

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Winter 2014/15

Charlotte's Web: Virtual Connections Visualized in Glass Cameos

This glass art exhibition turns virtual relationships into tangible physical objects, and includes a community-wide social science experiment.

To create *Charlotte's Web*, Charlotte Potter collected the profile pictures of 864 Facebook friends. She then made a small cameo glass portrait of each.

Potter mounted the portraits as pendants and arranged them by geography. A network of fine chains connect the portraits, and in so doing, creates a web of friendship—a visual map of

the artist's personal and professional connections.

Said Potter: "My work explores the space between myself and others both tangibly and metaphysically."

A conceptual artist and designer, Potter holds a B.F.A. from Alfred University and an M.F.A. from the Rhode Island School of Design. Trained as a traditional glassblower, she has been a pioneer in developing glass as a performance and conceptual medium. She is known locally as the

manager and program director of the Chrysler Museum Glass Studio.

Charlotte's Web made its debut in 2012 at the Oklahoma City Museum of Art. The exhibition, called *Fusion: A New Century of Glass*, featured 20 up-and-coming glass artists. That museum featured Potter in a short film discussing her work.

Charlotte's Web was shown briefly at the Chrysler shortly before we closed for 16 months of renovations. This installation will include a massive curved wall and a better geographic representation of her far-flung friends. It will be the anchor exhibition in our glass wing from Dec. 13, 2014, through June 28, 2015. Admission is free.



Detail, *Charlotte's Web*.
Charlotte Potter.

Chrysler Museum of Art
One Memorial Place
Norfolk, VA, 23510
(757) 664-6200
www.chrysler.org

The Patra Passage Exhibition at the Museum of Glass

Patra Passage, created by artist Lynda Lowe is an art project centered on the gifting of 108 small ceramic bowls. The exhibition, centering on art and community, will be on display at Museum of Glass from February 14 through May 10, 2015. This project suggests that the experience of an object is as important as the object itself, and serves to remind participants and viewers of how art can be used to

create and connect a community. "Employed as an archetype, the vessel possesses a full range of associations: numinous and commonplace, conscious and unconscious, interior and exterior. Over time this symbol has come to represent in my work the cycle of giving and receiving as a single fluid act," notes Lowe.

Lowe, a painter, returned to her roots in ceramics for this project. The

first seeds of inspiration for *Patra Passage* came from Lowe's visit to a Tibetan monastery in 2000. "Walking through those dark quiet rooms with their filtered light . . . I was transfixed by a line of simple bowls on an altar table. Were the bowls and their various contents offerings, or something which to receive? Being unfamiliar with their purpose at that time, the image was powerful and mysterious."

Starting in September of 2013, each vessel has been gifted at least three times to a new recipient, and kept for as little as a few days or as long as four months. According to Lowe, the word “patra” originates in Sanskrit and translates as “the vessel that never goes empty.”

This exhibition is also a place for conversation about the intersections between ceramic and glass arts. Many studio glass artists started in ceramics, and have found it a comfortable transition. Additionally, both types of art are affiliated with the craft movement,

and often are seen for their functional or vessel-like qualities before they are seen for their artistic qualities.

“The Art of Pilgrimage,” an associated lecture by Phil Cousineau will be held on Sunday, February 15. He will speak about the spiritual and sacred as found in *Patra Passage*.

Museum of Glass
1801 Dock Street
Tacoma, Washington 98402-3217
(866) 468-7386
www.museumofglass.org



Selection of bowls from the Patra Passage exhibition.

President's Letter

Dear Friends,

Happy Holidays! I hope that you all had a successful 2014 and are looking forward to seeing and acquiring more glass in 2015. The Corning Museum of Glass will be opening a new addition in March, and it will be devoted to contemporary glass. Next summer's exhibition will be about the Roman glassmaker who signed his pieces “Ennion.” His glass has always fascinated me because of its resemblance to our own blown-three-mold.

