



Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Autumn 2018

Club and Chapter News

Lowell Innes Chapter

Memorial for Mary Ellen Leigh

On August 14, 2018, a memorial service was held at Calgary Episcopal Church in Pittsburgh, PA, in honor and thanksgiving for the life of Mary Ellen Leigh.



Mary Ellen Leigh.

Mary Ellen was a long-time member of the Lowell Innes Chapter of the NAGC and was the last to assist Lowell Innes with the content and editing of his book on Pittsburgh Glass. She remembered when he would bring chapters of the book to club meetings and review them with the members. Since Mary Ellen was a writer by profession, she was a great asset to him.

Upcoming Program

The chapter's next program will be held on Tuesday, October 9th, 2018,

when the H.C. Fry Club will share data and information about an early journal that they have found.

Specifically, Clif Dietz and Betty Anderson have unraveled this numerical mystery of the early 1900s. Originally presented at the Fry's convention, this information is interesting for all glass lovers to hear and to understand the impact on the glass industry at that time. For more information, please contact Mary Lamica at mlamica@comcast.net.

Founders' Chapter Meeting to Feature Artist Peter Houk

The November 14th meeting of the Founders' Chapter, Natick, MA, will include a talk from glass artist Peter Houk. He is participating in the exhibit "Landscapes, Crafted" at the Society of Arts and Crafts in Boston, MA, on view now through October 27, 2018. This new series reflects on the ever-changing Seaport District through imagery of construction etched into colored glass. Each of the featured artists respond to landscape—natural, built, social—and the intersections of people and the world around us.

Peter works out of the "Glass Lab" community glass center of MIT, Cambridge, MA. His process, which is very time consuming, is one that he adapted to glass from his years as

a printmaker. In intaglio printmaking, a design is etched into a metal plate deeply enough that ink can be forced into the recessed areas. Then, excess ink is wiped off the surface of the plate and the ink that remains in the recesses is deposited on paper under high pressure, in a press.

Early on in his career he was introduced to a remarkable paint that could withstand the extreme temperatures of molten glass. The paint seemed to have about the same consistency as etching ink, and he adapted etching techniques to blown glass. He then worked out a way to sandblast designs into small, thick blown "blanks," etch and paint them with black enamel, then reheat them slowly to a point where they could be reattached to a blow pipe and gathered over in the furnace. Then, in this final stage, the pieces are blown out into finished shapes.



Peter Houk, *Big Dig Tacoma #10*, 2012.

President's Letter

Dear NAGC Friends,

It's hard to believe that the summer is so rapidly coming to an end. I hope you have had an opportunity to spend time with family and friends and you've found great deals on glass to add to your collections.

Although NAGC doesn't have a Fall seminar, there are many exciting glass shows, seminars, and special auctions where you are likely to run into fellow NAGC members. Several of us will be attending the 57th annual Seminar on Glass at The Corning Museum of Glass in October. Some of our members will be presenting lectures on American cut and engraved glass. The museum's Crystal City Gallery,

featuring cut and engraved glass produced in Corning, has been redesigned and reinstalled, so seeing these changes will be a real treat.

Looking ahead to 2019, please mark your calendar for the NAGC seminar in Pittsburgh, May 8–11. Loreen Ryan and Karen Petraglia have carefully planned activities that take full advantage of Pittsburgh's location and the role the region played in American glass history. The private collection we'll be visiting is truly spectacular.

Do you sometimes find yourself wishing that NAGC would hold a seminar in a certain city, invite your favorite speaker, publish more information about a certain topic in *Glass*

Shards or the *Glass Club Bulletin*, or provide a different type of educational experience? We welcome your suggestions and urge you to get involved in the planning process by joining the board or a committee. The NAGC board meets twice a year—during the NAGC seminar and the Corning seminar. This is a good time for you to bring your enthusiasm, questions, and suggestions to the board's attention. Please don't hesitate to contact me or another board member.

Wishing you all the best!

— Mary Cheek Mills
President
president1@glassclub.org

Save the Date! 2019 NAGC Glass Seminar in Pittsburgh May 8–11, 2019

The 2019 NAGC Seminar will visit the city of Pittsburgh and the surrounding areas, which have played such a major role in our country's glassmaking history. We will learn about the more than 200-year history of western Pennsylvania glass production at the Heinz History Center's "Glass: Shattering Notions" exhibit and visit a premier private collection housed in an 1815 stone farmhouse located in a beautiful countryside setting.

