

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Summer 2021

New Bedford Museum of Glass Reopens

After two years of effort, NBMOG is happily ensconced in its new home at the elegant James Arnold Mansion on County Street in New Bedford. Moving and reconstructing a glass museum is daunting, the careful packing, the building construction with painting and lighting, the unpacking, cleaning, installation, and labeling. All must be done with the utmost of care, A lengthy and arduous process, this spring NBMOG crossed the finish line—with spectacular results!

Although the opening celebration has been postponed until September due to the pandemic, a steady stream of visitors has showed up to tour the galleries, browse the gift shop, and meet the famous Museum Cat (who held court on his glorious glass throne). Executive Director Kirk Nelson enthusiastically showed off the museum's extensive collection, which surveys the history of glass

from ancient times to the present day, with special emphasis on New Bedford glass. During the Victorian era, New Bedford was renowned as the "Art Glass Headquarters of the Country." Rose Amber glass, Crown



Milano, Royal Flemish, Burmese, and Lava glass are just a few of the exotic lines developed in New Bedford; many fine examples are present at NBMOG. Of particular interest is the Crystal Kingdom, an extensive collection of glass animals that always proves popular with children.

A unique cultural treasure for the City of New Bedford, NBMOG offers a wide range of educational programming both online and on-site, guided tours of the general collection, themed exhibitions, and events featuring lectures, music, and more. Please visit to experience the beauty and history of glass!

NEW BEDFORD MUSEUM
OF GLASS
427 County St.
New Bedford, MA 02740
(508) 984-1666
www.nbmog.org

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WESTCHESTER GLASS CLUB *May Meeting*

On May 25, the Westchester Chapter hosted the Houston Museum of Decorative Arts in Chattanooga, Tennessee, over Zoom. Executive Director, Amy Autenreith and Outreach Education Coordinator, Lilly Waters took the Club on a tour of highlights from the museum's collection of more than 12,000 objects.

They showcased two beautiful Tiffany Favrite Floriform vases (one c.1900; the other, a blue vase, 1890s), holding them both up for viewers to see. They also shared a Carder Steuben Aurene glass bowl, a Thomas Webb cameo red vase (1880s), a Phoenix cut velvet pitcher (c. 1885), and a Ruby Bluerina tankard pitcher (c. 1885).

Attendees also learned about the history of the museum, founded by Anna Houston, an antiques dealer of

modest means. Anna was one of the few woman collectors whose vision and expertise became the foundation of a museum.

One of the most interesting items was an Edgefield, South Carolina, face jug from the 1850s—pottery made by enslaved people from their African tradition—one of only 150 known to exist.

Interested in attending future programs? Contact Club President, James Russell at jrussell19431@sbcglobal.net.

President's Letter

On May 1, more than 80 of us came together and did something for the first time—we held our Annual Meeting virtually, as a Zoom Webinar. While it lacked the give and take of an in-person event, the chance for handshakes and hugs, for robust conversation, for open dialogue face-to-face, it did allow us to gather and review the state of the NAGC. The good news is that we have survived a major challenge to our way of doing business. As an organization based on meeting and sharing information, the pandemic prevented us from gathering as we had for years.

But, if the events of the past year have taught us anything, it is that we must adapt to new circumstances, be flexible, and willing to change. Many of our chapters have done that over the past year—setting up Zoom meetings and inviting NAGC members to join in those meetings. The NAGC Board felt strongly that we could not let another year pass without an Annual Meeting and some sort of educational opportunity in lieu of our Seminar.

Those in attendance had the opportunity to reflect on the year just past, to remember those we lost, and thanks to a thoughtful memorial by Mary Mills, to honor the life and legacy of Jane Shadel Spillman. Bruce Mitchell installed our new Board on behalf of the Nominating Committee and shared special thanks for those outgoing members who have given so much to the Club, especially our Treasurer John Kohut, Directors Phil Smith, Diane Wright, and Bruce Mitchell, and our Secretary Gay LeCleire Taylor (who will stay on for one year to fill an empty Director's seat).

