

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Winter 2000

Relighting the Fires in Sandwich

A recently announced \$2,000,000 Capital Campaign is the beginning of a new history for the Sandwich Glass Museum on Cape Cod in Massachusetts. The new plans for the museum include the construction of a circular chimney, which will feature a small glass furnace housed in its base. The chimney, while not as large as the ones from the original Boston and Sandwich Glass Company, will serve as a focal point and reflect the rich glass making heritage of the area.

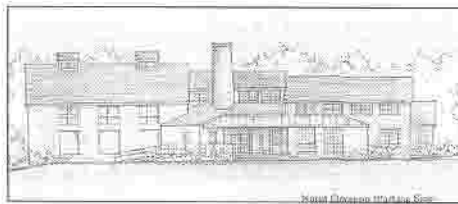
With over one-half of the goal already achieved, the museum's Board of Trustees President, Mr. Richard Lovis, has received even more good news. Just this past December, The National Endowment for the Humanities awarded the museum a \$440,000 Challenge Grant. If the campaign can add \$560,000 more in donations, the museum will receive the full grant. While enthusiasm and confidence is high, Mr. Lovis realizes that a lot of work is left to be done.

Many museums have seen their attendance drop and Sandwich Glass Museum is no exception. After a careful reassessment of its goals, the Museum has renewed its commitment to public education and awareness of Sandwich and its glass making history. Tourism accounts for nearly 80% of the Museum's income and is an important part of the town of Sandwich's economy.

Glassblowing and an introductory theater have been the two activities most requested by visitors. Those requests are the centerpiece of the strategy to improve the Museum's public programs.

A staff member from the National Endowment for the Humanities detailed the reasons for the Museum's

successful grant application. "Your goal to broaden the appeal of the institution and your methods of achieving that goal were given high marks...It is exactly the kind of project that NEH seeks to find." The Museum's plan demonstrating



Design for the
New Sandwich Glass Museum

commitment to the community and its people rather than merely to objects was a critical factor in the NEH grant decision.

When completed, the Museum and its new exhibits will tell the story of a Massachusetts farming community and of Deming Jarvis, an entrepreneur from Boston. It will be the story of America at the dawn of the Industrial Revolution as experienced by the people in this small town.

There will be a continuous 10 minute demonstration of the three basic glassmaking techniques: blowing, molding and pressing. There will be room for as many as 50 people at a time at the furnace and a new theater space will accommodate 100 people for special events.

On Friday, January 14th, the Museum will host the official kickoff for *The Campaign to Relight the Fires in Sandwich*, and will be open free to the public from 4 - 7pm. During this special weekend, there will be glass bead demonstrations, guided tours and detailed presentations on the plan given by the architects and staff members.

Please stop by the Museum on this special weekend or visit during regular Museum hours beginning February 5.

Sandwich Glass Museum is located at 129 Main Street, Sandwich, MA 02563 (508) 888-0251
www.sandwichglassmuseum.org

www.glassclub.org

The URL address for the National American Glass Club has been changed to something a little easier to remember. Please note that it is now <http://www.glassclub.org> and adjust your bookmarks accordingly.

Many web browsers do not require the user to actually include "http://". Our website is being hosted by Advanced Internet Technologies of Fayetteville, NC, a firm offering our own Internet domain plus full web service at a reasonable cost.

Another important change is that a powerful JavaScript search engine has been added for the *Bulletin* index; a keyword, author's name or topic can be entered in the search window and only those lines with the requisite words will appear. Additionally, the *Glass Shards* and its predecessor, *The NEAGC Newsletter*, have been indexed and are also available for search.

The new search engines require that your browser be JavaScript capable; most Windows 95 and higher plus versions 4 and up of the Explorer and Netscape browsers can accommodate JavaScript. For those without JavaScript, instructions for using your browser's "FIND" window remain.

