

# Collector Editions

\$2.50

JANUARY 1979

Quarterly



The Splendor Of Dresden moves to San Francisco  
... exhibition notes p. 24



# Collector Editions

VOL. 7 NO. 1

Quarterly

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**18**

## Collecting's Finest Hours: The 10 "Best" Of 1978

Once again Antiques Editor, Barry Delaney, arbitrarily enumerates the high points of 1978.

**24**

## The Splendor Of Dresden: Exhibition Notes

Porcelains and art objects from the Golden Age of Dresden highlight this collector's dream exhibition appearing now in San Francisco.

**28**

## Auction Report: Collecting For Investment — 1978

Auction scene regular, Robert Obojski, recaps the past year in four hot collecting areas, and forecasts upward moves in 1979.

**28**

## Stamps

Good quality early American specimens, in particular, will likely continue to be strong acquisitions.

**29**

## Coins

The double-edged value of coins — bouillon content and numismatic value — has made them a fine investment in the past and perhaps the best investment for the future.

**31**

## Rare Books

The Gutenberg Bible got the headlines, but books and manuscripts in general enjoyed a record year.

**32**

## Sports Memorabilia

Collectors in this area have started to break out of the bubble gum card syndrome.

**36**

## 1978 Collector's Plate Review And Preview Of 1979 Plates

**46**

## Ralph Gardner's Celebrity Collector Carolyn Keene, a.k.a. Harriet S. Adams

The creator of Nancy Drew is still adding to an already huge collection of juvenile adventure books.

**50**

## Glass America 1978 At Lever House

Fifty glassmakers displayed their art in this big show sponsored by Contemporary Art Glass Group.

**56**

## The Evolution Of The Wine Bottle

The Wine Museum in San Francisco has uncorked an exhibition of wine bottles spanning 2,000 years.

**59**

## Ask The Expert

Dating bisque parlour pieces of the Victorian era and distinguishing early Lenox from Irish Belleek.

**60**

## The M.I. Hummel Corner

Hummel expert Miller dips into the mail bag and finds some uncommon figurines and at least one treasure.

## Cover Picture

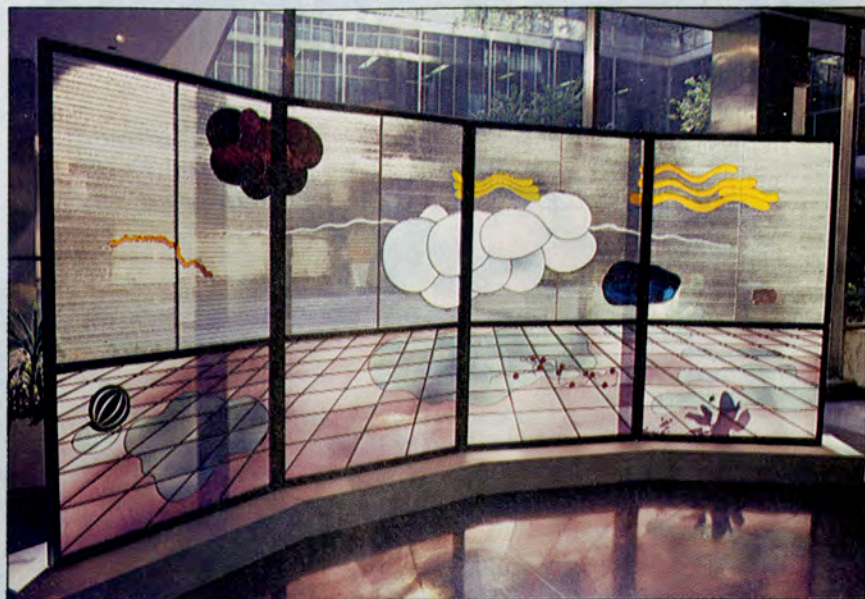
*During the sixteenth and seventeenth centuries the ruling princes of Europe had lusted after the porcelain acquired by trade with the Far East. Its desirability was partially a result of its unavailability, as the secret of making true porcelain was known only in the Orient where China and Japan had an absolute monopoly on the manufacture of porcelain objects. Efforts to uncover the mystery went unsolved until 1710, when Johann Friedrich Boettger, an alchemist, stumbled on a solution. Impressed by this discovery, the king permitted Boettger to abandon the pursuit of gold and concentrate on perfecting his knowledge of ceramics. (It has been said that since Augustus only wanted gold to buy porcelain anyway, it seemed more sensible just to make the latter directly.)*



