

Czechoslovakian Collectors Association



Spring Newsletter
May 2012

SECONDARY SCHOOL OF GLASSMAKING IN STEINSCHÖNAU

BY KATIE CLENDENON

When I saw the black enameled Schwarzlot pieces for the first time, I was impressed by the precise and breathtaking technique, exquisite scrolled ferns and remarkable lines. This was my collector's moment. With limited finances (forced to retire from the airline industry during a massive downsizing), I started searching for affordable pieces. Since works of Steinschönau and Haida are in many ways very similar, I decided to collect both of them. This article is designed to showcase the incredible artistic influence the Steinschönau School had on glass development in the North Bohemia region, Europe, and beyond.

The village of Steinschönau dates to the 1200s and for some time it was very poor, consisting of only 30 buildings and one church. In 1352, in some historical documents it was referred to as "the poor Schönau". The town's name was changed to Steinschönau in the 1600s [in Czech: Kamenický Šenov; in English: shiny stone] after a source of basalt was located near the town. At the beginning of 19th Century, there were 267 glass factories in Steinschönau. The largest glass house was that owned by Franz Vogel; established in 1760, it employed 162 people. By 1866 there were 20 great glass houses dominating the industry. Just to mention a few: Ignatz Palme König & Co., Franz Palme König, Josef Zahn & Co, Josef Conrath & Co, Florian Hoch, and Josef Heinich & Son.



After 1850, glass exports in Bohemia declined considerably. To renew production and find its place on the European market, in 1856 leaders in the glass industry founded a school for

glassmaking in Steinschönau. Today it is the oldest technical glass school in Europe. The first director and teacher of drawing and modeling at the school was a graduate of the Prague Academy, a painter of historical pictures, and a tutor for aristocratic families: **Jan Dvořáček**.
(left)



The school started to educate future engravers, painters and glass cutters and was known at first as the **Secondary School of Drawing and Modeling**. The beginnings were very difficult. Jan Dvořáček began to teach in a small building with two rooms which was purchased with a contribution from the city council. Dvořáček was the only teacher. He did not get any support of higher authorities or city councilmen who contributed only to become wealthier.

In 1880, the Austro-Hungarian Empire accepted the responsibility for vocational schools. The vocational school of drawing and modeling became a specialty school for the glass and metal industry - **K.K. Fachschule für Glas und Metallindustrie**. The school raised initially metal artists, engravers and metal chandelier processing workers. This branch ceased to exist in 1891.



The first glass engraving teacher was **Karl Pietsch**, who had previously worked for the Viennese company Lobmeyr. After him came **Franz Ullmann**, replaced by **Otto Pietsch**, who was also an engraver with Lobmeyr. The first teacher of painting was **Gustav Ahne** (*vase left; girl in red dress, c1880*), who (along with his students) decorated a glass pavilion for the Russian exposition at the World Exhibition in Paris. His followers were **Hugo Max** and **Paul Eiselt**.

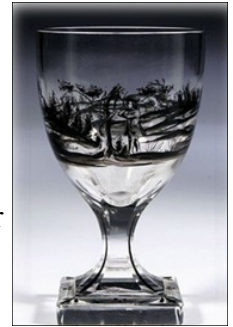
In 1885 Jan Dvořáček retired and the new director, architect **Leo Chilla**, pushed through the introduction of new courses (such as chemical technology, physics, nature drawing, heraldic and ornaments), school laboratories, the production of new enamel colors, and experiments with etched glass, silver and gilt, etc. Under his direction the school employed outstanding professors/designers, mostly graduates of industrial schools of Applied Arts in



Vienna. The local industry benefitted from the numerous technological discoveries carried out by the school which responded to the demands of the market, but was also influenced for several decades by the **Lobmeyr House of Steinschönau** (*left: Ludwig Lobmeyr 1829 – 1917*).

