

**MARBLES** from previous page  
different colors of special glass and added it through a port near the exit port at the front of the kiln.

This is where the unseen magic happens. The differently-colored glass does not blend like paint, but retains its original color, mixing into the base glass to produce the myriad designs and swirls you see in a finished marble.

Along with glass, other materials such as "aventurine" or "lutz" are sometimes added to produce sparkling ribbons or other effects. McCullough used some of these materials in the DIBS run, but also added some scrap pewter at one point as an experiment.

For whatever reason, the pewter

experiment did not seem to work, other than to bring a hearty "back to the drawing board" smile to McCullough's face.

**The Atmosphere**

The overall atmosphere at the run was just plain awesome. The hum of the fans and day-long clack-clack-clack of the marbles careening down the chutes muted conversation inside the building, but was relaxing or meditative.

McCullough smiles a lot and chats with people from time to time, but you can tell that however relaxed he may appear to be he is keeping a watchful eye, aware and thinking about everything that's going on. Between rounds of glass

chopping, he checks how the marbles are coming out and talks with the guys manning the exit port and monitoring the machine, making adjustments and ensuring that everything is running smoothly.

The only glitch during the DIBS run came about halfway through, when the exit port became clogged. McCullough and his helpers responded quickly and deftly, and in half an hour the machine was back up and running.

Aside from the helpers and investors, a few of McCullough's friends and neighbors came by to watch or say hello. People periodically congregated outside, where it was cooler and easier to talk, and discussed everything from the local high school football team's prospects to, of course, marbles.

A little bit of show and tell and some marble-trading also took place outside. The investors were all serious marble collectors and dealers from around the country, and had brought some rare treasures with them. So had a couple of McCullough's old-timer marble friends. A surprising highlight for me was seeing some of Shelburne Falls marble maker Josh Simpson's contemporary, handmade "Planet" marbles on display right alongside the vintage West Virginia beauties from the 1930s and 1940s.

Small world!  
Eventually the last few marbles rolled down the chute, and that was that. They were left to cool overnight and divided up the next day.

There's more to all of this than I could touch on in a short article, but the history of it all is as fascinating as the marbles are beautiful, combining art, industry, folklore, and the contributions of innovators and workers who created a lasting legacy. You might say that McCullough embodies this legacy, but either way, it seems clear that he's cut from the same cloth as the early pioneers, and continues creating glass art that is simple, beautiful, and fun – and makes a nice clack-clack-clack sound when it rolls around.

**EXHIBIT PREVIEW**

**What's Special About the Ordinary?  
Paintings by Anne-Marie Taylor**



IMAGE COURTESY OF THE ARTIST

Lilacs in the Old White Pitcher, painting by Anne-Marie Taylor.

By RICHARD ANDERSEN

**MONTAGUE CENTER**— To say Anne-Marie Taylor is an "American Impressionist" is a disservice to both her and the paintings she's exhibiting at the Montague Center Library from November 14 through December 12.

Taylor was born in the United States, but thanks to her Francophile father, she was raised in large part in France, where she eventually taught English. She also taught French at the University of Massachusetts.

Before she was teaching, however, and before she was even in school, there was art. According to information provided on her website ([annemarietaylorart.com](http://annemarietaylorart.com)), Taylor's earliest memory is of herself drawing a picture. Never has she ever wanted to do anything more.

But art, she was told, wasn't practical, and representational art, the kind she was most interested in, was dead. So, like many talented children with parents who think they know what's best for their kids, she did what was expected of her: education by degrees. She has four of them, including a Ph.D. in history. Her dissertation on Charles Sumner was published as a book. Remember him? An outspoken abolitionist, he was beaten so badly with a cane wielded by a slave-holding Congressman that he never fully recovered. A tunnel in Boston is named after him. So is a street in Springfield.

Unfortunately, building a noteworthy career in academe takes a lot of time that never seems to end.

Enter Nancy Fernald. On her website, Anne-Marie credits this painter in the Boston School tradition with inspiring her to develop the techniques she needed to combine realistically rendered paintings with Impressionist depictions of light and color. The result is a collection of signature artworks that contribute significantly to the Franco-American tradition of still life representations.

One result, in addition to works so beautiful you don't want to take your eyes off them, is her ability to contain seemingly conflicting emotions in one still life. While celebrating the joys of everyday, ordinary life, for example, her paintings can also remind us of their and our impermanence.

Her brilliantly colored flowers have been recently picked in full

bloom and placed in vases. Their days are numbered. Same for the deeply hued fruit and the vegetables strategically laid out on small tables. It won't be long before they become soft and turn brown. Is it any wonder that the French word for still life paintings is *peintures des natures mortes*?

Taylor's representations of teapots with cups, wine bottles with glasses, and sparkling jars with jam add another emotionally charged consideration: nostalgia for a way of life that no longer exists. These paintings recall a list of activities that belong to a time when people didn't have to lock their doors, and kids were told when they went out of the house to play that they didn't have to be home until the streetlights came on.

