

2024

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# Glass Supplement



## Decorating with Glass

Timeless Treasures  
A GLASS QUINTET

Entertaining and Decorating  
WITH STRETCH GLASS

Influencing Glass History  
Glass Clubs & Resource Directory

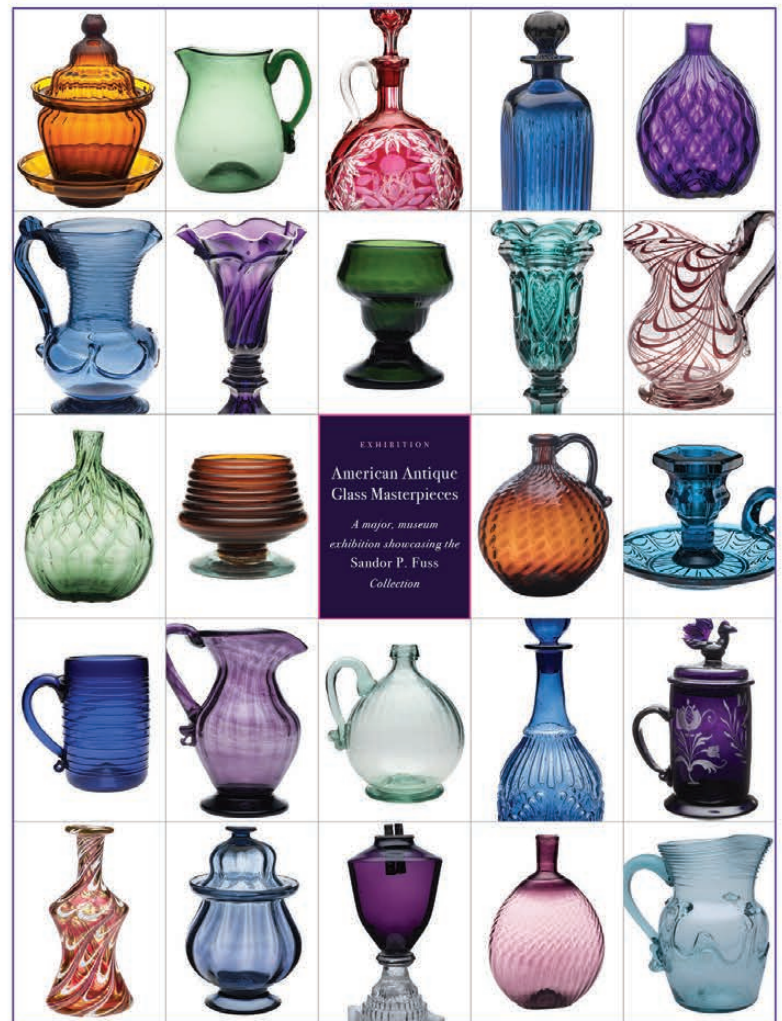




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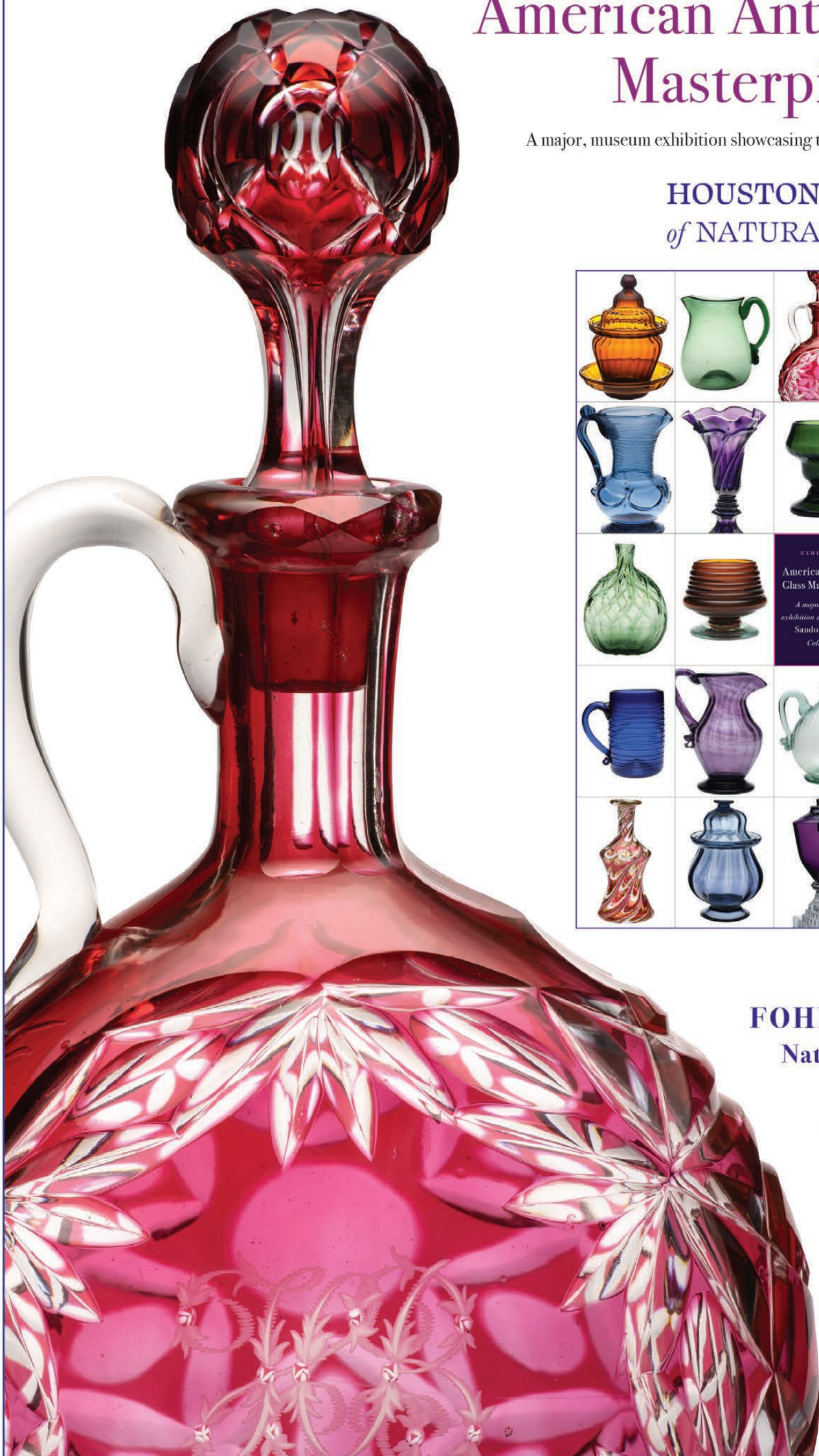
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**Sold: \$131,250.00**



Tiffany Studios  
"Oriental Poppy" Chandelier  
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Tiffany Studios  
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Chandelier  
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Tiffany Studios  
"Poppy" Table Lamp  
**Sold: \$93,750.00**



Tiffany Studios  
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Tiffany Studios  
"Turtle-Back" Sconces  
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"Arrowroot" Table Lamp  
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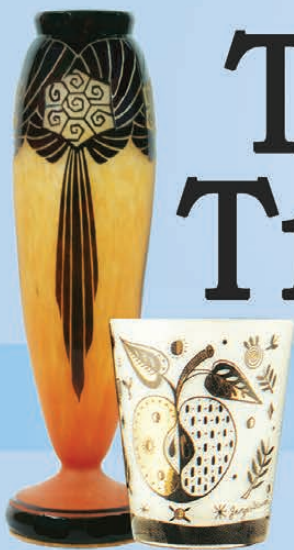
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# Timeless Treasures

## A Glass Quintet

By Donald-Brian Johnson



Some things exist “outside of time:” *The Wizard of Oz* ... Model T Fords ... Turntables and LPs. After brief, brilliant moments in the sun of our consciousness, they cool down to glowing embers. There they remain, ready to blaze forth again whenever called to mind.

With some other things, those moments in the sun are fleeting – Nehru jackets ... Cabbage Patch Kids ... 8-tracks. When their flame goes out, it’s gone (we hope) for good.

Most antiques and collectibles exist (thankfully) “outside of time.” Regardless of when they were created, they still hold immediacy. Does Mission furniture just remain rooted in the early 20th century? Is Depression glass stuck forever in the Depression? Does ’50s Modern only work if you lived in the 1950s?

Nope, nope, and nope. Items like these retain their relevancy. That’s why a clean-lined Mission desk looks just fine when topped off with an all-angles ’50s modern lamp.

Add a small blue Depression

glass bowl for paper clips, and you’re all set. In the words of songwriter Peter Allen, “everything old is new again.”

Cases in point: five types of decorative glass, dating from different eras of the 20th century. Each was an ideal accent piece when first introduced. And, though decades have passed, each remains a timeless treasure today.

### The Sparkle of Schneider

Charles Schneider’s monumental glass vessels—many over two feet high—are among the most elegant and dazzling Art Deco creations. His bold use of color acted in concert with nearly the entire range of techniques available to glassmakers – from mottling, flecking, and streaking, to graceful etched cameo designs of such nature-based themes as hanging



Left: Entwined array of flowers and vines. 22-1/2” h. (Photo by Leslie Piña)

Right: Sinuous blossoms and hanging fruit, on two vases in tones of burnt apricot. Tallest, 17-1/2” h. (Photos by Leslie Piña)



Two large “Tango Orange” vases by Charles Schneider. Tallest, 18-1/4” h.

(Photo by Leslie Piña)

berries and sweeping palms. There were even the occasional jolting jazz-age abstracts.

Born in France in 1881, Charles Schneider studied at the Ecole des Beaux-Arts, under famed glass artist Emile Galle. He then found employment, with his older brother Ernest, at the Daum factory in Nancy. In 1913, the pair struck out on their own, opening the Cristallerie Schneider near Paris. The new company’s inventory included the jumbo trumpet and urn-shaped vases today’s collectors generally associate with the name “Schneider,” as well as bowls, lamps, candlesticks, and epergnes.

Schneider soon began producing the cameo glass for which the firm became best-known: “Le Verre Francais” (“The French Glass”). Vivid reds and oranges are characteristic of “Le Verre Francais,” including a rich golden-red hue Schneider dubbed “Tango Orange.” For a particularly dramatic effect, the vase foot was often in a color contrasting with the vase body.

Originally sold exclusively in French department stores, Schneider glass, thanks to exposure at 1925’s landmark Paris Exposition, quickly made its way to the United States. Here, Schneider’s stunning use of color made the line an immediate hit. While technically working vases—they certainly have all the right parts—Schneider vases can be more accurately described as the idea of a vase. These vases are meant to be looked at; their practical use is secondary. Oversize and arresting, a Schneider vase immediately becomes the focal point of any room, holding its own against all comers.

### “And The Winner Is ... Carnival Glass!”

Best remembered as a prize at midway “games of chance,” carnival glass originally aimed for loftier heights. Introduced in the early 1900s, it was first known as “iridill,” a reference to its iridescence. Iridill was molded, like other pressed glass of the time. When removed from its mold, the glass was sprayed with a solution of metallic salts. Once cured, the effect was magical: the metallic finish refracted light with an ever-changing colorful luster. The goal: to mimic the look of iridescent hand-crafted Tiffany glass at a fraction of the cost. That plan proved so successful that iridill was soon referred to as the “Poor Man’s Tiffany.”

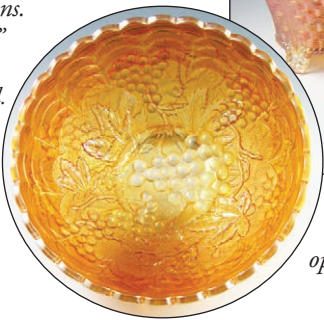


Northwood amethyst “Tree Trunk” vase, 10-1/2” h. (Photo by Donald-Brian Johnson)



Imperial bowl, in marigold, one of the best-known Carnival Glass color variations. "Grape" pattern, 6-3/4" d.

(Photo by Donald-Brian Johnson)



A trio of Northwood "bushel baskets" in marigold, dark cobalt blue, and aqua opalescent. 4-3/4" h. (Photo by Donald-Brian Johnson)

Among the prominent manufacturers of carnival glass were Northwood, Fenton, Dugan, and Imperial. A rainbow of colors awaited buyers, including marigold, cobalt, and amethyst. In addition to the satiny iridescent finish, other treatments included opalescent, translucent, "radium" (which created a mirror-like appearance), and frosted. Among the many popular patterns are Northwood's "Grape and Cable," Dugan's "Persian Garden," and Fenton's "Stag and Holly."

For the first twenty years or so of its lifespan, carnival glass was marketed in traditional giftware outlets. However, with the 1929 onset of the Depression, household budgets became limited. Warehouses were soon filled with barrels of unsold inventory, and manufacturers were forced to explore other means of distribution.

Carnival game entrepreneurs were always on the lookout for something new to tempt patrons into parting with their pennies – and what could be more tempting than shiny glassware? Snapped up at bargain prices by wholesale distributors, iridescent glass quickly became part of the barker's "step right up" spiel, and "carnival glass" earned its enduring title. That endurance continues. Carnival glass still earns its keep, blending well in any decorative environment, far removed from its heyday on the midway.



