

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Summer 2025

Chapter News

Founders Chapter

The Founders Chapter held their annual meeting in May and were treated to a very engaging presentation by Tracy Lowrey on the U.S. Glass State Series of EAPG.

Tracy showcased her wonderful collection of US Glass, which includes examples from each state. This glassware was made from 1897 to 1904.



In addition to showcasing her glass, she researched and presented a history of the US Glass company, which operated from 1891 to 1962. The company was originally made up of approximately 17 glass companies that combined as a response to foreign glass being imported into the country.

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In April, the Founders Chapter met at a member's home and was treated to a wonderful presentation by Kirk Nelson, Executive Director of the New Bedford Museum of Glass in Massa-

chusetts, on Mt. Washington and Pairpoint Glass. He used catalogs, reference books, and extraordinary examples from the member's extensive collection.

In the 1830s, Deming Jarvis built a glass factory in South Boston that came to be known as the Mt. Washington Glass Works. Glass scholar Joan Kaiser has examined thousands of shards from the factory site that were discovered during the Big Dig excavations in Boston, and has published her results in her 2009 book *The Glass Industry in South Boston*. She firmly attributes many examples of pressed glass to Mt. Washington that previously had been misattributed to Sandwich. One interesting focus of this part of her study is the production at Mt. Washington of examples formed by joining the pressed top and bottom portions of the glass object without the use of a wafer.

The Mt. Washington Glass Works relocated from South Boston to New Bedford, Massachusetts, in 1870, where it was incorporated as the Mt. Washington Glass Company in 1874. It specialized in fine cut glass and Victorian art glass. In 1880, the company invited Thomas J. Pairpoint of Rhode Island to build a metal-plating factory adjacent to the glass factory to supply it with the metal fittings needed to complete its items (i.e., caps for salt and pepper shakers, stands for compotes, handles for baskets, etc.). In 1894, the glass factory and the

metal-plating factory merged under the name Pairpoint.

Sicilian Ware (called Lava glass by collectors) was the first art glass line patented by the Mt. Washington company. The batch for this glass included volcanic pumice from Italy. It was unpopular with Victorians and was produced only during 1878 and 1879. Today it is a great rarity and considered highly desirable by collectors.

Unlike Sicilian Ware, the Rose Amber art glass line was extremely popular with Victorians. Introduced in the early 1880s, it shades from transparent red at the top to transparent amber at the base. The red color derives from the addition of a small amount of gold to the formula but it only appears when the object is reheated at the furnace after shaping. The same process was used by the New England Glass Company of East Cambridge, Massachusetts, to produce a line they called "Amberina."



WheatonArts

On now through September 28, 2025, *redundancies*, curated by David Schnuckel. Caught in a committed relationship to glass that is as motivated by fluency as it is informed through failure, David Schnuckel's devotion to technique and the conventions of "doing things well" are prompted by a provocative and equally thoughtful exploration of "(un)doing things well."

The series of artworks in the exhibition *redundancies* are conceptual applications to a vessel-making practice extending from ideas intermingling notions of skill, error, and language. Relying on advanced methods of glass blowing, one stemmed object of specific design is made repeatedly, and each iteration is then subjected to various degrees of dismissal. In ways both obvious and abstract, each display case within *redundancies* catalogs an assortment of efforts to compromise the integrity of each stemmed object

as it relates to their formality, function, and/or their various associations with prestige. The remnants of these dismissive tactics are also housed with the integration of images, words, data,



Photo: Elizabeth Lamark.

video, and sound to further deepen the resonance of each dismissive circumstance; collectively serving as a library of studies in pursuit of a masterful handling of wrongness.

Out of curiosities with conflict and how human vulnerability parallels material vulnerability, *redundancies* both contemplates the lure of idealism and relishes in the poetics of mishap, the flawed, and the faulty.

The pieces housed in the Museum of American Glass are displayed for the first time as part of a new, ongoing project; an exhibition revealing the beginning of a vision towards a singular artwork composed eventually of 28 individualized gestures.

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

Museum of Glass

Walter Lieberman: Are you the guy who does the chalk drawings in the Hot Shop? on now through January 2026. In traditional glassblowing, it is common for artists to make chalk drawings on a hot shop floor to serve as guides to the glassblowers for the exact look of the final piece. For many, this is a crucial part of the process. It is a way to map out the methods they will use, consider composition, and lock in the overall design.