There are no people in Taylor's paintings, but her richly textured, boldly lit colors invite us to imagine ourselves in them. In our age of electronic communication, this message about the importance of living a life of low-intensity pleasure could not be more necessary or more urgent. It's so easy now to have hundreds of friends and still be alone in the dark with no one to depend on. These kinds of cyber-connections, like the virtual world in which they exist, aren't real in Taylor's sense of the word. There's no time or space for the people who inhabit them to relax with friends and converse, as opposed to "chat," over a cup of tea or a glass of wine.

So how does she do it? How does she manipulate light and color to create such rich senses of understanding and compassion for the human condition?

One answer that can be explained in words is *alla prima* – a process by which Anne-Marie doesn't wait for one layer of paint to dry before applying another. She also paints directly from life, never a photograph, and sets the objects of her focus in a constant Northern light. The effect makes the objects look like so many miniature sunbursts, each giving off its own light in its own way.

So go. Feel uplifted and restored through the works of this artist of habit and home. Ground yourself in the lofty possibilities of everyday experience. Thrill to the wonders of being alive and living at peace with the inevitable. That's also part of this miracle we call "life."



Tongs, gloves, and sharp eyes are needed for quality control at the end of the chutes.

**MEDIA ANALYSIS**

**Then & Now: Halloween Specials on *Quantum Leap***

By MELISSA WLOSTOSKI

**GREENFIELD** – With a new *Quantum Leap* sequel series being on TV, and it having a Halloween episode like the original series, it seems like a cool idea to compare the two.

Here is the summary for the episode from the original series on [IMDb.com](http://IMDb.com): "Sam leaps into a second-rate horror writer, Joshua Rey, on Halloween 1964. Ziggy confirms that Sam is there because of Rey's fiancée Mary Greely. A series of bizarre events lead to the death of a handyman and then an elderly neighbor. Al is convinced that Mary is responsible somehow. Sheriff Ben Masters suspects Rey while Sam is sure that the sheriff is the guilty party. Sam constantly sees a goat at the site of the deaths and soon realizes that he is combating an evil force, perhaps the Devil himself."

This original Halloween episode, "The Boogiemani," aired on October 26, 1990.

The "devil in disguise" is something that is mentioned about what

is happening. Anyone who likes that concept being featured will love the disguise he turns out to be hiding in. Having the devil in a Halloween episode is a perfect fit.

As the episode ends, a character named Stevie's mom arrives to pick him up, and she is greeted as "Mrs. King." Then we put the two together: Stevie... King? The audience realizes that Stephen King has just been given a bunch of ideas for his future novels, with the references to Christine and flying kitchen knives. Stevie even calls the big St. Bernard in the back seat of the car "Cujo"... and then the episode is over.

Stephen King is a well-known horror writer, his books and short stories have been made into TV shows and movies. Another perfect fit to have in this Halloween episode.

The new series' Halloween episode is called "O Ye of Little Faith," and this is appropriate because Ben, the jumper, leaps into a priest in this episode.

The summary for this one is: "Ben leaps into a priest who has been called to assist a family in

crisis on Halloween night. As he delves into mysterious and inexplicable events, he's forced to muster all his resources as a scientist before time runs out."

This seems to be a plot right out of *The Exorcist*. There is a brief appearance of the number 666 in the episode as well.

Ben Song doesn't even believe that this person has been possessed; just like Sam in the original series, his characters is a scientist, and he often make statements that there must be an explanation for the strange things that are going on. Neither Ben nor Sam believe in this sort of thing.

Ben certainly gets the hell scared out of him in the middle of this episode, though. The sequel series also did the original one better regarding the timing of their Halloween episode, since theirs was actually aired on Halloween.

But as it turns out, this isn't really a horror episode for Halloween – it's more of a mystery one. All in all, I thought the original series did way better with theirs.

PLACE YOUR BUSINESS CARD HERE (12 WEEK MINIMUM) CALL 863-8666!

**B. RUBIN & SONS INC.**  
COMPLETE AUTO REPAIRS  
Shocks • Tires • Batteries • Starters  
Struts • Tune-ups • Brakes • Oil Change  
194 MILLERS FALLS RD. • 413-863-2236  
10% SENIOR DISCOUNT FREE ESTIMATES  
MASS INSPECTION STATION: NO. 13051

**Fred Holmgren**  
Piano Tuning & Repair  
Stay tuned!  
(978)544-5494  
fredholmgren@gmail.com

Lic #36550-EL 1-413-345-1687  
**ELECTRICIAN**  
CHRIS M. STRAKOSE  
RESIDENTIAL • COMMERCIAL • INDUSTRIAL  
ALL ELECTRICAL INSTALLATIONS AND REPAIRS  
EMERGENCY SERVICE  
9 SWAMP ROAD  
MONTAGUE, MA 01251  
EMAIL: CSTRAKOSE.ELEC@GMAIL.COM  
FULLY INSURED FREE CONSULTATION