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# 2023 Glass & Lighting



**Spring 19th & 20th c. Glass - Thursday, April 20, 9:00 am ET:** Featuring the paperweight collection of the late Don Eckel of Lancaster, PA plus art glass, studio glass, &c.

**Important Miniature Lamp Collection - Friday, April 21, 9:00 am ET:** The 40-year collection of Gerry and Kathy Turner of Colorado Springs, CO.



**EAPG Timed – May 12-22:** Institutional and private collection. All bidding will be through the JSEALive bidding platform only.

**18th & 19th c. Glass & Lighting - Thursday, June 15, 9:00 am ET:** Featuring property from the estate of Peter Tillou, Litchfield, CT; material deaccessioned by the Bennington and Sandwich Glass Museums; plus others.



**The Catherine Thuro Collection of Important 19th c. Lighting – Thursday, July 20, 9:00 am ET:** Consisting primarily of early kerosene stand, hand, and hanging lamps plus related parts, along with her research library. To be followed by the John Laughlin, Conway, AR collection of outstanding Victorian hanging lamps, gas lights, parlor lamps, and associated parts.



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# Roger Thomas: Milk Bottle Collector

FARMLIFE - Remember when the milkman, not the grocery store, was the source of fresh milk for most people? That connection to our past is the impetus for many a collector of glass milk bottles, including Roger Thomas, who has assembled a collection of more than 20,000 over the past 32 years.

He can't display all his bottles at once, but every year at the New York State Fair in late summer and the New York Farm Show in winter, he brings what he calls "the cream of the crop" to the Witter Agricultural Museum. Hundreds of glass bottles line shelves in the museum's dairy wing.

Thomas' collection, mostly finds from flea markets, antique shows, and garage sales has unearthed some real gems along the way. "The fun is in the chase and the hunt," he says. "That's where most of the fun is, and you meet some great people along the way."

For Thomas, who grew up on a dairy farm in Baldwinsville, NY, it was the memory of watching his grandfather bottle his own milk that inspired him to have a collection in the first place. One was in his grandfather's garage for many years, and 20 more were found in a barn when the farm's estate sale was held.

Thomas stores his collection in two rooms in the basement of his house. He also has bottles in a few storage units and a trailer, and he even rents space in a neighbor's barn to store bottles.

To learn more about his collection and see examples, visit here: [www.farmprogress.com/farm-life/0306w-3713-slideshow](http://www.farmprogress.com/farm-life/0306w-3713-slideshow)

And be sure to attend the National Association of Milk Bottle Collectors' Annual Convention taking place on May 19 and 20 at the Sturbridge Host Hotel in Sturbridge, MA. For more information, visit [milkbottlecollectors.com](http://milkbottlecollectors.com)

## American Bottle Auction

### Auction 73 Slated for April 7th!

We've battled Covid, surgery and horrific weather but we are up and running with a fine group of bottles for our next Auction 73. This auction promises to be a great one with a terrific selection of western medicines, whiskeys, sodas, bitters and more.

There are even two Anna Pottery pigs in this sale! We are excited to present our first auction since last year and this one has so much in different categories, we can't wait to get our catalogs out. Speaking of which, anyone on our current list will receive one in the coming weeks, if you're not on our list just let us know and we'll include you.

We appreciate everyone who participates in our auctions, and we believe there will be something for everyone in Auction 73.



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  - Facebook Page & Group – join and share your favorite pieces or get your questions answered
  - The Stretch Glass Society Quarterly – subscribe for educational and entertaining articles and all the latest discoveries
  - [www.stretchglassociety.org](http://www.stretchglassociety.org) – news, events, extensive photo library & more
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## Vaseline Glass Collectors, Inc. 24th Annual Convention



October 19–21, 2023

St. Petersburg/Tampa, FL

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.....  
• Includes welcome reception, speakers, display  
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.....  
• Optional Tour visiting The John and Mable  
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.....



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For Convention or Membership Info:

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

Our E-mail: [vaselineglasscollectorsinc@gmail.com](mailto:vaselineglasscollectorsinc@gmail.com)



# Vaseline Glass Collectors 24th Annual Convention Oct. 19-21

ST. PETERSBURG, FL – The Vaseline Glass Collectors, Inc. (VGCI) club invites members to attend its 24th Annual Convention in St. Petersburg/Tampa, Florida, October 19-21, 2023, at the Holiday Inn St. Petersburg North/Clearwater Airport.

The convention begins Thursday, October 19th, with an optional motor coach trip to The John and Mable Ringling Museum of Art. Friday will include a motor coach trip to the Imagine Museum, Chihuly Collection, and the Duncan McClellan Gallery. There will also be ample time provided to visit areas of interest in St. Petersburg (antique shopping), attend the annual membership meeting, play Vaseline Glass Bingo, and enjoy other glass-related presentations. Events that are held on both evenings will include a cocktail



hour (cash bar), a speaker on a glass topic, and dinner.

Attendees are encouraged to display their Vaseline Glass. Four \$100 prizes will be awarded in four different categories. 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 incredible 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, visit [www.vaselineglass.org](http://www.vaselineglass.org) or email [vaselineglasscollectorsinc@gmail.com](mailto:vaselineglasscollectorsinc@gmail.com).

## 2023 Stretch Glass Society Convention August 10-12

DENVER, PA – The Stretch Glass Society's Show and Convention will be held this year on August 10-12 at the Comfort Inn – Lancaster County North in Denver, PA. The show and convention are open to the public and there is no charge for participating in the networking and educational activities.

The Convention is the largest gathering of stretch glass experts, enthusiasts, and collectors in the U.S., as well as the most spectacular display of hundreds of examples of stretch glass. It brings together seasoned researchers, authors, and long-time collectors with those recently interested in, or looking to learn about, American iridescent stretch glass, providing a hands-on experience to see and touch both early and late-period stretch glass.



The schedule includes an evening welcome reception on Thursday, August 10, which is open to the public and offers presentations on stretch glass beverage sets and drinking vessels. Participants will also have an opportunity to see and learn about hundreds of examples of stretch glass in one place and get the history behind several companies that produced stretch glass in the 1920s-30s. Burns

Auction Service (Tomburnsauctions.com) will offer stretch and other glass at auction on Friday afternoon/evening.

For further information please visit [www.stretchglassociety.com](http://www.stretchglassociety.com), [info@stretchglassociety.com](mailto:info@stretchglassociety.com), and the Stretch Glass Facebook group and page.



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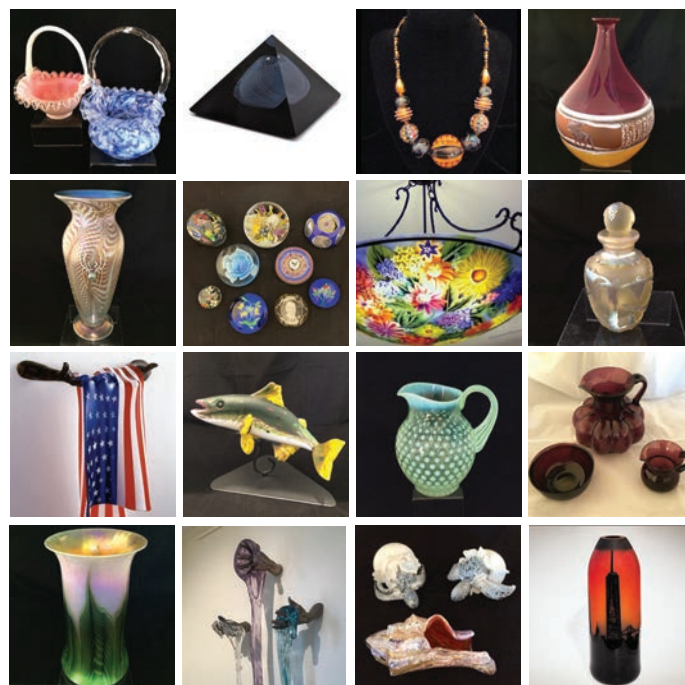
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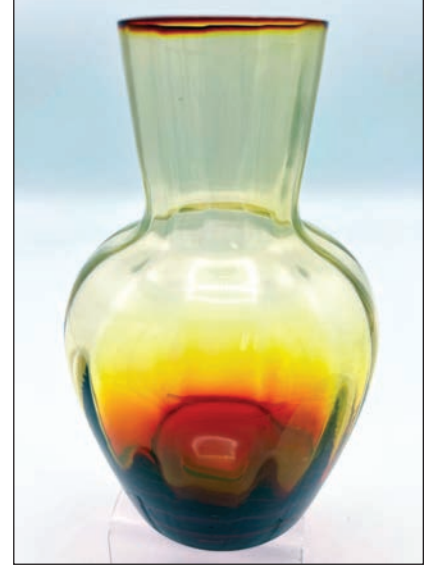


# LOOKING AT GLASS?

## Identifying Glass In The Age of The Internet

By Glass Specialist Peter Wade

*Above, this c. 1900 amberina vase is likely from New England Glass, but has no marks, does have a pontil, and still being researched.*



It's a beautiful, sunny day and you decide to go out for a ride and stop by an estate sale. You find a lovely piece of glass and buy it. You take your treasure home and display it and enjoy it. But, sometime soon, you may begin to wonder about this piece as you show it off to your friends and they ask you questions about your find. Was it handmade? What makes it special? Where did it come from? Who made it? Is it valuable?



*Opaline glass large dresser box with enameled decoration, likely Pairpoint, or Continental. No marks, but obviously handmade.*

You've just arrived in a world inhabited by many glass collectors who are passionate about the glass they own. Now, it's your turn to embark on a quest to discover more about what you've found.

### YOUR TRANSFORMATION

You will quickly find that your knowledge will grow as you transition from being a casual buyer to becoming an informed buyer. In the past, glass collectors would build a home reference library to turn to for answers to these questions. Today, the home reference library now resides on the internet, and now glass collectors are becoming glass researchers.

All of that reference material you had in your personal library didn't make it online. You will have to be imaginative in your searching techniques.

It would be so nice if there was an easy way to discern what exactly you have in your hands by making just a few clicks. But that has really never been the case. While the internet provides a plethora of information, this does not necessarily mean it is correct. Many would say there is a lack of current reference material on identifying glass on the internet.

I could go on and on about these problems. I haven't even discussed the many concerns collectors have with intentional fakes, forged signatures, etc. The important question here is, what are the solutions? Where do you go to identify your particular piece of glass?

### GATHER YOUR EVIDENCE

Because the amount of information available to you on the internet is so vast, the first thing you have to do is to narrow down your research to a manageable level. Plus, you have to set limits on how far you will go in researching your glass. Your time is valuable, too.



**Know the History of Your Glass** – Understanding the history of glass objects will help you on your quest to identify a new find. Apply what you know about the piece and see where it fits into glass history and world geography. Where the glass is from can also indicate how old it is and who made it.

**Make a List of Visual Indicators** – Build a list of what you observe about the piece of glass in question. Questions to ask yourself are: What is it similar to? What does it look like? Does it have a pattern? Are there any marks or labels? Does the glass have seams? How would you describe its form? What are its glass characteristics? What are its design characteristics (hobnail vs. cameo glass vs. lines vs. floral vs. enamel, etc.)? What is its age? Where do you think it came from? Did the place you acquired it from give you any clues about its provenance? For market valuation, what are its condition and rarity? What if it's damaged? (Note: Damaged glass significantly reduces value, but, if it's rare, it can still be quite valuable.)



