

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Summer 2013

Sculpture Arts in Chicago

The 20th annual SOFA CHICAGO, the world's foremost fair devoted to Sculpture Objects Functional Art + Design, will be on view November 1–3, 2013, at Navy Pier's Festival Hall. The three-day event kicks off with an opening night preview on Thursday, October 31, from 5 to 9 pm, celebrating SOFA CHICAGO's landmark 20 years with a first look at cutting-edge art and design presented by galleries from across the U.S. and around the world.



Rapt. Lucy Lyon, 2012.

SOFA CHICAGO is one of the longest-running art fairs in the U.S. and the oldest in Chicago. When it opened at Chicago's Sheraton Hotel and Towers in 1994, the fair drew 58 exhibitors and 14,000 visitors. Located at Navy Pier since 1995, today SOFA CHICAGO attracts almost 100 exhibitors each year and its average attendance is close to 34,000—an increase of more than 100%.

“There really wasn't an established, strong market in the decorative and applied arts” at the time, recalls co-founder Mark Lyman, president of The Art Fair Company, which produces SOFA CHICAGO. During the 1980s, as a professor of ceramics, sculpture and design at Washington University in St. Louis, Lyman saw “fantastic work being made in a whole range of media” by artists whose interests in historic objects inspired their experiments with materials and form. SOFA CHICAGO was one of the few initiatives that brought these artists together “in a national and international venue,” he says.

More than 40 exhibitors have already signed on for 2013, and the international list is still growing. Eight



Sasanian Star X. Michael Glancy, 2012.

galleries have come to SOFA CHICAGO every year since 1994: Aaron Faber Gallery (New York), Ann Nathan Gallery (Chicago), Habatat Galleries (Royal Oak, MI), Jean Albano Gallery (Chicago), Maurine Littleton Gallery (Washington, DC), Scott Jacobson Gallery (New York), Thomas R. Riley Galleries (Columbus, OH), and William Zimmer Gallery (Mendocino, CA).

The Art Fair Company, Inc
372 West Ontario St.
Suite 502
Chicago IL 60654
(800) 563-7632
www.sofaexpo.com

Fort Wayne Museum of Art presents Chihuly and *The Summer of Glass*

The work of studio glass pioneer and legend Dale Chihuly makes a triumphant return to Fort Wayne this summer. Not since 2002 have the unique glass forms of Chihuly been shown publicly in Fort Wayne, making *Chihuly: Secret Garden*, the blockbuster exhibition of the year. This show of

contemporary art glass by internationally famous Chihuly is an unprecedented collaboration between the Fort Wayne Museum of Art and the Franklin Park Conservatory in Columbus, OH, designed to welcome different kinds of art lovers throughout the community to discover this contemporary

art form that has its roots in a process that is centuries old.

What makes this show unlike other Chihuly shows is the interpretation of “garden” as a dream world incorporating unlikely installation materials to complement the organic and sometimes geometric forms of each glass



Chihuly: *Secret Garden*.

piece. Guest designer Thomas Cain of the City of Fort Wayne will interpret the glass from Chihuly's famous Macchia, Blue Heron, Red Beluga, and Neodymium Reed series, bringing this installation to life with other

materials not generally found in a museum gallery: sparkling crushed glass, building materials transformed into artistic forms, custom built bases and display boxes, and a subtle yet unique color scheme to allow the colors and forms of the glass works to take center stage.

The second major component of the *Summer of Glass* is a duo of contemporary studio glass exhibitions courtesy of Habatat Galleries in Royal Oak, MI. The first in this duo is the *41st International Studio Glass Invitational*, featuring 26 award winners regarded as the best in the world. The second is *The Next Generation of Studio*

Glass, an exhibition which explores the influence of Dale Chihuly and other glass luminaries on today's emerging studio glass sculptors.

The Summer of Glass show opened to the public June 29 and continues through September 29. Special tickets at \$7 per person are required for these exhibitions in addition to general admission.

Fort Wayne Museum of Art
311 E Main St.
Fort Wayne, IN 46802
(260) 422-6467
www.fwmoa.org

President's Letter

Dear Friends,

As the newly elected president of National American Glass Club, I'm honored to write my first President's Letter for *Shards*.

