



Glass Shards

NEWSLETTER OF THE NATIONAL EARLY AMERICAN GLASS CLUB

Founded 1933

A Non-Profit Organization

Spring 1993

Exhibit Traces History of Drinks and Drinking Glasses

Drinks and drinking glasses from ancient Rome to the present day will be the focus of the 1993 special exhibition at The Corning Museum of Glass.

"Liquid Refreshment: 2,000 Years of Drinks and Drinking Glasses," which will be on view from April 24 through October 17, will feature about 200 objects selected from the thousands of drinking vessels in the Museum's permanent collection.

The exhibition will explore the origin, history, and various customs of drinking wine, tea, coffee, chocolate, and other beverages. Because most of the glasses to be displayed were made in Europe or the United States, the show will center on beverages that are, or once were, popular in Europe and America.

Glass has long been associated with the storing, serving, and consuming of cold beverages. Glass can be colorless, which permits one to see the color and level of the

drink. In addition, most glass is chemically stable, so it imparts no impurities or flavor to the contents. This versatile material can be handmade or mass-produced, costly or inexpensive, ornate or simple, and fragile or sturdy.

Some of the objects in the exhibition were part of the incomparable collection of 2,400 glass drinking vessels assembled by the late Jerome Strauss. Following his death in 1979, the remainder of the collection came to Corning as the bequest of Mr. Strauss and the gift of The Ruth Bryan Strauss Memorial Foundation.

The glasses to be displayed in the 1993 exhibition range from a first-century A.D. Roman ewer to two sculptural goblets created by the American glass artist Susan Plum in 1989. Other featured objects are an Islamic drinking horn, Venetian goblets dating from about 1600, a German enameled

Humpen made in 1650, and lemonade glasses produced in the United States in the 1880s.

People have been fermenting fruits, grains, and vegetables to produce beverages for at least 5,000 years. Using some of the glasses that will be shown in the exhibition, the Romans drank wine pressed from Mediterranean grapes.

Cider and perry (made from apples and pears) and beer and ale (made from hops and barley) were popular in England. Beer was also the standard drink in northern Germany and Scandinavia.

Large and sturdy beer glasses were designed for use by enthusiastic drinkers who might be inclined to consume more because beer usually contains less alcohol than wine. Wineglasses in Italy and France were small

(continued page 4)

President's Letter

Recently one of our chapters wrote me for my views on how they might revitalize their organization and increase their membership. Never having been to any of their meetings, and not having an appreciation of the "glass culture" in their region, I set about collecting what I hoped were some positive thoughts on this vital issue. I hoped my response would be constructive, one that might offer a few untried ideas and some possible solutions. The following are the fruits of that effort, augmented by further mental stewing on the subject in preparation of this letter.

Recruit existing NEAGC members who do not belong to the chapter. Many NEAGC members reside in the chapter's area but do not belong to the local chapter. In this regard our membership chairman can supply a list of members who may reside within a reasonable distance of the chapter; names and addresses can be compiled by state or zip code. Concerning unlisted members, it has been our policy to respect their privacy; however, these members can be reached by the membership chairman and advised that a chapter close to them desires new members.

Follow-through would be up to the unlisted member.

Become an "open" club. In some chapters, members gather in each other's homes and, understandably, their number must be tailored to living room settings. On the other hand, if an open and affordable meeting place can be found, such a locale is conducive toward bringing in new members. Public libraries, churches, temples, etc., may provide a meeting place for community use and often without charge (in the case of the latter, an annual donation would be appropriate). When seeking such accommodation, it would be well to mention that the requester is an educational non-profit group. In an open club, members are encouraged to bring non-member guests as often as they like. Attention should be directed to membership materials on prominent display. In a public setting, such as in a library, a posted "all welcome" invitation may be considered.

Publicity. This is tricky, and can be a needlessly expensive way to bring in new members; not recommended is just placing an ad in the newspaper. However, some newspapers feature a no-cost community events page where your glass club meetings

or other events may be listed. (Don't forget to mention that the NEAGC is a non-profit organization). Also, be sure to list the name of your club, NEAGC affiliation, topic, time and place and that non-members are welcome. Omit personal names, home addresses and telephone numbers; that information can be exchanged in person and at your own discretion. If there is to be paid advertising, the antique and collector publications are recommended. Other forms of advertising may include a community bulletin board e.g., in a library; not recommended are those in stores or shopping malls. Free publicity for events can also be gained via broadcast community bulletin boards, e.g., on cable TV, public radio or TV programming. Computer bulletin boards are chancey unless you want to attract someone in Brazil.

