

# 2021 Annual GLASS SECTION





# The Power of Pitkins: An American Classic *Uncovered*

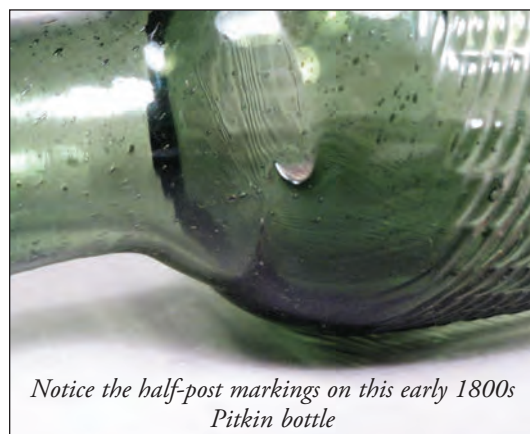
by Kary Pardy

If patterned antique glass has ever caught your eye, you've likely appreciated the flowing lines and swirling, ribbed decoration of a "Pitkin" flask. The term "Pitkin" is a more recent collector's designation that references Connecticut's Pitkin Glass Works and their famous production of ribbed, pattern glass in the late 18th and early 19th century. The style itself is even older than its namesake and originated in Germany before traveling around the Americas and finding favor in several glass factories in New England and beyond.

The signature look of a Pitkin piece is as desirable now as it ever was, with collectors devoting much of their energies towards acquiring these fascinating pieces, and reproductions finding places of pride in several colonial-style homes and among an eclectic glass display in more modern homes. But what makes Pitkins so special? The answer lies in their attractive pattern, early American history, and in the hunt for the genuine article.

## Making a Pitkin

Much of the Pitkin's appeal lies in their signature style. While there is still some debate as to how they were created, understanding their "half-post" method is the key. Pitkin specialist and collector Dana Charlton-Zarro writes that the initial gather of glass would first be



*Notice the half-post markings on this early 1800s Pitkin bottle*

formed into the shape of a bottle, then dipped into molten materials again up to the shoulder of the flask (thus called the "half" post). Once two layers were achieved, the piece was dipped into a pattern mold for its initial ribbing, removed, and then swirled. The glassmaker might opt for a "broken swirl" pattern, and reinsert it into a mold

again to add more ribs, and then the piece was expanded. Zarro emphasizes the importance of flask-formed layers and the second dip in this signature technique.

Pitkin formation was shrouded in mystery for some time. The half-post method was deceiving and could easily be mistaken for an inserted neck. The ribbing presented similar challenges, but Zarro explains that twirling first and then applying vertical ribs second created a cross-swirl pattern that didn't ruin the initial ribbing and resulted in beautiful, and previously puzzled over, patterns that appealed to collectors through the ages.

## Pitkin History

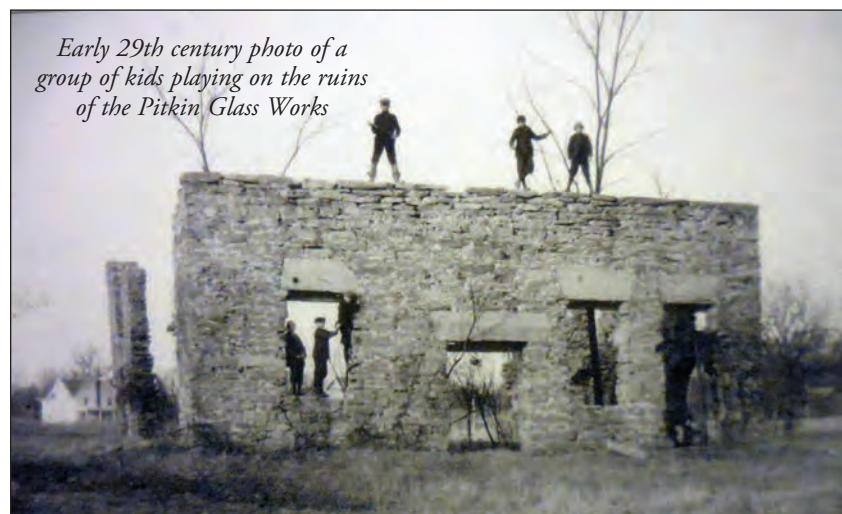
These lovely swirl-ribbed vessels likely first appeared on the scene in America in Southern New Jersey in the mid-18th century. Glass factories were flourishing in this area, and it is probable that



*Early pattern molded glass pocket bottle by Stiegels Glass Works  
photo: Hecklerauction.com*

Henry William Stiegel, who operated the American Flint Glass Manufactory from 1765 to 1774, and others produced similar patterned bottles, through Pitkin scholar Michael George writes that these would most likely have been single, vertically ribbed examples, with swirls not appearing in the New Jersey or in the Pennsylvania areas until the early 19th century. But swirls did appear in East Hartford, Connecticut.

In 1783, Connecticut's General Assembly granted Captain Richard Pitkin a twenty-five-year monopoly on manufacturing

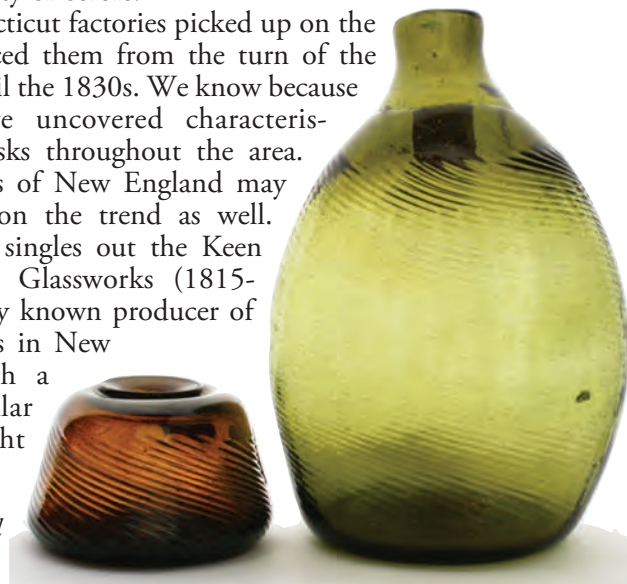


*Early 19th century photo of a group of kids playing on the ruins of the Pitkin Glass Works*

glass to thank him and his family for providing gun powder, at a loss, to the Connecticut militia for the past few years. Their namesake factory, the Pitkin Glass Works, was built on the family farm and remained in operation until around 1830, producing bottles, flasks, inkwells, demijohns, and other small items, and specialized in the patterns that ultimately became synonymous with their name. Examples have been excavated from the factory site with thirty-six ribs and beyond in a variety of colors.

Other Connecticut factories picked up on the style and produced them from the turn of the 19th century until the 1830s. We know because excavations have uncovered characteristically-ribbed flasks throughout the area. Other glassworks of New England may have joined in on the trend as well. Michael George singles out the Keen Marlboro Street Glassworks (1815-1841) as the only known producer of Pitkin-type flasks in New Hampshire, with a durable, popular style that might

*Rare Pitkin reverse swirl inkwell and flask*



*Left: Pitkin handmade mouth-blown replica, Right: Pitkin flask*



have given the Connecticut factories a run for their money. There is speculation that Massachusetts had a Pitkin-type production facility as well.

The style didn't stop at the Eastern Seaboard. In the early 19th century, improved conditions for domestic manufacturing and government support encouraged craftsmen and glass factories to spread westward, where they found great success in Pennsylvania and Ohio. According to the Toledo Museum of Art, by 1840 there were eight well-established glass factories in Ohio, including factories in Zanesville, the area best known for Midwestern Pitkins from 1810-1830. Zanesville and others picked up the Pitkin form and made it their own, maintaining the elaborate, pattern molded swirled and vertical ribs people loved but adding unique features to such an extent that collectors now categorize Pitkins as either New England or Mid-Western Style.

## Picking a Pitkin

Would you like to add a Pitkin flask to your collection? They were typically produced in loose 1/2 pint and pint sizes, with variations being rare. Pitkins most commonly appear in olive amber and olive green but can show up in other colors, including rare blue and amethyst examples that are particularly desirable.

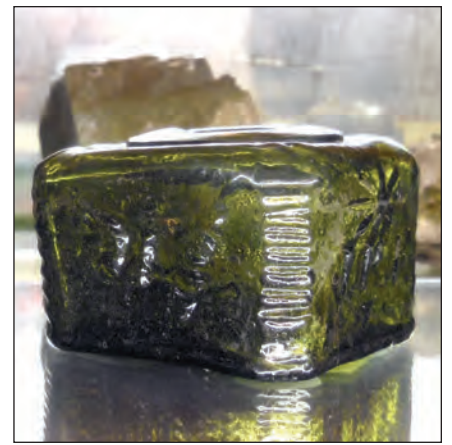
If you are trying to identify the region of a flask, Michael George notes that New England Pitkin flasks are lighter in weight than their Mid-Atlantic or Midwestern siblings and tend towards more of an "ovoid, elongated shape ... [with] flattened sides and sometimes pointed at the edges." Midwestern and Mid-Atlantic factories worked with different materials when making their glass, resulting in heavier ribbed, brighter colored flasks. George notes that the Midwestern flasks or globular bottles didn't necessarily employ the half-post method and were "heavier, rounder in form, with tighter execution than the New England counterparts." New England Pitkins typically have tight ribbing with thirty-two to thirty-six ribs, while Pennsylvania Pitkins primarily sport sixteen or twenty ribs, and western examples tend towards twenty-four, though don't stress about the precision of these rib counts. They can vary on occasion, to the delight of Pitkin hunters searching out uncommon examples.

In *Picking Pitkins!*, Michael George suggests looking for something that first, is attractive, and second, has desirable and rare traits. These include unusual shapes (such as round or bulbous forms) or unusual rib counts or vibrant, rare colors. Sizes that are smaller than 5" or over 7" are rare, as are long necks or applied lip treatments. Overall, however, finding a genuine Pitkin and investing in one is an accomplishment in itself. There are limited examples on the market, and their condition is key to overall value. Collectors should look for pieces with a lack of wear on rib high points and other edges. Rare Pitkins can sell for tens of thousands of dollars at auction, but to purchase a standard example, expect to pay \$500 to \$1,000.

If you'd rather not spend the money but still want to enjoy that characteristic Pitkin swirl, you are in luck. Their beautiful form has inspired reproductions, particularly in smaller styles like inkwells, that can also be used as decorative vases or pleasing shelf ornamentation.



