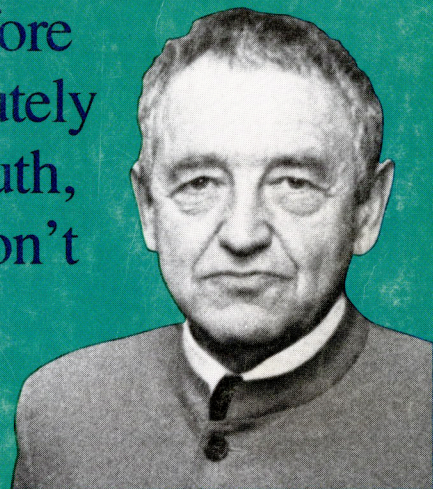


Acquire

THE MAGAZINE FOR

COLLECTORS DEC. 1976

“Why not have both? Why not have abstraction and the real, too. Combine the two, bring in the new with the traditional and you can’t beat it. I believe, however, that I don’t want to let the one take over the other. I try for an equal balance. If somehow I can, before I leave this earth, combine my absolutely mad freedom and excitement with truth, then I will have done something. I don’t know if I can do it, probably never will, but it’s certainly a marvelous challenge to me.” Andrew Wyeth



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Architectural Antiques

Collecting at its best for those who truly think big means that you acquire by the room, not the roomful. It all has the mantle (yes) of old world respectability, a surefire ingredient for new world success.

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Wyeth at the Met

Andrew Wyeth has notched the rare accolade of his own show at America's number one museum, the Metropolitan in Manhattan. In this article, the artist talks with Met director Thomas Hoving about the two worlds that are the basis of his show.

FROM THE EDITOR'S DESK

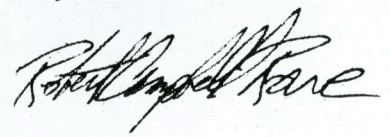
I want to close 1976 with a special announcement about 1977: we will begin publishing a new magazine in February. *The Miniature Collector* will be all about (you guessed it) the world of miniatures. Being iconoclasts, we decided to think small instead of the usual. Miniatures are, for those of you who haven't heard, a matter of major interest to a very large audience. *The Miniature Collector* will be put together by the same team that produces *Acquire*. Same quality, same style. If that sounds like a plug, it is.

In the next issue of *Acquire* (March 1977), we'll include a sampling of *The Miniature Collector* for your personal inspection.

Elsewhere in this issue of *Acquire*, we begin a regular department for all of you collectors of M.I. Hummel figurines. We also carry on with coverage of American glass, ceramics and art, capped by the cover story on Andrew Wyeth's debut at The Met.

For those of you who collect plates, our artist profile this issue is on Ted De Grazia, the well-known Arizonan whose plates are very hot indeed. But that's only a small part of the De Grazia artistic effort, as you'll find out.

Good reading, and Happy Holidays. See you in '77.



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Hollister on Glass

Some call it art, others simply say studio glass, but forget the nomenclature: what matters is that new work by new artists has blown new life into this ancient skill.

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Breakfast at Cartiers

A stunning collection of jeweled pieces from the fabled house of Cartier recently went on exhibit for the first time in a show celebrating the firm's consolidation.

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Artist Profile: Ted DeGrazia

The Southwest's most famous painter has stepped aside from his prolific outpouring of oils, watercolors, books, prints, etc., to become a one-man national crusade for protecting the estates of all artists.

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Hummel Corner: a Rare Discovery

It happened in St. Louis. During an author appearance promoting *Hummel: the complete collector's guide and illustrated reference*, a local resident originally from Germany revealed an old letter she had long ago received from Sister Maria Innocentia.

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Collectible Christmas

Since it's so close to Christmas, we thought you'd like to see what some of our contributors plan to give (or hope to receive) in the upcoming Holiday season.

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Cap Pistols to Collect

Cap pistols, an endangered collectible species, have just about disappeared from the toy market because of concerns about safety. The result, of course, is intense interest among collectors for all those bygone pieces.

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Playbill Memorabilia

Stage nostalgia is nothing new but neither has it become a collectible craze sending memorabilia prices ever upward. Anyone of modest means, therefore, can still obtain bits of theater history with all the freshness of a first-night opening.

