

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Winter 2014

A Life in Archaeology and Glass: Honoring David Whitehouse (1941–2013)

The Corning Museum of Glass is holding a seminar in honor of the life and work of its former executive director and friend David Whitehouse, which celebrates his scholarship in glass, ceramics, and archaeology. It will be held March 13–15, 2014.

The program begins with a free, public keynote lecture at 6:00 p.m. on Thursday evening, March 13, by Paul Roberts, Senior Curator, Head of the Roman Collections, Greek and Roman Department at The British Museum. Roberts will speak on themes related to his 2013 British Museum exhibition, "Life and Death in Pompeii and Herculaneum."

The next two days will be filled with lectures, reminiscences, and time with many of David's colleagues and



Mosaic inlay, Roman Empire, 99 BC–25 AD. H. 2.7 cm (59.1.95).

friends. Preliminary program includes these speakers and demonstrators:

- Simon Cottle, departmental director of continental ceramics and glass, Bonhams, London
- Ian Freestone, professor of archaeological materials and technology, University of London
- Yael Gorin-Rosen, head of the glass department, Israel Antiquities Authority
- William Gudenrath, historian and artist, The Corning Museum of Glass
- Stephen Koob, chief conservator, The Corning Museum of Glass
- Rosa Barovier Mentasti, independent scholar

- Lisa Pilosi, conservator, The Metropolitan Museum of Art
- Jenny Price, Professor Emeritus, Durham University
- Susan Rossi-Wilcox, independent scholar
- Amy Schwartz, director of The Studio and education, The Corning Museum of Glass
- St. John Simpson, assistant keeper, department of the Middle East, The British Museum
- Lino Tagliapietra, glass artist
- Astrid van Giffen, assistant conservator, The Corning Museum of Glass
- Rachel Ward, independent scholar
- Karol Wight, executive director and curator of ancient and Islamic glass, The Corning Museum of Glass
- Mark Wypyski, research scientist, The Metropolitan Museum of Art

The program concludes with a dinner on Saturday evening. All activities will take place at The Corning Museum of Glass.

Cost to attend is \$150. If you wish to attend, please RSVP at (607) 438-5500 or events@cmog.org.

The Corning Museum of Glass
One Museum Way
Corning, NY
www.cmog.org



Dr. David Whitehouse.

President's Letter

Dear Friends,

Happy New Year! I hope that you all had a successful 2013 and are looking forward to seeing and acquiring more glass in 2014. As you will see from the contents of *Shards*, there are a number of exhibitions on glass coming up this spring and you'll be able to travel around and see a lot if you have time. They are mostly contemporary glass, but not all, of course. The West Virginia Museum of American Glass is publishing a great cookbook, and, of course, for those of us interested in ancient glass and archaeology, the March Seminar at Corning devoted to those topics, in honor of the late David Whitehouse, will be

quite a fantastic one. I've heard most of the speakers in the past, and they are all excellent.

Ellen O'Brien has planned our own next Seminar, which will be in Florida, May 8–10, which is Mother's Day weekend, as travel and hotel prices are often better then. The first day will be devoted to contemporary glass, including a visit to the Dale Chihuly Museum. The second day will include lectures by Gay Taylor, Mary Mills and Ian Simmonds, all on new research they have done, and will include the annual meeting and free time for you to explore. The final day will be devoted to Louis Comfort Tiffany's glass. We will spend the day at the

Morse Museum to see its excellent collection and hear lectures by Paul Doros, Lindsay Parrot, and Jennifer Thalheimer. You'll be getting the final program by the end of this month so that you can sign up. So put that weekend on your calendar and plan on attending. I will hope to see a good many of you there. And perhaps next fall, we'll plan another trip to Europe. That hasn't been decided yet, but if you are interested, please write to me; if I get a good number of messages, I'll start planning!

— Jane Shadel Spillman
President

Glass Art Society Conference: Strengthening Community, Collaboration, Forging New Bonds

For the first time ever, the Glass Art Society will meet in Chicago. The city has long embraced the arts and the creative sector, and its abundance of cultural gems in art, architecture, and education attest to this commitment. Mayor Rahm Emanuel and Commissioner for Cultural Affairs and Events, Michelle Boone have made the arts a focal point of their vision for Chicago and we are grateful for their enthusiasm and support of GAS since the onset of conference planning.

The focus for the 2014 conference is strengthening the glass art community by fostering new collaborations. Chicago-native Theaster Gates could be expected to deliver a thought-provoking keynote lecture by virtue of his ranking in ArtReview as one of the 100 most powerful people in the business today. Gates, who is a sculptor, an installation and performance artist, and a community activist also brings another dimension to the art world through his work, presenting his ideas at the 2013 World Economic Forum in Davos, Switzerland.

