

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Summer 2011

A Life in Glass, Mobile Museum of Art

The title of an exhibit can speak volumes, especially when the artwork reveals the extraordinary lives of those who created it.

“Richard Jolley and Tommie Rush: A Life in Glass” allows the viewer a revealing glimpse into the history and aesthetic of the husband-and-wife artists who share a passion for a difficult medium. Mobile Museum of Art, Langan Municipal Park, AL (251) 208-5200 or www.mobilemuseumofart.com

With more than 120 pieces on view, the exhibit is dominated by Jolley’s figurative work — modeled in hot glass — and Rush’s colorful plant forms and “Pharmaceutical”

pieces, but curator Paul W. Richelson, Ph.D., included splendid examples of Jolley’s two-dimensional work.

The show is the couple’s first tandem retrospective and will be up through July 10 at the Mobile Museum of Art.

Jolley, 58, says the show includes many of his signature works including his Blue Line Drawings, Busts and Torsos, all of which speak to the human condition.

Jolley reflects on his own evolution as an artist with a wry humor. “I do feel lucky,” he says. “Only in America — the oddity is, as a young artist you’re considered a social deviant; there’s a complete misunderstanding of what an artist is because of a lack of understanding. And then once you become an ‘art star’ there’s this sort of total acceptance and pandering.”

Artists appreciate accolades and acceptance, he says, “but when you reach a certain age, you try to give

back a little bit, and that’s why we do a lot of talks around university campuses.”



Richard Jolley and Tommie Pratt Rush
Thursday

“Artists build bridges,” says Tommie Pratt Rush, 54, referring to the partnership between the museum and the university. “We felt great that we started something with them.

“We tell the students to do and see everything. You’re too young to be tired, so do everything. Go to every exhibition, every lecture, whether it’s your medium or not — go to all of it. If somebody invites you to their studio, go see it even if you don’t like their work, because you’re going to learn something.”

Rush says her husband gives students two words of advice: perseverance and stupidity. “You have to have enough perseverance to know you’re going to do it,” she says, “and enough stupidity not to stop.”

For the past 15 years Jolley and Rush have been involved in the Community School of the Arts, an after-school program for at-risk kids in Knoxville.

Both disdain the term “at risk,” which they say labels youngsters as somehow limited or defective. The program isn’t designed to turn young people into artists, says Rush, but to “make them see that anything is possible.”

That idea certainly plays out in this exhibit, which features Rush’s wondrous “Happy Pill” installation in the Rotunda. The idea came to her when she heard people whining about their lives. The “pills” are made on a blow-pipe and conjoined so that the finished pieces appear seamless.

“They look very simple but it’s actu-

ally technically very difficult,” she says. “Someone asked me, ‘Can you make them unscrew?’ I said, ‘Yes, if I put more zeroes on the (price).’” She laughs. “Anything’s possible.”

Rush is especially proud of her floral works. “I think growing up in Mobile totally influenced my love of flora,” she says, “because there is always something blooming here. You don’t appreciate where you live until you move away from it. You know, I don’t miss the heat and humidity, but I love the camellias.”



Happy Pills by Tommie Rush

Creating art with glass is a labor-intensive and sometimes heartbreaking process requiring skill, enormous patience and often several assistants. Jolley and Rush say technology has improved artists’ lives in many respects, but the artist’s aesthetic still drives the process.

“I think for myself I’ve always wanted my work to have a sense of the touch of the hand,” Jolley says, “and so glass is a very technical and technique-driven type of material because it’s a natural synthetic, if you wish. . . . At the same time, it becomes very challenging to use this material that should not be used for making sculpture, to make sculpture.”

Article taken from <http://blog.al.com>. Author, Thomas B. Harrison. Photos credit Press-Register/Victor Calhoun

President's Letter

Dear Friends,

By now you should have all received your 2011 membership renewal forms and election ballots from Membership Chairman Jim Davidson. If you haven't already done so, please take the time to update your membership information and return your renewal form, ballot, and check to Treasurer John Kohut.

