



Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

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Founded 1933

A Non-Profit Organization

Fall 1998

Recognition Award to Ray Barlow

Sandwich Glass Museum presented Raymond E. Barlow with the museum's first 'Recognition Award'. This award recognizes an individual's contribution to the study of Sandwich glass and their dedication to the Sandwich Glass Museum.

Mr. Barlow began his lifelong interest and study of Sandwich Glass early in his life. Encouraged by an auctioneer that he worked for as a young man, Mr. Barlow was advised to collect Sandwich glass because it was plentiful and affordable.

His wife Grace began actively collecting glass and eventually their interests led them to Sandwich and the old glass factory. Here plentiful fragments of broken glassware could be found all over the factory grounds. Mr. Barlow even purchased a couple of properties that were once sites of discarded glass only to sell them each in turn once exhausting their supply of fragments.

Not only did the Barlow's glass collection grow broadly with many outstanding pieces, but the research



Raymond E. Barlow
Recognition Award Recipient

and knowledge gained by comparing factory shards with production pieces established credible provenance not possible earlier.

By the late 1960s, Mr. Barlow was well established as a researcher, scholar and popular lecturer. He began to record and catalog his ever growing collection of Sandwich glass, glass fragments, glassmaking tools, photographs and documents.

Mr. Barlow joined forces with Joan E. Kaiser, a noted writer and collector as well as an authority on Sandwich glass. Together they wrote the popular four volume series, *The Glass Industry in Sandwich*. The acceptance of this work as an authoritative achievement has demonstrated the quality of authorship for both Mr. Barlow and Mrs. Kaiser.

In the mid-1980s, Mr. Barlow was diagnosed with Parkinson's Disease. In spite of the effects of this potential disability, Mr. Barlow still inspires collectors and students alike by sharing his vast knowledge on the subject of the glass industry in Sandwich.

As a friend and longtime supporter of the Sandwich Glass Museum, Mr. Barlow's generous contributions can be seen and appreciated long into the future by the visiting public. The 'Recognition Award' honors him for his outstanding service to the museum and enhancing the public's awareness of Sandwich's contribution to the glass industry during the 19th century.

Corning's 38th Seminar

Jayne E. Stokes, associate curator of decorative arts at the Museum of Art, Rhode Island School of Design.

"Reflections: Frederick Carder and His American Competitors' Adaptations of Venetian Styles and Techniques" Thomas P. Dimitroff, honorary curator of Carder Steuben glass at The Rockwell Museum and a Fellow of The Corning Museum of Glass.

"Colorful Cut Glass: Fact vs. Fancy" Jane Shadel Spillman, head of the Curatorial Department and curator of American glass at The Corning Museum of Glass.

"Marbles Past and Present" Mark R. Matthews, internationally recognized for his mastery of the marble.

The Corning Museum's 38th Annual Glass Seminar will be held on Oct. 14-17, 1998. Here are some of the highlights:

"American Iridescent Glass for the Upper Classes" Gay LeCleire Taylor, curator of the Museum of American Glass at Wheaton Village in Millville, NJ.

"American Iridescent Glass for the Masses" James S. Measell, an associate historian at the Fenton Art Glass Co. since August 1997 after his retirement from the Dept. of Communication at Wayne State University in Detroit, Michigan.

"Sumptuous Surrounds: Silver Overlay on Glass and Ceramics"

"The Legacy of American Paperweights" Lauren K. Tarshis, assistant vice president and director of the Paperweight Department of Sotheby's in New York City.

"From Elegant to Everyday: Glass Design, 1915-1940" Kyle Husfloen, editor of *The Antique Trader Weekly*.

"Setting the Perfect Table: Stemware of the 1920s, 1930s, and 1940s" Tom and Neila Bredehoft who have collected and researched American glass for more than 30 years.

"Pyrex: 50 Years of Collecting" Jerry E. Wright and Susan Tobier Rogove.

President's Letter

Dear Friends,

Where has the Spring/Summer gone? When we look back at all of the glass "happenings" since last we met, the time has been filled to overflowing.

First of all were our two magnificent seminars in San Francisco, CA and Pittsburgh, PA. The programs were vastly different in content yet very similar in the high quality of speakers, tours and ambience. From our unexpected visit with the president of the American Cut Glass Association, to view his collection in San Francisco to the special exhibition of Beaver County glass placed before us by Earl and JoAnne Autenreith in the austerity of the Common Room of the Harmonites at Old Economy Village, PA, each had its common denominator, sharing a quality experience. For those who missed either seminar let us hope that you will talk with friends who attended or read our reviews.

