



Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Winter 2008-09

Hot Glass, Cool Collections and Environments = Form + Space

Running now through March 15, 2009 are two exhibitions featuring the red-hot medium of glass: *Hot Glass, Cool Collections and Environments = Form + Space* at the Houston Center for Contemporary Craft, 4848 Main St., Houston, TX 77002. www.crafthouston.org (713) 529-4848

Environments = Form + Space



Matthew Eskuche, *The Whitewashing of Corporate Greed*, 2008. Flame-worked glass and found garbage can. Photo by Dave Smith

features imaginative installations by three emerging glass artists, Matthew Eskuche, Amy Rueffert, and Pablo Soto, who present new and expansive ways to define the discipline of glass. Emphasizing the importance of form over function and the relationship between objects and the spaces they occupy, the show explores the unique environments created by nontraditional glass forms.

Displaying incredible detail and craftsmanship along with conceptual ideas, two of these artists are at the very forefront of work

that blurs the line between craft and contemporary art. Matthew Eskuche, based in Pittsburgh, PA, is most recently known for his arresting installations of "white trash." While most glass artists focus on the luxurious nature of glass and the medium's delicate qualities, Eskuche takes his inspiration from discarded plastic bottles, crumpled paper and take-out containers to comment on American culture's crass consumerism and over-use of disposable and convenience packaging.

Amy Rueffert, based in Urbana, IL, combines various studio glass techniques with aspects of conventional craft and object making. Rueffert frequently explores the tension between utility and aesthetics and questions how traditional notions are relevant in today's world. Her objects and Victorian-inspired curios reflect interior worlds from past eras and reference themes of domesticity and femininity as presented throughout 20th Century culture.



Amy Rueffert, *Pear (Cats in Reticello)*, 2008. Blown glass, reticello technique, decals, vitrolite and milk glass. Photo by Ann Cady

Pablo Soto, originally from Georgetown, TX, and based in Penland, NC, attended several top glass programs and studied with master glassblower Lino Tagliapietra. A natural talent, whose aesthetic is based on form and function, Soto believes his inherent sense of color and design stems from his family, all of whom are potters and artists.

Hot Glass, Cool Collections offers a glimpse inside 12 of Houston's best private glass collections.

sent the many styles and techniques of the Studio Glass Movement—including hand-blown, kiln-worked, torch-worked and cold-worked glass. The show includes over 60 pieces by such masters as Dale Chihuly, Harvey Littleton, Dante Marioni, Richard Marquis, William Morris, Michael Schunke, Preston Singletary, Paul Stankard, Lino Tagliapietra, Toots Zynsky and others.

Pablo Soto, *Moire Forms*, 2008. Blown Glass, Filigrana Cane technique, from 16" to 24" tall. Photo by Tom Mills.

Gwynne Rukenbrod,

HCCC Curator of Fine Craft, commented, "With these two contrasting exhibits—each showcasing different genres and artists—HCCC hopes to raise regional awareness about glass, a diverse and frequently overlooked art form. With help from our generous collectors in Houston and three of

Lino Tagliapietra, *Foemina*. Glass vase. Photo by Matt Smith

the nation's leading emerging artists, we are confident that our visitors will discover the beauty, skill, variety and surprise inherent in glass art."

The exquisite works on view repre-

President's Letter

Dear Friends,

Yesterday, while paging the December issue of *The New England Antiques Journal*, an article captioned, "Winter Antiques Show Celebrates 55th Year With Loan Exhibition from The Corning Museum of Glass" captured my attention. Jane Spillman, the Museum's Curator of American Glass and Editor of our *Glass Club Bulletin*, describes the Exhibition highlights for *Shards* readers.

"The Museum's loan exhibition, *The Fragile Art: Extraordinary Objects from The Corning Museum of Glass* will have a total of 55 objects and sets, ranging in date from 1400 BC to the 1950s. Among the most complex pieces on display are a mosaic jar with cover from the 2nd century BC, a vase blown by William Leighton around 1850 for the New England Glass Company with layers of colorless, white, green and red glass which are cut and gilded, and an English cameo plaque showing Venus and Cupid which is a masterpiece by George Woodall of Thomas Webb & Sons, completed in 1906."

Dates for the Winter Antiques Show are January 23 - February 1, 2009, Park Avenue Armory, 67th Street & Park Avenue, New York City. Incidentally, Jane will be hosting the Museum's Loan Exhibition, January 23 - 25, and on January 28th she will lecture on Dining at the White House.

