



# Glass Shards

NEWSLETTER OF THE NATIONAL EARLY AMERICAN GLASS CLUB

Founded 1933

A Non-Profit Organization

Fall/Winter 1991-1992

## East, West, Both Are Best - Seminar '92!

Our indefatigable Ellen Roberts, NEAGC Seminar Chairlady, has announced that there will be *two* seminars in 1992! The east coast National Glass Seminar will be held April 30-May 2 at the Kenwood Country Club, Bethesda, Maryland, and the Museum of American History, Smithsonian Institution, Washington, D.C. Kenwood will host a day of workshops on Schneider Glass by Thomas Korman; Cut Glass with Chester Cassell; Chinese Ornaments by Robert Liu; and Scent Bottles with Jacquelyn North. The Smithsonian sessions will include: Chinese Glass and History, with Claudia Brown and Donald Robiner, of the Phoenix Art Museum and Arizona State University; Loetz

glass by Brig. General Christian Claussen of the Austrian Embassy, and American Pressed Glass Tableware 1875-1900 by Sheila Alexander, Smithsonian Glass & Ceramics Department, with a final panel discussion of "What Are the Characteristics of American Glass?"

On Friday evening, after dinner, we will be entertained by James Turner, playing the classics on the glass armonica. He has given concerts nationwide and can be heard in December at the Kennedy Center's Terrace Theatre during the Mozart Festival.

The following week, May 7-9, the west coast National Glass Seminar will be held at the Seattle Hilton in Seattle, Washington.

The program includes presentations by Kirk Nelson, Jane Spillman, Barry Sautner, Claudia Brown, Donald Robiner and Wilfred Cohen. We will take a tour to famous Pioneer Square with its galleries and antique shops, view a private collection, and visit with Dale Chihuly in his Boat House Studio—then on to a traditional salmon bake!

Look for complete program and registration information soon after the first of the year. P.S. Mark your calendar for 1993, Toronto, April 29-May 1... Toronto Intercontinental!



## From the Letterbox

Your response to using your newsletter to contact other collectors has been most gratifying! Please continue to send your letters for publication here; also, remember to *double-space your copy*. Thanks, Sylvia.

A note from Earl Jacobs, 21540 West Eleven Mile Road, Southfield, MI 48076-3876, reads: "I am interested in many areas of glass development. My special interest is Ancient glass—from its most early types through blown, cast, cone form and Islamic. I am interested in scholarship, acquisition, disposition and publication. If there are members with similar interests, please write."

From J. Ed Hesley, 3709 Wakefield Rd., Richmond, VA 23235: "I am interested in Wheeling Peachblow and would like to contact any member who collects or has a similar interest."

E. J. Williford, 6605 E. 124th St., Grandview, MO 64030-1807 writes: "I am a collector of covered butter dishes, mostly in the pattern glass type. I have found very few collectors of this item and would be happy to correspond, and perhaps visit with any of our members who collect butter dishes or pattern glass. My telephone is (816) 761-6024; I am home most of the time since I'm retired."

William D. Hubscher, 5 Sherwood Court, Flemington, NJ 08822 writes that he is looking for information on tortoise glass and spatter glass. He is looking for any resource on this subject and is familiar with the writings of Ray & Lee Grover, Comstock, McKearin, Hotchkiss and Revi. "I find about five references on Tortoise shell glass and only a few more on spatter. I suppose this is understandable since both were not considered a "high style" glass, like peachblow or amberina."

Brian Cooper, 501 Emory Ct., Apt. 102, Salisbury, MD 21802 reports: "I have been collecting antique pattern glass for about 14 years. The pattern is commonly known as 'Rexford.' Besides its name of today, it also was known as Euclid and Boylan. Its original name was Alfa. It was produced by the J. B. Higbee Glass Company, Bridgeville, PA, circa 1900. However, other authors give a production date of 1910-1915. This pattern is not well known, which probably explains why I can find very little information about it. It has been given adequate notations in the following antique pattern glass books:

1. Miller, Robert W. and Dori Miles, *Wallace-Homestead Price Guide to Pattern*

*Glass - Eleventh Edition*, 1986, p. 219.

2. McCain, Mollie Helen, *Collector's Encyclopedia of Pattern Glass*, 1982, p. 233.

My question to you is what kind of table pieces did this set include? Do you have any information about the original catalogue from which it was offered? What were the original prices for a complete set or individual pieces? Trying to locate this information will be time consuming, but any information you could get for me will be greatly appreciated."

From Bertram M. Cohen, 169 Marlborough Street, Boston, MA 02116: "I am wondering if anyone collects glass pens. I would like to get a history about them, since I have a collection of about 50."

