

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Spring 2007

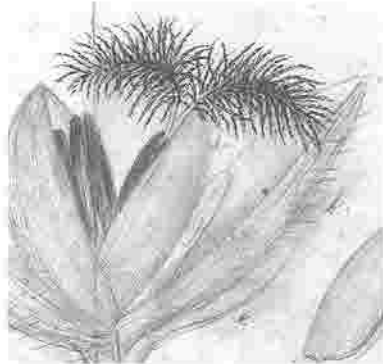
Botanical Wonders: The Story of the Harvard Glass Flowers

Scientific marvels; drop-dead beautiful works of art; a genus unto themselves: these are just a few of the explanations given to describe the allure of a legendary, century-old bevy of exquisite glass blossoms and fruits.

From May 18 to November 25, 2007, The Corning Museum of Glass brings to bear its unique curatorial, conservation, and glassmaking capabilities to illuminate more fully than ever before the story of the crystalline botanical specimens known as the Glass Flowers of Harvard.

"*Botanical Wonders: The Story of the Harvard Glass Flowers*" celebrates the singular triumph of glassmakers Leopold Blaschka (1822-1895) and his son Rudolf (1857-1939); provides insight into the intellectual appetite of the late Victorians.

The Harvard Museum of Natural



Panicum boreale Nash
Panic Grass
Graminae
Grass Family
Leopold and Rudolph Blaschka
Collection of the Rakow Research Library

History (HMNH) will lend 17 of its rarely loaned, fragile Glass Flowers for the occasion. These core works will be amplified by 25 examples of other Blaschka specimens, all sea creatures, drawn from holdings owned by Cornell University.

The Blaschkas' botanical drawings, robustly rendered and notated in preparation for glass working, will be exhibited for the first time in "Botanical Wonders." Purchased jointly by The Corning Museum of Glass and Harvard in 1993

as part of a trove of family materials, and executed mostly in pencil and watercolor, these sketches have an immediacy and unpolished quality that is extraordinarily appealing today. A selection of period photographs, personal papers, and business records will be drawn as well from the archive for this presentation.

"The Blaschkas were two of the greatest glassmakers who have ever lived," says David Whitehouse, executive director of the Corning Museum and the organizer of "Botanical Wonders," describing the father and son, who were the last in a

line of glassmakers dating back to 15th-century Venice. He continues,

"Their Glass Flowers represent a high point in glassmaking that has

never been surpassed."

Before the development of high-speed moving image media, or fiberglass, naturalists and educators faced a quandary: it was often impossible to demonstrate exactly what an invertebrate looked like without a live specimen, because the spine

collapses and color leaches out of one preserved in alcohol. As Susan Rossi-Wilcox, administrator for the Glass Flowers Collection for the HMNH, puts it, "Peacocks can be stuffed and minerals meticulously polished, but

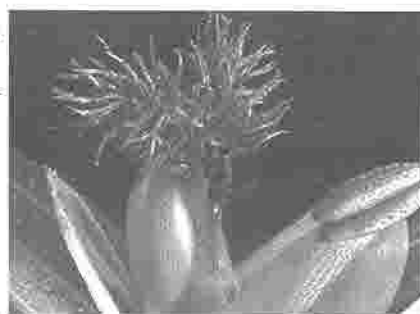
plants and invertebrates were more problematic. The Blaschkas' glass models provided curators with displays where the form and color were realistic."

This exhibition will present a *tour de force* glass specimens of soft-bodied animals ranging from sea slugs, jellyfish, and octopuses to a blue Portuguese Man-o-War "floating" on long, thread-like

tentacles. For further information please visit www.emog.org.



Prunus armeniaca L.
Apricot (in flower), Rosaceae
Rudolf Blaschka, 1936
Harvard Museum of Natural History
Photo by Corning Museum of Glass



Dichanthelium xanthophlysum (Gray) Freckmann
Slender Rosette Grass (aka Panic Grass),
Poaceae, Rudolf Blaschka, 1923
Harvard Museum of Natural History
Photo by Hillel Burger

Glass Art Conference

Pittsburgh is the site of the 37th Annual Glass Art Society Conference. The city of bridges (900+, second to Venice) is beautiful, centered on the convergence of the "Three Rivers" among rolling hills. It has a history that is rich in its steel, iron and glass manufacturing, but the steel mills have gone and Pittsburgh has been reinventing itself and is full of surprises. Its cityscape is more dramatic and architecturally interesting than most could imagine. The compact downtown, framed by rivers and hills, makes cultural venues close together, an easy walk.