The numbers of Summer and Fall events are mind boggling. The Sandwich Museum Glass Show in Hyannis, MA August 22-23 was where everyone met to discuss the merits and demerits of puzzle pieces and to look for "sleepers" (can you imagine that happening?). The Jones Museum's outstanding one day seminar came next on Saturday, August 29. Then on to the York Show on September 4-6 and the first antiques show to benefit the Sandy Spring Museum in the historic rolling hills between Washington and Baltimore (details available from Barbara Lessig). I'll be visiting the James Rose Chapter of NAGC in Chicago on October 1, and speaking for the Founders Chapter in Boston on October 7. Jane Spillman has put together a most interesting program for the Corning Seminar including collectibles, 20th C. glass (covers almost a century doesn't it?) plus the wonderful experience of being in the world's greatest glass museum plus the privilege of using their unsurpassed library. Not to omit the new Studio facility run by Bill Gutenrath and his wife, Amy. Such a glorious experience watching the glowing glory hole release the first gather at the end of the blow pipe. Wow!! Then on to enjoy a two-day visit to

Replacements, Ltd. in Greensboro, N.C. Dean Six has pulled out all the stops and arranged for the 7th Annual Glass Gathering to be held there. I don't know how he does it; lectures at our seminar, opening of the West Virginia Museum of American Glass, Ltd. in Weston, WV, the opening of a new business in Cairo, WV, an active director of NAGC and a full-time job!

November begins with the All Glass Show moved to Timonium, MD and chaired by NAGC member Bill Thomas. By then it's almost Thanksgiving and Christmas and on to 1999 for the 15th Annual Seminar in the Minnesota Twin Cities, May 5-8, with many happenings in between. I'm worn to a frazzle, how about you? At any rate, I'll see you at some or all of the above mentioned events.

Happy days ahead,

Ellen Roberts,
SHADYDR@aol.com

Minnesota in 1999

We are looking forward to a Twin Cities seminar in St. Paul, Minnesota in May of 1999. Full details on the programs will be sent out, but just as a teaser, here are some of the highlights.

James Carpenter will speak on the artistry in architectural glass; Steve Ketcham, on bottle collecting and photography; Derek Ostergard on Swedish glass from 1950; Tony Stout on photographing your glass collection; Jan Smith on paperweights.

Tours will include the American Swedish Institute, Minneapolis Institute of Arts, New Hope Presbyterian Church, St. Paul Cathedral of Saint Paul, the Mall of America and a real Lake Wobegone picnic.

Dates are May 5 - 8. Get ready for a wonderful seminar.

Barry Sautner in England

Top American cameo artist Barry Sautner will be the star guest of this year's Dudley Glass Festival at Broadfield House in England, thanks to sponsorship from the Glass Association. He will be flying in to give the Michael Parkinson Lecture on the Friday night of the Festival (October 2nd) at Himley Hall, where there will be a chance to learn more about his incredible skills and hear about recent works.

The rest of the Festival places the emphasis firmly on contemporary makers. Broadfield House Glass Museum will be continuing with its popular 'Master Glassmaker' series, with a different glass artist giving demonstrations in the museum's studio each day. This year it is the turn of Tim Harris (Isle of Wight Glass), Gillies and Jones, and Helen Millard. The first Sunday of the Festival (September 27th) will focus entirely on paperweights, with William Manson and family as guests in the studio, and paperweight identification sessions with the Sweetbriar Gallery and the Cambridge Paperweight at Okra Glass in Brierley Hill. All work made by the Master Glassmakers will be auctioned at Himley Hall on the last day of the Festival.

Other new features in this year's packed program include a series of beginners' workshops for those keen to try new skills for themselves. The International Glass Center in Brierley Hill will be holding a one day Stained Glass Workshop, while Plowden and Thompson Ltd. have sponsored four half-day introductory sessions in beadmaking, lead by Diana East. Mark Locock of Hot Marks Studio at Himley Hall will also be repeating his highly successful 'Beginner's Guide to Blowing' day, for the truly adventurous.

For a full program of events, call Broadfield House at 01384-812745 or Himley Hall at 01902-326665.

