

Dear Educator,

Thank you for booking a tour with the Museum of Glass. We look forward to your visit!

We're sending you this curriculum to help enhance the visit for you and your students. These activities have been carefully prepared to go with the exhibit you will visit. You can use them as pre-visit materials or post-visit, but we strongly encourage that you spend some time with the packet before your visit. We've found that students understand and learn so much more if they're prepared before they come.

Along with this packet, we have extensive curriculum and interactive activities on our website about glassblowing and working with hot glass as an art form. Please visit www.museumofglass.org and click "**Learn**" on our home page. From there, visit the **Virtual Hot Shop**, where your students will get a chance to experience glassblowing by creating a *macchia*. Participants walk through the process step-by-step until they get a finished work of art! Along the way they can also choose to learn more about glass. You and your students can even watch the Hot Shop Live, by clicking "**Watch**" on our home page and selecting the "**Live Web Streaming of the Hot Shop**" link.

We sincerely hope you enjoy these materials and your visit to the Museum of Glass.

Czech Glass, 1945 – 1980: Design in an Age of Adversity

January 18 - June 18, 2006

Essential Academic Learning Requirements

Arts:

1. The student understands and applies arts knowledge and skills.

To meet this standard, the student will:

- 1.1 Understand arts concepts and vocabulary.
- 1.2 Develop arts skills and techniques.
- 1.3 Understand and apply arts style from various artists, cultures and times

2. The student demonstrates thinking skills using artistic process.

To meet this standard, the student will:

- 2.1 Apply a creative process in the arts.
- 2.3 Apply a responding process to an arts presentation.

3. The students communicate through the arts.

To meet this standard, the student will:

- 3.1 Use the arts to express and present ideas and feelings.
- 3.2 Use the arts to communicate for a specific purpose.

4. The student makes connections within and across the arts to other disciplines, life, cultures and work.

To meet this standard, the student will:

- 4.4 Understand that the arts shape and reflect culture and history.
- 4.5 Demonstrate the knowledge of arts careers and the knowledge of arts skills in the world of work.

Communication:

1. The student uses listening and observation skills to gain understanding.

To meet this standard, the student will:

- 1.1 Focus attention.
- 1.2 Listen and observe to gain and interpret information.
- 1.3 Check for understanding by asking questions and paraphrasing.

3. The student uses communication strategies and skills to work effectively with others.

To meet this standard, the student will:

- 3.3 Seek agreement and solutions through discussion.

Mathematics:

5. The student understands how mathematical ideas connect within mathematics, other subject areas, and real-life situations

To meet this standard, the student will:

- 5.2 Relate mathematical concepts and procedures to other disciplines – identify and use mathematical patterns, thinking, and modeling in other subject areas.

Social Studies – Geography:

1. The student uses maps, charts, and other geographic tools to understand the spatial arrangement of people, places, resources, and environments on Earth's surface.

To meet this standard, the student will:

- 1.1 Use and construct maps, charts, and other resources to gather and interpret geographic information.

2. The student understands the complex physical and human characteristics of places and regions.

To meet this standard, the student will:

- 2.3 Identify the characteristics that define the Pacific Northwest and the Pacific Rim as regions

3. The student observes and analyzes the interaction between people, the environment, and culture.

To meet this standard, the student will:

- 3.3 Examine cultural characteristics, transmission, diffusion and interaction.

Social Studies – History:

1. The student examines and understands major ideas, eras, themes, developments, turning points, chronology, and cause-effect relationships in the United States, world and Washington State history.

To meet this standard, the student will:

- 1.1 Understand and analyze historical time and chronology.
- 1.2 Understand events, trends, individuals, and movements shaping United States, world and Washington State history.
- 1.3 Examine the influence of culture on United States, world and Washington State history.

2. The student understands the origin and impact of ideas and technological developments on history.

To meet this standard, the student will:

- 2.1 Compare and contrast ideas in different places, time periods, and cultures, and examine the interrelationships between ideas, change and conflict.
- 2.2 Understand how ideas and technological developments influence people, culture, and environment.

3. The student observes and analyzes the interaction between people, the environment, and culture.

To meet this standard, the student will:

- 3.3 Examine cultural characteristics, transmission, diffusion and interaction.

Czech Glass, 1945-1980: Design in an Age of Adversity

Background

The Czech Republic, largely comprised of lands once known as Bohemia, has a long tradition of glassmaking. The area bordering Germany, in particular, has been the center of glassmaking schools and production for centuries, and was highly impacted by the Nazi annexation of the territory (called the Sudetenland) in 1938, just before the outbreak of World War II. The defeat of Germany by the Allies in 1945 led to the occupation of Czechoslovakia by Soviet troops and the adoption of Communist rule by the country. German residents of the borderland, including many prominent in the glass industry, were forced to leave. Czechs formerly from the area, who had themselves been banished by the Nazis, returned. Glass designers, craftsmen, and teachers, as well as painters and sculptors new to the medium, traveled north and revived the flagging glass industry.