The restored Palmer House Hotel, which combines Gilded Age glamor

with green energy and sustainability concepts, will be the central hub for the conference, providing comfortable rooms, large lecture halls, and spacious accommodations for Tech Display and galleries. GAS is partnering with Ignite Glass Studios LLC as its major sponsor, West Supply Inc., and the School of the Art Institute of Chicago, among others, as additional locations offering unique opportunities to strengthen inter-personal exchanges and collaboration.

We hope that you will join the conference co-chairs Trish and Glen Tullman, Angie West, and Deb and

John Gross for an exciting conference program, designed to accelerate what we already know into what is not yet perceived. Plan now to come, exchange your experiences, make new contacts, inspire others and be inspired. See you in Chicago!

Glass Art Society (GAS)
6512 23rd Ave. NW, Suite 329
Seattle, Washington 98117
(206) 382-1305
www.glassart.org
info@glassart.org



2014 GAS Conference logo
by Dan Dailey.

Glass Calendar

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

Through January 19, 2014

THE LEIGH YAWKEY WOODSON
ART MUSEUM

700 North 12th Street
Wausau, WI 54403-5007

www.lywam.org

Huchthausen: A Glass Retrospective

Artist David Huchthausen's work throughout four decades has altered the history of contemporary glass. His work strives to tantalize and challenge viewers. While an architecture student he gravitated toward sculpture and in 1970 discovered and experimented with an abandoned glass furnace on the University of Wisconsin, Marathon County campus in Wausau. He later became Harvey Littleton's graduate assistant at UW-Madison and went on to become a Fulbright scholar, university professor, and museum consultant. For the Woodson Art Museum, Huchthausen developed Americans in Glass exhibitions in 1978, 1981, and 1984 that documented the evolution of American studio glass from its early emphasis on blown forms and hot working to an explosion of sculptural and conceptual forms.



Implosion, David Huchthausen, 1995.

* * * *

Friday, January 31

NEW BEDFORD MUSEUM
OF GLASS

61 Wamsutta St.
New Bedford, MA 02740

www.nbmog.org

Tour of the Recent Acquisitions

Join executive director Kirk J. Nelson on a tour highlighting additions to the Museum Collection from the past year. Free to members.

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Through February 16, 2014

BERGSTROM-MAHLER MUSEUM
OF GLASS

165 N. Park Ave
Neenah, WI 54956
(920) 751-4658

www.bergstrom-mahlermuseum.com

Glass Artist of the NEW North

This exhibit features the creative and innovative work of nationally and internationally renowned glass artists who live and work in The New North region. There are a growing number of accomplished artists who are recognized for their capabilities of enriching the intellectual, economic and creative environments of the region. These artists have managed their own businesses as gallery owners, artist and entrepreneurs, creating work for exhibit and sale to a national audience. The goal of this exhibition is to meld the interest in innovation in the business community with the creativity and innovation of the artists in our midst.

* * * *

Through April 27, 2014

NORDIC HERITAGE MUSEUM
3014 NW 67th Street
Seattle, WA 98117

www.nordicmuseum.org

Pull, Twist, Blow: Transforming the Kingdom of Glass

This exhibition introduces the work of young, innovative Swedish glass artists. Glass is a part of everyday life for people all over the world, and in Sweden glass art is considered an institution. For many years, glass art in the country was defined by traditional techniques and patterns passed down through an apprentice system at glass

factories in Glasriket (The Kingdom of Glass) in the region of Småland, where 15 of Sweden's 16 glassworks are located. Following consolidations, buyouts, closure, and the globalization of the Swedish glass industry, new artists are interested in exploring their own artistic voices and challenging expectations of what glass should be.

The exhibition reveals the works of young, contemporary Swedish glass artists, how the artists relate to their predecessors, and how they are addressing the future of glass.



Artist Karl-Magnus Nilsson and his glass mustache.

* * * *

Through September 1, 2014

MUSEUM OF GLASS

1801 Dock Street
Tacoma, WA 98402-3217

www.museumofglass.org

CAUTION! Fragile. Irish Glass: Tradition in Transition

With the closure of Ireland's largest and world famous crystal factory, Waterford, Irish glass history is at a turning point. *CAUTION! Fragile. Irish Glass: Tradition in Transition* tells the story of three former Waterford Crystal master craftsmen Fred Curtis, Eamonn Hartley and Greg Sullivan collaborating with glass artist Róisín de Buítléar as they champion Irish brilliant cutting and engraving as a vehicle for contemporary interpretation.