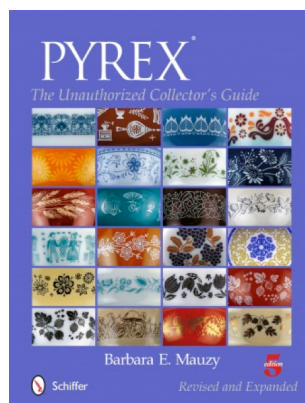
Instead of our usual May Seminar, we are again taking part in the Mega-Convention in July which will be in Indianapolis. I think it's a great opportunity for collectors of all types of American glass to get together and exchange ideas so I will hope to see many of you there. When I went to

the first one, three years ago, I was astonished by the amount of glass pieces at the antique show which was nearby. When I expressed that to one of the dealers, he said that since the Mega-Convention was taking place, the dealers had brought all the glass they had. So you may well find something for your own collection if you come to Indianapolis in July.

This spring, we had planned a trip to the Czech Republic and Austria for members but very few people have signed up, so we may have to cancel it. If you are planning on going (to see all the glass in the Czech Republic!), sign up by mid-January or we may have to cancel the trip, the first time that's ever happened.

Happy glass hunting!

— Jane Shadel Spillman, President



Pyrex: The Unauthorized Collector's Guide
Barbara E. Mauzy

In this revised and expanded 5th edition, author Barbara E. Mauzy draws the reader in with beautiful color photography that begs you to recognize the pieces from your own family history.

Corning's Pyrex glassware was created in the early 1900s to meet the needs of the expanding American railroad system, but American housewives' love of this recognizable, useful, and popular glass grew from the vast assortment of kitchen glass that followed. Pyrex brand kitchen glass was the first product that allowed one to prepare, cook, and store in the same piece, and as the twentieth century progressed, Pyrex options increased and color was added. You can usually tell what year a person got married by the color of the Pyrex in the kitchen cabinet! This expanded edition explores those colors along with the clear ovenware, Flameware, laboratory glass and now for the first time, restaurant ware. There are more than 150 additional color photographs, advertisements, and catalog pages proving once again that this is the most inclusive and necessary book in print on this subject of Pyrex.

Schiffer Publishing, Ltd.
4880 Lower Valley Road
Atglen, Pennsylvania 19310
610-593-1777
www.schifferbooks.com

Glass Calendar

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

Now through April 13, 2015

THE METROPOLITAN MUSEUM OF ART

1000 Fifth Avenue (at 82nd Street)
New York, NY 10028
(212) 535-7710

www.metmuseum.org

Ennion: Master of Roman Glass

The most outstanding examples of first-century Roman mold-blown glass were produced by the master glassworker Ennion, the focus of this exhibition. With 24 examples from collections in Israel, Europe, and the United States, it will be the largest gathering of his work to be displayed in an exhibition. Works by other named glassworkers—such as Jason, Neikais, Meges, and Aristreas—will also be on view, along with a selection of unsigned mold-blown glass vessels that will illustrate the profound influence Ennion exerted on the nascent Roman glass industry.

* * * *

January 16–February 26, 2015

LONGBOAT KEY CENTER FOR THE ARTS

6860 Longboat Drive South
Longboat Key, FL 34228
(941) 383-2345

www.ringling.edu

Reflections from the Fire

Longboat Key Center for the Arts will be collaborating with Habatat Galleries (MI) to present “Reflections from the Fire” two extraordinary contemporary glass events. Two dozen artists representing 13 countries from North America, Europe, Australia, and Asia will be presented in the Durante Gallery. Each artist has distinguished themselves not only in their respective countries but throughout the world. Every technique in glass will be represented, each created with the unique

vision coupled with consummate skill. The exhibition provides an instant education into the world of studio glass and a visual experience that will last a life time!

Accompanying the exhibition will be the first contemporary glass auction to occur in Florida. The body of work was again assembled by Habatat Galleries (MI) and has examples of earlier work by many of the masters. This too is an international event and will present landmark works in the careers of many of our noted artists. There will also be surprises, famous works that have just come to the market, and special pieces revealing new and experimental approaches to making glass art.

