

Reviews on

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2014 ICOM Glass Meeting

Lectures: **ICOM Glass Meeting in USA**
Interview: **William Gudenrath**





Edit



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Dominick Labino, "Emergente Tour-Stage", 1975.
Collection of the Corning Museum of Glass

Back cover illustration

Jack-in-the-pulpit vase. United States, New York,
Tiffany Studios, about 1912. Iridescent blue glass;
blown and iridized. Collection of The Corning
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FOREWORD

Dear Colleagues and Friends,

As your new Chairperson I am very proud to present the third Issue of Reviews on Glass, the official on-line publication of the Icom International Glass Committee. In this publication we present the main activities of our Committee, including a report of our annual meeting. The Reviews on Glass also provide a forum for our members to share common issues and remain up to date with the latest developments in our field.

In October 2013 we had our yearly meeting in Bratislava, Slovakia. Our Icom glass member Katarina Benova, from the Slovak National Gallery, organised a wonderfully rich and exciting programme for us. Our lecture programme with the dual topic *'What is the future for contemporary studio glass and new discoveries in Slovakia glass'* gave us a good introduction to the Slovakian glass scene past and present. It also provided an excellent opportunity to meet and exchange ideas with our colleagues in Slovakia. In the Municipal Museum of Bratislava, curator Zezana Francóva gave us a tour of the permanent collection as well as the storage rooms with a little known but very interesting glass collection. We also visited a brand new private 'Museum' called Gallery Nedbalka, which offers a fairly comprehensive overview of the 20th-century Slovak art scene but also staged a special exhibition of the work of contemporary glass artist Asot Haas. Members with an interest in contemporary glass had a wonderful opportunity to meet a number of leading Slovak glass artists during exhibitions (Zora Palová, and Stepán Pala) and workshop visits (Pavol Hloska, Oliver Lesso and Palo Macho) and we made a visit to the very successful glass factory of RONA where witnessed the production, met some of the designers and had an opportunity to admire the factory museum.

During our General Assembly we elected a new board and discussed a number of issues, including our membership. Over the last few years our membership has slightly increased to 105 and we discussed how we could increase this number, especially in countries where we are poorly represented. We decided that each member should identify at least one person in their country or beyond who could become a member and ask them to join Icom and/or the International Glass Committee. I would like to urge all our members to take up this challenge so that we can continue to grow our international network of Museum professionals.

Finally I would like to take the opportunity to thank Paloma Pastor and Jane Spillman for editing and putting together this wonderful publication. In this issue we also publish a section of the papers presented at our 2012 annual meeting in Corning, New York. I would like to thank the speakers for their effort to turn their spoken papers into wonderfully illustrated published text.

Reino Liefkes, Chair Icom Glass

A Brief



Between the 5th and 9th of June 2012 was held our annual meeting in USA, a very successful meeting very well organized by Jane Shadel Spillman and the Corning Glass Museum. In this issue we publish a section of the papers presented in this meeting.

History of American Glassmaking

Jane Shadel Spillman. Corning. New York

The English colony of Jamestown, Virginia was the first European settlement in North America, and when it was established, the settlers brought a group of glassblowers with them. The English investors thought that glass production would be a good use for the limitless forests of the New World. England, at this time was being rapidly denuded of wood and the government thought saving the existing trees for shipbuilding was important. However, the hardships of the new world, and the cost of shipping the glass made back to its markets in England made the

business a failure. Other glasshouses were started in Massachusetts, New York and Pennsylvania in the 17th century, but all were failures as it was easier and cheaper to import European glass for windows and tableware.

The first successful glass manufactory in the colonies was that of Caspar Wistar, a Philadelphia brass-button manufacturer, who had immigrated from Germany. He imported German glassblowers in 1739 to staff the factory he established in southern New Jersey. Although English law

forbade all manufacturing in the colonies, Wistar ignored the law and produced window glass and bottles, the types most needed in the new world, until 1783... Another German entrepreneur, Henry William Stiegel, also started glass manufacturing, but he concentrated on tableware in his production, which lasted from 1763 until 1774. The third successful glasshouse in the United States was started by another German, John Frederick Amelung, who, unlike Wistar and Stiegel, was a glassmaker when he came to the United States, and he came here with workmen, to start his own glass business in



Covered tumbler, "Tobias and the Angel". United States, Frederick, Maryland, New Bremen Glass Manufactory of John Frederick Amelung, 1788 (dated). Collection of The Corning Museum of Glass, Corning, New York.

After American independence was achieved in 1783, a number of glass factories were started

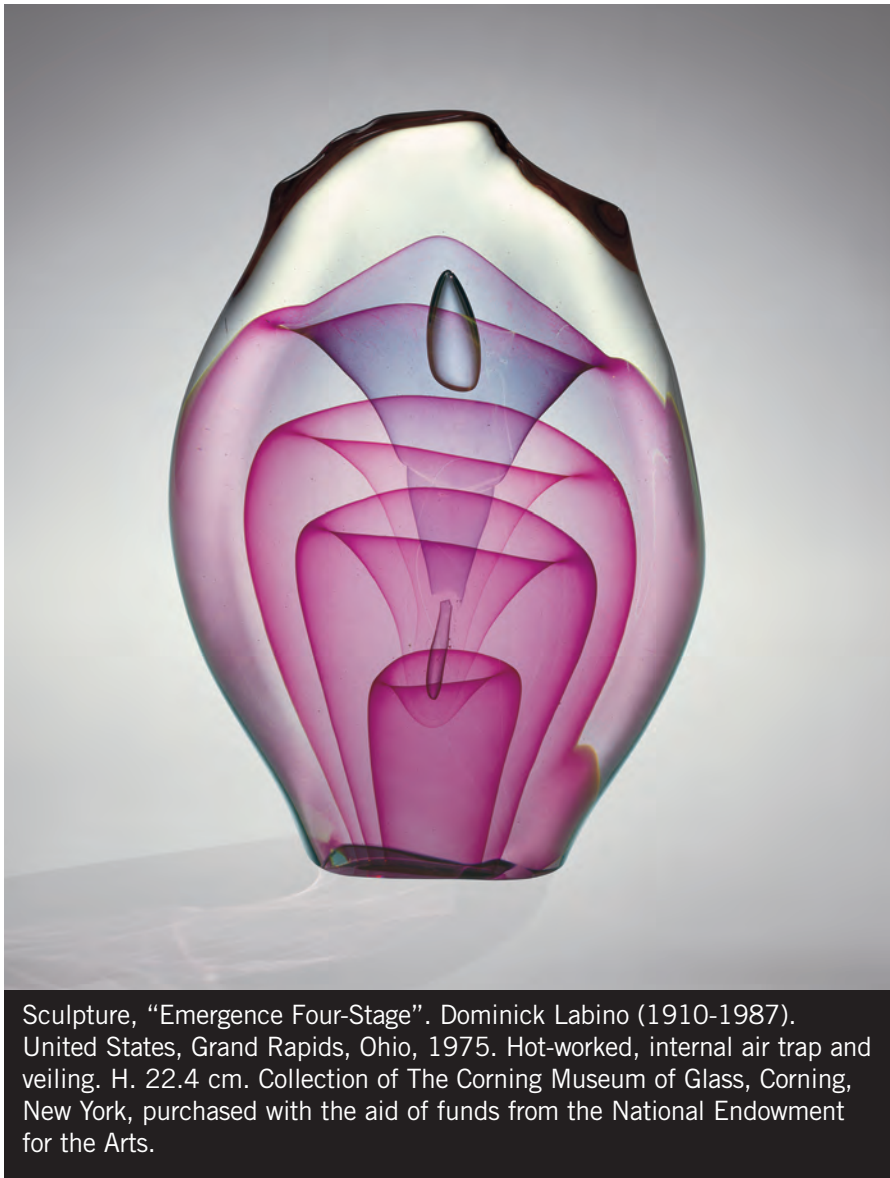


Flask with portraits of George Washington and Zachary Taylor. United States, Philadelphia, Pennsylvania, Dyottville Glass Works, about 1847-1848. Aquamarine glass; mold-blown. H. 17.8 cm. Collection of The Corning Museum of Glass, Corning, New York.

Frederick, Maryland in 1784. He was a member of a successful glassmaking family in Germany and was financed by a group of merchants in Bremen. He named his factory the New Bremen Glass Manufactory and was successful for a decade, until 1795. He made tableware, and employed an engraver, who decorated a number of pieces and dated and signed them. Because of these, we are able to

have a number of pieces reliably attributed to this early factory, while with Wistar and Stiegel fewer than a dozen pieces can be reliably attributed to those glasshouses.

After American independence was achieved in 1783, a number of glass factories were started, sixty-three between 1790 and 1820, but half of them failed because of the competition from



Sculpture, "Emergence Four-Stage". Dominick Labino (1910-1987). United States, Grand Rapids, Ohio, 1975. Hot-worked, internal air trap and veiling. H. 22.4 cm. Collection of The Corning Museum of Glass, Corning, New York, purchased with the aid of funds from the National Endowment for the Arts.

imported goods. However, glass production continued to increase throughout the 19th century. The first successful glass factory in New England was the Boston Crown Glass Manufactory, which started production in 1793 and made some bottles and tableware as well as window glass. Most of the glasshouses started in the early years were for bottles or window glass, but

the workers were allowed to make table wares on their own time and for their families. New England, New Jersey and New York were the centers of glassmaking until the 1830's, partly because they could ship their products up and down the East Coast and by rivers to the west. Western New York was full of trees to fuel the glasshouses, which also made it a good



Jack-in-the-pulpit vase. United States, New York, Tiffany Studios, about 1912. Iridescent blue glass; blown and iridized. H. 47.6 cm. Collection of The Corning Museum of Glass, Corning, New York.

location.

However, as settlers moved west, they created new markets for glassware and production moved west as well. The first glasshouse west of the Allegheny mountains was started in the 1790's and several others were started in the next decade. Pittsburgh was an ideal location for manufacture of all kinds, because river transportation to the entire western frontier guaranteed a ready market, and nearby coal deposits provided readily available fuel. By 1817, when President Monroe wanted a glass service for the White House, he ordered it from Benjamin



Sculpture, "Upward Undulation". Harvey K. Littleton (American, 1922-2013). United States, Verona, Wisconsin, 1974. Kiln-formed sheet glass; aluminum base. Overall H. 161.5 cm. Collection of The Corning Museum of Glass, Corning New York, purchased with the aid of funds from the National Endowment for the Arts.

Bakewell's Pittsburgh glasshouse. This was the largest factory in Pittsburgh for many years, shipping glass East and West, and to Mexico and the Indies. From Pittsburgh, the glass industry spread down the Ohio to western Virginia and the Western Reserve after the War of 1812. Twelve factories were started in western Virginia, Kentucky and Ohio by 1825.

While window glass and bottles were the most common types of glass made in the early period, some glasshouses did produce table wares, most of which copied English styles since that was what customers were used to. However, American factories did develop some types of their own, including decorative flasks for whisky, which was a significant American product, and also pattern molded table wares. Some of the patterns used for the table wares imitated the more expensive cut glass patterns. However, in the 1820's the pressing machine was developed and it soon greatly speeded the production of table wares. The machine tripled American production of table wares. It took only two men to operate the press, one to bring the gather of hot glass from the furnace and drop it into the mold, and the second to pull the plunger and operate the press. A piece came out of the press completely shaped and decorated in a minute. The invention of the pressing



Covered sugar bowl in “Roman Rosette” pattern. United States, probably Pittsburgh, Pennsylvania, probably Bakewell, Page & Bakewell, 1830-1840. Colorless glass, pressed. Collection of The Corning Museum of Glass, Corning, New York, purchased with funds from the Gladys M. and Harry A. Snyder Memorial Trust (2013.4.26).

*In 1903,
Michael Owens
invented the
automatic
bottle blowing
machine which
signalled the
end of an
era, since
hand-blown
containers were
no longer made*

machine was the single most important contribution of the American industry to glass technology until the 20th century.

Labor continued to be a problem in the glass factories, although after 1860, there was less use of European laborers. Unions were organized in the 1860's and by the 1880's wages and prices in the entire glass industry were closely regulated by the unions of the Window Glass Blowers, the Flint Glass Works, and the Glass Bottle Blowers, as well as

the National Flint Glass and Lime Association, and the Chimney Manufacturers Association. Wages were higher than those in Europe and production was less, so manufacturers charged higher prices and there was an increasing use of child and female labor to save money. Tariffs protected manufacturers to some extent from European competition. In 1880, more than twenty-five per cent of the glass made in the United States was for common bottles; slightly less

than twenty-five per cent was for windows and half of production was for table wares and better quality containers. As the 19th century wore on, less and less hand finishing was necessary, and finally, in 1903, Michael Owens invented the automatic bottle blowing machine which signaled the end of an era, since hand-blown containers were no longer made.

Luxury glass wares remained an important part of American production throughout the 19th



Lily-pod pitcher. Eastern United States, 1845-1860. Transparent deep blue glass; blown, tooled, applied. Overall H. 17.6 cm. Collection of The Corning Museum of Glass, Corning, New York, gift of Kenneth Lyon and Sylvia Applebee Lyon (2009.4.71).



Kerosene Parlor Lamp. United States, Corning, New York, T. G. Hawkes and Company, 1890-1900. Colorless glass; blown, cut; brass. Overall H. 90.7 cm. Collection of The Corning Museum of Glass, Corning, New York, gift of Helen Chambers in memory of Marvin W. Chambers.