*Garage sale find.  
Papillon Oil Spot in Candia color  
on yellow vaseline glass.  
The owner knew it was Loetz.  
It pays to ask questions!  
This vase is unmarked, with  
a polished pontil.  
Circa 1898 to 1905.*

**Take Pictures** – Today, you can Google a photo and like magic images that are similar to the ones you take pop up and you can click to see if there is any valuable information attached to the picture.

### THINGS TO CONSIDER

#### *Production & Labor*

It is important to understand the relationship these two have when it comes to making glass. During the late 1800s, the glass marketplace was mostly made up of small artisan-style glass studios. Glass was made individually, one at a time. A lot of time and labor went into each piece, which directly equated to the purchase price. The Industrial Revolution brought this cost down, making glass more affordable to the everyday person, but was the quality of the artist's touch still there?

Many glassmakers went out of business or were purchased by larger companies as the lower-cost competition took market share away. How many glass companies are still around today? Not many.

Currently, studio and artisan art glass is experiencing a resurgence because it still is a viable business model, albeit on a smaller scale. The

*Garage Sale find. No marks, c. 1900. Not found in the Baccarat catalog of the era. Eventually identified as Baccarat Bambous Tors oval inkwell.*



level of creativity is on the upswing.

### **Overall Design**

The most sought-after collectible glass today is characterized by its inherent design, the quality of its craftsmanship, and the connection to its brand or manufacturer. The workers who applied their skill—the artisans who cut the glass, engraved it with beautiful embellishments, and make it appealing to the eye—built company's reputation for hiring quality craftsmen, making some brands more valuable.

Often these artisans are unknown. Most of them were denied the opportunity to place their mark on their workmanship. The initial designer of the piece received all the credit. Still, some engravers were fortunate enough to become known publicly and their workmanship adds substantial value to a piece.

### **Value –**

Time is money and so it is with the art of glass making. It is important to keep in mind that countless examples of Art Nouveau, Art Deco, and Art Moderne glass couldn't be made today because they would be too costly to produce now and sell in today's cost-conscious marketplace. Hence, you don't see much high-end engraved glass being made today.

### **The Marketplace**

The retail antiques and auction market is now dominated by the internet. People buy and sell glass routinely online. This is inherently difficult when buying glass because handling it helps identify the quality and allows you to evaluate its authenticity.

### **Start Searching**

Take your evidence together with your bulked-up knowledge and apply keywords to your search. Here is a great way to set up an inclusive first search:

Here is a good way to approach your search using these keyword terms: **AKA** (also known as) / **Form** (vase, bowl, plate, etc.) / **Manufacturer** (Fenton, Lalique, etc.) / **Dates** (estimate) / **Description** (shape characteristics) / **Pattern** (if any) / **Glass Characteristics** (footed, handblown, pontil mark, etc.) / **Design Characteristics** (Art Nouveau, Art Deco, Swedish Modern, etc.) / **Most prominent Glass Descriptors** (dots, stripes, color, etc.).

*The more you can fill in, the better.*

After creating and sending out your initial search into the universe



*Thrift Store find. Early American Pressed Glass (EAPG) triangular blue bowl that has so far stumped two glass clubs.*



*Estate sale find that I am currently researching. Unmarked Early American Pressed Glass (EAPG) nappy form, likely Flint glass, c. 1880s.*

of the internet, you will no doubt receive a plethora of options of resources to explore online. But be aware: the results of your search will be filled with ads and ways to get you to spend your money on more glass. Take your time, skip those results marked as "Ads" (typically the top half of the page), and open information in new tabs while preserving your initial results in its own tab. Don't think solutions will show up on the first two pages. Often, you may find something from a different website that pops up on page 4 of your search results.

## **GET INVOLVED IN SOCIAL NETWORKING**

*Museums – Glass Societies – Online*

*Exhibitions – Glass Organizations – YouTube Videos – Facebook Groups*

Wherever you are, there is one of the above nearby. Many museums have glass collections but don't overlook those that may have smaller specialized collections. It's easy to find where they are online. Reach out to them and find out who is their glass curator, then contact them and ask if they can help you with your questions, or, at least, point you in the right direction.

This same approach applies to glass societies and organizations. Many of these groups have conventions where you can go to obtain hands-on access to your particular area of glass interest. In the case of glass clubs and organizations, they may have members who live in your area. Again, this may be an opportunity to expand your knowledge, gain hands-on experience and make new friendships.

Many organizations and clubs will offer to help in identifying their glass. Blenko Glass is one manufacturer that offers online access to all of their catalog publications from the 1950s to the current times. Many of these resources are available at no cost, while some charge an access or membership fee. Many glass dealers also offer help by providing consumer-oriented information. Facebook offers many discussion groups and glass interest collecting groups. Take the time to explore them and join the groups pertinent to your interests. Most allow you to post photos to help you discern what you've acquired.

### **Retail Shops and Antique Stores –**

It used to be that antique stores were commonplace. You could easily visit them, ask questions and, often, find some wonderful treasures.



*At left, This elegant glass compote turned out to be Fostoria #2327 green uranium glass from about 1930. The art deco etched pattern was made by an outside cutting house.*

*At right, this is a very rare Baccarat experimental paperweight on Bambous Tors base trim, c. 1890s. One of a kind. The owner worked for Baccarat, otherwise, I would never have found out what it is.*







*When I found this piece, I knew this was Bohemian. It took a while to confirm that it was indeed Loetz. Victorian, unmarked, polished pontil.*

Many of these stores have disappeared, especially with the arrival of the internet. Some still remain. The antique mall is an alternative, but usually, they are staffed with a sales staff with little or no specialized antique glass knowledge. Thrift stores are no better. Auction houses may offer more informed help. Some specialize in glass and it's worth your time to

investigate who they are and get to know their glass expert. Some of the larger glass auction houses have extensive databases and auction records, which you can search for relevant data and pricing information. It's worth your time to register with them and access these files.

Some really good websites with showing great information, auction results, and often many years of past results include [www.jeffreysevens.com/auctions/search-past/](http://www.jeffreysevens.com/auctions/search-past/) and [www.woodyauction.com/price-list/](http://www.woodyauction.com/price-list/) and [www.tomburnsauctions.com/](http://www.tomburnsauctions.com/). They have a good reputation for vetting the glass they offer to sell and are friendly toward glass enthusiasts.



*This rich iridescent piece of sculptural art glass is currently attributed to Sabino. This glass tray is roughly 18" x 12" and made of a fiery opalescent glass. It is most likely from the Art Deco era. There are no marks of any kind on this piece.*

**Resources** – There are now many glass organizations that have established themselves on the internet with very good information in their respective categories. Many are available at no cost or with a nominal membership fee. The Museum of American Glass in West Virginia has a forum for Elegant and Everyday Glass called [www.chatboutdgd.com](http://www.chatboutdgd.com). It's very good and informative. If you have an established interest in a particular area of glass collecting, pick the one that applies to you and get involved with them. The networking value is tremendous. The list is too long to publish here, but it's worth your time to google keywords and you'll find them.

**High-End & Rarified Glass** – I place glass like Tiffany, Loetz, Lalique, and similar, along with one-of-a-kind studio artisan glass in a separate category from the more ordinary, but attractive glass you may encounter. The reason for this is they're much harder to research and evaluate. Many of these companies made different lines of glass to meet the market demands of

their times. These ranged from simple to complex forms. Also, some lines were produced in lower quantities than others. Scarcity will impact valuations, so more research on your part is essential.

Some of the higher-end glass companies have a strong online presence. Lalique has a very good website with extensive information ([www.lalique.com/rene-lalique-catalogue](http://www.lalique.com/rene-lalique-catalogue)). Steuben has one, too. ([www.steubenglass.org](http://www.steubenglass.org)). Here's a great source for identifying pressed glass ([www.pressglas-pavillon.de](http://www.pressglas-pavillon.de)). This site is in German and you just have to click on "English" to have it translated. This has a wealth of information on identifying glass from all over Europe. And there are



*Small Swedish (?) modernist sheared glass vase. Thick-walled, and rolled in frit in the style of Mona Schmidt from Kosta Glass. No marks, still researching.*

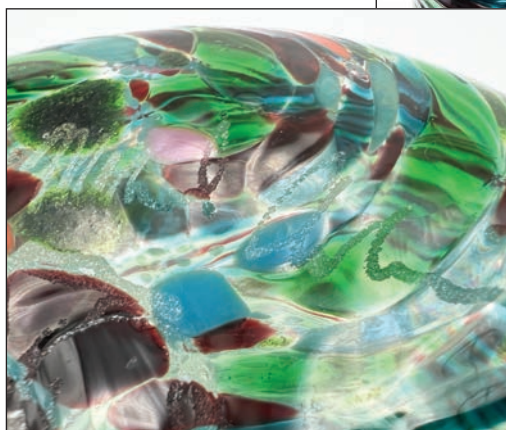
several others, including Loetz Glass ([www.loetz.com/identifying-loetz-glass](http://www.loetz.com/identifying-loetz-glass)) – this is a great resource for Eastern European and Bohemia Glass.

The problem with one-of-a-kind items is that it's hard to find comparable items online. Corning Glass has a wonderful research library and glass museum. They also publish a magazine called *New Glass Review* that features some of the very best artisan glass being produced.

The glass that falls into this area of glass collecting should involve experts and specialists. A good starting point is the museums with specialized collections on the respective glass. Asking the glass curator to point you in the right direction is a fair question. For valuation purposes, I would recommend an appraiser-certified organization like the American Appraisal Association. To point you in the right direction for valuation purposes, I would recommend asking an appraiser-certified organization like the Asheford Institute of Antiques or the American Appraisal Association.

**About the Author:** Peter Wade is recognized as a top glass collector and specialist. He is a member of the Westchester Glass Club and the North Jersey Depression Glass Club, and operates a shop on Ruby Lane called "Decorate with Vintage, LLC."

*Estate Sale find. Typical studio art glass with an illegible, scribbled signature. You'll find comparable situations like this all over the internet.*







*Woman flameworking glass c. late 19th century.*

# UNDER THE GLASS CEILING: *The Tiffany Girls*

*By Maxine Carter-Lome, publisher*

Glassmaking has historically been a man's trade. This can be attributed to the ability of boys to access education, handle intricate scientific chemical demands of creating glass, working within Guilds as apprentices and then masters, along with the danger of working with incredible heat and fire. Around the 17th century, that began to shift.

## It Takes a Woman

There is evidence to suggest that women have been actively engaged in glassmaking as early as the mid-17th century as bead stringers. According to Italian Historian and Professor at Stanford University Francesca Trivellato, Venetian glassmaker guild regulations permitted female relatives of glass masters to have limited involvement in the manufacture of glass beads.

There is also, according to an article entitled "Breaking the Glass Ceiling: Women Working With Glass," published by The Corning Museum of Glass, evidence of itinerant female lampworkers (or flameworkers) performing for audiences going from town to town in the late 17th, 18th, and 19th centuries creating small items such as animals, flowers, or other ornaments. These "fancy glassblowers" were not working at a furnace, but at a table over an oil lamp with rods of glass and turning them into whimsies. One Dublin 1740 newspaper article describes the talents of a Mrs. Johnson, who made human figures, birds, swords, ships, and other glass items using a technique now referred to as making "spun glass." Traveling troupes in the United States included some noted artists including Madame J. Reith and Madame Nora Allen.



*Postcard showing women and children in a cylinder glass factory, Verreries du Centre de Jumet (Belgium, c. 1910) Rakow Library Chambon Collection.*

In England, well into the 19th century, glassmaking and glass cutting was seen as a generally closed profession for the "softer sex," but throughout Europe, the times were changing, and in countries such as France, Belgium, and Germany, women had become a "source of great industry," according to an 1887 English glass trade journal cited for this article. "A great quantity of the imported tumblers, wines, etc., are cut by women, and they are cut in clean, well-ventilated shops, nearly approaching comfort."

