

Glass Shards

° OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Winter 2013

Art Nouveau at the Morse Museum

Lifelines—Forms and Themes of Art Nouveau, a new exhibit beginning February 12, 2013, at the Morse Museum of American Art.

Art Nouveau was an art phenomenon that found enthusiastic support virtually everywhere in Europe and, to a lesser extent, in America from roughly 1895 to 1915. It touched art and architecture, as well as ceramics, furniture, and the other decorative arts. In French, Art Nouveau literally means “new art,” and at the turn of the 20th century, this new art looked different, felt different, and reflected different values and ideas. Today it still feels new. Art Nouveau artists sought to fundamentally change the look of the objects we use in our lives. In their work, line frequently seems driven by its own internal life force—swirling and whipping, swerving and curving, creeping along one minute then racing forward the next. In this exhibition of objects from its collection, the Morse explores the hyper-organic line of Art Nouveau as it communicates the style’s major themes of nature, femininity, and metamorphosis. The works, a number never before exhibited, are certain to both enlighten and delight.

Morse Museum of American Art
445 N. Park Ave.
Winter Park, FL 32789
(407) 645-5311
morsemuseum.org

Museum of Glass Exhibition: *Translucence*

Translucence: Benjamin Moore, a new exhibit organized by Museum of Glass in conjunction with University of Washington Tacoma Interns, will run from February 16 to October 2013.

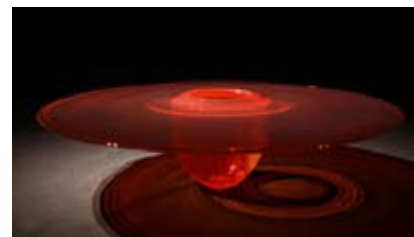


Translucence: Benjamin Moore.

For over 30 years, Studio Glass pioneer Benjamin Moore has explored three series of vessel forms: Interior Fold, Exterior Fold, and Palla. Celebrated for his combination of European design with American inventiveness, Moore’s newest work continues to leave color and embellishment behind as he explores new heights of austerity, simplicity, and minimalist perfection. *Translucence* presents a selection of Moore’s masterpieces that simultaneously evoke aspects of historical tradition with the refinement of a unique contemporary aesthetic.

Benjamin Moore is a pioneer in American glassblowing. He was introduced to glass at the California College of Arts and Crafts while studying under Marvin Lipofsky. In 1974 he became Dale Chihuly’s first assistant, and from 1974–1987 was Pilchuck Glass School’s creative and

educational director. Moore went on to pursue his MFA at the Rhode Island School of Design. Unsatisfied with the American style of glass training where students follow the instructor’s example, Moore moved to Venice, Italy. He began his apprenticeship at the Venini with Checco Ongaro working as a glassworker and was soon asked to contribute his own designs. In 1980 he brought the Italian master Lino Tagliapietra to Pilchuck. Influenced by Venetian traditions in glass, he relies on simple, clean shapes in pure color and very little surface decoration. Benjamin Moore was a key player in establishing Seattle as a center for contemporary glass. His work is part of



Selenium Red. Benjamin Moore, 2011.

public and private collections in Italy, Bavaria, Denmark, Sweden, and the United States.

Museum of Glass
1801 Dock St.
Tacoma, WA 98402
museumofglass.org

Some information in this article was taken from the web page of Foster/White Gallery, Seattle, WA: www.fosterwhite.com.

President's Letter

Dear Friends,

We had beautiful fall weather for the semi-annual NAGC Board meeting in Corning, NY, in October. I am happy to announce that plans for our 2013 Seminar have been finalized for May 8–10, 2013. The Mt. Washington & Pairpoint Glass Society has agreed to join us at this Seminar. With its strong New Bedford ties, MWPGS is an ideal partner to share in the planned educational and social activities. Our hotel will be the Fairfield Inn, 185 MacArthur Dr., New Bedford, MA 02740. You may call (774) 634-2000 for reservations and mention "National American Glass Club" to receive the special rate of \$119 (including continental breakfast). Please make your reservations as early as possible since the number of available rooms is limited.