The Lobmeyr company was established by Josef Lobmeyr in Vienna but attained its fame in the second generation. **Brothers Josef and Ludwig** took over in 1855; Josef became the commercial director, while Ludwig had responsibilities for the artistic program. Ludwig Lobmeyr expanded his influence to Bohemian glassworks and glass refining workshops; relationships which his father had previously established. He employed only the best glass cutters, painters and engravers. A center of recruitment was Steinschönau and the surrounding countryside. Lobmeyr heavily

supported Schwarzlot production. An important artist of this technology was **Josef Lenhardt** who later signed his creations. He used mainly old German antique scenes which led to complete series.



J. Lenhardt, c.1890

In 1862 the school took part in the World Exhibition in London, in 1867 in Paris, 1873 in Vienna, and in 1905 in Saint Louis. By 1893 the State took over the glass companies' management. The school was later influenced by the sales crisis at the turn of the 19th century. In spite of that, the new director, **Heinrich Zolf**, started an expansion in 1905. Zolf built a new sand pit, a chemical lab and a photographic studio. In 1908 the school was taken over by Ministry of Public Works. In 1910, **Paul Eiselt** became the glass painting teacher, **Max Tischer** a chemistry professor, and **Adolf Beckert** an expert in drawing.

Beckert started teaching in 1913, after he left Loetz, and was Director of the Glass School from 1918-1926. His designs ranged



Designed by Beckert; executed by Pietsch; c1915

from gold and black enamel decorated schwarzlot" (from German Schwarz – black) to finely engraved and etched products. The designs were admirably executed by the local glassmaking company of **Friedrich Pietsch**, who founded his workshop in 1879 and employed master artists, such as engraver Emil



Designed by Beckert; executed by Pietsch c.1915

Kromer. Beckert and Pietsch created many of the "silhouette" pieces inspired by Karl Wilhelm Diefenbach (1851 – 1913) who wrote and illustrated children's books

using the silhouette manner.



"Per Aspera ad Astra" by K.W. Diefenbach. 4 paintings. This one is "A Tail Too Short."



Inspired by Diefenbach; executed by Conrath & Liebsch; c1915

Another brilliant artist using black enamel and gold feather painting was Karl Massanetz (1890 – 1918). His career was tragically brief: he was killed in 1918, only 28 years old, fighting in the

First World War. He trained in the Steinschönau school and studied at the Vienna School of Decorative Arts; in 1912 he opened his own studio. His surfaces were entirely covered with subjects executed by “feather pen” – his tiny spirals, scales or motifs were very distinctive.

Before 1914 the school already had complete glass production equipment and recruited only high quality teachers, investors and the best students for each specialty. The school trained employees for the glass companies and provided artistic designs for the local glass industry, which, in exchange, provided the raw material the school needed for its designs. These products then were sold to the exporting firms.



Massanetz, 1912-1914.

In the 1920s and '30s, the school continued to present its masterpieces in exhibitions at home and abroad. In the '30s the school established a department for draftsmen, hollow glass painters, porcelain painting, engravers and etchers and gained its fame for a great contribution in the lighting industry, especially chandeliers.

Another famous glass family was the **Eiselt Brothers**. Several of the Eiselts were among the town's famous glassmakers/engravers. **Hermann Eiselt** (1895–1974); his brother **Paul Eiselt** (1887–1961); **Arnold Eiselt** who was also a professor at the Haida Glasfachschule and worked for Lobmyer; and **Josef Eiselt**, a cousin (1896–1975). The **Eiselt Brothers** worked mainly with colored glass such as amber, red, blue and amethyst. One of the characteristic methods was a delicate needle engraving, gilded and sometimes decorated with small white enamel pearls. Some pieces were signed “Radierung” (referring to the technique) and/or “Best” – for **Brothers Eiselt Steinschönau**.



An important milestone was the year 1918. With the founding of Czechoslovakia, the affiliation with the Viennese artistic life came to end. A new artistic life merged with Prague's cultural wave influenced by Slavic art motifs that somewhat differed from the German style. However, the German language remained the mandatory language until 1945.