On May 19 it was my pleasure to participate in the lavish 60th Anniversary celebration at The Corning Museum of Glass. Following special recognition activities and a day of free admission for all museum visitors, guests met in the museum auditorium for cocktails and hors d'oeuvres (although technically accurate, this description doesn't really convey a true picture of the amount and variety of the food provided). The gustatory pleasures were preceded by a warm welcome from Marie McKee, President, an expression of gratitude to Corning, Inc. for its many years of generous corporate support of the Museum by James Flaws, Chairman of the Board, a review of significant events in the history of the Museum by David Whitehouse, Executive Director, and a presentation on her current exhibit "Mt. Washington and Pairpoint: American Glass from the Gilded Age to the Roaring Twenties" by Jane Shadel Spillman, Curator of American glass. In conjunction with her exhibit Jane has also completed volume two of Kenneth M. Wilson's Mt. Washington and Pairpoint Glass, which is available from the museum bookstore. The festivities concluded with the cutting of an elaborately decorated cake created in the shape of the museum.

A few days after the celebration, the Museum announced that Dr. Karol Wight, a glass scholar and former curator at The Getty, will replace Dr. David Whitehouse as the Museum's Executive Director on August 15. Dr. Whitehouse will become the Museum's Senior Scholar, focusing on research, writing, and lecturing on the archeology and history of glass. We wish David success and enjoyment in his new endeavors.

NAGC thanks the Westchester Glass Club for a generous donation to the Memorial Fund in honor of Hilda Denman. All inquiries concerning the Memorial Fund should be directed to Treasurer John Kohut. It is with

sadness that I also note the passing of well-known and respected member William (Bill) Mullen. We offer our condolences to his wife Bobbie and the Mullen family.

For those members who wish to contribute, the National Depression Glass Association (NDGA) has requested our support for their goal of creating a first-class museum dedicated to preserving the history of the glass industry in the United States through a contribution to the Museum Building Fund. Tax-deductible contributions should be sent to: NDGA Museum Building Fund, c/o Larry E. Shields, 503 Old Stage Rd., Gilmanston IW, NH, 03837.

Ken Depew, President



Bill Mullen
Photo by David Watts

NAGC sadly announces the loss of glass collector, scholar and former officer William S. (Bill) Mullen (January 14, 1924-May 8, 2011). Bill is survived by his wife Bobbie and loving family. Bill served on the NAGC Board from 1995-1999 and was 1st Vice-President from 1999-2003. Those members attending the 2007 Seminar fondly remember a delightful visit to Bill and Bobbie's home to see their extensive collection. Bill and Bobbie originated The Village Antiques Show, and he donated over 1000 hours to The Henry Ford. Bill's interest was the study and collecting of early American glass and over the years he and Bobbie assembled a comprehensive collection that chronicled the history of American glass. Bill generously shared his knowledge with other collectors through articles and lectures. Memorial contributions may be made to Angels' Place, 25240 Lahser Rd., Ste. 2, Southfield, MI 48034 or The Corning Museum of Glass, One Museum Way, Corning, NY 14830

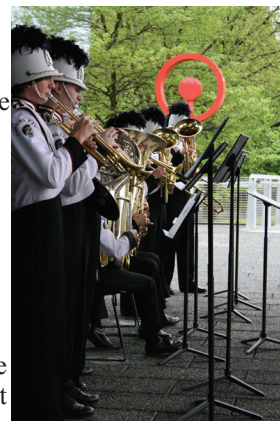
Corning Museum's 60th Anniversary

May 19, 2011 marked the 60th anniversary of the Corning Museum of Glass. And the museum celebrated in style. One Museum Way, Corning, NY.

There was a free open house kicked off with a parade of vintage cars in the morning. Anniversary cupcakes were handed out and two new

Corning's East High School Band exhibits opened as well.

The museum's president says the museum has changed a lot over the years. It started with only 2,000-



glass pieces and two staff members. Now the museum is the home of more than 40,000 glass works and more than 100 employees.



L-R Marie McKee, President, Anna and Bruce Howett of Hillsboro, OH, David Whitehouse, Executive Director

"It's a wonderful place now to see glass and to make glass yourself and to see demonstrations about glass," said Corning's Marie McKee. "It's so fascinating."

