

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Autumn 2025

Virtual Program: *Brilliant Color*

Please join the Board of NAGC when we host Amy McHugh, Curator of Modern Glass, at the Corning Museum of Glass for a Zoom lecture titled *Brilliant Color: Glass Innovation and Design from 1880 to 1935*. The illustrated lecture shares the story behind the fabulous exhibit, open at the Corning Museum through January 11, 2026, curated by Ms. McHugh on glass and color.

This lecture explores the creative and technical innovations that defined glassmaking during the modern era. It will investigate how chemistry, industry, and design converged to transform the art of glassmaking during the age of the “color revolution.” Learn how the accidental discovery of synthetic dyes by British chemist William Henry Perkin in 1856 made color affordable and available to 19th- and 20th-century consumers. The fashion, paint, home goods, and automotive industries



Vases. Eva Zeisel, 2009. Corning Museum of Glass, 2021.4.18, .17.

Vase. K. K. Fachschule für Glasindustrie, about 1915. Corning Museum of Glass, 2017.3.54.



Vase. Heinrich Hussmann, 1927–1930. Corning Museum of Glass, 2017.3.51.

Vase. Steuben Glass Works, about 1916. Corning Museum of Glass, 74.4.178.

quickly invented new hues, and customers rapidly developed an intense appetite for colorful designs.

“*Brilliant Color* is the first exhibition that contextualizes glass within the larger craze for color that engulfed fine and decorative arts in the late 19th and early 20th centuries,” says curator Amy McHugh. “Endless experimentation by glass manufacturers resulted in iconic designs in the medium that continue to fascinate and inspire today.” The exhibit features more than 140 objects from the Museum’s collection including works by Émile Gallé, Louis Comfort Tiffany, Frederick Carder, Leo Moser, René Lalique, Klaus Moje, and many more.

McHugh’s exhibition catalog titled *Brilliant Color: Glass Innovation and Design* and featuring more than 200 illustrations is also available from Amazon and other retailers.

The Zoom code for this lecture, to be held at 7:00 pm EST on Wednesday, December 3, will be shared with all NAGC chapter leaders to distribute. It can also be obtained by individual members by emailing Anne Madarasz at apmadarasz@heinzhistorycenter.org and will be shared with all members who have an email contact on file. This is a don’t miss opportunity!



Amy McHugh, Curator of Modern Glass, Corning Museum of Glass.

Chapter News

Founders Chapter

The Founders Chapter met at Louis Lopilato's home and members were treated to a wonderful presentation on African and other glass beads. Judith Baker led the discussion. She has an extensive collection of African beads and knowledge about them that she shared.

Glass beadmaking in Africa has been taking place for over 2,000 years and predates the advent of Christian culture. They are an important part of African culture and are represented in all aspects of life, including clothing, decorations, and toys. Judith had many beautiful objects decorated with glass beads that were obtained during trips to Africa during and after the AIDS epidemic. She emphasized that these



Judith Baker.

are not only beautiful but represent the colors and patterns specific to different villages and regions.

* * *

Corning Museum of Glass

Blown Away: Where Are They Now

A new Corning Museum of Glass exhibition gives an unprecedented look into the evolving practice of former contestants on the hit series *Blown Away*, where glass artists competed in head-to-head glassblowing challenges over four seasons on Netflix. *Blown Away: Where Are They Now*, on view until December 31, 2026, features 10 glass sculptures made after the artists appeared on the show.

In spring 2025, the Museum followed up with *Blown Away* contestants to learn more about their evolving artistic practice following their participation on the show. Thirty *Blown Away* artists submitted work for consideration, and a panel of Museum experts chose 10 works based on a range of criteria that included skill and technique, artist statements, narrative responses, and feasibility of display.

Blown Away: Where Are They Now showcases the work these incredible artists can create in their own studios, without the time limits and thematic



Spring Baseball Lost in the Flower Garden
Jonathan Capps, 2024.

constraints of a reality show competition. This exhibition celebrates their voices and explores the impact of the series on their careers.

Submissions not selected for the exhibition will be featured in an online digital repository, the *Blown Away Hub*.

*

63rd Annual Seminar on Glass

The *Seminar* will be a live Zoom event, held October 21–22, 2025, that complements the exhibition *Brilliant*

They are important not only in ceremonial dances but in everyday life. Items made for the tourist trade use traditional skills for modern purposes. Although they are mostly made of plastic beads, they still represent culture and are a source of income. Judith also discussed how beads are used in traditional Native American life and have been adapted to tourist items like the toys that many of us bought at souvenir stands. The Czech Republic is known for beads and Swarovski beads are highly prized today.