*Rare blue Pitkin bottle, 1800-1850, not half post but put into a dip mold twice to achieve the pattern.*



*A "J.P.F." mold-blown inkwell, known from archaeological evidence to be a Pitkin product*



*Note the double layer, half-post method used to create these pieces. The Museum of Connecticut Glass has some impressive examples of Pitkin-type glassware and actively promoted their area's interesting history with regular glass and bottle shows. Stay tuned for future events involving Pitkin forms and their place in American and Connecticut history.*  
*photo: Quiet Corner Glass, M. Opel 2017, Museum of Connecticut Glass*



*Above: A miniature free-blown chestnut flask, 1.8 inches high, side and bottom views. This flask was excavated by middle school students working with Connecticut State Archaeologist Nick Bellantoni at the Pitkin ruins, on May 14, 2003. This is truly a unique item, both in terms of its tiny size and impeccable Pitkin attribution. It also seems to be extremely unusual to find intact glassware actually on the site of an old glass factory. A 2012 article in the Manchester Journal Inquirer recounts collectors at the time of the dig offering \$5,000, and then \$20,000, for this odd little bottle, which has fortunately remained on public display.*



*Check out the pattern on this Pitkin! Known as "Popcorn," this 1810-1830 Pitkin displays a pattern reminiscent of an ear of corn, thus its colorful name.*



*While Pitkin flasks are most common, you should also be on the lookout for Midwestern globular bottles that come in a variety of colors.*  
*photo: Michael George*



### 20th Anniversary of a Passion for Glass

Studio 7 Fine Art Gallery in Bernardsville, New Jersey is celebrating its 20th Anniversary of bringing Antique Glass, Contemporary Studio Glass, Bronze Sculpture, and Paintings to the community. The 2500 square-foot gallery is located in a historic 19th century building that was the Dance Hall in the center of town. During the pandemic, it has remained open, offering a place to find a special treasure or just enjoy the beauty and refresh.

The Gallery began as a place for New Jersey artists to show and sell their work. It quickly expanded into carrying studio glass when a 15-year-old glassblower joined the group. Soon after, Director Kathleen Palmer and her husband Peter started their collection by attending Antique Shows, Glass Art Society Conferences, Wheaton Glass Weekends, and the Pilchuck School – founded by Dale Chihuly. Kathleen's prized possession is an amazing orb that Peter commissioned Paul Stankard to create for his wife. Peter's favorite piece is a Graal Fish Bowl, created by Edward Hald (Swedish, 1883-1980), who is known for his work at Orrefors. The piece was a gift from his aunt in 1948. The collection and offerings at the Gallery have expanded to offer

antique glass in many forms including paperweights and perfume bottles. See a small sampling in their ad below.

Kathleen was honored to be chosen as a designer for the "Mansion in May Designer Showhouses and Gardens" fundraising event to benefit Morristown Memorial Hospital. Pieces from the gallery's extensive collection enhanced the interiors of four selected historic homes. The Gallery has received the *Courier News*' Reader's Choice Award for the Best Art Gallery in Somerset County and was honored to receive the Somerset County Tourism Service Excellence-Retail Award.

The Gallery can be rented for meetings and parties and is offered free for non-profit organizations. The Gallery has an extensive website and is active on Facebook and Instagram. Gallery hours are 10a.m.-4 p.m., Wednesday-Saturday.

Studio 7 is located at 5 Morristown Road, Bernardsville, NJ. For information, contact Kathleen Palmer, Director, at 908-963-0365 or email at [pskjplamer@verizon.net](mailto:pskjplamer@verizon.net) or visit their web site at [www.studio7artgallery.com](http://www.studio7artgallery.com) and sign up for monthly emails. Monthly receptions are open to the public and free of charge.

### Cape Cod Glass Club Teams Up For Online Programming

The Cape Cod Glass Club (CCGC) has joined with the Westchester Glass Club/WGC and Founders Chapter/FC to share planned programs and open them up to all interested glass enthusiasts over Zoom.

CCGC's May 4th meeting on Zoom at 1 p.m. will feature a talk on "Stretch Glass" by Cal Hackeman, President of The Stretch Glass Society, and explore "Vanity & Bedroom Sets, the Various Colors," by Fenton Art Glass.

CCGC's June 1st Meeting on Zoom features glass enthusiasts Bill & Ellen Morrison who will focus on their interest in 19th century Hobbs Glass, Wheeling, West Virginia.

All are welcome. Email Betsy Lessig at [bheapg7@comcast.net](mailto:bheapg7@comcast.net) for your link to a presentation of interest.

All CCGC Zoom Meetings are held on the first Tuesday of the Month thru June, at 1 p.m. Visit [www.capecodglassclub.org](http://www.capecodglassclub.org).



#### 66<sup>th</sup> ANNUAL SPRING EASTERN NATIONAL ANTIQUA SHOW AND SALE

**Fri., May 7, 2021 10 am to 5 pm**

**Sat., May 8, 2021 10 am to 5 pm**

**Carlisle Expo Center, 100 K St. Carlisle, PA**

55 quality dealers of glass, china, jewelry and more  
Exhibits, Glass Repair Good Food and Free Parking

**FACE MASKS REQUIRED**

Admission \$8.00 (\$7.00 with card) good 2 days  
Saturday Admission only \$4.00

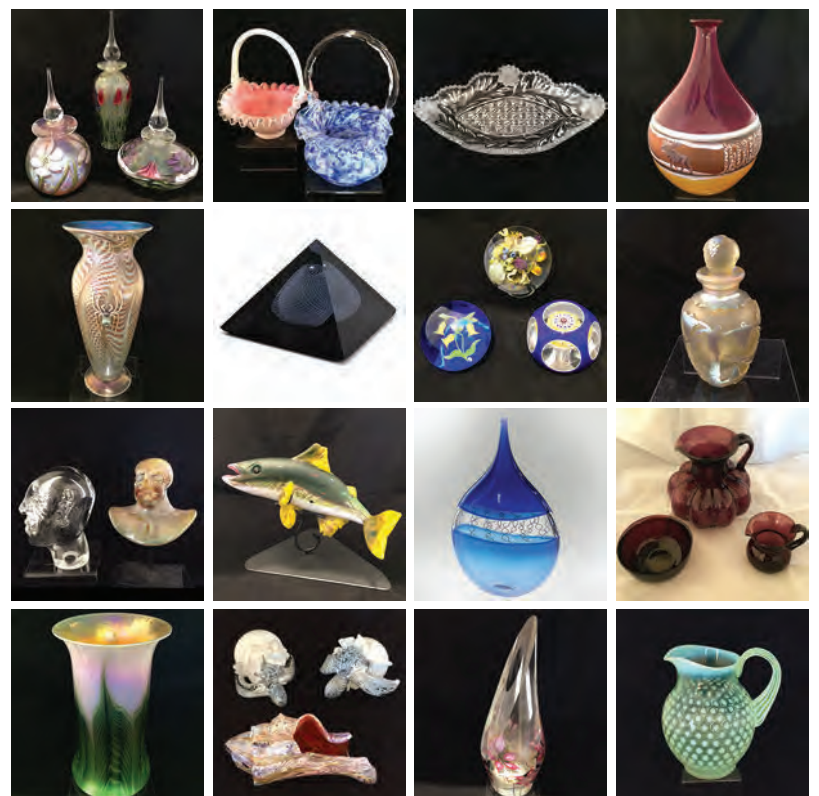
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Information 410-538-5558 or 443-617-1760

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Kathleen Palmer, Director (908) 963-0365

## Vaseline Glass Collectors Convention October 6-9

Vaseline Glass Collectors, Inc. (VGCI) will be holding its 22nd Annual Convention in Pittsburgh, PA, October 6-9, at the Crowne Plaza Hotel & Suites Pittsburgh South. All Pennsylvania COVID-19 health precautions in effect will be observed.

The convention begins with an optional motorcoach trip to the National Museum of Cambridge Glass, the Mosser Glass Company, and Island Mould & Machine Company. A second optional motorcoach trip on Thursday, October 7th will visit the Oglebay Institute Glass Museum, the National Imperial Glass Museum, and the Fostoria Glass Museum. A welcome reception and cocktail hour will take place Thursday evening.

Friday's motorcoach trip will begin after breakfast and include a visit to the Duncan & Miller Glass Museum. Glass-related presentations and



lunch are included on this trip. On Saturday, ample time will be given to visit areas of interest in Pittsburgh (antique shopping), attend the annual membership meeting, and enjoy another glass-related presentation.

Attendees are encouraged to display their Vaseline Glass. Four \$100 prizes in four different categories will be awarded. The convention will conclude with a silent auction of Vaseline Glass on Saturday afternoon. Room-to-room shopping will also be available – an awesome way to add to your Vaseline Glass collection, make new friends, or reunite with longtime friends.

For further information on the VGCI Convention, resources or membership information, visit our website [www.vaselineglass.org](http://www.vaselineglass.org) or contact us at [bobhrobl@aol.com](mailto:bobhrobl@aol.com).

## IPBA Virtual Convention April 29-May 2



The International Perfume Bottle Association (IPBA) is excited to announce its 33rd Annual Convention from April 29 through May 2, 2021, their first virtual Convention. This event will feature an exclusive video tour of the Lalique Museum in Paris,

France; the annual Perfume Bottles Auction LIVE! organized and directed by perfume bottle specialist and author Ken Leach; and an online Perfume Bottle & Vintage Vanity Show & Sale that opens on the first day of the convention and runs continuously through August 1.

Additional offerings include seminars and presentations covering a variety of topics related to perfume and vanity item collecting, including: Artistic Compacts; English Cameo Glass Perfume Bottles; Ephemera; the Harrach Glassworks; and many more.

Each day will start with a recap of the previous day as all components are designed to educate and entertain IPBA members.

The International Perfume Bottle Association is the largest worldwide association of individuals collecting and dealing in perfume bottles, compacts, and related vanity items. Registration packets will be mailed to all members and you can also register online. Additional information on this exciting convention is at [www.perfumbottles.org](http://www.perfumbottles.org).

## The International Perfume Bottle Association

*invites You to join their*

**VIRTUAL 2021 Collectors Convention,  
Show, Sale & Auction of Vintage Perfume  
Bottles & Vanity Items!**

**APRIL 29 thru May 2, 2021**

*Register now for this spectacular event at  
[perfumbottles.org](http://perfumbottles.org)*



*"It's amazing what you'll find here!"*



- Vintage perfume bottles
- Compacts; Lipsticks
- Purses; Vanity items
- Education
- Collection building



## Vaseline Glass Collectors, Inc. 22nd Annual Convention

**October 6-9, 2021**

**Pittsburgh, Pennsylvania**

**Crowne Plaza Hotel & Suites Pittsburgh South**

**Includes speakers and lunch at the  
Duncan & Miller Glass Museum**

### Optional Tour #1:

Visiting the National Museum of Cambridge Glass,  
Mosser Glass and Island Mould & Machine Company

### Optional Tour #2:

Visiting the Oglebay Institute Glass Museum, National  
Imperial Glass Museum and Fostoria Glass Museum



For Convention or  
Membership Info:

Our Website:  
[www.vaselineglass.org](http://www.vaselineglass.org)

E-mail Bob or Robert:  
[bobhrobl@aol.com](mailto:bobhrobl@aol.com)

Like us on facebook



## Jeffrey S. Evans & Associates Spring 2021 Auction Schedule

### Fine & Decorative Arts Auction

*Held in Three Sessions*

**April 22-24, 2021 at 9:30 a.m. ET each day**

Day one's single-owner session will feature Part One of the exceptional paperweight collection of Carl Carter of Austin, TX comprising over 400 contemporary and vintage paperweights, a fine Tiffany Studios table lamp with linen-fold shade on a turtle-back base, pieces of Peking glass, and more. A special printed catalogue will be available for this session.