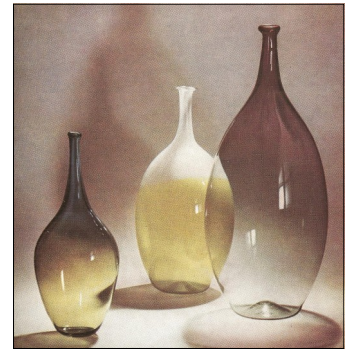
After finishing the Second World War in 1945, teachers of German nationality were replaced by young Czech teachers - graduates of the School of Applied Arts in Prague. After the end of the war, the education system was in the process of development. Teachers and students were

interested in artistic development, but state administrators were interested in problems of the current economy. They came to the area to manufacture glass to become quickly and easily rich.

After the communist takeover in 1948, the glass industry was hampered by light consumption, and the government's preference to expand heavy industry. In addition, restrictions on foreign trade behind the Iron Curtain and the U.S. embargo affected the glass industry. In accordance with that, the Kamenický Šenov and Nový Bor schools were closed. However, teaching in both schools was resumed in 1957. The post-war directors were Ladislav Havlas, Josef Khýn, Josef Hospodka, Vladimír Klein, Karel Rybáček, Pavel Werner and František Janák.

The occupation of Czechoslovakia by Warsaw Pact troops in 1968 had again a negative impact on the school. Many long-term teachers were removed from office for political reasons. **Josef Hospodka** became director in 1970 and he vouched for the remaining teachers that they would not be politically involved.

In 1981 the school was renamed the **Secondary School of Glassmaking**. Another milestone in the life of the school was the so-called "**Velvet Revolution**" in 1989. This ended 40 years of communist rule, gave the school incredible development and creative freedom, and allowed the teachers and pupils to visit world-famous museums, galleries and exhibitions.

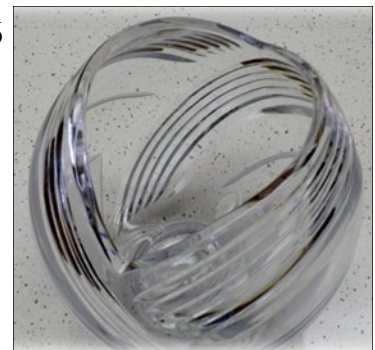


Josef Hospodka; 1961.



*Student's work;
enameled aquatic
vase; c1994*

The school in Steinschönau has existed for 156 years. It cooperates with companies such as Preciosa-Chandeliers, Brother Jílek's Glassworks, Peter Rath's Studio in Kamenický Šenov, Moser's Glassworks in Karlovy Vary, and other companies. It participates in International Symposiums of Engraved Glass in Kamenický Šenov and exhibits in the Czech Republic and abroad.



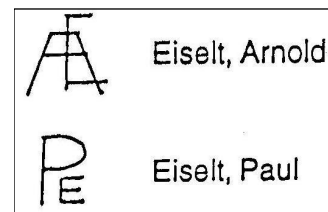
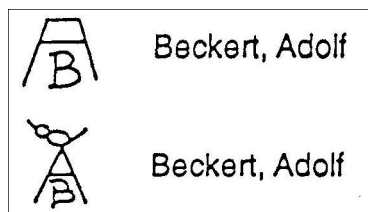
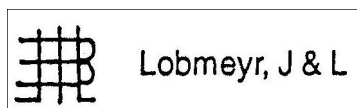
Student's work; c1980

The school also cooperates with the glass school in Rheinbach, Germany and other art schools in the region, arranges students' stays, museum and gallery visits and is incorporated in the LEONARDO - European education programs of students and young workers which enables foreigners interested in the glass industry to study in both, short-term and long-term (one or three year) courses, and after evaluation and tests they receive a certificate.

The current president of the **Secondary School of Glassmaking in Kamenický Šenov is Frantisek Janák** (*1951). The school currently prepares talented students to study at universities or to enter private enterprise. It is also possible for candidates from abroad to study at the school. It is currently struggling with a lack of long-term students and high costs. Its occupancy is roughly 40 percent. The local region subsidizes the school and several years ago

there was a move to merge it with the nearby glass school in Haida (Nový Bor). The Nový Bor school is struggling with a lack of students as well; however, it's buildings are in much better condition than the school buildings in Kamenický Šenov. The school is once again on the verge of closing. Currently there is a petition available on the school's web site asking for help in preserving the school for future generations.

