

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Autumn 2019

New Bedford Museum of Glass on the Move!

After 3 months of heroic effort last spring by a team of dedicated volunteers, the New Bedford Museum of Glass is happy to report that it has fully vacated its former premises and is now making steady progress toward setting up its new gallery, library, office, and shop spaces in downtown New Bedford's magnificent James Arnold Mansion! Literally thousands of examples of beautiful glass, including art glass, paperweights, early American glass, and studio glass by contemporary artists, have been carefully packed and moved to the new location, along with more than 50 massive display cases, a library of 15,000 glass reference books, and countless fascinating odds and ends that help tell the story of approximately 2,500 years of glassmaking history. The mansion, which served as the residence in the 1870s and '80s of William J. Rotch, the president of New Bedford's famous

Mt. Washington Glass Company, will provide a perfect home for the museum, and we expect to open our new glass galleries there later this year. Heart-felt thanks to the following volunteers (many NAGC members among them!) who helped make our

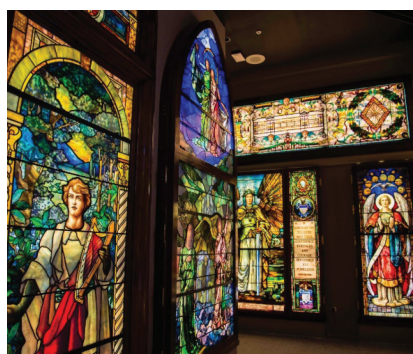
relocation possible: Aaron Barr, Mary Jo Baryza, Jeff Costa, David DeMello, Brian Gunnison, Peggy Hooper, Maria Martell, Luis Marquez, Charlie Moss, Andrea Natsios, Betsy Nelson, Eric Nelson, Ross Nelson, Karen Petraglia, and Clint Sowle.



The new home of the New Bedford Glass Museum.

Halim Clock and Stained Glass Museum

The collection of the Halim Time and Glass Museum is comprised of more than 1,100 timepieces and over 70 19th-century stained glass pieces of art. Timepieces have been a fascination of the museum's founder, Cameel Halim, an Egyptian immigrant who purchased his collection from around the world. Included are 30 masterpieces from Louis Comfort Tiffany, Mary Tillinghast, Edward Sperry, and J&R Lamb Studios. The collection



Halim Time and Glass Museum.

also traces the creative life of Tiffany, highlighting the advances in stained glass, pottery, and his later works including housewares, mosaics, and windows.

HALIM TIME AND GLASS
MUSEUM

1560 Oak Ave.
Evanston, IL 60201
(224) 714-5600

www.halimmuseum.org

President's Letter

Dear friends,

The recent passing of longtime NAGC Pittsburgh Chapter member Frances Taylor caused me to reflect on our mission as a club—we are an educational organization. At our best we are teachers who hope to engage our communities in the wonder of the miracle material of glass. Frances exemplified that mission.

Frances, and her husband Herman, were Texans—she was born in Fort Worth, attended Texas Christian University, and together they raised a family in Port Arthur. They came

to Pittsburgh in 1970 and opened an antique shop outside the city in Blawnox, Pennsylvania. The shop, in a beautiful Victorian house, anchored Main Street and became a destination as much for the welcoming atmosphere as for the wonderful glass, china, and furniture found there.

Herman was the quieter of the two, but both loved their customers as much as their antiques. What always distinguished the store for me, were the books, hundreds of them. This shop became a place to freely exchange knowledge – Frances loved to make

a sale, but she also loved igniting that spark of passion in a new collector. Sharing an object or delving through a tome in search of the answer to an antique puzzle, both defined her. Her example encourages me, as a new year of programming and chapter meetings begin, to dedicate myself to our mission and to hopefully captivate someone new by all our club has to offer. A special thank you to Frances for all she has taught me!

Anne P. Madarasz
President

In Memoriam

Dorothy Hall Allen
February 14, 1932–June 27, 2019

Dorothy Hall Allen, NAGC member since 1989 and wife of Francis N. Allen also of NAGC, died on June 27, 2019. Dorothy was born in Davis, West Virginia on February 14, 1932. In her earlier years she worked for the National Security Agency, a vocation she abandoned to raise their three children.

Dorothy shared Francis's love of glass and antiques. She supported



Francis during his Presidency of the National American Glass Club and membership in numerous glass clubs. According to Mr. Allen "She had a mind like a steel trap, a quick eye and made whatever I wrote look real good."

