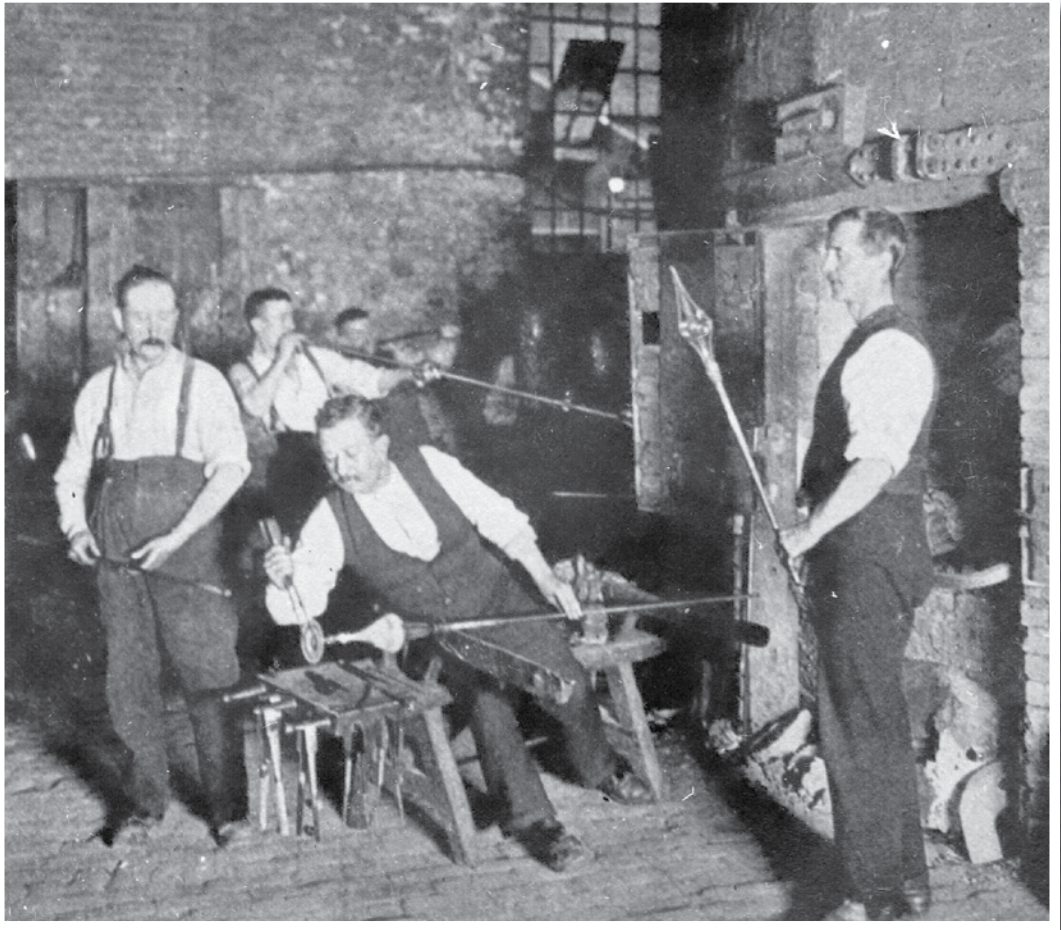




SANDWICH REDUX



Gaffer Robert Matthews seated at the gaffer's bench is shaping the foot of a goblet. Matthews worked at the Boston & Sandwich Glass Company from 1875 until its closing in 1888. The photograph was taken c. 1880. From the Collections of the Sandwich Glass Museum.

SANDWICH REDUX

The traditions of glassmaking have changed little over the centuries. During the 19th century, the Boston & Sandwich Glass Company was one of the largest producers of glassware in the world. The functional wares that the factory produced were innovative for their time. Today, new innovations in glassmaking are tested in small studios where hot glass is used as a medium for artists to produce new works of creative endeavor.

