

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Spring 2016

Jane Shadel Spillman Steps Down as *Bulletin* Editor

After 15 years, Jane Shadel Spillman is retiring from her position of Editor of *The Glass Club Bulletin*. The first issue she edited was Winter 1999–2000. Under Jane's direction, our publication has set a standard for quality and informative articles on glass. She wrote her first article for the *Bulletin* in the March/June 1970, no. 93/94, issue based on her lecture "Glass Lighting Devices in American Homes."

Jane earned her B.A. at Vassar College and joined The Corning Museum of Glass as Research Assistant after receiving a degree from the Coopers-town Graduate Program in Museum



Jane Shadel Spillman, 1970.

Training in 1965. By 1971, she held the position of Assistant Curator under her mentor, Kenneth M. Wilson. Jane lived through the 1972 Hurricane Agnes flood that not only put The Corning Museum of Glass underwater, but also destroyed her apartment. She was actively involved with the museum's recovery. Jane became the Associate Curator of American Glass in 1974 and in 1978 was named Curator of American Glass.

Throughout her career, Jane organized numerous exhibitions, including "Dining at the White House," "Glass from the World's Fairs," "Glass of the Maharajahs: European Cut Glass Furnishings for Indian Royalty," "Mt. Washington and Pairpoint: American Glass from the Gilded Age to the Roaring Twenties," "The Cut and Engraved Glass of Corning: 1868–1940," and "Glassmaking: America's First Industry." She authored over 10 books and catalogs on glass and wrote over 150 articles.

Jane was also a force in the museum field, serving on numerous boards and committees. She was a member of the American Association of Museums and served on their Board besides chairing the Curators Committee. She was Vice-President of the American Cut Glass Association and was General Secretary of the International Association for the History of Glass. Not only was Jane the Editor of the *Bulletin*, but she also served on the Board of

NAGC and was elected President from 2013 to 2015.

After working 47 years, Jane retired in 2013 from The Corning Museum of Glass. In 2015, she relocated to State College, Pennsylvania, to be near her daughter and son-in-law and her new granddaughter.

We would like to thank Jane for her service to NAGC and recognize her legacy to the understanding and study of American Glass.

* * *

Gail Bardhan Becomes Editor of *The Glass Club Bulletin*

Reference & Research Librarian for the Rakow Research Library and NAGC Board member Gail Bardhan has accepted the position of Editor. Gail has been on the staff of the Rakow Library since 1977. She has held numerous positions at the Library, from Acquisitions Coordinator, Audiovisual Collections Librarian, and Cataloger. She has been the Reference Librarian since 1998.

Anyone who has used the Rakow Library for research knows the invaluable help Gail is, not only locating information but also sharing knowledge. Gail has special research interests that include the Carder Steuben archives, the Chambon collection, stained glass,

pressed glass, trade catalogs and individual glass firms.

The Board is extremely pleased that Gail has accepted the position as Editor. She follows in a long line of hard-working editors. The next deadline for the *Bulletin* is May 1, 2016. Please send your articles to Gail at:

Gail Bardhan
Reference & Research Librarian
Rakow Research Library
The Corning Museum of Glass
5 Museum Way
Corning, NY 14830
607-438-5315
bardhangp@cmog.org



Gail Bardhan.

President's Letter

Dear Friends,

I hope everyone has had a good winter. It has been an incredibly warm winter here at the South Jersey shore. By now all of you will have received the mailing with information about our 2016 Annual Seminar in Norfolk, Virginia, from May 19 to 21, 2016. We will be staying at the Norfolk Waterside Marriott in downtown Norfolk. When registering at the hotel, please remember to mention the National American Glass Club for our special room rate.

The Seminar includes tours of two museums, a visit to a private collection, a glassblowing demonstration, and informative lectures. It begins on Thursday, with a visit to the private residence of Chrysler Museum of Art Board members whose home was designed by famed Yale professor and architect, Robert A. M. Stern. Then, it is on to Colonial Williamsburg and the DeWitt Wallace Decorative Arts Museum. Not only will we have a lecture by Associate Curator of Ceramics and Glass, Suzanne Hood, on glass at Colonial Williamsburg, but also a rare chance to view glass not on exhibit in the Ceramics and Glass Vault. Thursday evening is Third Thursday in Norfolk, with the Chrysler Museum and

the Glass Studio staying open late as are other venues in town.

On Friday, we will first have a demonstration at the Glass Studio of the Chrysler Museum of Art, which opened in 2011. Glass artist and NAGC Board member Art Reed will be giving the demo on 19th-century glassblowing techniques. Then we will be in the Chrysler Museum to hear lectures by curator Diane Wright and former Chrysler curator Gary Baker. It will be a great to see and hear Gary Baker lecture again. The rest of the afternoon will be spent touring the collection.