Francis N. Allen
Webmaster

President's Letter

Dear Friends,

Happy New Year! We're already off to a great start, as witnessed by the fact that, contrary to popular prophesy, our computers did not spontaneously explode at the stroke of twelve. This is extremely fortunate, given the storage and display conditions so typical of the glass collector's domicile.

With every square inch of every relatively flat surface crowded with pieces, damage to those items perched on or around an exploding computer would have been inevitable.

For those of you who are spatially challenged in this sense - who have already converted every medicine cabinet in the house into storage cabinets for your pressed glass salt dishes, or have compotes stacked like jelly pyramids on your upholstered sofa backs, or have ever muttered that most tragic of lines "I'd get it but I don't have space for it", and for those of you who would simply enjoy a new challenge for the new year in a surprisingly fertile area for collectors with an interest in glass, I would propose that you consider - postage stamps.

To begin with, stamps are thin and consequently they don't take up much space. Furthermore, there have only been two American stamp issues that relate to glass: the Colonial American Craftsman issue in 1972 (Scott #1456) and the set of four American Glass stamps issued last summer and illustrated in the Spring 1999 *Glass Shards* (Scott numbers 3325-3328). Assembling a complete collection would seem to be a fair accomplishment, an easy accomplishment, a "gimmie," to use the colloquial expression. Got that one? Got those four? Done. I'll just put them under this paperweight and not disturb more than five or six surrounding items on the shelf.

Of course, a preordained collecting "success" of this type would not hold much satisfaction for collectors who enjoy action or challenge - unexpected discoveries, the pursuit of rarities, the building of sets, the study of details, and the assembling of displays that sing with color and startle with creative ingenuity. Fortunately, collecting postage stamps with a focus on glass can offer all these attractions.

Consider that when the American Glass stamps were issued this summer, literally hundreds of artists across the country - an entire industry catering to the interests of stamp collectors (who represent the largest collecting community in the world) - was waiting to develop special envelopes bearing printed or hand-painted designs to complement the stamps.

These designs are referred to as "cachets" by stamp collectors, and once the envelopes are decorated, the stamps affixed, and cancellations marks stamped for the first day the stamps were released (June 29, 1999, in the case of the American Glass stamps), the resulting creations are referred to as "first day covers." They can

be beautiful, such as the brightly-colored design of Heritage Cachets (Bridgeport, NY) showing a variety of Victorian items, including a "Mary Gregory-type" vase, or the four covers issued by Colorano (Huntington, NY), that feature shimmering photographs of a lily pad sugar bowl and creamer, a gold iridescent Tiffany vase, a group of early American pressed glass tableware forms, and two historical flasks. They can be zany, such as the Color Copy Cachets cartoon (Naugatuck, CT) showing a picture window repairman passing out free baseballs to kids under 12 while a nervous homeowner in the background looks out through his picture window. They can be amusing in another way, such as the BGC covers (E. Brunswick, NJ), inadvertently printed with their illustration of a Ruba Rombic candlestick turned upside down, making it look like a footed sauce dish. They can be rare, such as the Artmaster (Louisville, KY) cover with the copyright portion of the "selvage" (the printed edge of the stamp sheet) still attached to the stamp - one of only two such covers issued by the company.

A surprising range of subjects are depicted on the American Glass covers, from images of contemporary glass-working processes to reproductions of 19th century manuscript illustrations to photographs and drawings of studio glass, Steuben, Findlay, Fostoria, Zanesville, Sandwich, Tiffany, Mt. Washington, etc., etc. Many covers are marked with the series numbers for their specific editions. Some are hand-signed by the designers or by individuals associated with the production of the stamps. Virtually all are available from dealers or directly from the cachet makers at a cost of less than \$5 each. For those attracted by the lure of the "expensive", however, consider the pre-subscribed edition of 27 hand-painted cachets featuring a composition of canning jars by Dave Dubé (Helena, MT), long gone at an issue price of \$80.00 each. (Dubé, by the way, received the top award of the American First Day Cover Society last year for a cachet design featuring glass marbles.)