World-renowned illustrator Walter Lieberman has provided a unique layer of artistry and education to Museum of Glass as Hot Shop Emcee for over a decade. Lieberman takes the practical tradition of floor chalk drawings to a new level—using his detailed, instructive sketches to educate and engage the public and share the intricate techniques being used by the glassblowers. These works of art allow audiences to better follow along with the glassblowing process. His art is

often a live demonstration, mirroring the Hot Shop Team's work, with chalk as his medium.

Lieberman's drawings don't just explain the process—they bring it to life, acting as visual performances that parallel the live glassblowing demonstrations. This exhibition views his chalk drawings as artworks in their own right. Like ephemeral chalk outlines left on the floor, they hint at the artistry and effort of each day's work in the Hot Shop, remaining as faint reminders after the pieces are complete.

In this new gallery context, his drawings are paired with the glass objects whose process they once recorded, reversing the drawings' original purpose. Now, the glass objects illustrate Lieberman's works, giving them the spotlight as art pieces and evidence of the craft they served to explain.

MUSEUM OF GLASS
1801 Dock St.
Tacoma, WA 98402
(253) 284-4750
www.museumofglass.org



President's Letter

Dear Friends:

I hope this finds you enjoying the many glass club seminars, shows, and conventions that mark our summers. I just attended the H.C. Fry Glass Society Convention, and the Duncan Miller Club had their national show and sale, marking 50 years of their club. This weekend I will attend the Phoenix Consolidated Convention here in Western Pennsylvania. The History Center recently received a treasure trove of artifacts and archives that I am excited to share. These meetings and shows are wonderful

opportunities to connect with friends, see amazing glass, and learn from experts. There is even talk of a potential Mini Mega Seminar being hosted in Ohio next year that the NAGC may be able to participate in—I will find out more and then share with those on the Board and in Chapters who have expressed a strong interest in and willingness to lead an effort to organize a seminar for our Club.

In the email version of Shards I will share dues notices for both Chapter and Individual members. Please look for that as 2025–26 dues will shortly be collected by our treasurer Linda

Reed. Also, Peggy Hooper who is heading up the NAGC Nominating Committee is still seeking to build the new team of officers and bring energy and enthusiasm to the NAGC. If you have ideas for her, please reach out to Peggy at president@founderschapter.org. She could use your support and dedication.

Best wishes for sunny summer days.

Anne Madarasz
President, NAGC

apmadarasz@heinzhistorycenter.org

Bergstrom-Mahler Museum

Building Skyward: Michael Mikula at the Bergstrom-Mahler Museum, August 8, 2025–February 15, 2026. Award-winning artist Michael Mikula creates glass sculptures and vessels that draw the viewer towards deeper discoveries. Contemplations on architecture, from ancient to contemporary, are the starting point for reinterpreting structure and detail. Going beyond form and color, glass components are individually cast, blown, cut, and polished, and composed to play with the material's ability to refract light.

The result is mesmerizing artworks that are sure to be unforgettable focal points in any private or public space.



Stone on stone II.

Mikula is always examining built environments for their patterns, forms, and details to spark his imagination. For more than two decades he has explored a process using multi-part graphite molds as a tool for introducing imagery into blown glass.

BERGSTROM-MAHLER
MUSEUM OF GLASS
165 N. Park Ave.
Neenah, WI 54956
(920) 751-4658.
www.bmmglass.com

Chrysler Museum

Clearly Indigenous: Native Visions Reimagined in Glass, now through September 25, 2025, is a groundbreaking exhibition that gives overdue recognition to a wide range of contemporary Native American and Indigenous Pacific-Rim artists working in the medium of glass.

The featured artworks embody the intellectual content of Native traditions, newly illuminated by the unique characteristics that can only

be achieved through glass. Whether reinterpreting traditional stories and designs or expressing contemporary issues affecting tribal societies, Native glass artists have melded the aesthetics and properties inherent in glass with their Ways of Knowing.