* * * *

January 30–May 31, 2015

KENNEDY MUSEUM OF ART AT OHIO UNIVERSITY

Athens, OH 45701
(740) 593-1304

www.ohio.edu/museum

American Art Glass: 1970–1990

This exhibition presents a selection of influential contemporary glass artists who made sculptures outside of the factory setting. Making one-of-a-kind objects during the American Studio Glass Movement, these artists were among the first to use molten glass in their private studios. In 1962 Harvey Littleton, known as the Father of The Studio Glass Movement, organized two workshops at Toledo Museum of Art and introduced a prototype studio furnace, which opened up new possibilities for artists using glass. Drawn from the collections of Huntington Museum of Art and Kennedy Museum of Art, the exhibition includes works by artists Dale Chihuly, Michael Cohn, Jon Kuhn, Michael Glancy,

Howard Ben Tré, John Kuhn, Mary Shaffer, Jon Kuhn, Robert Kehlmann, Stephen Dee Edwards, Marvin Lipofsky, Concentta Mason, Toots Zynsky, Don Shepherd, Henry Halem, and Robert Willson.

* * * *

February 14–May 13, 2015

SAN JUAN ISLANDS MUSEUM OF ART

540 Spring St.
Friday Harbor, WA 98250
(360) 370-5050

<http://sjima.org>

Illuminated: Glass by William Morris, 1998–2013

IMA sets the stage for an exciting future in fine art exhibitions with its opening exhibition showcasing the works of glass artist William Morris. “[This] exhibition is the perfect inaugural show for the opening of the new IMA building,” said Executive Director Charlie Bodenshtab. “The new structure features a dramatic glass atrium that will highlight Morris’ beautiful and evocative glass pieces.”

William Morris, a teacher at the world renowned Pilchuck School, has captivated and intrigued with hauntingly evocative and beautiful glass sculptures for more than 20 years. Morris gathers much of his inspiration from ancient cultures from around the world—Egyptian, Asian, Native American—all peoples, he has said, who respected and admired the land they inhabited. Because of this, Morris’s artwork has an intriguing ambiguity: it is culturally distinct and yet familiar to all cultures. His pieces embody a spiritual quality that sharply contrasts old beliefs with those of the modern world.

53rd Annual Seminar on Glass (October 17–18, 2014)

René Lalique: Enchanted by Glass

We were warmly welcomed by the museum's Executive Director, Dr. Karol Wight, who presented capsule descriptions of recent acquisitions. The presenters and their topics were: Kelley Elliott, an overview of the "René Lalique: Enchanted by Glass" exhibition; "Art Nouveau 1900 Exhibition," Anne-Marie Quette (lecture read by Dr. Audrey Whitty, Curator of Asian and European Glass, The Corning Museum of Glass); Dr. Stefanie Walker, "René Lalique and the Art of Jewelry"; Christie Mayer Lefkowitz, "René Lalique: The Innovator of the Perfume Industry"; Elizabeth Everton, "Designing for the 'Modern Woman': René Lalique's Consumer Products"; Amie McNeel, "Lalique Inside and Out: Process and Technique" (plus a demonstration at The Studio); Dr. Lennart Booij, "The Introduction of Lalique Glass in Europe and the United States"; Rachel Delphia, "A Glimpse into the Future: René Lalique's Achievements in Glass at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes"; Regan Brumagen, "Art Nouveau to Art Deco: Documenting Design at the Rakow Research Library"; Gail Bardhan, "The Rakow Research Library of The Corning Museum of Glass"; Véronique Brumm, "The Lalique Adventure in Wingen-sur-Moder"; and Nicholas Dawes, "Pleasure and Pitfalls in Collecting the Art of René Lalique."

This seminar was indeed all about René Lalique (1860–1945), with Kelley Elliott providing the broader aspects of the exhibition and the seminar. What clearly emerged from the presentations, however, was Lalique's passion for nature and naturalistic form as told to us by Stefanie Walker. From 1895 through 1909 his *oeuvre* was most evident in jewelry in a profusion of flora and fauna from trees, ferns and flowers to insects, bats, birds, and nudes. His first great success was the 1900 Paris Universal

Exhibition, and by 1909, Lalique had transitioned to an all-glass vocabulary continuing with the naturalistic repertoire. Also, Lalique fulfilled François Coty's commission, in 1907, to design labels and bottles leading to a profusion of containers in every imaginable design, not only for Coty, but for perfumeries such as Houbigant, Worth, Orsay, and Roger & Gallet as discussed by Elizabeth Everton. We were shown many perfume bottles with those exuberant "over-the-top" fan stoppers. Also, in 1925, we saw Lalique rise to singular prominence with his entries at L'Exposition des Arts Décoratifs à Paris.



