



# Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

[www.glassclub.org](http://www.glassclub.org)

Founded 1933

A Non-Profit Organization

Spring 2013

## The True History of Glass?

Museum of Glass presents “The True History of Glass?” with William Warmus.

On Saturday, May 18, at 1:00 pm, the Museum of Glass in Tacoma hosts internationally acclaimed curator and author William Warmus for a lecture entitled “The True History of Glass?”. Warmus was in the right place at the right time, just as studio glass was coming together as an art movement in the United States in the late 1970s. But, was the era he and his American colleagues lived through the true history of glass in the late 20th century? Warmus explores alternate histories of, and futures for, glass as an art form. He explains how techniques, aesthetics, and narratives emerge and then struggle to find a balance in art and nature. Son of a Corning Incorporated glassblower, he studied with art critic Harold Rosenberg and phi-



William Warmus.

losopher Paul Ricoeur while at the University of Chicago. At The Corning Museum of Glass (1978–1984) he curated three landmark exhibitions: “New Glass,” “Tiffany’s Tiffany,” and “Emile Gallé: Dreams Into Glass,” while pursuing an encyclopedic approach that increased the modern glass collection by 1,200 objects. He was the editor of *Glass*, faculty member and visiting artist at the Pilchuck Glass School, and executive secretary of the Glass Art Society. Warmus is the author of more than a dozen books, including biographies of Louis Comfort Tiffany, René Lalique, Dale Chihuly, Tom Patti, Dan Dailey, and František Vizner. *The True History of Glass*, his book about the art, history, and sociology of contemporary glass, will be published by 2014. He is a contributing editor to *Glass Quarterly*.

Museum of Glass  
1801 Dock St.  
Tacoma, WA 98402  
(253) 284-4732  
[www.museumofglass.org](http://www.museumofglass.org)

## Glass from Australia and the Pacific Northwest

*Links: Australian Glass and the Pacific Northwest.* Exhibition at the Museum of Glass, May 12, 2013–January 19, 2014.

This exhibition tells two related stories that began in the 1970s. In 1974, American artist Richard Marquis travelled to Australia to lecture, demonstrate, and build glass studios at the

invitation of the Australia Council for the Arts. Marquis’ relationship with Australian artist Nick Mount initiated a lineage of blown glass artists in Australia. The second story centers on kiln-formed glass and the relationship between Klaus Moje, founder of the glass workshop at Australian National University in Canberra, and the Bullseye Glass Company in Portland, OR. In 1979, Moje met Boyce Lundstrom, co-founder of Bullseye Glass Company, while at a workshop at Pilchuck Glass School in Stanwood, WA. At Moje’s urging, Bullseye Glass Company developed a line of compatible, fusible glass that solved long-standing technical problems. This glass is widely used by Australian artists today.

Vicki Halper, curator of the exhibition, notes, “The connections between Australia and the Pacific Northwest are longstanding and fascinating, but the differences between the art of the two regions are just as intriguing. Australians excel in fused and cold-worked glass, which are not as prevalent in the Pacific Northwest. Opaque surfaces and muted colors are likewise more dominant in Australian glass than in the Pacific Northwest. Expect to be awed by what you see.”

“This exhibition is long overdue given the excellence of the work being produced in Australia, and the interest in it shown by important American museums and collectors,” states Susan Warner, Executive Director of the Museum of Glass.

The artists represented by this exhibition include: Clare Belfrage, Giles Bettison, Gabriella Bisetto, Jane Bruce,

Scott Chaseling, Cobi Cockburn, Nadège Desgenétez, Mel Douglas, Ben Edols and Kathy Elliott, Tim Edwards, Brendan Scott French, Mel George, Steve Klein, Jessica Loughlin, Dante Marioni, Richard Marquis, Klaus Moje, Tom Moore, Nick Mount, Stephen Proctor, Kirstie Rea, Tom Rowney, April Surgent, Janice Vitkovsky and Richard Whiteley. Approximately four pieces from each artist will be in the exhibition for a total of 92 pieces.

The Museum of Glass will also present 17 weeks of visiting artists, most of whom are represented in the exhibition, over the summer of 2013. Visitors will have the rare opportunity to see these artists at work in the Hot Shop and attend their lectures at the conclu-

sion of each of their residencies. The first of these residencies features Nick Mount with Richard Marquis—two of the artists who forged the first links between Australia and the Pacific Northwest.

