



Glass Shards

NEWSLETTER OF THE NATIONAL EARLY AMERICAN GLASS CLUB

Founded 1933

A Non-Profit Organization

Fall 1994

Sandwich Opens a "Sensational" New Exhibit

Preparations are underway for the Museum's 1995 special exhibition "*Sensational Sandwich: A Survey of Sandwich Glass from Private Collections*." This exhibition will present a breathtaking array of Sandwich rarities borrowed from private collections across the country. The pieces shown will cover most of the major categories of glass produced in Sandwich from the founding of the first factory in 1825 until the closing of the last cutting shop in the early 20th century. Unlike typical survey exhibitions, however, each example included will be truly exceptional, either from the standpoint of rarity, artistry, or historical associations. A number of very impressive pieces have already been made available for the exhibition, including lacy glass in previously unrecorded patterns, blown Beehive glass in unusual forms, a 21" overlay lamp with a matching overlay shade, and exquisite presentation glassware still owned by the descendants of Sandwich factory workers.

Of all the various features that distinguish the exceptional from the ordinary in Sandwich glass, color is often the most important. Many items are believed to have been made only in colorless glass. Others were made in an extremely limited range of colors. Every now and then, however, the collector's dream is realized and the extraordinary is discovered.



Imagine a triple dolphin lamp in mauve or in lemon green with a matching overlay font! Imagine dolphin candlesticks in teal, a covered drum pomade jar in translucent green, or a Lincoln Drape syrup pitcher in cobalt blue. They exist! At least once, at the factory, workers joined a blue Acanthus Leaf lamp font to a matching blue foot.

Come see it!

Covered hen dish unusual shades of blue and green will be included, as well as ruby Christmas salts (including the rare peppersauce form), in their marked Alden stand, wonderful vases, lamps and candlesticks in emerald green and amber, and numerous other highly desirable items. Most of these pieces have never been published or seen by the general public and are certain to astonish even the seasoned collector.

As preparations for the exhibition continue, we invite all Sandwich glass collectors to contact the Museum if they have any unusual pieces they might be willing to lend for the 1995 season. Your help is needed. Please call or write to Kirk Nelson, Curator of Glass at the Sandwich Glass Museum, and take part in what promises to be one of the most spectacular displays of Sandwich glass assembled since the closing of the factory showroom. The museum's number is (508) 888-0251. ♦

New Museum of Connecticut Glass Names Officers

Officers have been named for the newly formed Museum of Connecticut Glass. Noel Tomas of Glastonbury, Conn., was selected as president of the incorporated organization. Arnold Carlson of Coventry was chosen as secretary, and William Wajda, also of Coventry, was designated Museum treasurer.

During the last session of the Connecticut General Assembly, the legislature approved and Governor Lowell P. Weicker, Jr., signed a bill transferring a brick, two-story residence which was originally known as the John Turner house, to the Museum from the University of Connecticut. The house is one of several that remain intact from the early Coventry Glass Works that produced glassware from 1830 to 1848. The building sits on the southeast corner of Rt. 44 and Old River Road in Coventry in what may be one of the few nationally designated historical glass factory districts. The formal transfer of the deed is expected to take place early this fall.

The Museum's founding board has stated its purpose for establishing the Museum is "to preserve, research, provide education about, and to exhibit historical Connecticut glass."

For further information please call Noel Tomas at (203) 633-2944, (evenings). ♦

In Memoriam

We sadly announce the death of Sibley Higginbotham on September 25, 1994. Mr. Higginbotham was the treasurer of the NEAGC from 1982-1989 and was helpful during the period when it became a national organization. The Founders Chapter also will miss one of its most beloved members.