Compton Drive, Kingswinford, West Midlands, DY6 9NS, England.

visit our web page:
<http://home.att.net/NAGC>

Glass Calendar

(Confirmation of dates and schedules advised)

Sept. 12 - Oct. 11, 1998

WHEATON VILLAGE, Millville, NJ at the Museum of American Glass. "The Human Form in Allegory, Metaphor and Myth." Exhibition and sale, 10am-5pm each day. The human form is expressed in flameworked pieces by 6 contemporary artists. Call (800) 998-4552, ext. 2756 for further details.

Sept. 18 & 19, 1998

ROCKWELL MUSEUM, Corning, NY (607) 937-5386. 7th Annual Frederick Carder Weekend. Symposium topics include discussion of the new definitive book, "Frederick Carder and Steuben Glass: American Classics." Formal presentations, guided tours and a Black Tie dinner combine to interest a broad range of glass enthusiasts. Please call the museum for a registration form.

Sept. 25 - Nov. 29, 1998

BERGSTROM-MAHLER MUSEUM, Neenah, WI (920) 751-4658 "A Celebration of German Cultural Heritage." Kicking off the Oktober Fest season, the museum's collection of Germanic glass.

Sept. 27 - Oct 4, 1998

BROADFIELD HOUSE GLASS MUSEUM, The Museum of the British Glass Industry, Compton Dr., Kingswinford, W. Midlands, DY6 9NS, UK (0134) 812745. Annual Dudley Glass Festival, and contemporary glass auction Sunday October 4. Barry Sautner, top American cameo artist, will lecture on his recent work Friday, October 2 at Himley Hall. Himley Hall's new hours: Tues.-Sun., 2pm-5pm. For full details on events, please call the museum, and see article on page 2.

October 2 - 4, 1998

EARLY AMERICAN PATTERN GLASS, OIL & GAS LIGHT AUCTION, Green Valley Auctions, Mt. Crawford, VA (540) 434-4260. <http://www.greenvalleyauctions.com> Preview Oct. 1, 10am-7pm. Sale will feature the Robb collection of pattern glass, including many rarities.

October 10, 1998

JONES MUSEUM OF GLASS & CERAMICS Douglas Mountain, Sebago, ME (207) 787-3370. "Glass & Ceramics of the 20s, 30s and 40s" by Dr. Charles Venable of the Dallas Museum of Art. Reservations required. Please call the museum for further detail.

October 14 - 17, 1998

THE CORNING MUSEUM OF GLASS, Corning, NY (609) 937-5371. 38th Annual Seminar on Glass. Please see article on page 1.

Fall 1998

"Weighty Problems: Glass Paperweights and Their Design" by Jessie Moser Ward, through PRINCE GEORGES COMMUNITY COLLEGE, (301) 927-3652. The semi-annual glass preservation, history and ID workshop is open to the public. On display will be paperweights from the 1850s-1990s in all forms, including vases, perfumes, pen holders and more. Author Dr. Clarence A. Newell, will be guest of honor. Participants may bring a piece for identification.

October 23 & 24, 1998

7th Annual WEST VIRGINIA GLASS GATHERING: a regional glass history conference. Greensboro, NC. Topics include Postoria, Paden City, Heisey, Seneca & ID methods. Group lodging rates available. Call Dean Six (304) 643-4025.

October 24, 1998

WHEATON VILLAGE, Millville, NJ, at the Gallery of American Craft, Museum of American Glass, (800) 998-4552, ext. 2760. "Fenton Art Glass Family Signing Event". Meet Don Fenton, VP of Fenton Art Glass and Grandson of founder. Get all purchases signed. An exclusive "swirl" vase will be available.

October 31, 1998

JONES MUSEUM OF GLASS & CERAMICS Douglas Mountain, Sebago, ME (207) 787-3370. "Decoration on Glass & Ceramics,"

by Dorothy-Lee Jones, Founder/Curator. Please call the museum for details and reservations.

November 7, 1998

SANDWICH GLASS MUSEUM, Sandwich, MA (508) 888-0251. Glass Symposium. Full information will be available soon. Please call the museum for complete details.

November 7 & 8, 1998

MARYLAND GLASS SHOW & SALE, Maryland State Fair Grounds, 4H Bldg. Timonium, MD. (301) 933-2339. Sat. 10-5 & Sun. 11-5. Free lecture on Moser glass by Gary Baldwin at 12pm and 2pm each day.