Showcasing approximately 120 glass art objects created by 29 Native American artists, two Australian Aboriginal artists, as well as two Māori artists, this exhibition offers

a powerful fusion of tradition and innovation. Also included in this show are works by non-native artist Dale Chihuly, a leading figure in contemporary glass who first introduced the medium to Indian country.

CHRYSLER MUSEUM OF ART
One Memorial Place
Norfolk, VA 23510
757-664-6200
www.chrysler.org

Happenings at Corning

The exhibition at the Corning Museum of Glass, *Brilliant Color*, is the first of its kind to address the chromatic revolution that occurred in glass during the late 19th and early 20th centuries and includes more than 140 works from the Museum's permanent collection and Rakow Research Library.

"*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," said exhibition curator Amy McHugh. "Endless experimentation by glass manufacturers resulted in iconic designs in the medium that continue to fascinate and inspire today."



Marmalade jar and underplate, 1922–1927.
Designed by Frederick Carder

Brilliant Color features an array of dynamic artists from the Gilded Age to the present day, including Émile Gallé, Louis Comfort Tiffany, Frederick Carder, Leo Moser, René Lalique, Klaus Moje, and many more. A selection of contemporary objects forefronts the exhibition to connect historic developments of color to their continued impact on the global network of artists and designers in the field of glass. Through dynamic installations, including a large-scale installation of colored glass objects arranged according to rainbow color order, the exhibition explores the methods 19th and 20th century innovators pioneered to produce new colors in glass and decorative applications for the material. How these colorful objects were used every day is contextualized through four vignettes representing the uses of colored glass in dining, self-care and adornment, leisure, and play. Visitors can also see historical batch books, or recipe books for making glass, describing techniques and tools.

Visitors are invited to explore and learn more about the objects on display through interactives. A digital component allows visitors to discover additional facts about glass colors, designers, and countries that were pioneering in the field. Additionally,

a video allows visitors to view the vivid patterns produced by a historical kaleidoscope.

Visitors are also able to further immerse themselves in the world of color with a special *Make Your Own Glass* project that features dichromatic glass encased in a flameworked pendant. Guests will work with Studio staff to melt glass rods in a torch to create their pendant. Projects must cool overnight and can be picked up the next day or shipped within the U.S. and Canada at no additional cost.

The University of Washington press has published a richly illustrated catalog titled *Brilliant Color: Glass Innovation and Design*. The publication includes new scholarship examining the color revolution in glass through different lenses. Essay topics include: the popularization of colored glass through world fair displays; the impact of England's inclusion of chemistry in its secondary education on designers such as Frederick Carder, Harry Northwood, and Joseph Locke; glass manufacturer Leo Moser and his experiments with rare earth oxides to develop new gemstone hues of light-sensitive glass; and the eruption of color glassware of the 1910s and 1920s, focusing on the innovative designs of C. Dorflinger & Sons and Frederick Carder for Steuben.

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Across centuries and continents, glass has come to silently shape our daily lives, from moments of collective celebration to acts of self-expression. Its purpose goes beyond serving food; it represents the human connections that make gathering at the table special.

Table Talk: A Global Gathering, this year's exhibition by the Museum's 2025 Junior Curators, explores the history of dining and gaming through the rich artistry and timeless role of glass in bringing us together.

Our lives are full of distractions, but the best gatherings can cause us to lose track of time and temporarily forget our obligations. With this exhibit, the Junior Curators invite you to take the opportunity to creatively connect people around your table with food, fun, and glass. You will see a wide array of glass used in special social occasions, from ancient Mediterranean game pieces to a stunning Art Nouveau flower holder.

The Junior Curator program was established in 1957 and is one of the

oldest museum teen programs in the country. In this afterschool program, which provides an authentic curatorial and museum experience, students in grades 8–12 come together to create an exhibition reflecting their perspectives on glass and art.

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

Glass Calendar

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

Through October 31, 2025

SANDWICH GLASS MUSEUM

*Josh Simpson: 50 Years
of Visionary Glass*

129 Main St.
Sandwich, MA 02563
(508) 888-0251

<https://sandwichglassmuseum.org>



The Sandwich Glass Museum is hosting world-renowned glass artist Josh Simpson back to the museum after 20 years. In an excerpt from the exhibition's companion catalog, editor Sue Reed states "For the past fifty years, glass artist Josh Simpson has merged his unique artistic vision with a lifetime of knowledge about glass technique and chemistry. The result is a vast body of work that ranges from imaginative worlds we can hold in the palm of our hands to dramatic sculptural pieces displayed in galleries and museums around the world."

