

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Summer 2008

A Seminar to Remember; 75 years of Glass Club

If you've ever NOT attended a seminar because "the program didn't appeal to me" or "I don't really collect that kind of stuff" etc - you WILL miss out. Whatever the topic, unless you are a Styrofoam cup, you will

always come away richer and, you will always learn something.

The 2008 NAGC National Glass Seminar can truthfully be said to have brought before its audience something new for everyone, new experi-

ences, new information about glass and new acquaintances.

Beginning with the optional trip to Gloucester, MA to Henry Davis Sleeper's summer retreat, *Beauport*, considered to be the epitome of American interior design of the early 20th C. www.historicnewengland.org/visit/homes/beauport.htm

Its picturesque setting, clinging to a rock buttressing the ocean on the edge of Cape Ann, Beauport is a glass collector's fantasy. Beyond Beauport's famed leaded Sandwich cup plate windows, glass of all periods prior to 1907 abounds, including predominately American, but with outstanding examples of English, French, Bohemian and Chinese glass as well. For an exquisite description of Beauport's glass, see Paul Hollister, *Beauport Windows for the Eye*, The Glass Club Bulletin, No. 131, Fall, 1980.

by Francis Allen, Past President, NAGC

Our second stop was the Independent Universalist Church and the Thomas Cains glass chandelier. This 33-arm masterpiece had been lowered by its hidden winch allowing us a close look at the uniquely Cains chain decoration on its small globes and even to touch the lower twisted glass arms. When fitted with candles, it had to be winched down for lighting and up again with the process repeated upon the conclusion of every service.

Not on our schedule, but a few minutes walk, we visited St. John's Episcopal Church, www.stjohnsgloucester.org Within this 1864 architectural gem, daylight streamed through windows of glass from England, France and Germany and... the Blenko Glass Company upon white and rose

streamers hung the length of the church in celebration of Pentecost Sunday.

The NAGC birthday bash was held at the Hyatt Regency, Cambridge. The setting was that of a desert sheikh's grand and lavishly appointed tent.

Our speaker was Frank Maloney of the Founder's Chapter who delivered a highly entertaining talk on glass collecting, colorfully illustrated with a full range of collectible glass. Before and after Mr. Maloney's presentation, a continuously running collection of snapshots from 32 years of seminars was projected upon a bright 10'x10' screen. Congratulations to Barbara Lessig

Blessed are the Meek
by Tiffany Studios, detail
early 20th C.

and her committee.

The next day began with a tour of the Arlington Street Unitarian Universalist Church in Boston. This brown-stone edifice, said to be inspired by St. Martin-in-the Fields, London, is topped by a 19 story steeple, a highly visible landmark on Boylston Street. The primary attractions were 16 Tiffany windows and we were told to "touch EVERYTHING," especially the deeply folded surfaces of windows which give them that quintessential Tiffany sense of depth.

Continued page 2



Thomas Cains Glass Chandelier

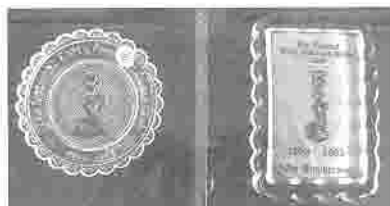


Ayer House Staircase Chandelier
by Tiffany Studios
early 20th C.

A Seminar to Remember (continued)

Next was a tour of The Ayer House on Commonwealth Avenue. Our hostess, Jeanne Pelletier, took us through this bow fronted granite row house where many interior furnishings as well as the building itself were designed by Louis Comfort Tiffany. Impressive was a graceful marble staircase opposite oval spiral back stairs enclosing a five storey wrought bronze Tiffany chandelier reaching to a skylight.

Equally impressive were exterior mosaics above the second floor windows which transmitted colored light



**NAGC 50th Anniversary
Cup Plate and Paperweight**

into the rooms. <http://ayermansion.org/history>.

Next was Trinity Church, a living monument to H. H. Richardson's creativity in stone vying for architectural dominance in Copley Square <http://www.trinitychurchboston.org>. We toured this newly renovated edifice wherein visitors are dazzled by an



**Frank Maloney in
Putting on the Ritz**

array of stained glass windows from European and American studios, including the Clayton and Bell Baptism window and four by John La Farge.

Then we were treated to *Putting on the Ritz*, very entertaining play on glass by Founders Chapters' own Frank Maloney, George Fogg and Louis Lopilato. They more than succeeded in carrying off the effect of

Red Sox fans commenting about a spouse's glass purchases.