This year, 2012, marks the 50th Anniversary of the Founding of the Contemporary Studio Glass Movement. In 1962 ceramics professor Harvey Littleton and chemist Dominick Labino began an experiment to produce hot glass in a studio setting as opposed to the traditional factory. Their success led the way for many of today's glass artists, many of whom Littleton went on to teach and train.

In honor of this event the Sandwich Glass Museum invited glassmakers of national and international fame to look to the past, to draw inspiration from the glassware produced in Sandwich during the 19th and early 20th centuries and to create a new work for the 21st century.

The old and the new are now exhibited together, each representing the aesthetic of their time. Each is noteworthy for the talent and skill of the men and women who create them.

We wish to thank all the artists for their participation and in particular David McDermott for his invaluable assistance in bringing this project together.



Chris Belleau



Blown, Engraved, and Pressed Dolphin Epergne.
Attributed to the Boston & Sandwich Glass
Company, 1870- 1877. Acc. No. 1969.18.1.

TRUMAN COMPOTIER

“Glass has enchanted and challenged me for 30 years, starting at the University of Wisconsin, Madison. I have been blowing glass in Providence since 1987. I love my work and have been very lucky to make a decent living and have several employees.

Most of what is created in my studio is a collaboration with my assistant Damon “Oemielo” Carter, whose artistry and skill have long augmented many aspects of our production. Recently, Damon and I have been experimenting with fusing, creating figurative, symbolic and colorful flat sculpture for walls. Jake Sands is my sand blaster extraordinaire. He does most of the grinding and polishing.

A typical workday may begin with a chalk drawing on the floor. We find these drawings help us save time and waste less glass. By the time I am in the shop, the ovens and furnaces are usually ready to go. It is common for us to spend an entire day making one type of product with several or many variations. Thus we can potentially get better with each piece, refining our designs and developing the skills it takes to create them. Evolving with endless variation.”

Ricky Bernstein



Framework Whimsey. Attributed to the Boston & Sandwich Glass Company, 1885. Acc. No. 1957.5.1.

AGILITY AND GRACE

“The office talent show at Bob’s office was fast approaching and Phyllis, though exhilarated at the chance of winning a shiny new blender, worries terribly if she’s up to the challenge. She hangs out a load of wash, vacuums the living room and makes lime Jell-O with fruit cocktail—Bob’s favorite. But during lunch, *As The World Turns* comes on, and the time is truly her own. Phyllis gathers the oh so familiar objects in her life and contemplates how much she can balance on the end of a broom.

Fun and preposterous. Thoughts of what we do in our spare time. The *blokes* in the glass factory worked hard for Deming Jarves, but when lunchtime came...it was time for some fun.”





Ed Branson



Pressed Tulip Vase with Octagonal Base
Attributed to the Boston & Sandwich Glass
Company, 1845-1865. Acc. No. 1974.151

Pressed Diamond Point Pattern Bowl on Foot
Attributed to the Boston & Sandwich Glass
Company and others, 1850-1870.

Acc. No. 1958.16.1



SELVA LEAF SCUPTURE

“Since the 80’s my family has made annual trips to the Cape. Whenever possible I would convince them to stop at the Museum. I was struck by the “overshot” technique because it demonstrates the liquid quality of glass.

The Museum’s collection of pressed glass has also influenced me. I designed my own simple press in 2005 and recently developed this Selva Leaf Sculpture which is made of blown glass with four pressed glass discs melted on. The pressed glass brings color, texture, and a pattern that would be hard to achieve any other way.

I have many goals to pursue in my life with glass. The two that are the most important to me are to spend as much time with hot glass as possible so that I can explore as many of its characteristics as I can. What can this magic material do? Especially, what can it do that I have not seen done before? My second goal is to find within hot glass colors and forms that spark our imaginations, make us smile and feel, or remind us of the natural beauty we are surrounded by here on Earth.”