Many cachet makers are listed in the AFDCS directory, but many are not. This fact insures unexpected surprises for the diligent collector. Good thing your computer didn't blow up - it can help you find them! Consider, also, the fact that 2nd Day ceremonies were held on June 30th in a variety of locations across the country, each with its own cancellation design. Covers canceled on that day in Sandwich, MA, Sebago, ME, and Ballston Spa, NY can add variety to your collection. Other cancellation ceremonies were held in Greensboro, VT on July 12th and Millville, NJ on October 19th, and I've just learned that still others were held in Chattanooga, TN and St. Petersburg, FL. Undoubtedly these do not complete the list. What fun to

learn about the organizations that sponsored these ceremonies, the significance of the designs they adopted, and the details of the ceremonies themselves.

Celebrated actress Kitty Carlisle participated in the 1st Day ceremony in Corning, NY. Do you know why, and - more germane to our acquisitive leaning - can you still obtain a cover bearing her signature?

Would you like to find some of the pieces of glass depicted on the stamps and add them to your collection? Perhaps there is a Tulip vase or Morgan Peach Blow vase out there with your name on it. In fact, it would not be impossible for the serious collector to recreate in his or her collection the entire composition of the Pressed Glass stamp. Easier still would be the challenge of finding items illustrated in the many cachet designs described above and displaying them together with the cachets. Original cachet art work also can be obtained, and countless hours of interesting research can be spent tracking down the design sources of published images used by the cachet makers. Many covers include informative and sometimes entertainingly-erroneous statements about glass and glassmaking. What fun to rout them out, and to learn more about stamps and glass while you do it! Did you know, for instance, that the American Glass stamp issue is the first to utilize digital photography? The four pieces shown together in the Mold-Blown stamp were never actually together as a group - the amethyst sugar bowl was photographed separately and then digitally "blended" into the group.

Did you know that originally each stamp was going to feature as many ten or eleven pieces? What pieces were in the "runner-up" category? A little research will tell you. Did you know that originally the stamps were going to be printed 20 to a sheet in a vertical orientation (instead of 15 to a sheet in a horizontal orientation), or that the sheets were printed 6 at a time in one large sheet that was subdivided? The lower margin of each sheet will show you which of the 6 plate positions it comes from. Collect them all!

May the new year bring you new glass club friendships, stimulating learning experiences, and exciting discoveries in whatever area of glass you collect.

One word of disclaimer, however, with respect to the collecting of glass-related postage stamps. The writer assumes no responsibility should your interest, like his, develop into a passion and your collection grow from 5 stamps under a paperweight to the overflowing contents of nine 3" D-ring notebooks. And please don't ask about the large box in the closet filled with American Glass stamp pins, notecards, note cubes, jigsaw puzzles, bookmarks and tee-shirts in four sizes,

- from Kirk Nelson

Glass Calendar

(Confirmation of dates and schedules advised)

Through January, 2000

SMITHSONIAN MUSEUM,
Washington D. C. (202) 357-2700.
"Glass, Glorious Glass" Renwick
Gallery. Works by 41 master artists.
www.nmaa.si.edu

Through March, 2000

WHEATON VILLAGE, Millville, NJ
(800) 998-4552. Special exhibit,
"American Soda Bottles" from the
Federation of Historical Bottle
Collectors.

Through July, 2000

CORNING MUSEUM OF GLASS,
Corning, NY (607) 974-6467.
"Treasures from The Corning
Museum of Glass."

January 14 - 16, 2000

SANDWICH GLASS MUSEUM,
Sandwich, MA (508) 888-0251. The
Museum will host the official kickoff
of "The Campaign to Relight the
Fires in Sandwich". On Friday, the
14th, the Museum will be open free to
the public. Various glass demonstra-
tions and presentations throughout
the weekend. See article on page 1.

