

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Fall 2008

Art and Glass Making a Difference

Feminine intuition or instinct? Susan Taylor Glasgow is building a giant glass bird's nest at Pittsburgh Glass Center (PGC).

The nest will be the focal point of her newest exhibition called "*Absence Of Body*." The exhibition opens Friday, Oct. 3 and runs through Jan. 9, 2009. Susan is participating in an eight-week residency at PGC leading up to this premiere exhibition.

"My work is the result of homemaking skills gone awry. I have always embraced femininity and domesticity in spirit, but not in action. My life as an artist puts housekeeping last, while instead I cook, arrange, and sew glass," says Susan who is known worldwide for her stylish, nostalgic and whimsical interpretation of women's roles in society. www.taylorglasgow.com

The exhibition will benefit both PGC and Bethlehem Haven, a local women's shelter, and will coincide with the International Women's Forum also being held in Pittsburgh in October 2008.

The main feature of this exhibition will be an 8' bird's nest made of several hundred glass twigs created by Susan and other artists from all over the world. The nest will be built as a symbol of shelter, domesticity, safety and growth.

"The idea of 'The Communal Nest' came from an existing series of my work involving the concept of the 'Bluebird of Happiness.' In that series, I combined images of bluebirds and

housewives and played homage to the feminine nesting instinct. I wanted



to explore that thought further and set that bird free with an installation representing growth and shelter" said Susan.

It was important for Ms. Glasgow that "The Communal Nest" was built not only by her, but also by the community surrounding it.

Organizations and individuals were invited to sponsor the exhibition or an artist from PGC to create a twig in their name. To become a sponsor or contribute a twig, contact Pittsburgh Glass Center at 412-365-2145 ext. 206.

Glass artists from around the world contributed glass twigs.

that they had made for the project.

This exhibition is supported by the Art Alliance for Contemporary Glass, Bullseye Glass, Huebert Builders, Women and Girls Foundation and several generous artists and individuals.

The Hodge Gallery at Pittsburgh Glass Center presents critically acclaimed contemporary glass art exhibitions throughout the year. A wide range of work in glass is showcased from student exhibitions to cutting edge installations by established artists that incorporate light, sound

and time-based elements. With these exhibitions, PGC is expanding the perception of glass from purely functional item to the realm of sculpture,

installation and expression.

For more details, contact Heather McElwee at (412) 365-2145 ext. 206 Hodge Gallery, Pittsburgh Glass Center, 5472 Penn Ave., Pittsburgh, PA 15206; 866-742-4527; www.pittsburghglasscenter.org



Susan Taylor Glasgow stacking twigs for the nest

President's Letter

Dear Friends,

After omitting my quarterly missive to you for the last issue of *Glass Shards*, I hasten, post Labor Day, to gather needs, updates and thoughts for this 2008 Fall edition.

Of paramount importance is the challenge currently posing our Nominating Committee. The second and final term of office for each of our 5 Officers as well as 3 Directors will terminate in May, 2009, significantly expanding the Committee's agenda. Pause for a moment! Do YOU have a recommendation? Will YOU step forward to contribute to the management of our Club? Our committee folk will welcome your input. Contact Brenda J Smith, Chairman, 404 Willard Avenue, Vestal, NY 13850, or Bjs414@aol.com.

Our hats are tipped to the retiring Seminar team of Loreen Ryan, Karen Petraglia, and Kirk Nelson who planned and presented five Seminars: Cape Cod, MA; Asheville, NC; Chicago, IL; Toledo, OH; and most recently, Cambridge, MA. Well done, indeed! Meanwhile, the reins of our Seminar Chair now rest in the capable hands of Bill Thomas who, together with colleague Gay LeCleire Taylor, is planning and shaping an agenda for Seminar 2009. Watch for news and details of the Seminar in forthcoming issues of *Shards* and *Bulletin*.

The next semi-annual meeting of our Board of Directors and Committees is set for Friday evening, October 17, 2008, 7:30 pm, in the Cohocton Room of Radisson Hotel Corning in Corning, NY. A report from the Strategic Planning Committee, as well as emerging developments from a proposal to organize a convention of glass clubs, will be on the agenda, together with the usual matters of the board.