I'm happy to say that the 29th Annual Seminar in New Bedford last month went well, with a variety of activities, including visits to two stately homes in Newport. These were The Breakers and Rosecliff, both very impressive, although neither one had much glass on view. Rosecliff had a set of pressed glass tableware in a cabinet in the kitchen, which the employees there informed us was used by the family. I thought it was much more likely that that set was used by the servants!

The group also visited the Rhode Island School of Design, which has an excellent art museum with some glass, and the New Bedford Museum of Glass. New Bedford has an extensive (and excellent!), mostly American, glass collection and is run by our member, Kirk Nelson. We were also very fortunate to be able to visit the glass studio of Toots Zynsky and watch her and her staff as they created a piece made from canes, using a technique developed by Ms. Zynsky.

The final day was devoted to lectures. All told, it was certainly a successful meeting, our 29th Seminar, with its combination of historic houses, museums, glassmaking demonstrations and lectures, not to mention the ability to see one's friends and talk about our respective collections. Our thanks go out to Gay Taylor and Ellen O'Brien for all of their hard work in planning and organizing this event for our enjoyment.

The Mt. Washington & Pairpoint Glass Society met with us, and they are considering joining the National American Glass Club, possibly as a chapter.

The next Seminar will be held in Florida, in the area of Winter Park and Orlando. I hope that a good many of you will be able to attend and see all of the glass in Florida. Although glass wasn't made there in the early days, there are certainly some significant collections that we will see, including the Tiffany glass at the Morse Museum and possibly the new Chihuly Museum in St. Petersburg.

I am pleased to say the Westchester Glass Club has sent a check for \$100 in memory of Dorothy Chase, a long-time and very active member of that

chapter. It will go to the NAGC Memorial Fund, and be used for a specific project, which has yet to be decided.

Another activity of NAGC is a members' tour of French glass sites that will take place in September. We will visit Paris, Nancy, several cathedrals, and glassmaking sites like Baccarat and Lalique. To our astonishment, the trip filled up within about two weeks after it was announced, and now has a waiting list. It should be a very pleasant trip as well as an educational one for glass lovers.

We are grateful to Ken Depew for his four years of service as our president, and pleased that he will serve on the Board for another two years. Having been founded in 1933, the National American Glass Club is 80 years old this year, the oldest glass collecting club in the United States and possibly in the world, since the Glass Circle in London wasn't founded until 1937. We expect to be in existence for another 80 years, even though so many collectors nowadays communicate mostly via their computers!

Wishing you a happy summer of collecting and research.

—Jane Shadel Spillman, President

Glass Calendar

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

August 1–November 3, 2013

SANDWICH GLASS MUSEUM
129 Main Street
Sandwich, MA 02563
(508) 888-0251
sandwichglassmuseum.org

The Sandwich Glass Museum's special exhibition, *Transitional Glass*, is a retrospective display of the artwork of famed glass artist Debbie Tarsitano. One of the pioneering women of the art glass movement, the exhibit reveals how her work has evolved in both design and technique over her nearly 40-year artistic career. From early oil paintings to hot glass techniques such as flamework encasement, hot sculpting, glass casting, and *Pâte de verre* jewelry, the exhibition is a timeline of her body of work.

September 7–8, 2013

The Sandwich Glass Museum is hosting its 26th Annual Cape Cod Antique Glass Show & Sale, being held at the Corpus Christi Church in East Sandwich.

Visitors will have the opportunity to see, examine, and acquire collectible American and European glassware dating from the 18th- to the 21st-centuries. Meet the dealers and discuss all aspects of glass collecting. Come learn about the Cape Cod Glass Club. You will also find some exciting contemporary glass artists to round out the show. Free glass identification will be available to glass show patrons. Reference books on glass will also be available. Admission to the glass show will allow entry to the Sandwich Glass Museum for the weekend.

* * * *

October 17, 2013

PILCHUCK GLASS SCHOOL
430 Yale Ave. N
Seattle, WA 98109
(206) 621-8422
www.pilchuck.com

Pilchuck on Display: An Exhibition of International Glass

Pilchuck Glass School will host a one-night public exhibition as part of the school's annual auction celebration. Held at The Westin Hotel, Seattle, and free and open to the public, the exhibition will feature original works in glass by more than 250 local and international artists. Docent-led tours through the exhibition will also be available, highlighting various glass-making processes.

The event will give visitors an unparalleled opportunity to view an array of glass art while mingling with artists and patrons. It will also allow them to take a virtual trip of the Pilchuck campus, offering a chance to see finished works by artists from around the world who have studied and taught at the school.