We plan to send out a Seminar registration package to all of our members in January and to post the agenda and registration form on our website. The activities scheduled so far include bus trips to the Newport mansions and The New Bedford Museum of Glass on Wednesday and the Rhode Island School of Design and Toots Zynsky Studio on Thursday. On Friday, we

will have a more leisurely day of lectures and will conclude with a banquet at our hotel.

The recipient of the Distinguished Member Recognition scholarship honoring Doug Reed and Nancy and Bill Sheriff was Laura Coffin, Assistant Director of The New Bedford Museum of Glass. We combined the NAGC funds with the memorial contribution from the Amelung Chapter in honoring Barbara Lessig and Dorothy Camp to provide funds for Laura to attend her first seminar, the 51st Annual Corning Seminar "*Celebrating 50 Years of American Studio Glass*." Mary Cheek Mills, chairman of the Distinguished Member Recognition Program is seeking new applications for future glass research projects worthy of funding in honor of distinguished NAGC members.

For those members who have received destroyed or badly mangled copies of the *Glass Club Bulletin* or *Glass Shards* through the mail, replacement issues are available from Karen Petraglia. Our tireless Webmaster Francis Allen is also posting the current issue of the *Glass Shards* on our website. The Board considered special packaging for our publications but decided not to incur the significant

added costs at this time. We hope that most of you are receiving your issues in satisfactory condition, but please report the problem to me or any other Board member if you are not.

We had a good response to my request in the previous newsletter for volunteers to serve as NAGC officers and directors in 2013. We will need to elect replacements for three directors and all of the officers except the Secretary. Please contact Chairman of the Nominating Committee, Mary Cheek Mills, if you have an interest in serving as an officer or director or have any questions about serving. In order for this transition to go as smoothly as possible, we need your assistance in finding capable and willing members to serve in leadership positions.

As the year 2012 draws rapidly to a close and we reflect on the blessings we have enjoyed, many of us are also receiving reminders of the need to make special contributions to support those glass organizations that we believe best inform and educate ourselves and others about our hobby. Please respond to those requests you think are meritorious with a generous spirit. Best wishes for the holidays and 2013.

— Ken Depew, President

NCC 2013 Auction

The National Cambridge Collectors Auction will be held on March 2, 2013, at the beautiful Pritchard-Laughlin Civic Center, 7033 Glenn Highway, Cambridge, OH. Previews begins at 9am and the auction begins at 10am. On the Friday evening before, in conjunction with the NCC Quarterly Meeting, a special preview of the auction takes place. "Come and hear what the experts have to say." After a brief organizational meeting, show 'n tell glass will be presented. Come make a weekend of it! While you're here, be sure to visit the renowned National Museum of Cambridge Glass (136 S. Ninth Street, Cambridge OH 43725; 740-432-4245). A complete and up-

dated schedule will be on the NCC home page around the first of January (www.cambridgeglass.org).

A final catalog will be printed in the January issue of the *Crystal Ball* newsletter. It will also be available on our web site. Anyone can participate; you do NOT have to be an NCC member. We welcome and invite you to join us in Cambridge. We realize many are not able to attend the auction in person. But that doesn't mean you have to miss out on all the fun. We do accept absentee bids as well.

You can view photos of groupings of similar items (e.g. Crown Tuscan, Amber, Rose Point) being offered for sale in the auction on our 2013 Auction

page. A link to the full catalog in PDF format is also provided. The Miami Valley Study Group has spent many hours with our Auction Committee taking individual photographs of Auction items and you'll find a link to their album as well.

Bid high and bid often.



The Amber selection.

Evans' Auction: 19th- and 20th-Century Glass

Jeffrey S. Evans & Assoc. will present a winter catalogued auction of 19th- and 20th-century glass on Saturday, January 26, 2013. The auction will begin at 9am ET.

The auction features the first installment from a selection of over 4,000 pieces from the late Richard "Dick" and Mary Ann Krauss collection of Clyde, OH; the Priscilla McBride collection of Wells, NY; the collection of Virginia and Vladimir Weiss, Audubon, PA; the collection of the late Cora H. Teter, Forest Hill, MD; the Helen M. Collins collection of Baltimore, MD; a Pittsburgh, PA estate collection; plus others. The highlights include:

- Mt. Washington, including eight pieces of Lava/Sicilian
- Other art glass, including Tiffany, Durand, Steuben, cameo, Loetz, C. F. Monroe, dresser articles, etc.
- Findlay, including rare Floradine and Onyx in various colors and 50 pieces of Amberette/Klondike
- An outstanding 60-piece collection of Imperial Free Hand and Lead Lustre art glass



Some of the items being featured in the Jeffrey Evans auction, to be held on January 26, 2013.

