



Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

Founded 1933

A Non-Profit Organization

Fall 1997

Quest For the Best at Sandwich Museum

The 1997 special exhibition "Quest for the Best: Tales of Collecting at The Sandwich Glass Museum" celebrates the many outstanding contributions made to the Museum's permanent collection over the past ten years. These gifts, received from glassworker descendants, Sandwich town residents, collectors and other benefactors, help tell the story of Sandwich glass collecting - the fascinating pursuit of rarity, beauty and craftsmanship in glass. Many pieces in the exhibition have historical associations that help to explain little-known aspects of glassmaking in Sandwich; others are prized by collectors for their unusual color, pattern or size; still others represent the very pinnacle of glassworking skill and creativity. More than 200 items are featured in the exhibition, which will remain on view through November 30th 1997.

Many of the items featured in "Quest for the Best" are superb for a variety of reasons. Particularly exciting is the magnificent lamp that descended in the family of Sandwich glassworker John Murray. The lamp measures 33 1/4" in height, with a punty-cut, ruby and white double-overlay font that holds more than two quarts of kerosene. The color of the font is perfectly complimented by the opaque pink paneled base and large ruby-plated globe featuring an acid cut-back design of storks and foliage. Murray apparently took the font home when a bubble opened during the cutting, rendering it unsuitable for the



Murray Banquet Lamp
Sandwich, c. 1875

showroom. He then joined it to the base and shade, which are not of Sandwich origin but appear to be original to the lamp. The Museum is extremely grateful to Mr. & Mrs. Jack B. Hirschmann for the gift of this extraordinary creation.

Another extremely large lamp comes to the Museum as the gift of Dorsey Tobin Naylor in honor of her mother, Elizabeth Lovell Tobin, and her uncle, Lane Lovell. Cut in the Quatrefoil pattern, this blue overlay features a triple-step marble base and measures 28" high to the top of the collar.

The lamp is particularly important for having descended in the family of New York City lighting wholesalers Franklin H. and O.D. Lovell. Several years ago the Museum was fortunate to receive an 1877-1878 Lovell company trade catalog, the gift of Russell Lovell and Barbara Gill, that illustrates a similar

28" overlay. Lamps of this size were the largest commercially produced in Sandwich, and Mrs. Naylor's example is highly prized both for its monumental proportions and for its unique family association.

Yet another recent gift with a fabulous history is the carafe and three wine glasses that descended in the family of Henry Francis Spurr, last superintendent of the Boston & Sandwich Glass Company. The donation of Elizabeth Booth Wilhite in



Lovell Banquet Lamp
Sandwich, c. 1875

memory of her mother, Helen Spurr Booth, these pieces feature star-pattern engraving and the presentation inscription "H.F.S. from G.F.L."

An important gift associated with the famous Sandwich decorator Mary Gregory comes from Sandwich glass author Joan E. Kaiser. The gift consists of two salt

shakers painted with winter scenes



"Mary Gregory" Glassware
Sandwich, c. 1880

that descended in the Gregory family. These are shown together with the winter-scene toothpick holder and muffineer that also descended in the Gregory family and were purchased by the Museum at the Barlow Collection sale last year.

Another historically-significant piece from the exhibition include the Lloyd family ruby-overlay cologne bottle, a recent museum purchase. It was illustrated in the magazine *Antiques* in 1938 together with a ruby-overlay vase engraved "L," both from the family of Sandwich color expert James D. Lloyd. The cologne is now finally reunited with Lloyd vase, which was purchased by the Museum in 1974.

In addition to examples with important historical associations, the exhibition features numerous items celebrated for their great rarity. Included is a ruby "Christmas" salt set, complete with rare "vinegar caster" top and original, marked holder, the gift of Scott Hambidge in memory of Marty Fixman.