William Gudenrath



SANDWICH MEETS VENICE

“My work represents a fusion of a highly refined traditional Venetian glassblowing techniques with my passionate interest in Ming Dynasty porcelain, Bauhaus functional objects, 16th and 17th century Venetian goblets, and the many exquisitely beautiful glass vessels appearing in paintings by Titian, Veronese, and Tintoretto. While striving for simplicity, elegance, and usefulness, and following my passion for recreating ancient and historical techniques, I have found that designing and creating glass is a happy realization of my long held personal vision.”

Pressed Hexagonal Base Dolphin
Candlestick. Attributed to the
Boston & Sandwich or Cape Cod
Glass Companies, 1855 – 1870.
Acc. No. 1984.64.7





Eben Horton



DOLPHIN CANDLESTICKS

“My inspiration for the dolphins was to make a set that one of the Sandwich factory workers would have made if they were not pressing. Rather than make the dolphins in a fancy Italian style, I made the dolphins very simple, elegant, yet bold.”



Pressed Canary Dolphin
Candlesticks. Attributed to
the Boston & Sandwich
Glass Company, 1845-1870.
Acc. No. H.1.27.1



Sidney Hutter



Pressed Single Step Dolphin Candlestick. Attributed to the Boston & Sandwich Glass Company, 1845-1870. Acc. No. 1939.2.1

REDUX DOLPHIN CANDLESTICK

“I am a sculptor who has worked with plate glass since the late 70’s. My work is distinctive in the field of art. Using machines and materials that have been specifically developed for my designs, including ultraviolet adhesives, my artwork reflects the evolutionary part of my life—ever changing and always developing. I am concentrating on sculptures representing three different sizes: the delicate MiniMe Solid Vase Form, the mid-sized Middy Solid Vase Form, and the majestic Solid Vase Form. Although the Solid Vase Form has been my focus for almost 20 years, it has been re-conceptualized many times. I focus on both the exterior and interior form of the vessel, which is the essence of sculptural glass interpretation. I describe a volume on the outside while portraying an interior landscape of color and light, emphasizing the interactions of the two. Some of the surfaces are rough; other surfaces are cut and highly polished to reveal the optical intertwining of color and light. The color comes from dyes that are introduced into the adhesive. My palette of colors is the entire spectrum of visible light—in fluorescent and non-fluorescent hues. Some are clear and some are on the opaque side. These colors interact within the pieces and convey various emotions depending on which angle the viewer is looking at it from. I see them as three-dimensional paintings—my canvas being round as opposed to being flat. The form is about a vessel, but what is inside the vessel is about the depth of color and light. Each piece is handcrafted and meticulously sculpted to emphasize its uniqueness. Each piece tells a different story of abstracted color and light.”



Benton Jones



SCALLOPED VESSEL

“I feel people are at their best when being compassionate toward other living creatures. Through my sculpture I explore ways to express the joy and conflict experienced as we attempt to live in concert with each other and the changing environment.

Our planet appears to me as a giant living organism, maintaining balance by gradually evolving its interconnected cycles, much as our own biological system functions. I believe the stability of our own race is interdependent on genetic diversity in ways not yet fully acknowledged. Each species represents a genetic memory bank of successful living, and contributes to the present balance we often take for granted.

Object making is a wonderful way to celebrate the beauty described by nature, while it also serves me as a powerful spacial forum, helping to cerebrate the questions paramount to Earth’s future health.”



Pressed Huber Pattern Compote
Attributed to the Boston & Sandwich
Glass Company & Others, 1855-1875.
Acc. No. 1963.9.15.



Jon Kuhn



BLUE DOTS

“My philosophical expression in glass has always been a reflection of my interest in eastern mysticism. Recently it has come to focus on the inspiration from several personal meditative experiences. For specific subject matter, I make reference to my interest in architecture, music, mathematics, and textiles, as well as the formal considerations of structure and color. The pieces, in a sense, become architectural models for an inner world, possibly a better world.”

