

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Winter 2016

Club and Chapter News

Founders Chapter Pays Tribute to Dorothy-Lee Jones

Before there was a Studio Glass movement, Dorothy-Lee Jones was collecting, studying, and encouraging the development of glass and ceramics in the U.S. The library of her Jones Museum of Glass and Ceramics in Sebago, Maine, provided over 11,000 volumes for anyone to come and learn the history and the process of glass-making, from ancient times to the present. Jones was intensely interested in every aspect of glassmaking and glass art, and she saw every piece as a window into the way people lived. "Yes, I am interested in cooking, because whatever people eat influences what sorts of glass is made at that time," she remarked at the Founders Chapter tribute held September 14, 2016, in Natick, Massachusetts.

Dorothy-Lee turned 90 this year, hence so many American glass collectors and lovers have met her at one time or another. Dominick Labino, who is often credited, along with Harvey Littleton, as a "founder" of the American Studio Glass movement, with his invention of small furnaces for glass-makers, was her close friend. Jonathan Fairbanks presented highlights of Dorothy-Lee's life and accomplishments at the Founders' tribute. Mr. Fairbanks, who was a member of the White House Glass Preservation Commission and is now the director of the Fuller Craft Museum, was helped at



Mr. Victor E. Lutz, left, presents to Mr. Robert J. Charleston a documented cigarette holder made by his famous father. Dorothy-Lee Jones, President, looks on.



Ken Wilson and Dorothy-Lee Jones.

many important junctures in his career by her advice, donations of glass and money, and friendship. Ken Wilson, who wrote some of the seminal glass history books many of us own, was her friend. Kirk Nelson, who left the Sandwich and Bennington Museums to found the New Bedford Museum of Glass, recognizes Dorothy-Lee as a great teacher and a fount of knowledge about glass and ceramics.

Dorothy-Lee's mother was one of the four founders of the National Early American Glass Club in 1933. Dorothy-Lee herself has been a great member and friend of the NAGC, editing the *Glass Bulletin* from 1967–1973, and serving as president in the 80s, among other services.

I first met Dorothy-Lee in May 1990 on a trip to see the glass in museum collections of the Soviet Union sponsored by The Corning Museum of Glass and hosted by Dwight Lanmon. Throughout our tour of the Soviet Union, Latvia, Estonia, and Finland, I became acquainted with Dorothy-Lee and learned of our shared interests and her work with the Jones Museum of Glass and Ceramics. She later extended a gracious invitation to visit her and her husband, Lauriston Ward, and tour the museum. Needless to say, it was a glass collector's dream, and I happily accepted.

Ken Depew, recent president of the NAGC Founders Club is very proud to recognize our member, "founder," and longtime friend Dorothy-Lee Jones for all she has contributed to our delight in glassmaking. As Mr. Fairbanks remarked, "Dorothy-Lee Jones has been not just a collector of art, but, a 'collector of people.'"

— Judith Baker, Founders Club,
Past Board Member, NAGC

Nathaniel M. Safford III 1927–2016

The Washington Metropolitan Chapter is sad to announce that Nathaniel M. Safford III (“Nat” to all of his friends) of College Park, Maryland, passed away on November 7, 2016, at the age of 89. Nat was a member of the Washington Metropolitan Chapter since its formation in 1989. He was vice president and president of the chapter as well as serving as treasurer for several years. He will always be remembered for his energetic support of the chapter’s activities, especially for the potluck suppers hosted by he and his wife, Pamela, for many years. He is survived by his wife and NAGC member, Pamela



Nathaniel M. Safford III.

Dunbar Safford, and his three children, Charles D. Safford of Mt. Rainier, Maryland, Loring D. Safford of Gaithersburg, Maryland, and Bethiah Shue-maker (also an NAGC member) of Virginia. A light has gone out among our little circle of glass friends—he will be sorely missed.

Members of the Sandwich Chapter Exhibit Their Studio Glass

Members of the Sandwich Chapter of the NAGC are exhibiting glass from their collections at the Potomac Library. The title of the exhibit is “American Studio Glass, 1962–2016,” with each decade shown separately. Member Mark Hill, a glass artist belonging to the Chapter, is displaying his work on the 2000s shelf.