Some of the marks associated with the glass school in Kamenický Šenov (Steinschönau):

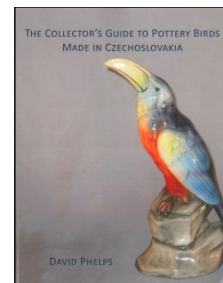


Sources: www.czech-glass-school.com

Langhamer, Antonín and Milan Hlaveš. *Glass and Light; 150 Years of the Secondary School of Glassmaking in Kamenický Šenov, 1856-2006*. Museum of Decorative Arts in Prague and the Secondary School of Glassmaking in Kamenický Šenov, 2006.

CONGRATULATIONS, DAVID !

The Collector's Guide to Pottery Birds Made in Czechoslovakia was published in March 2012 by CCA member David Phelps. Twenty years of collecting and research have led to this book which is the most comprehensive guide to Czech birds with the Red Dime Mark ever published. Over 130 pages contain nearly as many full-colored pictures; a guide to scarcity and pricing information was developed from prices monitored over the past 15 years. From the most common to the rarest, hundreds of different birds and varieties are pictured on vases large and small, bowls, creamers, and wall pockets, among others.



The book is available at Amazon and Barnes & Noble; it will be available at the Houston annual convention in June. It can also be ordered directly from David by emailing him at dave@czechpottery.com.

President's Report

My first year as President is wrapping up with the finalization of plans for the CCA convention in Houston. We hope to have a great turnout this year, and welcome new members from Texas. It is exciting that we will be holding the Convention in the Czech Center Museum Houston, giving visitors a great chance to learn more about their heritage and/or collections.

As close as we are to being ready, there are still a few details left. Most importantly is the election of new Board members. Open this year are Membership, Secretary, and Treasurer. It was disappointing that no one stepped up to be on the Nominating Committee. I know everyone is busy, but the Club depends on you!! We won't be able to depend on a few to carry on with the functions of the club year after year without others taking on some of the responsibility. I know this sounds preachy, but we need more help. Please consider taking one of the Board positions so we can continue to be a great organization.

I would like to take this opportunity to encourage everyone to visit the website. There have been a lot of changes made over the past year, but room for more suggestions and additions. New sections include Flea Market and Mall Finds and Collection of the Month. The latter is a great place to show off your collection. Just send me some pictures with a brief write up of each and I'll be happy to post them. The Flea Market and Mall Finds give everyone hope that there are still great finds to be made. I would love to post more from other parts of the country.

Finally, although we still finalizing this year's convention, we are already thinking about 2013. If you have suggestions, please let us know.

Dave Phelps



FALL ISSUE 2012

ROYAL DUX



WHAT IS IT?

In the last Newsletter, we posed the question of what this round object is. No one provided the answer.

It may be the strangest piece of Peasant Art. It is a lampshade that is hanging in the dining room of Robert Mrazek. Grandfather Joseph Mrazek was approached to see if he could make use of some available cow's stomachs. One item made was this lamp shade. It is simply incredible that it has survived all these years.



For the financial year 03/01/11 – 02/29/12 CCA ended the year with a profit of \$82.32.

The Income Statement (enclosed with the Newsletter) provides the detail for the income and expenses. The largest expenditure of \$3,352.43 was for the legal work done to assist CCA with applying for IRS tax exempt status. The application has been filed and we are awaiting the IRS decision. Hopefully, we will have that decision before the Annual Convention in Houston.

The Comparative Balance Sheet shows the financial health of CCA with the Unrestricted Fund Balance increasing from \$11,954.49 in FY10 to \$15,226,99 in FY12. Beginning with FY12, CCA established four restricted Sponsorships – Newsletter, Publicity, Website and Convention. Members can designate the specific fund for their donation(s). The donations in these funds can be spent only in case of necessity, with approval of the CCA Board. As of 2/29/12 there was a total of \$230 in the Restricted Fund Balance.