Mass production mostly took over the American glass industry in the 1920's and hand-made glassware almost disappeared until the emergence of studio glass in 1960's

and early twentieth centuries. Colored "Art Glass" and "Art Nouveau" glass as well as very elaborate cut glass were made in large quantities from the 1880's until the 1920's. Production of the colored art glass was mostly in New England and West Virginia, while cut glass was centered in Corning, New York and Toledo, Ohio as well as some other areas. When the art nouveau style became popular, one of the chief producers was Louis C. Tiffany, whose factory was in eastern New York. The Steuben glasshouse in Corning, and several others in

Massachusetts, New York and New Jersey produced similar glass wares as well. However, mass production mostly took over the American glass industry in the 1920's and hand-made glassware almost disappeared until the emergence of Studio glass in the 1960's. The Studio movement has greatly increased in the United States and abroad since then and there are small glass studios around the United States, hand blowing artistic glassware. So both factory made and hand made glass are in production in the United States now and both are important.

The Table Set by Adolf Loos for J. & L. Lobmeyr, Vienna

An example of collaboration between artist and company

Ulrike Scholda. Vienna



The drinking set No.248 (decanter and tumblers), Adolf Loos, J.& L. Lobmeyr (Copyright: Lobmeyr, Vienna).

The Austrian glass-company Lobmeyr is known to people interested in glass just as the Viennese architect Adolf Loos (1870-1933) is known worldwide as a champion of modern architecture at the turn of the century and beginning of the 20th century. He held strong views on design, lifestyle and other aspects of daily life – drinking being one of them.

Lobmeyr, founded in Vienna in 1823, had started to collaborate with artists in the 19th century and continued into the 20th century. Adolf Loos is one of the most famous artists who worked for Lobmeyr, though he designed only one table set and this was nearly at the end of his life. I have been involved in the research about this unique collaboration.

Usually the development of a glass from idea to execution cannot be traced; not so with the Loos-glasses. Loos led a



Water-tumbler, drinking set No.248 (Copyright: Lobmeyr, Vienna).

tumultuous life which resulted in the loss of most of his designs, letters and other written documents. However, the bulk of the correspondence between him and Lobmeyr still exists in the Albertina (Architectural Collection) in Vienna. The archives of the Lobmeyr company, which are stored in Vienna and partly in the UPM, Museum of Applied Arts in Prague, also provide a lot of information. Not only could drawings, sketches and papercuts be found, but also the first drawing Adolf Loos sent to Lobmeyr still exists.

It is with this drawing that the story started years ago. In February of the year 1931 the architect Loos – then living in Prague – sent a drawing of several glasses to Lobmeyr in Vienna without being asked. They all had the same shape – a nearly cylindrical tumbler – only the size varied.

Stefan Rath (1876-1960), the owner of the company at that time, was very interested in this minimalistic concept, but was wary of its innovativeness and time-intensive execution because of the difficult economic

situation at the beginning of the thirties.

Initially, the drinking set that Adolf Loos designed was meant to be used for water, beer, champagne, wine and liqueurs as proposed in his first drawing. They are all made in the subtly-shaped nearly cylindrical tumbler without a stem. Loos's originality was to combine this 'simple' form with diamond-cutting the base of the glass with the traditional cross-hatched cutting, the so called 'Steinelschliff'. This surprising detail makes the glass particularly special. Loos wanted to combine his ideas on purity of form with an enhancing eye-catcher and to revive the tradition of glass-cutting. He found what he was looking for in an Empire Period glass dated c.1810, the so called Napoleon glass which is now part of the Treasury of the Imperial Collections of the Habsburgs in Vienna. This glass had already been copied and used by Lobmeyr in 1903 to create a special table set. The Loos set had the cutting on the base of these glasses-traditionally it would have been the base and sides.

After different inputs from both sides – designer and producer – they achieved a result both were content with. The order books reveal that an elaborate production process began in June 1931.

Adolf Loos was known for his attention to the function of



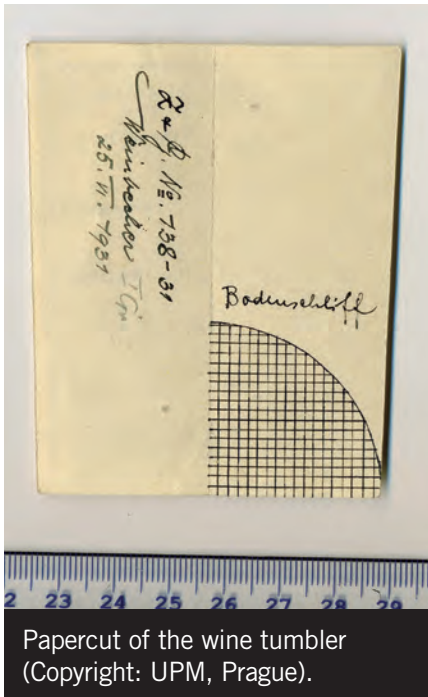
The drinking set No. 248 (decanter, tumblers, bowl), Adolf Loos, J.& L. Lobmeyr (Copyright: Lobmeyr, Vienna).

everyday objects: in this case he wanted to create an entirely new prototype of drinking glasses that could be used for different beverages. Loos designed a tumbler drinking-set using a simple shape but adding the surprising detail of the cutting.

One shape for all beverages was quite different to the traditional drinking sets offered at that time. From the 18th century on, it was common to produce series of drinking glasses with different shapes and sizes. Generally a goblet with stem for wine, tumblers for water, and footed

beakers for beer. Lobmeyr was involved in the development of drinking sets from the inception of the company.

The type of cylindrical tumbler was in use since the begin of the 19th century (maybe before) beside a lot of other shapes with



Papercut of the wine tumbler
(Copyright: UPM, Prague).

Bestellungsnummer 395

Z. Rath

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	199		30	Wasserschüssel		15. 1. 31	30			8 40
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	202		40	Wasserschüssel		15. 1. 31	21	1931	43	3 11

Lobmeyr order-book for glassworks Zahn & Göpfert, 1931 (Copyright:
Lobmeyr, Vienna).

*“Modifications
may come with
time” Adolf Loos
about his table
set to Stefan
Rath, May 1931*

and without a foot. The simple shape was preferred for cutting as well as for painted decoration until the 20th century. At the same time it was the shape of an ordinary drinking glass for water that became suitable for mass-production, partly in pressed glass.

Also Rath described the shape of the glasses in one of the letters

as “ordinary tumblers”.

Industrial developments with new technologies for blowing glass and producing ordinary glass resulted in the standardisation of shapes for everyday glasses.

This table set seemed to please as it became one of Lobmeyr’s drinking services in 1932 getting the number 248. The Loos set was radically different compared to other drinking sets of the time. The shape of the tumbler for wine and other beverages was not new, but not very common. A tumbler was usually used for water while wine is mainly served in goblets with a stem even today. One of the Loos glasses is often used for whisky nowadays, though this has not been the original function and concept of Loos.

Soon additions to the Loos’ table set followed under his supervision, but he became ill soon after production began and died in August 1933. The bottle that was part of the set from May 1932 seems to breathe the spirit of Adolf Loos as well as the cylindrical bowl with its plate. Several new shapes were invented later by the company for this set that has been produced in the traditional way since 1931 without interruption. Each glass is blown and hand cut, the cutting is matt-polished – now again in the same glassworks as in 1931. The glasses were made in the glassworks Zahn & Göpfert in Blumenbach (today Květná) in Moravia. After the Second World War Lobmeyr worked with other firms within the Austrian borders, but the glasses are now



Drinking set No. 248: bowl, champagne glass, beer glass, decanter, whisky glass, water glass, wine glass size 1-4. liqueur glass. (Copyright: Lobmeyr, Vienna)

being produced again in their place of origin.

Nowadays tumblers in nine sizes are produced: for wine size I to IV, liqueur size V, beer, water, champagne and the so-called 'Double old fashioned' tumbler of special size for the American market.

As well as the tumblers, there is a decanter with stopper, a jug, a flower vase, a finger bowl and a fruit bowl („Kompottschale neu“). The latest innovation (as a kind of birthday present in 2011) is a new water jug using the original 'old' Loos design that was not produced before. In 2005 the company started a collaboration with contemporary artists to interpret Lobmeyr's ideas in their own way. The latest artistic interpretation show



Tumblers of drinking set No.248 with illustrations of Stefan Sagmeister for J.& L. Lobmeyr (Copyright: Lobmeyr, Vienna)

illustrations of the seven deadly sins and the seven heavenly virtues on the bottom of the glasses designed by the designer Stefan Sagmeister in 2011.

They follow proposals of Loos and his quotation: "Modifications may come with time", as he had written to Stefan Rath in May 1931.

The



Set of Perfume Bottles featuring Japanese Chain and Fluted glass with sterling silver mounts. Manufactured by Tiffany & Co., c 1882. Tiffany & Co. Archives. B1993.56.

Glass of Tiffany & Co.

The designing and retailing of cut glass at Tiffany & Co. from 1837-1887

Amy C. McHugh. Tiffany & Co., USA

In September of 1887 a representative from *The Jewelers' Weekly* was granted a tour of Tiffany & Co.'s Union Square store where he reported there were "large bins filled with cut-glass articles, such as saltcellars, scent bottles, flasks, &c., which will be soon mounted in silver."¹ This brief description of Tiffany's back-office operations provides insight to the importance of silver-mounted glass and cut glass as a commodity the firm designed and retailed. This paper will

examine Tiffany & Co.'s expanding involvement in glass retailing from 1837 to 1880, focusing on their cut-glass patterns, created by Tiffany's designers, from 1878 to 1883.

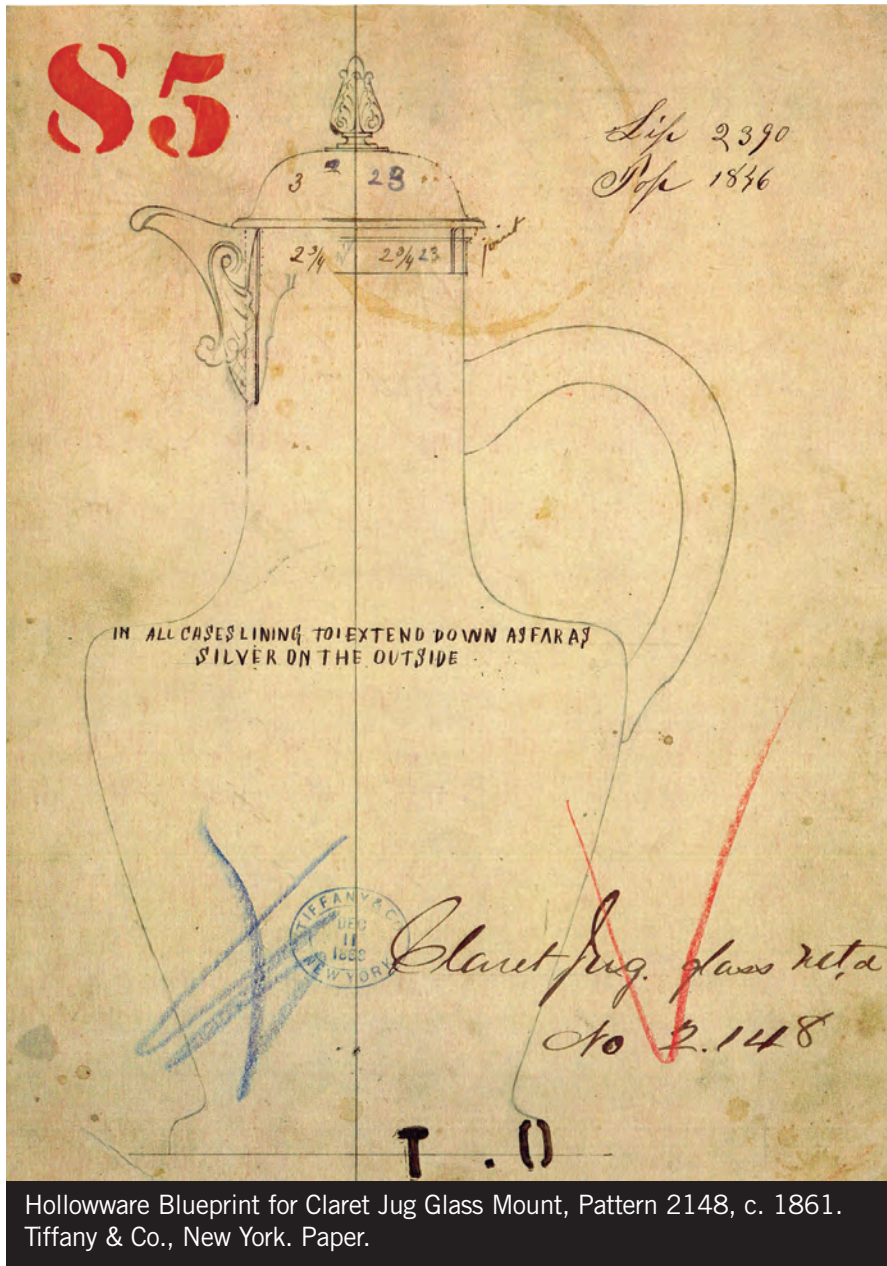
From the firm's very beginnings Tiffany & Co. took an active role in retailing glass *objets*. Charles Lewis Tiffany (1812-1902) and John Burnett Young (1815-1859) established Tiffany & Co. in 1837, as a fancy goods store named Tiffany & Young.² Advertisements and receipt

letterheads from 1848 lists glass as one of the fancy goods sold.³ The firm realized that, to please their customers, they needed to retail goods that reflected the latest European trends, and sent weekly requests to Europe for these popular goods, including richly cut glass. Keeping abreast of the latest fads, in 1845, the firm published the first edition of the *Blue Book*, Tiffany's mail order catalog. Entitled "Catalogue of Useful and Fancy Articles," an entire section was

1. "Tiffany's," *The Jeweler's Weekly* 17 (September 28, 1887): 2021.