January 22 - March 5, 2000

WHEATON VILLAGE, Millville, NJ
at the Museum of American Glass.
(800)-998-4552, ext. 2747.
"Curator's Choice" exhibition.

February 5 & 6, 2000

WHEATON VILLAGE, Millville, NJ
at the Museum of American Glass.
"Mid-Winter Antiques & Collectibles
Show & Sale" (800)-998-4552. 10am
- 5pm both days. Over 60 quality
dealers from the Mid-Atlantic States.
Glassy Lassy repair both days, and
Key East Crystal Engraving both
days.

March 18 & 19, 2000

28th Annual ALL-HEISEY GLASS
SHOW, Bohrer Park Activity Ctr.,
505 S. Frederick Ave., Gaithersburg,
MD. 10am-6pm Sat and 11am-4pm
Sun. All proceeds to benefit the
Heisey Museum. (301) 432-6285

March 18 - April 23, 2000

(These dates are tentative.)

WHEATON VILLAGE, Millville, NJ
at the Museum of American Glass.
"Contemporary Works by Paul
Joseph Stankard and Current Work

by Katherine Stankard Campbell" in
the Gallery of American Craft. (800)
998-4552.

April 8, 2000

19th Annual GLASS COLLECTORS
SHOW Sponsored by MD & VA Area
Chapters, NAGC. 10am - 4pm
at Summit Hall Activity Ctr., on MD.
Rte 355. Gaithersburg, MD. Glass
identification from 2-4pm. (301) 774-
7168.

April 8 - October 22, 2000

WHEATON VILLAGE, Millville, NJ
at the Museum of American Glass.
(800) 998-4552. "American Glass:
1900-2000" Annual Exhibition.

April 15 & 16, 2000

The 24th GLASS COLLECTOR'S
SHOW & SALE sponsored by the
Westchester Glass Club, NAGC, will
be held at the Greenwich Civic Center
in Old Greenwich, CT. Author Joan
Kaiser will be there to autograph all 5
volumes of the *Glass Industry of
Sandwich*. See the article on this page.

April 18 - June 25, 2000

ELMHURST ART MUSEUM, 150
Cottage Hill Ave., Elmhurst, IL
(630) 843-0202. The Greater Chicago
Glass Collectors Club, an affiliate of
NAGC, will sponsor "America's
Oldest Industry: Glassmaking 1608 -
Present" an exhibit of historic and
collectible glass. Please see the article
on page 4.

April 28 - 30, 2000

45th ANNUAL SPRING EASTERN
NATIONAL ANTIQUES SHOW &
SALE, at State Farm Show Bldg.,
Cameron St., Harrisburg, PA.
Jim Chambers (610) 437-5534. 300
national exhibitors will be at the
"premier glass show of America." If a
NAGC chapter would like to have a
booth to display glass, please contact
Mr. Chambers. Show hours: Fri. 11-
7, Sat. 11-6, Sun. 11-5.

May 11 - 13, 2000

16th Annual NATIONAL GLASS
SEMINAR, Jones Museum of Glass
& Ceramics, Douglas Mt., Sebago,
ME (207) 787-3370. The museum has
an extensive library with over 5400
volumes and 7000 pieces on display
dating from 1200 BC. Lectures will

include "A Survey of 2000 Years of
Glass History". Presenters include:
Dr. David Whitehouse, Dorothy Lee
Jones, Fritz Dreisbach, and Sharon
Smith Abbott. Please see the article
on page 4.

May 18 - 20, 2000

WHEATON VILLAGE, Millville,
NJ at the Museum of American
Glass. (800) 998-4552. "Paper-
weight Weekend 2000." See page 4
for article.