John Kohut shared the Treasurer's report. I encourage you to review the details of his report in this issue of *Shards*. We face an uncertain future if we cannot stabilize our finances and generate increased revenue. This year the Board created some savings on the expense side by bidding the printing of our publications, but we need to be creative and do more. As part of Old Business, Amy McHugh discussed the work she and Lindsay Parrott have

undertaken to design and launch a new website for the Club, an effort critical to our public facing work. Finally, Art Reed discussed potential Seminar locations for the coming years—we hope to meet in person again in 2022.

After our meeting, Christopher Maxwell gave an excellent illustrated lecture, *In Sparkling Company: Reflections on Glass in the 18th-Century British World*, that introduced Corning's newest exhibition. I encourage you all to see it or purchase the companion publication.

I hope those of you who attended the Meeting and lecture enjoyed yourselves—please keep the good ideas and positive energy coming as we move forward and embrace the days ahead.

My best to all,
Anne Madarasz
NAGC President

NAGC Financial Report, 2020–21

Treasurer John Kohut shared the following information at our Annual Meeting on May 1. As the first chart details, last year we received \$13,113 in income. The bulk of that income, 97%, is from member dues. About 2% comes from donations and small additional amounts derive from Education income, interest, and Amazon Smile donations. A decline in membership means a decline in our chief revenue source, so securing and retaining members or raising membership dues will be vital to our future viability as an organization.

The second chart illustrates our Expenses of \$14,257 for the past year. Even with the savings on printing costs, our Publications account for 83% of our expenditures. That breaks

down to \$29.63 per member for two issues of the *Glass Club Bulletin* and four issues of *Glass Shards*, or 118%

of an Individual member's dues of \$25. Mailings and administrative costs make up the bulk of additional