NAGC Board Members gathered for their semi-annual meeting last October in Corning, NY. The meeting was devoted largely to discussion of and action upon the recommendations of the Strategic Planning Committee. Several amendments to NAGC By-laws were adopted and additional Standing Committees were approved. The amendments to our By-laws will be mailed to members soon, together with the packet of 2009 Seminar information. The Standing Committees adopted include Chapter Liaison, Education, Finance, Membership, Nominating, Public Relations/Information, and Strategic Planning.

Seminar Chair Bill Thomas reported that the annual gathering in 2009 is planned for Philadelphia, PA, April 30 - May 3. Discussions for a Convention of Glass Clubs in 2010 are continuing.

Elissa Goldstein who has tended the NAGC Membership Chair with caring and most capable hands for the past several years will be stepping down in March of 2009. Membership is a most important, challenging and rewarding office, and I shall welcome a call, or an Email from interested members, maynardsteiner@earthlink.net (201) 261-7638.

I wish you blessings, happiness and good health for 2009.

'til later,

Larry Steiner

Duncan's Three Face pattern

From George Fogg regarding the Fall issue of *Glass Shards*, "Cut & Pressed Glass At the Morse Museum," and the myth surrounding Duncan Three Face EAPG.

"The Morse Museum has continued the myth of Geo. (pattern number 400.) Every past researcher has continued the falsehood. However, the research conducted by Neila Bredchoft, Francis Maloney and myself have established "Three Face" was NOT displayed at the 1876 Continental Exhibition in Philadelphia.

Quote from Morse's article:

"... Also winning awards in

Philadelphia was the more fordable and completely novel Three-Face pattern of glass tableware by George Duncan & Sons in Pittsburgh. Around the stem of these pieces are three classically inspired female faces cast from a mold and acid-etched or frosted."

"Facts: The pattern, No. 400 Three Face, had not even been designed let alone manufactured in 1876. J. E. Miller was granted design pattern Number 10,727, June 18, 1878 and assigned to the Geo. Duncan & Company.

Yes, it true George Duncan & Sons was awarded a prize, as were many other glass manufacturers, but it was for a display of glassware. There is no record of what actual items were displayed.

Included here are two articles from *Crockery & Glass Journal*: Apr 18, 1878. A. Heisey, of George Duncan & Sons, is in the city. He brings, in addition to his cheering presence, a very handsome set of crystal tableware. This is novel and attractive. The bowls of the stemware are in clear crystal, while the bases

and stems are etched and decorated with female faces (three of them). They are said to be likenesses of the three chief belles of Pittsburgh. ["the three chief belles of Pittsburgh" advertising hype.]

Crockery & Glass Journal: July 18 & 19. Geo Duncan & Sons have stopped work for repairs. They report a fine spring trade, and have a good stock on hand to fill orders. They show several new and elegant styles of table and other glassware. The "Three Sisters" set, of which a description has already been given,

being one of the handsomest.

[If indeed, the No. 400 pattern had been available in 1876 Geo Duncan & Sons would by now have moved onto their next new glassware patterns. There had to be new patterns every year for the Glass & Pottery Exhibitions held in Pittsburgh for all the countries store buyers. These

exhibitions today are called "Trade Shows".]

Please look in Early Duncan Glassware, Geo. Duncan & Sons, Pittsburgh, 1874-1892 page 50- 52 especially the first paragraph on page 50. We made it clear the Philadelphia attributions are indeed, false.

Now, so as not to be completely negative I strongly agree about the affordability of glassware printed by Morse Museum. The last sentence is a perfect review of the period and the ability of various glass firms to manufacture glassware for all classes and pockets."



George Fogg Founders Chapter Member and co-author of *Early Duncan Glassware*, 1987; george@glassresearch.com

Glass Calendar

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

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 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.

Through January 31, 2009

CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY. (607) 937-5371 www.cmog.org This display explores the traditions of holiday ornaments and Corning's role in the production of Christmas ornaments in the mid-1900s. Christmas trees became popular in the United States in the mid-19th century, and, with them, came glass ornaments, which reflected the light from the candles used to decorate the trees. Until the end of the 1930s, the glass ornament industry centered in Lauscha, Germany, where most were made by families working from their homes.

