

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Autumn 2017

Kaiser Auction at Jeffrey S. Evans

Jeffrey S. Evans & Associates' annual spring auction of 18th- and 19th-century glass and lighting was held on May 20, 2017. The 1,000-lot sale featured the collection of glass author and scholar Joan E. Kaiser of East Sandwich, MA.

The most hotly contested lots in the sale fell into the lighting category. Leading the way was an extremely rare pair of circa 1830 Boston & Sandwich free-blown and pressed whale oil stand lamps in a deep purple-blue color [Lot 16]. Each featured a bulb-form font raised on a square five-step base and original tin and cork double-tube drop-in burner. In outstanding condition, the pair had been



Pair of free-blown and pressed whale oil lamps [Lot 16], Boston & Sandwich Glass Co., circa 1830, \$26,910 (Kaiser collection).

published in Barlow/Kaiser, *The Glass Industry in Sandwich*, v. 2, p. 56, fig. 2020, and included in the "Sensational Sandwich" exhibition held at the Sandwich Glass Museum in 1995. All of these factors contributed to the pair selling for \$26,910.

A fine selection of other colored Sandwich glass followed the lighting section of the auction. An extremely rare pressed hen on nest covered dish in translucent jade green [Lot 109] was the favorite of many. It had been published twice and was included in three different exhibitions at the Sandwich Glass Museum. Representing the first production of this form in the United States, the circa 1860 dish flew off at \$9,945. Rare colored flint early American pattern glass (EAPG) was also well represented in the sale.

Highlights included a canary yellow Mirror 10-inch diameter open compote [Lot 119] and Comet water tumbler [Lot 123] that sold for \$3,802 and \$2,925 respectively. Each had been published in volume one of Barlow/Kaiser, *The Glass Industry in Sandwich*.

Company president Jeffrey S. Evans commented after the sale, "It was a great pleasure and honor to handle the Joan Kaiser collection. The collection was assembled with great thought and meticulous documentation. Her eye for detail, attention to condition, and understanding of historical context



Pressed hen on nest covered dish [Lot 109], Boston & Sandwich Glass Co., circa 1860, \$9,945 (Kaiser collection).

were the guiding attributes of her collecting objective. Always one to have a clear goal in mind, every piece was carefully vetted and tells a part of the overall story of glass made and used in the Boston/Cape Cod area during the 19th century." He added, "We were very pleased, but not surprised with the strong interest the auction drew. While there are still many great buying opportunities in the glass market, this sale showed that most great rarities in top condition are hotly contested and selling for strong prices."

The complete detailed catalog with prices realized is available, as well as a limited number of the fully-illustrated color print catalogs of the 426-lot Kaiser collection. For further information visit jeffreysevans.com, e-mail info@jeffreysevans.com, or call (540) 434-3939.

President's Letter

Dear Friends,

As I write this letter many people in our country are facing horrific storms, flooding, and wildfires. I know we have members in these areas. I hope all of you, as well as your families and friends (and glass) are safe.

I've been trying to think of ways to grow our membership. We know there are many glass enthusiasts who are not part of NAGC either because they don't know about the club or they feel that they must be invited to join. Why don't we take advantage of glass pumpkin season to recruit new members? Giving a glass pumpkin to a friend provides an opportunity to talk about glass and why we enjoy NAGC. When we buy pumpkins, we're also supporting glass museums and glass-workers who heavily depend upon this seasonal income.

In June I had the privilege of speaking at the Cape Cod Glass Club's annual luncheon meeting. Betsy and Jim Lessig graciously welcomed me to their home and made me feel like part of the family. I really enjoyed seeing dear friends and meeting members I don't usually see at the National seminar. This event reiterated for me the importance of chapters for building close relationships and continually learning from one another. I hope I'll have an opportunity to speak to all of the chapters in the future.

I am very pleased to announce that Julian (Jay) Rogers is our new Chapter Liaison. One of the greatest advantages of being a member of NAGC is learning about glass with friends who share your passion. I first met Jay through NAGC members on Facebook; that was great, but not as much fun as meeting him in person at the Mega

convention. Jay is eager to hear from our chapters and may be contacted by e-mail at housecalls@hotmail.com. Please let him know what you've been doing and what you would like to see National do in the future.

Many of you have heard me talk about archaeological glass discoveries in Philadelphia. I'd like to close by sharing our new publication, *River Chronicles: The Journal of Philadelphia Waterfront Heritage and Archaeology*, dedicated to the history and archaeology of Dyottville Glass Works and available online at www.riverchronicles.com.

I hope to see some of you at the Corning Seminar and other glass related events this fall.