Imperial marigold vase, "Grape" pattern, 9-1/4" h. (Photo by Donald-Brian Johnson)

### "Spun Glass Figurines: Weaving A Sparkling Web"

Sometimes called "lace glass" or "lace crystal," spun glass was first popularized in the 1940s and '50s. It's easily recognizable by the fine glass threads that form all, or at least part, of an object's surface texture. The "spun" portion might be the rotund body of a carnival clown, Cinderella's pumpkin coach, or an entire Christmas tree.

Watching the creation of a spun glass figurine can be mesmerizing. As the artisan holds a rod of glass in each hand, in front of a blazing heat source, molten glass "threads" from one rod are delicately transferred to the other, eventually forming a pattern. As the glass threads are applied, the receiving rod is "spun," building up volume (hence the name). Once the spinwork is complete, other portions of the rod are drawn out and shaped to form the rest of the image—the wings of an owl, or the oar of a gondolier. Spun glassmaking is sort of a cross between fine embroidery and taffy-pulling, if both your embroidery needle and your taffy are red-hot.

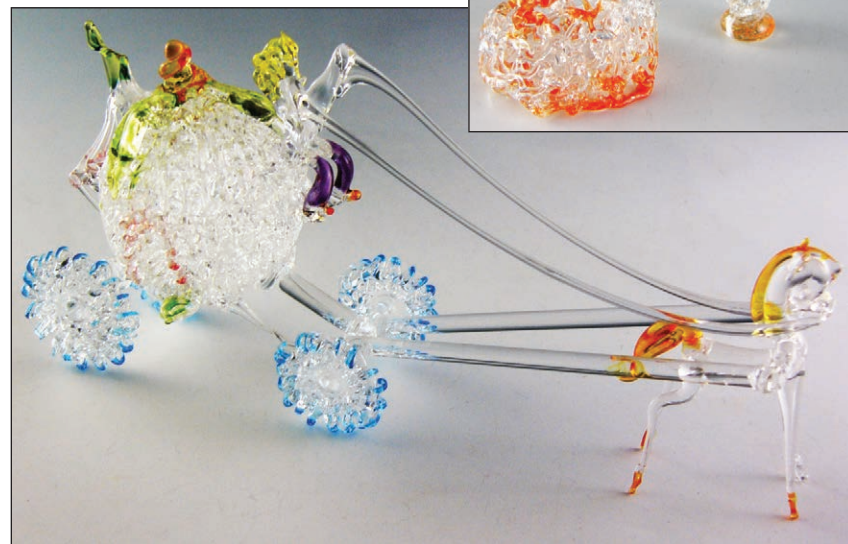


Spun glass ship in navy blue. (Photo by Hank Kuhlmann)

Although spun glass figurines are often clear, the better to capture light, color highlights add both dramatic impact, and greater visual appeal—the yellow filigree on a spun glass table and chairs, for instance. Things comprised entirely of tinted glass—such as a navy-blue sailing ship—are especially striking. The addition of "solid" coloring can also be effective, although this makes the glass opaque.

The thin threads that form spun glass are as intricate as a spider's web – and just as susceptible to damage. That necessitates displaying a spun glass collection where it won't accidentally be sent spinning into oblivion. Then, like Laura Wingfield in the famed Tennessee Williams play, you can be endlessly enthralled by your very own "glass menagerie."

At right: Steppin' out: spun glass high heel. (Photo by Donald-Brian Johnson)



Ready for the ball: Cinderella's pumpkin coach. (Photo by Donald-Brian Johnson)

### "Cocktail Party: Glassware by Georges Briard"

Of the stacks of glasses crowding their way onto bar shelves in the 1960s, many were the work of designer Georges Briard. He's become so identified with decorative mid-twentieth-century housewares (especially gold-decorated glass), that even items not bearing his signature are often classified "Briard."

A native of the Ukraine, Briard (then Jascha Brojdo) emigrated to the United States in 1937. After studying at the Art Institute of Chicago, and serving during World War II, he teamed up with Art Institute colleague Max Wille, and embarked on his design career. To separate commercial work from purely artistic endeavors, he adopted the professional pseudonym "Georges Briard."



Georges Briard "Coq Rouge" highball glasses. (Photo by Leslie Piña)





Chip-and-dip server, "Gold Scroll" motif, 1960.  
Large bowl, 10" d.

At right: "Butterflies" martini mixer, 9-1/4" h.  
(Photo by Leslie Piña)



craftsmen of the period: name recognition. This came about primarily due to their 1957-1964 association with Chicago industrial manufacturer Dearborn Glass Company. Since the name "Higgins" appeared on every item produced, there was no doubt as to the creative force at work.

The Higgins saw themselves as designer\craftsmen, specializing in "useful" things. Included in the Higgins smorgasbord of fused glass housewares: bowls, plates, servers, smoking accessories, candleholders, clocks, lamps, and even room dividers. That diversity continues in the Higgins Glass Studio of today, through the work of the Wimmer family, longtime associates, and designated successors to Michael and Frances Higgins.

Higgins Glass ... Schneider ... Carnival Glass, Spun Glass, and Briard: a design quintet that exists "outside of time." This is glassware right for any age, as "at home" on a Heywood-Wakefield buffet as on a Victorian dresser. Each piece is a timeless treasure.

Briard's earliest success came with the use of 22-karat gold as screened decoration for "bent" (molded) glassware. The products were marketed through Glass Guild, a Briard/Wille venture. Their popularity led to arrangements with other glass manufacturers, including Libbey and Anchor Hocking. Plain glass giftware ordinarily sold in dime stores was, with the addition of Briard's decorations, marketed to such upscale retailers as Bloomingdale's and Neiman Marcus.

During the 1950s and '60s, Briard licensed designs to a multitude of manufacturers. His work graced enameled cookware by Columbian Enamel; wooden cheeseboards with tile inserts by Woodland; bisque ashtrays by Hyalyn Porcelain; dinnerware by Pfaltzgraff Pottery; lamps by Lightolier; Stetson China's "Artisan" melamine dinnerware ... and, of course, all that glassware. Briard catalogs overflow with page after page of colorfully named glasses ("Forbidden Fruit," "Eye Ball," "Wet Your Whistle"), plus plenty of glass ice buckets, bar trays, snack servers, and ashtrays.

Briard had an uncanny knowledge of what the at-home entertainer of the 1960s wanted: useful, non-threateningly attractive barware, at affordable prices. His design hallmarks—repetitive arrangements, often of geometric shapes, or nature-based images—retain their hypnotic appeal, over a half-century after their creation.

### "Higgins: Modern Miracles With Everyday Glass"

The duo behind Higgins fused glass, Michael and Frances Higgins, began their joint career in Chicago, in 1948. Although each had significant prior artistic experience, the sole focus of their new joint venture was glass fusing. This was a time-honored, but labor-intensive technique. By the mid-twentieth century, most glass artisans had instead opted to work with blown glass.

Glass fusing can best be described as the creation of a "glass sandwich." A design is drawn with color enamels, or pieced with glass segments, on a sheet of enamel-coated glass. Another sheet of enameled glass is then laid on top. This "sandwich" is then placed on a mold, and heated in a kiln, with the glass "slumping" (bending) to the mold's shape. Because the interior design is fused between the outer glass sheets, the colors cannot fade or wear with use. Vintage Higgins items from the 1950s and '60s remain as brilliantly colorful today as when they first emerged from the kiln, boldly combining geometric and curved lines and patterns with vibrant color combinations.

In addition to the inventiveness of their technique, the Higgins had another major advantage over other



Photo Associate:  
Hank Kuhlmann

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At left: Colorful examples of the many production bowls designed by Higgins for Dearborn Glass Company during the late 1950s and early 1960s. (Photo by Leslie Piña)

#### Title Images (Left to Right)

Schneider purple floral rosettes, on orange. 21" h. (Photo by Leslie Piña) • Briard white "suburban" glass, "Forbidden Fruit" motif. (Photo by Leslie Piña) • This Frances Higgins "dropout" vase, with gold "veils" at the base, was featured in the Bard Graduate Center exhibit Women Designers in the USA. 1967, 7-3/4" h. (Photo by Leslie Piña) • Spun glass clown holding a balloon bouquet. (Photo by Hank Kuhlmann) • One of the most popular Carnival Glass patterns: "Grape & Cable" by Northwood. Tumbler and 8-1/2" h. pitcher, in amethyst. (Photo by Donald-Brian Johnson)



King Platter by Michael Higgins. 11" d., \$1500-1750. (Photo by Leslie Piña)



Frances Higgins plaque, Fall Frammie with Gold. The top glass layer is 24k gold. 12 w. x 14" h. (Photo by Leslie Piña)



# Influencing Glass History

By  
Maxine Carter-Lome,  
publisher

We toss around the term “influencer” today to refer to someone we follow on social media who catches our attention, however fleeting, and introduces us to something or someone new. Their role is primarily to market products to someone else by using their influence with targeted buying groups. That, however, is a 21st century interpretation of the word. In the more traditional sense, influencers are visionaries. In the glass world, they are the men and women whose art, vision, and body of work influenced future generations of artisans, and changed the way we forever look at glass. Here is a brief look at six influencers worth admiring:

## Dorothy Thorpe (1901-1989): Glassware Designer



Dorothy Thorpe, born in Salt Lake City in 1901, is a noted mid-century glass designer well-known for her floral patterns, sand etching techniques, and collaborations with such premier glass companies as Heisey and Tiffin. Her timeless and modern designs, particularly her iconic wide-band sterling overlay glass pieces, made her work instantly desirable for the cocktail crowd and today, highly recognizable and collectible for their “of-the-era” style.

Like many of her mid-century contemporaries, Thorpe was a designer, not a manufacturer, of glassware. She purchased simple blank glassware, mostly crystal, from U.S. and European manufacturers and decorated them with her personal designs using sandblasting, etching, and stenciling techniques. The same applied to her design work on ceramics such as dinnerware. Thorpe bought large lots of blank dinnerware and decorated them. She also decorated tableware for other companies and released several of her own lines.

Of all the glassware she decorated, Thorpe is perhaps most famous for her 1950s “Roly-Poly” tumbler collection, so successful that other labels replicated it. Each glass featured a sterling-silver overlay band called “Allegro” around the top. A runner-up bestseller was the glassware line “Atomic Splash,” which featured “explosions” of silver overlay around the tumbler. She eventually dabbled in Lucite and ceramics, but it is her elegantly designed glassware that continues to enthrall vintage barware and glassware collectors. Dorothy Thorpe is also the designer behind Heisey’s most famous and highly prized stemware line called “Hydrangea,” which features a base created in the form of a hydrangea flower. These were offered by Heisey in a few shades.

Thorpe’s naturalist inspirations in her design work extended to other floral motifs, including eucalyptus, irises, roses, and narcissus flowers. In 1945, she wrote to a collector that many of her floral motifs were inspired by the flora and fauna that surrounded her on trips she took to Hawaii.

Although Thorpe’s work is highly collectible today as the market rides the mid-century retro wave, buyers and collectors should be aware: while some of Thorpe’s work can be identified by her signature trademark logo of a small, upper-case “D” next to a larger upper case “T” sandblasted into her glassware pieces, that is not always the case. Some pieces, not sandblasted with her logo, were paper labeled (many lost to time) while other pieces sold directly from the manufacturer did not include the designer’s mark, which often confuses her work with other U.S. glassware

companies that produced glassware that was in the style of Thorpe but did not carry Thorpe’s signature.

Collectible items include cocktail pitcher sets, teacups and saucers, punchbowl sets, candy dishes, glasses (champagne coupe/cordial/tumbler/martini/rocks/TomCollins/goblet/flute/highball), decanters, ice buckets, candle holders, sugar and cream sets, shrimp cocktail stems, handkerchief bowls, plates, salt-and-pepper shakers, cocktail shakers, pitchers, tea sets, platters, carafes, relish serving dishes, and vases.

## Harvey K. Littleton (1922-2013): “Father of the Studio Glass Movement”



Harvey Littleton is considered the father of the studio glass movement in the United States. Born in 1922 in Corning, New York, Littleton fell in love with glass at the age of six while seeing it produced at Corning Glassworks, where his father headed Research and Development during the 1930s. At home, the properties of glass and its manufacture were frequent topics at the family dinner table. Dr. Littleton was fascinated by glass and believed that the material had almost unlimited uses. Today,

Dr. Littleton, Harvey’s father, is remembered as the developer of Pyrex glassware and for his work on tempered glass.

After serving with the U.S. Signal Corps during World War II, Littleton went on to study industrial design at the University of Michigan. After receiving his M.A. degree from the Cranbrook Academy of Art in 1951, he accepted a teaching position in the Department of Art and Art Education at the University of Wisconsin, remaining on the faculty until 1977.

