

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Summer 2003

NAGC at 70

By Ellen Roberts, past president

As attendees of the 19th Annual National Glass Seminar, we celebrated our 70th birthday for 2 full days steeped in the history and development of our favorite subject, glass.

A number of members took the opportunity of the optional trip Thursday to Winterthur. It is a fabulous place and was enjoyed by all. Friday began with an enthusiastic presentation on *Carnival Glass: A Phenomenon* by Bill Mizell, a collector with a talent for both history and chemistry. It was surprising to learn how many collectors of Carnival there are and what an active market there is for many of the rarer pieces. Many members from the Baltimore club displayed glass from their collections which helped illustrate the topics being presented by the speakers. This was as interesting as it was helpful.

Next, Bill Thomas, another member of the Baltimore club, described for us the roots of glassmaking during the Colonial days and described the ingenuity of the Colonial fathers as they made up for the lack of ready-made products. That ingenuity has remained these last 300 years. Bill showed us the progress we've made technically but never overlooked the beauty of it all. Mr. Thomas has collected all his life and it is stored in a 40' x 80' warehouse. It took him days to unpack, locate and photograph the beautiful items that we were delighted to see. After a break, we were able to go through an exhibit of his glass handling many of the objects we had just heard about.

After a delicious crab cake lunch, Gary Baldwin, author of two definitive books on Moser, presented his program. His delivery of this special, complicated subject was masterfully done. His descriptions of the techniques and beauty were exceptional. Well done, Gary!

Our next presenter is one of my favorite people, Francis Allen. He seized on those Hedwig Glasses several years ago and has yet to let go! He is destined to solve the mystery of the centuries. We saw slides of the glasses and learned about the latest research but, this saga is not finished. Frank, You've managed to pique our appetite for this curiosity of the ages.

As the final Friday presenter, Mr. Frederic Schneider offered to us a new/old subject to be considered. Most of us are familiar with the art of cloisonne but our speaker challenged us to see it in a new way. He described the relationship between cloisonne and glass and offered some unusual ways the material could be used. This is a subject worthy of a revisit. A well done effort presenting such a provocative comparison.



Hedwig Glass Beaker,
Egyptian,
11th or 12th century

Saturday was a masterful people-moving trick (though some of us are not built for school buses any more). Our first stop was at the Brown Memorial Presbyterian Church to take refreshment amid the flowing elegance of 10 awesome Tiffany windows. They are beyond description; truly heavenly and should be enjoyed by the world. The church was formally chartered in 1871 with the transepts and windows added in 1905. Our next stop was the richly decorated interior of St. Mark's Lutheran Church produced by the Tiffany Studios. It seemed as if the walls, ceiling and floors were upholstered with the richest oriental carpets. The windows were jewel-like and the lamps shone as beacons in the night. The church was erected in 1898. We are indebted to Jon Heiden, who resides in

Baltimore, for organizing our visits to these magnificent churches. He is a knowledgeable dealer in Tiffany lamp shades and we thank him profusely.

The day concluded with a visit to the Walters Art Gallery. It was a treat of Fabergé, early glass, artwork and the welcomed respite of a tasty lunch.

Our final event was the closing dinner and auction. After dining magnificently, we finished the evening with our own professional auctioneer, Jeff Evans of Green Valley Auctions. He showed us the way to acquire glass riches, enticed us to spend our money and spent some of his own.

We will see you next year in May for the Seminar on Cape Cod visiting our favorite Sandwich and New Bedford Whaling Museums. Let's give the new seminar chairmen our support and energy.

John E. Bilane

John E. Bilane, fondly known as "Jack", passed away recently. He was a Life Member of the NAGC and a major resource, mentor and researcher for those who collect cup plates. In 1971 he published *Cup Plate Discoveries Since 1949: The Cup Plate Notes of James H. Rose*, an important work that updated the original book by Ruth Webb Lee and James H. Rose titled *American Glass Cup Plates*.

More recently he worked to develop a better identification system of the many cup plates with hearts.