# Glass America 1978 At Lever House

*Fifty glassmakers displayed their art in this big show sponsored by Contemporary Art Glass Group.*

PAUL HOLLISTER



Dale Chihuly's oddly shaped glass baskets (above) suggest whatever you want them to suggest.

This abstract leaded glass screen (top) by Ray King of Philadelphia is titled *Formlings*. The eighteen foot-long screen is composed of four hinged panels.

From the thrust of its takeoff on the grounds of The Toledo Museum of Art sixteen years ago, the American Studio Glass Movement — to combine all its accepted titles — is now cruising along confidently. Its practitioners are airborne largely through their own efforts at glass-making, and it is surprising how many in their twenties and thirties have received grants or had their work acquired by such varied museums as the Metropolitan, the Smithsonian, The Corning Museum of Glass, even the White House and the Vatican.

The current state of the art was on view last October 10 through 26 at Lever House in New York City in a big show titled GLASS AMERICA 1978, conceived and directed by Douglas Heller and sponsored by Contemporary Art Glass Group. Glass-sheathed Lever House was just the place to have it, and the handsome display was a cross section of the work of fifty American glassmakers, which included glass for every taste and pocketbook. How collectible it was can be seen in the broad price range (\$60 to about \$2,000) and the sale of a

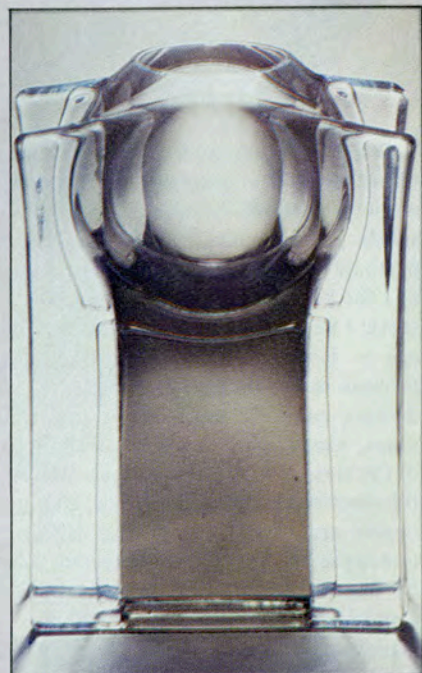
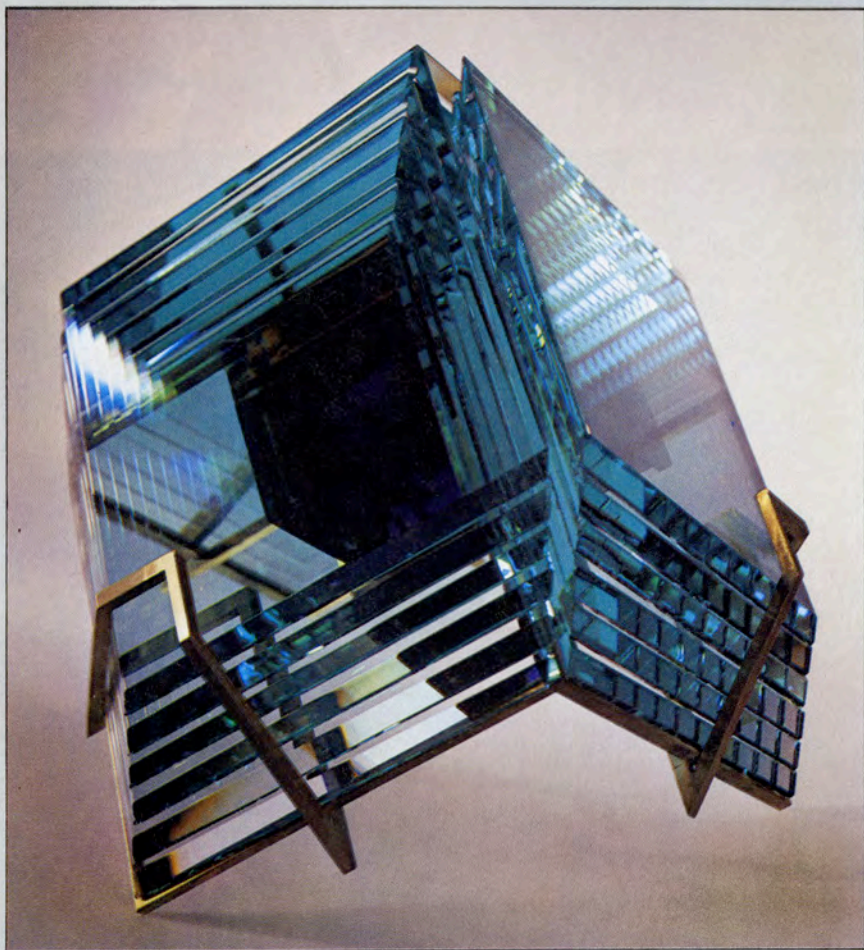
third of the pieces during the show; more since.