In the United States, late 19th century glass-cutting shops often employed women as waxers, washers, selectors, wrappers, roughers, and smoothers. In some shops, they were also tasked with glass design, needle etching, painting on glass, and stained-glass assembly. They were, for the most part, nameless, faceless individuals.

The power and potential of women in the studio glass field finally received the recognition they deserved in a 1902 Annual Report of the United States Commission of Labor. "Some manufacturers do not want female designers ... Once employed, they are preferred because they are naturally of a more artistic temperament. They display more taste, are always reliable, and can do fully as good work as men. It is the opinion that the competition and employment of women in the field of design ... has tended to improve the work of men."

The report made public what many glass insiders like Louis Comfort Tiffany (1848–1933) already knew. It also made the craft suitable employment for a new generation of 20th-century women glass designers and artisans; however, their right to work did not extend to receiving credit for their contributions.

Today, all that is changing as glass historians, collectors, and museum curators seek to shine light on the industry's marginalized makers, starting with the "Tiffany Girls."

## The Tiffany Girls



*Clara Driscoll (top row, far left) and her "Tiffany Girls" were unsung heroes at Tiffany Studios. Photo: The Charles Hosmer Morse Museum of Art*

Louis Comfort Tiffany was known to employ dozens of women workers in his glassworks. Women physically cut glass and patterns, and worked on copper foiling on glass. He also had a stable of women designers, known as the "Tiffany Girls." At the time, Tiffany was lauded for his progressive efforts to employ women, and even paid them equal wages to their male counterparts, but he considered his name to be a brand so he rarely spoke publicly of the designers, whether male or female, who worked for him, and there is a limited company record of their contributions.



The names of some of the women who worked at Tiffany Studios came to light in 2005 when a trove of letters from Tiffany Glass Designer Clara Driscoll to her mother and sisters was discovered, many written during her tenure at Tiffany Studios. These letters offer historians an invaluable insider look at Tiffany during this prolific period in the company's history and have helped to identify Driscoll's contributions as well as some of the other women Driscoll worked with.

## Clara Driscoll



*It is now thought that Clara Driscoll first suggested that Tiffany begin his foray into leaded shades. So keen was her eye, and so deft were her abilities, in all aspects of creating leaded glass lamps and mosaic objects (including bookkeeping and administration, in addition to design creation and production oversight) that within five years at the firm she had thirty-five female employees reporting directly to her.*

duties of a proper Victorian housewife. When her husband died in 1892, Clara returned to Tiffany Studios as Clara Driscoll and assumed a managerial position directing the six-person Women's Glasscutting Department. Whether due to her leadership or the boom in the stained glass window industry, Driscoll was soon managing a thriving department of 35 young women, who referred to themselves as the "Tiffany Girls."

According to Curator of Decorative Arts at the N.Y. Historical Society Margaret K. Hofer for a 2015 special installation, "Clara began experimenting with lamps around 1898 and was probably responsible for introducing leaded shades. Tiffany seized on her idea, charging Driscoll and the women's department with the design and execution of all the leaded-glass shades with nature-inspired themes." When the Wisteria table lamp was produced in 1905-1906, it was one of the most expensive and most popular lamps sold by Tiffany Studios at the time. When the *Dragonfly* lampshade won a bronze prize at the 1900 world's fair, Driscoll was cited as the designer, a rare concession for Louis Tiffany.

Driscoll left Tiffany Studios for the last time in 1909 when she remarried, living another 35 years in relative obscurity. Had she not been a prolific letter writer, her true contributions to Tiffany Studios, and those of other Tiffany Girls she worked with, might have remained unknown.

## Agnes Northrop

Driscoll was not alone among women lead designers at Tiffany Studios during her era. Another woman to emerge from the shadows with recent scholarship and Driscoll's letters is Agnes Fairchild Northrop (1857-1953).

Northrop was born in Flushing, Queens and went to work for Louis Comfort Tiffany in 1884 at his newly opened glass shop on Fourth Avenue (Park Avenue South) and E. 25th Street in Manhattan. Although she started out as a "Tiffany Girl," she quickly became independently acknowledged as a designer in her own right. By the 1890s and had her own studio down the hall at the company so she did not work in the cutting room with the other

The saying, "behind every great man is a great woman" has historically been used to give women credit when society has not recognized their achievements. That saying can certainly be applied to Clara Driscoll who, only now—almost 80 years after her death in 1944—is getting the recognition she deserves for her design contributions to some of Tiffany Studios' most iconic stained glass lampwork.

A native of Tallmadge, Ohio, Clara Wolcott came to New York in 1888 to pursue an artistic career. Shortly after completing her studies at the Metropolitan Museum Art School, she landed a job at the Tiffany Glass Company (later Tiffany Studios) cutting glass for windows and mosaics. She married a year later, and according to the custom of the time, left her job to assume the



*Northrop's painted landscapes were translated into glass and featured beautiful floral renderings and often a central stream to represent "the voyage of life." Among her important windows, Northrop created a set for her family's place of worship, the Reformed Church of Flushing (now the Bowne Street Community Church), where her grandfather became pastor in 1865.*

women or with men in the studio. She was one of the few women to secure a patent for her designs. During her tenure there, most of the designs were done by men. Agnes collaborated and added flower details to important windows and was not always credited, but at least we know of several which can be directly attributed to her. These include a number of windows installed at the Bowne Street Community Church in Flushing, Queens.

Northrop was at the height of her power in 1917 when she designed the dazzling Hartwell window for the Art Institute of Chicago, dramatically backlit to mimic sunlight flooding through, creating a kaleidoscope of color.

Northrop worked for Tiffany Studios for over half a century, where she created some of Tiffany's most memorable stained-glass windows and was considered its "foremost landscape window artist," according to Sarah Kelly Oeler, the Field-McCormick Chair and Curator of Arts of the Americas at the Art Institute of Chicago. "She was a true virtuoso in what was referred to at the time as painting in glass." Northrop was also a female pioneer in the Arts and Crafts and Aesthetic movements and the later Art Nouveau movement in the late 19th and early 20th centuries, favoring landscapes and gardens for her subject matter.

Although Northrop worked at Tiffany Studios for five decades, and produced an impressive and lasting body of work, like Driscoll, Northrop's due recognition, until now, was overshadowed and suppressed by Tiffany himself.

## Alice Gouvy and Julia Munson

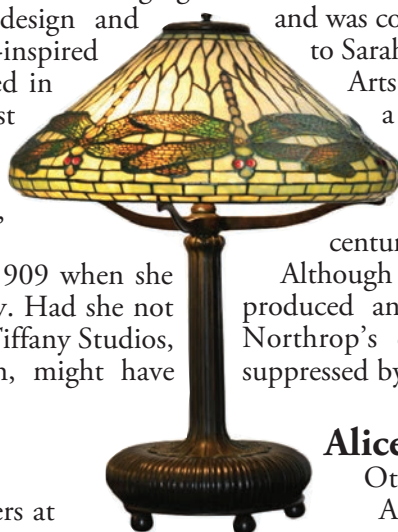
Other women to emerge from the Driscoll letters include Alice Gouvy and Julia Munson.

Born in Cleveland in 1870, Gouvy graduated from the Cleveland School of Art in 1894 and moved to New York, where she shared an apartment with Clara Driscoll. After a stint studying at the Art Students League, Gouvy was employed by Tiffany Studios in 1898. She became Driscoll's most trusted assistant and remained a close friend.

Gouvy is known to have helped Clara Driscoll and Agnes Northrop to design some of Tiffany's iconic pieces, including the *Flying Fish* shade, the *Deep Sea* base, and the *Dragonfly* lamp. Her sketches are also



*In 1903 Agnes designed the Northrop Memorial Window at the Bowne Street Community Church to memorialize her father with a Voyage of Life fruit tree and heavenly city shown above.*



*One of Tiffany's most iconic lampshades designed by Alice Gouvy, the Dragonfly lamp.*

*Continued at bottom of page 12*



# Glass Canes on Parade

With permission from Corning Museum of Glass from a blog post written by Nancy Magrath, Library Collections Management team member. Other references include [canequest.com](http://canequest.com) and [peachbridgeglass.com](http://peachbridgeglass.com)



Glassworkers have a long tradition of making whimsies – fanciful objects to show off their creativity, skill, and humor. These were personal items made during work breaks and at the end of long, hot days at the factory in the late 1800s and early 1900s.

The variety of items seems endless. They made glass chains, sock darners, rolling pins, paperweights, animals, witch balls, pipes, banks, hats, bellows bottles, and whatever struck their fancy. In England, these objects were called “friggers,” but in the United States, the term was considered too vulgar, so the term “whimsy” was born.

Even though whimsies were made at the end of the day, it did not mean they were made from inferior glass. On the contrary, the glass used was what was leftover from production throughout the day and was typically of high quality. Because of the quality of the glass, glass canes could manifest the artistic ability of a particular glassmaker – especially those who wanted to make more creative glass forms.

The many whimsies of aqua color were probably products of a window glass or bottle factory. Bottle glass was usually aqua due to the natural iron in the sand, which discolored the glass. Window glass may have been chemically treated to produce a somewhat clearer glass. Seldom was green, amber, cobalt blue, or ruby red available to the workers of these bottle and window glass factories. The more colorful whimsy items may have originated in larger glass works that had many pots and possibly several colors available at one time.

## The Makers

Peachridge Glass notes that glass workers had a difficult life, with the heat, the smoky, dusty, air, and the pressure to complete a “Move” (number of products expected within a set time) to make the maximum wage. The opportunity to make a useful item for home or just an attractive item for pleasure was one of the few benefits that had the owner’s consent.

Glass workers did not have time to amuse themselves with their creations during working hours. Pay scales were equated to the volume of the product or the number of a particular item made – basing their pay on piecework. At some glass houses, there were terms like “Turn” which meant you worked a certain length of time, which may have been

four hours straight. During that “Turn” the shop had to produce a “Move” which equaled a certain number of items. The number of items for a “Move” was derived through negotiations between the union and the company. Workers working together enabled a shop to produce a “Move” in a “Turn,” thus preventing any work on personal creations other than at lunchtime or at the “End-of-Day.”

Even though the glass workers had unions, they were not able to acquire many benefits because the owners would stop production and close before giving in to union demands. This happened at Sandwich Glass Works in 1888 when the factory was closed amid disputes with a newly formed glassmakers’ union.

## The Canes

A special cane is on display in the Glass in America gallery at the Corning Museum of Glass was made in 1900 by glass worker Robert Wainwright. This red, white, and blue blown cane was made at Corning Glass Works and Wainwright gave it to his sister. It is just one example of many colorful, thoughtful gifts these canes became.

Glass canes had superstitious and practical uses as well. They were conspicuously hung above mantels and doorways, as well as in pubs in England. Glassworkers believed the canes kept evil spirits away and treasured the time to create them.

One major problem the workers faced when they made a cane, was preventing someone else from taking it. The item had to be cooled in the lehr overnight, and whoever was first to get to work the next morning had the opportunity to grab the whimsy if he was so inclined. Some workers just expected their whimsies to disappear and were surprised when it was still there for them to have and do with as they wished.

