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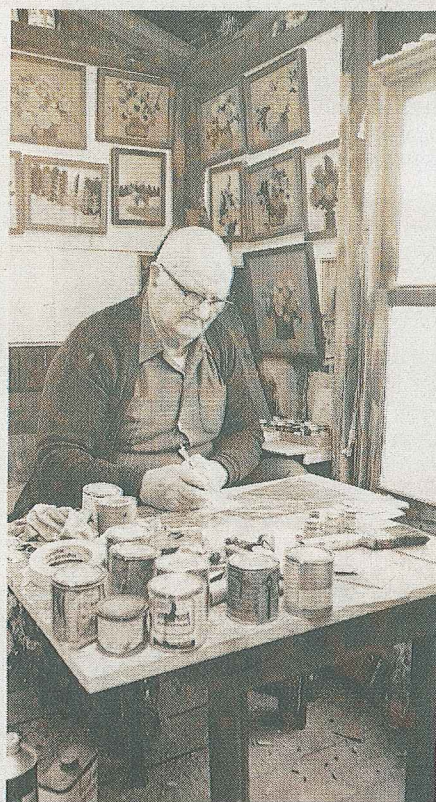
John F. Long: Folk Painter Of Reinholds

By Karl Pass

John F. Long (1894-1984) was a carpenter and house painter by trade but known for his reverse paintings on glass. Thanks to his grandson, Dennis Stephan, his artwork and life are well-documented. Long lived his entire life in the northern Lancaster County town of Reinholds, Pa. The rural Pennsylvania German enclave in West Cocalico Township was once referred to as Reinholds Station when the rail line first came to town in the 1860s.

As a child, Long attended Vera Cruz School, a two-mile walk from his house. He married Anna Boudier on June 4, 1914, at age 20, and they raised five children at their home on Main Street.

Long was a self-trained artist, producing in excess of 1,000 paintings over the course of roughly 66 years. He specialized in reverse painting on glass, a technique that typically begins with the artist sketching a scene on paper, then reversing the direction



which were often painted gold.

In an interview conducted on Oct. 22, 1978, at age 84, Long talked about how he got started doing reverse painting on glass. Antiques dealer Hattie Brunner asked him to repair a painted glass tablet on a mantle clock door. "Hattie was influential in getting him started," said Stephan. A life-long hunter and fisherman, he enjoyed painting wildlife. He painted homesteads and local buildings, sometimes commissioned, scenes copied from postcards, and various prints, including Currier & Ives.

His early work was not dated, according to Stephan. He signed his paintings "J. F. Long." Most of his work was done in a studio on the second floor of his barn, located behind his house. The enclosed back porch



Hattie Brunner's Antiques Shop was adjoined to her nephew William Heinsey's General Store, which also served as a grocery. Heinsey commissioned Long for this painting. It is believed to be the only version.



Lecture Will Explore The Tiffany Market

In conjunction with Winterthur Museum, Garden and Library's major exhibition "Tiffany Glass: Painting with Color and Light" and the companion exhibition "Tiffany: The Color of Luxury," Winterthur is hosting a Tuesday, Oct. 20, lecture by Benjamin Macklowe that

will explore the market for Louis C. Tiffany's extraordinary creations. Macklowe is president of Macklowe Gallery in Manhattan, a respected dealer of the Tiffany oeuvre and French art nouveau decorative arts.

"Today's Tiffany Market: Understanding Current Trends,

Values, and Authenticity" will begin at 6 p.m. in Copeland Lecture Hall in Winterthur's Visitor Center. Admission will be \$5 for members, \$15 for non-members, and free for students with a valid ID. To register, call 800-448-3883.

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"None of us has a crystal ball to know where the market will be in a decade, much less in a hundred years," said Macklowe.

"The true value in 'investing' in art is not its eventual sale price; it is the pleasure the owner will derive from it every day. The

market has obviously changed significantly since Tiffany's time. The 16-inch Vine Border table lamp was apparently the most popular lamp ever made at the Tiffany Studios, since it is the most common lamp available today. At \$35, it was certainly more attainable than the 16-inch Snowball Hydrangea table lamp,

which cost \$100. However, a best quality Vine Border would cost about \$20,000 today, whereas the equivalent in a Snowball Hydrangea would be about \$200,000. Obviously, the marketplace has decided what it would rather have," said Macklowe.

"Tiffany Glass: Painting with Color and Light," which runs through Sunday, Jan. 3, 2016, at Winterthur, is comprised of five windows, 20 lamps, and 75 pieces of opalescent flat glass. Models illustrate how leaded-glass shades are fabricated, and three Tiffany lamp forgeries explore issues of authenticity and connoisseurship.

In his lecture, Macklowe will use examples from museums, auctions and the Macklowe

Gallery to explore trends (how Tiffany's use of abstraction put him at the artistic helm of American Modernism), values (the evolution of the collectors' market), and authenticity (how to evaluate authenticity and value, and where expertise plays a role).

In addition, he will uncover how Tiffany's artistic success was rooted in his mastery of color and exotic forms and why the Tiffany art glass and lamp markets have always been separate.

Macklowe has appeared on television to discuss Tiffany lamps with Martha Stewart, lectured on the art glass of Emile Galle at the Taft Museum of Art in Cincinnati, and lectured on art nouveau jewelry at Christie's auction house on multiple occasions.

Three more lectures are planned at Winterthur to

accompany the Tiffany exhibition.

At 1 p.m. on Friday, Oct. 30, Daphne Lingon, senior jewelry specialist at Christie's auction house, will discuss "Tiffany & Company: The Allure of America's Jeweler."

At 6 p.m. on Tuesday, Nov. 3, Alice Cooney Frelinghuysen, curator of American Decorative Arts at The Metropolitan Museum of Art in Manhattan, reviews Tiffany Studio works in "Unimaginable Splendors: The Art of Louis C. Tiffany."

At 6 p.m. on Wednesday, Dec. 2, Lindsay R. Parrott, director of the Neustadt collection of Tiffany Glass in New York City, explores Tiffany glass history and types in "Unimaginable Splendors of Color: Tiffany's Opalescent Glass."

The Winterthur exhibition was organized by the Neustadt

collection.

Tiffany used exotic motifs, extraordinary color, and abstracted forms in his lamps and art glass to change the vocabulary of American design. While the Tiffany Studios ceased production in 1933, the meticulous craftsmanship of every lamp and vase has turned each into its own timeless masterpiece.

As a painter, Tiffany was captivated by the interplay of light and color, and this fascination found a spectacular expression in his glass "paintings." With opalescent glass, he captured and manipulated light in color to achieve impressionistic effects. Using innovative techniques and materials, Tiffany Studios created leaded-glass windows and lamps in richly varied colors, patterns, textures, and opacities.

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