Next, *Treasures of the Boston and Sandwich Glass Company* was given by Sandwich Glass expert Kirk Nelson colorfully illustrated with many such treasures - from candlesticks to banquet lamps placed on a table before us.

The day's talks began with Karen G. Rehm's presentation *Glassmaking at Jamestown*. Her well documented and illustrated talk brought Jamestown into sharper focus. For background, be sure to see J. Paul Hudson, *Glass Made And/Or Used In The American Colonies (1607-1776)* and *In The New Nation (1776-1800)*, The Glass Club Bulletin, No. 90, June 1969. Mr. Kirk Nelson introduced our youngest NAGC member, 3rd grader Maya Slocum who presented a beautifully crafted model of the original Jamestown glasshouse developed as a school project.

Jonathan L. Fairbanks, former Curator of American Decorative Arts and Sculpture at the Museum of Fine Arts presented *Recollecting Glass* concentrating on the establishment of glass collections of American glass from the 18th century to the present with many colorful examples of Wistarburgh, Steigel, Amelung and other glass treasures.

Dianne Wright, discussed some fascinating information about Tiffany Studios' window production and the artistry of Frederick Wilson, one of the most prolific designers of ecclesiastical leaded-glass windows. Kelly Conway treated us to an informative



**Francis Allen
Past NAGC President and
current web master**

and highly entertaining talk on the history of the NEAGC.

Saturday evening was the Annual Banquet and silent auction which



Boston Skyline

took place at the hotel. Perched 16 stories atop this Aztec temple we were afforded a spectacular view of Boston.

Following a perfect dinner, Kirk J. Nelson presided over the silent auction results, who, in his own inimitable way, brought color and humor to the reading of bare facts. His audience was so attentive you could hear an olive drop.



**Seminar Chairs (l) Loreen Ryan
and (r) Karen Petraglia**

The final day offered the optional trip to New Bedford and the *Historic Glass* at City Hall, New Bedford Museum of Glass, New Bedford Whaling Museum, Glass Flowers at Harvard Museum.

Our thanks to our volunteer Seminar Committee Loreen Ryan, Karen Petraglia and Kirk Nelson for bringing together the diverse elements of this highly successful seminar. It reflected their tireless efforts over several months and professional approach to the myriad decisions which had to be made all mortised together with as many personal touches.

Glass Calendar

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

Through August 15, 2008

MSC FORSYTH CENTER GALLERIES, Texas A&M University (979) 845-9251. A new exhibit "*Pressed Glass: An American Art and Industry*" The exhibit examines the rise of public demand for household and luxury items during the 19th century industrial revolution. forsyth.tamu.edu

Through September 21, 2008

MUSEUM OF GLASS, 1801 DOCK STREET TACOMA, WA. (253) 284-4750. <http://museumofglass.org> Organized by Dante Marioni Studio *Dante Marioni: Form, Color, Pattern* is a mid-career survey comprising more than twenty exceptional glass works crafted over the past two decades by Seattle artist, Dante Marioni.

Through October 19, 2008

CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY. (607) 937-5371 www.cmog.org "*Masters of Studio Glass: Joel Philip Myers and Steven I. Weinberg*" is the first in a series of focus exhibitions celebrating the diverse work of contemporary studio glass artists. It examines the careers of two well-respected artists whose objects reveal the unique ability of glass to offer a wide range of artistic expression.

Through December 2008

MORSE MUSEUM 445 North Park Ave., Winter Park, FL. (407) 645-5311. www.morsemuseum.org One of the most basic approaches to any artist is biographical, a study that involves looking at a lifetime's work from the perspective of the facts of that life. Alongside some of the main known facts of Tiffany's life, this exhibition presents some of the personal objects Tiffany owned. Objects will range from an 1865 sketch album from 17-year-old Tiffany's first visit to Europe to silver-and-ivory cuff links used by the artist to a few works from the most extensive personal project of his career, the country estate he built on Long Island between 1902 and 1905.

Through December 31, 2008

WHEATON ARTS & CULTURAL CENTER, 1501 Glasstown Rd., Millville, NJ. 08332 (800) 998-4552 www.wheatonarts.org *Tracing The Cultural Roots* an exhibit focusing on glass artist Sisir Sahana.

Through January 5, 2009

WHEATON ARTS & CULTURAL CENTER, 1501 Glasstown Rd., Millville, NJ. 08332 (800) 998-4552 www.wheatonarts.org *Treasures from the Collection: Museum of American Glass*. The exhibition celebrates 40 years of collecting and focuses on the most significant 125 pieces in the collection.

