

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Fall 2022

On View at the Dorflinger Factory Museum

Dorflinger Color!, open through December 15, 2022, includes some of the finest examples of Dorflinger's work in color beginning in the 1850s in Brooklyn and continuing through the Brilliant Period (1876–1917). Most American Brilliant Period cut glass is colorless, making examples in color quite rare. The exhibit includes the earliest known example of Dorflinger glass, a Dorflinger family punch bowl believed to have been made by Christian Dorflinger in France in the mid-1840s. Also included are rare examples of multi-color stemware. Many of the objects in this exhibit are on loan from four private collections, making this a special opportunity to see some of Dorflinger's finest color work in a single exhibit.

Also through December 15 is a special exhibit celebrating the life and accomplishments of President Ulysses S. Grant, with a particular focus on First Lady Julia Dent Grant's decorating of

and entertaining in the White House. *Ulysses S. Grant (1822–1885)* includes examples of the glassware service ordered from the Dorflinger Glass Company for the 1874 White House wedding of the Grants' daughter Nellie, as well as the French State porcelain service and a remarkable "Rose Medallion" export porcelain service ordered by Julia Grant. Also displayed are objects from the Grant White

House years and from their subsequent World Tour. Most of the objects in the exhibit are on loan from a private collection and are rarely seen.

DORFLINGER FACTORY MUSEUM

670 Texas Palmyra Hwy
Hawley, PA 18428
(570) 253-0220

www.dorflingerfactorymuseum.com



Punch bowl set in the "Montrose" pattern. C. Dorflinger & Sons, about 1895.

Coldworking Processes

The exhibition *Cold! Art Glass Using Coldworking Processes* at the Glasmuseum Lette (until January 15, 2023) features glass created using coldworking methods such as cutting, grinding, polishing, engraving, etching, laminating, bonding, sandblasting, wiring, and painting.

From this so-called "cold glass," artists create astonishing works. Some

of the pieces are on loan from the artists while others come from the museum's collection. Viewed together, they draw attention to the multi-faceted and diverse possibilities of coldworked glass.

King-Charles-Spaniel after Johann Friedrich Wegener. Glass on metal framework. Marta Klonowska, 2019.



President's Letter

Friends,

The votes are in, and the membership has elected two new Directors to the NAGC Board, John Kohut and Kirk Nelson, and reelected Director Susan Haller for a second three-year term. An antiques dealer, Susan has been a member of the Westchester Glass Club and NAGC since 1992. As the Program Director of WGC Susan has coordinated many Zoom meetings for her chapter and has also been an active volunteer for the annual Westchester Glass Club Show. Susan is an avid supporter of the NAGC seminars, having attended 25 times and is advising on Seminar planning for 2023 and 2024.

John Kohut served as the NAGC's Treasurer for multiple terms. He currently chairs the American Cut Glass Association's Catalog Committee which reprints old cut glass catalogs supplemented with new research. John is a docent emeritus and volunteer at The Corning Museum of Glass. The NAGC Club Historian, Kirk Nelson, is a long-time member of the Club. He serves as the Executive Director of the New Bedford Museum of Glass housed in the former residence of the president of the city's famous Mt. Washington Glass Company. Kirk has written and lectured widely on glass and brings museum expertise to the Board.

Thank you to all who voted. We will have several positions opening on the Board next spring. Please consider volunteering yourself or nominating a Chapter member. It is incumbent that we build our membership, finish, and roll out our new website, and begin planning in-person seminars for the coming years. We need your energy and enthusiasm to ensure the Club is strong as we celebrate our 90th anniversary next year. Please share your ideas with your Chapter leadership or with me at apmadarasz@heinzhistorycenter.org.

Yours in glass,
Anne Madarasz
NAGC President

In Memoriam: Dorothy-Lee Jones January 11, 1927–August 4, 2022

A recent email brought the sad news that Dorothy-Lee had passed away. She was a Past President of the National Early American Glass Club (1965–1967), Editor of the *Glass Club Bulletin* (1967–1973), which, since 1951, had carried over a dozen of her articles, served on the Board (1986–1987), chaired the Research and Identification Committee (1986–2015), and she was a friend. She was always there, ready to help and offer her expertise on anything about glass or ceramics.