President's Letter

Caveat Emptor

During our collecting lifetimes all of us have had those moments of truth when we realize the allure of this or that piece of glass has long since faded - the thrill of a purchase has been replaced by a wish that prudence had prevailed and better judgment exercised. The relevant thought processes elude memory only to resurface uncontrollably at another time, propelling us into yet another ill-conceived deal. What energizes those synaptic matrices we call brains while standing transfixed before a piece of glass? Should I or shouldn't I? Can I pass it up? Is it what it seems to be? And so on. After a while, and higher up on the learning curve, we become more selective, sometimes dictated by experience, sometimes by the pocketbook but eventually by the reality of where to put it. Lately, I have come to believe that the space-time continuum of our home is less interrupted by smaller pieces but I find that has no scientific basis. While pondering the subject, I thought it would be interesting to catalog some of the reasons/excuses I have used for buying:

1. I don't like it but it once belonged to a well-known collector. This cannot be the best of reasons for buying. Just because it was ex-so-and-so collection doesn't always mean you have made a good purchase. Its former owner may have hated it, knew it had a problem but kept it anyway.

2. It's Historical Glass. Stored under our porch is a box containing, among other things, some Heinz Baked Beans jars from the local Food Fair. Since they are embossed with bicentennial designs, we kept them because "they're historical." Actually, we did buy the jars for their contents but do admit being coaxed away from B & M's lackluster containers.

3. The factory went out of business and they don't make it anymore. We have found that its impossible to buy up all the glass that isn't made anymore; it's a logistics nightmare. We have been buying Seneca's "Driftwood" and "Crinkle" glass for that reason, but now, we simply enjoy it for its vibrant colors.

4. It's a study piece. A really good excuse for buying broken glass - if you are a true scholar and want to appreciate the very substance of the stuff rather than just read about it. Not recommended for investment unless its rarity approaches that of the Portland Vase

5. It's one of a set. This is the very stuff of collecting. We have done this with everything from EAPG to Akro Agate. Rigorous self-control must be applied lest your home resemble a museum storage area.

6. It's in the book. What better reason could there be for "acquiring" that rather ugly vase? A lame excuse frequently used by novice collectors. I used to apply this logic until I discovered the cleverness of the Clevengers.

7. At that price, I can't afford to leave it. This still traps me; a kind of reasoning usually occurring at yard sales, flea markets and junk shops. This is why our collection is "eclectic." A similar thought process takes place at auctions except that during the bidding, "at that price" keeps moving ahead of you like a mirage. Anonymous once said "a treasure bought in the heat of bidding is like a hot bath, after a while, its not so hot."

8. It's an investment. This is usually what I say to my wife when the cost is roughly equal to seventeen permanents. Price and desirability are subjective pitfalls which is why I hold price guides at arms's length.

9. I saw one like it in a museum. I used to apply this reasoning but have since learned that everything in a museum isn't priceless.

10. I knew it was a repro, but I needed it for comparison. I think this is still valid, but only for the "advanced" collector who would follow in the footsteps of Ruth Webb Lee.

11. I know it's nothing but it's interesting because of its (pick one) charm/form/decoration/chemistry, etc. Glass purchased under these guidelines is usually junk with little or no intrinsic or cultural substance other than evoking memories of a vacation. We have a little blown fish made in Taiwan that was bought in a West Virginia gift shop; we

can't keep it clean because of its never ending struggle to combine with the atmosphere. Isn't that interesting?

12. I don't know what it is, but I'll stump the experts at the Corning ID clinic with it. You know, I really feel sorry for the experts up there on the stage. They are always faced with a pot-pourri of dissimilar glass, almost none of which approaches "museum quality" (another over worked phrase). Once, someone brought in the butt end of an industrial crystal, like one of those grown and sliced into discs for solar panels (that one didn't escape Robert Brill though). But it is edu-fun and every now and then a real treasure surfaces.

This letter could go on but I'm sure you've heard them all. Its time for me to look over our latest acquisition, a rather homely, but interesting little repro Maine battleship with a chip. The price was right and it was a numbered piece from a good collection and it matches others we have. The factory that made it went out of business years ago and it's a good investment because I saw one like it at the Met. Besides, its "in the book." I wonder what the experts at Corning will say about the aventurine smoke-stack.

