



The celebrated art glass firm of Johann Loetz Witwe achieved preeminence in Bohemia during the fin de siècle.

Loetz: Bohemian Glass, 1880-1940 (by Jan Mergl, Ernst Ploil, and Helmut Riecke; Hatje Cantz Publishers, available through www.hatjecantz.de, 78 euros) presents a wealth of information about the celebrated art glass firm of Johann Loetz Witwe, which achieved preeminence in Bohemia during the fin de siècle and in the first decades of the 20th century. The monograph was written and edited for New York's Neue Galerie, which recently mounted an exhibit of Loetz glass. Individual artists like Franz Hofmeister, Adolf Beckert, and Marie Kirschner are well represented, and Helmut Riecke's fine essay tackles the sensitive issue of Loetz's appropriation of Tiffany designs by situating the glass from Klosterröhle in its Bohemian and European contexts. In addition to the main catalogue of glassworks, the author-editors have provided a thorough decoration catalogue, 38 artist biographies, an engagingly illustrated depiction of the art of iridescent glassblowing, a guide to signatures and marks, and a companion CD-ROM of paper patterns.

Titus M. Eliens draws on the Gemeentemuseum Den Haag's glass collection in his bilingual (English and Dutch) edition of **Modern Glass in the Netherlands/**

Modern Glas in Nederland, 1880-1940 (University of Washington Press/Waanders Publishers, \$50). Eliens credits the Dutch design shift away from 19th-century historicism to Nieuwe Kunst functionalists like H.P. Berlage, and identifies 1915 as the turning point for design innovation. In that year, Leerdam Glasworks, under the direction of P. M. Cochius, began producing kunstnijverheidsglas (designer glass), and Cochius pulled in K.P.C. de Bazel to assist him, despite the architect's lack of experience in glass design. This monograph emphasizes the significance of Cornelis de Lorm, Chris Lanooij, Chris Lebeau, and, of course, A.D. Copier. In addition to documenting Leerdam's designer glass, Eliens surveys the "autonomous art" lines of Unica and Serica (Unica issued in limited editions), and the activities of Glashuis Muller and the United Glasworks.

For 70 years, Steuben glass has been Gotham's tabletop gem. Under the leadership of Arthur Amory Houghton Jr., the cousin of a Corning Glass Works president, Steuben daringly and adventurously relocated its design arm to Depression-era Manhattan. Independent curator Donald Albrecht's **glass + glamour: Steuben's Modern Moment,**

1930-1960 (Abrams, \$24.95) is the striking companion volume to the Museum of the City of New York's major show of the same name (on view until April). In his introductory essay, Albrecht explains that Steuben glassware attained its modernist clarity in the early 1930s with 30M, an innovative lead crystal that Corning had formulated for optical usage. The catalogue is illustrated with 70 meticulous black-and-white photographs, several of which permit glimpses of the pieces within their elegant, bygone milieu.

Brilliant Lights & Lighting (by Jane Pavitt, Abrams/V&A, \$22.50) accompanies the Victoria & Albert Museum's first exhibition of contemporary lighting. "Brilliant" (at its Contemporary Space until April 25; see "Hourglass," page 24, for details). Pavitt begins her study of lamps and light-objects (including furniture and textile art) by pointing out the dual nature of lamps—the light itself (almost always from a bulb), and the shade, which shields, diffuses, and directs. The book investigates the designer's role via three themes: the "Archetype" section features send-ups of traditional bulbs, table lamps, and ceiling shades by cutting-edge designers such as Arik Levy, Marcel Wanders, and Ingo Maurer; "Found" investigates experiments with found objects and ready-mades, like Constantine Boyer's "Cheapest Light Possible," which employs a light bulb's empty package as its lampshade; "Fabric" presents lamps in materials as diverse as Corian, deep-water seaweed, and bobbin lace, as well as examples of "wearable light." Pavitt ends her survey on a whimsical note, with Michael Anastassiades' noise-activated "Social" and "Anti-Social" lamps. Conversation turns on the "Social" light, while noise dims its "Anti-Social" counterpart—a truly brilliant merger of lighting with affective environment.