2. The firm became Tiffany & Co. in 1853, when Charles Lewis Tiffany obtained full ownership of the company. Claire Phillips, ed. *Bejeweled by Tiffany 1837-1987*. Exhib. cat. (London: Gilbert Collection, in association with Yale University Press and Tiffany & Co., 2006. Phillips, *Bejewelled*), 293.

3. Unidentified Receipt and Letterhead dated 1848, "Clippings Book 2," 1848-71, Shelf G6/6, Clipping Book Collection, Tiffany & Co. Archives.



Hollowware Blueprint for Claret Jug Glass Mount, Pattern 2148, c. 1861. Tiffany & Co., New York. Paper.

devoted to describing their stock of “French and Bohemian Glass.” The objects they carried included:

“Toilet Bottles, Vases, Flower Stands, Fruit Stands, Decanters, Goblets, Wine Glasses, Champaign Glasses, Ver d’Eau

Sets, Punch Bowls, Cordial Sets, Night Lamps, Candlesticks, & etc. mostly those brilliantly coloured and ornamented descriptions at present so deservedly admired and sought throughout the fashionable world.”⁴

Offering some tableware to their customers, Tiffany’s selection also included decorative art glass. This same entry reappeared in the *Blue Book* the following year, in 1846, under the heading “Bohemian Glass.”⁵

After publishing the 1846 *Blue Book*, two major changes occurred, transforming the manner in which Tiffany & Co. acquired glass. First, in 1850, Tiffany & Co. opened a buying office in Paris named Tiffany, Reed & Co., allowing the New York branch access to a wider selection of European goods, including additional types of glass.⁶ Tiffany & Co.’s “Wants Book” contained weekly wish lists and responses sent between the New York office and their Paris representatives with instructions on what to purchase. The first mention of purchasing glass directly from Europe was made in September of 1853.⁷ The Paris representative wrote to the New York office that “ a

4. Tiffany, Young & Ellis, *Catalog of Useful and Fancy Articles* (New York: Tiffany, Young, & Ellis, 1845), 8.

5. Tiffany, Young & Ellis, *Catalog of Useful and Fancy Articles* (New York: Tiffany, Young, & Ellis, 1846), 7.

6. Gideon French Thayer Reed, former associate of the Boston jewelry firm Lincoln, Reed & Co., partnered with Charles Lewis Tiffany, to open a Paris store and later a London store. For more information see, *Bejeweled*, 27.

glassman from England” packed the requested goods in crates to be sent back to New York. Tiffany & Co. imported English glass, as well as French and Bohemian glass, to fulfill the customers’ demands.

The second change occurred in 1851 when Charles Tiffany purchased John C. Moore’s (1802-1874) silversmith shop, one of the most prominent firms in New York. Tiffany & Co. now had direct control over the production of goods, positioning themselves as trendsetters. Remaining as the head of silver production, Moore began incorporating glass into hollowware designs and quickly began producing silver-mounted glass. It was Moore’s son, Edward C. Moore (1827-1891), who became Tiffany’s first design director and was responsible for overseeing the creation of Tiffany’s earliest cut glass patterns. In January of 1856, Tiffany’s New York office requested from Europe a “new glass dish for [a]... butter dish,” with specific instructions on the size of the dish.⁸ Inserted as a lining, instead of being mounted, this was the first documented request for a piece of glass for a hollowware design. The earliest blueprint for a silver-mounted glass object is a claret jug, dating to 1861.⁹ The jug’s glass body was probably decorated with geometric-patterned cut glass, as this was the popular type of glass to use then.¹⁰ Tiffany & Co. also produced glass mounted with precious metal at this time, which have been documented with elaborate design drawings.¹¹ These drawings are the first documentation for mounted glass designed and retailed by



Sketches of cut and cameo glass with precious metal mounts, c. 1860-70. Tiffany & Co., New York. Paper.

dating to 1861.⁹ The jug’s glass body was probably decorated with geometric-patterned cut glass, as this was the popular type of glass to use then.¹⁰ Tiffany & Co. also produced

glass mounted with precious metal at this time, which have been documented with elaborate design drawings.¹¹ These drawings are the first documentation for mounted glass designed and retailed by

7. Tiffany & Co., “Wants Book,” c. 1842-65, Accounts Ledger, Shelf G1/7, Silver Manufacturing Collection, Tiffany & Co. Archives.
 8. Tiffany, “Wants,” January 1856.
 9. Tiffany & Co., “Silver Manufacturing Ledger,” Pattern No. 2148, Tiffany & Co. Archives.



Photograph of Glass and Pottery Department at Tiffany & Co., New York, c. 1887. Clipping Book Collection. (Photo: Pach, December 14, 1887).

Tiffany & Co. The vast number of the silver-mounted glass blueprints during this time indicates that Tiffany & Co. understood the popularity of glass as a medium for design and the need to create their own cut-glass patterns to capitalize on this demand.

With the success of their silver-mounted glass designs and the firm's large stock of European glass, Tiffany & Co. created the Pottery and Glass Department in 1873. They "carr[ie]d one of the most comprehensive collections of high-graded pottery, porcelains, art glassware, and bric-a-brac... from the principal markets of the world, displayed on the third

floor."¹² Photographs of the Pottery and Glass Department show tables covered with stacks of these goods. The glass selection was not limited to cut glass, as Tiffany & Co. also sold decorative and utilitarian glass, including Bohemian, Venetian, cameo, engraved, and etched glass. This vast selection of glass

10. For design drawings for silver-mounted glass, see, drawers E12/2-E12/5, Tiffany & Co. Archives.

11. Tiffany & Co., "Volume 15," c. 1860-1870, 19th Century Jewelry Sketch Collection, Tiffany & Co. Archives.

secured Tiffany & Co.'s position as a major supplier of cut and artistic glass in the United States.

It was during this time, the late 1870s, that Tiffany & Co. began designing cut glass patterns, having proven their success in retailing imported glassware and designing for pre-manufactured glass. The "Hammering and Mounting Ledger 1", located in the Tiffany & Co. Archives, lists the various glass patterns Tiffany & Co. designed, including the pattern's name, type of object produced, and production dates. Dating from 1878 to 1883, the thirteen cut-glass patterns can be split into three different categories, including geometric, nature, and 'Exotic.'¹³

Tiffany & Co.'s geometric designs comprised the largest group of designs, composed of six different designs including: *Hobnail, Flutes, Diamonds, Plain Square, Disque, and Festoon*. Although these cuts were similar to other patterns designed and manufactured by other glasshouses, the way Tiffany's designers combined the patterns was unique. Tiffany & Co. would combine many patterns on one object. They used the simpler patterns, *Flute or Plain Square*, to cover the entire body of the vessel, while the more intricate



Cut glass flask mounted in sterling silver dating to c. 1870. Mounts by Tiffany & Co. Glass by unknown maker. Tiffany & Co. Archives. B2011.03.

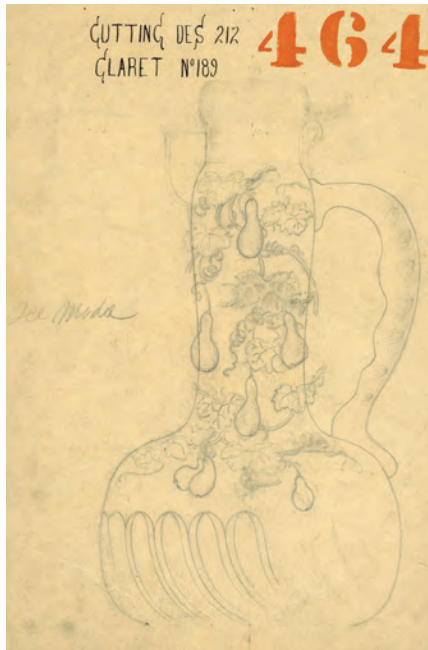
patterns, *Hobnail, Diamond, Disque or Festoon*, accented the neck or shoulder of the vessel. This is different from designs created by glass houses that Tiffany & Co. purchased, where a single glass pattern would cover the vessel entirely.

Patterns inspired by nature were the second type of popular cut glass Tiffany & Co. designed and retailed. These cuts include *Scroll and Trefoil, Wave Line and*

It was during this time, the late 1870s, that Tiffany & Co. began designing cut glass patterns

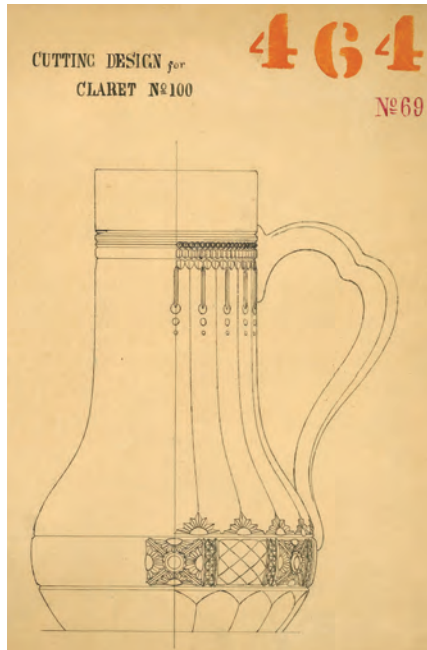
12. Tiffany & Co., *Blue Book* (New York: Tiffany & Co., 1898), 2.

13. Tiffany & Co., "Hammering and Mounting Ledger," Pages 80 – 85, Tiffany & Co. Archives.



Hollowware Blueprint for Claret Jug Glass, *Gourds*, c. 1881. Tiffany & Co., New York. Paper. (Copyright: Tiffany & Co. Archives).

Scrolls, and *Gourd*. Noted on the blueprints for these glass designs is “see model,” indicating that a glass vessel with the cut glass pattern already existed or Tiffany’s designers created the design from replicating contemporary hollowware. For example, the plump gourds on vines trail down the side of the claret jug, reminiscent of the mixed metal gourds that Tiffany & Co. used to decorate a tea set shown at the 1878 Paris World’s Fair. Whether Tiffany’s designers directly copied their glass designs from



Hollowware Blueprint for Claret Jug Glass, *Indian*, c. 1878. Tiffany & Co., New York. Paper.

their silver designs cannot be substantiated, currently.

Lastly, the newly accessible cultures of the Far and Near East inspired the last group of ‘Exotic’ glass cuts, including *Indian*, *Hammered*, and *Japanese Chain*. *Indian* appears on a number of different vessels, but usually on clarets or other pitcher forms. Inspired by the traditional Indian bib necklaces, the glass cut was highly ornamented at the top of the vessel with droplet cuts descending down the vessel’s

sides. Cuts in the form of diamond and sun motifs decorated the bottom of the vessel. This pattern is very different from *Hammered*, where the glass was cut to mimic the hammered surfaces of Tiffany’s Japanese silver. Reminiscent of fish scales, the vessel’s shoulder was accented with deep straight cuts, similar to a fish’s gills. Lastly, Japanese *Chain and Flutes* featured hollow flutes accented with cross motifs. The chain pattern appears in many 19th century Japanese pattern books that were part of Tiffany’s Designer Library. In addition, renderings of the *Japanese Chain* pattern appear in Edward C. Moore’s personal sketch books.¹⁴

Tiffany & Co.’s unlikely history in importing artistic and table glass from the 1850s and 1860s for retail in the New York store enabled the transition into designing rich glass cuts a natural shift. Although not specified, John Hoare & Sons, C. Dorflinger & Sons, T. G. Hawkes & Co., and Thomas Webb & Son did supply Tiffany & Co. with glass.¹⁵ This brief study of Tiffany’s cut-glass designs just grazes the surface of the firm’s rich history of glass designing and their vast archive of silver-mounted glass designs.

14. Edward C. Moore, “Sketch Book 1,” Tiffany & Co. Archives.

15. The names “Hoare,” “Dorflinger,” and “Hawkes” are written on hollowware blueprints and in entries in the “Manufacturing Ledgers” throughout 1890-1920.

Not only in museums

Archaeological evidence of 17th century luxury glass in Portugal

Teresa Medici. VICARTE, Lisbon, Portugal

Data collected from archaeological excavations can provide helpful insights into the consumption of glass vessels in modern times, not only for the objects related to everyday life, but also for special types.

In the frame of my PhD dissertation, some rich 17th c. Portuguese archaeological glass complexes, coming from monasteries, are being studied. A huge quantity of glass fragments produced in common glass and related to everyday life was found. They offer a broad outlook on several categories of glass vessels in use during the 17th c., from tableware to medical instruments, and permit to recognize a range of shapes and models peculiar to the country¹.