Littleton’s initial specialty was ceramics, but by the late 1950s, he was exploring the possibility of creating studio glass. Through research sponsored by the Toledo Museum of Art in 1962, he developed equipment and a formula for melting glass at lower temperatures, enabling him to blow glass in a studio rather than in the usual factory setting. This breakthrough led Littleton to play a major role in introducing glass blowing in college and university craft programs. His own program at the University of Wisconsin fostered the talents of a generation of glass artists, including Dale Chihuly and Fritz Dreisbach.

Littleton’s first pieces in blown glass were, like his earlier works in pottery, functional forms: vases, bowls, and paperweights. His breakthrough to non-functional form came in 1963 when, with no purpose in mind, he remelted and finished a glass piece that he had earlier smashed in a fit of pique. The object lay in his studio for several weeks before he decided to grind the bottom. As Littleton recounts in his book *Glassblowing: A Search for Form*, he brought the object into the house where “it aroused such antipathy in my wife that I looked at it much more closely, finally deciding to send it to an exhibition. Its refusal there made me even more obstinate, and I took it to New York ... I later showed it to the curators of design at the Museum of Modern Art. They, perhaps relating it to some other neo-Dada work in the museum, purchased it for the Design Collection.”



Perhaps Littleton's best-known body of work is his "Topological Geometry" group of series made between 1983 and 1989. Included under this heading are his signature "Arc" forms and "Crowns," as well as his late "Lyrical Movement" and "Implied Movement" sculptural groups. In 1989, chronic back problems forced Littleton to retire from working in hot glass but not continuing to create and educate.

## Max Erlacher (1933-2022): Master Engraver



Max Roland Erlacher is considered an engraving legend in the "Crystal City" of Corning, New York but his reputation and influence as a master engraver extend far beyond upstate New York. Today, his work can be found in the homes of past Presidents and dignitaries, Steuben collectors, museums around the world, and in the shop and studio he and his wife Kitty opened in downtown Corning, NY in 1974, and where his work is still on display.

Born in Austria in 1933, a young Max witnessed Austrian master engraver Herman Schiller create an engraved glass work of art. Instantly, he realized he wanted to pursue a career as an engraver. Later, Schiller became his teacher at a glass technical school in Kramsach, Tyrol, Austria.

While working on his artistic skills, Max also studied anatomy to understand the human form. Max recalls, "First, I had to model my engraving in clay bas-relief to envision the depth and scale of the engraving. Then I engraved my design in glass."

In 1957, Erlacher moved to Corning, New York after being certified as a Master Engraver to work as a master engraver for the Steuben Glass Co. He learned about Steuben Glass from advertisements and from its esteemed reputation within art glass circles.

Over the years, Erlacher became one of the most renowned engravers at Steuben; a master of cold working techniques and copper, stone, and diamond engraving.

While at Steuben, Erlacher engraved such one-of-a-kind, landmark pieces as a portrait of Albert Einstein that is now in the Smithsonian, the Crusader Bowl bought by President and Mrs. Reagan as a wedding gift for Lady Diana Spencer and Prince Charles (which took 670 hours), PT109 engraving for President John F. Kennedy, a piece President Johnson gave to Nikita Khrushchev, and a longhorn steer and cowboy called *Trail Rider* for President Johnson.

In 1974, Max started his own business, Erlacher Glass, with his wife Kitty, creating beautiful works of art in engraved glass that were given as gifts to former presidents and other dignitaries. Until his passing in 2022, he continued to be inspired by his craft through numerous glass collaborations with other artists and working on projects for museums and private collectors.

On its blog in a tribute to his passing, the Corning Museum of Glass wrote of Erlacher, "To the people of Corning and the wider, global glass community, he was a true pillar of glassmaking craft."

## Christian Dorflinger (1828-1915): American Cut Glass Industrialist



Christian Dorflinger, born in 1828 in Rosteig, in the Alsace region of France, grew up to build one of the leading glass companies in America in the late 19th and early 20th centuries, producing some of the finest cut glass tableware of the period.

Dorflinger began his apprenticeship at the age of 10 with an uncle at the Cristalleries de Saint-Louis in Lorraine to learn the glassmaking trade. In 1846, having completed his apprenticeship, he persuaded his recently widowed mother to emigrate the family from France to

America in search of better opportunities, arriving in 1846.

Through an acquaintance he met in New York City, Dorflinger, with his glassmaking skills, was asked to lead a new company being formed to make lamps and lamp chimneys for the recently developed Coal Oil or

Kerosene. In 1852, Dorflinger became one of the first glassmakers to specialize in manufacturing Kerosene lamps and lamp chimneys. A year later, he moved the business to a new location in Brooklyn and renamed it the Long Island Flint Glass Works. By 1856, Dorflinger had added a cutting shop and had begun producing rich-cut glass tableware in addition to the company's commercial products.

In 1860, Dorflinger built a larger glass factory, the Greenpoint Flint Glass Works, on the northern edge of Brooklyn, and in partnership with Nathaniel Bailey, a vice president at the Greenpoint Savings Bank, formed C. Dorflinger & Co. to own and operate the new glass works. The Greenpoint works included a blowing shop to produce blanks for cutting, a cutting shop, wharf facilities, and housing for the factory's workers. In less than a decade, Dorflinger had moved from being the new kid on the block to a leader of New York's glass industry, operating the newest and most advanced glass factories in the city.

Dorflinger's first big break came a year later, when in 1861 the new company received an order to produce a set of rich cut and engraved glassware with the U.S. Coat of Arms for the Lincoln White House. The stemware for the Lincoln service was light and delicate, with fine diamond cutting and an elaborate ivy engraved border. Given its exceptional beauty and craftsmanship, it is not surprising that the Lincoln set was used as the state glass service in the White House for 30 years. The Lincoln service established Dorflinger's reputation for excellence in glass-making and set the stage for the company's success for decades to come.

From that point on through the late 1880s, Dorflinger grew his business and opened a succession of new, modern factories outfitted with state-of-the-art glassmaking techniques. Another acknowledgment of his success came at the Centennial Exposition in Philadelphia in 1876 when the Dorflinger Glass Company received a certificate of award for its glass table wares. The heavily cut glassware exhibited at the Centennial Exposition began what is now known as the "Brilliant Period" of cut glassmaking in America, which continued until about 1917. During this period, the Dorflinger companies made fine glass tableware for every U.S. Presidential Administration, foreign governments, and wealthy families across America.

## Dr. Allen DeVilbiss (1840-1917): Glass Innovator



While most influencers in the glass trade had some background in glassmaking, Allen DeVilbiss was an outlier. Dr. Allen DeVilbiss was a medical doctor specializing in nose and throat medicine who devised a spray atomizer for medical purposes and in the process revolutionized the packaging of perfume and inspired the artistry of the perfume bottle.

Dr. DeVilbiss created the spray atomizer as an alternative to swabbing goose grease and Vaseline on the throats and nasal passages of cold sufferers. He held the atomizer, made out of a rubber bulb, a piece of metal tubing cut from a discarded surgical instrument, and the base from an oil can, over a flame to melt the semi-solid that he then sprayed in mist form directly on the affected areas. Dr. DeVilbiss took his invention to several leading medical supply manufacturing companies, but none were interested.

Not discouraged, he founded the DeVilbiss Manufacturing Company in Toledo, Ohio, in 1888. The company's primary purpose was to manufacture and sell DeVilbiss-invented spray atomizers, designed to apply soothing medicinal coatings to patients' throats. It was his son, Thomas, who joined the company in 1905, who convinced his father to go into the perfume atomizer business, capitalizing on the company's spray technology and its established retail network of drug stores. Thomas got the green light for his 'perfume atomizer' in 1907 and was responsible for many of the unusual designs that would become the hallmark of the DeVilbiss atomizer. A number of his designs were unique enough to be patentable.

Always looking for something new and exciting, the public bought up these new inventions and in a few short years, the "perfumizers" outsold the company's medical atomizers.

The first DeVilbiss atomizers were simple clear glass salt shakers that were fitted with plain metal atomizer mounts. DeVilbiss marketed these as "perfumizers." You will most likely find these early atomizers stamped



“DeVilbiss Pat Sept 15, 1908,” on the collars. These perfumes were affordably priced to the public for \$1.25 each.

In addition to developing glassware designs of their own, DeVilbiss sought out relationships with the highest quality American and European glass manufacturers for its bottles, including Imperial, Steuben, Cambridge, and Vineland in the U.S., Brosse in France, and Moser of Bohemia. Czechoslovakia, Germany, Italy, and Japan also provided glassware for DeVilbiss atomizers. In all, DeVilbiss acquired glass and porcelain bottle blanks from at least 60 different suppliers from America, Europe, and Japan throughout its 71-year history.

DeVilbiss would send the glass houses their designs or models of the bottles and would commission glass houses to manufacture them on their behalf. It was there that they would then be made in the colors, shapes, and types of glass according to their specifications. Some of the bottles were finished products that just needed to be fitted with atomizer mountings at the DeVilbiss plant. The others were known as blanks and were given further decorative elements like hand painting, stenciling, or gilt encrustation at the DeVilbiss plant.

DeVilbiss discontinued perfume atomizers in 1969 when demand for atomizers waned. Today, DeVilbiss perfume bottles are highly desirable and collectible.

## Amber Cowan (1981- ): Recycled Glass Artist



Forty-three-year-old Amber Cowan is having a moment today in both the art and glass worlds with her use and repurpose of vintage glass in her artwork: “her entrancing sculptures illuminating the history and enduring possibilities of American glass art,” according to art critics.

Amber Cowan’s sculptural glasswork is centered around the use of recycled, upcycled, and second-life American pressed glass. She uses the process of flameworking, hot-sculpting, and glassblowing to create large-scale sculptures that

overwhelm the viewer with ornate abstraction and viral accrual. Together, Cowan’s contemporary artworks, and the vintage artifacts displayed within them, illuminate a slice of history—the rise and fall of American factory production and ever-changing American tastes and styles—as well as the enduring possibilities of glass.

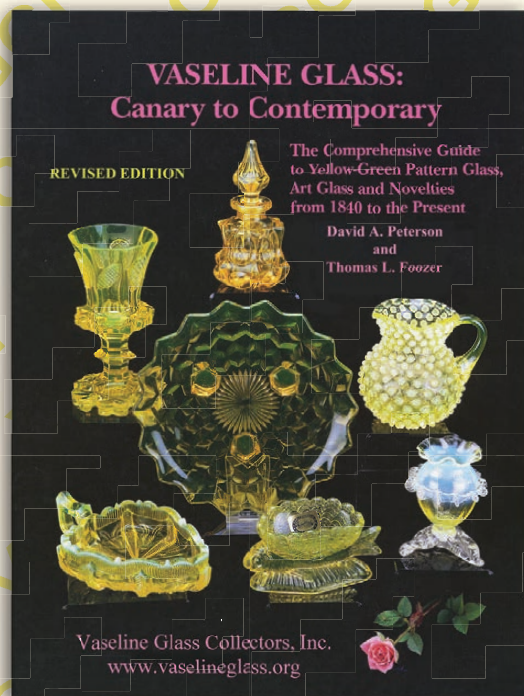
Treasure hunting is part of Cowan’s process. She collects antique pressed glassware from the heyday of American glass manufacturing (think vases, candlesticks, candy dishes, figurines, and knickknacks) from flea markets and thrift shops, as well as cullet, the gleaming, gemstone-like hunks of the scrap glass that remain after a factory’s production run. Cowan melts the cullet to create new elements, which fill her sculptures and continue to reveal themselves the longer you look.

“My work is based on the rejuvenation and reuse of American pressed glass,” says Cowan. “The majority of the material I use is “cullet” or the scrap glass left after the production run in a glass factory. I travel and search for cullet yards throughout the country where there are barrels and piles of old dead stock colors which I then remelt scrap by scrap through the process of flameworking into the multitude of forms that create each of my sculptures. The glass that I use is generally procured from now-defunct pressed glass manufacturers ... Nowadays, this material is out of fashion and relegated to the dustbin of American design. I take this material which is abundant on the shelves of thrift stores and flea markets and rejuvenate it into a new second-life.”

Cowan received her BFA in 3-dimensional Design with an emphasis in Hot Glass from Salisbury University in 2004 – the first woman to graduate from Salisbury University with this specific degree. She received her MFA in Glass/Ceramics from Tyler School of Art at Temple University in 2011, where she is currently a faculty member of the glass department.

Cowan’s work is included in the collections of the Corning Museum of Glass, the Rhode Island School of Design Museum, the Museum of Arts and Design, and the Shanghai Museum of Glass. She has been featured many times at the Heller Gallery in New York City, and the Museum of Craft and Design in San Francisco.