June 21 & 22, 2008

MARBLE WEEKEND Wheaton Arts & Cultural Ctr, 1501 Glasstown Rd., Millville, NJ. 08332 (800) 825-6800. Over 75 dealers and craftspeople and artists participate in marble exhibits and sales, games and demonstrations. www.wheatonarts.org

June 25 - 29, 2008

The 35th Annual Convention of the NATIONAL CAMBRIDGE COLLECTORS Inc. will be held on June 25-29, 2008 at the Pritchard-Laughlin Center in Cambridge, OH. www.CambridgeGlass.org

July 19 & 20, 2008

SHUPPS GROVE 7th Annual Bottle Festival, Shupps Grove, Adamstown, PA. Steve Guion, sguion124@comcast.net

September 12 & 13, 2008

GREEN VALLEY AUCTION Green 2259 Green Valley Lane, Mt. Crawford, Va 22841 Annual Fall Auction of Kerosene Lighting to be sold in cataloged and uncataloged sessions. Including part one of the vast collection of Marion and Carl Cotting of Vienna, VA featuring over 300 miniature lamps, over 200 stand and finger lamps, a large selection of burners, chimneys and other parts, plus more. The detailed catalog for this auction will be posted on this website by September 2. The entire catalog will also be available through LiveAuctioneers and eBayLive. (540) 434-4260 www.greenvalleyauctions.com

October 16 -18, 2008

The CORNING MUSEUM OF GLASS, 47th Annual Seminar on Glass explores historical and scientific transformations and milestones in glass. The Seminar will feature expert lecturers on glass, including Corning Museum of Glass curators: Martin Eidelberg, Tiffany glass expert; Paul Engle, author of the three-volume English translation of the acclaimed Renaissance glassmaking treatise *L'Arte Vetraria*; Gay LeClerc Taylor, curator at the Museum of American Glass, Wheaton Arts and Cultural Center; and Beverly A. (Bly) Straube, curator, Jamestown Rediscovery, Association for the Preservation of Virginia Antiquities. Topics will include: Antonio Neri, the Florentine priest famous for his 1612 manual on glassmaking *L'Arte Vetraria*. Baroque crystal and gold ruby glass. Archeological evidence of the first glass made and used in Jamestown. 18th-century English drinking glasses. Fakes and reproductions of early American glass. Louis Comfort Tiffany and glassmaker Arthur Nash as collaborators. www.cmog.com

November 6 - 8, 2008

The 17th Annual MT. WASHINGTON AND PAIRPOINT GLASS SOCIETY Seminar will be held in historical Williamsburg, VA. The Seminar will include: visiting a private residence to see a collection of Mt. Washington and Pairpoint glass and Pairpoint silver; a visit to the fabulous glass collections at the Chrysler Museum; enjoying a gourmet French banquet; and seeing Colonial Williamsburg, Jamestown, Yorktown before or after the Seminar. (800) 932-9192 for accommodations. www.mwpgs.org

November 22 & 23, 2008

EASTERN NATIONAL ANTIQUE SHOW State Farm Show Complex Camerson St., Exit 23, I-81, Harrisburg, PA. 100 to 125 dealers. Contact Jim Chambers, show mgr, at (610) 437-5534; jpceno1@hotmail.com

Redlands Museum in Need of Expansion

The Historical Glass Museum Foundation, 1157 N. Orange St. PO Box 921, Redlands, CA 92373 (909) 793-3333, has placed an accepted offer on a two-story Victorian home at 24 Eureka Street, contingent on selling both the 1905 and 1888 museum owned homes in North Redlands. The two-story Victorian home is on Redlands South side, in the heart of downtown Redlands.

The first floor is ideal to display the historical glass we presently have on display plus additional glass now in storage. A new Contemporary American and European Glass Museum and Millennium Art Glass Gallery would be located on the second floor.

The Eureka house has a lot of space available to greatly expand our collection of contemporary art glass. Additional space would be available for a research library and classroom. The downtown location would greatly increase traffic, volunteers, and donations.

The dilemma is that if we are not able to sell both houses by August 5th, 2008, the Eureka Street house could be sold to a private party placing a back-up offer. If the Eureka house is sold to another party we have only two options:

Option 1) Give up on moving to downtown Redlands. Stay in our small 1905 house on the north side. Keep trying to sell or lease the 1888 house, and give up the plan to open a Contemporary American and European Glass Museum and Millennium Art Glass Gallery.

