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## 2022 Glass Editorial Special



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**What's in your china closet?**



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# 2022: The Year of Glass

In 2019, The Corning Museum of Glass, the American Ceramic Society, and the Glass Art Society worked together with the International Commission on Glass to endorse the idea of a designated “Year of Glass” to the United Nations. On May 18, 2021, the United Nations General Assembly formally approved a resolution declaring the year 2022 as the International Year of Glass (IYoG) to celebrate the heritage and importance of this material in our lives.

When it comes to collectible glass, every year is the year of glass. But by highlighting exhibits within the framework of IYoG 2022, this International Recognition brings added excitement and focus on this field of collecting.

Many of the celebratory events center around the ways in which glass has developed on a scientific level for its use in the Medical and Environmental arenas. State-of-the-art equipment along with innovative techniques that have made improvements in these areas are also being celebrated.

“From the Romans through to the high-tech innovation of today, glass has always been by our sides as part of civilization, science, art, and culture. It’s time to celebrate the past, present, and future of this iconic material, and reflect on how it’s driving progress towards UN Agenda 2030 goals.” – [friendsofglass.com](http://friendsofglass.com)

Here are but a few examples of exhibits taking place across the country in celebration.

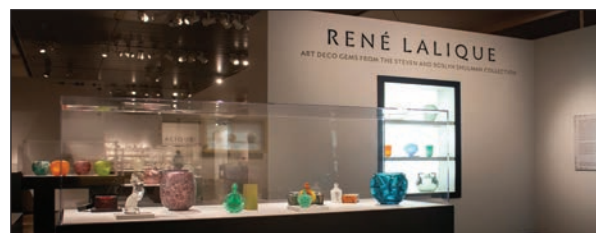


Bergstrom-Mahler Museum of Glass, Neenah, WI  
*Paperweights in Bloom*  
[www.bmmglass.com/exhibits](http://www.bmmglass.com/exhibits)

This exhibition will be on view through May 22, 2022, along with the Paperweight Collector’s Association Member Artist Showcase (closing May 21, 2022).

Museum of Glass, Tacoma, WA  
*René Lalique: Art Deco Gems*  
[www.museumofglass.org](http://www.museumofglass.org)

The work of René Lalique has been universally hailed as representing the most chic and sophisticated qualities of French Art Deco styles. Lalique was a champion of the strengths and possibilities of glass as an art medium, expanding its use beyond glass’ ubiquitous status as an industrial material. *René Lalique: Art Deco Gems* from the Steven and Roslyn Shulman Collection, an incredible group of nearly 200 objects, will introduce Museum of Glass guests to Lalique’s artwork and aesthetic.



Corning Museum of Glass, Corning, NY  
*35 Centuries of Glass*  
[www.cmog.org](http://www.cmog.org)

The *35 Centuries of Glass* Galleries show the most comprehensive and celebrated glass collection in the world. The International Year of Glass is the perfect time to wander through these galleries and rouse your curiosity about glass history and artistry. The galleries explore Near Eastern, Asian, European, and American glass and glass-making from antiquity through the present day. They tell the story of glass creation, from a full-scale model of an Egyptian furnace to the grand factories of Europe, and, then America, and finally, to the small-scale furnaces that fueled the Studio Glass movement that began in America in 1962. The galleries contain objects representing every country and historical period in which glassmaking has been practiced.



Museum of Indian Arts & Culture, Santa Fe, New Mexico  
*Clearly Indigenous: Native Visions Reimagined in Glass*  
[www.indianartsandculture.org](http://www.indianartsandculture.org)

*Clearly Indigenous: Native Visions Reimagined in Glass*, is a groundbreaking exhibit of works in glass by 33 Indigenous artists, plus leading glass artist Dale Chihuly who introduced glass art to Indian Country. On view through June 2022, the stunning art in the exhibit embodies the intellectual content of Native traditions expressed in

glass. The artists have melded the aesthetics and properties inherent in glass art with their cultural ways of knowing, whether re-interpreting traditional stories and designs in the medium of glass or expressing contemporary issues affecting Indigenous Nations. A companion book tells these stories and includes photos of most of the works on display.



Leigh Yawkey Woodson Art Museum, Wausau, WI  
*Art Deco Glass from the Huchthausen Collection;* and *Molten: 30 Years of American Glass*  
[www.lywam.org](http://www.lywam.org)

These two exhibits coincide with the 60th anniversary of the Studio Glass movement and the

International Year of Glass 2022. From seemingly traditional to wildly abstract, glass artwork from the Woodson Art Museum highlights the range of studio glass experimentation from the 1970s -1990s. *Molten* showcases the possibilities unlocked by an ever-exploratory artistic approach. Emerging in contrast to Art Nouveau’s ornate style amid World War I austerity, Art Deco glass fell out of favor after World War II, and regained popularity in the 1970s. Glass by iconic Art Deco studios comprises the collection of David Huchthausen, a glass artist with Wisconsin roots whose work altered the history of contemporary glass.

Sandwich Glass Museum, Sandwich, MA  
*An Intimate View: Sandwich Through a Lens*  
[www.sandwichglassmuseum.org](http://www.sandwichglassmuseum.org)

Explore and engage in the life of a storied, multi-generational Sandwich Family through intimate photographs created by original 9” x 7” glass negatives. This exhibit includes personal notations taken from the Jones family’s visitors log, artifacts from the period, and glass from the Museum collection, seen in the photos. On view through October 31, 2022.







# Fire & Vine

## The Story of Glass and Wine

by Judy Gonyeau, managing editor  
with Katherine Larson, curator of ancient glass, CMOG

Background image: Keuka Lake, Scott Herder Courtesy of Brave World Media



Facet-Cut Goblet, 300-600  
(Iran or Central Asia)  
Courtesy of Corning Museum of Glass



Goblet with Stem, 400-500  
Courtesy of Corning Museum of Glass

The entwined histories of glass and wine extend back thousands of years, from lavish feasts of ancient Rome to the polite society of Britain in the 1700s, to formal dinner parties of post-war America, to an essential experience within our contemporary food culture. The strength, impermeability, and versatility of glass have played an important role in every step of wine's journey, from the production, distribution, sale, and ultimately the enjoyment of this intoxicating beverage.

### On Exhibit

*Fire & Vine: The Story of Glass and Wine* has been on exhibit at the Corning Museum of Glass (CMoG) since July 3, 2021 and will continue to be on view through the end of 2022 – a lucky thing for people who have not had the chance to travel and visit amid an ongoing pandemic. This exciting exhibition just happens to be near the New York State Finger Lakes wine district (there are eleven designated American Viticultural Areas in New York – the Finger Lakes region was established in the 19th century). Sponsors of the exhibition are Finger Lakes Wine Country (in Corning), Dr. Konstantin Frank Winery in nearby Hammondsport, and the Pleasant Valley Wine Company, just a few minutes from the Frank Winery, all off of Route 390/86.

Aside from the culture and adventure of traveling through New York State's wine country is the chance to

learn glass's broader role in the science, creativity, and history of wine from thousands of years ago to today. This is one venture where science and nature came together to form a libation steeped in history and sipped and celebrated over time.

To many people, the story of glass and wine is a tale of hedonism, about the experience of tasting wine from a fine piece of hand-blown stemware. To others, it is a story of strength, of the glass bottles that make champagne and other sparkling wines possible, because they can contain the pressure of carbonation. And to others still, glass tools are critical to the process of winemaking, helping to ensure a successful harvest and fermentation.



Wine Cup on  
Wooden Stand,  
1850-1911 Courtesy of  
Corning Museum of Glass

### Ancient Times

In a 2017 article from BBC News, Scientists had discovered an 8,000-year-old pottery fragment containing evidence of the earliest making of grape wine. These were discovered in Georgia, a country located at the intersection of Europe and Asia along the Black Sea. On those jars were images of grape clusters and a man dancing. Apropos for the early beginnings of this drink of the gods.

It was not until 4,000 years later in 2,000 BC that glass was first being made. This glass was not the clear, delicate glass used to see and drink wine today, but was opaque and made to look like they were made of precious stones. These were used in many ceremonies that were religious and political in nature, giving wine



Goblet, 1600-1700  
Courtesy of Corning Museum of Glass



Finger Lakes Wine Country Courtesy of Stu Gallagher Photography



Display in the Fire & Vine Exhibit Courtesy of Corning Museum of Glass





*Cameo Glass Fragment with Grape Harvest, 25 BCE-99 CE (Italy)*  
Courtesy of Corning Museum of Glass

the power to seal a deal between adversaries by adding meaning to negotiations made over feasts and momentous events as they clinked glasses and adding sound to the signs of peace.

On display at CMOG is a rare fragment of cameo glass made sometime between 25 BCE to 50 CE from the Mediterranean, probably Italy. This piece of glass was either cast or blown from two layers of glass, and the white glass was partially carved away to create a detailed scene. The image on the glass is of a worker carrying a harvest of grapes. The fragment is just 1.75" wide by 2" high. The

vessel it came from is estimated to be 4.75" overall. The artistry is intricate and realistic. This is just a glimpse of the artistic inspiration that arose from the process of making wine.



*Mold-Blown Pitcher, 300–500 (Possibly the Eastern Mediterranean, Ancient Roman Empire)* Courtesy of Corning Museum of Glass



*Oinochoe with Trefoil-Shaped Mouth, 500–400 BCE (Rhodes, Greece)*  
Courtesy of Corning Museum of Glass

## Storing Wine

Over the centuries, winemakers studied the many components used in making wine. Refining the type of grape through breeding for the best flavor, most output, ability to sustain over time. Grapes were grown all over the world but how weather, temperature, light, soil content, and accessibility to the market all played a role in the varieties of wine developed over time. With the immense attention given to the creation of wine, storing it was another issue altogether.

Storage of wine was critical from its invention. Prior to the 1800s, wine was kept in large ceramic containers or wooden casks. It was a race against time to get the wine from the producer to the consumer before it spoiled due to oxidation. The more affluent were able to buy wine in bulk



*From left to right: Wine Bottle with Seal "R.A/S," 1650–1660 (England); Wine Bottle with Seal "H. Gaige 1712," 1712 (England); Wine Bottle with Inscription "PATENT" H. Ricketts & Co., Glass Works, 1821–1835; Wine Bottle with Seal "LAFITE/1887," about 1887 (France)*

Courtesy of Corning Museum of Glass



*"Fiasco" Flask with Basketry Cover, 1600–1700 (Italy)*

Courtesy of Corning Museum of Glass

using wooden barrels and large pottery urns that were stored in the cellars where light and moving air were not an issue when it came to preserving its taste and quality. Those who could not afford to purchase wine in bulk instead filled their own containers at local wine shops or taverns, similar to the way we fill growlers at breweries today.

By the early 1800s, wineries themselves began to store and ship their product in glass bottles, with paper labels with information about the winery and vintage replacing the stamps with names of individuals and taverns who used the bottle. The introduction of a three-part molded bottle in the 1820s solidified the standard cylindrical shape of the wine bottle which is still recognizable 200 years later.

## Making Wine Portable

In the early 1600s in England, glass was becoming a more common material to conduct those purchases. As John Worlidge pointed out in his treatise on glass bottles in 1676, glass was stronger, less apt to leak, less likely to taint the contents than ceramic jugs. Glass was also transparent, and so easier to monitor the contents and determine if the vessel was clean.

*"Glass bottles are preferred to stoneware bottles because stone bottles are apt to leak, and are rough in the mouth, that they are not easily uncorked; also they are more apt to taint than the other; neither are they transparent, that you may discern when they are foul, or clean."*

– John Worlidge, 1676



*Figure of Bacchus on a Barrel, Possibly by Bernard Perrot (1638–1709), about 1700*

Courtesy of Corning Museum of Glass

The robust British glass wine bottle of which Worlidge spoke was helped along by a quirk of glass history: early in the 1600s, King James I of England forbid glasshouses to use wood-fired furnaces in glassmaking. Glass houses switched to coal as a fuel source. Because coal burns hotter than wood, glassmakers could increase the ratio of silica to sodium in the glass batch, resulting in a stiffer, stronger glass. Coal furnaces are also reducing environments, which has the effect of deepening the green color of the iron in the glass. Stronger, thicker, and darker glass than what had been available previously contributed to a bottle that was more conducive to long-term storage of wine.



