



Glass Shards

NEWSLETTER OF THE NATIONAL EARLY AMERICAN GLASS CLUB

Founded 1933

A Non-Profit Organization

Spring 1992

Whitehouse Named Director of Corning Museum



Dr. David Whitehouse, new director of Corning Museum of Glass.

Dr. David Whitehouse has been named director of The Corning Museum of Glass.

He succeeds Dwight P. Lanmon, who will become director of The Henry Francis du Pont Winterthur Museum in Delaware on July 1.

Dr. Whitehouse came to Corning as chief curator in 1984. For the last four years, he has been the Museum's deputy director.

After receiving his Ph.D. in archeology from Cambridge University in England, he directed excavations at Siraf on the Persian Gulf. Subsequently, he was director of The British Institute of Afghan Studies in Kabul, Afghanistan, and The British School at Rome.

Dr. Whitehouse was coordinator for the 1987 Corning showing of the special exhibition "Glass of the Caesars," and he co-authored the catalog that was published in conjunction with the show. In 1988, he became editor of the Museum's *Journal of Glass Studies*, and two years later, he co-authored for that publication a new study of the Portland Vase, the most famous masterpiece of ancient Roman cameo glass. He is the author of nearly 300 publications.

Dr. Whitehouse holds many scholarly memberships. He is a Fellow of the Society of Antiquaries and the Royal Geographical Society in London; in Italy, he is an academician of the Accademia Fiorentina delle Arte del Disegno and a member of the Pontificia Accademia Romana di Archeologia. He has also served as president of the Keats-Shelley Memorial Association in Rome. In 1991, he was elected president of the International Association for the History of Glass.

—Clare M. Bavis

Lanmon to Leave Corning

On July 1 of this year, Dwight P. Lanmon, director of the Corning Museum of Glass since 1981, will become director of Winterthur Museum, Garden, and Library in Winterthur, Delaware.

"Dwight is a perfectly marvelous choice," Dr. Thomas A. Graves, Jr., retiring director of Winterthur, said in an interview following the announcement. "He will be up and running when he arrives because he knows Winterthur well. He has terrific experience as a director of a top-quality cultural institution. He's done a terrific job at Corning since 1981, while remaining active in scholarship."

After receiving his undergraduate degree in physics from the University of Colorado, Mr. Lanmon worked for defense contractors Northrup and TRW in Los Angeles for six years. An interest in collecting led him to enroll in night courses at U.C.L.A.

Two classes on decorative arts were taught by Gregor Norman-Wilcox, first decorative arts curator at the Los Angeles County Museum of Art. He and his wife, Grace (an authority on Chinese art), shared both their knowledge and enthusiasm for the decorative arts with Lanmon. "Gregor had collected 18th-century English drinking glasses and he educated me in their subtleties; I was hooked," the new director once recalled in an old *Glass Shards* article.

As Dwight Lanmon's interest in the decorative arts developed further, he began to sense that working as a museum curator *might* be a satisfying career. He wrote to Paul Perrot, then director of Corning, to ask how he might prepare himself for a job at a museum *like* Corning. Perrot advised him to apply to the Winterthur Program, as did his mentor, Gregor Norman-Wilcox.

Mr. Lanmon received his master's degree in Early American Culture from the University of Delaware's Winterthur Program in 1968. After graduation, he stayed at Winterthur in assistant and associate curatorial positions.

In 1973 he was named chief curator and curator of European glass at Corning. He became director of the Corning Museum of Glass in 1981, as well as acting curator of European glass before 1900.

The glass community wishes Dwight and Lorri Lanmon all the best as they enter this new chapter of their lives. Graciousness and warmth enveloped each of us every time we returned "home" to Corning; this legacy of the Lanmons will be with us always.

President's Letter

"We are symbols, and inhabit symbols."

—Ralph Waldo Emerson

In the last issue of *Glass Shards*, we announced the National Early American Glass Club logo contest. The aim of this competition is twofold: first, to arrive at a more up-to-date logo for our organization and, secondly, to invite the general membership to participate in something that affects all of us. Before embarking on this endeavor, your board of directors deliberated over the existing logo, the dolphin candlestick. It was first introduced on club stationery in 1972 and by the following year, it became a regular on the masthead of *The Glass Club Bulletin*, in our advertising and elsewhere, often changing styles and aspect.

The word "logo" is short for the word "logotype," i.e., an identifying symbol as for advertising. As such, our logo should serve to represent what we truly are. The dolphin candlestick is unarguably one of the most graceful American designs since first wholesaled by the Boston & Sandwich Glass Company for thirty-nine cents a pair. Though never formally accepted as our logo, it truly represented the "Early American" in our name. However, during the past twenty years, we have substantially grown in membership, now with varied interests encompassing the entire field of glass.