## Making Canes

Canes were made in two basic forms: hollow-blown and solid-worked canes. The blown canes are sometimes called batons and were decorated with ribbons of color, mirrored or colored inside, and sometimes filled with beverages, candies, or sand. Solid canes could be twisted, ribbed, or cased. Many more solid canes were made than hollowed canes. Fancier hollow canes were made with an interior coating that was accomplished by one of several methods. Some were lined in gold or silver, and because the moisture from the air deteriorates the coating, it was always important to keep the holes plugged.



Picture of Louis J. Loetz, Toledo, Ohio, 1898, photograph by Milton Zink, collection Carl Fauster. This photograph of Libbey Glass worker Louis J. Loetz was taken in 1898 at the Labor Day parade. According to the Toledo Blade, “The Libbey Glass Works band was resplendent, the glass workers followed the band and made a splendid showing. Each man wore a red hat, blue shirt, and white pantaloons. They carried canes made of glass with the national colors blown in.”

Photo courtesy of [www.peachbridgeglass.com](http://www.peachbridgeglass.com).

Left: Cane, Redwood Glass Company, Redwood, NY, 1830-1850, gift of Mr. and Mrs. James D. Griffin. 64.4.11. Photo courtesy of the Rakow Research Library, Corning Museum of Glass, Corning, NY [www.cmog.org](http://www.cmog.org) Right: Cane, Robert Wainwright, Corning Inc., United States, about 1900, bequest of Mrs. William H. Rice. Photo courtesy of the Rakow Research Library, Corning Museum of Glass, Corning, NY [www.cmog.org](http://www.cmog.org)



Canes were made in different colors and sizes with varying degrees and types of ornamentation – the more extravagant the better! Some glass canes were 6 to 8 feet long and topped with objects such as fishbowls, goblets, and musical instruments to display the glassworker's special skill. Canes, like other whimsies, were often given as gifts or sold to family, friends, and coworkers. Canes were also bartered; local bars often had a collection of canes displayed on their walls, accepted in exchange for drinks.

Handle styles were varied especially since glassworkers used the glass colors available at the factory. A pair of skilled cane makers could create one in under 30 minutes. Even though these canes were virtuoso expressions of glassmaking skill, the maker's identity and location are rarely known.

## Times to March

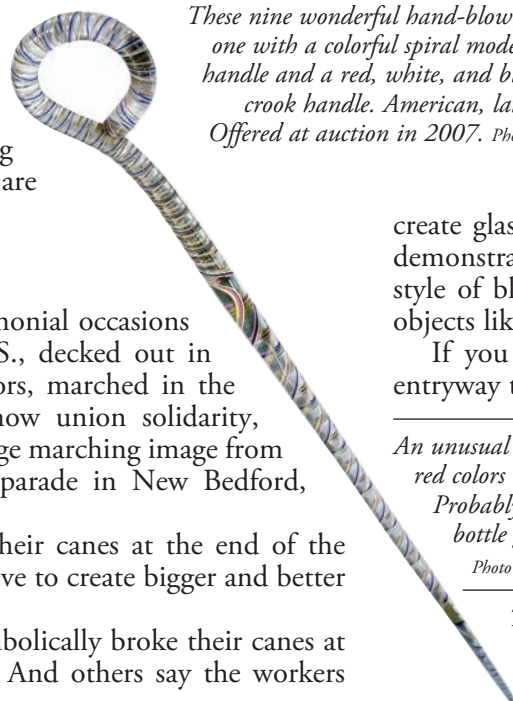
The Glass canes played roles on ceremonial occasions and in parades. Glassworkers in the U.S., decked out in their finest clothes and labor union colors, marched in the July 4th and Labor Day parades to show union solidarity, proudly carrying their glass canes. The large marching image from 1910 shows Pairpoint glassworkers on parade in New Bedford, Massachusetts, carrying their canes.

In the U.S., marchers would break their canes at the end of the parade season. This gave them the incentive to create bigger and better ones for the next year.

One source says that glassworkers symbolically broke their canes at the gravesites of fellow union members. And others say the workers



*These nine wonderful hand-blown glass canes include one with a colorful spiral mode with a large knob handle and a red, white, and blue cane with a thin crook handle. American, late 19th century. Offered at auction in 2007. Photo courtesy Theriaults.com*



create glass canes for a variety of reasons including creating a way to demonstrate their skills. Cane Glass is made similarly but tends to be a style of blended glass in a variety of colors to use within other glass objects like paperweights.

If you find an antique glass cane, consider hanging it above an entryway to keep those evil spirits at bay.

*An unusual striated clear and polychrome glass walking or parade cane in blue and red colors with a loop handle imparting a snake-like quality. Late 19th century. Probably Nailsea glass works. Nailsea glassworks produced an abundance of bottle glass during the late 18th and 19th centuries. Selling for \$250 online.*

*Photo courtesy www.rubylane.com*

*Title image: Parade procession of glassworkers holding glass canes, 1910, New Bedford, Massachusetts: Everett L. Weeden, CMGL. Photo courtesy of the Rakow Research Library, Corning Museum of Glass, Corning, NY www.cmog.org*

*"Under the Glass Ceiling" continued from page 10*

known to have inspired Tiffany blown-glass vases with petal shapes and motifs reminiscent of peonies and marigolds. Many of her works, including *Dandelion Plant 95*, are inspired by nature.

By 1900, Gouvy also worked in the Tiffany Studios pottery department and designed bronze objects but left Tiffany Studios in early 1907 to return to Cleveland to work as a schoolteacher while caring for her mother. Driscoll's letters shed much light on their lifelong friendship and Gouvy's design aesthetic and contributions.

When Louis Comfort Tiffany turned to the art of jewelry, he chose, as his first collaborator, Julia Munson, a recent art school graduate training in the enamels department. He had hired her in 1898 to help him with enamels, and she was assisting him and his team, Dr. Parker McIlhenny and Patricia Gay, to "work out formulas and designs." This venture into jewelry was undertaken in "secrecy," because, according to Zapata, Louis was "more than a little intimidated" by the internationally acclaimed jewels his father and Paulding Farnham had created.

Tiffany went public with his new venture by submitting 27 pieces of his work with Munson for exhibition at the international St. Louis Exposition of 1904, where their work was hailed by critics as a triumph, exceeding Tiffany's expectations, and this brought perks for



*Alice Gouvy painting of Dandelion design for Tiffany, the first step in creating designs for objects.*



*This c. 1910 peridot and enamel gold brooch was designed by Julia Munson for Tiffany.*

the men and women who brought Louis Comfort Tiffany's designs in other media to fruition, was an unsung master of her art.

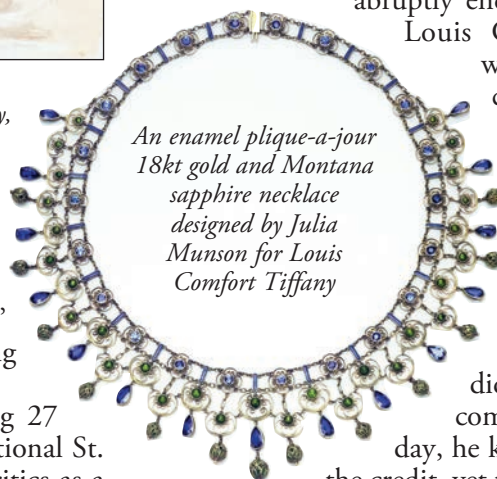
In 1914, Julia Munson's career at Tiffany Studios New York abruptly ended when she married at the age of 39.

Louis Comfort Tiffany's stance on married women was clear and unchanged; they could no longer work for him. Munson's successor at Tiffany Studios New York was another woman, Meta Overbeck.

Tiffany's enduring collaborations with women artists in various fields of the decorative arts—blown glass, bronze, stained glass windows, enamels, ceramics—indicate how remarkably progressive he was for his day. Not only

did he seek them out as employees but he compensated them well. Yet, at the end of the

day, he kept their contributions quiet and took all the credit, yet there is no doubt that their success was his success, even if he was unwilling to acknowledge it.



*An enamel plique-a-jour 18kt gold and Montana sapphire necklace designed by Julia Munson for Louis Comfort Tiffany*



# Artist Josh Simpson Configuring Glass

*An Interview  
by Judy Gonyeau,  
managing editor*

Our Earth, which seems so limitless, is really only a tiny little blue marble floating in the black void of space. Our planet, which seems so infinite, has to be treated with kindness and respect. That's where the making of Planets started.

— Josh Simpson



## Josh Simpson to Ground Control

The celebrated maker of glass Planets, Tektites, Disks, vases, bowls, and assorted other interstellar phenomena has now reached the point in his tenure as a true glass artist where some of his work is now considered Vintage, and all of it is highly—even obsessively—collectible.

Even after reaching his 50th year of creative glass work, Josh Simpson is on a roll. In his Artist Statement, Simpson sums it up this way:

"Glass has held my attention for 50 years now, which is amazing because I have interests that scatter me in many directions. ... When it's hot, glass is alive! It moves gracefully and inexorably in response to gravity and centripetal force. It possesses an inner light and transcendent radiant heat that makes it simultaneously one of the most rewarding and one of the most frustrating materials for an artist to work with. Most of my work reflects a compromise between the molten material and me; each finished piece is a solidified moment when we both agree."

Space is hardly a final frontier for Simpson. Space, atmospheric phenomena, color, form, function, mechanics, chemistry, exploration,



physics, laughter, the sky, friends, and family provide him non-stop inspiration every day. Simpson is entering the third quarter of a century of using his own formulas for glass and techniques that go beyond the usual—yet not far from the ancient—to make Planets, spheres, sculptures, and more. "What delights me about these objects that I make is they transcend race, culture, and religion. Everybody gets it. Every viewer in essence (becomes) a small child when they pick up a little marble or one of my Planets. It's a little world that you can see inside. ... I have photos of people from all walks of life holding Planets and they see a wonderful little precious thing. Everyone understands them, no matter what their political or religious leanings are, or their gender, age, or ethnicity."



*Josh's wife, former NASA astronaut Cady Coleman, with Planets in the International Space Station. 2001.*

*photo: Paolo Nespoli*



## Part Creator, Part Chemist, Part Engineer

Back in 1971, Simpson was majoring in Psychology at Hamilton College in Clinton, New York, when he fashioned his own opportunity to experience glass blowing. "I'd seen a glass studio at Goddard College when visiting a high school friend who was a student there, and it looked incredibly fun. So, for the January term of my senior year, I somehow convinced the Dean that there was some sort of academically redeeming value in my blowing glass at Goddard for a month. And bless him, he let me go." Then, Simpson quit school (with only one course remaining between him and a diploma!) and moved on to Marshfield, Vermont, to establish Burnt Mountain Glass. "I dropped out of college and rented 50 acres of land in northern Vermont for \$22.50 a month. On that land I sewed a teepee to live in and then, using recycled and found materials, I built a tiny little studio that was 12' by 12' by 12'. That's where I taught myself to blow glass."

Simpson had a natural affinity to glassmaking thanks to his upbringing. "My dad was very cool about letting my two brothers and me



*Detail, Renwick Megaplanet.  
photo: Lewis Legbreaker*





photo: Judy Gonyeau

*The “Roller Thing,” a hand-made tool used to press glass and “get the bubbles out” with an antique turning wheel pulled from the ground.*

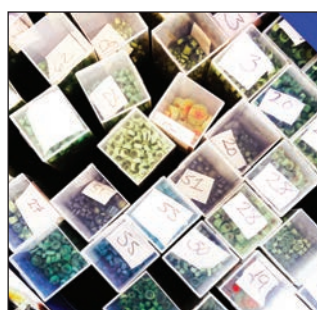
some values and numbers on it. Here’s how Simpson describes it:

“That is the Corona Glass formula that I’m currently experimenting with. It’s formula 3940 [i.e. the 3940th formula for the Corona glass] and it’s in the furnace right now. But here is formula number 3938 from a few days ago. This trial turned out to be predominantly red. Sand, silver, oxide, nickel, and feldspar ... all those minerals and metals combine in unpredictable, delightful ways, and sometimes create amazing colors.”



