

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Winter 2010

New Bedford Museum of Glass Celebrates Grand Opening

During the weekend of September 9-10, after almost a year of renovation and construction work at their new location, the New Bedford Museum of Glass was warmly received by the public at its recent Grand Opening celebration. The opening coincided with the annual Sandwich Glass Show held on nearby Cape Cod, and many collectors visiting the area were able to attend both events.

More than 50 monumental new display cases were built on-site, and more than 1,000 fine examples of glass were on display. Included in the displays are two exceptional examples of Royal Flemish glass donated by long-time MWPGS members Carmen and Terry Freeman in memory of the late Edie Lawson. The glass arrived by special currier the day before the opening! Also included are wonderful examples of Pairpoint and Mt. Washington glass on loan from the Bennington Museum and Phil Gardella.

Mayor Scott Lang of New Bedford was among the 250+ attending. In an exciting departure from the typical ribbon-cutting ceremony, the Mayor was invited to activate the Museum's 1871 crystal table fountain by rotating the hour-glass shaped fonts. The fountain instantly sprang to life, delighting the jubilant crowd.

The NBMOG collection consists of 7,000 objects documenting more than

3,000 years of glassmaking history. It covers many regions and periods, from ancient to contemporary, with special emphasis on the city of New Bedford, MA, celebrated in the late



New Bedford Mayor Scott Lang at the Museum's Opening

19th century 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. Other highlights from the collection include blown and pressed tableware, cut glass, paperweights, cup plates, 19th century lighting, the Marjorie L. & Warren P. Tingley Collection of American historical glass, the Carol Dean Bacik Collection of Vaseline (Uranium) Glass and the

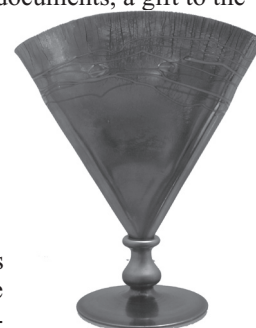
Ruth L. & Carl F. Barron Collection of American Victorian glass. Also included are many antique glassblowing tools, molds and even a 6-foot high glass press!

The Museum's Virginia Shaw Rockwell Research Library contains more than 5,000 volumes in ten languages, 200 shelf feet of glass subject files and a glass-related philatelic collection of more than 600 items.

Virginia Rockwell was a dedicated glass scholar and early supporter of the Museum whose books and papers form the nucleus of the library collection. Another important component is represented by the files of the late Mrs. Warren P. Tingley, a noted collector and authority on American historical glass. A third component is widely known to Mt. Washington glass collectors as The Shirley Papers. This extensive collection of Mt.

Washington documents, a gift to the Museum from the granddaughter of company agent Frederick S. Shirley, includes original glass patents, trade catalogs, correspondence, photographs, the medal awarded to the company at the 1876 Centennial Exhibition and even letters sent to the company in 1886 by U.S. President Grover Cleveland and Queen Victoria.

NBMOG and New Bedford Antiques Center, 61 Wamsutta St., New Bedford, MA. Hours are Mon.-Sat. 10-5:00 and Sun. 12-5:00. (508) 984-1666 or visit the website at www.nbmog.org



Steuben Blue Aurene Vase which was depicted on the Cake!



President's Letter

Dear Friends,

In October I was in Corning, NY and had the privilege of participating in the 49th annual Corning Seminar with some of our members and meeting with the Board of Directors. We are now utilizing a conference call service provider for those officers and directors who are available but unable to attend the meetings.

Not all of the news I have to report from the Board meeting is favorable. With great reluctance, the Board has approved a dues increase effective in 2011 in order to meet rising expenses, primarily production expenses for our publications, mailing costs and annual Seminar expenses. Individual memberships will be increased to \$35 and Household memberships to \$40. The NY Metro Chapter has also notified me that it will no longer be affiliated with the NAGC. All of the Chapter members were contacted in October and invited to renew their memberships on an individual basis. Several favorable responses have already been received.

Mary Cheek Mills and her distinguished Nominating Committee (Doug Reed, Loreen Ryan, Audrey Lipton and Kyle Husfloen) are again seeking qualified candidates for NAGC officer and director positions. Please notify any of the committee members if you have an interest in serving or know of someone else who does.