- A fine collection of Phoenix Glass Co. wares including many extremely rare pieces
- Collections of Locke Art, Northwood blue Chrysanthemum Sprig, and New Martinsville Muranese
- A good selection of Victorian glass, including water pitchers/sets, shakers, syrups, cruets, tumblers, toothpick holders, pickle casters, and more.
- Kerosene lighting, including several rare miniature lamps
- The Collins collection of celery vases of all types
- EAPG, including Greentown, goblets, ruby stained, etc.
- The Teter collection of children's toy glass
- American cut glass, including Dorflinger and Pairpoint
- Lotton and other studio glass
- The Weiss collection of stemware, including Moser, Seneca, other engraved, and more.
- Glass reference volumes

The complete catalogue will be posted online by January 16, 2013 (www.jeffreysevans.com).

Note: The Krauss collection of salt and sugar shakers will be sold on July 27, 2013.

The auction will be held in conjunction with the Antique Glass Salt and Sugar Shaker Club's (AGSSSC) 2013 Convention in Harrisonburg, VA.

Corning Museum 51st Annual Seminar

On the cool and crisp morning of Thursday, October 18th, a large turnout of glass enthusiasts gathered in Corning for the Museum's 51st Annual Seminar on Glass and to celebrate the 50th anniversary of the American studio glass movement. Scattered among the many familiar veterans of the glass community were several unfamiliar faces, many of whom were first time attendees of the Corning seminar. A great portion of these were studio artists, some of whom were local students, others hailing from across the country. Between the various scholars, artists, and collectors, it was a pleasantly diverse crowd of individuals whose paths might not often cross, even in the world of glass.

The seminar's opening was bittersweet. After a warm welcome and vibrant slide presentation of Corning's important recent acquisitions, executive director Karol Wight made the sad announcement of Jane Spillman's impending retirement from her position as Curator of American Glass. This news was followed by a short presentation honoring Spillman's contributions to the advancement of glass studies throughout her illustrious career at Corning. In the following lecture, William Warmus posed the question: is new glass old glass? Yes and no, he explained; although the studio glass movement is in its 50th year, artists are developing along with (and often preceding) society and pushing

aesthetic boundaries even as their medium undergoes technological advances. Martha Drexler Lynn also explored the growth of studio glass, drawing parallels between it and its predecessor, studio ceramics.

That afternoon held a riveting panel discussion of experienced collectors representing both public and private collections. The focus shifted from what made studio glass relevant to collectors to the building of a collection. The day ended with a visit to Lino Tagliapietra's studio. Like magicians, he and his team transformed a white hot, amorphous mass into a stunning vase before a captivated audience.

Friday morning opened with Tina Oldknow discussing the early days of



Crystal Blocks by Steffen Dam.

the Pilchuck Glass School, one of the great building blocks of today's studio glass community. John Carpenter shifted the focus from past to future by demonstrating stunning examples of the symbiotic dialogue of glass artistry and technology. The seminar returned to the roots of studio glass when Durk Valkema spoke on the development of the studio furnace. Following lunch, Paul Marioni discussed his journey of 43 years as a glass artist and the insights he picked up along the way. Afterwards, there was a break for gallery tours. The major special exhibition was *Making Ideas: Experiments in Design at GlassLab*, featuring over 150 design prototypes by nearly 50 international designers. Also on exhibit were featured works by Harvey K. Littleton, Dominick Labino, and Erwin Eisch. That evening the Rakow Commission was unveiled. This year's recipient, Danish artist Steffen Dam, gave the charming impression that he was equally at home in his garden, within his studio, or up on stage. The fruit of his labor were a series of crystal blocks with an impression of sepia-toned plant specimens within. The effect was aesthetic rather than scientific, for he purposefully left the plant forms ambiguous, describing them as "plausible, but not from this world."