White Cut to Blue Overlay Cologne Bottle.
Attributed to the Boston & Sandwich Glass
Company, 1850-1870. Acc. No. 2004.14.12





Fritz Lauenstein



BEEHIVE

“Glass, as a material, has such a diverse history of form and function, both historical and contemporary, that expressing yourself as an artist while using it can be a struggle. Everyone has a long and ingrained history that encompasses all aspects of their life and can’t help but bring these references to the table.

Embracing the past and working from one or more reference points without trying to impose more than my own experiences, particularly as a child, is what glass captured in me when I first started working with it. After all, who can forget the jelly jar full of milk afterschool or the armoire with glass passed down through the generations.”



Blown Beehive Celery Vase.
Attributed to the Boston &
Sandwich Glass Company,
1828-1835. Acc. No. 1990.77



Michael Magyar



Money Box with
Rooster Finial.
Attributed to
the Boston
& Sandwich
Glass Company,
1845. Acc. No.
2006.12.4.



THE DOLPHIN AND THE DRAGON

“It was 20 years ago when I first saw the Sandwich Dolphin Candlestick. Being a symbol of the Glass Museum I was inspired to make one. Not wanting or having the mold to use, I decided to try to make one from the original source, the Venetian Dolphin.

It was a challenge, but I had caught the ‘Venetian Virus’ two years earlier. It is my quest to master the Italian glassmaking techniques of the 1700’s. Fast and furious, it was a dance I wanted to learn. A very different technique compared to the fine art and sculpture techniques I learned in art school.

It was fascinating to try to reproduce the Italian techniques of the past, which are so delicate and overly ornate. ‘You have to make it without thinking. If you stop to think it takes too long, then the second is lost!’

From the first encounter and ambition to make the dolphin, it began my journey to study and learn the techniques of the Venetian style. I have also had the privilege to work with several traditional and contemporary Italian masters. It has changed the way I make, look and study the Art of Glass.”





Yukimi Matsumoto



TULIP EPERGNE

“I always have fun mixing color on my piece trying to bring an organic look into my work. My goal is to make the shape simple so I can show the color well. When I looked through the Museum, I really admired how many different and beautiful shapes the glassmakers did in the Sandwich glass factory. They are so elegant, they are so complicated, and are so unique...

I thought it would be a great opportunity to challenge myself to make a unique shaped piece with my color sense. It was difficult, but I had a really good time making this piece.”

Cut Tulip Epergne. Attributed to the Boston & Sandwich Glass Company, 1876-1887. Acc. No. 1969.21.1.





Billy Mayer



SIREN EPERGNE

“Sometimes a deadline is the best way to learn something new. I wandered through the Museum in search of inspiration. What a great chance to step away from the simple shapes and complex color designs that my work embodies. Finding pieces that inspired me was easier than I thought. There were bottles and bowls, but they didn’t have the sculptural aspect I was looking for. Then there were the epergnes, an ornamental center piece with multiple components. What a challenge that would be. Images started floating around in my head. Mermaids were something I’ve wanted to try for a while now, so an aquatic theme was in the works. With a lot of practice and some hands on troubleshooting my epergne was slowly created.”



Blown and Engraved Epergne.
Attributed to the Boston &
Sandwich Glass Company,
1875-1887. Acc. No. 1924.37



David McDermott



TREVAISE BANK

“The countless times I’ve walked through the Museum, the two pieces I always stop and admire are the whimsy bank and the Trevaize glassware. The whimsy bank because, the name speaks for itself; fun, offhand, and a show of skill. Workers would use it as a business card, ‘look what I can do,’ or as a gift for friends and family, or just for the fun of it. Trevaize, I’ve always liked, along with old Stueben, Tiffany, Quezal, and the like. So, I figured what a perfect opportunity to combine the two.”



Money Box with Chicken Finial. Attributed to the Boston & Sandwich Glass Company, 1825-1840. Acc. No. U.2.130.

Trevaize Lamp Shade. Attributed to the Alton Manufacturing Company, Sandwich, 1907. Acc. No.1973,17.



Jim Poore



TREVAISE

“I have been cold-working glass (cutting and engraving) for a little over 20 years and have always had an appreciation of the glass made in Sandwich.