Jack also bought and sold cup plates through his private, mail list - each issue being informative and educational. His expertise and his cheerful help and advice to collectors will be sorely missed.

Kindly submitted by Pam Christoffel

President's letter

Dear Friends,

What a wonderful feeling I had coming away from the 19th Annual Seminar held in Baltimore.

It started in April at the Westchester Glass Show and Sale; always a wonderful event but even more so because of an event that took place during the show and the coverage following it.

The Westchester Glass Club donated \$1,500 to the Salem Community College Fund for its new Associate Degree program of Glass Art. This program was initiated by Paul Stankard, the well known paperweight artist, who was at the show and presented a lecture "Interpreting Native Flowers in Glass".

Then came the Seminar. During the annual meeting the Sheriffs were recognized for their 18 years as co-chairs of the membership committee. Carmen Freeman was presented with a Mt. Washington *Burmese* sugar shaker and was thanked for her 9 years as seminar chair. Each seminar requires no less than 2 years of preparation and involves an endless number of details.

It is not any single event that makes me feel proud and enjoy being a member of NAGC; it is rather the atmosphere of camaraderie as we meet old friends and engage in our favorite topic of conversation, glass, that makes this group a special one.

Our thanks go out to the Baltimore Chapter of NAGC for their help in making arrangements but also for providing 2 of their own as presenters. We especially enjoyed the beautiful displays of the members' personal collections.

We are now putting together final details for the 2004 seminar to be held in Sandwich, MA (on Cape Cod), May 6-8. Portions of the seminar will be held at the Sandwich Glass Museum which has been recently renovated and now includes an auditorium, enlarged gift shop and daily glassblowing demonstrations.

To commemorate our 70th anniversary the seminar's 100 attendees received a copper blue "sun catcher" embossed with "70 NAGC 1933-2003". For those who would like to own this piece of history send \$5.00, which includes S&H, (payable to the NAGC) to Douglas Reed, 94 Cypress Street, Millburn, NJ 07041.

- Douglas Reed

Green Valley Auctions

by Ernest A. Schatz (Cape Cod & Founder's Chapter member)

A dozen glass lovers fresh from the exhilaration of enjoying NAGC's 19th National Glass Seminar in Baltimore flocked to the spacious auction gallery of Green Valley Auctions at Mt. Crawford, VA. Sunday, the 11th of May, to preview the 687 pieces of glass and 2 dozen reference books that this well-run auction house had to offer the following day.

The glass being presented consisted of almost 300 cup plates, several dozen good salts, a dozen and a half miniatures, very clean and rare pieces of Lacy, more than 6 dozen early free blown and blown molded pieces and other pressed and blown objects including paperweights. These were

followed by an attractive variety of candlesticks both as to color and form with a wide range of whale oil, fluid and early kerosene lighting which was well researched, colorfully depicted and compiled in a well laid out catalog.

Cup plates ranged from \$10 to \$6,500 with many Midwestern glass companies and Boston & Sandwich pieces bringing prices of in excess of \$3,000 up to \$4,750. The highest valued piece (\$6,500) however, was one presumed to be made by the Union Glass Works in the Kensington area of PA.

Salts (a clear covered Boston & Sandwich brought \$1,200) and miniatures (a Boston & Sandwich

Canary colored Lacy oval bowl, \$1,600) did well as one would expect.

A Lacy square dish of the "Hairpin" design, Boston & Sandwich, did very well with a \$6,500 bid. Elsholz wrote that there were "only four recorded examples." This rare piece is pictured on the auction catalog cover.



Rare Hairpin Dish
\$6,500

Other pieces of interest were a near-mint New England apple form paperweight of outstanding color (\$950) and the brilliant deep violet blue pressed loop/leaf vase featured on the cover of the auction catalog brought \$7,750 to the sale.

Prices for the candlesticks and lighting held up reasonably well considering the number of pieces being offered. The catalog cover-featured *Onion* (Eaton) lamp, robins egg blue reached \$2,400.