Day two will feature the miniature lamp collection of the late Rosemary Bennett, North Port, FL; Part One of the open salt collection of Fred and Lorraine Ayers, Layton, NJ; and property from the Lonnie Knickerbocker estate, Dansville, NY. The day's lots will be composed of over 300 miniature lamps of all types including many rare figural examples; open salts including numerous Daum Nancy and English cameos; other art glass examples; ceramic, figural and other silver; fine enamel and plique-a-jour examples, rare Tiffany and Steuben, Moser and other Bohemian, studio glass, plus more.

The auction will conclude on day three with a wide selection of paintings, prints, and statuary; Asian materials of all types; a fine selection of silver and jewelry; furniture from Georgian to Victorian to Mid-Century Modern; antique Persian and Caucasian carpets; 18th & 19th century ceramics; plus more.

Catalogues for all three sessions will be posted at [jeffreyssevens.com](http://jeffreyssevens.com) around April 9.

### Annual Spring Auction of 18th & 19th Century Glass & Lighting

**Friday, May 21, 2021 at 9:30 a.m. ET**

Featuring Part Two of the collection of the late Donna Almon, Indianapolis, IN; the collection of David Paar, New Hope, PA; the John & late Evelyn Teague collection, Bloomington, IN; Part Two of the collection of Fred and Lorraine Ayers, Layton, NJ; plus others. Comprising free-blown, pattern-molded, and pillar-molded wares; Bakewell and



other early cut; colored pressed flint glass; whale oil, fluid, and early kerosene lighting; pressed lacy glass including salts and cup plates; other open salts; flint EAPG; flasks and bottles; plus more. The full, detailed catalogue will be available online at [jeffreyssevens.com](http://jeffreyssevens.com) around May 7.

### Important Single-Owner Auction

*The Collection of Nick Routson, Part I*

**Saturday, May 22, 2021 at 9:30 a.m. ET**

Featuring one of the finest assemblages of Staffordshire transferware "American Historical Views" to ever appear on the market, the Routson Collection includes a wide variety of forms—from cup plates to covered tureens, many being in extremely rare patterns and/or forms—with most pieces retaining longstanding collection provenances.

The full, detailed online catalogue will be posted online at [jeffreyssevens.com](http://jeffreyssevens.com) by May 7. A full-color, printed catalogue will also be available for this auction on or before May 7. Watch for ordering details.

### 40th Semi-Annual Premier Americana Auction

*Held in Two Sessions*

**June 25 & 26, 2021 at 9:30 a.m. ET each day**

Our usual fine selection includes rare Virginia and other Southern material; 18th and 19th century formal and country furniture; American folk, fine, and decorative arts; folk pottery; textiles; Native American material; 19th century coin silver; an excellent collection of Mocha/dipped wares; other good 18th and 19th century ceramics; plus more.

We are accepting quality consignments to this auction until May 17. The full, detailed catalogues will be posted online at [jeffreyssevens.com](http://jeffreyssevens.com) around June 11.

All auctions are conducted live at the firm's Virginia gallery located at 2177 Green Valley Ln, Mt. Crawford, VA. The auctions are available for absentee and live bidding online through Jeffrey S. Evans Live, LiveAuctioneers, and Invaluable. Visit [www.jeffreyssevens.com](http://www.jeffreyssevens.com) for more details.



## The Don Dwyer Collection of Antique Bottles

### Part 2 Coming Soon!

We are proud to present this extensive collection of the Don Dwyer bitters and soda bottles. Don has spent decades putting together a collection of bitters that contains just about every bitters sold in the west. In addition, his interest in western soda and mineral water bottles adds great interest to his entire inventory. We will present the Dwyer Collection in two parts, starting with part 1 on February 26. Part 2 will be announced in the coming weeks. Because Don liked to collect color runs and made sure he had the most variants, each half of the auction will have both bitters and sodas. It will be presented in our usual format, with everyone on our list receiving a catalog for each auction at no cost. We are excited about presenting this fine collection and thank everyone for their interest. We know this auction will have something for everyone.



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## American Brilliant Cut Glass and ACGA Online Convention & Show August 7-8



Due to Covid-19, this year's annual ACGA Convention and Dealer Show that was originally planned for early August in New Orleans has been rescheduled to 2023. Instead, the ACGA will hold an online mini-convention on August 7 and 8 of this year. They also plan to sponsor a Brilliant Weekend educational event and Dealer Show in conjunction with the Dorflinger Factory Museum in White Mills, Pennsylvania, at the end of September. The next convention will be held near Dallas in Rockwall, Texas, in July 2022.

The American Cut Glass Association (ACGA) was formed in 1978 as a non-profit organization with the objective of advancing the history, knowledge, and appreciation for American Brilliant cut glass as an art form. To further this mission, the ACGA remains active in research and sponsorship of members-only events throughout the United States.

Cut glass collectors admire its beauty and exceptional sparkle and the fact that it was hand-made by highly skilled craftsmen. As with any collectible, there are certain characteristics that reflect higher quality and value. In Brilliant Era cut glass, these mainly include the glass clarity and brilliance, along with the depth, detail, and precision of the cutting, and finally the rarity of the design. Talking with knowledgeable antique dealers and collectors can help you to recognize these characteristics.

From about 1876 until World War I (1916), American craftsmen exceeded all others worldwide in producing Brilliant Period cut and engraved glass that will never again be equaled. High labor costs along with increasing competition from pressed glass and depression glass forced a decline in the earlier complex geometric designs, which were mostly replaced by the "Flower Period," depicting items of nature, using more molds and figured blanks with more simplified cutting.

Additional information concerning the 2021 mini-convention and other ACGA membership benefits may be found on the ACGA website, [www.cutglass.org](http://www.cutglass.org). New online memberships are only \$25

and give you full access to research information, ten issues of our newsletter *The Hobstar*, cut glass catalogs, earlier convention presentations, *Hobstar* articles, and much more. If you sell or collect cut glass, you do not want to miss any of the benefits of being a member of the ACGA.



## DelMarVa Glass Club Annual Show and Sale Cancelled

The DelMarVa Depression Glass Club has cancelled its annual Glass Show and Sale, held in April in Maryland, due to COVID. The Club's mission is to provide a venue for collectors and researchers of American glass, primarily of the Great Depression era, where they can impart knowledge about their glass collection and interests. Last year's 85th Annual Show and Sale, scheduled for April 18 & 19, 2020 was also cancelled due to COVID. The Organization looks forward to returning next year with a 2022 event.

## 33<sup>rd</sup> Annual Cape Cod Glass Show & Sale

**September 18 & 19, 2021**

Sat. 10 am - 5 pm • Sun. 12 am - 4 pm

**New Location**

**Cultural Center of Cape Cod**

307 Old Main Street, South Yarmouth, MA  
Route 6 to exit 75 (old exit 8) then follow signs

**Admission \$7 (\$6 with this card)**

**Identification Booth**



Sponsored by the  
**Cape Cod Glass Club**  
[www.capecodglassclub.org](http://www.capecodglassclub.org)  
Chapter NAGC

For more info: [bheapg7@comcast.net](mailto:bheapg7@comcast.net)

Nationally prominent glass dealers offering antique and collectable American and European glassware from the 18th to 21st centuries.



PHOTO COURTESY JSEA&A

**American Cut Glass Association, Inc.**

**ACGA Benefits & Membership Details at [www.cutglass.org](http://www.cutglass.org)**

- Promoting History, Education & Fellowship
- 2021 Online Mini-Convention August 7-8

If you sell or collect Brilliant Cut Glass you should be a member of ACGA!

**Founders Chapter of the National American Glass Club**

**We are casual and professional collectors who meet in the metro Boston area for educational programs and camaraderie on a variety of glass topics.**

[www.founderschapter.org](http://www.founderschapter.org)  
[President@founderschapter.org](mailto:President@founderschapter.org)

**Hudson Valley Depression Glass Club**

**Spring Glass Show & Sale**  
Saturday, May 8, 2021  
11am to 5pm  
Beacon VFW  
413 Main Street, Beacon, New York 12508  
\$4.00 per person

We are a group of enthusiasts and collectors preserving our American glass heritage! We meet monthly on the second Saturday at 10am at the Beacon VFW Hall to share knowledge and to enjoy the fellowship and beauty that this glass imparts.

**Jeanine Carmichael-Hill – President**  
845-489-2547, [hvdgc1972@gmail.com](mailto:hvdgc1972@gmail.com)  
[Facebook.com/HudsonValleyDepressionGlassClub](https://www.facebook.com/HudsonValleyDepressionGlassClub)

**Westchester Glass Club**

**Join Us For Our Open to All Monthly Zoom Meetings**

Previous programs from the Smithsonian Art Museum, Blenko, Museum of American Glass WV, Bergstrom Mahler Glass Museum, National Museum of Cambridge Glass, Tacoma Art Museum, and the Corning Museum of Glass!

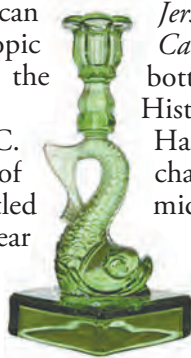
For more information on the Westchester Glass Club and to join a meeting, Contact James Russell  
Westchester Glass Club president.  
[Jrussell9431@sbcglobal.net](mailto:Jrussell9431@sbcglobal.net)  
Last Tuesday of the Month at 11:00am



### Upcoming Founders Chapter of the National American Glass Club Virtual Meetings

This spring the Founders Chapter of the National American Glass Club will continue its virtual meetings via Zoom. The topic for the April 14 meeting is still to be determined. Please visit the website for updates.