November 13 - 14, 1998

THE SENATOR JOHN HEINZ PITTSBURGH REGIONAL HISTORY CENTER, Pittsburgh, PA (412) 454-6372. The Historical Society of Western Pennsylvania will host a symposium, "Manufacturing, Marketing and Meaning: Glass in American Life." Dr. Charles Venable, chief curator, Dallas Museum of Art, will give the keynote address. A call for papers has been issued. Please contact the History Center for more details.

November 20 - 22, 1998

43rd Annual Fall EASTERN NATIONAL ANTIQUES SHOW & SALE, State Farm Show Bldg., Cameron St., Harrisburg, PA (610) 437-5534.

April 10, 1999

New home found for the GLASS COLLECTORS SHOW. Summit Hall Farm Park Activity Center on S. Frederick Ave., Gaithersburg, MD, one mile from the Shady Grove Rd. exit from Rt. 270 and is accessible by public transportation. More dealer space available. First rate show. Call Clarice & Bob Rolfe at (301) 774-7168.

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Fairy Dust Over Pittsburgh

145 intrepid souls journeyed to the Golden Triangle for the NAGC Pittsburgh Seminar this past May. And *golden* it was; from the twinkling fairytale of the Triangle, observed from atop Mt. Washington, to the glittering display of 200 years of Western Pennsylvania (Mid-West) glass curated by our own Golden Girl, Dr. Anne Madarasz, "*Glass: Shattering Notions*" is a must see at the Sen. John Heinz Pittsburgh Regional History Center - don't miss it. The Carnegie Museum of Art offered us sparkling glass in the cases and in our hands. Following an encounter with

the 70 foot high stained glass windows, ablaze in the afternoon sun at the Heinz Memorial Chapel, we felt so minuscule and drab.

Seven dynamic speakers followed by eight knowledgeable and enthusiastic workshop coordinators kept up the fast moving pace. One needed to be energetic and alert to absorb it all. If you didn't come, *you shoulda* another chance next year in Minnesota.

-Carmen Freeman, Seminar Chairperson.

Glass Company Closes Its Doors

Dalzell-Viking Glass Company in New Martinsville has stopped production of glass because of lack of orders. The plant had been operating for 96 years.

The current owner, Ken Dalzell bought the company in 1987, coming from the now-closed Fostoria Glass Company. The Dalzell family dates back through four generations of glass makers who have owned and operated factories in Ohio and West Virginia since the 1880s.

Dalzell-Viking, which was Viking Glass when it was purchased by Dalzell, had its origins in 1902 when it was known as New Martinsville Glass. When Dalzell took over the Martinsville business, he and his wife focused on the retail market by creating a palette of colors to reflect the fashion demands of the tabletop industry. In 1995 and 1996, several new colors were created and added to the line of products.

In years past, the company offered traditional tableware and stemmed drink ware. In 1988, a line originally manufactured by the Imperial Glass Company of Bellaire was introduced. Known as Candlewick, the glassware was originally made in crystal and decorated with cut patterns including floral and star designs. Continuing their efforts to modernize glassmaking, Dalzell-Viking reproduced the Candlewick line in the more fashionable colors for which the company has acquired its fame.

This article was edited and reproduced from the original article which appeared on May 2, 1998.

Arthur G. Peterson (1904-1998)

Mr. Peterson died on May 14, 1998 after a brief illness. Born in a log cabin in the Minnesota wilderness, one of 14 children, he lived in the Washington DC area for 40 years and moved to Florida in 1970. He was an alumnus of the University of Minnesota and had a Ph.D. from Harvard. Dr. Peterson was a retired Federal economist and historian.

Collecting and writing about old glass became his main hobby. After retirement he authored four scholarly books on old glassware and has been referred to as the "Dean of Authors in American Glassware". His last book was *Viking and Cherokee*.

Although public spirited, he never ceased to take special interest in his family. Not having any children, he established an endowment for his many siblings and their descendants, who might need financial aid relating to their health and education. In support of his alma mater, the University of Minnesota, he created the Arthur G. Peterson Endowed Scholarship Fund, which will provide meaningful assistance to promising students who face financial barriers. This fund is a memorial to his eight brothers and sisters who worked their way through and earned 15 degrees from the University of Minnesota.

Rakow Commission to Michael Scheiner

The sculptor Michael Scheiner of Providence, RI, was awarded the 1998 Rakow Commission for a new work to be added to the collection of The Corning Museum of Glass. The sculpture will be unveiled October 15, 1998, during the Museum's annual Seminar on Glass.