## Talk About Color!

Over the 50 years Josh Simpson has been making his glass objects, there there is glass from his past placed in every one of his pieces. The inventory of cane glass used to create the breathtaking variety of color and form within his Planets comes from a multi-decade, carefully curated inventory. On any given day, Simpson can add cane glass segments he created 30 years ago as a part of his current project.



*Glass prep and colored glass storage*  
photo: Judy Gonyeau

to fill my own furnace with bright orange, for example. I can still shape or twist it to make it even more interesting. ... I keep all these little unique pieces and use them for when we’re making a series of Planets.”



## Collecting Simpson

Many people who collect the work of Josh Simpson are within the New England region because Shelburne Falls, Massachusetts is where he makes his home and does his work in the barn he converted into his studio.

Simpson’s glass is part of the permanent collection at the Corning Museum of Glass, the Renwick Gallery of the Smithsonian Museum, the Yale University Art Museum, the Museum of Fine Arts in Boston, and many more museums. The list of exhibitions, from New England to the White House and beyond shows his appeal to any explorer of art. He even had two of his own PBS specials.

use all the tools and equipment, chemicals, and even gunpowder we could find to experiment with. The fact that my brothers and I are alive at all is miraculous.” Exploring how things interact to cause a reaction became the foundation for so much of Simpson’s work. It became ingrained in his psyche.

What his informed curiosity also gave Simpson was control. Control over what he used, what he built, and what goes into each piece. He is still trying to replicate a formula for his Corona Glass that he first developed in the 1980s. At this point he is nudging the proportions of metallic oxides in the mix by the smallest amounts, hoping the next formula produces a proper reincarnation of the original. I saw a piece of paper with



*100-lb. Megaplanet on display at Corning Museum of Glass, 2006, 13” dia.*

photo: Sue Reed

The availability of his objects is carefully curated at his studio. And perhaps the best place to view his work is at his website, [www.joshsimpsonglass.com](http://www.joshsimpsonglass.com). Here, you can almost fully experience the excitement of exploration when you see any of his work. The flow and color and details draw you in. The best way to see and handle and purchase his work is to visit his nearby Salmon Falls Gallery in Shelbourne Falls, MA. To feel the coolness of the glass, its weight, and truly see the detail is worth the trip alone.



*Inside the Studio or Where the magic happens*  
photo: Judy Gonyeau

“Some people like to say that I’m a glass chemist, but I’m not.

I’m an a glass Alchemist.

I don’t really know all of the details of chemistry that is taking place. What I do know is what works and what I’ve learned by trial and error over the last lifetime.”

— Josh Simpson



*Josh Simpson holding a Tektite*  
photo: Judy Gonyeau

At left, Josh Simpson holding one of his “Tektites,” inspired by a tektite or meteorite given to him by Walter Huston. The meteorite “is perfect crystal. This is silica and a melange of metallic oxides that hurtled through space to land on this earth before humans existed. ... I thought it would be fun to try making that glass in my furnace. I did, and it’s this bubbly, gnarly glass. It is not meant to be blown, it’s meant to furl through the universe. I usually combine it with a rich glass interior.”





## The Infinity Project

“One day in 1976, I discovered several handmade glass marbles in the old garden bed outside my kitchen door. Probably left there by children a generation or two earlier. When I washed them off, they were still just as bright and vibrant as they’d been on the summer afternoon they went missing.

“I thought about how many priceless glass objects now in museums were originally lost for eons until dug up by archeologists. No museum had yet shown my work and I wondered ... what if no one ever did!? But I was making glass Planets that would probably last for centuries. So I thought, ‘Why not bury some of them, and perhaps someday a future researcher might find one. Perhaps that small planet would become an enduring mystery to confound the experts, and this way my glass might even find its way into a museum after all!’ (I even hid a Planet right outside the Corning Museum of Glass. Found by Director David Whitehouse, it is now in their permanent collection. My plan worked!)

“Eventually, I started leaving Planets first near my house and then later wherever I ventured. They have even been dropped from the window I had installed in my plane (um, in remote locations, of course). Soon, I was giving away my little worlds to friends who promised to hide them in their own travels. This eventually became the ‘Infinity Project.’” (Plus, there may still be a Planet on the International Space Station.)

Lloyd Herman, in this excerpt from the catalog essay for the *Visionary Journey in Glass* exhibit, 2006, stated that, “Hidden on every continent, on the bottom of every ocean, on top of mountains, and in many more remote and mundane places in between, Planets are hidden by participants in the Infinity Project. Marked only with an infinity symbol and no identifying name, Infinity Project Planets are an anonymous thought-provoking gift from Simpson to strangers who may find these little spheres someday, in the next week or the next century.”

Below from left: *New Mexico Flower Vase*, 1992, 8"Hx6.75"Diameter. Collection of Phillip Verdi, photo: Tommy Olaf Elder; Josh Simpson signing Planets, photo: Judy Gonyeau; Storage of Mega Planets, photo: Judy Gonyeau



### Just a Couple More Stories ...

— In 1979, Simpson was part of an important exhibition at the Corning Museum of Glass called *New Glass*. As part of an eclectic group of glass artists, a piece of his work (a goblet) was part of a full-spread image in *Life* magazine as the opening photo in a story about the exhibit. The show was also headed to the Met Museum, the Louvre, and the Victoria and Albert museum. What a way to step onto the world stage of glass.

— Some of the most successful and artful glass makers inspire Simpson's work including Lalique, Frederick Carder, Maurice Marinot, and Tiffany. Speaking of Tiffany, “It’s interesting that my grandmother collected his glass. That is probably where I first saw iridescent glass. By the 1950s, Tiffany glass was seen as the most expensive, beautiful glass imaginable. But my grandmother was giving it away to sell at church bazaars.” If only time travel was possible.



— What does Josh Simpson collect? “For a long time, I collected Mustard, because there are so many different interesting mustard jars, from plastic ones that you can squeeze out to French crockery, to glass. One problem arose because it turns out that mustard is acidic. All of the mustard lids that were metal screwtops were ruined. The mustard ate its way out of the cans. I used to have mustard jars all around the kitchen. But it was more of a running joke than anything else.

“I am a pilot, so I collect aircraft items.” I discovered a carburetor from a huge aviation airplane engine under the sink in his bathroom. “I actually have a Pratt and Whitney Double Wasp aircraft engine, which used to be in the garage but we moved it down to the field last summer. It’s about eight feet long and five feet in diameter, has 18 cylinders, and a huge propeller.” I am sure it looks outstanding in his field.

“Every single object that leaves here I have personally made with the help of my hotshop assistants. Sometimes, I work entirely alone.

Everything that comes out of here—every single piece that I sign, every piece that leaves this studio—has been made by me, and that’s important.

That’s super old school, but it’s important to me.”

— Josh Simpson



Simpson is very active, giving demonstrations and workshops at his studio and at museums, other hot spots, and online at his website. His recently published retrospective, *Josh Simpson, 50 Years of Visionary Glass*, includes over 500 photos of his work with in-depth insight into his life and adventures. Visit [www.joshsimpsonglass.com](http://www.joshsimpsonglass.com)





## Jewels Made of Glass

by Sunseria Morgan, Jewelry Curator, rubylane.com

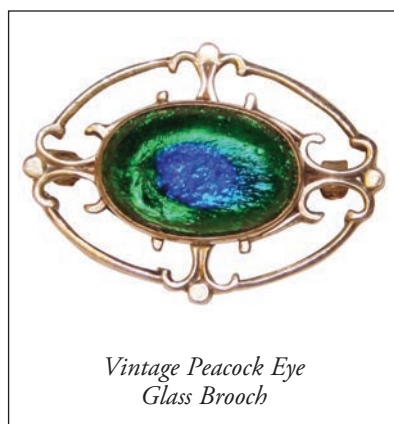
The art of Czech glass production dates back centuries and is deeply rooted in the country's cultural traditions. The land in and around the Czech Republic provides an abundance of natural resources and raw materials needed to make exceptional quality glass. Glass produced in the region is well known for its strength, artistry, and innovative designs. What began as a small cottage industry has become a global exporter of some of the world's finest glass. Czech glass products can be found in just about everything, from a simple button to an extravagant chandelier and so much more! Glass jewelry and glass beads have a special and important place in Czech glass history.



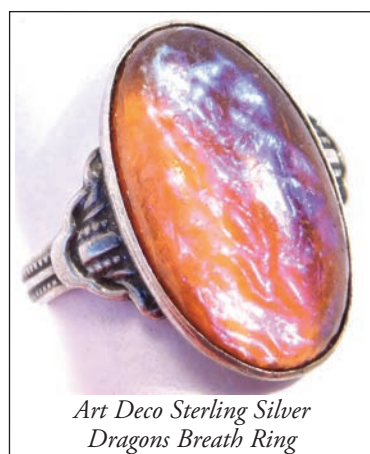
*Vintage Iris Glass*

**Iris Glass** was made during the early 1900s by adding three colored sections to crystal clear glass. Iris Glass was designed to mimic the internal spectral colors sometimes seen in natural clear quartz when white light is dispersed by a fracture or plain within the crystal structure. Antique Iris Glass colors are usually soft pale pastel tones of green, red, and blue. Vintage Iris Glass typically shows stronger and bolder stripes of color. It's like a tiny rainbow in each stone!

Resembling the feathers of a peacock, **Peacock Eye Glass** is commonly found in beaded jewelry and cabochon cuts in various shapes and sizes. The handmade lampwork beads are carefully crafted by wrapping molten glass around a metal rod over the flame of a torch. The glass artisans used vibrant green glass layered over foil, with a cobalt blue dot in the center that creates the look of a shimmering iridescent peacock feather.



*Vintage Peacock Eye Glass Brooch*



*Art Deco Sterling Silver Dragon's Breath Ring*

**Dragon's Breath**, or Dragon's Breath Opal as it is sometimes called, is not an opal at all and is another marvel of Czech glass ingenuity. First manufactured in the early 1900s, dragon's breath was made by adding metal to molten glass. From some angles, the glass looks similar to amber. However, when viewed from the right direction or when the glass is moved back and forth it comes alive! Electric blue and purple flashes appear inside the glass, like lightning striking

across an orange summer sunset. Or like blue flames passing over the glowing embers of a dying fire. The glass certainly has a magical quality that is exciting to see and wear and will be sure to catch the eye of everyone in the room.

My personal favorite, **Saphiret Glass**, was produced by blending melted gold into sapphire-colored glass. The process results in a remarkable effect similar to the lustrous sheen of a fine natural moonstone. The glass appears pale reddish brown on the surface with an inner blue glow that rolls and moves across the top of the glass. The glass almost seems to be lit from within, and even shines brightly in dim candlelight or under the stars on a full moon night.



*Antique Saphiret Brooch*

Saphiret glass is often seen in a dome or cabochon cut and beads with a frosted or matte finish that I believe best displays the glowing color-changing quality. You will also find Saphiret Glass in gorgeous faceted cuts, typically oval or round.

Attempting to recreate the beauty of nature is never easy. It's hard to imagine the experimentation involved, and the trial and error the glass artists endured to achieve these beautiful and consistent results, but we are glad they did!