The Victoria and Albert houses the world's largest stained glass collection. Paul Williamson's **Medieval and Renaissance Stained Glass in the Victoria and Albert**





Osborne, Philip Wilson, \$60) accompanied the Iris & B. Gerald Cantor Center for Visual Arts' 2002 exhibition of the collection. This attractive volume profits from masterful lighting in Lee Fatherree's breathtaking photographs.

Three new titles on stained glass suggest a renewed interest in this centuries-old art form. **Stained Glass: From Its Origins to the Present** (by Virginia Chieffo Raguin, Abrams, \$45) surveys the panels in an architectural context and chronicles their rise and fall in popularity. During the Age of Cathedrals, large-scale stained glass reigned supreme. With the onset of the Reformation, smaller, more intimate pieces like armorial windows and roundels reflected the influence of the printing press. Large-scale window narratives returned in the 15th century, and the art form flourished amid the Gothic revivals of the 19th and 20th centuries and continues to thrive today. Raguin skillfully outlines the impact of spiritual, intellectual, and economic shifts in this design history. Her account of 19th-century revivalism poignantly highlights its negative effects on many original medieval glass panels. While some were destroyed in favor of "painted windows," others were severed from their architectural moorings for enthusiastic study in artists' studios. Although Raguin deplores the revivalists' restoration efforts as "tragic over-intervention," she explains their underlying values with sympathetic depth. This book also includes a chapter by Mary Clerkin Higgins on the mechanics of stained glass fabrication.

Also by Raguin, **Reflections on Glass: 20th Century Stained Glass in American Art and Architecture** (American Bible Society, \$35), accompanied last year's exhibition of the same name at the Gallery at the American Bible Society in New York. Chapters document the "opalescent era,"



Reflections on Glass

Art Nouveau, Arts and Crafts, Art Deco, the Gothic Revival, and the styles of contemporary artists. Raguin's contemporary coverage focuses on seven artists: Douglas J. Hansen, Steven Holl, Stephen Knapp, Linda Lichtman, Ellen Mandelbaum, Ellen Miret, and David Wilson. Patricia C. Pongracz's informative essay on stained-glass window production and technique features thumbnail photographs of different types of glass, and excerpts from classical, medieval, and renaissance literature on glassmaking. Pongracz's essay seems a bit oddly placed, in that it separates the last chapter on contemporary artists' profiles from the rest of the text.

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"Stained Glass: From Its Origins to the Present" surveys the art form in an architectural context and chronicles its rise and fall in popularity.

Museum (Abrams/V&A, \$45) offers general readers a handsomely illustrated tour through 400 years (1140-1540) of panel work from the art form's ecclesiastical and secular heyday. Thorough commentaries on the 110 color plates provide information on subject matter, architectural context, and bibliography for each piece. Williamson's introduction outlines the collection's acquisition history, including John Pierpont Morgan Jr.'s substantial gift in 1913, and the panels from the chapel of Ashridge Park that fabulously represent the early 16th-century Cologne school of painting.

Like the art of stained glass, Venetian glassblowing enjoyed a revival in the 19th century, thanks to Antonio Salviati. His Muranese glassmakers were innovators as well as imitators of historic styles. The Salviati firm profited from Stanford University co-founder Jane Lathrop Stanford's patronage at the turn of the 20th century, and to show their gratitude, Maurizio Camerino and Silvio Salviati presented Stanford University with an abundance of Salviati pieces in 1903. In the wake of Mrs. Stanford's death, and the San Francisco earthquake of 1906, however, Stanford put the glassware in storage for nearly 100 years. The catalogue **Venetian Glass of the 1890s: Salviati at Stanford University** (Carol M.