Communist ideology mandated socialist realism in art. This style was characterized by images of happy workers and productive factories and farms. Abstract art, which had been a dominating force in Czech, European, and American art for decades, was labeled “decadent.” Many Czech painters and sculptors, who were prevented from continuing to work in their pre-War abstract styles, began to enter the applied arts, particularly glassmaking, in which the government was more permissive about innovation. In international expositions and world’s fairs of the era, the government presented thrilling examples of Czech glass to impress the West with the accomplishments of the Communist regime.



In a repressive political era, glass design became an outlet for artistic exploration. Czech glassmakers became international pioneers in the use of the medium for artistic purposes.



Abstraction

Abstraction, one of the dominating movements in twentieth-century art, was suppressed as “decadent” by the Communist regime that controlled Czechoslovakia after 1948. Socialist Realism, a style emphasizing happiness and prosperity under communism, was strongly promoted instead. Czech painters whose work was censored and whose schools were closed found refuge in glass design, where a unique relationship was being forged with painting and sculpture. Glass artist Karel Wünsch noted:

Art was used as ideological propaganda for the regime, but we were lucky that glass was useless for this purpose. We could make abstract designs for glass because, for the regime, glass was not art. Our drawings were made in a free way, as in the fine arts, but the designs were used for glass. It was not possible to exhibit the drawings as fine art, but they could be exhibited as glass. It is wonderful that in any regime you can find a way for creation.

The idea that glass could be a medium for art was promoted by Josef Kaplický, an influential, charismatic professor at the Prague School of Decorative Arts, who refused to make distinctions between the crafts and fine arts. Bohumil Eliáš, a former student of his, said:

The professor told us, “You can't only do glass.” He said that if you didn't have ideas about art in general, you were like a horse with blinders. We had to have a wider view of the arts in order to move glass forward, to develop art in glass. It was necessary to know architecture, sculpture, and painting . . .

Expos and World's Fairs

Large international art and design exhibitions presented Czech glass to Europe and North America. The 1957 Triennial in Milan, Italy, and Expo '58, in Brussels, Belgium, were the first of these exhibitions in which Czechoslovakia participated after the installation of the Communist regime in 1948. Historian Verena Wasmuth notes the reasons the regime promoted glass:

Glass was the perfect medium for visualizing socialist national pride: it was made by collective effort, the raw materials were all domestically available, and the historic tradition of glassmaking represented an independent Czech development. Glass was lauded as the most truly Czechoslovak of all artistic media.

The relatively unrestricted and frequently abstract designs of the glassmakers presented a good face to the West. However, few of the innovative designs were ever put into production, and award winners were rarely informed of their prizes. The idealistic notion of uniting artist and industry for the most part failed to materialize. Yet, this failure fueled the growth of glass as a purely sculptural medium.

Decoration and Design

There are many decorating techniques found in this show, most of which are prevalent in artwork made with glass.



Enameling

Glassmakers paint on cold glass with enamels—colored, powdered glass with a low melting point that is mixed with a binder. The enamels are used like paint, but are subsequently heated to melt and form a permanent bond with the underlying glass form. Fired enamels are relatively permanent and colorfast, like glazes on ceramics.

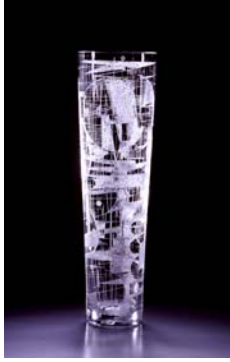
Vase, Vladimír Kopecký, 1965

Cutting, Engraving, Etching

Cutting into the surface of cold glass is a decorative technique that is relatively rare in modern American studio glass, but widely used in Czech glass. Cutting is done with rotating iron or stone wheels, water, and abrasives of graduating refinement. After cutting, the glass can be polished to restore its shine.



Antonín Dvořák,
René Roubíček, 1946



Vase, Dana Vachtová, 1963

Engraving is a more detailed form of cutting using copper wheels with oil and abrasives, or a stylus (pen) with a diamond or tungsten carbide point.

Etching uses acid instead of a stylus or wheel to cut into the surface of cold glass. Submerged in acid, glass becomes frosted. A varnish or wax can be used to protect parts of the glass object from the effects of the acid. To produce a fine line, the artist scratches through the protective coating to let the acid “bite” into and frost the glass.

