

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Autumn 2013

Huchthausen: A Retrospective

Glass artist David Huchthausen's work throughout four decades has altered the history of contemporary glass. The Leigh Yawkey Woodson Art Museum will hold a retrospective of his work, which will be on view at the museum from November 16, 2013 to January 19, 2014.



David Huchthausen, *Leitung B*, 2006.

Deliberately enigmatic and mysterious, Huchthausen's work— from his earliest mixed-media sculptures and fantasy and landscape vessels to his trademark integral color laminations and spheres designed to be examined from all directions—strives to tantalize and challenge viewers. While an architecture student he gravitated toward sculpture and in 1970 discovered and experimented with an abandoned glass furnace on the University of Wisconsin-Marathon County campus in Wausau. He later became Harvey Littleton's graduate assistant at UW-Madison and went on to become a Fulbright scholar, university profes-

sor, and museum consultant. For the Woodson Art Museum, Huchthausen developed *Americans in Glass* exhibitions in 1978, 1981, and 1984 that documented the evolution of American studio glass from its early emphasis on blown forms and hot working to an explosion of sculptural and conceptual forms.

Woodson Art Museum
700 North 12th Street
Wausau, WI 54403-5007

www.lywam.org

American Glass at the Mint Museum

The 19th and early 20th centuries represent a time of extraordinary growth for the American glass industry. Companies such as the Boston & Sandwich Glass Company in Sandwich, MA, Steuben Glass Works in Corning, NY, and the Libbey Glass

Company in Toledo, OH, began operation and soon developed notable reputations for producing fashionable wares that were coveted by many middle- and upper-class consumers. The exhibition "American Glass" showcases objects by these and other American glass companies in order to illustrate the variety of forms and styles that prevailed during this period. Glass manufacturing techniques will be another focus of the exhibition, with representative examples of pressed, cut, blown, and molded glass. Nearly all of the works on view are from The Mint Museum's permanent collection of glass, which is second in size only to the ceramics collection in the museum's decorative arts holdings.

Mint Museum
2730 Randolph Road
Charlotte, NC 28207
(704) 337-2000
www.mintmuseum.org



Lamp shades, Quezal Art Glass and Decorating, made about 1905.

President's Letter

Dear Friends,

This has been a busy year for the National American Glass Club, with the Annual Seminar in New Bedford, and the September trip to France to see glass, from which I have just returned. The trip filled up very quickly and we had 23 travelers who visited Paris, Nancy, and places in between to see glass collections, museums, and several cathedrals. I, for one, learned

that Marc Chagall created terrific stained glass, of which we saw several examples. We also saw some domestic stained glass from the same period as Tiffany, another learning experience for me. I can't say that we saw all of the glass in France, but we certainly saw most of it.

Ellen O'Brien has been planning the next Seminar, which will be in Orlando, May 8–10. We've gone back to

Mother's Day weekend, which we used for many years in the past as travel and hotel prices are often better then. We'll concentrate on Tiffany for one day, visit several other museums and have lectures for one day. The full program will be published in the next *Bulletin*. So, put that weekend on your calendar, and plan on attending.

—Jane Shadel Spillman, President

Life Forms by Glass Artist Bryan Randa

The Sandwich Glass Museum is pleased to present "Life Forms" by the talented torch and hot glass artist Bryan Randa in the Contemporary Gallery on now through October 31. This exotic display will include a variety of creatures from our natural world. Some are from the garden like hummingbirds, praying mantis and dragonflies. A majority of the work will be aquatic life from the ocean like octopus, sea turtles, crabs and sea shells of all kinds! Also on display



will be a several pieces in a larger scale. Large colorful vases and sculpture will be displayed along with a few drinking vessels.

This talented artist grew up in Iowa and developed a love and curiosity for nature and its intricacies at an early age. From pencil drawings and clay sculpture to graphic design and ultimately glassblowing. He works within two worlds of glass-making. One of which

is lampworking, with this he creates beautiful glass creatures of the ocean and of the garden. The other is off hand glassblowing in a larger scale.