May 18 - 28, 2000

The MSC FORSYTH CENTER
GALLERIES, Texas A&M Univer-
sity, will be hosting a Prague, Vienna,
and Venice Art and Glass Tour.
For further information, contact Mr.
Novak at MSC Forsyth Center
Galleries, Texas A&M University,
PO Box J-1 College Station, TX
77844. (409) 845-9251 email:
tim@msc.tamu.edu

May 21, 2000

GREEN VALLEY AUCTIONS, 2259
Green Valley Lane, Mt. Crawford,
VA (540) 434-4260. A most impor-
tant cataloged auction of 18th and 19th
Century American and European
blown glass and bottles. A fully
illustrated catalog will be available
around April 1, 2000.

Westchester Glass Show & Sale

The 24th Collector's Glass Show
and Sale will take place at the
Greenwich Civic Center in Old
Greenwich, CT. The hours will be on
Saturday, April 15th from 10am to
5pm and on Sunday from 10am to 4
pm. Sixty well established dealers
will be on hand offering a large
variety of glassware.

There will be glass repair, free
glass identification, and an ongoing
demonstration of glass cutting and
engraving. A lecture "Collecting
Carter Steuben" will be presented by
Mr. David Goldstein, co-owner with
his wife Elissa, of Elvid Antiques and
Gallery, on Saturday at 2pm.

Please call (973) 763-4524 for
further information.

Glass: Historic & Collectible

Opening April 18th, at the Elmhurst Art Museum, The Greater Chicago Glass Collector's Club, an affiliate of the NAGC, will sponsor and install "America's Oldest Industry: Glass-making 1608 - Present." This exhibit of historic and collectible glass will present outstanding examples from nearly four centuries of glassmaking in America.

The 35 year old chapter has been spreading the word about glass collecting and study by hosting this and other exhibits in the area. "Glass-making 1608 - Present" will include many different types of glass such as: early blown molded, flint, pressed pattern, cut, engraved, art glass, from both Victorian and Art Nouveau periods, Depression glass and modern

studio glass.

Each week during the 2 month exhibit, speakers from the Greater Chicago Glass Collector's Club will present lectures on various topics. Also, there will be a "discovery day," when visitors may bring in examples of their own glass collections for identification and evaluation (a fee will be charged). Please call Jes Horwath, secretary of the club, at (630) 789-2234 for further information on the exhibit.

The newly expanded Elmhurst Art Museum is located in Wilder Park, 150 Cottage Hill Ave., Elmhurst, IL 60126, (630) 843-0202. The public is invited to attend all the events. The exhibit opens April 18, 2000 and runs through June 25.

Gillinder "Lion Head" Paperweight

Gillinder Glass, one of America's oldest glass companies, has reproduced their historic "Lion Head" paperweight. The 1876 original which celebrated the American Centennial Fair held in Philadelphia, is now a collector's item.

Gillinder Glass was founded in 1861 by William T. Gillinder, an English born Philadelphian. The American Centennial in 1876 was a turning point for the company; they produced souvenirs for the centennial which were as popular at the time, as they are today. Gillinder Glass, a family owned and operated business, is still prosperous. It is primarily an industrial and commercial specialty glass manufacturer, producing about 50% of the airport runway lights in the U.S. The plant has recently been opened to the public for tours. The "Lion Head" paperweight is available through the factory located at: Gillinder Brothers, Inc. Erie & Liberty Street PO Box 1007, Port Jervis, NY 12771-1007 (914) 856-5375.

Paperweight Weekend 2000

The Paperweight Weekend will be held on May 18 - 20, 2000 at Wheaton Village, Millville, NJ 08332-1566. (856) 825-6800.

The weekend begins on Friday with "Fun in the Factory" hands on glass making experience in the T.C. Wheaton Glass Factory.

Speakers for the event include: **Rick Ayotte**, Artist, **Marshall Deitsch**, Collector, **Gay LeCleire Taylor**, Curator, and **David, Jon, and Victor Trabucco**, Artists. Also onhand will be the renown glass artist, Paul Stankard. You'll even be able to make your own paper weight! Please call or write to register for this event.