This is an exceptionally well run and managed auction house. It was a great way to finish a week of glass education and acquisition.

(Catalogs may be obtained by contacting Green Valley Auctions, 2259 Green Valley Lane, Mt. Crawford, VA 22841 (540) 434-4260 www.greenvalleyauctions.com)



Onion Oil Lamp
\$2,400



NAGC Pres. Doug Reed at Green Valley Auction

A New Book/Research Tool

Glass A - Z by David J. Shotwell (\$24.95) 638 pages, 400+ photos. Krause Publications (888) 457-2873; www.krause.com

From *Abatjour* to *Zwischensilbergas*, Mr. Shotwell (a NAGC member)

offers us a complete compilation of every conceivable glassware term that might come our way. Although he says that this book "merely scratches the surface", the depth and breadth of

glass related information defies this.

It is neither a dictionary nor glossary but a relevant and essential encyclopedia of knowledge, amassed over his 30 years as a glass researcher.

He defines and explains terms, from the common through the highly specialized adeptly and concisely. We learn the difference between *cracked* and *cracked* glass; a *flip flop* and a *flip* glass; and a *split* and a *splish*. This work is geared towards the collecting and researching public and is quite a success!

Any glass enthusiast will find this book an invaluable research tool.



Glass Calendar

(Confirmation of dates and schedules advised.)

More information is available on our web page at www.glassclub.org

Through July 20, 2003

Renwick Gallery of the SMITHSONIAN AMERICAN ART MUSEUM Presents "Light Screens: The Leaded Glass of Frank Lloyd Wright" an exhibit of 48 stained glass windows of this American icon. (202) 357-2700. <http://americanart.si.edu>

Through September 1, 2003

CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY (800) 732-6845. "Heads of State" an exhibit of 60 items that show portraits of heads of state and other notables. www.cmog.org

Through September 7, 2003

FULLER MUSEUM OF ART 455 Oak St., Brockton, MA 02301 (508) 588-6000 "The Marvelous Marbles of Bert Cohen". An exhibit featuring the collection of Boston marble enthusiast Bert Cohen, a Founder's Chapter member, which includes marbles from ancient Egypt and Rome, Native American clay marbles and African dowry beads fullermuseum.org

Through October 26, 2003

CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY (800) 732-6845. "A Texan in Venice: The Art of Robert Willson" (1912-2000). Curated by Tina Oldknow, an exhibit on this pioneer sculptor.

Through December 31, 2003

SANDWICH GLASS MUSEUM *Colors in Nature: The Glass Jewelry of Hazel Blake French* 129 Main St., Sandwich, MA. The exhibit focuses on the artist's life, training and examples of her work. Materials include original paintings, sketch books, jewelry making tools, and dozens of exquisite pieces of jewelry from private collections. (508) 888-0251; sandwichglassmuseum.org

June 1 - January 4, 2004

WHEATON VILLAGE, 1501 Glasstown Rd., Millville, NJ (856) 825-6800. "20/20 Vision" a juried exhibition of current work from over 100 Creative Glass Center of America Fellows. www.wheatonvillage.org

June 13 - 15, 2003

FOSTORIA GLASS SOCIETY presents the 23rd Annual Show and Sale. Delf Norona Museum, 8th St. & Jefferson Ave., Moundsville, WV. Auction, Sat, 6pm. For information,

contact: Mary (304) 845-5711. For show information call (304) 845-9188 or Jim at jimsher@knightwave.com

June 13 & 14, 2003

The OLD MORGANTOWN GLASS COLLECTOR'S GUILD's annual convention will be held at St. Mary's Peace Hall in Star City, WV. www.oldmorgantown.org

June 19 - 21, 2003

HEISEY COLLECTOR'S National Convention, Newark, OH (740) 345-2932 www.heiseymuseum.org

June 20 - 22, 2003

WHEATON VILLAGE, 1501 Glasstown Rd., Millville, NJ (856) 825-6800 "Marble Weekend II" an unprecedented opportunity for marble collectors, dealers and artist to come together. Included will be demonstrations, sale and exhibits of marbles and even a "Make Your Own Marble" event. www.wheatonvillage.org