A Celebration of Irish Glass and Glassmakers and Chihuly's *Irish Cylinders* on Display at the Museum of Glass

Irish glass engraver, designer, and tutor Eamonn Hartley worked in the Hot Shop at Museum of Glass last November as part of the 2013 Visiting Artists residency program.

Eamonn Hartley has been working as a master engraver for 28 years. Born in Waterford, Ireland, Hartley began his career with an apprenticeship at the



Penannular Reflections "Production," Róisín de Buitléar and Eamonn Hartley, 2013.

world-famous Waterford Crystal Factory, where he studied under the guidance of Master Engraver Tom Hayes, Engraving Manger Tommy Wall and Head of Design Miroslav Havel.

After becoming a master engraver in 1985, Hartley worked on exclusive, large commissioned pieces for the factory, which included sporting, commemorative and limited edition works. In 1995 he was selected to train new apprentices at the factory.

Graduating from Waterford Institute of Technology in 1997 with a national certificate in engineering and concentration in glass technology, Hartley has since been named an Associate Fellow of the Guild of Glass Engravers. His artwork is included in the collection of the National Museum of Ireland and numerous private collections around the world. He has exhibited his work

in Ireland, England and the United States.

Hartley is a member of both the Crafts Council of Ireland and the Glass Society of Ireland. He has been working as an independent artist since 2003, making commissioned pieces in his studio at Slieverue, County Kilkenny, on the outskirts of Waterford. Hartley continues to serve as a tutor for copper-wheel and intaglio engraving techniques and has taught at the National College of Art and Design in Dublin and Waterford.

His work is currently on display in Museum of Glass' newest exhibition, *CAUTION! Fragile. Irish Glass: Tradition in Transition*, which explores the Irish glass industry and the impact of recent factory closures on artists, tradition and personal identity.

* * * *

Museum of Glass presents *Irish Cylinders* by Dale Chihuly and Seaver Leslie with glass drawings by Flora C. Mace—from the George R. Stroemple Collection, on view until September 2014.

Among the earliest series of Chihuly's oeuvre are the little-known, legendary *Irish Cylinders*, created in 1975 at the Rhode Island School of Design, begun on St. Patrick's Day and completed over Thanksgiving weekend. The 44 vessels, loosely cate-



Dale Chihuly, *Irish Cylinder* #2, 1975.

gorized as *St. Patrick's Day Cylinders*, *Irish Cylinders* and the *Ulysses Cylinders*, which were inspired by James Joyce's masterpiece, *Ulysses*.

Minty and milky, the *Irish Cylinders* feature glass-drawing pick-up techniques similar to Chihuly's more abstract *Blanket Cylinders*. The earliest of the series feature shamrocks, Irish flags, mapping diagrams of cairns and burial mounds and the Irish landscape. Later *Cylinders* explore themes pertinent to a recounting of occurrences from a single day in Dublin as described in *Ulysses*: the protagonist, Leopold Bloom; his wife's suitor, Blazes Boylan and the date Thursday, June 16, 1904. Created by Chihuly, the drawings on the *Irish Cylinders* were made by Kate Elliott, Seaver Leslie, and Flora C. Mace. Chihuly depicted Joyce himself on several of the *Cylinders* (#30 and #31).

"We are incredibly honored to have the opportunity to share these important works from the history of the Studio Glass Movement at Museum of Glass," notes Susan Warner, executive director of Museum of Glass. "The pioneering techniques coupled with the depth of artistry exhibited in this series are a glimpse of what was to come for Dale Chihuly and the artists with whom he collaborated."

The series was briefly exhibited at the Benson Gallery in Bridehampton, New York in the summer of 1976, but then placed in storage. The complete series of *Irish Cylinders* has been previously exhibited at the Portland Art Museum in 1997. The Stroemple Collection now numbers more than five hundred objects and is the largest single holding of Chihuly's work.

Museum of Glass
1801 Dock Street
Tacoma WA 98402
(253) 284-2130
www.museumofglass.org

Retrospective of Bertil Vallien's Work on Exhibit in Denmark

Bertil Vallien is one of the truly groundbreaking figures in Swedish glass art, and is known as the master of sandcasting. The Glasmuseet Ebeltoft presents a retrospective exhibition with works by this renowned artist, who has been experimenting with glass for 50 years.