During the Annual Meeting in Houston I will be available to answer any questions you may have concerning the CCA finances. Also, at the Annual Meeting the FY13 Budget will be presented (3/1/12 – 02/28/13). The CCA Board will be establishing guidelines for future boards regarding the management of the restricted funds and we will be looking for guidance from the membership; so, please come with any ideas you would like to share.

Respectfully submitted,
Aggie Elwell, CCA Treasurer

PUBLICITY— Rosie Bodien

During this past year, I have gotten in touch with many of the Czech orgs around the country to let them know about CCA. Specifically for the convention, a press release was prepared and sent to collecting magazines and newspapers; posters were sent to museums & malls in the Houston area; and flyers distributed at an antique show.

Hello Members;

Thus far this year we have 49 individual renewals, 15 dual renewals and 2 institutional renewals. Of this 9 are new memberships. We still have renewals coming in; this is in part due to the adjustment to a mostly online communication structure.

In renewals there were specified donations of \$700 and unspecified donations of \$240.

This year's sponsorships were \$100 to publicity, and \$90 to the newsletter.

We expect to pick up additional memberships at this year's convention; the response thus far has been extremely good.

I want to thank everyone for their help with membership this year. It is appreciated.

See you in Houston!!!

David Fein, Membership Chair

BEADS THAT SHIMMER & GLOW

by
Elisabeth McAvoy

My friend's Brooklyn storage closet resembled an archaeological dig. The items inside had been unexposed to anything but darkness and wandering cockroaches for...well, no one knew how long. In an effort to catalogue the mysteries inside, we began unloading the contents of the eight-by-eight-by-eight foot space into the surrounding hallway, surprise and interest growing with each newly found item.

We waded our way through brightly painted Mexican candlesticks, a collection of vintage postcards, a broken Chinese dressing room screen, suitcases full of red leather clothing, and other curiosities. It's easy to imagine our awe at one of the most incredible "un-earthings": A collection of well over 100 Bohemian beaded lampshades stood out prominently from the rest of the trinkets.

After digging the contents out of the hollow of a frayed cardboard box, cleaning the shades of the thick layer of fine gray dust, and bringing them into the light, we became enraptured with the appearance of the shades and realized the magnitude of our discovery. The collection of intricately beaded bulb-covers spoke of a rich history of production and use.



The shades revealed themselves to be composed of a variety of types of beads: faceted crystal beads, long mercury tube beads, satin drop beads, and seed beads. Structurally, they were held together with brass rings, thick cloth-like string, leather rings (upon which is stamped "Made in Czechoslovakia") and sturdy wire.

Of the numerous color schemes present, the gold/black shades were best represented, composing about half of the collection. Further color schemes included a bright lime-green arrangement, blue/rose/gold combinations, and a few particularly stunning works whose bulbs were composed of flower-shaped beads in shades of gold, green, or pink.

Šárka Sirůčková, a curator at the Muzeum skla a bižuterie in Jablonec nad Nisou, Czech Republic, provided me with beautiful documentation cards illustrating the multiple variations of these flower beads, which were made by Company Klaar in the Jablonec nad Nisou area and in other production houses throughout Czechoslovakia. Sample cards



were also made to document the myriad styles and color schemes of fringe. Through the examples on these cards, it is clear that the possibilities for color combinations were endless!

In correspondence with both Czech beadwork expert and Czech Collectors Association member John H. Marvin and curator Šárka Sirůčková, I learned that these shades were laboriously assembled by individual craftsmen or by enterprises such as Company Adolf Schoenbek (of Smržovka, Czech Republic), on commission (by the royal and/or wealthy) about a century ago in Bohemia. This dating is based on the fact that beads for decorative use were produced in Bohemia only during the period between the Victorian era and World War I (after WWI, bead production was put on the back-burner so that all attention could be focused on the war effort).



Placed over the then-fifty year old light bulb (indeed, these bulb covers were used in conjunction with electric lights, as opposed to gas), the effect upon illumination was one of delicate luxury. The lampshades offer a shimmering example of the versatility of Czechoslovakian beads and the creativity of beadwork production units.