Mold-blown and Hot-worked Glass

In order to ensure uniformity and reduce production time, glassmakers can repeat a design by blowing hot glass into a mold of two or more parts. This enables an entire form to be produced in one operation.

When no mold is used, glass is *free-blown*. Free-blown glass is identified with the American Studio Glass movement, but is relatively rare in Czech glass of the same period.



Object, René Roubíček, 1960

Hot-working refers to different techniques used during the blowing process, such as the application of bits of hot glass to another surface, or to hot glass that is pulled, pinched, sculpted, or otherwise tooled.

Vessel to Sculpture

Vessels, or container forms, are shapes that often distinguish the crafts from the fine arts. The objects in this case demonstrate the fine line between a vessel, which is hollow and has a hole at the top, and a sculpture, which cannot be used for storage.

After World War II, many artisans began to create abstract and figurative sculptures in addition to, or instead of, utilitarian vessels.

Most of the sculptures are made by a type of casting in which chunks of cold glass are placed in a mold and are then melted together inside a hot kiln.

Sculpture

Despite the Communist government’s push for Socialist Realism in art, Czech glassmakers generally adopted abstract rather than figurative styles after World War II. Because they worked in glass rather than in marble or bronze, the government rarely censored their work.



Sculpture, Václav Cigler, 1976

Artists such as Václav Cigler took advantage of the freedom the medium provided. He noted:

Glass was not considered to be a fine art and it was easier to work in glass. If the same sculpture was made in bronze and in glass, the bronze could not have been exhibited. No one was interested in the ideas behind glass, so it was able to be exhibited.

Václav Cigler

“I make glass which does not want to become art but rather a means of viewing and watching;

I make non-technical devices which enlarge, reduce, mirror, dissociate the outer environment;

I make screens, which filtrate the surrounding world into new variety of colors and shapes;

For this I use, in the first place, the optical features of glass.

Glass is an exciting material. It is a matter as well as a non-matter. As real as unreal. As distinctive as an extension beyond itself, and thus casting doubt upon the experience of our senses. . .Glass has a human character and fate.”

Optics and Inner Space

Czech sculptors tend to emphasize the transparent, reflective, and optical qualities of glass. Clarity and light, rather than color, are often hallmarks of their styles.

In a glass sculpture one can see the front and back, the inside and outside, all at the same time. This property of transparency, which allows various views of an object to be revealed simultaneously, led glass sculptors to identify with twentieth-century Cubism, a painting style pioneered by Pablo Picasso in which different sides of a subject are depicted simultaneously. “We considered ourselves heir to the Cubists,” Stanislav Libenský remarked.

Libenský and Brychtová

Jaroslava Brychtová and her husband Stanislav Libenský are widely considered to be among the most important and influential glass sculptors of the twentieth century.

In their early collaborations, such as *Head Bowl* (1953) and *Tall Head* (1958), exhibited nearby, Libenský's graphic skills are combined with Brychtová's nascent work in glass sculpture. They later used the mold-melting technique pioneered in these pieces in the creation of monumental sculptures that continued to explore the relationship between interior cavities and outer shell, as well as the effects of the density of glass on color and light.

Libenský was a renowned professor and also a respected artist. As Director of the School of Glassmaking in Železný Brod (1954–1963), a secondary trade school, and as Chair of Glassmaking at the Academy of Applied Arts in Prague (1963–1987), he influenced generations of artists.



Head I – Tall Head, Libenský & Brychtová, 1975

When you enter the gallery at the Museum, you'll see several quotes from artists or other influential figures on the walls. These often help tell the story of their work.

When I am asked why I started to work with glass, I say that it was because of Hitler. All of the universities were closed, but not the School of Applied Arts. There were other people there who wanted to become painters, and they worked with glass, although it was not originally their intention. They used glass to realize their ideas, which were the ideas of painters.

—René Roubíček

[Professor Josef] Kaplický had a great feeling for the interrelationship between the fine arts and the applied arts. There were painters, sculptors, printmakers, and glassmakers studying with him. He maintained that there was no difference between applied art and fine art; there was only good art and bad art. The design of the wheel of a chariot could have more artistic value than a bad painting.

—Jiří Šetlík

It may . . . be best not to divide art into minor and major art, into fine and applied art. Instead, one should lend a humble ear to where life, pure learning, and the present are perceived and where a word as simple as breathing has been uttered.

—Josef Kaplický, 1943

We must . . . put an end to this ideological Western subversion [of abstract art] There are no, and cannot be, “free” artists, writers, poets, dramatists, directors, or journalists, standing above society. Nobody needs them.

—Joseph Stalin

We prefer glass that has almost no color, which has only a slight shade of warmth, or something cold in it, but which is possibly not color. . . . We don't want color to diminish the intensity of the inner light. The gray sets up this meditative sculptural tone because it doesn't distract.