Everything's beautiful. You know, the different displays are so nice. We just love it," said a visitor. cmog.org
Article taken in part from
<http://elmira-corning.ynn.com>

Glass Calendar

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

Through - July 31, 2011

THE SMITHSONIAN AMERICAN ART MUSEUM, Washington, DC. *History in the Making: Renwick Craft Invitational 2011* will present the works of Judith Schaechter, a glass artist based in Philadelphia, who brings a wealth of knowledge about traditional stained-glass practice to her moody windows. More information at americanart.si.edu

Through September 4, 2011

BROADFIELD HOUSE GLASS MUSEUM Compton Drive, Kingswinford, West Midlands, England DY6 9NS, tel: 01384 812745 glass.museum@dudley.gov.uk Get that summer feeling with this seaside themed exhibition featuring fabulous British crafts! A large range of artworks, including glass. Highlights will include the gravity-defying Wave Form by Graham Muir who won the 'Best of the Best' award at Art in Action 2010, vessels teeming with engraved sealife by Ruth Dresman and silver encrusted glass jewelry by Lauren Taylor.

June 10 - 12, 2011

The 31st Annual FOSTORIA GLASS SOCIETY OF AMERICA Convention, Elegant Glass Show and Sale will be held in the Alan B. Mollohan Building in the historic tourist attraction, the former West Virginia Penitentiary, entry gate located at 901 Eighth Street, Moundsville, WV. Collectors from across the United States will gather in Moundsville, WV to visit the museum, attend the glass show and auction, all at the new location. The convention will feature Fostoria's Coin pattern with informative talks by Ron & Norma Hufford. (304) 845-9188 www.fostoriaglass.org

June 22 - 26, 2011

NATIONAL CAMBRIDGE COLLECTORS, Inc. Annual Convention at the Pritchard-Laughlin Civic Center, Cambridge, OH. "Under the Sea", Cambridge's *Sea Shell* line will be featured. The museum is located at 136 S. 9th Street Cambridge, OH. www.cambridgeglass.org

June 25 - 26, 2011

TIFFIN GLASS COLLECTORS Show and Sale. This annual two-day show and sale features the fine glassware which was produced at

the Tiffin factory from 1889 to 1980. Local and area dealers will be joined by prominent national dealers at this show which attracts collectors from all over the United States. Reservations are required for banquet & auction Saturday at 7pm. Visit the Tiffin Glass Museum and Glass Shoppe, 25-27 S. Washington Street, Tiffin, OH (888) 736-3221 www.tiffinglass.org

July 2, 2011 - April 2012

MUSEUM OF GLASS (253) 284-4750 1801 Dock Street Tacoma, WA 98402 www.museumofglass.org *Parenthetically Speaking: It's Only a Figure of Speech* is a new collection of work by San Francisco-based artist Mildred Howard comprising more than 40 glass punctuation marks, proofreading symbols and musical notes. The work is inspired by *At the End*, a poem by Howard's friend and Peabody Award winner Quincy Troupe. Both the poem and the exhibition reference punctuation as a metaphor for the passage of time.

July 7 - 9, 2011

2011 MEGA-GLASS CONVENTION Overland Park, KS. www.2011mega-glassconvention.info The main ingredient is glass and its power to draw us together for one spectacular convention. As we make our traditional plans to go to our respective glass conventions in 2011 we should start to think about what it would feel like to be surrounded by people from different glass clubs with one central theme... the love of great American and Victorian glass. The participants of this mega event are: National Toothpick Holder Collectors Society, Antique Glass Salt and Sugar Shaker Club, Early American Pattern Glass Society, Vaseline Glass Club, Inc, Mt. Washington/Pairpoint Glass Society, Wave Crest Collectors Club and the National American Glass Club. For further detail contact inquiries@2011mega-glassconvention.info

July 16 & 17, 2011

The FOSTORIA GLASS SOCIETY OF TENNESSEE will hold their annual "Elegant and Depression Glass Show and Sale" in Nashville, TN at the Tennessee State Fairgrounds, Wedgewood Exit off I-65. Contact Bob Fuller, Show Chairperson (615) 223-0816 or fullerre@comcast.net