While the skilled Czech craftspeople may have originally sought to imitate some natural gems, the art glass they manufactured is undeniably a treasured gem in its own right.

The exact recipes and techniques for some of these Czech glass creations are sadly now lost to time. While there are modern imitations, the glass has never quite been duplicated.

Czech glass is often not set in gold or platinum – you typically find it in sterling silver settings or in costume jewelry, making it fairly affordable for any collector to obtain.

The spectacular effects of these exceptional glass stones can be difficult to capture in an image, and one must see it in person to truly appreciate its beauty!

There are so many more types of Czech glass to explore. The journey does not end here!

View more vintage and antique Czech glass on RubyLane.com



*Czech glass stones set in Sterling*



# Jeffrey S. Evans & Associates Announces 2023 Lineup of Glass & Lighting Auctions



MT. CRAWFORD, VA – Jeffrey S. Evans & Associates of Mt. Crawford, VA, specialists in Virginia & Southern Decorative Arts, Americana, 18th & 19th Century Glass & Ceramics, Textiles, and Sewing Accoutrements,

Fine Antiques and Collectibles of all types, announces its lineup of upcoming auctions.

**Spring 19th & 20th Century Glass - Thursday, April 20, 9 a.m. ET:** Featuring the paperweight collection of the late Don Eckel of Lancaster, PA comprising over 400 antique, vintage, and contemporary French and American examples. Plus, art glass that has been deaccessioned from the Sandwich Glass and Bennington Museums including Tiffany, Steuben, Loetz, Lalique, studio glass, and more.

**Important Miniature Lamp Collection - Friday, April 21, 9 a.m. ET:** The 500+ piece collection of Gerry and Kathy Turner of Colorado Springs. Featuring art glass examples, many rare figurals, rare opalescent and satin examples, plus much more.

**EAPG Timed – May 12-22:** Institutional consignments including the Minnesota Museum of American Pattern Glass and the Sandwich Glass Museum; plus private collections. The auction will go live on May 12 and conclude with a soft closing on May 22 beginning at 6 p.m. ET. All bidding will be through the JSEALive bidding platform only.



**18th & 19th c. Glass & Lighting – Thursday, June 15, 9 a.m. ET:** Featuring property from the estate of Peter Tillou, Litchfield, CT; material deaccessioned by the Bennington and Sandwich Glass Museums; plus more. The day's offerings will include a fine selection of colored flint, free-blown and blown-molded wares, and pressed lacy glass including the Bennington collection of open salts, historical/pictorial flasks, & more.

**The Catherine Thuro Collection of Important 19th c. Lighting – Thursday, July 20, 9 a.m. ET:** Consisting primarily of early kerosene stand, hand, and hanging lamps plus related parts, much of the material that she had collected to write *Oil Lamps 3*; along with her research library. To be followed by the John Laughlin, Conway, AR collection of outstanding Victorian hanging library and hall lamps, gas lights, parlor lamps, and associated parts.

Each auction, except for the May Timed Auction will be conducted live in-house at 2177 Green Valley Lane, Mt. Crawford, VA, and live online through JSEALive, LiveAuctioneers, and Invaluable. Visit [jeffreysevans.com](http://jeffreysevans.com), call 540-434-3939, or email [info@jeffreysevans.com](mailto:info@jeffreysevans.com) for further details.



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## Animals in Glass

Glass is a wonderful medium because it is so versatile. It is used to make everyday items ranging from tableware to windows. For a collector, glass is a great focal point because there are so many wonderful artists who work with the medium, past and present. One of the most fun and diverse categories of glass collectibles is animal figurines. Let's take a peek at why they are so popular, the top types, and how you can start collecting them yourself.

### The History of Glass Animals

There is some debate as to when the first glass animal figures were produced since several ancient cultures placed a lot of emphasis on animals and their personality, interesting traits, and mythical powers. Many of them incorporated animals into works ranging from cave drawings to glass vessels and jewelry.

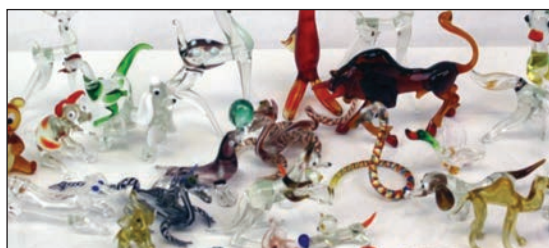
Groups known for their works featuring animals include the Egyptians and the Syrians. In fact, it was the ancient Syrians who invented glassblowing. The introduction of the practice of glassblowing expanded methods for the creation of glass animal figures and other glass items. Today, glass blowing is a huge industry all over the world. Skilled artisans use glassblowing techniques to not only produce glass animals, but also other items, such as glass flowers and holiday ornaments. Larger items like vases and bottles have also historically been made frequently using glass-blowing techniques.

### Popular Companies Known for Producing Glass Animals

There are many companies and geographic areas known for producing glass animals over the years. Sometimes, those animals are easily recognizable. In other instances, they can be a little harder to identify. However, there are glass collection catalogs and online resources that can help. Below are brief overviews of some of those top sources for collectible art glass animal figures.

#### Murano Glass Animals

Murano is an island area in Venice, Italy. Residents of the Murano Islands began perfecting their glassworking techniques as early as the 13th century. The area has since become known as one of the leading areas for



*Murano Glass Animals*

art glass production in the world – one of the only areas for such glass production until the 16th century. By that time, glassworking secrets had begun to leak out to other countries. As you might imagine, for several centuries the glass producers of the Murano Islands have churned out many works of art, including various Murano glass animals. The earliest pieces are the most prized since no two pieces were alike. Today, that is not always the case. However, even modern Murano glass animals are beautiful additions to any glass animal collection.

#### Fenton Glass Animals

Fenton is a glass company founded in Ohio in 1905. Since then, the glass animals produced by Fenton have seemingly taken on lives of their own. They are among the most collected of all Fenton pieces. For example, glass animal pieces produced for Fenton in the 1980s by Delmer Stowasser included whales and elephants. Some of those pieces routinely sell today for around \$300 each.



*Fenton red glass cat*

#### Westmoreland Glass Animals

The Westmoreland company was founded in Grapeville, Pennsylvania in 1889. The company stayed in business for almost 100 years, finally shutting down in 1984 after it changed ownership a few times during that period. Westmoreland was known for its production of milk glass, which is so named due to its opaque white, milk-like appearance. As a result, it is often easy to identify Westmoreland glass animals simply by their white appearance. Many Westmoreland pieces are marked, but the company did go through a few periods when they did not mark the pieces. Most notably, Westmoreland animals and other items made from 1920 to 1950 were typically unmarked. Another feature of Westmoreland glass animals is that many of them were made into useful items, such as bowls.



*Westmoreland Rooster*

#### Cambridge Glass Animals

Cambridge Glass was founded in 1873 in Cambridge, Ohio, and shut down in 1958. It also had a brief period of closure in 1954.



*Cambridge Glass Bulldog Pencil Holder*

Unlike Westmoreland, Cambridge glass was known for its colorful art glass pieces. Those produced in the 1920s were especially popular. Pieces made in the later part of the decade were clear, while earlier pieces were primarily opaque. Throughout its time in business, Cambridge produced several animal figurines. Their glass swans were and still are particularly popular. Many Cambridge pieces were purely decorative, but some had additional purposes. One of the most fun pieces to collect today is the bulldog pencil holder. It was produced in different colors, including clear, blue, green, and red.

#### More Art Glass Animal Options

There are many companies, locations, and individuals known for art glass production that are not on the list above. That is one of the things that makes collecting art glass animals so much fun. You can find them practically anywhere. More big names in art glass animals to watch for include: New Martinsville, Paden City, Heisey, and Imperial.

It is also worth noting that certain events in history have shaped the availability and monetary values of some art glass animal figures. The occupation of Japan after World War II from 1945 to 1952 was such an event. Many collectors love items produced in Japan during that period, including glass animals. As a result, their values are sometimes quite high.

#### Starting an Art Glass Animal Collection

There are many ways to start an art glass animal collection. You could focus on glass pieces produced in a certain area, by a certain company, or in a certain period. Alternatively, you could opt to collect glass animal figures that are a certain color or depict a certain type of animal, such as a dog or an elephant. Or if you want to go a bit more into the world of fantasy, you can look for zoomorphic examples such as a griffin, unicorn, or two-headed beasts that can be ancient or modern.

Start by finding a piece you like and build your collection from there. There are no rules or limits. Check antiques shops, yard sales, flea markets, or look around online. You are sure to find some you like in your price range.





# The Art of Collecting American Brilliant Cut Glass, ACGA Annual Convention



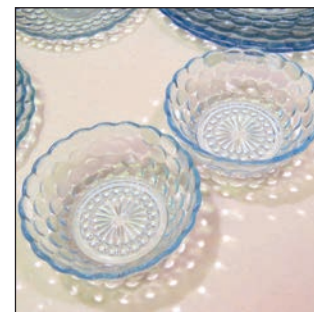
NEW ORLEANS, LA – This year's 45th ACGA annual convention will be held in New Orleans, Louisiana, July 19-22, 2023, at the Ritz-Carlton Hotel. Hundreds of buyers and sellers of brilliant-era cut glass will come to New Orleans for the largest annual sale of rare antique cut glass. Convention attendees will enjoy seven wonderful speakers, an abundance of educational opportunities, and of course, the

fabulous Dealer's Show and Sale where seven exclusive cut glass dealers will occupy a 6,000 sq. ft. ballroom. Each will be bringing several hundred pieces of fine Brilliant Period cut glass, specially 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.

In addition, there will be a pre-convention tour on Tuesday, July 18 of the World War II Museum in New Orleans and special programs will be available for first-time convention attendees.

Many "first-timers" have been collecting for many years or are new to cut glass and interested in learning more about this new passion of collecting cut glass. We have several breakout sessions before the Convention opens to explain the format of this four-day event as well as detailed discussions on how to identify true American cut glass, clarity of blanks, motifs that make up patented patterns, and many of the popular cutting houses. There will also be discussions about acceptable cut glass repair, how to identify forgeries, how to display your glass, and where are the best places to buy cut glass as well as the advantages of ACGA Membership.

Additional information concerning the 2023 Convention, reference catalogs, and other ACGA membership benefits can be found at [www.cutglass.org](http://www.cutglass.org). Online new memberships are only \$25 and give you access to a world of cut glass information such as research, ten issues of *The Hobstar* newsletter, cut glass catalogs, photos, articles, and so much more. If you sell or collect cut glass, join ACGA and attend the convention this year in New Orleans. For more information contact Philip Nicholson, ACGA Membership and Publicity, at [philnikster@gmail.com](mailto:philnikster@gmail.com)



**American Cut Glass Association**

- Promoting History, Education and Fellowship
- 2023 Convention at the Ritz-Carlton in New Orleans July 19-22

*If you sell or collect American Brilliant Cut Glass, you should become a member of ACGA!*

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

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

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

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

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For info: Craig 201-819-5468 or Walter 973-838-2419

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

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

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# International Perfume Bottle Association Convention April 27-30



ROCKWALL, TX – The International Perfume Bottle Associations' (I.P.B.A.) 35th Convention will be held in Rockwall, Texas, again this year, with this year's theme: *Deep in the Heart of Texas*. As in prior years, the Convention will be open for both members and public attendance! The Convention is being held at The Hilton Dallas / Rockwall Lakefront; 2055 Summer Lee Drive, a one-minute walk away from Lake Ray Hubbard and nine minutes from the Harbor Rockwall Mall.