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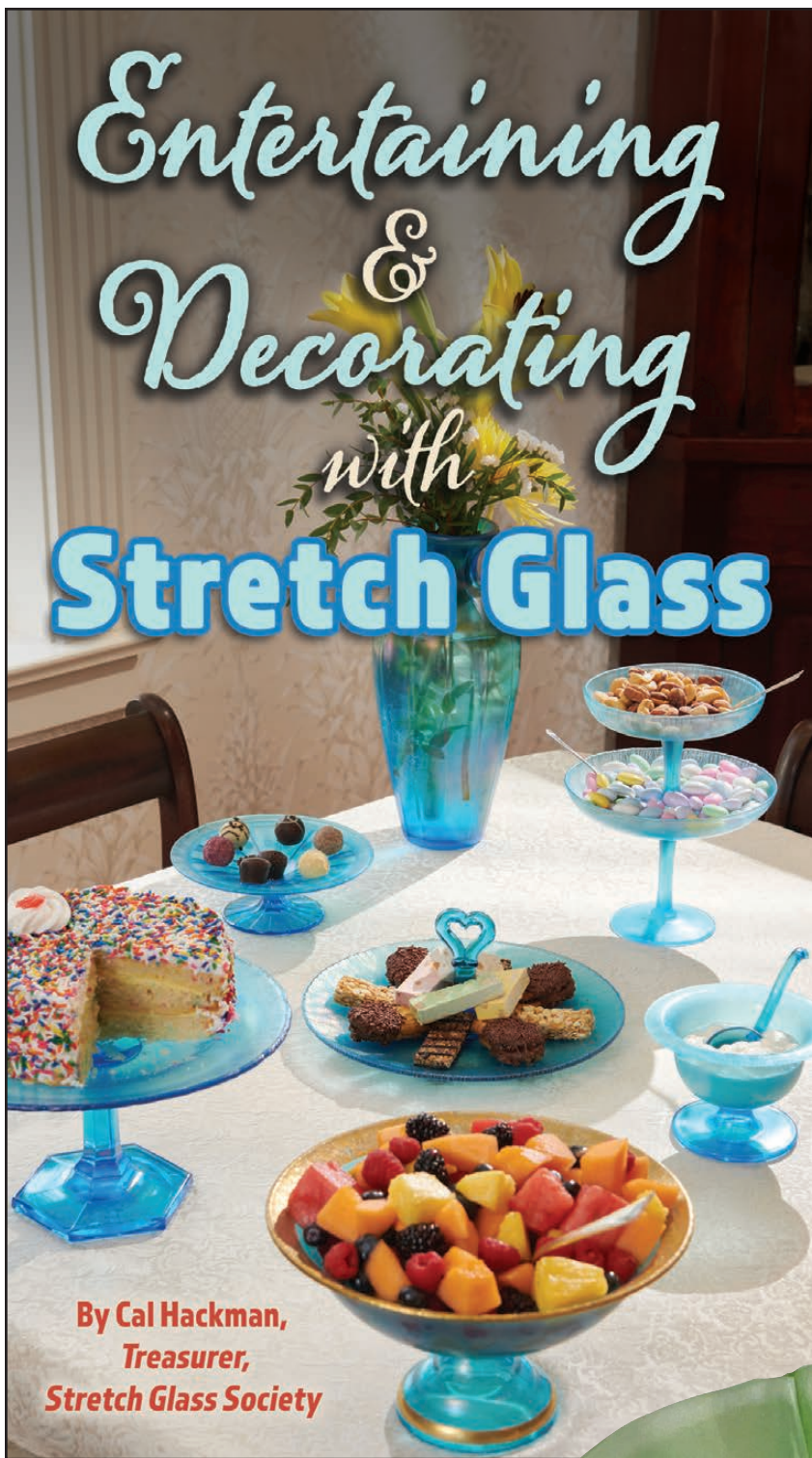


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**By Cal Hackman,  
Treasurer,  
Stretch Glass Society**

**A**merican iridescent stretch glass brings color and excitement to your home entertaining and provides just the perfect splash of color when decorating your home. Produced by a variety of glass makers, Stretch glass brings warmth, glimmer, and texture to every room.

**Stretch and Color**

Nearly every color you could desire was created during the 50-plus years of stretch glass production in the United States from 1912 to the mid-1930s and from 1980 to 2011. The range includes brilliant blues and reds to captivating oranges, stunning Topaz, peaceful greens, and pinks. Deep cobalt and black stretch glass contrast with crystal, ivory, and other softer colors.

Bowls, plates, center-handled servers, candleholders, compotes, vases, and other specialty items found in many of these colors, and many more, are available for use today by the color-focused homeowner and designer. Few other types of glassware can be found in such a wide range of colors, shapes, and sizes.

*Title image: Show off your culinary delights with Celeste Blue stretch glass table decorations.*



*This classic Northwood vintage Vaseline Stretch Glass-Jack-in-the-Pulpit Compote (Square Foot with Tree Bark pattern), c. 1925 and made by Harry C. Northwood Glass Company. Using Vaseline glass makes this piece reactive to UV light.*

Rainbow glass, as some stretch glass was called after 1912 when it was first introduced, aptly describes one of the distinguishing features of this rather unique glass. The iridescence is applied during the process of making a piece of stretch glass when it is sprayed onto the hot glass, or “doped.” The iridescence reflects the colors of the rainbow when light hits the finished glass. However, the color of the glass is also always visible. Thus, the iridescence enhances the color of the glass.



*The gold-encrusted Blue Trumpet Stretch Console Set brings this idea to a different level – a bit more formal yet too beautiful not to have on display. This version was made by Central Glass Works in the early 1900s. It is for sale at [www.carnivalglass.com](http://www.carnivalglass.com) for \$175.*



Nine American glass companies, including the Fenton Art Glass Company, produced an extensive array of this handmade iridescent glass which was intended for at-home entertaining and decorating as well as giftware for special occasions. The four other companies that produced the most stretch glass were the Diamond Glass-Ware Company, Imperial Glass Company, H. Northwood & Company, and the United States Glass Company (later reorganized and named the Tiffin Art Glass Company in 1963).

*Very nice fan vase from Fenton Art Glass Co. in the iridescent green stretch glass finish made around 1920. This design is very en vogue at the moment across many design aesthetics. It’s uranium glass, black light tested. Condition is excellent with no damage, chips, hairlines. Catalog No. 847. It stands 8" high by 10" wide. Selling at [www.rubylane.com](http://www.rubylane.com) for \$85.*





*A beautiful Fenton ruby amberina stretch 4 horn epergne. Signed Scott Fenton. Made for the 2003 Historic Collection. Selling online for \$695 at Collector's Showcase.*



a hit. In the years to follow, they would produce Stretch glass in nearly 30 colors, many different from the array of colors produced 60 years earlier. This Stretch glass was intended for a similar audience – home entertainers and those who decorated with particular colors. Stretch glass was featured on QVC and sold in gift and jewelry stores by authorized Fenton Glass dealers. Much of the Stretch glass made after 1980 still resides in the homes of the original purchasers and continues to accent their homes with touches of color, iridescence, and style.

Because of the iridescence on stretch glass, the “patterns” were kept clean and uncomplicated, allowing any item to be about the color as much as its shape. So, while lifestyles have shifted, the huge variety of stretch glass makes it perfect for entertaining and decorating in the 2020s just as it was in the 1920s – from Edwardian to Mid-Century Modern, the 60s Generation to Millennials, Gen-Xers and beyond, this glass has a way of bringing out the best in any setting.

*This 1980 Fenton Art Glass catalog page introduces the Velva Rose Stretch for Fenton's 75th Anniversary. Velva Blue followed soon after. Note the special maker's mark for the anniversary – the Fenton name in the oval with “75th” placed just below, making these rare pieces highly desirable to collectors.*

*photo: Stretch Glass Society*

**At right:** A completed Twin Dolphin Compote made by Fenton Glass in the 1990s. There is an industrial film on the making of this model of stretch glass that is available here:

<https://www.youtube.com/watch?v=vqFE3kUHgM4>  
The series of quick movies includes several different designs and color treatments. If you want to see them all, you can subscribe to Dave Shetlar's YouTube channel.



### The Market for Stretch Glass

Stretch glass, like glass, china, and other items from various eras, is a desirable and much sought-after collectible. Auctioneers frequently offer it for sale, antique mall dealers include it in their offerings, it is sold on eBay and Etsy, and from time to time it even shows up for sale in house, garage, and yard sales. But it is much more than an antique or collectible due to the promotional activities of The Stretch Glass Society, the only club exclusively devoted to promoting and preserving stretch glass.



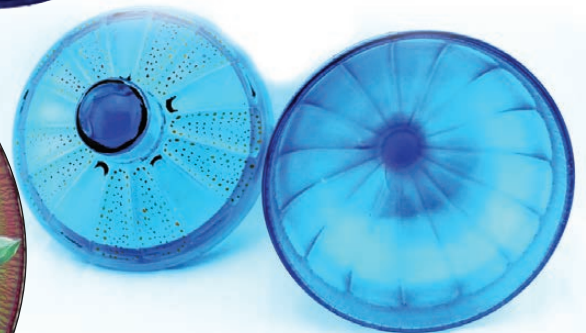
### The Best for Socializing and More

In the 1920s, lemonade sets, luncheon plates, salad bowls, serving plates and bowls, and even a bowl especially for mayonnaise were available for those hosting lunch or other daytime social events for friends. Dozens of styles of candleholders, console bowls, vases, candy jars, and other items for adding color to homes were also offered for sale.

For the lady of the house, a wide range of cologne bottles, powder puffs, bath salt jars, and more could bring color and prestige to her vanity while the smokers of the day enjoyed stretch glass cigarette holders, ashtrays, cigarette boxes, and there were other specialty items, even a shaving mug!



*Hand-painted and signed Fenton chop plate made of Carnival/Stretch glass, c. 2000s. Sold at [www.carnivalglass.com](http://www.carnivalglass.com) for \$75.*



*Vintage hand-painted ice blue covered candy dish. Measures about 6" x 5.4" diameter x 3.5" diameter base. This classic form sold for \$85 at [www.jacksantique.com](http://www.jacksantique.com)*

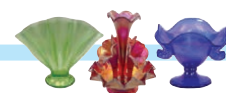
### The Gap in Producing Stretch Glass

The first use of iridescence was introduced by Tiffany and Steuben art glass, but their glass was fine, delicate, blown glass, individually created and pricey. Stretch glass, in contrast, is always molded. Sometimes the hot glass is pressed in a mold and other times it is blown into a mold, but it is always shaped in a mold before it is finished by hand, including re-shaping or otherwise being modified such as adding a handle or decorative edge treatment. While the original run of stretch glass would include the Roaring '20s and the early 1930s, the Great Depression made luxuries a thing of the past for most, and production of stretch glass ceased to be followed by the mass production of Depression-era glassware.

But stretch glass was not done! In 1980, The Fenton Art Glass Company introduced a line of pink (Velva Rose) stretch glass and it was

Today, anyone can purchase stretch glass in sufficient quantity and variety to be able to utilize it once again for entertaining friends and for in-home decorating. Bowls, center-handled servers, candleholders, and plates are among the more readily available items in today's resale market. With a few of these, your buffet table will take on a whole new look as will your home once you add a Stretch glass epergne, basket, vase, candy jar, or candleholders. Stretch glass, for the most part, remains relatively affordable for those who seek to incorporate it into their lifestyles.

For more information on American iridescent Stretch glass, visit [www.Stretchglassociety.org](http://www.Stretchglassociety.org) or join the Stretch Glass Society Facebook group. The Stretch Glass Society is currently marking 50 years of promoting and celebrating American Stretch Glass and encourages you to see what you are missing by not having stretch glass in your home and on your table.





## To Decant, Use These

When talking about antique glass collectibles, one category that shouldn't be ignored is the decanter category. Decanters have existed for several centuries. As a result, there are many different types to collect. Let's take a peek at the interesting origins of these unique vessels, their purposes, and the different styles produced over the years.

### What is a Decanter and How Does it Differ from a Carafe?

A decanter is a container typically made from crystal or glass and generally used to hold liquid. That liquid is usually wine or some other type of alcoholic beverage. Most decanters have wide bases and narrow necks. They are quite similar to carafes, but the difference is decanters are usually sealed with corks or stoppers of some kind. Carafes can hold many types of liquids ranging from wine to coffee. However, they aren't designed to store those liquids. They are only used for serving purposes. Decanters are useful as both practical long-term storage containers and decorative display pieces.

### The Early and Modern Histories of Decanters

The term "decant" means to separate or draw off liquid without disturbing the sediment or, to pour a liquid from one vessel into another. Decanters of various types have existed for many centuries. In many ancient societies, wine was stored in extremely large clay vessels. As a result, it needed to be decanted into smaller vessels for practical reasons before it could be served to individuals. Medieval Europeans used glass vessels for decanting, but the vessels were not shaped as they are today. Instead, they were more bowl-shaped and often decorated with fingerprints. Thus, they were dubbed "finger bowls."

During the 5th Century, Europe entered the Dark Ages, and wine decanting declined. Yet in the Middle Ages, decanters could still be seen in royal courts. They were not like decanters as we know them now. The transition into modern decanting took much longer. It finally began to take place in Italy around the 15th Century.



*Ancient Clay Israelite Wine Decanter*

### The Ongoing Modernization of Canter Design and Beauty

By the 16th Century, the city of Venice, Italy, was well known for its glass production. That expert glassmaking led to the creation of a new type of decanter less likely to cause liquid contamination or deterioration, as many older decanters had. Soon, Britain, France, and other parts of Europe were seeing an increase in wine decanting again thanks to the more polished finish created by those Venetian artisans. Next came an explosion of European decanter production from the 1500s through the 1800s. It was around the 1800s that more decanters began to take on bottle-like shapes, as opposed to the jug-like shapes of the past.