—Stanislav Libenský

Glass [sculpture] has the ability to be seen in one view. . . . The surface is just an imaginary closure because from certain views it doesn't exist; you're just looking through it. Only in certain views do you actually perceive the surface.

—Jaroslava Brychtová

Political and world events have strongly affected art in the Czech Republic. Here is a timeline to help with context. This is the same timeline that was included in a color format with this curriculum.

1938 Nazi Germany annexes the Sudetenland, the German-speaking borderland and glassmaking center of Czechoslovakia; Czechs and Jews are expelled

1939 Germany occupies Czechoslovakia; Czech universities are closed; the Prague School of Applied Arts, where glasswork is taught, remains open

Britain and France declare war on Germany; World War II begins

1940 Spectacular prehistoric cave paintings are discovered near Lascaux, France

1941 Czech Jews are sent to concentration camps in Poland where over 70,000 perish

Japanese bomb Pearl Harbor; U.S. enters World War II

Dale Chihuly is born in Tacoma, Washington

1942 First nuclear chain reaction heralds the Atomic Age

1945 World War II ends; the Cold War begins

Czechoslovakia is liberated from the Nazis; Soviets occupy the country; 2.5 million ethnic Germans and Hungarians, including many important figures in glassmaking, design, and manufacture, are expelled; Czech artists from Prague staff northern glass schools and factories

1947 Jackson Pollock creates his first drip painting

1948 Czechoslovakia, under communist control, is isolated behind the Iron Curtain; “decadent” modern abstract art is repressed; Socialist Realism is promoted

1949 George Orwell writes *1984*, a futuristic novel about totalitarian society

Peoples Republic of China is formed under Mao Zedong

Soviets explode their first atomic bomb

1950 The McCarthy era of toxic anticommunism begins in the U.S.

Korean War begins

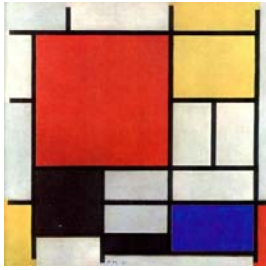
- 1953 James Watson and Francis Crick discover the structure of DNA
Josef Stalin dies
- 1954 U.S. Supreme Court outlaws school segregation
French painter Henri Matisse dies
- 1955 Warsaw Pact is signed by Soviet Bloc countries
- 1956 Hungarian uprising against Soviet rule is crushed
Nikita Krushchev publicly denounces Stalin; Soviet “thaw” begins
Museum of Contemporary Crafts is founded in New York City
Beat generation novelist Jack Kerouac writes *On the Road*
- 1957 Czech glass reenters international arena at Milan Triennial exposition
Sputnik 1, the first satellite to orbit the earth, is launched by the Soviet Union
Boeing produces the first commercial jet airplane
František Kupka, renowned Czech abstract painter, dies
- 1958 At Expo '58 in Brussels, Belgium, René Roubíček wins a grand prize for his metal and glass sculpture, *Mass—Form—Expression*, and Czech artists see eye-opening exhibition, *50 Years of Modern Art*
- 1959 The Corning Museum of Glass organizes *Glass 1959* “When the highly anticipated crates of glass arrived for the show from Czechoslovakia—a hostile Iron Curtain country—we were amazed. It was like receiving household goods from another planet!”
—Thomas Buechner, Director, The Corning Museum of Glass
Moscow, in competition with the U.S., hosts a spectacular exhibition of Czech glass titled *The Importance of Glass for the Raising of the Standard of Living and Cultural Level of the Masses*
Fidel Castro takes control of Cuba
The Guggenheim Museum, designed by Frank Lloyd Wright, opens in New York City

- 1960 John F. Kennedy is elected president
- Andy Warhol paints thirty-two Campbell's Soup cans
- 1961 Berlin Wall is erected
- Catch-22*, Joseph Heller's comic novel about the absurdity of war, is published; the author was influenced by the Czech story by Jaroslav Hášek entitled, *The Good Soldier Švejk* (1911)
- 1962 The American Studio Glass movement begins in Toledo, Ohio
- The Soviet Union, under pressure from the U.S., removes missiles from Cuba
- Space Needle crowns the Seattle World's Fair
- 1963 Václav Havel, Czech playwright, stages his first play
- John F. Kennedy is assassinated
- Stanislav Libenský becomes head of the glass department at the Academy of Applied Arts in Prague, a position he holds for twenty-four years
- 1964 Gulf of Tonkin Resolution gives President Lyndon Johnson the right to wage war against North Vietnam
- Czech and Italian glass is shown at the Museum of Contemporary Crafts, New York City
- 1965 *The Autobiography of Malcolm X* is published
- U.S. sends 150,000 troops to Vietnam
- 1966 The Cultural Revolution begins in China; youthful Red Guards attack traditional and bourgeois values; millions of Chinese are purged and relocated
- 1967 Czech writer Milan Kundera publishes *Zert* (The Joke), a satirical account of life under Stalinism
- American Studio Glass pioneers, including Harvey Littleton, Marvin Lipofsky, Jamie Carpenter, and Dale Chihuly, visit Czech pavilion at *Expo 67* in Montreal

