



# Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

[www.glassclub.org](http://www.glassclub.org)

Founded 1933

A Non-Profit Organization

Spring 2014

## The Corning Museum of Glass to Showcase Lalique Glass

The Corning Museum of Glass, which holds the largest collection of René Lalique materials at a public institution, will present a new exhibition dedicated to the French artist and designer. “René Lalique: Enchanted by Glass” will trace Lalique’s storied career, from high-society jeweler to global entrepreneur. Opening May 17, 2014, the exhibition will also provide new insights into Lalique’s working methods by bringing together nearly 200 pieces of unique jewelry, glass objects, rare production molds, and design drawings, dating from about 1893 to the artist’s death in 1945.

Lalique (1860–1945) was a successful jeweler who cemented his reputation for innovative design at the 1900 Paris Exposition, where he won top honors. Following the exposition, he turned from jewelry design to focus exclusively on the creation of luxury glass products. Lalique elevated pressed and molded glassware to a fine art form through his unique designs and creative mass-production techniques. His aesthetic choices informed the styles of Art Nouveau and Art Deco in France, and the objects he created have become icons of these eras.

The Museum’s collection of Lalique materials is unrivaled. In 2011, collectors Stanford and Elaine Steppa donated nearly 400 objects to the Museum, encompassing many of Lalique’s best-known works in glass. These include perfume bottles, mold-blown and

pressed-glass vases, ashtrays, boxes, clocks, car mascots, lamps, statuettes, inkwells, blotters, and tableware. The gift brought Corning’s collection to more than 600 objects, which span Lalique’s career. The Rakow Research Library holds over 2,000 documents relating to his glass production.

“The exhibition is an outgrowth of Stanford and Elaine Steppa’s remarkable gift,” said Karol Wight, executive director of The Corning Museum of Glass. “The Steppa Collection makes possible the Museum’s ability to tell Lalique’s life story from start to finish. CMOG’s collection is unparalleled both in its depth and breadth of Lalique materials. Nowhere else in the world are visitors able to learn so comprehensively about this renowned master glassmaker.”



*Bouchon mûres (Berry stopper).* The Corning Museum of Glass (2011.3.250, gift of Elaine and Stanford Steppa).

“René Lalique is a pivotal figure in the history of late 19th- and early-20th-century glass,” said Kelley Elliott, exhibition curator and curatorial assistant of modern glass at the Museum. “Lalique designed decorative glass for every part of the home, he was seminal in the early success of the French perfume industry, he introduced decorative glass into architecture, luxury trains and cruise ships, and he established a legacy of excellence and innovation in luxury glass production.”

First in jewelry design and then in glass manufacturing, Lalique pushed the boundaries to create unique and never-before-seen objects. In doing so, he often pioneered new techniques and processes for integrating, handling, and/or shaping glass. The exhibition will examine key innovations in Lalique’s career through the display of molds, design drawings, and finished pieces.

In 1891, Lalique invented a type of *pâte de verre*, a process that produces unique glass pieces like the distinctive *Pendant with Bishop Birds*. The patented method uses glass paste, which is fused and annealed in a single-use, metal mold, removed with acid, and then finished by hand.

In 1909, Lalique received a patent for a new way to mold glass bottles, decanters, and vases. The new technique would prove most useful to the perfume industry. Lalique partnered with famed parfumeurs like Coty, Worth, D’Orsay, Roger & Gallet, and



**Clock, *Le Jour et La Nuit*. The Corning Museum of Glass (2011.3.276, gift of Elaine and Stanford Steppa).**

Lucien Lelong to create iconic bottles for individual fragrances.

In 1915, Lalique received a patent for a *cire perdue* (lost wax) technique for casting glass, a molding process that he initially used to shape metal for his jewelry. While each *cire perdue* product was unique, Lalique produced wax models en masse that allowed for limited-edition runs. The exhibition will display vases made by this method, as well as two related molds for unrealized pieces.

In 1921, Lalique opened a new glass factory, in the historic glassmaking town of Wingen-sur-Moder. The

factory began using a more efficient manufacturing method known as glass-pressing. Here, Lalique produced radiator caps for automobile enthusiasts as well as ashtrays marketed to the new women of the 1920s who had adopted smoking.

Complementing Corning's collection of Lalique objects, 14 unique pieces of jewelry, decorative objects, and designs by Lalique are being loaned by the Musée des Arts Décoratifs in Paris; the Calouste Gulbenkian Museum in Lisbon; The Walters Art Museum in Baltimore; the Virginia Museum of Fine Arts in Richmond; the National Museum of American History, Smithsonian Institution in Washington, DC; and the Chazen Museum of Art in Madison, WI.