The final day of the seminar started off with tours of the galleries. Toots

Zynsky spoke on the contributions of female glass artists, highlighting more than 50 examples from around the world and across the centuries. Following lunch, Beth Hylen discussed the legacy of flameworking as a traditional glassworking method with huge impact on modern studio glass. A showing of the inspiring film *A Not So Still Life: The Ginny Ruffner Story* followed, drawing parallels between the unbelievable strength and fragility of glass and the human mind and body. That evening, tours were offered of the Corning Incorporated Headquarters. The perfect seminar ended on a perfect note, with cocktails followed by dinner.

Is new glass old glass? Because studio glass evolved outside of the classic art world, it avoided many of the movements explored by artists in other mediums. As Toots Zynsky put it, although the American studio glass movement has been around for 50 years, "glass artists still have a lot of catching up to do." The Corning Seminar on Glass was a beautiful homage to this movement and hinted at a bright and exciting future in the world of studio glass. Even more encouraging were the many new faces, who will hopefully return for next year's Seminar and for many more yet to come.

Kindly submitted by Laura Coffin, Seminar scholarship recipient

Rare Blown Pitcher

The Corning Museum of Glass has acquired a rare, early 19th-century American blown-glass creamer for its comprehensive glass collection that spans 35 centuries.

The small light blue creamer, which measures 12.6 cm high and 5.5 cm in diameter (rim), includes a knob (hollow bubble in the stem) enclosing a 1794 U.S. cent coin—a feature rarely found in American glass of this period. Often, coins included in hand-made glass objects were meant to commemorate a special date such as an anniversary or, birthday.

The creamer was given to Frank W. Hill by his grandmother, Abigail Ware Foote (b. 1819) on January 16, 1860. According to family tradition, it was originally a birthday present for Hill's great-grandmother, Abigail Whitaker Ware (1781–1865) or her mother Ruth Whitaker. The piece was probably made in the early 1800s, likely at the glass works in Kensington, North Philadelphia. The name of the craftsman who made the creamer is not known. Descendants of Hill sold the piece at auction in August 2012.



Cream jug, United States, probably Philadelphia, PA, John Nicholson's glasshouse, about 1800–1815 (2012.4.130).

“It’s highly unusual for an early American glass object of this caliber to survive and appear on the market,” says Jane Shadel Spillman, the Museum’s curator of American glass. “What’s even more unusual is that this creamer was held by the same family for more than 150 years, so its history is well-known. We are pleased to add this important object to our American glass collection.”

The Museum’s outstanding collection of American glass dating from the early 18th century to the mid-20th century includes more than 11,000 works. The collection showcases the history of American glass production ranging from rare early blown glass to mass-produced bottles and tableware, elaborately cut and engraved glass and decorative art glass.

There are two similar early American 19th-century creamers in the collection; one has a knob with Spanish coin dated 1781. The new blue creamer is now on view in the Museum’s American gallery.

The Corning Museum of Glass
One Museum Way
Corning, NY 14830
(800) 732-6845 or (607) 937-5371
www.cmog.org

Attention Readers

The National American Glass Club strongly encourages research, lectures, and the educational endeavors of new students and scholars in the field of glass. NAGC will bestow limited financial scholarships each year to honor Distinguished Members. Scholarship applications should include a description of the project that requires financial assistance and details of related expenses. The Club may choose to fully or partially fund a request. Questions and applications should be addressed to Mary Mills at mmills2@stny.rr.com or 1 Park Place, Corning, NY 14830.

Mount Pleasant Glass Exhibit

The Mount Pleasant Glass Exhibit is now open and will remain open through the end of the year. It features glass, porcelain, tools, and books that celebrate the rich glass history of the borough. Mount Pleasant was home to three world-famous glass factories: Bryce Brothers Company, Lenox, and L. E. Smith Company.



Turkey covers by L.E. Smith Company.

Under a number of names, the Bryce Brothers worked and/or operated glass factories from 1850. They arrived in Mount Pleasant in 1896 and remained in their plant on Depot Street until 1965 when the name and the plant were sold to Lenox. Glassware on display from the various Bryce eras include a circa 1860 Tulip and Sawtooth pattern covered compote, an ambidextrous cream pitcher and 1881 patent, a prototype wine glass of the Space Needle pattern made exclusively for the Seattle World’s Fair of 1962, and several etched glass patterns used in the White House and in embassies and consulates worldwide. In addition to the glass there is a display of tools used to make blown crystal including the blowpipe.