— Mary Cheek Mills
President

2018 NAGC Seminar in Portland, Maine May 10–12, 2018

The 2018 NAGC Seminar will take us to Portland, Maine, home of the Portland Museum of Art. Members will be given the opportunity to closely examine selected pieces from their storage, as well as visit the exceptional glass that is on display throughout the museum. Visit the Williston-Immanuel United Church with its stained glass windows by Charles J. Connick Associates of Boston, The Rose Window by Harry Wright Goodhue, the Victoria Mansion, one of the most historic

homes of the 19th century, and spend free time in Portland's Old Port.

Dipping into New Hampshire, we'll visit the studios of two contemporary glass artists—Dan Dailey, who creates sculptures and functional objects in glass and metal, and his wife, Linda MacNeil, who specializes in contemporary jewelry that combines metalwork with glass and precious stones to create miniature sculptures. We will also visit an exceptional collection in a private home.

On Saturday, we will experience terrific glass presentations, our annual meeting, and the closing banquet with a silent auction.

Portland has lots to offer—explore, shop and dine. Come early/stay late with extended favorable hotel rates. Registration information with all the Seminar details will be mailed early next year. Don't miss this opportunity to rub elbows with fellow glass enthusiasts!

Peter O'Rourke, Master Glass Cutter

Peter O'Rourke, master glass cutter and engraver who has cut the inaugural gifts for the past five presidents and vice presidents, is back in business in his old facility in the Lenox Glass Center. Peter has been at this location (402 East Main St., Mt. Pleasant, PA) for 14 years in the old Lenox glass factory. For the past five years he has

been sharing his space with the Mount Pleasant Glass Museum, which closed earlier this year.

Newly reorganized, he offers fine glassware and replacements from Lenox, Steuben, Bryce, Waterford, L E Smith, Fostoria, many unique glass items, and pieces from the American Brilliant Period.

O'Rourke has opened one section so visitors can watch the glass cutters at work and, on occasion, cut some glass themselves. He takes special orders for glass cutting and crystal repair.

Phone: (724) 547-3488
E-mail: orourkecut@hotmail.com
www.glass3.com

Rakow Research Library at The Corning Museum of Glass

The Rakow Library at The Corning Museum of Glass is the world's foremost library on the art and history of glassmaking. Our particular mission at the Rakow is to help you find the resources that you need, whether you are here in person, or at a distance.

With the 2017 American Cut Glass Association Convention having happened this summer, it seemed like the perfect time to mention some of our most interesting and unique materials; our cut glass archival collections. One of the highlights is the Carl Fauster Research Collection on Libbey glass. Fauster (1907–1992), first a sales manager and later an advertising manager for Libbey, was also a collector. His archive contains 14 boxes of advertisements, photographs, designs, newsletters and correspondence, among other materials on Libbey glass.

Other cut glass archival collections in our holdings include the Bill and Louise Boggess Collection of photographs, books and documents relating to American Brilliant Cut Glass; the Dorothy Daniel Research Collection

containing articles, photographs, manuscripts and U.S. patents on cut glass; the Laurinda Freitas Cut Glass Pattern



Glass furnace, with workers. Georg Agricola (German, 1494–1555). In *De re metallica* [Berckwerck Buch, Frankfurt-am-Main, 1580, p. cccxc]. Rakow Research Library.

Collection, containing patterns from Freitas' home shop, many with handwritten notes and instructions for apprentice cutters; the T. G. Hawkes & Co. Records; and the J. Hoare & Co. Scrapbook Collection. This is just a sample of the cut glass archival materials housed in the Rakow's stacks. If you are visiting Corning, we hope you'll consider stopping by the Rakow to explore our cut glass archives.

If you aren't able to visit the library personally, please take advantage of our remote research capabilities. Our catalog is accessible anytime from any computer, and you are welcome to call or email the Rakow reference staff from 9:00 a.m. to 5:00 p.m. any day of the week to answer questions and help guide you in your research. We hope to hear from you soon!

Mary Anne Hamblen
Former Special Collections
and Archives Librarian
Rakow Research Library
The Corning Museum of Glass
rakow@cmog.org

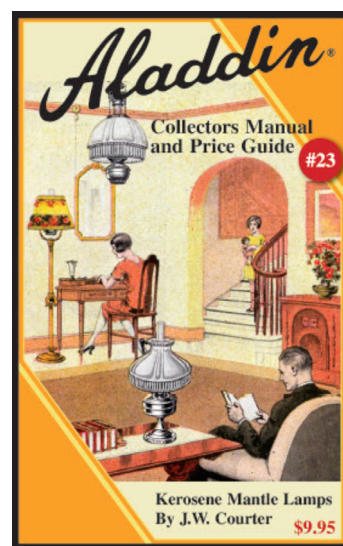
Reference Guide for Aladdin Lamps

The world-recognized *Aladdin Collectors Manual & Price Guide* is the complete reference for collectors, dealers, and users of the famous Aladdin kerosene lamps. Highly illustrated, #23 identifies and values kerosene Aladdin lamps made from 1908 through 2015. Models of Aladdin kerosene mantle lamps are illustrated for easy identification and gives tips for collectors.