A fully illustrated book, published by the Museum in association with Yale University Press, accompanies the exhibition. Elliott, along with the Museum's curator of modern glass Tina Oldknow, and Elizabeth Everton, visiting faculty in the department of history, Concordia University, St. Paul, contributed essays that examine Lalique's life and career and the history of the Lalique collection at the Museum, respectively. The book features hundreds of color photographs of

individual pieces of glass and original wax and plaster models selected from the Corning Museum's extensive collection.

The Corning Museum of Glass  
One Museum Way  
Corning, NY  
[www.cmog.org](http://www.cmog.org)



***Grande ovale tête penchée* (Large oval, inclined head). The Corning Museum of Glass (2011.3.201, gift of Elaine and Stanford Steppa).**

## President's Letter

Dear Friends,

I'm looking forward to seeing you in Florida for our Seminar in May. We will have several excellent lectures and there are a number of museums in the area, including the ones we are seeing and others as well. So it will be possible to see a lot if you want to stay a few extra days. It will be a great Mother's Day weekend, I promise!

The first day will be devoted to contemporary glass, including a visit to the Dale Chihuly Museum. We are also going to see the Salvador Dali museum which is near by. The St. Petersburg

Museum is across the street and you can see that as well.

The second day will include lectures by Gay Taylor, Mary Mills and Ian Simmonds, all on new research they have done, and will include the Annual Meeting and free time for you to explore. The Art Museum of Orlando is only a mile from our hotel and there are other neat places as well. The final day will be focused on Louis Comfort Tiffany's glass, and we will be at the Morse Museum in Winter Park for most of the day, including lectures by Paul Doros, Jennifer Thalheimer and

Lindsay Parrot. I expect that it will be an excellent Seminar, and as you can see it covers both early and later glass. I will hope to see a good many of you there.

We're also thinking of sponsoring another trip to Europe, since the French one was quite successful I have in mind the Czech Republic and Austria, ending in Vienna, with a special focus on Lobmeyr glass. Let me know if you have any other suggestions.

— Jane Shadel Spillman  
President

# Glass Calendar

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

## May 14–June 19

### CANBERRA GLASSWORKS

11 Wentworth Ave.  
Kingston ACT 2604  
Australia

[www.canberraglassworks.com](http://www.canberraglassworks.com)

*Nick Mount—The Fabric of Work*

A leading figure in the Australian glass scene, Nick Mount was honored in 2012 by Object: Australia Centre for Design as the subject of a “Living Treasure: Masters of Australian Craft” survey exhibition. This exhibition features a new series of sculptural assemblages that range in scale and character and combine a respect for traditional Venetian glassmaking techniques with a wry Australian wit.

\* \* \* \*

## May 27–August 31

### THE NATIONAL LIBERTY MUSEUM

321 Chestnut Street  
Philadelphia, PA 19106  
215-925-2800

[www.libertymuseum.org](http://www.libertymuseum.org)

*G321 Glass Exhibit: Create + Collect = Connect*

“Create + Collect = Connect” explores the relationship between glass artists and collectors, and to that end, features one or two favorite pieces from each of the collections of nine regional collectors alongside a current piece by each selected artist.

The purpose of this glass exhibit is manifold. The installation of the dual artist pieces and signage of the show itself, an event that convenes a panel of collectors and artists, plus a printed catalog, will provoke a dialogue between the creators and collectors of glass art.

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## July 30–August 3, 2014

### THE AMERICAN CUT GLASS ASSOCIATION

*Annual Convention, 2014*

The Ritz Carlton Hotel  
921 Canal Street  
New Orleans, LA 70112  
504-524-1331

[www.cutglass.org](http://www.cutglass.org)

The ACGA 2014 Convention gives members an opportunity to explore all aspects of the design, cutting, and collecting of American Brilliant Cut Glass through lectures, exhibits, and a major dealer show.



Please plan to join the ACGA in the historic French Quarter for fellowship, world-renowned restaurants, museums, MS Rau Antiques, as well as many antique shops and other attractions. It will also offer the opportunity to celebrate the 25th anniversary of our 1989 New Orleans Convention!

If one takes advantage of the early ACGA rates, a tour bus will be available the morning of Tuesday, July 29 to take members and their guests to view a special collection of American Brilliant Glass adorned with silver at LASM in Baton Rouge. This viewing will be followed by a tour and late lunch at an antebellum plantation on The historic Louisiana River Road that winds along the Mississippi.

For a complete schedule, visit the ACGA Web site.