June 26 - 29, 2003

Annual NATIONAL MILK GLASS COLLECTORS CONVENTION will be held at Wheaton Village, Millville, NJ with accommodations at Country Inns & Suites, Millville, NJ (888) 201-1746. www.nmgcs.org

June 28, 2003

Renwick Gallery of the SMITHSONIAN AMERICAN ART MUSEUM Presents "Light Screens: The Leaded Glass of Frank Lloyd Wright" an illustrated lecture by Julie Sloan, a consultant in stained glass conservation. <http://americanart.si.edu>

July 1 - September 1, 2003

CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY (800) 732-6845. Children (17 & under) FREE admission (with an adult). Programs include *You Design It: We Make It* where visitors draw an object and the glass-blower creates it. *Walk-In Workshop* visitors work with molten glass and make their own souvenirs. www.cmog.org

July 11 - 13, 2003

WHEATON VILLAGE, 1501 Glasstown Rd., Millville, NJ (856) 825-6800. *GlassWeekend '03* brings together leading artists, collectors, galleries and museum curators for a 3 day event of exhibitions, glass-making, demonstrations and social events. See article on page 6. www.wheatonvillage.org

July 17 - 19, 2003

SHUPP'S GROVE BOTTLE FESTIVAL, Adamstown, PA (717) 560-9480

July 19, 2003

14th International ANTIQUE LAMP SHOW & SALE at the Hilton Hotel, Springfield, IL. Sponsored by the National Assoc. of Aladdin Lamp Collectors, Inc. (270) 488-2116.

July 19, 2003

WHIMSEY CLUB Annual Picnic, 34 St. Johns St., Camp Hill, PA. (717) 975-5529 or email ram8127@aol.com. For hotel reservations call (800) 553-2666.

July 20, 2003

Renwick Gallery of the SMITHSONIAN AMERICAN ART MUSEUM Glass demonstration by artist Jimmy Powers who will explain the various methods used to create, restore and install stained and leaded glass. <http://americanart.si.edu>

August 3, 2003

WHEATON VILLAGE, 1501 Glasstown Rd., Millville, NJ (856) 825-6800. *Antique Bottle Show & Sale*. 60 Quality dealers offering a wide selection of early bottles.

August 16 & 17, 2003

7th Annual CAPE COD BEAD SHOW, Gus Carty Rec Center, 790 Falmouth, MA (508) 548-4665; email beadtree@aol.com

September 22 - February 15, 2004

CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY (800) 732-6845. "Decades in Glass: The 50s". An exhibit focusing on the designs in glass from Italy, the Czech Republic, Scandinavia and the US. www.cmog.org

October 8 - 11, 2003

CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY (800) 732-6845. Seminar on Glass: Demonstrations and lectures by the museum's curators and invited scholars.

November 6 - 9, 2003

The MT. WASHINGTON ART GLASS SOCIETY 12th Annual Glass Conference at Woodlands Hotel, Williamsburg, VA. Tours of the Chrysler Museum, Colonial Williamsburg & Tiffany Church Windows. Joseph Heyman (757) 229-9514 or jbheyman@cox.net

Lafarge & Tiffany

By Kirk J. Nelson, past president

On April 9th the Founder's Chapter traveled to Boston to visit 2 of the most impressive stained glass attractions in the city, the Arlington Street Church and Trinity Church, where we enjoyed a unique opportunity to compare works by the famous arch-rivals Louis Comfort Tiffany and John La Farge.

Our first stop was the Arlington Street Church, a Unitarian Universalist church built between 1859 and 1861. This portion of our day was arranged by the club's Vice President Frank Robertson, himself a retired Unitarian Universalist minister. The church features 8 magnificent Tiffany windows on the lower level of the sanctuary and 6 on the upper level above the balconies, essentially filling the wall-space of the room with richly-colored images of biblical figures against glorious landscape backgrounds. The design for the unified window plan was made in 1898. The actual execution of the windows extended over a period of 31 years.

