



# Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

[www.glassclub.org](http://www.glassclub.org)

Founded 1933

A Non-Profit Organization

Autumn 2020

Join Wheaton Arts and Cultural Center on October 23rd and 24th for the online symposium *Immigration and the South Jersey Glass Traditions* to explore South Jersey's immigration patterns, the history of the glass industry in the region, and applications of traditional European techniques in today's glass studios. We are bringing together scholars of different disciplines—folklorists, historians, glass historians, curators, and artists—to explore these subjects and develop future research project questions and new partnerships based on the discussions at the intersection of these fields and themes. Speakers include NAGC members Mary Mills and Gay Taylor.



Lily Pad pitcher, South Jersey, early 19th century (photo by Al Weinerman).

Registration for this virtual symposium is FREE! After registration, you will receive a confirmation email containing information about joining the Zoom webinar. Participants may join and rejoin the webinars at any time during the scheduled presentations.

Visit Wheaton's web page for more information, including the full schedule of events and to register.

WHEATON ARTS  
AND CULTURAL CENTER  
1501 Glasstown Rd.  
Millville, NJ 08332  
(856) 825-6800  
[www.wheatonarts.org](http://www.wheatonarts.org)

## New Exhibit Opens in Toledo

The Toledo Museum of Art will feature a new exhibit *The Path to Paradise* from October 3, 2020 to January 3, 2021. Judith Schaechter, the artist behind this exhibit, has explored and pushed the limits of the stained-glass medium for more than three decades with her striking stained-glass panels that fuse the medieval with the boldly contemporary. Her singular, subversive, and masterful approach has altered the landscape of contemporary American art. *The Path to Paradise* will provide an in-depth scholarly assessment of the artist's contributions to the history and intersection of contemporary art, stained glass, and craft.

Schaechter's genius lies in her unorthodox application of the centuries-old craft tradition of stained glass. With a sharp wit and unyielding focus, she redefines the medium by sand-blasting, filing, engraving, and painting her unruly modern women onto multiple layers of colorful flash glass. Dark narratives feature her favorite subjects, "sex and death, with romance and violence the obvious runners up."

This is the first survey and scholarly assessment of this artist's 37-year career. Drawn from both private and institutional collections, *The Path to Paradise* will feature approximately 45 of Schaechter's stained-glass

panels along with a selection of related drawings and process materials.

TOLEDO MUSEUM OF ART  
2445 Monroe St.  
Toledo, OH 43620  
(419) 255-8000  
[www.toledomuseum.org](http://www.toledomuseum.org)



*Dream of the Fisherman's Wife*, 2004.

## President's Letter

Dear friends,

As summer draws to a close, it feels as if the pace of life quickens a little. We begin to focus on the rituals of fall—school starting, football season (Go Steelers!), leaves changing, less play and more work! Even now, in the new normal, I can sense the changes as the season turns. Fall in Pittsburgh also means the start of our Lowell Innes Chapter meetings. After a few months apart, we traditionally gather for a picnic in late August or early September, then kickoff our regular evening meetings in October.

There was no picnic this year, but we are planning for the months ahead. Until we can meet safely in person, the Pittsburgh Chapter, like many of

our fellow chapters that you can read about in this issue, has decided to hold virtual meetings. These open up new opportunities to us—to welcome speakers who might not be able to join us in Pittsburgh and to travel virtually to places we might not ever visit. That is the lesson I am learning from living through this pandemic—life may be different, but it still can be experienced and enjoyed in new ways.

We all need to push ourselves a little—learn how to download Zoom, find safe ways to expand our horizons, be determined to seek out our friends, even if it is online, and share favorite experiences with them. Can we learn about glass this way? I think so. Sure, it is preferable to hold glass in our

hands, to examine it closely, and to bounce ideas off our friends and club members. But learning online, visiting old friends, staying in touch, and sharing something we all love is a pretty good substitute.

I encourage all our members to continue to meet, as long as they can do so safely. Take advantage of the chapters that are opening their doors (or online portals) and attend one of their meetings. And be sure to check in with other club members and friends—we need to fill this fall with fellowship and hope for the days ahead!!

Yours in glass,  
Anne Madarasz  
*NAGC President*

## Club and Chapter News

### FOUNDERS CHAPTER

**October 14, 2020**

***"American Children's Glass"***

**Virtual program led by Founders Member Amy Boches**

There is nothing cuter than miniature glass items! Amy will provide an overview of 19th- and 20th-century American glass that was made for children's everyday household use as well as pretend play toys. She will cover everything from early EAPG table sets made in miniature, to the many Depression Glass tea sets and

baking sets, with a few baby bottles, Davy Crockett mugs, candy containers, and other fun items will also be discussed. After Amy finishes her talk, stay connected online for show and tell of children's glass. Join us to relive your younger years!