July 27 - 30, 2011

AMERICAN CUT GLASS ASSOCIATION Annual Convention. Hilton Lake Buena Vista, Walt Disney World Resort, 1751 Hotel Plaza Blvd., Lake Buena Vista, FL 32830 (407) 827-4000. There will be a spectacular display of some of the world's most elegant cut glass offered by dealers from across the nation in vetted shows. Buyers can purchase knowing they are getting a piece of authentic American Brilliant Cut Glass. Please contact Bill Meek (239) 261-2637, bbmeek@comcast.net

September 17 - 18, 2011

The Sandwich Glass Museum will be sponsoring the 24th ANNUAL CAPE COD GLASS SHOW AND SALE. (508) 888-025 It will be held in the St. Theresa's Hall/Skylight Room of the Corpus Christi Church in Sandwich. The address is 324 Quaker Meetinghouse Road, East Sandwich, MA. Nationally prominent glass dealers will offer antique & collectible American & European glassware from the 18th to the 21st centuries. The glassware will include free-blown, blown-molded, and pressed glass as well as Art glass, marbles, Victorian, paperweights, Depression, and other early 20th century glassware. www.sandwichglassmuseum.org

October 20 - 22, 2011

CORNING MUSEUM of GLASS 50th Annual Seminar on Glass. *Art, Elegance, and Ingenuity: Mt. Washington, Pairpoint, and their Contemporaries* Join glass collectors, scholars, curators, and students from around the world for a stimulating 50th Annual Seminar on Glass. Enjoy tours with curators, lively networking opportunities, and lectures inspired by the Museum's major 2011 exhibition, *Mt. Washington and Pairpoint: American Glass from the Gilded Age through the Roaring Twenties*. Contact publicprograms@cmog.org for more information. www.cmog.org

Redlands Museum Mary Gregory Glass

Redlands Historical Glass Museum Director Frank Herendeen; and Museum Display Chairperson Barbara Soleter (far right) are pictured receiving an 1885 Mary Gregory cake plate. Margaret Smith (center) and her brother Thomas Linden (not pictured) donated a large collection of 79 pieces of Mary Gregory Glass to the Glass Museum. 1157 N. Orange Street P.O. Box 921, Redlands, CA 92373 (909) 793-3333

Each piece in the Mary Gregory Glass collection was given to Margaret and Thomas' mother, Margaret I. Linden, as a gift of love from their father, Milton, during their parent's 63 years of marriage.



Herendeen noted that, "The Mary Gregory glass is one of our finest collections donated to the museum. A special showcase has been designed to hold the entire collection, which will be on permanent display for future generations to enjoy".

The donation increases the museum's inventory of Mary Gregory from six pieces to a grand eighty-five examples of Mary Gregory glass.

No, Redlands Glass Museum is not a museum made of glass, but it is the only museum west of the Mississippi River limited to displaying glassware made by American glass makers and artists. The Historical Glass Museum exhibits over 7,000 examples of glass pieces found in the home from the 1800s to present times.
<http://mysite.verizon.net>

Chemistry – Creating New Worlds

Opened June 1, 2011 by Her Majesty Queen Beatrix of the Netherlands, the Biennale Kijkduin is an international exhibition at the seaside of Kijkduin, the southerly beach resort of The Hague. Sea and dunes form the natural setting for the monumental works of glass and light art. www.biennalekijkduin.nl

Biennale Kijkduin 2011 is connected to the UN Program *Our life, our future*. The United Nations has proclaimed the Year 2011 as "The Year of Chemistry", which is a worldwide celebration of the achievements of chemistry and its contributions to the well-being of humankind. The Biennale sets value on merging art, science and society, and organizes the international exhibition *Chemistry: Creating new Worlds*. 20 Artists and designers from 8 countries present 20 monumental glass and light artworks.

The Biennale asks artists and designers to visualize the chemical mentality in modern glass and light installations. Appropriate, as glass and transparency are inseparable from chemistry. First and foremost, glass itself is the chemical compound of mainly fused sand, calcium and sodium carbonate. And as far as science is concerned, without glass flasks and test tubes there would be no experiments, and



Saskia van der Steen, 'Water Lens', glass/water objects, 2011, 45 x 60 cm.
Photo: Walid Wardak

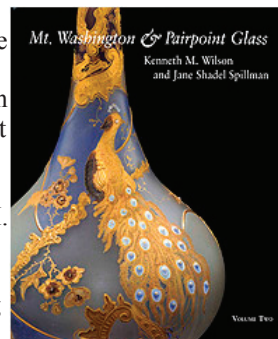
no clarity in processes. Glass and light art is the medium par excellence for the investigative adventure of the 'Chemistry – Creating new Worlds' exhibition.