Bertil Vallien has been associated with the Swedish Glass Industry since 1963, and has had a great influence on its development over the years. When Bertil Vallien was employed at Åfors/Kosta Boda glass-factory in 1963 he heralded a new era of experiment and creativity in Swedish glass. He started to work in both glass and metal and then began to experiment with sand-casted glass – a technique he has explored and developed over many years.

Along with his sculptural work he worked as a designer, creating a long line of classic products during the 1970s and '80s, which are still in production today.

Working with the sandcasting technique, Bertil Vallien has been able to combine a passion for shaping sculptures using his hands and telling stories using glass as material. He developed a personal language of form using symbolic attributes such as boats, ladders and heads often inspired by myths, stories or old Viking sagas.

Bertil Vallien's strong sculptural approach is one, which uses the material qualities of glass as a medium for absorbing light and as a container of mysterious content. He is often quoted for saying "Glass eats light" and he

seeks to avoid the obvious "seductive" qualities of the material, exploring instead the qualities of the massive glass block and its interplay with (the blue) colour, the object within and light, which either penetrates thin areas of the sculpture or seems to radiates from the object within.

Bertil Vallien remains one of the most influential and innovative artists working with glass today and continues to experiment with technique, color, and shape.

Bertil Vallien (Sweden, 1938) has lectured, taught and exhibited throughout the world and is an ambassador for Kosta Boda and Swedish glass. His work can be found in a large number of private and public collections around the world including The Metropolitan Museum of Art in New York, The State Hermitage Museum in St. Petersburg, The Victoria & Albert Museum in London, Musée des Arts Décoratifs in Paris and major museums throughout the United States.

The exhibition is on view through March 16, 2014.



Bertil Vallien,
Inside, 2012.

Glasmuseet Ebeltoft
Strandvejen 8
Denmark-8400 Ebeltoft
Tel: +45 86 34 17 99
www.glasmuseet.dk

The Ringling to Display Studio Glass

In 2012, collectors Nancy and Philip Kotler made a significant donation of studio glass to The Ringling. With this generous donation, The Ringling has embarked on a new collecting focus. While John Ringling purchased a small but important collection of Roman glass from the first century, The Ringling had not collected studio glass, glass which is produced as a fine art medium. 2012 marked the 50th anniversary of the Studio Glass movement in the United States, so the timing of this gift could not be more appropriate.



The Kotler Collection is comprised of works by many of the leading glass artists in the American and European traditions. This exhibition will present an overview of the gift and will include works by Nicolas Africano, Silvia Levenson, Peter Hora, and Stanislav Libensky among many others.

The Ringling Museum
5401 Bay Shore Drive
Sarasota, FL 34243
(941) 359-5700
www.ringling.org

A Glass Lover's Cookbook

The Museum of American Glass in West Virginia has published *A Glass Lover's Cookbook* that is just right for the glass lovers and food lovers in your life. This unique and attractive spiral-bound cookbook has 295 pages and over 240 recipes contributed by the museum's friends from across the United States and Canada. It makes a lovely and memorable gift for family and friends.

Each of 12 sections is introduced with a relevant color photo. For example; a pitcher and tumbler for the Breakfast and Brunch recipes, a center-handled server for the Appetizer recipes, a covered butter for the Bread recipes, a place setting for the Entrée recipes, and a divided relish for the Condiments and Sauce recipes.

The book can be purchased for \$24.95 by visiting the museum's Ebay store at <http://stores.ebay.com/WV-Museum-of-American-Glass>.



An Update on Mary Mills

Mary Mills, member of the NACG Board of Directors, recently moved back to Yardley, PA, where she lived prior to being in Corning. She is currently working with URS Corporation as an historic glass specialist, excavating the area between I-95 and the Delaware River in north Philadelphia. Several glass factories and many glassworkers' homes were located there.

They are finding an extraordinary amount of early 19th-century American glass, as well as ceramics and other historic and pre-historic artifacts. In addition to researching and writing about the objects, Mary is training a team of young professionals to catalog the glass.

You may learn more about the project at www.diggingi95.com. This Web

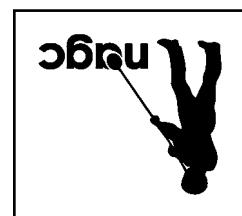
site is a smart board interactive that can easily be used in a public setting or classroom.

You can contact Mary at: URS Corp., 437 High St., Burlington, NJ 08016; (609) 386-5444, ext. 136.

**DEADLINE
NEXT ISSUE?
MARCH 1, 2014**

visit NACG web page:
www.glassclub.org

ATTENTION READERS!
The next deadline for the *Glass Shards* will be
March 1, 2014. 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@planetalice.com



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