One of my earliest recollections of Dorothy-Lee was during a 1970s Club seminar at Kenwood. I had brought a pitcher hoping that someone could tell me something about it. She did and said she had seen one in a gift shop "the other day." My education continued—that I should pay attention to newer glass as well. But the most memorable of times came during a seminar at Douglas Hill (Sebago), Maine, hosted by the Jones Museum of Glass and Ceramics in June of 1994. Dorothy was generous with her knowledge and, best of all, her time.

In 2000, during the NAGC seminar in Portland, Maine, she invited all to visit her and her husband's (Lauriston Ward) home "up the hill." Their hospitality was very gratifying and has remained a cherished memory.

Dorothy was a survivor; she survived a disastrous fire at her home in 1981 and broke her ankle jumping from the library roof. That didn't slow her down, though, and she kept on managing the museum as well as keeping her speaking engagements. The Jones Museum of Glass and Ceramics, into which she poured her heart for more than 25 years, was later wrested from her care and guidance, which ultimately led to its closure.

Dorothy-Lee, the survivor, persevered and continued her long-established contacts with other organizations as well as the NAGC. Her love and appreciation of glass and ceramics, no matter how ordinary or how great, never waned. "Every piece has its story," she would say, a thought that still resonates with me. A gentle lady with an abundance to share has run out of time.

For arrangements, see: <https://www.legacy.com/us/obituaries/bostonglobe/name/dorothy-lee-ward-obituary?id=36435889>

Francis N. Allen
Past President, NAGC



Ken Wilson with Dorothy-Lee Jones.

Exhibits at the Bergstrom-Mahler Museum

Objects on view in *Vessels from the Vault* (through December 31, 2022) represent collections outside of the museum's general scope and include works from designers such as Tiffany Studios (Queens, New York), Steuben (Corning, New York), Lalique (Paris, France), and Daum (Nancy, France). Many of the vessels included in this exhibition were created in the Art Nouveau style (1890–1910) and feature undulating, colorful forms created by applying metal oxides to the artwork while in the furnace. The iridescent *Favrile* glass developed by Louis Comfort Tiffany represents one particularly noteworthy innovation of the period, wherein the final color was not only a part of the surface, but embedded within the structure of the glass, itself. Other examples are more resplendent of the Art Deco period (1918–1939), in fashion between the first and second World Wars. Art Deco glass is frequently characterized by bold colors, faunal motifs, and geometric patterns such as the blue acid-etched vessel created by Daum

Studios, the *Acacia* vase from Lalique, and the *Stamford Vase* designed by Frederick Carder (1863–1963) for Steuben.

Another exhibition, *Between Seeing and Knowing* (from October 8, 2022, to February 5, 2023) is comprised of hundreds of objects fabricated using multiple glass processes. This is a large-scale, site-specific installation by artists Anna Boothe and Nancy Cohen. Created as part of a Collaborative Residency that took place at The Studio of The Corning Museum of Glass in 2012, *Between Seeing and Knowing* is the result of both artists' long-standing interest in and in-depth study of Tibetan Buddhist *thangka* paintings and the integration of their otherwise very separate studio practices. *Thangkas* are ordered cosmological paintings, often scrolls, created for the purpose of meditation, and composed of numerous visual elements. This installation reinterprets the symbolism in the paintings to create new work that reflects the organizational structure and palette of the paintings,



Ceylon vase. Lalique et Cie, Paris, France, about 1924.

as well as the sense of expansiveness and lack of hard resolution characteristic of Buddhist ideology.

BERGSTROM MAHLER
MUSEUM OF GLASS
165 N. Park Ave.
Neenah, WI
(920) 751-4658
<https://bmmglass.com>

Exhibition of Kiln-Glass Works

Bullseye Projects is partnering with the Pittsburgh Glass Center to present *Tg: Transitions in Kiln-Glass*, an exhibition of works from Bullseye Glass Co.'s biennial juried competition honoring outstanding contemporary kiln-glass design, architecture, and art. It is on view from October 7, 2022 to January 22, 2023, and is presented

as a part of the International Year of Glass 2022.

Tg: Transitions in Kiln-Glass reflects the expansion and evolution of the medium and its community. Tg refers to the glass transition temperature where the material shifts between behaving like a solid and behaving like a liquid. This metamorphosis embodies

the ethos of kiln-glass, the transformation that occurs when glass softens and yields to the fierce heat of the kiln. *Tg: Transitions in Kiln-Glass* offers viewers an opportunity to explore the aesthetic choices, conceptual frameworks, and technical innovations of contemporary kiln-glass by artists from around the world.