\* \* \* \*

## Through August 24, 2014

### BERGSTROM-MAHLER MUSEUM OF GLASS

165 N. Park Ave  
Neenah, WI 54956  
(920) 751-4658

[www.bergstrom-mahlermuseum.com](http://www.bergstrom-mahlermuseum.com)

*Retrospective*

In 1974, two recent graduates from the University of Wisconsin and one from San Jose State University set up a glass factory in the backyard of a ramshackle house in Portland, Oregon. The Bullseye Glass Company was founded with collaboration and experimentation at its core. Forty years later this legacy is seen in the work of artists who have worked with Bullseye to develop new materials and techniques.

An exhibition includes works by Klaus Moje, Catherine Newell, Jessica Loughlin, Silvia Levenson, Richard Whiteley, Narcissus Quagliata, Rafael Cauduro, Stacy Lynn Smith, April Surgent, and Tanja Pak.



Silvia Levenson, *Strange Girl*.

## Glass Calendar (cont.)

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**Through January 4, 2015**

WHEATONARTS

1501 Glasstown Rd

Millville, NJ 08332

800-998-4552

[www.wheatonarts.org](http://www.wheatonarts.org)

*Durand: Made in New Jersey*

Only in operation from 1924 through 1931, the “fancy shop” at the Vineland Flint Glass Works in Vineland, NJ made an impact on the American glass world with their Durand Art

Glass line. Drawing from the same decorative Art Nouveau trends as Tiffany and Quezal, Durand Art Glass had its own style, earning them a gold medal at the Sesquicentennial International Exhibition in 1926.

To celebrate the creativity and craftsmanship of this home grown company during New Jersey’s 350th anniversary, WheatonArts and Cultural Center is exhibiting over 50 pieces of Durand Art Glass in “Durand: Made In New Jersey,” in the Museum of American Glass.



**King Tut stick vase in gold over opal, with green coil decoration. Durand Art Glass, 1924–1931,**

### “Breaking Through: Moving 4Ward”

Four emerging artists break down boundaries and ascend the glass ladder in Pittsburgh Glass Center’s newest exhibition “Breaking Through: Moving 4ward” on view in the Hodge Gallery May 2–July 20, 2014. Lisa Demagall, Laura Beth Konopinski, Anna Mla-sowsky, and Nadine Saylor each spent one month in residence at Pittsburgh Glass Center (PGC) experimenting with new ideas and techniques and creating new work for the exhibition. The public is invited to see the new exhibition and meet the artists at the opening reception on Friday, May 2 from 6 to 9 p.m.

Although each has a distinct style and technique, the one thing that binds them is clarity in their work and a richness of content. The work tells stories and encourages the viewer to contemplate issues and ideas by using mainly clear glass that has been sculpted with a variety of techniques. Each artist will show preexisting work and new work made at PGC.

For example Nadine Saylor of Hershey, PA, explores the dichotomy of fantasy and reality in one previously created work called “The Illusion of Ordinary Life.” It recreates a version of a vintage motion lamp from the 30s

and 40s. Imagery of a beggar woman on the streets in Venice is superimposed with images of carousel horses.

Saylor explains, “The lantern rotates in two opposing directions serving as a metaphor for the paths we take to negotiate our world, real, fantastic or both. The piece casts images on the wall reminiscent of shadow puppets, appealing to the child in us all. At the same time, however, the piece speaks to the adult viewer allowing them to make their mark on the wall as they walk around the work.”

Lisa Demagall is a glass and installation artist from Ohio who works with both sculptural frameworking and kiln cast glass techniques. During her residency, she created frameworked glass objects, vignettes and scenes through the lens of a 1:12 scale dollhouse that focuses on the imagery of the home as an object susceptible to decay. Traditionally, the dollhouse is a model of an idealized home and its inhabitants. In her work, Demagall explores abandoned spaces and the artifacts that remain within.



**Works by the four artists represented in the exhibition  
“Breaking Through: Moving 4Ward.”**

Anna Mlasowsky of Germany is an artist working in fused glass and other medias. Her work focuses on devitrification, generally thought of as the negative result that occurs when fused glass is exposed to extensive heat where the surface begins to crystallize and turn into silica. Mlasowsky takes the negative and turns it into a positive. She integrates devitrification as the central aesthetic aspect of her work.

“I am most interested in using the undervalued properties of glass, which can be transformed in desirable secret aspects that show the material from a different, unexpected perspective. In a conceptual sense, I hope to address the issue of how we tend to ignore unwanted or unpleasant aspects of our lives, but how they can, resolved in some form help us to be transformed into something pleasant and enjoyable,” said Mlasowsky.

Laura Beth Konopinski, who resides in Missouri, has kept her material concentration primarily with glass, although uses other mediums including photography and metal. Arising from her passion and labors with environmental conservation, Konopinski repurposes used materials and integrates carefully preserved organic compounds into sculpted layers of glass vessels. She uses transparent glass as a lens for distortion to emphasize the ambiguous nature of human belief in reality.