Steven and Mary Holderman, 703 North Allegheny Street, Bellefonte, PA 16823, are interested in meeting those who might also collect Horn of Plenty flint pattern glass: "It would be nice to know how others became interested in collecting this pattern, what they have seen, and what and where is it still available to collectors today. Personally, we have not purchased a good piece in

(continued next page)

## President's Letter

### What Do We Collect?

Some glass collectors are specialists. They focus their energies on their specialties: they gather examples of every variation that can be found; they live and breathe their specialties. Many have become recognized authorities in their own right and shelved our libraries with volumes specializing on just about any kind of glass. To the specialists we owe a debt of gratitude—for their professions, their labors or simply for sharing the enjoyment of a hobby-pastime. Hats off to the specialists, to them we turn for answers.

But specialization isn't all. Some specialists start out as generalists, eventually selecting one or two specialties. Others, like myself, start out as specialists which, without background, is fraught with peril. At one time I "specialized" in early American pressed glass. If it wasn't EAPG, I wasn't interested. I went to glass shows, looked only at the EAPG and ignored everything else. Also passed over were books and shows on other glass—modern, depression, Heisey, stained, cut, ancient, etc. Eventually, my

interest in glass maturing, I began to explore. Sometimes because a piece resembled EAPG, or because my love for a treasured piece was shattered through reattribution. Now I am a generalist. No longer do I stay away from glass events because of emphasis: I find them all fascinating. I am certain countless others have followed this path.

Should generalists specialize and vice-versa? These are individual choices and usually dependent upon time and resources. What do we collect—toothpick holders or anything made of glass? Whatever the case, consider perspective, look at other glass, read about it, recognize it and go to the different shows. You may even find your specialty among "that other glass." I would say, dear readers, specialists and generalists, reach out even beyond the fields of glass, for it may be elsewhere that one may find answers. Best, your horizons will be expanded and expertness sharpened.

Francis N. Allen

## NEAGC Chapter News

The FOUNDERS CHAPTER of NEAGC has instigated Study Groups for the purpose of giving all club members an opportunity to participate in original research and possibly even to experience the excitement that comes from discovering some previously unknown fact about their favorite subject. Members are encouraged to take part at any level, from listening to writing a paper on gathered data. These study groups will report on their findings at the regular meetings. Chosen topics for this year include: The Union Glass Company of Somerville, Mass., The New England Glass Company of Cambridge, Mass., Whimsies and Miniatures, Bohemian Glass and glass patents.

Dorothy Peterson, Pres., of the EAGC in Minnesota writes: "This fall, the MINNESOTA CHAPTER was excited and pleased to have Barry Sautner speak to us. Our October meeting gave the members who attended the NEAGC Oglebay Seminar last spring the opportunity to share their experiences. The NEAGC video, "A Toast to Drinking Glasses," highlighted the November meeting, with each member bringing goblets and tumblers from their collections. The historic Lowell Inn in Stillwater, Minnesota was our luncheon site, with a program featuring the history and glass of the inn."

Talk about energy! Those gals in MARSHALLTOWN, IOWA took an all-day, half-the-night trip (8:00 a.m. to 9:00 p.m.) which included a visit to the Herbert Hoover museum in West Branch, to view the White House china and crystal on exhibit there. In Kalona they marveled at the 300 quilts on display at the Kalona Community Center.

After lunch, many antique, craft and bakery shops were also visited. An elegant dinner at the Iowa River Power and Light Company in Iowa City completed their excursion, but only after a brief tour and stroll around the campus of the University of Iowa. Thirteen members, 26 guests and their tour director and husband, Shirley and Wally Duffy, made the journey.

Following a letter to Congresswoman, Constance Morella, written by Arthur Armstrong of the SANDWICH CHAPTER, in which he voiced his dismay upon learning that the Smithsonian is dismantling its glass collection. Ms. Morella contacted the Smithsonian and sent Mr. Armstrong a copy of a letter which she received from Margaret C. Gaynor, Director, Office of Government Relations at the institution. The letter reads in part: "... The Museum is moving away from the presentation of objects simply as objects, and moving toward the use of objects in exhibits to interpret, in narrative form, the major themes of American history. Therefore, we cannot assure that any item in the national collections will be permanently on display in the limited spaces available to us. Nonetheless, the Museum expects to use American-made glass to inform visitors about our history in areas, for example, such as manufacturing, settlement, and design."

At a recent meeting of the COLUMBIA GLASS CLUB in Maryland, a videotape on Tiffin glass, produced by the Tiffin Glass Collectors' Club, was thoroughly enjoyed by members. Examples of Tiffin glass were brought in for identification and discussion.