Caitlin Hyde
Lampworked glass heads

Steel mills and glass factories, long gone from the river banks, have left an imprint on this city that goes to the heart of every person, native or newcomer. This is a city of grit and bootstraps, proud of its great American immigrant story. Today, a vibrant new generation of artists and innovators makes Pittsburgh one of the most exciting cultural cities in the country. GAS 07 will offer a taste of this new Pittsburgh. At the Pittsburgh Glass Center, you will watch GAS demonstrations and see an exquisite exhibit titled *The Allure of Japanese Glass*. Admire the state-of-the-art studios and nurturing environment that have made PGC the catalyst for a growing community of glass artists.

Nearby, the Carnegie Museum of Art presents *Translation and Transformation: Glass in Venice and America 1950-2006*. Next door, see Phipps Conservatory's Gardens of Glass installation and at CMU the Miller Gallery's Artists Crossing Lines glass exhibition.

Registration on line at www.glassart.org

(This article is compilation and taken from the GAS website)

23rd NAGC Glass Seminar May 9-12 in Toledo

NAGC members should have received by mail information on the Seminar, the registration form, and the 2007 election ballot. As you read over the Seminar schedule, we hope your interest grows and you make plans to attend this year's seminar with its exciting four glass-filled days of activities.

On the first day, there is the wonderful opportunity to view two private glass collections by signing up for the Wednesday, May 9, optional trip. A note about this trip – originally limited to thirty people due to limitations with house capacity, we are finding (not surprisingly) a great deal of interest in attending and might exceed this limit. If this happens, we will attempt to accommodate everyone who wants to participate. So please, do not let the stated limit stop you from registering for this trip.

The second day, an optional trip on Thursday, May 10, we will be visiting two excellent Ohio museums: the Tiffin Glass Museum and Fostoria Glass Heritage Gallery. For the Seminar outing, on the third day, Friday, May 11, we tour the new award winning Glass Pavilion and its wonderful glass collection at the Toledo Museum of Art.

Considered the most rewarding by many members, the fourth day of the seminar gives us the opportunity to hear from five outstanding speakers

on various glass topics. That day, Saturday, May 12, ends with a wonderful Seminar Banquet in the lovely Ashley Room located in the Wyndham Hotel, our accommodations for the Seminar.

The Annual Glass Seminar is a wonderful opportunity for members to visit a different area of the country, to participate in glass related activities, to attend informative presentations on glass, and to enjoy socializing with fellow members. This year's seminar is looking like an exceptionally memorable one. We sincerely hope that you will be able to join us.

Please direct any questions or concerns to one of the Seminar Committee members: Logistics, Loreen Ryan, (914) 337-5554, loreen_ryan@msn.com; Program, Tim Novak, (979) 845-9251, tim@msc.tamu.edu; Publicity & Registration, Karen Petraglia, (603) 472-5998, kp0828@aol.com.

All the Seminar Information and the Registration Form can be found on the NAGC website, www.glassclub.org.

SEND IN YOUR 2007 BALLOT
Whether attending the Seminar or not, please fill out the Ballot and mail it to Doug Reed, Treasurer
Your VOTE Counts!

Mining Glass at the Museum of Glass

Beginning this June and in celebration of the 5th anniversary of the Museum of Glass, the exhibit *Mining Glass*, a major exhibition revealing how the medium of glass has gained prominence in 21st century contemporary art.