The Strategic Planning Committee was formed in May, 2007, for the purpose of reviewing our Mission, our programs, and our policies in the context of the emerging challenges of the 21st Century, and to report its findings, together with its recommendations, to the Board for action. Co-chairs are Carl Gortzig and Mary Cheek Mills.

Back in June a couple of NAGC Members shared their imagination and proposal to put together a "super convention of glass clubs", seeking NAGC endorsement and participation. The organizing club, American Art Glass Salt Shakers Collectors Society (AAGSSCS), would work to

recruit a dozen or more glass clubs to participate, ideally in a 2010 gathering. Each club would convene their own seminar and in addition provide a convention-wide event. A one-day event would feature a table top glass show for all attendees as well as the general public. Our Executive Committee, Board and Committee Chairs judged the idea interesting and engaging, and recommended we express interest with commitment subject to consideration of unfolding details and obligations. AAGSSCS held their annual meeting in July. I understand, and discussion with Bill Thomas, our Seminar Chair, has followed, and continues. What is your reaction, interest, and counsel?

*til later,
Larry Steiner

Seminar 2009 in PA

Glass Club Seminar 2009 is to be in Philadelphia, April 30 to May 3, 2009.

Whether you've been to Philly or not, you will want to take this optional trip. It's a bus tour of the historic sites, the Curtis Building, the 49 ft. long Tiffany glass mosaic wall "Dream Garden", lunch at Reading Market and ending with a visit to the Philadelphia Museum of Art.

Officially the Seminar starts off with a full day bus trip to the Wheaton Arts and Cultural Center in Millville, NJ. Our trip there will include a museum tour, lunch, a glass blowing demonstration, shopping and more. A special bonus will be a stop at the workshop of world famous paperweight maker Paul Stankard.

Our annual meeting and will be followed by lectures, lunch and more lectures. The topics will include the history of cut glass, the development of designs in cut glass, the history of several glass companies with more lectures to be announced. In the evening we will have our annual dinner and maybe a surprise or two.

Because everyone likes to go antiquing, we've arranged for optional trip #2 to Adamstown, PA., the "antiques capital of America". While there we will visit 3 large antique centers and have lunch before returning to our hotel. Much more to come in the next *Shards*.

Bill Thomas, Seminar Committee

Knife Rest Exhibit

A large collection of American Brilliant Cut Glass knife rests from the Edwin W. and Janet H. Beach collection now on display at the Historical Glass Museum, 1157 N. Orange Street, Redlands, CA. The Historical Glass Museum displays more than 6,000 examples of American glassware from 19th - 21st centuries.

Visitors are invited to see the largest collection of American household glassware west of the Mississippi Saturdays and Sundays from noon to 4:00pm.



The museum's newest collection of glass knife rests is now on display. Knife rests were part of the Victorian convention of things to add to a table setting, along with fish knives and lettuce forks and individual asparagus tongs.

Knife rests were designed especially for the master of the house to rest his carving knife and fork on after carving a portion and placing on a plate to hand to one of his guests. The table or sideboard would need protecting with a set of two quite large knife rests. In some more wealthy establishments there were also a set of knife rests at each diners chair placing. Knife rests were often in cut glass to match the rest of the glassware or salts on the table.

The purpose of the knife rest was to keep the table linen clean, of course, but the knives were only placed on the rests when dirty. You would never begin a meal with the knives on a knife rest. During the meal, the dinner knife was properly placed on your plate between bites. Only when the plate was removed between courses was the knife placed on the knife rest.

For information visit the web site at <http://GlassMuseums.com> or call (909) 793-3333.