Through January 11, 2009

SMITHSONIAN AMERICAN ART MUSEUM *Lino Tagliapietra in Retrospect: A Modern Renaissance in Glass* is the first exhibition to thoroughly examine the art of Lino Tagliapietra (b. 1934), widely revered as a master of glass blowing and credited with changing the course of

contemporary studio glass through his teaching. A catalog is available in the museum store for \$50. americanart.si.edu

(202) 633-7970, Renwick Gallery, 1661 Pennsylvania Ave., NW, Washington, DC 20006

Through February 22, 2009

BERGSTROM-MAHLER MUSEUM *Big Ideas: Magnificent Glass under 20"* Celebrating a year-long celebration of 50 years begins with an exhibition in glass. Honoring the paperweight with its traditions and techniques, contemporary glass beads and an international evolution of techniques and mastery of glass are themes that will be introduced and explored. www.bergstrom-mahlermuseum.com 165 North Park Avenue, Neenah, WI. 54956 (920) 751-4658

Through the Spring 2009

BROADFIELD HOUSE GLASS MUSEUM *The Danger of the Image: Glass Dresses* by Diana Dias-Leão at Compton Drive, Kingswinford, West Midlands, DY6 9NS. Tel 01384 812745. Diana Dias-Leão has mixed her fashion background with her glass knowledge to create a collection of fantastic dresses, made from glass, ceramics and textiles. www.glass-museum.org.uk

Through June 14, 2009

MUSEUM OF GLASS *White Light: Glass Compositions* by Daniel Clayman is an exhibition that defies the stereotype of contemporary glass. Seven large-scale, dense, opaque sculptures comprise the exhibition and challenge viewers' perceptions of glass art. 1801 Dock Street, Tacoma, WA. 98402 (866) 4museum; museumofglass.org

January 10 - May 10, 2009

ORLANDO MUSEUM OF ART *Stories of the New World* at 2416 North Mills Ave., Orlando, FL (407) 896-4231 info@omart.org will feature custom art installations by Therman Statom, a major figure in the Studio Glass movement. Throughout his career, Statom has pushed the boundaries of his medium - challenging his audience to look at glass in new and interesting ways.

Deadline January 30, 2009

PITTSBURGH GLASS CENTER *Lighting Competition*. Glass artists are invited to submit proposals to design and construct a permanent glass lighting installation for the lobby of 11 Stanwix Street, a historic 1960s-era high-modernist office tower in downtown Pittsburgh, PA. The winning entry will receive up to \$75,000 to complete the commissioned work. The glass piece(s), to be installed permanently in the lobby, must serve both as a sculptural and lighting element. The piece may be lit either internally or externally and must function both during the day and night. The selected artist will have the opportunity to work with lighting designers contracted with Stanwix Lender to develop a lighting strategy that works within the design of both the glass piece and the existing lobby. Heather McElwee; (412) 365-2145 ext. 206 heather@pittsburghglasscenter.org

February 7 & 8, 2009

SOUTH FLORIDA DEPRESSION GLASS CLUB 35th Annual American Glass, Pottery, Dinnerware Show & Sale featuring 30 prominent dealers. War Memorial Auditorium, 800 NE 8th St., Ft. Lauderdale, FL (305) 884-0335 www.sfdgc.com

March 7, 2009

ANNUAL ALL-CAMBRIDGE AUCTION The Auction is held at the Pritchard-Laughlin Civic Center in Cambridge, Ohio - the same location as the Annual Convention. www.cambridgeglass.org

March 28 & 29, 2009

ALL-HEISEY SHOW & SALE, Gaithersburg, MD. Sponsored by the Northern Virginia Heisey Study Club. Please contact the museum at 169 W. Church St., Newark, OH 43055. (740) 345-2932 www.heisey-museum.org

Clare

Glass Dresses by Diana Dias-Leão

The Danger of the Image: Glass Dresses by Diana Dias-Leão

On now through the Spring 2009 at Broadfield House Glass Museum, Compton Drive, Kingswinford, West Midlands, DY6 9NS, Tel 01384 812745 www.glassmuseum.org.uk

Diana Dias-Leão has mixed her fashion background with her glass knowledge to create a collection of fantastic dresses, made from glass, ceramics and textiles. These catwalk creations are not only visually stunning but also explore serious issues

around personal identity, beauty and human behavior.

"The main message I wish to convey in my work is the fact that even though the image is glittering, it is the person inside who is precious," says Diana.

Her works of art are made from glass, porcelain, wire and silken

yarns, and are made for display only, although some have been modelled for photo shoots. She has recently

embarked on creating a series of corsets made from barbed wire, one of which is also on show in the exhibition.

"I am inspired by the way people interact with one another", explains Diana, "I love to explore themes of isolation and interaction by using the human form with or without the second social skin of garments."

This exhibition is her first solo show and features the largest number of her works ever shown together.