On Saturday, May 18, at 3:30 p.m. the museum will host a panel discussion about the exhibition in the Hot Shop including Nadège Desgenétez, Jeremy Lepisto, Richard Marquis, Dante Marioni, and Klaus Moje, and moderated by Richard Whiteley, head of the glass workshop at the School of Art, Australian National University in Canberra. The discussion will be streamed live around the world and shown at Australian National University in Canberra on Sunday, May 19, at 9:30 am (EDT).

A full-color catalog, copublished with the University of Washington Press, will accompany the exhibition. Essayists include Vicki Halper (Seattle) a specialist in the art of the Pacific Northwest and American craft; esteemed Australian art historians Grace Cochrane (Sydney) and Margot Osborne (Adelaide); and Lani McGregor (Portland, OR), co-owner of Bullseye Glass and director of Bullseye Gallery. A DVD will be available in fall 2013 showing glass processes and interviews with the makers.

Museum of Glass  
1801 Dock St.  
Tacoma, WA 98402  
(253) 284-4732  
[www.museumofglass.org](http://www.museumofglass.org)

## “Life on a String” Showcases Glass Beads

*Life on a String: 35 Centuries of the Glass Bead.* Special exhibition at The Corning Museum of Glass, May 18, 2013–January 5, 2014.

Symbolizing power, enabling ornamentation, and facilitating trade, glass beads are miniature masterpieces that have played significant roles throughout time and across cultures. This major exhibition explores glass beads and beaded objects made by various cultures, representing 3,500 years of human history. *Life on a String: 35 Centuries of the Glass Bead* will showcase, for the first time, many important works from the large historical glass bead collection of The Corning Museum of Glass as well as objects on loan from seven institutions.

*Life on a String* will explore the use of glass beads for fashion and orna-

ment, as symbols of power and wealth, as traded goods, and as objects of ritual, as well as illuminate the processes of beadmaking and beadworking. Highlights of the exhibition include early Venetian chevron and *millefiori* beads, Roman mosaic beads, West Africa *bodom* beads, Egyptian eye beads, Chinese horned eye beads, Japanese *magatama* beads, Bohemian beads that imitate precious stones, North American beadworked garments, and contemporary beaded objects by Joyce Scott and David Chatt.

The size of glass beads often belies their importance. They can represent wealth, symbolize gender and family relationships, or indicate social status, all through meaning signified in their color and patterning. Economic and political relationships around the globe—especially during the period of European colonization—are embodied in the beads manufactured in Europe and distributed in Africa and North America. Their styles influenced indigenous bead production, and ultimately, beads made in formerly colonized lands followed a reverse course back to Europe.

Traded globally for centuries, glass beads are among the earliest attempts at glass production and have been



**Beadwork bag, Europe, probably Austria, 1875–1895. Multicolored; knitted. L. 31 cm, W. 20.5 cm (82.3.71).**



**Five goldfish beads, Japan, 1868–1912. Colorless, opaque dark blue, opaque red, opaque white. Wound. Average Diam. 1.2 cm (61.6.7).**

found at ancient glass manufacturing sites in the eastern Mediterranean from the second millennium B.C. The beads in the exhibition demonstrate the variations in manufacturing techniques used to create beads and beaded objects through time. A loom for beading and molds used to make powdered glass *bodom* beads will be on display along with images of beads being pro-

duced around the world, to illuminate the vast and rich history of techniques for bead production.

During the run of the exhibition, the museum will offer special narrated flameworking demonstrations to show techniques used to make glass beads, and visitors will have the opportunity to create beads in hands-on “Make Your Own Glass” experiences. On October 18–19, 2013, the museum

will host its annual Seminar on Glass focused on glass beads and beadwork through time and from around the world.

Lenders to the exhibition include The Metropolitan Museum of Art, American Museum of Natural History, Eliot Elisofon Photo Archives at the National Museum of African Art, Rockwell Museum of Western Art, Fenimore Art Museum, Johnson Mu-

seum of Art at Cornell University, and Longyear Anthropology Museum at Colgate University.