Besides, it has been very exciting to discover evidence of types of glass which are not so often documented in archaeological contexts and until now not even recorded in Portugal. I will examine some of them, unearthed at the Cistercian monastery of S. João

at Tarouca and at two Poor Clares nunneries, located at Coimbra and Moura (Fig.1).

Mould-blown vase

A fragment of a colourless vase (h max 70 mm), found at the Monastery of San João at Tarouca, Northern Portugal, is mould-blown in high relief, with gadroons in the lower part of the body, and two human faces on either side of festoons with superposed rosettes (Fig. 2).

Vases and bottles with the body decorated with festoons alternated to human faces, or to lion heads, are well known. They are generally attributed to Venetian production, except a couple of bottles identified as Catalan and decorated with

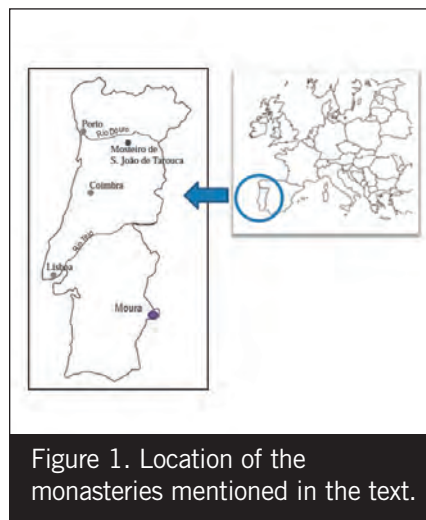


Figure 1. Location of the monasteries mentioned in the text.

1. M. Ferreira. 'Espólio vítreo proveniente da estação arqueológica do Mosteiro de Sta. Clara-a-Velha de Coimbra: resultados preliminares'. *Revista Portuguesa de Arqueologia* 7.2, 2004, p. 541-583; T. Medici, F. Lopes, A. Lima, M. Larsson, A. Pires de Matos, 'Glass bottles and jugs from the Monastery of Sta. Clara-a-Velha, Coimbra, Portugal' in *Annales du XVII Congrès de l'Association Internationale pour l'Histoire du Verre (Antwerp 2006)*. Antwerp, Association Internationale pour l'Histoire du Verre, 2009, p. 391-400. The investigation received the support, during 2007 and 2008, of the Portuguese Science and Technology Foundation (FCT – MCTES), grant SFRH/BD/27351/2006.



Figure 2. Mould blown vase found at São Joao de Tarouca; h mm 70 (photo: the author).

Most of the known specimens show lion masks alternated to festoons

dancers². The proposed chronology usually spans between the second half of the 16th c. and the beginning of the 17th c.

Among the ones decorated with human masks, it is worth mentioning a fragment found on the Gnalić Wreck, Croatia, a bottle at the *Museo Poldi*

Pezzoli, Milan, and a vase blown in *lattimo* glass *incamiciato* by yellow transparent glass at the *Museo del Vetro*, Murano³. Another item which is fairly similar to our glass, because of the presence of rosettes associated to festoons, is a vase at the Hluboká nad Vltavou castle, Czech Republic⁴.

Most of the known specimens show lion masks alternated to festoons, blown mainly in colourless glass, sometime decorated with *filigrana* or with the “ice glass” technique, as those at the *British Museum* and at the *Musée national de la Renaissance*, Ecouen⁵, and the one sketched in the Giovanni Maggi’s *Bichierografia*⁶.

Millefiori and speckled glass

A group of 17th c. finds is also related to a typical Venetian decoration technique, as the *millefiori* glass is. Some of them are quite well preserved, as two

2. Barcelona, *Museu de les Arts Decoratives*, 4974, and Paris, *Musée du Louvre*, MMR 125: C. Fontaine-Hodiamont, ‘La remarquable aiguière du Musée du Verre à Liège: nouveau regard sur un «façon de Venise» Catalan, seconde moitié du XVIe - début du XVIIe siècle’ in *Bulletin de l’Institut Royal du Patrimoine Artistique* 32, 2009, p. 201-224, nos. 23-24.

3. I. Lazar and H. Willmott, *The Glass from the Gnalić Wreck*. Koper, *Annales Mediterranea*, 2006 type S16, p. 51, fig. 61, pl. 16, 1; E. Roffia and G. Mariacher, ‘Vetri’ in *Museo Poldi Pezzoli. Ceramiche - Vetri - Mobili e Arredi*. Milano, Electa, 1983, p. 165-307: cat. no. 136, p. 182, fig. 134; A. Bova, ed., *L’avventura del vetro. Dal Rinascimento al Novecento tra Venezia e mondi lontani*, catalog of exhibition (*Trento, Castello del Buonconsiglio, 26 giugno - 7 novembre 2010*). Trento, Skira, 2010.

4. Inv. no HL-HL-06881: K. Hetteš and J. Vydrová, *Benátské sklo = Vetro veneziano = Venetian glass / [Katalog výstavy usporádané Umelěckoprůmyslovým muzeem v Praze. Redakce katalogu Karel Hetteš]*. Praha, UPM, 1973, cat. no. 149. I would like to thank Markéta Vejrostová for providing information about this glass.

5. H. Tait, *Five Thousand Years of Glass*. London, The Trustees of the British Museum, 1991, fig. 213, p. 169, inv. no MLA 1924.0311.1. CR, colourless, and S 661, with filigrana – *vetro a retorti*; fig. 219, p. 170, inv. no MLA 55.12- 1.129, ice glass; C. Vaudour, *Mémoires de verre de l’archéologie à l’art contemporain*. Conseil général du Val D’Oise et Conseil général de Seine-Maritime, 2009, inv. no CL2918, p. 128, no 290.

6. A.-E. Theuerkauff-Liederwald, *Venezianisches Glas der Kunstsammlungen der Veste Coburg. Die Sammlung Herzog Alfreds von Sachsen - Coburg und Gotha (1844 - 1900). Venedig, à la façon de Venise, Spanien, Mitteleuropa*. Lingen, Luca Verlag, 1994, p. 81, Abb. 7.

small bottles, coming from Moura (Fig. 3-4), while others are in fragments (Fig. 5).

Millefiori glass is well known from museum's collections, and in fact one of the small bottles from Moura finds its best parallel in a specimen at the *British Museum*: it has the same white thread on the rim, the same ribbed decoration, only it is impossible to say if the Portuguese one is also gilded⁷. On the other side, it is worth noting that some glass objects, among these *millefiori* ones, show some peculiarity. For example, bottles having the shape of a double-gourd are very common in Portugal during the 17th c., blown in transparent glass of every color and size⁸.

We still lack sufficient information about glass production in Portugal to discuss the origin of these glasses. Nevertheless, some chemical analyses have been made on a set of fragments of *millefiori* and speckled glass from the monastery of Sta. Clara-a-Velha, Coimbra, leading to some interesting conclusions. Comparing the Portuguese specimens with others with



Figure 3. *Millefiori* glass from the Monastery of Santa Clara at Moura (cat. no. 485VID/1533, h mm 65; © Câmara Municipal de Moura).

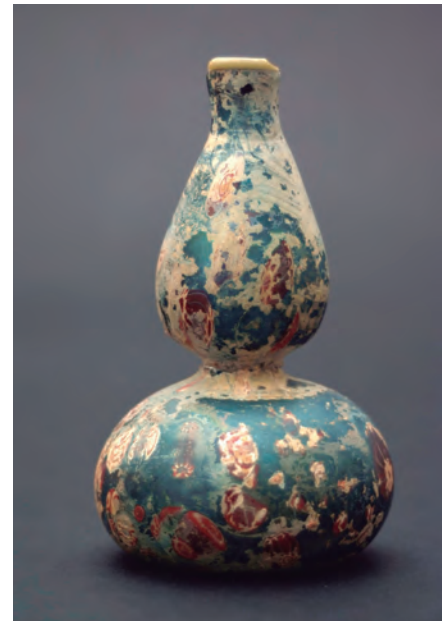


Figure 4. *Millefiori* glass from the Monastery of Santa Clara at Moura (cat. no 486VID/1534, h mm 100; © Câmara Municipal de Moura).

known glass compositions, most of the fragments appear to be quite different, mainly because of the high content in alumina. The surprising news is, on two of the analyzed fragments, the body and the decoration show dissimilar compositions, being the decoration comparable with the Venetian production. It is therefore possible that some of the studied objects have been locally produced and decorated with imported coloured glass⁹.



Figure 5. *Millefiori* glass from the Monastery of Sta. Clara-a-Velha, Coimbra (cat. no V108; photo: Miguel Munhós, © DRCC / Mosteiro Santa Clara-a-Velha).

7. Inv. no S801: H. Tait, *The golden age of Venetian glass*. London, Published for the Trustees of the British Museum by British Museum Publications Limited, 1979, p. 105, no 166; T. Medici, 'Revisiting the "Moura glass treasure": new data about 17th century glass in Portugal' in D. Ignatiadou, A. Antonaras, eds., *Annales du 18e congrès de l'Association Internationale pour l'Histoire du Verre (Thessaloniki 2009)*. Thessaloniki, AIHV Association Internationale pour l'Histoire du Verre, p. 442-447.

8. See for example Medici *et alii*, 2009.

9. A. Lima, T. Medici, A. Pires de Matos, M. Verità, 'Chemical analysis of 17th century Millefiori glasses excavated in the Monastery of Sta. Clara-a-Velha, Portugal: comparison with Venetian and *façon-de-Venise* production'. *Journal of Archaeological Science* 2012 (5), p. 1238-1248.

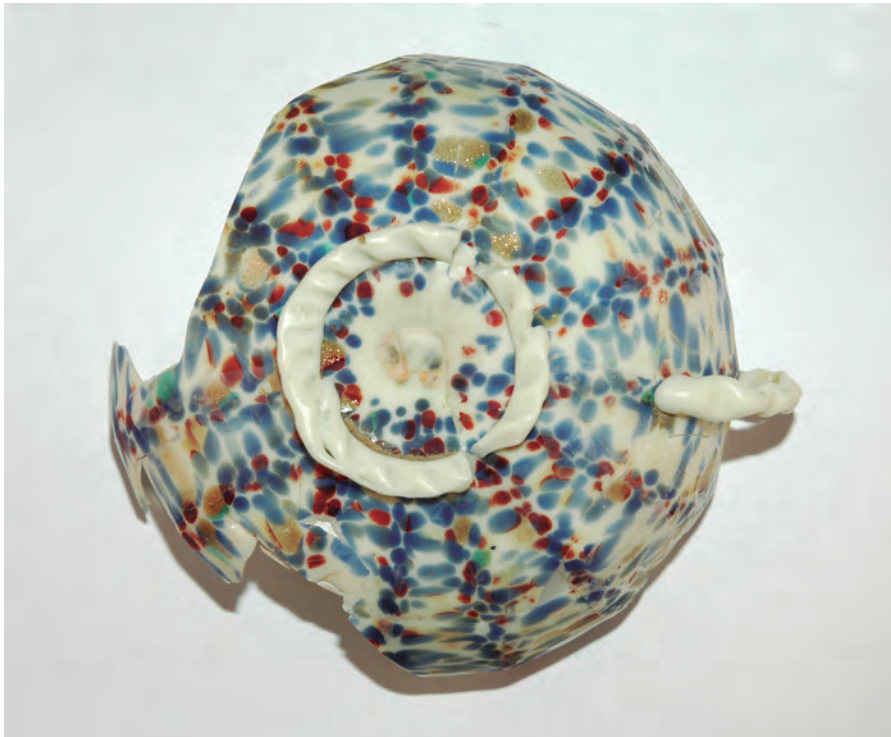


Figure 6. Cup made by white opaque glass, decorated with red, blue, and aventurine dots, from the Monastery of Sta. Clara-a-Velha, Coimbra (cat. no V005, diam. rim mm 100; photo: Miguel Munhós, © DRCC / Mosteiro Santa Clara-a-Velha).

Two fragments, among the analyzed glass, are genuine Venetian, as it was expected because of their stylistic feature: made by white or light blue opaque glass, and decorated with red, blue, and aventurine dots, they are a typical outcome of the Muranese 17th c. production. Several specimens have been recovered at the Monastery of Sta. Clara-a-Velha, the best preserved of them being a cup with two handles, almost complete (Fig. 6).

Calcedonio glass

Also a surprising number of fragments of *calcedonio* glass came to light at Coimbra, some of them speckled with *avventurina*. It hasn't been possible until now to reconstruct a complete vessel; however, it is likely that they derive mainly from small bottles and flasks, possibly employed as containers of small quantity of liquid, as perfumes or drugs. Some fragments of cut,

unrefined rims has been linked to metal lids (found on the same place), as often happens in bottles and flasks made by *calcedonio* (Fig. 7-8).

Final remarks

After examining these examples, what can we infer about the production and consumption of luxury glass in 17th c. Portugal?

The assemblage of artifacts that came to light in the excavated monasteries suggests that during the 17th century Portugal's monastic sites were in a period of wealth and expansion. At Tarouca, most of the monks came from the nobility, or at least from wealthy families, as reflected by the quantity of pottery with coats of arms, or inscriptions related to the owners as well¹⁰. At Santa Clara-a-Velha, Coimbra, other classes of luxury materials, as Chinese porcelain, are abundant.