On May 12, Glass Collector and Historian Thomas C. Haunton returns to the Founders Chapter to share his expertise of 20th century American glass. He will give a presentation entitled "Emil Larson, The Glassblower's Glassblower," about the sixty-year career of this Dorfinger, Durand, and independent shop artisan who could make virtually anything in glass. Mr. Haunton is the author of the books *Last Links to the Past 20th Century South*



*Jersey Glass Vol. 1* and *Tippecanoe and E. G. Booz Too!*, A book about *Cabin Bottles*, as well as numerous other publications about glass and bottles. He was a featured speaker at the 2013 Federation of Historical Bottle Collectors National Show in Manchester, New Hampshire, and has appeared as a guest lecturer for NAGC chapters and other organizations across New England and the mid-Atlantic states.

All meetings start at 11 a.m.. For the meeting link please contact [President@Founderchapter.org](mailto:President@Founderchapter.org) or check our website [www.Founderschapter.org](http://www.Founderschapter.org).

### Upcoming Exhibitions at the Sandwich Glass Museum



Unnamed from Electric Garden of Unearthly Delights

#### Now through June 13: Electric Garden of Unearthly Delights

Featured in the Hirschmann Theater, the Sandwich Glass Museum is proud to present the special exhibition, *Electric Garden of Unearthly Delights* by glass artist Mundy Hepburn. A native of Connecticut, Mundy has made a living through glass art for over thirty years. His work has been exhibited in over 30 installations, and featured in five publications.

A member of the Glass Art Society, Mundy has made a name for himself with a unique style of art – luminous glass. A pioneer in this art form, Mundy combines technology with art to create a new breed of moving, living art.

#### Now through June 13: Glass Menagerie A-Z

For centuries glassmakers have interpreted the animal kingdom in glass. From ants to zebras, the Sandwich Glass Museum will highlight their creations in the special exhibition, *Glass Menagerie: A-Z*, which opened last year. The exhibit features the works from our local glass artists, augmented by items from the Museum's collections, as well as a special loan from the New Bedford Museum of Glass, which has an outstanding collection of glass animals.

#### Now through October 31 in the Contemporary Gallery: Fritz Glass

This year's featured artist in the Contemporary Gallery is Fritz Lauenstein. His stunning creations include a wide variety of glass objects including spectacular marbles, paperweights, perfume bottles, jewelry, vases, and bowls to name but a few. His work has been shown and sold in Museums and over 200 galleries, predominantly in the United States.

#### May 22 (Rain Date May23): 3rd Annual SeaFair

The sea is part of what makes Sandwich and Cape Cod such a special place. On Saturday, May 22. 10 a.m.-2 p.m., we will hold our 3rd Annual SeaFair celebration of sea-inspired glass. Sea creatures, waves, mermaids, beaches and the like will be specially curated for this unique and popular tent sale. SeaFair will be located on the grounds of the Sandwich Glass Museum.

The Sandwich Glass Museum is following CDC and State Protocols regarding Covid-19. Masks are required as well as self-distancing. Hand sanitizers available throughout the Museum. General admission per person: \$12 adults, \$2 children (age 6-14) \$11 Seniors, \$11 Retired Personnel, Active Military \$0 (with card), MTA \$0 (with card), ROAM and AAM \$0 (with card). Group rates available.

For updated information and a more complete list of upcoming events and exhibitions visit [www.sandwichglassmuseum.org](http://www.sandwichglassmuseum.org).



Glass work by Isabel Green, a glassblower from Cape Cod

### In Sparkling Company at Corning Museum of Glass

After postponing this exhibit in 2020 due to the pandemic, *In Sparkling Company* is now open at the Corning Museum of Glass in Corning, New York. The exhibit shows how, over the course of the 18th century, domestic interiors were transformed by the increasing presence of glass, both on the table and as elements of interior decoration. Presenting these glass objects, which delighted the British elite, the exhibition examines how those goods defined social rituals and cultural values of the period. They are also used to illuminate a darker side of history –how the British upper class benefitted from enslaved and indentured labor to create and pay for these glittering costumes and jewelry, elaborate tableware, polished mirrors, and dazzling lighting devices.

Highlights of the exhibition, designed by Selldorf Architects, include crystal made by Waterford, George Ravenscroft, and the Worship Company of Glass Sellers, as well as a special, virtual reality reconstruction of the innovative spangled-glass drawing room completed in 1775 for

CORNING  
MUSEUM  
OF GLASS

Hugh Percy, 1st Duke of Northumberland (1714-1786), designed by Robert Adam (1728-1792), one of the leading architects and designers in Britain at the time. An original panel is on loan from the V&A Museum.

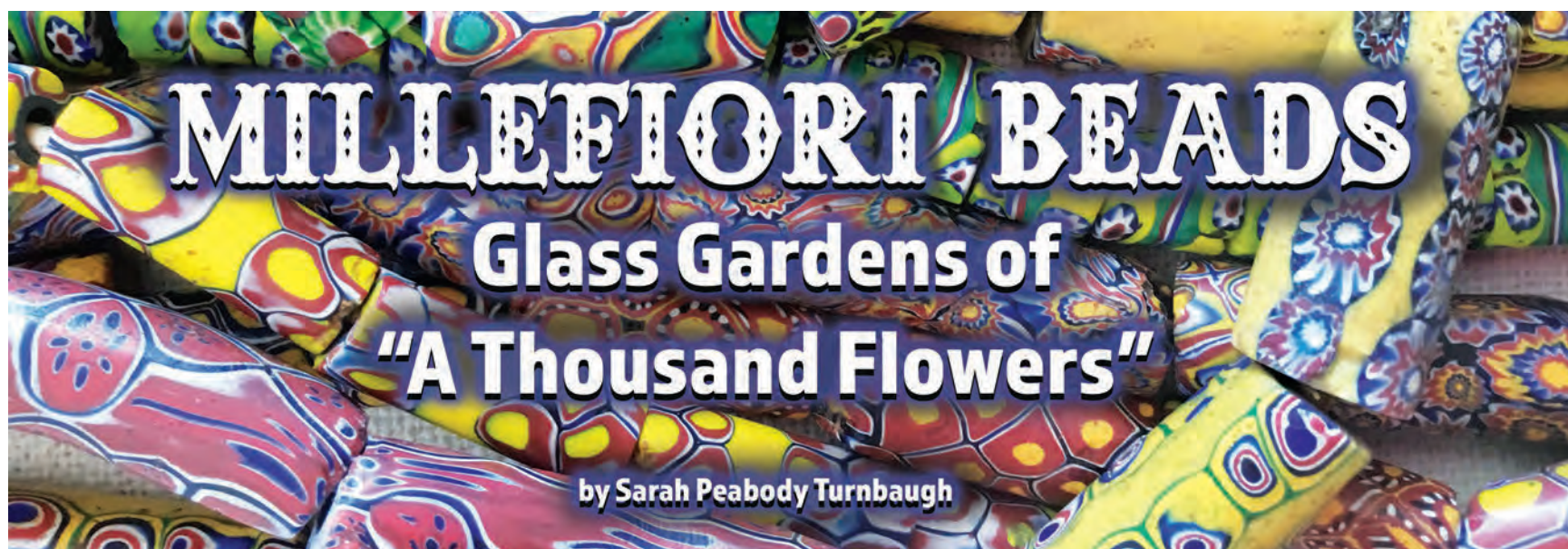
The Corning Museum of Glass is working with Cheyney McKnight, founder of Not Your Momma's History, which works to educate and increase visibility of African Americans at historic sites around America, to more fully tell the story of glass and enslaved people.

Located in the heart of the Finger Lakes Wine Country of New York State, the Museum is open daily, year-round.

Children and teens 17 and under, receive free admission. For more information visit [www.home.cmog.org](http://www.home.cmog.org).

To read more about this exhibit, visit [journalofantiques.com/features/sparkling-company](http://journalofantiques.com/features/sparkling-company) to re-visit our cover story from April 2020 on this exhibit along with photographs from Corning Museum of Glass.





# MILLEFIORI BEADS

## Glass Gardens of "A Thousand Flowers"

by Sarah Peabody Turnbaugh

*Late nineteenth- to early twentieth-century millefiori mosaic glass beads made in Venice, Italy.*

Millefiori beads made in Venice, Italy, reached lofty technical and aesthetic heights in the late 1800s to early 1900s. The colorful, stunning-looking beads seem almost magical – then we learn that they were handmade using laborious, time-consuming methods in small factories and lone artisans' homes. Glassworkers aptly called these seductive creations "millefiori," meaning "a thousand flowers." The beautiful Italian name, like the remarkable beads themselves, caught on.

### ORIGINS

Glass beadmaking began in ancient times, long before the first Venetian millefiori beads appeared. First, the ability to create glass itself had to be developed. Glazed objects were being made in Egypt and Mesopotamia (modern-day Iraq) over 5,000 years ago. Powdered silicate glazes were applied on the surfaces of objects like Egyptian faience mummy beads, which—when heated with fire—vitrified the powder in a self-glazing process. Egyptian faience beads have earthenware bead cores coated with opaque blue-green glassy glazes.

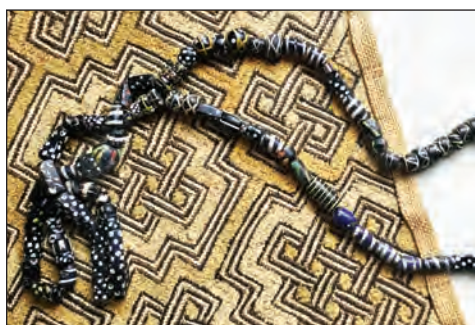
Evidence of glassworks found at Tel El Amarna in Upper Egypt dates from the Eighteenth Dynasty, more than 3,500 years ago. At around the same time, in about 1600 BCE, a glass goblet excavated at Tell al-Rimah in Mesopotamia was made using thin, malleable, colored glass rods that were applied up and down on the surface of a sand or mud core to create the goblet's zigzag pattern. By 3,000 years ago, glass vessels and glass beads likely were already being made and used in many locations beyond Egypt and Mesopotamia, including Rome, from where the knowledge spread widely throughout the Empire.

Mosaic glass beadmaking in Venice itself dates to the days of the Venetian merchant Marco Polo, who brought back beautiful beads from Asia when he returned from his travels in 1294 CE. Over two thousand years after mosaic glassmaking first had been developed in western Asia, eager Venetian glassworkers reinvented the ancient method. In her book *The History of Beads*, Lois Sherr Dubin more fully discusses the development of Venetian beadmaking in the broader context of its times.

Ultimately, Venice established an official Glassmakers Guild to regulate and control glass production in the city and to make sure that trade secrets were not leaked out to other parts of Europe and Asia. Venice so jealously guarded the highly specialized skill and knowledge involved in the multi-stepped mosaic glass beadmaking



*West African peoples have adorned themselves with Venetian millefiori beads, intermixed with locally-made jewelry (left to right): blue-and-white "sand beads" made from powdered glass Vicks and Milk of Magnesia jars (Krobo and southern Ghana groups); reddish-brown bauxite, or aluminum ore, beads (Ghana); cast bronze bracelet (Baule); and cast bronze beads (Ashante).*



*Mosaic glass beads dating to the early to mid-1800s.*

process that it moved every glassworking furnace to Murano early on. Officially, Murano's isolated location on a harbor island protected the city of Venice in case of accidental glassworks fires. But, by sequestering all the operating glassworks in this way, secrecy also could be preserved for the complex skill.

