

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Spring 2017

Seminar Registration Closing April 26

The NAGC welcomes members and other glass enthusiasts to its 33rd annual Seminar, scheduled for May 11–13 in Charleston, West Virginia.

The seminar begins Thursday, May 11, with a full-day coach excursion to the West Virginia Museum of American Glass in Weston. The museum's archivist, Tom Felt, will introduce us to their glass collection (over 18,000 pieces on display) and later delve more deeply into their Martin Massman Collection of Steuben Glass.

Friday's coach outing takes us to the Blenko Glass Factory in Milton, West Virginia. Dean Six, vice president of marketing and sales, will address the company's history and achievements. Our group will be given free range to explore the factory floor, packing area, and design studio.

That afternoon, we will move to the Huntington Museum of Art, the largest art museum in West Virginia. The museum's senior curator, Christopher Hatten, will discuss Russel Wright's experimental designs for the Fostoria Glass Company. A special display of these rarely seen pieces will be mounted for our visit.

Saturday will be a mix of free time to explore the capital city, its annual historic district yard/estate sale, and informative lectures at the hotel. James Measell, author and Fenton historian and archivist, will present "The Stourbridge School of Art and the Glass Industry." Holly McCluskey, curator of glass at the Oglebay Institute Mansion Museum, will bring us up to date on the new additions to their glass museum. Saturday night's banquet

features a silent auction of donated glass pieces and a talk by Arlie Sulka, owner of Lillian Nassau LLC, who regularly appears on PBS's *Antiques Roadshow*.

Registration packets have been mailed to member; and the detailed information is also available on our Web site, www.glassclub.org.

Two deadlines are fast approaching: **April 21**, for hotel reservations at our deeply discounted group rate, and **April 26**, for Seminar registration.

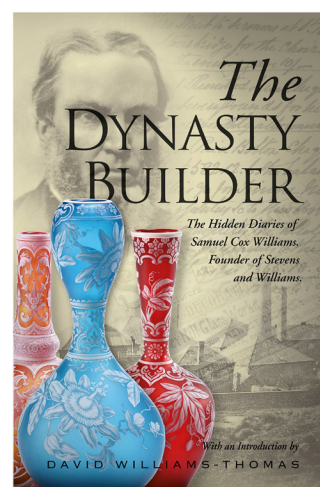
If you did not receive the mailing or you have any questions, contact Loreen Ryan at (914) 337-5554, e-mail at loreen_ryan@msn.com; or Karen Petraglia at (603) 714-1249, e-mail atbkarenpetr@gmail.com.

New Publication about Stevens & Williams

A recent book entitled *The Dynasty Builder: The Hidden Diaries of Samuel Cox Williams, Founder of Stevens and Williams*, by David Williams-Thomas, should be of interest to many glass collectors. The book is based on the diaries of one of the principal protagonists in the Victorian handmade glass industry, Samuel Cox Williams, the "Dynasty Builder." Samuel lived near Stourbridge for 40 years, founding Stevens & Williams in 1846, and building it into the most important Art Glass manufacturer in the world (it was later to become Royal Brierley

Crystal). This book is principally about Samuel, his business and family life and is based on the diaries he kept from 1869 to 1883. It also covers the history of the firm from the end of this period up to 1998, when the family's involvement in the business ended. The author, David Williams-Thomas, is Samuel's great-great-grandson and ran the business throughout his own working life.

A full review by glass historian James Measell will appear in the June 2017 issue of the NAGC *Bulletin*.



2017 Spring Glass Show in Corning

Are you looking for a quick fix for your glass addiction? Right. Don't miss the glass show and sale being held at The Corning Museum of Glass, April 22–23, 2017. Show hours are 10 a.m.–5 p.m. on Saturday, April 22, and 10 a.m.–3 p.m. on Sunday, April 23. This event is hosted by The Corning Museum of Glass and presented by the Twin Tiers Glass Collectors. Admission is free with museum admission, or \$5.00 at the auditorium door. Preeminent glass dealers from across the United States will be exhibiting. The show's emphasis will be on American Brilliant cut and engraved glass, but will also include Steuben, American art glass, English and European art and engraved glass, and early American cut glass and

engraved glass. This year we have expanded the offerings to include some china and porcelain as well. American cut and engraved catalog reprints and research materials will be available for sale, and replacement stoppers can be bought or traded.