Printed matter. Brochures describing the club help. Some chapters have their own pamphlet or descriptive literature; a chapter newsletter may do. Examples may be obtained by writing the Chapter Coordinator or President. NEAGC brochures can and

(continued page 4)

Marriage Commemoration Cup

A New England Glass Company two-handled cup has been given to The Toledo Museum of Art by Mr. and Mrs. Richard Dale Barker in memory of Mr. Barker's great-grandparents, Elizabeth and George I. Dale.

George I. Dale was a glassblower and later the gaffer of a shop, that is, the leader of a team of glass blowers, at the New England factory in East Cambridge, Massachusetts. This marriage commemoration cup was presented to Elizabeth Harrington and George Dale by the groom's fellow employees. Over ten inches high, the two-handled cup of thick colorless glass is engraved on one side with the initials of the couple, "GED" and on the other, "Married 8 Nov., 1883." Within the hollow knopped stem are two English coins, one dated 1817 and the other 1818.

Founded in 1818, the New England Glass Company was known for making some of

the finest lead glass tableware in America. In the 1830s, pressed glass became an important part of the firm's production, but free-blown tablewares and accessories with cut and engraved decoration were its luxury line. This acquisition has particular significance for the Museum, as Edward Drummond Libbey, the Museum's founder, brought the New England Glass Company to Toledo in 1888, marking the beginning of the city's predominant industry for many decades.

Installed on the second floor of the Museum's Art in Glass Gallery, the Dale two-handled cup joins other New England Company objects, as well as the most extensive collection of glass by the New England Glass Company's successor, the Libbey Glass Company. The Museum is thus the outstanding repository for glass representing the continuous history of this important American glass factory.



Made by the New England Glass Company of East Cambridge, Massachusetts, in 1833.

Small Glass Sculpture at Wheaton

If you believe good things come in small packages, visit the Museum of American Glass at Wheaton Village to see the 1993 major exhibit, "Maximizing the Minimum: Small Glass Sculpture." The exhibit focuses on sculpture under eight inches in size and includes more than 25 nationally and internationally-known contemporary artists work. Presently, the exhibit is on display for viewing and will run through October 24, 1993.

Among these nationally and internationally-known artists who will be participating in this year's exhibit are: Paul Stankard of Mantua, NJ; Dan Dailey of Kensington, NH; William Morris of Arlington, WA; Ruth Brockman of Portland, OR; and Richard Marquis of Freeland, WA.

Paul Stankard first received training as a scientific lampworker at Salem Community College and began making paperweights in 1969. Today, he is best known for his intricate and extremely realistic floral arrangements. Stankard's work can be seen in institutions such as the Metropolitan Museum of Art, the Smithsonian Institute, and the Musée des Arts Décoratifs, Palais du Louvre, Paris. An example of his latest creation, a triptych called "Nature's Continuum," will be included in the Museum's exhibit. The sculpture features a delicate mixed bouquet of lampworked flowers and miniature honey bees.

Dan Dailey, who founded the glass program at the Massachusetts College of Art, has also taught at the Rhode Island School of Design and the Pilchuk School. Best known for his unique wall hangings and vivid vessel forms, he will be loaning three small multicolored vessels to the Museum for the exhibit. Dailey's work is part of the

permanent collections of many institutions including the Metropolitan Museum of Art, The Corning Museum of Glass and the National Museum of Modern Art in New York.

William Morris' fascination with primitive cultures has dominated his work ever since it was first exhibited in Seattle in 1981. His visits to archaeological sites throughout the United States and Europe have resulted in unusual sculptures such as his petroglyph series and stark skeletal forms. Morris' sculpture is on exhibit in institutions throughout the world such as the Royal College of Art in London, the Shimonoseki Museum in Japan and the Museum der Kunstgewerbe in Berlin. For the exhibit, he has loaned from his latest series a "Suspended Artifact" which consists of a red blown vessel with a fractured surface hanging from a steel stand, containing ebony "bones."

Ruth Brockman's interest in glassmaking stems from the late 1970's, when she began working with stained and leaded glass. She later studied glass fusing, kiln casting and sand casting at the Pilchuk School and Camp Colton. In 1988 she received a Fellowship to Wheaton Village's Creative Glass Center of America. Her sculpture is part of the permanent collection at The Corning Museum of Glass and is regularly exhibited at galleries throughout the United States. Brockman's work ranges in scale from a large (26 foot) mural recently completed on commission for the city of Portland to smaller series represented by the tiny, whimsical "Family" which will be part of the upcoming exhibit in the Museum of American Glass.