Mining Glass will include the work of seven internationally distinguished and influential contemporary artists whose incorporation of glass in their oeuvres demonstrates the use of this medium as an unparalleled sculptural material, one whose unique qualities are increasingly being drawn upon in artistic practice. While the Studio Glass

movement has been an integral part of the increase of glass work in contemporary art, the artists brought together here have minimal relationship to that



Crystal Landscape of Inner Body
by Chen Zhen

movement. Artists whose work will be shown are Wim Delvoye (Belgium), Terecita Fernandez (United States), Mona Hatoum (Britain), Maya Lin (United States), Jean-

Michel Othoniel (France), Fred Wilson (United States), and Chen Zhen (China). The exhibit runs from June 16, 2007 through February 3, 2008. <http://museumofglass.org>
1801 Dock Street Tacoma, WA 98402-3217 (253) 284-4719

Glass Calendar

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

Through May 12, 2007

MSC FORSYTH CENTER GALLERIES, Texas A&M University (979) 845-9251. A new exhibit "*Cheer! Drinking Vessels*" forsyth.tamu.edu

Through May 20, 2007

METROPOLITAN MUSEUM OF ART, www.metmuseum.org "New York Louis Comfort Tiffany and Laurelton Hall: an Artist's Country Estate" Laurelton Hall, Louis Comfort Tiffany's extraordinary country estate in Oyster Bay, NY, completed in 1905, was the epitome of the designer's achievement and in many ways defined this multifaceted artist. Tiffany designed every aspect of the project inside and out. The exhibition is a window into Tiffany's most personal art, bringing into focus this remarkable artist who lavished as much care and creativity on the design and furnishing of his home and gardens as he did on all the wide-ranging media in which he worked. Although the house tragically burned to the ground in 1957, the exhibition brings together many of its surviving architectural elements and interior features. The exhibition presents an unparalleled opportunity to examine closely for the first time some 250 outstanding works by one of America's finest designers at the pinnacle of his career. The exhibition is being organized by the Metropolitan in collaboration with the Morse Museum www.morsemuseum.org

Through May 27, 2007

MUSEUM OF GLASS, 1801 Dock Street, Tacoma, WA 98402 (253) 284-4750. "*Transparently Built*" a new exhibit explores the many diverse architectural properties of glass through site-specific and installation-based works. It is sponsored by Russell Investment Group, Heritage Bank and the Art Alliance for Contemporary Glass.

March 23 & 24, 2007

The 34th ANNUAL HCA ALL-HEISEY BENEFIT AUCTION to benefit the National Heisey Museum, 169 W. Church St., Newark, OH 43055 (740) 345-2932. It will be held at the Appletree Auction Center in Newark, OH. www.heiseymuseum.org

March 23, 2007

AMERICAN BOTTLE AUCTIONS 2523 J St., Suite 203, Sacramento, CA 95816, is pleased to announce the sale of one of the finest collections of antique bottles ever offered at auction! Bryan Grapentine has taken 800 of his best bottles and put them up for auction. We will offer this collection in a three-part absentee auction starting March 23rd 2007. Catalogs are free of charge for registered bidders. For information please contact by email: info@americanbottle.com, call (800) 806-7722 or visit the website www.americanbottle.com

April 1 - October 21, 2007

CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY. (607) 937-5371 www.cmog.org "*Curiosities of Glassmaking*". Article on page 4.

April 21 & 22, 2007

WESTCHESTER GLASS SHOW sponsored by the Westchester Glass Club. Saturday 10-5, Sunday 10-4, at Greenwich Civic Center, Old Greenwich, CT (Exit 5 off I-95), 60 prominent glass dealers specializing in Depression, Brilliant Cut, Carnival, Pattern, Art Glass, Victorian, Early American Blown and Pressed Glass, as well as some Contemporary Glass and glass related reference books. (203) 966-1777.

May 1 - July 1, 2007

THE BERGSTROM-MAHLER MUSEUM 165 North Park Ave., Neenah, WI 54956. "*Victorian Glass Baskets*" An annual exhibit, this collection provides a comprehensive look at the variety of surface treatments applied by English and American artisans. (920) 751-4658 www.paperweightmuseum.com

May 5, 2007

The 11th Annual MARBLE FESTIVAL WVMAG PO Box 574 Weston, WV 26452. Activities include live hot glass demonstrations of marbles being made, marble identification, exhibition tables with history and educational materials, show & sales of antique, collectible and new marbles, machine and hand made. (304) 269-5006. members.aol.com/wvmuseumofglass

May 15 - 25, 2007

LONDON AND PARIS ART AND CULTURAL TOUR sponsored by the MSC Forsyth Center Galleries. The \$2,500 cost includes airfare from Houston to London, airport transfers, nine nights hotel, Chunnel transfer to Paris, some other expenses and Mr. Novak as guide. Museums will include the British Museum, the National Gallery, the Victoria and Albert, the National Portrait Gallery, a West End show, the Louvre, the Musée d'Orsay, Giverny and Monet's gardens, plus other sightseeing, touring and more. Contact Tim Novak at (979) 845-9251 or email tim@msc.tamu.edu for more information.

