

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Summer 2016

News

Highlights from the 2016 Seminar in Norfolk

There were many wonderful experiences that the attendees of the 2016 Seminar shared during the three-day gathering but a few events were highlights of the Seminar. After visiting the incredible home of Carolyn and Richard Barry, filled with the amazing art and spectacular contemporary glass, the attendees traveled to the DeWitt Wallace Museum of Decorative Arts at Colonial Williamsburg.

Suzanne Hood, Curator of Ceramics and Glass at the Colonial Williamsburg Foundation (CWF) gave us an informative lecture about the glass collection and why the CWF acquired the pieces. Ms. Hood is an enthusiastic speaker who is obviously passionate about the collections at the DeWitt Wallace

Museum. After her lecture, we were divided into two small groups and received the rare opportunity of visiting the Ceramic and Glass Vault. Attendees sat around tables and objects from the collection were discussed, passed around, and handled.

Another highlight was the glassblowing demonstration by NAGC Second Vice President Art Reed. The Chrysler Museum of Art acquired an old bank across the street from the museum and renovated the building into a glass studio. The Studio has become one of the most popular venues in Norfolk. The Studio and Museum staff graciously gave permission for one of our members to demonstrate at their facility. Art, who mastered

historic glassblowing techniques, blew one of his favorite styles, a pillar-molded pitcher. Although we have all seen glassblowing demonstrations countless times, Art, who was assisted by a Studio staff member, had the group captivated by working and discussing each step in the process. Amazingly, Art had not blown a piece of glass for four years since concentrating on his wooden glassblowing block and mold business.

Both the visit to Colonial Williamsburg's DeWitt Wallace Museum of Decorative Arts and the glassblowing demonstration by Art Reed were memorable parts of the 2016 Seminar not to be forgotten.



Suzanne Hood, Curator of Ceramics and Glass at Colonial Williamsburg Foundation and member Mary Mills discuss glass with attendees in the Ceramics and Glass Vault at the DeWitt Wallace Museum of Decorative Arts.



Art Reed demonstrating at the Chrysler Museum of Art Glass Studio. Photo courtesy Joe Heyman.

President's Letter

Dear Members,

Those of us who attended the 2016 Annual Seminar had a wonderful time. On the first day, we visited the incredible residence of contemporary glass collectors Carolyn and Richard Barry. Then we drove to the DeWitt Wallace Museum of Decorative Arts where we heard a lecture by Suzanne Hood, Curator of Glass and Ceramics, and we were given the rare opportunity to handle glass from the Colonial Williamsburg Foundation collection. Friday began with a fabulous demonstration by NAGC Board member Art Reed in the Chrysler Museum of Art Glass Studio. We heard a lecture by Diane Wright on the history of the Chrysler Museum's founding and expansions. Many of us who know Gary

Baker from the years he was curator at Chrysler were thrilled that he spoke to us about the cameo glass collection at the museum. Saturday at the hotel, we had our annual meeting, and informative lectures by Cynthia Williams, our two scholarship recipients Carrie Greif and Greg Bingham, and Kirk Nelson. At the banquet Saturday night, we had an enjoyable and profitable silent auction. The highest prices realized in the silent auction were three stunning pieces made and donated by Art Reed. Thanks goes to Art for his generous contribution to the club.

Plans have begun by Loreen Ryan and Karen Petraglia for our 2017 Annual Seminar in Charleston, West Virginia. We will be visiting the Blenko Glass Company, the Huntington Museum of Art and the West Virginia

Museum of American Glass. Save the date of May 11–13, 2017.

It is with deep regret that I report the death of longtime member and past President of NAGC, Kenneth Lyon. Ken was an avid collector and authority on 18th-century glass. As President of NAGC, he organized our first operations manual to better define the workings of our organization. He was a generous and caring gentleman who will be sorely missed.

As I have mentioned in previous President's letters, we are actively working on a new NAGC Web site. If you have Web site experience and would like to be involved with this ongoing project, please contact me.

Have a wonderful summer.

— Gay LeCleire Taylor
President

Kenneth William Lyon (1922–2016)

Kenneth William Lyon, 93, of Fishers Hill, Virginia, passed away April 15, 2016, at Greenfield Senior Living in Strasburg.

Ken served as a cartographer for the U.S. Coast and Geodetic Survey and studied special aerial mapping techniques at Massachusetts Institute of Technology (MIT) while serving in the U.S. Army Air Forces during World War II. He was assigned to the 24th Combat Mapping Squadron and “flew the hump” many times in the India-Burma Theater.

Ken put his mapping skills to work and created a life-long business as a realtor specializing in undeveloped land in the Washington suburban area. He was highly regarded for his integrity and for his ability to identify parcels with unique potential.

Developing an avid interest in 18th-century American glass, Ken became a nationally respected collector and supporter of glass museums.

Along with writing articles for antique glass publications, he served as President of the National Early

American Glass Club (now NAGC), and also coordinated the renowned Dorflinger Chapter glass show in Maryland for over a decade. He was honored by being selected as a Fellow of The Corning Museum of Glass and later as a Trustee of the Fellows.