Native peoples on other continents coveted the colorful Venetian mosaic glass beads, nowhere more than in Africa. From the 1400s on, these valued and costly beads became a major commodity traded to Africa, and far less so to North America and Asia. Beadmaking and widespread demand for these beads enabled the small republic of Venice, with Murano as its center of production, to dominate international trade bead markets for generations.

### WEST AFRICAN MARKET

During the African colonial period extending into the eighteenth century, shiploads upon shiploads of glass trade beads from shops in Venice were reaching ports on West African shores, where many Native peoples enjoyed wearing these colorful millefiori beads. Angela Fisher, in *Africa Adorned*, illustrates various ways in which Africans mixed Venetian beads into ethnic articles of dress, often wearing trade beads alongside other locally-made accouterments like glass, ivory, and metal accessories.

Around 400 varieties of beads were being made in Venice by the mid-19th century, but individual African tribal groups favored no more than five to ten colors, sizes, or shapes. Mosaic glass beads not only were bright, decorative elements of personal adornment but they also functioned as an important form of Native currency. During the African colonial period, Triangle Trade ships brought Venetian beads and other trade goods to West African Gold Coast ports, where huge numbers of beads of certain shapes and colors were traded and exchanged widely for valued commodities like palm oil, ivory, and gold. From West Africa, the ships traveled onward to the

West Indies plantations, where African resources were exchanged for produce. Then, the produce-laden ships finally returned to Europe, before once again setting out.

In Native Africa, Venetian glass beads remained in high demand throughout this long period. Even into the 1950s, the Zulu, alone, were importing over 40 tons of beads a year. Glass beadmaking designs had become more complex through the previous three or four centuries as Venetian workers developed new methods.

For about a century or longer, Venice appears to have lost the knowledge of millefiori mosaic



glass beadmaking. Venetian glass beads that date to the early to mid-1800s are simpler. But, by the mid- to late 1800s, its artisans rediscovered the complicated, multi-step technique and took it to new heights. The millefiori beads were made primarily in Venice in the late 1800s, and most were exported to Africa for trading.

In the first half of the 20th century, the German distributor J.F. Sick & Co., with offices in Venice and Holland, was the major supplier of millefiori beads to West Africa. When the firm closed its office in Venice in 1964, it donated its sample collection of about 22,000 Venetian glass beads and sample cards to the Tropenmuseum in Amsterdam. This extensive collection, available for viewing online, courtesy of the Tropenmuseum, provides an invaluable resource for current researchers and collectors.

## ENDURING POPULARITY



*Twentieth-century millefiori glass bead necklace from Murano, Italy.*

In the mid-twentieth century, a new style of Venetian millefiori mosaic glass bead was made and strung into Italian necklaces for sale to tourists. At the same time, tourists, Peace Corps workers, and collectors also were acquiring large numbers of the antique millefiori trade beads in Africa during the third quarter of the 20th century. Most of the beads illustrated in this discussion represent just a few strands of many thousands that were collected in Mali and other countries in the early 1960s. During this decade, antique millefiori beads were incorporated into popular fashion jewelry here in the United States.

The antique Venetian millefiori beads also may have inspired hippies, or flower children, in Los Angeles and other communities to make candy glass beads, or “love beads,” featuring a single flowery millefiori-like slice or two. These beads were often combined with the anti-war peace symbol in casual necklaces and jewelry.

In Western life today, the luscious-looking antique millefiori beads of more than a century ago still inspire designers of distinctive contemporary and fashion jewelry pieces. A single unique millefiori bead, or a strand of many beads sporting a combination of colors and designs, may be used to create a stunningly patterned necklace, ring, earrings, or other desired accessories. Each is guaranteed to be one-of-a-kind.

When they can be found, antique millefiori beads may be costly, ranging generally between \$15 to \$35 per bead, or as much as several hundred dollars per strand. The most expensive generally are curved “elbow” beads that are over 1½” long with no flaws or surface chips. Nevertheless, despite their rarity and costliness, the beads continue to be sought after to this day. Some so-called millefiori beads are being produced in several countries today including China, as well as in Venice itself. However, few contemporary beads achieve the superior quality and aesthetic appeal of the late 19th to early 20th century masterpieces.

## PRODUCTION

The sheer number of millefiori mosaic glass beads that found their way to market in the worldwide trade network is all the more remarkable when we realize that they are handmade, using multi-stepped, time-consuming methods. Each bead differs slightly from every other.



*Simple mosaic glass beads made with a plain core, encased with surrounding glass layers of “eyes.”*

intended design. As an illustration, the Text Box and Image below illustrates how beads exhibiting the same color sequence of yellow-white-red-blue varies according to a beadmaker’s preferences and choices, resulting in significant visual differences in these finished beads, called “eyes,” “flowers,” and stars.

To fabricate millefiori beads, artisans first prepare their materials, which consist of colorful glass rods called canes. To do so, beadmakers start with a glob or gather of molten glass. A pair of artisans attach two metal pontils on opposite ends of it. They back away from each other for a distance, thus drawing out the gather to form a long, thin glass cane that quickly cools and hardens. The glassworkers repeat this process many times to produce multiple glass canes of different colors.

Next, a selection of these different colored glass canes is bundled to form a pleasing arrangement and heated, fusing them together into a multicolored composite cane with a flower-like or patterned cross-section. This composite cane is, in turn, heated, drawn out, cooled, and cut into thin slices that each reveal the colorful flower-like cross-section. Finally, the delicate slices are pressed or embedded onto the surface of a malleable, wire-wound glass core and fused to form the finished bead. After cooling, the wire is removed, and individual beads are cut into various lengths that are tumbled to smooth the sharp edges. The artisans’ work is done. Their millefiori beads are ready to go out into the world for all to enjoy.



Each upright bead in this image is built using the same color sequence from the center out—yellow-red-white-blue—to create the five distinct bead patterns. Artisans made different choices at each step, thus producing these five distinct designs.

*Left to right:*

- 1) “Eye” bead – concentric layers of canes form the “eye” pattern;
- 2) Flower-like bead with concentric layers, and bumpy white and blue layers consisting of tiny canes gathered around the central colors;
- 3) Flower-like bead, with its third layer formed by alternating white and blue colored tiny canes. More complex, as the preformed, composite cane was then dipped in two additional layers – red and yellow;
- 4) Star bead with a central yellow cane that was inserted into a star-shaped mold once, then layered with red, white, and blue colors, and given an overall hexagonal shape by pressing the still malleable surface before slicing and pressing onto the core; and
- 5) bead built similarly, with finished design units fused together, and the surface of the finished bead molded or flattened on four sides.

Both Jamey Allen ([www.beadcollector.net](http://www.beadcollector.net)) and the Picard Trade Bead Museum ([www.picard-beads.com](http://www.picard-beads.com)) have discussed the complex process of making millefiori beadmaking techniques in detail. A brief consideration of basic methods follows.

During each stage, described below, an artisan’s creativity and ability come into play. Even beads built using the same initial color sequence for the composite cane can end up looking quite different from one another, depending upon the beadmaker’s choices and



*Timeless millefiori glass beads highlight modern-day Western jewelry pieces.*





# 2021 Glass Club & Resource Directory

There are so many different ways to collect glass—glass in general or whatever catches your eye, or a specific type of glass, or glass made by a specific company—and here you may discover a Club of like-minded enthusiasts; a museum where you can learn more about glass history and see fine examples; and a show, auction, or convention where you can find pieces to add to your collection. The following list, submitted by our readers and advertisers, is a great place to start exploring your interests:

## American Bottle Auctions

[www.americanbottle.com](http://www.americanbottle.com)

Contact: [info@americanbottle.com](mailto:info@americanbottle.com)

American Bottle Auctions, founded in 1993 by Jeff Wichmann, specializes in the appraisal, brokering, consigning, and auctioning of antique bottles and glass.

## American Carnival Glass Association

[www.myacga.com](http://www.myacga.com)

Contact: [lanebooker@hotmail.com](mailto:lanebooker@hotmail.com)

The American Carnival Glass Association is dedicated to educating enthusiasts on, and promoting one of America's most colorful heritage glass, Carnival Glass—a type of colored, pressed glassware with iridescence fired on. It originated in the U.S., and over 95% of this glass was produced in the U.S. The 2021 Convention will be held on June 10-12, 2021 at the Comfort Suites in Berlin, OH.

## American Cut Glass Association

[www.cutglass.org](http://www.cutglass.org)

Contact: [cmcw66@hotmail.com](mailto:cmcw66@hotmail.com)

ACGA was formed in 1978 by forty people whose common bond was the love and appreciation of American Brilliant Cut Glass (ABCG). The Association's purpose is to foster knowledge of, and appreciation for, American Brilliant Cut Glass as a distinct art form; the historic preservation of cut glass as an early American art form; to create a record of the outstanding works of art; and to provide a place where it is seen, honored and respected.

## Antique Bottle Collectors Haven

[www.antiquebottles.com](http://www.antiquebottles.com)

Contact: [rlynch@antiquebottles.com](mailto:rlynch@antiquebottles.com)

The leading educational Internet site for finding, buying, selling, and learning about Antique Bottles! If you want to learn more about a particular category of bottle, or simply find out "how much is my old bottle worth?" then this is the site for you.

## Antique Glass Salt and Sugar Shaker Club (AGSSSC)

[www.agsssc.org](http://www.agsssc.org)

Contact: [AGSSSC@collector.com](mailto:AGSSSC@collector.com)

The AGSSSC is a group of salt and sugar shaker collectors who encourage, promote, and support the collection and study of late 19th and early 20th century glass salt and sugar shakers. The Club seeks to stimulate the interest and education of members and the general public about this distinctive historical and decorative art form by providing written documentation, research, news articles, and opportunities for meetings and discussions.

## Cape Cod Glass Club (CCGC)

[www.capecodglassclub.org](http://www.capecodglassclub.org)

Contact: [bheapg7@comcast.net](mailto:bheapg7@comcast.net)

Founded in 2000, the Cape Cod Glass Club is a Chapter of the National American Glass Club (NAGC). This group of glass collectors—students of glass design and manufacture—gather to become educated in identifying and learning about all types of glass, old and new, American and foreign, blown and pressed. The Cape Cod Glass Club is the sponsor of the Annual All Glass Show & Sale on Cape Cod, taking place this year on September 18 and 19, 2021 at the South Yarmouth Cultural Center.