Featured artists represent 15 countries, including Argentina, Australia, Canada, Germany, Ghana, Hong Kong, Iran, Italy, New Zealand, Russia, South Korea, United Kingdom, United States, Venezuela, and Wales.

Praemonitus Series. Kilnformed glass; metal inclusions. Wai Yan Choi, 2021.



PITTSBURGH GLASS CENTER
5472 Penn Ave.
Pittsburgh, PA 15206
(412) 365-2145
www.pittsburghglasscenter.org

Happenings at The Corning Museum of Glass

Past|Present: Expanding the Stories of Glass (through Jan. 8, 2023) is an exhibition of objects that provides ways for us to connect with the past as we consider shared human experiences then and now.

The stories objects tell are always evolving. *Past|Present* explores how objects reveal stories about people across time and place, and how the Museum can broaden voices and narratives in the galleries. The text in this exhibition—which emerged from dialogues among curators, educators, scholars, artists, and other community members—is only a starting point. Your presence in the exhibition, the thoughts, and conversations you might have during or after your visit, and your participation in gallery activities make you a part of the history of these objects.

In *Past|Present*, 11 distinct presentations feature objects and stories with visitor prompts, digital displays, and written activities meant to spark conversation and encourage visitor participation.



Replica of the Koh-i-Noor Diamond. Falcon Glassworks of Apsley Pellatt & Co., 1851.

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60th Annual Seminar on Glass
October 7–8, 2022

This year's theme, "Expanding the Stories of Glass," celebrates the United Nations International Year of Glass, as well as a complement to this year's special exhibition *Past|Present: Expanding the Stories of Glass*. This

two-day Seminar is free and will take place virtually. The Museum's President and Executive Director, Karol Wight, will discuss "The Art of Glass: Three Millennia of Creativity and Expression." Her keynote will examine the partnership of art and science that led to the creation of spectacular objects and artistic works, with each new generation expanding the boundaries of innovation. Salvador Acevedo, Managing Partner of Scansion will speak on "What do we mean by Community Engagement and Museum Programming?" With over 20 years of experience helping organizations link their design and innovation strategies with various cultures within the U.S., he will explore how community engagement can inform and reframe museum programs.

THE CORNING MUSEUM
OF GLASS

One Museum Way
Corning, NY 14830
(607) 937-5371
www.cmog.org

Works by the Italian Maestro Alfredo Barbini at the Museum of Glass, Tacoma

The exhibiton *Maestro Alfredo Barbini: Nature, Myth, and Magic—The David Huchthausen Collection*, on view through April 9, 2023, includes more than 70 pieces by Alfredo Barbini (Italian, 1912–2007) drawn from the collection of David Huchthausen. These works are part of a promised gift to Museum of Glass

Alfredo Barbini was a skilled technician with a playful repertoire. His work is informed by his love of nature, especially aquatic creatures, birds, and animals. He revels in their charm, beauty, and incomparable design. His observations of the human form, classical literature and its examination of

our foibles and tragedies are a source of inspiration. The exhibition seeks to reintroduce a *maestro* who has had little press over the last few decades. This is the first exhibition in which a collection of pieces has been assembled with the purpose of reexamining his legacy.

MUSEUM OF GLASS
1801 Dock St.
Tacoma, WA 98402
(253) 284-4750
www.museumofglass.org

Red Sommerso Toucan. Alfredo Barbini, 1980s.



Glass Calendar

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

October 13, 2022

JEFFREY S. EVANS & ASSOC.
The Paperweight Collection of Ben Fields, Ft. Worth, Texas
 P.O. Box 2638
 Harrisonburg, VA 22801-2638
 (540) 434-3939
www.jeffreysevans.com

Featuring an outstanding selection of rare and unusual paperweights and related Studio Glass objects, including examples—many unique—by artists such as Paul Stankard, David Graeber, Chris Buzzini, Richard Loesel, Cathy Richardson, Mike Hunter, Debbie Taritano, Rick Ayotte, Melissa Ayotte, Parabelle, and many others.