Pittsburgh houses outstanding examples of both Tiffany and Connick stained glass windows. Plus, the nearby Ohio Valley was filled with numerous factories producing a huge variety of glass during the 19th and 20th centuries and is now home to a number of fine small glass museums maintaining this history of glassmaking techniques and designs.

Because the Pittsburgh and Ohio Valley areas have such an abundance

of glass viewing opportunities, plans are underway to expand the seminar by adding a day (Wednesday) to fit in all the wonderful offerings. Visits are being scheduled and speakers for our Saturday presentations are being contacted, expect additional details to be provided in the coming months.

Please mark your calendars now for the dates of **May 8–11 (Wednesday through Saturday)**. Have no regrets—you do not want to miss this seminar.

Historical Lighting Society of Canada (HLSC) to Hold Fall Meeting, October 26–27, 2018

Founded in 1981, the Society is for all who have an interest of lighting of the past, and attracts membership from across Canada, the U.S., and abroad. With a mandate to gather and share knowledge, to encourage study and research, to obtain and record relevant material, and to liaise with other organizations having parallel interests, the Society welcomes all those with

a casual or beginning interest in historical lighting, as well as those from whom it is a major avocation.

Friday, 7:30 p.m.: Speaker Valerie Garrett or Kat Almedia, from the Joseph Brant Museum, on "Joseph Brant: The Man and the Museum."

Saturday's Keynote Speakers: Justin and Ethan Miller, sons of the late Jim Miller of J. C. Miller Antiques. Jim

Miller dealt in high-end antiques and classic cars.

For additional information, visit the HLSC Website at www.historical-lighting.org.

Best Western Brant Park Inn
19 Holiday Dr.
Brantford, Ontario, Canada
(519) 753-8651

The Corning Museum of Glass Holds 57th Annual Seminar on Glass

The theme of this year's Seminar is cut and engraved glass, which coincides with Museum's refresh of the Crystal City Gallery (which opened May 5, 2018), and the special exhibition "Glass of the Architects: Vienna, 1900–1937," (in cooperation with the MAK and Le Stanze del Vetro, on view through January 7, 2019).



Vase in "Kingfishers" pattern, engraved by Joseph Libisch. 1931. H: 25 cm. 2012.4.1, gift of Thomas Elmer in memory of Helen Libisch.

Seminar speakers will explore international influences on this art form, from 1825–1945.

Cutting and engraving are ancient techniques, but from the late 19th through the early 20th centuries, their application in glass decorating flourished. Across the world, masterful craftsmanship, combined with inventive designs, brought these traditional techniques into the modern era. This year's Seminar presenters will explore these international influences from 1825–1945. This topic is especially relevant in Corning, a town that emerged in the 19th century as one of the premier centers for cut and engraved glass in the United States and became known as "The Crystal City."

THE CORNING MUSEUM
OF GLASS
One Museum Way
Corning, NY 14830
(800) 732-6845
www.cmog.org

Bird Lover's Weekend at the Museum of Glass

Bird Lovers' Weekend, now in its 15th year, is a favorite at the Museum of Glass. Each year, the museum welcomes glass artists from internationally-renowned Finnish design company Iittala. These master glassblowers create glass birds designed by Oiva Toikka in our hot shop. The event includes a Members' brunch with our guest glassblowers, Grand Hall display, hands-on activities, musical performances, and limited-edition birds in our store.



MUSEUM OF GLASS
1801 Dock St.
Tacoma, WA 98402
(253) 284-4719
www.museumofglass.org

"A New State of Matter: Contemporary Glass" at the Boise Art Museum

Glass has been called a new state of matter because it does not fit squarely within the definition of a liquid, solid, or gas. It transitions from a liquid to a solid over a wide temperature range, causing it to be nicknamed chameleon matter. This quality makes glass an ideal medium for a wide array of processes including blowing, kiln forming, casting, and flameworking.

Glass can be translucent, transparent, or opaque; it can refract images or reflect them back to the viewer; it is strong, yet delicate. The paradoxical qualities of glass make it perfectly suited for artists to explore fragility, resiliency, transparency, and transformation. This exhibition, on view from November 3, 2018, to February 3, 2019, features work by contemporary artists who are using glass in unique,



Patrick Martin, *Untitled*, 2010.

revealing, and innovative ways to examine both the material itself as well as its symbolic potential. For example, artists Charlotte Potter and

April Surgent use the ancient process of cameo glass engraving to explore relationships in the age of social media and climate change, respectively. Jeffrey Stenbom utilizes cast glass to unveil the struggles facing the nation's veterans. David Chatt, in a repetitive, labor-intensive process, covers found objects with thousands of miniscule glass beads to discuss family and nostalgia. Amber Cowan repurposes American pressed glass to create her intricate installations that recall a bygone era.