Was glass identified by contemporaries as a luxury item, at that time? It has been underlined that, unless gold or silver, glass had no real value when it was broken, because a damaged glass was almost impossible to repair. So, a large use of glass "would have denoted a very visible conspicuous display of wealth,

10. A. Sampaio e Castro, *Cerâmica europeia de importação no Mosteiro de S. João de Tarouca (séculos XV-XIX)*, Master thesis, FCSH - Universidade Nova de Lisboa, 2009, p. 223.

one that was completely lost if the vessel needed to be replaced”¹¹.

Rather interesting is the case of the glass belonging to the Clarissan monastery of Sta. Clara-a-Velha, at Coimbra.

Investigations on post-medieval and early modern European monastic environments made clear the existing gap between the rules and the real life and practices¹². According to the principle that all material good should be banned, in order to be free from worldly ties and better serve God, in the cells of the nuns only a limited categories of stuffs were allowed. Several objects were thought inappropriate, as for example mirrors and jewels. Also colours, evoking the idea of pleasure, should be avoided¹³.

Nevertheless, despite the seemingly strict rules, in upper-class convents nuns succeeded in creating their own private quarters, and individual cells were furnished with all sort of valuable objects, also received as a gift from their families and friends. As a result, the environment created within the walls of the monasteries,

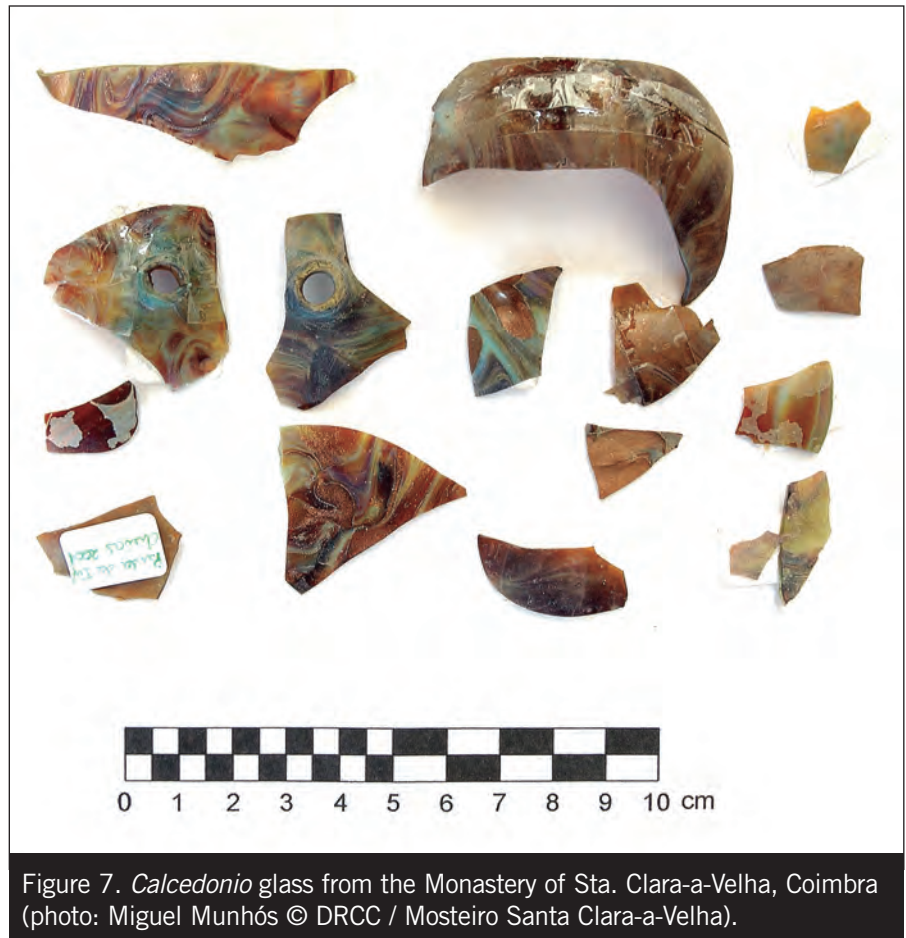


Figure 7. *Calcedonio* glass from the Monastery of Sta. Clara-a-Velha, Coimbra (photo: Miguel Munhós © DRCC / Mosteiro Santa Clara-a-Velha).

diverging strongly from the ideal poverty recommended by the rules, was mirroring, in some way, the domestic and social background from which the nuns came and to which they were still linked. More, the convent was meant by the nun’s families and acquaintances as an extension of their domestic and social sphere of influence¹⁴.

This general trend seems to suit the Portuguese case, as suggested not only by the archaeological remains but also by other sources of information.

At the beginning of the 18th c., the Portuguese priest father Manuel Bernardes, the author of several moralist poems, described the decoration of the

11. H. Willmott, *Early post-medieval vessel glass in England c. 1500-1700*. London, Council for British Archaeology, 2002, p. 28.

12. See for ex. S. Evangelisti, *Nuns. A history of Convent Life 1450-1700*. New York, Oxford University Press, 2007, p. 28-29.

13. Evangelisti 2007, p. 28-29, quoting the following sources: Biblioteca Apostolica Vaticana, Vat. Lat. 11914, *Regulae et Constitutiones pro monasteriis ab ordinario episcopo compositae*, cc. 33, 60^v - 61^v, and 66^r; Archivio Segreto Vaticano, *Prattica del governo spiritual e temporale de Monasteri e delle Monache secondo le regole et constitutioni de Santi Padri loro fondatori e del Sacro Concilio di Trento e di Sommi Pontefici* [1604], cc. 119^r - 120^v, 129^v and 132; Teresa of Avila, *Regole per la vita conventuale*, Palermo, Sellerio, 1995, p. 33-36.

cells of a nunnery as being full of rich furniture and ornaments; comparing them to the house of a recently married woman, he uses these terms: “Ver huma cella destas, que não são Santa Clara, he de ver huma casa de estrado de huma noiva” (looking at the cells of these, that are not Saint Claire, is the same that looking at a room of a recent married woman).¹⁵

Therefore, we can assume that the selection of objects composing the material culture related with the monastery life, being both the result of gifts and the personal choice of the nuns, is reflecting the taste of the social groups associated to them, giving us a wider interpretation of the glass objects employed in the convent.

It is also remarkable that the special glass so far discovered is not related with tableware, but with other categories of objects. For example, most of the *millefiori* and *calcedonio* glasses seem to be small bottles or vials, possibly used as scent bottles.

We know that the use of perfume was common in the Portuguese high society of that time, and, in

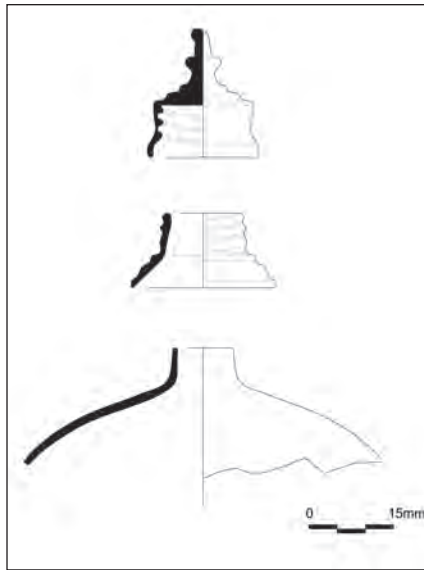


Figure 8. Reconstruction of the use of a metal lid on a fragment of *calcedonio* globular flask from the Monastery of Sta. Clara-a-Velha, Coimbra (cat. no V101; drawing: Nuno Santos).

several texts, a glass container for it is mentioned¹⁶. It was a widespread custom, concerning monastic sites as well, pointed out not only by the cell descriptions mentioned above, but also by the biographic texts left by the nuns. For example, a report about the life of Sister Elenna da Crus, a nun that died in 1721 at the age of ninety, notes that the woman, having to sew the clothes of her confessor, “concertado o habito lhe deitou

seu perfume” (after finishing the work, putted her perfume on the clothes)¹⁷.

To conclude, these archaeological finds add relevant information to what we knew from documentary sources, about the importance of glass as a luxury item in the 17th c. Portuguese society. Not only luxury glass was imported from Venice, but seemingly also some “regional” elaboration of Venetian and *façon de Venise* patterns and techniques took place, in order to satisfy specific tastes and needs of local customers. Where this production took place, is a question still without any answer, but we are confident in the prosecution of our investigation, being evident how – also for modern times – archeological data can supply valid information, integrating what we know from archives and museum’s collection.

Acknowledgments

The attendance at the conference was kindly supported by the AHG - Association for the History of Glass and by ICOM Portugal.

14. Evangelisti 2007, p. 53-54.

15. Padre Manuel Bernardes, *Nova Floresta, ou silva de vários apotegmas e ditos sentenciosos, espirituais e morais, com reflexões em que o útil da doutrina se acompanha com o vário da erudição, assim divina como humana*. v. 5, Lisboa, Na officina de Joseph Antonio da Sylva, 1726-1728, p. 31, quoted by F. Belo, *Relação da vida e morte da serva de deos a veneravel madre Elenna Da Crus, por Sórora Maria do Céu*. Lisboa, Filomena Belo & Quimera Editores, 1993, Belo, 1993, p. 111, nota 55. Our translation.

16. See for ex. Frei Lucas de Santa Catarina, *Espadana/Torina/Porcessionario/Facético...*, in *História e Antologia da Literatura Portuguesa* n.º. 34, p. 66-68.

17. Our translation from Belo 1993, p. 143.

Vetri Artistici del Museo del Vetro di Murano:

a series of five catalogues of 19th century muranese glass is now available

Teresa Medici. VICARTE, Lisbon, Portugal

It is always good news hearing that the catalogue of a glass collection has been printed, even more when the published one belongs to the Museo del Vetro di Murano (Venice, Italy).

In 2013, the fifth volume of the series *Vetri artistici* has been released, integrating the series of books devoted to the 19th century glass held by the museum (Bova, A., and Migliaccio, P. eds., 2013. *Vetri artistici. Il recupero dell'antico nel secondo Ottocento. Museo del Vetro di Murano. Corpus delle Collezioni del Vetro Post-Classico nel Veneto*, 5).

The series is promoted by the Italian Committee of the AIHV – *Association Internationale pour l'Histoire du Verre* as a part of a long-term project having the ambitious aim of cataloguing and publishing the complete glass collection of the museum of Murano.

As every scholar interested in Venetian glass knows, the museum treasures have never

been systematically published, although a number of them appeared, scattered in an uncountable amount of books, catalogues and journal's articles. The only exception, until now, was the catalogue of the ancient glass, issued in the frame of another series promoted by the same association, the *Corpus delle Collezioni Archeologiche del Vetro / Corpus of the Archaeological Glass Collections* (G.L. Ravagnan, *Vetri antichi del Museo Vetrario di Murano. Collezioni dello Stato*, Comitato Nazionale Italiano AIHV: Venezia/Murano 1994, reprint 2000).

In front of the wide range of possibility offered by the museum's possessions, the decision was made, to start with the glass dating to the century that saw the institution opening its doors, in 1861; beads were



excluded, as they are planned to be the object of a separate consideration, in the near future.

The five volumes composing the sequence, released from 2006 to 2013, have been edited by a panel of authors, working together on the same book, or alternating: Attilia Dorigato, who was the former director of the Museo del Vetro di Murano, Aldo Bova, and Puccio Migliaccio, the curators of several exhibitions concerning muranese 19th c. glass. A decisive role in the project was played by Vladimiro Rusca, the keeper of the collections.

The vast assemblage related to this chronology, held by the museum, was almost unknown before the beginning of this work. It originated mainly as the result of donations from local furnaces, positively reacting to the call for a gathering of documents and objects, made by Vincenzo Zanetti, who

intended to create an archive related to the muranese glass art.

A big effort was made by the authors of the books in identifying every single object. In an attempt to attribution to specific glasshouses, all kind of useful sources, as old inventories, manuscripts, and reports of the national and international exhibitions, where the muranese glass masters and dealers send their products, were compared. Nevertheless, it has been impossible to give each glass an exact provenience.

The work is organized by both chronological and thematic criteria. The first volume approaches the 19th century muranese glass until 1866, that is, produced before the opening of the Antonio Salviati furnace; the following three are entirely dedicated to the work of Antonio

Salviati and to the *Compagnia Venezia Murano*; finally, the fifth and last catalogue deals specifically with the revival of the ancient glassmaking that permeated the muranese production at the end of the century.

All the specimens composing the collection, including the damaged or the mutilated ones, are published. Each is described in detail and illustrated individually by a color photograph, resulting from campaigns conducted on purpose. The reproductions of pages of the “Salviati & Company”, the “Salviati &C.º”, and the “Salviati Dott. Antonio” catalogues are offered at the end of the volumes, as well as a series of eight pictures, supposed to be representative of the works of the Barovier during the first period of the Salviati production, between 1872 and 1877.



The books are introduced by essays, recreating the historical period and focusing the main issues of the investigation. Along the reading of the five volumes, we became elucidated about the history of the museum, the reasons of its creation, and the people involved. The relevant personality of Antonio Salviati, the role accomplished in the revitalization of the muranese glass industry, as well as the turmoil of its business, is indeed particularly emphasized. Volume no 5 is entirely devoted to the intriguing phase that led the muranese glassmakers to the rediscovering of the Roman Ages techniques, as the cameo glass, the gilded glass, or the mosaic glass, the so called *vetri murrini*. Most of the characters responsible for the 19th c. glass renaissance are depicted, as Pietro Bigaglia, Domenico Bussolin, Antonio Colleoni, Lorenzo Graziati, Lorenzo Radi (father and son), Angelo e

Liberale Ongaro or Vincenzo Zanetti, and the mention of eminent exponents of the families Seguso, Barovier, Moretti, Toso Borella, Castellani is recurrent.