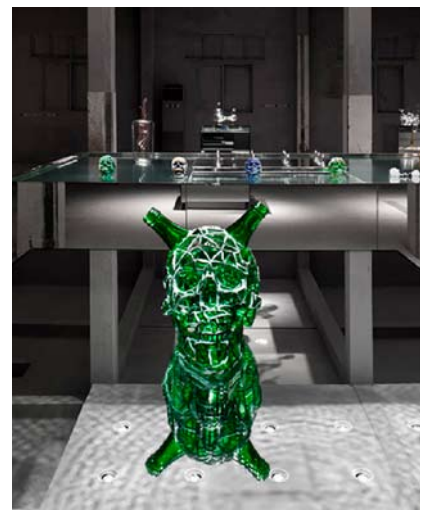
Using this technique he makes a variety of functional vessels and sculptures of colorful glass. This is done at McDermott Glass Studio in Sandwich, MA where he has worked for nine years within an intense apprenticeship under David McDermott and Yukimi Matsumoto.

Sandwich Glass Museum
129 Main Street
Sandwich, MA 02563
(508) 888-0251
sandwichglassmuseum.org



Shanghai Museum of Glass

The Shanghai Museum of Glass is currently presenting a sparkling exhibition, opened in March, 2013, that shows the playful and fun character of glass design. "Keep it Glassy" shows the work of more than 50 designers from all over the world, including renowned names such as Droog (The Netherlands), Fabrica (Italy), the Campana Brothers (Brazil) and Tadao Ando (Japan). Over 200 exhibited objects have one thing in common: they



Skull Cuernos, Andres Basurto.

are designed with love and should be handled with care.

Throughout time, glass has come a long way. Up until today designers are embracing the materials' fascinating ability to take on endless shapes and colors. Besides the fact that working

Glass Calendar

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

September 25, 2013–January 12, 2014

MUSEUM OF GLASS

1801 Dock Street
Tacoma, WA 98402
(888) 421-5179

www.museumofglass.org

*An Experiment in Design Production:
The Enduring Birds of iittala*

For the past 10 years, the Museum of Glass and the iittala company has had a special relationship through the development of a unique line of birds designed by Oiva Tokkia, which have become visitor favorites. The 2013 exhibition of limited edition iittala birds pays special attention to the history of the glass factory in Nuutajärvi, Finland, where the majority of the birds are created and which is scheduled to permanently close in 2014.

Opening November 9, 2013

*CAUTION! Fragile. Irish Glass:
Tradition in Transition*

Four years ago, Róisín de Buitléar's Visiting Artist residency at Museum of Glass inspired her to create an exhibition to unite her passion for glass and the rich tradition and cultural heritage of glass making in her native Ireland. The exhibition takes a closer look at the emotional, economic and artistic impact resulting from the massive closures of Irish glass factories.

* * * *

October 12–13, 2013

NORTH AMERICAN SEA GLASS ASSOCIATION

2013 Sea Glass Festival

To be held at the Virginia Beach Convention Center
1000 19th Street
Virginia Beach, VA 23451

www.seaglassassociation.org

On Saturday only (October 12), there will be a "Collector's Area" to encourage our collectors to exhibit and share about their sea glass collec-

tions. It is free of charge to attend and will be strictly a NO-SELL zone. Reservations are requested.

* * * *

October 18–19, 2013

THE CORNING MUSEUM OF GLASS

One Museum Way
Corning, NY 14830
(800) 732-6845

www.cmog.org

52nd ANNUAL SEMINAR ON GLASS

This year's Seminar, presented in a new two-day format, will feature lectures and live demonstrations focused around the topics represented in the Museum's special exhibition, "Life on a String: 35 Centuries of the Glass Bead."

Hear experts such as Robert Liu, editor of *Ornament* magazine, and beadmaker Kristina Logan discuss historical beads, techniques of bead-making, Native American beadwork, beads used and made in West Africa, 1920s French fashion, and more. Seminarians will also have an opportunity to make their own glass bead.

* * * *

October 26, 2013

JEFFREY S. EVANS & ASSOC.