Spurr Family Tableware
Sandwich, c. 1885



Christmas Salt Set
@x-collection Roland Sallada
Sandwich, c. 1880

President's Letter

Dear Friends,

The spring and summer glass season has been a veritable feast for the senses. There is a need to mention the Collector's Annual Glass Show in March, the great Westchester Glass Show in April, the memorable NAGC Glass Seminar hosted by the Chrysler Museum in Norfolk, VA and a stimulating and historical Italian glass symposium the end of May at Corning. The ultimate dessert for glass lovers was watching Lino Tagliapietra spin his magic into the classic Venini masterpiece, the handkerchief vase. Wow! The impossible in front of our eyes. The bringing together of the world's leading Italian scholars, glassmakers, and collectors along with a superb exhibit of Murano's best of the 20th century was inspiration to all.

Having had a letter from NAGC board member, Joyce Warren, telling me that the two sections of Glasfex in Canada were holding their annual joint meeting and seminar/tour in June, and invited me to attend. It was held in London, Ontario. The afternoon had been planned for a visit to several member's homes to view their collections. Being transported without having to get behind the wheel is something to which I could become accustomed with very little effort. Not only was the glass a rich and eye opening experience, but driving through the Canadian countryside on a sparkling late spring day was a

day to inspire saints. The saints on this day were our hosts John Watson and Eric Holt whose collections of colored pattern glass were outstanding. We made a very special visit to the tomb of Annie Pixley, one of several who inspired the Actress pattern made by La Belle Glass Co., Bridgeport, OH about 1875.

Our NAGC seminars are wonderful venues for meeting and making new friends and the New Orleans Seminar was one of the most hospitable. Attending was a very vivacious and intelligent lady from Tulsa OK. She was so enthusiastic about our meeting that she invited NAGC to come to a meeting of her Early American Pattern Glass Club. This is an independent club of 50 members interested in learning more about all glass. The lady is Carmen Lyman who was my hostess for their regular monthly meeting and my first and hopefully not last trip to Oklahoma. Carmen and her husband presented a program on patriotic pattern glass. The Lymans assembled an impressive table setting of "Liberty Bell" pattern with goblets, salts, plates in two sizes, bowls, cups and saucers, spooners, cream and sugar, all set in a patriotic setting for luncheon. It certainly was an appropriate subject for July and beautifully presented to an enthusiastic group of some 30 collectors.

Owen and Sue Davis attended the NAGC seminar at Norfolk, having driven from Oklahoma City to get there. Little did I realize that I would have the

privilege to visit with these superb collectors and have a personal tour of some 4 to 5 thousand pieces of pattern glass in their collection. They have emphasized table settings in a variety of patterns such as cabbage leaf, tree of life, log cabin, various states patterns, Viking, etc. The Davis' are discriminating and tenacious in their search - yes, they're still searching for a few rarities which have eluded them through the years.

Just attended the Pittsburgh chapter's annual picnic at the home of members Peg and Ed Harmon. Their extensive collection is highlighted by a fine studio segment anchored by three Chihuly pieces, two sea forms and an early cylinder. The overall collection is a delightful, eclectic mix of an eye for design and a love of glass. They have included early Pittsburgh pillar molded and Bakewell cut pieces to brilliant cut, a nice small group of Galle', several Mt. Washington examples, pattern glass from Sandwich to Heisey. The focus always on design.

The summer is not over yet - a trip to the Sandwich show and a visit in Portland to lay the ground work for the millennium seminar. Your seminar chair and I would like input from you concerning programs, exhibits and meeting your needs with your collecting and research. Remember to Watch our Web page for news.

On the road again...

Ellen Roberts, SHADYDR@aol.com
NAGC Website: <http://home.att/~NAGC>

Ruth M. Teewinkle Suppes

Glass expert, friend to many, church member (her collection of ceramic Wesleyana was given to Chevy Chase Methodist Church), national president, ex officio, Alpha Chi Omega sorority, mother, wife, very smart lady who knew her glass, pottery, snuff bottles, and fine antiques. We will miss her. Ruth died on Sunday, August 10 at the Fernwood Manor Care Nursing Home in Bethesda, Maryland after a short illness. Ruth was 101 years old.

She was an active member of both the Amelung Chapter of the National American Glass Club, and Questers.