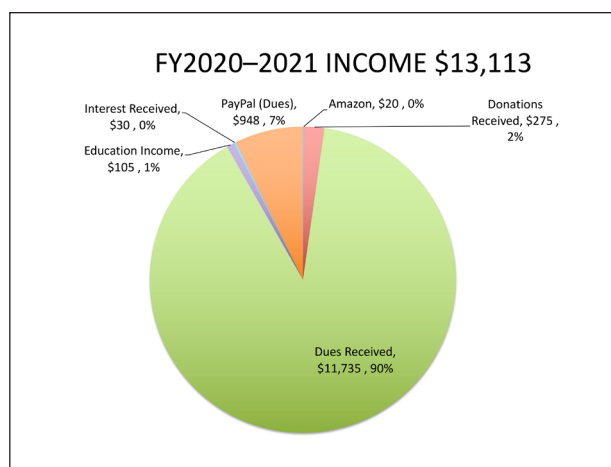


Chart 1

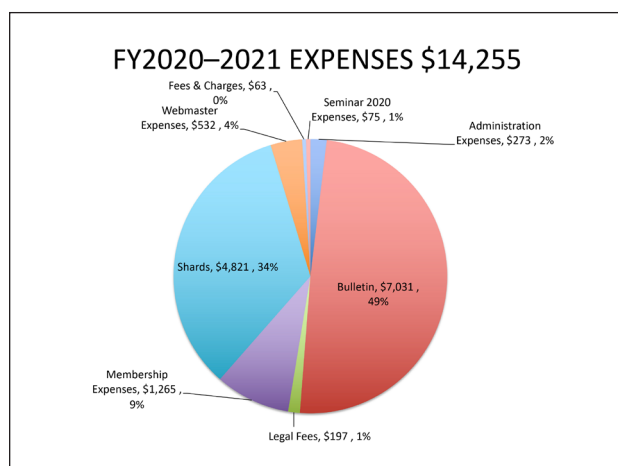


Chart 2

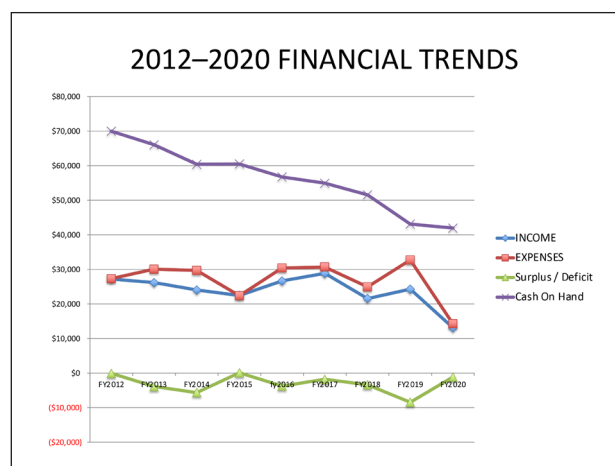


Chart 3

expenses. Normally we would see the impact of our Seminar on both the revenue and expense sides of our financial report, but cancellation of the 2020 Seminar due to the pandemic negated those entries. However, even with the increased revenue we have seen from adding a Silent Auction to Seminar in recent years, the Club has continued to run at a deficit. Chart 3 shows the trend over the past eight

years, most years we have balanced our books by drawing on the cash we have in hand. While the Club remains solvent and has paid all bills, this course is not sustainable—we need to increase our fundraising efforts and/or decrease costs to survive.

A significant number of our members have responded to our suggestion that they renew at a higher membership level this year and have renewed

at the Contributor and Donor levels. We thank you!

All of us must work together to stabilize and grow the Club. I hope if you have ideas, you will share them with the Board. We need to build our endowment and operating funds—the future of the NAGC is in our hands!

—Submitted by Anne Madarasz
and John Kohut

NAGC Donates Club Archives

The NAGC has signed a Deed of Gift to donate the Club's archives to the Rakow Research Library at The Corning Museum of Glass. Records were given to the library in 2004, joining some earlier materials and some Chapter records. But because the proper paperwork had not been signed, the records had not been processed or made accessible.

The NAGC Executive Board worked with the Library's Manager of Archives and Special Collections,

Colleen McFarland Rademaker, to assess the holdings and complete the donor forms. Ms. Rademaker and her staff have done a preliminary Finding Aid for the collection, assigned it a number, MS-0106, and begun to organize and catalog the collection.

The collection contains meeting minutes, correspondence, membership records, publicity materials, and records from several chapters, as well as some unexpected treasures such as a scrapbook from the 1930s and "Field

Trip" photographs from the 1960s. The Board will be working on identifying gaps in the collection and developing a records retention policy to ensure that materials are saved and donated in the future. We will reach out to members once we have a better idea on what is missing.

Curious about what is in the collection? Follow this link to see the Preliminary Finding Aid: <https://archivesspace.cmog.org/repositories/3/resources/182>.

Contemporary Glass at Sandwich

This year's featured artist in the Contemporary Gallery at the Sandwich Museum of Glass is Fritz Lauenstein, on view now until October 31, 2021. He started blowing glass in 1974 at the Gould Academy in Bethel, Maine, and in 1990, he set up his studio in

Dennis, Massachusetts. Lauenstein designs both functional and decorative glass; his stunning creations include spectacular marbles, paperweights, perfume bottles, jewelry, vases, and bowls.

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

Blue Glass Lens Discussed

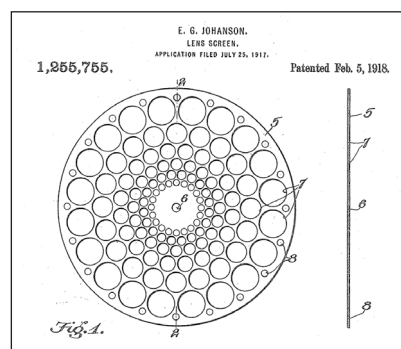
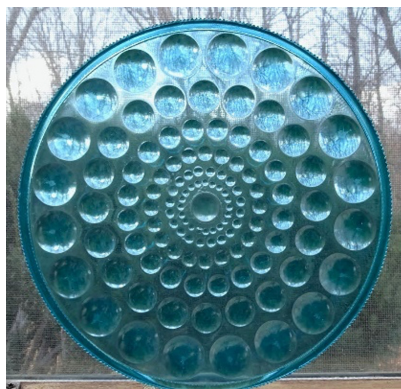
Correspondence between NAGC member Carolyn Stock and Tom Felt of the West Virginia Museum of American Glass with further observations from Louis Lapilado, NAGC Board member took place to try and identify an object.