Friday's annual Perfume Bottle Auction will be organized and directed by perfume bottle specialist and author, Ken Leach ([www.perfumbottlesauction.com](http://www.perfumbottlesauction.com)). It is a virtual auction that continues to produce record-breaking prices! (e.g., last year a

rare R. Lalique bottle sold for \$84,000.) The auction starts at 4 p.m. ET, 3 p.m. CT. "Window Shop" before the auction by registering on [www.LiveAuctioneers.com](http://www.LiveAuctioneers.com).

Saturday's lineup includes the Perfume Bottle & Vintage Vanity Show and Sale, open with free admission to the public; a Keynote Presentation with Erin Parsons, an internationally acclaimed make-up artist and Global Make-Up Artist for the iconic Maybelline brand; a presentation offering a guide to perfume bottle and vanity item collecting called *Collecting Perfume Bottles, Compacts, Purses, and other Vanity Items 101* with I.P.B.A. President Terri Chappell-Boyd; and a Collectors Market which is open from 9 a.m. to 12 p.m. Like a flea market, it is a great opportunity to find some incredible treasures.

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.



## Upcoming *Stretch Out Discussions* from The Stretch Glass Society



VIA ZOOM – The Stretch Glass Society's 2023 *Stretch Out Discussions* feature in-depth presentations by experts on a variety of iridescent stretch glass. Provided via Zoom, these interactive educational sessions include photos of items discussed as well as show & tell by participants. They are open to all who are

interested in learning about American Iridescent Stretch Glass produced from 1912 to the mid-1930s and from 1980 to 2011. All discussions begin at 8 p.m. ET.

The dates and topics of upcoming Discussions are: **May 11** – *Center Handled Servers*; **Sept. 14** – *Beverage Sets and Drinking Vessels*; **Nov. 9** – *Fenton "Late Period" Pink Stretch Glass*; and **January 11, 2024** – *Show Us Your White, Crystal, Persian Pearl, and Pearl Stretch Glass*.

Zoom invitations and photos of stretch glass to be discussed will be available at [www.stretchglassociety.org](http://www.stretchglassociety.org). There is no charge or obligation to participate in the Discussions, which are offered to promote and preserve one of America's unique contributions to the glass world.



## 43rd Annual Saratoga Antique Bottle Show & Sale June 4

BALLSTON SPA, NY – The National Bottle Museum will be holding its 43rd Annual Saratoga Antique Bottle Show & Sale on June 4 at the Saratoga County Fairgrounds, located at 62 Prospect Street, Ballston Spa, NY, 9 a.m. to 2:30 p.m. For more information, contact the National Bottle Museum at 518-885-7589 or visit [www.nationalbottlemuseum.org](http://www.nationalbottlemuseum.org).



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Lot 100  
**\$35,000**  
Signed  
Galle Vase,  
French  
Cameo Art  
Glass, 14",  
16 Seagulls



5-29-14  
Lot 173  
**\$260,000**  
Museum  
Quality  
Gem Cameo  
Vase by  
Thomas  
Webb and  
Sons



11-12-22  
Lot 123  
**\$105,000**  
16" Round  
Tray, Signed  
Hawkes,  
Panel  
Pattern

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# Upcoming Talks and Exhibits at Sandwich Glass Museum

SANDWICH, MA – The Sandwich Glass Museum is honored to host Michael Egan/Green Mountain Glass Works with the exhibit *Green Mountain Glass*, which opened on February 1, 2023, and will run through Monday, October 30th, 2023. Egan has been a glass artist for over twenty-five years. He works with a range of colors and forms to reveal compelling glass sculptures and vessels. Egan describes his work as both simple and complex, with the colors of each piece being unique in the way they might move, bend, or reflect light. Egan describes the process of making glass as intense, precise, and exciting.

The Museum is also proud to host one of the most influential contemporary glass artists of our time, Ed Branson. The exhibit, *A Lifetime with Glass*, runs from Wednesday, April 5 through Sunday, June 11. The inspiration for his glass art masterpieces is derived primarily from nature. His desire to unveil beautiful forms and colors through his careful manipulation of glass creates stunning outcomes.



A public artist talk and reception with Ed Branson is scheduled on Saturday, April 22nd.

The Sandwich Glass Museum will also unveil a new exhibit, *A Pinch of Salt*, running Monday, April 3, 2023, through Saturday, December 30, 2023. Guest curator Maria Martell shares her extensive collection of vintage, "salts," many of which were created at the Boston and Sandwich Glass Company in Sandwich, MA. Through the ages, salt was used for food preservation and as a commodity to trade. It is then not surprising that "salts," small vessels used to contain the valuable mineral, were creatively

fashioned and cherished items of daily use at the dining table well into the 20th century. A curator's talk will be scheduled.

These exhibits are free with general admission to the Museum of \$12 for adults, \$11 for 65+ \$2 for children 6-14, and free for ages 5 and under; group rates are available. Call for further information at 508-888-0251 or [www.sandwichglassmuseum.org](http://www.sandwichglassmuseum.org).

## Upcoming Founders Chapter NAGC Events

MANCHESTER, NH –The Founders Chapter of the National American Glass Club (NAGC) will visit the Allston studio of Wayne Strattman, a neon glass artist, on **April 11**. On **May 9**, members will meet in Manchester, NH for our year-end luncheon, silent auction, and a presentation titled *Made in Massachusetts by Louis Lopilato*. To attend either meeting, contact [president@founderschapter.org](mailto:president@founderschapter.org).



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**Saturday July 22nd - 9:00 AM - 3:00 PM**  
**Admission - \$5.00**

For more information call:  
 John or Cheryl Parsons at (573) 253-7017  
 Berni or Julee Carlson at (785) 379-9537



# 50th Gathering of the Aladdin Knights of the Mystic Light to be Held July 16-23

PEORIA, IL – The National Association of Aladdin Lamp Collectors (NAALC) will be sponsoring its 50th Gathering of the Aladdin Knights of the Mystic Light July 16-23, 2023 at the Embassy Suites Hotel by Hilton East Peoria Hotel and Conference Center in Peoria, Illinois.

Join the club's 50th gathering! Meet to celebrate some great friendships and enjoy the many activities planned. A group trip is scheduled to visit the Abraham Lincoln Presidential Library in Springfield, Illinois. There will also be the All-Aladdin Auction, the Display Room, seminars, room trading, and the International Lamp Show and Sale. A Thursday Banquet will be held to unveil the raffle and auction quilts with another Banquet on Saturday to award raffle prizes.

The 33rd International Lamp Show and Sale will be held the week of the Gathering and will also be held at the Embassy Suites. Hours are Friday, July 21 from 2-5:30 p.m. and Saturday, July 22 from

9 a.m.-3 p.m. Admission is \$5. The Show and Sale are open to the public.

For information about the National Association of Aladdin Lamp Collectors visit the website at [www.aladdincollectors.org](http://www.aladdincollectors.org). Bill Courter still writes his bi-monthly newsletter, *The Mystic Light of the Aladdin Knights*. To subscribe, email Bill at [brtknight@aol.com](mailto:brtknight@aol.com) or call him at 270-559-7900. For more information about the Gathering, contact John or Cheryl Parsons at 573-253-7017 or email [2023Gathering@gmail.com](mailto:2023Gathering@gmail.com).





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Spring 2023 / Vol. XXIII No. 2

Made of Glass

## For more articles and information on Glass

visit  
[journalofantiques.com](http://journalofantiques.com)

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

**Sept. 30 & Oct. 1, 2023**

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**Cultural Center of Cape Cod**

307 Old Main Street, South Yarmouth, MA

Route 6 to exit 75 (old exit 8) then follow signs

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# 2023 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:

## GLASS CLUBS AND ASSOCIATIONS

### 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.

### 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.

### Antique Bottle Collectors Haven

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

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

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

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

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

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

The AGSSSC is a group of salt and sugar shaker collectors who encourage, promote, and support the collection and study of late 19th

and early 20th century glass salt and sugar shakers. The Club seeks to stimulate the interest and education of members and the general public about this distinctive historical and decorative art form by providing written documentation, research, news articles, and opportunities for meetings and discussions.

### Cape Cod Glass Club (CCGC)

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

Contact: [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.

### 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.

### Crescent City Depression Glass Society

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

Contact: [theccdg@gmail.com](mailto:theccdg@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.

### 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.

### DelMarVa Depression Glass Club

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

Contact: [kay\\_holloway@hotmail.com](mailto:kay_holloway@hotmail.com)

The DelMarVa Depression Glass Club focuses on 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.

### 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, past and present. Our Pattern ID site is the largest, most accurate, and most complete database of pattern names and photos of glass.

### Fairy Lamp Club

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

Contact: [Jim Sapp](mailto: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 of collecting, dealing, and educational endeavors, and to support fair and ethical conduct within the bottle hobby.

### 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 Association is dedicated to encouraging learning about the glass to enlighten and understand one of our great heritage glassmakers, the glassmaking industry, and Fenton Art Glass in particular.





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## **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.

## **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 glassmaking and objects from the antique to the 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, and an annual benefit auction, and publishes a newsletter.

## **Heisey Collectors of America**

[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. Today, more than 1300 members across the country enjoy sharing their common interest in Heisey Glass, manufactured by A. H. Heisey and Co., 1896-1957.

## **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, and there are regular posts with more information on its Facebook page.

## **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.

## **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.

## **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.

## **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.

## **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.

## **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:Bill Courter, 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*.

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

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

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

The National Cambridge Collectors, Inc., founded in 1973 (celebrating 50 years!), 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.

## **National Depression Glass Association & National Glass Museum**

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

Contact: 913-636-7825

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.

## **National Duncan Glass Society & Museum**

[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.

## **National Fenton Glass Society**

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

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

The Society's purpose is to promote the study,



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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.

## 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.

## 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 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 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 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.

## 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.

## 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.

## Paperweight Collectors Association (PCA)

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

Contact: [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.

## 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.

## Sandwich Historical Society & Museum

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

The Sandwich Historical Society and its Glass Museum collect, preserve, and interpret 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, and 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.stretchglassociety.org](http://www.stretchglassociety.org)

Contact: [info@stretchglassociety.org](mailto:info@stretchglassociety.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 c. 1912-1932 and by one American glass company c. 1980-2011.

## 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.





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## The 20-30-40 Glass Society of Illinois

[www.20-30-40glassociety.org](http://www.20-30-40glassociety.org)

Contact: [203040GlassSocietyIll@gmail.com](mailto:203040GlassSocietyIll@gmail.com)

The Society's purpose is to gain more knowledge of American-made glassware of the 1920s, 1930s, and 1940s and to further its preservation. We gain our knowledge through the study of American glassware manufacturers and the glass-making process. Our members all share a common bond; a love of the beauty of glass and to indulge in the pleasure of collecting.

## 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 about the history of glass manufacturing in Tiffin, OH.

## 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.

## Westchester Glass Club

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

Contact: [jrsell9431@sbcglobal.net](mailto:jrsell9431@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.



## MUSEUMS AND RESOURCES

### Bergstrom-Mahler Museum of Glass

Neenah, WI

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

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. 2023 Exhibits include *Antique French Paperweights* (on view through July 23, 2023) and *Under the Sea: Marine Life in Glass* (on view through June 16, 2023).

