

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Winter 2021

Book Ending the Year

The Founders Chapter Glass Club is back! Their newest display, GOT BOOKS?!, in the Newton (Massachusetts) Free Library for the month of December showcases perhaps the most appropriate of items: BOOK-ENDS! More than two dozen pieces from the mid-20th century are included, along with some books from the Founders' own glass library.

Bookends are a relatively new technology. The familiar L-shaped metal kind were first patented in 1877 by William Stebbins Barnard. It took decades before the term became common parlance: the *Oxford English Dictionary* records 1907 as the first year the term "book end" appeared in print.

Bookends had practical beginnings. While today's bookends are a mix between the beauty of visual form and the performance of a necessary function, in the past bookends mostly served the functional purpose of safely and securely holding books in place.

This past year, the Westchester Chapter has had great success with interactive glass museum Zooms in place of face-to-face meetings, which brought interesting programs to its members at home. This accomplishment is due to the creativity of Susan Haller, WGC Program Director, who deserves great thanks! (All of these programs have been recorded and will become available for viewing on the chapter's YouTube channel soon.)

Bookends can add a fun and stylish flair to any home or office. Many book lovers are also lovers of bookends and might become collectors of both. With



Blenko bookends in the shape of a bear.

many styles available, bookends might be chosen simply because they reflect a certain theme or because they complement a decorative style such as Art Deco, rustic, modern, or romantic. It's easy to fall in love with a set

of book ends before books even come to mind.

Louis Lapilado has handled the research and installation of this display, with support from Peggy Hooper, President of the Founders, and Karen Petraglia, Treasurer. The group meets monthly (via Zoom and/or in person) in the Metro Boston area. Please visit www.founderschapter.org or write to president@founderschapter.org for more info.

Visit the exhibit at the Newton Free Library, 330 Homer St., Newton, MA 02459 through December. The Founders Club has exhibited there multiple times over the years and their liaison there is so pleased with the exhibits they share; they have requested an annual display. Consider checking with your local library—many host small displays or exhibits. It is a great way to showcase your chapter and members' collections, and to share your glass knowledge with a new audience!

* * * *

November's meeting featured Tom Felt, founder of the Museum of American Glass in Weston, WV, and co-author of *The Encyclopedia of Cobalt Glass*. Tom began by sharing Heisey's formula for Stiegel Blue (1933). He then showed examples from the history of cobalt glass, from more than 23 glass companies in the United States, most made in the 1930s.

For future programing, the Chapter looks forward to more Zoom visits

with museums and artists around the country, but they also want to give enthusiastic and knowledgeable glass collector members an opportunity to create their own programming. contact James Russell, President (203) 207-1525 or Susan Haller (203) 671-3546, with your thoughts and ideas for new programs.

President's Letter

Friends,

This is the time of year when we take stock—assess the days just past and think about the year ahead. It has been another year when our world has been topsy turvy and that has certainly affected the NAGC and all our chapters and members. It has been difficult to plan for the future, to schedule our Seminar, to resolve difficult questions—is it safe to meet in person again, can we host programs or shows, should I go out to glass related events or meetings.

Each chapter and member have navigated these waters, trying to plan safe and comfortable ways to connect. I have been heartened to see the membership dues come in and to hear from

chapter liaisons about the meetings they are holding and the creative ways they have found to meet and share with each other. I remain hopeful that in May of 2023 we can once again hold an in-person Seminar and see each other face to face.

Right now, we have much to be thankful for—we continue to share news through *Shards*, this Club newsletter. I encourage you to contribute stories about what your chapter has been doing, the knowledge you are sharing, the glass discoveries made by members. This is your newsletter and your opportunity to talk to members across the country and even around the world!

Another great issue of the *Bulletin* is moving through the editing process.

Consider writing an article or even sharing new research on a piece or pattern of glass. Add to the knowledge base of the Club and all who read our publications. Reach out to the members of your chapter, especially those you have not heard from in a while. The friendships we have formed because of our shared interest in, and love of glass can sustain us in the New Year. I know that I value and appreciate the support and thoughtfulness of our many members. Know that I wish you the best this holiday season and look forward to connecting with you in 2022.

Best wishes for joy in the days ahead.