Public Previews will be on October 11–12, from 10:00 am to 6:00 pm, and October 12, 8:00 am until end of auction. Catalogs to be posted around September 30 and also available for sale. www.greenvalleyauctions.com



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October 22, 2022

SANDWICH GLASS MUSEUM
11th Annual PumpkinFest
 129 Main St.
 Sandwich MA 02563
 (508) 888-0251
<https://sandwichglassmuseum.org>

Fall has arrived! The 11th Annual PumpkinFest will be held at the Sandwich Glass Museum on Saturday, October 22 from 10:00 am to 2:00 pm. The Sandwich Glass Museum challenges local glass artists to create one-of-a-kind or limited-edition creations each year. You may choose from the petite to the large scale and in hues



from the classic orange to multi-color. All pumpkins will be available for purchase. Also, enjoy a visit to the Glass Museum and watch the glassblower make pumpkins in the glassblowing area.

* * * *

November 10, 2022

THE STRETCH GLASS SOCIETY
Stretch-Out Discussion
www.stretchglassociety.org

The final Stretch-Out Discussion of 2022 will be held at 8:00 pm EST and will focus on “Overall Enamel Decorated Pieces.” Examples are U.S. Pomona and Cumula decorated pieces and Lancaster Lustre items. The Zoom invitation and photos of the glass being discussed will be available on the website one or two weeks in advance. Come share in the discussion and show your stretch glass.

Members will be sent the Zoom link ahead of the date or can access the Zoom link on the members-only page. Non-members can register at <https://www.stretchglassociety.org/sod-non-member-registration> to receive the Zoom link.



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November 18–December 30, 2022

SANDWICH GLASS MUSEUM
13th Annual Glassblowers' Christmas
 129 Main St.
 Sandwich MA 02563
 (508) 888-0251
<https://sandwichglassmuseum.org>

Start your holiday festivities with a visit to the Sandwich Glass Museum for the Christmas exhibit. Each year the Museum's Gift Store decorates multiple trees with hundreds of dazzling and unique glass ornaments handmade by local artists. Includes traditional colorful orbs and unusual sea creatures and animals. Be sure to visit the Museum's special exhibit, “Light Up the World.”

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January 8, 2023

The Little Rhody Bottle Club Show
 Held at the Clarion Hotel
 700 Myles Standish Blvd.
 Taunton MA
www.littlerhodybottleclub.org



For more information, call Bill Rose (508) 880-4929 or email sierramadre@comcast.net.

Exhibit Features Claremont Glass Community

Transformations in Glass: Vitreous Funk, Fantasy, and Light, open October 1 through Feb. 5, 2023, presents the work of Kéké Cribbs, Richard Marquis, and David Svenson, glass artists influenced by the Claremont art community during a pivotal time in their development. The exhibition, which features blown glass objects, sculptures, mosaics, and works in neon will open with a public reception from 6:00 to 9:00 p.m. at the Claremont Lewis Museum of Art.

All three artists were influenced by Richard Petterson, a pioneer in the ceramic and glass movement and ceramics professor at Scripps College. In the early 1990s David Svenson met Kéké Cribbs and Richard Marquis at the Pilchuck Glass School. When he learned how they were all influenced

by the Claremont art community in the 1960s, the idea for the exhibition was born.

This exhibit details the complete circle of these artists' careers, with Svenson and Cribbs honoring Richard Marquis for the knowledge and inspiration that he has shared. Seattle art critic Regina Hackett once wrote that, "If Dale Chihuly is the tide that

raised all boats, Richard Marquis is the craft intelligence that makes them seaworthy."

CLAREMONT LEWIS
MUSEUM OF ART
200 W. First St.
Claremont, CA 91711
(214) 890-0029
<https://clmoa.org>



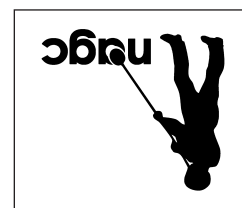
Halcyon Bliss. Sculptural mosaic boat with vitreous enamel reverse painting on glass (sails) and glass mosaics. Kéké Cribbs, 2016.

DECEMBER 1, 2022
DEADLINE
NEXT ISSUES

Visit NAGC Web page:
www.glassclub.org

ATTENTION READERS!
The next deadline for the *Glass Shards* will be
December 1, 2022
Submit news to Alice Saville, *Glass Shards* Editor, at
planetalsaville@gmail.com

Return Service Requested



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Andes, NY 13731

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