The members’ glass range from studio companies to works by major artists. Since some of the members

have been collecting from the beginning of the Studio movement, there are quite a few pieces from the 1960s and 1970s. Members lending glass to the exhibit are Jere Gibber, Dianne Gregg, Judy MacArthur, Joe Milzman, Ron and Libby Merrill, and Bill Sheriff.

Mark Hill with Dianne Gregg, President of the Sandwich Chapter of the NAGC.



* * *

NAGC Members to Auction Their Collections

Jeffrey S. Evans & Associates will be auctioning the glass collections of some NAGC members. Further details about these and other 2017 glass auctions are available on their website.

January 27 and 28, 2017

Features the collections of longtime NAGC members Ellen B. O’Brien of Sarasota, Florida, and the late Kenneth Lyon of Fisher’s Hill, Virginia. The O’Brien collection includes a large selection of Studio Glass and fine paperweights, while the Lyon collection comprises all types of 18th- and 19th-century American and European glass.

May 20, 2017

Features the complete collection of longtime NAGC member, scholar, and author Joan E. Kaiser of East Sandwich, Massachusetts, including many important pieces published in her Sandwich and South Boston glass volumes. A color catalogue of the Kaiser collection will be published for this auction.

JEFFREY S. EVANS & ASSOCIATES
2177 Green Valley Lane
Mt. Crawford, Virginia 22841
www.jeffreysevans.com
info@jeffreysevans.com
(540) 434-3939

President's Letter

Dear Friends,

By now, I am certain you have noticed the new appearance of our newsletter in “living color.” So often in past *Shards* issues, we have all wished to see what the illustrated pieces actually looked like in color. Thanks goes to our Treasurer, John Kohut, for suggesting the idea and Jaci Saunders, our Publications Designer and Alice Saville, our Editor for making it all happen. We would like to hear from you. Let us know what you think of our new look at president1@glassclub.org or planet.alicesaville@gmail.com.

As 2016 rapidly draws to a close, we reflect on the past year. We had an excellent seminar in Norfolk, Virginia. The attendees visited the Chrysler Museum of Art, the DeWitt Wallace Museum of Decorative Arts in Colonial Williamsburg and the incredible

private collection and home of Carolyn and Richard Barry. Informative lectures ranged from Scottish glass to contemporary glass public installations. Next year's seminar in West Virginia is shaping up to be as exciting. We will be visiting the Blenko Glass Company, the Huntington Museum of Art, and the West Virginia Museum of American Glass. So save the dates of May 11 to May 13, 2017.

Those of us who knew Frances Armentrout were saddened to hear of her passing at age 99. Those of you who never had the chance to meet Frances missed out on knowing a remarkable lady. Frances was a quiet, astute, and knowledgeable collector of American art glass. Many of her pieces were used as illustrations in Ray and Lee Grover's seminal work *Art Glass Nouveau* published in 1967. Frances was also generous. She lent pieces to exhibitions and donated

pieces to museums with glass collections. One of the hardest decisions I ever had to make as curator of the Museum of American Glass at Wheaton Arts was choosing pieces from her collection. Frances's husband John had passed away and she was planning to move to Florida to live with her sister. She called me and said she was giving me the first opportunity to choose any five pieces from her collection as a gift to the museum. I labored over the decision for days.

Frances Armentrout will be missed and her passing is a reminder of giving to museums. As we approach the end of the year and reflect on our many blessings, remember to support your local the museums and organizations. Best wishes for the Holidays and 2017.