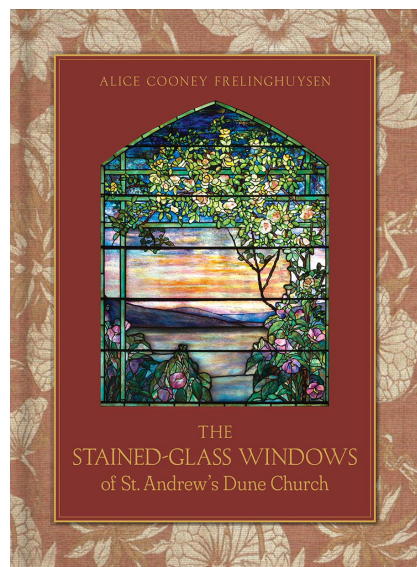
Anne Madarasz
NAGC President

A New Glass Book

Stained glass windows are superb works of art, and the 45 stunning windows in St. Andrew's Dune Church, a red-shingled 1879 structure nestled among the dunes in Southampton, New York, make this intimately scaled house of worship one of the most picturesque summer resort

churches on the Eastern seaboard. The diverse assemblage ranges from breathtaking opalescent-glass windows by Louis Comfort Tiffany and John LaFarge to Pre-Raphaelite-inspired panes by the British firm Heaton, Butler & Bayne to lushly floral windows by Bostonian Wilbur Herbert Burnham, and comes full circle, to Stephen Hannock's opalescent-glass landscape window, installed in 2020. All contributed by congregants to memorialize loved ones, the windows offer a stunning overview of the history of stained glass from the 19th century to today. In her authoritative text, Metropolitan Museum of Art

curator Alice Cooney Frelinghuysen recounts the storied history of the church, including the devastation to the building and many of its windows caused by the Great New England Hurricane of 1938, and describes each window in vivid detail: its subject, artistic style, and the person it memorializes. Illustrated with beautiful photographs of the church by Tria Giovan and specially commissioned images of every window by Joseph Coscia Jr., *The Stained-Glass Windows of St. Andrew's Dune Church* brings a little-known treasure of American decorative arts history to a wider audience.



The Stained-Glass Windows of St. Andrew's Dune Church: Southampton, New York
by Alice Cooney Frelinghuysen
208 pp.
Published by Vendôme Press, New York
2021
ISBN: 978-0-86565-404-4

Two New Exhibits at the Imagine Museum

Gottfried Helnwein, an internationally recognized artist/painter, has collaborated with Trish Duggan, an artist/sculptor, to create the installation *Blue Madonna*. Helnwein created the photo realistic paintings of the Madonna depicted by the Renaissance painters. Duggan's inspiration was the actual Madonna face, cast in glass from a mold of the original "Pieta" by Michelangelo and embellished with her own aesthetic. This collaboration between the artists creates an inspiring homage to mothers from around the world that will be on view through May 8, 2022.

The Imagine Museum will also present work by Martin Blank beginning in 2022. Whether a collection of blossoms, an abstract landscape installation, or a hot sculpted figure, Martin

Blank's sculptures are made with a combination of technical precision and creative enthusiasm. As one of the premier figurative sculptors across the globe, Blank has developed a style that distinguishes his work from many others.

With a deep admiration for the grace and flow of the human form, Blank's work uncovers his personal evolution from the fundamental study of form and motion to a sensual dance with texture, shape, and energy which reflects the subtle, yet powerful resonance of human landscapes.

THE IMAGINE MUSEUM
1901 Central Ave.
St. Petersburg, FL 33713
(727) 300-1700
www.imagemuseum.com

Detail of installation, *Blue Madonna*.
Gottfried Helnwein and Trish Duggan.

Crystal Sentinel. Martin Blank, 2017.



At the Smithsonian American Art Museum

Sargent, Whistler, and Venetian Glass: American Artists and the Magic of Murano (through May 8, 2022) brings to life the Venetian glass revival of the late 19th century and the artistic experimentation the city inspired for visiting artists. It is the first comprehensive examination of American tourism, artmaking, and art collecting in Venice, revealing the glass furnaces and their new creative boom as a vibrant facet of the city's allure.

Though the Venetian Island of Murano has been a leading center of glass-making since the Middle Ages, today's thriving industry stems from a burst in production between 1860 and 1915. In this era, Murano glassmakers began specializing in delicate and complex hand-blown vessels. This revival coincided with a surge in Venice's popularity as a destination for tourists, leading

to frequent depictions of Italian glass-makers and glass objects by artists from abroad. American painters and their patrons visited the glass furnaces, and many collected ornate goblets and vases decorated with flowers, dragons,

and sea creatures. Venetian glass vessels and glass mosaics became more than souvenirs—they were valued as museum-quality works of fine art.