For those of you who missed the NAGC-sponsored trip to England in May 2010, the Board of Directors has agreed to sponsor another trip in 2011. Our Director Bill Thomas will schedule the trip and provide further details.

2011 Mega Convention Update

The Marriott Overland Park Hotel is now accepting reservations for the 2011 *Mega Convention*. We are encouraging you make your reservations EARLY to avoid missing the special rate. When the block of rooms we have available is filled, we may not be able to add more rooms at the special rate we have negotiated.

Please call (800) 810-2759 and state that you are with the NAGC making a reservation for the *Consolidated Antique Collectors Meeting* on July 7-9, 2011. If you choose to arrive Wednesday, July 6, the special rate will also be in effect for that date. The special rate is \$99 plus tax, including an off the menu breakfast in the hotel restaurant.

Although a final schedule of all events and speakers is not yet available, on Friday morning we will be able to visit the *Overland Park Antiques Show*, featuring quality dealers from across the country. On Saturday morning we will have private space available for the annual NAGC business meeting, held concurrently with the business meetings of the other sponsoring organizations.

We hope to have a unique evening event to welcome you to the convention and some interesting speakers on topics of mutual historical and collector interest. Please check the convention website at www.2011mega-glassconvention.info for new developments on this event in the coming months. At present you may check it for an overview and more specific information on the location and hotel accommodations.

Please reserve early if you plan to attend. If the feedback we are receiving is any indication, we expect this to be a big event you won't want to miss.

Best wishes for the holidays and 2011.

Ken Depew, President

A Letter to the NAGC from Houston Museum Director

-from Amy H. Frierson, Houston Museum Director

"As members of the National American Glass Club, you are, no doubt, aware of special places in this country where fine collections of glass are housed and offer enrichment and enjoyment for scores of visitors. The Houston Museum of Decorative Arts in Chattanooga, TN., is such a place, a treasured mecca for collectors of all sorts of items, but especially art and pattern glass. The Houston Museum 201 High St., Chattanooga, TN 37403 (423) 267-7176 www.thehoustonmuseum.com

This museum is the result of one woman's obsession and determination. She was an antiques dealer and a town character who somehow managed, without the benefit of money or a formal education, to amass an amazing array of rare and valuable items. Her fascination with glass began at an early age and culminated in what has been called by the late Robert Miller, antiques and glass expert, one of the world's great collections.

Fine examples of Tiffany, Steuben, Peach Blow, Burmese, Plated Amberina, Loetz, cranberry, cameo and Durand join hundreds of pattern glass pieces to provide the viewer with a breathtaking experience.

Unfortunately, the Houston, like so many not-for-profit institutions today, is in a tight financial squeeze. Just on the verge of celebrating its 50th anniversary, the museum is threatened with closure unless

enough funds can be raised to save it.

Museum trustees have cut operating costs drastically, initiated a number of special fund-raising activities and solicited help from a variety of sources. We are hopeful that the NAGC membership might take an interest in the Houston and make a contribution to the museum.

We are also hopeful that this notice may spark your interest in visiting the Houston to see this unique treasure that was Anna Safley Houston's gift to posterity. We are sure that you will find great excitement and pleasure in your visit and appreciation for Mrs. Houston's lifetime project.

Please visit the museum website, www.thehoustonmuseum.com or contact us by phone (423) 267-7176, or e-mail, houston@chattanooga.net. Thank you for your special consideration of our request."

Currently on view is the Holiday Glass Exhibit in the wonderful colors of Christmas -- reds, greens and golds -- providing the traditional backdrop for the annual holiday tea in December at the Houston Museum of Decorative Arts.

Entitled "*Happy Holidays*," the special display features pitchers, goblets, tumblers, lamps, decanters and miniature lamps from the museum's permanent collection.

"The processes used to create the vibrant colors and exquisite patterns are fascinating," said Amy Frierson, the Houston director. Various color-controlling ingredients are mixed with the main ingredients in the manufacture of glass. The addition of gold produces red (and cranberry), and

iron produces green. Many of the red pieces featured are ruby-flashed or ruby-stained and date from the



late 1800s, when color in glass was very popular.