Rev. Dr. Eugene Navias welcomed our group and tour leader Lewis Woelk took us through the church for an up-close examination of the windows, pointing out special effects achieved by layering the glass, texturing its surface and incorporating pieces of so-called *confetti* glass ornamented with tiny, multi-colored glass shards. The window designs feature wide Art Nouveau style borders of green acanthus leaves and vines that echo the white acanthus leaf capitals of the church's Corinthian columns. These border designs help to integrate the windows with the Greco-Roman interior of the church.

Our tour guide noted how Tiffany artisans had creatively worked metal supports into the leaded parts of the windows to avoid the use of horizontal reinforcing rods. Through this means they achieved a highly naturalistic effect. He also told us that the church, in keeping with the tenets of Unitarianism, had requested that no halos or crosses be depicted in the windows and he pointed out how some of the designers had circumvented this request by inconspicuously working these elements into parts of the designs. The lower level windows of the Arlington Street Church feature the work of various Tiffany Studios designers. Subjects include *John the Baptist*, *The Annunciation*, *The Angel's Message to the Shepherds*, *The Madonna of the Flowers*, *Jesus Blessing the Children*, *The Good Shepherd*, *The Sermon on the Mount* and *The Boy Jesus in the Temple*. The 6 windows of the upper level are the work of Tiffany designer Frederick Wilson and depict the beatitudes. An original watercolor design

for one of these windows, dated 1905, was featured by Alice Cooney Frelinghuysen in her book *Louis Comfort Tiffany at The Metropolitan Museum* (1998).



Madonna of the Flowers by Tiffany (detail)

The uniform and symmetrical treatment of windows at Arlington Street contrasts strongly with the glorious diversity of stained glass styles and makers represented at nearby Trinity church. The building's architect, Henry Hobson Richardson, achieved international fame with his design, which launched a highly popular style known as Richardsonian Romanesque.

Largely inspired by early Christian basilicas and French cathedrals of the 11th century, the church was voted the most important building in the United States by a poll of American architects taken in 1886. Currently it is listed by the American Institute of Architects as 6th in their list of the 10 most important buildings in the country. It combines Richardson's characteristic rough stone exterior of granite and brownstone with an interior of dull gold, red and green, highlighted by the monumental painted wall murals of artist John La Farge and sumptuous stained glass windows by 9 different makers. I have the good fortune to enjoy these splendors every week as a parishioner of the church, so I was especially delighted with the opportunity to share them as tour leader with my fellow Founder's Chapter members.

These windows are by makers other than John La Farge, who was celebrated as one of the preeminent American painters of the time but had not yet established his reputation as a stained glass artist. La Farge patented the use of opalescence in stained glass in 1880, an innovation that he combined with the layering and embossing of the glass to

achieve unprecedented naturalistic effects. His windows were admired for their harmonious color tones and for the wide range of effects achieved with the opalescence, which eliminated much of the need for painting on the glass.

La Farge was bitterly resentful of Tiffany, who took out a competing stained glass patent in 1881 and who was accused by La Farge of stealing his ideas. Although a lawsuit apparently was dropped or never materialized, the 2 men remained antagonistic throughout their careers. La Farge's close friendship with Henry Hobson Richardson, his strong working relationship with Trinity's rector, Phillips Brooks (author of "O' Little Town of Bethlehem"), and his spectacular success with the painted interior of the church, all assured the fact that no works by Tiffany would ever grace the window spaces of Trinity Church.

The 1st figural window made for Trinity by John La Farge fills 3 large lancet spaces. Entitled *Christ Preaching* but known by its popular title *Christ in Majesty*, it was installed in 1883 and created an instant sensation. The truly majestic figure of Christ in the center lancet appears against a luminous blue-green background of round glass "jewels," some of which have roughly-



Christ in Majesty by La Farge

faceted surfaces that effectively diffuse the strong west light. With brilliant simplicity, the treatment of the 2 side lancets extends an

illusory

architectural space around the figure into the actual space of the building. Each side lancet depicts a single, slender alabaster column against the same blue-green jeweled background.