Francis N. Allen

A Notice to the Members of NEAGC

"After much discussion, the NEAGC Board of Directors has concluded that a change must be made in the name of the club. Our traditional name, *The National Early American Glass Club, Ltd.*, has proven to be too restrictive. A new name - *The Glass Club, Ltd.*, is under consideration.

We will be working on this project in the coming year, and during which time, we will place the proposal before the general membership."

Francis N. Allen, President

Milk Glass: The Porcelain Pretender

A new exhibit is now on view through May 28, 1995 at the HUNTINGTON MUSEUM OF ART in Huntington, West Virginia.

From their permanent collection, this representation of milk glass produced in the United States includes many interesting and unusual groupings of colored examples such as black, blue, green, lavender and even rare marbled and chocolate brown.

Opaque white glass was originally called opal by nineteenth century glass makers such as Bakewell, Pears & Co. The term "milk glass" is a modern one just like the unfortunate term "carnival glass".

By the 1870s opaque white glass was quite popular in the form of complete table patterns such as Basketweave, Blackberry, Cherry, Lily and Melon.

The best early milk glass did have a richness of color which resembled fine white porcelain. By the 1880s and on into the early 20th century, the desire for unusual figural novelties was filled by all manner of covered dishes, toothpick holders and figural lamp bases.

By the 1940s and 1950s a renewed interest in older pieces led manufacturers such as Westmoreland, Imperial and Kemple to reproduce milk glass from old or remade molds.

Don't miss this exciting exhibit. *Please call (304) 529-2701 for more information.*

New Name For Glass Workshop

Now called UrbanGlass, the N.Y. Center for Contemporary Glass, was founded in 1977 by two young artists, Erik Erikson and Richard Yelle, as the New York Experimental Glass Workshop. The Workshop was designed from the beginning as a not-for-profit, international center for the creation and appreciation of new art made of glass. It has always been an artist-access studio where any qualified artist can rent time at the gloryholes and rent other equipment. Even if someone has never worked with glass, they can make a paperweight for a small fee during the Open House Sundays. (Next one is December 4, 1994.) UrbanGlass offers classes, a gallery, and a quarterly called GLASS. *For more information, please call (718) 625-3685.* ♦

Glass Calendar

(Confirmation of dates and schedules advised)

Beginning in October

CORNING MUSEUM OF GLASS
Corning NY. A glass panel from the recipient of the 1994 Rakow Commission, Ursula Huth, will be on display. Ms Huth, from Germany, is well known for her powerful and brilliantly colored panels. (607) 937-5371.

November 4-5, 1994

3rd Annual WEST VIRGINIA GLASS GATHERING, WV Museum of American Glass LTD Weston, WV. Tours of hot glass factories, an exhibition of ALL the working hot glass producers in West Virginia and exciting speakers. PO Box 574 Weston WV 26452.

November 5-6, 1994

MONTGOMERY COUNTY ANTIQUE GLASS SHOW, Armory Place, Silver Spring, MD. Sponsored by the Dorflinger Study Group, NEAGC. Sat. 11-7 & Sun. 11-5.

Through November 20, 1994

URBANGLASS Brooklyn, NY. N.Y. Biennial of Glass Opening Reception an exhibition of works in glass by 30 emerging artists. (718) 625-3685.

November 6-26, 1994

Painting on Glass, Northwest. THE GLASS GALLERY, Bethesda, MD. Exhibit of contemporary artists combined with a lecture and workshop with Walt Lieberman and Dick Weiss. Call (301) 657-3478

December 4, 1994

URBANGLASS Brooklyn, NY. Opening day of the Annual Holiday Sale; Student Auction; free tours and demonstrations; Paperweight-making, (\$30). (718) 625-3685

December 2-23, 1994

THE GLASS GALLERY, Bethesda, MD. Yoko Kuramoto exhibits sophisticated minimal forms of dense glass evoking the subtle discipline of Japanese art. Call (301) 657-3478

Through December 31, 1994

WHEATON VILLAGE, Millville, NJ. "Crafts at Christmas". An exhibit and sale of fine art and contemporary craft. Daily, 10 am to 5 pm. Admission is free. (800) 99-VILLAGE.

