

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Winter 2020

Museum of Arts and Design

During the 1950s, leading up to the American studio glass movement, artists began working with glass as a sculptural medium using warm techniques such as casting or slumping. Glassblowing skills were used in factory settings in the United States; however, artists who wanted to apply these techniques in a studio setting had to start from scratch and learn how to work with the material. In 1962, Harvey Littleton organized experimental glass workshops at the Toledo Museum of Art, which led to an exploration of glass as a medium for the individual artist. These workshops spurred technical investigation by American artists, craftspeople, and scientists. However, much of the expertise gained by American artists throughout the 1960s and 1970s resulted from artistic exchanges with Venetian glass maestros, such as Lino Tagliapietra and Pino Signoretto.

Such relationships led to residencies in Venetian factories, where an



Pink Flamingo, Reverse Goblet.
Fritz Dreisbach, 1992.

unprecedented amount of information from the previously closed world of Venetian glassmaking became accessible. Through these experiences the goblet—an important form in Venice—became a useful teaching

tool. As a result, artists brought the goblet-making tradition to the United States. Shared in education and training, it became a form through which a myriad of complex techniques, such as the use of canes—long, thin rods of glass—to create various patterns and illustrative treatments, could be perfected.

A portion of the Museum of Arts and Design's goblet collection is currently on view and includes work by such artists as Fred Birkhill, Dale Chihuly, Fritz Dreisbach, Joey Kirkpatrick and Flora Mace, Beth Lipman, Marvin Lipofsky, and Richard Marquis. The breadth of examples demonstrates how the form has been used by studio glass artists to showcase not only skill, but also humor.

MUSEUM OF ARTS AND DESIGN
2 Columbus Circle
New York, NY 11001
(212) 299-7777
www.madmuseum.org

Special Gifts from the New Bedford Museum of Glass

Visit the Museum Store, featuring unique and beautiful gift items including both antique and contemporary fine crystal, art glass of all types, jewelry, glass animals, paperweights, chandeliers and lamps, framed art, Pairpoint cup plates, and more! All proceeds benefit the not-for-profit mission of the New Bedford Museum of Glass. Shipping and pick-up at

NBMOG available. Thank you for your support!

NEW BEDFORD MUSEUM
OF GLASS
427 County St.
New Bedford, MA 02740
(508) 984-1666
www.nbmog.org



Pairpoint
chalice vase
with bubble
ball connector,
about 1930.
H. 11.5 inches.
Unusual teal
turquoise
color, perfect
condition.

President's Letter

Dear friends,

As the year draws to a close, it is time to reflect on the past and prepare for the future. Many have faced challenges in the year just past, as individuals, or in their families, communities, and organizations. The NAGC is no different—2020 has been a year that tested our organization, the chapters, and many of our members.

Several chapters had to suspend meetings in March, and most have not been able to come together as a group and meet in person since then. Some of our members have been unable to sustain their association with the group. And the National has faced concerns about long-term sustainability and funding. In March we cancelled our planned Seminar in

Toledo and it appears that it will not yet be safe to come together and meet in May of 2021.

But the past year has also offered opportunities to experiment with new ways of operating. Some of our Chapters have been meeting virtually and hosting speakers and programs that might never have happened. They have opened those meetings to members from other chapters, or even as here in Pittsburgh, other collector clubs, and welcomed new faces in the room. The Board has found a new printer for our publications that will save us several thousand dollars in the coming year. A small group is researching a new website for the National that would hopefully provide ways to build our visibility and increase our reach. Soon

a small group will come together to discuss how we can share content and raise funds in new ways.

In 2021 we seek to not only sustain the NAGC but strengthen and grow the organization. Our members have been resilient and imaginative in the face of adversity this past year. It bodes well for the year ahead. I hope that glass has brought you some measure of fellowship and a connection to others in 2020 and that it reminds us all of the importance of sustaining and sharing those things we value with our family and friends. Best wishes for a happy holiday and for peace and joy in the New Year.