### Corning Museum of Glass

Corning, NY

[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. The Museum is presenting *Dish It! CORELLE's Durable Legacy*, an exhibit giving visitors a behind-the-scenes look at objects they likely use each day. View 50 Corelle patterns you know and love; see 40 different shapes of dinnerware; and learn about the people who played important roles in bringing these dishes to your table. On view through September 5, 2023

### Dorflinger Glass Museum

Honesdale, PA

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

Contact: 570-253-1185

One of the nation's largest collections 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 Annual Duncan Show & Sale will be held July 8-9 at the Washington County Fairgrounds, 2151 Main St. in Washington, PA.

### Erlacher Collection & Steuben Glass Shop

Corning, NY

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

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

The Erlacher collection features the largest selection of original 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.

### FOHBC Virtual Museum

<https://fobbcvirtualmuseum.org>

The FOHBC Virtual Museum has been established to display, inform, educate, and enhance the enjoyment of historical bottle and glass collecting by providing an online virtual museum experience for significant historical bottles and other items related to early glass.

### 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. (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.

### 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.





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**Museum of American Glass  
@ Wheaton Arts**  
Weston, WV  
[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 Bottle Museum**  
Ballston Spa, NY

[www.nationalbottlemuseum.org](http://www.nationalbottlemuseum.org)  
Contact: [info@nationalbottlemuseum.org](mailto:info@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.

**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 (celebrating 50 years!), 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.

**National Duncan Glass Museum**  
Washington, PA  
[www.duncan-miller.org](http://www.duncan-miller.org)  
Contact: [docent@duncan-miller.org](mailto:docent@duncan-miller.org)

The National Duncan Glass Museum was founded by members of the National Duncan Glass Society 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. It celebrates the men and women who made it possible. The Society maintains a museum dedicated to this goal.

**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.

**NDGA National Glass Museum**  
Wellington, KS  
[www.ndga.net](http://www.ndga.net)  
Contact: 913-636-7825

In 2012, The NDGA National Glass Museum opened to showcase its collection featuring American-made glassware from the Victorian Era through Mid-Century Modern, including Early American Pattern Glass, Depression Era, and Elegant.

**New Bedford Museum of Glass**  
New Bedford, MA  
[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."

**Ohio Glass Museum**  
Lancaster, OH  
[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." Currently on exhibit: Earth, Hand, and Fire featuring the collection of Dana Shouldis and curated by Anne Kipphen through August 31, 2023.

**Perfume Passage Foundation**  
Barrington, IL  
[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.

**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.





# 2023 Glass Conventions & Events

## March 31-April 1, Allendale, NJ

### *North Jersey Depression Glass Club Spring Show*

Calvary Lutheran Church

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

## April 16, Rochester, NY

### *Genesee Valley Bottle Collector's Association 51st Show and Sale*

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

## April 27-30, Dallas/Rockwall, TX

### *International Perfume Bottle Association 2023 IPBA Convention*

Hilton Dallas/Rockwall Lakefront

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

## May 3, Carlisle, PA

### *Early American Pattern Glass Society The Carlisle Gathering*

Comfort Inn on Shady Lane

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

## May 16-18, Pittsburgh, PA

### *Open Salt Collectors National Open Salt Convention*

Sheraton Pittsburgh Airport Hotel

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

## May 19-20, Sturbridge, MA

### *National Association of Milk Bottle Collectors Annual Convention*

The Host Hotel

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

## June 1-3, Chattanooga, TN

### *Czechoslovakian Collectors Association 2023 CCA Convention*

DoubleTree Hotel

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

## June 4, Ballston Spa, NY

### *National Bottle Museum 43rd Annual Saratoga Antique Bottle Show & Sale*

Saratoga County Fairgrounds

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

## June 9-11, Moundville, WV

### *Fostoria Glass Society of America Annual Convention*

Moundville Center Building

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

## June 9-11, Logan, UT

### *National Insulator Association NIA 54th Annual Convention and Show*

Cache County Fairgrounds Event Center

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

## June 14-17, Berlin, OH

### *American Carnival Glass Association Annual Convention*

Comfort Suites Hotel & Conference Center

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

## June 15-17, Newark, OH

### *Heisey Collectors of America 2023 Convention*

Lou and Gib Reese Ice Arena

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

## July 5-8, Dallas/Rockwall, TX

### *International Carnival Glass Association 2023 ICGA Convention*

Brookfield, WI Embassy Suites

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

## July 6-9, Wheeling WV

### *Early American Pattern Glass Society Annual Meeting*

Wheeling Island Hotel-Casino Racetrack

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

## July 8-9, Lee's Summit, MO

### *National Depression Glass Association & National Glass Museum 2023 Convention*

The Pavilion at John Knox

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

## July 8-9, Washington, PA

### *National Duncan Glass Society Annual Duncan Show & Sale*

Washington County Fairgrounds

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

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

## July 16-23, East Peoria, IL

### *National Association of Aladdin Lamp Collectors, Inc. 50th Annual Gathering of the Aladdin Knights of the Mystic Light*

Embassy Suites Hotel and Conference Center

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

## July 19-22, New Orleans, LA

### *American Cut Glass Association 45th Annual Convention*

Ritz-Carlton

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

## July 22-23, Marietta, GA

### *Peach State Depression Glass Club 2023 Glass Show*

Cobb County Civic Center

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

## July 25-27, Marietta, OH

### *Fenton Art Glass Collectors of America 46th Annual Convention*

Marietta Shrine Club

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

## July 29-31, Vienna, WV

### *National Fenton Glass Society 2023 Annual NFGS Convention*

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

## August 10-12, Denver, PA

### *Stretch Glass Society*

### *Annual Convention and Stretch Glass Show*

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

## September 7-9, Corning, NY

### *Carder Steuben Glass Association Annual Symposium*

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

## September 7-9, Cromwell, CT

### *New England Carnival Glass Association 2023 Convention*

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

## September 30-Oct. 1, South Yarmouth, MA

### *Cape Cod Glass Club (CCGC)*

### *Annual All Glass Show & Sale on Cape Cod*

South Yarmouth Cultural Center

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

## September 27-October 1, Buffalo, NY

### *The Stained Glass Association of America SGAA and SAMA 2023 Conference: Forging New Paths*

Hyatt Regency Buffalo Hotel & Conference Center

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

## October 8, Meriden, CT

### *Marble Collectors Society of America*

### *43rd Northeast Marble Meet/Nutmeg Marble Collectors Show*

Turner Society Hall

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

## October 14, Newark, OH

### *Heisey Collectors of America 2023 Dave Spahr Fall Select Auction, Live & Online*

GMP #244 Union Hall

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

## October 19-21, St. Petersburg, FL

### *Vaseline Glass Collectors VCGI 2023 Convention*

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

## October 26-29, Omaha, NE

### *International Society of Glass Beadmakers Annual Convention Fired Up at the Gathering*

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

## November 4-5, Allendale, NJ

### *North Jersey Depression Glass Club Fall Show*

Calvary Lutheran Church

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

## 2024: August 1-4, Houston, TX

### *Federation of Historical Bottle Collectors 2024 National Antique Bottle & Glass Convention*

Houston Museum of Natural Science

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

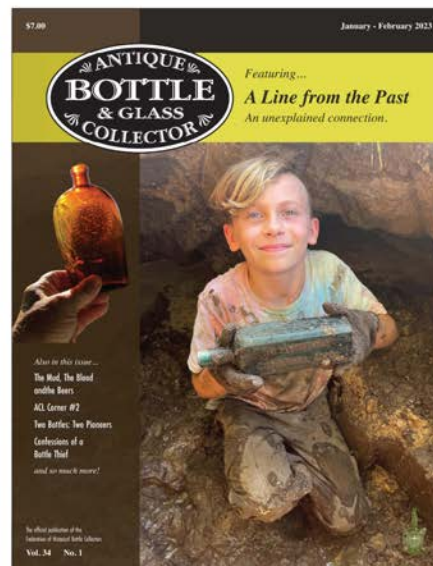
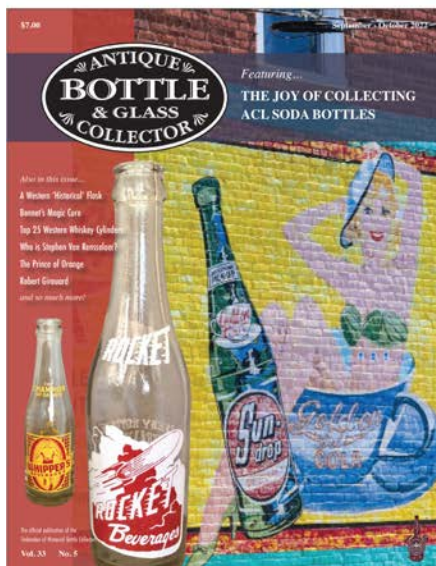
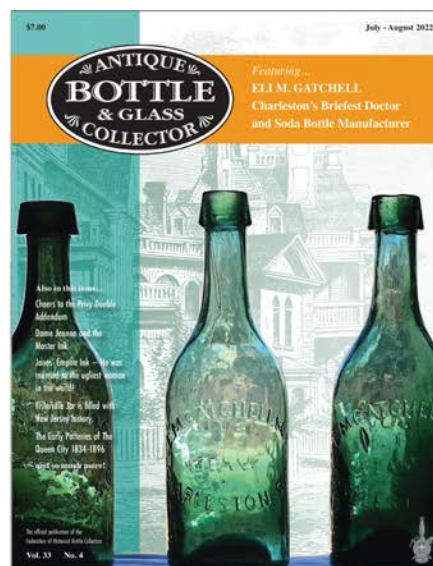
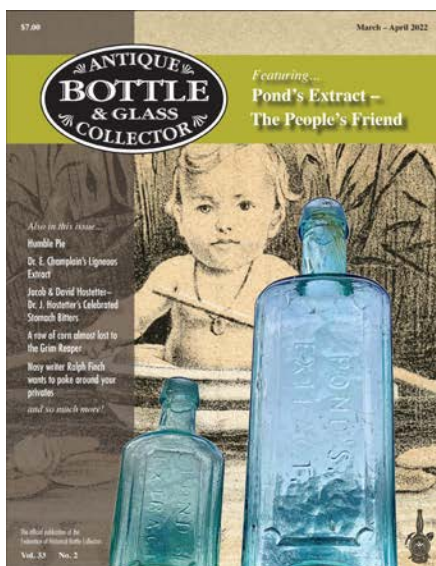




FOHBC AUCTION  
PRICE REPORT



# Federation of Historical Bottle Collectors



**Non-profit organization dedicated to all facets of antique bottle and glass collecting**

History, Advertising, Auction Price Report, Virtual Museum, Latest News, Digging, Finding, Early American Glass, Bottle & Glass Shows, People, Research, Auctions, Preserve Jars, Free-Blown Glass, Pattern Molded Glass, Blown Three Mold, Bitters, Medicines, Spirits, Foods & Sauces, Drugstore, Ink Bottles, Soda Pop, Historical Flasks, Spring & Mineral Water, Soda Water, Perfume & Cologne, Marbles, Fire Extinguishers, Target Balls, Lightning Rod Balls, Utility, Poisons, Merchandise, Lost & Found, Member Photos, Milks, Beer & Ale, Insulators, National Convention, Tableware, Hall of Fame, Online Seminars, Judged Displays, and a whole lot more...



**FOHBC.org**



Membership includes our bi-monthly 72-page plus covers all-color magazine, *Antique Bottle & Glass Collector*, print or digital, Online Auction Price Report, Virtual Museum Access, 2024 National Expo, Newsletter, FOHBC.org website Members Portal for member list and archived historical information, free classified ad with membership and so much more! Club & Institution Memberships Available Contact Elizabeth at [fohbcmembers@gmail.com](mailto:fohbcmembers@gmail.com)