*"Cantir" Drinking Flask, 1700–1800 (Catalonia, Spain)* Courtesy of Corning Museum of Glass

Museum of Glass

## Serving Wine at Home

Back before the wine bottle was an everyday convenience used to purchase and store wine, those hefty wooden barrels in the cellar made it difficult to bring wine to the serving area without having to bring the entire cask into the household. Some homeowners would install pipes from the basement to the dining area to dispense wine into crocks or other serving pieces. But the experience of serving wine was brought up a level in the mid-1700s by the use of Wine Urns – much like the metal samovar but made of glass with a spigot for serving. Such a convenience was yet another showcase piece to reflect the owner's wealth and strong sense of style.

CMoG has a beautiful lead glass accented with pewter Covered Wine Urn



with Standard from Ireland in its collection. Made in about 1785, this cut-glass beauty stands just over two feet tall and, unfortunately, could not fit in the display cases within the exhibit. Not to be missed is a demonstration on the making of this delicate glass piece filmed in 2021 and available to view on YouTube or by using a line at [www.cmog.org/video/fire-and-vine-hot-glass-live-stream-george-kennard](http://www.cmog.org/video/fire-and-vine-hot-glass-live-stream-george-kennard)

The enjoyment and satisfaction to be had when drinking wine from a glass drinking vessel became popular very quickly. People have drunk wine from glass for more than 2,500 years, and the first stemmed goblets were made more than 1,500 years ago. Beyond the general endurance of the stemmed shape, wine goblets appear in all shapes, sizes, colors, patterns, glass techniques, and more, speaking to the wide variety of drinking customs and the various roles wine played different societies. The Roman satirist Petronius noted around 60 CE that he preferred glass because it doesn't smell and it provides a better tasting experience than gold – although prone to breakage.



Wine Jug in "Russian" Pattern, 1882-1890

Courtesy of Corning Museum of Glass

## The Evolution of the Wine Glass



Decanter and Wine glass in "Twin City" Pattern, J. Hoare & Company, 1887-1895

Courtesy of Corning Museum of Glass

According to Katherine Larson, goblets like the stemmed glasses we recognize as today's wine glasses started to appear in the 3rd and 4th centuries. "Sometimes they have handles; sometimes, they don't," she says. "They start popping up from that era in the area that is now Israel, Lebanon, Syria—that area of the Eastern Mediterranean—and then that style of glass expands throughout the ancient Roman world and beyond."

In the 1700s and 1800s, a standard service of glassware for a wealthy person in western Europe or America may have included different glasses for cordials and spirits, brandy, punch, sherry, champagne, ale, and cider, but only one glass designated for wine. Occasionally, glasses may have been marked for popular wines like claret or Madeira.

Red and white wine glasses start to appear around the turn of the 20th century.

In the post-World War II economic boom, the Austrian glass company Riedel paired up master glassblowers with wine experts to create a series of stemware that would optimize the tasting experience for different varietals of wine. The resulting "Sommeliers" series of glasses is a refined and elegant service that showcases the talents of glassmakers and winemakers alike.



Wineglass, Tiffany Studios, 1902-1932

Courtesy of Corning Museum of Glass



Wineglass in "RC105" Pattern, H.P. Sinclair and Company, J. Hoare & Company, 1912

Courtesy of Corning Museum of Glass

A focal point of *Fire & Vine* is a dense display of dozens of wine glasses from around the world, representing many styles and tastes, fit for a variety of occasions. The delicate stemware has been part of countless life moments. The oldest piece of wine drinkware featured in the exhibit is more than 2,500 years old.

This display does follow the trend that wine glasses have gotten bigger over time. "A 2017 *British Medical Journal* report found that the capacity of the average wine glass increased seven times between 1700 and 2017, with the biggest jumps in size occurring in the 1980s and 1990s," as noted in a *pix.wine* article.



White Wine Glass, 1950-1951

Courtesy of Corning Museum of Glass



Wineglass, 1945-1965

Courtesy of Corning Museum of Glass



Goblet, Yasuko Ujiie (1947), 1984

Courtesy of Corning Museum of Glass

## Winemaking and Science

According to Chris Gerling and Anna Katharine Mansfield of Cornell AgriTech in a post they provided to CMoG, they explain the role of "wine" and "laboratory" this way: "(they) don't have a lot in common – one's an agricultural product steeped in history and tradition, and the other is the sterile domain of lab-coated scientists. As it turns out, the art of wine involves a lot of science, and the science of wine involves a lot of glass! Even the least scientific among us are familiar with the cartoon images of wildly-shaped glassware full of brightly-colored bubbling liquids ... and, yes, the wine lab has stuff like that. But we use glass to analyze grapes and wine in all sorts of unexpected ways, starting in the vineyard."

In the vineyard, grape growers use a tool called a refractometer, which contains a glass prism, to measure the amount of sugar present in the grape and determine the precise moment to harvest. After the grapes are harvested and pressed, the resulting juice ages in barrels. As the wine ages, winemakers extract small samples for tasting with a glass tube called a wine thief. The Volatile Acid Still tests for volatile acids such as vinegar, which are caused by the presence of bacteria, and a glass hydrometer measures the sugar and alcohol content in the wine. By floating a glass hydrometer in the fermenting liquid, winemakers can determine when aging is complete.



## The Exhibit Regional

In the midst of the pandemic, CMoG was looking for exhibits that could be found mainly within its collections that would complement another important exhibit on view – *In Sparkling Company* (this exhibit closed at the beginning of 2022). The criteria were clear and informed by the pandemic moment: draw from the strengths of our permanent collection, include objects from across time and space (including materials from the Rakow Research Library), appeal to local and regional audiences, and feel celebratory and uplifting, reflecting our collective battle against COVID-19 and looking toward a brighter future.

Katherine Larson stated that “During fall 2020, with limited access to the Museum itself, I combed Museum databases and publications to identify potential objects for the exhibition. A number of gems came to light. ... (and) I began to realize that the Museum’s collection lacked objects connected to the story of wine in the Finger Lakes, a narrative that everyone on the exhibition team agreed was



*Photo of the Fire & Vine Exhibit* Courtesy of Corning Museum of Glass

important to include. I connected with local winery owners from whom I learned about the surprisingly long and rich history of wine in the region. Although I’d enjoyed a few wine tours and samples at local tasting rooms, I didn’t recognize that wine has been made in the Finger Lakes even longer than glass has—and that Finger Lakes wineries were pioneers in growing European grapes on the east coast of North America in the mid-20th century.”

The history of the New York State wine industry is presented in concert with the story of glass within the history of winemaking and glass innovation over time. Just as all the senses are in play when testing and tasting wine, experiencing it within a wine region makes the experience all the sweeter.

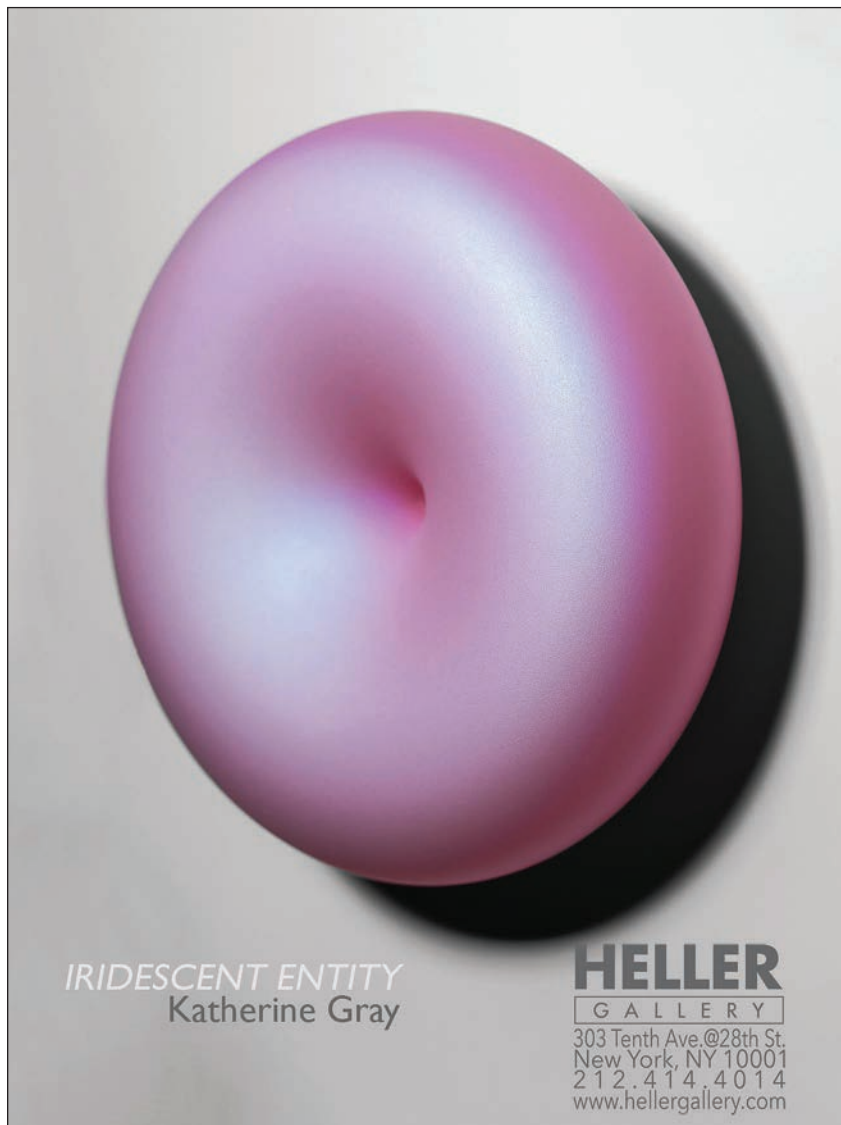
*Fire & Vine: The Story of Glass and Wine* is on view at the Corning Museum of Glass’ Gather Gallery through December 2022. Learn more at [www.cmog.org](http://www.cmog.org)

*Top left:*  
*Wine Decanter with*  
*Women and Grapes,*  
*Dan Dailey*  
*(b. 1947), 1974*

*Courtesy of Corning*  
*Museum of Glass*

*Goblets from the*  
*Sommeliers Series,*  
*Claus Josef Riedel*  
*(Austrian, b. Bohemia,*  
*1925-2004), designed in*  
*1973, made in 1982*

*Courtesy of Corning*  
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The official publication of the  
Federation of Historical Bottle Collectors  
Vol. 33 No. 2

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See Reno 2022 full page ad this issue!  
See Virtual Museum full page ad this issue!

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Interview with Glass Artist and *Blown Away* Judge

Katherine Gray:

# What do You Collect?

Meet Katherine Gray. Her expertise in glass design is something to observe – it is at once infinite, moving, gracious, colorful, and an exploration of color, balance, and textural. Her work can be seen at the Heller Gallery in New York City, found in the collections of the Corning Museum of Glass, the Toledo Museum of Art, the Asheville Museum of Art and the Museum of Glass in Tacoma, WA, among others. She is a teacher, mentor, and seems to have observation skills when looking at others' work that takes in all consideration – from design and use of color to the interior of the piece's overall messages expressed by the artist. Her sense of humor and joy is always welcome and reflects her sense of creativity.

So, what what does she collect?

Two areas of collecting are musical glass liquor decanters and ceramic Venetian gondolas (as a nod to the home of modern glass). Let's explore her two growing collections.

## Musical Liquor Decanters

These collectibles are not something everyone has heard of by any means. Looking up information on them can lead a person to a trend that might be thought of as a gimmick, but what a gimmick!

How did you discover the musical liquor bottles? And when did you buy your first one? Or, was it a gift?



My first one was a gift from another glass artist, Stephen Paul Day, in 1992. I became kind of captivated by it and then sought them out whenever I was thrifting. Of course, now you can search online pretty easily to find them for sale. There are a lot of variations, especially in ceramic, but not as many in glass.

Did you establish a list of criteria a bottle had to meet in order for you to add it to your collection? What were/are they?

No, not really, but I didn't want any duplicates and I prefer ones that have something else going on besides just the music box. Some of these spin when they're activated or there's a dancing figure inside.

Are there any "sub-categories" you have for your collection, such as songs played or country the bottle was from?

Left: 1950s Gilbeys Scotch Whisky musical decanter. Featuring a music box bottom with Scottish dancer. The music played by the music box is The Bluebell of Scotland.