Attendees are also invited to attend an informative workshop on Friday, April 21, at 2 p.m. in the Rakow Research Library's seminar room. Gail Bardhan, Reference and Research Librarian, will lead a discussion on how to research glass materials. She will also discuss accessing the Rakow's rich archives via the Internet. LindaJo Hare will share information about period catalog images and how they were produced. Samples of the images and the blocks used to create them will be available.

Saturday evening, there will be a dinner at the Radisson Hotel. Reservations are required. Please contact the show chairman for details.

Additional information about the weekend can be obtained by contacting the show chairman, Harry Parker, at (703) 425-5574, or visit the group's Facebook page at www.facebook.com/Twin-Tiers-Glass-Collectors-452865801572744 (or enter Twin Tiers Glass Collectors in Facebook's search bar).

Visitors can take advantage of a Radisson Hotel Corning special rate over the weekend. Call the hotel directly at (607) 962-5000 and use the promo code CGLASS.

Come join us! Who knows, you might find a treasure or two!

Glass Penny

America got steel cents in 1943 instead of glass, but a remnant of the World War II search for a copper substitute remains to tantalize collectors.

Researcher Roger W. Burdette has reported the only intact 1942 glass experimental piece. Made by the Blue Ridge Glass Company it has been certified by the Professional Coin Grading Service, graded PR-64. The glass experimental piece is presently held in a private collection, according to Burdette.

As he tells its full story, it is made from tempered, yellow-amber transparent glass. It is identical in die alignment to the only other known example, which is broken in half. This is described and illustrated on pages 95–96 in the book *Pattern and Experimental Pieces of WW-II* by Burdette.

During 1942, the U.S. Mint was searching for a substitute for copper used in the one-cent coin. Copper was a critical war materiel and the War Production Board refused to allocate enough to the Mint to make cents for the next year.

The Mint Bureau began internal experiments that eventually led to adoption of zinc coated steel for the 1943 coins. But the Mint also invited private companies to test various types of plastic in the event metals were not available.

Several makers of plastic buttons and other small items were loaned a pair of cent-size medal dies prepared by Mint engraver John Sinnock. The obverse included a portrait of Liberty copied from the Columbia two centavos. The reverse design was a simple

wreath designed by Anthony Paquet in the mid-19th century with the words "United States Mint" added in the center.

The experiments were publicized in trade magazines and officials at Blue Ridge Glass Company in Kingsport, Tenn., asked to participate. The Mint had a pair of used dies sent from Colt Manufacturing Co., one of the plastics experimenters, and Blue Ridge obtained tempered glass "blanks" (or "preforms") from Corning Glass Co.



Glass penny.

President's Letter

Dear Friends,

Spring has arrived to South Jersey and the daffodils and forsythia are blooming. This is my last letter as President. I have been a member of NAGC since the 1970s and have served on the Board in several positions. I sincerely recommend joining the Board and participating in the direction of the NAGC organization. I have made lifelong friends and learned so much about glass.

The first seminar I attended was the National Capitol Glass Seminar sponsored by the National Early American Glass Club in 1976 at the Kenwood Country Club in Bethesda Maryland. I was young and new to the glass community. Needless to say, I was in awe of the important glass authors, curators and collectors who were in

attendance. Everyone was welcoming, helpful, and encouraging and several individuals became my mentors. Forty-one years later, the 2017 seminar will be held in Charleston, West Virginia. If you have not had been able to visit the West Virginia Museum of American Glass with its vast glass collection, now is your chance. Also it is a great opportunity to see demonstrations at the Blenko Glass Company and viewing the Huntington Museum of Art's glass collection. A special treat will be our banquet speaker Arlie Sulka, owner of Lillian Nassau LTD specializing in Tiffany glass and appraiser for PBS' Antiques Roadshow since 1998. She will be telling us about her experiences from the road. Don't miss this wonderful experience and being with your fellow glass collectors again.