Saturday will be at the hotel, beginning with our annual meeting. This year's Memorial Fund lecture will be given by Cynthia Williams on the lost glass collection from the Hamilton Palace in Scotland. Over the past several years, the Board has worked hard to get the word out about our scholarships. NAGC offers scholarships to assist graduate students and researchers in glass to further their studies and also attend seminars. We are pleased that this year we have two Scholarship recipients, Greg Bingham and Carrie Greif, who will lecture on their individual research projects. The final talk will be given by Kirk Nelson on Mt. Washington and Pairpoint glass. The Mt. Washington and Pairpoint Glass

Society, our newest chapter, is sponsoring Kirk's lecture.

Ellen O'Brien retired from organizing our Seminars in 2014 and since that time we have not had a Seminar Chair to arrange the event. Happily, Loreen Ryan and Karen Petraglia, who organized many past seminars with the assistance of Micki Doros, have agreed to return as Seminar Co-Chairs. So thank you to Ellen for her years of service and hurray for the return of Loreen and Karen who are already working hard on the 2017 Seminar.

Also in the mailing is the 2016 Ballot. This year, NAGC must elect two new directors. Please return your ballot by May 1, 2016, so that it can be counted before the annual meeting in Norfolk. You can send in the ballot with the registration for the Seminar or mail it separately.

It is with regret that I note the passing of David C. Watts. Many of you will remember David, editor of the *Glass Circle News*, traveling from England to attend our seminars. David was an authority on English glassmaking and a prolific writer.

I look forward to seeing you in Norfolk. Happy Spring.

— Gay LeCleire Taylor
President

David Watts BSc. MSc. PhD. DSc. (1931–2015)

David Charles Watts was born in Enfield, North London on August 5, 1931. As a boy, he learned photography, including developing and processing, and discovered that developing film by hand produced much better results than the mass-processing machines of the time. Recognizing a commercial opportunity, he began developing photographs for the local community using equipment he made himself, and had soon build up a thriving business out of the families' garden shed.

He attended King's College London (a top British university) where he met his wife, Rosemary, and earned a BSc in botany. After serving two years compulsory military service, David transferred to University College London (UCL) where he earned a masters degree in chemistry, followed by a PhD in biochemistry. In 1966 he transferred to the medical school at Guy's Hospital London and joined the faculty as a reader in biochemistry continuing to do research. His research dealing with enzymes in disease processes earned him a DSc.

David was an active member of the Biochemical Society and served on the Editorial Board of the Society's *Biochemical Journal*. In 1977, he became managing editor of the magazine *Biochemical Society Transactions*. By the time he retired from Guy's in 1996, David had published a prodigious amount of research, including over 30 papers in the *Biochemical Journal* as well as several others.

David's love of glass started in 1964, shortly before he moved to Guy's Hospital. One day during a drive, he passed an antique shop that had in its window a solitary opaque twist stem glass standing on a highly polished table. He stopped to investigate and not only purchased the glass but became hooked on the mysteries and pleasures of the glass world. It was an interest that was to continue for the rest of his life.

Technical aspects of glass and glass-making had always been uppermost in David's interests. He firmly believed that without this knowledge, much of the pleasure of old glass is lost. He considered it essential to put together at least a small collection of old glass to foster the understanding that comes with ownership.

David began collecting 18th-century drinking glasses but soon became interested in cut glass, particularly goblets, which were thought at that time to have been made only from about 1775 (now known to date from the first quarter of that century). As his hobby progressed, he became fascinated in the manufacturing processes and technology involved in early English glassmaking.

Working at Guy's Hospital, David became particularly interested in the local glass industry of Southwark (Guy's is in the London borough of Southwark), which he studied extensively. He later expanded this interest to cover all of London, studying industries as diverse as porthole, bottle, and radio tube manufacture.

David joined the Glass Circle in 1973, and a few years later become a member of their committee. In 1976, based on a decade of editorial experience, he founded the Circle's quarterly publication *Glass Circle News*, which he not only edited until 2009 but contributed over 50 articles. In addition, he wrote eight major pieces for the Circle's intermittently published *Glass Circle Journal* and was a frequent lecturer at Glass Circle meetings. Shortly before he retired from the committee in 2008, he was made an Honorary Vice President of the Glass Circle for his outstanding contribution.

In 1987, David and Rosemary organized the Glass Circle's 50th-anniversary exhibition, "Strange and Rare," an exhibition of items from the private collections of Circle members. Along with a number of rare and beautiful pieces, there were some exotic items, including a box of Prince

Rupert's Drops, a Babylonian tablet inscribed with a glass recipe in cuneiform, and a glass canon which had actually been fired.