Ruth was persuaded to hold classes in her home for people interested in learning about glass. As a result, she was an inspiration to hundreds of people in the D.C., Maryland and Virginia area to collect, buy, sell and study glass of all types. She was knowledgeable on old blown, pressed glass, and art glass of every type. Her own collection started with rare 18th century diamond point stylus goblets which her husband, Raymond, bought in New York from refugees from Europe around the time of World War II.

In her latter thirty years she was a student of contemporary glass and glassmakers, she had files of names of glassmakers and was sometimes frustrated because they tended to go into and out of business in a short period of time.

Ruth graduated from the University of Washington in education. She taught high school history for nine years before her marriage to Raymond L. Suppes. In 1942 they came to the Washington D. C. area where he was employed by the Department of Agriculture. Ruth raised two daughters in Chevy Chase where she lived until she broke her leg at the age of 99 while mowing her grass. She loved gardening and was an avid gardener until the accident.

She loved to tell stories of her Dutch ancestry and childhood in the far west.

Her collection of Tiffany and the world's best art glass artists of the art nouveau and deco periods filled shelves from floor to ceiling in her living room. Cabinets held valuable pieces of Dutch and German diamond point as well as good enameled and engraved glass. One favorite piece was by Edris Eckhardt of Ohio whom Ruth had met and loved as a person. To Ruth, the personality of the maker and the tale of the hunt were very important and with her inquiring mind and own fine character, we who were her friends learned to appreciate and love that glass maker too.

Solid information, infectious enthusiasm about glass and a constant twinkle in her eyes made glass lovers of all her many students who stayed with her and attended classes in her house for many years or those of us who were fortunate to hear her speak on a facet of glassmaking. *Barbara M. Lessig, August 13, 1997*

Glass Calendar

(Confirmation of dates and schedules advised)

Through Oct. 19, 1997

BROADFIELD HOUSE GLASS MUSEUM, The Museum of the British Glass Industry, Compton Dr., Kingswinford, W. Midlands, DY6 9NS, UK (0134) 812745.

"Carnival in Context" See article in this issue for more detail.

Through Oct. 26, 1997

WHEATON VILLAGE, Millville, NJ., at the Museum of American Glass. (609) 825-6800 ext. 2747, or (800) 998-4552. "Contemporary Flameworked Glass". An exhibit of over 20 international glass artists who exemplify excellence and innovation in the field of flameworking.

Through Nov. 9, 1997

THE CORNING MUSEUM OF GLASS, Corning, NY. (609) 937-5371. "Italian Glass, 1930 - 1970: Masterpieces of Design from Murano and Milan." The only American showing of 200 pieces of mid-20th-century Italian glass from the Steinberg Foundation in Liechtenstein.

Through Nov. 23, 1997

BERGSTROM-MAHLER MUSEUM, Neenah, WI. 54956 (414) 751-4658. "Wisconsin Glass in the '90s." An exhibition of 15 Wisconsin contemporary glass artists, including: Audrey Handler, Michael Meilahn, Ellen Burke, Vincent Olmstead and others. Demonstrations, panel discussions and workshops will also be a part of the exhibition.

Through November 30, 1997

SANDWICH GLASS MUSEUM, Sandwich, MA. (508) 888-0251. *Quest for the Best.* Items from the Sandwich Glass Museum's last 10 years of collecting will be on display.

Through January 11, 1998

MUSEUM OF FINE ARTS, Boston MA., (617) 369-3300. "Glass Today by American Studio Artists." A loan exhibition, includes 74 works by 28 American artists.

Through January 25, 1998

ROCKWELL MUSEUM, Corning NY. (607) 937-5386. "Clearly Color: Frederick Carder's Transparent Glassware." An exhibit showcasing the myriad of colors and the designs

used for transparent colored Steuben glass. Featured are vases, boudoir sets, place settings and more.

September 13, 1997

JONES MUSEUM OF GLASS & CERAMICS, Sebago, ME. (207) 787-3370. Seminar on "Adventures of an Early Glass Collector: Finds and Findings" by J. Anthony Stout, collector extraordinary. Please call the museum for reservations.

