
THE NEW BEDFORD MUSEUM OF GLASS NEWSLETTER

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The Move to New Bedford

The organization formerly known as the Glass Art Center and affiliated with Bradford College in Bradford, MA (until the closing of the school in 2000) has found a new home. In the spring of 2006 the organization changed its name to The New Bedford Museum of Glass and opened a development office at 46 North Water Street, directly adjacent to The New Bedford Whaling Museum. This move was made with encouragement from the late Louis O. St. Aubin, Jr., a leading authority on New Bedford glass who joined the Museum's board of trustees at the time of the move.



Smith Brothers Vase, c. 1885; Height: 7 3/4"; New Bedford Museum of Glass Collection, acc. #2006.001. Museum Purchase

The decoration on the vase illustrated above can be seen as symbolic of the Museum's relocation. Discovered by member Ross Nelson, the vase was purchased for the Museum's collection at a small auction in Connecticut in the summer of 2006. It was made by the Mt. Washington Glass Company and ornamented by the Smith Brothers decorating firm, both of New Bedford. The curious scene decorating its side features a girl, a small dog, a road sign and a gentleman wearing a bowler hat, all presented in the style of popular English artist Kate Greenaway. Greenaway was an illustrator of children's literature and her work was widely copied onto glass and ceramics. Several variations of the scene in question can be found. Some of these feature, as the subject of the gentleman's attention, a stork, a gaggle of geese or a scarecrow (see illustration page 2). This vase is the only known example featuring a road sign, and the glass decorator has whimsically inscribed the sign with the prophetic direction "TO NEW BEDFORD." Research to identify the specific origin of the scene is underway. Please contact us if you have any leads!

Before the Museum's relocation to New Bedford could begin, extensive renovation of the new office space was required. This included the construction of a magnifi-

cent floor-to-ceiling display case by trustee Edward Corrie. Construction expenses for the case were partially offset by a gift from the Mt. Washington & Pairpoint Glass Society. The Museum also benefited from the generosity of member Carl F. Barron, who donated the impressive conference table and chairs that occupy the front room.

Highlights from the Museum's 7000-piece collection have been installed in the office and span the world history of glass from Classical antiquity to the present. Special emphasis is given, of course, to products of the local glass industry. In the late 19th century New Bedford's Mt. Washington Glass Company grew to become one of the most innovative and successful glass manufactories in the country. Spectacular lines of art glass, including Amberina (Rose Amber), Burmese, Peach Blow, Lava (Sicilian), Crown Milano and Royal Flemish, were developed under the supervision of the company's brilliant agent, Frederick S. Shirley. Examples from each of these categories are included in the Museum's collection. In 1894 the company merged with a local silverplating firm to become the Pairpoint Corporation, and another era of glassmaking creativity was launched. Pairpoint's decorated lamp shades (including the famous "Puffies") gained international popularity and their tableware, vases and candlesticks, often featuring the company's distinctive "bubbleball" connector, have become highly prized by collectors of American glass. This glass, inspiring for its beauty and historical significance, merits preservation, study and comprehensive display for the benefit of the public and for the cultural enrichment of future generations.

In addition to housing a selection of items from the Museum's glass collection and more than 300 steel glassmaking molds, the development office also houses the Virginia Shaw Rockwell Research Library, containing 1,500



New Bedford Museum of Glass Collection. (Left) acc. #1999.066; (Right) acc. #2006.002. The right example featuring the scarecrow is signed "Smith Bros." and was purchased with the "TO NEW BEDFORD" vase.

volumes in ten languages, 200 shelf feet of glass subject files and a glass-related philatelic collection (postage stamps!) of more than 600 items. Virginia Rockwell was a dedicated glass scholar and early supporter of the Museum whose books and papers form the nucleus of the library collection. Another important component of the library comes from the family of the late Mrs. Warren P. Tingley, a noted collector and authority on American historical glass. Mrs. Tingley donated her glass collection to the Museum in 1999 (see article on page 8), and her two daughters donated her reference library and research papers in 2003. They also generously assisted the Museum with the purchase of book shelves and filing cabinets for the new office. A third component of the library is widely known to Mt. Washington glass collec-



tors as the Shirley Papers. This extensive collection of Mt. Washington Glass Company documents, a gift to the Museum from the descendants of company agent Frederick S. Shirley, includes original glass patents, trade catalogs, correspondence, photographs, the company Articles of Incorporation, the original medal awarded to the company at the Centennial Exhibition and even letters sent to the company in 1886 by President Grover Cleveland and Queen Victoria.

Visitors to the office are welcome and appointments are recommended (please call us at 508-984-1666). Among the first to view the displays were the fellows of the Winterthur Program in Early American Culture, a graduate program run by the University of Delaware and the prestigious Winterthur Museum. The group, led by Winterthur Museum chief curator Brock Jobe, was on their spring field trip when they stopped by on March 29, 2006. During their visit they enjoyed a short lesson in glass connoisseurship from NBMOG director Kirk Nelson, himself a graduate of the Winterthur Program, Class of '83. Emily Davis and Becky Garcia, both Class of '07, summed up the experience when they wrote in the Museum's guest book "What an amazing resource!" and "Can't wait for the Museum to be up and running!"