Not intentionally but there is a grouping that has similar styling with metal embellishments and gold lustre squiggles on the glass. (left) Most of them play *How Dry I Am*.

Do you have any "add-on" collectibles for this category such as ephemera or music boxes that were not intended for a bottle?

Not really. I do have one still in its original box. Other than that, just a couple of extra music boxes.

What is the oldest one in your collection? And your latest purchase?

I don't remember which one is my most recent purchase but I think the one with the three horse heads might be the oldest. A quick google search shows it's from 1965.

Did you come across on you wish you had picked up?

No. I'm pretty impulsive. If I see one and I like it, I buy it.

Do you have a favorite?

Yes, the one with the three horse heads. It also has a roulette wheel.

What price range have you spent on the bottles in this collection?

Oh gosh. I doubt nothing was over \$30.

Given your profession and artistry, have you ever tried to make one on your own? If so, how did it go?

I did make one, but I actually hired a scientific glassblower to make the bottle for me.



Above: Katherine's favorite that is described as "a rarely seen decanter, better known as the merry-go-round bottle or horse race bottle, three glass bottles are molded together in the shape of the forepart of the horse. The stoppers are horses' heads. The base music box plays *Bridge Over the River Kwai* or *Les Canons de Navarone*. A closed-in roulette wheel's ball stops at one of the 3 different liqueurs telling you which one to drink. *Le Tierce* is a famous national horse race in France. Bottles rotate on base while song is playing." – Worthpoint.com Values run \$90-\$350





left: Katherine's 1960s Bols Ballerina. This typically contains a predominantly cinnamon flavor liqueur in this unusually-shaped bottle with a dancing ballerina at its center. The Bols Ballerina bottles came in four different variations - Apricot Brandy, Gold Liqueur, Triple Sec or Crème de Menthe. These can sell for anywhere from \$60 to \$400, depending upon condition and contents.

Do you connect with others who collect these? Is there a club?

No and I don't know. I did reach out to the Rakow Library at Corning one time for information on them and they had never heard of them.

### Ceramic Gondolas

With a nod to the city of glass, Katherine collects ceramic Venetian gondolas that are planters or serving dishes. For her collections, it is not about their dollar values but about enjoying what they represent. Mostly from the mid-1900s, these beauties decorate her home with a touch of the Italian spirit.

How did you come about to collect gondola planters? Were you looking for something to signify your profession's connection to Venice, or did you see them and think it would be fun to collect?

Bingo! I started collecting these because of the connection to Venice, absolutely. I am obsessed with anything vintage that depicts or references Venice.



above, Vintage McCoy black gondola with painted flowers to be used as a planter or candy dish, circa 1950s. Similar examples sell online for around \$40.

When did you make your first purchase of one? Or, was it a gift?

I don't remember honestly. My first one wasn't a gift but I don't remember where or when I got it or even which one was first.

Do you have any glass examples, or just pottery?

I did have a glass gondola ashtray for a while but it got broken. Otherwise, they're all pottery.

Who are your favorite makers of these planters?

One company, Haeger, or sometimes Royal Haeger, made several of them, but I'm not sure of the makers for the rest.



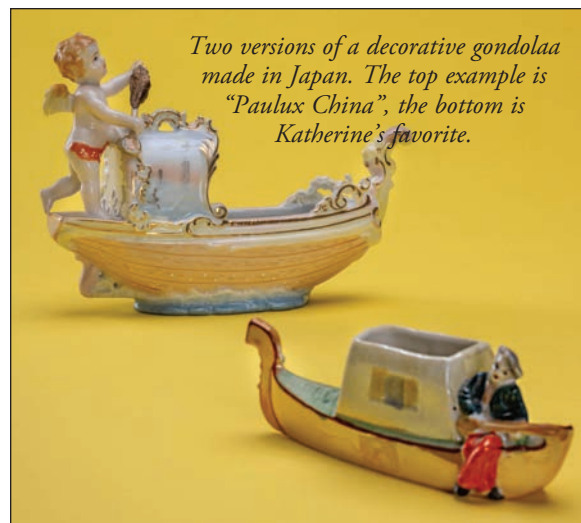
1950 Royal Haeger gondolas featuring two different colors

Do you use them for plants or decoration or other uses?

I've thought about using them for plants but never have committed yet.

right, A selection of four different gondola planters/servers.

Top, l-r: A cream USA Pottery (probably) gondola and a Haeger gondola centerpiece. Bottom, l-r: A dark green/black gondola planter and a teal gondola made by Shawnee.



Two versions of a decorative gondola made in Japan. The top example is "Paulux China", the bottom is Katherine's favorite.

A couple of duplicates in different colorways.

Do you have mostly mid-Century modern? Do you have any old, antique gondolas?

Most are mid-century, from the 1950s. I don't think any of them would be much older than that.

Which one is your favorite?

I kind of like the really small one and then also the really big pink one.



Katherine's other favorite gondola - a large pink ceramic serving dish with metal holder. Stylish!

Have you sold any pieces from your collections? Or given any as a gift? What was the occasion?

No, I haven't. I've thought about trying to include them in an art exhibition, or as part of an artwork, but haven't quite figured that out yet.

Is there one you are searching for?

I wish had the missing oars for the gondoliers that are on a couple of them, but there is also one that has little separate serving dishes that sit inside the boat. I'd love one of those.

Any advice for other collectors?

I'm on to you!!!!

Any last words?

I wish had a couple of homes for no other reason than I would have enough space to have these out, along with all of the other things I collect!



Katherine Gray





# RENÉ LALIQUE:

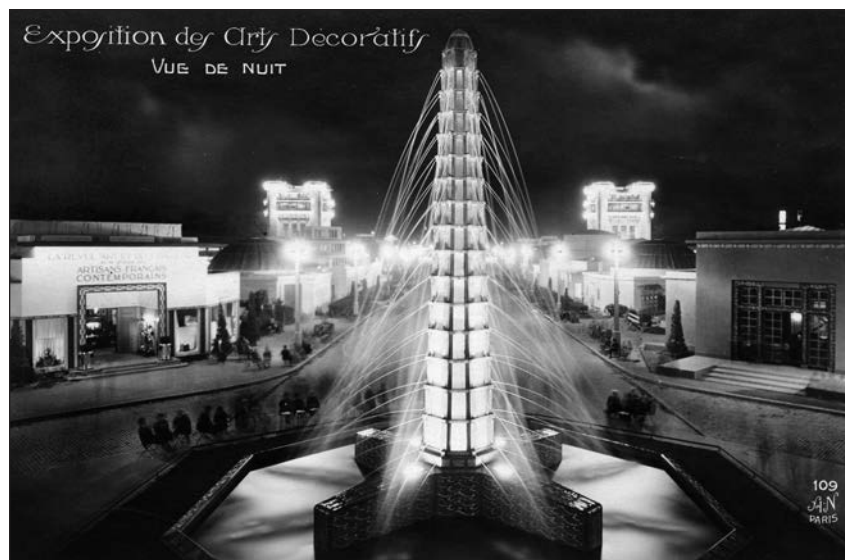
## Master Jeweler Turned Glassmaker

by Maxine Carter-Lome, publisher



When the *International Exhibition of Modern Decorative and Industrial Arts* opened its gates to the public on April 28, 1925, one of the Fair's most defining and memorable features was *Les sources de France* (*The Springs of France*), a fifty-foot fountain of illuminated glass created by René Jules Lalique. Adorned with 128 glass caryatids depicting 13 different women from ancient Greek mythology, the fountain gave the *Esplanade des Invalides*—where it dominated as one walked through the main gate at *La Porte d'Honneur*—a fairytale-like appearance when illuminated. The novelist Colette described it as “marvellous” [sic.]. Lalique's glass artistry was also found in architecture and interiors throughout the fair, including two pavilions under the name *R. Lalique et Compagnie* where decorative glass objects designed by Lalique—from vanity table accessories to vases—could be purchased as souvenirs and brought home as gifts.

In that moment, René Lalique was the name behind, and the commercial front for, the new *style moderne* of architecture, interior decoration, furniture, glass, jewelry, and other decorative arts being promoted by the French government at the 1925 Exposition. Yet, this was not Lalique's first time on a world stage at the forefront of a design movement.



Postcard from the 1925 Paris Exhibition showing a nighttime illuminated view of the 50-foot glass tower created by René Lalique.

## RENÉ JULES LALIQUE, Art Nouveau Jeweler

René Jules Lalique was born in 1860 in Ay, France, to Auguste Jules Lalique and Olympe Berthelémy. Although the family moved a few years later to Paris, he remained deeply attached to his birthplace throughout his life, and was inspired by its natural beauty.

Following the death of his father at age 16, René took up an apprenticeship with a leading Parisian jeweler and goldsmith by the name of Louis Aucoc. He went on to study at the *Ecole des Arts*



René Lalique (1860-1945)

photo: art-lalique.fr

of ornate and lavish styles with an abundance of precious stones, Lalique made the materials he used central to his designs. He chose them for their power, light, and color, whether they were precious or not. He combined gold and gemstones with semi-precious stones, mother-of-pearl, ivory, and horn, in addition to enamel and glass. In 1888, René Lalique registered his “RL” stamp and engraved the unique pieces created in his workshop with these letters.

By the mid-1890s, René Lalique was a notable figure in the world of jewelry and fashion in Paris. His avant-garde pieces were commissioned by the great courts, patronized by such famous icons of the day as Sarah Bernhardt (who wore his jewelry on stage playing Marguerite in the play *Theodora*), found at such fashionable places as Siegfried Bing's the



*Décoratifs de Paris* and then spent two years in England before becoming an independent designer for jewelers such as Jacta, Boucheron, Cartier, and Garidod.

In 1885, Lalique took over Jules Destapes' atelier in Paris and became a full-fledged jeweler, breaking with jewelry-making tradition by including innovative materials in his pieces in a style later to be known as “Art Nouveau.”

Lalique's primary jewelry design motif was the natural world. He was influenced not just by the natural world of the French countryside, but also by Japanese natural world art motifs.

At a time when originality and creativity had been abandoned in favor



In 1888 René Lalique registered his “RL” stamp and engraved the unique pieces created in his workshop with these letters.

photo: Lalique SA

Maison de l'Art Nouveau (Museum of New Art) in Paris and collected by the world's wealthy. In 1897, Lalique received first prize at the Salon in Paris, where he exhibited ivory and horn hair combs. This same year he was also awarded the Legion of Honor Cross for the jewelry he exhibited at the World's Fair in Brussels. His desire

René Lalique's Lily Crown was created for Sarah Bernhardt. Not merely a living legend as an actress, Sarah Bernhardt (1844-1923) was also a modern, liberated woman who was an inspiration for the worlds of fashion, the decorative arts, and the aesthetic of Art Nouveau.



to “create something that had never been seen before” even earned him the accolade of “inventor of modern jewelry” by Emile Gallé, the famous French glassmaker, ceramist, and cabinetmaker.

Lalique and his work were also a sensation at the 1900 Paris Exhibition, where he exhibited not just jewelry but also objects d’art made using bronze, ivory, and glass. By the end of 1900, René Lalique was recognized not only as the premier Art Nouveau jeweler of his day but as a decorative artist of the highest order by both the public and his contemporaries.



A hawthorn blossom brooch, in glass, enamel, diamonds, and gold, by René Lalique. It is part of the collection at the Petit Palais in Paris.

photo: Epoque Fine Jewels



At right: Created between 1899 and 1901, this Lalique necklace depicts four gold-and-enamel wasps with diamond wings on a hawthorn branch of enamel and opalescent glass. There are leaves of plique-à-jour enamel—a vitreous enameling technique where the enamel is applied in cells, similar to cloisonné, but with no backing in the final product, so light can shine through the transparent or translucent enamel—including two on the 20-inch chain, and a baroque pearl at the bottom. photo: Christie’s

## A FASCINATION with Glass



Ambre D’Orsay Scent Bottle, designed in 1911 using clear and frosted glass with sepia stained glass, estimated at \$2,800-\$4,000 at Lyon & Turnbull in London

At the pinnacle of his jewelry career, Lalique began to increasingly experiment with glass in both his jewelry and unique objects, working out of his workshop at a country home in Clairefontaine, outside of Paris. In 1905, René Lalique opened a shop at 24 Place Vendôme to exhibit not only his jewelry but also the glass objects he was crafting at the Clairefontaine workshop.