In 2005 Diana won the coveted Student Award from the Worshipful Company of

Glass Sellers for two of her dresses. She has also created sculptural and installation works, including two huge cobwebs made from yarn and glass in A Winter Garden exhibition at Tynemouth Railway Station. Recently she has developed her own line of jewellery in a style that echoes the drama of her dresses.



Secret Garden Dress by Diana Dias-Leão, photography by Stephen Beardsell

Corning Hot Glass Show on Celebrity Cruises

The Hot Glass Show - live, narrated glassblowing demonstrations are one of the most popular attractions at The Corning Museum of Glass in Corning, NY.

Now the Hot Glass Show is available on Celebrity Cruises' newest ship, Celebrity Solstice. The ship has a permanent glass studio, developed and run by The Corning Museum of Glass, on the top deck of the ship.

The Museum will now reach more than 300,000 cruise participants each year, teaching them about the artistry of glassmaking. The glass experience stretches through the ship: there is glass sculpture and art throughout as

a decorative motif, and high-end glass is sold in the ship's boutiques.

The initial Corning Museum of Glass crew consists of Steve Gibbs, Lewis Olson, Annette Sheppard, and Carl Siglin.

Gaffers from the Museum will rotate on the ship throughout the year. Celebrity Cruises will build additional ships over the next few years, each outfitted with a Corn-



ing Museum of Glass Hot Glass Show. Glassmakers are needed for future cruises. Anyone interested in applying may contact Julie McAlinn at The Corning Museum of Glass (mcalinnja@cmog.org or 607-974-8241).

Shirley Salanon

NAGC notes with sadness the passing of long-time member Shirley Salanon, a dedicated student of glass whose enthusiasm, intellectual curiosity and generous spirit typify the finest attributes of the glass-collecting community.

Ms. Salanon lived outside Philadelphia and was well-known to the many art museums, libraries and cultural institutions in her area. She was a devoted participant in glass club seminars, club meetings and museum field trips, and frequently was accompanied on these trips by her close friend Miriam Mucha, past curator of The Philadelphia Museum of Art.

The long list of Shirley's favorite glass museums, 20 which she supported actively for many years, includes The Museum of American Glass at Wheaton Arts, The Corning Museum of Glass, The New Bedford Museum of Glass and The Sandwich Glass Museum. During her years of association with these museums she generously volunteered her time and scholarly aptitude to help the curators with innumerable research projects.

In 1972 Shirley addressed a letter to Richard Carter Barret, the Director/Curator of The Bennington Museum, that typifies her gracious demeanor and boundless enthusiasm. "The trip to Bennington was, for me, a most memorable and exhilarating experience," she writes. "This was my first meeting with the Glass Club, being a newly enrolled member, and the memories of this happy first encounter, meeting you and touring your fine museum, shall always be cherished and treasured ones."

May we each enjoy such a long and satisfying association with our club, just as we cherish the memory of members like Shirley Salanon, who do so much to enrich our glass club experience.

A remembrance by fellow member and friend Kirk Nelson

Cameo Glass at Chrysler

Cameo Performances: Masterpieces of Cameo Glass from the Chrysler's Collection. 245 West Olney Road, Norfolk, Virginia 23510 (757) 664-6200 www.chrysler.org

Much more than just a "pretty vase." Each carefully carved cameo masterpiece possesses a style all its own—a beautiful



**Thomas Webb & Sons
Dragon Bowl, ca. 1885**

floral design, a mythological scene, images of animals, or a combination of several themes. Their rich history, beginning at the height of the Roman Empire, coupled with the intricacy of each design, intrigues adoring fans and has inspired artists for centuries. Highlighting the skills and artistic achievements of these master carvers, cameo glass steals the spotlight in the new exhibition, *Masterpieces of Cameo Glass* now through July 1, 2010.

This exhibition consists of 38 unique objects, each reflecting a different influence—neo-classicism, classic Roman and Greek, Victorian, Asian, and contemporary themes. Although they differ in design, the tedious process through which each cameo glass was created took significant skill and patience to complete.

Cameo, broadly defined, is any glass in which the surface is cut away to leave a design in relief. *Cameo Performances* features several notable pieces that are considered among the very finest and most skilled products of the glassmaking craft. The Dragon Vase, an elegant Thomas Webb blue and white cameo glass in Chinese taste is featured in the exhibition. The two dragons that encircle the vase are in unusually high relief, their overall shapes having been blown-molded before the vase was carved.

Kelly Conway, the new glass curator, originally from Toledo, Ohio, holds a BA in American History from DePauw University and an MA in the History of Decorative Arts from the Parsons School of Design at the Smithsonian Associates.