September 19-20, 1997

ROCKWELL MUSEUM, Corning NY. (607) 937-5386. Symposium on Carder Steuben glass and related topics, ID clinics, field trips and more. Call the museum to register.

September 21 - 28, 1997

BROADFIELD HOUSE GLASS MUSEUM, The Museum of the British Glass Industry, Compton Dr., Kingswinford, W. Midlands, DY6 9NS, UK (0134) 812745. "Dudley Glass Festival, Studio Glass in the Making." Exhibits, workshops and talks on British Studio Glass Makers.

September 27, 1997

JONES MUSEUM OF GLASS & CERAMICS, Sebago, ME. (207) 787-3370. Seminar on "Revolution in Taste: Setting a Stylish Table" by Janine Skerry, Curator of Glass & Ceramics, The Wallace Gallery of Colonial Williamsburg.

October 4, 1997

JONES MUSEUM OF GLASS & CERAMICS, Sebago, ME. (207) 787-3370. Seminar on "65 Years of Modern Steuben: a Design Perspective" by Peter Aldridge, Vice President and Designer. The Steuben Glass Company.

October 4 & 5, 1997

NORTHEAST MARBLE MEET at the Radisson Inn, Marlborough, MA. (508) 480-0015. Sat. buffet luncheon & informal auction. Sun. 9am-3pm, display and sale of marbles and related items.

October 4 & 5, 1997

LOWELL INNES GLASS SHOW & SALE, The Wintergarden at PPG Place, 4th & Stanwix Sts., Pittsburgh. Sponsored by the Pittsburgh Chapter NAGC. (412) 846-6692. All types of glass from the 18th century to present.

ID booth, books, historical glass exhibit. Neila & Tom Bredehoft, Sat. at 2pm, "Hobbs Brockunier Glass, Wheeling, WV" and Anne Madarasz Sun. at 2pm, "Marketing to the Nation: The Pittsburgh Glass Exhibitions." Hours are Saturday 11am-6pm & Sunday 11am-5pm.

October 15-18, 1997

THE CORNING MUSEUM OF GLASS, Corning, NY. (609) 937-5371. 37th seminar on glass. Speakers will include: Jutta-Annette Bruhn, Susanne K. Frantz, William Gudenrath, Patricia Rogers, Ellen Rosenthal, Jane Shadel Spillman, David Whitehouse, Kenneth Wilson. Further information may be obtained through the museum.

November 1, 1997

SANDWICH GLASS MUSEUM, Sandwich, MA. (508) 888-0251. "New Light on Lacy Glass," a one-day symposium on pressed glass of the 1820s & 1830s. Speakers include Jane Shadel Spillman, Curator of American Glass at the Corning Museum; Miriam E. Mucha, Special Consultant for Glass, American Art Dept., the Philadelphia Museum of Art; Joan E. Kaiser, coauthor with Raymond Barlow of *The Glass Industry in Sandwich*; and Kirk Nelson, Curator of Glass at the Sandwich Glass Museum.

November 6 - 8, 1997

MOUNT WASHINGTON ART GLASS SOCIETY, New Bedford, MA. This years convention will be held at the Whaling Museum, New Bedford, MA. The society promotes research, study, and appreciation of America's premier antique art glass. Please call David Fuchshuber at (817) 457-3246 for more detail.

November 8 & 9, 1997

MONTGOMERY COUNTY ANTIQUE GLASS SHOW, Armory Place, Silver Spring, MD. (301) 933-2339. Sponsored by the Dorflinger Study Group, NAGC. Sat. 11-6pm. and Sun. 11-5pm.

November 15 & 16, 1997

JONES MUSEUM OF GLASS & CERAMICS, Sebago, ME. (207) 787-3370. *Holiday Sale*, Sat. 10:30-5pm and Sun. 1-5pm.

Clearly Color: Frederick Carder

Frederick Carder's Transparent Glassware exhibition at the Rockwell Museum will run from September 18, 1997 through January 25, 1998. It will include candlesticks, vases, boudoir sets, and the tableware that was a specialty of Steuben in the 1920s.