Each volume also includes a bibliography, especially extensive when concerning 19th century

sources, as catalogues and local magazines.

The complete series is funded by the *Regione del Veneto* (the Regional Council of Veneto); the publisher is Marsilio Editori s.p.a., Venice. The release of a 6th volume is expected soon.

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William Gudenrath



Interviewed by
Jane Shadel Spillman

Resident advisor for the Studio at the Corning Museum of Glass, he is a glassblower, scholar, lecturer, and teacher. He is an authority on historical hot glassworking techniques from ancient Egypt through the Renaissance

JS: How did you get started in glass?

WG: It began with a Christmas present from my father in 1962: a 'chemistry set' that contained – as well as all sorts of dangerous chemicals – three lengths of five millimeter diameter glass tubing and an alcohol lamp.

The goal was to heat the middle of a tube, then bend it. The instructions also showed to heat one end of a tube until it narrowed and closed, then blow into the other end to form a bulge in the softened glass. Ironically, some of our earliest closely – datable inflated glass artifacts were made just this way: the blue tubes, ca. mid-first- century BC found in Jerusalem.

When I saw the glass transform from brittle and hard, to plastic and soft as glass does when it's heated—I'm not sure what happened! It must have shaken my eleven year old understanding of things. In retrospect, that's surprising: by that age we're accustomed to seeing water freeze and ice melt; we see wood burn and turn to ashes. I still don't know why that particular transformation affected me so: to this day – I'm sixty-three now – molten glass still amazes me.

JS: So how did you get from that experience to a career as a glass historian? More transformations, I suppose...

WG: Exactly: before New Year's, I'd run out of glass tubing. I looked up 'glassblowing' in the

INTERVIEW

Yellow Pages (the business phone book) and, by luck, spoke with the owner of a laboratory glass apparatus company. He not only sold me a pound of five millimeter soda-lime tubing (for 56 cents!), but wound up hiring me for the next six summers as an apprentice laboratory glassblower.

My interest in historical glass started at the same time from looking up 'glass' and 'glassblowing' in every encyclopedia available. For whatever reason, my eyes were most drawn to 'Roman glass' and 'Venetian' glass – For the longest time I tried to learn what the latter had to do with the planet Venus... I was twelve years old!

In 1965, I bought *Glass* by George Savage, but was frustrated to read no mention of how objects had been made. With an uncle, that same year we made a pilgrimage – I grew up in far-away Houston, Texas – to the Corning Museum of Glass. Though it was barely fifteen years old, it was well-known to me from photo-credits.

Optimistically, I inquired in the museum's library hoping to find explanations of historical manufacturing techniques. Fortunately, the librarians only came up with a book about laboratory glassblowing techniques. I say fortunately with hindsight: if they'd put, say, Appsley Pellat's 1849 *Curiosities*



of Glassmaking in front of me, my fascination with this intriguing, unknown topic might have been squelched and I may well have lost interest. As it is, my interest today in historical glassworking techniques is greater than ever.

JS: That's all early background; the seed experiences, so to speak. Did college move you along further as a history enthusiast?

WG: Sort of but not as you might expect. My bachelor's degree is in organ performance and my master's degree from Julliard is in harpsichord: both those instruments and their repertoire are mostly about historical music. So yes, I suppose my fascination with historical process continued. In the late 70's and 80's, I was, in a very small way, part of the early instrument movement – now often referred to as 'HIP' –

historically informed performance practice: trying to sound as players from much earlier eras may have. So today when I work at a wood-fired furnace, rolling the blowpipe back and forth on thigh-boards instead of the arms of a post-17th century-style glassblowing bench, I suppose that's very similar to playing Bach on an 18th century style organ using just toes on the pedal board and early fingering patterns on the keyboards instead of 19-century organ-playing techniques. It all comes from the same fascination with processes of the past.

JS: OK, I certainly see the connection. But it looks like music is pushing glass out, at this point.

WG: It did! I didn't touch glass or really think about it between about 1969 and 1979. I played my New York debut in Carnegie Recital Hall in 1995 and tried to make a living as a musician in New York City. The short of it is that as I began to see that dream fade, glass began to slip back into my life: first, briefly, as a laboratory glassblower, then in 1979 as a student learning glassblowing at the furnace, or off-hand glassblowing as it's sometimes called, with the metal blowpipes, furnace of molten glass, etc. By luck, that year I'd met Joe Upham, one of the founders of Urban Glass, a non-profit public-access studio, now in Brooklyn. I taught classes

there and developed my furnace glassblowing skills.

In 1981, a number of New York state glass artists were invited to the opening of the new Burkitz building at the Corning Museum of Glass: at that time I met Dwight Lanmon, then director. Two years later, I met Hugh Tait at the British Museum, then in 1988 David Whitehouse at a conference in Basel. All three understood the value of either learning how a glass object was made or at least investigating the possibilities. Particularly with Hugh and David, over the years a pattern began of them showing me an object (with parallels, when possible), my making experiments at the furnace (or at the lamp, or in a kiln) to try and recreate telling technical features on the original, then returning to the museums to check my results. Dwight and I worked together mostly on the Robert Lehman collection of glass at the MET in New York City.

JS: So by 1990 you were pretty active in the community of glass historians?

WG: Yes. I worked with Hugh on *5000 Years of Glass*, which we published that year; also David and I spent a lot of time together studying the Portland Vase: we published articles together in the 1990 JGS. Also that year, I made the videos of glassworking processes that were embedded in the joint V & A and CMOG

CD-rom titled 'The Story of Glass'. It was a general history of glass that attendees at both museums could peruse on touch screen computer pods in the galleries...very cutting edge at the time. Yes, by the late 80's I was very busy with historical glass concerns.

JS: You began at CMOG in 1995. Did you come intending to be a curator?

WG: No. Although both Dwight and (later) David had asked me to become a curator of European glass, I knew that I had to be primarily a hands-on glassmaker. Throughout the 80's and early 90's my career as a practicing glass artist selling my work in stores and galleries grew: I soon was outselling Steuben, Baccarat, and Lalique at NYC's very posh store Bergdorf Goodman. I also taught more and more: my activities as a glass historian was a sideline that I fitted in when I could.

I moved to Corning in 1995 because David Whitehouse and the museum's board of directors invited my wife Amy Schwartz and me to start a glassworking school as a new department of The Corning Museum of Glass. Amy had been a glassblowing student of mine at Urban Glass and was, professionally, a systems manager in a large Wall Street firm. David thought that the combination would work well...and it did. We opened The

Studio of the Corning Museum of Glass in May of 1996. By every measure it has been a great success. I know that David considered it one of his major accomplishments.

JS: Your title is 'Resident Advisor'... What do you do? Is historical investigation part of your job?

WG: It's an oddly non-specific title isn't it? David and Amy thought it up. We had a big laugh when I told them that 'Gudenrath' in German means 'good advice (or council)!' Yes, happily historical work is part of my job. I also teach glassblowing and occasionally we offer a week-long general history of glass course. As you know, because you've participated in them three times, the curators give talks in the galleries and I demonstrate in the afternoon.

Making sure that The Studio is, in every way, world class is also part of my responsibility. Truthfully, I'm in that regard, I'm now a bit redundant as Amy and her staff have only the highest standards. But things seem to get busier each year: I've got a number of interesting projects in the works.

JS: Like what?

WG: I'm the author of CMOG's first E-book to be published next year. It's about the techniques of Venetian glass ca. 1500-1750 and their differences with later, post 1850, or so, practices. I've

spent decades investigating the often rather huge differences: I was always skeptical when I heard or read that ‘glassworking in Murano is essentially unchanged since the Renaissance’.

Understanding and noting those differences can really help in dating objects. I think that the E-book format will be the perfect medium for my work: there will be embedded full length videos of twenty five key objects from the CMOG collection and videos of ten specialized techniques. Together they will illustrate every technical aspect of the earlier Venetian glass.

As for 19th century and later practice, a video survey of many of those techniques will help make my points. Eventually when the catalog of Venetian glass in CMOG is published as an E-book, the two will cross-reference each other.

Also, next year I will make videos to accompany Erwin Baumgartner’s exhibition in Switzerland associated with the 2015 A.I.H.V. congress. I’ll also demonstrate techniques ‘live’ at a furnace during one afternoon of the congress. Two publications with British Museum colleagues will come out in 2015: a study of the Waddeston Collection’s famed turquoise betrothal goblet in a BM publication, and a study of a mold-blown opaline lidded box long thought to be Venetian, now understood to be Bohemian.

The latter will be published in the 2015 J.G.S. That volume will be dedicated to the memory of David Whitehouse.

JS: Do you have a favorite period, or maybe a favorite case-study?

WG: Favorite period no, case-study yes. My expertise and, no coincidence, curiosity ends in the 18th century. Before that, most any glass object can become fascinating to me.

My favorite case-study concerns our mosque-lamp that was accessioned in 1953, long thought to be from the medieval period. In preparation for writing my chapter in our 2000 publication (and exhibition) *Glass of The Sultans*, I examined every relevant object on display – and many off display. David and I did this together many times, usually during the hour before opening time. One morning, a guard warned us that we were running out of time: the display case needed to be closed. The last object was our mosque lamp. I said to go ahead and close the case: I’d handled plenty of these at the BM and MET. Perhaps he regretted it later, but David said: “It’s here, you’re here – go ahead!” Everything about the lamp was typical of medieval production, both in manufacture of the object and in the treatment of the gold and enamel decoration. I almost put it back on the shelf, but turned it over to have a look at its bottom. In an instant, the mosque lamp revealed itself to be of 19th

century or later production, not doubt in Venice. A neat and very tidy ‘crown-type’ pontil mark gave it away. A circle about two inches in diameter formed by five small divots sat perfectly at the center of the bottom. There should have been a rather huge, deep central gouge with evidence of a second pontil-mark within that.

As I explain in my 2006 JGS article on the history of enameling on pre-1800 glass vessels, a double pontil mark is always to be expected in a medieval period vessel decorated thusly. The high-fire enamels of the period require repontiling the decorated blank in order to get it hot enough for a through firing.

That is the quickest diagnosis I’ve ever made! Tom Buechner, the museum’s founding director never believed that it was ‘wrong’. I’ve always felt oddly guilty about unseating our otherwise perfect mosque lamp... But that’s the beauty of knowing what to look for: the object, held carefully in the hands (preferably ungloved!) unflinchingly has more to show you with each encounter. Handling and closely examining beautiful, often very important, historical glass objects has been one of the most enjoyable aspects of my career.

JS: Do you have any plans to retire?

WG: Heavens no! CMOG is a fantastic place to work!

Book review

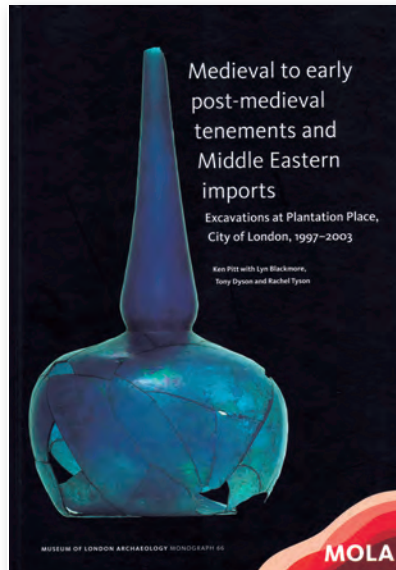
Medieval to early post-medieval tenements and Middle Eastern imports. Excavation at Plantation Place, City of London, 1997-2003

Ken Pitt with Lynn Blackmore, Tony Dyson and Rachel Tyson.

London, Museum of London Archaeology, 2013 (MOLA Monograph 66). 138 pp.

Ever since I was informally shown the picture of some of the glass fragments from Plantation Place, London, by Rachel Tyson, some years ago, I was waiting their publication with great anticipation and curiosity. The singularity of the finds was striking, and I was looking forward to know more about the whole glass complex and the related archaeological context. My expectations are now fulfilled.

Medieval to early post-medieval tenements and Middle Eastern imports. Excavation at Plantation Place, City of London, 1997-2003, by Ken Pitt with Lynn Blackmore, Tony Dyson and Rachel Tyson (London: Museum of London Archaeology 2013 - MOLA Monograph 66), is the first of two planned publications devoted to the archaeological investigations carried out by Museum of London Archaeology (MOLA) at Plantation Place, in the City of London. The volume



deals with the evolution of the area from Late Saxon to modern times; it examines, among other finds, a surprising group of late medieval and early modern glass.

Detailed information of the explored tenements is provided combining archaeological data with a comprehensive study of the documentary sources, available especially from the 13th century onward. The medieval to early modern neighborhood was composed of shops, warehouses, small houses, larger residences, and extensive gardens. An important early medieval evidence for precious metal working was also recorded. During the whole of the medieval period, residents

were mostly wealthy London citizens, most of them merchants, with a few Italian, Dutch, and other foreign traders, documented from the early 16th century.

The reports on the artefacts focus mainly on metalworking, pottery, and glass. Coins, plant remains, and animal bones are considered as well.