Several members shared their own beads including Peggy's collection of necklaces.

Color. The program will explore the specific makers who helped popularize colored glass, how glassmakers' journals help scholars and artists recreate historic colors, and how color is still incorporated into our lives today.

The *Seminar* will include a keynote presentation on the 19th- and 20th-century "color revolution" as well as papers on how individual makers and scholars today are using glass batch books—journals containing glass recipes—to recreate and understand the science of different colors. Moderated panels will tackle how to integrate colored glassware into the home and contemporary glassmakers will offer new perspectives on their practice and the centrality of color. Visit the Museum's website for a full listing of events.

CORNING MUSEUM OF GLASS

1 Museum Way
Corning, NY 14830
(800) 732-6845
www.cmog.org

President's Letter

Dear Friends:

Changes are happening this Fall in the NAGC. New leadership has been identified and the Board is planning national programs and events to infuse fresh energy into the Club.

To make this all possible we need you to pay your dues by October 31. Chapters should be updating their membership lists. Please include

emails for all members and submit your Chapter dues to our Treasurer, Linda Reed, at 89 Payne Rd., Ravena, NY 12143. Individual members can send their dues directly to Linda Reed. Following is the listing for the membership dues categories.

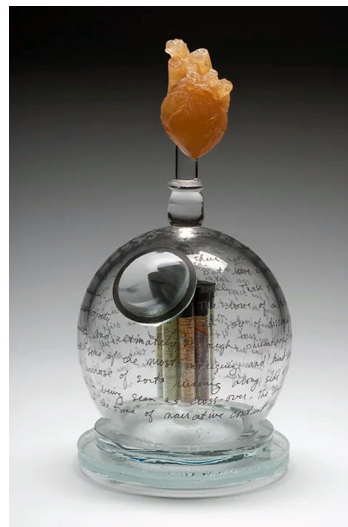
Thank you,
Anne Madarasz
President, NAGC

- Full-time student FREE
- Individual \$35
- Institution \$60
- Household \$40 (Limit of 2)
- Contributing \$50
- Donor \$100
- Life \$400 (Individual)
 \$500 (Household)

WheatonArts

The Museum of American Glass at WheatonArts is excited to unveil an unprecedented gift of almost 60 artworks from the Linda and Henry Wasserstein collection of contemporary glass. The Wasserstein's generous donation features work by the artists who first transformed glass into functional, sculptural, and conceptual art, as well as those who are leading the field today. Many pioneers of the American Studio Glass Movement, such as Harvey Littleton, Richard Marquis, Toots Zynsky, and Ginny Ruffner, are represented in the exhibition.

The Wasserstein collection is also notable for the number of works depicting some aspect of the human form, and includes sculptures by Dean Allison, Christina Bothwell, and Lucy Lyon. Many pieces in the exhibition



A Map of the Human Heart. Tim Tate, 2007. Photo: Pete Duvall.

invite serious contemplation and introspection while others are playful and humorous.

Transformations: The Wasserstein Collection of Contemporary Glass speaks to the relationships between collectors, gallerists, curators, and artists that made studio glass a worldwide phenomenon in the last decades of the 20th century. Organizations like the Glass Art Society and the Art Alliance for Contemporary Glass, as well as the biennial GlassWeekend events at WheatonArts provide fertile ground for this network to grow into a vital community. The Wassersteins were at the center of this activity and *Transformations* presents the Wasserstein's gift in its entirety.

WHEATONARTS
1501 Glasstown Rd.
Millville, NJ 08332
(856) 825-6800
www.wheatonarts.org

Albany Glass Museum

Information taken from a posting on the museum's Facebook page, dated August 3, 2025.

This is the newest pattern attributed to Model Flint Glass. Known as a Lion Lamp, it has been found in both clear and a lovely blue color. The lamp has been mentioned in previous books but in the last few years a *China Glass & Lamps* wholesale catalog cut from 1892 was found. An advertisement showed a sketch that allows us to attribute this lamp to Model Flint. In 1892, Model Flint was in its final year

of operation in Findlay, Ohio. It is not known if production continued after the move to Albany, Indiana, in 1893. If it was, then additional colors could exist, such as green, which was not made in Findlay. Our museum has a clear and this blue example on display.