Transparent glassware in colors Carder called Bristol Yellow, Selenium Red, Flemish Blue, Pomona Green, and Amethyst will be displayed, revealing Carder's never-wavering belief in the power of color to enliven glassware, and his skills as a glass chemist. Colors also served as the backdrop for ornately engraved or cut patterns that tested the talents of Steuben's workmen.

Frederick Carder made his mark in the field of American glassmaking with decorated iridized wares, such as his Gold and Blue Aurenes. In the 1920s, however, tastes in decorative arts changed to favor transparent colors and even entirely colorless wares, and Steuben Glass Works stepped up production of these types.

Please come and enjoy over 2000 examples of Frederick Carder Steuben glass (the largest collection in the world), Monday - Saturday, 9 am - 5 pm; Sunday, 12 pm - 5 pm. For further information, please call (607) 937-5386.



Footed Intarsia bowl
1928-1932

The National American Glass Club is "out there" on the WorldWide Web and can be found at the following URL: <http://home.att.net/~NAGC>

The NAGC home pages go considerably further than the basic information contained in our official brochure. Illuminated by a variety of crisp images representing the eclectic interests of our membership, the pages also provide information such as the names of the NAGC officers and directors plus those of whom serve the Club in a variety of other functions. On publishing, the Glass Club Bulletin's current and forthcoming tables of content will be given

Wisconsin Glass In the 1990s

Bergstrom-Mahler Museum will be exhibiting current work by 15 Wisconsin contemporary glass artists this fall. The tradition of contemporary glass began in Wisconsin with the glass program initiated at the University of Wisconsin-Madison by Harvey Littleton in the early 1960s. The program spawned many of today's notable artists and many of the glass education programs around the country.

Glass continues to be a cultural undercurrent in Wisconsin. Some of the notoriety has drifted to other parts of the country, but for those who remained in Wisconsin to create their work, and for some of those who have settled here from other areas, Wisconsin has continued to be a fertile ground for glass art.

This exhibition will survey current work by invited artists exploring a variety of working methods. Among them are: Audrey Handler, who combines elegant wood and mixed material settings with eloquently blown glass fruit; Michael Meilahn, who mixes casting and blowing methods to form sculptures with a social commentary; Ellie Burke, whose biting humor combines with lampworking methods to create functional perfumes and goblets; Wes Hunting, whose colorful blown vessels resurrect ancient murrini techniques and modern bitwork; Steve Lorson and Vincent Olmstead, who moved to Wisconsin after working at the Creative Glass Center of America, developed a very personal narrative in their cast glass pieces.

Please call the Museum for further detail at (414) 751-4672

New Glass Research Award Announced

The Corning Museum of Glass and the Richards Foundation have established the Richards Award for Research in American Glass, which will be presented annually.

Collectors, scholars, students and institutions are eligible to receive support for original research related to the manufacture, distribution, sale or use of glass in the American market during the 17th, 18th, and 19th centuries. Support is also available for the publication of research and for the training of scholars in this field through internships at museums with collections of American glass.

A total of \$10,000 has been made available for 1998. The grants will provide assistance in meeting research project costs, including travel, living expenses, photography and publication expenses.

Application forms for the Richards Award are available from the Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253, or the Richards Foundation, PO Box 39, Portsmouth, RI 02871. The deadline for applications is **February 1, 1998**.

The selection committee members are: David B. Whitehouse, director of the Corning Museum; Jane Shadel Spillman, curator of American glass at the Corning Museum; and Dwight P. Lanmon, Director of the Winterthur Museum, Garden and Library, Winterthur, Delaware.

NAGC WorldWide Web Home Page

plus descriptions of our newsletter The Glass Shards and the Membership Directory. We hope to feature a brief item on chapter publications such as The Gatherings. Other pages cover information in NAGC chapters, NAGC seminars plus a page of links to other glass websites.

Thanks go to the expertise of Phyllis Petcoff, a member in Indiana who volunteered much of her time to create attractive, professional and easy-to-browse pages. Phyllis' handiwork was uploaded from my terminal on August 4th, 1997.