I always found myself spending more time looking at the glass made by the Alton Manufacturing Company called Trevaize. The colors and patterns were wonderful, an easy decision on the type of glassware I decided to cut a tribute to. That was the easy part. To translate a furnace decorated piece into a cut interpretation was a real challenge which I would never have been able to attempt without years of tutelage of my father and fellow cutter, Ed Poore, from whom I learned the art of cold-working glass. I wanted to incorporate a few elements of Trevaize; pulled feathers, peacock eyes, and hearts and vines, all of which I love, but have not seen incorporated together.”



Top right: Trevaize Vase. Attributed to the Alton Manufacturing Company, Sandwich, 1907. Acc. No. 1991.22.



Chris Sherwin



POINSETTIAS

“I work in the medium of glass and specialize in torchwork design and application. Using hand-pulled canes of glass made specifically for each design, and a specialized hand-held torch, I melt and shape the tips of the glass canes and apply them to the glass form being created, to achieve the desired design. It is best described as ‘painting with glass.’ I strive to showcase nature’s beauty in my glass pieces. Working with glass is like a dance; the pleasure comes in anticipating the next move. The intricacies involved in torchwork design are fascinating, often lending themselves to illusion...”



Poinsettia Paperweight.
Attributed to the Boston &
Sandwich Glass Company,
1876-1887. Acc. No. 2005.14.1.



Josh Simpson



IRIDESCENT VASES

“Glass is an alchemic blend of sand and metallic oxides, combined with extraordinary, blinding heat. The result is a material that flows and drips like honey. When it’s hot, glass is alive! It moves gracefully and inexorably in response to gravity and centrifugal force. It possesses an inner light and transcendent radiant heat that makes it one of the most frustrating materials to work. I attempt to coax it; all it wants to do is drip on the floor. Most of my work reflects a compromise between the glass and me—the piece is finished when we both agree.”

Trevaize Vase. Attributed to
the Alton Manufacturing
Company, Sandwich, 1907.
Acc. No. 1991.005.





Debbie Tarsitano



ANTICIPATION OF SPRING

“How do you capture the soul of life in art, the pure beauty and emotion? For over 35 years, I still enter my studio and begin the hunt for that truth.

My motivation is a burning curiosity and thirst for knowledge. Since 1976 I mastered many techniques; drawing, designing, painting, flameworking, hot sculpting, cold sculpting, casting and engraving.

The subject matter of my work embraces the Japanese idea of Wabi Sabi. Wabi Sabi honors quiet moments in nature and finds beauty in imperfection. As human beings we are all part of the natural world.

In 2009 I began sculpting and casting Pate de Verre glass. The process is both spiritual and complex. I sculpt my visions by hand in clay, making molds, then casting them in glass. To me the process is as important as the finished work.

Today I create mixed media collages combining cast glass and oil painting, on canvas board.”

Mold-Blown Lamp Shade Decorated with Chickadees.
Attributed to the Boston & Sandwich Glass Company,
1875-1887. Acc. No. U.2.145

Blown Opal Vase Decorated with Tulips.
Attributed to the Boston & Sandwich
Glass Company, 1875-1887.
Acc. No. 2004.15.45.





Nancy Tobey



BEEHIVES COME IN ALL SHAPES AND COLORS

“Since 1996 I have been creating my own small works of glass art in bead form. I do this using hard glass called borosilicate. The process of melting that glass in an extreme flame, and then sculpting it onto a steel mandrel is both exhilarating and relaxing. The hot glass flows, but not so quickly that I can’t take a moment to think about the next placement of color. Oftentimes I begin working on a bead and let the glass decide the next step for me. When I am particularly adventurous, I will close my eyes and pick up an unknown colored rod. When that piece comes out of the kiln, I am reminded that my art is part talent and part luck.

Inspiration comes from all around; the light in a cloud streaked sky, the striations of color in a mountain range, the shapes of leaves and flowers in a garden. With these images in mind I apply multiple layers of color to my work. When someone picks up one of my beads, looks at it and says they can imagine what it would feel like to be on the inside—then I know I have accomplished what I set out to do!”