His work with glass in this early period captured the attention of Perfumer François Coty. Coty was so impressed by René Lalique’s designs that he asked him to put his talent to work for the perfume industry. The two launched a collaboration that not only shifted Lalique’s business interests from jewelry to creating perfume bottles but changed the face of the perfume business forever by making it possible for the first time to offer perfumes in attractive bottles at affordable prices.

Before this time, perfume bottles were just plain flasks that held expensive perfumes. But with the invention of synthetic oils that could be used to mass-produce perfume, René Lalique saw the potential to take a plain everyday object and turn it into an art object. Lalique went on to become the preeminent manufacturer of perfume bottles, designing and producing hundreds of Lalique perfume bottles for dozens of firms in addition to Coty.



Designed in 1912, this clear, frosted, sepia-stained, and foil-backed perfume bottle holds an auction estimate of \$4,000-\$7,000 at Lyon & Turnbull in London (Bottle also featured in title image)

With his glass business growing in the perfume sector, Lalique bought the Combs-la-Ville Glassworks in 1913 and moved out of his country workshop. There, he could focus on techniques that allowed him to produce in larger quantities and to make his creations more affordable to a wider population with a focus on more industrial techniques of glass production. This investment confirmed his transition from a designer and manufacturer of jewelry and objects d’art to a designer and manufacturer of glass objects.

Lalique’s work during this period and moving forward is defined by his signature style, characterized by iced surfaces, elaborate or partially realistic patterns in relief, and occasionally applied or inlaid color. His relief decoration was produced by blowing into molds or by pressing.

Over the next decade, Lalique became completely devoted to glassmaking, and in 1922 founded the Verrerie d’Alsace (Alsace Glassworks) at Wingen-sur-Moder in Alsace, the heart of a region with a strong and historic glassmaking tradition. There, Lalique specialized particularly in tableware, designing, and producing glass services that were exported all over the world. The factory, together with his renown as a jewelry artist and master glassmaker, positioned Rene Lalique and his company to fully embrace and capitalize on the opportunities presented by his exposure on the world stage at the 1925 Paris Exposition.



Corysé scent bottle designed in 1926, clear with black enamel, for Corysé-Salomé perfume

## AFTER THE Exposition

The 1925 Paris Exposition was another crowning achievement in Lalique’s story, propelling his brand and glass objects d’art into the forefront of the style moderne movement, later termed “Art Deco.” Lalique’s bold approach to modern design and work with glass was quickly embraced throughout Europe and the United States.

Following the Exposition, Lalique was inundated with commissions and large-scale interior design projects. His glass fountain at the Expo,



Rare Poissons (Pices) design fountain designed in 1937 for sale at 1stdibs.com with the asking price of \$95,000.

*Les Sources De France* (The Springs of France), was such a huge success that he would go on to create many more glass fountains both for exhibitions and for everyday use, such as the fountains for the roundabouts on the Champs-Élysées, later taken down due to the high cost of maintenance.

Lalique was also chosen to undertake the decoration of the Côte d’Azur Pullman Express carriages, decorated the famous fashion designer Madeleine Vionnet’s haute couture salons, designed glass doors for Prince Yasuhiko Asaka’s residence in Tokyo, and designed many architectural components





Figures with Grapes, a six-part wood encased set of molded white glass consisting of three smaller grape decorated top pieces and 3 larger figural long pieces with nudes in various poses. The model was designed in 1928 for the Côte d'Azur Pullman Express. These panels were installed in all the prestigious new Pullman cars, the most luxurious ones of the company. The train Côte d'Azur Pullman Express was inaugurated on December 9th, 1929, in France. One wagon featuring these panels by Lalique is currently preserved by the French government and has French Historic Monument classification.

for the Oviatt Building in Los Angeles, shipping 30 tons of his R. Lalique glass through the Panama Canal to get it to Los Angeles. He also participated in the interior design of the vast first-class dining room of the luxury liner *Normandie*, designing lighting columns and chandeliers for this colossus of the seas, and was particularly renowned for the glass hood ornaments he designed and produced for cars. René Lalique's car mascot creations are legendary to this day and can often sell for well over \$200,000 for the rarest of these works. They are also the most sought-after of all car mascots, not just by collectors of "R Lalique," but also by general glass collectors and antique car collectors.

His exposure at the Exposition also allowed Lalique to expand his brand into the United States. While the name Lalique was well-known throughout Europe, the conspicuous consumption of the Roaring '20s created a demand for "R Lalique" and other European luxury brand items in the United States. Lalique was able to gain a foothold in the U.S. luxury market up until the start of the Depression, exporting everything from glass dressing table accessories—hand mirrors, trinket boxes, atomizers, perfume burners, and bottles—

to cocktail glasses, decanters, swizzle sticks, ashtrays, smoking accessories, and glass vases to a post-war, consumer-hungry U.S. market.

Lalique passed away on May 1, 1945, but his brand and the business lived on, next in the hands of his son, Marc Lalique. Today, René's work is part of the collections of major institutions around the world, including the Calouste Gulbenkian Museum in Lisbon, the Lalique Museum and the Decorative Arts Museum in France, The Metropolitan Museum of Art and the Corning Museum in New York, and the Rijksmuseum in Amsterdam. Prices continue to reflect the continued collectability and renowned artistry of its founder and the cache of its brand.

## THE LEGACY OF Lalique Glass

Lalique is perhaps best known for the range of finishes he applied to his glass, including polishing, enameling, and frosting, which was a particularly successful way of adding depth and emphasis to his designs, similar to the way an artist would use graphite for shading. Though he was not the inventor of opalescent glass, he made the most creative use of it within his designs, which involves mixing or injecting a chemical concoction (including arsenic) into the glass, then cooling and heating the glass repeatedly until the area becomes opalescent. René Lalique's opalescent glass designs are more expensive to collect than his clear pieces, as production stopped following his death in 1945.



Formose model, 1924, Red-colored glass with fish, 7" tall, also produced in green, opalescent blue, opalescent white, dark grey, and orange glass. A green version, ca. 1924, is up for sale at Pridhm's Auctions in Ottawa, Ontario with an estimate of \$7,500-\$9,500. photo: art-lalique.fr



Having made everything from fountains to light fittings it's no surprise Lalique should have been asked to design something suitably opulent for a car. That first commission came in 1925 and from no less than André Citroën to adorn the radiator cap of his 5CV – the Cinq Chevaux (The Five Horses.) Other designs were repurposed: Lalique's 1920 Sirène (Mermaid) was originally sold as a decorative piece and often used as a paperweight, but its size and shape meant it could be easily adapted. Lalique designed around 30 mascots in all, depicting anything from birds to dragonflies, falcons to comets. photo: Bonham's

Lalique was also a true industrialist designer, embracing the use of molds and contemporary manufacturing processes as well as traditional techniques, to reach the highest quality of finish. Many rival glass-makers tried to imitate his designs but with little success. His process involved making a mold of his design and then pouring molten glass into it and letting it cool, however, this varied – sometimes the vessel would be hand-blown and then decorated with molded elements.

Since the 1970s there has been a strong following for Lalique around the world as collectors continue to admire the luxury and glamour of his designs. The enduring popularity of the brand is also in part due to the range of designs on the market, from plates to clocks, boxes to ashtrays, vases to mirrors, statuettes to cocktail stirrers. Car collectors and perfume enthusiasts alike can find something to love in Lalique's vast back catalog but those who are new to collecting in this category are advised to begin with the designer's glass jewelry, produced in striking Art Nouveau and Art Deco styles and starting at affordable estimates.





# 2022 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: [kellytechie@gmail.com](mailto:kellytechie@gmail.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. ACGA's 2022 Annual Convention will be held at Comfort Suites Hotel & Conference Center, Berlin, OH from June 9-11, 2022.

## American Cut Glass Association

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

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

ACGA was formed in 1978 by collectors 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. ACGA's 2022 Convention will be held July 13-16 at the Dallas/Rockwall Lakefront Hilton in Dallas, TX.

## 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.

## Bergstrom-Mahler Museum of Glass

Neenah, Wisconsin

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

Experience the beauty of glass art, learn in a glass studio, and shop for unique gifts in the museum shop. Bergstrom-Mahler Museum of Glass holds the largest, most representative collection of glass paperweights in the world. See paperweights from 19th century French makers to contemporary masters. Additional collections include Germanic Glass, Contemporary Glass Sculpture, and Art Glass.

## Cape Cod Glass Club (CCGC)

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

Contact: [ehl77pg@gmail.com](mailto:ehl77pg@gmail.com)

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 24-25, 2022, at the South Yarmouth Cultural Center.

## Carder Steuben Glass Association

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

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

The Mission of the Carder Steuben Glass Association is to encourage and promote the collecting and enjoyment of Steuben glass, developed by Frederick Carder and produced during the period from 1903 through 1933, and post-Carder or modern Steuben glass produced from 1933 through 2011.

Membership includes an annual general membership to the Corning Museum of Glass. The 2022 Carder Steuben Glass Association Annual Symposium will be held September 8-10, 2022 in Corning, New York.

## Corning Museum of Glass

Corning, New York

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

Contact: 800-732-6845

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, including over 50,000 objects representing more than 3,500 years of glass history. Glass is brought to life through displays, live, narrated glassmaking demonstrations, hands-on exhibits, conferences, and year-round events. The Museum is also a center for glass scholarship, publishes journals, videos, and scholarly publications – many available on its website.

## Crescent City Depression Glass Society

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

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

The Crescent City Depression Glass Society has been bringing together and educating those with an interest in collecting Depression Era glassware and American glassware of the 40s, 50s, and 60s, since 1973. The 46th Annual Depression Glass and Vintage Collectibles Show and Sale was held on March 12-13, 2022, in Kenner, LA.

## Czechoslovakian Collectors Association

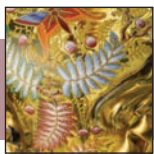
[www.czechcollectors.org](http://www.czechcollectors.org)

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

Dedicated to Austrian, Bohemian, and Czecho-Slovakian 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 2022 CCA Convention will be held in Chattanooga, TN. At press time a date was not yet available. Check the website for updated information.







# 2022 Glass Club & Resource Directory

## **DelMarVa Depression Glass Club**

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

Contact: [itsaboutime2@hotmail.com](mailto:itsaboutime2@hotmail.com)

The DelMarVa Depression Glass Club focuses on the 20th century American glassware from the Great Depression era, the 1920s-1930s. 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. Check the website for 2022 convention information.

## **Dorflinger Glass Museum**

White Mills, PA

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

Contact: 570-253-1185

One of the nation's largest collection of American Brilliant-Cut Dorflinger Glass is displayed in the home of the founder, Christian Dorflinger. For more than half a century the Dorflinger Glass Works produced exquisite cut lead crystal that graced many of America's finest tables, including those of several White House administrations. The Museum houses more than 1,000 pieces of cut, engraved, etched, gilded, and enameled crystal.

## **Duncan & Miller Glass Museum**

Washington, PA

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

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

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. The museum opens for the season on April 7, 2022. The Annual Duncan Show & Sale will be held July 9-10 at the Washington County Fairgrounds in Washington, PA.

## **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 2022 Annual Meeting will take place in Kansas City, MO, June 9-11, 2022.

## **Erlacher Collection & Steuben Glass Shop**

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, including 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)

Contact: Jim Sapp

Dedicated to the research and advancement of information related to Victorian-era fairy lamps. Fairy lamps are candle-burning lights. Their popularity peaked during the Victorian era and continues today among avid collectors. 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)

The 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. FOHBC's 2022 National Antique Bottle Convention will be held July 28-31, 2022 in Reno, NV.

## **Fenton Art Glass Collectors of America**

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

Contact: [fagcainc@cascable.net](mailto:fagcainc@cascable.net)

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. The 46th Annual Convention will take place July 26, 27, and 28 at the Marietta Shrine Club in Marietta, OH.

## **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 Fostoria Glass Company began operations in Fostoria, Ohio, on December 15, 1887. Check the website for 2022 convention information.

## **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 presently has 13 chapters nationwide. Founders members share an interest in glass from the antique to contemporary.

## **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, an annual benefit auction, and publishes a newsletter. GVBCA's 51st Show & Sale will be held on April 24, 2022, in Rochester, NY.