The Corning Museum of Glass  
One Museum Way  
Corning, NY 14830  
(800) 732-6845  
[www.cmog.org](http://www.cmog.org)

## President’s Letter

Dear Friends,

Registration packages for the 29th Annual NAGC Seminar, May 8–10, have been mailed, and the information and registration form are posted on our Web site. Scheduled activities include visits to the New Bedford Museum of Glass and the First Unitarian Church (Tiffany mosaics), bus trips to Newport and Providence, RI, and a day of lectures on Friday, concluding with a farewell banquet. In response to inquiries, I can report that the banquet chicken option is a chicken breast, with cream brie filling, and the fish option is baked scrod. This Seminar will be held jointly with the Mt. Washington & Pairpoint Glass Society, an organization with strong New Bedford ties. Our hotel will be the Fairfield Inn, 185 MacArthur Drive, New Bedford, MA 02740. You may call (774) 634-2000 for reservations and mention “National American Glass Club” to receive the special rate of \$119 (including continental breakfast). Please make your reservations as early as possible since the number of available rooms is limited.

Members should also have received a brochure from Academic Travel Abroad describing an NAGC-sponsored trip to France, September 1–11, 2013, lead by our indefatigable *Glass Club Bulletin* editor Jane Shadel Spillman. Jane is a frequent traveler and has considerable experience conducting tours for The Corning Museum of Glass in which some of us have participated. I hope our members will seri-

ously consider joining what promises to be a memorable and enjoyable tour. Webmaster Francis Allen has also posted the tour brochure on our Web site.

Karen Petraglia, who now handles requests for NAGC videos and requests for replacement and back issues of the *Glass Club Bulletin*, in addition to assisting with countless other projects over the years, reports that she and her husband are downsizing and selling their house. They will no longer have extra storage room available. Karen estimates that a 5’ x 5’ storage unit could hold all of the materials, but at this point the Board will consider converting to digital copies exclusively. If you have any comments or suggestions, please send them to me or Treasurer, John Kohut.

It is with much sadness that I announce the loss of David B. Whitehouse, former executive director of The Corning Museum of Glass, who died February 17, 2013. In addition to overseeing the growth of the museum during a critical period, David was also a highly respected ancient and Islamic glass scholar and educator.

I have received an announcement of the organization of the Mount Pleasant Glass Museum, 537 West Main St., Mount Pleasant, PA 15666. Mount Pleasant was home to three notable glass factories: Bryce Brothers Company, Lenox, and L.E. Smith Glass Company. The museum is currently seeking membership and donations and would appreciate your support.

Chairman of the Nominating Committee, Mary Cheek Mills, reports that

we have had an excellent response to our requests for members to volunteer to serve in leadership positions. The ballots for electing new officers and directors was mailed to members in March, and you will also be receiving your dues renewal notices in the near future as well. As past president, I’ll continue to serve on the Board for two years and look forward to assisting our new leadership after they take office at the annual meeting in May.

After almost four years as president of the NAGC and with the end of my second term rapidly approaching, it is a good time to reflect on some of our successes and losses during these years. We have lost some popular and enthusiastic members who have made significant contributions to our organization, and we are diminished by their loss. At the same time, in their spirit and memory, we have continued our efforts to support education about glass and our mission to promote the study and appreciation of all types of glass through our annual seminars, donations to museums, and contributions to support glass research, conservation, and contemporary glassmaking activities. May our future continue to be as bright as our past.

See you at the Seminar in May.

— Ken Depew, President

*Correction:* A correction is noted on page 4 of the Winter 2013 edition of the *Glass Shards*. The heading of the third column “Rare EAPG Pitcher” should read “Rare Blown Pitcher” instead.

# Glass Calendar

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

## May 4, 2013

### MUSEUM OF AMERICAN GLASS IN WEST VIRGINIA

230 Main Ave.  
Weston, WV 26452  
(304) 269-5006

[www.magwv.com](http://www.magwv.com)

The 18th Annual West Virginia Marble Festival is set for Saturday, May 4, 2013, at the Community Building in Cairo, WV. The location is adjacent to the town square in the town that is the historic home of three marble manufacturers. The festival is open to the public, from 10:00 am to 3:00 pm. Activities include the sale of antique and contemporary marbles, exhibits, marble identification, books, and more. Food is available on site and both admission and parking are free.

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## May 12, 2013–January 19, 2014

THE MUSEUM OF GLASS  
1801 Dock Street, Tacoma WA 98402  
(253) 284-4732

[www.museumofglass.org](http://www.museumofglass.org)

*Links: Australian Glass and the Pacific Northwest*, a new exhibition featuring the work of 21 Australian and five American contemporary glass artists. The exhibition will be located in the North and Viola A. Chihuly Galleries at the Museum of Glass.

This is the first American museum exhibition dedicated to the wide spectrum of Australian studio glass and the connection between artists and institutions in Australia and the Pacific Northwest.