From Tom Felt:

Hi Carolyn—think that Millie is probably on the right track identifying this as an automobile headlight lens. In the early 1910s, Congress responded to a problem with the rapid growth of automobile production, namely that the headlights, which originally were just flat window glass, gave out so much glare that they were dangerous. So, a law was passed requiring non-glare headlights and that resulted in literally hundreds of attempts to come up with designs that would refract the lights enough that they wouldn't blind the oncoming drivers. I found a patent for what might be your piece. The color of yours is most unusual, but again may be part of the experimentation that went on trying to find the best headlight possible. L. E. Smith came out with one in 1919 that was a pale blue. Some headlight lenses were also made in amber, so color wasn't completely unknown.

From Louis Lapilado

I do not think that the blue disk is an automotive headlamp cover lens.



At first glance the item looks like the patent but look closer. At its outer edge, the Headlamp Cover Lenses is recessed (1). This is to receive a retaining ring, which holds the cover lens into/to the reflector housing, becoming flush with the lens. The outer edge of the blue disk is much thicker, like a tray rim.

Also, the edge of the blue disk is serrated. Why the detail if it would only be covered by the retaining ring?

For aligning? Not likely. Notches are typically used for alignment.

Lastly, the blue disk has no markings. Most automotive parts and all lamp lenses have markings in the mold with the part number and date manufactured. As well as patent info on these early items.

Please reach out to the Shards with any further notions on the subject (planetatlicesaville@gmail.com).

Monumental Work by Beth Lipman at MAD

For 20 years, American artist Beth Lipman has explored ideas of mortality and temporality through images and symbols rooted in Western European art, particularly still-life painting and the decorative arts. The monumental installation *Laid (Time-) Table with Cycads*, created almost entirely in glass and over 16 feet long, is just one of her objects on view until August 15, 2021, in the exhibition *Beth Lipman: Collective Elegy*.

Lipman uses the table to create a separation between the items placed above and below. Beneath the table is



a “paleo-landscape” filled with extinct flora such as ferns, mosses, and ginkgos. Atop the table is an array of man-made objects, such as books, plates, bowls, chalices, urns, and musical instruments.

MUSEUM OF ARTS AND DESIGN
2 Columbus Circle
New York, NY 11001
(212) 299-7777
<https://madmuseum.org>

Glass Calendar

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

Through August 22, 2021

GLASMUSEUM LETTE

Lette Glass Museum. Exhibitions and Collection 2016–2020

Letter Berg 38

48653 Coesfeld-Lette

Germany

www.glassmuseum-lette.de

Collector and founder Lilly Ernsting looks back and celebrates her 25 years of exhibiting and collecting with a special retrospective at the museum. A selection of objects acquired over the past five years will be displayed.



La Greca. Lars Widenfalk, 2019. Photo: Gabriel Urbánek.

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Through September 2021

MUSEUM OF GLASS

The Art of Being: Feelings, Memories, and Imagination

1801 Dock St.

Tacoma, WA 98402

(253) 284-4750

www.museumofglass.org

Exhibition that uses art to represent the ways in which people make sense of their lives and the lives of those around them. After exploring each section—*I Feel, I Am, I Remember*, and *I Imagine*—visitors will be asked to add their own perspectives and the exhibition will evolve to reflect those experiences.



Shan Boy (Hoodie). Oben Abright, 2019. Photo: Jesse Goff.

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Through September 26, 2021

THE CHARLES HOSMER MORSE MUSEUM OF AMERICAN ART

Iridescence: A Celebration

445 North Park Ave.

Winter Park, FL 32789

(407) 645-5311

www.morsemuseum.org

This exhibition celebrates iridescence in the art glass, enamels, and pottery of the late 19th–early 20th centuries.