May 18 - November 25, 2007

CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY. (607) 937-5371 www.cmog.org "*Botanical Wonders: The Story of the Harvard Glass Flowers*". See page 1.

May 19, 2007

MUSEUM OF CONNECTICUT GLASS, Inc. plans to hold its third outdoor (rain or shine) antiques, antique glass and bottles sale on its grounds at 289 North River Road at the junction with Rt. 44 in Coventry, CT from 8am - 1pm. Last year's show was sponsored by the SBM Charitable Foundation. This year the show includes small antiques as well as historical and antique glass and bottles. Further information and show contracts can be obtained from show chair Jan Ratushny at (860) 428-4585 or janratushny@aol.com www.glassmuseum.org

July 15 - 17, 2007

THE AMERICAN CUT GLASS ASSOCIATION "*Cut Glass and the Great Outdoors*". This year's convention includes a dealer show with 9,000 sq. ft. of outstanding American Brilliant Cut Glass, outstanding speakers, convention activities which includes a collectors night sale, truly makes a convention not to be missed. Visit www.cutglass.org or write Kathy Emmerson, Executive Secretary, PO Box 482 Ramona, CA 92065-0482. Article on page 4.

Glass Curiosities at Corning

Beginning April 1st, The Corning Museum of Glass will dig into its vast collections to showcase more than a hundred wonderfully odd and mysterious objects fashioned of glass, dating from antiquity to the present day.

Ancient amulets to ward away evil; trick drinking glasses; an optical model of the human eye; and variously



Passion Bottle (detail)
Attributed to
Alexandre Soudart
(French, about 1850-1914)

tinted, tortoiseshell rimmed lens worn by Victorian tourists to frame suitably artistic views of nature – these are among the odd objects in “*Curiosities of Glassmaking*” on view through October 21, 2007.

“*Curiosities of Glassmaking*” invites visitors to consider how glass has been used to mimic nature; its mystical and scientific uses over the centuries; and its use by industry to produce an array of everyday items, some quite peculiar and others inspired.

The exhibition title refers to a popular 19th-century manual, *Curiosities of Glass Making* (1849), published in London by the well-known glass-maker Apsley Pellatt. The impulse to collect and display curiosities is both timeless and universal, of course, and American art institutions such as the Corning Museum have evolved in part from the European tradition of the cabinet of curiosities, which juxtaposes odd, intriguing, and unusual objects. In that

spirit, the exhibition features apotropaic glass, or glass used to deflect evil, in the form of ancient and modern eye beads, Japanese magatama amulets (curved beads often found inhumed in mounded graves as offering to deities), and witch balls. Popular in 18th and 19th century English and American homes, witch balls were often filled with bits of string and other things meant to confuse and repel witches.

Examples of glass made in nature will include fulgurites (glass made when lightning strikes sand) and tektites (glass from meteorite impacts), as well as unusual, man-made glass specimens such as uranium glass (radioactive) and neodymium glass (which changes color in different lighting). Also, there will be a sample of trinitite, a glass made during the test explosion of the atomic bomb in White Sands, NM, in 1945.

Unusual household and medical glass products will show the innovative uses of glass over time, as well as the attempts of industry to use glass in place of other materials. For instance, the exhibition features a Silver Streak electric iron, made by Corning Glass Works in 1946, of molded borosilicate glass, when metal was in short supply. Visitors will also see glass bullets and 18th century glass lire grenades. Medical products will include glass eyes, an antique woman’s glass urinal, and ancient bleeding glasses.

Other highlights include glass funeral items and reliquaries and a shining glass slipper



Glass Slipper
Frederick Carder
Corning Glass Works, 1925
Mold-blown glass

made by the founding director of Steuben Glass, Frederick Carder, for a film production of *Cinderella* that was never realized. An illustrated copy of a 1903 patent granted by the U.S. Patent and Trademark

Office for J. Karwowski’s Method of Preserving the Dead in solid blocks of glass also will be on display. (607) 937-5371. www.emog.org

Cut Glass Convention

A high point in the history of American, indeed world, glass making was Rich Cut Glass of the Brilliant Period. For a rather brief time from 1876 to WWI America produced the heaviest, deepest cut and most complex designs for glass ever created. At the 1889 exposition in Paris it was American product which took the top prizes and amazed everyone with its “diamond bright” effect.