René Lalique, Tête d'aigle (Eagle head). The Corning Museum of Glass (2011.3.489, gift of Elaine and Stanford Steppa.

By the latter 1920s, Lalique had become a leader in avant garde interior design, e.g., home furnishings, lighting, plaques, and doors—all the very epitome of Art Deco, as was described by Anne-Marie Quette, Audrey Whitty, and Christie Mayer Lefkowitz, and as shown by Rachel Delphia, the Lalique Pavilion itself was exhilarating at this very birthplace of Art Deco. Lennart Booij led us through a broad study of Lalique's contribution in glass art in Europe and in the United States plus examples of the enormous variety of glass his factory produced, including, in 1914, laboratory glassware. Amy McNeel provided us with an understanding of Lalique's glass as usually characterized by clear, non-lead satin

finished work in *cire perdue* ("lost wax" process) but he also produced objects in *pâte de verre*, molded and blown in clear or colored glass or painted.

Regan Brumagen and Gail Bardhan spoke about the variety of material on the Art Nouveau and Art Deco periods in which Lalique's creativity flourished. Covered was the glass of several of Lalique's contemporaries and his influence on them where, in The Rakow Library, original drawings and other research awaits the curious. Véronique Brumm took us to Wingen-sur-Moder where Lalique established the present-day factory. We explored the later glass of the Lalique Company, leading to their entry in Exposition L'Art du Verre in 1951.

I was surprised to hear that, in 1992, the Lalique Company was commissioned to produce 330 Olympic Medals in glass! Lalique collectors today prize any one of an array of automobile mascots designed by Lalique, as was pointed out by Dr. Booij. However, automobile mascots were also produced by the Leerdam Glass Factory in Holland, one of many companies inspired by Lalique. Nicholas Dawes delighted us with his expertise on Lalique glass; things to look for and things to avoid (watch out for fake signatures and UV irradiated mascots to make purple items never in production). His presentation was a "must hear" for serious collectors of Lalique glass and a perfect finish to a perfect seminar.

Included in the seminar were live and auditorium video demonstrations plus guided tours of the collections by museum staff members Kelley Elliott, William Gudenrath, Tina Oldknow, Dr. Marvin Bolt, and Dr. Audrey Whitty. The video programs were especially effective with close-ups seemingly inches from the work.

—Kindly submitted by Francis Allen, NAGC member and Webmaster

Five Great Reasons to Attend the Mega-Convention in Indianapolis next July

By now, you have probably heard that the second Glass Mega Convention will take place in Indianapolis, July 9–12, 2015. The 31st Annual NAGC Seminar will be held during this show and there will be wonderful attractions for all our members, some of which are described in the following paragraphs.

Reason 1: The NAGC is sponsoring a wonderful day trip (Thursday, July 9) to the Kokomo Opalescent Glass Works and the Indianapolis Museum of Art, which is included in your reservation price. According to Wikipedia: “The Kokomo Opalescent Glass Works of Kokomo, Indiana, is the oldest manufacturer of hand cast, rolled cathedral and opalescent glass in America, and the oldest manufacturer of opalescent glass in the world. In continuous operation since 1888, it was founded by Charles Edward Henry (born Paris, France about 1846), who was relocating his existing stained glass manufacturing business from New Rochelle, NY. KOG has long been an important supplier to the American stained glass industry,

including documented sales to Louis C. Tiffany, and in 1889, KOG won a gold medal at the Paris World Exposition for their multi-colored window glass.” The staff at Kokomo are very excited about our visit and will make it a memorable day.

The Indianapolis Museum of Art (www.imamuseum.org) will have a very interesting exhibit while we are there: *Dream Cars: Innovative Design, Visionary Ideas*, as well as its ongoing exhibits. We will enjoy lunch at the museum, followed by a docent-led tour focusing on glass.

Reason 2: NAGC members who reserve early at the Sheraton Keystone Hotel (8787 Keystone Crossing Indianapolis; phone: (317) 846-2700) get a very low price—1/3 of what you would ordinarily pay. But DON’T WAIT as the block of rooms will not last. If you reserve, you have until very near the show to cancel, so you don’t have to be certain now—just reserve.