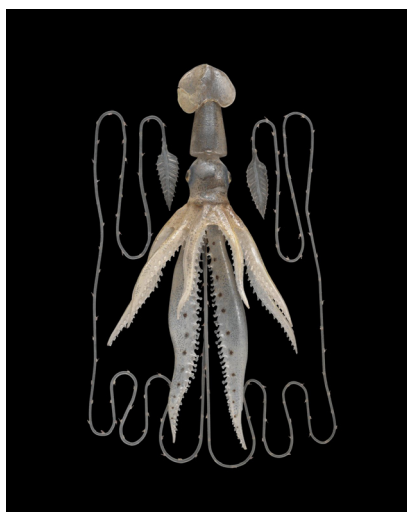
— Gay LeCleire Taylor
President

The 2016 Corning Seminar on Glass

The Corning Museum of Glass's 55th annual seminar, titled “The Blaschkas' Glass Marine Invertebrates: Diving into Context” truly captured the very essence of the latter 19-century artistry of Rudolph Blaschka and his son, Leopold. At first, I thought I would pass on this one since I really didn't care about the Blaschkas' glass or, for that matter, marine invertebrates. My first encounter with the Blaschkas was around 1946 when my science teacher said “Ya gotta see the glass flowers at Harvard, ya gotta see the. . . .” So I hopped on a street car, crossed the Charles River and found Harvard's Ware Collection of the Blaschka models at the Louis Agassiz Museum of Comparative Zoology—and saw!

The seminar began with the Corning Museum's director, Karol Wright, telling us about the museum's recent acquisitions. In all, Ms. Wright described around 16 items, the more memorable

of which were a “Tulip and Sawtooth” covered bowl, ca. 1850–1864, probably from the New England Glass Company; a gorgeous T. G. Hawkes cut



Lolygopsis Veranii (Blaschka #564), lent by Cornell University, Department of Ecology and Evolutionary Biology. Photo Courtesy of The Corning Museum of Glass, Corning New York.

and enameled goblet from our own John Kohut; a group of spectacular Webb-Woodall cameo snuff bottles; an Empress Catherine Russian goblet; and one of Karen Lamonte's hollow dresses—a dark and sensuous figure swathed in a filmy fabric, entirely of cast glass.

Diving into the focus of the seminar was a presentation by Dr. Marvin Bolt, Corning's first Curator of Science and Technology, sharing the podium with Alexandra Ruggiero, co-curator of Corning's special exhibition on the Blaschkas glass models titled “Fragile Legacy.” Their lecture covered the full range of the Blaschkas in glass and, especially, the drawings and tools.

Mid-morning brought Dr. Victoria Cain, an assistant professor at Boston's Northeastern University, to the podium—not to tell us about glass but to talk about sea life and scientists, artists and collectors, attempting to bring some order to procuring, preserving,

and imaging marine life over the past three centuries. Cain's talk was fascinating and aptly set the stage for the Blaschkas' *raison d'être*. Dr. Joshua Nall, Curator of Modern Sciences of the Whipple Museum of History and Science at Cambridge University discussed the application of physical models for the teaching of science since antiquity.

Following lunch, the seminarians were invited to choose from four tours: (1) "Fragile Legacy," the Blaschka exhibition; (2) as guests of Stephen Koob, who is responsible for the museum's conservation laboratory; (3) "Revealing the Invisible, The History of Glass and the Microscope" at the Rakow Research Library; and (4) "Behind-the-Scenes," also at the Rakow. I've always loved laboratories so I was first to sign up for the conservation lab. Here we were ushered into a world of scientific apparatus and lab tables covered with trays bearing glass in various stages of devastation or restoration. Chief among them were several Blaschka models undergoing complete makeovers.

Following the tours, we heard from Carrie Greif, a curatorial intern at The Chrysler Museum of Art. Her talk, "Sublime Function," explored the fluidity between art, science and especially invertebrate research since Leeuwenhoek's invention of the microscope and what was going on with Blaschkas' contemporaries like

Darwin, Ernst Haeckel, Ruskin, et al. An example cited was Émile Gallé's Vase with Jellyfish.

Stephen Koob's presentation, together with Astrid van Giffen, also of the conservation laboratory, provided a detailed picture of what such a lab was all about. Koob focused on the conservator's role in producing the "Fragile Legacy" exhibition and the extensive conservation effort to accomplish digital enhancements and lighting which contributed greatly to its success.

Nigel Monaghan, Keeper of the Natural History Division, National Museum of Dublin, Ireland, brought us to a gem of antiquity wherein a collection of 550 Blaschka marine animals resides. Spiced with a wee bit of humor, Mr. Monaghan took us through the museum's history, accompanied by excellent graphics depicting the Blaschka repertoire of models and describing the museum as once guarded by a regally seated Queen Victoria which, by the 1940s, was placed in storage, and, in 1987, shipped to Australia.