During its high point there were thousands of cutters in large and small companies. These artisans created literally millions of pieces for use from table ware to commemorative presentation pieces.

Collecting of this art form today is somewhat specialized. There may be fewer avid fans of American cut glass than other areas of glass making and styles. There is, however, an active and passionate national organization, the American Cut Glass Association (ACGA), which enjoys promoting and researching America’s crowning achievement in glass making. Each year the ACGA presents a national



Cut Compote
signed Hawkes, c. 1910

convention of lectures, seminars and a dazzling sale display for members. This is always an opportunity to learn about and see some of the finest examples of cut glass available today.

ACGA would like to invite anyone interested in Victoriana, glass design, or American craft and manufacturing to join the association and attend the convention. With the theme of “*Cut Glass and the Great Outdoors*” the 2007 ACGA convention will be at the Red Lion on the River hotel in Portland, OR July 15-17. For further information contact Kathy Emerson, PO Box 482, Ramona, CA 92065-0482 or visit the web site at www.cutglass.org

Glass Museum in Iran

The new Glassware & Ceramic Museum, located in Tehran, Iran, occupies a magnificent building built about 90 years ago upon orders of Ahmad Qavam

(Qavam-ol-Saltaneh) for his personal lodging. The building is situated in a garden with a span of 7000 square meters and was used by Qavam himself until the year 1953. Later, the building was

sold to the Egyptians as the new premises for the embassy of Egypt and remained in their possession for seven years. When relations were strained between Iran and Egypt at the time of Abdul Nasser and subsequent to the closure of the Egyptian embassy in Iran, the Commercial Bank purchased the building.

However, it was sold to Farah Pahlavi's bureau in 1976 and was turned into a museum by

three groups of Iranian, Austrian and French architects. The museum was opened in 1980 and was registered in the list of national heritage in 1998.

The main part of the museum is a two story octagonal building and the architecture is a combination of

traditional Iranian and European architecture of the 19th century.

The first floor is connected to the second one through wooden steps in



Glass Vessel, Achaemenid Dynasty (550-330 BC)
Image taken from www.cais-soas.com

Russian style. Parts of the walls in the basement are decorated in traditional style with large tiles. The exterior and interior of the museum comprise such decorations as brick works, plaster works, mirror works and inlaid works.

The collection of glass and clay works that are on display at the museum is among the rare collections in Iran.



Abgineh Museum
Tehran, Iran

Included are clay pots dating to the 4th century BC up to the present time as well as glass works from 1st century BC up to the contemporary era. European glass works belonging to the 18th and 19th centuries are also parts of the collection.

The collection is on display in six halls and two entrance halls in separate sections depicting different historical eras and subjects.

The museum is located at #75, 30 Tir St., Jomhoury Ave. Tehran, Iran. Tel: +98-21-670 8163-4. Article taken in part from <http://destinationiran.com>

Mt. Washington & Pairpoint Glass Society Annual Seminar

The Mt. Washington Art Glass Society has a new name, currently "doing business as" Mt. Washington & Pairpoint Glass Society, in alignment with Kenneth Wilson's book title *Mt. Washington & Pairpoint Glass*.

The 2007 meeting will be held at College Station, TX, on October 18-20 under the direction of Dr. Timothy Novak. It has been 13 years since the group visited the Forsyth Center of Texas A&M University. Dr. Novak tells us that there have been numerous additions to the Runyon collection. This is also the home of the American Cut Glass Association where their vast collection is stored and available for viewing - something for everyone.

For more information contact Carmen.freeman@verizon.net or (941) 966-4406. Mr. Wilson's book is available through the Society at a price of \$89 which includes postage. Contact Cheryl Kelley at (843) 280-2498 or CHERYL1305@sc.rr.com.

Texas in October - doesn't get any better than that! See you there!