The challenge for the artists is to interpret the chemistry theme in terms of content and technical design. They avail themselves of the latest achievements in technology, e-culture and innovative light applications. For

Mt. Washington & Pairpoint Glass, Vol II

By Kenneth M. Wilson and
Jane Shadel Spillman

This second volume of "Mt. Washington & Pairpoint Glass" realizes Kenneth M. Wilson's dream of completing the history of America's second-oldest glass manufacturer.



It continues the survey of the company's art glass and cut glass, with chapters on Royal Flemish, Albertine and Crown Milano, Colonial and Crown Pairpoint, Napoli and Verona, cut and Rich Cut glass, and the cut, engraved, and specialty glasses that Pairpoint offered until it closed in 1937.

Wilson completed the chapters on Royal Flemish and Albertine and Crown Milano wares before his death in 2005. Jane Shadel Spillman, curator of American glass at The Corning Museum of Glass, completed the rest of the book with the help of several researchers, writers, and consultants. This second volume includes an appendix of patents, concordances of glass objects and trade catalogs, and a general index.

379 Pages; Hardcover, \$95
Published in 2011 by The Corning Museum of Glass, One Museum Way, Corning, NY (800) 732-6845
cmog.org

the first time, young designers are also given space. Several artists and designers have designed an exclusive work of art for the boulevard and dunes of Kijkduin.

20th Century Pairpoint/Mt. Washington Glass

Mt. Washington and Pairpoint glass, which rivaled Tiffany and Steuben in its heyday during the late nineteenth and early twentieth centuries, will be the focus of a major exhibition at The Corning Museum of Glass this year. The exhibition will highlight the changing taste of America's elite through a broad range of products designed by one of the country's longest-running art glass companies. On view from now through December 31, 2011, *Mt. Washington and Pairpoint Glass: From the Gilded Age to the Roaring Twenties* will introduce audiences to this important player in American art glass history.

"Although the companies pioneered a range of novel and creative glass styles that experimented with texture, decoration, pattern and color, they have not garnered the same level of recognition as their contemporaries," says Jane Shadel Spillman, curator of American glass. "Through more than 150 objects, this exhibition will showcase the companies' role as purveyors of innovative luxury items in a period of exuberant growth and prosperity in the United States."

The exhibition focuses the companies' distinctive output from the years 1880-1930- Mt. Washington Art Glass: Characterized by innovation in style and technique, Mt. Washington art glass was highly successful commercially and helped cement the company as a leader in American art glass. -Mt. Washington Cut Glass: Although not a hallmark of the company, Mt. Washington's elaborate cut glass was fashionable

during this period. -Kerosene and Electric Lamps: Mt. Washington's lighting business, including gas chandeliers and decorated art glass and cut glass kerosene lamps, was central to their success in the late 19th century. With the invention of the light bulb and the rise of electricity, Pairpoint's new and visually-striking Electroliers became popular showcases for electric lighting and remained so for nearly thirty years.



No. 3049 lamp base with no. 601 Azaleas shade, Pairpoint Corporation, New Bedford, MA. 1900-1903. Gift of the New Bedford Glass Society

-Pairpoint Glass: In the decade prior to the Great Depression, Pairpoint expanded its market offerings with highly-decorative tableware and lighting made of both colored and colorless transparent glass.

The Mt. Washington Glass Company was founded in South Boston in 1837, and moved to New Bedford, MA, in 1870. In 1880, Thomas J. Pairpoint, an English silversmith, was hired to run the Pairpoint Manufacturing Company, another company in New Bedford which Mt. Washington's owners established to produce silver-plated mounts for Mt. Washington glass. In 1894, the Pairpoint Manufacturing Company absorbed Mt. Washington



Aurora decanter in "Eng. Grape" pattern, Pairpoint, 1915-1937

and the company was renamed the Pairpoint Corporation in 1900, which remained the company's name until it went out of business in 1937. Corning Museum of Glass, One Museum Way, Corning, NY 14830 (800) 732-6845 cmog.org