## **Heisey Collectors of America & National Heisey Glass Museum**

Newark, OH

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

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

The Heisey Collectors of America, Inc., founded in Newark, NJ in 1971, preserves and promotes the history of the A. H. Heisey & Company of Newark, Ohio. The Heisey Collectors of America, Inc. (HCA) opened the National Heisey Glass Museum in Newark, OH in 1974 to establish a permanent place for the display and study of glassware manufactured by A. H. Heisey & Company in Newark between 1896 and 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.

## **Historical Glass Museum**

Redlands, CA

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

Contact: [HistoricalGlassMuseum4@gmail.com](mailto:HistoricalGlassMuseum4@gmail.com)

This small but fascinating Museum hosts the largest collection of American Made 19th and 20th century glassware west of the Rocky Mountains. Open weekends Noon-4pm.

## **Hudson Valley Depression Glass Club**

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

The Hudson Valley Depression Glass Club was founded in 1972 for members to gain knowledge of glass manufactured in America from 1920-1970. Meetings are held in Beacon, NY.

## **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 a batch of glass. The 2022 ICGA International Carnival Glass Assoc. Convention will be held July 13-16, 2022 in Earth City, MO.





# 2022 Glass Club & Resource Directory

## International Perfume Bottle Association

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

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

The International Perfume Bottle Association (IPBA) is the largest, worldwide organization of collectors, dealers, historians, appraisers, and specialists in perfume bottles, their packaging, and related beauty objects. IPBA's mission is to provide information about all aspects of perfume and scent bottles and related vanity items, including their uses, history, and manufacturing; to promote the collecting of these items, and to promote fellowship among its members. The 2022 IPBA Convention will be held April 27-May 1, 2022 in Chicago, IL.

## 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. Information on ISGB's Annual Convention—The Gathering—will be posted on their website when available.

## 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 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)

The Ocean State Bottle Club is the new website of the Little Rhody Bottle Club. The club has been in existence since 1970 and had a well-known website for more than 20 years under the name of Little Rhody Bottle Club. The club sponsors an annual antique bottle show in January 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. The 42nd Northeast Marble Meet/Nutmeg Marble Collectors Show is scheduled for October 9, 2022. Visit the website for more information.

## Museum of American Glass @

Wheaton Arts

Weston, West Virginia

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

The Museum of American Glass, also home to the National Marble Museum, is a museum dedicated to 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.

## Museum of Connecticut Glass

Coventry, CT

[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, Glastonbury 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.

## 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*. This year's annual convention is scheduled for May 20-21 at The Host Hotel in Sturbridge, MA. Visit the website for more information.

## National Bottle Museum

Ballston Spa, New York

[info@nationalbottlemuseum.org](mailto:info@nationalbottlemuseum.org)

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

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. The 42nd Annual Saratoga Antique Bottle Show & Sale will take place June 5, 2022, in Ballston Spa, NY.

## National Cambridge Collectors, Inc. & National Museum of Cambridge Glass

Cambridge, OH

[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 current 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. The 2022 All-Cambridge Auction will be held on March 19, 2022, in Cambridge, OH. The 2022 Convention will be held June 24-25, 2022 in Cambridge, OH.

## National Depression Glass Association & National Glass Museum

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

Contact: 620-326-6400

The National Depression Glass Association is dedicated to the preservation of all American-made glassware, and the history of the companies who manufactured it, with emphasis on the "Great Depression." Beginning in 1999, the NDGA established a National Glass Collection consisting of donated glass and related items. In 2012, The NDGA National Glass Museum opened to showcase this collection featuring American-made glassware from the Victorian Era through Mid-Century Modern, including Early American Pattern Glass, Depression Era, and Elegant. The NDGA 2022 Convention will be held July 9-10 in Wellington, KS.

## National Duncan Glass Society

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

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

The National Duncan Glass Society was formed in July of 1975 to study and preserve the heritage of George Duncan & Sons of Pittsburgh and the Duncan & Miller Glass Company of Washington, PA including the design, manufacture, and marketing of its products and celebrate the men and women who made it possible. The Society maintains a museum dedicated to this goal.





# 2022 Glass Club & Resource Directory

## National Fenton Glass Society

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

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

The Society's purpose is to promote the study, understanding, and enjoyment of handmade glass, the handmade glass industry, and especially glass made by the Fenton Art Glass Company of Williamstown, West Virginia. Fenton is the largest manufacturer of handmade colored glass in the U.S., and the company is renowned for innovative glass colors as well as hand-painted decorations on pressed and blown glassware. The 2022 Annual Convention will be held July 23-25, 2022 in Vienna, WV.

## National Greentown Glass Association

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

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

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. The NGGA holds its annual business meeting and dinner program in conjunction with the annual Greentown Glass Auction in early June.

## National Heisey Glass Museum

Newark, Ohio

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

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.

## 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.

## 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.

## National Liberty Museum

Philadelphia, PA

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

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

The National Liberty Museum (NLM) features permanent exhibitions that explore the strength and fragility of liberty through the inspiring stories of people from around the world who have gone to extraordinary lengths to preserve liberty. Experience their stories against a backdrop of stunning contemporary glass art. It also presents an exhibit of glass techniques to show visitors the many different ways artists work with the medium of glass. Timed visits to the museum are currently available.

## National Westmoreland Glass Collectors Club

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

Founded in 1969, 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 Westmoreland Glass Company was founded in 1889 and is known for its production of high-quality milk glass, but also is known for its high-quality decorated glass. From the 1920s to the 1950s, it is estimated that 90% of its production was milk glass.

## New Bedford Museum of Glass

New Bedford, Massachusetts

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

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

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."

## 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.

## 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. The Club's 2022 Convention will be held September 8-10, 2022 in Cromwell, CT.

## North Jersey Depression Glass Club

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

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

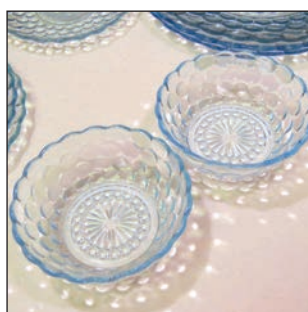
The North Jersey Depression Glass Club is a non-profit group of like-minded collectors of American-made 20th-century glass, china, and pottery. The Club holds two glass and pottery shows each year and looks to promote the joy of collecting beautiful glass, china, and art pottery all year long. The Club meets the 4th Wednesday of every month at the Wyckoff Public Library in Wyckoff, NJ from September to June, and will hold its Spring 2022 Glass Show and Sale on April 8-9, 2022 at Trinity Episcopal Church Hall in Allendale, NJ, with a Fall Show scheduled for November 4-5, 2022.

## Ohio Glass Museum

Lancaster, Ohio

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

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







# 2022 Glass Club & Resource Directory

## 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 will be held May 19-21, 2022 in Providence, RI.

## Paperweight Collectors Association (PCA)

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

[crownpca@paperweight.org](mailto:crownpca@paperweight.org)

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 2022 PCA Convention will be May 18-21 in Appleton/Neenah, WI.

## 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 its interests in many other fields of collecting. It now has members who also collect many kinds of glass, dolls, jewelry, flamingos, mermaids, china, pottery, kitchenware, Civil War memorabilia, silver, and furniture. In other words, everything from Wedgwood to whimsical has attracted someone's attention.

## Perfume Passage Foundation

Barrington, Illinois

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

Established in 2019, Perfume Passage provides perfume and compact enthusiasts and collectors a once-in-a-lifetime opportunity to see very rare and meaningful artifacts. Visitors can tour the world through the Museum's international collection, which dates as far back as 2500 BCE, and its Passageway showcases the Golden Age of Perfume with a stroll through the luxurious shopping arcades of 19th century Paris, and Off the Passageway presents a fully-restored original interior of a 19th century American drugstore

and soda fountain that will allow visitors to explore the science of scent and the making of perfumes through interactive experiences.

## Sandwich Historical Society & Museum

Sandwich, Massachusetts

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

The Sandwich Historical Society and its Glass Museum collects, preserves, and interprets the history of the Town of Sandwich, MA, the oldest town on Cape Cod. A large part of Sandwich history is involved with American glass production. The Sandwich Glass Museum houses products manufactured by the Boston & Sandwich Glass Company (1825-1888).

## 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. One of America's heritage glass forms, iridescent stretch glass was produced by nine American glass companies ca. 1912-1932 and by one American glass company ca. 1980-2011. Visit website for information about the Club's annual convention and stretch glass show.

## 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 members of the SGAA and fans of the art. SGAA will be presenting at the 2022 National Day of Glass Conference in Washington, DC, April 5-7.

## Tiffin Glass Collectors Club

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

The club is dedicated to the preservation of glassware and memorabilia made by the Tiffin Glass factory. The Tiffin Glass Collectors Club meets on the second Tuesday of the month at 7 p.m. at the Tiffin Glass Museum. The program provides a Show and Tell featuring examples from members' personal collections and other information pertaining to the history of glass manufacturing in Tiffin, OH. The 35th Annual Tiffin Glass Collectors Club Show & Sale will be held June 18-19, 2022 in Tiffin, OH.

## Tiffin Glass Museum

Tiffin, OH

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

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

## Vaseline Glass Collectors

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

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

Vaseline Glass Collectors, Inc., founded in 1998, is dedicated to educating and unifying Vaseline Glass collectors everywhere. Vaseline Glass is a particular color of yellow-green glass that is made by adding as little as 0.1% to 0.2% Uranium Dioxide to the ingredients when the glass formula is made. The addition of Uranium Dioxide makes the glass color yellow-green. VGCI's 2022 Convention will be held September 29-October 1 in Dayton, OH.

## Westchester Glass Club

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

Contact: [jrussell9431@sbcglobal.net](mailto:jrussell9431@sbcglobal.net)

The Westchester Glass Club (WGC) is an affiliate chapter of NAGC. Members of the WGC share a common interest in the history of glass and glassmaking 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. Zoom meetings are held on the 4th Tuesday of each month at 11am.







## 67<sup>th</sup> ANNUAL SPRING EASTERN NATIONAL ANTIQUE SHOW AND SALE

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

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Visit the IPBA website  
for more information:

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

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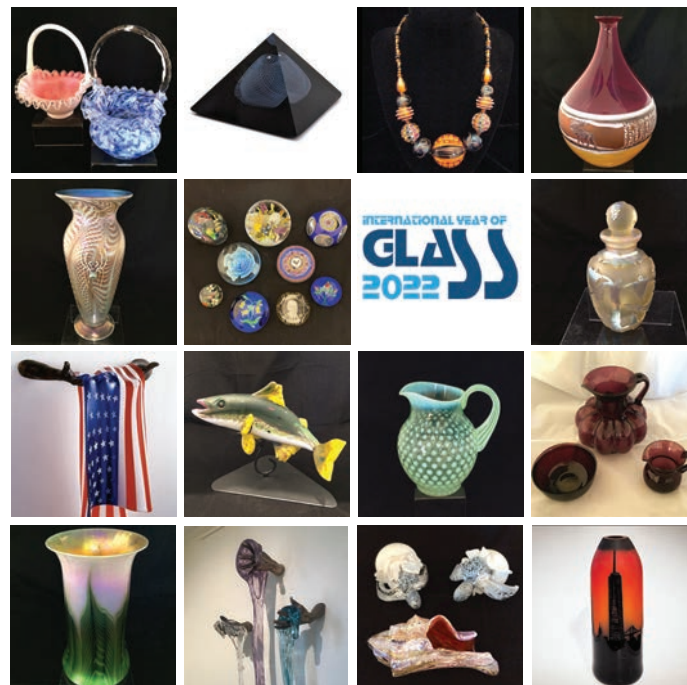
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website: [www/glassworksauctions.com](http://www/glassworksauctions.com)

## Contemporary Art Glass & Paperweights

April 1 - 30, 2022

Artist Reception April 8, Friday 6-9 PM



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# EMBOSSED GLASS

Many interesting glass techniques have shaped the way we view glass over the years, in more ways than one. One of those techniques is embossing. Embossed glass, also known as pattern glass, gives glass pieces three-dimensional textures and patterns. Unlike some techniques that have come and gone, embossing glass is still a popular process today. Let's take a peek at early glass embossing, popular embossed pieces, and collecting tips.

## What is Embossed Glass?

In the glass world, the term "relief" refers to a raised design or pattern. One way to create a relief is the process of embossing. Embossing is a process where glass is built up in certain areas to give some areas a sunken appearance and make others stand out from the surface. The end result is a 3-D effect. Often, that effect is used to create intricate patterns, although, it can also be used to create a single raised area or for a purpose like embossing makers' marks on finished products.