## Carder Steuben Club

[www.cardersteubenclub.com](http://www.cardersteubenclub.com)

Contact: [info@cardersteubenclub.org](mailto:info@cardersteubenclub.org)

The Club encourages and promotes the enjoyment of the glass of Frederick Carder and Carder Steuben glass. The Club has an annual symposium, newsletter, and website containing more than 6,000 photos of Steuben glass. Membership also includes an annual general membership to the Corning Museum of Glass.

## Corning Museum of Glass

[www.cmog.org](http://www.cmog.org)

Contact: 800-732-6845

Corning, New York

Founded in 1951 by Corning Glass Works (now Corning Incorporated), the Corning Museum of Glass is a not-for-profit museum dedicated to telling the story of a single material: glass. The Museum cares for and displays the world's best collection of art and historical glass. Glass is brought to life through displays, live, narrated glassmaking demonstrations, hands-on exhibits, conferences, and year-round events. The Museum is a center for glass scholarship, publishes journals, videos, and scholarly publications—many on its website.

## Crescent City Depression Glass Society

[www.crescentcityglass.org](http://www.crescentcityglass.org)

Contact: [theccdgs@gmail.com](mailto:theccdgs@gmail.com)

Crescent City Depression Glass Society, operating since 1973, has been bringing together and educating those with an interest in collecting Depression Glass and American glassware of the 40s, 50s, and 60s. Depression Glass was the first mass-manufactured machine-made glass and was produced by over 100 companies.

## Czechoslovakian Collectors Association

[www.czechcollectors.org](http://www.czechcollectors.org)

Contact: [membership@czechcollectors.org](mailto:membership@czechcollectors.org)

Dedicated to Austrian, Bohemian, and Czechoslovakian Decorative Arts. The Association's mission is to foster the collection and appreciation of the art glass, ceramics, and other decorative arts of Austria, Bohemia, and Czechoslovakia from the years 1850 to 1940. The 2021 Convention dates are TBA and will be held in Chattanooga, TN.

## DelMarVa Depression Glass Club

[www.delmarvaglassclub.org](http://www.delmarvaglassclub.org)

Contact: [itsabouttime2@hotmail.com](mailto:itsabouttime2@hotmail.com)

The DelMarVa Depression Glass Club focuses on the 20th century American glassware from the Great Depression era. The Club concentrates on all types of vintage to early American pattern glass, carnival glass, and art deco, and provides a venue for collectors and researchers to share information about their collections and interests. The 2021 Glass Show & Sale was canceled due to COVID-19.

## Dorflinger Glass Museum

[www.dorflinger.org/dorflinger-glass-museum](http://www.dorflinger.org/dorflinger-glass-museum)

Contact: 570-253-1185

Home to one of the nation's largest collections of Dorflinger glass, this museum houses more than 1,000 pieces of cut, engraved, etched, gilded, and enameled crystal.

## Duncan & Miller Glass Museum

[www.duncan-miller.org/museum](http://www.duncan-miller.org/museum)

Contact: [docent@duncan-miller.org](mailto:docent@duncan-miller.org)

Washington, PA

The Duncan & Miller Glass Museum, maintained by the National Duncan Glass Society, opened in the Spring of 2019 to preserve and share the heritage of George Duncan & Sons of Pittsburgh and the Duncan & Miller Glass Company of Washington, PA, showcasing examples of Duncan & Miller Glass. Open Thurs.-Sun., 11am-4pm (except holidays) and by appointment. \$10 admission.







# 2021 Glass Club & Resource Directory

## Early American Pattern Glass Society

[www.eapgs.org](http://www.eapgs.org)

Contact: [reneedmiller63@gmail.com](mailto:reneedmiller63@gmail.com)

The Society was founded in 1994 to foster and encourage the collection, appreciation, study, preservation, and documentation of early American Pattern Glassware (EAPG), its makers, and its place in American life. The EAPGS 2021 Annual Meeting will take place in Carlisle, PA May 6-9.

## Erlacher Collection

[www.corningfingertlakes.com/listing](http://www.corningfingertlakes.com/listing)

Corning, New York

Contact: [kittyerlacher@yahoo.com](mailto:kittyerlacher@yahoo.com)

The Erlacher collection features an outstanding selection of Steuben Glass including the works of James Houston, Eric Hilton, David Bowler, and more. Bowls, vases, animals, hand coolers, stemware, and many one-of-a-kind copper wheel engraved glass treasures include those designed and produced by Max R. Erlacher, a long-time instructor at Steuben Glass.

## Fairy Lamp Club

[www.fairylampclub.com](http://www.fairylampclub.com)

Fairy lamps are candle-burning lights. Their popularity peaked during the Victorian era and continues today among avid collectors. The best-known maker was Samuel Clarke, a candle maker with many patents for candle holders. There are seemingly endless designs made in a broad range of glass materials including Burmese, satin glass, peachblow, verre moiré, crystal, lithophane, and cameo designs.

## Federation of Historical Bottle Collectors

[www.fohbc.org](http://www.fohbc.org)

Contact: [fmeyer@fmgdesign.com](mailto:fmeyer@fmgdesign.com)

FOHBC is a non-profit organization supporting collectors of historical bottles, flasks, jars, and related items. The mission of the Federation is to encourage growth and public awareness of the bottle hobby, to enhance the enjoyment through collecting, dealing, and educational endeavors, and to support fair and ethical conduct within the bottle hobby. Visit the FOHBC launched its Virtual Museum at [fohbcvirtualmuseum.org](http://fohbcvirtualmuseum.org). Stay on top of regional shows and events. Have access to educational resources, membership information, and more.

## Fenton Art Glass Collectors of America

[www.fagcainc.com](http://www.fagcainc.com)

Contact: [fagcainc@suddenlinkmail.com](mailto:fagcainc@suddenlinkmail.com)

More than twenty local chapters and thousands of collectors of Fenton Art Glass belong to this organization. Founded in 1905 by brothers Frank L. and John W. Fenton, the Fenton Art Glass Company ranks among the world's foremost producers of handmade art glass. Fenton is the largest manufacturer of handmade colored glass in the U.S., and renowned for innovative glass colors as well as hand-painted decorations on pressed and blown glassware. The 2021 Collectors Convention is scheduled for July 27-29 in Williamstown, WV.

## Fostoria Glass Society of America

[www.fostoriaglass.org](http://www.fostoriaglass.org)

Contact: [membership@fostoriaglass.org](mailto:membership@fostoriaglass.org)

The Fostoria Glass Society of America, Inc. was formed to acquire and disseminate detailed knowledge concerning Fostoria Glass and to establish and maintain a museum for housing and displaying Fostoria glass. The 2021 Annual Convention will be held June 11-13 in Moundsville, WV.

## Founders Chapter:

### The National American Glass Club

[www.founderschapter.org](http://www.founderschapter.org)

Contact: [President@founderschapter.org](mailto:President@founderschapter.org)

The North American Glass Club was founded in Boston in 1933 for those interested in the study and appreciation of glass of all types and periods. The NAGC has 14 chapters nationwide. Founders members share an interest in glass from the antique to contemporary. The Club generally meets at the Morse Institute Library in Natick, MA the second Wednesday of the month from Sept.-May with a break in Jan. and Feb. Check the website for COVID-19 restrictions and how to participate virtually.

## Genesee Valley Bottle Collector's Association

[www.gvbca.org](http://www.gvbca.org)

Contact: [gvbca@frontiernet.net](mailto:gvbca@frontiernet.net)

Founded in 1969, GVBCA is a charter member of the Federation of Historical Bottle Collectors (FOHBC), and a supporter of the National Bottle Museum in Ballston Spa, NY. The Club hosts an annual show, meetings, and an annual benefit auction, and publishes a newsletter. The Club's 2021 Annual Show & Sale has been canceled. Check the website for the latest information.

## Heisey Collectors of America

[www.Heiseymuseum.org/heisey-collectors-of-america-inc/](http://www.Heiseymuseum.org/heisey-collectors-of-america-inc/)

Contact: [Heiseyconvention@gmail.com](mailto:Heiseyconvention@gmail.com)

The mission of the National Heisey Glass Museum is to document, preserve, and publicize the history of the A. H. Heisey & Company of Newark, Ohio (1896-1957). The Museum's extensive collection of glassware and related materials provides visitors and collectors with knowledge and insight into the company's rich history through educational and informational displays, exhibits, and programs. Stay tuned to find out about the possibility of a 2021 Convention on their website or join their Facebook page.

## Historical Glass Museum

[www.historicalglassmuseum.com](http://www.historicalglassmuseum.com)

Contact: [historicalglassmuseum4@gmail.com](mailto:historicalglassmuseum4@gmail.com)  
Redlands, CA

The Historical Glass Museum Foundation was founded in 1976 to preserve specimens of American glass from factories that were becoming extinct, as well as from factories and glass artists currently producing glass. The Museum is currently closed due to COVID-19, but open

by appointment to small, mask-wearing groups. The museum holds the largest collection of American-made glass west of the Rocky Mountains and displays thousands of pieces of colorful American glass of every type and era. Normally open year-round on Saturdays and Sundays from 11am to 4pm.

## Hudson Valley Depression Glass Club

[www.facebook.com/hudsonvalleydepressionglassclub](http://www.facebook.com/hudsonvalleydepressionglassclub)

The Hudson Valley Depression Glass Club was founded in 1972 by Elinor Eignor, Bill and Ada Metzger, and Gene and Mickey Meier. The purpose of our club is for members to gain knowledge of glass manufactured in American from 1920-1970.

## International Carnival Glass Association

[www.internationalcarnivalglass.com](http://www.internationalcarnivalglass.com)

Contact: [bcronin@psci.net](mailto:bcronin@psci.net)

The International Carnival Glass Association was formed to promote the study and education of carnival glass. Carnival glass has an iridescent finish, and the color of the glass itself can be clear, blue, green, purple, ice blue, sapphire blue, teal, ice green, and many other hues. The colors were produced by using different chemicals in the batch of glass. The 2021 ICGA Convention details will be announced on their website once plans are finalized.

## International Perfume Bottle Association

[www.perfumbottles.org](http://www.perfumbottles.org)

Contact: [vicepresident@perfumbottles.org](mailto:vicepresident@perfumbottles.org)

IPBA is a not-for-profit association promoting the collecting of perfume bottles and related vanity items as well as fellowship among its members. The association publishes a full-color quarterly magazine, sends out a monthly e-newsletter, maintains an extensive lending library, and hosts an annual convention. The organization's 2021 Annual Convention will be held virtually from April 29-May 2. Check the website for details.