As proposed by the late Czech antiquities expert Ruth A. Forsythe in her book **Made in Czechoslovakia** (1982), these beaded shades mark a turning point in artistic sensibility. As she puts it, *“They could represent the romantic Victorian era, later Art Nouveau or just an addition to the beaded fringe and glitter of the Roaring 20’s.”* Their lacy design fits well into the polite and proper standards of Victorian taste, which is typified by romantic Pre-Raphaelite paintings and frilly, decorous fashions. Yet the shades simultaneously tell a tale, in microcosmic scale, of the contemporaneous turn toward swinging, modern, “flapper-ish” design preferences.

Furthermore, in Forsythe’s article “Czechoslovakian Components for Lamps made in U.S.A.,” published in the Autumn issue, the period in which these lamps were composed was *“a time when everything was colorful, carefree and resplendent.”* Her article goes on to chronicle the demand for Czech lamp-work items in the USA, as Czechoslovakian beadwork items were at the forefront of the bead production industry (as they had been for many years-- see Peter Francis’s **The Czech Bead Story**, 1979).

Today, despite their age and state of mild disrepair, these shades testify to the craftsmanship and care that went into every detail of production, from the manufacture of beads to the assemblage and artistic patterning of the bulbs, covers, and fringe!

Browsing through online auction listings for shades like these, it is clear that they remain actively collected items because of their rarity and because they are decorative items of especially evocative beauty.

According to Dale Barta, Diane Barta, and Helen M. Rose's collector's handbook **Czechoslovakian Glass & Collectibles** (1991), these shades are "*rare and extremely hard to find, making them a highly sought Czechoslovakian collectible item*" of "*exceptional...beauty and craftsmanship.*" The shades could complement any decoration scheme, be it a prim parlor, a romantic "boho" bedroom, or for a presentation of your favorite Czechoslovakian collectibles!

Special thanks to Gail Bardhan of the Corning Museum of Glass, Corning, New York; John H. Marvin (Herold & Marvan both Bohemian) Wisconsin; Šárka Sirůčková of the Muzeum skla a bižuterie, Jablonec nad Nisou, Czech Republic.

THE CZECHS REMEMBER ...

May 6, 1945 - the city of Pilsen was liberated from Nazi control by General George Patton's 3rd Army. The Communists seized power of Czechoslovakia in 1948 and "undertook a systematic campaign to suppress all acknowledgement of the US Army's role in liberating the city." [www.liberationfestival.com] In 1989, the Communist role ended and the City organized its first Liberation Festival.

Today, there are memorials in Pilsen to Fallen US Aviators, to the 2nd Infantry Division, to the 16th Armored Division, to General Patton, and a "Thank You America" monument. Veterans from America and other Allied countries meet in May each year to celebrate, remember, and reenact. Camp Lucky Strike exists again. Thousands of Czechs wave American flags at a parade of US hardware and jeeps with American veterans.



Plaque in Kašperské Hory.

www.pilsen1945.com shows photos of 1945 and of the Festivals. Google "Pilsen Liberation Festival" and you will find many photos and stories of veterans.

Mrazek Family Peasant Art Pieces by David Phelps

Peasant Art Industries (PAI), founded and operated by Joseph Mrazek, grew from humble beginnings in New York City, to a large factory in Czechoslovakia and operated from 1918 to 1933. For those wanting to learn more about the history of PAI pottery, Harold and Robert Mrazek (son and grandson) wrote a great book filled with the history and pictures of this great pottery: *The Art Pottery of Joseph Mrazek - A Collectors Guide*. This article does not talk about the history; rather it present pictures of family pieces not shown in the book. These pictures are courtesy of Robert Mrazek for the benefit of all collectors.

Picture 1 shows napkin rings with names, while picture 2 shows a design more typical of early pieces. Napkin rings are not been known to have been found by collectors. Napkin rings are not shown in the diagram of patterns.



Picture 3 shows a wonderful tile or hotplate. While the floral decorations have elements of later designs, the flag has not been seen. Also shown is an unusual tile (Picture 4), possibly an advertising piece or one simply made for an employee or the family. I'm guessing advertising since it is in English rather than Czech.