David had many glass connections outside of the Glass Circle. He was an early member of the Glass Association (U.K.), and helped to found the Contemporary Glass Society, serving for a while as its honorary treasurer. He was elected a Fellow of The Corning Museum of Glass and, being fascinated with American glass, became a member of the National American Glass Club. He was invited to lecture on many areas of glass interests to the Glass Association, the Guild of Glass Engravers, and the National American Glass Club. He made numerous visits to Corning, and became a regular at NAGC meetings.

David was widely known for researching and writing on glass. He authored chapters on glass history in several books and wrote two scholarly books: *A History of Glassmaking in London* and *Glass Recipes of the Renaissance*. Towards the end of his life, David worked hard to complete the second edition of *A History of Glassmaking in London*, making sure that everything he knew was set down in writing. Twice the size of the first edition, this volume was published in 2014 to critical acclaim.

David's life was one of achievement. A passionate academic, a restless creator, a mentor, caring husband, and a father who was always there for his son. His presence will be missed.

You can visit David's Web site about London glass-making at www.glassmaking-in-london.co.uk, which is being maintained by his son, Ben.

Editor's Note: The National American Glass Club was saddened to hear of the passing of David Watts. His contributions to the Club and to the glass world were vast and great and he will sorely be missed. We want to thank his son, Ben, for this obituary.

Exhibition Curated Using Social Media

Museum of Glass is excited to announce the opening of its first crowd-curated exhibition. In the age of social media, the act of curating takes place every day. Last year, in an experiment to harness the power of social media and democratize the process of curating an exhibition, Museum of Glass invited visitors and online fans to select works of art for the new exhibition, *#BeTheCurator*, now open through October 23, 2016. Crowd-curating of the exhibition began in the summer of 2015, with museum visitors and Facebook users voting on artwork displayed in *Treasures from Glass Collectors* to return to the galleries in a larger exhibition of pieces from the museum's collection. Visitors were invited to vote for and comment on pieces using an on-site ballot or by liking photos in a series of albums on the museum's Facebook page. *#BeTheCurator* features the most "liked" pieces, such as Erich Woll's *Mistakes Will Be Made*, and includes Facebook participation from as far

away as Brazil, Armenia, the Philippines, Taiwan, and Kazakhstan, along with visitors' comments and reactions. "It's exciting to see the museum's collection through the eyes of our visitors," says Katie Phelps, Curatorial Assistant at Museum of Glass. "So many of us are engaged in online experiences, so I hope by bringing a social media component into *#BeTheCurator* our visitors will feel empowered to also engage with the art." The exhibition will continue to encourage audience engagement

through a variety of features, such as a social media glossary, Facebook-themed profiles of each artist, and boxes where visitors can vote for an artist featured in the exhibition to receive a Visiting Artist Residency in 2017.

Museum of Glass
1801 Dock St.
Tacoma, WA 98402
(866) 468-7386
www.museumofglass.org



Erich Woll (American, b. 1970). *Mistakes Will Be Made* (Blue-Footed Boobies), 2014. Hot-sculpted glass. Collection of Museum of Glass (gift of the artist). Photo courtesy of the artist.

Museum in West Virginia Receives Gift of Steuben Glass

The Museum of American Glass in West Virginia has received an exceptional collection from the estate of Martin Massman of Steuben Glass,



Moby Dick. Introduced 1959. Designed by Donald Pollard, engraving design by Sidney Waugh. L.: 11-1/4 inches.

dating from the latter half of the 20th century. It will go on exhibition later this year. Consisting of 201 pieces, it spans the gamut from a large selection of the crystal animals to presentation pieces available in limited editions only. Steuben was renowned for its production of fine lead crystal, with many of these pieces enhanced by intricate engravings, while others rely primarily on the prismatic effect of the exceptionally clear crystal, polished to show both reflection and refraction

The beauty of Steuben Glass became a passion for Martin Massman, a successful businessman and Broadway producer. He began his career in 1975 when he and his brother founded M & B Mini Blinds, which they sold in 1990. Martin then went on to create

the Studio Movie Grill chain, a new concept in movie theaters that offers fine dining in 22 locations in 10 states. His Broadway credits include revivals of *Side Show*, *Of Mice and Men*, with James Franco and Chris O'Dowd, *The Glass Menagerie*, with Cherry Jones, and *Porgy and Bess*, with Audra McDonald and Norm Lewis. Mr. Massman passed away on December 6, 2014, leaving instructions that his collection of Steuben Glass be donated to a non-profit organization. The Museum of American Glass in West Virginia is proud and privileged to be the recipient of the Martin Massman Collection of Steuben Glass.