Along with his interest in antique glass, Ken enjoyed a love of all things historical, the natural environments of the Shenandoah Valley and Maine, and he enjoyed birdwatching, with a special love for the Eastern Bluebird.

29th Annual Cape Cod Glass Show and Sale

The Cape Cod Glass Club is a group of glass collectors who gather to become educated in identifying and learning about all types of glass. The club was established in 2001 as a chapter of the National American Glass Club and its 33 members meet monthly to discuss and attend presentations of glass and glassmaking by top artisans and experts.

The 29th Annual Cape Cod Glass Show and Sale will be held on

September 17–18, 2016, and at a new location. This year the show, which is now sponsored by the Cape Cod Glass Club, will be located on the campus of Cape Cod Community College in Barnstable, MA.

Visit the Web site and learn about the Club and more about this event.

Cape Cod Glass Club
(301) 924-2293
www.capecodglassclub.org

Westchester Club Donates \$200 to NAGC

The Westchester Glass Club recently donated a total of \$200 to the National American Glass Club's Memorial Fund. One hundred dollars each was given in honor of Westchester Club members Shirley Reed and Ted Anthony.

Glass Fireworks Light Up Children's Museum

Visitors to the *Fireworks of Glass* won't be able to take their eyes off this beauty! The colossal blown 43-foot glass tower is one of the largest permanent sculptures by renowned artist Dale Chihuly. Featuring over 3,200 stunning pieces of brilliant blown glass, the tower rises above a glass ceiling and can be viewed from all sides.

You can relax on a revolving platform and gaze up at the magnificent glass ceiling. Children can learn to identify the different shapes and forms used by Chihuly. They can create their own colorful sculpture from plastic shapes that mirror the originals and blow glass virtually or explore glass-blowing on the computers.

Children's Museum Indianapolis
3000 North Meridian St.
Indianapolis, IN 46208-4716
(317) 334-4000
www.childrensmuseum.org



A view of "Fireworks of Glass" at the Children's Museum in Indianapolis.



Detail of glass sculpture by Dale Chihuly.

Liberty Museum to Hold Glass Auction and Gala

On September 24, 2016, the National Liberty Museum will hold the 17th annual Glass Auction and Gala, an unforgettable evening of stunning glass art and merriment in the Grand Ballroom of the Marriott Downtown Philadelphia. There will be a Champagne cocktail reception, dinner, a live auction, and silent auctions all evening. Join them as they honor Dr. Arlene Silvers, their 2016 Hero of Liberty, in recognition of Dr. Silvers' lifetime of contributions to the contemporary glass art movement and passionate support of the National Liberty Museum's work with youth.

Located in the heart of historic Philadelphia, the National Liberty Museum is dedicated to preserving America's heritage of freedom by encouraging

people to find their own place in the story of liberty. Visitors to the museum enjoy an inspiring and entertaining experience, as they interact with incredible stories of heroes and a collection of contemporary art. Our core themes for young people and adults include leadership and good character; diversity and inclusion; peaceful conflict resolution; and civic engagement. Our primary art form is glass art, as it makes the point that freedom is as fragile as glass.

National Liberty Museum
321 Chestnut St.
Philadelphia, PA 19106
(215) 925-2800
www.libertymuseum.org



Dale Chihuly's *Cobalt Blue Basket* will be raffled off at the Liberty Museum's Annual Glass Auction and Gala.

David Huchthausen: A Retrospective Selection

Museum of Glass will present the West Coast premiere of “David Huchthausen: A Retrospective Selection” from July 23, 2016, to January 8, 2017. Over his four decades of work, David Huchthausen has made a significant impact on the history of contemporary glass, with much of his art utilizing the slower, cold working glass processes such as cutting and polishing rather than the hot glass techniques more widely known in the Pacific Northwest. According to Susan Warner, Artistic Director at Museum of Glass. “This retrospective show will allow visitors to see the full breadth of Huchthausen’s enigmatic and mysterious work—from his earliest mixed-media sculptures and landscape vessels to his trademark integral color laminations and spheres designed to be enjoyed from all directions. While Huchthausen came to glass through blown techniques . . . he quickly began composing and assembling sculptures that combine multiple layers of color and glass along with smooth and serrated edges, to create a myriad of light and color reflections that have been compared to the Post-Painterly Abstraction movement. . . . This legacy

has inspired and motivated many of the young artists working in glass today.”

Huchthausen has played a vital role in the evolution of glass from craft to fine art form. As a recipient of Fulbright U.S. Student Grants, professor, museum consultant, and artist, Huchthausen has been at the forefront of contemporary glass. His work has been exhibited in over 400 national and international exhibitions and is included in more than 65 museum permanent collections.

“Most people are completely mesmerized by Huchthausen’s work,” notes Bonnie Wright, Curator of Education and Community Engagement. “One of our goals is to help explain to visitors the pioneering techniques that are demonstrated in many of these pieces.”

Museum of Glass
1801 Dock St.
Tacoma, WA 98402
(253) 284-2130
www.museumofglass.org



Mirage by
David Huchthausen.