At the expensive end of the colored glass spectrum were the huge leaded windows of Leifur Breidfjord (an invitee from Iceland), and Ray King of Philadelphia, included primarily as exhibition pieces to tempt future commissions. Breidfjord's vertical, beautifully color balanced glass tapestry and King's eighteen-foot, horizontally articulated abstract screen — an environment in itself — framed the show.

By contrast, Tom Patti's *Solar Bronze Riser*, a mere handful of laminated and blown plate glass six inches tall, is a miniature monument. On the cover of the handsome catalog it looks at least the size of a vintage jukebox. Whatever his subliminal influences, all of Patti's work seems entirely original, except where, in the progression of a carefully engineered series, he necessarily borrows from himself. Once he feels he has exhausted the possibilities of the series, Patti moves on to something new. Thus no two pieces are exactly alike. This almost perfect example is slightly marred by an incomplete fu-

All photographs by John Littleton except Tom Patti's *Solar Bronze Riser*, taken by Tom Patti; and Ray King's large leaded window. *Formlings*, taken by Elliott Kaufman.





Above: Tom Patti's *Solar Bronze Riser*, of laminated and blown plate glass, appears monumental in size, but actually measures only six inches in height.

Left: To make this multiple prism sculpture, Karel Mikolas mounted beveled plate glass in a brass cradle.

Hans Frabel's acrobatic *Send In The Clowns* stops the act in motion.

sion in the center bronze glass panel and at the base of the circular shape, flaws that may well be inherent in the lamination technique, but are nevertheless disturbing to your fussy correspondent.

Harvey Littleton, protagonist and acting dean of the Studio Movement, was well represented by the kinetic, catch-'em-before-they-fall shapes he has known for the past decade were a good thing. There is a robust, physical certainty about his pieces, as if they were turned out by General Motors for road tests, and Littleton is now giving them internal stripes and color variety; even slicing the blown tubes, then putting them not quite

back together, to create more visual tension. Some of his pieces approach sculpture in the round, which cannot be said of much glass intended to be sculptural. John Lewis has also stuck to his success formula, and without inflating his low prices. But Lewis like Littleton has learned to vary his themes. He has brought his small, uninhabited spheres back from cold interplanetary space and into the living room where, larger now and opened up into vessels, they can be used to anchor a loose space — with or without flowers. Or they can be enjoyed for their mysterious landscapes suggestive of dreams.