Glass Calendar

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

Through October 11, 2008

The WORCESTER CRAFT CENTER is exhibiting the glass art of Josh Simpson and his good friend and neighbor, Martin Rosol. *Perspective and Vision - The Glass of Martin Rosol and Josh Simpson*. 25 Sagamore Rd, Worcester, MA 01605 (508) 753-8183 www.worcestercraftcenter.org; www.joshsimpson.com

Through October 19, 2008

CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY. (607) 937-5371 www.cmog.org "Masters of Studio Glass: Joel Philip Myers and Steven I. Weinberg" is the first in a series of focus exhibitions celebrating the diverse work of contemporary studio glass artists. It examines the careers of two well-respected artists whose objects reveal the unique ability of glass to offer a wide range of artistic expression.

Through November 15, 2008

METROPOLITAN CENTER FOR THE VISUAL ARTS (VisArts), 155 Gibbs Street, Rockville, MD. 20850 *Glass Evolving*; Exhibition of works from members of Washington Glass School www.visartscenter.org (301) 315-8200

Through December 2008

MORSE MUSEUM 445 North Park Ave., Winter Park, FL. (407) 645-5311. www.morsemuseum.org One of the most basic approaches to any artist is biographical, a study that involves looking at a lifetime's work from the perspective of the facts of that life. Alongside some of the main known facts of Tiffany's life, this exhibition presents some of the personal objects Tiffany owned. Objects will range from an 1865 sketch album from 17-year-old Tiffany's first visit to Europe to silver-and-ivory cuff links used by the artist to a few works from the most extensive personal project of his career, the country estate he built on Long Island between 1902 and 1905.

Through December 31, 2008

WHEATON ARTS & CULTURAL CENTER, 1501 Glasstown Rd., Millville, NJ. 08332 (800) 998-4552 www.wheatonarts.org *Tracing The Cultural Roots* an exhibit focusing on glass artist Sisir Sahana.

Through January 5, 2009

WHEATON ARTS & CULTURAL CENTER, 1501 Glasstown Rd., Millville, NJ. 08332 (800) 998-4552 www.wheatonarts.org *Treasures from the Collection: Museum of American Glass*. The exhibition celebrates 40 years of collecting and focuses on the most significant 125 pieces in the collection.

Through June 14, 2009

MUSEUM OF GLASS *White Light: Glass Compositions* by Daniel Clayman is an exhibition that defies the stereotype of contemporary glass. Seven large-scale, dense, opaque sculptures comprise the exhibition and challenge viewers' perceptions of glass art. 1801 Dock Street, Tacoma, WA. 98402 (866) -4museum; museumofglass.org

September 26 & 27, 2008

GREEN VALLEY AUCTION 2259 Green Valley Lane, Mt. Crawford, VA 22841. Annual Fall cataloged Auction of Early American Glass. Including the massive collection of Helen Liveten of New Haven, CT, the collection of the late Joyce Johnston of Monroe, OH and selections from the Fenton Art Glass Co. Museum. The detailed catalog for this auction will be posted on their website in September. The entire catalog will also be available through LiveAuctioneers and eBayLive. (540) 434-4260 www.greenvalleyauctions.com

October 3 - January 11, 2009

SMITHSONIAN AMERICAN ART MUSEUM *Lino Tagliapietra in Retrospect: A Modern Renaissance in Glass* is the first exhibition to thoroughly examine the art of Lino Tagliapietra (b. 1934), widely revered as a master of glass blowing and credited with changing the course of contemporary studio glass through his teaching. A catalog is available in the museum store for \$50. americanart.si.edu (202) 633-7970, Renwick Gallery, 1661 Pennsylvania Ave., NW, Washington, DC 20006

October 9 - 11, 2008

VASELINE GLASS COLLECTORS, INC 10th Anniversary at the Holiday Inn Select, International Airport Orlando, FL www.vaselineglass.org

October 16 -18, 2008

The CORNING MUSEUM OF GLASS. One Museum Way, Corning, NY. (607) 937-5371. 47th Annual Seminar on Glass explores historical and scientific transformations and milestones in glass. The Seminar will feature expert lecturers on glass, including Corning Museum of Glass curators; Martin Eidelberg, Tiffany glass expert; Paul Engle, author of the three-volume English translation of the acclaimed Renaissance glassmaking treatise *L'Arte Vetraria*; Gay LeCleire Taylor, curator at the Museum of American Glass, Wheaton Arts and Cultural Center; and Beverly A. (Bly) Straube, curator, Jamestown Rediscovery, Association for the Preservation of Virginia Antiquities. cmog.org

