

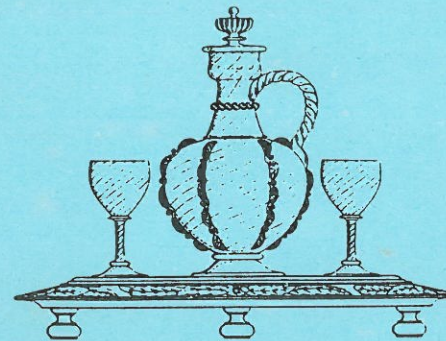
NEWS letter

INTERNATIONAL COMMITTEE OF GLASS MUSEUMS AND GLASS COLLECTIONS

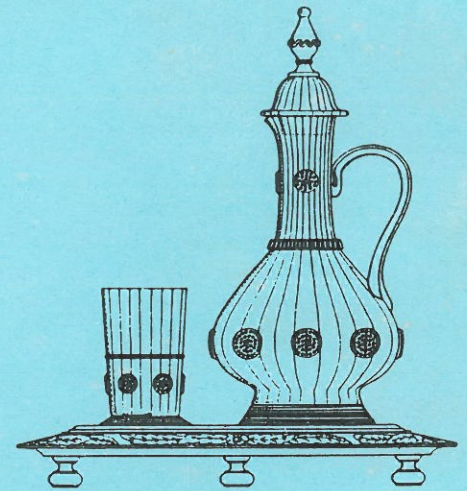
January 1994

CONTENTS

1. Report of the ICOM Glass Committee meeting
in Germany - Düsseldorf-Bonn-Cologne -
19 September - 25 September 1993
2. Report of the business meeting of the
ICOM Glass Committee, 22 Sept. in Bonn
3. Lectures
4. Rendering of accounts
5. New members since 1992



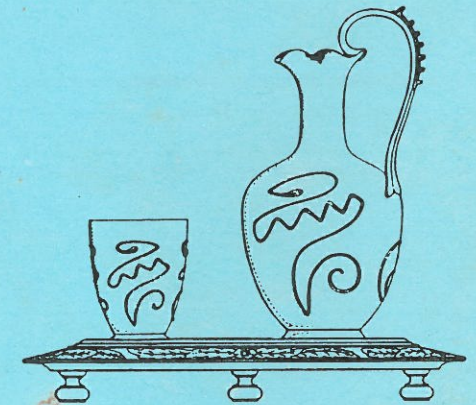
219



220



221



222

REPORT OF THE I C O M GLASS COMMITTEE MEETING
HELD IN DÜSSELDORF, BONN AND COLOGNE 19 - 25 SEPT. 1994

Sunday, 19 Sept.

Düsseldorf, Kunstmuseum
Opening of the exhibition "New Glass in Japan".

Monday, 20 Sept.

Düsseldorf, Kunstmuseum, Library
Welcome greetings by Dr. Helmut Ricke. Unfortunately because of the fire some days before in the Kunstmuseum it was not possible to visit neither the showrooms nor the storerooms of the museum. Instead of that there were guided tours to several other museums.
Lunch on invitation of the city of Düsseldorf.
Afternoon: Gerresheim Glassworks (VIAG), factory for container- and flatglass, founded in 1864.

Tuesday, 21 Sept.

Krefeld - Rheinbach
Museum at Burg Linn, Krefeld, Dr. Renate Pirrling.
Documentation of the burying places of Krefeld-Gellep. Collection of roman and frankish glasses.
Lunch on invitation of the great glass-collector Prof. Dr. Helmut Hentrich in his Castle Groot Buggenum (Prov. Limburg, Netherlands).
Afternoon: Rheinbach, Glasmuseum, Ruth Fabritius.
Collection of bohemian glass, mainly 19. century.

Wednesday, 22 Sept.