Richard Marquis is one of the contemporary masters of "murrini," a unique use of glass cane descended from the millefiori process. This ancient glassmaking technique, rediscovered by Venetian glassblowers in the 15th century, involves placing slices of cane in a mold in a closely arranged pattern and

then fusing the pieces into a design. Marquis' work is on exhibit in institutions the world over including The Corning Museum of Glass, the Queen Victoria Art Museum in London and the Museum für Kunsthandwerk in Frankfurt. He has used his bold designs on teapots and vases and other sculptural forms. For the upcoming exhibit, he will be loaning "Marquiscarpa #11," a dramatic checkered piece incorporating colorful murrini.

The exhibit will also feature the work of Mark Abildgaard, Hank Murta Adams, Doug Anderson, Michael Aschenbrenner, Christine Barney, Emily Brock, Sydney Cash, and Will Dexter. Others who will be included in the exhibit are Robin Grebe, Kent Ipsen, Jon Kuhn, Jay Musler, Thomas Patti, Mark Peiser, Seth Randal, Christopher Ries, Richard Ritter, Amy Roberts-Chamberlain, David Schwarz, Josh Simpson, Steven I. Weinberg, Jon Wolfe and Barry Sautner.

NEAGC National Glass Seminar April 29-May 1

As our 1993 Toronto seminar plans fall in place, registrants are reminded to bring proof of US citizenship, i.e., voter registration or a passport. Also remember to bring a copy of any prescription which you will be carrying with you.

With dazzling beauty all around us, fantastic collections to view, old and new friends beside us, AND outstanding lectures, NEAGC's sixtieth birthday celebration will far surpass any other! If you have been "on the fence," there is still time to register. Call Treasurer Betty Iber at (708) 442-1624. Remember... the memories are forever!

Glass Calendar

(Confirmation of dates and schedules advised)

Thru May 30, 1993

Exhibition: Twenty works by contemporary glass artisan, Dale Chihuly. Gallery 10, Toledo Museum of Art. (Free) Tel. for info: (419) 255-8000.

Present thru April 30, 1993

Exhibit: "The Colorful Clevengers—An exhibit of South Jersey glass from the collection of Thomas Haunton. Info: Joanne Bradley, Curator (609) 845-7881; Gloucester County Historical Society Museum, 58 N. Broad St., Woodbury, NJ 08096.

Present-May 2, 1993

Exhibit: "Art Glass: The Wilbur Myers Collection"—Gallery 7. This collection includes many superb examples of late 19th & 20th century art glass. Huntington Museum of Art, 2033 McCoy Rd., Huntington WV 25701. Tel. (304) 529-2701.

Present-October 17, 1993

Exhibit: "Liquid Refreshments: 2,000 Years of Drinks and Drinking Glasses"—The Corning Museum of Glass, Corning, NY. Info: (607) 937-5371, or write the museum at: One Museum Way, Corning, NY 14830-2253.

Present-October 24, 1993

Exhibit: "Maximizing the Minimum": Twenty-five small glass sculpture under 8" by nationally and internationally-known contemporary glass artisans. Museum of American Glass, Wheaton Village, Millville, NJ 08332. Admission fee. Tel. (609) 825-6800.

April 24 & 25, 1993

WESTCHESTER GLASS SHOW & SALE, Greenwich Civic Center, Old Greenwich, CT. Sat., 10-5 and Sun., 12-5. Sponsored by the WESTCHESTER GLASS CLUB, a chapter of NEAGC. Info: Molly & Duff Allen, Tel. (508) 540-5339.

April 29-May 1, 1993

NEAGC GLASS SEMINAR—Toronto, Canada, Canada International Hotel. For reservations, call Betty Iber at (708) 442-1624.

May 16-June 26, 1993

Exhibit: "West Virginia Glass"—Gallery 7. Huntington Museum of Art, 2033 McCoy

Rd., Huntington, WV 25701. Tel. (304) 529-2701 for info. Includes bottles, window glass, blown, pressed, plain and "fancy" glass types. A symposium will accompany this exhibit in mid-October, 1993.