"Pickerel Weed Cube"
c. 1998
by Paul Stankard

Corning Receives Award

The Glass Innovation Center of The Corning Museum of Glass won a Bronze Award in the prestigious "Designs of the Decade: Best in Business 1990-1999 Awards Competition" co-sponsored by The Industrial Designers Society of America (IDSA) and Business Week magazine.

The award recognizes the most compelling design/business success stories of the 1990s and honors products and strategies that have made a significant business impact. The Glass Innovation Center, "one of the elite 36 winners," is the only museum so honored. Other winners include the Volkswagen New Beetle and Apple Computer's iMac. The winners, selected by top business, design, and education executives, "represent the icons of design from the past 10 years."

Throughout 2000 the final components of the museum will open, including: the renovated Art and History Galleries, with a renewed exhibition of the world-renowned collection; the Regional Visitors Center, which will introduce travelers to the attractions of the Finger Lakes region; the new home of the Rakow Library, the world's library of record for glass; and Crystal City, an exhibit on the history of glassmaking in the town of Corning. Corning Museum (607) 974-6467 and www.cmog.org

16th NAGC Seminar Portland, Maine May 11-13, 2000

The Down East sirens are beckoning and again we will succumb and revel in the past and present glories of glass, its history, use and manufacture.

Join us in Portland to see and be seen. See the sea, islands, shipping and the Portland Light. Be seen in Old Town...artsy crafty with a myriad of glass galleries and studios. Walk to the Portland Museum of Art for Mt. Washington, Sandwich and Portland glass. Be seen at the Jones Museum of Glass & Ceramics; a must see, if you have not been there. This is a distinctive, charming museum located on top of Douglas Mountain with over 7000 objects on display.

Douglas Hawes, curator at The Maine State Museum will discuss the glass used in the early Maine homesteads. Arlene Palmer Schwind introduces us to 20th Century collections, collectors and the historians who wrote about them.

Dan Dailey, artist, designer craftsman, discusses the impact of the studio movement upon the 20th Century - changed forever. Dr. David Whitehouse, Director of the Corning Museum of Glass, takes us through the 1st and 2nd millennium; from cage cups to gilded and enameled mosque lamps and then on to Venetia.

This seminar is about the collector and their collecting which is sometimes referred to as "a significant insanity." What to do with it after we buy it? Not only while we are here but after we leave? Conservation, appraisals, taxes and insurance! Bring your questions and worry no more!!

...and then there is lobster.

Early American Glass & Oil Lamps Auction

On Oct. 1 & 2, 1999, Green Valley Auctions, Inc., in Mount Crawford, VA, held its 5th Annual Fall Auction of early American glass, the biggest yet. Among the items auctioned off were the Charles and Nellie Huttunen collection of more than 1600 different flint and non-flint pattern glass goblets, and the important collection of 900 cup plates assembled by the late Edwin A. and Clarice H. Wolf.

The first day of the event began at 9am and lasted till 11:30 that night with over 5000 pieces of glass being sold. A large crowd along with 1200 absentee and phone bidders, competed for the hundreds of different patterns and forms.

Some highlights of the auction are as follows:

A Dragon goblet - \$1,600

Heart with Thumbprint - \$2,500

Frosted Lion milk pitcher with applied handle - \$5,100

Three Face hollow stem champagne - \$4,600

Milk glass Boar's Head covered dish - \$1,200

an early Thumbprint covered compote - \$3,600

Cut overlay lamp with a blue cut to clear font - \$1,150



Dragon



Lion



3 Faces

Overlay Lamp



Enthusiasm and bidding ran high during this remarkable sale.