November 1 - February 22, 2009

BERGSTROM-MAHLER MUSEUM *Big Ideas: Magnificent Glass under 20"* Celebrating a year-long celebration of 50 years begins with an exhibition in glass. Honoring the paperweight with its traditions and techniques, contemporary glass beads and an international evolution of techniques and mastery of glass are themes that will be introduced and explored. www.bergstrom-mahlermuseum.com 165 North Park Avenue, Neenah, WI. 54956 (920) 751-4658

November 6 - 8, 2008

The 17th Annual MT. WASHINGTON AND PAIRPOINT GLASS SOCIETY Seminar will be held in historical Williamsburg, VA. The Seminar will include: visiting a private residence to see a collection of Mt. Washington and Pairpoint glass and Pairpoint silver; a visit to the fabulous glass collections at the Chrysler Museum; enjoying a gourmet French banquet; and seeing Colonial Williamsburg, Jamestown, Yorktown before or after the Seminar. (800) 932-9192 for accommodations. www.mwpgs.org

November 22 & 23, 2008

EASTERN NATIONAL ANTIQUE SHOW State Farm Show Complex Camerson St., Exit 23, I-81, Harrisburg, PA. 100 to 125 dealers. Contact Jim Chambers, show mgr. at (610) 437-5534; jcpeno1@hotmail.com

Cut Glass Auction



Redlands Historical Glass Museum has received a donation of over 400 pieces of beautiful American Brilliant Cut Glass from the collection of Edwin W. and Janet H. Beach. One-fourth of the collection will be retained for permanent display at the museum. Over 300 pieces, duplicates of the museum's collection, will be offered for sale to the public for one day only, Saturday, November 1, 2008.

Pieces for sale will include bowls, candle sticks, nappys, compotes, plates, large punch bowl, salts, decanters, sugar and creamers, cruets, relish dishes, and many one-of-a-kind and signed pieces of American Brilliant cut glass. All pieces offered for sale are in perfect condition.

Dealers and the public are invited to the special sale to be held from 9:00 to 4:00 at the Historical Glass Museum 1157 N. Orange Street. (909) 793-3333

American Brilliant Cut Glass expert John C. Roesel defines Cut glass as "glass that has been decorated entirely by hand by use of rotating wheels. Cuts are made in an otherwise completely smooth surface of the glass by artisans holding and moving the piece against various sized metal or stone wheels, to produce a predetermined pleasing pattern." Cutting may be combined with other decorative techniques, but "cut glass" usually refers to a glass object that has been decorated entirely by cutting.

Examples of the glass offered for sale may be viewed on the Internet at <http://GlassMuseums.com>.



New Corning Kiln

Illustrated here is the wood-fired kiln/furnace design and construction that which was a joint effort between The Corning Museum of Glass (Steve Gibbs, manager of Hot Glass programs) and Corning Community College Ceramics department (Professor Fred Herbst), in Corning, NY.



The kiln/furnace is capable of both firing ceramics and melting glass for glassblowing. It was lit on August 4, 2008, fed wood continuously for 24 hours, and glass was blown by Corning Museum glassmakers on the afternoon of August 5. The furnace was not only used to melt glass, but also served as the glory hole. The artists also took the opportunity to dribble melted glass on several ceramic pieces to see what effect it would make.

The two organizations will fire the kiln/furnace up during the Glass Art Society Conference in Corning in 2009 and provide demonstrations to conference participants.



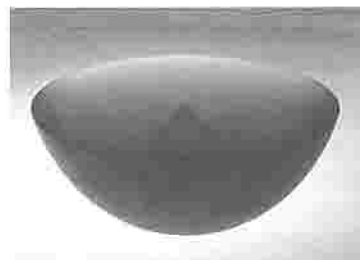
Photos by John van Otterloo

Masters of Studio Glass

The Corning Museum of Glass will present an in-depth survey of the work of internationally acclaimed Czech artist Frantisek Vizner. Opening November 1, 2008, *Masters of Studio Glass: Frantisek Vizner* traces the evolution of the artist's work over 40 years, from his early designs for commercial production to his studio explorations of the modern glass vessel.