Bonn, Rheinisches Landesmuseum, Dr. Ingeborg Krueger.
Collections of roman glasses, glasses from mediaeval to modern times, historicist glasses from Köln-Ehrenfeld.
Lunch on invitation of the Rheinisches Landesmuseum Bonn.
Working session - Papers
Ingeborg Krueger: Lead Glass News. (see 'lectures')
Olga Drahotová: Glass Vessels on Stillife Paintings by Georg Flegel.
G. Flegel (1566 - 1638 Frankfurt am Main) was the earliest German stillife painter, he reproduced various venetian and façon de venise drinking glasses on his paintings.
Randi Gaustad: Some Problems concerning the Engraver Heinrich Gottlieb Köhler. (see 'lectures')
Siegmut Seeger: A Patternbook of Historicism with Silesian Glasses, containig 97 Drawings.
Eva Schmitt: Alfred Fritsche - an unknown Bohemian Glass Artist. (see 'lectures')
Oliver Watson: The New Glass Gallery in the Victoria & Albert Museum.
Report about the progress of interior equipment.

Anders Reihnér: The Importance of Factory Archives - demonstrated
on the basis of the Orrefors Glassworks archives.

Report of the Chairman of ICOM Glass Committee, Jan Kock.

Evening: Reception given by the City of Bonn in the Old Town Hall.

Thursday, 23 Sept.

Cologne

Römisch Germanisches Museum, collection of roman glass.

Stadtmuseum (municipal museum), Dr. Werner Schäfke.

Historicist glasses and their designs of the Köln-Ehrenfeld
glassworks.

Lunch on invitation of the Association of Friends of the Museum.

Museum für Angewandte Kunst, Dr. Gerhard Dietrich.

Visit of the collections with glasses from all periods.

Friday, 24 Sept.

Stolzenfels - Höhr Grenzhausen - Königswinter

Stolzenfels, a neo-Gothic Castle over the Rhine river, bears an
interesting collection of baroque glass.

Höhr Grenzhausen, Museum for Ceramics.

Rastal Glassworks for enamel labels on drinking glasses, presenting
a collection of drinking vessels, mostly beer glasses.

Königswinter, Silesia-Institute (Haus Schlesien).

Collection of Silesian glasses.

Farewell Dinner.

Saturday, 25 Sept.

For free disposal.

Business meeting of ICOM Glass, 22. Sept. 1993.

Since 1992, the ICOM Glass board has been composed of the following: Chairman Jan Kock, Denmark, Secretary Margrit Bauer, Germany, Sirkka Kopisto, Finland, Reino Liefkes, United Kingdom and Oliver Watson, United Kingdom.

The following is a summary of the discussions that took place during the short business meeting.

The committee now has more than 100 members and there is still accession of members. As ICOM is an organisation of Museum Professionals, it is important to have certain membership conditions. These have been discussed in the leading agencies of ICOM and they are of current interest as the number of advisers and consultant firms addressing the museum world increases. Some of these firms are serious and work for museums on a more permanent basis. It would be wise to include them as members. But there are also firms that we should not accept as members as they cannot be expected to observe ICOM's rules and Code of Ethics.

The new set of ICOM Model Rules has been discussed in the ICOM Glass board which decided that they can in all essentials be accepted by our committee. We find it important though to continue a simple administrative practice.

The rules demand at least five persons in the board as well as a chairperson. We therefore have to elect one more board member on our next meeting in London. **Suggestions to candidates are wanted, please send the names of candidates to the board.**

The board found that one change in the rules would be advisable in order to secure continuity. The end of paragraph 7.a reads: "Elected members of the Board shall be elected for a period not exceeding three years but may be re-elected if eligible under Article 17 para 4 of the Statutes. This means that anyone who is a voting member of the committee can be a member of the board for 2 times 3 years, no matter which post you hold in the board."

The board suggests the following change: that the office-bearing persons - that is the Chairman and the Secretary - may be re-elected 2 times 3 years for one of these posts even if the person in question has previously been an ordinary member of the board. The reason for this is that it always takes some time to get to know the rules and procedures of an organisation. Experience proves this to be important if you want to assert yourself in ICOM politics.