Mr. Scheiner was born in Philadelphia in 1956. In 1978 and 1979, he studied in Rome as part of the European Honors Program of the Rhode Island School of Design. He received his Bachelor of Fine Arts degree in sculpture and glass from that institution in 1980 and his Master of Fine Arts degree from Ohio State University in 1982. Since that time, Mr. Scheiner has worked as an independent artist and glassblower. He also taught for 14 years in the Glass Department of the Rhode Island School of Design.

During the past decade, Mr. Scheiner received two fellowships from the National Endowment for the Arts, as well as awards from the Rhode Island State Council on the Arts, the New England Foundation for the Arts, and the Louis Comfort Tiffany Foundation. His sculptures have been widely exhibited in the United States, Japan, and Colombia, and they are included in the collections of the New Orleans Museum of Art; the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, and the Hokkaido Museum of Modern Art in Sapporo, Japan.

Three of his wall pieces were selected for the current traveling exhibition "Mr. Scheiner is one of today's most thoughtful and interesting young artists who include glass within their palette of materials," said Susanne K. Frantz, curator of 20th-century glass at The Corning Museum of Glass.

"He is also among the few to successfully use blown glass as a sculptural medium. While he is an expert glassblower and a superb craftsman, his work is not about technique. The sculptures that he constructs of glass, metals, and other materials have always been about the body. They are abstractions of our physical structure that become emotional studies reflecting on the more fragile aspects of the human condition."

Research Request

-from Mary Cheek Mills

Collectors and Dealers of Early 19th Century glass – I am researching Union Glass Works of Kensington, North Philadelphia, which was in operation from 1826 to 1842. The factory produced cut and engraved, pressed and blown-molded flint glass. For details and photographs see the 1997 *Journal of Glass Studies*. As part of my Richards Award research, I am trying to locate objects of this period that may have been made in Philadelphia, as well as similar glass attributed to other areas. If you have objects or information that might be helpful, I would be most grateful for your assistance. Please call, write or e-mail. Thank you.
14 Reading Ave.,
Yardley, PA 19607.
(215) 369-0595 • themills@wans.net

Curator to leave the Corning Museum

Susanne K. Frantz, curator of 20th-century glass at The Corning Museum of Glass has resigned from her position effective May 15, 1998.

During her tenure, she organized the following major exhibitions: "Thirty Years of New Glass, 1957-1987" (1987); "*Stanislav Libensky and Jaroslava Brychtova: A 40-Year Collaboration in Glass*" (1994); and most recently, "*The Glass Skin*" (1998), (with the Hokkaido Museum of Modern Art and the Kunstmuseum Dusseldorf).

Her book *Contemporary Glass: A World Survey from The Corning Museum of Glass* was the first on the subject and remains a primary reference. The catalog that she edited and coauthored for the Libensky/Brychtova exhibition was awarded the 1996 Henry Allen Moe Prize for writing of distinction in the arts.

Ms. Frantz also oversaw 13 issues of the annual publication *New Glass Review* and the annual Rakow Commission.

In 1997, she organized the first American symposium on modern Italian glass. She brought numerous gifts to the Museum's collection. Last year, in recognition of her contributions to international contemporary glass, the Glass Art Society named her an honorary life member.

"During the 13 years that she served as curator, the position of the Museum in the arena of modern glass has been one of leadership, integrity, and innovation. I believe that she helped us set the standards in the field," said David Whitehouse, director of The Corning Museum of Glass.

Ms. Frantz is relocating to Prague in the Czech Republic and will continue her research and writing on international modern glass.

A Celebration of German Culture

Bergstrom-Mahler asks that people come and celebrate German tradition from September 25 through November 29, 1998. On display will be their fine collection of Germanic Glass drinking vessels which date from 1573 to the mid-1800s. The public is invited to enjoy dance, music and stories, and learn more about this important and colorful culture. Please call the museum for further details. (920) 751-4672.

Art & Glass Tour Planned to England

The MSC Forsyth Center Galleries, Texas A&M University, will lead an Art and Glass Tour of England, Scotland and Ireland, May 21-30, 1999. Group size is limited to 20 travelers, and cost is \$2,250 per person, double-occupancy; \$2,750 single-occupancy. The fee covers round-trip air from Houston to London, and Edinburgh to Dublin; a chartered motorcoach; eight nights in better hotels; two banquets; all breakfasts; an informative trip itinerary; and the assistance of three staff/students. A refundable deposit of \$250 per person will hold your reservation. The second and final payment of \$2,000 is due December 10, 1998. Alternate departure points are possible.