In response to our questionnaire of not long ago, some asked about the "Early American" in our name. This subject too was addressed in past board meetings and the consensus was always the same, that is, not change the name but to advertise the club's broader interests. There is something to be said for tradition, and, as for the candlestick, I, for one, am reluctant to part with any symbol evoking the true nature of collecting American glass... but perhaps it is time to change.

The NEAGC logo contest ends on July 31st; details are given in the Fall/Winter issue of *Glass Shards*. I sincerely hope our members respond with many entries so that the board, as judges, will be able to arrive at a symbol which truly says who we are.

—Francis N. Allen

NEAGC Logo Rules

Each entrant must be a member of NEAGC. All entries become the property of NEAGC and will not be returned. Entries should be submitted in the form of conceptual or detailed drawings, not later than July 31, 1992. Send your entry to: Jim Donahue, 4106 Brooklyn Avenue, Cleveland, OH 44109.

The winning entry will be selected by a committee of the Board of Directors, whose decision shall be final. The winner of this competition will receive a free seminar fee to NEAGC's 1993 annual seminar in Toronto,

One hundred of the best "easel quality" reverse paintings on glass will be featured in the 1992 special exhibition at The Corning Museum of Glass.

"Reverse Paintings on Glass: The Ryser Collection," whose only United States showing will be in Corning, will be on view from April 25 through October 28. These paintings, which date from the 16th century to the early 19th century, are part of the private collection of Mr. and Mrs. Frieder Ryser of Bern, Switzerland. Their collection is probably the finest of its kind in the world.

Until now, American exhibitions of reverse paintings on glass have been mainly of the 19th-century "folk art" variety. These works, produced primarily in the Black Forest area of Germany, have an undeniable charm, but they lack a certain sophistication in their artistry.

The European tradition of reverse painting on glass is traceable more or less continuously from the early years of the Christian era to today. Because the paints are not fused to the glass, the medium is inherently unstable, but many examples survive from the 17th century onward. At the time they were produced, some of these reverse-painted panels were considered to be more valuable than paintings on canvas by major artists. These panels were made for the wealthiest and most discerning clients, and they are of outstanding artistic interest.

The Ryser collection is especially strong in examples from Switzerland, where some truly stunning works were produced, but it also contains paintings from France, England, Germany, Italy, Spain, Bohemia, the Netherlands, and the Far East. The Corning exhibition will also include some pieces of jewelry, decorated with reverse-painted and -gilded glass, from the collection of Sibyll Kummer-Rothenhauser of Zurich, Switzerland.

Although several methods were used to produce reverse paintings on glass, the simplest technique involved the application of pigments (usually oil paints) to the glass in reverse order to what is normal for an artist

Canada; his or her name will be announced in the fall-winter issue of *Glass Shards*, 1992.

P.S. If you wish to KEEP the dolphin logo, drop a postcard saying so to Jim Donahue at the address above. Whatever your thoughts, your Board of Directors need to know! Participate—and take a moment to think about a design for a new NEAGC logo. You don't have to be an artist—your concept can be brought to life by a professional later on. Good luck!

Corning Reverse Painting Exhibition



This painting, depicting a young woman and dating from about 1770, will be featured in the special exhibition "Reverse Paintings on Glass: The Ryser Collection" at The Corning Museum of Glass. The exhibition will be on view April 25 through October 8, 1992.

Painted using typical Chinese techniques and still in its original Chinese-made frame, the picture was undoubtedly shipped new to Europe, where Chinese reverse paintings were among the most expensive paintings sold.

working on canvas, wood, or paper. For example, the pupil of an eye would be applied first, then the color of the iris, and finally the white of the eyeball.

Despite its difficulty, the reverse painting technique became very popular in Europe after the early 1500s, when artists created panels depicting religious scenes, coats of arms, portraits, landscapes, and scenes of everyday life.

While the glassmaking aspect of these paintings may not be immediately apparent, it is the fact that they were done *on* glass that makes them most interesting. The decoration was meant to be viewed from the opposite side, through the glass, and the paints typically have a "wet" look, as if they had just been applied. This is one of the appeals of reverse painting on glass: the paints have not oxidized throughout, and viewers sense that they are seeing these paintings exactly as their creators saw them.

A catalog will be published to document the Corning exhibition.

The show may be viewed in the Museum's Special Exhibition Gallery daily from 9 a.m. to 5 p.m.

—Clare M. Bavis



Glass Calendar

(Confirmation of dates and schedules advised)

April 4-October 25

Glass Exhibition: "Thousands of Flowers"- American Millefiori Glass"- showing the use of millefiori cane in antique and contemporary paperweights and other forms of American glass. Museum of American Glass at Wheaton Village, Millville, NJ. Info: Tel. (609) 825-6800.