- 1968 Czech leader Alexander Dubček announces liberalizing reforms;
750,000 Warsaw Pact troops invade Czechoslovakia ending the brief “Prague Spring”
- Robert Kennedy and Martin Luther King, Jr. are assassinated in the U.S.
- Massive anti-Vietnam War protests are staged in the U.S.
- Chihuly becomes the first American glassblower to work at the Venini Factory in Venice, Italy
- 1969 Neil Armstrong, of *Apollo 11*, is the first man to walk on the moon
- The exhibition *Objects: USA* exposes American studio crafts to a wide audience
- Jimi Hendrix plays a dissonant version of the *Star Spangled Banner* at Woodstock
- 1970 Communist regime purges Czech dissidents
- Stanislav Libenský and Jaroslava Brychtová exhibit *River of Life*, a monumental glass wall with dissident political content, at *Expo 1970* in Osaka, Japan
- U.S. National Guardsmen kill four antiwar students at Kent State University in Ohio
- 1971 Pilchuck Glass School opens in Stanwood, Washington
- 1972 The Watergate scandal erupts in the U.S. leading to the resignation of President Richard Nixon in 1974
- 1973 U.S. withdraws troops from Vietnam
- Alexander Solzhenitsyn publishes *The Gulag Archipelago*
- 1975 Czech tennis ace Martina Navratilova asks for political asylum in New York City
- 1976 Americans celebrate the bicentennial of the Declaration of Independence
- Mao Zedong dies

- 1978 Karol Józef Wojtyła from Poland becomes Pope John Paul II
- Islamic fundamentalists take power in Iran
- 1979 Czech artists exhibit in the Corning Museum of Glass exhibition, *New Glass: A Worldwide Survey*
- 1980 Mount St. Helens erupts in Washington State
- The personal computer is launched by IBM
- 1982 Stanislav Libenský and Jaroslava Brychtová teach at Pilchuck Glass School
- 1989 Czechoslovakia's peaceful "Velvet Revolution" ends forty years of Communist Party rule; playwright Václav Havel elected president
- 1991 The Cold War ends with the dissolution of the Soviet Union
- 1992 Czechoslovakia breaks into two countries, Slovakia and the Czech Republic, which remains the center for glass production in the region.

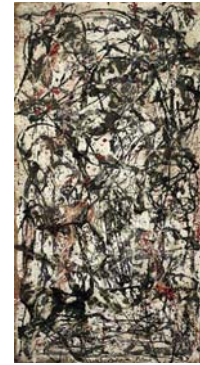
Lesson One – Abstract Expressionism and Cubism



Kompozicija
Piet Mondrian, 1921

During World War II, many artists, like Piet Mondrian and Max Ernst fled Europe for the safety of the USA. This helped expand the artistic influence on both sides. It is impossible to determine just how much European influence there was on American artists, but it is apparent that for the first time American artists became internationally known through their new styles now known as Abstract Expressionism.

Abstract Expressionism was born in New York in the mid 1940s and continued strongly through the 1950s. This movement built on the popular pure abstract art of the early 1900s, led by pioneers like Wassily Kandinsky. These earlier abstract works were generally based around geometric shapes seen in Mondrian's work. Like many styles of modern art, Abstract Expressionism does not describe a particular style, but a general attitude. Themes were often laden with morals, often tragic. Abstract Expressionism was a strong contrast to the Socialist Realism prevalent in places like Czechoslovakia; art that showed real people living a happy life working for the government. Socialist Realism was also popular in America in earlier decades, along with realistic depictions of everyday and regional life. The Abstract Expressionists valued individuality and spontaneity, something the government was not encouraging many places around the globe.



Enchanted Forest
Jackson Pollack,
1947

While the United States government has never been Communist, there was a definite Communist presence in the early 1950s after WWII. After the Soviet Union detonated a bomb similar to the one dropped on Japan by the US in the war, fear of the Communists spread. People believed the Soviets to have more power and technology than they actually had and a terror spread around Communists or anyone associating with them. A senator from Wisconsin, Joseph McCarthy, led these "witch hunts" against anyone thought to be associated with the Communist party in any way. Many people were ostracized because of these accusations. Many people lived in fear of the US government, but the Abstract Expressionists showed their spirit of revolt and a freedom of expression through this work.