Through February 19, 1995

COOPER-HEWITT, NATIONAL DESIGN MUSEUM, SMITHSONIAN INSTITUTION, New York. The Structure of Style, Dutch Modernism in the Applied Arts, 1880-1930. Call (212) 860-6868 for hours and general information.

March 25, 1995

14th ANTIQUE GLASS COLLECTOR'S SHOW, Armory Place, Silver Spring MD.

April 22-23, 1995

WESTCHESTER GLASS SHOW & SALE, Greenwich Civic Center, Old Greenwich, CT. Sponsored by the Westchester Glass Club, a chapter of the NEAGC. For information, please call Molly & Duff Allen at (508) 540-5339.

April - October 1995

SANDWICH GLASS MUSEUM, Sandwich, MA. "Sensational Sandwich: A Survey of Sandwich Glass from Private Collections". An open house will be during the 2nd weekend in April, 1995. Exhibit runs through October, 1995. Please call (508) 888-0251 for information.

May 18-20, 1995

NEAGC GLASS SEMINAR, New Orleans, LA. The 11th annual seminar will be held at the Doubletree Hotel, New Orleans. Please refer to the article in this issue.

Through May 28, 1995

Milk Glass: The Porcelain Pretender; a new exhibit is now on view through May 28, 1995 at the HUNTINGTON MUSEUM OF ART in Huntington, West Virginia. Please call (304) 529-2701 for more information.

Ken Wilson Talks About His New Book, *American Glass, 1760-1930: The Toledo Museum of Art*

"In the Spring of 1983 the Toledo Museum of Art received a generous grant from the Henry Luce Foundation for the preparation of a manuscript for the publication of its American glass collection. I was honored to be chosen to do this, and discussed this opportunity with Harold D. Skramsted, president of the Henry Ford Museum and Greenfield Village where I was their Director of Collections and Presentation. He generously provided time for me to work in the Toledo Museum as well as funds for research trips with the caveat that I also write a book about American glass for the Ford Museum. (This should be published in the near future.)

I began work on the Toledo catalog on June 6, 1983 and from then until Labor Day spent four days each week there, after which I spent two days each week until January 1987. During this period, I made extensive research trips to other museums and libraries in Philadelphia, Baltimore, Washington, Williamsburg, VA, and elsewhere. With the aid of numerous volunteers I was also able to search through 19th century newspapers, trade publications such as the *Crockery and Glass Journal*, *Pottery and Glassware Reporter*, *China, Glass & Lamps*, and many U.S. patents. Much valuable information also was garnered from the close examination and careful study of each piece of glass in the Toledo collection, and comparisons made to glass in the Ford and other museums. Most pieces were also examined with the ultra violet light, or chemically tested for lead content as an aid in determining their origin. All this resulted in many new discoveries about American glass, which I found exhilarating!

After retirement to Florida in February 1987, writing the text continued under the able guidance and scrutiny of Mrs. Sandra Knudsen, Coordinator of Publications of the Toledo Museum of Art, and the rigorous editing of both text and catalog entries took place to ensure accuracy and consistency. As new publications or major auctions took place during my research period, the pertinent information was added to bring the catalog up-to-date.

Writing this catalog was not only an exciting challenge, but frankly at times a very difficult and often discouraging one. Now that publication is imminent I am excited and find all the efforts and time I and many others put into this work very satisfying and rewarding. My greatest pleasure in this work will be because when I know that it is fulfilling the expectations and needs of those who use it."

Kenneth M. Wilson
Punta Gorda, Florida Oct. 6, 1994

New From Hudson Hills Press: The Ken Wilson Catalogue of The American Glass In The Toledo Museum of Art

The Toledo Museum of Art has one of the world's foremost collections of glass, more than 9,000 examples documenting the artistic, historical, and technological evolution of the medium over 3,500 years. This catalogue publishes for the first time the Museum's collection of glass made in the United States from the eighteenth century to 1930 and is the first comprehensive catalogue of a major museum collection in this field. The Museum's American glass is noted for the substantial number of objects of exceptional quality, with certain categories represented comprehensively, due to large acquisitions such as the virtually entire collections of Edwin AtLee Barber, Mr. and Mrs. Harold G. Duckworth, and the Owens-Illinois Inc. archive. The collection includes important preblown three-mold glass, blown three-mold glass, lacy pressed glass, an unusually complete sequence representing the union of blown and pressed glass, and Libbey Rich Cut and other glass. A landmark accomplishment, this book is a classic reference in its field, a must for collectors and scholars.