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Ceramic Tradition in America: Larry Clark

Colorado's Larry Clark – locally known as a potter's potter – is expanding his artistic horizons while moving down the road beyond regional recognition.

Hollister on Glass

Some call it art, others simply say studio glass, but forget the nomenclature: what matters is that new work by new artists has blown new life into this ancient skill.

In March 1962 a glass workshop at the Toledo Museum of Art conducted by Dominick Labino with Harvey Littleton began a new American chapter in the history of handmade glass. One can generalize without much fear of contradiction that for the past several centuries glassmaking was a guarded art, passed on with circumspection from generation to generation. It was not openly taught. Even within the past century industrial glass technology has been protected by patent, while artistic glass knowhow was imparted sparingly to favored colleagues and apprentices. Since the Toledo workshop all that has changed.

The new, do-it-yourself phenomenon known variously as 'studio glass', 'art glass', or 'studio art glass' is strictly American, though its procedures are being copied in Europe. The difference is that in Europe, even where artistic glass production is closely supervised by the designers associated with large factories, design and production are still largely separate. In America the new generation of individual glassmakers dream up their designs and make them in glass, and the two processes are frequently simultaneous.

This new generation of glass artist-producers, most of them under age forty, filtered down through the cultural matrix to glass making, as dropout engineers, potters, industrial designers, archeologists, and art teachers. They are a bright group, most of them with degrees in their elected areas of education, many of them teaching still, some with grants, some with awards. Though many had a rough time getting started, they have finally been blessed by the post-World War II climate of recognition and acceptance, and their work has been widely exhibited and purchased by museums, and more recently by

glass collectors here and abroad. They are making it.

What they have done to glass is even more interesting than what glass has done to them. Charles Lotton, for example, began by making glass paperweights – a convenient form to work since hot glass tends to roundness – but paperweights in the neo-Tiffany tradition of opaque surfaces treated with metallic oxides. But soon he was working his designs deep inside the glass, opening up the transparent object to the eye of the beholder. Now he is also blowing attractive 'multi-flora' vases (Fig. 1; \$350 at Contemporary Art Glass Group in New York, the source of all the glass illustrated in this piece), still neo-Tiffany but at a tenth of the price, in which flowers softly bloom in colorations that may be bold or of extreme delicacy.

Joseph Clearman and Lynn Kirshbaum are practically alone among American studio glass artists in making raised and intaglio designs for their vases and their mushroom-shaped glass lamps with glass shades. Together they work out designs, Clearman blowing the vessels and Lynn Kirshbaum achieving the designs by a special process. In the vase shown here (Fig. 2; \$150) the design of storks and vines cut all the way round is nicely suited to the rather straight yet graceful silhouette of the piece. We might almost be looking at an oriental textile, for the surface texture of the vase suggests silk.

Two small but heavy vases from Lundberg Studios (Fig. 3 at \$175; Fig. 4 at \$125) are classic in shape, solidly balanced, the walls thick enough to suggest a three-dimensional design. The flowers in millefiori technique in Fig. 3 are for picking, while the fish in Fig. 4 scoot between fronds as if in a real fishbowl. Lundberg Studio craftsmen are really getting inside the