Anne Madarasz
NAGC President

Club and Chapter News

WESTCHESTER GLASS CLUB *Glass-Zooming: Westchester Glass Club's Steuben Meeting*

The Westchester Glass Club's October meeting featured Tom Felt of the Museum of American Glass in West Virginia giving a "tour" of the Martin Massman collection of Steuben glass. About 34 people attended, including members of the Cape Cod Glass Club, the Founders Chapter, and the Carder Steuben Glass Club.

Before the speaker began, however, there was a surprise video "welcome" from Max Erlacher, master engraver of many fine pieces of Steuben glass. Max has been interviewed by James Russell, president of WGC, and Susan Haller, WGC programs director, on a recent visit to The Corning Museum of Glass.

Tom gave a wonderful talk showing photographs of many Steuben pieces. Afterwards, the Zoom meeting attendees were treated to more interviews of

Max and Kitty Erlacher in their new store on Market Street, in Corning, NY.

The Westchester Glass Club (WGC) has the following Zoom meetings scheduled and open to anyone interested: Dean Six at Blenko on January 12, the Smithsonian on February 9, and the Bergstrom Mahler Glass Museum on March 23.

James Russell
President
Westchester Glass Club

AmazonSmile Can Benefit NAGC

[Amazon.com](https://www.amazon.com/smile) has established a program called AmazonSmile to help its customers raise funds for charitable (IRS code) 501(c)(3) organizations of their choice. The National American Glass Club is a 501(c)(3) organization and included among those within the AmazonSmile program.

According to Amazon's web page: "AmazonSmile is a simple way for

you to support your favorite charitable organization every time you shop, at no cost to you. AmazonSmile is available at smile.amazon.com on your web browser and can be activated in the Amazon Shopping app for iOS and Android phones. When you shop at AmazonSmile, you'll find the exact same low prices, vast selection and convenient shopping experience as [Amazon.com](https://www.amazon.com), with the added benefit that AmazonSmile will donate 0.5%

of your eligible purchases to the charitable organization of your choice. You can choose from more than 1,000,000 organizations to support."

For more information about AmazonSmile, go to: https://smile.amazon.com/gp/chpf/about/ref=smi_se_rspo_laas_aas.

NAGC Webmaster

Explore Glass Advertising at Corning

In *Picture Perfect: Women in Vintage American Glass Advertising*, The Corning Museum of Glass Junior Curators delve into the ways glass advertisements in the mid-1900s targeted female consumers.

With their contemporary point of view, they explore the advertising tactics aimed at American women, many of whom were let go from their jobs at the conclusion of World War II so men returning from the war could be hired in their place. Glass companies from this period directed their ads at these homemakers who may not have had a lot of choice about where

they could work, but definitely had money to spend.

Here, you'll explore advertising techniques used to target female consumers, see advertisements and the corresponding glass tableware from three major glass companies, and discover the lasting societal pressures that women faced at this time.

THE CORNING MUSEUM OF GLASS

One Museum Way
Corning, NY 14830
(607) 937-5371
www.cmog.org



Advertisement from 1952 for Heisey glassware in the *Crystalite* pattern.

Glasmuseet Denmark

In their solo exhibition, open through April 2021, *Walking in the Void*, the American–Swiss couple Philip Baldwin and Monica Guggisberg turn their attention to some of the fundamental issues of our time—the place of humanity, and indeed our planet, in the universe, and in geological history—and set them within the context of the challenges facing us today.

The artists say: “As recent global events have shown, the fragility of our civilization has never been more apparent, and the need to find an alternative way forward feels increasingly urgent. For all our scientific understanding, we can’t help asking if we are missing what the ancients took for granted—a sense of meaning in the universe—a way of thinking that they wove into their everyday existence. Might such an overview help us through our current existential angst and locate a path out of this darkness?”

Through four decades, Baldwin and Guggisberg have explored the aesthetics of glass and created distinctive contemporary sculptures in their medium. Considered some of the world’s foremost international artists working primarily in glass,



they are especially recognized for their mastery of *battuto*, an Italian technique involving the cutting of the surface layer of the glass to reveal colored layers beneath.

GLASMUSEET EBELTOFT
Strandvejen 8
DK-8400 Ebeltoft
Denmark
<https://glasmuseet.dk>

The Pilgrim's Boat (with detail). Philip Baldwin and Monica Guggisberg, 2018.