This two-volume, slip-cased set catalogues and illustrates 1,409 objects (174 in color) from the industry's infancy through 1930. It provides a brief history of the American glass industry; the exhaustive documentation includes an illustrated glossary, map, bibliography, index of manufacturers, and special appendices on the New England Glass Company-Libbey Glass Company and on Libbey trademarks. The text focuses on insights about techniques of manufacture and interrelationships within groups of objects. Most of these findings were possible because of the large groups of specific types in the Toledo Museum collection, notably early lamps and candlesticks, early blown three-mold glass, early pressed glass, and Rich Cut glass. Significant new information on the evolution of pressed glass from the 1820s to the 1870s comes from contemporaneous letters, advertisements, and patents.

The author, Kenneth M. Wilson, is the recently retired Director of Collections, Henry Ford Museum and Greenfield Village, Dearborn, Michigan; curator of The Corning Museum of Glass, Corning, N.Y., and Old Sturbridge Village, Sturbridge, MA; and author of *New England Glass and Glassmaking*, New York, Crowell for Old St. We bridge Village, 1972; *American Bottles and Flasks and Their Ancestry* (with Helen Mearin), New York, Crown, 1978; and many articles and lectures.

The publisher is offering a 20% discount to those who order a copy before December 31, 1994. After that date the book will be the regular price of \$195 plus shipping costs. But if an order is received this year, the total cost will be only \$175.

Information can be obtained by calling
Hudson Hills Press in New York at (212) 889-3090
or send a fax to (212) 889-3091.

In Memoriam

We regret to report the death of Dr. Paul V. Gardner on April 1, 1994, at the age of 86. He was a valued authority on glass and ceramics and a much appreciated author and lecturer. He was once an officer and long time member of the NEAGC, and was honored with a life membership. His active career included being an assistant to Frederick Carder and a designer at the Steuben and Corning Glass factories. After he retired, Dr. Gardner lectured about glass and was president of the Creative Glass Center of America at Wheaton Village and was a consultant to the Smithsonian.

He was a member of many organizations including a fellow of the Corning Museum of Glass, a trustee of Alfred University, American Ceramics Circle and the Glass Art Society.

A fund has been established at Alfred University. To contribute in Dr. Gardner's name, please write to:

The Paul Vickers Gardner Glass Center
134 Binns—Merrill Hall
NYS College of Ceramics at Alfred University, Alfred, NY 14802.

A Commission For J. Kenneth Leap

Stained Glass Artist, J. Kenneth Leap, has set up his studio at Wheaton Village in Millville to pursue one of the most prestigious honors bestowed on an artist. The New Jersey State Council on the Arts has commissioned the young artist from Runnemede to design and create a series of stained glass panels that will be installed in the Annex of the New Jersey State House in Trenton.

The project, which is expected to be completed in January of 1995, involves Leap creating ten new stained glass window panels based on a format found in windows completed for the building in 1930 by a stained glass studio in New Hope, PA.

Mr. Leap, a graduate of the Rhode Island School of Design, has maintained a studio called The Painted Window in his hometown since 1987. ♦

A New Exhibit of Dutch Modernism At Cooper-Hewitt in NY.

This exhibition looks at applied arts and design in the Netherlands between 1880 and 1930, when the Dutch developed their own distinctively modern styles. Most of the objects exhibited were originally designed to be practical for and attractive to an urban middle-class market. Throughout this period, two design trends provided structure and continuity in the midst of continuous shifts in style.