Tom McGlauchlin really seems to have hit his stride in a series of multiple technique vases in which veiled layers of soft, subtle greens, plums, blue and amber partially overlap to create further colors, like the blended harmonies of a musical score. The score itself — to follow the image — is cut with streaks and slashes through the color inside the glass, while delicate engraved bubbles, like musical notes, parade behind the circumference of the glass. At the moment these beautiful vases resemble no one else's; though others are bound to try the exacting technique. A heavy, multi-layered vase by David Huchthausen titled *Alpine Landscape* must be the Ansel Adams of glass vases. It was made when Huchthausen visited the famous Lobmeyr Glassworks in Austria and took a long, sharp-focus look into the Austrian Alps. The mountainscape includes fir boughs made of rare green 'aventurine' glass. It is absolutely stunning. But for many-layered, endlessly interesting texture it would be hard to beat the vase in oyster and clam shades by Richard Ritter. Still on vases, Herb Babcock's non-objective color designs float about his simply shaped, cloudy vases like Kandinsky paintings. His choice of colors — thalo green, thio violet, burnt orange — and his control in placing them has developed greatly within the past year, and I found each of these moderately priced vessels satisfying. Dan Dailey's flesh-toned, cast glass vase was satisfying too, as a reprise of the Art Deco technique we are likely to see more of soon.

Back again to sculpture, Karel Mikolas's multiple prism of beveled plate glass made a strong impact, supported in its elegant brass cradle that was an important part of the composition. *Send in The Clowns* by Hans Frabel is a frosted glass



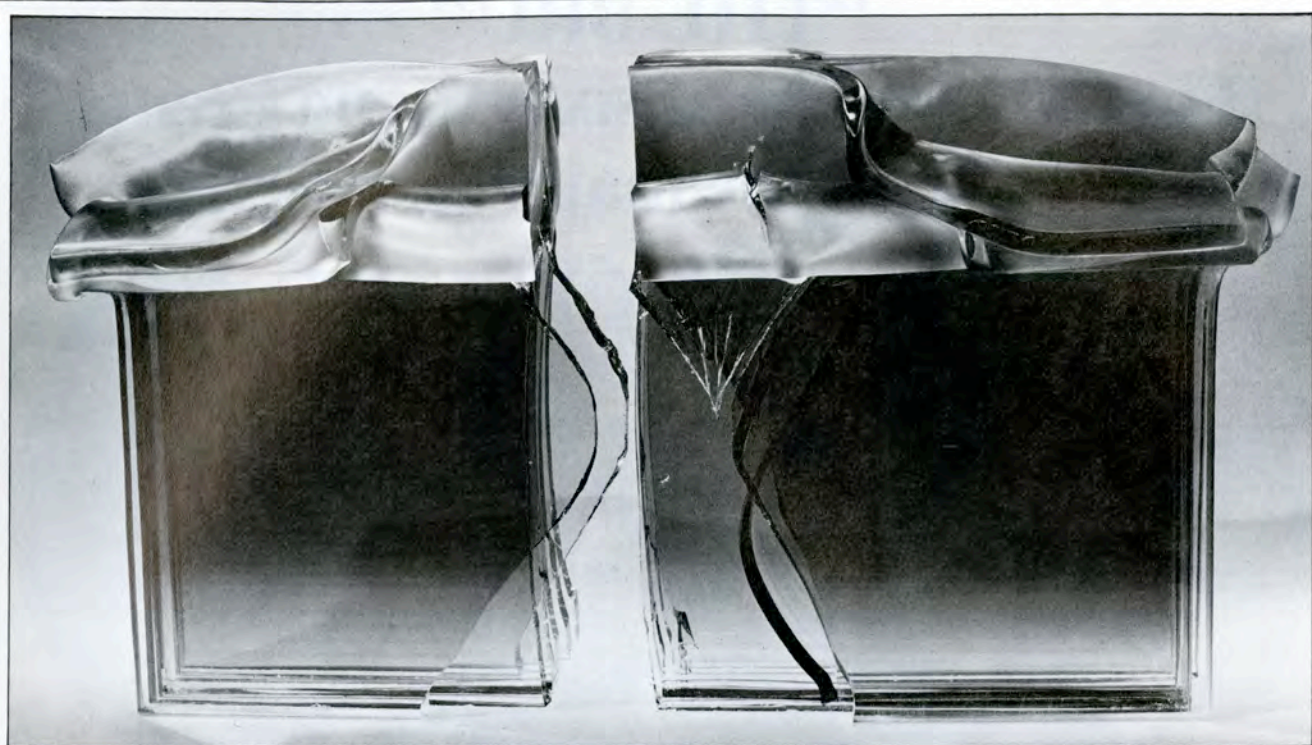
**Above:** Harvey Littleton's kinetic sculpture "Loops."