For the past two years, I have been telling you the sad news about the collectors and friends we have lost. Somehow we overlooked the passing of James "Jim" Davidson who passed away last year. Jim was a member of the Baltimore Chapter, served on the NAGC Board and was Membership chair for nearly ten years. Jim took over the job after Bill and Nancy Sheriff retired from their long service doing the membership. Jim computerized the membership listing and brought his organizational skills to the position. He was an avid milk glass collector and a member of the Milk Glass Collectors Association.

I hope to see you all in West Virginia.

— Gay LeCleire Taylor
President

Museum of Glass Unites Traditional Elegance with Contemporary Flair

"Ispirazione: James Mongrain in the George R. Stroemple Collection" is the result of a four-year collaboration between artist James Mongrain (American, born 1968) and collector George R. Stroemple that began in 2012. Stroemple, an avid collector of 19-century Venetian glass, challenged Mongrain to draw inspiration from the vintage pieces in his collection, giving the artist free reign to engage with any of the objects that sparked his interest. Mongrain, a highly-skilled maker of goblets in the Venetian tradition, was inspired by the pieces in Stroemple's collection—they resonated with his own personal artistic style. The resulting work is large and powerful, fresh and new, and it showcases Mongrain's incredible hot-sculpting technique that captures the quintessential character of each mythical creature and historical form. The work is steeped in tradition, yet combines a new energy and vibrancy that makes a profound statement: the heritage of the past endures

and can be effectively merged with the dynamism of the 21st century.

Stroemple and Mongrain share a common passion for Venetian techniques that resulted in a dynamic new body of work. Mongrain is an artist who has taken every opportunity to contemplate the secrets of Italian glassblowing. Stroemple is internationally recognized for his contemporary art collection, which, in part, documents the Studio Glass movement in the Pacific Northwest. He has a special interest in fostering creative relationships with artists, and his collaboration with James Mongrain is true to form. He describes their relationship as exceptional: "I always enjoy the opportunity to work with an artist to realize a new body of work, work that perhaps would not have been made had we not entered into the complicated collaboration of artist and patron. There is no doubt in my mind that James is an artist who looks to the past for inspiration, but he translates the rich Venetian legacy using his

exceptional vision. I appreciate that James pushed himself to make his best work to date for the Stroemple Collection."



Detail, *Poseidon with Two Seahorses* by James Mongrain (from *Poseidon Series*), 2015.

Chrysler Museum to Host 2017 GAS Conference

The Glass Art Society (GAS) selected the Chrysler Museum of Art and its Perry Glass Studio as host for the 46th annual conference, *Reflections from the Edge: Glass, Art, and Performance*. From June 1–3, 2017, attendees will experience technical glass demonstrations on various glass processes and topics; lectures on science and art; and special events such as a local Gallery Hop, Goblet Grab, International Student Exhibition, and Live and Silent Auction.

GAS selected the Chrysler, in part, on the strengths of its renowned glass collection and its state-of-the-art Perry Glass Studio's growing national reputation in the world of glass, especially its groundbreaking glass theatrical performances.

The Chrysler Museum of Art boasts a collection of more than 10,000 works in glass, including American, English, and French glass. The Museum's extensive Tiffany collection is world-famous, containing many blown glass

masterworks, as well as windows, lamps, and decorative arts. The contemporary glass collection includes representations of the Studio Glass Movement and works that illustrate new, innovative practices in contemporary glass. Recent acquisitions include historic glass by Frederick Carder and Christopher Dresser and contemporary works by renowned artists such as Beth Lipman, Luke Jerram, Etsuko Ichikawa, Steffen Dam, Jun Kaneko,



Perry Glass Studio at the Chrysler Museum of Art. Photo: Ed Pollard.

and Stanislav Libenský and Jaroslava Brychtová.