The inventions of Murano's glass-makers established Venice as a center for artistic experimentation. Sojourns in Venice were turning points for John Singer Sargent, James McNeill Whistler, and scores of artists who followed. Featuring more than 140 objects, this exhibition presents a selection of glass vessels in conversation with paintings, watercolors, and prints by the many American artists who found inspiration in Venice.



Portrait of Abraham Lincoln. Enrico Podio, glass mosaic tiles, 1866.

SMITHSONIAN AMERICAN ART MUSEUM

8th and G Streets, NW
Washington, DC 20004
(202) 633-7970

<https://americanart.si.edu>

Primordial Shift: The Art of Michael Meilahn

Primordial Shift, which runs from April 23–August 21, 2022, consists of hand-blown glass ears of corn on stalks of cast bronze suspended from the ceiling. The installation is a multi-sensory experience with audio and video projections that mimic the gentle sway and vastness of a corn field. Meilahn, who comes from a long line of farmers, learned glassmaking as a college student in the 1970s, and subsequently participated in the wave that



became the American Studio Glass Movement.

Meilahn's installation is about the fragility of glass and genetic modifi-

cation of corn. In addition to the installation, this exhibition will include other works created by Meilahn over his 40-plus year career in glass.

BERGSTROM-MAHLER
MUSEUM OF GLASS
165 N Park Ave.
Neenah, WI 54956
(920) 751-4658
<https://bmmglass.com>

Story Makers: Burke Prize 2021

The Museum of Arts and Design (MAD) is proud to announce Charisse Pearlina Weston as the winner of the 2021 Burke Prize. Established in 2018, the Museum's biennial prize honors excellence in contemporary craft and is named for craft collectors Marian and Russell Burke. It awards an unrestricted \$50,000 to an artist aged 45 or under working in the United States, whose highly accomplished work is conceptually rigorous, relevant, and pushes the boundaries of materials and creative process. The work of Weston and her fellow finalists are the focus of a new interactive exhibition, *Story Makers: Burke Prize 2021*, created for an online world at madmuseum.org/burkeprize.

Weston's piece, "Untitled (lean/wire fuses)," 2021, is on view through February 13, 2022, in MAD's lobby. In this ongoing body of work, Weston explores the symbolic and material uses of glass in contemporary architecture and surveillance technology; and considers how this seemingly neutral material can signify intimacy, freedom, or power.

MUSEUM OF ARTS AND DESIGN
Jerome and Simona Chazen Building
2 Columbus Circle
New York, NY
(212) 299-7777
<https://madmuseum.org>



Untitled (lean/wire fuses). Charisse Pearlina Weston, 2021.

"Glass Slippers"

Strut into the Wiener Museum of Decorative Arts to see *Stern's Stilet-tos*, an exhibition of glass shoes by Miami artist, Rob Stern, on now until January 30, 2022. His wife's obsession and collection of shoes by designers



such as Manola Blahnik, Jimmy Choo, and Alexander McQueen, inspired the show. This one-of-a-kind installation features 50 different glass shoes and attempts to capture and reflect the many moods and moments in a woman's life.

Our relationship with our shoes goes beyond functionality, shoes help create a mood, a feeling, or a statement. Whether you feel on top of the world (literally!) when you put on your platforms, princess-like in that sparkly glass number, or ready to let loose in those blue suede shoes,

footwear can empower any narrative. Many things have been said about shoes, but one thing is certain: they're with us every step of the way towards whoever or whatever we want to become.

One shoe can change your life.

— Cinderella

WIENER MUSEUM
OF DECORATIVE ARTS
481 South Federal Hwy, 2nd Floor
Dania Beach, FL 33004
(954) 376.6690
www.wmoda.com

Glass Calendar

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

Through February 6, 2022

CARNEGIE MUSEUM OF ART
Forum Series: Sara Greenberger Rafferty
 4400 Forbes Ave.
 Pittsburgh, PA 15213
 (412) 622-3131
<https://cmoa.org>

The 85th installment of Carnegie Museum of Art's Forum series presents new works by Brooklyn-based artist Sara Greenberger Rafferty. Rafferty creates connections between people and engages their senses with her multimedia practice which addresses ever-changing implications for photography in the digital era. Many of the works in the exhibition were created by a unique kiln-firing process



Search Emoji. Sara Greenberger Rafferty, 2021.

that vitrifies images printed with powdered glass. Glass is the primary material for touchscreens on phones, tablets, and other personal electronic devices, which makes it an ideal medium for Rafferty's process-driven practice.