## May 18, 2013

On Saturday, May 18, at 1:00 p.m., the MUSEUM OF GLASS will host internationally acclaimed curator and author William Warmus for a lecture entitled “The True History of Glass?”. This lecture is part of the Museum’s ongoing educational programming in

support of its mission to provide a dynamic learning environment to appreciate the medium of glass through creative experiences, collections, and exhibitions. Admission to the lecture is included in Museum admission.

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## May 18, 2013–January 5, 2014

### THE CORNING MUSEUM OF GLASS

One Museum Way  
Corning, NY 14830  
(800) 732-6845

[www.cmog.org](http://www.cmog.org)

*Life on a String: 35 Centuries of the Glass Bead*, is a new exhibition about beads. Symbolizing power, enabling ornamentation, and facilitating trade, glass beads are miniature masterpieces that have played significant roles throughout time and across cultures. This major exhibition explores glass beads and beaded objects made by various cultures, representing 3,500 years of human history. *Life on a String: 35 Centuries of the Glass Bead* will showcase, for the first time, many important works from the large historical glass bead collection of The Corning Museum of Glass as well as objects on loan from seven institutions.



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## May 4–5, 2013

AMERICAN CUT GLASS  
ASSOCIATION (ACGA)

(703) 425-5574

[www.cutglass.org](http://www.cutglass.org)

BRILLIANT WEEKEND AFFAIR

(Event to be held at The Corning Museum of Glass, Corning, NY)

The Eastern Lakes and Mid-Atlantic chapters of the American Cut Glass Association (ACGA) are once again presenting the Brilliant Weekend Affair, a unique glass show and sale featuring cut and engraved glass. Being held at The Corning Museum of Glass, this event is free with museum admission or \$5 at the door. The weekend will also feature the American Brilliant Glass Show, where pre-eminent glass dealers from across the United States will be exhibiting. The presentation will emphasize American Brilliant Period cut and engraved glass, as well as specially selected examples of Steuben glass and European glass, and other special features. Special weekend rates are available at the Radisson Hotel, Corning, NY. Call the hotel at (607) 962-5000 for reservations.

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## May 8–10, 2013

THE 29th ANNUAL NAGC  
SEMINAR

New Bedford, MA

[www.glassclub.org](http://www.glassclub.org)

We believe that you will enjoy participating in this special event. The 2013 Seminar will be held jointly with the Mt. Washington & Pairpoint Glass Society and will include tours of historic Newport mansions, the New Bedford Museum of Glass, the Rhode Island School of Design, a visit to Toots Zynsky’s studio, and a day of lectures. We hope the Seminar will be an exciting and congenial opportunity for you to make new friends and learn about different types of glass in a way that will help you to better understand how it relates to your own interests.

## Dr. David Whitehouse 1941–2013

Dr. David Whitehouse died February 17, 2013, after a short battle with cancer. Whitehouse joined The Corning Museum of Glass in 1984 as chief curator. He became director in 1992, then executive director and curator of ancient and Islamic glass in 1999. He remained in that role until 2011. Whitehouse had a profound impact on the Museum and on the advancement of the scholarship and understanding of glass.

“David was a dedicated leader and a passionate scholar, and he will be sorely missed by his colleagues in Corning and around the world,” said Marie McKee, Museum president. “David embodied the Museum’s mission to tell the world about glass. That mission drove everything that he did, from the founding of the Museum’s glassmaking school to the numerous publications, educational programs and exhibitions that he oversaw. We are very grateful to David for making The Corning Museum of Glass the world-class institution it is today.”

Whitehouse oversaw the growth of The Corning Museum of Glass during a critical period in the Museum’s his-



Dr. David Whitehouse.

tory, while continuing to position the institution as a global leader in its field. During his tenure as executive director, The Corning Museum of Glass campus underwent a major renovation and expansion, adding 218,000-square feet of public space and spacious new quarters for the Rakow Research Library, the world’s foremost library of glass-related materials. Under Whitehouse’s direction, nearly 20,000 acquisitions were added to the Museum’s glass collection, nearly doubling the Museum’s holdings.

As a scholar, Whitehouse understood the importance of having the world’s best research library on glass and led the Rakow Library’s growth and expansion. Additions to the library under his leadership included not only books, but also rare manuscripts, and archives from artists and glass companies from around the world.