Dorothy had other interests besides glass, including sewing and cooking. A devoted mother, she dearly loved her three grandchildren.

Dorothy Hall Allen.

Walter Blenko
June 15, 1926–August 11, 2019

A decorated World War II veteran, astute lawyer, and generous philanthropist, Walter Blenko Jr. accomplished more in his retirement years than most people do in a lifetime. Mr. Blenko, 93, of Hampton, died August 11th of congestive heart failure.

Mr. Blenko has also been credited with saving Blenko Glass Co., Milton, WV—a company that had been in his family for more than 100 years.

Mr. Blenko grew up in the Squirrel Hill neighborhood of Pittsburgh and left Shady Side Academy halfway

through his senior year at age 17 to enlist in the Army during World War II in 1944. He served in the European Theater as a combat infantryman in the 95th Infantry Division and was awarded a Bronze Star. After the war, Mr. Blenko earned a bachelor's degree in mechanical engineering from the Carnegie Institute of Technology in 1950 and a law degree from the University of Pittsburgh three years later. He transitioned to a part-time role as a partner for Eckert, Seamans, Cherin & Mellott in 1993 before retiring in 2008—the same year he took over as president of Blenko Glass, started by his grandfather in 1893.



Walter Blenko.

* * * *

Mr. Blenko guided the company through Chapter 11 bankruptcy in 2011 and restored its good fortunes, said Dean Six, company vice president and general manager. "If there was a single person who should get credit for keeping the company going, it was Walter," Mr. Six said. "He provided the leadership, structure, and drive to keep us on course. We survived and now we're thriving."

Mr. Blenko often visited the company, where customers would line up

in advance to see him sign pieces of art glass with a special etching tool.

—Janice Crompton
Pittsburgh Post-Gazette

From Dean Six, NAGC member and VP Blenko Glass Company:

When I spoke with Don Blenko, Walter's co-owner and nephew, Don assured me, "I see no reason the plant will not continue for a long time due to the present good standing, we plan to be there for many more years. One way to honor Walter's memory is to

keep Blenko Glass operating. We are confident there are years to come for Blenko. I plan to be here for several more years myself and I hope our efforts to build a strong team for the next 126 years is successful. We will miss Walter and his distinctive bow tie, but the Blenko family and the nearly 50 of us associated with Blenko Glass will continue to preserve and promote the family legacy. Thank you Walter for this amazing opportunity, thanks everyone for sharing our journey."

* * * *

Frances Taylor
January 20, 1924–August 22, 2019

Frances Taylor, longtime member of the Pittsburgh Chapter, died Thursday, August 22, 2019. Frances, and her husband Herman, owned Frances Taylor Antiques in Blawnox, a suburb of Pittsburgh from the 1970s through the 1990s.

A glass wizard, Frances especially loved early Pittsburgh glass. Later she collected open salts. Frances loved sharing her knowledge, being with

people, and sharing her enthusiasm for glass.

Frances' knowledge and interests extended beyond glass. She served as an appraiser for the local program "Hidden Treasures" coordinated by Pittsburgh's CBS affiliate KDKA in partnership with the Senator John Heinz History Center, where Frances served as a member of the Glass Advisory Committee.

Frances herself was a treasure! An active member of the Pittsburgh Chapter of the National American

Glass Club, she assisted in the planning of the Club's Antique Shows for more than 20 years. The Lowell Innes Chapter, which meets evenings on the second Tuesday monthly at the Heinz History Center, will miss Frances and her dedication to sharing and preserving the history of American Glass, especially Western Pennsylvania glass history.

—Submitted by Mary Lamica

A Cut Above: A Tribute to Edward Poore

This past year we lost an esteemed member of the glass community, Edward D. Poore. In celebration of his life and talent, the Sandwich Glass Museum is pleased to present *A Cut Above: A Tribute to Edward Poore*, a special exhibit that highlights the work of this talented individual. It is on view now through October 27th.

A gifted glass cutter, Poore began his career at the Pairpoint Glass Works in Sagamore, Massachusetts. There he learned the centuries-old technique of glass cutting and engraving under the tutelage of Carl Scheidenback, who learned his craft at the Pairpoint factory in New Bedford.