Option 2) Keep trying to sell both museum owned houses, and find one or more dedicated patrons willing to front an interest-free loan(s) to purchase the downtown house before it is sold to an outside party. As soon as the museum owned houses are sold, the loan(s) would be paid in full with one payment.

We have come to the realization that

receiving large donations of beautiful glass is an ongoing show of museum support and trust; is a lot easier than receiving monetary donations for the glass museum. A large monetary donation (\$25,000+) to our Glass Museum has happened only once. We've received several donations of glass 'for display only' valued at twice that amount. The HGMP Board of 13 dedicated volunteers continues to work hard to make the museum a secure place where generations to come can appreciate the beauty of fine glass donated to the museum. Unfortunately, none of the board members have the means to provide the funding needed to seal this once-in-a-life-time opportunity for the museum to expand and relocate to a location that would make

it a major tourist attraction for the City of Redlands.

The Glass Museum has the approval and support of the City of Redlands, but nothing in the way of money, other than

greatly appreciated wavers of fees. The museum

really needs a mentor or mentors that can help insure the purchase of the Eureka house. The spacious house will provide space needed to exhibit glass now in storage. The entire second floor will be used for a new Contemporary American and European Glass Museum and Millennium Art Glass Gallery. Once both museum houses are sold, and the museum has been relocated to downtown Redlands, the museum will be able to support itself by volunteers and donations as it has since 1976.

Donations in any amount are urgently needed, and will be gratefully appreciated, and acknowledged for tax credit. HGMP is a non-profit foundation tax ID # 953089241. Donations may be sent to HGMP PO Box 921, Redlands, CA 92373.

Article taken from the internet newsletter *Looking Glass* <http://historicalglassmuseum.com>



Proposed Future Home
Eureka Street House

Venetian Glass Exhibit

On view now through September 7, 2008 at Craft and Folk Art Museum, Los Angeles, CA, *Il Vetro Veneziano: Contemporary Venetian Glass* a colorful display of one of Italy's greatest artistic contributions—Venetian glass design.

Drawn from the collection of Toronto-based gallerist Roberto Navarro, this exhibit showcases seminal glass works of the 1920s to 1970s. From Art Deco's geometric influence to "bubbled" organic forms; from vibrant colors intermingled in one work to delicate monochromatic tones—this exhibit celebrates one of the most exciting periods in the history of Italian art history.

Il Vetro Veneziano features the greatest names of modern glassmaking, whose works are now avidly sought-after by collectors worldwide: Ercole Barovier, Fulvio Bianconi, Dino Martens, Napoleone Martinuzzi Gio Ponti, Carlo Scarpa, Paolo Venini, and Vittorio Zecchin. *Il Vetro Veneziano* is proudly presented in collaboration with the Istituto Italiano di Cultura of Los Angeles.

An active and vibrant artistic tradition that dates back to the 10th century, Italian glass-making was born in the factories located on the cluster of islands in the Venetian lagoon known as Murano. The factories of Murano



gave rise to a lineage of artisans who developed an unsurpassed expertise at moulding molten glass and to the creation of unique color varietals found nowhere else, a trade secret that remains closely guarded to this day. Drawing from this rich tradition, the works in this exhibit represents the modern-day golden age of glass-making, 1920 to 1970, during which experiments in color, design, and form flourished.

Craft and Folk Art Museum
5814 Wilshire Boulevard
Los Angeles, CA 90036
(323) 937-4230
www.cafam.org

National Marble Museum

The National Marble Museum, with an extensive collection of historic and contemporary marbles, will relocate from the West Coast to a new home at the Museum of American Glass in West Virginia in Weston, WV. The announcement was made in May at the 12th annual Marble Festival in Cairo, WV. The Festival attracts marble collectors for identification and games. In addition, there is a show and sale of antique, collectible and new machine and hand-made marbles.

The National Marble Museum's collection covers a broad scope including a 1st Century Roman glass marble, German-made marbles from the 1890s and a 1975 ribbon swirl marble made by California artist Ro Purser who helped to start the current art glass marble movement. WV marbles are well represented as so many were made in the state.



Ravenswood Marbles

For the first time the collection will be consolidated in one location rather than spread among three locations in two states. The marbles will join the glass museum which has over 11,000 pieces of American-made glass.

Plans call for the MAGWV to continue the National Marble Museum missions of collection, education and preservation as well as promoting marble games and tournaments for children. Most importantly, public access to the collection is assured.

The Museum of American Glass in WV is open year round.