April 25 & 26

Glass Show & Sale: Westchester Glass Show & Sale, sponsored by the Westchester Glass Club, chapter NEAGC. TAKE NOTE OF NEW LOCATION: Greenwich Civic Center, Old Hardin Rd., Old Greenwich, CT. For info: Doug Reed (201) 763-4524.

April 30-May 2

NEAGC GLASS SEMINAR EAST: Kenwood Country Club, Bethesda, MD.

May 7-9

NEAGC GLASS SEMINAR WEST: Seattle Hilton, Seattle, Washington.

May 25 - ongoing

American Brilliant Cut Glass exhibition: at MSC Forsyth Center Gallery, Texas A and M University, College Station, Texas. Planned in cooperation with the Lone Star Chapter of American Cut Glass Association; contact: Del Tipps, P.O. Box 126, Belton, Texas 76513.

On Going Exhibit

Runyon Collection - 1,000 pieces of American and English glass - MSC Forsyth Center Gallery, Texas A & M University, College Station, Texas. Contact: Tim Norvak at the Gallery, 409-845-9251.

June 21

Members' Day - Jones Museum of Glass & Ceramics. This year's exhibits include:

Windows on American Ceramics; Silver Deposit on Glass & Ceramics and The Open Salt. Tel. (207) 787-3370 for further details. Season: May 14-Nov. 14.

July 15-18

American Cut Glass Convention - Denver, Colorado at the Southeast Marriott Hotel. Will be lectures and cut glass show and sale. For information, contact: Janet Jerome, 1234 49th Ave., Greeley, CO 80634.

August 14 & 15 (date change)

Glass Show & Sale: Sponsored by the Sandwich Glass Museum. NOTE NEW LOCATION: CAPE CODE PLAZA HOTEL - Formerly Hyannis Sheraton, located off the Mid-Cape Highway, Exit 6 on main route into Hyannis. Friday & Saturday, 10-5 both days.

September 26

Lecture: George O. Bird Memorial Lecture - Jones Museum of Glass & Ceramics, Douglas Hill, ME 04024. Tel. (207) 787-3370.

October 14-17

Glass Seminar: 33rd Annual Corning Museum of Glass - Call (607) 937-5371 to be put on seminar mailing list. Reverse painting on glass exhibit.

November 7-8

Glass Show & Sale: Montgomery County Antique Glass & Sale, Armory Place, corner Wayne Avenue & Fenton St., Silver Spring, MD. Sponsored by Dorflinger Glass Study Group, NEAGC chapter. Tel. (301) 933-2339 Mary Rutley, or (301) 589-1806 Peg Hall, Managers.

1992 NEAGC National Glass Seminar

Plans are winding down and are in place in Washington, D.C., and Washington State. There will be surprises and nostalgia along with a plethora of information from all directions.

The Smithsonian's National Museum of American History will be opening the exhibit "American Pressed Glass Tableware, 1875-1900" just prior to our seminar. It has been curated by Sheila Alexander, Collections Manager, Department of Ceramics and Glass, of the museum. It's been "in the works" for two years and we'll have the first look!

In Seattle, we're delighted to have Dick Bright, Steuben dealer and collector, as our Saturday evening dinner speaker. Mr. Bright lives in Seattle, is an international travel agent and long time friend of Paul Gardner. He's an enthusiastic and knowledgeable col-

lector and will shed new light on the study of Steuben and Frederick Carder.

The tour in Seattle will include an hour in the new Robert Venturi designed Museum of Art. They have Chinese Glass in their collection of Asian artifacts and we'll be allowed a special look!

The Smithsonian Magazine for February had a fine article on Dale Chihuly and his boathouse. The New York Times of February 16 had coverage of the opening of the Seattle Art Museum. It's heartening to know we're on the cutting edge of our beloved subject.

—Ellen Roberts

Editor's Note: Ellen asked me to mention that she apologizes for any inconvenience the transposed costs of seminar may have "cost" anyone on the seminar (Bethesda) brochure. As we all know from these many years, NEAGC members receive a \$15.00 discount on their seminar fee. Thomas C. Karman's name was also misspelled in our last issue, which we regret.

NEAGC Chapter News

The EARLY AMERICAN GLASS CLUB OF MINNESOTA began 1992 with a program on Contemporary Glass by Bea Smith, focusing on the Studio Art Glass movement since 1962.

This winter members went to the American Swedish Institute in Minneapolis to see the exhibit "Hot Glass From the Swedish Forest," and were given a special tour by the curator of the exhibit, Andrea Blum. About 300 examples of the Institute's nearly 3,000 pieces of Swedish glass were featured in the exhibit. All eras of glass were represented but its main focus was on contemporary glass.

In February, Betty Ernst presented a program on Heisey glass. Northwood glass and James Measell's newest book were the focus of MINNESOTA'S March meeting, led by Dorothy Reid. A guest speaker, Dolores Lewis, will tell all about Greentown glass in April. In May, members will be learning about the art of Rosemaling from Marilyn Olin and June will bring a picnic and white elephant silent auction.