Corning Holiday Display through January 4, 2021

The holidays sparkle at The Corning Museum of Glass, where a dazzling 14-foot tree made entirely out of 2,000 glass ornaments greets visitors in the Admissions Lobby. This year, the collection of décor made by the Museum's Hot Glass Demo Team is expanding to include symbols of culturally diverse holidays. The *Tree of Life Menorah* celebrates Hanukkah, and *Kwanzaa Setting* was created for the African American heritage celebration.

"It is important to us that our holiday offerings align with the diversity of our visitors," said Eric Meek, Senior Manager of Hot Glass Programs at the Museum. "The Museum values diversity, equity, and inclusion, and our Hot Glass Demo Team has worked to incorporate those values into the work



Tree of Life Menorah, currently on display at The Corning Museum of Glass.

we display during the holiday season. It was important to us, too, that these pieces be made in collaboration with

the communities they are intended to reflect, and we're grateful to those who helped us ensure the accuracy and interpretation of these significant symbols of important celebrations."

Tree of Life Menorah was developed in partnership with Rabbi Todd Markley of Temple Beth Shalom, Needham, MA, and *Kwanzaa Setting* was designed by the Rowe Family of Horseheads, New York.

The work is on view through January 4, 2021.

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Glass Menagerie: A–Z at Sandwich Glass Museum

For centuries, glassmakers have interpreted the animal kingdom in either practical or whimsical glass forms. From the covered animal dishes of the 19th century to the collectible animal figurines of the 20th century, to the creative endeavors of glass artists of the 21st century, all are featured in the special exhibition *Glass Menagerie: A to Z*, on view at the Sandwich Glass Museum until June 13, 2021.

From Ants to Zebras, this exhibition features works from the museum's own collection, local glass artists, and items from the New Bedford Museum of Glass, which has an outstanding collection of glass animals. You are sure to find your favorite animal lurking in the zoo of glass creatures!

Among 19th-century glass manufacturers that made covered animal dishes was the Boston & Sandwich

Glass Company. The Sandwich factory produced pressed glass covered hen dishes, bear pomade jars, and covered boxes with horse and dog motifs. Sandwich glass engravers and decorators also used animals motifs on all types of glassware.

Following the turn of the century, glass animal figurines were manufactured by Heisey in the United States and Lalique, Baccarat, and Sabino Glass in Europe. These whimsical creations are still highly sought after by collectors.

Today, individual artists maintain the tradition of making glass animals. Isabel Green, Alan Haynes, Michael Magyar, Yukimi Matsumoto, Billy Mayer, David McDermott, Bryan Randa, Chris Sherwin, Michelle Trammel, and Peter Waechter are among those who continue to form new and interesting animal creations.



Glass bears illustrating the letter "B" are among the whimsical animals on view in the special exhibition *Glass Menagerie: A–Z* at the Sandwich Glass Museum.

SANDWICH GLASS MUSEUM
129 Main St.
Sandwich, MA 02563
(508) 888-0251
www.sandwichglassmuseum.org

Glass Calendar

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

Through January 24, 2021

PITTSBURGH GLASS CENTER

The United

5472 Penn Ave.

Pittsburgh, PA 15206

(412) 365-2145

www.pittsburghglasscenter.org

The United examines the incredibly complicated topic of immigration in a time when immigration systems are in crisis—affecting many of us closely, as members of diverse communities, as descendants of immigrants, or as



The Three Stupas. May Maylisa Cat, 2019.

immigrants ourselves. The exhibition with artwork from 12 artists from Belgium, Northern Ireland, Russia, and the U.S. explores the possibilities for proactive engagement with immigration issues, reconfiguring the status and function of art from passivity to active agency.

