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Paul Hollister
1918–2004

Paul Hollister, researcher, writer, lecturer, and artist, died in Hanover, New Hampshire, on July 2, 2004.

A native of New York City, Paul attended Milton Academy and Harvard College, graduating in 1941 with a Bachelor of Science degree in the fine arts. During his youth, he and his family traveled to Europe several times, and he later drew on these experiences, writing about transatlantic travel and the Crystal Palace, which he visited in the London suburb of Sydenham before it burned in 1936.

Paul was a self-taught painter who worked mostly in oils during the 1940s and 1950s. He first exhibited his work in 1947 at a juried show in New York. In the 1950s, his paintings were frequently on display in solo and group shows, including those at the Galerie Apollinaire in London (1951), the Whitney Museum (1954), the Morris Gallery and the Rosenthal Gallery (1954 and 1955), the Montana Museum (1955), and the Panoramas Gallery (1957). They were also featured in touring shows organized by the Los Angeles Art Association and the Fort Worth Art Association. Paul was influenced by John Marin and Paul Cézanne, and in his semi-abstract oils he said he “sought to expand the composition to fill all available canvas space . . . , and to give the viewer a sense of space extending beyond the picture frame.”

In 1963, Paul turned from oil painting to working out of doors in pastels, creating similar paintings on a smaller scale. He continued to produce pastels until 1994. His later shows included those at the Bergstrom Art Center in Neenah, Wisconsin (1976), and the Pastel Society of Toronto (1987). As his writing career took more of his time, he continued to paint, but his shows were less frequent after 1960. Nevertheless, he always regarded himself as a painter, and after he moved to Lebanon, New Hampshire, he set up a studio and began again to paint in oils. Paul was artist in residence at the Eastern Frontier Society in Norton Island, Maine, in 2001. His paintings are in Boston’s Museum of Fine Arts, the Montana Museum in Helena, and many private collections.



Paul Hollister. (Photo courtesy of Irene McLean Hollister)

Paul began his writing career with *Fine Tooth Comb*, a work of fiction that was published by Doubleday in 1947. His interest in paperweights was sparked by his mother and his stepfather, J. Cheney Wells, both of whom collected weights. Mr. Wells was also a founder of Old Sturbridge Village. In 1969, Paul wrote a catalog of the paperweight collection at Old Sturbridge Village and *The Encyclopedia of Glass Paperweights*. Five years later, he published *Glass Paperweights of the New-York Historical Society*. In 1978, he and Dwight P. Lanmon wrote *Paperweights: “Flowers Which Clothe the Meadows,”* the catalog of a special exhibition of paperweights at The Corning Museum of Glass. Paul also served as a consultant for that exhibition, helping to locate many of the rare weights that were borrowed from private collectors. Later, he wrote the American glass sections of *Five Thousand Years of Glass*, published by the British Museum Press in 1991. In 1993, he wrote *Brilliance in Glass: The Lost Wax Glass Sculpture of Frederick Carder* for Corning’s Rockwell Museum, helped to assemble an exhibition of that glass at the museum, and lectured at a seminar that was held in conjunction with the show.

Paul’s articles and reviews were published in the *New York Times*, *American Art*, *American Craft*, *The Magazine Antiques*, *Neues Glas*, the *Journal of Glass Studies*, and the *Annales de l’Association*

Internationale pour l'Histoire du Verre. From 1975 to 1985, he was editor of the Early American Glass Club's *Bulletin*, and he was instrumental in increasing the scholarly content of that publication.

His interest in glass was by no means confined to paperweights, however. As the Studio Glass movement gained prominence in the late 1960s and 1970s, Paul wrote many articles on the new art. He was a frequent lecturer at museums and glass clubs, including seminars at The Corning Museum of Glass, The Metropolitan Museum of Art, the New-York Historical Society, and the National Museum of American History. In addition, he presented his research in scholarly papers at seven international glass congresses. From 1984 to 1993, he was adjunct associate professor in the master's program in decorative arts at the Cooper-Hewitt Museum, and he was adjunct professor at the Bard Graduate Center for Studies in the Decorative Arts in 1993 and 1994. His affiliation with these programs encouraged many students to become interested in glass.

Another of Paul's particular interests was the glazing of the Crystal Palace in 1851, which he researched and wrote about in the 1970s. This project may have inspired him to begin collecting material on the history of the glass window for a publication. Unfortunately, he did not complete that work, although some sections had been written at the time of his death. Paul also collected a considerable amount of information on early glass research. During the 1990s, he donated much of this material, including ephemera relating to glass artists and exhibitions, to the Rakow Research Library of The Corning Museum of Glass, where it will be of great benefit to future researchers.

Paul had high standards for his own research and that of his students. His acerbic sense of humor frightened some, but he was always generous with his research and helpful to those whom he regarded as serious students. He will be sorely missed by all of the many glass students who benefited from his research over the years.

Paul is survived by his wife, Irene McLean Hollister, whom he married in 1951; his sister, Marion Lombardini; and several nephews and nieces.