The suggestion may lead to a slower change of members of the board. But it is the impression of the existing board that the advantages are bigger than the disadvantages.

The proposal can be expressed as follows:

"Election to the Board: by all voting members of ICOM Glass every three years. Only 2 terms allowed. Election to Chairman and Secretary: by all voting members of ICOM Glass every three years. Only 2 terms allowed, in addition to 2 terms as ordinary Board Member."

It was decided that the members should have the possibility to consider the proposal until the 1994-meeting in London where the final decision will be made.

From central ICOM our committee has received 33 FF per voting member as a contribution to the running of the committee. The money is very welcome but it does not at all cover the expenses. Therefore we would like to give our sincere thank to the institutions behind the members of the board. Without their positive help it would not be possible for the committee to carry out its function.

The meeting places of the next year were discussed. There are invitations from La Granja in Spain and from Israel, both for 1994 or 1996.

At the meeting an invitation from the Victoria & Albert Museum in London for 1994 was put forward, and this invitation was accepted. Mr. Oliver Watson and Mr. Reino Liefkes from the V&A and Wendy Evans, Museum of London, were asked to deal with the arrangement. The board will consider the invitations from Spain and Israel.

Ingeborg Krueger: Lead Glass News

Within the years after our exhibition on medieval glass in 1988 I have tried to find out more about vessels made of lead-silica-glass (with a content of lead oxide between about 60% to 75 %) in medieval Europe.

There are of course new finds: for example in Great Britain from Monmouth (Wales), Beverley (Yorkshire) and Ludgershall Castle (Wiltshire) as well as once more in London; in Holland from Zwolle and Nijmegen, in Belgium from Gent, in France an isolated specimen from Saint-Denis and in Germany plenty of interesting new pieces from Braunschweig and Hötter.

Then there are the first results from scientific methods - analyses of some 20 fragments made in the Geochemical Institute of the University of Göttingen (Prof.K.H.Wedepohl) and lead isotope ratio determinations of at least 3 fragments. It turned out that for the one glass found in Braunschweig glassmakers had used lead oxide originating from the Harz and for the one found in Neuss as well as for one from Lübeck glassmakers had used lead oxide from the Northern part of the Eifel. That fits remarkably well with my guess (based on the distribution of find spots), namely that lead glass vessels were made in several different regions at about the same time. One of them can be assumed close to the Harz, probably in the glassmaker area of the Weserbergland, another one close to or in the Eifel. And maybe the English finds of lead glass vessels were made in England.

As far as the fragments of European lead glass vessels can be dated by their archaeological context or their shape and decoration they seem to belong into the 13th or 14th century. We don't know about earlier or later ones from excavations.

But recently it could be proved that a group of 15 emerald green heavy glass vessels in the reserves of Schloß Pillnitz (Dresden) consist of a similar glass material, containing about 74 % lead oxide. These vessels ^{which} can be traced back to 1835 in Dresden, look vaguely "façon de Venise", but it is very difficult to determine where and when they might be made. They are nevertheless important as the first known lead-silica-glass vessels from postmedieval times, and it will be interesting to find out whether they are the result of isolated experiments with lead glass blowing or just the tip of the iceberg of postmedieval production of lead-silica-glass vessels.

Randi Gaustad: Some Problems concerning the Engraver
Heinrich Gottlieb Köhler.

Quite recently I have started a closer examination of the Norwegian Glassworks Nøstetangen. I am thus continuing Ada Polaks extensive study of the three Norwegian glassworks in the 18. and beginning of the 19. Century, Nøstetangen, Hurdal and Gjøvik. I believe it is possible to find new information and several themes still need investigation.

A particular intriguing problem revolves around the origin, birth-place and education of the capable engraver Heinrich Gottlieb Köhler, who appeared in Copenhagen in 1746. Soon after his arrival we know that he did engravings on goblets for the King of very high quality. On the occasion of the salvation of King Fredrik 5 in 1747, he engraved one goblet for the King and another one for his English borne Queen Louise. The goblets were both made at Nøstetangen glassworks.