* * * *

October 18–19, 2013

THE CORNING MUSEUM OF GLASS
One Museum Way
Corning, NY 14830
(800) 732-6845
www.cmog.org
52nd ANNUAL SEMINAR ON GLASS

This year's Seminar, presented in a new two-day format, will feature lectures and live demonstrations focused around the topics represented in the Museum's special exhibition, "Life on a String: 35 Centuries of the Glass Bead."

Hear experts such as Robert Liu, editor of *Ornament* magazine, and beadmaker Kristina Logan discuss historical beads, techniques of bead-making, Native American beadwork, beads used and made in West Africa, 1920s French fashion, and more. Seminar attendees will also have an opportunity to make their own glass bead.

* * * *

Through November 3, 2013

FULLER CRAFT MUSEUM
455 Oak Street
Brockton, MA 02301
(508) 588-6000
fullercraft.org

Reversible Reactions: Art Meets Science @ The MIT Glass Lab

Reversible Reactions is a show about the nexus of art and science at the heart of the Glass Lab's personality. Conceived by the lab's director Peter Houk and curated by Fuller Craft Museum's Beth McLaughlin, the exhibit focuses on work and projects that are cross disciplinary in nature—the results of collisions of glass and other fields of knowledge at the Institute. Highlights include an interactive computer station where museum visitors can use "Virtual Glass" software developed at MIT to design their own glass cane patterns; video of the "MIT Glass Band" developing and playing musical instruments made of glass; and the artwork of students, instructors and alumni.

* * * *

Through January 4, 2014

WHEATONARTS
1501 Glasstown Rd.
Millville, NJ 08332
(800) 998-4552
www.wheatonvillage.org

Wheaton Glass: The Art of the Fellowship

In 2013, the Creative Glass Center of America (CGCA) at WheatonArts celebrates three decades of support for artists and craftspeople working in glass. The exhibition provides a glimpse into the work created through and inspired by the CGCA fellowship program. This invitational exhibition illustrates the wide variety of glass created by this diverse group of international artists, many of whom remain linked by their fellowship experience.

NAGC Seminar 2013

It was a dark and stormy night, and the wind was blowing a gale . . . and such was the eve of our annual seminar in New Bedford, Massachusetts. But the drippy weather, though persisting throughout the seminar, didn't dampen the spirits of those attending. The fishing fleet may have been in but we were out there. The first day was spent in Newport, Rhode Island, where we toured at Cornelius Vanderbilt's "summer home" The Breakers (1893–1894). To say it was an unforgettable experience is an understatement but well worth registering among life's experiences. This place was a study in opulence and apparently cost was never part of the equation. Aside from the mind numbing visual impact, the facts that did register were the 23 bathrooms, with hot and cold fresh and seawater (four taps per tub) and, in the master bath, the tub was ornately sculptured from a block of marble. The tour was limited to the first and second floors where we were free to roam, so long as we remained within a prescribed route. Speakerphones along the way provided details of what we were looking at. As for glass, unless you were really into chandeliers, the opportunities were limited. There were a few exquisite vases and some crystal in the butler's pantry but too high up to identify. Noted was a group of Bellflower pattern glasses predating the building by about 40 years. Also visited was Rosecliff (1892–1902), another "Gilded age" mansion of New-

port intended to emulate Versailles. To me, Rosecliff seemed somewhat less "grand" but more elegant than our first stop. Again, Rosecliff presented little glass but still an enjoyable experience.

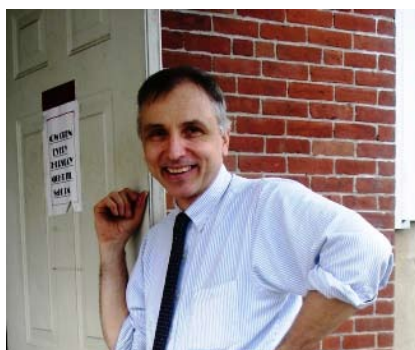
The afternoon was spent at The New Bedford Museum of Glass which is housed in the former Wamsutta Mills factory and we were welcomed by Mr. Kirk J. Nelson, its executive director. Upon entering the building, the museum's real entrance gradually emerged from a forest of furniture and small antiques. Once inside, however, we were totally immersed in glass, first in the museum's gift shop—a gift shop like no other where it seemed like the museum's collection was on sale—and well below gift shop prices. The collections, however, were exquisitely presented, in brightly illuminated cabinetry in spacious galleries. Well remembered was the large UV room full of radiant uranium glass. Also, our visit to NBMOG included a well-appointed wine and hors d'oeuvres reception. It must be said, this museum's collection is glass of all ages and is particularly strong in American arts and manufacture. It is an absolute "must see" when in New Bedford.