Jane Shadel Spillman
Curator of American Glass
The Corning Museum of Glass

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In addition to the activities described above (and further illuminated in the bibliography below), Paul Hollister was passionately interested in, and deeply knowledgeable about, an impressively disparate array of subjects. Ocean liners of the 1920s and 1930s, and great pianists of the 20th century are but two examples. In both of these areas, Paul had immense eyewitness experience, and he was considered a valuable primary source by specialists and published authorities. His curiosity was boundless, and his enthusiasm for his secondary interests was positively infectious. For instance, I will never understand how Paul converted me, a classical organist, harpsichordist, and pianist, to become a worshiping fan of one of his heroes, the legendary jazz pianist Art Tatum. But he did!

As a colleague, Paul was always interested, helpful, animated, and engaging—never, never dull! He could easily have been a first-rate actor. When Paul would describe an encounter with some musical or literary figure of the past—such as Sergei Rachmaninoff, Serge Koussevitzky, or Truman Capote—it was pure magic to behold. Gradually, Paul's own personality receded into the background as he brought his subject to life, with that individual's accent and syntax, gestures and mannerisms all perfectly intact and recognizable. In Paul's delightful characterizations, a restaurant in New York's Little Italy could become a salesroom at Sotheby's in London or a salon on the *Ile de France*, complete with tossing seas.

Paul's accomplishments are many and enduring. And those of us who were privileged enough to have known him may well wonder: Was there ever a more skillful raconteur—or a more steadfast friend?

William Gudenrath
Resident Adviser, The Studio
The Corning Museum of Glass

Compiled by the Rakow Research Library, The Corning Museum of Glass

Abbreviations

AC	American Craft
ADCG	The Antique Dealer and Collectors Guide
AnnAIHV	Annales de l'Association Internationale pour l'Histoire du Verre
AW	Antiques World
CE	Collector Editions
GCB	The Glass Club Bulletin
GCN	Glass Circle News
JGS	Journal of Glass Studies
NG	Neues Glas
NW	New Work

Books

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- Glass Paperweights: An Old Craft Revived*, Coupar Angus, Scotland: William Culross & Son, 1975. "A brief resume of the activities of Perthshire Paperweights since they commenced . . . in 1968."
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- "Corning's Glass Mecca," *CE*, v. 8, no. 4, Fall 1980, p. 34.
- "Crystal Gardens," *AW*, v. 1, no. 7, May 1979, pp. 88–93. History of paperweights and overview of the collection of 1,200 paperweights donated by Arthur Rubloff to The Art Institute of Chicago.
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About Paul Hollister

- “The Crystal Palace by Paul Hollister,” *GCN*, no. 46, June 1990, p. 1. Review of talk given at a Glass Circle meeting.
- Lawrence H. Selman, “Scholar and Paperweight Expert Paul Hollister,” *Paperweight News*, v. 8, no. 4, December 1986, p. 1+.

Recordings

- Corning Museum of Glass 1982 Seminar, Tape 7: “The Bohemian-Silesian Connection,”* by Paul Hollister, one sound cassette. Lecture at the museum’s 22nd annual Seminar on Glass.
- Corning Museum of Glass 1990 Seminar, Tape 6: “French Art Deco at Sea,”* by Paul Hollister, one videocassette (60 min.). Paul Hollister uses personal materials and recollections to supplement his research on the use of French table

glass and architectural glass on ocean liners of the 1920s–1930s.

Glass Art Society 1982 Conference, Tape 1, one videocassette (30 min.). “What Makes Art?”: panel discussion with Tom Buechner II, Henry Geldzahler, Paul Hollister, and Richard Shiff.

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Claus Josef Riedel (1925–2004)

Prof. Dr. Claus Josef Riedel, the former president of Riedel Crystal and an innovative designer who produced vessels specifically designed for various types of wine, died March 17, 2004, at the age of 79.

Claus was a ninth-generation glassmaker in a famous family company that was founded in Bohemia in 1756. He assumed control of that business in Kufstein, Austria, in 1957, and shortly thereafter, he began to experiment with the shapes of wineglasses, trying to match them with wines of various regions and ages to ensure superior taste. This research, which was conducted in collaboration with the University of Innsbruck, continued for 16 years.

The size and thickness of a wineglass, as well as the shape of its bell and the diameter of its rim, contributed materially to the taste of wine drunk from it, Claus believed. He discovered that a wine’s balance, depth, harmony, complexity, and bouquet changed from one form of glass to another. When he was told that the glasses he created would have limited market appeal, he replied, “Aesthetics and excellence are my criteria, not mere convenience.”

The first wine-specific Riedel glasses, the Sommeliers collection, were introduced in 1973. At that time, Claus was already well known for his Burgundy Grand Cru glass, which had made its debut in 1958; it is still said to be the world’s largest wineglass. That glass and 127 others made by Claus are in the permanent design collection at The Museum of Modern Art in New York.

In 1959, eight goblets designed by Claus were featured in the special exhibition “Glass 1959” at The Corning Museum of Glass. More than 1,800 examples of decorative and table glass made since 1955 were reviewed by a five-member committee