The state-of-the-art Perry Glass Studio, launched in 2011 to complement the Museum's glass collection, helps demonstrate how masterworks in the collection were created. The Studio offers free public glassmaking demonstrations, classes, and workshops for all levels of expertise. Over the past four years, its Visiting Artist Series has brought many of the world's great names to Norfolk to create new works of art as the public watches.

Both the Museum and the Glass Studio also serve as an anchor for Norfolk's blossoming arts district. New Energy of Norfolk, or NEON, launched in fall 2015 and invites visual, performing, culinary, and touring artists to transform several downtown blocks into a synergistic urban hub for creativity.

First Major Exhibition Dedicated to Tiffany's Glass Mosaics to Be Presented

The very first exhibition to explore Louis C. Tiffany's glass mosaics—an extraordinary but little-known aspect of his artistic production—will be presented by The Corning Museum of Glass from May 20, 2017, to January 7, 2018. "Tiffany's Glass Mosaics," organized jointly by Corning and The Neustadt Collection of Tiffany Glass, will combine works from both collections, with important loans and specially designed digital displays to reveal how Tiffany's mosaics reflect this aspect of his studio's artistry and innovation in glass. The exhibition will feature nearly 50 works dating from the 1890s to the 1920s, from intimately scaled mosaic fancy goods designed for use in the home to large-scale mosaic panels and architectural elements composed of thousands of individual pieces of glass.

The exhibition provides a unique opportunity to take in the breadth of this aspect of Tiffany's work.

"We are thrilled to partner with The Neustadt Collection of Tiffany Glass on this groundbreaking exhibition. . . ." said Karol Wight, president and executive director of The Corning Museum of Glass. "The history of glass mosaics extends back more than 3,000 years, and the permanent collection at Corning is the perfect backdrop for contextualizing the work undertaken by Tiffany's firm to popularize this technique in the United States."

The exhibition will reveal the process of creating a mosaic at Tiffany's studios—through detailed watercolor studies and drawings to surviving glass sample panels and examples of completed work.



Panel, *Fathers of the Church*. Tiffany Glass and Decorating Company, designed by Joseph Lauber, about 1892. The Neustadt Collection of Tiffany Glass, Queens, NY.

Glass Calendar

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

April 1–May 7, 2017

WHEATON ARTS
AND CULTURAL CENTER
Mastery in Glass: The Journey
of Paul J. Stankard
1501 Glasstown Road
Millville, NJ 08332
(856) 825.6800
www.wheatonarts.org

This exhibit celebrates the mastery of glass artist Paul J. Stankard. Paul's love of nature perfectly harmonizes with his exceptional execution of technique. Join us as we examine Paul's early Experimental works from his own personal collection as well as his newest series of Orbs celebrating the healing virtues of plants and creativity.

* * * *

April 8-9, 2017

WESTCHESTER GLASS CLUB
Collectors Glass and Ceramics Show and Sale
Greenwich Civic Center
90 Harding Road
Old Greenwich, CT
www.westchesterglassclub.com
adams7562@att.net



The Westchester Glass Club Collectors Show and Sale has been an annual event since 1976 and continues to be arguably the best glass show in America, drawing dealers and collectors from across the country. Over the past 28 years the show and sale has been

held at the Eastern Greenwich Civic Center in Old Greenwich, Connecticut. Along with up to 60 prominent dealers, the show features free parking, glass repair, identification booth, luncheon, and afternoon tea. A special presentation by a prominent glass expert is offered to all attending the show.

* * * *

April 22–23, 2017

Brilliant Glass in Corning Show
TWIN TIERS GLASS
COLLECTORS
The Auditorium at The Corning
Museum of Glass
1 Museum Way
Corning, NY 14830
(703) 425-5574
twintiersglasscollectors@gmail.com
www.facebook.com/events/1211953098820663

American Brilliant cut, engraved, art and early glass show and sale.