June 12 & 13, 1993

Exposition and sale of contemporary glass by twenty prominent galleries. Co-sponsored by The Corning Museum of Glass and the Art Alliance for Contemporary Glass, and hosted by Wheaton Village. "Glass Weekend '93: Refining the Vision," will feature glassblowing, demonstrations by noted glass artisans, lectures and workshops. Telephone (609) 825-6800. Call or write for information: Wheaton Village, Wade Blvd., Millville, NJ 08332.

June 19 & 20, 1993

Fourth Annual Antique Show & Sale. Sponsored by the Pittsburgh NEAGC Chapter. Fine glass, furniture, and accessories. Andrew Mellon Hall, Chatham College, Pittsburgh, PA. Sat. 10-7 and Sun. 12-4. Info: Mark Joensen, Tel. (412) 421-0391. To benefit The Historical Society of Western Pennsylvania and the Pittsburgh NEAGC Chapter.

June 26, 1993

Lecture: "The Cutting of Glass in New England" by Kenneth M. Wilson. Exhibit: "The Decorative Cutting of Glass," selections drawn from four centuries. Jones Museum of Glass & Ceramics, Douglas Hill, ME. Reservations for lectures necessary. Tel. (207) 787-3370.

June 27, 1993

Lecture: "The Cutter and His Wheel." Noted Austrian glass cutter, Pepi Herman, now working in the Laconia, NH, area. Jones Museum of Glass and Ceramics, Douglas Hill, ME. Lecture by reservation only. Tel. (207) 787-3370.

July 4-October 31, 1993

Exhibit: "That Wonderful Riverboat Glass"—Gallery 3; the finest private collection of pillar-mold blown glass, owned by Lyn and Fordon Layton of Paris, Kentucky. Huntington Museum of Art. Tel. (304) 529-2701. Huntington, WV, at 2033 McCoy Rd.

August 13, 1993-January 9, 1994

Exhibit: "Brilliance in Glass: The Lost Wax Glass Sculpture of Frederick Carder." The Rockwell Museum, 111 Cedar St., Corning, NY 14830. Info: Tel. (607) 937-5386. Many pieces from private collections.

August 27 & 28, 1993

Antique Glass Show & Sale. Sponsored by the Sandwich Glass Museum. Cape Codder Hotel, Hyannis (Cape Cod), MA. (This is the same hotel as last year, new name). Mid-Cape Highway, Exit 6, Route 132. Sat. & Sun., 10-5 both days. Glass of many types. Tel. (508) 888-0251.

September 12-November 14, 1993

Exhibition: Toledo Museum of Art—"Studio Craft and the Saxe Collection." For info: Tel. (419) 255-8000; 123 contemporary objects of glass, clay, fiber, metal and wood.

September 17, 1993

Symposium on Steuben Glass. Advance registration necessary. History, identification and aesthetics of Steuben glass. The Rockwell Museum, 111 Cedar St., Corning, NY 14830, Tel. (607) 937-5386.

September 18, 1993

Lecture: George O. Bird Memorial Lecture: "The Cutting on Early Glasses—Egyptian to the Rise of Byzantium" by David Whitehouse, Director, The Corning Museum of Glass. Lectures by reservation only. Jones Museum of Glass & Ceramics, Douglas Hill, ME. Tel. (207) 787-3370.

October 14, 15 & 16, 1993

Glass Seminar: 33rd Annual Corning Museum of Glass. To be put on mailing list for brochure, call (607) 437-5371; "2,000 Years of Drinks & Drinking Glasses" exhibition.

November 6 & 7, 1993

Glass Show & Sale: Montgomery County Antique Glass Show & Sale sponsored by the Christian Dorflinger Glass Study Group; a chapter of NEAGC in Silver Spring. Armory Place, corner Wayne Ave. & Fenton St., Silver Spring, MD. For info. Tel. (301) 933-2339, Mary Rutley, or (301) 589-1806, Peg Hall, co-managers.

Smithsonian Exhibit Extended

We would like NEAGC members to have the latest news regarding the special pressed glass exhibit here at the National Museum of American History. Recently, as curator of the exhibit, we received word that "American Pressed Glass Tablewares, 1875-1900: Varying Perspectives" has been "extended indefinitely."

"American Pressed Glass," rather than

closing as originally scheduled, had been extended twice. There was little advance notification. Now, this popular glass exhibit will remain open until further notice. In this instance the ongoing budget cuts have worked to our advantage; delays and/or cancellations of other forthcoming exhibitions have altered commitments for the display area housing the glass exhibit.