"Flashing" involves dipping a hot piece of just-formed, clear glass into a contrasting batch of colored glass. When the piece has cooled, a pattern is cut through the thin colored layer to the clear beneath.

"Staining" involves painting an already-pressed piece of clear pattern glass with a ruby-colored stain and reheating it just long enough to dry the color coating.

Glass Calendar

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

Through January 2, 2011

COOPER-HEWITT, 2 East 91st Street New York, NY 10128 (212) 849-8400 *Ted Muehling Selects: Lobmeyr Glass from the Permanent Collection* New York-based designer Ted Muehling will serve as the 10th guest curator of the 'Selects' exhibition series in the Nancy and Edwin Marks Gallery, devoted to showing the museum's permanent collection. Muehling will curate an exhibition of works drawn from the museum's recent acquisition of 160 rare examples of glass from J. & L. Lobmeyr of Vienna, Austria. The collection dates from 1835 to the present day, spanning virtually the entire history of the firm since its founding. <http://cooperhewitt.org>

Through January 2, 2011

THE CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY 14830. (800) 732-6845 *Medieval Glass for Popes, Princes, and Peasants* brings together rare objects from 500AD to the Renaissance, from international collections and treasures. An unexpected variety of medieval glass vessels will be explored in an exhibition of objects for daily use and display. The exhibition will follow the evolution of glass production over 1,000 years, from its height in the Roman Empire, through the radical social and political change of the Middle Ages. cmog.org

Through January 2, 2011

WHEATON ARTS AND CULTURAL CENTER 1501 Glasstown Road, Millville, NJ 08332 (800) 998 4552 www.wheatonarts.org *Curator's Choice* at the Wheaton Arts Museum. The Jones Museum of Glass and Ceramics founded by Dorothy-Lee Jones in Douglas Hill, Maine officially closed in 2010. Over 100 pieces of glass from the Jones Museum and the private collection of Dorothy-Lee Jones were generously given to the Museum of American Glass by Dorothy-Lee Jones. This exhibit features the entire donated collection.

Through January 2, 2011

BERGSTROM-MAHLER MUSEUM 165 North Park Ave., Neenah, WI 54956 (920) 751-4658. In the galleries, the museum will be featuring its own collection, The Mahler Collection of Germanic Glass in a

new exhibition titled, *Glass from the Habsburgs to the Czech Republic*. See glass dating from 1573 through contemporary work from Middle Europe. The glass exhibition will combine programs on social history, art, music and innovation into a fun series of family-friendly programming. www.paperweightmuseum.com

Through February 27, 2011

BROADFIELD HOUSE GLASS MUSEUM *Transformations: Furniture in Glass*, Compton Drive, Kingswinford, West Midlands, England DY6 9NS, tel: 01384 812745

glass.museum@dudley.gov.uk Spectacular show of contemporary glass furniture and furnishings, including works by Danny Lane, Katy Holford, Stuart Garfoot and Vanessa Cutler, Colin Reid, Robyn Smith, Dot Hill, Joanna Manousis, Victoria Scholes, Greenapple and Italian furniture company FIAM.

Through March 31, 2011

WV MUSEUM OF GLASS, 230 Main Ave., Weston, WV. *Animal World in Glass* a new special exhibit of opaque glass covered animal dishes in the gallery at the Museum (304) 269-5006 www.magwv.com

Through April 9, 2011

The TEMPE CENTER FOR THE ARTS, 700 W. Rio Salado Parkway, Tempe, AZ 85281 (480) 350-2829 www.tempe.gov *2010 TCA Biennial: GLASS*. The Gallery at TCA offers visitors a warm and friendly environment for thoughtful and engaging experiences and features a variety of curated, traveling and juried exhibitions. Themes span the gamut of popular and cultural interest. A journey through the gallery leads visitors to an enclosed sculpture garden where larger works are highlighted. This exhibition celebrates the TCA's 3rd anniversary and features works on glass, art made of glass and artists inspired by glass, a tradition for third anniversaries. The artists work with a wide array of glass-making techniques and contemporary themes and imagery.