**November 11, 2020**

***"Lamps and Lighting"***

**Led by Founders Member Art Green**

Art Green (along with his late wife Kathy) has been collecting early American glass since about 1975. For nearly

30 years, he was also a part-time antiques dealer, mostly to support his collecting habit. His specialty is early American home lighting devices, lamps, and candlesticks from about 1790–1850. While collecting, he has become something of an expert in this field and hopes to write a book about his collection. Joined by glass curator Kirk Nelson, founder of the New Bedford Museum of Glass, he will share some special rarities and a few stories.

Please e-mail [president@founderschapter.org](mailto:president@founderschapter.org) for more information.

### WESTCHESTER GLASS CLUB

***Zoom Tour of Tiffany Glass on exhibit at The Corning Museum of Glass***

The Westchester Glass Club received a private Zoom tour of Tiffany glass at The Corning Museum of Glass by NAGC board member and Curator of Modern Glass, Alexandra Ruggiero. Using the Zoom app on her cell phone, Alexandra showed club members examples of an early Tiffany ink well, the iconic Tiffany-style lamp, and

breathhtaking stained-glass panels. In her first Zoom tour, she effortlessly shared and explained the exhibits and conducted a question and answer session afterwards, with members "unmuting" themselves to speak up.

James Russell, president of WGC, invites all NAGC chapters to join these meetings and make use of Zoom technology to meet and share glass programs. A "Zoom contact" from each chapter can contact Jim, who

will then forward his email invite to their respective members.

Likewise, your group can schedule an interesting speaker or exhibit tour and invite WGC to attend! A "Pro-Zoom" account has unlimited time for up to 100 people, and costs about \$15 month! The only other requirement is internet access through the Zoom app.

James Russell can be reached at (203) 207-1525 or [jrussell9431@sbcglobal.net](mailto:jrussell9431@sbcglobal.net)

The Charles Hosmer Morse Museum of American Art has acquired Louis Comfort Tiffany's unique iron fireplace hood, created for his New York City residence in 1883. The work was offered last autumn in the Lillian Nassau LLC booth, at TEFAF (The European Fine Art Fair) held in the Park Avenue Armory in New York. This coming fall, the Museum plans to install the remarkable architectural element in its Laurelton Hall wing. This singular and cherished piece by Tiffany first adorned the grand library of his 72nd Street house in New York City. The fireplace hood is massive, measuring 66½ inches tall by 55½ inches wide. Tiffany shaped the cast iron to appear like swaths of leather, buttoned down with rivets surrounding fanned sheets of mica, which glowed from the fire underneath. The surface is decorated with 22 *tsuba*, or Japanese sword

guards. In the 1880s, Tiffany collected *tsuba* by the barrelful to be used in his interior design projects. The Morse Museum installation will recall the original setting.

The Morse Museum is home to the world's most comprehensive collection of works by American designer and artist Louis Comfort Tiffany (1848–1933), including the chapel interior he designed for the 1893 World's

Columbian Exposition in Chicago and art and architectural objects from Tiffany's celebrated Long Island home, Laurelton Hall.

THE CHARLES HOSMER MORSE MUSEUM OF AMERICAN ART  
445 N. Park Ave.  
Winter Park, FL 32789  
(407) 645-5311  
[www.morsemuseum.org](http://www.morsemuseum.org)



Tiffany cast iron fireplace hood, about 1883 (photo courtesy of the Charles Hosmer Morse Museum of American Art).

## The Romans Called it “Alexandrian Glass.” Where Was It Really From?

Glass was highly valued across the Roman Empire, particularly a colorless, transparent version that resembled rock crystal. But the source of this coveted material—known as Alexandrian glass—has long remained a mystery. Now, by studying trace quantities of the element hafnium within the glass, researchers have shown that this prized commodity really did originate in ancient Egypt.

It was during the time of the Roman Empire that drinks and food were

served in glass vessels for the first time on a large scale, said Patrick Degryse, an archaeometrist at KU Leuven in Belgium, who was not involved in the new study. “It was on every table,” he said. Glass was also used in windows and mosaics.

All that glass had to come from somewhere. Between the first and ninth centuries A.D., Roman glassmakers in coastal regions of Egypt and the Levant filled furnaces with sand. The enormous slabs of glass they created tipped the scales at up to nearly 20 tons. That glass was then broken up and distributed to glass workshops, where it was remelted and shaped into final products.