New Museum in Japan Dedicated to Uranium Glass

In April 2006, a glass museum was inaugurated by the town called "Kagamino-cho" in the Okayama prefecture in the western part of Japan, located about 300 miles west of Tokyo. Dr. Ken Tomabechi, author of *Uranium Glass* (1996), was appointed as the honorary director of the museum. The director of the museum is Mr. Takashi Horike.

The museum is located near the Ningyo pass, meaning "Doll pass" in Japanese which originated from an old legend that a doll placed on the pass helped travellers by protecting them from attacks of a goblin,



The area around the pass is widely covered by forest. Indeed, close to the museum is a beautiful forest park for visitors. The museum is devoted to exhibit solely uranium glass and it has an adjacent small glassworks

where we produce glassware using uranium mined locally.

The museum is a small one but may be the first museum in the world that is devoted to the display solely of uranium glass.

The reason for naming the museum "Fairywood Glass Museum" was because we registered "Fairywood glass" as a trade mark for the bewitchingly shining uranium glass to be produced and sold in the adjacent glasswork to the museum.

0868-44-7888

(Article taken from personal correspondence with the editor, 3/2007)

Letters to the Editor

Cape Cod Glass Club

Members of the Cape Cod Glass Club on Cape Cod, MA, will visit the New Bedford Museum of Glass in New Bedford, MA, in March, to view the collections of spectacular glass and related historical objects in the care of



Director, Kirk Nelson

and its collection documents 3,000 years of glassmaking, with emphasis on historical glass from the East and Midwest.

There is also a concentration of glass made in New Bedford, home of the New Bedford Glass Co., the Mount Washington Glass Company, and the Smith Brothers decorating shop. Most important to the study of glass history is the museum's vast collection of papers that descended in the family of Frederick S. Shirley, agent of the Mt. Washington Glass Co.

For more information about the chapter contact the membership chair Dorothy Schatz at (508) 362-6875.

Kirk J. Nelson, director of the museum and past president of the NAGC and Founders Chapter. The museum was founded in 1993 (known then as the GlassArt Center)

Research, Publication & Glass News

As the conservator for The Corning Museum of Glass, Stephen Koob is responsible for the preservation of the world's largest collection of glass: more than 45,000 artistic and historical works in glass spanning 3,500 years of history. Koob shares his expertise in caring for glass objects in a new book, "Conservation and Care of Glass Objects," published in November 2006 by The Corning Museum of Glass.

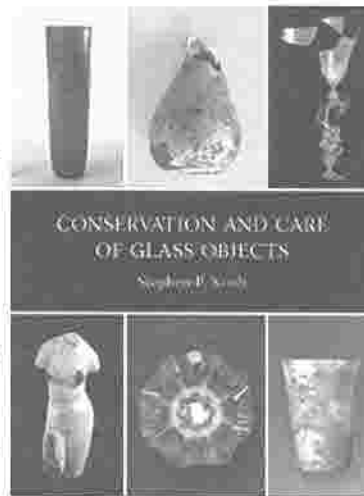
Designed to aid conservators in understanding the materials used in the conservation and restoration of historical glass objects, this book places particular emphasis on the correct and safest methods of handling, cleaning, displaying, mounting, lighting, transporting, and storing glass objects. There is an in-depth look at the causes and symptoms of "sick" (crizzled) glass.

Koob holds a Master's degree in classical archeology from Indiana University and completed the program in archeological conservation at the University of London's Institute of Archaeology. He spent five and a half years as conservator at the Agora

in Athens, and has also worked at the University of Pennsylvania Museum of Archaeology and Anthropology in Philadelphia and the Freer Gallery of Art in Washington, D.C.

He has worked extensively on archeological excavations, including the Samothrace in Greece, and Gordion and Sardis in Turkey. Koob is a Fellow of the American and International

Institutes for Conservation, and regularly teaches a number of courses about conservation. Stephen P. Koob, 176 pp., \$29.95. Published in 2006 by The Corning Museum of Glass. (607) 937-5371 www.emog.org



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JUNE 1, 2007

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<http://www.glassclub.org>

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The next deadline for the Glass Shards will be
June 1, 2007. Submit by mail to:
Alice Walsh, Editor, Glass Shards, 11 Bearwood Street,
Foxborough, MA 02035
or reach us through email at: aswalsh@comcast.net