Begun in 1992, the museum relocated to its present location in 2007 and occupies 12,000 sq ft with nearly 7,000 pieces of glass on permanent display. More information can be found at <http://wymag.bglances.com> (304) 269-5006.

Max Erlacher, Master Engraver

by Debbie Tarsitano

Since meeting Max Erlacher in Boston, it has been my privilege to

collaborate with this talented artist and professional many times. As an artist, Max Erlacher's lifetime of talent, open-mindedness and selflessness have made him a true master of the glass engraving art. Although he designs most of his own work, Max also uses his technical and artistic mastery to compliment and enhance the visions of other artists and designers he works with.

DT: Tell us about where you came from?

Max: I originally came from Austria and went to glass technical school there. After four years of school, I went to Vienna and worked for Lobmeyer for 4 years. I earned my master engraver certification there in Vienna. Then, I came to Steuben in 1957 when I was 23 years old. I worked for Steuben for 20 years and on my own for 28 more years. For the past two years I have been back working at Steuben.

DT: Kiki Smith and Max Erlacher have combined talents

to create the "Tattoo Vase" for Steuben. The vase stands 16.25 inches tall and is an edition of 5.

Max: The work with Kiki has been totally different. She really coaxed me into creating a new style which went against the grain a bit for me. She

loves coarseness and I am not used to such textures in engraved work. When we had the "Tattoo Vase" finished and

cleaned she added diamond stippling and patterns on it by her own hand. We set the vase up in the studio, and darkened the room. It was so dramatic it awed us all. The designers came up to the studio and were amazed at the result.

Currently I am working on a piece called "Moon Bay." The design is engraved in a 3 dimensional way. I cut and polish it several times, taking away and re-establishing the design. I still start with a drawing, transferring it to the piece, then cut and polish the engraving. I have been working with the same engraving machine for 30 years and have about 120 engraving wheels of all sizes and shapes. I spend many

hundreds of hours working in my studio and I have everything I need in reach.



Max Erlacher engraving Moon Bay in his Studio



Tattoo Vase, 2008 Steuben

Used with kind permission from the author.

Excerpts from the article

Masterful Engraving a Lifetime of Art by Debbie Tarsitano which appeared in

Glass Art Magazine

www.glassartmagazine.com

www.debbietarsitano.com

steuben.com

Research, Publication & Glass News

John L. McGraw, chairman of the Winterthur Board of Trustees, announced recently that he has accepted the resignation of Leslie Greene Bowman as director of Winterthur Museum & Country Estate. Bowman leaves Winterthur to become President of the Thomas Jefferson Foundation, which owns and operates the former president's home, Monticello, in Charlottesville, VA. "Leslie Bowman's tenure at Winterthur has been an exceptional one, and we deeply appreciate all that she has done to expand and enhance the museum's influence and importance in the arts communities," said McGraw. "We wish her continued success at Monticello, and know that her ability and vision will serve the Thomas Jefferson Foundation well." In recognition of her contributions, the Board named Bowman Director Emerita of Winterthur.

Winterthur's Board of Trustees has selected David P. Roselle, president emeritus of the University of Delaware and a current member of Winterthur's Board of Trustees, to serve as the museum's interim director, effective June 1, 2008. Roselle's appointment "provides Winterthur with an experienced and extremely capable leader who will ensure that the museum maintains its momentum as we prepare for a national search for a new director," said McGraw.

Bowman, who has served as Winterthur's director and CEO since 1999, will assume her new position with the Thomas Jefferson Foundation later this year. The Foundation owns and operates Monticello, Thomas Jefferson's home and gardens, as well as the Robert H. Smith International Center for Jefferson Studies, including the Jefferson Library, and the Thomas Jefferson Center for Historic Plants.

"Winterthur is a magnificent institution

where excellence is nurtured at all levels," said Bowman. "I am proud to have had the opportunity to be a part of the remarkable team that has led Winterthur to new prominence in the museum community. I first came to Winterthur as a graduate student and cherished the opportunity to return as its director," said Bowman. "Winterthur will always hold a special place in my heart."

Winterthur Museum & Country Estate is one of the world's leading museums of American decorative arts. The ancestral home of Henry Francis du Pont showcases its collection of more than 85,000 objects in a 175-room mansion, set amidst the luxuriant beauty of 1,000 acres of verdant formal gardens and pastoral landscapes.

(302) 888-4600

www.winterthur.org

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September 1, 2008. Submit by mail to:

Alice Walsh, Editor, Glass Shards, PO Box 255

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or reach us through email at: aswalsh@comcast.net



The National
American Glass Club
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