*1800 to 1830 U.S. Mold Blown Decanter*

The 1800s was also a period when changes in technology made it possible to develop more elaborate decanter designs that were showy and interesting, rather than simply useful. From that point onward, decanter designs were heavily influenced by the changing fashions of each era and geographic location. Many decanters can be at least somewhat dated based on both the materials/methods used to create them and their general styles. Shapes can also be at least partial indicators of general age because decanter shapes changed so much over time.

### Types of Antique Decanters and Why Some Are Dangerous

Most antique decanters that were developed in the Venice era of decanter production were made using either glass or some type of crystal. Crystal simply means strengthened glass. It was strengthened by the addition of certain minerals. Common minerals used in glass production at the time included silica, potassium carbonate, and lead oxide. Once the decanters were made or during the production process they were also often decorated. Some were etched. Others were painted. Some were even inlaid with gems or metals. Similar practices are



*Etched Glass Decanters 1800s*

still used today in the creation of modern decorative decanters, but some important changes have been made to improve the functionality of decanters, as well as public safety.

One of the biggest changes made for safety was in the selection of materials used. Many antique crystal decanters contain trace amounts of lead. Lead has since been determined to be a potentially hazardous material. When such antique decanters are used, some of the lead can make its way into the liquid over time, potentially causing wine drinkers to become ill. That is why antique lead crystal decanters are best collected for display purposes only, not for actual use.



*18th Century Irish Masonic Glass Decanters*

### Other Considerations When Collecting Antique Glass Decanters

There are two primary reasons to collect antique glass or crystal decanters. The first is to actually use them for decanting wine or spirits. When selecting one for that purpose, look for a wide design with a skinny neck. A wide base helps the wine aerate. Also, make sure the stopper is original to the decanter and works properly. Both the vessel itself and the stopper should not be chipped or cracked.

The second reason to collect antique glass decanters is because many of them have beautiful shapes and designs. They display wonderfully in cabinets and on shelves. When collecting purely for display purposes, you can use an entirely different set of standards. Simply look for shapes, patterns, or colors you enjoy. You may also opt to collect decanters from a particular geographic location or era. Regardless, the only considerations you need to worry about are your own personal preferences, your budget, and the general conditions of the pieces you are considering purchasing. Often, more unusual antique decanter shapes are preferable when collecting for display, even if they would be completely impractical when used for actual modern decanting.



*18th Century Hand Blown Decanter Blue*

*Jessica Kosinski has been a freelance researcher and writer since 2001. She developed a passion for 1980s pre-1980s TV and films as a kid, and she has never grown out of it. Recently, she turned that passion into a retro TV and film blog. Follow along with her at [https://medium.com/@jkos\\_writing](https://medium.com/@jkos_writing), as she dives deep into the characters, actors, quirks, and trivia that brought us some of the greatest films and shows in TV history and also discusses some of the more obscure films and shows most of us may have forgotten.*



# Cleaning Older Glass

by Judy Gonyeau

You have just found your dream piece of glass calling you from across the shop, you run to pick it up and then look a bit closer outside and inside the piece. Gunk. Bugs. Some cloudiness. Scratches. Iridescence with spots of different colors.

Is all lost?

Not necessarily. It all comes down to what it is, how dirty it is, and what you want to do with it.

## General Antique/Vintage Glass Care

It is always good to start with a general cleaning by using 30/70 to 50/50 mix of bleach and warm/tepid water (with an optional scoop of OxyClean as recommended by a couple of glass cleaners) and soak the glass overnight. Some people also recommend using dish soap or even denture cleaning tablets, but all of them recommend bleach.

Beware of commercial glass cleaning products as they may contain chemicals that can do more harm than good because not all glass is made up of the same formula. Avoid anything with hydrofluoric acid as that can prove to be a dead end.



*The First Step: soaking the glass*  
photo madetheflowersmyself.blogspot



*After cleaning and brushing comparison (left vs. right)*

Do not use very hot or very cold water as that may cause the glass to crack or possibly explode due to thermal shock. Even those Pyrex glass baking dishes can crack or break up if you take something “from freezer to stove.”

And avoid using an abrasive tool on glass such as steel wool or any type of scraper. You can pick up bottle brushes, or consider a stiff artist brush, at the local hardware store to help get the gunk out of an object that is too narrow to allow you to hand-wipe the area.

## Cloudy Glass (aka “sick” glass)

According to Heritage Auctions, “Cloudy glass is an industry term describing glass that has calcium deposits, which causes a light, foggy appearance in glassware. The water that held flowers in the vase or the repetitive washing of the tumbler is the culprit. Often, cloudiness is caused by consistent contact with hard water (i.e. water that contains calcium, lime, or other minerals).”

Getting rid of the cloudiness in glass is tough. Here are a couple hints gathered from qualified resources:

- You can try some ammonia and water if you see that the glass is “cloudy.” Ammonia may take some of that out and can help with minor scratches, particularly on milkglass.

- Petroleum jelly works well for ridding the glass of a light build-up of calcium by applying it to the glass and let it set for a few days, then rinse with tepid water.

- A spray-foam tub and tile cleaner (think of those hard water stains removed on porcelain tile) may help by simply spraying the object, let it sit for about ten minutes, and rinse with tepid water.

If the glass is still cloudy and you are keeping it as part of your own collection but would like to have a “clearer view,” you can apply a little oil onto the outside of the glass and then wipe it with a microfiber

cloth, then put some oil into the interior and drag it around by moving the glass so all sides are coated, then turn it upside-down so that all excess oil drips out. This will not make a permanent change as the cloudiness will return, but you can enjoy the view while it lasts, and then apply the oil again.

## Stuck-on Gunk

If you have found a piece that was buried at one point or lost in an attic or basement for eons, there may be more on the glass than what meets the eye – and the nose. In these cases it is important to get out the “elbow grease.”

After doing a basic wash, you may still have things stuck to the glass as well as a coating or film on the glass. One thing to try is to pour some white vinegar into the bottom of the item (about 1/4” worth) and swish and swirl to make sure the entire interior is coated, apply to the exterior and wait an hour or two before rinsing.

Still no luck? Time to get something with a little abrasion like Comet or Bar Keepers Friend Soft Cleanser. Items such as these can help get rid of light scratches, as well. Be sure to avoid enamel, paint, gold leaf accents, and other decorative elements. It can be used gently where the glass is etched with careful placement vs. an overall treatment. You may want to use a small brush to apply and another to “scrape” the glass.

Try not to use too many chemicals, but don’t be afraid to use what is necessary based on what that gunk is; i.e. if it is paint, try a bit of paint thinner, if it is oil-based, try a grease remover or dish soap like Dawn to break it down and remove it from the glass.

## Glass to Re-Sell

Collectors of glass want to know exactly what they are getting, so it is important that they look at a clean piece of glass that has no hidden cracks or coated sick glass with oil, or where repair to the glass has happened but is not noted on the price tag.

Art Glass is gaining momentum in the glass collecting world and unless you are a professional glass cleaner, be gentle. There can be elements of metals, minerals, and more in a piece of art glass that may or may not react well with certain chemicals used in cleaning. Gentle soap and water is the best way to clean these.

## The Tumbling Pro

For glass that holds a lot a value but needs to be cleaned by a professional, you may hear the term “tumbler” being batted about, especially among bottle collectors. Essentially, the tumbler is a motorized canister that holds the bottle or glass in place as water with copper pellets are splashed around the glass as it is tumbled. This technique is especially helpful if you have something that may have a bit of surface wear that can be remedied by using this method vs. using potentially harmful chemicals.

According to an article in the *Washington Post*, Jim Sears of the Potomac Bottle Collectors noted that, “Copper is softer than glass but harder than stains, which means it will eventually wear away the stain without harming the glass.” The technique is best done by a professional, and prices start at \$10-\$15 per piece. And don’t expect it back right away as this process can take up to two weeks!

## Maintenance

After your glass is clean, maintaining the clarity and beauty involves dusting with a microfiber cloth and the occasional rinsing with distilled water from time to time, especially after the glass has been used to hold flowers or certain liquids. Keep it clean, gently, and you can enjoy it for many years, if not decades and more to come.



*There are many different bottle brushes available today including these silicon baby bottle brushes*

photo babyonline



# The Stretch Glass Society Turns 50

DENVER, PA – On April 21, 1974, a group of stretch glass collectors gathered in Denver, Pennsylvania, and formed The Stretch Glass Society. They elected officers, adopted a Constitution and By-Laws, agreed to publish a periodic newsletter, and began plans to hold the first annual convention in 1975. Several of these individuals remain active members of The Stretch Glass Society today.

During the 50 years since The Stretch Glass Society was founded, the world of collecting has evolved, and The Stretch Glass Society has changed with the times and needs of stretch glass enthusiasts. Initially, *The SGS Quarterly* was a few typewritten pages distributed by US Mail and SGS members took turns hosting the annual convention in or near their place of residence. Today, *The SGS Quarterly* is a full-color newsletter distributed primarily by email.

Annual conventions remain one of the highlights of the year for stretch glass enthusiasts but the annual convention is now held in Denver, PA. Many Fenton glass collectors share an interest in stretch glass and stretch glass collectors are often interested in other glass produced by The Fenton Art Glass Company (and other glass companies and artists). While the exchange of information in the 1970s was primarily by phone or written communication, and sharing of new discoveries of stretch glass took place primarily at the annual conventions, today, the Society takes full advantage of the internet and social media to communicate and share discoveries with fellow collectors and enthusiasts.

For several years, the club has sponsored virtual educational discussions of selected stretch glass-focused topics. Known as “Stretch-Out Discussions,” these Zoom-enabled discussions feature the leading experts and researchers in stretch glass, Russell and Kitty Umbraco and Dave and Renée Shetlar, along with other stretch glass enthusiasts, who explore a particular



Stretch Glass Bowl in Shade of Wisteria

stretch glass topic as well as provide a forum for participants to report new discoveries of stretch glass, request ID of their stretch glass and share other updates. Stretch-Out Discussions are open to all who are interested in learning about stretch glass and are announced on the website and on Facebook.

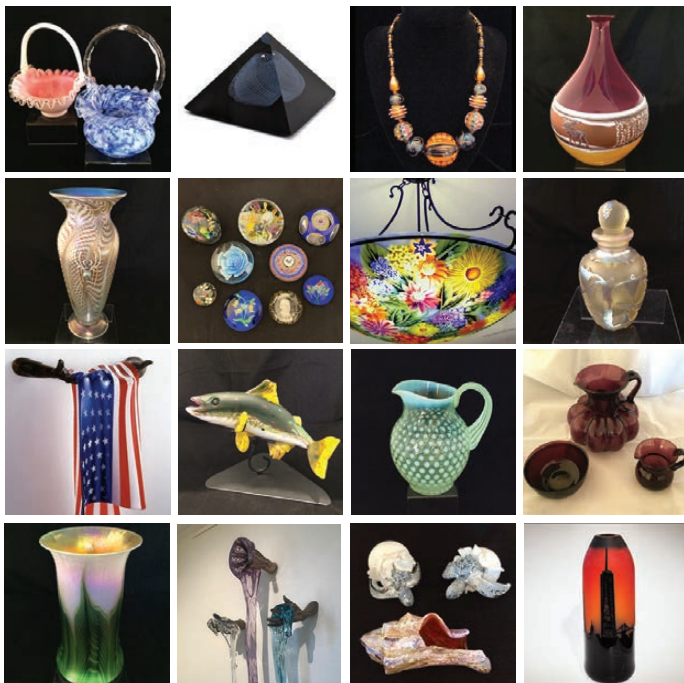
From a humble, but enthusiastic, beginning, The Stretch Glass Society has evolved into the leading advocate and authority on stretch glass. One aspect of The Stretch Glass Society has not changed – its friendly, welcoming approach to making the pursuit of stretch glass—whether it is to build a collection or just to have a few items to use—a pleasant and personal experience.

While technology may enhance the ability to share and communicate, nothing takes the place of a one-on-one discussion about stretch glass or inviting a fellow collector for a visit to see your latest “finds.” People make all the difference in this busy, hustle-bustle world, dominated by social media and high-speed everything. Several members of the Stretch Glass Society have made especially significant contributions to the Society over the years. From time to time the Board of Directors recognizes these individuals as Honorary & Life Members of The Stretch Glass Society. There are twenty-two stretch glass enthusiasts who are Honorary & Life Members.

Consider becoming a member of The Stretch Glass Society and participating in our Annual Convention and/or Quarterly Stretch-Out Discussion calls. Thank you for your interest in stretch glass. Visit [www.stretchglassociety.org](http://www.stretchglassociety.org) to learn more or to join.



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# Vaseline Glass Collectors, Inc. 25th Annual Convention

CORNING, NY – Vaseline Glass Collectors, Inc. (VGCI) invites members to attend its 25th Annual Convention in Corning, NY at the DoubleTree by Hilton Corning Downtown Hotel.