The exhibition features 40 objects dating from 1962 to 2003, drawn entirely from the Corning Museum's permanent collection. A range of Vizner's distinctive cast and cut studio vessels - luminous, minimal, sculptural forms - are shown alongside examples of earlier blown glass designs for industry, many of which utilize strong color contrasts and an unusual manipulation of surface and interior textures.

"This exhibition, the second installment in our Masters of Studio Glass series, offers a true overview of Frantisek Vizner's achievements in glassmaking," said executive director Dr. David Whitehouse. "For the first time, all of Vizner's works that are held in our collection will be on view together. *Masters of Studio Glass*



Untitled, 1996
Cast, cut, acid-etched

builds on our commitment to presenting the work of living artists and to exploring the many dimensions of contemporary glass."

Vizner's artistic intent is best expressed in his translucent studio works, minimal vessels that occupy the shifting boundary between function and non-function. These reduced forms, with their velvety, acid-etched and sandblasted surfaces, are characterized by crisp, articulated lines and deep, jewel-toned colors.

Masters of Studio Glass: Frantisek Vizner will be on view November 1, 2008 - March 22, 2009. For further information contact Corning Museum of Glass, One Museum Way Corning, NY 14830 (800) 732-6845; cmog.org

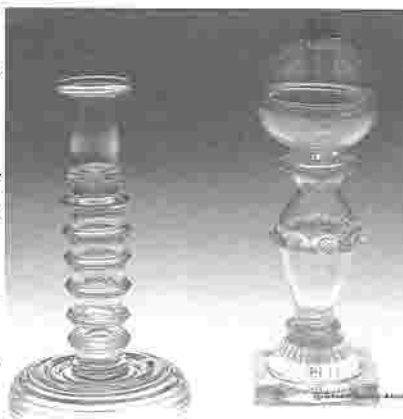
Green Valley Auctions

Important Single-Owner Cataloged Auction *The Duff & Molly Allen Collection: A Survey of American Glass* October 18, 2008 at 10:00am.

This 30-year Falmouth, MA collection is comprised of over 500 lots of fine 19th century blown and pressed glass plus lighting featuring many rare and important examples with outstanding provenances including George S. McKearin, William J. Elsholz, Raymond E. Barlow, Lowell Innes, and H. Richard Strand, as well as many pieces illustrated in Barlow/Kaiser.

Free-blown tableware including important New York State examples; Thomas Cains attributed pieces; pattern-molded including a brilliant amethyst Paneled vase; 100+ early candlesticks, mostly colored and many in pairs, including rare NEGC Caryatids in translucent jade green and canary; 40+ rare colored pressed and blown vases; other rare colored including a deep opalescent Open-Work fruit basket on standard, brilliant amethyst Loop compote, seven Open-Work footed dishes in a variety of colors including red, etc.; rare colored fluid and whale oil lamps including pairs; early kerosene lighting featuring three Onions, many fine cut overlays, latticinio stripe fonts, fine shades, etc.; pressed lacy including candlesticks, colored sugar bowls and salts, etc.; 100+ piece collection of Early Thumbprint EAPG including

three spherical covered compotes, salvers, bitters bottle, etc.; colored flint EAPG; 80+ colored cologne and scent bottles including cut overlays; rare pomade and puff jars; Mt. Washington and other art glass including a fine Lava vase, an outstanding Trevaize vase, Peachblow, Burmese, etc.; late Sandwich lines including Frosted Madonna pieces, Overshot, Threaded, etc.; Sandwich



Thomas Cains attributed



Important New York State sugar bowl (ex-McKearin) and jug (ex-Pepper)

Co-operative Glass Co. pieces; Pairpoint including two rare pieces of Bryden "Enamelware"; chemist's items; several groups of Sandwich shards; early glass ephemera; glass auction catalogs and reference books.