## A Brief History of the General Process of Embossing

Embossing is a process that is used on more materials than just glass. Other popular types include embossed metal and paper. In fact, the earliest form of embossing dates back to the 15th century and was used on highly sought-after stationery products. Having such stationery was a sign of wealth and status.

Metal embossing was particularly popular in early times in India; however, by the 19th century embossing of metal and paper products was more widespread. Metal embossing was even used to create unique coins in some countries while at that same time, glass embossing started to become more popular.

Embossed glass, which is also sometimes called pressed glass or pattern glass, was first produced in forms such as bottles in the United States in 1825; however, it was not popularized in Great Britain until the 1840s. Once popular, the process was used to create everything from drinking glasses and other decorative or functional glassware to commercial bottles, such as to hold medicinal cures. Another interesting early example of glass embossing was in the creation of stained glass windows, such as for churches. In fact, a Scottish-born glass factory owner named James Hartley filed patents beginning in 1838 for the process of embossing such windows.

## Early American Pattern Glass

Between approximately 1850 and 1915, Early American Pattern Glass (EAPG) became very popular. That was in large part due to technological advancements. By the 1860s, machines allowed glass manufacturers to create uniformly embossed pieces of glass repeatedly with the same patterns, and they could do so quickly. That advancement led to the creation of intricate dinner service sets. They often included various goblets and glasses, vases, cake stands, salt and pepper shakers, and many other pieces. Various other glass household items were also embossed via machine during that same time period.



*Vintage amethyst bottle by Libbey Canada with embossed fruits*

## Top EAPG Producers and Patterns

Americans were so enamored with the idea of having matching glass pieces for their homes that glassmakers at the time got into heated competitions. They each wanted to come up with the best and most elaborate patterns. Several of the most popular patterns back then are still popular today. They include patterns featuring fruits, flowers, and animal figures.

There were hundreds of EAPG manufacturers, and many overseas glass factories were also producing similar embossed glass sets. Popular American makers included Fostoria, Cambridge Glass, New England Glass Company, and Bryce Brothers. Often, the sets of pattern glass produced were named after the fact by those who purchased them or writers who were chronicling the "craze" of pattern glass. As a result, some sets of EAPG are known today by multiple names.

## Early Embossed Bottles

Glass bottles are some of the most collectible glass items today, and they have been for years. They are popular for many reasons, such as their beautiful colors, intricate shapes, and historical connections. For example, bitters bottles were historically popular in the United States between 1860 and 1906. Similarly, various types of medicinal bottles were also popular in the 1800s and early 1900s.

The embossing process as it relates to early bottles served a few purposes. First, embossed bottles could often be mass-produced via machines, allowing companies to make them quickly. Second, embossed bottles were more decorative and eye-catching, increasing sales potential for their contents.

Third, bottles were often embossed with makers' marks and indicators of when they were produced. That fact is particularly useful for collectors today. It is often easy to date a glass bottle based on its embossed features and other factors, such as when a particular glass color was popular.

## Embossed Glass Today

Embossing has stood the test of time. Today, it remains a popular method for creating artistic and

functional designs in various mediums. Utilitarian designs for embossed glass include the marks on a measuring cup, the bumps on bottles to help keep a grip, and to help distribute light from a lamp. When it comes to building a collection, the early embossed glass pieces remain the most collectible.

## Collecting Early Embossed Glass Pieces

The most important things to consider when collecting, mainly authenticity and condition. If you are seeking embossed glass made by a specific company or in a certain pattern, learn as much as you can so

you are aware of how many different models of the pattern were made. There are reference books and online websites that can help you learn about certain types of EAPG, antique embossed bottles, and other antique embossed glassware. However, the pieces you opt to collect are ultimately up to you. Explore what pieces are most appealing to you, fit your budget, and can be easily displayed in your home.



*A collection of English/German embossed bottles*



*A selection of embossed glass cruets*



# ENAMELING GLASS

Enameled glass, often called painted glass, is glass that has been decorated with colorful applied and fused glass decoration. Examples of this process can be seen on intricate Mosque lamps and windows, decorating glassware from the Holy Roman Empire, on-trend in medieval Venice, adorning Chinese snuff bottles in the 18th century, and on glass vessels dating back to the Byzantine Era.

## What is Enameled Glass? How is it Made?

Enamel is a powdered glass made into some flexible form that is applied to an object in another material and then heated ("fused") to the item in place. The powder is called vitreous (from "vitreum," Latin for "glass") enamel or just "enamel" when used on metal surfaces, and "enameled" overglaze decoration when on pottery – especially on porcelain.

Enameled glass means the enamel is fused on top of a glass piece, typically clear. Using vitreous enamel (powdered glass, usually mixed with a binder) that is fired (usually between 1,380°F and 1,560°F) and then "painted" into the design, the heat fuses the glass forms together.

Enameling can produce brilliant and long-lasting colors and be translucent or opaque. Unlike most methods of decorating glass, it allows "painting" using several colors of enamel, and along with engraving the design onto glass, has historically been the main technique used to create the full range of image types on glass.



*Victorian enameled Roemer was made in Europe and possibly decorated by the Bohemian glassworker and designer Kolo L. Moser.*

## History

The earliest glass vessel decorated with enameling dates from about 1425 B.C.E. Enameled glass was only one of the many techniques used in luxury glass and was often used in concert with other methods of embellishing glass.

After a brief appearance in ancient Egypt, this decorative technique began being made in earnest during the Greco-Roman era at their many glass centers. Its popularity spread to Egypt and Syria, then moved to Venice. The Venetians learned from the Islamic example.



*Roman enameled glass cup with attached brass engraved hunter*

Probably in the 13th century, Venice began to import raw materials and cullet (recycled broken or waste glass), and with that came technical and technological information. They studied the shapes and decorative patterns of Near Eastern glassware. They aimed to make glass of the same high quality as that produced in the eastern Mediterranean.

Enameling's popularity was sparked by the glass masters of Venice as they built the glass center of the world, and the trend spread across Europe.

Enameled glass fell out of favor in the mid-18th century. In the late 19th century, it was revived with more glorious techniques and blending with other developed decorative glass practices with French glassmakers taking the lead.

## Using Enamel

Enamel was not only applied to glass, but also to metal, and was used by goldsmiths for fashioning picturesque features on all types of jewelry.

Enamel on metal was used for portrait miniatures in 16th century

France and enjoyed something of a revival after about 1750. Some artists, including Henry Bone, sometimes painted in enamels on glass rather than the usual copper plate, without the change in base material making much difference to their style. Enameling has sometimes been used for portrait miniatures and other paintings on flat glass.

When making stained glass, enameling was used as a supplementary technique to provide black linear detail to show folds of cloth, beards and hair, and movement. Enamel colors were applied with amazing detail, such as in the coats of arms of donors. Some windows were also painted in grisaille (a form of painting executed entirely in shades of grey or of another neutral greyish color). The black material is usually called "glass paint" or "grisaille paint." It was powdered glass mixed with iron filings for color and binders, which was applied to glass pieces before the window was made up, and then fired. It is essentially a form of enamel but is not usually so-called when talking about stained glass, where "enamel" refers to other colors, often applied over the whole surface of one of the many pieces making up a design.



*A mold-blown, Enamel Decorated with Freesia Flowers, Tankard Pitcher by Fenton Art Glass circa 1912*

Until recently, enamel firing was done holding the vessel in a furnace on a pontil (long iron rod), with the glassmaker paying careful attention to any changes in the shape. Many enameled examples show two pontil marks on the base, where the pontil intruded on the glass, showing it had been in the furnace twice – before and after the enamels were applied. Modern techniques, in use since the 19th century, use enamels with a lower melting point, enabling the second firing to be done more conveniently in a kiln.

Enameled glass is often used in combination with gilding. Lustreware, which often produces a "gold" metallic coating, is a different process. Sometimes elements of the "blank," such as handles, may only be added after the enamel paints, during the second firing.

Glass is sometimes "cold painted" with enamel paints that are not fired; often this was done on the underside of a bowl, to minimize wear on the painted surface. This was used for some elaborate Venetian pieces in the early 16th century, but the technique is "famously impermanent," and pieces have usually suffered badly from the paint falling off the glass.

## Enameling Today

When it comes to DIY-ers, modern techniques are much simpler than historic ones. For instance, there now exist glass enamel pens. Mica (glitter) can be added for sparkle.

But there is a lot to be said for enameling the traditional way. Today, glass artists enjoy stretching the boundaries of enameling, using their own combination of techniques and color combinations to create their own signature style.

## Collecting

If you are or want to be a serious collector, look for provenance, quality, balance in structure, and what appeals to you. And, as with all things collectible, research, research, research. Glass museums specializing in old and ancient glass have a plethora of information available to the public. Also, the Allaire Collection is a blog showing key glass pieces in collections around the world. Once you get searching, it is tough to stop.

Finer enameled glass lamps, vessels, miniature portraits, and more are best sought out at premier auction houses. They feature the best of the best to be found and also provide solid information on each piece's provenance and techniques used.



*Enameled miniature portrait of Henry VIII by Henry Bone*



# ENGRAVED GLASS

Glass is an amazing medium, and it has only become more amazing over the centuries, as new techniques for shaping and embellishing it has been developed. One of the oldest families of techniques used in the glass world is engraving. Engraved glassware is highly collectible today. Let's take a peek at how engraved glass techniques have changed over time and why engraved glass is still highly sought after today.

## What is Engraved Glass?

Engraved glass is glass that has a pattern carved into it using one of a variety of techniques. It is similar to etched glass in its result, but not in how it is accomplished. While etched glass is typically produced using caustic substances, engraved glass processes usually rely on special tools. Engraved glass is also similar to cut glass when it comes to using the tools to chip away at the glass, but engraving lightly marks the surface of the piece, whereas cut glass produces deeper marks. And while cut glass often has a transparent appearance, engraved glass has a frosted appearance more often than not.



*Mid-19th century  
Egermann engraved  
glass beaker selling  
for \$339 at RubyLane*



*Father's Gift to Maria  
1860, New England Glass  
Company, East Cambridge,  
Massachusetts, about  
1860-1870.*

## A Brief History of the General Process of Engraving

Engraving is a process that is hundreds of years old, however it has not only been applied to glass. In ancient times it was frequently used to create cave art. It has also long been used as a process for embellishing pottery. Engraving was also commonly used to create sheet music for musicians and has long been used in the jewelry-making industry.

## Glass Engraving Techniques

There are several types of glass engraving techniques. One of the oldest is called point engraving. Point engraving requires the practitioner to carefully engrave a pattern using a tool with a very sharp tip. Tungsten carbide and diamond tips are the most common today. Historically, methods varied by geographic location and availability of materials. A similar technique is called stippling. In the former, the practitioner

draws lines. The latter requires even more patience since the engraver must create small dots that eventually form a pattern.

Another type of glass engraving is copper wheel engraving. It is performed by applying an abrasive substance to a copper wheel and spinning the wheel to mark the glass. Typically, some type of paraffin wax and oil or a similar mixture was also used to keep the wheels turning smoothly. Early copper wheels were operated using foot pedals.

## Producers of Antique Engraved Glass

Venetian engraved glass was quite popular during the Renaissance period. Eventually, glass engraving was also popularized in other countries as the trend traveled. The craze of glass engraving was particularly appealing to the Dutch in the 17th and 18th centuries. Eventually, it became popular in Central Europe and Germany, as well.

Nuremberg, Germany was a particular hotbed for glass engraving activity. Many Nuremberg pieces were also carefully marked by their

creators, so they can still be easily identified and collected today. One of the most popular makers was Georg Schwanhardt, who initially studied under glass expert Caspar Lehmann. The Schwanhardt workshop operated for approximately a century and employed several of Georg's family members, among other glass artists. Mr. Schwanhardt was also famous for engraving rock crystals.

In the United States, the glass industry as a whole began taking off in the mid-to-late 19th century. Many popular glass producers of that period used various methods, including glass engraving. The New England Glass Company in Massachusetts, which at one point was the largest glass company on the planet, was famous for glass engraving, etching, and embossing. New York was also home to numerous glass companies at the time.