In Maryland, THE DORFLINGER GLASS STUDY GROUP of Silver Spring recently sponsored their 17th annual all-glass

## LETTERBOX, continued

over a year. Thank you for the opportunity to meet fellow collectors of Horn of Plenty."

If you collect Silvered glass, also called Mercury glass, Annie Smith, 359 Devon Way, West Chester, PA 19380-6828, wants to hear from you. Annie writes: "I have been researching silvered glass and it has made my collection/collecting more interesting. I advertised in two magazines to see if I'd get a response... I had many—some far out! Also offers of pieces for sale. It was worth it, because I found three mint condition pieces from answers to my ads. Thanks for the opportunity to find others interested in this glass... some call it the first 'art' glass."

Finally, a note from Robert and Debra Allian, 517 Hillcrest Road, Ridgewood, New Jersey 07450 reads as follows: "We are new members who collect 18th century English drinking glasses and would like to contact anyone who shares this interest."

### News Flash!

NEW! NEAGC Videotape: "The Fragile Art: The Midwestern Heritage of Glassmaking," anonymously donated to NEAGC. Call Kirk Nelson (508) 888-0251.

show and sale. Paul Stankard, America's most revered paperweight artisan, was on hand to answer questions concerning paperweights. An outstanding paperweight exhibit complemented the two-day event, thanks to the generosity of D.C.-area paperweight enthusiasts and glass collectors.

## URGENT, PLEASE READ

As you will note, NEAGC's official address appears in the upper left corner of this newsletter as a return address, in the event *Glass Shards* can't be delivered as addressed. NEAGC's Silver Spring address should be used for address changes or for forwarding mail, NOT for press releases, personal notes, chapter activities, etc., suitable for publication here! Thanks for cooperating on this. It saves NEAGC money for stamps, envelopes, etc., not to mention our volunteers' time!

Please be considerate when mailing material for inclusion in the next issue (and all FUTURE issues) of *Glass Shards*. All submitted materials MUST be typed DOUBLE SPACED so it can be taken to the typesetter "as is." Any personal note to me should not be on the same page as the material for publication. MARCH 1 and NOVEMBER 1 are our two deadlines. Material may be sent anytime PRIOR to those two dates. Send to: Sylvia Lyon, Editor, GLASS SHARDS, Box 57, Fishers Hill, VA 22626. Happy Holidays!

## Glass Calendar

(Confirmation of dates and schedules advised)

### December 29-January 26

Glass Exhibit: New Glass From the TMA Glass Studio, Toledo Museum of Art. Tel. (419) 255-8000.

### January 22-March 8

Glass Exhibition: "Glass by Southern New Jersey Artists," Museum of American Glass at Wheaton, Millville, NJ. Info: Tel. (609) 825-6800. Numerous glass art forms by South Jersey artisans.

### March 14

GLASS SHOW & SALE: Antique Glass Collectors' Sale, Armory Place, Silver Spring, MD. Sponsored by ten D.C.-area chapters, NEAGC. Corner Wayne & Fenton Street.

### April 4-October 25

Glass Exhibition: "Thousands of Flowers" - American Millefiori Glass" - showing the use of millefiori cane in antique and contemporary paperweights and other forms of American glass. Museum of American Glass at Wheaton Village, Millville, NJ. Info: Tel. (609) 825-6800.

### April 25 & 26

Glass Show & Sale: Westchester Glass Show & Sale, sponsored by Westchester Glass Club Chapter NEAGC. TAKE NOTE OF NEW LOCATION: Greenwich Civic Center, Old Hardin Rd., Old Greenwich, CT. For info: Doug Reed (201) 763-4524.

### April 30-May 2

NEAGC GLASS SEMINAR, Kenwood Country Club, Bethesda, MD. (Mailing

with complete details after the first of year.)

### June 21

Members' Day—Jones Museum of Glass & Ceramics. Write for complete 1992 exhibit and lecture listing. Douglas Hill, Maine 04024, available in April. Planned exhibits as of this date: Windows on American Ceramics; Silver Deposit on Glass and Ceramics; A Glass Menagerie (Steuben glass).

### August 15, 16

Glass Show and Sale: Sponsored by the Sandwich Glass Museum. Oak Ridge Elementary School, 260 Quaker Meeting House Road, E. Sandwich. In winter open Wed.-Sun. 9:30-4:00 p.m. Closed Mon. & Tues. Tel. (508) 888-0251.

### September 26

Lecture: George O. Bird Memorial Lecture - Jones Museum of Glass & Ceramics, Douglas Hill, ME 04024. Tel. (207) 787-3370.