Lenox was founded in 1889 in New Jersey. After buying Bryce they continued to sell that brand while they developed their own patterns. In 1970 they moved out of the former Bryce factory to a new home along Route 31 just outside of Mount Pleasant. The plant closed in 2002 and the site is now an outlet. Lenox ware in the exhibit includes dinnerware, Christmas

tree ornaments, and modern glass patterns.

L.E. Smith came to Mount Pleasant in 1909. By 1910 they had purchased the Anchor Glass Company of Mount Pleasant. Anchor opened in the community in 1907 but barely lasted a year. Among Smith’s early products was depression ware and black glass. In 1975 they were purchased by Owens-Illinois. By 2005 the Mount Pleasant factory was closed. The exhibit includes candy boxes, compotes, ruby souvenir glass, black glass, candlesticks, a collection of bittersweet vases of the 1960s and a punch bowl, all in a variety of patterns.

Come support us. This exhibit is testing the waters. If you like what you see then please volunteer.

For special and group tours, to donate or loan glassware or glass related items, or for further information contact Cassandra Vivian, Mount Pleasant Area Cultural Trust president and exhibit organizer cassandra.vivian@gmail.com; (724) 542-4949.

537 W. Main St.
Mount Pleasant, PA 15666
Hours: Thursday–Saturday 11 to 5;
Sunday 12–4

Museum of Glass Fundraiser

More than 300 artists and art lovers attended *Red Hot Party & Auction*, the annual Museum of Glass fundraiser, on Saturday, September 22, 2012. The event featured live and silent auctions comprising 114 works of glass art, wine packages, jewelry, and experiences. The event raised more than \$630,000 to support the Museum’s exhibition, education and Visiting Artist programs.

Red Hot 2012 once again featured a juried art auction. Jurors included independent curator Margery Aronson; Linda Tesner, director and curator of the Ronna and Eric Hoffman Gallery

of Contemporary Art, Lewis & Clark College; and Patricia Watkinson, retired executive director of Pilchuck Glass School. The judges evaluated the artwork and awarded the Red Hot 2012 Artist Grand Prize to Armelle Bouchet O'Neill from Seattle. Bouchet O'Neill earned a \$10,000 cash



Aquamarine and Scarlet Overlap.
John Kiley, 2011.

prize and a week-long Visiting Artist residency in the Museum's Hot Shop.

Two additional awards were presented: Artists' Choice, which was determined by votes from Red Hot contributing artists, and People's Choice voted by the evening's guests. Raven Skyriver from Stanwood, WA, was the recipient of both honors, earning two \$5,000 cash awards and two week-long hot shop residencies.

Evening highlights included the first-ever After Party in the Hot Shop, featuring Dale Chihuly. Chihuly, along with artists Joey Kirkpatrick, Flora C. Mace and James Mongrain, created a *Soft Cylinder* for Red Hot guests following the live auction. The piece was auctioned off the pipe with proceeds benefitting the Museum. Also, in recognition of the Museum's tenth anniversary, the centerpieces for guest

tables were liquor decanters stamped with a commemorative medallion made by the Hot Shop Team. Each decanter was filled with Glass Vodka provided by Ian MacNeil of Seattle's Glass Distillery.

"We are overwhelmed by the generosity of the donors, friends and artists who support Museum of Glass," stated Museum of Glass Executive Director Susan Warner. "The funds we raised from this fabulous event will help us build on our success by embracing a bold strategy for innovation for the next decade and beyond. Cheers to the next ten years at MOG!"

Museum of Glass
1801 Dock St.
Tacoma, WA 98402
866-4MUSEUM (866-468-7386)
www.museumofglass.org

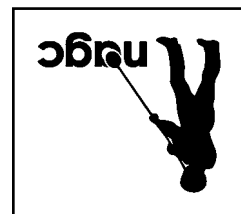
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Alice Saville, Editor, *Glass Shards*
30 Honey Suckle Rd., Lake Forest, IL 60045
or reach us by e-mail at: planetalice@planetalice.com



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