After 10 years with Pairpoint, Ed started his own studio, the Crystal Workshop, in Sagamore. While at

Pairpoint, Ed became fascinated with paperweights, a fascination that he turned into a career specializing in the restoration of antique and contemporary paperweights. He also created unique cutting designs for leading contemporary paperweight artists including Debbie Tarsitano and David Graeber. In addition to cutting glass

paperweights, Poore created cut glass sculptures of his own design, as well as new engraving patterns.

SANDWICH GLASS MUSEUM
129 Main St.
Sandwich, MA 02563
(508) 888-0251
<https://sandwichglassmuseum.org>



Edward Poore at work and one of his paperweights.



Corning Museum's 58th Annual Seminar on Glass and Exhibitions Focus on New Glass

In conjunction with the exhibition “New Glass Now,” the 58th annual Seminar on glass, being held on October 18–19, 2019, will focus on the past, present, and future of contemporary glass.

For 60 years “New Glass” has added to the capacity and capabilities of the field through the foundational exhibitions “Glass 1959” and “New Glass: A Worldwide Survey” (1979), as well as the annual publication *New Glass Review*. Central to “New Glass” is a democratic curatorial model made up of an open, international call for submissions, responses from artists around the world, and the selections of a panel of thought leaders in art, craft, and design. It inspires conversation, enabling diverse panels and diverse audiences to share an opinion. These conversations about contemporary glass have shaped the field we know today.

Using the exhibitions “New Glass Now” and “New Glass Now|Context”

as a starting point, this two-day Seminar will feature lectures, panel discussions, and conversations on issues relevant to contemporary glass.

* * * *

The exhibition “New Glass Now | Context” provides a glimpse of the history behind the current exhibition, “New Glass Now.” While contemporary glass has changed dramatically over the past 60 years, the purpose and method behind the “New Glass” have remained faithful to the formula developed in 1959 by Thomas S. Buechner, the Museum’s founding director. The first two exhibitions in the series, “Glass 1959” and “New Glass: A Worldwide Survey” (1979) brought unprecedented critical and popular attention to the material, its makers, and designers. As the first exhibition to showcase international contemporary glass, “Glass 1959” created the field and laid the foundation for the



A view of the exhibition “Glass 1959”.

blossoming of the Studio Glass movement. Then 20 years later, “New Glass: A Worldwide Survey” revolutionized contemporary glass, spurring individual and institutional collecting across the globe, garnering new scholarly attention, and promoting continued artistic innovation.

THE CORNING MUSEUM OF GLASS

One Museum Way
Corning, NY 14830
(800) 732-6845
www.cmog.org

Driehaus Museum Exhibits Tiffany's Ecclesiastical Windows

Eternal Light: The Sacred Stained-Glass Windows of Louis Comfort Tiffany focuses on the design and production of Tiffany’s ecclesiastical window commissions and explores these works in the context of both the art and social history of the period. At the heart of the exhibition are 11 outstanding, religiously themed windows made between 1880 and 1925 that demonstrate the signature designs, working methods, techniques, and production styles of Tiffany and his workshops. Works have been drawn from major public and private collections across the United States, including the Metropolitan Museum of Art, the Neustadt Collection of Tiffany Glass, and the Charles Hosmer Morse Museum of American Art. The exhibition also includes a number of works that have not been on public view since the closure in 2016 of



Detail, *Ecclesiastical Angels (Angels of Peace and Mercy)*, Tiffany Studios, 1905. Photo: Michael Tropea.

the Richard H. Driehaus Gallery of Stained Glass at the Navy Pier.

The exhibition has three distinct sections: *Tiffany's Process: The Making of a Stained-Glass Window*, examines

the progression of an idea from design to finished product within the workshop’s Ecclesiastical Department; *Tiffany and the Chicago World’s Fair*, presents the marketing genius of Louis Comfort Tiffany and, in particular, the firm’s successful efforts to promote its services to Christian congregations and their patrons; and *Eternal Light: The Windows*, presents ten stained-glass windows and one memorial chandelier, demonstrating the incredible creative and artistic capacity of the Tiffany firms.

THE RICHARD H. DRIEHAUS MUSEUM

40 East Erie St.
Chicago, IL 60611
(312) 482-8933
<http://driehausmuseum.org>

Glass Calendar

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

Through October 27, 2019

GLASMUSEUM LETTE

Glass Generations—Happy Anniversary! 50 Years of Glass at the Rietveld Academie

Letter Berg 38

48653 Coesfeld

GERMANY

+49 (0)2546 930 511

www.glassmuseum-lette.de

The Gerrit Rietveld Academie in Amsterdam, an independent college of fine arts and design, has been home for the past 50 years to a close-knit community of students from all over the world. The academy hones the skills of talented young artists to enable them to work independently in the field of fine arts or design.