Reason 3: One of the country’s best museums about Native Americans and the West is in Indianapolis, as its

name should require. The Eiteljorg Museum is the only museum of its kind in the Midwest, and one of only two museums east of the Mississippi that showcase both Native American and Western art, culture and history.

Reason 4: There are more than 15 other quality museums in Indianapolis, including one dedicated to the famous Indy 500, a sports hall of fame, a history museum, the Kurt Vonnegut museum, and the Presidential Home Museum of Benjamin Harrison—remember that President, an early proponent of civil rights who campaigned for education for African Americans and opposed the Chinese Exclusion Act? No? You probably need to visit the museum, then.

Reason 5: The Hoosier Antique Show will run concurrently with the event. All that glass!!! So many exhibitors and so many sellers! So many lectures and so many old and new friends and glass collectors!

What more do you need? Make your reservations today.

America’s Favorite Dish: Celebrating a Century of Pyrex

From June 6, 2015, to March 17, 2016, The Corning Museum of Glass commemorates the history of Pyrex brand housewares, developed by Corning Glass Works in 1915. Central to the story of Pyrex are women, traditionally the keepers of the home, who helped Corning designers and engineers develop the products to appeal to the burgeoning women’s consumer market. Corning Glass Works combined affordable products and attractive designs with strategic marketing

to make Pyrex a mainstay in American homes. Pyrex advertisements, ephemera, and glassware from the combined collections of the Library and Museum will reveal the evolution of this modern American tradition.

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



Pyrex coffee pot, designed by Paul V. Gardner for Corning Glass Works, Corning, New York, about 1942–1945. The Corning Museum of Glass (2011.4.658).

Dear NAGC Members,

In May of 2014, during the National American Glass Club Convention, after much deliberation and restructuring, the Mt. Washington & Pairpoint Glass Society Officers petitioned the Board of Directors of the NAGC for chapter status within your club. This was granted and we are proud to acknowledge that the MWPGS is now an authorized chapter of the NAGC.

The Officers of the MWPGS are now facing the next challenge—rebuilding our membership base to a higher level than when we were established back in 1993. We know this is possible with your help.

Through conversations, the review of the membership rosters of both organizations, and general knowledge, we know that many members of the MWPGS are also members of the NAGC. However, there are many more members of the NAGC that are not members of the MWPGS. It is

these NAGC members that we are asking for support.

The Mt. Washington & Pairpoint Glass Society is asking that you do two things at your earliest convenience:

1. Visit our newly-launched Website, www.mwpgs.net, and see for yourself all that the MWPGS has to offer. Your attention is especially directed to the link that will provide you full free access to the Pairpoint Glass Knowledge Center (www.pairpointcenter.com), where everything Pairpoint is documented.

2. Please join us as an “Associate Member” by completing the enrollment form and mailing your half-year Associate Membership check for \$10.00. See the “Join or Renew My Membership” tab on our Website for details.

The Mt. Washington & Pairpoint Glass Society Chapter of the NAGC may be small in size at this moment, but it is very rich in knowledge and data. The joining with your organiza-

tion was natural and logical; only with your Membership will the fit become complete.

Won't you join us today? We'll see you next July in Indianapolis!

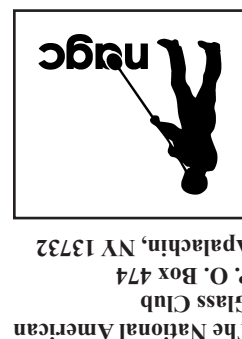
Sincerely,
Marion E. Frost Jr., President
Mt. Washington & Pairpoint Glass
Society Chapter of the NAGC



DEADLINE
NEXT ISSUE'S
MARCH 1, 2015

visit NAGC web page:
www.glassclub.org

ATTENTION READERS!
The next deadline for the *Glass Shards* will be
March 1, 2015. Submit by mail to:
Alice Saville, Editor, *Glass Shards*
30 Honey Suckle Rd., Lake Forest, IL 60045
or reach us by e-mail at: [planetalice@gmail.com](mailto:planetalice@planetalice.com)



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