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Through March 6, 2022

PITTSBURGH GLASS CENTER
Second Nature
 On view at Pittsburgh Botanic Garden
 799 Pinkerton Run Rd.
 Pittsburgh, PA 15701
www.pittsburghglasscenter.org



Second Nature is inspired by and celebrates the beauty, wonderment and power in the natural world through the medium of glass. From hot and molten to cool and solid, glass can be magical and mesmerizing to both maker and viewer—a perfect medium to capture, highlight and evoke nature and natural forms. This exhibition, on view at Pittsburgh Botanic Garden and features 11 Pittsburgh glass artists.

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January 9, 2022

Ocean State Little Rhody Bottle Club
Annual Bottle Show
 101 Greenwich Ave.
 Warwick, RI 02886
 (508) 880-4929
<https://littlerhodybottleclub.org>



The show features antique bottles, jars, inks, flasks, and more. Held at the Holiday Inn, 700 Myles Standish Blvd., Taunton, MA. For questions about the club or events contact Bill or Linda Rose at (508) 880-4929 or sierramadre@comcast.net.

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January 19–June 27, 2022

A Hand in Studio Craft
 ASHEVILLE ART MUSEUM
 2 South Pack Square
 Asheville, NC 28801
 (828) 253-3227
www.ashevilleart.org

Harvey K. Littleton founded the Studio Glass Movement in the United States in 1962 when, as a teacher, he instituted a glass art program at the University of Wisconsin in Madison, the first of its kind in the U.S. He taught the next generation of glass artists, and his influence can still be seen today. The selection of works on view highlight recent gifts to the Asheville Art Museum's Collection and loans from the Littleton family.



Amber Maze. Harvey K. Littleton, 1968.

* * * *

February 12, 2022

BERGSTROM MAHLER
 MUSEUM OF GLASS
The Crystal Ball
 165 N. Park Ave. Neenah, WI
www.bmmglass.com/the-crystal-ball

A romantic "crystal inspired" Valentine's gala and FUN-raiser to support the museum's educational programs. Featuring heavy hors d'oeuvres, a signature cocktail, music and dancing, a silent auction, fortune telling, artful formal attire, and a crystal accessories make-station. Held at the Ballroom at the Reserve in downtown Neenah, WI.

Junior Curators Break New Ground

The Junior Curators are a team of inquisitive local students who collaborate with each other and Corning Museum staff to create an annual exhibition. Adapting to the new normal of interacting solely in a virtual environment, they used digital images of objects and other online resources to explore their love of glass. This year's Junior Curators are the first group in 63 years of the Museum's program to complete their entire project remotely.

Their exhibition, *Crafting Connections: Our Relationship with Handheld Glass* (on through May 16, 2022), inspires guests to consider their relationships with personal objects and their connections to people across time and place. Small enough to be held, the objects on display invite closer inspection and can inspire us to consider our own relationships with personal objects.



Bracelet with Decoration. Made in China, 1800–1911.

THE CORNING MUSEUM
OF GLASS
One Museum Way
Corning NY 14830
(800) 732-6845
www.cmog.org

A Showcase of Excellence

The Glasfachs Schule Hadamar, one of Germany's best-known centers for glass processing and training, is currently showcasing the mastery of instructors at the school. On view until January 2, 2022, it is a broad and exciting range of diverse pieces by 23 instructors who have worked as both educators and artists in Hadamar over the past seven decades. Some are currently teaching at the school while others used to hold a teaching position there or have retired. Reviewing the work of these artists allows visitors to trace how new techniques and processes have been continually assimilated and perfected in Hadamar.

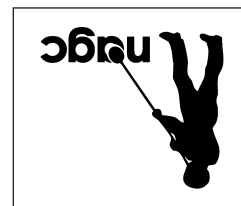
GLASMUSEUM LETTE
Letter Berg 38
48653 Coesfeld-Lette, Germany
www.glasmuseum-lette.de

MARCH 1, 2022
DEADLINE
NEXT ISSUE'S

www.glassclub.org
Visit NAGC Web page:

ATTENTION READERS!
The next deadline for the *Glass Shards* will be
March 1, 2022
Submit news to Alice Saville, *Glass Shards* Editor, at
planetalsaville@gmail.com

Return Service Requested



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