The convention begins Wednesday, October 16th, with an optional motor coach trip to the Erich H. Martin Vaseline Glass Collection. Thursday will feature an optional motor coach trip to three exceptional



Tiffany stained glass window and mosaic installations in area churches. An evening welcome reception and cocktail hour will take place following the return to the hotel. Friday will include admission to the world-renowned Corning Museum of Glass. There will be ample time provided to visit areas of interest in Corning (antique shopping), attend the annual

membership meeting, play Vaseline Glass Bingo and enjoy other glass related presentations. Friday and Saturday evenings will include a speaker on a glass topic and dinner.

Attendees are encouraged to display their Vaseline Glass. There will be four \$100 prizes in four different categories. Start planning your display now! A silent auction of Vaseline Glass will conclude on Saturday afternoon. 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. Please join in and see first-hand why VGCI is the friendliest glass club around!

For further VGCI convention or membership information, please visit our website [www.vaselineglass.org](http://www.vaselineglass.org) or contact us at [vaselineglasscollectorsinc@gmail.com](mailto:vaselineglasscollectorsinc@gmail.com).

# New Orleans Museum of Art Glass Exhibit on Prohibition

NEW ORLEANS, LA – The New Orleans Museum of Art (NOMA) opened a new decorative arts exhibition that looks at Prohibition in the American South. *Rebellious Spirits: Prohibition and Resistance in the South* explores the unique methods in which communities in the U.S., particularly in New Orleans, dealt with the passage of the 18th Amendment to the Constitution.

Through objects such as cocktail shakers, drinking glasses, liquor containers, and medicine bottles, *Rebellious Spirits* explores the radical changes this era instilled within America's relationship to alcohol, and the religious, racial, and economic tensions that stemmed from it.

*Rebellious Spirits* includes over a dozen works drawn from NOMA's permanent collection further contextualized with historical ephemera, documents, advertisements, and glassware on loan from local institutions. While the Prohibition era represents only 1920–33, the objects on view in *Rebellious Spirits* tell a story of drinking culture in the American South starting in the first half of the 18th century.

Visitors to the exhibition can expect to see Prohibition-era cocktail shakers; bottles from the only brewery in New Orleans to survive prohibition; glasses showing changes in historical drinking culture; Jugtown Liquor vessels, popular with Louisiana moonshiners; propaganda both for and in defiance of the temperance movement; historical cocktail recipes; paper prescriptions used by doctors of the time period to legally order alcohol for patients; an audio sample of Francis Buck's *Temperance Waltz*—used to promote abstinence from alcohol consumption—and a stereograph viewer showing an image used to promote low-ABV “near beer.”

Visit [noma.org/exhibitions/rebellious-spirits/](http://noma.org/exhibitions/rebellious-spirits/) to learn more.



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# Collecting American Brilliant Cut Glass

ST LOUIS, MO – For many people, collecting is a hobby, but for others, it evolves into a way of life. Most people usually start collecting later in life and find a specific product that is uniquely important to them. Some inherit their parents' collections, but the American Cut Glass Association (ACGA) highlights the collection of a very special type of glass, specifically American Brilliant Cut Glass (ABCG).

As with most collectibles, there is a history of important periods, and this is certainly the case with cut glass. The "Early Period" was from 1770 to 1830 when the glassware was cut very simply and was indistinguishable from European wares since most cutters originally came to America from Europe. Around 1830, which historians labeled the "Middle Period," American ingenuity and originality began to influence the industry. This new American style became very important as our country was preparing to celebrate its 100th birthday, and what is now called the "Brilliant Period" began. From 1876 until the advent of World War I (1916), American cut glass craftsmen exceeded all others worldwide and produced examples of cut glass art that may never again be equaled. After the First World War, the "Flower Period" introduced the use of more molds and figured blanks depicting items of nature and became a less desirable period of collecting.

Many Brilliant Period collectors came together in Toledo, Ohio, for their first national convention, and formed the American Cut Glass Association (ACGA) in 1979 intending to advance the knowledge of and appreciation for American Brilliant cut glass as an art form. To further advance the mission, the ACGA continues to host annual members-only conventions around the United States.

This year, the 46th ACGA annual convention will be in St. Louis, Missouri, on July 17-20, 2024, at the Renaissance Airport Hotel. Hundreds of buyers and sellers of Brilliant Period cut glass will come to St. Louis for the largest annual sale of rare antique cut glass. Convention attendees will enjoy 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 impressive oversized pieces or small cabinet pieces, you are sure to find something that needs to join your collection.

ACGA offers special programs for first-time attendees of the Convention. Many "First-Timers" have been collecting for many years and many are new to cut glass and are interested in learning more about this new passion of collecting cut glass. There are 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, and motifs that make up patented patterns, as well as the many popular cutting houses. There will also be discussions about acceptable cut glass repair, how to identify forgeries, how to display glass, where the best places to buy cut glass are, and the advantages of ACGA membership.

Additional information concerning the 2024 Convention, reference catalogs, and other ACGA membership benefits can be found on the ACGA website, [www.cutglass.org](http://www.cutglass.org). New memberships are only \$25 when you sign up online, and gives you access to a world of cut glass information such as research, ten issues of the newsletter, *The Hobstar*, cut glass catalogs, photos, articles, and so much more. If you sell or collect cut glass, become a member of ACGA and attend the annual convention in St. Louis.




**The International Perfume Bottle Association**  
is a collector's club specializing in glass.  
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[www.perfumbottles.org](http://www.perfumbottles.org)



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**American Cut Glass Association**

- Promoting History, Education and Fellowship
- 2024 Convention at the Renaissance Airport in St. Louis July 17-20

*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)



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# Cape Cod Glass Club All-Glass Show & Sale September 21-22

SOUTH YARMOUTH, MA – The Cape Cod Glass Club will be presenting their All Glass Show and Sale on Saturday, September 21st from 10 a.m. until 5 p.m. and Sunday, September 22nd from noon until 4 p.m.

The show will be held at the beautiful Cultural Center of Cape Cod, located at 407 Old Main Street, South Yarmouth, MA. This is their third year at this facility which has become a club favorite. The exhibitors for the Cape Cod Glass Show are all hand picked as each has its own expertise of glass. Dealers are from New England, Pennsylvania, Maryland, and New York. Many of the dealers have been exhibiting since the show first began in the mid 1980s. This show specializes in all periods of glass: Early Blown, Cut Glass, Victorian, Art Glass, Silvered Glass, Bohemian, Depression, American Pattern Glass, early bottles and of course Sandwich Glass.

For further information contact Jim and Betsy Hewlett Lessig the show managers at 508-776-9098 or by email at ehl77pg@gmail.com or jblessig@aol.com

## National Bottle Museum 44th Annual Antique Bottle Show and Sale

BALLSTON SPA, NY – The National Bottle Museum, 76 Milton Avenue, Ballston Spa, NY, is presenting its 44th Annual Antique Bottle Show & Sale at the Saratoga County Fairgrounds, 162 Prospect St., Ballston Spa, from 9 a.m. to 2 p.m. on Sunday, June 2, 2024. Admission is \$5 for adults and children 12 and under are free. Early admission is available for \$20 at 8 a.m. Food and refreshments is available on-site, provided by the Brickyard Tavern.

The Bottle Show is the museum's main annual fundraiser attended by dealers and collectors from across the country. All types of bottles and related items will be available, including Early New England glass, flasks, Bitters, canning jars, medicinal bottles, milk bottles, stoneware, and ephemera. There will also be bottles made to hold mineral waters from Saratoga and other surrounding springs.

This show is an opportunity for everyone to learn about the fun and interesting hobby of bottle collecting, and how to locate old bottles on their property. Attendees are encouraged to bring in their empty old bottles for identification. Please photograph bottles with contents.

The National Bottle Museum will be open from 10 a.m. to 4 p.m. The JRM Artists' Space on NBM's second floor will also be open for viewing with a showing of *Art of The Bottle VII* with all art having a bottle theme.

*The National Bottle Museum is a not-for-profit 501(c)(3) educational institution chartered by the NYS Education Department dedicated to the preservation and history of bottles and the glassblowing industry.*

## Founders Chapter / National Glass Club

BOSTON, MA – Founders Chapter is an organization for those interested in the study and appreciation of glass of all types and periods. The club's membership includes those from the professional glass world, such as antique dealers, museum curators and authors, as well as those from the general public who have an appreciation for glass as an art form. Through discussion, exploration, and identification, members enjoy and understand the delicate art of glass making.

The April 8 meeting will take place in Braintree, MA, with Laurie McDonough Greaney presenting on the Hope Glass Works, of Providence, RI, a small glass-cutting company. The May 13 meeting will take place in Manchester, NH, with a catered lunch and a presentation by Verne Orlosk, a fused glass artist. A silent auction of member-donated glass will also take place.

Meetings start at 11 a.m. and are free and open to non-members. For more information contact Peggy Hooper at president@founderschapter.org and visit the website www.founderschapter.org

**Westchester Glass Club**

**“The object of the Westchester Glass Club shall be to promote the study & appreciation of glass, regardless of type and period, with emphasis on American glass.”**

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

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# The Federation of Historical Bottle Collectors Annual Convention August 1-4 in Houston, TX

HOUSTON, TX – Antique bottle and glass enthusiasts mark your calendars from Thursday to Sunday, August 1st through 4th, 2024. That's when the Federation of Historical Bottle Collectors (FOHBC) will hold its 2024 National Antique Bottle & Glass Exposition in Houston, Texas. The event will be held at the Houston Museum of Natural Science (HMNS) and the historic Hotel ZaZa in the Houston Museum District.

Ferdinand Meyer V, past three-time president of the FOHBC and one of the driving forces for this year's event, says, "If you like history, great antique bottles and glass, museums, and nature, Houston is the place."

"Houston 24" is already shaping up as the most extraordinary antique bottle and glass event in a generation, as both the FOHBC and HMNS are sponsoring and underwriting the exposition. A beautiful antique bottle butterfly is the *Houston 24* logo, as visitors and attendees can experience many of the Museum's great attractions, such as the world-famous Cockrell Butterfly Center, Cullen Hall of Gems and Minerals, and many other permanent and special exhibitions.

On Thursday, August 1st, at 1 p.m., the Sandor P. Fuss *American Antique Glass Masterpieces* exhibition will open in the Brown Gallery, featuring an extraordinary group of early American tableware and legendary historical flasks, bitters, spirits, and other bottles and glass meticulously collected and displayed. Three legendary cobalt blue figural bitters will also be reunited and on prominent display. A hard-bound book showcasing the collection will be for sale.

A second exhibition, opening simultaneously in the Hamill Gallery, is titled *Select highlights from the David P. Wilber and Anthony Gugliotti*

*Barber Bottle Collections*. The best of over a thousand examples from both collections will be displayed. A hard-bound book showcasing the collections will also be for sale.

The *Houston 24* itinerary boasts an outdoors pre-event titled "Peachridge Glass in the Grass" antiques sale on Wednesday, a Thursday evening catered Texas Hold 'em Bottle & Glass Competition, a Friday evening Cocktail Mix & Mingle and Dinosaurs Banquet in the Hall of Paleontology, a live Saturday evening catered Bayou City Sunset Auction, seminars, educational displays, membership breakfast, youth activities, raffles, Hermann Park and Museum District tours, virtual museum imaging, merchandise sales and much more.

From Saturday morning to Sunday afternoon, the public can attend the Antique Bottle and Glass Show & Sale at Hotel ZaZa for \$5. A commemorative mold-blown cobalt blue Drakes Plantation Bitters commissioned for the Expo in a limited number for sale. All registered Expo attendees will also get a five-day pass to the museum, which is considered one of the top natural history museums in the country.

For more information about the FOHBC and this year's *Houston 24* event, please visit [fohbc.org/2024/02/2024-houston-national-antique-bottle-glass-convention-expo](http://fohbc.org/2024/02/2024-houston-national-antique-bottle-glass-convention-expo) or send an email inquiry to Ferdinand Meyer V at [fmeyer@fmgdesign.com](mailto:fmeyer@fmgdesign.com). As of this writing, dealer tables are still available for "Peachridge Glass" or the indoor antique bottle and glass show and sale.



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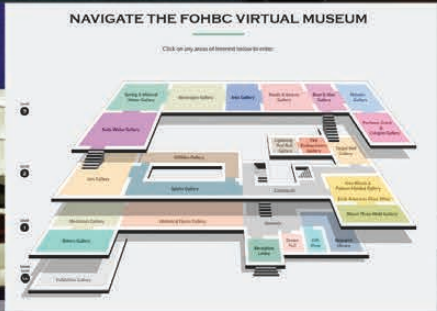
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# FOHBC VIRTUAL MUSEUM OF HISTORICAL BOTTLES AND GLASS

[FOHBCVirtualMuseum.org](http://FOHBCVirtualMuseum.org)



FOHBC AUCTION  
PRICE REPORT





## FOHBC Virtual Museum

In 2009, the Federation of Historical Bottle Collectors (FOHBC) set out on a course to develop the most extraordinary virtual experience in the world of antiques and collectibles. With a team of founders, visionaries, curators, fundraisers, designers, researchers, web technicians, and 3D imagers, the FOHBC opened the Virtual Museum in 2020 with much fanfare, excitement, and anticipation.