## International Society of Glass Beadmakers

[www.isgb.org](http://www.isgb.org)

Contact: [admin@isgb.org](mailto:admin@isgb.org)

ISGB is the leading organization for the promotion, education, and appreciation of the art of glass bead making for wearable, sculptural, and functional art. Their mission is to preserve the rich and diverse traditions of the art of glass bead making and glassworking techniques; promote education and professional development; and encourage innovative use of complementary mediums among artists and craftspeople. Reimagine: The Gathering will take place virtually June 10-13, 2021 Online. Visit the website for more information.

## Just Glass

[www.justglass.com](http://www.justglass.com)

Contact: Rosemary Trietsch

Just Glass premiered on January 1st, 1998 as an online community created for glass enthusiasts, providing a comprehensive listing of upcoming





# 2021 Glass Club & Resource Directory

glass shows, national and local collectors clubs and organizations, and glass museums throughout the U.S.

## Little Rhody Bottle Club

[www.littlerhodybottleclub.org](http://www.littlerhodybottleclub.org)

Contact: [sierramadre@comcast.net](mailto:sierramadre@comcast.net)

A club for antique bottle collectors and bottle diggers in Rhode Island joining together at swap meets, club meetings, club digs, and enjoying shared interests. The club sponsors an annual antique bottle show each year in January that is held in Taunton, MA.

## Marble Collectors Society of America

[www.marblecollecting.com](http://www.marblecollecting.com)

Contact: [marbles@blocksite.com](mailto:marbles@blocksite.com)

The Marble Collectors Society of America (MCSA) was founded in 1975. Its mission is to educate the public about marble collecting and promote this hobby. Look to their website for information on regional clubs, tournaments, resources, and membership.

## Museum of American Glass

[www.magwv.com](http://www.magwv.com)

Weston, West Virginia

The Museum of American Glass, also home to the National Marble Museum, is a museum dedicated regional and national glass heritage; a place where examples of thousands of products can be viewed and compared and where the stories of people and processes come to life through exhibits, programming, and special events, the Museum seeks to share the diverse and rich heritage of glass as a product and historical object as well as tell of the lives of glass workers, their families and communities, and of the tools and machines they used. COVID-19 restrictions show the Museum is open Mon.-Sat., 9:30am-5pm, Sun. 1-5pm. Admission is free.

## Museum of Connecticut Glass

[www.glassmuseum.org](http://www.glassmuseum.org)

Contact: [Andrea.Palmer@glassmuseum.org](mailto:Andrea.Palmer@glassmuseum.org)

This developing museum is dedicated to exhibiting, preserving, researching, and providing education about historical glass made in the numerous glassworks of Connecticut including Pitkin Glassworks, John Mather Glass Works, Coventry Glassworks, West Willington Glassworks, New London Glassworks, Westford Glass Works, Meriden Flint Glass Company, Glastenbury Glass Factory Company, and lesser-known companies from Wallingford, New Haven, Woodbury, and Hartford.

## National American Glass Club (NAGC)

[www.glassclub.org](http://www.glassclub.org)

Contact: [membership@glassclub.org](mailto:membership@glassclub.org)

Founded in 1933, the National American Glass Club (NAGC) was established as a non-profit educational organization for people interested in the study and appreciation of glass, regardless of type or period. The Club publishes the *Glass Club Bulletin* and *Glass Shards* for its members and holds annual seminars across the country.

## National Association of Aladdin Lamp Collectors, Inc.

[www.aladdincollectors.org](http://www.aladdincollectors.org)

Contact: Bill Courter, [brtknight@aol.com](mailto:brtknight@aol.com)

Aladdin Lamp Collectors, also known as Aladdin Knights, are dedicated to the collectors of antique coal-oil and electric Aladdin lamps, offering information on its history, specifications, dealers, news, auctions, and connections to Aladdin Worldwide and regional clubs across the U.S. The Club offers the *Aladdin Collectors Manual and Price Guide*. The 48th Gathering will take place June 20-27, 2021 in Louisville, KY. Also at the Gathering, the 31st International Antique Lamp Show & Sale. See their website for details.

## National Association of Milk Bottle Collectors

[www.milkbottlecollectors.com](http://www.milkbottlecollectors.com)

The National Association of Milk Bottle Collectors (NAMBC) provides research, educational opportunities, and more information about milk bottles, milk bottle collecting, and dairy memorabilia to its members, museums, and the general public. The NAMBC publishes 12 yearly issues of its newsletter the Milk Route. The next Annual Milk Bottle Collectors Convention will not be held until May 20-21, 2022 in Sturbridge, MA.

## National Bottle Museum

[www.nationalbottlemuseum.org](http://www.nationalbottlemuseum.org)

Ballston Spa, New York

The National Bottle Museum is dedicated to preserving the history of our nation's first major industry: Bottle Making. Visitors can learn about early bottle-making methods and view surviving hand tools, a model of a typical 1800s glass furnace, and exhibits of handmade bottles often overlooked as legitimate artifacts. The museum showcases over 2,000 bottles of many colors, shapes, and forms. Be sure to contact the museum for hours during this COVID-19 pandemic. The Saratoga Show Antique Bottle Show and Sale will take place Sunday, June 6, 2021, at the Saratoga County Fairgrounds. Email [info@nationalbottlemuseum.org](mailto:info@nationalbottlemuseum.org) for info.

## National Cambridge Collectors, Inc.

[www.cambridgeglass.org](http://www.cambridgeglass.org)

Contact: [membership@cambridgeglass.org](mailto:membership@cambridgeglass.org)

The National Cambridge Collectors, Inc., founded in 1973, seeks to preserve the bountiful handmade glassware of the Cambridge Glass Company and to educate and inspire present and future collectors. The Collectors have established and continue to maintain the National Museum of Cambridge Glass in Cambridge, OH for the display, study, and preservation of Cambridge Glass. Part of its mission is to accumulate and publish information related to the Cambridge Glass Company. The National Cambridge Collectors Annual Convention information for 2021 was not available at press time. Stay connected to the latest news by visiting their website.

## National Depression Glass Association National Glass Museum

[www.ndga.net](http://www.ndga.net)

Contact: 620-326-6400

The NDGA National Glass Museum features American-made glassware from the Victorian Era through Mid-Century Modern. On view are Early American Pattern Glass, Depression Era, and Elegant. There is no admission fee but donations are gratefully accepted. The Museum is open Thurs-Sat 11am-4pm or by appointment. Closed January-March.

## National Depression Glass Association

[www.ndga.net](http://www.ndga.net)

Contact: [Membership@NDGA.net](mailto:Membership@NDGA.net)

The National Depression Glass Association, founded in 1974, as a non-profit organization dedicated to the preservation of all American-made glassware, and the history of the companies who manufactured it, with emphasis on that manufactured in the three decades centered on the Great Depression. The NDGA 2021 Convention will be held July 10-11 in Lee's Summit, Missouri.

## National Duncan Glass Society

[www.duncan-miller.org](http://www.duncan-miller.org)

Contact: [docent@duncan-miller.org](mailto:docent@duncan-miller.org)

Duncan glass was produced over the period of 1874 to 1955. Duncan's many types of glass include Early American Pattern Glass, Elegant Glass of the Depression Era, and Mid-Century Modern in the Twentieth Century. The Society publishes a full-color journal four times a year. New members are welcome. At this time, the Museum is currently closed. Please visit their website for more information as it's available.

## National Fenton Glass Society

[www.nfsgs.org](http://www.nfsgs.org)

Contact: [office@nfsgs.org](mailto:office@nfsgs.org)

The National Fenton Glass Society, Inc., formed in 1990, focuses on promoting the study and understanding of handmade glass, the handmade glass industry, and especially glass made by the Fenton Art Glass Company. The NFSGS strives to foster cooperation and informed discussion among all who wish to learn more about this traditional art form. The 2021 NFSGS Convention celebrating the Society's 31st Anniversary will be held July 24-26 in Marietta, OH.

## National Greentown Glass Association

[www.greentownglass.org](http://www.greentownglass.org)

Contact: [greentownglass@yahoo.com](mailto:greentownglass@yahoo.com)

The National Greentown Glass Association, Inc. is a non-profit organization dedicated to the promotion of Greentown Glass preservation and collecting. The NGGA is active in disseminating specific knowledge concerning Greentown Glass and promotes education and research on the history and products of the Indiana Tumbler and Goblet Company, which operated in Greentown, IN from 1894 to June 13, 1903.





# 2021 Glass Club & Resource Directory

## National Heisey Glass Museum

[www.heiseymuseum.org](http://www.heiseymuseum.org)

Newark, Ohio

Heisey Collectors of America, Inc. established the National Heisey Glass Museum (NHGM) in Newark in 1972 to display and promote the study of the products of the A.H. Heisey & Company (1896-1957). The National Heisey Glass Museum is the place for members of Heisey Collectors of America and all who have an appreciation of fine glassware to see an outstanding collection and learn more about A.H. Heisey & Company and its beautiful products. Please check the website for current visiting options.

## National Imperial Glass Collectors' Society

[www.imperialglass.org](http://www.imperialglass.org)

Contact: [info@imperialglass.org](mailto:info@imperialglass.org)

The National Imperial Glass Collectors' Society was founded to interest people, to encourage learning, to enlighten, and to understand one of our greatest heritages: the American glass industry and the Imperial Glass Corporation, which was one of the largest and finest of all the great hand-made glass houses. Visit their website for updated details.

## National Insulator Association

[www.nia.org](http://www.nia.org)

Contact: [information@nia.org](mailto:information@nia.org)

The National Insulator Association is an international organization of collectors and friends interested in communication and electrical insulators, as well as other artifacts connected with insulators, such as telephone, telegraph, power transmission, railroads, and lightning protection devices. The NIA has a strong focus on research and education on insulators, the companies that used them, and the companies that made them dating back to the mid-1800s. The 2021 NIA National Show & Convention takes place July 2-4, 2021 in Farmington, NM.

## The National Liberty Museum

[www.libertymuseum.org/glass-art](http://www.libertymuseum.org/glass-art)

Contact: [liberty@libertymuseum.org](mailto:liberty@libertymuseum.org)

Located in Philadelphia, PA, the National Liberty Museum's support of glass art positions this institution as a unique venue to celebrate and discuss issues relevant to the international glass community, making it an important platform for glass collectors and artists, and an inspiration for new collectors. The Museum displays glass art in its permanent exhibits and through rotating exhibits in our GlassAccess

Gallery. It also presents an exhibit of glass techniques to show visitors the many different ways artists work with the medium of glass. There is an annual Glass Auction & Gala each Fall where 100% of the proceeds support the Museum's education and outreach. Timed visits to the museum are currently available.