Glass Calendar

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

April 15–September 4, 2016
TOLEDO MUSEUM OF ART
Hot Spot: Contemporary Glass
from Midwest Collections
 2445 Monroe St.
 Toledo, OH 43620
 (419) 255-8000
www.toledomuseum.org

Some of the most stunning works of art in glass from private and corporate collections throughout Ohio and Michigan have been assembled for this unique exhibition in the Glass Pavilion. Featuring approximately 70 sculptural works selected for their high quality and artistic significance, “Hot Spot” coincides with the 10th anniversary of the Toledo Museum of Art’s Glass Pavilion. The exhibition shows a wide variety of objects, many never before exhibited publicly.



Tom Moore, Kookaburra, 2008.

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May 14, 2016–January 8, 2017
THE CORNING MUSEUM OF GLASS
Fragile Legacy: The Marine Invertebrate Models of Leopold and Rudolf Blaschka
 One Museum Way
 Corning, NY 14830
 (800) 732-6845
www.cmog.org



Glass jellyfish, about 1860. Leopold and Rudolph Blaschka.

In the early 1900s, Leopold Blaschka and his son, Rudolf, had a successful business producing glass models of soft-bodied marine invertebrates for schools such as Cornell University, which acquired its teaching collection in 1885.

Researchers at Cornell are using the collection to seek out and document the creatures still living in our oceans today. Drew Harvell, Associate Director of Environment at the Atkinson Center for a Sustainable Future at Cornell, and curator of the Cornell Collection of Blaschka Invertebrate Models has partnered with filmmaker David Owen Brown to make the documentary film, *Fragile Legacy*, which employs Cornell’s Blaschka collection to highlight the need for the conservation of the world’s oceans.

The exhibition presents the marine invertebrate models of the Blaschkas within the context of both marine life and glass conservation. The glass objects will tell the story of the Blaschka family, the techniques and methods of creating these beautiful glass models, and the story of the objects themselves as an art form.

* * * *

May 21, 2016
MUSEUM OF CONNECTICUT GLASS
12th Annual Springtime Antique Glass & Bottle Show and Sale
 John Turner House
 289 North River Rd. and Rt. 44
 Coventry, CT 06238
www.glassmuseum.org

Held on the grounds of the historic Coventry Glass Works, the only historic glass factory district in The National Register of Historic Places. Dealers set up outdoor booths and visitors can shop from 9:00 to 1:00, with 8:00 a.m. early admission for an extra fee. Take a tour of the Turner House and future museum, free with show admission.

* * * *

June 9–11, 2016
GLASS ART SOCIETY
Annual GAS Conference
 6512 23rd Ave. NW
 Suite 329
 Seattle, WA 98117
 (206) 382-1305
www.glassart.org

The GAS Conference returns to Corning this year, hosted by The Corning Museum of Glass. Participants will experience the museum’s new Contemporary Art + Design Wing and expansive, state-of-the-art Amphitheater Hot Shop. Participants will experience the world’s foremost glass collection, explore the extensive holdings of the Rakow Research Library, and enjoy historic Corning’s long tradition of glassmaking.

There will be a number of pre-conference workshops available at the Museum’s Amphitheater Hot Shop, including a rare opportunity to see Lino Tagliapietra working in the new Hot Shop. For more information, visit the Web site, www.glassart.org.

Vacation Finds (or from anywhere else, for that matter)

We are starting a new member's column called *Vacation Finds*. Please send the *Glass Shards* pictures of glass that you have seen in your travels, whether near or far, whether purchased or not. Include any information you have and where you saw it. It's fun to share our discoveries! Please send to planetaliceville@gmail.com

From Francis Allen

Candlesticks, pressed, clear, iridized as Rubigold, Imperial Glass Company, no. 635, about 1924–1931, H. 8-1/2 inches. Bowl, pressed, clear, iridized



Marigold, Sowerby Glass Company, England. "Diamond and Pinwheel," about 1930s. Diam: 10-7/8 inches, H. 2-5/8 inches.

All are ex-church bazaar items with asking prices at \$2.00 for the sticks and the bowl. Because they didn't sell, they were discarded and destined for the dumpster. Such items are "finds" because, not only of their (limited) provenance, but because they represent excellent examples of economically-priced carnival glass originally available in inexpensive household glass sales venues.

The candlesticks' finish is a delightful orange sheen, deserving of the manufacturer's name Rubigold. Their value would be around \$25–\$35 in today's market. As for the bowl, about \$20.00.

From Alice Saville

Shisha or Hookah in Uranium glass seen in Cappadocia, Turkey, January 2016. Cut, blown, gilded Bohemian glass with original apparatus.



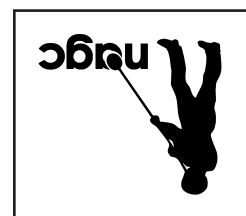
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ATTENTION READERS!
The next deadline for the *Glass Shards* will be
June 1, 2016. Submit by mail to:
Alice Saville, Editor, *Glass Shards*
30 Honey Suckle Rd., Lake Forest, IL 60045
or reach us by e-mail at: planetaliceville@gmail.com



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