February 25 - 27, 2011

The 37th Annual HOUSTON MUSEUM ANTIQUES SHOW Featuring antiques dealers offering a wide variety of merchandise at the Grand Central Station at the Chattanooga Choo Choo.

Plenty of free parking! Preview Party Feb. 24, 2011. For more information contact The Houston Museum at (423) 267-7176

or e-mail houston@chattanooga.net

March 25 - 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

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 2010 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. You are invited to see this happen all in one place...right near the center of this great land of ours, Kansas City, KS. On the weekend of July 7-9, 2011 these groups will be gathering for a Mega Convention at the Marriott Overland Park Hotel. We have set these dates to coincide with the wonderful "Overland Park Antique Show". You can see collections and displays that span the history of America glass. The weekend will be a synergistic treat where we can all learn, make new friends and get up close and personal with related wares that touch all of our collections. For further detail contact inquiries@2011mega-glassconvention.info

Chrysler Glass Studio to open in 2011

The Chrysler Museum of Art announced it will open the Chrysler Museum Glass Studio in 2011 to complement the world-class glass collection in the Museum. The addition of the Glass Studio enhances the Museum's stature as one of the top museums in the United States with an art glass focus. Construction has started on creating the Chrysler Museum Glass Studio in the 7,000-square-foot building that sits across the street from the Museum on the corner of Duke and Grace Streets in Norfolk, VA. The project budget is \$7.5 million, which includes an endowment for operating expenses, two new full-time jobs and several part-time jobs.

The reality of the Chrysler Museum Glass Studio was sparked from the interest and support base demonstrated during *Art of Glass 2*. The region's blockbuster glass exhibition in 2009 featured the Chrysler Museum, Virginia Arts Festival and the Contemporary Art Center of Virginia as major partners, with 21 regional affiliates throughout Hampton Roads.

"We had high hopes for *Art of Glass* and *Art of Glass 2* to position Hampton Roads as the East Coast glass center," says Andrew Fine, *Art of Glass 2* chairman and Chrysler Museum trustee. "*The Art of Glass* exhibitions exceeded all expectations in terms of visitors who came to see the world-class spectacle. Now, the vision to transform Hampton Roads into a major glass center is becoming a reality with this studio that will complement the Chrysler's brilliant glass collection."

"The Glass Studio will allow our visitors to experience glassmaking and be involved in every step of the process," says Bill Hennessey, the Museum's director. "We anticipate this will draw people to the region to learn about glass, meet visiting glass artists and tour our collection. We expect this to be a significant educational component for the region—one that will allow us to further strengthen our partnerships with groups such as Tidewater Community College and the Governor's School for the Arts. With more than a third of our 35,000-

object collection devoted to glass, this is clearly a strong suit for the Chrysler. This Glass Studio will bring these works of art to life."

"The Glass Studio will help our visitors gain a better understanding and appreciation for the wonderful objects in our collection," says Kelly Conway, curator of glass. "We devote a lot of time explaining the technical processes used to make these artworks. The studio will provide far more capable and lively answers for these technique-based questions from our visitors, and tours will connect the live studio experience with the contextual history explained in the glass galleries."

"We are using the nation's foremost designer and fabricator of glass studio equipment," says Scott Howe, education director and project manager for the studio. "The state-of-the-art facility will be able to accommodate both aspiring and master glass artists with furnaces, annealing ovens and a flameworking table. We will also have an artist-in-residency program that will attract some of the leading artists in contemporary glass. From an educational perspective, this will greatly enhance our programs to engage people with art. During *Art of Glass 2*, mobile hot-shops gave guests a small glimpse of what glassblowing entails. This Glass Studio will be on a level that is unmatched."

Construction will continue through 2011, and it is anticipated the Chrysler Museum Glass Studio will open to the public next fall. Visitors will be able to enjoy free glassmaking demonstrations, and the Museum will offer a series of classes and workshops for students and adults. These will include a range of educational programs from beginners to master classes for accomplished professional artists.