Fine Onion lamps

A detailed fully illustrated color catalog for this landmark auction is available for \$30 by mail or \$25 at the door. Orders may be placed securely online at store.greenvalleyauctions.com. The entire catalog will also be available here on our web site, as well as Live Auctioneers and eBay Live.



Extremely rare NEGC Caryatid candlesticks

Cut & Pressed Glass at the Morse Museum

Opening October 14, *American Cut and Pressed Glass Tableware 1876-1917* at the Charles Hosmer Morse Museum of Glass, www.morsemuseum.org

The Museum presents beautiful examples of American-made hand-carved luxury glassware by makers that include Libbey Glass Company, T.G. Hawkes & Company, and J. Hoare & Company, as well as a charming variety of pressed-glass tableware in the Three-Face pattern by George Duncan & Sons. Both were the height of fashion in their day—though among different income groups—and are highly collectible now.

In the tradition of Morse vignettes, this installation shows an array of this glassware in a modern-day dining room as it might be decorated by an enthusiast who inherited many of these objects and then continued to collect. They include candle lamps, bread trays, fruit and punch bowls, pitchers, vases, and more.

In the late-19th and early-20th centuries, American manufacturers produced glass tableware of unparalleled quality for consumers of all tastes and means. At the Philadelphia world's fair in 1876, America's centennial birthday celebration, the exhibits of U.S. cut glass were so superior in craftsmanship and beauty to their European rivals that they generated a major revival in the cut-glass industry in this country. Also winning awards in Philadelphia was the more affordable and completely novel Three-Face pattern of glass tableware by George Duncan & Sons in Pittsburgh. Around the stem of these pieces are three classically inspired female faces cast from a mold and acid-etched or frosted.

After generating such a sensation at the 1876 exposition, manufacturers ramped up production, fueling broad consumer demand with advertising and exhibitions at subsequent world's fairs. Glassmakers and glass collectors call this era in which American cut glass was the height of fashion the "Brilliant Period." To emulate the upper class, families with more limited means bought pressed-glass imitations of the expensive hand-cut glass and also provided a ready market for the Three-Face pattern glass.

Research, Publication & Glass News

New Bedford Museum Plans Fundraising Auction

The city of New Bedford, Massachusetts is famous around the world as the homeport in Herman Melville's classic novel *Moby Dick*. Sure, that's pretty important, but glass collectors believe the city's greatest claim to fame springs from the wonderful art glass, lamps, cut glass and fine tableware produced here from 1870 until 1957 by the celebrated Mt. Washington and Pairpoint glass factories. In 2006 a new glass museum was incorporated to foster the study, preservation and display of glass in this seaport city once known as the art glass headquarters of the country.

The New Bedford Museum of Glass occupies a downtown development office, open by appointment, where visitors can see highlights from the collection and study a research library numbering more than 2,500 volumes. Recently the library

was expanded significantly by the gift of the Shirley Papers, a collection of Mt. Washington Glass Company documents



that descended in the family of company agent Frederick Shirley. Included are glass patents, trade catalogs, correspondence, photographs, the original medal awarded to the company at the 1876 Centennial Exhibition and even letters sent to the company in 1886 by Queen Victoria and U.S. President Grover Cleveland.

To make the museum's library and collections more accessible we are planning to relocate to a larger downtown facility in the spring of 2009. A benefit auction is being organized to help fund this relocation and NAGC members are invited to participate. In particular, we ask members to consider the donation of glass items of all kinds for the auction. Please join your fellow members, volunteers and donors who are working hard to bring this worthwhile project to fruition. Your support will help us to firmly establish the new glass museum and to celebrate and preserve a fascinating chapter in our country's rich glassmaking heritage. For more details we invite you to contact *Shards* editor Alice Walsh, museum president Karen Petraglia or director Kirk Nelson at (508) 984-1666 or knelson@nbmog.org

First Class

DECEMBER 1, 2008
NEXT ISSUE'S
DEADLINE

visit NAGC web page:
<http://www.glassclub.org>



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Foxborough, MA 02035
or reach us through email at: aswalsh@comcast.net



The National
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