While we cannot predict how long "indefinitely" means, there is a good chance that the exhibit will be open at least for the next few months. If anyone missed seeing "American Pressed Glass" first time around or would like to see it again, please do take advantage of this unanticipated opportunity.

—Sincerely, Sheila Machlis Alexander
Collections Manager,
Division of Ceramics & Glass

PRESIDENT'S LETTER, *continued*

should be used in support of chapter membership drives; packages are immediately available for your use.

Education. Holding glass classes which are open to acquaintances and the public will attract persons who have acquired glass from a variety of sources, e.g., family, auctions, flea markets, etc. In many cases they are curious about their collections; what kind of glass is it, where was it made... is it worth anything. Students should be invited to bring glass to the classes for identification. You won't substantially alter your income bracket by conducting glass classes, but it can be fun to share your knowledge, pick up some along the way and, perhaps, pick up some new members for your chapter in the process. Again, printed NEAGC and chapter information should be available; the "soft sell" approach is best. Jessie Moser Ward has been hosting glass classes for several years with many of her students eventually becoming members of the NEAGC and its chapter, The Washington Metropolitan Glass Club, which she founded.

Visitors. NEAGC members on the road should be welcome at local chapter meetings as they would also add diversity to the gathering. Chapters are encouraged to advertise their schedules, topics, and meeting places in *Glass Shards*.

Events. Chapter organized and advertised glass events will attract the serious and curious alike, both desirable sources of membership. Events may be simple day trips to public collections or commercial glass galleries (the latter would happily oblige). Not to be overlooked are small local glass studios, or the larger factories—check the yellow pages for the latter. Any glass fabrication enterprise will be an educational experience, from bottles, dinnerware, to art glass. Most factories will accommodate tours as our glass seminars have shown.

I feel I have just scratched the tip of the iceberg. How many more chapter-enriching ideas can our readers come up with? Please let us know. Incidentally, the chapter seeking help recently wrote that things are beginning to look up for their group.

—Francis Allen

Just a note . . .

Thank you for the response after the winter issue of *Glass Shards*! I really appreciate the opportunity to let all of my readers know what's happening in the glass world. One glance at Glass Calendar and your summer will be busy, busy! If you haven't attended one of the three all-glass shows listed, Westchester, Sandwich or the Montgomery County show, you will be astounded at the beauty and outstanding offerings at each! Have a great summer and remember our deadlines of Nov. 1 and Mar. 1. Keep me posted and I'll keep 1600 glass enthusiasts informed! —Sylvia

DRINKING GLASSES, *continued*

and delicate, and made for refined drinking customs.

In the 16th and 17th centuries, chocolate, tea, and coffee were introduced to Europe from Central America, China, and Arabia, respectively. These beverages, so common today, were rare, exotic, and expensive when they were first imported. Wealthy households kept coffee and tea under lock and key to prevent them from being pilfered by servants, and the porcelain and glass cups in which they were served were tiny and expensive as well.

The advent of the glass pressing machine in the 1820s afforded middle-class families the luxury of setting a tea or dinner table with a service of matching glasses, and this practice remained popular for formal dining in Europe and the United States well into the 20th century.

The strength of the temperance movement in the 19th century gave rise to a host of new glasses for non-alcoholic entertaining, and great quantities of lemonade and soda glasses were made. Twentieth-century architects and industrial designers turned their attention to tableware created especially for the increasingly popular mixed drinks known as "cocktails."

As visitors walk through the exhibition,

they will discover fascinating facts about their favorite drinks and drinking glasses. They will also be able to imagine themselves in any number of settings where drinks have been served throughout history—from quaffing wine while reclining on a couch at a Roman banquet to sipping lemonade on the terrace of an elegant 19th-century mansion.

A booklet containing 12 ready-to-mail color postcards of objects in the exhibition will be available. The booklet will include a six-page essay on the history of beverages.

"Glasses for Drinking," a volume which presents a light-hearted survey of the history of drinks and drinking glasses, will be published later in 1993. The author is Rudy Eswarin, a design consultant from Toronto, and a Fellow of The Corning Museum of Glass.

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

—Clare M. Bavis

Thanks

I would like to thank members who requested and distributed NEAGC brochures. It has helped to bring in new members. Please write me if you would like to distribute brochures in your area. Nancy Sheriff, Box 8489, Silver Spring, MD 20907.



The National Early
American Glass Club
Box 8489
Silver Spring, MD 20907



NON-PROFIT
ORGANIZATION
U.S. POSTAGE PAID
Permit No. 1773
Silver Spring, MD