Another company that produced many American engraved glass pieces was the Philadelphia Glass Works. It was famous for producing "Stiegel Type" engraved glass. Henry William Stiegel was a famous glassmaker from Germany who eventually came to Philadelphia. There, he eventually married into the family of Jacob Huber, a popular ironworker. All the while, Stiegel produced glass of varying types, including engraved pieces.



*Beaker with a soldier  
and civilian shaking hands,  
Bohemian glass,  
later 19th century.*

The Steuben Glass Works was also quite popular. It produced diamond point and copper wheel engraved pieces. Steuben engraved glass was typically produced in the Art Deco style. It is still popular with many collectors today. In fact, a few Steuben engraved glass vases featuring a Pegasus image is selling online for anywhere from \$2,800 to \$4,750 depending upon which design is chosen.

## Engraved Glass Today

In modern times, both antique and new engraved glass pieces are popular. So are various techniques for engraving glass. However, there have been many

changes in the techniques that are preferred. For example, the copper wheel technique is still used today, but motorized wheels are far more popular than foot pedals. Modern methods like sandblasting and laser engraving have also led to fewer modern practitioners of the older engraving methods.

## Collecting Antique Engraved Glass Pieces

If you want to collect antique engraved glass, learn as much as you can about the pieces that interest you. That way, you can verify their authenticity, ages, and conditions, as well as their general values on today's market. For example, Steuben used different types of methods to mark pieces over the years, including paper labels and etched markings. You can use those to date the pieces. Certain patterns and designs were also only produced during specific time periods, which are well documents. Once you determine the authenticity of a piece, you also need to make note of its condition. Due to the fragile nature of glass, antique pieces often have chips or scratches that may detract from their value.



*Two vintage Cambridge Glass "Roselyn"  
5.25" high claret wine glasses  
selling online for \$39.95*



# TRAILING GLASS



*Keulenglas "club glass," a variety of Stangenglas, decorated with milled trailing wound spirally around the slightly club shaped beaker on a pedestal foot with an upward kick, circa 17th century Germany*

The elegant lines created by trailing in the early ages added a typically serpentine trail of glass to a vessel, adding a touch of elegance and perhaps something for the user to hang onto rather than an ultra-smooth surface. Its popularity is alive and well today, with modern examples popping up in home décor and interior design shops across the country.

## What is Trailing? How is it done?

Trailing is the process of applying hot "trails of glass" onto the body of a vessel for decoration. The trailing technique is also used to place a handle or to create a foot on a piece of glass. It is done by laying or winding softened threads (hot, liquid glass) as it is rolled onto a glass object as it is being made.

A very thin trail is called a "thread" and thick trails are "coils." Trails can be a contrasting color or the same color as the object depending upon the available colors of a particular period of time.

## Decorative Uses for Threads and Coils

Another decorative method used by trailing is called "feathering" or "combing color." As the names imply, this is a method that can involve many different colored threads applied to the glass body by marvering (a marver is the tool used to apply the threads) and then "combing" (dragging) them to form a pattern creating a feathered effect.

There are other ways to use trailing on glass, such as using a marver in a way that will create delicate ribbing on a glass surface or adding large dots of colored glass in a freeform style. Even creating lines in zigzag or waves. Applying varying thickness of threads and coils blend to make colorful patterns.

Chain trailing is a pattern of applied decoration where intersecting threads are laid on the body of the vessel to look like links of a chain (sometimes called "spectacle" decoration). Glassmakers have used this style of decoration since Roman times. It seems to have been most popular in Middle Eastern manufacturing areas during the late Roman and Byzantine periods.

The process of applying trails of glass is the same technique used to place a coil to form into a handle, or using the marver to add a glob of glass to the base of the object to make it a "footed" piece. Artisans would typically create these in the same color as the main item but would occasionally use coordinating colors that may have been used for other trailing effects in the piece.



*A selection of ribbed, trailed bowls on display at the Eretz Museum in Tel Aviv.*

## Trailing Over Time

Glassmakers in Mesopotamia were once again the innovators, developing the core-forming technique, in which hot glass is trailed around a core in the shape of the desired vessel. The use of trailed decoration on glass vessels extends back to the earliest use of the core-forming technique. At this stage in history, glassmakers would apply threads of yellow and white glass in some pattern to the bodies of core-formed vessels. The trails would typically then be pressed into the surface of the piece by marvering.

When core-formed glass fell out of favor and blown glass was in favor, trailed decoration was overlooked as molded relief and cut decoration gained popularity.

Fast forward to the 2nd century A.D., and trailed decoration again rose to the top of preferred decorative methods. "Snake" threading, or using that serpentine design, was typically scored with lines to distinguish the trail from the vessel. Moving into the 4th and 5th centuries, trailing turned from being a part of a glass form to an augmentation to a glass form. Pieces had more trailed handles than people had fingers to hold them. Glass workshops in the eastern Mediterranean kept the trend going well into the 6th century.

Trailing became more of a useful method applied when the glassblower deemed it an element of decoration that enhanced the piece. Communication became stronger and similarities began to appear between the eastern and western civilizations. Glassware became something for the everyman, not just the rich and higher levels of society. Molds were used to impress a design into a glass instead of just on top of it.

Another era of interest for glass trailing was the Victorian period. The trailing designs that were extremely popular included "peacock eyes" or "Cairngorm." This design was greatly produced in England's glass mecca, the town of Stourbridge. Makers included Stuart & Sons, Thomas Webb, and Richardson. Harrach out of Bohemia was also a noted maker of this design.

By combining any number of methods to enhance the appearance of glass, trailing became an integral part of glassmaking from start to finish.

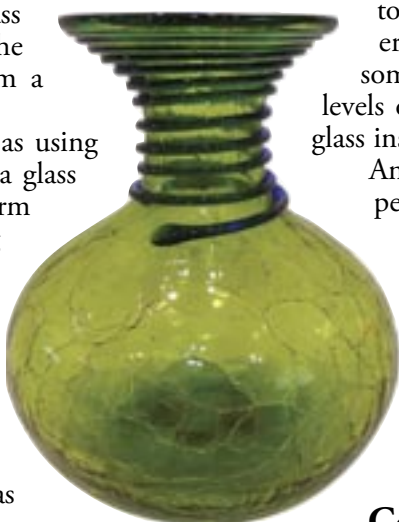
## Collecting Trailed Glass

You can find trailed glass just about everywhere today, but it is best to take note of pieces that come from dealers and auction houses that specialize in glass from a variety of eras – especially since trailing was popular one year and then practically disappeared for gaps of hundreds of years.

Be careful when handling the pieces as fragile pieces may have trails that have broken, leaving a sharp edge. On the flip side of that, keep an eye out for "too good to be true" pieces, because they probably are. Glass collectors have a wonderful ability to look for the right kind of "errors" that are inherently part of the glassmaking process.



*This is an Ancient Roman glass alabastron (perfume holder) featuring white trailing dating to the 1st century A.D.*



*Mid-20th Century Blenko crackle glass carafe with blue trailing.*



*Antique Victorian cranberry glass threaded bud vase, just 3 3/4" tall, circa 1890*





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June 25	November 12
July 23	December 3
August 13	

All auctions start at 9:30am CST



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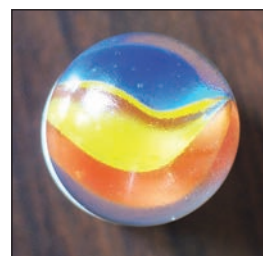
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## Glass News & Notes



## Sandwich Glass Museum 2022 Events

### SANDWICH GLASS MUSEUM

SANDWICH, MA – The Sandwich Glass Museum, features a wide range of rare glass, including glass from the local Boston & Sandwich Glass Factory founded in Sandwich by Deming Jarves in 1825. The Museum has reopened after being closed during COVID with a complete calendar of special exhibits and events.

*Pure Effects*, an exhibition featuring the artistry of Artist Wayne Strattman, will run through June 30, 2022. Strattman specializes in lighted glass sculpture. His sculptures transform electricity into light through the mediums of blown glass using rare gases and custom-built electronics. Internally illuminated with plasma, his sculptures synthesize art, science, and invention.

Another exhibition features the artistry of the McDermott Glass Studio on the occasion of its 20th Anniversary will also be on display at the Museum through October 30, 2022.

The Museum celebrates Sandwich history with the special exhibit, *An Intimate View: Sandwich Through A Lens*. Here, visitors can explore and engage in the life of a storied, multi-generational Sandwich Family through intimate photographs created from original 9"x7" glass negatives. This exhibit includes personal notations taken from the Jones family's visitor's log, artifacts from the period, and glass from the Museum's collection, seen in the photos. This exhibit will be on display through June 19, 2022. *An Intimate View* will be followed by another special exhibition, *Innovators in Glass*, featuring works by leading innovators in contemporary glass art today. The contemporary works featured in this exhibition, to run from July 1-October 3, 2022, look to the future of glass as an artistic, technologically adjacent medium, while honoring its roots in classic techniques.

On Saturday, May 21, 10 a.m.-2 p.m., the Museum will hold its 4th Annual SeaFair – a true celebration of sea-inspired glass. Sea creatures, waves, mermaids, beach and the like will be specially curated for this unique tent sale. This year will feature a "one-of-a-kind" seashell designed by the region's talented glass artists, as well as the perfect ocean memory for a gift or for yourself.

For additional events, current COVID restrictions, and hours of operation, please visit [www.sandwichglassmuseum.org](http://www.sandwichglassmuseum.org).

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## The Art of Collecting American Brilliant Cut Glass 44th Annual ACGA Convention, July 2022



TOLEDO, OH – Most collectibles have historical periods of importance, and this is certainly the case when it comes to cut glass, specifically American Brilliant Cut Glass (ABCG). The “Early Period,” 1770 to 1830, is when glassware was cut very simple. It was indistinguishable from European wares as most cutters came to the U.S. from glass houses overseas.

As American ingenuity and originality began to influence the industry, a new American style, now called the “Brilliant Period,” emerged around 1876 through the advent of World War I (1916). After WWI, the “Flower Period” introduced the use of more molds and figured blanks depicting items of nature and became a less desirable period of collecting.

The American Cut Glass Association (ACGA) was established in 1979 with the objective of advancing the knowledge and appreciation for American Brilliant cut glass as an art form. To further advance the mission, the ACGA continues to host annual members-only conventions around the United States.

The 44th ACGA annual convention will be held in Rockwall, Texas, (a suburb of Dallas) on July 13-16, 2022, at the Hilton

Dallas/Rockwall Lakefront. Convention attendees will enjoy seven wonderful speakers, an abundance of educational opportunities, and, of course, the fabulous Dealer’s Show and Sale where nine exclusive cut glass dealers will occupy a 6000 sq. ft. ballroom. Each dealer will be bringing several hundred pieces of fine Brilliant Period cut glass, carefully selected to interest convention attendees. Whether you are looking for an oversized piece or small cabinet pieces, you are sure to find something that needs to join your collection. There will also be a pre-convention tour on Tuesday, July 12, of the George W. Bush Presidential Library and Museum and the Ross Perot Nature and Science Museum.

Additional information concerning the 2022 Convention, reference catalogs, and other ACGA membership benefits can be found on the ACGA website, [www.cutglass.org](http://www.cutglass.org). Online new memberships are just \$25 and give you access to a world of cut glass information such as research, ten issues of our newsletter, *The Hobstar*, cut glass catalogs, photos, articles, and so much more. If you sell or collect cut glass, you should be a member of ACGA and attend our annual convention in Rockwall, TX. Contact Tom and Carol McWhirter, Convention Chairs, [cmcw66@hotmail.com](mailto:cmcw66@hotmail.com) for more information.

## Stretch Glass Society to hold “Stretch Out Discussions”



ONLINE – The Stretch Glass Society will be holding its next “Stretch Out Discussion” on May 12th. Stretch Out Discussions are held periodically to provide education and learning opportunities to all who are interested in

learning more about American Iridescent Stretch Glass. The Discussions are conducted via a Zoom meeting. The Zoom invitation, along with photos of the stretch glass being discussed, are available at [www.stretchglassociety.org](http://www.stretchglassociety.org) prior to each discussion. These are led by stretch glass experts and researchers including Cal Hackeman, Kitty and Russell Umbraco, Dave Shetlar, Sarah Plummer, and others.

The upcoming May 12th discussion will focus on Colors of Stretch Glass in Late Period (about 1980) – the colors produced in the regular production lines and QVC.