Mid-morning offered the same four tours as the day before; I went on the one to the Rakow Library wondering what I would possibly see besides the shelves of books visited so many times before. Indeed, we were treated to the riches of the Rakow. Led by Rakow's Chief Librarian, James Galbraith, we were led to the library's inner sanctum

—the Rare Book Collection, an expansive whole other Library on the building's second floor (safe from the Chemung River). Before us was a building-width of heavy motorized rolling stack shelving and other state-of-the-art storage containers with everything imaginable to do with glass—all of which at our fingertips. We were allowed to examine many items, from a 14-century manuscript to a collection of Blaschka family papers which appeared to me as originals.

Concluding the seminar was a brunch and exploration of the Blaschkas' flameworking techniques led by Corning's resident flameworker, Eric Goldschmidt, along with artist Wesley Fleming. Eric demonstrated working at an antique, but functioning, Bohemian lampworking bench. One has got to appreciate the Blaschkas skill and tenacity to use a manually pumped five nozzle air source focused on an oil lamp with a fat wick (during the balance of the demonstration modern equipment was used). The presentation area was equipped with several large video screens for close-up viewing and it was hard to imagine we were enjoying all this on the same cement floor that had lain beneath Steuben's blazing furnaces.

— *Kindly submitted by past President, Francis N. Allen*

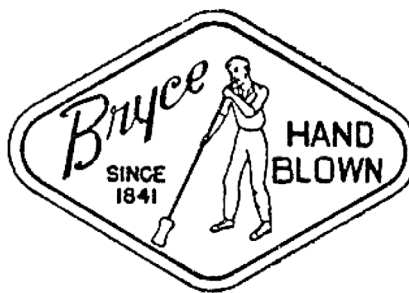
Information about Bryce Glass Sought

James Bryce (1812–1893) was the founder of Bryce glass which began in Pittsburgh in 1850 and operated under a number of names (Bryce, McKee & Co., 1850–1854; Bryce, Richards & Co., 1854–1865; Bryce Walker & Co., 1865–1882; Bryce Brothers Company, 1882–1891; and U.S. Glass, Factory B, 1891–1893). In 1896, Bryce Brothers Company incorporated and moved to Mount Pleasant, Westmoreland County, Pennsylvania, and built a new factory

where it produced hand-blown glassware.

Harley Trice, a direct descendant of James Bryce, is seeking material related to the Bryce companies for a future book. Harley would appreciate information regarding primary and secondary source material for the Bryce Pittsburgh companies (1850–1893), such as manufacturer catalogs, invoices, price lists, shipping notices, trade journals, and wholesaler and jobber catalogs (such as Butler

Brothers). He can be reached at BryceCompanies@gmail.com or hnt1806@gmail.com and by phone at (412) 999-9136.



Glass Calendar

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

Through March 7, 2017

PALM SPRINGS ART MUSEUM
*Glass for the New Millennium:
 Masterworks from the Kaplan-
 Ostergaard Collection*
 101 Museum Drive
 Palm Springs CA 92262
 (760) 322-4800
www.psmuseum.org

Inspired by its ability to absorb, transmit, and reflect light, an array of global makers use glass to express concept and content as never before. Drawn from the Southern California collection of David Kaplan and Glenn Ostergaard, this exhibition celebrates and showcases objects by the most dynamic artists in the field today. With artists from more than 10 countries, the exhibition traces the history of Studio Glass and heralds its future as a major sculptural medium.

The exhibition was organized by the Crocker Art Museum, Sacramento, California.



Sectioned Taper by John Kiley, 2011. David Kaplan–Glenn Ostergaard Glass Collection.
 © John Kiley, photograph by Jeff Curtis.

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January 8, 2017

LITTLE RHODY BOTTLE CLUB
Annual Club Show
 (508) 880-4929
www.oceanstatebottleclub.com
Held at: Holiday Inn Taunton–
 Foxboro Area
 700 Myles Standish Blvd.
 Taunton, MA 02780



The Little Rhody Bottle Club has been in existence since 1970 and had a well-known Website for more than 20 years under the name of Little Rhody Bottle Club. The club sponsors an annual antique bottle show each year in January. Recently we have relocated our show site to the Holiday Inn Hotel in Taunton, Massachusetts (Exit 9 off Route 495). For questions about the club or events, contact Bill or Linda Rose at (508) 880-4929 or sierramadre@comcast.net.