Remarkably, the columns are suggested using thin slices of real alabaster. The window was considered such a success that three of the four large window spaces that remained undecorated at the time of its completion were subsequently filled by La Farge. These windows include *The New Jerusalem* (1884) *The Presentation of Mary at the Temple* (1888) and *The Resurrection* (1902). Another important window, entitled *The Wise Virgin* by La Farge but known by its popular title *Purity*, was installed in the Parish House chapel in 1885. This window is no longer easily accessible to the public.

Sandwich Museum "Re-Lights the Fires"

Our group wound its way through Sunday school classrooms, stairwells and dark hallways to find it, but we were well-rewarded for the effort. Unlike the La Farge windows in the sanctuary, which are located high in the walls, *Purity* is located at eye level. The saintly figure, reputedly modeled by La Farge's mistress Mary Whitney, holds a lamp above her head that dramatically lights the area immediately behind it. The intimate setting, suggestive of La Farge's exposure to French Barbizon school painting through his teacher, William Morris Hunt, is punctuated by the jewel-like depiction of a potted lily in the lower left corner of the scene.

The windows of Trinity Church provided our group with an impressive overview of stained glass styles and makers popular during the 4th quarter of the 19th century. John La Farge and his exciting innovations with opalescent glass were seen in the context of the more conservative English Gothic style, as represented by the chancel windows of Clayton and Bell of London. This



Purity by La Farge c. 1885 (detail)

style dominated the revival of the art of stained glass in the early 19th century and has persisted to the present. More current to the period of the 1870s was the aesthetic style expressed in windows by English makers Henry Holiday and Cottier and Company, while some of the finest windows in the church were designed in the early 1880s by Pre-Raphaelite painter Edward Burne-Jones and executed by Morris and Company of London, leaders in the English Arts and Crafts movement. Boston stained glass makers also are represented and include Sarah Wyman Whitman and Margaret Redmond. Most significant for his absence from the stained glass makers represented at Trinity, of course, is Louis Comfort Tiffany. In this regard, our combined visits to Arlington Street and Trinity were perfectly complimentary. Between them we were introduced to some of the most important stained glass windows in the country and learned the story of one of the great rivalries in American glass.

The culmination of a long-running capital campaign to bring life back to the Museum took place at an exciting event Friday, May 16, 2003. The "Fires" were finally "Re-Lit" with resounding success! The evening was well attended by town and government dignitaries, the Historical Society's membership and invited guests. Amongst the crowd were Selectmen William Diederich, Frank Pannofri; State Representative Jeff Perry and Stephanie Cox from State Representative Atsalis' office.

The new museum offers an exquisite gift shop, new exhibits and daily glassblowing demonstrations. One can view the unique and dazzling world of glassblowing and interact with Don Parkinson, the glassblower as he demonstrates glass-making in all its complexity. It is indeed a sensory experience. To commemorate the event, several of the Board of Trustees threw pieces of original Sandwich glass shards into the glory hole. Thus, the legacy of



Curator Nezka Pfeifer & Phyllis Gartrell Oliver, Hazel Blake French's granddaughter

Sandwich glass will continue forever! The new exhibit entitled "*Colors in Nature: The Jewelry of Hazel Blake French*," developed by the museum's curator, Ms. Nezka Pfeifer, is a must-see.

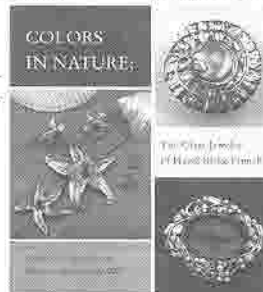
Last but not least, a

touching dedication took place to honor the families of Capt. Gerald DeConto, USN and Valerie Joan Hanna, who sadly were lost in the tragic events of 9/11/01. A beautiful

memorial plaque was placed in the chimney at the entrance to the museum and the families offered a touching tribute.