In 2013, Pittsburgh Glass Center hosted five artists in residence. In 2014, PGC plans to triple that number supporting 15 artists in residence including a mix of glass artists and non-glass artists from within and outside of Pittsburgh.

“Being able to work any of the 24 hours in a day, on my own ideas, as

a resident artist at Pittsburgh Glass Center allowed me to rearrange my priorities and simply begin to create. Having access to pertinent studio equipment gave me the chance to explore and work through several of my pending experimental designs. This was a great opportunity to challenge my practices and to develop a better understanding of material construction,” said Konopinski.

Pittsburgh Glass Center  
5472 Penn Ave.

Pittsburgh, PA 15206  
412-365-2145

[www.pittsburghglasscenter.org](http://www.pittsburghglasscenter.org)

## Explore the History of Glassmaking in Southern New Jersey at WheatonArts

*NJ350: Through the Lens of Glass* will explore the relationship between glass and South Jersey from the Colonial Era to the present day. The exhibit will feature the renowned collection and archives of the Museum of American Glass, oral histories of local glassmakers, and examples of current glass craft and artistry of artists currently working in the region in order to show the continuity and change in the South Jersey glass tradition.

Drawing connections between the past and present, the visitors can explore why glassmaking started and remains in South Jersey—from the natural resources to the influence of immigration patterns—from how glass made in New Jersey reflects important historical events to the influence of business practices on the glass makers’ lives. The exhibit will also explore how glass making in

South Jersey evolved, is remembered and interpreted. Featuring production ware, craft, and art made from glass in New Jersey, visitors will see how knowledge and hand-skills have been passed down to today’s glassmakers. From making reproductions and replicas to the innovative use of traditional



techniques, the South Jersey glass tradition lives on. *NJ350: Through the Lens of Glass* tells the story of the special role WheatonArts plays in preserving the traditional knowledge, values, and skills of the South Jersey glassmaking tradition, while offering opportunities for contemporary artists to add new meaning and individual artistic vision to the continuation of glassmaking in Southern New Jersey.

In conjunction, the exhibit will also feature “Object Conversations,” a participatory component that engages visitors with the process of history by asking them to share their connections with South Jersey glass.

WheatonArts  
1501 Glasstown Rd.  
Millville, NJ 08332  
800-998-4552

[www.wheatonarts.org](http://www.wheatonarts.org)

## Museum of Glass Highlights Collection of Crystal Perfume Bottles and Bedroom Accessories from Bohemia

Museum of Glass presents “Bohemian Boudoir,” highlighting over 40 glass crystal perfume bottles and bedroom accessories, hand-crafted in the Bohemia region of Czechoslovakia (now the Czech Republic) in the 1920s and 1930s.

Czechoslovakia, considered to be one of the most important historic centers of glass production, was the home of over 600 companies creating glass items for the boudoir. Objects in the exhibition exemplify the creativity and technical prowess of Czech craftsmen which was shattered during World War II and the related political and social upheaval in Czech society.

Often referred to as trinket or vanity sets, these detailed cut glass creations included items such as candle sticks, powder boxes, perfume bottles, atomizers, ring trays, soap dishes and covered jars. Czech perfume bottles were

particularly popular in the United States during the Great Depression, as affordable symbols of femininity, style and status.

“These relics from a glamorous era are an amazing reminder of the dramatic effects of geo-political changes,” notes Katie Phelps, curatorial assistant at Museum of Glass and curator of Bohemian Boudoir. “With the recent fascination with 1920s popular culture such as the new version of “The Great Gatsby” and BBC’s “Downton Abbey,” these exquisite pieces serve as reminder of the quality of goods that rarely exists with today’s disposable consumer products.”

Museum of Glass  
1801 Dock St.  
Tacoma, WA 98402  
[www.museumofglass.org](http://www.museumofglass.org)



Cherubs atomizer, designed by Henry Schlevogt (German, 1904–1984), 1934 (from the Ladd and Lydia Straka Loss Memorial Collection).

NEXT ISSUE?  
DEADLINE  
JUNE 1, 2014

visit NAGC web page:  
[www.glassclub.org](http://www.glassclub.org)

**ATTENTION READERS!**  
The next deadline for the *Glass Shards* will be  
June 1, 2014. Submit by mail to:  
Alice Saville, Editor, *Glass Shards*  
30 Honey Suckle Rd., Lake Forest, IL 60045  
or reach us by e-mail at: [planetalice@planetalice.com](mailto:planetalice@planetalice.com)