The following day was spent in Providence, starting with a visit to the First Unitarian Church where we saw the impressive Tiffany mosaic "Thy Kingdom Come." The magnificence of this work, towering above the altar, manages to shine through a layer of aging varnish put there to protect it. Today, church fathers are faced with solving the financial and technical challenges of restoration to its former radiance. Visited next was The Rhode Island School of Design's Museum of Art, a comprehensive world-class museum where we received a personal introduction by one of their curatorial staff to several stunning pieces from their glass department. In addition, we were given an abbreviated tour of other collections and their textile department, featuring *je ne sais quoi* fashions of all ages was, indeed, a fun experience.

The highlight of the day was Toots Zynsky's studio. This *WAS* different! On the lower level, the unique glass-working equipment was demonstrated by one of her associates, whereby long Muranese rods are morphed into the threads so characterizing Toots's work. This room was well stocked with a rainbow of strands awaiting a call from the studio above. On the upper level, and actually the central part of her studio, we watched—and listened—while Ms. Zynsky fashioned a piece of her art using unique kiln-forming equipment of her own design. She detailed the processes as she went along, followed by a discussion of the processes and a Q&A session. All around us were numerous examples of Toots's attractive creations, some emulating the plumage of tropical birds while others in eye-catching color variegations.

Nearby was the Cesare DeCredico Studio where, apparently, anything goes. His studio/apartment complex was a pastiche embracing examples of Cesare's abstractions, e.g., sheets of plywood with surfaces transformed in to dream-like fantasies. In every room were assemblages of African masks staring at us from walls, furniture, shelves, and dark corners. There were, of course, a few examples of his father's glass (Alfred, d. 2009), a group of his startlingly contrasted bicolor multi-form pieces were in the living room/gallery. The bedroom was a bedroom/library; the kitchen a kitchen/gallery and the studio was as much an artist's garret as you could imagine. Cesare's was one of the more interesting places we visited. I would love to visit again, perhaps to share a little wine on the patio and talk just about anything.

The seminar itself was held in the Fairview Inn's ballroom. It was very well presented with good visibility and audio as well as ambrosial food and refreshments. This event was the core of the seminar, its *raison d'être* and what we came for. The topics were well chosen and, as expected, well represented by the experts who



Director of The New Bedford Museum of Glass, Kirk Nelson.



Glass artist Toots Zynsky (right).



A glass bowl made by Toots Zynsky.

brought them to us and were embellished outstanding graphics. Opening the seminar was speaker Laura Coffin, assistant director of The New Bedford Museum of Glass, who introduced us to the development of the New Bedford Museum of Glass and its location in the former Wamsutta textile mill in New Bedford. The museum occupies a 3,000-square-foot section of the first floor at one end of the building within the confines of an antiques market. Ms. Coffin's richly illustrated presentation included a comprehensive discussion of glassmaking from the core-formed vessels of ancient Egypt, used primarily for oils and perfumes, to the mold-blown vessels of early American glassmakers, including copper-wheel and diamond-point engraving techniques and mold making. Of particular note was an example of a *Frozen Charlotte* drinking glass with the tiny figure enclosed within the stem.

Joan Kaiser's presentation centered on her specialty—glassmaking in Boston. Ms. Kaiser traced the history of the industry starting in the 18th century, with such notable manufacturers at the South Boston Flint Glass

Works and Patrick Slayne (America's forgotten glassmaker), and Deming Jarves, the New England Glass Company, and the Boston and Sandwich Glass Company. Also discussed were the New England Crown Glass and Cape Cod Glass Works. Joan spoke of the little heard about Thomas W. Gaffield of the Boston Crystal Glass Works in 1865 and which has been published in the Sandwich Glass Museum publication *The Acorn*. Brief mention was made of a collection of chemical glassware at Yale College.