The engravings he executed in his early Copenhagen period prove that his technical ability was highly developed before he arrived in Scandinavia. Obviously he had belonged to an advanced centre for glass-engraving somewhere on the continent. Köhler remained in Copenhagen approximately ten years, from 1752 he had the title of Royal Glass-cutter. Several of his works in this period are well known, they were mainly executed for the king and the royal court.

In 1756 or 57 Köhler moved to Norway, to the glassworks of Nøstetangen. A small engraving workshop was set up for him and young men were engaged to assist him and to receive training. During his ten first years in Norway he still worked quite extensively for the Court. This took an end when King Frederik died in 1766. During this period Köhler continued to execute engravings in the same elaborate and highly finished style as his Copenhagen engravings, with royal initials and insignia, allegorical figures and exuberant rococo framing as the most favoured motives.

Towards the middle of the 1760's Köhlers style of engraving gradually changed, it became more sketchy and less elaborate. Part of the reason for this may be that his sight was diminishing. The director of Nøstetangen wrote in a letter, that he was worried about Köhler, he was not reliable, - he did not finish his works and his sight was getting bad. At the same time his engravings are changing subject according to the tastes of his new Norwegian customers. He now chooses his subjects preferably from Norwegian life and landscape. While during his Copenhagen period he probably made more use of different graphic prototypes, as was customary in Germany, he now composes, more or less, on the basis of his own observations. Köhler is now depicting local homes and surrounding landscapes, - forests, lakes and farmland on welcome-goblets ordered by the rich Norwegian bourgeoisie.

In 1770 when Nøstetangen's working capacity was reduced, Köhler left the glassworks and set himself up as a drawing-master and glass-engraver in Oslo. Here he engraved sets of 12 or 24 wine-glasses with different pictures of Norwegian trades and industries, often also inscriptions appropriate to the toast.

Besides being an excellent engraver Köhler also was able to mount complicated chandeliers. He planned and designed the main arrangement of the three huge chandeliers at Kongsberg church, situated not far from Nøstetangen. The chandeliers were finished in 1766. Clearly, before Köhler settled in Denmark-Norway in 1746, he was well acquainted with the production of glass chandeliers and he had probably worked both with chandeliers as well as engravings before moving to Copenhagen.

Altogether we have located 13 signed works by Köhler, four from his Copenhagen period and nine from his Norwegian period. Probably he signed the works which fulfilled his artistic ambitions. Thus one could suggest that there would be more signed works of his outside Denmark-Norway - but I doubt this will prove to be true. He probably signed his works in this country because here he felt superior, as no other artist could compete with his ability. Even though I believe it is unlikely to find signed works in Germany, I hope it must be possible to find some information about Köhlers origin in Germany or Silesia. And I ask you kindly to be aware of his name and tell me if you happen to come across any information about him.

Le rôle que joue l'école de Josef Drahoňovský à Prague dans le développement de la gravure contemporaine tchèque, est un rôle important. Le domaine particulier de la gravure en relief sculpté se trouve profondément renouvelé par son élève Fred Fritsche. Il inaugure une nouvelle manière de travailler pour un format agrandi en liant les méthodes de la gravure à la molette avec celles de la taille à la meule et la gravure profonde au jet de sable.

Alfred Fritsche, naît le 4 septembre 1909 à Steinschönau, aujourd'hui Kamenický Šenov. Il préfère Fred, l'abréviation de son prénom, dont il fait sa signature. Son père, d'origine un artisan qui fait des montures en métal pour des verres et des lampes, a du lâcher sa profession à cause de la crise commerciale de l'industrie de verre bohémien (crise qui a commencé en 1922) et à la suite il a fondé une commerce de verres aux environs de 1925.