Orange and Yellow
Mark Rothko, 1956

Some of the major American players of this genre were Jackson Pollack, Willem de Kooning and Mark Rothko. The term Abstract Expressionism was first used by Robert Coates in the March issue of the *New Yorker* in 1936. The movement was hugely successful, partly due to the efforts of the critics Harold Rosenberg and Clement Greenberg who also originated the terms Action Painting and American Style.

What is Cubism?

Pioneered by the revolutionary work of Pablo Picasso and Georges Braque, the sharp points and slicing planes of Cubism were wildly popular in Czechoslovakia beginning around 1910 and continuing strongly until World War I. This avant-garde group of people were not just fine artists, but also designers of buildings, furniture, and other household items. Many old buildings in Prague still reflect this style. It's also apparent in the glass produced during that period and even through the early 2000s in the work of Stanislav Libenský and Jaroslava Brychtová.



Violin and Candlestick
Georges Braque

Cubist painters use geometric shapes and lines to break up the image they are portraying, often showing them from many angles at once, in order to express a subject completely. They also thought that an object's true internal nature and energy could be released by breaking up the vertical and horizontal surfaces that repress in conventional design. As mentioned above, the Czechs created many everyday objects in a Cubist style - some would say that nowhere else in the world was Cubism taken so far.

"Prague became the city of cubism with cubist apartment blocks full of cubist flats furnished with cubist furniture. The inhabitants could drink coffee from cubist cups, put flowers in cubist vases, keep the time on cubist clocks, light their rooms with cubist lamps and read books in cubist type." (Miroslav Lamac, art historian)

Though the work of Stanislav Libenský and Jaroslava Brychtová shown in *Czech Glass, 1945 – 1980: Design in an Age of Adversity* is less inspired by Cubism than the majority of their work, it's still apparent. Libenský and Brychtová employ a technique (originated by Brychtová) to emphasize inner space within their large cast sculptures.



Fire and Glass Figural Window
Libenský and Brychtová, 1959



Stream
Libenský and Brychtová, 1967

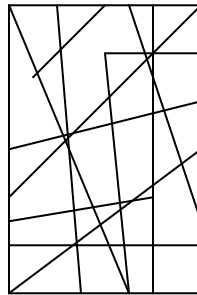
Create a Cubist-Inspired Painting

Materials: ruler or straight-edge, pencil, colored pencils, markers and/or paints, examples of Cubism, large paper (heavy if paint is used), Transparency One from the curriculum

Cubists portray their subjects using straight lines and geometric shapes. While it takes a lot of practice and talent to create works like Pablo Picasso, students can create art that is in a similar style.

Simpler Project:

- ☞ Have each student begin with a large piece of paper, a pencil and a straight-edge or ruler.
- ☞ Have students draw lines across the page in many different directions to form a variety of angular shapes, like so:



- ☞ Using colored pencils, markers or paint, have them draw some designs in some of the shapes (this can be abstract, or could be of something realistic).
- ☞ Using the coloring materials, they will color in the different shapes, coloring over any designs they added during the last step (using a lighter color) so they show up but aren't the focus. Items should be vague.

A similar thing could be done to simulate a Cubist stained glass window like the one by Libenský and Brychtová. You'll find that image as a transparency at the end.

Materials: transparency film, tissue paper in many colors, black construction paper, glue sticks, Sharpie markers

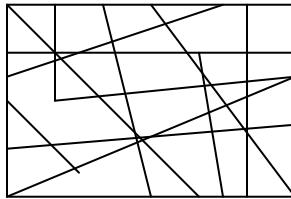
- ☞ Using black construction paper, have students cut out a large frame (with the center opening slightly smaller than the sheet of transparency film).
- ☞ With more black paper, they should cut out strips to act as the lead lines in the "stained glass."
- ☞ Have them glue the strips across the frame, creating the same kind of geometric shapes seen above.
- ☞ Have students glue the transparency to the back of the frame.
- ☞ Using the Sharpie markers, have them add simple and abstract designs in some of the open spaces, writing on the transparency film.


- ☞ Have students glue pieces of tissue paper to the back, overlapping if they wish, or just using one color per geometric shape. Clear glue sticks work well.

More Complicated Project:

If your students are older or more familiar with 2-dimensional art, this project is an expansion.