Toots Zynsky spoke of her early development in glass, illustrating several of her blown glass pieces dating about 1971–1972, and her experimentation with “thermo shocking glass.” Later in her career, she became fascinated by thread decorating techniques. Ms. Zynsky talked about her work at Venini in Murano, which afforded her to further develop a variety of decorating techniques (their 12 tanks of different colored glass must have provided plenty of incentive). She also talked about working with Harvey Littleton in Amsterdam and the production of glass for the museum of the Prince

of Denmark. Also mentioned was her work in Portugal.

Jane Spillman's talk, “Glass of the Gilded Age,” helped to fill a gap in our mansions tours in Newport. Such glass ranged from extreme cutting, as produced by the Mt. Washington Glass Company, and in pages from the Boston and Sandwich catalog. Ms. Spillman showed us several examples of glass with silver mounts, especially ones with metal collars by Gorham. The period covered makers such as Pairpoint, Steuben, Loetz, Webb, Tiffany, Galle, Lalique, and the stained glass windows of Louis Sullivan and Frank Lloyd Wright. Jane's comprehensive discussion was richly illustrated, with about 60 examples of the most beautiful glass epitomizing “Glass of the Gilded Age.”

Our next speaker, Chester Cassel, treated us to a detailed account of his analysis of the Gorham (silver company) Archives at Brown University, especially those pieces where Gorham applied silver mountings for glass produced elsewhere (e.g., Pairpoint). This was a particularly absorbing discussion where disparate bits of information, such as markings on their silver, can accurately lead to dating a piece and to which glass manufacturer it was intended. Mr. Cassel also provided a very helpful handout to each participant that listed the company's date marks plus illustrations of where to find them on a particular piece.

The banquet was a wholly satisfying experience and an enjoyable social finale to a successful seminar. While the fleet did not venture from port in search of the “perfect storm,” we, however, experienced “the perfect seminar.”

For an exceptional and professionally-presented seminar, we are indebted to Ellen O'Brien and others who silently served to make it FUN. Thank you, Ellen. Gay Taylor made most of the arrangements for speakers and activities.

—Kindly submitted by NAGC
Webmaster, Francis Allen

Canterbury Stained Glass at The Cloisters

The world-renowned Cloisters museum and garden, a branch of The Metropolitan Museum of Art devoted to the art and architecture of the Middle Ages, is currently celebrating the 75th anniversary of its founding with more than a full year of exhibitions.

Completing the celebration in the spring of 2014, the exhibition *Canterbury Stained Glass* (March–May 2014) will present six near life-size enthroned figures in stained glass from England's historic Canterbury Cathedral. This represents the first time the panels have left the cathedral precincts since their creation in 1178–80.

Founded in 597, the cathedral is one of the oldest Christian structures in England. It was an important pilgrimage site in the Middle Ages, as witnessed by Geoffrey Chaucer's *Canterbury Tales*, a literary masterpiece from the 14th century. It is also the cathedral of the Archbishop of

Canterbury, the leader of the Church of England and the Anglican Communion worldwide. Repairs to the stonework of the magnificent historic structure necessitated the removal of several stained-glass windows of unparalleled beauty. While the restoration of the walls has been undertaken, the stained glass has also been conserved.

The windows that will be shown at The Cloisters are from the clerestory of the cathedral's choir and east transepts. The six figures—Jareth, Lamech, Thare, Abraham, Noah, and Phalech—were part of an original cycle of 86 ancestors of Christ, the most comprehensive stained-glass cycle known in art history. One complete window (Thare and Abraham), rising nearly 12 feet high, will be shown with its associated rich foliate border.

Masterpieces of Romanesque art, these imposing figures exude an aura of dignified power. The angular limbs, the form-defining drapery, and the encompassing folds of the mantles all add a sculptural quality to the majestic

figures. The glass painting, which is attributed to the Methuselah Master, is striking for its fluid lines, clear forms, and brilliant use of color

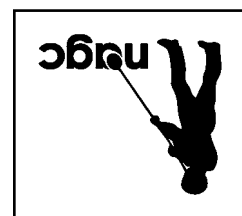
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028-0198
(212) 535-7710
www.metmuseum.org



SEPTEMBER 1, 2013
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Alice Saville, Editor, *Glass Shards*
30 Honey Suckle Rd., Lake Forest, IL 60045
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The National American
Glass Club
P. O. Box 474
Apalachin, NY 13732