The ten-day tour will be led by Mr. Timothy Novak, Director, MSC Forsyth Center Galleries. Mr. Novak has a degree in art history, and masters degrees in art history, arts administration and business. He has interned with the Dallas Museum of

Art, Harvard University Art Museums, and has taught art history at four Texas universities. Mr. Novak has been with the Galleries since 1989, where he has organized numerous exhibitions of English, French and American art and glass. He curated "*An American Splendour*", Broadfield House Glass Museum, Kingswinford, England, Fall 1994, the exhibition "*British Glass*", Fall 1997, from the same museum, and he speaks frequently in the United States and England.

The group will spend two days each in London, Stourbridge (now Dudley), Edinburgh, and Dublin. London highlights include an opening banquet, the superlative Glass Gallery of the Victoria and Albert Museum, and the ancient glass, including the Portland Vase, of the British Museum. Also included are Big Ben and the Houses of Parliament, Westminster Abbey, the National Gallery, St. Paul's, Harrod's, the new display of the Crown Jewels at the Tower of London, and an optional evening of London theatre. After

London we will drive through the scenic Cotswolds, visiting Blenheim Palace, Shakespeare's Stratford-on-Avon, and Warwick Castle en route. In Stourbridge, we will see the Broadfield House Glass Museum, Himley Hall, the Red House Glass Cone, and other sites from the heart of the English glassmaking world.

After Stourbridge, we will visit Wedgwood, Stoke-on-Trent, and the superb Tiffany Collection of the Haworth Gallery, Accrington on our way to Edinburgh. There we will go to Perthshire Paperweights, Scone Palace, and Caithness Glass. We will fly the next morning from Edinburgh to Dublin, then drive by motorcoach to visit Waterford Crystal, Waterford County. Saturday features a walking tour of Georgian Dublin, art museums, and a closing banquet of regional Irish fare.

For more information, please contact Tim Novak at (409) 845-9251, FAX (409) 845-5117, or email tim@msc.tamu.edu.

Readers Bid & Ask

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

This information is 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 Mary Cheek Mills

14 Reading Avenue, Yardley,
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themills@wans.net

Request for Glass Donations - I teach American and European glass history and technology for several graduate programs including the Cooper-Hewitt National Design Museum, The Smithsonian Associates and Sotheby's. I'm sure you'll agree that you can't learn glass without examining the real thing, so I need teaching examples. If you have damaged pieces, shards, ANYTHING that might be helpful, please contact me. Thank you.

-from Helen Osborne

633 Main St. #101, Edmonds,
WA 98020 • (360) 771-3243

34 Pieces of TORPEDO pattern glass, made by Thomson Glass Co., Uniontown, PA, 1889-1892. For list of pieces and prices, contact Ms. Osborne. Also have some other odd specimens. Thank you.

Readers, Please Note

Due to a mailing problem, some of the *Bulletin* (V181) mailing was duplicated. If you received 2 copies, please pass that extra copy on to a prospective member.

Many thanks,

Nancy Sheriff, Membership
Committee Chairman.

Letter to the Editor

-from Marti Peterson

Sioux City, Iowa

The Mystery is Solved! A few years ago, while antiquing, I came upon a mustard pot that had me completely mystified. The 4" jar was cream colored, opaque glass, and had the exact wheat design of my Lenox china. I knew it wasn't Lenox, but how could an artist duplicate that design so perfectly. And why weren't they in jail? Isn't that illegal or plagiarism - or something?

Then in the Fall/Winter issue of the *Bulletin* came the solution to the mystery. A sentence in Francis A. Taylor's article on James Bryce jumped right off the page and into my research file of mustard pot identification. "In 1915, 15 years after the Bryce Brothers Glass Company was formed, it was sold to Lenox China of New Jersey for the purpose of making glassware to compliment Lenox China." No wonder the cluster of wheat was identical to my beautiful china.

Thank you NAGC - just another reason to join this fine organization that is dedicated to glass history.

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



ATTENTION READERS!

The next deadline for the *Glass Shards* will be **JANUARY 1, 1999**. What better way to reach those interested in your event than to submit your news to the *Glass Shards*. 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



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**NEXT ISSUE'S
DEADLINE
JANUARY 1, 1999**

First Class