The 2017 edition has been updated with new information and changes in trends of lamp values since *Price Guide* #22 in 2006. The demand for rare lamps, moonstone lamps, and desirable colors of lamps is strong while demand for common lamps is soft. Availability of lamps on auction Websites such as eBay has increased supply. The buyer, however, has a

difficult task of evaluating condition and important quality defects. More important are fakes and reproductions where the bidder cannot closely inspect the lamp offered for sale.

The *Guide* includes headings on: "How to Determine The Collector Value of Aladdin Lamps," "Collecting Kerosene Aladdins," "Using Wick Raiser Knobs to Identify Models," "Collecting Alacite," "How to Light Your Aladdin," "Interchangeability of Aladdin Parts," and "How To Tell New Lamps From Original Aladdins." It is available through J. W. Courter, 550 Pioneer Lane, Calvert City, KY 42029. For more information, visit the Website of the National Association of Aladdin Lamp Collectors at www.aladdincollectors.org.



Aladdin Collectors Manual & Price Guide #23: *Kerosene Mantle Lamps*
2017 edition, updated
Softcover, 48 pp., illustrated

Museum of Glass Welcomes Albert Paley

“Complementary Contrasts: The Glass and Steel Sculptures of Albert Paley” opened at Museum of Glass in September. The exhibition has been more than seven years in the making and has included works created during two previous residencies in the Museum’s Hot Shop, time in Albert Paley’s studio in Rochester, New York, and collaborative sessions with



artist friends across the nation. The result is twenty-nine works that will fill over two galleries at Museum of Glass.

Albert Paley is one of the most celebrated metal sculptors in the country. Paley’s career has spanned more than four decades, and has included major public installation projects such as “Paley on Park Avenue” in New York City, and “Animals Always” at the St. Louis Zoo.

Glass and steel have many contrasting characteristics: glass is fragile, transparent, and reflective, while metal is rigid, strong, and opaque. But these

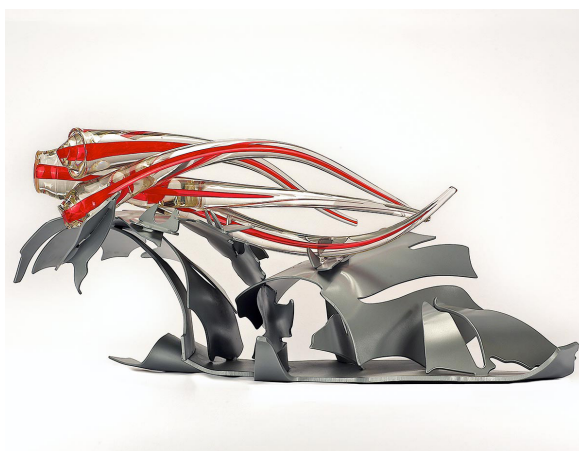
materials share one important quality: both are soft when heated which allows them to be sculpted. Paley’s dynamic sculptures create a new interaction between these contrasting materials. His careful consideration of how glass and steel work together exemplifies his artistic commitment to innovation and experimentation, an attitude which has defined his prolific career.

MUSEUM OF GLASS

Tacoma, WA 98402

(866) 468-7386

www.museumofglass.org



Horizontal Passage.

Albert Paley, 2012.

Formed and fabricated stainless steel, hot-formed glass. H: 18.75, W: 46, D. 34 (in inches).

“Glass from Belgium” Celebrated in Exhibition

Belgian glass captivates us today with its fresh vibrancy, innovation, and variety. And yet, Belgium’s glass scene is still relatively young. In the past, Belgium did not look back on its sophisticated history of glassmaking or any tradition of training, independent glass art, or studio glass. However, since the founding of the glass department at the Instituut voor Kunst en Ambacht (IKA for short) in 1985, located in the Belgian town of Mechelen, pioneering work at the highest level is now being done.

In a new exhibition, on view through July 1, 2018, 14 students and graduates

of the glass department at the IKA Mechelen present their work. The students in Mechelen face the demanding



artistic task of finding and defining their own delicate balance between aesthetics, expression and technique. Just how well they have mastered this balancing act is demonstrated by their idiosyncratic, lyrical and in some cases socially critical installations, sculptures and objects.

THE INSTITUUT VOOR KUNST EN AMBACHT (IKA) MECHELEN
Ernsting Stiftung Alter Hof Herding
Coesfeld, Germany

www.ernsting-stiftung.de

I Do, Tinne Vroonen, 2017.