But what many people really wanted was colorless glass, so glassmakers experimented with adding different elements to their batches. Producers in the Levant are known to have added manganese, which reacts with iron impurities in sand. The manganese-treated glass still retained a bit of color,

however, said Gry Hoffmann Barfod, a geoscientist at Aarhus University in Denmark who led the study, which was in Scientific Reports ([www.nature.com/articles/s41598-020-68089-w](https://www.nature.com/articles/s41598-020-68089-w)). “It wasn’t perfect,” she said.

Glassmakers also tried adding antimony, with much better results. “That made it completely crystal clear,” Dr. Barfod said. And expensive: a price list issued by the Roman emperor Diocletian in the early fourth century A.D. refers to this colorless glass as “Alexandrian” and values it at nearly double the price of manganese-treated glass. But the provenance of Alexandrian glass, despite its name, had never been conclusively pinned to Egypt.

Please see *The Romans Called it ‘Alexandrian Glass.’ Where Was It Really From?* by Katherine Kornei (*New York Times*, July 31, 2020, [www.nytimes.com/2020/07/31/science/alexandrian-glass-rome.html?searchResultPosition=5](https://www.nytimes.com/2020/07/31/science/alexandrian-glass-rome.html?searchResultPosition=5)) for the complete article.



Glass receptacles recovered from Egypt, dating to the first or second century A.D., during the Roman occupation.

## New Exhibition at The Corning Museum of Glass

The Corning Museum of Glass, which reopened its doors on July 1 with new health and safety protocols, is now unveiling a special exhibition, *Dish It! Corelle at 50*. Commemorating the beloved American dinnerware's 1970 introduction by Corning Glass Works, the exhibition showcases the plates, the people, and the passion behind this iconic brand known for its durability, simplicity, and practicality.

"During our temporary closure, we were hard at work preparing new exhibitions, such as *Dish It! Corelle at 50*, which we hope will delight and capture the imaginations of visitors of all ages," said Marvin Bolt, Curator of Science and Technology at The Corning Museum of Glass, and the curator of this exhibit. "Corelle dinnerware has been a staple of U.S. households for five decades. *Dish It!* shares the story of how Corelle was made and the patterns that make it so familiar."

*Dish It!* showcases the variety of Corelle products through two feature walls: one displaying distinctive shapes another filled with patterns, including



the 2020 anniversary pattern, which features festive turquoise, yellow, and pink birthday sprinkles. Also included is a video wall highlighting key moments in the manufacturing process: melting ingredients, forming a ribbon, fire polishing, inking patterns, fusing and tempering, and quality control testing. On view is a ribbon of glass from which plates are cut out.

Those who visit *Dish It!* will be introduced to a few of the people who made the brand a success from James

Giffen, the engineer who designed and developed lamination and strengthening processes needed to make the dinnerware, to Sara Little Turnbull who challenged Corning Glass Works to rethink how dinnerware was packaged and marketed. *Dish It!* also explores the remarkable way in which women shaped this brand over five decades—from Turnbull to the work of today's Vice President of Design, Tania Aldous.

"Five decades after Corelle was first imagined in Corning, New York, it continues to be manufactured here," said Bolt. "It's fitting that we celebrate its half-century legacy and share the story with all who visit our Museum."

*Dish It! Corelle at 50* will remain on view until Spring 2021.

### THE CORNING MUSEUM OF GLASS

One Museum Way  
Corning, NY 14830  
(800) 732-6845  
[www.cmog.org](http://www.cmog.org)

## New Exhibit at the Glasmuseum, Germany

*Antoine Pierini and Friends* is on view now through January 10, 2021, at the Glasmuseum in Coesfeld, Germany. The small town of Biot in Southern



Rob Stern, *Solares*, 2019 (photo Ilan Dehe).

France is considered the French capital of contemporary glassmaking. Several highly skilled glassmakers have their place of work there. Among them are Robert Pierini, his son Antoine, and Antoine's wife Gaëlle, who have long worked very successfully together for their own company: the Pierini Glass Art Center.

The Pierini family success story dates to 1980 when Robert Pierini, a pioneer of the studio glass movement in France, and his wife Francine discovered an old olive oil mill from the 15th century at the foot of the town of Biot. Their son Antoine, born in 1980, grew up in this extraordinary setting, watching as his father worked. He learned more than just the basic techniques and knowledge of glassmaking—he also discovered the joy of mastering this

molten material. Antoine later continued his training by taking courses, doing residencies, and working in various artists' studios and at museums and art centers in the United States, Japan, and Europe.

The Pierini family's encounters with international artists inspired them to establish their own artist-in-residence program. Artists who share the Pierinis' passion for glass flock to Biot from around the world to work in the studio at the Pierini International Glass Art Center.