Après l'école primaire en 1923 - Fred Fritsche a 14 ans - il entre à l'Ecole nationale allemande pour l'industrie du verre (Deutsche Staatsfachschule für Glasindustrie) à Steinschönau. Ses professeurs les plus marquants sont Emil Kromer pour la gravure, Franz Krause pour la taille, Alfred Dorn et Adolf Hegenbart pour le dessin. Une fois ses études terminées, il entre en 1927 à l'école des arts appliqués à Prague dans la classe de fameux professeur Josef Drahoňovský, sculpteur et graveur sur pierres fines et verre. Là, il retrouve son ami Oswald Lippert, déjà très estimé de Drahoňovský puisqu'il travaille comme assistant aux expériences de la gravure au jet de sable et à l'acide qui viennent d'être tout récemment introduites. Fred Fritsche termine ses études en 1931.

En 1933 Drahoňovský écrit sur ses élèves et sur leurs réalisations particulières [1]. Ainsi à propos de Fritsche il ateste que sa manière de graver le verre, en liant les méthodes de la gravure à la roue, avec la taille à la meule et le jet de sable, est une nouveauté. (Dans cet article le

prénom de Fritsche est traduit en tchèque comme Bedřich, ce qui veut dire Friedrich en allemand). Une description détaillée de sa méthode paraît la même année dans un article du journal allemand Die Schaulade - unique source littéraire avec des photos jusqu'à ce moment:

"Les figures ne sont pas gravé comme à l'ordinaire à la roue de cuivre et à l'éméri, elles sont taillées à la meule américaine avec de l'eau. Avec soin l'artiste prend garde à laisser s'exprimer l'originalité de sa propre technique. Il évite d'effacer les traces laissées par son instrument, les entailles de la roue; il pose une facette auprès de l'autre pour créer une surface vivante qui ressemble au martelé en métal. Seuls les détails du dessin - des visages et des mains - sont gravés. Les surfaces restent mates, et uniquement là où les impératifs artistiques l'exigent on trouvera des espaces polis. Entre les deux apparaissent tous les traitements du mat au poli. La création du relief est, au point de vue technique, une combinaison de la gravure en relief et en intaille." [2]

Après ses études Fred Fritsche doit faire son service militaire tchèque qui dure jusqu'en 1934. A côté il se consacre au travail artistique dans son propre atelier de la maison de ses parents où se trouve entre-temps aussi l'atelier pour tailler des verres à la meule de ses frères. Il y a très peu d'informations sur les dernières années de sa courte vie. À la fin des années trente il est à Berlin où il travaille dans une manufacture de verre mosaïque. De là il devient soldat dans l'armée allemande engagée dans la 2ième guerre mondiale. Entre le 13 et 20 avril il meurt à Schlittern près de Krems en Basse-Autriche. Il est enterré au cimetière militaire d'Oberwelbing en Basse-Autriche.

Le nombre des gravures réalisées par Fritsche n'est pas encore estimable. La qualité artisanale de ses gravures est impressionnante. Pour les objets porteurs de figures il utilise surtout des vases épais, colorés aux tons actuels, fumés ou jaune, dont les formes coniques s'élargissent vers l'ouverture. Parmi ses motifs dominent les jeunes femmes,

souvent aux allures du style du temps. Les reliefs plastiques des figures sont travaillés de manières différentes. Une première idée sur son développement artistique montre une tendance à la clarté, à la simplicité et une amélioration successive de la formation plastique aux reliefs. Ses travaux réalisés pendant ses études à Prague ont un caractère narratif. Il s'agit de scènes avec plusieurs personnages dans des intérieurs ou dans un paysage. Un très bon exemple de cette période se trouve au musée des arts appliqués à Prague. C'est un vase en verre gris-fumé avec une jeune fille qui s'occupe d'un chevrillard. Avant 1933 les demi-figures féminines et les portraits commencent à apparaître [3]. Ils content parmi les meilleures Œuvres de l'artiste. En comparaison avec les gravures tchèques faites après 1945 leur finition technique et leurs compositions sont très en avance sur son temps. C'est probablement vers 1933 qu'il fait une série des verres avec des reliefs profonds grâce à la gravure au jet de sable. Les reliefs mêmes sont travaillés à la gravure et la taille. Un extraordinaire exemple de portrait de l'année 1937 se trouve dans la collection du musée aux arts appliqués à Brno (Mährische Galerie in Brünn).