Due to our specific interest, I will discuss the glass collection, whose study has been carried out by Rachel Tyson, a renowned specialist on British medieval glass, and the author, among other contributions, of the book *Medieval glass vessels found in England c. AD 1200 – 1500* (York, Council for British Archaeology, 2000).

The glass assemblage, covering a chronology spanning from the 12th-13th to the 16th-early 17th century, is presented as one of the largest of this period found in London. A selection of c 180 vessels is examined in this book, whilst the full catalogue, including 351 entries from medieval to modern, is available on request at the site archive. All the fragments discussed are described in detail, being the most relevant accompanied by good quality drawings and color photographs.

by **Teresa Medici. VICARTE**

The collection's main interest resides in the fact that, beside the expected amounts of vessels considered as characteristic for the above mentioned chronology, others were found, showing a variety of almost unparalleled shapes and decorations.

As a matter of fact, it is not surprising to find on the site some specimens originated not only from local production but also from other known European glassmaking centers. According to the previous work of R. Tyson, both the recorded colorless beakers with blue trails, possibly imports from German workshops, and the flasks with long neck and globular body, reminding the 14th century Italian *inghistera*, are typical features of the medieval glass found in England. During the later periods, the Venetian or *façon de Venise* goblets and bowls, and the locally produced green utilitarian glass, are abundant, as expected from the comparison with other British complexes of similar chronology.

What was quite unexpected is the number of vessel whose shape is closely related to Middle Eastern glass, suggesting an exotic provenance.

The most evident among them are the fragments of sprinklers, objects undoubtedly connected with the Islamic world, called in Arabic *qumqum* and used for rosewater and perfumes, at home and in religious rituals. A complete blue one was found in an early medieval context, while more came to light in a later context. The author refers that several examples have been recovered from other archaeological sites in the City of London, underlining that, when a chronology is available, they are usually later, showing continuity in the use of this object in the town from the Middle Ages until the 16th century.

As it is stated (p. 71-72), sprinklers were first produced in 12th century Syria and became common there and in

Egypt between the 12th and the 14th century; later, they were manufactured also in Venice. To reinforce the idea of a western production (and use?) of these vessels during the late 16th century, we can add to the quoted high quality specimen at the British Museum, decorated with *filigrana*,¹ the ones recovered in Venice² and from the Gnalič Wreck (Croatia),³ as good examples of the plain versions circulating in the Mediterranean. The author reminds the use of rosewater in 14th century Spain, as suggested by the mention of a sprinkler in the inventory of King Martin of Aragon in 1396, recording an *almorratxa* “decorated with the work of Damascus” (p. 72, quoting Frothingham A. W. 1963. *Spanish glass, Faber monographs on glass*. Faber and Faber, London, p. 22). Incidentally, it is to be remarked that the *almorratxa*, as we know it today, looks different from the sprinkler we are speaking about: the Catalan word (of Arabic origin⁴) in fact

1. BM, no S.609.

2. Minini M. 2009. Reperti vitrei da un'indagine archeologica presso piazza S. Marco a Venezia: l'intervento nell'ex cinema San Marco. In: *Intorno all'Adriatico. Atti delle XII Giornate Nazionali del Vetro del Comitato Nazionale Italiano AIHV (Trieste-Piran 30-31 maggio 2009)*. Quaderni Friulani di Archeologia XIX: 197-204; Minini M. 2011. Reperti vitrei da uno scavo archeologico nell'isola della Giudecca a Venezia. In: *Produzione e distribuzione del vetro nella storia: un fenomeno di globalizzazione. Atti delle XI Giornate Nazionali di Studio in onore di Gioia Meconcelli (Bologna 16-18 dicembre 2005)*. Museo Civico Archeologico, Bologna - Association International pour l'Histoire du Verre, Comitato Nazionale Italiano, Bologna - Murano: 147-153.

3. Lazar I., Willmott H. 2006. *The Glass from the Gnalič Wreck*. Annales Mediterranea, Koper.

designates a much more articulated vessel, with up to four vertical spouts, often with a pedestal base.⁵

The majority of the considered finds were recovered from two cesspits and, unfortunately, they lack a defined chronology, coming from fulfillments that have released pottery dated from the 13th to the beginning of the 16th century.

A group of fragments, blown in green glass of various tinges, are presented as belonging to “non-European flasks” (p. 72). All have a bulge in the neck and flattened bodies. Some show two handles, attached to the neck and the upper body, and one retains traces of enamel decoration. Although underlining the difficulties in indicating a sure origin of this material, the author remarks that “it is to the Middle East and southern Spain that we must look for possible parallels” (p. 73). Taking into account the scarcity of published finds of this chronology from Middle East and Iberia, a wide range of parallels is offered, spanning from Turkey to Portugal, including Greece, Lebanon, and southern Spain. The closest

similarities are found with fragments of necks from medieval contexts in the Beirut Souks, likely to be locally produced, except for the absence of the handles. It seems indeed rare to find such bottles with two handles on the neck, the only quoted parallels being an example from Exeter, from a cesspit deposit dated to the late 16th or early 17th century, and a 17th century bottle at the Hermitage, attributed to Granada. It is worth noting that several similar fragments of necks are reported as found in the past and now in the Museum of London, all from undated (or even unknown) contexts.

The most exceptional vessels recovered on the site were a blue goblet and its probable cover, blown in cobalt blue glass. They both display an elaborated gilded decoration, comprising quatrefoil, overlapping scales with a star in each scale, leaf foliage, and other patterns. The gilding technique is referred as “cold gold-painted decoration” (p. 76). However, describing the cover, it is said that “inside the center of the ‘bowl’ there is a hole when it has been constricted to create the adjacent part of the stem, which

has only been partially covered by a blob of glass” (p. 101). I wonder if this “blob of glass” could be related to the scar left by a pontil, suggesting in this way that the painted object was reheated exposing it to the furnace, in order to definitely fix the gold to the glass, according to the technique we know was in use in both Middle Eastern and Venetian glass workshops. No exact parallels have been found for these glasses: “elements can be seen in Byzantine, Islamic, Venetian and other Italian designs but none are convincingly similar enough to these two vessels” (p. 101). Chemical analysis reveals the goblet to be made with a soda-rich plant ash glass, with an unusual boron content possibly suggesting Turkey as the origin place. The source of cobalt, responsible of the blue color, is Egypt, thus it is not in contrast with an Eastern Mediterranean attribution.

Among the imported European vessels discussed in detail, it is worth mentioning two flasks with pouring lip and the body decorated with mould blown pattern of ribs on a second gather, supposed to be originated in Central Europe, and a lid in pale turquoise glass with

4. According to the *Gran diccionari de la llengua catalana*, it derives from the Arabic *al-mijrásš* (www.diccionari.cat/lexicx.jsp?GECART=0006514). Accessed on 16.07.2014

5. See for ex. Philippart J.-P., Mergenthaler M. (Eds.), 2011. *Frágil transparencia. Vidrios españoles de los siglos XVI a XVIII*. J.H.Röll, Dettelbach, p. 30, fig. 7, e p. 123, no 36.



Glass finds from Plantation Place, City of London, UK © Museum of London Archaeology, 2013.

remains of gilded decoration, for which Venice or Netherland are proposed as origin.⁶

Despite the great effort made, looking for exhaustive parallels at a wide range of geographical regions, the author admits that the chronology and the provenience of most of these Islamic-style glasses remain eventually uncertain (p. 78). The presence in the same contexts of a rare group of Middle Eastern

medieval pottery, as the 14th-15th century Mamluk fritware *albarelli*, possibly from Syria, make of course consistent the proposal of a Middle Eastern provenience also for some of the glasses, at least the ones with earlier chronology, as the sprinklers, and perhaps some of the bottles with bulged necks, although the bulge on the neck is a feature clearly shared by both western and Middle Eastern bottles and flasks, from the Middle Ages to

the 17th century.⁷ Also traces of enameled decoration preserved on two fragments could suggest a link to the Mamluk Syrian production. More Islamic-style glasses have been previously identified by the author among the glass found in medieval England.⁸ The proposal is that they reached the country mainly by trade, without excluding the possibility of diplomatic gifts, or the paper played by the Crusaders. In absence of new archaeological data, this import seems to stop during the 16th century.

Regarding the objects coming from contexts chronologically less defined, spanning from 13th-14th to 16th-17th century, the suggestion advanced by the author of a Southern Iberian provenience seems to me quite plausible. It could be reinforced by the similarities the glass from London seem to share with some Portuguese 17th century finds, as for example a couple of gourd-shaped bottles coming from Moura, one of them with two handles applied on the expanded portion of the neck and on the

6. The turquoise glass is perhaps opaque or translucent.

7. Different types of bulges are known, from a simple ring, as on medieval Italian flasks, to the more expanded ones, as in some Portuguese and London specimens. Flattened bulged ribbed flasks were used in medieval France (Besançon: Munier C. 1990. *Le verre*. In: *Se nourrir à Besançon au Moyen Age. A la table d'un vigneron de Battant*. Ville de Besançon, Besançon: 53-61) and in 16th c. Italy, as showed in the *Last supper* painted by Girolamo da Santacroce around 1540-50: on the table, there is a small bulged flask with a rather lenticular ribbed body (Barovier Mentasti R. (Ed.) 2006. *Trasparenze e riflessi. Il vetro italiano nella pittura*. Banco Popolare di Verona e Novara, Verona, p. 112, fig. 47).

8. Tyson R. 2000. *Medieval glass vessels found in England c. AD 1200 - 1500, CBA Research Report*. Council for British Archaeology, York.



Glass finds from Plantation Place, City of London, UK © Museum of London Archaeology, 2013.

shoulder.⁹ Also the ribbed decoration on the body using the second gather technique is a feature that became rather common in 16th-17th century bottles and flasks, both in the Eastern and Western regions of the Mediterranean, as showed by findings in Istanbul¹⁰ and in Portugal.¹¹

To conclude, I really welcome the publication of this important archaeological record, bringing material for future discussions on glass production and trade in Europe. Late medieval and early modern archaeology keeps on challenging our knowledge of glass, uncovering on several

occasions significant amounts of previous unknown models. We can surely join the authors of the book (p. 82) in wishing “that more parallels will be discovered ... providing more information about their source and date”, not only, as they say, “in eastern Mediterranean excavations” but, hopefully, also in the Iberian Peninsula.

In addition, just two minor remarks. 1. The data about the finds are spread in two different chapters, apparently with the aim to offer the unspecialized reader an overview of the most relevant topics, keeping the drawings and the detailed

descriptions in a second part, located at the end of the book. To be honest, I found this organization a little confusing, because the separated information obliges to browse constantly between the two sections. 2. The paragraph referring the results of the chemical analyses on two selected fragments is quite short; in my opinion, it would have deserved more space, enabling a larger discussion of the promising data, especially about the possible Venetian origin of the *inghistera* type flask. Hopefully this will be offered in a further publication.

9. Medici T. 2012. Revisiting the 'Moura glass treasure': new data about 17th century glass in Portugal. In: Ignatiadou, D., Antonaras, A. (Eds.), *Annales du 18e congrès de l'Association Internationale pour l'Histoire du Verre (Thessaloniki 2009)*. AIHV Association Internationale pour l'Histoire du Verre, Thessaloniki : 442-447, p. 443, fig. 2.

10. Canav-Özgümuş Ü. 2012. Recent glass finds in Istanbul. In: Ignatiadou, D., Antonaras, A. (Eds.), *Annales du 18e congrès de l'Association Internationale pour l'Histoire du Verre*. Association Internationale pour l'Histoire du Verre, Thessaloniki: 326-332.

11. Medici T., Lopes F. M., Lima A., Larsson M. A., Pires de Matos A. 2009. Glass bottles and jugs from the Monastery of Sta. Clara-a-Velha, Coimbra, Portugal. In: *Annales du XVII Congrès de l'Association Internationale pour l'Histoire du Verre (Antwerp 2006)*. Association Internationale pour l'Histoire du Verre, Antwerp: 391-400.

Congresses & Exhibitions

GLASS CONGRESSES

2015

VICARTE - Glass and Ceramic for the Arts / Parques de Sintra – Monte da Lua

Collecting through Connections: Glass and Stained-glass Collectors and their Networks in the 19th Century

Lisbon, Portugal,
4 - 6 February 2015.

<http://eventos.fct.unl.pt/collecting-through-connections/>

Italian Committee of the AIHV - Association Internationale pour l'Histoire du Verre

XVIIIe Giornate Nazionali di Studio sul Vetro / 18th National Glass Study Days

“VETRO E ALIMENTAZIONE” / “GLASS AND FEEDING”

Pavia (Italy), 16-17 May 2015

<http://www.storiadelvetro.it/>

AIHV – Association

Internationale pour l'Histoire du Verre

20th AIHV Congress

Fribourg and Romont,
Switzerland, 7- 11 September
2015.

www.aihv2015.ch.

*State Academy of Art and Design
Stuttgart, Germany*

**Glass Deterioration Colloquium
2015**

20-21 February 2015.