### GLASMUSEUM LETTE

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GERMANY  
+49 (0) 2546 / 930 511  
[www.glasmuseum-lette.de](http://www.glasmuseum-lette.de)

# Glass Calendar

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

**Through November 3, 2020**  
**SANDWICH GLASS MUSEUM**  
*The Glass Artistry of Isabel Green*  
 129 Main St.  
 Sandwich, MA 02563  
 (508) 888-0251  
<https://sandwichglassmuseum.org>

Glass artist Isabel Green is back by popular demand. Recently featured in *Cape Cod Life* as one of the Cape's rising artistic stars and known for her intricate flameworked and realistic depiction of sea creatures, Isabel offers visitors a chance to take home beautiful glass that mirrors the fauna of Cape Cod.



Isabel began working with glass at a young age under the tutelage of master glassblower David McDermott and his equally talented wife Yukimi Matsumoto of McDermott Glass Studio in Sandwich, Massachusetts.

Be sure to stop by and see her work—the wonderful aquatic creatures that grace the cases of our Contemporary Gallery.

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**October 17, 2020**  
*9th Annual PumpkinFest*

Catch the fever and start building your own collection with the wonderful assortment of glass pumpkins found in



the Sandwich Glass Museum's gift shop and at the annual PumpkinFest. This show/sale is an outdoor table and tent event and is free to view. Touring the museum is a separate admission.

\* \* \* \*

**Through December 15, 2020**  
**DORFLINGER FACTORY MUSEUM**  
*Bowls of Holiday Cheer: Eighteen Dorflinger Punch Bowls*  
 5 Elizabeth St.  
 White Mills, PA 18431  
 (570) 253-0220  
<https://dorflingerfactorymuseum.com>

In the late 19th century, lavish entertaining was a social requirement for the "new rich" in America's cities. Punch was the near-universal drink at parties, and the punch bowl a necessity. Elaborate cut glass punch bowl sets were among the largest and most expensive cut glass table wares. They were also among the most difficult to produce given their size and weight. This exhibit features 18 punch bowls and related ladles and cups produced



by C. Dorflinger & Sons between 1885 and 1915. They showcase the artistry and range of styles produced by the company.

\* \* \* \*

**Through December 31, 2020**  
**BERGSTROM MAHLER**  
**MUSEUM OF GLASS**  
*Form and Feeling: Expressions of Humanity*  
 165 N. Park Ave.  
 Neenah, WI 54956  
 (920) 751-4658  
<https://bmmglass.com>



Keke Cribbs, *Guillaume*, 2001.

This exhibition places emphasis on the representation of human emotion and expression in figurative works of glass. The very nature of glass as a medium lends itself to countless emotionally evocative representational and abstract forms. Simultaneously strong and fragile, the glass pieces featured in this show draw a significant parallel to the condition of human feeling, be it pain, joy, anger, confusion, embarrassment, or a myriad of other emotions.

## Jeffrey Evans Annual Fall Auction

This Auction to include 18th- and 19th-century glass and lighting will be held on Thursday, November 12, 2020, at 9:30 am ET and will feature the collection of the late Donna Almon, Indianapolis, IN; the Bill Sheriff estate collection, Silver Spring, MD; selections from the collection of Robert Sears and the late Harold Tithers III, Somers, CT; private collections from New York City, Maryland, and Ohio; plus others. Comprising free-blown, pattern-molded, and pillar-molded wares; bottles and flasks; a fine collection of colored pressed flint glass including many rare vases and

candlesticks; outstanding whale oil and fluid lamps; early kerosene lighting including cut overlays; large selection of pressed lacy glass including rare hollowware, salts, and cup plates; 18th-century European drinking vessels; Bohemian glass including goblets with American scenes; cut overlay including cologne bottles; plus more. Evans is accepting select consignments for this auction until October 1. Public Previews November 11, 10:00 am–6:00 pm; and November 12, 8:00 am until end of auction. The full, detailed catalogue will be available at [jeffreysevans.com](http://jeffreysevans.com) around October 30.

JEFFREY S. EVANS AUCTION  
P.O. Box 2638  
Harrisonburg, VA 22801-2638  
(540) 434-3939  
[www.jeffreysevans.com](http://www.jeffreysevans.com)



DECEMBER 1, 2020  
DEADLINE  
NEXT ISSUE'S

[www.glassclub.org](http://www.glassclub.org)  
Visit NAGC Web page:

**ATTENTION READERS!**  
The next deadline for the *Glass Shards* will be  
December 1, 2020. 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](mailto:planelalicesaville@gmail.com)

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