* * * *

May 5–6, 2017

62ND ANNUAL EASTERN
NATIONAL ANTIQUE SHOW
& SALE
Carlisle Expo Center
100 K Street
Carlisle, PA
(410) 538-558 or (443) 617-1760
easternnationalantiques.com

70 dealers from 20 states selling fine glass, china, jewelry, collectibles and more; 10 exhibits by glass clubs and museums; free parking.



* * * *

May 20, 2017

Annual Spring Sale
JEFFREY S. EVANS & ASSOC.
P.O. Box 2638
Harrisonburg, VA 22801-2638
(540) 434-3939
www.jeffreysevans.com



Our annual spring sale will feature the collections of glass author and scholar Joan E. Kaiser of Sandwich, MA, and the late Roger Gehman of Pittsburgh, PA. The Kaiser collection comprises a selection of Sandwich and South Boston glass of all types including many pieces published in Barlow/Kaiser, *The Glass Industry in Sandwich*, volumes 1–5, and Kaiser, *The Glass Industry in South Boston*. A printed color catalog of the entire Kaiser collection will be available. The Gehman collection features a selection of Pittsburgh and other early cut glass, free-blown and pillar-molded wares, EAPG including a 300+ piece collection of Pleat & Panel, Jumbo, &c. Other consignments include flasks, bottles, and more.

* * * *

June 23–24, 2017

NATIONAL CAMBRIDGE
COLLECTORS
Annual Show and Convention
Pritchard Laughlin Civic Center
7033 Glenn Highway
Cambridge, OH 43725
<http://cambridgeglass.org>

Pairpoint Glass: The Bryden Years

The Sandwich Glass Museum presents “Pairpoint Glass: The Bryden Years (1970–1988),” on view through June 11, 2017.

In 1970, a small glass factory, Pairpoint Glass Works, was established by Robert Bryden in the neighboring town of Sagamore, Massachusetts. It was the first time that hot glass was made on Cape Cod in a factory setting since the demise of glassmaking in Sandwich in 1907. It produced a wide variety of wares that were influenced by Pairpoint’s long history in New Bedford.

Bryden began his glassmaking career in New Bedford, Massachusetts, after taking a tour of the New Bedford glass factory in 1950. His interest in glassmaking grew to a point that he decided to join Gunderson Glass Works as a trainee. In 1957, the glassworks ceased operations due to stiff competition from post-war imports. Bryden,

the firm’s last general manager, moved the operation to a smaller facility in East Wareham and renamed the business the Pairpoint Glass Company. Bryden’s new venture lasted about six months, closing in March 1958. During the 1960s, Bryden travelled to Europe, where he became a freelance glassmaker, manufacturing handmade items with the Pairpoint name. In 1968 he returned to build



a glass factory in Sagamore, which opened in 1970.

While managing the company, Robert Bryden experimented with Pairpoint colors including Peachblow and Burmese. Initially the company produced a variety of blown wares influenced by traditional Pairpoint designs, but by 1974 the firm began pressing glassware, including the very popular cup plate.

The exhibit features pieces from the collections of Pairpoint glassworkers, including many one-of-a-kind objects and rare examples of Amberina, Burmese, and Peachblow. Also displayed are paperweights, perfume bottles, and commissioned items.

SANDWICH GLASS MUSEUM
129 Main Street
Sandwich MA 02563
www.sandwichglassmuseum.org

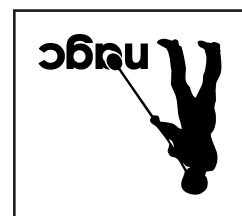
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DEADLINE
NEXT ISSUE?
JUNE 1, 2017

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ATTENTION READERS!
The next deadline for the *Glass Shards* will be
June 1, 2017. 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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