### October 14-17

Glass Seminar: 33rd Annual Corning Museum of Glass. Call (607) 937-5371 to be put on seminar mailing list.

### November 7-8

Glass Show & Sale: Montgomery County Antique Glass Show & Sale, Armory Place, corner Wayne Avenue & Fenton St., Silver Spring, MD. Sponsored by Dorflinger Glass Study Group, NEAGC chapter. Tel. (301) 933-2339 Mary Rutley, or (301) 589-1806 Peg Hall, Managers.

## NEAGC Invited to Take Part in "Fifty Favorites" Goblet Project

This winter, the University of Wisconsin plans to explore the interesting world of pressed glass goblet collecting through the preparation of a catalog of its extensive collection, which was generously donated by Dorothy and Jacques Vallier of Milwaukee in 1984. Departing somewhat from the standard format of such catalogs, the University is soliciting the participation of interested collectors, glass dealers, curators and other individuals to help identify what fifty goblet patterns, from the hundreds known, are currently considered most interesting and desirable. Selection can be based on historical significance, beauty, rarity, a combination of the above, or any other criteria. The fifty goblets receiving the most "votes" will be illustrated together with catalog entries discussing the history of each pattern and why each is considered important.

The concept of identifying, by consensus, a select group of outstanding examples within some category of collectibles was pioneered by Currier and Ives prints in the 1930s. Their "Best Fifty" lists of large and small folio prints stood unchanged for more than fifty years and were recently revised through ballots distributed by the American Historical Print Collectors Society.

It is hoped that the University's "Fifty Favorites" project will provide glass collectors with an enjoyable and interesting exercise.

It is further hoped that the results of this exercise will help to identify trends in goblet collecting and suggest some of the factors that can be considered when a collector evaluates a particular piece. Interested individuals may obtain ballot forms by writing to Kirk Nelson, Project Coordinator, P.O. Box 1133, Sandwich, MA 02563.

## Reflections

*(Editor's Note: As the National Early American Glass Club finalized plans for their first "seminar" and glass exhibition in the summer of 1933, the year NEAGC was founded, Boston newspapers were informed of every detail. The following excerpt from a Boston paper was published in the summer of 1933.)*

"Last minute news from the program committee of the glass club concerns the receipt of a telegram from Rhea Mansfield Knittle, author of the prime historical review of American glassmaking as a whole, in which she says that she is 'coming to the Manomet exhibit instead of the Chicago Worlds' Fair,' which certainly speaks very highly for the club's show as an attraction. She will give a thirty-five minute talk on 'Picking Up the Pieces.' Virginia glass will also be discussed and exhibited by Mrs. Maud Pollard Hull, of West Virginia, owner of a large collection of early glass from the Old Dominion. At the show also will be a booth with copies of the standard works on glass collecting, and as all the prominent

authors will be there, members may bring their own books to be autographed."

## Corning Dorflinger Documents Missing

Three Dorflinger documents are missing from the library of the Corning Museum of Glass. There are: a leather bound notebook, "Factory Office Price List by Miss Annie J. Williams and Louis J. Dorflinger, Blanks Supplied to Cutting Shops"; Lambert Dorflinger and Minton Howards, "Blank Prices 1920-21"; and account book, "Etching Shop Prices for work done by Charles O. Northwood." All hard hand-written and were purchased by the Museum from the estate of John Dorflinger in 1965. They have the Museum's identifying numbers on the inside. The Museum is most anxious to get these back and feels that they may be circulating innocently in the collecting world. If anyone locates them, please let us know. —Jane Shadel Spillman, Curator of American Glass, Corning Museum of Glass, Tel. (607) 937-5371.

## NEAGC Logo Design Competition

The Board of Directors of NEAGC has announced a design competition to select an official logo, which will reflect the broad scope of glass-related interests and activities of our membership.

Each entrant must be a member of NEAGC. All entries become the property of NEAGC and will not be returned. Entries should be submitted in the form of conceptual or detailed drawings, not later than July 31, 1992. Send your entry to: Jim Donahue, 4106 Brooklyn Avenue, Cleveland, OH 44109.

The winning entry will be selected by a committee of the Board of Directors, whose decision shall be final. The winner of this competition will receive a free seminar fee to NEAGC's 1993 annual seminar in Toronto, Canada; his or her name will be announced in the Fall-Winter issue of *Glass Shards*, 1992.