Glass has always played an important role at the Academie. To celebrate its 50th anniversary, the Glasmuseum Lette is presenting free-form objects, wall pieces, and installations by 11 young graduates. These recent works are also accompanied by numerous pieces from the collection of the museum for an extraordinary cross-section of works.



Richard Meitner, *Jumbo Lights*, 2003.
(Photo Ron Zijlstra)

* * * *

Through November 2, 2019

URBANGLASS

Einar and Jamex de la Torre:

HIGH NOON.

647 Fulton St.

Brooklyn, NY 11217

(718) 625-3685

<https://urbanglass.org>

Einar and Jamex de la Torre's previous exhibition, titled, "11:58 PMAD," addressed the dystopian end of the millennium. This is "HIGH NOON,"



21 years and two presidents later. Past-Utopian is the order of the day, with the executive branch waging war on patent Truth and Science perceived as the enemy. In this new climate it won't be long before we sit and watch the chickens come home to roost.

* * * *

Opens September 28, 2019

MUSEUM OF GLASS

Richard Marquis: Keepers

1801 Dock Street

Tacoma, WA 98402

(253) 284-4719

www.museumofglass.org

This exhibition is a late career survey of Richard Marquis, known for his extraordinary technique, comic sensibility, bold innovations, and iconoclastic spirit. In his 50-year career, he has consistently been inventive and unfailingly smart. Objects in the exhibition will be chosen from the artist's comprehensive archives of art from



Richard Marquis, *Pastel Polar Bear*, 2013.

the 1960s to the present and include areas of his work that have rarely been exhibited, such as his ceramics and prints.

* * * *

October 26–November 30, 2019

HELLER GALLERY

Lino Tagliapietra: Master Moment

303 10th Ave.

New York, NY 10001

(212) 414-4014

www.hellergallery.com



Lino Tagliapietra, *Angel Tear*, 2017.

Master Moment is a solo exhibition by the indefatigable Lino Tagliapietra. The exhibition focuses on prime examples of new and archived works and honors the unprecedented seven decades Tagliapietra, who just celebrated his 85th birthday, has spent practicing his art.

Iridescence—A Celebration

Seashells and beetle shells, butterfly wings and peacock feathers, these natural phenomena are iridescent. They glow and change color when viewed from different angles. In this exhibition from its collection, the Morse celebrates iridescence as it was reproduced in the art glass, enamels, and pottery of the late 19th and early 20th centuries.

Until the mid-19th century, a fascinating optical light effect could only be seen in nature. About that time, archaeologists began unearthing antique glass that had become iridescent from the effects of minerals, metals, and salts in the soil in which it had been buried for centuries. The newly discovered iridized antique glass inspired the premier decorative art studios of the West, including Louis Comfort Tiffany's firm in the United States and Glasfabrik Johann Loetz Witwe in Europe.

Chemical techniques using the same elements found in soil made it possible for leading artists of the period to develop variations of this shimmering surface. Glass with an iridescent appearance is sometimes created by adding metallic materials to the primary ingredients of glass. Iridescence can also be achieved by spraying an object's surface with stannous or lead chloride before heating it in an oxygen-deprived atmosphere.

This installation showcases diverse works, including lustrous art glass from Loetz (Bohemia) and Tiffany Studios (New York City), and also ceramics and enamels from Rookwood Pottery (Cincinnati), S. A. Weller Pottery (Zanesville, Ohio), Robert Hanke (Bohemia), Camille Fauré (France), and others. These firms and designers successfully produced supremely elegant and riveting art with iridescent rainbow colors on

par with nature. Although interest in iridescence waned after World War I, it has never died. The exhibition is on view until September, 2021.

THE CHARLES HOSMER MORSE
MUSEUM OF AMERICAN ART
445 North Park Ave.
Winter Park, FL 32789
(407) 645-5311
www.morsemuseum.org



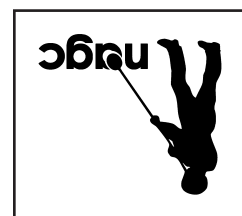
First Class

DECEMBER 1, 2019
DEADLINE
NEXT ISSUES

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Visit NAGC Web page:

ATTENTION READERS!
The next deadline for the *Glass Shards* will be
December 1, 2019. 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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