ALBANY GLASS MUSEUM
105 South Broadway
Albany, IN 47230
albanypride@live.com

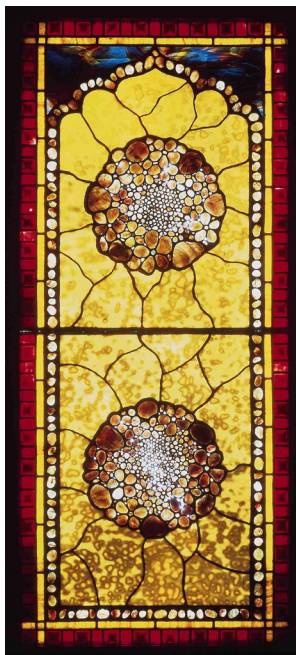
Lion Lamp by Model Flint Glass.



Morse Museum

In the 19th century, opalescent glass introduced an entirely new painterly and naturalistic aesthetic to the stained glass industry in America. Artists at the forefront of the opalescent era, such as Louis Comfort Tiffany (1848–1933) and John La Farge (1835–1910), pioneered new techniques for coloring and forming glass, innovations which shaped public taste and distinguished American stained glass from its European counterparts. The exhibition *Breaking Tradition: Distinguishing American Stained Glass*, opening October 14, 2025, explores this dramatic shift and the ways artists adopted and broke from convention to redefine a centuries-old medium.

The Morse Museum houses the world's most comprehensive collection



of works by Louis Comfort Tiffany, including jewelry, pottery, paintings, leaded-glass windows, and lamps; his chapel for the 1893 World's Columbian Exposition in Chicago; and art and architectural objects from his Long Island estate, Laurelton Hall.

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

Window created for the Joseph
Briggs house. Tiffany Glass and
Decorating Company, about 1897.

Fuller Craft Museum

On now through March 1, 2026, *Nancy Callan and Katherine Gray: The Clown in Me Loves You* is a sculpted fusion of kitsch and catharsis, marking a dynamic, four-year collaboration in glass between West Coast artists Nancy Callan (Seattle) and Katherine Gray (Los Angeles). In this remarkable body of work, Callan and Gray explore our collective experiences with—and reactions to—clowns. Whether found in childhood memories, in circuses and parades, among those we love, or in our political worlds, clowns are ubiquitous. The artists use traditional Venetian glassblowing techniques to spark viewers associations and emotions,

while mining complex social commentaries. It may seem like light-hearted fun, but multiple layers of feelings and realities emerge—is it a tunnel of love, a house of horrors, or a combination of both?



FULLER CRAFT MUSEUM
455 Oak St.
Brockton, MA 02301
(508) 588-6000
<https://fullercraft.org>

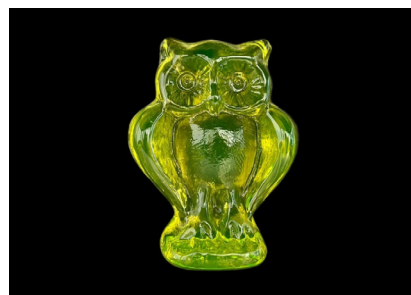
Floral Glory. Nancy Callan
and Katherine Gray, 2019.
Photo: Russell Johnson.

Vaseline Collectors Annual Convention

The 2025 Vaseline Glass Convention is planned for October 30–November 1, 2025, in Hyannis, MA. The agenda includes visits to various locations that will have interest to all glass collectors. Membership is required to attend but visitors are welcome to come see the displays at specified times on Saturday. Details

are on our website at www.vaselineglass.org. Be sure to order your convention piece—a fun Halloween-themed vaseline owl made in the Czech Republic by Glass Pesnicak.

Owl. Glass Pesnicak, 2025
(convention piece).



Glass Calendar

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

Through January 18, 2026

OKLAHOMA CITY MUSEUM
OF ART

Contemporary Reflections:

Modern Life in Glass

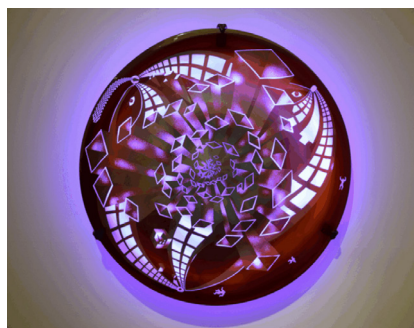
415 Couch Dr.

Oklahoma City, OK 73102

(405) 236-3100

<https://www.okcmoa.com>

The studio glass movement of the 1960s ushered in new artistic applications of glass after centuries of functional uses of the medium. *Contemporary Reflections* features glass works by artists that use innovative techniques and materials to explore aspects of modernity. It includes objects by prominent American glass artists such as Therman Statom, Dan Dailey, and Jay Musler, as well as international glass artists like Irish artist Clifford Rainey and Czech artist Dana Zámečníková.