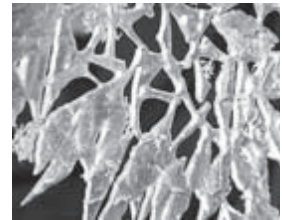
The Chrysler Museum of Art is one of America's most distinguished mid-sized art museums with a world-class collection of more than 35,000 objects, including one of the great glass collections in America. Chrysler Museum, 245 West Olney Road, Norfolk, VA www.chrysler.org or call (757) 664-6200.

Glimmering Gone: Ingalena Klenell and Beth Lipman

On now through September 6, 2011
at the Museum of Glass, 1801 Dock
Street Tacoma, WA 98402-3217
info@museumofglass.org (253) 284-
4750 a new exhibit *Glimmering Gone*.

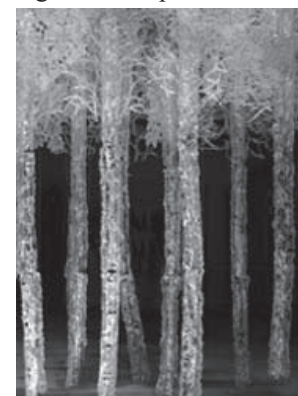
American artist Beth Lipman is known for her complex clear glass assemblages comprising fruits, flowers and topiary forms; Scandinavian artist Ingalena Klenell is recognized for her kiln-formed clear glass often overlaid with lacework patterns.

Elements for the exhibition were created both individually in their respective studios



and together during a Visiting Artist residency in the Museum's Hot Shop in January, 2010. From this, a new body of work emerges, combining kiln-formed, blown and sculpted glass in a sequence of installations, which engage the visitor in most unusual settings.

The exhibition comprises three vignettes, *Memento*, *Landscape*, and *Artifacts*. In *Landscape*, a path meanders around sculpted clear glass components that hang from the ceiling and rise up from the floor, creating



a curtain of glass. *Landscape* references the pioneering writings of British author Simon Schama and the

paintings of Washingtonian Abby Williams Hill (1861-1943). Showcasing cutting edge technology, is unique in the world of glass.

A hard-cover catalog, published in association with the University of Washington Press, accompanies the exhibition.

In Fond Remembrance of Frank Maloney of Boston: Author, Lecturer and long time NAGC Member

- *Remembrances from Peggy Hooper, Founders Chapter President, spoken at Frank's internment October 18, 2010.*

"I am happy to say Frank and I became friends more than 20 years ago when I joined the Founders Chapter. I currently am the President for the group, and in that capacity I want to express the club's appreciation to George (Fogg) and Louis (Lopilato-Cartagena) for requesting that donations made in Frank's name go to the chapter in which he played such a key role.

As we all know, Frank was a very busy man, involved in many activities. In recent years he decided to cut back on his commitments; his friends at Founders were so pleased that he maintained his connections with us. At each meeting we couldn't wait to see what kind of extravagant yet meticulous display he had put together for us.

So, back to my friendship with Frank. A technique I often use with my children, and others, is to ask for three adjectives to describe a place they've visited or an event they've experienced. What three adjectives would I use to describe Frank? I decided on: GENEROUS, MULTI-TALENTED, and UNASSUMING.

Frank was generous with his knowledge, his time, his efforts, and his things. If I mentioned something that he



could add to, he would. For example, if he had a matching piece of glass, he would bring it for me at the next meeting. One time I told him about my then young daughter's project about birds. Sure enough, next month he brought in this bird for her.

We at Founders could see just some of Frank's range of talents in the decorations he made for our tables, and the labels and displays he set up. We always marveled at the amount of work he must have put in to whatever it was that he had produced for us.

Of course his knowledge of glass was encyclopedic. He gave us, and countless others, lectures about all kinds of aspects of the glass world.

Frank gave so much of himself with grace, ease, and selflessness. He never sought the spotlight, and



he seemed content to simply do because he could.

Here is a portion from a letter Frank wrote me: - You know what? It would have been a lot easier had I years ago collected 'balloons' instead of glass. They are a lot easier to store, they weigh less, and they would go well with all my hot air. -

A true gentleman, I will miss my dear friend, Frank Maloney."