The remaining discussions for 2022 include: September 8 – Show and Tell of wisteria, purple, and amethyst stretch glass. On

November 10 – Overall Enamel Decorated Pieces with examples of U.S. Glass Pomona, Cumula, and Lancaster Lustre.

For more information visit [www.stretchglassociety.org](http://www.stretchglassociety.org).

### 34<sup>th</sup> Annual Cape Cod Glass Show & Sale

September 24 & 25, 2022  
Sat. 10 am - 5 pm • Sun. 12 pm - 4 pm

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### Peach State Depression Glass Club to hold 45th Annual Vintage & Collectible Glass Show & Sale, July 23-24



MARIETTA, GA – The Peach State Depression Glass Club will hold its 45th Annual Vintage & Collectibles Glass Show and Sale in Marietta, GA on July 23-24, 2022.

Meet knowledgeable dealers to learn more about glass, get your questions answered, and shop a large assortment of American-Made pre-1980 glass, including brilliant cut, pressed glass, elegant and depression era glass, Mid-century Modern, and art glass. You will also find kitchenware, porcelain, china, pottery, books about glass, jewelry, and so much more.

Other features of the show include a Club Glass Display called “Our Menagerie,” seminars, a glass auction to support student scholarships, a scavenger hunt for children ages 6-16, Glass ID from knowledgeable club members, glass repair services, and door prizes throughout the weekend.

The Show will be held at the Cobb County Civic Center, 548 South Marietta Pkwy, Marietta GA, on Saturday, July 23 from 10 a.m.- 5 p.m., and Sunday, July 24 from 10 a.m.-4 p.m. Admission is \$8 per person (ticket good both days). Early Bird shopping will happen on Saturday starting at 9 a.m. Admission is \$15. For more information email [showchair@psdgc.com](mailto:showchair@psdgc.com) or visit [www.psdgc.com](http://www.psdgc.com).

### Vaseline Collectors 23rd Annual Convention Sept. 29-Oct. 1

DAYTON, OH – Vaseline Glass Collectors, Inc. (VGCI) will hold its 23rd Annual Convention in Dayton, OH at the Hilton Garden Inn Dayton South/Austin Landing.

The convention begins Thursday, September 29th, with an optional motorcoach trip to the Greentown Glass Museum, Albany Glass Museum, and Dunkirk Glass Museum. An evening welcome reception and cocktail hour will take place after returning to the hotel.

Friday and Saturday events will begin after breakfast. There will be ample time provided to visit areas of interest in Dayton (antique shopping), attend the annual membership meeting, play Vaseline Glass Bingo, and enjoy another glass-related presentations. Evening events will include a cocktail hour (cash bar),



speakers on glass topics, and dinner. Attendees are encouraged to display their Vaseline Glass. Four \$100 prizes in four different categories will be awarded. Start planning your display now!

A silent auction of Vaseline Glass will conclude on Saturday afternoon. A great way to add that special piece to your collection! Most importantly, convention attendees are encouraged to participate in room-to-room shopping. Not only is this an awesome way to add to your Vaseline Glass collection, but it is a great way to make new friends or reunite with longtime friends.

For further VGCI convention or membership information, please visit the website [www.vaselineglass.org](http://www.vaselineglass.org) or contact the Club at [bobhrobl@aol.com](mailto:bobhrobl@aol.com)

### Saratoga Antique Bottle Show & Sale June 5



BALLSTON SPA, NY – The 42nd Annual Saratoga Antique Bottle Show & Sale to benefit the National Bottle Museum will take place June 5th at the Saratoga County Fairgrounds, 162 Prospect Street, Ballston Spa, NY, from 9 a.m.- 2:30 p.m. All types of antique bottles, stoneware, and related items will be available for purchase.

Admission \$5 adult, children 12 and under free. Early admission is 8 a.m. and costs \$20. Free parking. Refreshments are available on-site. For more information, contact the National Bottle Museum at 76 Milton Ave., Ballston Spa, NY, call 518-885-7589, email [info@nationalbottlemuseum.org](mailto:info@nationalbottlemuseum.org), or visit [www.nationalbottlemuseum.org](http://www.nationalbottlemuseum.org).

### Stretch Glass Society 2022 Convention August 11-13

DENVER, PA – The Stretch Glass Society will hold its 48th Annual Convention and Stretch Glass Show on August 11-13, 2022, at the Comfort Inn Lancaster County North in Denver, PA. The Convention will feature hundreds of examples of American iridescent stretch glass with special exhibits of Amethyst stretch glass and Imperial smooth panel vases.

Drew Hovecar, a noted studio glass artist in Cleveland, OH, will be the Banquet speaker on Saturday, August 14th. He will speak about the Studio Glass Movement in the United States.

Stretch Glass author and researcher, Dave Shetlar, will present *100 Years of Amethyst Stretch Glass* complete with examples by all of the



companies which produced stretch glass in this color. Noted collector Lance Hilken will display and discuss Imperial Smooth Panel Vases in stretch glass as well as other forms. Additional presentations are also scheduled making this an ideal opportunity to see and learn more about stretch glass.

Burns Auction Service ([www.tomburnsauctions.com](http://www.tomburnsauctions.com)) will provide an auction of stretch glass on Friday, August 13, 2022. The auction is open to the public.

Collectors, resellers, researchers, and anyone interested in American iridescent stretch glass is invited to attend. Admission to most events is free. Visit [www.stretchglassociety.com](http://www.stretchglassociety.com) for more information.



### FOHBC Virtual Museum Open for “Free” Viewing



ONLINE – Bottle and glass lovers can sit back and enjoy all the history and information that the new Virtual Museum of Historical Bottles and Glass has to offer – now free to all visitors.

The FOHBC Virtual Museum, launched in January 2020, was established to display, inform, educate, and enhance the enjoyment of historical bottle and glass collecting. The website provides an online virtual museum experience that shares significant historical bottles and other items related to early glass.

The Museum is a digital expression of what one might find in a real “brick and mortar” museum. You can explore the galleries, exhibitions, use their extensive research library, discover resources, and use support functions to enhance your visitor experience. The museum contains, but is not limited to, images of subject bottles and glass, a written

description of those subjects, videos, and if available, the history of the bottles along with estimations of rarity.

On display visitors will find everything from Early American Colonial Glass to Soda Pop. Includes glass galleries for Bitters, Beers & Ales, Blown Three Mold, Cures, Druggist, Fire Extinguishers, Foods & Sauces, Free-Blown, Historical Flasks, Inks & inkwells, Jars, Lightning Rod Balls, Marbles, Medicines, Pattern Molded, Perfume, Scents & Cologne, Poisons, Pop, Soda Water, Spirits, Spring and Mineral Water, Target Balls, Utility, etc. The Museum’s newest addition is an extremely rare Rowe & Co Gothic Pickle, which has been added to the Museum’s Food & Sauces Gallery. Learn more about it here: [www.fohbcvirtualmuseum.org/galleries/food-sauces/rowe-co-gothic-pickle/](http://www.fohbcvirtualmuseum.org/galleries/food-sauces/rowe-co-gothic-pickle/).

There are many open galleries with new ones being added daily and more are in the planning stages. To view and learn more, visit [www.fohbcvirtualmuseum.org](http://www.fohbcvirtualmuseum.org).

### Early American Pattern Glass Society to Meet in Kansas June 9-11

OVERLAND PARK, KS – The Early American Pattern Glass Society is holding its 27th Annual Meeting on June 9-11, 2022, in Kansas City at the Hyatt Place Kansas City/Overland Park Convention Center in Overland Park, KS. After a two-year absence, members are planning to renew friendships, greet new members, and visit Historic Kansas City.

Events planned for this meeting include an antique show organized by JR Angevine with 50+ dealers and an antique glass auction by a national auctioneer. There will be time to visit the several



antique malls located near the convention center and a tour of the Steamboat Arabic Museum and Harry S. Truman Library & Home is scheduled. A side tour is planned June 12-14 to the Pioneer Golden Museum, Golden, MO and Crystals Bridges Museum, Bentonville, AR. Other Events include visiting an 1860s Mahaffie Stagecoach House with glassware donated by EAPGS members.

All EAPGS dues-paying members are invited to attend this exciting event. Reservation and registration information is available at [www.eapgs.org](http://www.eapgs.org). Registration closes May 10, 2022.



### Stained Glass Carousel on Display at The Museum of American Glass

WESTON, WV – The Museum of American Glass in West Virginia, located at 230 Main Avenue in Weston, WV is now proudly displaying a beautiful Stained-Glass Carousel, “The Great American Carousel,” adjacent to our Lady Jane Stained Glass Doll House. Made by New England Rustics, Inc. in 1985, the museum has #9 of a 250 limited edition. Made from over 100 pieces of stained glass done in the Tiffany tradition, there are 138 miniature incandescent lights surrounding the top and bottom of the carousel as well as a light in the center. The carousel rotates and four

glass horses go up and down. To complete the effect, there is carousel music. The horses are named after the most famous full-scale carousel animals, “Indian Pony,” “American Beauty Rose,” “Lili Belle,” and “Armored Horse.” For more information visit [www.magwv.com](http://www.magwv.com).

### Annual Glass Gathering Oct 21-22, 2022

WESTON, WV – After having to cancel its Annual Glass Gathering for the last two years due to the COVID pandemic, The Museum of American Glass in Weston, WV (MAGWV) is happy to announce its Annual Glass Gathering is back! The event will be held in Weston, WV on Friday and Saturday, October 21 and 22, 2022. The Glass Gathering is an annual international conference that began in 1992.

The Museum is pleased to be offering the conference again this October. Contact the Museum for details.

The museum is open every day, Monday through Saturday, 9:30 a.m.-5 p.m., and Sunday, 1-5 p.m. Admission is free. For further information, call us at 304-269-5006 or email [glassmuse12@gmail.com](mailto:glassmuse12@gmail.com).



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## "Made in Chicago" - I.P.B.A. Convention April 28-May 1

CHICAGO, IL – The International Perfume Bottle Associations' (I.P.B.A.) 34th Convention, themed "Made in Chicago," will be held April 28-May 1, 2022 in Chicago, IL at The DoubleTree by Hilton Chicago in Oak Brook, IL. With the return of a "live" convention, this year's show will be open to both members and public attendance!

On Friday, April 29th, the public is welcome to attend The Perfume Bottle & Vintage Vanity Show and Sale from 3 p.m.-6 p.m.; a special fashion runway show called *Dressing for the Occasion – From Boudoir to Ballroom* which will be presented by Bette Sherman and starts at 1:45 p.m.; a talk by I.P.B.A. President Terri Chappell-Boyd called *Collecting Perfume Bottles, Compacts, Purses and other Vanity Items 101* takes place from 6 p.m.-7 p.m.; and the Collectors Market which is open from 7:30 p.m.-10 p.m. Like a flea market, it is a great opportunity to find some incredible treasures.



I.P.B.A.'s annual Perfume Bottle Auction organized and directed by Perfume Bottle Specialist and Author, Ken Leach ([www.perfumbottlesauction.com](http://www.perfumbottlesauction.com)) will be held on Saturday, April 30 from Noon-5 p.m. This virtual auction continues to produce record-breaking prices! Time is from Noon-5 p.m. (CST). Interested? "Window Shop" prior to the auction by registering on [www.liveauctioneers.com](http://www.liveauctioneers.com).

The International Perfume Bottle Association is a not-for-profit organization and the largest worldwide association of individuals collecting and dealing in perfume bottles, compacts, and related vanity items.

For membership information or more information about the convention, please visit [www.perfumbottles.org](http://www.perfumbottles.org) or call Anne Conrad at 214-830-1538.



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**Zoom Meeting**  
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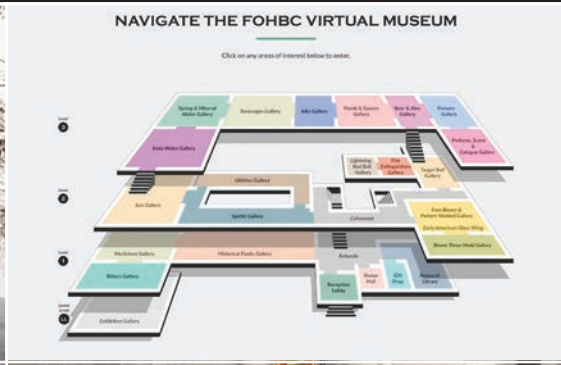


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