Our appreciation also goes to Lilita Bergs of the Rockwell Museum in

Corning, NY, to Jane Spillman and Jill Thomas-Clark of The Corning Museum of Glass, Corning NY, to Gay Taylor of the Museum of American Glass, Wheaton NY and to other parties for providing imagery and permissions to use them on our web pages.

Our web pages will not be static displays. I expect to maintain the NAGC website on a current basis with new information and, from time-to-time, different illustrations. Comments are eagerly sought; my e-mail address is:

NAGC@worldnet.att.net.

Francis N. Allen, Webmaster

Readers Bid & Ask

Because this newsletter is the connection between members of the glass collecting world, this column seemed appropriate.

This information was intended for individuals who would like to reach others who have an interest in their glass or have glass to sell. This is not intended to be an area for professionals to advertise.

For now, non-advertising *Have to sell, Want to buy* only.

- from John and Marian Strickland
12717 Bullick Hollow Road
Austin, TX 78726-5204
(512) 258-9959

1. 2 Fry Floval Vases 6 1/2" & 10"
2. Collection of approx. 230 blown, cut and pressed glass mugs.
3. Collection of 14 blown water pitchers. Not all perfect.

Please call or write for photos and prices. Thank you.

- from Bill Courter
3935 Kelley Rd.
Kevil, KY 42053
(502) 488-2116

Information wanted on Four Face glass by Cies de St. Louis.
Thank you

Annual NAGC Seminar in W. PA

Join the NAGC when we visit Pittsburgh, May 7-9, 1998 and celebrate over 200 years of glassmaking in that region. Stay at the Doubletree Hotel in downtown Pittsburgh, a city defined by an architectural monument of glass, the PPG Industries corporate headquarters. The hotel is located just 2 blocks from the new Senator John Heinz Pittsburgh Regional History Center. Just before our arrival, a 5,000 square foot exhibit will open in the Center Gallery. Included will be early Pittsburgh pieces gathered for the

Carnival Glass Celebrated in England

Broadfield House Glass Museum's latest exhibition offers a rare chance to see the Notley-Leriniere Collection of Carnival Glass in its entirety. The Collection has been on long-term loan to the museum for many years, but this is the first time in over a decade that all 700+ pieces will be on display.

Exuberant, exotic, curious, garish and intriguing, carnival glass has the rare ability to provoke extreme emotion - you'll either love it or loathe it! The exhibition covers the complete history of production of this much misunderstood glassware, reveling colourful world in which dragons nestle with peacocks, and where Japanese ornament sits side-by-side with fleur-de-lis and Islamic motifs.

Carnival Glass is the (misleading) term given by collectors to mass-produced iridescent art glassware. Its inaccurate name arose from the belief that it was given away as prizes at fairs and carnivals. The heyday of its production was in the USA from around 1907 to the 1920s, although production continued in the '20s in Australia, and in the '30s in Europe and Argentina. New and reproduction work appeared in the US in the 1960s, partly in response to the huge interest generated by collectors. The exhibition is particularly strong in the peak years of American production, with examples on show of all the principal colours, shapes and decorative finishes by all the major factories.

museum by Lowell Innes and many new pieces acquired for this exhibit.

This promises to be a truly exciting glass event! Up coming seminars are:
1998 - 2 seminars: San Francisco, April 1-4, & Pittsburgh, May 7-9
1999 - Minneapolis/St. Paul.
2000 - Portland, ME.
2001 - Corning, NY.

Thank you

The response to those members who have distributed membership applications has been truly gratifying. This has come from the participation of only a small percentage of our membership. Please write me for applications and distribute them to malls, shows and wherever glass lovers meet. We need to build up our membership.

- and -

Many of our members have sent me their *glass interests*. The 1998 *Directory* should be interesting. If you have not availed yourself of this service, send it to me by October for inclusion in the *Directory*. Thank you.

Nancy Sheriff, Membership Chairman, PO Box 8489, Silver Spring, MD 20907



MD Historical Society Acquires Amelung Case Bottle

The Maryland Historical Society is the new proud owner of a rare, very interesting case bottle. Made at John Frederick Amelung's New Bremen Factory in the late 1700s, the bottle was one of four found and was auctioned recently at the Collector's Sales and Service company, in Middletown Rhode Island.