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Through October 31, 2021

SANDWICH GLASS MUSEUM

In Her Voice: Influential Women in Glass

129 Main St.

Sandwich, MA 02563

(508) 888-0251

www.sandwichglassmuseum.org

Special exhibition featuring the works of 17 glass artists who have challenged the concepts of traditional glassmaking by using innovative glass techniques or by re-imagining glass as a medium for self-expression.

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July 10–11, 2021

NATIONAL DUNCAN GLASS SOCIETY

Annual Show and Sale

Washington County Fairgrounds

2151 N. Main St.

Washington, PA, 15301

<https://duncan-miller.org/events>

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August 21–22, 2021

46th Annual Vintage Glass & Antique Show and Sale

HOUSTON GLASS CLUB

Fort Bend County Fairgrounds

Highway 36

Rosenberg, TX

(281) 240-0382

<http://houstonglassclub.org>

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September 18–19, 2021

CAPE COD GLASS CLUB

Cape Cod Glass Show and Sale

Cape Cod Cultural Center

307 Old Main St.

South Yarmouth, MA

www.capecodglassclub.org

Sponsored by the Cape Cod Glass Club chapter of the NAGC. Contact bheapg7@comcast.net



Julian Rogers (left) shows a canary cordial decanter with stem to customers.

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October 9, 2021

NATIONAL CAMBRIDGE COLLECTORS

Annual All-Cambridge Auction

Pritchard Laughlin Civic Center

7033 Glenn Highway

Cambridge, OH

www.cambridgeglass.org

Upcoming Events at The Corning Museum of Glass

Glass and Wine Come Together in Exhibition

On July 3, 2021, the Museum will open *Fire and Vine: The Story of Glass and Wine*, a special exhibit exploring the deeply entwined relationship between wine and glass. Open until December 31, 2022, it will present the art, history, and science of how glass touches wine as it travels from the grape, to the bottle, and to the cup on our table. The exhibit is largely drawn from the Museum's holdings and will demonstrate how the combination of wine and glass has figured in social gatherings for thousands of years. The exhibit is organized by Katherine Larson, curator of Ancient Glass at the Museum.

Highlights include a rare 2,000-year-old fragment of cameo glass depicting a grape harvest, a still-sealed bottle of

wine found in an 18th-century shipwreck off the coast of England, and a 17th-century Italian document describing an "almost unbreakable glass jar" that could prevent wine from spoiling.

59th Annual Seminar on Glass

The Museum's 59th Annual Seminar on Glass will be presented virtually, in conjunction with the special exhibition *In Sparkling Company: Glass and Social Life in Britain during the 1700s*. For the first time, the Seminar will be online, on Friday, October 8, and Saturday, October 9, 2021.

On October 8, Dr. Christopher Maxwell, curator of early modern glass, will introduce the major themes and highlights of the exhibition. Three panel discussions will follow and consider approaches to the interpretation,

design, and digital components of the exhibition.

October 9 opens with an introductory paper on the "golden age" of British glass (c. 1674–1820). A series of pre-recorded papers, made available a week before the event, will inform four panel discussions relating to the many contexts, meanings, functions, and innovations of glass within cultures and communities throughout the Atlantic World during the 18th century.

Register for the free two-day seminar at www.cmog.org.

THE CORNING MUSEUM
OF GLASS
1 Museum Way
Corning, NY 14830
(800) 732-6845
www.cmog.org

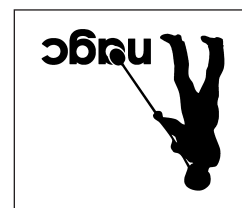
SEPTMBER 1, 2021
DEADLINE
NEXT ISSUE'S

www.glassclub.org
Visit NAGC Web page:

ATTENTION READERS!
The next deadline for the *Glass Shards* will be
September 1, 2021
Submit news to Alice Saville, *Glass Shards* Editor, at
planetalsaville@gmail.com

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