The museum is located in the heart of the village of Sandwich and open daily; glassblowing demonstrations 9:30 to 4pm. *Colors in Nature* exhibit; through December; walking tours: June – October. (508) 888-0251.

www.sandwichglassmuseum.org



Colors in Nature Catalog is available at the Museum's Gift Shop

Westchester Glass Show



Betsy Hewlett

The Westchester Club sponsors the annual show which grows in stature each time.

Betsy Hewlett, EAPG expert was on hand with her stunning array of glassware.

Contemporary glass artist Art Reed had a wonderful display of his work. This year's NAGC seminar participants received a "sun-catcher" created by

Many NAGC members where at the Westchester Glass Show & Sale this past April either as dealers or buyers or both.

Mr. Reed to commemorate NAGC's 70th birthday.

Barbara Lessig and her husband had the high quality examples that embody this glass show.



Artist Art Reed



Barbara Lessig

Wheaton Village

GlassWeekend '03 promises to be not only one of the best in the biennial series but among the most exciting glass events anywhere this year. Live, often-freewheeling demonstrations, are the centerpiece of the July 11-13 international symposium presented by the Creative Glass Center of America and the Art Alliance for Contemporary Glass. The 2003 program includes lectures, exhibition, panel discussions, and an auction.

In a series of collaborations, glass world icon Dante Marioni will merge his trademark classical vessels with Janusz Pozniak's ductile abstracted figuration.

The Marioni/Pozniak team will alternate in a full day of demonstrations with Richard Jolley who brilliantly integrates the pictorial with three-dimensional sculpture, combining cast units of multiples colors.

For more information about GlassWeekend, contact CGCA at 856-825-6800, Extension 2733.

Chapter News

NY Metropolitan Glass Club enjoyed the June 3rd lecture on the *Robert Saxe Collection of Cobalt Blue Bottles and Glass* by Thomas Cains.

The **Cape Cod Glass Club** hosted NAGC president Doug Reed for their June meeting and heard his lecture on *Lacy Salts*.

Founder's Chapter hosted NAGC treasurer Larry Steiner and thoroughly enjoyed learning about the Early American glass recovered from a 19th century riverboat wreck. They also installed an exhibit at a local library which attracted considerable attention.

15 Members of the **Early American Glass Club of MN** recently visited the glass collection at the Goldstein Gallery at the U. of MN. As there is currently no glass curator, members of the club were invited to view but to provide their expertise on glass identification. Some pieces identified were a Sandwich Lacy plate, various EAPG and early 20th c Venetian goblet.



Chairman Aurice Weiss speaking with a Visitor

The Washington Metropolitan Glass Club enjoyed a special tour of *Light Screens: The Leaded Glass of Frank Lloyd Wright* on June 3 lead by Kenneth Trapp, Curator-in-Charge at The Renwick Gallery. For further information on WMGC, contact Pam or Nat Safford at (301) 864-7322.

Remember to send us your **Chapter News!** Send to Alice Walsh, editor, *Glass Shards*, 11 Bentwood St., Foxborough, MA 02035; aswalsh@attbi.com

Greentown Glass Assoc.

NGGA will hold its annual convention in Greentown, IN, in conjunction with the *Greentown Antique Show and Sale* on June 13 & 14. Activities include the annual dinner, swap meet, tours and the annual NGGA *Member's Auction*.

A tour of the Greentown Glass Museum is a must because many of NGGA members have pieces on display! There will be a free antique show and flea market held at the Fairgrounds on Saturday.

NGGA, Inc., PO Box 107, Greentown, IN 46936-0107
www.greentownglass.org

First Class

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ATTENTION READERS!
The next deadline for the *Glass Shards* will be September 1, 2003. Submit by mail to:
Alice Walsh, Editor, *Glass Shards*, 11 Bentwood Street, Foxborough, MA 02035
or reach us through email at: aswalsh@attbi.com



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