* * * *

January 28–29, 2017

SANLANDO DEPRESSION GLASS
 SHOW & SALE
 Sanford Civic Center
 401 E. Seminole Blvd.
 Sanford, FL 32771
 (803) 684-5685 or (850) 673-9607
sanlandodepressionglassshow.com

Looking for that one-of-a-kind-find or wanting to add to an existing collection? Then the Sanlando Depression Glass Show is for you. An assortment of Elegant and Depression glassware

will be displayed and for sale throughout the room. Some of the best and most experienced dealers from across the US will be available to assist you at the show. Each dealer brings their own unique collection of beautiful glassware.

* * * *

February 4–5, 2017

INTERNATIONAL DEPRESSION
 GLASS CLUB SHOW & SALE
 McClellan Conference Center
 5411 Luce Avenue
 Sacramento, CA
www.idgc.org

Features displays of glass from private collections and hosts dealers from up and down the West Coast.

* * * *

February 17–19, 2017

HOUSTON DEPRESSION GLASS
 SHOW & SALE
 Fort Bend County Fairgrounds
 Rosenberg, TX
mmxglass@aol.com

Over 30 dealers from across the United States will display more than 200 tables of the finest quality glass including: depression era glass, EAPG, American crystal, and more.

* * * *

April 22–23, 2017

BRILLIANT CUT & ENGRAVED
 & ART GLASS SHOW AND SALE
 The Corning Museum of Glass
 Auditorium
 One Museum Way
 Corning, NY 14830

For further information, contact Harry F. Parker at glasslion1@cox.net

Museum of American Glass Acquires Important Collection of Steuben Glass

The Museum of American Glass in Weston, West Virginia, is proud to announce the opening of The Martin Massman Collection of Steuben Glass. This new exhibit features 210 pieces of Steuben Glass, with introductory dates spanning from 1933–1998. It is one of the largest collections of modern Steuben in the world, containing many pieces that are one-of-a-kind or made in very limited editions. This prestigious collection was amassed by Martin Massman, a California entrepreneur and Broadway producer, who



passed away in 2014. The acquisition by the Museum is an important addition to its holdings, as well as a significant event for the state's culture and arts community. It will be a major draw for glass lovers from all over the country and the world!

Also on view at the museum is the exhibit of Early Pittsburgh/Midwest Glass, on view now through the end of January, 2017. The display includes over 200 pieces of what is referred to as Early Pittsburgh/Midwest glass because it is difficult to accurately attribute the pieces to specific glass companies in the Western Pennsylvania and northern West Virginia area. All of the glass on display was made before 1850 or 1860.

The blown glass display includes a 19" tall x 13" wide cake plate; the storage jar display includes two "leech jars" which resemble other glass

storage jars but the lids are loosely fitting so that air could keep the leeches alive (remember leeches were an acceptable medical remedy at that time); and the fish bowl vitrine contains several bowls that were used for goldfish, including one that is very large (11" tall x 13 1/2" wide). Another vitrine contains compotes, including one that measures 15 3/4" x 12" and a 10" x 10" blue McKee compote. Still another vitrine contains decanters and glass that were used on the steamboats that would live in Pittsburgh and ply the Mississippi and Missouri rivers.

MUSEUM OF AMERICAN GLASS
IN WEST VIRGINIA
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www.magwv.com

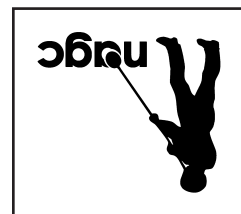
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MARCH 1, 2017
NEXT ISSUE?

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www.glassclub.org

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ATTENTION READERS!
The next deadline for the *Glass Shards* will be
March 1, 2017. Submit by mail to:
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30 Honey Suckle Rd., Lake Forest, IL 60045
or reach us by e-mail at: planetahicesaville@gmail.com



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