The FOHBC Mission Statement set the foundation and direction for the project as it stated that the Virtual Museum was established to display, inform, educate, and enhance the enjoyment of historical bottle and glass collecting. The museum website would be the tool to deliver and provide the online virtual experience that would parallel what visitors find in an actual “bricks and mortar” museum. Visitors could explore, at their leisure and pace, four levels and wings containing the museum’s permanent galleries, rotating exhibitions, donor hall, research library, gift shop, public areas, and other support functions to enhance the visitor experience.

The new Virtual Museum contains but is not limited to, three-dimensional and static support images of each bottle and glass piece, a written description of the objects, videos, and, if available, the history of each item, along with an estimation of rarity. The museum was designed to be expandable in every dimension in order to cover the evolution of glass used throughout history. As technology progresses, so will the museum, but the mission will remain the same.

Through the generosity of members, glass lovers, and patrons, the FOHBC has received donations of over \$100,000 designated specifically for the design, maintenance, and growth of the museum. This funding is independent of any other FOHBC projects. With imaging stations positioned throughout the United States, Virtual Museum photographers visit significant collections to photograph historical rarities that the average collector may never see. These imaging stations are also portable, and one will be set up at the FOHBC 2024 Houston National Antique Bottle and Glass Exposition this coming August 1-4, 2024. Attendees can bring their treasured objects for imaging with prior reservation. *[See the front inside cover Houston 24 advertisement.]*

The first Virtual Museum gallery to open was Historical Flasks, which were generally produced as a product container. Retailers had purchased the glass containers, sold them empty to customers, and then sold the contents to them. Those bottles were used repeatedly since the cost of the bottle was more than anything they put into them. Many flasks, for example, can be traced to a specific glasshouse but not to any particular retailer. They were often linked to historical figures or events and are highly collectible.

The second space to open was the Bitters Gallery. In the late 17th century, alcohol was a vital part of colonial life as a beverage, medicine,



and commodity for men, women, and children. Consumption of alcohol was widely accepted and wholly integrated into society, but drunkenness was not. As the Temperance Movement gained momentum, proprietors pushed their bitters products as a drink stimulant or a proprietary medicine. The Civil War also played a significant role in the use and production of bitters. Of course, greedy proprietors loaded the bottles with all kinds of questionable ingredients, usually alcohol or even opium or heroin. The brands, fascinating figural bottles, advertising, and stories that go with the “bitters era” shed light on an important part of American History before Prohibition brought an abrupt end to that era.

Besides the galleries noted above, the Virtual Museum has many newer galleries that receive visitors at any hour and any day of the year. This includes galleries for Ales & Beers, Blown Three Mold, Cures, Druggists, Fire Extinguishers, Foods & Sauces, Freeblown & Pattern Molded Tableware, Inks, Jars, Lightning Rod Balls, Medicines, Poisons, Soda Pop, Soda Water, Spirits, Spring & Mineral Water, Target Balls, Utilities, and Perfume, Scent & Cologne. Future galleries will include German Half Post, Marbles, Stoneware, and European and Middle Eastern glass.

*Corn for the World—Monument Historical Flask, Purple, Quart, Baltimore Glass Works, Baltimore, MD, GBI-4, C. 1860-1870. This almost impossibly beautiful bottle is one of only three recorded examples in this startling shade of purple.*

The goal of the FOHBC, a non-profit organization, is to promote collecting, studying, preservation, and displaying historical bottles and glass, flasks, jars, and related items and artifacts and to share this information with other collectors and individuals. Membership is open to any individual, club, or institution. Membership benefits include *Antique Bottle & Glass Collector (AB&GC)*, the official publication of the FOHBC, and the leading magazine for those interested in antique bottle and glass collecting and all associated ephemera. The annual subscription includes six issues of the all-color, 72-page plus covers publication. Digital memberships are also available. The robust and visually engaging [www.FOHBC.org](http://www.FOHBC.org) website has also archived all past issues and indexed all articles by topic since the organization was formed in 1969.

FOHBC Members also have access to the Auction Price Report, where they can search using a smartphone, tablet, or desktop computer for the last ten years of antique bottle and glass sales results from the top auction houses. For a complete list of FOHBC membership benefits, go to [www.FOHBC.org](http://www.FOHBC.org)

*“Tippecanoe” Figural Cabin, Emerald Green, Pint, Mt. Vernon Glass Works, Vernon, NY, GVII-2, c. 1840, Historically significant, only two known examples.*

Interested in joining? Please complete our online membership application or contact Elizabeth Meyer, FOHBC Business Manager, at [fohbcmembers@gmail.com](mailto:fohbcmembers@gmail.com)



# 2024 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 (ACGA)

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

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

The American Carnival Glass Association (ACGA) is a nonprofit, educational group, dedicated to promoting interest and educating others, to encourage learning and enlightenment of one of America's heritages, Carnival Glass, and to increase and promote friendship and give each an opportunity to participate in new discoveries and experiences concerning Carnival Glass. ACGA has offered carnival glass education since the beginning with articles in the newsletters, presentations at meetings, and more. Downloadable articles are available at the Association's website.

### American Cut Glass Association

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

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

The American Cut Glass Association is a nonprofit organization devoted to the study and research of American Brilliant Cut Glass. The Brilliant Period lasted from approximately 1876 to 1914. This glass was considered the finest in the world and won many international prizes. The American Cut Glass Association is an organization that is evolving from a "collectors" society to an organization that has the responsibility to help preserve and advance the study of this important American art form.

### Antique Bottle Collectors Haven

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

Contact: [rlyncb@antiquebottles.com](mailto:rlyncb@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. Many tools under the I.D. Project at the website help collectors research their collections and identify their history and manufacturer.

### 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: [webmaster@cardersteubenclub.org](mailto:webmaster@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: [theccdgs@gmail.com](mailto:theccdgs@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.

### 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.

### Federation of Historical Bottle Collectors (FOHBC)

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

Contact: [fohbcmembers@gmail.com](mailto:fohbcmembers@gmail.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 FAGCA. 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 teaching and sharing the story of Fenton glass to enlighten and teach others about one of our great heritage glassmakers, the glassmaking industry, and Fenton Art Glass in particular.

### 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 of the National American Glass Club

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

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

Founders Chapter meets in the Boston area typically on the second Monday of the month. Our meetings feature educational programs led by authorities in the field of glass and/or our members in an informal atmosphere of camaraderie with fellow glass enthusiasts. Topics range from ancient glass to contemporary studio glass and everything in between. Our members include casual collectors, antique dealers, museum curators, and authors.

### 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](http://www.Heiseymuseum.org)

Contact: [business@heiseymuseum.org](mailto:business@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 1,300 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 about 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. The color of the glass itself can be clear, blue, green, purple, ice blue, sapphire blue, teal, ice green, among 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 has had a well-known website for 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.

### **Museum of Glass, Tacoma, WA**

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

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

Located in Tacoma, Washington, Museum of Glass is a premier contemporary art museum dedicated to glass and glassmaking in the West Coast's largest and most active museum glass studio. The Museum has established a reputation for hosting impactful and engaging artist residencies, organizing, and exhibiting nationally traveling exhibitions, and creating unique programs for visitors, all while building a growing permanent collection chronicling the development of modern and contemporary glass.

### **National American Glass Club (NAGC)**

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

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

Founded in 1933, 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 (NAMBC)**

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

Contact: [ptmanfredi@cox.net](mailto:ptmanfredi@cox.net)

NAMBC provides research, educational opportunities, and information about milk bottles, milk bottle collecting, and dairy memorabilia to its members, museums, and the general public. NAMBC publishes a monthly 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, 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](tel:913-636-7825), [president@ndga.net](mailto:president@ndga.net)

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, 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 hand-made 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.





# 2024 Glass Club & Resource Directory

## 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 telephones, telegraphs, 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 date back to the mid-1800s.

## 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: [lgsolkoske@cox.net](mailto:lgsolkoske@cox.net)

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

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

## 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.

## Tiffin Glass Collectors Club

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

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

The club is dedicated to the preservation of glassware and memorabilia 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: [vaselineglasscollectorsinc@gmail.com](mailto:vaselineglasscollectorsinc@gmail.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: [jrussell9431@sbcglobal.net](mailto:jrussell9431@sbcglobal.net)

The Westchester Glass Club (WGC) is an affiliate chapter of NAGC. Members of the WGC share a common interest in the history of glass and glassmaking, 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 11 a.m.

## MUSEUMS AND RESOURCES

### Art Alliance for Contemporary Glass

Dallas, TX

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

The Art Alliance for Contemporary Glass is a not-for-profit organization whose mission is to further the development and appreciation of art made from glass. The Alliance informs collectors, critics and curators by encouraging and supporting museum exhibitions, university glass departments and specialized teaching programs, regional collector groups, visits to private collections, and public seminars. The AACG Resource Library provides a virtual space to share information on the ever-changing field of glass art.

### 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. 2024 Exhibits include *Language of Light* (on view April 26 - October 13); and *Farm to Flame: Gene Koss* (on view September 20-February 9, 2025).

### 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 *Local Color: Secrets of Steuben Glass* through May, 2024; *Fire and Vine: The Story of Glass and Wine* through January 5, 2025; and *Get Stoked! Fueling Furnaces from Wood to Sun* through January 5, 2025.



# 2024 Glass Club & Resource Directory

## Dorflinger Glass Museum

Honesdale, PA

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

Contact: 570-253-1185

The Museum opens for the season on May 1, 2024. 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.

## 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://fohbcvirtualmuseum.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.

## Glass Museum On Line Glass Links

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

The Glass Museum aims to bring you in-depth articles about a wide range of glass, links to the articles, and research resources for almost any glass collector. Topics cover everything from Goofus Glass to Orrefors Swedish Glass to Carnival Glass. Click on "Links to useful and interesting glass sites" and go further into the labyrinth of glass information.

## Hudson Valley Depression Glass Club

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

Contact: 845-702-4770

A group of enthusiasts and collectors preserving our American glass heritage! Meets monthly on the first Tuesday at 7:30 p.m. to share knowledge and to enjoy the fellowship and beauty that this glass imparts.

## National Heisey Glass Museum

Newark, OH

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

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. An 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.

## International Society of Glass Beadmakers

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

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

International Society of Beadmakers (ISGB) has a dedicated educational site offering a selection of new and on-demand workshops for all flame-workers presented in a pre-recorded format. This is an ideal learning environment for students worldwide and offers unlimited access to all purchased content with the ability to interact directly with the instructor within the workshop. ISGB membership also provides discounts and exclusive content.

## 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.

## Museum of American Glass @ Wheaton Arts

Millville, NJ

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

The Museum of American Glass, celebrating the creativity and craftsmanship of American glass, is at the core of WheatonArts. One of only 9 museums in the state of New Jersey to be accredited by the American Alliance of Museums, it offers over 18,000 square feet of exhibition space, a collection of over 20,000 pieces strong, as well as a research library and archives. Changes are intended to keep the museum relevant to our community and reflec-

tive of the creative atmosphere of WheatonArts as a whole while continuing our commitment to preserving Southern New Jersey's glassmaking heritage and its relationship to the history of glass made in America.

## Museum of Connecticut Glass

Coventry, CT

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

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

The Museum's mission is to exhibit, preserve, research and educate about historic glass and glassmaking 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, the Duncan & Miller Glass Company of Washington, PA, and the design, manufacture, and marketing of its products and the men and women who made it possible.



# 2024 Glass Club & Resource Directory

## 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 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. Each fall the Museum holds a Gala and glass auction fundraiser, now entering its 25th year.

## 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.”

## Sandwich Glass Museum

Sandwich, MA

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

The Sandwich Historical Society and its Glass Museum collects, preserves, and interprets the history of the Town of Sandwich, MA, the oldest town on Cape Cod. A large part of Sandwich history is involved with American glass production. The Sandwich Glass Museum has “Relit the Fires in Sandwich” with a glass furnace for hourly glass-making presentations and exhibits that tell the story of the glass industry in Sandwich. The Society strives to recreate the feeling of that booming, smoking glass factory from long ago, as visitors feel the heat from the glass furnace on their faces, hear the hiss of steam as the superheated tools are quenched, and marvel as the glassblower transforms molten glass into unique works of art.

## 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.

## Wheaton Arts

Millville, NJ

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

Contact: [mail@wheatonarts.org](mailto:mail@wheatonarts.org)

WheatonArts is an internationally acclaimed arts community. Wheaton Arts and Cultural Center (“WheatonArts”), founded as Wheaton Village in 1968, is a nonprofit 501(c)(3) organization with a mission to engage artists and audiences in an evolving exploration of creativity. The mission will be advanced through the interpretation of collections and exhibitions; education initiatives and culturally diverse public programs; residencies and other opportunities for artists. With a history spanning five decades, WheatonArts has earned regional, national, and international recognition for its unique collections and programs. The Museum of American Glass is at the heart of the Center, housing the most comprehensive collection of glass produced in America. Located in Millville, the center of the nation’s first glass industry, the Museum is one of only 9 museums in New Jersey to be accredited by the American Alliance of Museums.