- ☞ Have students draw a figure, scene or landscape.
- ☞ Using a large piece of paper, a pencil and a straight-edge or ruler, have them draw lines across the page in many different directions to form a variety of angular shapes, like so:



- ☞ Using the original drawing, have the students draw it again using the lines as a framework. Let them dictate the borders for objects in the original drawing. For example, if there is a cow in the original landscape, and there is a trapezoid () on the lined page, students will draw the features of the cow as if the outline was a trapezoid. This may take some practice, but it will certainly be a challenge to the way the students usually depict everyday items.
- ☞ Make sure the students match up the original drawing to the lined drawing as best they can. Some shapes will just be colored in (and probably shaded) to show the grass or sky, etc.

Make sure you hang these in the classroom and talk about the finished product.

- What do you see when you look at the Libenský & Brychtová window?
- How would you say the elements of Cubist work are organized?
- Was it easy to think like a Cubist?
- What gave you the most trouble?
- Would you like to make more work like this?

Lesson Two – Art is for Everyday Use

In 1945 when a Communist state was created in Czechoslovakia, the government believed the abstract art that had dominated the Czech, European and American art for decades was decadent. Artists were prevented from working in their pre-war abstract styles. It was through this restriction that many painters began working in the applied arts (creating items for the home, like vases, plates and dishes). Because these goods were useful, the government was more lenient with innovation. Glass design became a premiere outlet for artistic exploration.

Often, an artist would create a painting or drawing on paper, then reproduce it onto a cold-worked piece of glass. For a plate, they would sometimes make the painting in a circle to start with, or sometimes cut out or lay down a mat to show what the painting would look like on a vessel. See a transparency of this vase at the end.



Above is a painting created by Vladimír Kopecký and the resulting vase.



Above is a painting created by Jan Novotný and the resulting vessel.

Materials: sketch or other blank paper, heavy paper for painting, tempera paint (or similar), paint brushes of different sizes, paper plates or palettes for paint mixing, poster or tag board for vessel mats, scissors or X-acto knives, CD Player and a music CD of any kind, Transparency Two from the curriculum

- ★ Now that the students have studied Abstract Expressionism, having them keep in mind what they have learned and the examples shown above, put on the CD. This can be any kind of music.
- ★ As the students listen to the music, have each student create an abstract painting to express how the music makes them feel.
- ★ Have the students, on a separate piece of paper, sketch several outlines or forms of everyday objects. These can be a vase of any shape, a plate, a pitcher, a cup, etc.
- ★ Have them choose their favorite vessel form, keeping in mind the painting they created.
- ★ Have the students draw the form onto a piece of poster or tag board (this can be any heavy paper that will hold shape).
- ★ Using the painting they created, have them move the template around until they're happy with the design and tape the painting to the mat. Here's a simple example for a cylinder vase:



Lesson Three (Post-Visit) – Design for Your Region

Materials: paper, paint, markers, or other drawing materials, clay (optional), Transparency Three from the curriculum.

For a country going through tumultuous time, occupations from other countries and only 20 years, it was very important for the Czechoslovak artists to create a style all their own. At the world's fairs and expositions in the mid-50s and 60s, as well as with the goods exported, Czech artists wanted to make it clear that work was made in Czechoslovakia (now the Czech Republic). Because of the Communist rule during this time, the government proudly displayed work to glorify the country but rarely credited the artist or designer. Artists would win awards and were rarely recognized for their achievements. It wasn't until later – the early 1970s – that Czech artists were able to interact with other artists from around the world. It was during this time that Czech art began to influence the American Studio Glass movement.

Now that you've gotten to see the Czech work, think about the styles you witnessed. Were you able to see examples of Abstract Expressionism or Cubism? Did you see any patterns or styles repeated? Can you describe them?



Italian goblet

Regional style has shown through over time for many artists working in glass. Italian work has a distinct style, with rolled edges on the feet of vessels, as well as thin, delicate walls; German glassmakers have been known for heartier forms and their green *waldglas*. Every community can showcase something unique, even if the area's history blends many cultures. What makes your area special?



German *waldglas*

Another idea is to focus your design on a special person or feature of your community. One example is *Antonín Dvořák* by René Roubíček (Transparency Three found at the end). Dvořák was a famous Czech composer and the artist honored his achievements in a glass vessel.

- ★ As a class, brainstorm things that make your town, city, state, school, etc. special. Maybe you focus on the mountains in Washington, the salmon, Native American influences, or Asian influences. Anything the students think represents their home.
- ★ Discuss why they think the ideas they come up with represent home.
- ★ Have each student pick one idea to work with.
- ★ Let them each create a design using that idea, drawing or painting it on paper.
- ★ Have each student tell the class about their design, explaining why they chose that topic and how their piece represents their home.
- ★ If you have the time, have the students create their design in clay so they can see it in a three-dimensional form like glass.