The scope of the colloquium covers the corrosion of historic glass and its consequences for conservation and for other materials (e.g. metals) in contact with the glass. The conference is organized by the State Academy of Art & Design Stuttgart in cooperation with the Glass Deterioration Group of the ICOM-CC Glass & Ceramics WG and the Landesmuseum Württemberg.

info: gerhard.eggert@abk-stuttgart.de

The Glass Art Society
44th Annual GAS Conference
“Interface: Glass, Art, and Technology”

San Jose, CA, U.S.A., June 5-7,
2015.

http://www.glassart.org/_San_Jose.html

2016

ICOM Glass Annual Meeting

The ICOM Glass Annual Meeting 2016 will be organized during the next ICOM General Conference in Milan, Italy, 3-9 July 2016.

info: <http://network.icom.museum/icom-milan-2016/>

*The Glass Art Society and the
Corning Museum of Glass*

45th Annual GAS Conference

Corning, New York, U.S.A., The
Corning Museum of Glass, 2016.

GLASS EXHIBITIONS

Le Stanze del Vetro, Island of San Giorgio Maggiore, Venice, Italy:

Tomaso Buzzi at Venini, from 13 September 13, 2014 to January 11, 2015.

The exhibition will focus on Buzzi's works in the years when he collaborated with the Murano glassworks (1932-1933).

www.lestanzedelvetro.it

The Corning Museum of Glass, Corning, New York, U.S.A.:

René Lalique: Enchanted by Glass, from May 17, 2014 to January 4, 2015.

Designing for a New Century: Works on Paper by Lalique and his Contemporaries, from May 17, 2014 to January 4, 2015.

Constellation, from March 20, 2015 to March 20, 2016.

The new Contemporary Glass Galleries, opening March 20, 2015, will feature a gallery dedicated to special temporary projects including large-scale installations.

America's Favorite Dish:

Celebrating a Century of Pyrex, from June 6, 2015 to March 17, 2016.

It commemorates the history of Pyrex brand housewares, developed by Corning Glass Works in 1915.

www.cmog.org

by Teresa Medici. VICARTE

Bergstrom-Mahler Museum of Glass, Neenah, WI, U.S.A.:

Beauty Beyond Nature: The Art of Paul Joseph Stankard, from September 13, 2014 to February 15, 2015.

<http://bergstrom-mahlermuseum.com/>

Petit Palais, Paris, France:

Baccarat, crystal legend, from October 15, 2014 to January 4, 2015.

To mark Baccarat's 250th anniversary, the Grandes Galeries at the Petit Palais will host the first Baccarat retrospective in France since the Bicentenary exhibition at the Musée des Arts Décoratifs in 1964.

<http://www.petitpalais.paris.fr/en/expositions/baccarat>

The Metropolitan Museum of Art, New York / The Corning Museum of Glass, Corning, NY, U.S.A

Ennion: Master of Roman Glass

Glassware signed by Ennion, the most outstanding Roman mold-blown glass in the early first century A.D., was traded over a vast area that spanned the entire Mediterranean world, from Israel to Spain. Examples by other named glassmakers of the period (Aristeas, Jason, Neikais, and Meges), as well as unsigned blown glass that illustrates Ennion's profound influence on the nascent Roman glass industry, will also be on view.

The Metropolitan Museum of Art, from December 9, 2014 to April 13, 2015.

www.metmuseum.org

The Corning Museum of Glass, from May 16, 2015 to January 4, 2016.

<http://www.cmog.org/collection/exhibitions/upcoming>

VICARTE (Lisbon, Portugal) and Istituto Veneto di Scienze, Lettere ed Arti (Venice, Italy)

WITHIN LIGHT / INSIDE GLASS. An intersection between art and

science, Palazzo Loredan, Venice, Italy, from February, 8 to April 19 In 2015, proclaimed by the United Nations as the "International Year of Light and Light-based Technologies", VICARTE (a research unit of the Faculty of Science and Technology of the Universidade Nova de Lisboa and the Faculty of Fine Arts of the Universidade de Lisboa), is producing an art exhibition to communicate to a large audience the results of scientific researches in the field of glass and light interaction. A group of 15 international artists were invited to develop projects on the topic of glass and light. The results are very different works which speak about the interaction of these two subjects from a formal and conceptual point of view. Curated by Rosa Barovier Mentasti and Francesca Giubilei.

info: franci.giubi@gmail.com, www.vicarte.org

EGE /European Glass Experience PROJECT: Riihimäki (FI), Segovia (E), Marinha Grande (P) and Murano (I)

Promising Young Names in European Glass - International touring exhibition 2014 – 2015.

Promising Young Names in European Glass Art is an international touring exhibition of 40 works of art glass and 38 drawings. The exhibits were chosen through a competition involving over 200 young glass artists (aged 18 – 40) from 22 European countries. An international jury consisting of museum directors, curators and glass experts from Italy, Germany, United Kingdom, Poland and Finland selected 40 works representing glass art in seventeen countries. The jury also selected 38 drawing. The exhibition began its tour at the Finnish Glass Museum in Riihimäki, Finland, from 28 March to 8 June 2014, with 20 works and all the drawings. From the 28th July to the 16th November 2014, a second exhibition took place at Fundación Centro Nacional del Vidrio in Segovia, Spain, with the other 20 pieces and the drawings, this exhibitions will move to Marinha Grande, from December 2014 to February 2015. In the

spring of 2015, all 40 works and the drawings will be on show at the Museo del Vetro in Murano, Venice, Italy.

A further selection of ten works was made from these drawings, to be realized in glass by the master glassmakers of Murano in the autumn of 2014. These pieces will be on display at the exhibition in Venice in the spring of 2015. This exhibition is part of the *European Glass Experience* project. Starting from the idea that glass art is a common European intangible heritage, the City of Venice (Italy), together with partners from Finland, Spain, Sweden, Poland, and United Kingdom, promoted the EGE project (European Glass Experience), supported by the European Commission in the frame of the Culture 2007-2013 Program. The aim of the project is spreading this concept and exploring its unexploited potential, especially by fostering young artists' production.

To concretely support the circulation of glass artworks in Europe, one of the project's actions foresees three international exhibitions to be organized by the glass museums that figure amongst the partners, namely the Museo del Vetro (Murano, Venice, Italy), The Finnish Glass Museum (Riihimäki, Finland), and the Fundación Centro Nacional del Vidrio (La Granja de St. Ildefonso, Segovia, Spain).

<http://egeglass.eu/>

Alexander Tutsek-Stiftung Foundation, Munich, Germany

Ann Wolff I Persona, from October 17, 2014 to June 12, 2015

<http://www.atutsek-stiftung.de/en/ausstellungen.html>

Vitromusée Romont, Romont, Switzerland

From Historism to Art nouveau. The stained-glass workshop of the Röttinger family in Zurich, Winter 2014 – 2015

Venetian Glass in Switzerland, Summer 2015.

Venetian and *façon de Venise* Renaissance glass from Swiss collections.

www.vitromusee.ch
info@vitromusee.ch

ESGAA - International Biennale du Verre, from October 15 to November 30, 2015, Alsace, France.

Musée du Verre de Charleroi, Marcinelle, Belgium:

The Glass Museum of Charleroi is organizing for 2015 the exhibition **Ombre et lumière à Charleroi**, about stain glass in private houses at Charleroi during the 19th and the 20th centuries. With this aim, an inventory of the stain glass still existing in the town is under construction.

<http://charleroi-museum.be/2014/01/08/ombre-et-lumiere-a-charleroi/>
vitraux@charleroi.be

GLASS EVENTS

Higher education course *Study Days on Venetian Glass 2015:*

The Birth of the great museum: the glassworks collections between the Renaissance and Revival *Istituto Veneto di Scienze, Lettere ed Arti, Venice, Italy*, March 11-13, 2015

[info: ivsla@istitutoveneto.it](mailto:ivsla@istitutoveneto.it)

Vitromusée Romont, Romont, Switzerland

Vitrofestival Romont 2015, 18 – 19 April 2015

The Vitrofestival Romont is a celebration of the arts of glass and glass painting, and is the only event of its kind in Switzerland. The bi-annual festival started in 2009. Each of the three festivals to date has attracted some 5000 visitors – lovers of glass crafts as well as professionals working in art glass: they all come to enjoy the festive atmosphere in Romont. The large number of glass artists taking part illustrates the importance of this event. The aim of the festival is to promote contemporary stained glass and glass art. The creations of recognized artists are on display in the galleries; there is a crafts market, as well as various demonstrations of many of the techniques used in making glass objects of all kinds. As part of the festival, a conference is organized for the dissemination and exchange of information among glass artists and experts.

www.vitromusee.ch
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News

Making glass in the ancient way: the “Glasdag” of Velzeke - Belgium

by Maria Grazia Diani and Luciana Mandruzzato
(ICOM GLASS, ICOM Italy and AIHV)

At Velzeke (B), in the municipality of Zottegem, about an hour from Brussels and not far from Gent, in the park of the Provincial Archaeological Museum (PAM) (<http://www.pam-ov.be/>) each year, the first week of September the “Glasdag” takes place.

It is an interesting activity of experimental archaeology, which includes the lighting of a glass furnace and two “muffle kilns”, i.e. annealing furnaces, in order to work glass using an ancient technology.

The ovens are built with clay and Roman tiles and wood is used for firing. Ignition occurs on Monday and from Thursday the production of vessels takes place.

The tools used are as close as possible to those used in antiquity and even the individual protections are limited.

Almost spontaneously, artisans interested in working the glass the ancient way, young artists and scholars of ancient glass have begun to meet every year in Velzeke. It's a sort of open seminar

where discussion and debate help to better understand the working conditions of the ancients and, consequently, the solutions that were likely to be adopted.

Among the glass-blowers present in the 2013 edition the following can be mentioned: Mark Taylor and David Hills, well known to glass scholars as the “Roman Glassmakers” (<http://www.romanglassmakers.co.uk/>); Bill Gudenrath, from the Corning Museum of Glass, an expert in manufacturing Venetian glass; François Arnaud, of PiVerre (www.piverre.fr)

The typical day in Velzeke during the ‘Glasdag’ develops as follows: the master glassmakers reach the oven early in the morning to start the work, applying their capacities to any subject that might come to mind or be brought up by the scholars attending the event (for example mould-blown glass, or how the handles of *skyphoi* were worked out, or working ‘the venetian way’, etc.). It continues

throughout the day, following the inspiration and possibly satisfying the incoming requests. In the morning, during the coffee break, the pieces produced the previous day, for which the annealing is completed, are ‘discovered’. It is particularly unpleasant to verify that, occasionally, cracks are present on valuable objects, which have required a long processing.

Need to specify that a small group of willing collaborators during the night keep the ovens heated, stoking the wood, to prevent an excessive decrease of the temperature, which would compromise the processing.

The most interesting aspect of what could be defined a workshop on ancient glass is the possibility of exchanging knowledge between different artists, artisans and glass scholars. Confronting one another on working experience and know-how helps to better understand the ancient technology and to raise new questions in search of new answers.



Hopefully this innovative and experimental experience could be exported to other countries and in different contexts. In addition to the validity from the research and study point of view, this experience has very significant

implications for the wider public: the involvement generated from practical experience is always very strong and very effective and is a valuable tool for the dissemination of the culture of glass.

In fact, Saturday and Sunday, when an historical re-enactment is set in the Museum's park, the visit to the glass furnace is open to anybody and the demonstrations continue until dusk.

Others

Arch-glass: a new glass mailing list

A new mailing list for all researchers working on chemical, typological, archaeological, and historical research into the past production, trade and consumption of glass has been recently created. Its purpose is to share research, pose questions, and generally interact as a community interested in all aspects of the study of glass and other vitreous materials in the past.

Anybody wishing to subscribe should go to:

www.jjscmail.ac.uk/arch-glass

The Glass Museum at Marinha Grande (Portugal) reopened

Between June and October 2013, the Museu do Vidro / Glass Museum reopened at Marinha Grande (Portugal), after a period of refurbishing. Beside the permanent collection, presented in the old building with a new exhibition display, a new section, the NAC – Núcleo de Arte Contemporânea, devoted to contemporary glass art, opened its

doors on October 2013. Located in a new glass building, thought to be a complement to the existing facilities of the Museu do Vidro, it hosts the museum's permanent collection of glass art, covering 25 years of Portuguese glass creations. International glass art from the 1980's onward is also displayed. The temporary exhibition "O Lado Feminino do Vidro – Glass seen through feminine eyes" has been organized to celebrate the opening. Curated by the Portuguese glass artist Teresa Almeida, it gathered the work of sixteen women from 13 different countries, using glass as a medium of artistic expression.

Núcleo de Arte Contemporânea (NAC) - Museu do Vidro

Edifício da Resinagem
Praça Guilherme Stephen
Marinha Grande. Portugal
info: <http://www2.cm-mgrande.pt>

The Society of Glass Technology opens to History and Heritage

The Society of Glass Technology, born in 1916 with the aim of shed

light on all aspect of glass manufacture, created the *History & Heritage of Glass Special Interest Group*. It is intended as "a meeting place for sharing ideas and insights across the boundaries which all too easily segregate the glass community."

<http://www.heritage.sgt.org/>
info: David.Martlew@gmail.com

Musée du Verre de Charleroi received a collection of photos and movies.

The Musée du Verre de Charleroi, Belgium, has been awarded with a notable gift. It received from the investigation center of AGC-Glass Europe (the European branch of AGC Glass, the world's largest producer of flat glass) a collection of almost 25.000 negatives and photographs, plus nearly 100 movies 16 mm, concerning the activities of *Glaverbel* between 1960 and 1990. They will be inventoried and digitized by the museum.

<http://charleroi-museum.be/>

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ICOM Glass Meeting in USA, 2013





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