

Appalachian Glass

Furnace of Meaning and Memory

This edited collection addresses a major gap in current work focused on Appalachia's glass industry. We have catalogs and reference books. We have histories focused on class, labor, and gender. We have histories focused on the rise and demise of glass factories. But the human work of meaning, identity, and memory in the context of Appalachian glass has yet to be gathered and shared in book form.

We seek creative nonfiction, memoir, personal essays, hybrid scholarship, oral history, literary journalism, reflective criticism, and interviews centered on Appalachian glass and the cultures surrounding it. The collection will explore the collectors, families, artists, dealers, thrifters, archivists, and communities who find and create meaning in glass. Submissions from staff and factory workers associated with companies such as Fenton, Blenko, Pilgrim, Viking, and lesser-known glassmakers are also welcome.

Contributors may approach glass as material culture, inheritance, regional identity, memory, domestic ritual, aesthetic obsession, economic decline, craft tradition, or personal archive. Work from collectors, museum professionals, artists, former workers, descendants of workers, creative writers, scholars, and community historians is welcome.

POSSIBLE GLASSMAKERS

Corning Glass, Blenko Glass Company, Fenton Art Glass Company, Pilgrim Glass Corporation, Viking Glass Company, Rainbow Art Glass Company, Seneca Glass Company, Morgantown Glassware Guild, Kanawha Glass Company, Paden City Glass Manufacturing Company, L. E. Smith Glass Company, Imperial Glass Company, Cambridge Glass Company, Westmoreland Glass Company, Jeannette Glass Company, Duncan & Miller Glass Company, Northwood Glass Company, New Martinsville Glass Company, Fostoria Glass Company, Steuben Glass, Appalachian Glass, LG Wright.

POSSIBLE APPROACHES GROUNDED IN APPALACHIAN GLASS

- Memoirs of collecting Blenko, Fenton, Pilgrim, Viking, or other glass
- Family inheritance stories involving glass objects
- The role of glass in memory, mourning, or family ritual
- Narratives about growing up in glass towns
- The emotional psychology of collecting
- Glass as creative, communal empowerment
- Glass and religion
- Glass cabinets and curio culture

POSSIBLE APPROACHES (CONTINUED)

- Creative nonfiction about specific objects or single pieces of glass
- Online collector groups and digital nostalgia
- Road-trip narratives centered on Appalachian glass sites
- Appalachian labor and community identity
- Essays about thrift stores, antique malls, flea markets, estate sales, or glass shows
- Oral histories of glassworkers, decorators, painters, mold makers, or salespeople
- Reflections on factory closures and deindustrialization
- Museum or archival encounters with glass collections
- Immigration and ethnic communities in glass production towns
- Queer, feminist, or disability-centered readings of decorative glass culture
- Mid-century modernism and American consumer identity
- Dealer culture and collector communities
- Ecocritical (environmentalist) approaches to the glass industry
- Documentary literary journalism about surviving glass communities
- Reflections on preserving endangered industrial arts

Note: Work informed by cultural studies is welcome, though the content and style should be moderated in light of an educated but non-academic audience. If you have questions about your proposal, feel free to query at the email addresses below.

Texts should be 3,000 words or fewer in length. If you need more space, please indicate this in your email.

SUBMISSIONS REMAIN OPEN

Use the subject line "Proposal for Glass Collection" and email the following in an MS Word attachment to both coeditors: toddcomer@gmail.com and fisanick@pennwest.edu.

1. **Title:** Please send us a title with verve. Think of your audience: educated but non-academic readers.
2. **Abstract:** A 300-word abstract summarizing your submission's form and content.
3. **Bio:** 75-90 words, written in the third person.
4. **Resume/CV:** A brief, concise version.
5. **Publication Name:** Provide your name exactly as you would like it to appear in the book.

The collection is currently in the proposal stage. Selected abstracts will help shape the final book proposal.

Coeditors:

Todd A. Comer, PhD: toddcomer.com

Christina Fisanick, PhD: christinafisanick.com