Image Credits

Sculpture

Václav Cigler (Czech, born 1929)

Made by the artist, 1976

Optical glass, cut and polished, partially mirrored and glued.

8 ½ x 10 ¼ inches

Collection of Steinberg Foundation, Vaduz (SF 960)

Vase

Vladimír Kopecký (Czech, born 1931)

Borské sklo Glassworks, Nový Bor. Painted by the artist, 1965

Colorless glass, mold-blown and painted with yellow stain and transparent colored and black enamels.

14 ½ inches (height)

Collection of Museum of Decorative Arts, Prague (71047)

Vase with Abstract Decoration

Vladimír Kopecký (Czech, born 1931)

Czechoslovakia, Prague, 1959

Mold-blown and enameled

15 inches (height)

Collection of The Corning Museum of Glass, Corning, NY (83.3.233)

Design for a vase, dated 1959

Vladimír Kopecký (Czech, born 1931)

Gouache on paper, 32 x 24 inches

Collection of Rakow Research Library, The Corning Museum of Glass, Corning, NY, gift of The Steinberg Foundation (SF 366)

Head I – Tall Head

Stanislav Libenský – Jaroslava Brychtová (1921-2002/born 1924)

Executed at Železnobrodské sklo, Železný Brod, 1975

Olive green glass, mold-melted.

14 ½ x 6 ¾ x 4 inches

Collection of Steinberg Foundation, Vaduz (SF 719)

"Fire and Glass" Figural Window

Stanislav Libenský – Jaroslava Brychtová (Czech, 1921-2002/ Czech, born 1924)

Železnobrodské sklo, Železný Brod, 1959

Window with iron frame. Colored, mold-melted glass elements embedded in concrete.

35 ¼ x 33 ½ inches

Steinberg Foundation, Vaduz (SF 929)

Stream

Stanislav Libenský – Jaroslava Brychtová (Czech, 1921-2002/ Czech, born 1924)

Železnobrodské sklo Glassworks, Železný Brod, 1967

Light brown glass, mold-melted.

17 ½ x 11 ¼ x 2 ½ inches

Collection of Steinberg Foundation, Vaduz (SF 298)

Vase

Jan Novotný (Czech, born 1929)

Producer of blank unknown. Painted by the artist, 1969

Colorless, thick glass with light green tinge, mold-blown and shaped. Opaque and transparent enamel painting in several colors.

15 ¼ inches (height)

Collection of Steinberg Foundation, Vaduz (SF 901)

Design for a vase, 1960s

Jan Novotný (Czech, born 1929)

Gouache on paper, 36 x 32 inches

Collection of Rakow Research Library, The Corning Museum of Glass, Corning, NY, gift of The Steinberg Foundation (SF 1458)

Antonín Dvořák

René Roubíček (Czech, born 1922)

Producer of blank unknown. Cut and engraved at the Specialized School for Glassmaking in Kamenický Šenov, 1946

Colorless lead glass, mold-blown. Deeply cut.

9 ¼ inches (height)

Collection of Museum of Decorative Arts, Prague (84566)

Object

René Roubíček (Czech, born 1922)

Borské sklo Glassworks, Hantich Plant. Produced by Josef Rozinek, 1960

Brown glass with green inner casing, blown and shaped. Applied hollow spheres in green, colorless and brown, eight of them pulled out to form spines.

20 x 14 ¾ x 10 ¼ inches

Collection of Steinberg Foundation, Vaduz (SF 353)

Vase

Dana Vachtová (Czech, born 1937)

Borské sklo, Nový Bor. Decorated by the artist, 1963

Colorless glass, mold-blown. Needle etched abstract decoration.

H 32.2 cm

Collection of Steinberg Foundation, Vaduz (SF 478)

Transparency One



"Fire and Glass" Figural Window

Stanislav Libenský – Jaroslava Brychtová (Czech, 1921-2002/ Czech, born 1924)

Železnobrodské sklo, Železný Brod, 1959

Window with iron frame. Colored, mold-melted glass elements embedded in concrete.

35 ¼ x 33 ½ inches

Steinberg Foundation, Vaduz (SF 929)

Transparency Two



Vase with Abstract Decoration

Vladimír Kopecký (Czech, born 1931)

Czechoslovakia, Prague, 1959

Mold-blown and enameled

15 inches (height)

Collection of The Corning Museum of Glass, Corning, NY (83.3.233)

Transparency Three



Antonín Dvořák

René Roubíček (Czech, born 1922)

Producer of blank unknown. Cut and engraved at the Specialized School for Glassmaking in Kamenický Šenov, 1946

Colorless lead glass, mold-blown. Deeply cut.

9 ¼ inches (height)

Collection of Museum of Decorative Arts, Prague (84566)

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