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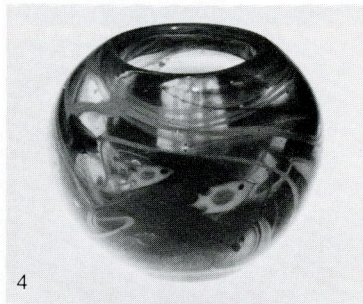
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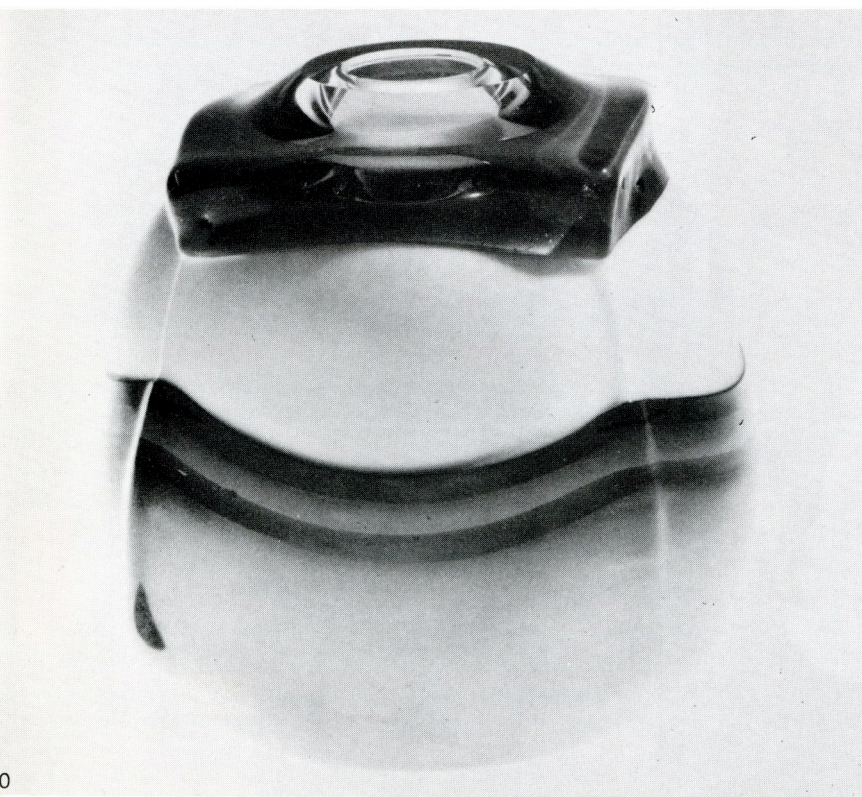
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glass these days, but one of the vases I examined was given an overdose of metallic oxide on the interior that gave it an unnecessary perfumed look.

The spectacular "Desert Landscape" by James Daniel of Mark Peiser Studio is exactly that, a glass landscape that just happens to be in a simple vase form (Fig. 5; \$150). But it more than just happens to be of glass in glass, for the new generation is using this ancient medium in supple subtleties undreamed of by glass stainers of yesteryear. This vessel is so absolutely right in the balance between color, shape, and design it almost talks.

David Donaldson, Master of Fine Arts graduate from that famous alma mater of glassmakers, the University of Wisconsin, is now Assistant Curator for 20th Century Glass at the renowned Corning Museum of Glass, which doesn't leave him much time for glassblowing. But recently, while visiting a friend's glass studio over a weekend, he found some gold ruby (the ultimate in ruby glass) and concocted himself a casual, souped-up version of an Arabic rose water sprinkler that is pure genius and whimsy, combining Islamic trailings with the South Jersey Lily pad motif. (Fig. 6; \$150). The ruby is too deep to show up well in color.

William Carlson's solid little perfume bottle (Fig. 7; \$125) caught my eye right away and still holds it. The deep, deep brown, almost black outer casing is sliced through to reveal a mysterious inner presence in onion-skin white shaded to pistachio green and striped with delicate loops of deep brown. It is a creature of some kind, a rare sea anemone, a condor eel asleep in its dark lair, a dangerous something that lurks inside this windowed ball of glass like a tiny aquarium. It's really a piece of sculpture in traditional disguise, and I mean to compliment it when I say that Cesare Borgia couldn't have kept his poison in a nicer bottle.

Two pieces from widely-exhibited Michael Boylen are also primarily small glass sculptures (Fig. 8; \$90, and Fig. 9; \$60), though both are called vases from the small hole at the tops. Inside the deceptively simple forms of Boylen's clear glass surfaces other more complex forms in gorgeous veils of subtle color are locked in struggle or embrace with negative space in the form of large, gleaming, irregularly shaped air pockets. These positive and negative interior forms appear almost to breathe and pulse like living organisms. Boylen's rich glass objects have to be held and rotated to be appreciated, and in the process they feel wonderful in the hand.

Finally, we come to Thomas Patti's gray and white vase (Fig. 10; \$250) of which I predict that this illustration will be only the first of many in articles and books on contemporary glass. The vase - again really a piece of sculpture - was achieved by stacking square slices of thin plate glass until they formed a cube, then blowing the heated cube into a sphere. In this original concept Patti has actually physically sphered the cube, and this beautiful piece, with its gentle cool color and its visible laminations is going to become a classic. • PAUL HOLLISTER