Please contact the company for information on this sale, and any upcoming events. Green Valley Auctions, 2259 Green Valley Lane, Mt. Crawford, VA 22841 (540) 434-4260 or visit the web page at: www.greenvalleyauctions.com

Skinner's Art Glass Auction

On Oct. 16, 1999, Skinner, Inc., of Boston, MA held an exciting sale which included some of the most exquisite glass of the late 19th and early 20th century. From Tiffany Studios, a Crimson Bouquet Leaded Glass Cone Shade commanded \$71,800. It was such a stunning example that it graced the event's catalog cover. Also from Tiffany, a Nasturtium Lamp sold for \$63,000.

From Steuben, a set of 14 gold Aurene goblets received a high bid of \$3,105. A Pairpoint Rose Tapestry Puffy Table Lamp sold for \$6,325.

February 5, 2000 will be the next auction of 20th Century Decorative Arts, and a catalog is currently available for \$26.00. Please contact them at 63 Park Plaza, Boston, MA 02116 (617) 350-5400 or www.skinnerinc.com

Svenska: Are You Interested?

A trip to Sweden will be undertaken with Mr. Derek Ostergard, the Associate Director of The Bard Graduate Center for Studies in Decorative Arts, providing that there is enough interest.

Below is a survey to assess the interest in such an event. The costs would run \$400 to \$500 per day - \$3,500 possibly to \$4,000 for seven days.

The proposed itinerary: We would fly to Copenhagen and then to Smålands, visit the glass museum, Kosta Boda operations, watch the productions, meet with designers and the two Valliens, and enjoy dinner at a glass house. Next will be a one-half day at Orrefors. We would then fly on to Stockholm, visiting the National Museum's curators of 17th, 18th, 19th & 20th C. glass, also visit the Concert Hall, the city library and the Hellner Collection. We will board an ocean liner for an absolutely magnificent trip through the archipelago arriving at Helsinki and visit the Decorative Arts Museum and glass houses, and an all day visit to Nuutajarvi and Litala museums.

Please let us know if you are interested. *Thank you.*

TRIP TO SWEDEN

I would be interested in joining the National American Glass Club members on a seven day trip to Sweden in the Fall 2000 or Spring 2001. The costs to not exceed \$4,000 per person.

Name (s) _____

Mail to: Carmen Freeman, 1744 Island Way, Osprey, FL 34229
or email to: carmen711@juno.com

Carder Symposium

The Corning Museum of Glass and the Rockwell Museum combined forces and presented a unique *Glass Collectors' Weekend* this past September. Participants enjoyed the best from both these outstanding institutions. International scholars and museum staff members discussed various ways in which American glassmaking was influenced by English designers and Continental craftsmen during the late 19th and early 20th centuries.

The Rockwell Museum's incomparable collection of glass by Frederick Carder, a collection spearheaded by the talented and forward thinking founder, Robert F. Rockwell Jr., was the setting for a cocktail reception and tour. "Amazing" and "stunning" were the words used to describe the hundreds of prime examples of Carder designed glass. Mr. Rockwell addressed the group recalling his early association with Frederick Carder; first as a friend and golf partner, then gradually as a glass enthusiast and avid collector of the master's work.

Other lectures proved to be fascinating as well. Charles Hajdamach, from the well respected Broadfield House Glass Museum in England, filled in the details from Frederick Carder's earlier life in England, focusing on the influences and background that produced this fascinating artist. Mr. Hajdamach's easy and humorous manner set the tone for the full day ahead. His recent book entitled *British Glass, 1800-1914* is brilliant and well worth the investment.

Artistic influences on Carder can be found in the stained glass of the British Arts and Crafts movement and the simple elegance of Frank Lloyd Wright; also in the beauty of the ceramic form and the detail of Germanic decoration.

Frederick Carder enjoyed experimentation, as was evidenced in Thomas P. Dimitroff's lecture on decoration and application. Dr. Jutta-Annette Page, curator of European Glass at Corning, presented the European beginnings of American glass engraving.

The glass art industry, like all industries, never developed in a vacuum. European artists carried their innovative ideas and remarkable skills to the new world, infusing the energy and the creativity needed to herald in the new artistic era of the 20th century.