- *The following is an excerpt from the eulogy for Frank given by Kirk Nelson, past NAGC president.*

"It is my privilege to say a few words in remembrance of our dear friend Frank, who was a long-time and much-beloved member of the Founders Chapter of the National American Glass Club. Ten years ago Frank wrote to me about searching through his attic and finding letters and cards from so many theatrical and political people going back to the early days of television – all before he "caught the GLASS bug." But his letters to me make few references to his early and distinguished career. I always got the good stuff - a delightful and fascinating window, painted with humor and with a passion for discovery and learning, into the world of glass collecting. Frank's appreciation for the beauty

of glass, his exciting hunt for – and frequent discovery of – great rarities, and his extraordinary talent for teaching – for presenting and describing glass in ways that magically brought to life the times and people associated with it – these were the gifts that Frank so freely shared with me and with the members of the many glass clubs he served.

Over the years Frank made many wonderful presentations to the Founders Chapter of the NAGC – often joined "at the podium" by partner George Fogg. These presentations consisted not of projected images, but rather of actual pieces, spread before us like a splendid banquet – a feast for the eyes and the imagination. Set up next to each piece would be original glass company records, advertisements, correspondence and catalog illustrations - discovered through countless hours of careful research at museums, libraries and conferences across the country.

An example of Frank's busy itinerary comes to us from a letter written in 2002: - Just back this week after 37 days of travel and conventions as usual. Had a two-week gap and used the time to locate glass factories, large and small, south of Morgantown. In the tri-state area George and I found 23 factory sites with a dozen still operating. Blenko still



Frank Maloney in a Skit for the NAGC 2008 Annual Seminar and 75th Anniversary held in Boston

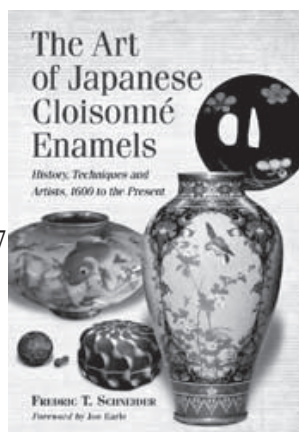
working but Pilgrim closed. Good to find small companies holding their own. Imperial had a preview of their new museum, which will be opened by next June. The Cambridge club also celebrated their new museum and it is very well done. I'm off in a week to Washington, PA for the Duncan convention where we will be the banquet speakers again. This will be our 10th talk to them. Enough is enough! - "

Research, Publication & Glass News

The Art of Japanese Cloisonné Enamel History, Techniques and Artists, 1600 to the Present by Fredric T. Schneider, foreword by Joe Earle

509 photos (128 in color), 372pp. hard-cover, 2010. McFarland Publishing, Box 611, Jefferson, NC 28640 (800) 253-2187 info@mcfarlandpub.com

This book provides a detailed history of Japanese cloisonné enamel and the development of its many technical varieties. Part One presents the 400-year history and context of Japanese enamels from their beginnings around 1600, covering the crucial decades of the late 19th and early 20th centuries extensively. Part Two is organized by individual technique and categorizes and discusses the many variations of cloisonné enamel



developed in Japan. Integrated into both parts are biographies of many cloisonné masters along with discussions of the

technical and scientific underpinnings of the craft. The work is complemented by 32 color plates with 128 images, an extensive glossary, several appendices, an extensive bibliography and a full index.

The author, Fredric T. Schneider is on the board of directors of the Japanese Art Society of America, Inc., and has lectured on Japanese art in America, Asia and Europe. He holds BA and JD degrees

from Yale University, and lives in New York City.

Cloisonné is an ancient technique for decorating metalwork objects, in recent centuries using vitreous enamel, and in older periods also inlays of cut gemstones, glass, and other materials. The resulting objects can also be called cloisonné. The decoration is formed by first adding compartments to the metal

object by soldering or glueing silver or gold wires or thin strips placed



on their edges. These remain visible in the finished piece, separating the different compartments of the enamel or inlays, which are often of several colors. Cloisonné enamel objects are worked on with enamel powder made into a paste, which then needs to be fired in a kiln.

First Class

visit NAGC web page:
<http://www.glassclub.org>
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DEADLINE
MARCH 1, 2011

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Foxborough, MA 02035
or reach us through email at: planetathecassaville@gmail.com



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American Glass Club
Box 24
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