# 2024 Glass Conventions & Events

## MARCH

### March 22-23, Allendale, NJ

*North Jersey Depression Glass Club Annual Spring Show*

Calvary Lutheran Church

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

## APRIL

### April 25-28, Newport, RI

*International Perfume Bottle Association 36th Annual Convention*

Rhode Island Convention Center

[conventions@perfumbottles.org](mailto:conventions@perfumbottles.org)

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

## MAY

### May 2-4, Carlisle, PA

*Early American Pattern Glass Society A Return to Carlisle Annual Meeting*

Comfort Suites Carlisle

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

### May 11, Beacon, NY

*Hudson Valley Depression Glass Club 20th Century Glass, Pottery, China, and Accessories 2024 Spring Sale and Show*

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

### May 15-18, Providence, RI

*Paperweight Collectors Association 2024 Biennial Convention*

Crowne Plaza Providence-Warwick

[info@paperweight.org](mailto:info@paperweight.org), [www.paperweight.org](http://www.paperweight.org)

### May 16-18, Pittsburgh, PA

*National Open Salt Convention*

Sheraton Pittsburgh Airport Hotel

[opensalt@rochester.rr.com](mailto:opensalt@rochester.rr.com), [www.opensalts.info](http://www.opensalts.info)

### May 17-18, Bellville, OH

*National Association of Milk Bottle Collectors Annual Convention*

Quality Inn & Suites

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



# 2024 Glass Conventions & Events

## JUNE

### June 2, Ballston Spa, NY

#### *National Bottle Museum's 44th Annual Saratoga Antique Bottle Show & Sale*

Saratoga County Fairgrounds  
www.nationalbottlemuseum.org/events/

### June 7-9, Moundville, WV

#### *Fostoria Glass Society of America 43rd Annual Convention*

Moundville Center Building  
www.fostoriaglass.org

### June 7-9, Omaha, NE

#### *International Society of Glass Beadmakers Annual Convention*

Online, www.isgbeducation.org

### June 12-14, Washington, PA

#### *Annual National Duncan Glass Convention*

Washington County Fairgrounds  
docent@duncan-miller.org  
www.duncan-miller.org/events/

### June 12-15, Berlin, OH

#### *American Carnival Glass Association 2024 Convention*

Comfort Suites Hotel & Conference Center  
larryyung@att.net, www.myacga.com

### June 13-14, Washington, PA

#### *National Duncan Glass Society's 49th Annual Antiques and Collectibles Show & Sale*

Washington County Fairgrounds  
docent@duncan-miller.org, www.duncan-miller.org

### June 13-15, Newark, OH

#### *Heisey Collectors of America In the Heisey Garden 2024 Convention*

business@heiseymuseum.org  
www.Heiseyconvention.com

### June 27-29, Cambridge, OH

#### *National Cambridge Collectors, Inc. 2024 NCC Convention*

Pritchard Laughlin Civic Center  
www.mvsg.org

### June 26-29, Vienna, WV

#### *National Fenton Glass Society Convention*

Wingate by Wyndham Hotel  
office@nfgs.org, www.nfgs.org

### June 27-29, Cambridge, OH

#### *National Cambridge Collectors Convention*

Pritchard-Laughlin Civic Center  
membership@cambridgeglass.org  
www.cambridgeglass.org

### June 28-30, Elkhart, IN

#### *National Insulator Association NIA 55th Annual Convention and Show*

Northern Indiana Event Center  
information@nia.org, www.nia.org



## JULY

### July 13-14, Tiffin, OH

#### *National Depression Glass Association & National Glass Museum 48th Annual Convention, Show, and Sale*

Tiffin Middle School  
convention@ndga.net, www.ndga.net

### July 17-20, St. Louis, MO

#### *American Cut Glass Association 2024 Annual Convention*

Renaissance Airport Hotel  
www.cutglass.org

### July 17-20, Middlebury, IN

#### *International Carnival Glass Association 2024 ICGA Convention*

Essenhause Inn and Conference Center  
www.internationalcarnivalglass.com/icga-convention

### July 23-25, Marietta, OH

#### *Fenton Art Glass Collectors of America 48th Annual Convention: Blast to the Future*

Marietta Shrine Club  
www.fagcainc.com/convention

### July 27-28, Marietta, GA – Canceled

#### *Peach State Depression Glass Club Canceled: 45th Annual Glass Show and Sale, Cobb County Civic Center*

Although the club would like to offer an Annual Glass Show and Sale in July 2024, we were unable to get volunteers to organize and implement that endeavor. Our hope is that you will continue to visit our website for club information and events.

www.psdgc.com

### July 27-29, Vienna, WV

#### *National Fenton Glass Society 2024 Annual Convention*

Grand Pointe Conference and Reception Center  
www.nfgs.org

### July 31-August 4, Houston, TX

#### *Federation of Historical Bottle Collectors*

July 31, Peachridge "Glass in the Grass" Event Special Pre-Event

August 1-4, National Antique Bottle & Glass Expo, Houston Museum of Natural Science

Convention: www.fohbc.org/2024/02/2024-houston-national-antique-bottle-glass-convention-expo

fohbcmembers@gmail.com, www.fohbc.org

## AUGUST

### August 15-17, Denver, PA

#### *50th Anniversary Convention and Stretch Glass Show*

Comfort Inn  
www.stretchglassociety.org

## SEPTEMBER

### September 5-7, Cromwell, CT

#### *New England Carnival Glass Association 2024 Convention*

Courtyard by Marriott  
newenglandcarnivalglass@gmail.com  
www.necga.com/convention\_info

### September 20-21, Corning, NY

#### *Carder Steuben Glass Association 2024 Annual Symposium*

The Corning Museum  
www.steubenglass.org

### September 21-22, South Yarmouth, MA

#### *Cape Cod Glass Club (CCGC) Annual All Glass Show & Sale on Cape Cod*

South Yarmouth Cultural Center  
www.capecodglassclub.org/glass-show

## OCTOBER

### October 2-6, Kansas City, MO

#### *The Stained Glass Association of America 113th Annual Conference 2024: Sand to Sash*

Sheraton Kansas City Hotel at Crown Center  
info@stainedglass.org, www.stainedglass.org

### October 16-19, Corning, NY

#### *Vaseline Glass Collectors VCGI 2024 Convention*

DoubleTree by Hilton  
vaselineglasscollectorsinc@gmail.com  
www.vaselineglass.org

## NOVEMBER

### November 2-3, Washington, PA

#### *Chapter One of National Duncan Glass Society Annual Antiques Show and Sale*

Washington County Fairgrounds  
docent@duncan-miller.org  
www.duncan-miller.org

### November 4-5, Washington, PA

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

Washington County Fairgrounds  
docent@duncan-miller.org  
duncan-miller.org/events

### November 15-16, 2024, Allendale, NJ

#### *North Jersey Depression Glass Club's Fall Show 2024*


Calvary Lutheran Church  
www.facebook.com/northjerseydepressionglassclub





# COLLECTOR CLUBS

## Fan Association of North America Fascinated by hand fans? Join FANA!

- Learn & share with other enthusiasts
- Find us on Facebook: Hand Fan Collector 
- Enjoy the benefits of membership
- Join at: fanassociation.org
- Contact: admin@fanassociation.org



## Westchester Glass Club

"The object of the Westchester Glass Club shall be to promote the study & appreciation of glass, regardless of type and period, with emphasis on American glass."

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

Regular Zoom & In-Person Meetings.  
See website for dates & details.

Jim Russell • 203-207-1525 • Jrussell9431@sbcglobal.net

## American Cut Glass Association



We are a non-profit organization devoted to the study and research of American Brilliant Cut Glass.

Please visit our web site at [www.cutglass.org](http://www.cutglass.org). ACGA has a lot to offer you as a member, whether you are a new or long-time collector.

[cmcw66@hotmail.com](mailto:cmcw66@hotmail.com) • [www.cutglass.org](http://www.cutglass.org)



## Haviland Collectors International Foundation


Annual Conference  
Archives - Publications  
[www.havilandcollectors.com](http://www.havilandcollectors.com)



## NORTH JERSEY DEPRESSION GLASS CLUB

PROMOTING THE JOY AND PLEASURE OF LEARNING ABOUT AND COLLECTING BEAUTIFUL 20TH CENTURY GLASS, CHINA & POTTERY. SERVING THE GREATER METRO AREA SINCE 1974. MEET EVERY 4TH WEDNESDAY, 7:30 PM, WYCKOFF, NJ PUBLIC LIBRARY, SEPT THRU JUNE. SPRING & FALL GLASS SHOWS.

**FIND US @**  
[WWW.FACEBOOK.COM/NORTHJERSEYDEPRESSIONGLASSCLUB](http://WWW.FACEBOOK.COM/NORTHJERSEYDEPRESSIONGLASSCLUB)  
- INFO - CRAIG (201) 819-5468 OR WALTER (973) 838-2419



## National Association of Aladdin Lamp Collectors, Inc.

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

Our goal is to kindle your interest in Aladdin lamps and antique home lighting, provide educational information, encourage individuals and organizations to share information, and provide a marketplace to buy and sell antique and collectible lamps.



## International Perfume Bottle Association

Annual Directory, Convention, Lending Library, E-News, Community Web Site

 [www.perfumbottles.org](http://www.perfumbottles.org) Teri: 407-973-0783



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

## The Stretch Glass Society

Be the first to know about Stretch Glass discoveries, prices, auctions & events. \$18 annual membership includes the *Stretch Glass Quarterly* and many other benefits.

**Celebrating 50 years (1974-2024)**  
**Promoting & Preserving Stretch Glass.**

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



## Have you heard of Shelley China?

The National Shelley China Club is a global organization passionate about collecting and researching Shelley China. For more information, visit our website at: [www.ShelleyChinaClub.com](http://www.ShelleyChinaClub.com)




## Cape Cod Glass Club

Established in 2001. Dedicated to the study and appreciation of glass, American and Foreign. Sponsor of Cape Cod Glass Show.

[capecodglassclub.org](http://capecodglassclub.org) contact: [bheapp7@comcast.net](mailto:bheapp7@comcast.net)

## Antique Advertising Association of America

"Quad-A"



**2024 Convention: July 17-20**  
Support your hobby! Attend Annual Conventions!  
*Become a member!*

[www.pastimes.org](http://www.pastimes.org) Info: 317.501.3832

## INTERNATIONAL NIPPON COLLECTORS CLUB



[WWW.NIPPONCOLLECTORSCLUB.COM](http://WWW.NIPPONCOLLECTORSCLUB.COM)  
[www.facebook.com/groups/nipponcollectorsclubgroup](http://www.facebook.com/groups/nipponcollectorsclubgroup)

## List your club or association here for only \$99 per year!

## Vaseline Glass Collectors, Inc.



Educating and unifying Vaseline Glass collectors everywhere since 1998. Quarterly newsletter and annual convention.

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

## Hudson Valley Depression Glass Club

413 Main Street, Beacon, NY 12508

Club Membership gives access to our monthly meeting either in person or Zoom, book library, monthly newsletter, show and tell table, and 49 year history of knowledgeable speakers that review and present a variety of glass and pottery from 1920-1970.

**Annual Show & Sale, May 11, Beacon, NY**  
**Jeanine Carmichael-Hill - President**  
845-489-2547 or email [hvdgc1972@gmail.com](mailto:hvdgc1972@gmail.com)  
[Facebook.com/Hudson Valley Depression Glass Club](https://www.facebook.com/HudsonValleyDepressionGlassClub)

## Early American Pattern Glass Society

Quarterly News Journal, Facebook Chat Group  
National & Regional Educational Meetings  
Member Contacts Coast to Coast



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

## Fostoria

Glass Society of America (304) 845-9188  
[www.fostoriaglass.org](http://www.fostoriaglass.org)

To inquire about the benefits of membership, please contact the FGSA museum at:  
511 Tomlinson Avenue • Moundsville, WV 26041  
March-November: Wed - Sat 1:00-4:00pm

## Join & connect to a worldwide network of insulator collectors



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Andrew Gibson • [membership@nia.org](mailto:membership@nia.org) • (585) 335-2378  
5997 Springwater Road., Dansville, NY 14437



## Steuben Glass: Carder and Modern

Join the Carder Steuben Glass Association, Inc. Attend our annual Symposium, receive newsletters and visit our website containing over 6,000 photos of Steuben.

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



## PEACH STATE DEPRESSION GLASS CLUB



For info: [www.PSDGC.com](http://www.PSDGC.com)  
Contact: [president@psdgc.com](mailto:president@psdgc.com) 

We will not be hosting a Show & Sale in 2024. Visit our website for upcoming News & Events.

Call 888-698-0734 or email [journalofantiques@gmail.com](mailto:journalofantiques@gmail.com) for more information or to place an ad for your club.