The Good, The Bad and The Ugly: New Works by Andrew Miller

Andrew Miller is an artist whose practice investigates the function and non-function of objects. He is motivated by a fascination with our relationship to objects and how we encounter them. In his recent work Andrew Miller considers how discarded or damaged objects are reappropriated through human interventions to create new and inventive objects which function under a different guise. A major element of the exhibition explores work originating from glass found in charity shops. These pieces may once have been the height of good taste or perhaps their emotional value to the original owner was important. Later in the life of the object perceptions of

value are reduced to cheap, second-hand trinkets. Andrew Miller changes their status and perceived value again through his work. The exhibition is on view through October 9, 2016.

National Glass Centre
(Part of the University of Sunderland)
Liberty Way
Sunderland SR6 0GL
UNITED KINGDOM
www.nationalglasscentre.com



Mute by Andrew Miller. Photograph
by Donald Nisbet.

Glass Calendar

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

Through September 6, 2016

THE CORNING MUSEUM OF GLASS

Studio Faculty Presentations at The Studio

One Museum Way
Corning, NY 14830
(800) 732-6845

www.cmog.org



Untitled by Suellen Fowler.

Attend free, informal lectures by Studio faculty, some of the best-known glassmakers in the world, including Suellen Fowler, Michael Schunke, Mel Douglas, Emilio Santini, and Denise Stillwaggon Leone. Please visit the Web site for information on the artists and lectures by the Studio faculty.

* * * *

Through September 18, 2016

SWEDISH AMERICAN MUSEUM

Crystal Art from Master Craftsmen Mats Jonasson and Ludvig Löfgren

5211 N. Clark St.
Chicago, IL 60640
(773) 728-8111

www.swedishamericanmuseum.org

The first glassworks in Målerås, Sweden, was founded in 1890. Now 125 years later, the same company continues to produce handmade Swedish crystal sculptures featuring wildlife, florals, Swedish icons, and more. This exhibit will feature works by two of the principal artists from Målerås Glasbruk—owner Mats Jonasson and designer Ludvig Löfgren.



Design drawing for Peacock, Ludvig Löfgren

* * * *

Through December 31, 2016

BERGSTROM-MAHLER MUSEUM OF GLASS

The Artistry of Rick Ayotte: Selections from the Gordon Park Collection

165 N. Park Ave.
Neenah, WI 54956
(920) 751.4658

www.bmmglass.com

Rick Ayotte began his career as a scientific glassblower, but his love of



Swamp Sparrow with Snowdrops and Mushrooms by Rick Ayotte.

nature, and his friendship with Paul Stankard, allowed him to explore glass as a creative means of expression. This collection of 125 works highlights a career that joins his passion for nature with his artistic destiny.

* * * *

Through September 25, 2016

SWEDISH GLASS MUSEUM

Table, Set Thyself! Margareta Hennix: Ceramics and Glass

Södra Järnvägsgatan 2
35234 Växjö Småland
SWEDEN

+46470-704200

www.kulturparkensmaland.se

For more than 50 years, Margaret Hennix has worked as a potter, glass artist, and designer. In the summer of 2016, the museum will be holding a retrospective exhibition of her collections of glass and ceramics.



Work by Margareta Hennix.

Works by Charlotte Potter Showcased in Exhibition

Houston Center for Contemporary Craft is pleased to present “Charlotte Potter: Glass Armory,” on view through September 3, 2016. This solo exhibition investigates the physical manifestation of identity through the intersection of glass and the body’s largest organ and protective barrier, the skin. Using microscope slides, along with lenses and window glass, Potter constructs a series of glass armor pieces that provide a frame into the psyche, allowing the viewer to explore how skin—with all of its blemishes, scars, and imperfections—is fundamental to one’s sense of self.

The foundational piece in this series, *Armor* (2014), is a cascading glass garment with photo decals of every inch of the artist’s skin transferred onto microscope slides. Like chainmail, glass pieces are linked by an underlying structure of sterling silver. This piece shrouds the body, while the transposed nude form and

transparency of the glass exposes it. The layered swatches of skin abstract her form at close proximity and are brought into focus from a distance. This piece makes manifest the universal desire to understand how it feels to be in someone else’s skin, which is both inviting and haunting.

In the new works created for this exhibit, Potter uses skin as a metaphor to discuss how one’s identity is affected through relationships. Employing

traditional elements of armor, such as the chest plate, she overlays the physical characteristics of different people to create ambiguous bodily forms that border on the uncanny.

Houston Center
for Contemporary Craft
4848 Main St.
Houston, TX 77002
(713) 529-4848
www.crafthouston.org

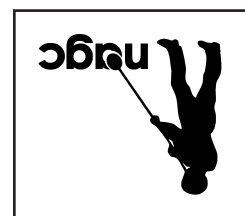


Artist Charlotte Potter
works on her piece *Armor*.

SEPTMBER 1, 2016
DEADLINE
NEXT ISSUE'S

www.glassclub.org
visit NAGC web page:

First Class



The National American
Glass Club
P. O. Box 24
Elkland, PA 16920

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

1st Class Presort
U.S. Postage
PAID
Binghamton NY
Permit 197