Glass Calendar

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

Through December 31, 2017

MUSEUM OF AMERICAN GLASS
The Boroff Collection: Goblets, Memories, and Friendships
Wheaton Arts and Cultural Center
Millville, NJ 08332
www.wheatonarts.org

Share the passion of contemporary glass art goblet collectors Barbara and Alan Boroff with a curated selection of goblets from their collection. This exhibit tells the story of their journey as collectors, illustrates their style, and exemplifies their connection to and respect for the artists.

* * * *

Through February 11, 2018

BERGSTROM-MAHLER
MUSEUM OF GLASS
The Searching for Excellence
(920) 751-4658
<http://bmmglass.com>

The exhibition explores how private collectors assist museums in building collections for the public benefit. About 50 contemporary glass objects from private collections are on view and encompasses works from founders of the Studio Glass Movement to contemporary masters. Represented are Dale Chihuly, Harvey Littleton, Lino Tagliapietra, William Morris, and Paul Stankard, among others.



Dinosaur. Lino Tagliapietra, 2011

* * * *

Through March 18, 2018

TOLEDO MUSEUM OF ART
GLASS PAVILION
Fired Up: Contemporary Glass by Women Artists
Toledo, OH
(419) 255-8000
www.toledomuseum.org

In the earliest decades of the Studio Glass Movement, women faced an uphill battle in their demand for fair recognition of their contributions and work. We now showcase the women who are now ranked among the most innovative and celebrated glass artists. Over 50 objects document nearly six decades of influence, from the art that helped women forge a path in the Studio Glass Movement of the '60s to the ingenuity of 21st-century installations.



* * * *

September 30–October 1, 2017

DEPRESSION ERA GLASS
SOCIETY OF WISCONSIN
40th Annual Show & Sale
Knights of Columbus Hall
1800 South 92nd St.
West Allis, WI 53214
(414) 551-2017
www.facebook.com/degsow

* * * *

October 13, 2017

JEFFREY S. EVANS AND ASSOC.
Special 19th- and 20th-Century Glass Auction
(540) 434-3939
www.jeffreysevans.com
info@jeffreysevans.com



Mt. Washington Burmese vase.

This Fall auction will feature a large selection of Steuben from the Thomas P. Dimitroff Collection, Corning, NY; the American and European art glass collection of Judith and Stephen MacArthur, Rockville, MD; and select miniature and other lighting from the collection of Karen and the late Frank McWright, Bethel, CT.

* * * *

October 20–21, 2017

THE CORNING MUSEUM OF GLASS
56th Annual Seminar on Glass
Corning, NY
(800) 732-6845
www.cmog.org

Seminar speakers will explore the artistry of Louis Comfort Tiffany's mosaics, put his glass mosaics into context, and present new research that has come to light since the special exhibition *Tiffany's Glass Mosaics* exhibit opened in May 2017.

* * * *

October 21–22, 2017

DEPRESSION GLASS CLUB OF NORTHEAST FLORIDA
Jacksonville Antique and Depression Glass Show and Sale
Fraternal Order of Police Building
5530 Beach Blvd.
Jacksonville FL 32207
(904) 268-5550
www.depressionglassclubjax.com

Celebration of American Art at the Morse Museum

Though the Morse Museum is now internationally renowned for its collection of works by Louis Comfort Tiffany, founders Hugh and Jeannette McKean were less interested in “masterpieces” than in objects that exemplified important aspects of American art. They wanted to guide people to love art by providing access and interpretation and believed that all art deserved consideration—all art enriches those who take an interest.

“Celebrating 75 Years: Pathways of American Art at the Morse Museum” reflects these values. For Hugh McKean, “pathways” were the various mediums, techniques, styles, subjects, and points of view of artists and objects. The works selected for this exhibition and their presentation illustrate many of these pathways as well

as the Museum’s dedication to pedagogy and its respect for the creativity of all artists and artistic contributions.

The exhibition of more than 60 objects includes not only Tiffany art glass made for the wealthy, but elegant cast glass for the middle class and iridescent carnival glass that was pressed and sold for pennies to a mass audience. It also includes portraits, landscape paintings, works on paper, and pottery, along with some of Hugh McKean’s delightfully conversational labels.

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



Lamp screen in Dragonfly design, about 1910. Leaded glass, Tiffany Studios, New York City, 1902–32.

First Class

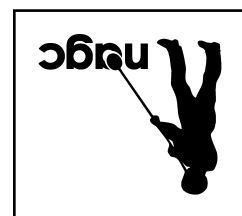
DECEMBER 1, 2017
DEADLINE
NEXT ISSUE?

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www.glassclub.org

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The next deadline for the *Glass Shards* will be
December 1, 2017. Submit by mail to:
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30 Honey Suckle Rd., Lake Forest, IL 60045
or reach us by e-mail at: planelalicesaville@gmail.com

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