BOISE ART MUSEUM
670 Julia Davis Dr.
Boise, Idaho 83702
(208) 345-8330
www.boiseartmuseum.org

Chrysler Exhibition Focuses on South African Beadwork

Experience the color and shine of intricate beaded artworks in “Ubuhle Women: Beadwork and the Art of Independence.” On view from October 18, 2018, to February 24, 2019, the exhibition showcases a new form of textile art known as the *ndwango* and presents a story of rural South African women overcoming hardships and illness to achieve artistic significance and economic independence.

Beadwork is a customary form of artistic expression for South African women and is passed down through the generations. Ubuhle Women was established by Ntombephi Ntobela and Bev Gibson in 1999 on a former sugar plantation in KwaZulu-Natal. It created employment for rural women using the traditional skills many of them already possessed. The plain black fabric that serves as the foundation for the Ubuhle women’s exquisite beadwork is reminiscent of the Xhosa headscarves and skirts many of the



Bongiswa Ntobela, *Funky Bull*, 2006. The Ubuhle Private Collection.

women were growing up. The artists stretch this textile like a canvas and use colored Czech glass beads to transform the flat cloth into a contemporary art form of remarkable visual depth. Gibson, the visionary of the traveling exhibition, says “the works are so beautiful, there’s nothing to understand.” Ntobela says the women work in their own unique style

“directly from the soul” to create abstract and figurative subjects for their *ndwangos*.

CHRYSLER MUSEUM OF ART
One Memorial Place
Norfolk, VA 23510
(757) 664-6200
www.chrysler.org

Solo Exhibition by Preston Singletary Opens October 6 in Tacoma

Raven and the Box of Daylight is the Tlingit story of Raven and his transformation of the world—bringing light to people via the stars, moon, and sun. This story holds great significance for the Tlingit people, and the glass art of Preston Singletary is deeply rooted in the narrative of it. Tlingit objects were traditionally used to show wealth and tell stories by representing elements of the natural world, as well as

the histories of individual families. By drawing upon this tradition, Singletary’s art creates a unique theatrical atmosphere in which the pieces follow and enhance the exhibition narrative.

Visitors will be immersed in Tlingit culture through a dynamic, multi-sensory environment. Art objects and exhibition text will be supported by audio and video elements. This will include recordings by storytellers, music, recordings of Pacific Northwest coastal sounds, and a backdrop of shadows and projected images. The exhibition is active, surprising, and dramatic, and engages the viewer through sight and sound.



Preston Singletary, *Wealth – Baskets*, 2016.

MUSEUM OF GLASS
1801 Dock St.
Tacoma, WA 98402
(253) 284-4719
www.museumofglass.org

The Glass Artistry of Christopher Belleau

A solo exhibition by glassblower and artist Christopher Belleau is on view at the Sandwich Glass Museum until November 1, 2018.

Belleau trained as a potter, apprenticing at age 13 to a craftsman from his home town in Wisconsin. Attracted to the fluid and translucent qualities of glass, he was especially drawn to the opportunity glass provides to play with color. He is the only glassblower in Rhode Island that makes colored glass from raw ingredients on a regular basis. This allows for variations of intensity of hue, tone, and depth, which are not available with commercial colors.

SANDWICH GLASS MUSEUM
129 Main St.
Sandwich, MA 02563
(508) 888-0251
www.sandwichglassmuseum.org

Glass Calendar

(Confirmation of dates and schedules advised. More information is available on our Web page at www.glassclub.org)

Through January 7, 2019

THE CORNING MUSEUM OF GLASS

*Glass of the Architects:
Vienna, 1900–1937*
One Museum Way
Corning, NY 14830
(800) 732-6845
www.cmog.org



Reconstruction of Dressing Room for a Star.

This exhibition explores the notion of architect as designer and presents a captivating period of glass design and production in Austria. Emerging from a confluence of individuals, ideas, and cultures, the design of Austrian glass from 1900 to 1937 embodied a new-found spirit of modernity. More than 150 objects, including the re-installation of Josef Hoffmann's *Dressing Room for a Star* (first displayed at the 1937 International Exposition in Paris), bring to life this invigorating period for glass. The exhibition is a cooperation with the MAK and Le Stanze del Vetro.

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Through February 23, 2019

OHIO GLASS MUSEUM

*Three Cheers for the Red, White,
and Blue: A Celebration
of American Glass*
124 W. Main St.
Lancaster, OH 43130
(740) 687-0101
<https://ohioglassmuseum.org>

* * * *

October 26–27, 2018

MUSEUM OF AMERICAN GLASS
IN WEST VIRGINIA
Glass Gathering 2018
230 Main Ave.
Weston, WV
(304) 269-5006
<http://magwv.com>
E-mail: glassmuse12@gmail.com

Please contact the museum to confirm events or ask questions.