Les photos originales appartiennent à la sœur de l'artiste, Elisabeth Donath à Rheinbach, qui les a sauvées. Elles sont regroupées en séries correspondant chacune à des mêmes qualités de papiers, de format ou de signatures des producteurs. Il y a six groupes qui contiennent aussi la suite des photos numérotées par l'artiste. Des datations ou une suites dans l'Œuvre de Fred Fritsche ne sont pas encore vérifiables quant au regroupement des photos. La présentation de la matière trouvée vous donne une première impression de son Œuvre.

Anmerkungen:

- [1] in: Čadik, Jindřich, Drahoňovského, Praha 1933, S. 122.
- [2] Heizer, Wilhelm. Ein Künstler des Glases: Fred Fritsche, in: Die Schaulade 1933, 9. Jg., H. 2/3 S. 72.
- [3] Abb. in: ibid. S. 71.

RENDERING OF ACCOUNTS

The ICOM Glass Committee gets an annual subvention, allocated to cover the administrative expenses. Until now the institutes in Aalborg (chairman) and Francfort/Main (secretary) undertake parts of these costs. Therefore we are able to spend some funds for expenses during the meetings. The bank account is held in Francfort and consequently it is kept in DM.

State of account in 1992 DM 884,-

Subvention (\$ 6.00 per member) for 1992 DM 577,-

DM 1.461,-

Expenses in 1992 DM 750,-

State Jan. 1993 DM 711,-

Interest crediting DM 28,-

Subvention (FF 33.00 p.member) for 1993 DM 520,-

DM 1.259,-

Expenses in 1993 DM 995,-

State Jan. 1994 DM 264,-

NEW MEMBERS SINCE 1992

Dr. Sigrid Barten
Museum Bellerive
Zürich/Switzerland

Michael Bloch
Amalienborg Castle
Copenhagen/Denmark

Nicole Blondel
Conservateur en chef Inventaire Général
Paris/France

Juliette Bogaers
Manager Pruskin Gallery
London/United Kingdom

Dr. Jutta Annette Bruhn
Corning Museum of Glass
Corning/USA

Prof. Joost Caen
Nat. Higher Institute & Royal Academy of Fine Arts
Antwerpen/Belium

Thommy Christensen
Den Fynske Landsby
Odense/Denmark

Rexé X. Corbier
Affaires Culturelles de Ville
Cannes/France

Bent Eshøj
Scool of Conservation
Copenhagen/Denmark

Ruth Fabricius
Glasmuseum Rheinbach
Rheinbach/Germany

Helena Horn
Museum für Glaskunst
Lauscha/Germany

Gusta Jacobson Lehrer
Eretz Israel Museum
Tel Aviv/Israel

Käthe Klappenbach
Museumsassistentin Schlösser und Gärten
Potsdam/germany

Dr. Hannelore Marschner
Landesamt für Denkmalpflege
München/Germany

Valerie Matoian Verney
Institut Français d'Archeologie du Proche Orient
Damas/Syria

Mina Moraitou
Benaki Museum
Athens/Greece

Toni Petersen
Art and Architecture Thesaurus
Williamstown/USA

Jürgen Pursche
Landesamt für Denkmalpflege
München/Germany

Dr. Sigrid Randa
Germanisches Nationalmuseum
Nürnberg/Germany

Maria A. Achlottomann
Museo Nacional de Bellas Artes
Buenos Aires/Argentina

Dr. Dirk Syndram
Grünes Gewölbe
Dresden/Germany

Prof. Dr. Wladyslaw Slesinski
Academy of Fine Arts
Cracow/Poland

Lizzi Thamdrup
Conservator
Gram/Denmark

Anne Vanlatum
Musée des Arts Décoratifs - Centre du Verre
Paris/France