In Massachusetts, THE FOUNDERS CHAPTER OF NEAGC recently enjoyed an informative morning program led by Laura Evan on the subject of "Engraved or Etched?" In the afternoon, Professor Leonard H. Lesko, Chairman, department of Egyptology, Brown University, lectured on "Silesian and Bohemian Glass, 17th-19th Centuries: A Personal Perspective."

Recently, Gary Baldwin, co-author of *Moser—Artistry in Glass*, published by Antique Publications, presented a talk to members of the COLUMBIA MARYLAND GLASS CLUB. Gary's talk focused on "Tips on Photographing Glass."

Glass Shards wants to hear your chapter's news. Deadlines are Nov. 1 and Mar. 1 annually. Spring happenings are best sent by Nov. 1 and fall happenings by Mar. 1. Address your news to: Sylvia Lyon, Editor, *Glass Shards*, Box 57, Fishers Hill, VA 22626. Please double space your copy. Send your letters on wishing to contact other collectors to this address also. Have a safe and wonderful summer.

—Sylvia

CHARLES KAZIUN

Charles Kaziun, a master glass blower who contributed so much to the current knowledge of contemporary paperweight making, passed away on January 13, Mr. Kaziun's creations grace many private and museum collections. We extend our sympathy to the Kaziun family. Gifts in Mr. Kaziun's memory may be made to the Bergstrom-Mahler Museum, 165 North Park Avenue, Neenah, Wisconsin 54956.

Our Special Member

The special member in our Marshalltown, Iowa chapter is Mrs. J. J. Noonan. We know her as Beattie. She is 92 years "young." Beattie was a charter member of our club which began on January 24, 1938 with sixteen members; dues were \$1.00 annually with fifty cents going to NEAGC. The original interest of our local chapter was that each member would have one particular type of glass to collect, study, and report on at chapter meetings. Beattie's choice was pressed Baltimore Pear glass. She chose this pattern because her grandmother had bought pieces of it in boxes of oatmeal. After acquiring this collection (approx. 1930), Beattie continued to add other pieces.

Beattie and her husband both enjoyed glass. She said, "If you can get your husband interested, it helps!" She is an avid believer in using reference books, especially books that show makers' marks. Beattie feels she has had a blessed life. She has three well-educated daughters, four grandchildren, one great-grandson, Alex, and innumerable friends, together with a strong faith and a keen sense of humor. Beattie also has several other fine glass collections, in addition to Baltimore Pear.

It is with great pleasure that the Marshalltown Chapter of the National Early American Glass introduces our "special member," Beattie Noonan.

—Submitted by Sharon J. Eckles

New Video Available

A copy of *The Fragile Art: The Midwestern Heritage of Glassmaking* has been anonymously donated to the NEAGC and is now available to chapters and members for the club's standard rental fee of \$15. This sixty-minute video documentary examines the fascinating story of glassmaking in Ohio and surrounding states from its beginnings in the early 19th century to the present. The film is exquisitely crafted and takes the viewer on a truly epic journey as it surveys the "midwestern" production of beautifully blown tablewares, cut glass, paperweights, art glass and countless other glass creations. Imagery shifts constantly from historic prints, photographs and even early 20th century film clips, to interviews with such glass authorities as Ken Wilson, James Measell and Carl Fauster, to dramatic scenes of contemporary production filmed in the Viking and Fenton Factories and in contemporary glass studios, to interviews with old glassmakers, glasscutters, mold makers and labor leaders. A fascinating, fast-paced, colorful and at times even poignant look into the lives and times of some of the nation's most interesting artisans.

—Kirk Nelson

Westchester Glass Show

The Westchester Glass Club's Collectors' Glass Show and Sale will take place on April 25 & 26 at the Greenwich Civic Center in Old Greenwich, Connecticut, exit 5 off Connecticut I-95. The show will be open from 10-5 on Saturday and 12-5 on Sunday. Glass from all periods will be offered for sale—from the ancient to the contemporary. In addition, an identification and glass repair booth will be available to assist patrons. The Center offers plenty of free parking and a gourmet lunch as well.

Guest lecturers for the show are Jane Shadel Spillman, Curator of American Glass, Corning Museum of Glass, and Raymond E. Barlow, noted co-author of "Glass Industry in Sandwich." Ms. Spillman will lecture at 2 p.m. on Saturday.

Admission is \$4.50, \$4.00 with ad. For information on the show, call: (508) 540-5339 or (201) 763-4524.

Ms. Spillman will be given a \$2,000 check for the microfilming project at the Corning Museum of Glass. This year's show will benefit the Byram Scholarship Fund and Experimental Glassworks.

Niggling Nelly @ Sylvia Lyon



**The National Early
American Glass Club
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