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August 7–10, 2025

STRETCH GLASS SOCIETY

Annual Convention and Glass Show

Location: Comfort Inn
1 Denver Rd.
Denver, PA 17517

www.stretchglasssociety.org

The Society's Annual Convention and Glass Show welcomes members from across the country to come together to

socialize and learn about stretch glass from the experts. Join us in our efforts to promote and preserve this unique American art form.

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September 18–20, 2025

CARDER STEUBEN GLASS ASSOCIATION

Annual Symposium

Location: Corning Museum of Glass
One Museum Way
Corning, NY 14830

<https://steubenglass.org>

The event will kick off with a dinner to celebrate Frederick Carder's birthday. See our website for details, programs, and registration information.



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September 20–21, 2025

CAPE COD GLASS CLUB

37th Annual Show and Sale

Location: Cultural Center of Cape Cod
307 Old Main St.
South Yarmouth, MA
(610) 348-2868

www.capecodglassclub.org

Nationally prominent glass dealers offering antique and collectible American and European glassware from the 18th to 21st centuries.

* * * *

October 10, 2025

CORNING MUSEUM OF GLASS

Connected by Glass:

Preston Singletary

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

www.cmog.org

Lecture by renowned glass artist Preston Singletary, whose work blends traditional Northwest Coast Indigenous art with contemporary glass techniques. The lecture will be followed by a book signing with the artist.

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October 30–November 1, 2025

VASELINE GLASS COLLECTORS

*Bewitching that Glow! The 26th
Annual Vaseline Glass Collectors,
Inc. Convention*

Location: Holiday Inn
1127 Lyannough Rd.
Hyannis, MA 02601

www.vaselineglass.org

Event will include an optional tour to the Harvard Museum of Natural History in Cambridge, MA, to see *Glass Flowers: The Ware Collection of Blaschka Glass Models of Plants*, as well as visits to the New Bedford Museum of Glass and Sandwich Glass Museum. Julian Rogers will present "New England Glass: A World of Color!" and Andrew Daniels with "Brilliant Cut Glass." Visit the website to learn more and to register.



Glasmuseum Lette

Gravur on Tour—the title says it all! For the past 13 years, exhibitions devoted to engraved glass have been held under this title in museums and glass centers throughout Europe. They are organized at regular intervals by the Glass Engraving Network, or GEN for short. The international network's aim is to showcase outstanding contemporary works in engraved glass to draw attention to how glass engraving is still a living, and inspiring art form.

The idea of founding a network for glass engravers was born in 2012 in the Bavarian glassmaking center of Frauenau, where the artists Katharine Coleman, Wilhelm Vernim, and Norbert Kalthoff met while attending summer school. They talked about the decline of glass engraving as a discipline at European schools and universities. In antiquity as well as modern times, masterfully engraved glass was an expensive and coveted

luxury item. It seems that, towards the end of the 20th century, this long success story has waned. To improve on this, they decided to form an organization that would show the world how glass engraving traditions have long been a part of modern artistic practice.

As an open, virtual network, GEN brings together artists who want to give glass engraving a fresh impetus in the context of contemporary glass art. Through its exhibition program, workshops, and meetings, GEN promotes ongoing artistic and technical exchanges that contribute to advances in engraving, cutting, and other glass finishing methods. These activities spotlight the enormous creative potential for contemporary art offered by traditional cold-working techniques.

The current exhibition at the Glasmuseum Lette demonstrates just how successful GEN's efforts have been. Most of the works are no more than



Bubblegum Conflux. Jenny Mulligan, 2024.

two years old and many were created especially for this exhibition. One thing is certain: glass engraving never stands still but is constantly on the move—on tour!

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

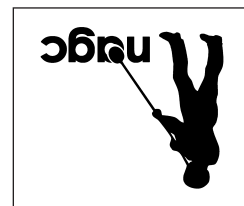
SEPTEMBER 1, 2025
DEADLINE
NEXT ISSUE'S

Visit NAGC Web page:
www.glassclub.org

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

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