AT A GLANCE:
Aurene glass, an iridescent glass originated by Steuben’s co-founder and chief designer, Frederick Carder, was one of the company’s most well-known art glass lines. Aurene glass was first marketed in 1904 and remained in production until around 1932. The hundreds of Aurene shapes and decorative elements produced by Steuben during Aurene’s three decades of production illustrate the two contradictory influences of Carder’s Steuben designs: the symmetry, order and balance of his classical art training, and the organic, flowing and highly-stylized design elements of the American Art Nouveau movement.

EXHIBITION FACTS:
- Aurene glass was one of the Steuben’s most well-known art glasses lines.
- Aurene glass was first marketed in 1904 and remained in production until around 1932.
- There were hundreds of Aurene shapes and decorative elements produced.
- Shape numbers are noted on the object labels.
- Aurene glass was produced in gold, red (appears pink), green, blue and brown.
- Brown is the rarest.
- Colors were achieved through chemical reaction. The gold is not real.
- Odd objects in the exhibition (such as the glass sock darners) were referred to as “whimsies”. These were objects created by Steuben factory workers after hours to test their skills. Basically they were made for fun and not function.

PROCESS FOR CREATING THE “ETCHED” DESIGNS:
Please note; the below descriptions only apply to select pieces in the show.
- Pieces were “double dipped” in pigments.
- Designs were marked using a resist material (such as beeswax) and then an acidic agent would have been introduced to create the two-tone appearance of many of these objects.
- Feather designs were created by “dragging” pigments.

For more information: http://uart.tamu.edu/aurene-steuben
The ART NOUVEAU movement (most popular 1890–1910) drew inspiration from nature and rejected historical styles and classical values, preferring asymmetrical composition and attenuated curves.

Themes within this movement include:
- the exotic
- nature
- line
- female form
- metamorphosis

Frederick Carder’s design aesthetic combines the flowing lines of Nouveau with the architectural balance and symmetry of the ART DECO movement (which flourished in the 1930s). In many ways, Carder’s designs were quite forward thinking.

The Deco movement combines traditional craft motifs with Machine Age imagery and materials. The style is often characterized by rich colors, bold geometric shapes, and lavish ornamentation.

For more information: [http://uart.tamu.edu/aurene-steuben](http://uart.tamu.edu/aurene-steuben)