## Smithsonian Institution Responds to President Francis Allen Letter

Dear Mr. Allen: Thank you for your very understanding and helpful letter of the 30th of June. We share your interest in placing our glass and ceramics collections in a place of greater prominence, and we can envision a number of locations which might be appropriate. In the meantime, we are grateful for your understanding. The National Museum of American History, since it acquired that name eleven years ago, has indeed embarked upon a direction which makes it unlikely that there will be individual halls applied to each of the major American industries. On the other hand, the national glass collection is a treasure house and we're going to do the very best we can to be sure that the public has every possible opportunity to enjoy it and learn from it.

Sincerely,  
Robert McC. Adams,  
Secretary Smithsonian Institution

### Sheila Machlis Alexander, Collections Manager Division of Ceramics & Glass at the Smithsonian National Museum of American History writes as follows:

"... Personally, and on behalf of the Division of Ceramics and Glass, I particularly wish to thank the NEAGC for asking me to present at the Seminar's opening program, American History's perspective of the "Glass Hall situation." Knowing that feelings have been very strong concerning the dismantling of the old Glass Hall, particularly when coupled with misinformation and/or lack of information, I was touched by the Seminar's response to my words. The group's graciousness, and the understanding and the desire to provide some sort of assistance as expressed to me by many over the three days, is very much appreciated. It is evident that one of the keys here is communication. The Division of Ceramics will certainly try to keep the NEAGC informed of important glass-related events occurring in this museum. We look forward to your support.

Sincerely, Sheila

## Corning Receives Donations for Preservation

Corning, NY—The Rakow Library of The Corning Museum of Glass has received grants to continue the microfilming of an important collection of archival materials pertaining to several Corning glass firms.

The grants include a \$4,200 matching grant from the American Cut Glass Association (ACGA), which has already been matched by contributions from individual members and from 12 of its regional chapters. The library also received \$2,000 from the Westchester Glass Club (editor's note: a chapter of NEAGC) and \$1,000 from

the Genesee Country Antique Dealers Association.

The archival materials were purchased with funds provided by the Fellows of The Corning Museum of Glass, an organization that supports acquisitions by the Museum's Rakow Library. The collection includes:

- The virtually complete incoming business correspondence of T. G. Hawkes and Company, Corning's longest-lived glass cutting firm, in the 1880s.
- Some 9,000 drawing from H. P. Sinclair and Company, an engraving and cutting firm that operated from 1904 to 1927.
- The original stock certificate book of the Steuben Glass Works, which was formed by Thomas Hawkes and Frederick Carder.

The microfilming of these resources was funded by the New York State Discretionary Grant Program for Conservation and Preservation of Library Research Materials. The microfilmed version, which will be an important resource for glass industry historians and collectors, will be available by the end of 1991.

The three additional grants will be used to microfilm other portions of the collection, including three scrapbooks from the glass cutting firm of J. Hoare & Co., several thousand Hawkes templates dating from the late 1890s to the 1920s, and pages that supplement the Rakow Library's extensive collection of Hawkes trade catalogs.

—Clare M. Bavis



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



## CGCA 1992 Fall Fellowship Applications

The Creative Glass Center of America at Wheaton Village in Millville, NJ is now taking applications for the 1992 Fall Fellowship Program. CGCA offers 12 residencies annually to emerging glass artists from the U.S. and abroad. The program provides studio time and materials for artists to concentrate on their work, experiment with new ideas in glass, and develop a body of work.

Fellowship artists are provided with access to the complete glassmaking facilities at Wheaton Village, materials, supplies, housing, and a \$500 monthly stipend. Since its founding in 1983, the Creative Glass Center has awarded fellowships to 88 artists from 21 states and 6 countries. In past years, chosen artists include: Hiroshi Yamano, Liz Marx, David Hopper, Mary Van Cline, Will Pappenheimer, Billy Bernstein, Jose Chardiet, Jane Bruce, and Amy Roberts.

Fellowship applications are reviewed by a selection committee of nationally-prominent glass artists, gallery owners, and educators. Applicants are juried into the CGCA program based on the quality of previous work in glass, on recommendations, and on proposed projects to be completed during the fellowship period.

Applications for the 1992 Fall Fellowship session August 24 to December 16, 1992 will be due February 18, 1992. For applications or more information contact Susan Whitehouse at the Creative Glass Center of America, P.O. Box 646, Millville, NJ, 609-825-6800, ext. 2733.

The Creative Glass Center of America, a division of the Wheaton Cultural Alliance, Inc., is a non-profit organization dedicated to advancing the work and ideas of contemporary glass artists. CGCA is supported in part by grants from the New Jersey State Council on the Arts/Department of State, the National Endowment for the Arts, and the Geraldine R. Dodge Foundation.

—Susan Whitehouse

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