Blown Beehive Basket.
Attributed to the Boston &
Sandwich Glass Company,
1840. Acc. No. 1991.063



Beth Williams



AMBER THREADS

“Drawing inspiration from the Museum’s vast collection from the Boston & Sandwich Glass Company was a challenge. I ended up choosing the collection of Threaded Glassware as my inspiration; riffing on the coloration in the originals, I used a darker glass for the threading over the translucent hollow flameworked beads to capture the essence of the decoration while creating a monochromatic color scheme to bring a more contemporary feeling for my Amber Threads necklace. The Threaded Glassware used color and pattern added to the surface to create interest and I did the same with my choices, although in a different way.

My love of glass and color goes to my core. The way that color in glass is transformed by light is magical.

Discovering new methods of capturing the translucency of glass and color are what drive my work; inspiration comes from my gardens, the ever-changing light on the ocean and seascapes that surround me. Using multi-layered colors mixed with pure metals helps me create miniature wearable sculptures of understated elegance that are tactile and beautiful.”



Blown Amber Threaded Lemonade.
Attributed to the Boston &
Sandwich Glass Company,
1880-1887. Acc. No. 1997.025





About the Museum

The Mission of the Sandwich Glass Museum, incorporated as the Sandwich Historical Society in 1907, is to promote a broad understanding and appreciation of Sandwich town history, with particular emphasis on the unique contribution of the glass industry to the local community, the region, the nation, and the world.

The Sandwich Historical Society and its Glass Museum, collects, preserves and interprets the history of the Town of Sandwich, the oldest town on Cape Cod. A large part of Sandwich history is involved with American glass production.

Incorporated in 1637, Sandwich is the oldest town on Cape Cod. Originally settled by the English, Sandwich became an agricultural community, the main export of which was timber sent back to England. Even during the American Revolution, it remained a primarily agrarian community, supplemented by coastal fishing. But in 1825, the landscape of Sandwich would drastically change because of Deming Jarves, a Boston businessman and former agent of the New England Glass Company of East Cambridge, Massachusetts. Jarves, the principal founder and manager of the Boston & Sandwich Glass Company (1825-1888), chose Sandwich because of its proximity to a shallow harbor and the possibility of a canal being built through Cape Cod that would allow for the shipment of goods. The local availability of timber could be used to fuel the glass furnaces. Even the salt marsh hay and grasses could be used for packing material.

The Boston & Sandwich Glass Company was very prosperous and focused on producing quality pieces of pressed and blown glass. The Company continued to grow and expand, creating an entire community around the factory, both fueling and depending on the factory's business.

After the Civil War, the glass industry changed in Sandwich and New England. The coal country of Pennsylvania, Ohio and West Virginia had a cheap and ready supply of fuel for the Midwestern glass furnaces (Sandwich had converted from wood to coal furnaces in 1836). These companies were able to produce cheaper pressed tableware in soda-lime glass, thereby squeezing out the New England pressed glass competition. By the 1920s, the entire glass industry in Sandwich had come to a complete halt. The factory buildings were slowly torn down and dismantled. By 1944, there was barely a trace of a factory building near the marsh.

But the mantle of Sandwich's glass industry was absorbed by The Sandwich Historical Society. Founded in 1907, The Sandwich Historical Society had its first glass exhibit in 1925 commemorating a century of Sandwich glass. They produced many other exhibitions and came to focus primarily on interpreting the glass industry of the town in its Sandwich Glass Museum, yet still collecting the historical material of Sandwich's past.

While we will not be able to completely recreate that booming, smoking glass factory, our visitors are able to feel the heat from the furnace on their faces. They can watch the glassblower turn and twist the hot glass into wonderful forms, and visions of those former days will not be so difficult to understand or imagine.



**SANDWICH GLASS MUSEUM
SANDWICH HISTORICAL SOCIETY**

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