One stressed organic and expressive forms and motifs inspired by nature or exotic cultures. Revealed primarily in unique, artist-made or designed objects, this approach emphasized the visual pleasure and communicative value of ornament, decoration, and color. Juxtaposing this trend was another that gave priority to form and proportion, simplicity, and clarity in design.

This rational and intellectual approach, articulated in geometric shapes with minimal decoration, was found to be especially appropriate for mass-produced objects. These two ways of thinking evolved simultaneously and served as counterpoints to each other, enlivening the history of modern design in the Netherlands. In their diversity, the exhibits in this exhibition—ceramics glass, metalwork, furniture, graphics, textiles, and wall coverings—suggest the dynamic tensions that exist even today between art and design and between self-expression and social responsibility.

In the half century between 1880 and 1930, the Netherlands, like most Western countries, experienced a dramatic increase in the size of its urban population. To meet the demands of a growing middle-class market for decorative furnishings and consumer goods, nineteenth-century manufacturers throughout Europe relied on traditional historical styles and patterns for furniture, ceramics, textiles, and other decorative arts. Beginning in England in the second half of the nineteenth century, the critical voices of John Ruskin, William Morris, and Walter Crane could be heard reacting against what was perceived as a decline in the quality of craftsmanship and manufactured goods. Believing that the quality of designed objects can affect our physical, emotional, and moral life, these reformers sought to revalue handcraft and reinvigorate the art of design. Their rallying, cries for reform could be heard across Europe, reaching to the shores of the United States.

Heeding this call to action, Dutch critics, writers, and designers launched their own reform movements and called for honesty to materials and integrity of craftsmanship. Art schools, exhibition societies, and associations of architects and designers were organized to spread the new philosophy, and public collections of applied arts were founded in an effort to educate designers and consumers.

You can see this wonderful exhibit at the Cooper-Hewitt, National Design Museum, Smithsonian Institution in New York through February 19, 1995. Call (212) 860-6868 for general information. ♦

The NEAGC Holds Its 11th Annual National Glass Seminar In New Orleans

Mark your calendars!

The dates are May 18th through the 20th, 1995 at the Doubletree Hotel, New Orleans, LA.

New Orleans is an exciting city even if you just stand still and absorb the sounds, smells and vibrant colors of the Cajun and creole culture. But we won't be standing still!

Our agenda will include tours through the countryside, a trip on the Mississippi, and an opportunity to see the lifetime collections of Jack Sawyer's art glass. Parts of his collection have been exhibited at the New Orleans Art Museum.

We will also watch Paul Stankard at work in the Glassworks, a major teaching facility for many outstanding studio glass artists. Another tour stop will be to view an important collection of Tiffany glass owned by a New Orleans private collector.

The lecture portion of the program is unusual and filled with answers to questions from scholars and collectors alike.

David McFadden, curator of Decorative Arts at the Cooper-Hewitt Museum in New York has been researching Dutch glass of the Arts and Crafts period in preparation for a European exhibit. He will tell us the results of his intriguing research.

Dr. David Pye, director of the Paul V. Gardner Glass Research Center at Alfred University, will discuss "the luminescence of glass when exposed to black light". (By the way, this was a requested subject by two of our members.)

Eason Eige, director and curator of the Huntington Art Museum, Huntington, W. VA, has written and spoken on the subject of "Steamboat Glass", which seemed appropriate for New Orleans.

John Keefe, curator of Decorative Arts at the New Orleans Museum of Art, will present a stunning program "Simply Brilliant: Cut Glass 1890-1920".

Kirk Nelson, curator of glass at the Sandwich Glass Museum will show us some of the triumphs of the Sandwich glass industry which still resides in private collections.

Gary Baker, curator of glass at the Chrysler Museum in Norfolk VA., will discuss the whys and wherefore of museum acquisitions, the successes and failures.

Paul Stankard, world renowned paperweight artist, will tell us how he does it and may quote a bit of his latest poetry in the process.

We will end the seminar with a noisy, brassy, colorful taste of New Orleans with a cajun dinner on the "Creole Queen", a Mississippi paddle wheel while we cruise the river. Are you packed? I am and I will see you there.