2177 Green Valley Lane
Mt. Crawford, VA 22841
(540) 434-3939

www.jeffreysevans.com

Immediately following the first of three auctions for the Hulsebus miniature lamps collection, the auction house will sell over 300 fairy lamps from the collection of Lloyd and Nan Graham of Newbury Park, CA. The Graham Fairy Lamp Collection represents all types of glass including cameo, Burmese, air-trap satin, Nailsea-type, spangle and spatter, enamel decorated, opalescent, &c.; and all styles including hanging, multi-unit

centerpieces, Doulton ceramic bases, three-piece skirted examples, ornate metal and ceramic high standards, figural china nursery lights, lithopanes, figural glass, jeweled ormolu, related accessories and parts.

The same auction will include fine Victorian hanging and other lighting from the Donald Scannell estate collection of Kernville, CA. Library lamps will feature a rare cranberry diamond quilt Charles Parker "Starpoint Petticoat" plus other rare jeweled frames and colored umbrella stands, banquet and parlor lamps, opalescent stand lamps and more.

* * * *

Through November 3, 2013

TRAYER GALLERY

110 Union St. #200
Seattle, WA 98101
(206) 587-6501.

www.trayergallery.com

Lino Tagliapietra: Profumo Del Vetro

Lino Tagliapietra was born on Murano, a Venetian island which has served as the world's glass capital for the past millennium. At the age of twelve, the artist apprenticed with Archimede Seguso. Training for glassblowers on Murano is traditionally structured, rigorous and slow; yet, within this system, Tagliapietra was a prodigy. After nine years of assisting, he achieved the title of maestro. Subsequently, he worked at several of Murano's greatest factories: Galliano Ferro, Venini, Effetre International, and La Murrina (which he founded).

A massive shift in the Studio Glass Movement began in 1979 when Tagliapietra accepted Benjamin Moore's invitation to teach at Pilchuck Glass School. There, he established many enduring professional contacts and continuing relationships with students. The importance of his teaching to the development of glass as an artistic medium cannot be understated.



Batuque vase, Estudio Campana.

with glass is a very serious matter of craftsmanship, it is also a fun way of experimenting that can have surprising results. The new exhibition “Keep it Glassy” shows exactly this.

More than 200 exhibited works are carefully brought in from all over the world to come together in the new temporary exhibition space of the Shanghai Museum of Glass. For “Keep it Glassy,” an international selection of designers was made, as the fun of working with glass goes beyond borders of language, style or culture. The exhibition brings together the works of creative minds that share a common interest—a passion for glass and an excitement in working with the material.

“Keep it Glassy” is co-curated by COORDINATION ASIA, who also created the exhibition concept and design for the project. A maze of mirrors and pools offers surprising perspectives and leads the visitor through the selection of exhibits that put a smile upon your face and show the magic of the material.

Shanghai Museum of Glass
No. 685 Changjiang Xi Road
Shanghai 200231
P.R. China
+86-21-66181970
<http://en.shmog.org>
E-mail: shmog@shmog.org

Haitian Glass at WheatonArts

A new exhibit, “Remembering *Ginen*: Haitian Vodou Bottles, Flags and *Vèvè*,” opened September 20 in the Museum of American Glass at WheatonArts and continues through January 5, 2014. This exhibition is one of a series of major presentations of Vodou arts at arts and cultural institutions around the world that aim to overcome the misconceptions and misinterpretations of the Haitian arts and culture and to inspire understanding and appreciation of Haitian creativity and artistic expressions.

Vodou arts reflect the memories of *Ginen*, the African homeland and the spiritual abode of the ancestors, thus creating a sense of cultural identity, shared aesthetics and social cohesiveness among the Haitian people. Vodou arts are integrated into the Vodou ceremonies, but the Vodou *Iwa* (spirits) also serve as muses inspiring Haitian artists to create vivid art works that relate to universal human values and join us all in a dialogue about the meaning of the past in the present, harmony and balance, life, hope, and possible future.

The exhibition’s major focus is the artworks of contemporary Haitian artist Kesler Pierre, who creates the sacred bottles that adorn Vodou altars, the ceremonial rattles (*ason*) used in Vodou performances and the elaborate *vèvè* designs that derive from cosmograms traced on the floors during Vodou rituals. Each of his bottles is designed to incorporate the physical representation and/or the *vèvè* associated with the individual *Iwa* for whom it is intended. Pierre uses paint to present a contemporary artistic vision of the traditional beaded bottles. But he also uses glitter to achieve a sparkling effect similar to that provided by the use of beads. The exhibition also includes displays of traditional beaded Vodou bottles that offer a comparison of techniques and designs. Some are created by the Haitian artist Lina Michel. Others came from the private

collections of Lois Wilcken and Angus Kress Gillespie.