**This vase by David Huchthausen, (above left) titled *Alpine Landscape*, is made of many layers of glass including a rare green glass used to make the fir boughs.**

**Top, center:** Tom McGlauchlin's "Multi Colored Vase" done in his new *Dessin De Bulle* (bubble design) technique.

**Top, right:** "Vase," by Richard Ritter, exemplifies his sophisticated layering technique.





Mary Shaffer's bundles of fused and slumped glass (above) reveal what actually takes place in the incomplete annealing of each piece.

The object at right, by Steven Weinburg, is cast glass, cut and polished.



ballet that seemed destined to become someone's centerpiece. My preference was for Frabel's water-clear, ultra-simple glass curlicue like an upside down question mark. Simple but elegant. There were several green bundles of 'fused and slumped' glass by Mary Shaffer, who says she wants "the process of making the glass to be its visual result." Each piece is caught, so to speak, in the act, and we confront a visceral sensation of a wave about to break, a wall collapsing. They are best looked at head on at right angles to the long axis; from the ends the effect is greatly diminished. Since the sense of arrested motion in her work is created by incomplete or aborted annealing of the glass, there is a built-in danger for the buyer that these objects may crack or break further from unrelieved internal stresses or even from changes in room temperature. Which makes them in a real sense action studies, provided one doesn't mind collecting dangerously. In any case, they are attractive and powerful pieces. Steven Weinburg's case and frosted glass objects, each so different they are impossible to describe collectively, are satisfying and complete sculptural statements; small yet massive, and

packed with power. The different shape of each is intriguing and so complex that its mass is almost impossible to calculate. Weinburg has originality plus the technique to carry his ideas through.

Dale Chihuly's casually strewn and nested glass baskets made a pleasantly offbeat collection one might have come upon in a hastily abandoned prehistoric cave. Delicately trailed, striped with rods and spotted with color, they looked as fragile as hornets' nests, as wilting as popovers. It would be difficult to select just one, and even then, since they don't stand up, there would be the problem of maintenance. If you weren't excited by these 'archaeological' finds, you might have preferred twenty-four year old Art Reed's masterful, faceted recreations of Nineteenth Century 'lithalyn' glass. Impeccably cut and polished, they were a lot more interesting than the *Art Brand Nouveau* that used to be the only studio glass around.

The 48-page catalog, with ten pages of color and the rest black and white, is still available from Contemporary Art Glass Group (806 Madison Ave., New York, N.Y. 10021) and costs \$7, including postage and handling.

The photo credits for Paul Hollister's articles in the Winter, 1978, issue of *Collector Editions* were inadvertently omitted. Robert Vigiletti shot the photographs that accompany "Glass: Something For Everybody At Habatat," pages 34, 35, 37 & 38, Winter, 1978, *CE*. Mr. Vigiletti's photos previously appeared in the January, 1978 Annual issue of *CE*. The photographs of Paul Stankard's work which appear on pages 70-73 of the Winter, 1978, *CE*, were taken by Berry & Homer Photographics, Inc.