Pictures 5 and 6 show plates that were a special order, made for W.T.H. Howe. He was the President of the American Book Company and a patron of the arts who supported many writers and painters. He also had a substantial estate called Freelands. Presumably these dishes were made for the estate. It is unknown what may have happened to them.

Picture 7 is a flower pot with a special scroll saying "Greetings from Letovice 1935". It is possibly a souvenir piece. This is a very late piece as the factory had closed by this time.



Picture 8 shows a wonderful plate of an old man in front of a castle (?). It says "I have a coat, I have, if God will permit (wishes), there will be sleeves too. I am ready for my trip to Prague (with eight of my students). See you at the plum dumpling party!" (Thanks to Rosie Bodien for getting the translation). This plate is signed J. Mrazek.

Picture 9 shows a mug in an unknown mold but with the typical yellow and floral design. This is special since it appears to have been a trophy for a pool tournament. It says (again, thanks to Rosie) "Billiard tournament in Letovice 1923".

Pictures 10 and 11 show two pieces of the extremely rare "G" pattern. The first is a cigarette box and the second is a lamp. Both molds are known, but not seen in this pattern. It was known to exist since it was pictured in the Mrazek catalog, but not seen outside the family until this year when an unpainted lamp and matching original shade was found.



Picture 12 shows a plastic lampshade. Joseph Mrazek developed a plastic later in his career. It is likely an example of that plastic.

CONVENTION 2012

This year's convention features speakers who are long-time researchers and collectors.

Rosie Bodien—*Jaroslav Brychta and His Glass Figurines*. Rosie's interest in her genealogy took her to search for pottery and then glass from Czechoslovakia. She started her figurine collection with those that depicted her family—which soon expanded to become a community. Her research took her to the factory in Zeležny Brod in 1999, where she obtained catalogs. She has donated pieces to the Czech Center Museum Houston, to the Texas Czech Heritage and Cultural Center near LaGrange, and to the National Czech and Slovak Museum and Library.



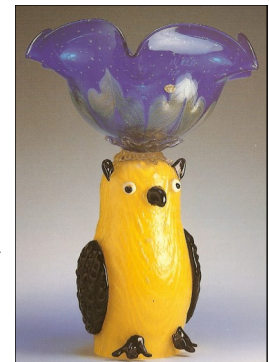
Jean Davis—*Glass and Genealogy*.

Jean's brother started the Czech Heritage Society of Texas as a genealogy society. When Jean took over, she used her glass collection to provide an introduction to the genealogy clubs. She plans to give a brief talk about how she came into collecting Czech glass and take that into how she used her collection to work into the Czech genealogy organization. She will give information on working on your family history. If you know Jean, you know it will be fun.

Jerico Mora—*Loetz, Tango and Czech Glass From the '20s and '30s*.

Jericho has been collecting Czechoslovakian glass for about sixteen years. His first purchase came at an antique show where he was looking for antique marbles that he had been collecting for some time. To his surprise, he bought a colorful trophy vase at full price. "You might say I lost my marbles for Czech glass; I was hooked on the shapes, colors, and patterns of this great art glass."

He has made the pilgrimage to the Passau Glass Museum several times, as well as to other museums, galleries, and auction houses throughout Europe. His goal for his presentation is to show how to analyze techniques and catalogue our collections for sharing information. He will also attempt to make collecting easier by analyzing which techniques were in common use for Loetz, Kralik, Welz, Ruckl, and others during the art deco era. With more knowledge comes better investment in the glass we all love.



Debbie Truitt—*The Glassworks of the Counts Harrach—300 years of Quality and Innovation*.

Debbie is just returning from 16 days in the Czech Republic, on a tour celebrating this glassworks' 300th anniversary. She and 2 colleagues spent 6 weeks photographing 288 Design Books in the glassworks; and she has photographed accounting records from the glassworks at the National Archives in Zamrsk, CR. Her talk will cover the major historical highlights and design and technologic contributions to glassmaking.



Besides these speakers, other collectors will give mini-seminars during the course of the show.