The displays showcase several painted-on-glass sacred rattles (*ason*) created by Pierre. *Ason* (sacred rattle) and bells (*klochèt*) are also used in rituals. *Ason* is traditionally made of gourds and adorned with beads. Like the bottles, the painted-on-glass sacred rattles (*ason*) present contemporary interpretations of this art form as deemed appropriate by the artist. They were created in partnership with the WheatonArts Glass Studio where the glass rattles (*ason*) were made and later painted by Pierre in preparation for this exhibition.

Pierre’s *vèvè* designs are symbolic representations of individual *Iwa* (spirits). The shape of the *vèvè* reflects the character of the *Iwa* for whom it is created. Displays of Haitian Vodou flags (*drapo*) complete the exhibition design thus providing a more comprehensive understanding of the Vodou ceremonies and their meaning as reflected in the art works of the Haitian flag makers. The flags in this exhibition are a valuable part of the private collection of Nancy Josephson and Ted Frankel.

WheatonArts
1501 Glasstown Road
Millville, NJ 08332
(800) 998-4552
www.wheatonarts.org



Mt. Pleasant Glass Museum Gains Notoriety via Out-of-State Publication

As volunteer docents at the Mt. Pleasant Glass Museum, Scottsdale's Don and Cheryl Sechrist are always eager to spread the word about the burgeoning, non-profit entity that celebrates the area's rich glass industry. The couple recently discovered that information about the museum—which contains glass items made locally at the former Bryce Brothers, L.E. Smith, and Lenox Crystal plants—is now appearing in out-of-state publications.

During a trip in June to Buckhannon, WV, the couple, collectors of local glass products for 48 years, happened on a copy of the April 2013 edition of a magazine called *All About Glass* which is published by the Museum of American Glass in Weston, WV. While leafing through its pages, the Sechrists discovered to their delight a brief profile of the museum.

"It took me by surprise," said Don Sechrist, 69, who previously worked for Lenox Crystal before the local plant closed in 2002. When Sechrist showed the article to Cassandra Vivian, president of the Mt. Pleasant museum's board of directors, her feeling was one of pure elation, she said. "It's just wonderful," Vivian said. "We are being accepted into the world of the glass clubs and the glass museums. We are a welcome addition. This is fabulous news."

Tom Felt, editor of *All About Glass*, counts himself as a registered member of Mt. Pleasant Glass Museum, and it's not hard to understand why. "I have a vested interest in Mt. Pleasant glass history," Felt said. As the author of 11 books on the glass industry, Felt has written two of them on the history of the L.E. Smith Glass Company, he said. The works, titled *L.E. Smith Glass Company—The First One Hundred Years* and *L.E. Smith—Encyclopedia of Glass Patterns & Products, Identification & Values*, were published in 2007 and 2011, respectively,



Bryce Brothers covered butter dish.

by Collector Books based in Paducah, KY. "They sold relatively well, considering the fact that it's such an obscure topic," said Felt, who added that both books are now out of print but can be purchased as eBooks at collectorbooks.com.

When Felt found out about the formation of the Mt. Pleasant museum in late 2012, he was quick to lend his support by becoming a member, he said. "I became a member as soon as I heard about it," he said. "I know how difficult it is to start one of these museums. When the American Museum of Glass in West Virginia was started in 1993, there were a few years of struggle before the facility gained a groundswell of solid support," Felt said. "I know the importance of support to another museum. I think it's also important that they've gotten local support, that's really a key to their success."

It certainly doesn't hurt that Felt further enhanced such support by including a blurb about the museum in his magazine. "Our publication does try to cover all American glass, so we're supportive of all museums trying to do the same thing," he said. This month, the Mt. Pleasant museum spurred the interest of Carl Hearn, editor of the *NewsJournal of the Early American Pattern Glass Society*.