* * * *

Through March 21, 2021

FLINT INSTITUTE OF ARTS

Glass in the Fourth Dimension

1120 East Kearsley St.

Flint, MI 48503

(810) 234-1695

<https://flintarts.org>

Although our brains are trained to see height, width, and depth, the idea of something beyond that—the fourth



Fluted Concentrics, Steven Weinberg, 1995.

dimension—has intrigued artists for generations. The intangibility of a reality beyond our own has inspired many abstract works of art and the medium of glass has enticed many artists to explore non-representational forms since the beginning of the Studio Glass movement in the 1960s. Whether it is intentional, optical illusions, or just the natural properties of glass, each artwork in this exhibition suggests an experience beyond three dimensions.

* * * *

February 3, 2021

CHRYSLER MUSEUM OF ART

Virtual Tour of Clear As Crystal

One Memorial Place

Norfolk, Virginia 23510

(757) 664-6200

<https://chrysler.org>

This virtual tour explores the artworks on view in the exhibition *Clear As Crystal: Colorless Glass from the Chrysler Museum*, with Carolyn Swan Needell, Ph.D., the Carolyn and Richard Barry Curator of Glass. See the diversity of techniques and aesthetic effects achieved by artists working with colorless glass and learn more about the allure of this captivating material. Free, registration required. The Zoom webinar link will be sent via email the day of the event.

* * * *

February 6–7, 2021

SOUTH FLORIDA DEPRESSION GLASS CLUB

47th Vintage American Glass and Pottery Show and Sale

Lauderhill Performing Arts Center

3800 NW 11th Place

Lauderhill, FL 33313

www.sfdgc.com

Since 1974, the club has sponsored an annual show and sale where dealers and collectors gather to purchase wonderful items for their collections, homes, friends, and family and to learn about the companies that created these treasures.

* * * *

March 20, 2021

NATIONAL CAMBRIDGE COLLECTORS

Annual All-Cambridge Auction

Pritchard-Laughlin Center

7033 Glenn Highway

Cambridge, OH 43725

www.cambridgeglass.org

Over 400 items are listed in the 2021 auction catalog. The auctioneers, Miami Valley Study Group, have spent many hours with our committee taking photographs of each of the items; you can find them on the MVSG website at <https://auctions.mvsg.org>.



Azurite dog bottle, with original paint.

Tiffany Exhibition Draws from Morse Museum's Archives

Stories from the Archives: Louis Comfort Tiffany and His Studios, at the Morse Museum until February 21, 2021, explores the museum's expansive collection of archival materials from Louis Comfort Tiffany's businesses, project studies, and personal life, bridging the gap between artistic and studio processes and completed works of art.



Internationally recognized as the most comprehensive collection of the work of Louis C. Tiffany, the Morse Museum's archives form a significant part of this important collection. The exhibition combines artifacts, objects, and written materials, providing insight into the inner workings of Tiffany Studios and its visionary leader, Louis Comfort Tiffany.

When examined in context with the beauty of Tiffany windows, pottery, and paintings, the archives tell stories that can only be found in the progression to production. The first two of three stories focus on the artisans'

Lampshade sample panel in "October Nightshade" design. Tiffany Studios, New York City, about 1910. Courtesy of The Charles Hosmer Morse Museum of American Art.

work at Tiffany Studios and their participation behind the scenes at a world's fair respectively. In the last story, a recently donated oil-on-panel study of the Entombment window—currently on exhibit outside the Tiffany Chapel—illustrates Tiffany's process of preliminary steps, as well as his skills as a painter. The assembled materials connect the vision of Tiffany and Tiffany Studios with final objects of beauty that entranced patrons and exhibition goers of the time, and that continue to fascinate today.

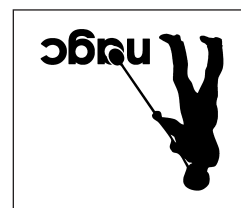
THE CHARLES HOSMER MORSE
MUSEUM OF AMERICAN ART
445 North Park Ave.
Winter Park, FL 32789
(407) 645-5311
www.morsemuseum.org

MARCH 1, 2021
DEADLINE
NEXT ISSUE'S

www.glassclub.org
Visit NAGC Web page:

ATTENTION READERS!
The next deadline for the *Glass Shards* will be
March 1, 2021
Submit news to Alice Saville, *Glass Shards* Editor, at
planetatlasaville@gmail.com

Return Service Requested



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