Green Valley Auctions

Results from the Single-Owner Cataloged Auction *The Duff & Molly Allen Collection: A Survey of American Glass* held on October 18, 2008 can be viewed in their entirety on the web site www.greenvalleyauctions.com

The 30-year Falmouth, MA collection was comprised of over 500 lots of fine 19th century blown and pressed glass plus lighting featuring many rare and important examples with outstanding provenances including George S. McKearin, William J. Elsholz,

Raymond E. Barlow, Lowell Innes, and H. Richard Strand, as well as many pieces illustrated in Barlow/Kaiser.

One of highlights included lot # 209 a colorless free-blown candlestick attributed to Thomas Cains which sold for \$16,950. (well above the estimate of \$3000-\$5000).

A detailed fully illustrated color catalog for this landmark auction is still available for \$30 and the results can be downloaded from the web site www.greenvalleyauctions.com



**Freeblown handlestick attributed
to Thomas Cains**

Therman Statom *Stories of the New World*

Stories of the New World at the Orlando Museum of Art, 2416 North Mills Ave., Orlando, FL (407) 896-4231; info@omart.org will feature custom art installations by Therman Statom, a major figure in the Studio Glass movement. January 10 - May 10, 2009.

Throughout his career, Statom has pushed the boundaries of his medium - challenging his audience to look at glass in new and interesting ways. In 1971, Statom participated in the inaugural season of the Pilchuck Glass School and has been known as an innovator and a force in the Studio Glass movement ever since.

Statom is a pioneer in the use of glass as a material for sculpture and room-size installation art. His work is distinguished from other glass artists of his generation in that he works with a wide variety of materials in addition to blown glass. His works are

assembled from an inventory of objects he makes in the studio such as glass ladders, mirrored chairs, exotic blown glass vessels and painted images.

Stories of the New World will be a large-scale, multi-part glass installation. Statom will use Juan Ponce de Leon's 1513 search for the fabled Fountain of Youth as a point of departure to explore both historic and contemporary themes of hope, discovery, ambition and destiny. Ponce de Leon intrigues Statom in part because of his historic association with Florida, but more so because of the broader implications, symbolic and



real, societal and personal, of the explorer's quest for this elusive goal. "I want the gallery to have the atmosphere of having arrived at a place or destination that

reflects the search, discovery and mysticism inherent in these ideas. In essence, this installation will function as a conceptual Fountain of Youth." - Therman Statom.

Research, Publication & Glass News

From: China & Glass Journal. Volume CXIII, No. 2, August 1933
Early American Glass Shown in Two Exhibitions

"The second exhibition and conclave of the Early American Glass Club attracted a large number of people to Sandwich, Mass. August 9 to 12. There some of the most interesting collections in the country were shown in the town which originated a famous type of glassware and produced it from 1825 to 1888.

In July the Club's first exhibition, at Grey Gables, Buzzard's Bay, Mass., assembled gems from more than 100 collections. These pieces were of widely varied types representing the output of newly every famed early American factory -- Stiegel, Sandwich, Stoddard, Portland, and Units in Ohio, Virginia and New Jersey. Single pieces ranged in value from \$1 to \$1900. Each afternoon during the exhibition authorities on early American glass addressed the Club. About 2000 people attended.

The Club, organized last January with about 50 members now has an enrollment of nearly 700 from 30 states. Its object is to delve into the history of all early American glass factories, more definitely to determine the period, pattern, type and quality of glass from each. F. W. Chipman of Sandwich, is president."

- Kindly submitted by George Fogg and Frank Maloney of the Founders Chapter

Corning Pyroceram Cookware by Debbie and Randy Coe. Schiffer Publishing, 4880 Lower Valley Road, Atglen, PA 19310, 160 pgs \$29.99. www.schifferbooks.com

The first reference book to provide a detailed account of the Pyroceram cookware, developed at Corning by Donald Stookey and marketed in 1958.

This special Pyroceram material was first used on military missile nose cones, and

because of its durability, it was felt to be a great medium for the kitchen, too. Easily taken from the



freezer, used in the oven, microwave, or on the range, it was beautiful enough to be served at the table. After a meal, it went straight to the dishwasher. The cookware saved many steps for the consumer.



**Next Issue's
Deadline
March 1, 2009**

First Class

visit NAGC web page:
<http://www.glassclub.org>

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**The National
American Glass Club**
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Millburn, NJ 07041

ATTENTION READERS!
The next deadline for the Glass Shards will be
March 1, 2009. Submit by mail to:
Alice Walsh, Editor, Glass Shards, PO Box 255
Foxborough, MA 02035
or reach us through email at: aswalsh@comcast.net

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