Whitehouse also conceived of and established The Studio of The Corning Museum of Glass in 1996. His vision was to provide a state-of-the-art glassmaking school that would train future generations of artists working in glass and provide a creative resource for the region. Each year, thousands of students take classes at The Studio, and tens of thousands of Museum visitors make their own glass.

“David’s vision was to create a glass studio that was as world-class as the Museum. He exemplified excellence and civility, and we carried out his vision with these qualities,” said Amy Schwartz, director of education and The Studio. “Everyone, from established artist to young visitor, is treated with respect and importance. As he did with all his staff, David empowered us to achieve excellence in our work of creating and programming The Studio. We were overwhelmed with his unflagging support. He had a brilliant vision and gave us everything we needed to make it a reality. Nearly 20 years later, The Studio is a major force in glass education, worldwide.”

One of the foremost scholars of ancient and Islamic glass in the world, Whitehouse published more than 500 scholarly papers, reviews, monographs, and books—including three volumes of *Roman Glass in The Corning Museum of Glass*—in addition to serving as an advisor to various academic journals. He was editor of the Corning Museum’s annual *Journal of Glass Studies* from 1988 to 2011. In 1990, he co-authored with artist and scholar William Gudenrath several groundbreaking articles on the manufacture and ancient repair of the Portland Vase.

Whitehouse curated numerous exhibitions at the Museum, including *Reflecting Antiquity: Modern Glass Inspired by Ancient Rome* (2008), *Botanical Wonders: The Story of the Harvard Glass Flowers* (2007), and *Glass of the Sultans* (2001). In 1987, he co-curated the groundbreaking *Glass of the Caesars* exhibition with the British Museum in London and the Römisch-Germanisches Museum in Cologne, a show that introduced ancient Roman glass to thousands of visitors for the first time.

“I first met David when I was a graduate intern at the Getty Museum and, through that meeting, became inspired to study ancient glass myself. He served as the co-chair of my dissertation committee at UCLA, and we continued to collaborate throughout my career,” said Karol Wight, who succeeded Whitehouse as executive director in 2011. “David’s scholarly interests went far beyond antiquity. He studied not only ancient Roman and Islamic glass, but also worked on medieval and later material. He was highly regarded by his colleagues and was regularly sought after to collaborate on publications of archaeological material from numerous sites around the Mediterranean and beyond. His lengthy list of publications and articles is a testament to his standing in the glass community.”

Whitehouse is remembered by many not only as a respected scholar, but also as an educator. “He was a skilled storyteller who quickly engaged audiences when he lectured, and delighted visitors when he gave public tours,” said McKee.

Prior to joining the Museum, Whitehouse was director of the British Institute of Afghan Studies and The British School at Rome. He also directed numerous archaeological excavations in the United Kingdom, Italy, Iran, Afghanistan, and Libya. Whitehouse is perhaps best known for his work at the site of the ancient city of Siraf in Iran, where between 1966 and 1973, as a

Wainwright Fellow at Oxford University, he directed six seasons of excavation, uncovering well-preserved architecture and several million objects.

Whitehouse held a Ph.D. in Archaeology from Cambridge University in England. He was a member of the board of the International Association for the History of Glass, and served as president from 1991 to 1995. He was also a member of the Pontificia academia romana di archeologia, an elected fellow of the Royal Geographical Society and the Society of Antiquaries of London, and a trustee for the Rockwell Museum of Western Art in Corning, New York.

In his time at the museum, Whitehouse catalogued nearly the entire ancient collection of glass. In 2011, he left his position as executive director and became the museum’s senior scholar, focusing on writing and publishing additional volumes on Islamic glass, as well as a book on Roman cage cups. “It is vital that we complete Whitehouse’s work in these important areas. We are planning to see these projects through to fruition,” said Wight.

*Article taken from The Corning Museum of Glass ([www.cmog.org](http://www.cmog.org)).*

**The National American  
Glass Club**  
P.O. Box 24  
Elkland, PA 16920



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### **ATTENTION READERS!**

The next deadline for the *Glass Shards* will be **June 1, 2013**. Submit by mail to:

**Alice Saville, Editor, *Glass Shards***

**30 Honey Suckle Rd., Lake Forest, IL 60045**

or reach us by e-mail at: [planetalicesaville@gmail.com](mailto:planetalicesaville@gmail.com)

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visit NAGC web page:  
[www.glassclub.org](http://www.glassclub.org)

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**NEXT ISSUE'S  
DEADLINE  
JUNE 1, 2013**

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