Ellen Roberts, Seminar Chairperson

Carder Steuben Glass; A New Publication From The Rockwell Museum

The Rockwell Museum has published a new resource book on Frederick Carder Steuben glass *Collector's Choice Review* was edited by Robyn G. Peterson, Curator of Collections at the Rockwell Museum, and designed by Marc Rubin Design Associates,

Breesport, New York. The publication was recently granted an award in the annual museum publication design competition of the American Association of Museums.

This resource book on Carder Steuben glass is based on the recurring exhibition at the Museum, *Collector's Choice*, which showcases single examples of Carder Steuben from both private and museum collections. Four new examples are featured each year. The pieces are chosen and described by knowledgeable collectors, curators, dealers, glass artists, historians, engravers, and many others who share respect and enthusiasm for Carder's work.

Westchester Glass Show

The 19th Annual Collector's Glass Show and Sale, sponsored by the Westchester Glass Club, a chapter of NEAGC, will be held at the Greenwich Civic Center, Old Greenwich, Connecticut, on April 22 & 23, 1995. Once again, the show will feature glass of all periods and will be limited to fifty-six well established dealers in fine glass.

This year will feature and interesting and fun addition to the show. Anyone who brings a piece of suspected "Sandwich" glass may search through the authenticated sandwich glass shards, brought in by Ray Barlow, to identify their piece. If a match is found, the glass owner may take the identifying shard home with them!

The popular lecture series will feature authors Ray Barlow and Joan Kaiser speaking about Sandwich glass. Gay LeCleire Taylor, the Curator of American Glass at Wheaton Village, will present a talk on South Jersey glass.

For further information, please call Molly and Duff Allen at 508-540-5339. ♦



The new publication, *Collector's Choice Review*, presents the 30 pieces exhibited through 1992. Each example is described on a separate sheet and illustrated in full color. The pages are presented in a handsome ring binder with ample room to add four new reviews that will be issued each year. The award winning publication is

available from The Museum Shop at the Rockwell Museum.

The Rockwell Museum exhibits more than 2,000 examples of Carder Steuben glass, the largest collection of its kind on public view anywhere. On view in the permanent exhibitions are the brilliantly colored varieties designed by Frederick Carder, the cofounder of Steuben Glass Works, and produced by Steuben between 1903 and 1932. Also on display are rare examples of the one-of-a-kind cast glass sculptures Carder produced in a studio setting during the latter part of his career.

Glass Shards has received a copy of the *Collector's Choice* and was very impressed by the quality of the photographs and the insights from the notable authorities who write the reviews. It is also important to note that new pages will be coming each year, and the book will grow with more examples of beautiful glass. Please call (607) 937-5386 for details. ♦

**The National Early
American Glass Club
Box 8489
Silver Spring, MD 20907**



Corning Announces Recipients of Rakow Commission

Ursula Huth, an artist in Weil im Schönbuch, Germany, was awarded the 1994 Rakow Commission for a new object to be added to the collection of The Corning Museum of Glass. The work, a glass panel, will be unveiled on October 14, 1994, during the Museum's annual Seminar on Glass.

Ms. Huth studied under Prof. Hans Gottfried von Stockhausen at the Staatliche Akademie der Bildenden Künste in Stuttgart. She received her M.F.A. in sculpture from the Rhode Island School of Design in Providence.

The artist often works with blown and cast glass, but she is most noted for her powerful, brilliantly colored panels. Her personal imagery and poetic drawing style have influenced a generation of contemporary artists in glass.

The Rakow Commission was founded by the late Dr. and Mrs. Leonard S. Rakow to recognize and promote excellence in glass. ♦

The deadline for next issue is March 1, 1995. The Glass Shards reaches approximately 1400 households and institutions, thus giving the news of your upcoming event a large audience. Also, remember to send along any Chapter news. It's always interesting to hear what is happening in other areas.

Please send typed or clearly printed complete information, including dates, telephone numbers and addresses to:

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