Quoting from the Cataloguer's note from the auction; "The new discovery of any great rarity in American Glass is an exciting event. These four bottles apparently surfaced at a house auction in Maryland. They were later found in a North Carolina antiques shop by a rather astute collector, who recognized the "round hand" style of engraving as 18th century and as identical to that used by the Amelung engraver during the period 1788-89. On the advice of Mrs. Jane Spillman of the Corning Museum, two of the bottles were sent to Winterthur, where they were tested using x-ray florescence. The bottles past this test within limits in eleven of thirteen crucial elements contained in ten previously analyzed Amelung pieces."

This case bottle is a colorless, non-lead glass with the engraved initials, "F.G." At 12 3/4" h x 4" w it is a very large, square gin bottle, mold blown half-post with the original solid ball stopper. It is in excellent condition and a fine example of early American glass.

Members as Authors

To further share the talents and interests of our members, this publication will be happy to provide a place where authors can tell the membership about their recently published books, articles or videos concerning glass. Please send the title, subject matter and where copies may be obtained to:

(PLEASE NOTE THE NEW ADDRESS): *Glass Shards*, Alice Walsh, Editor,

11 Bentwood Street, Foxborough, Massachusetts 02035 & as@practice-corp.com

"Pattern Glass Wines" by John D. Gregory. A compilation of just under 1000 wine patterns, with many references and a cross index of alternate names (no illustrations). Will be sent to anyone interested, with requested reimbursement of costs of photocopying, binding, and shipping (under \$10.00).

John D. Gregory, 2400
Monkton Road, Monkton,
MD, 21111 (401) 472-3014.

All by Clarence A. Newell

"Pursuing the Lore of Southern New Jersey Paperweights," with colored photographs. The author's experiences with notable "glass persons" as he was researching a book, "Old Glass Paperweights of Southern New Jersey. An American Folk Art", annual bulletin of the Paperweight

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



Collector's Assn., Inc. 1997, pp.41-47.

"A Cumberland Glass Company Lily Paperweight," with colored photographs. Confirmation that umbrella-type lily weights were in fact made at this factory. *Ibid.*, p. 62.

Paperweight Collectors Assn., Inc.
PO Box 1263, Beltsville, MD.
20704

"Ulysses Grant Dietz's Paul J. Stankard: Homage to Nature. A review by Clarence A. Newell."

Reviews major aspects of the book including significant aspects of Stankard's life and work in art glass.

The Glass Club Bulletin of the
NAGC, Ltd., PO Box 8489, Silver
Spring, MD. 20907.

All by J. W. Courter

3935 Kelley Road

Kevil, KY. (502) 488-2116

"Aladdin-The Magic Name in Lamps, Revised Edition." Hard bound, color, 304 pgs, 400+ photos and illustrations. A complete history of Aladdin kerosene lamps and the company that made them. Autographed by the author.

"*Aladdin Collectors Manual & Price Guide #17.*" Companion to the book above, 48 pgs.

"Aladdin Electric Lamps."

Softbound, color, 229 pgs, 96 illustrations, 84 different lamp finials, & 154 pgs from the original Aladdin catalogues. Autographed by the author.

"Aladdin Electric Lamps Collectors Manual & Price Guide #3." 48 page companion to the book above, gives values to all electric lamps shown in AFL.

ATTENTION READERS!

The next deadline for the *Glass Shards* will be **January 1, 1998**

The *Glass Calendar* is a valuable tool for those with upcoming events. This publication reaches over 1400 households and institutions across the nation and overseas. What better way to reach those interested in your event than to submit your news to the *Glass Shards*. **Please submit by mail or disk to our new address: Alice Walsh, Editor, *Glass Shards*, 11 Bentwood Street, Foxborough, Massachusetts 02035 or reach us through e-mail at: as@practice-corp.com**



**NEXT ISSUE'S
DEADLINE
JANUARY 1, 1998**

First Class