The *NewsJournal* is a quarterly publication of the national, nonprofit organization founded in 1994 by a group of collectors and dealers to foster and encourage the collection, appreciation, study, preservation, and documentation of early American pattern glassware, its makers and its place in American life, past and present, according to the society's Web site, eapgs.org.

Earlier this month, Hearn sent Vivian an email requesting she write an article for the *NewsJournal* about the museum. "One of our strong commitments to the membership is education. Museums are a great source to learn about glass history so it is a bit of a natural to tell the members about a new museum," Hearn said. "Cassandra sent me an outline of an article and we went on to develop the details of an article." The piece will appear in the next edition of the *NewsJournal* due out Aug. 15, Hearn said. It focuses largely on the importance of the museum's docents like the Sechrists, to the success of the facility, Vivian said.

Vivian added that she is currently preparing an article on the museum for publication in the September edition of *Connellsville Crossroads Magazine*, which is produced by the Fayette County Cultural Trust. News of such continued attention to the museum makes Sechrist—a former Lenox Crystal employee—very proud, he said. "I left the factories, but the glass stays in your heart and in your mind. Things are moving on pretty good for our museum and so on. If it keeps growing, it will be good for the tourist trade in Mt. Pleasant."

—Reprinted from an article published Wednesday, July 24, 2013, by A.J. Panian, Trib Total Media, Inc., <http://triblive.com/neighborhoods/yourmtpleasant/4371101-74/glass-museum-pleasant#axzz2feoZMLnt>.

Museum of Glass Presents the 10th Annual Bird Lovers' Weekend

In recognition of the 10-year anniversary of the glassblowing partnership between Museum of Glass and Finland's iittala, Inc., the 2013 exhibition "An Experiment in Design Production: The Enduring Birds of iittala" (through January 12, 2014) pays special attention to the history of the iittala glass factory in Nuutajärvi, Finland. For the weekend celebration, iittala master glassblowers Arto Lahtinen and Kirsi Antila will work in the Hot Shop and create a selection of Toikka's bird designs. Other activities include bird-related art activities as part of Family Day, Saturday, October 12, and live bird visits from Point Defiance Zoo and Aquarium on Sunday, October 13. Also on Sunday, the Museum of Glass Store will host a Bird Lovers' Brunch. A selection of the birds created in the Hot Shop on Friday and Saturday will be available for purchase, and Lahtinen and Antila will be present to sign these one-of-a-kind sculptures.

Like other recent closures in Europe, such as the Waterford Crystal factory in Ireland, Nuutajärvi has reached a point of no return and is likely to close its doors sometime in 2014. Since 2003, factory glassblowers have come from the Finnish glass factory to the fine art setting of the Museum of Glass Hot Shop where one-of-a-kind replicas of commercial objects are made before an audience.

As always, the partnership features the design and production of an annual bird specifically for the Museum. A mated pair of resplendently colored wood ducks has



Western Tanager, Oiva Toikka, 2012.

been selected as the focus of iittala's 2013 residency and this is the first year that two birds, rather than one, have been chosen. A limited edition of 200 pairs of wood ducks will be available for purchase exclusively in the MOG Store.

Internationally recognized designer Oiva Toikka has developed hundreds of species of birds for iittala over the past 50 years. A display of these birds, along with rare prototypes and other specimens from the Museum's collection and private collections will be on view in the Grand Hall.

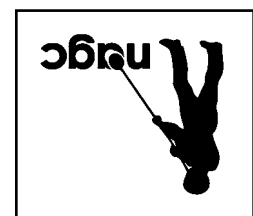
Previous birds by Toikka created for the Museum of Glass include American Goldfinch (2004), Pacific Water Fowl (2005), Spotted Towhee (2006), Red-winged Blackbird (2007), Ruffed Grouse (2008), Swift (2009), Kingfisher (2010), Woodpecker (2011) and Western Tanager (2012).

First Class

DECEMBER 1, 2013
DEADLINE
NEXT ISSUE?

visit NAGC web page:
www.glassclub.org

ATTENTION READERS!
The next deadline for the *Glass Shards* will be
December 1, 2013. Submit by mail to:
Alice Saville, Editor, *Glass Shards*
30 Honey Suckle Rd., Lake Forest, IL 60045
or reach us by e-mail at: planetahicesaville@gmail.com



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