## National Museum of Cambridge Glass

[www.cambridgeglass.org/museum](http://www.cambridgeglass.org/museum)

Cambridge, Ohio

The National Cambridge Collectors proudly opened a premier glass museum in downtown Cambridge, OH in 2002. It houses a superb collection of Cambridge glassware produced by the Cambridge Glass Company from 1902 to 1958. The museum features over 10,000 pieces of glassware made by the Cambridge Glass Company, with an interpretive area demonstrating how glass was made from gathering, shaping, etching, and engraving. The Sample Room features the door and shelving from the original factory, and a dining room display features a table setting arranged on period furniture much as it would have appeared in the early 1900s. The Museum hopes to re-open to the public as soon as possible. Other viewings or tour groups by appointment.

## National Toothpick Holder Collectors' Society

[www.nthcs.org](http://www.nthcs.org)

The National Toothpick Holder Collectors' Society (NTHCS) promotes and supports the collecting of toothpick holders, and provides education for both members and non-members by offering research, written documents, innovative articles, and by participating in other collector-related events. The 2021 Convention will be a co-event with the Antique Glass Salt and Sugar Shakers Collectors and is scheduled to take place on August 18-21 (confirmation not yet attained) in Pittsburgh, PA.

## National Westmoreland Glass Collectors Club

[www.westmorelandglassclub.org](http://www.westmorelandglassclub.org)

The mission of the National Westmoreland Glass Collectors Club is to promote the appreciation for the artistry and craftsmanship of Westmoreland glass and to continue the preservation of this important part of American history. The possibility of holding the Annual NWGCC Convention will be shared on its website soon.

## New Bedford Museum of Glass

[www.nbmog.org](http://www.nbmog.org)

Contact: [knelson@nbmog.org](mailto:knelson@nbmog.org)

New Bedford, Massachusetts

The NBMOG collection consists of 7,000 objects documenting more than 3,000 years of glassmaking history. It covers many regions and periods, from ancient to contemporary, with special emphasis on the city of New Bedford, MA, celebrated in the late 19th century as the "Art Glass Headquarters of the Country." The relocation to the new space is almost complete with a hope to re-open this Summer/Fall.

## New England Antique Bottle Club

Contact: Jack Pelletier, 207-839-4389

Founded in 1965 with the mission to preserve and enjoy the collecting of antique bottles. The next Annual Show & Sale has not yet been announced.

## New England Carnival Glass Association

[www.necga.com](http://www.necga.com)

Contact: [newenglandcarnivalglass@gmail.com](mailto:newenglandcarnivalglass@gmail.com)

NECGA is a group of individuals who share a common interest in all things Carnival Glass. Members come from throughout New England as well as other states and Canada. NECGA's primary goal is to share information about Carnival Glass through meetings, conventions, auctions, and seminars. Last year's convention and auction were canceled, and no additional information is currently available for 2021.

## North Jersey Depression Glass Club

[www.facebook.com/northjerseydepressionglassclub](http://www.facebook.com/northjerseydepressionglassclub)

Contact: [craigkratochvil@aol.com](mailto:craigkratochvil@aol.com),

or call Walter at 973-838-2419

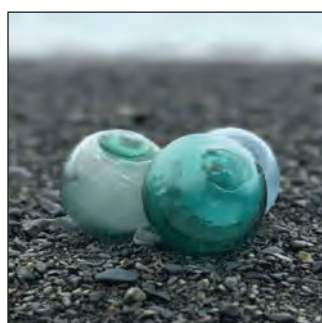
The North Jersey Depression Glass Club is a non-profit group of like-minded collectors of American-made 20th century glass, china, and pottery. The Club holds two glass and pottery shows each year, and looks to promote the joy of collecting beautiful glass, china, and art pottery. The Club meets the 4th Wednesday of every month at the Wyckoff Public Library in Wyckoff, NJ from September to June. The Spring 2021 Show has been canceled. Info on Zoom meetings, etc., are on the Facebook page.

## Ohio Glass Museum

[www.ohioglassmuseum.org](http://www.ohioglassmuseum.org)

Lancaster, Ohio

The Museum was established to reflect the importance of the glassmaking industry in the history of Lancaster and Fairfield County,







# 2021 Glass Club & Resource Directory

Ohio. Fairfield County has been home to numerous glass companies over the years. In 2003, the Ohio legislature designated Lancaster as the "Pressed Glass Capital of Ohio." Open Nov.-Feb.: Tues.-Sat. 1-4 pm and by appointment, closed Sun. and Mon. Open Mar.-Oct: Tues.-Sun. 1-4 pm and by appointment, closed Mon. Visit their website for information on exhibits and more.

## Open Salt Collectors

[www.opensalts.info](http://www.opensalts.info)

Contact: [opensalt@rochester.rr.com](mailto:opensalt@rochester.rr.com)

Open Salt Collectors is a non-profit organization created to promote and encourage the study, collecting, and preservation of open salts. Open salts were commonly used in the 19th century before shakers came into general use. They were made in a huge variety of shapes and sizes and from a range of different materials including glass, ceramic, and metals. The next National Open Salt Convention depends upon future events, but there is a projected convention date of September 2021 and the place will be Providence, RI.

## Paperweight Collectors Association (PCA)

[www.paperweight.org](http://www.paperweight.org)

PCA is a non-profit organization dedicated to appreciating and collecting glass paperweights. For over a half-century, PCA has championed the study and collecting of antique, vintage, and contemporary glass paperweights. The mission of the PCA is to promote education: to increase knowledge about paperweights, their creators, and the astounding glass medium from which they are created. The next WheatonArts Paperweight Fest has been postponed to 2022.

## Peach State Depression Glass Club

[www.psdgc.com](http://www.psdgc.com)

Contact: [president@psdgc.com](mailto:president@psdgc.com)

The Peach State Depression Glass Club was organized in 1976 to promote interest in and spread knowledge of glassware from the Depression era. Maintaining that focus, the club has expanded interests in many other fields of collecting. The club meets on the second Tues. of each month. The next Annual Show and Sale has not been scheduled as of press time.

## Sandwich Historical Society & Museum

[www.sandwichglassmuseum.org](http://www.sandwichglassmuseum.org)

Sandwich, Massachusetts

The Sandwich Glass Museum houses products manufactured by the Boston & Sandwich Glass

Company (1825-1888). The Museum is open daily from April 1-Dec. 30 from 9:30am-5pm. In Feb. and March, the Museum is open Wed. through Sun. from 9:30am-4pm. Admission is \$10 for adults, \$5 for children 6-14. Group rates are available. Face coverings are required. No appointment is needed.

## Society of Moon and Star Pattern Glassware

[www.moonandstarglassclub.com](http://www.moonandstarglassclub.com)

Contact: [info@moonandstarglassclub.com](mailto:info@moonandstarglassclub.com)

The only glass club devoted exclusively to the collection, appreciation, and documentation of Moon and Star pattern glass. Collectors are drawn to the distinct pattern and the electric colors, ranging from ruby red, amber, green, to colonial blue, amberlina, cobalt, or the original crystal clear. For many Americans, the memories of the Moon and Star pieces are what make this glass one of the most popular patterns in vintage glassware collecting.

## Stretch Glass Society

[www.stretchglasssociety.org](http://www.stretchglasssociety.org)

Contact: [info@stretchglasssociety.org](mailto:info@stretchglasssociety.org)

The Stretch Glass Society is an avid group of collectors focused on promoting and preserving stretch glass. Their goals are to help preserve this beautiful glass and the history of its manufacture as part of the American heritage, to educate the public as to its existence, to promote an appreciation of collecting this type of glass, and to have fun while doing all of the above!

## The Stained Glass Association of America

[www.stainedglass.org](http://www.stainedglass.org)

Contact: [info@stainedglass.org](mailto:info@stainedglass.org)

The Stained Glass Association of America is a professional trade association whose membership consists of the finest architectural stained and decorative art glass artists and studios in the U.S. and around the world. The SGAA actively works for the betterment of the craft of stained and architectural art glass through programs that are designed to benefit the members of the SGAA and the clients whom we serve. The dates for the Annual Summer Conference have not been announced. Turn to the website for upcoming information.

## Tiffin Glass Collectors Club

[www.tiffinglass.org](http://www.tiffinglass.org)

Contact: [museum@tiffinglass.org](mailto:museum@tiffinglass.org)

The club is dedicated to the preservation of glassware and memorabilia produced by the

Tiffin Glass factory. The 35th Annual Tiffin Glass Collectors Club Show & Sale will be held June 20 and 21 2021 in Tiffin, OH.

## Tiffin Glass Museum

[www.tiffinglass.org](http://www.tiffinglass.org)

The Tiffin Glass Museum honors the heritage established by the men and women of Tiffin's "Glass House." Through preservation and education, the Museum safeguards glassware from the factory's hundred-year+ history. Museum preservation work includes acquiring memorabilia and historical documents from the factory's beginning in 1889 until its closing in 1984. The Museum exhibits popular lines, stemware, lamps, optics, and colors used throughout the factory's productive years. Open Wed.-Sat., 12pm-4pm or by appointment. Admission is free, and masks are highly recommended.

## Vaseline Glass Collectors

[www.vaselineglass.org](http://www.vaselineglass.org)

Contact: [bobhrobl@aol.com](mailto:bobhrobl@aol.com)

Vaseline Glass Collectors, Inc., was founded in 1998 as a non-profit organization. VGCI is dedicated to educating and unifying Vaseline Glass collectors everywhere! By adhering to this goal, the club hopes to motivate present and future collectors of Vaseline Glass. An electronic newsletter, *Glowing Report*, is published for members. VGCI holds annual conventions in selected cities throughout the U.S. The 2021 VGCI Convention is scheduled for October 6-9, 2021 in Pittsburgh, PA. Visit their website for more information.

## Westchester Glass Club

[www.westchesterglassclub.com](http://www.westchesterglassclub.com)

Contact: [adams7562@att.net](mailto:adams7562@att.net)

The Westchester Glass Club (WGC) is an affiliate chapter of NAGC. The Chapter, founded in White Plains, NY, currently meets in Dobbs Ferry, NY. Members of the WGC share a common interest in the history of glass and glass-making and its significant role in early American industry, and an appreciation of the beauty of glass. Membership includes novice and advanced collectors, glass artisans, and dealers. Info. for the next Westchester Glass Club's Collectors Show & Sale is not yet released.







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# 2021 Spring Auctions

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April 22: The Carl Carter Paperweight Collection – Part I



April 23: The Bennett Miniature Lamp Collection



May 22: The Routson Americana Collection – Part I



May 22: The Routson Americana Collection – Part I



April 23: Tiffany and other Rare Art Glass



April 23: The Ayers Open Salt Collection – Part I



June 25: Private Collection of Mocha and other Ceramics



April 24: Fine & Decorative Arts



May 21: 18th & 19th Century Glass & Lighting



June 26: 40th Semi-Annual Premier Americana



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