Neon Wall Piece. Steve Tobin, about 1987.

* * * *

November 2, 9, and 16, 2025

Intro to Mosaics with Susan Rutgerson

FULLER CRAFT MUSEUM

455 Oak St.

Brockton, MA 02301

(508) 588-6000

<https://fullercraft.org>

The art of mosaics is as ancient as Mesopotamia and as modern as today. A mosaic can be as large as a cathedral, or as small as the pendant around your neck. It can be made with pebbles



Mosaic by Susan Rutgerson.

or gemstones or glass seashells or ceramics—limited only by the imagination. In this workshop, learn the basics of mosaics and find out if this timeless art form could become your new obsession. We'll learn about terms, tools and techniques, and participants will make one to two pieces experimenting with a variety of materials. The final day will be spent grouting and cleaning your pieces.

* * * *

November 13, 2025

STRETCH GLASS SOCIETY

Stretch Out Discussion

www.stretchglasssociety.org

Our next Stretch Out Discussion will be in a "show and tell" format, where all are invited to show their Holiday Stretch (in Christmas and Hanukkah colors). Join them at 8 pm Eastern Time to get inspired and/or inspire others with descriptions of how you decorate with your stretch glass for the holidays. As always, you're also welcome to share new finds or pieces you want help identifying.

Information is available on our website, or e-mail Stephanie Bennett, our Stretch Out Discussion Assistant at info@stretchglasssociety.org.

* * * *

November 14, 2025

SANDWICH GLASS MUSEUM

Glassblowers Christmas/Dodge

Macknight Opening Celebration

129 Main St.

Sandwich, MA 02563

(508) 888-0251

<https://sandwichglassmuseum.org>

Join us for a celebratory event in which we open the Dodge Macknight exhibition (which runs until March 30, 2026) and also unveil the glassblowers' Christmas trees in the Gift Shop. The event will feature a talk by Special Exhibition Curator Julia Blakely.



Garden at Sandwich, Massachusetts. Dodge Macknight, undated.

* * * *

December 6, 2025–January 24, 2026

WAYNE ART CENTER

CraftForms 2025

413 Maplewood Ave.

Wayne, PA 19087

(610) 688-3553

<https://craftforms.org>

For nearly 30 years, CraftForms has provided an opportunity for both established and emerging artists to share their creative endeavors with the Philadelphia area. The exhibition brings together diverse approaches by artists from different generations and cultural perspectives. The selected works speak to the artists' continued growth, skill, and reflections on the human condition.

Red House Glass Cone and Blowfish Glass

Reaching 100-feet into the sky for over 200 years, the Red House Glass Cone is the most complete example remaining. Situated at the heart of the historic Stourbridge Glass Quarter in the Black Country, it is one of only four left in the U.K. It was built at the end of the 18th century and was the birthplace of Stuart Crystal Glass. The canal side setting is home to several



independent craft businesses including Blowfish Glass. This business stands as a testament to over 400 years of illustrious tradition. Blowfish is a leading hybrid hot shop and contemporary glass gallery, founded by Bethany Wood. The gallery promotes and showcases high-end art from prestigious glass artists worldwide.

One such object *Artefact Aftermath*, sculpted by Elliot Walker in uranium glass that was bonded together, is a true feat of engineering. Conceived as a conceptual and aesthetic piece, despite its size, it is not a functioning chair to be sat upon.

This unashamedly apocalyptic work explores the “post-event,” the uninhabited world resulting from nuclear war and what may be left behind. Though not didactic, this work investigates his fear and distrust of nuclear power and its imagined disastrous consequences, something he views as the epitome of our inexorable modernization. For



Artefact Aftermath. Elliot Walker, 2016.

more information contact [blowfish glassart.com](http://blowfishglassart.com).

THE RED HOUSE GLASS CONE
High St.
Wordsley, Stourbridge
England
DY8 4A
United Kingdom

DECEMBER 1, 2025
DEADLINE
NEXT ISSUE'S

Visit NAGC Web page:
www.glassclub.org

Return Service Requested

ATTENTION READERS!
The next deadline for the *Glass Shards* will be
December 1, 2025
Submit news to Alice Saville, *Glass Shards* Editor, at
planetalsaville@gmail.com

STANDARD PRESORT
NON-PROFIT
POSTAGE PAID
CORNING, NY
PERMIT NO 60

The National American
Glass Club
89 Payne Rd.
Ravena, NY 12143