Museum of Glass Tacoma

Museum of Glass introduces *Parenthetically Speaking: It's Only a Figure of Speech*, a new collection of work by San Francisco-based artist Mildred Howard. Comprising more than 40



glass punctuation marks, proofreading symbols and musical notes, the exhibition will open on July 2, 2011 and remain on view through April 29, 2012. The Museum of Glass, 1801 Dock St. Tacoma, WA 98402-

3217. (866) 468-7386. www.museumofglass.org

Howard began working on the series while she was an artist in residence at Pilchuck Glass School in 2010. Her inspiration came from At the End, a poem by Howard's friend and Peabody Award winner Quincy Troupe. Both the poem and the exhibition reference punctuation as a metaphor for the passage of time. "Life is a series of questions," comments Howard. "As soon as you answer one, you're on to the next."

Howard continued to create objects for the exhibition during a Visiting Artist residency at the Museum of Glass in January, 2011. The individual sculptures are made in either opaque red or black glass and will be installed on charcoal gray walls in the gallery. Troupe's poem will also be presented in the exhibition space.

Howard's Blackbird in a Red Sky (a.k.a. Fall of the Blood House) was one of the Museum's acclaimed inaugural outdoor art installations displayed on the Mezzanine Plaza in 2002. The piece consisted of a house made of red glass panes set alongside dozens of red glass apples floating in the reflecting pool.

A message from John Kohut, Treasurer, National American Glass Club.

The NAGC is pleased to announce a generous donation to the organization by the Westchester Glass Club in honor of Hilda Denman. The donation will be included in the NAGC's Memorial Fund which is used at the discretion of the Board to further the mission of the club.

Many thanks to the members of the Westchester Glass Club!

Research, Publication & Glass News

Corning Museum of Glass Welcomes a New Director, Karol Wight

Karol Wight, senior curator of antiquities at the Getty Villa and internationally renowned specialist in Roman glass, was named the next executive director of The Corning Museum of Glass, the world's foremost museum dedicated to the art, history, and science of glass. Wight will succeed David Whitehouse, who has been executive director of the Museum since 1999.

Currently head of the Department of Antiquities of the J. Paul Getty Museum, located at the Getty Villa in Malibu, CA, Wight will assume her new post on August 15, 2011. At the Corning Museum, she will oversee its 45,000-object collection—the world's most important glass collection including the finest examples of glassmaking across centuries and cultures—as well as its studio, library, programming, and publications. Whitehouse will continue his research and contributions to the Museum by serving as senior scholar. The two collaborated in 2007 as co-curators of the major



exhibition *Reflecting Antiquity: Modern Glass Inspired by Ancient Rome*, which was presented at the Corning Museum and the Getty Villa. Wight will be joining a management team led by president

Marie McKee, who will continue to oversee Museum administration and help to define institutional strategy.

"As one of the foremost experts in the field, Karol brings experienced leadership, a keen curatorial eye, and deep knowledge of the artistry and history of glass to her new position," said McKee. "We have been working with Karol over the past few months to plan this transition, and we are confident that she will build on the strong foundation of David's remarkable legacy as the Museum looks ahead to a period of growth."

In her 26-year tenure at the Getty, Wight, 52, grew from a graduate intern to become the senior curator of antiquities at the Getty Villa, the Getty Muse-

um's site dedicated to the study and display of its antiquities collection. She has organized numerous exhibitions exploring glass from antiquity and its enduring impact, and has published widely on the topic. Her book on ancient glassmaking techniques, *Molten Color, Glassmaking in Antiquity*, was published by the Getty this May. "I have been studying the ancient Roman glass collections at the Corning Museum since I began my dissertation research in the late 1980s, and have known the talented staff there for years," said Wight. "I was drawn to this position not only because of the Museum's exceptional collections, but also because of its innovative public programs, on site and in the field, that help bring the art of glass to life. The Museum has created a truly dynamic and engaging experience for visitors, and I look forward to working closely with my new colleagues to continue sharing the wonders of glass with the world. After the Getty, Corning has always been my second museum home."

First Class

SEPTEMBER 1, 2011
DEADLINE
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<http://www.glassclub.org>

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