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November 8–9, 2019

JEFFREY EVANS AUCTION
*The Collection of the Late Alvina
Breckel: An Important Single-Owner
Collection of 19th Century American
Glass and Lighting*
www.jeffreysevans.com
E-mail: info@jeffreysevans.com
(540) 434-3939

This auction represents one of the finest collections to come to the market since the landmark William J. Elsholz auctions in 1986/87. We will produce a special printed catalog for this sale that will also be available at jeffreysevans.com around October 30.

Day one: The Breckel cup plate collection. Includes the Lee/Rose No. 560 round Washington cup plate. The collection includes numerous unique examples including the Lee/Rose No. 64-X Parker White.

Day two: Lacy-period salts and children's toys. Salts include numerous unique examples, including the



Neal HL-4 Henry Clay in deep slate blue. Early lighting devices include 12 different cup-plate-base whale oil lamps. There are also many extremely rare colored candlesticks and vases.

* * * *

November 10–11, 2018

TIFFIN GLASS COLLECTORS
*Artistry in American Glass
Annual Holiday Show and Sale*
St. Joseph Activity Center
Calvert Elementary School
54 Melmore St.
Tiffin, OH 44883
www.tiffinglass.org

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November 16–17, 2018

*Eastern National Antiques
63rd Annual Antique Show & Sale*
Carlisle Expo Center
100 K St.
Carlisle, PA
(410) 538-5558
<http://easternnationalantiques.com>

70 dealers from 20 states selling fine glass, china, jewelry, collectibles, and more. Ten exhibits by glass clubs and museums. Great food and free parking. The best show for glass in the country!

* * * *

January 13, 2019

OCEAN STATE BOTTLE CLUB
The Little Rhody Bottle Club Show
Holiday Inn
700 Myles Standish Blvd.
Taunton, MA

Early admission, \$15.00, 8:30 a.m.;
general admission, \$3.00, 9:30 a.m.
Contact Bill or Linda Rose at
(508) 880-4929; e-mail: sierramadre@comcast.net
www.oceanstatebottleclub.com

Glass Art from Oldest Secondary School in Kamenický Šenov on View in “Glass and Light” Exhibition

The small but world-famous Czech glassmaking town of Kamenický Šenov is set in an idyllic landscape on the border between the Lusatian Highlands and the Bohemian Uplands. The region has been synonymous with glassmaking since the 16th century, and in the 18th century, Kamenický Šenov became an important center of the European glass trade.

When the glass industry experienced a boom around 1840, glass producers in Kamenický Šenov set out to upgrade their artisans' professional skills in an effort to remain competitive on the international market. At first, there were only the traditional departments for glass painting and cutting, but departments were subsequently added for the design and construction of lighting fixtures and for glass engraving.

At the start, the school oriented its teaching on industry requirements for

skilled glass cutters, engravers, and painters. Changes in the field soon demanded the cultivation of artistic talent as well. The glassmaking school therefore not only offers training for future specialists in the glass industry but also prepares particularly talented students for studies at an art academy.

Ever since its foundation, the glassmaking school has exerted a major influence on the development of the glass industry in terms of art, craft, and technology—throughout the school's history, its headmasters, teachers and graduates have made a vital contribution to sustaining the high level of Czech glass art. This is amply evident from the works by graduates and teachers from the Kamenický Šenov school that are on view until January 6, 2019, in our latest exhibition. They all reflect the high aesthetic and craftsmanship standards of the training

there. The Glasmuseum Lette is thus carrying on its tradition of offering pupils and students a forum for presenting their artistic development and treatment of the material of glass.

GLASMUSEUM LETTE
Letter Berg 38
D-48653 Coesfeld
GERMANY
+49 (0)2546 930 511
www.glasmuseum-lette.de



Karolína Kopřivová, Forest Flower, 2017.
Photo: Vladimír Labaj and Jiří Koudelka.

First Class

DECEMBER 1, 2018
DEADLINE
NEXT ISSUES

www.glassclub.org
Visit NAGC Web page:

ATTENTION READERS!
The next deadline for the *Glass Shards* will be
December 1, 2018. Submit by mail to:
Alice Saville, Editor, *Glass Shards*
30 Honey Suckle Rd., Lake Forest, IL 60045
or reach us by e-mail at: planelalicesaville@gmail.com

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