The function of the development office, apart from providing a temporary home for the organization, is to impress visitors with the vital contributions that a fully-established glass museum could make, both to the New Bedford community and to the larger world of glass collectors, art enthusiasts, historians, students and the general public. NBMOG has made a strong start in the areas of preservation, research and publication. To fully realize our mission, however, we must continue our search for a building with space for exhibition galleries, a museum shop and, eventually, a

Funding from the Westchester Glass Club

Each year the Westchester Glass Club designates a non-profit organization in the glass field as the recipient of proceeds from its annual glass show. This year the award, amounting to \$2,000, was made to The New Bedford Museum of Glass. NBMOG director Kirk Nelson, receiving the award from show manager Douglas Reed, thanked the club for its generous support, which has benefitted many worthwhile projects since the inception of the show 31 years ago.



studio for hot glassworking. Each expression of support we receive moves us closer to this exciting and worthwhile goal. Please give us a call to schedule a visit! KJN





Mt. Washington at the Centennial: Two Remarkable Discoveries from the Shirley Papers

The late Kenneth M. Wilson, former NBMOG Vice President, makes reference again and again in his epic study *Mt. Washington & Pairpoint Glass* (2005), to the Shirley Papers. This extraordinary trove of original documents relating to the Mt. Washington Glass Company descended in the family of company agent Frederick S. Shirley. Over a period of almost 30 years Mr. Wilson made frequent visits to Shirley family members to study the collection, and new items were continually emerging from closets, desk drawers and attic boxes to enrich his understanding of New Bedford glass.

One item that first came to light soon after Mr. Wilson's passing, on the occasion of the collection being donated in 2005 to The New Bedford Museum of Glass, is illustrated with detail enlargements above. It is a stereographic view of the Mt. Washington Glass Company's colossal glass fountain, which was erected at the Centennial Exhibition in Philadelphia in 1876. Mr. Wilson quotes a lengthy description of the fountain by J. S. Ingram, a contemporary visitor to the exhibition (*Centennial Exposition*, Philadelphia:

Hubbard Press, 1876, p. 283), but he was not aware that a photograph of the fountain also survived. Indeed, no image of the fountain had been published in glass collecting literature before the discovery of the remarkable photograph from the Shirley Papers.

Describing the fountain, Ingram wrote: "One of the most beautiful objects in the Main Building was a crystal fountain, which every visitor to the Main Building must have noticed, and what was designed and exhibited by the Mt. Washington Glass Company.... This fountain, forty-eight feet in circumference and seventeen feet high, was built entirely of prisms of cut glass, which reflected the changing light, and decomposed it into all the colors of the rainbow. It was so arranged that at night it could be lighted up by 120 gas-jets concealed within, and then, with soft dazzling colors reflected from the countless drops of water and flashing from the glittering prisms, it presented a spectacle of fairy beauty almost beyond imagination. The fountain was surmounted by the largest crystal figure ever made - a statue of Liberty thirty inches in height, and without im-

perfection.... In the centre of the Main Building, the same company had another space, in which it exhibited many beautiful samples of its products in cut and moulded glass, including chandeliers, busts, goblets, paperweights, and many articles of beauty or usefulness."

Other visitors to the exhibition, as Mr. Wilson notes on page 74 of his study, were less enthusiastic about the fountain. The official opinion, published in *The United States Centennial Commission, International Exhibition 1876: Reports and Awards* (Philadelphia: J. B. Lippincott & Co., 1878, p. 108), reads "A very large fountain in cut lustres, about 15 feet high, with a diameter of 16 feet, is displayed not altogether successfully."

A second stereographic photograph from the Shirley Papers, illustrated on the facing page with detail enlargements, proves equally remarkable. It shows a view of the Mt. Washington Glass Company's booth display at the Centennial, this time illustrating the company's celebrated crystal "toilet table." The contemporary description quoted below comes from Mr. Wilson's study (originally published in the ar-



ticle “Among the Glass Makers,” *Boston Times*, June 10, 1876”), but, again, Mr. Wilson was not aware that a photographic image of the table survived.

“The Mt. Washington Glass Works have ingeniously interested all female eyes by placing at the very beginning of their exhibit a lovely toilet table made entirely... from... crystal.... The legs are upright scrolls of solid glass; these support a thick slab, on whose under surface geometric forms were cut and then coated with quicksilver so that the top of the table makes hundreds of little mirrors. From either side rise handsomely ornamented standards, and between them swings the loveliest plate-glass mirror.... A border of glass Blossoms has been fastened within the edge so ingeniously that they seem to grow there.... On the table are two jewel cases.... To show the skill of their engraver there is a centennial goblet exquisitely decorated with wreathing vines and festooned cords. On an open space a monogram has been cut, while in the corresponding opening there is a perfect picture of the old independence bell, crack and all....”

Almost as exciting as the image of the toilet table is the appearance beside it of a device known as a crystal fountain. Crystal fountains were patented in England and licensed to James

W. Tufts & Company of Boston in 1871, which manufactured only the metal mounts and then assembled the fountains with marble and glass provided by specialized suppliers.

Surprisingly, the principle of the fountain’s operation, described in the patent as “a simple law of hydrostatics practically applied,” dates back to Classical antiquity. Air pressure generated by the weight of water held in the basin is transmitted through a tube leading to the upper globe. Water from the globe is forced by this pressure up another tube in the fountain’s frame to a nozzle mounted above the basin. From here the water squirts up in a jet measuring about 8” high, seeming to defy the old adage that water never runs up hill. It then falls into the basin and drains through a tube leading down into the lower globe. The fountain plays for approximately 15 minutes before the globes need to be rotated to repeat the performance.

A trade catalog from the Tufts company, dating to about 1881 and preserved at the Boston Public Library, notes of the fountain that “the extreme novelty of its operation, with the apparent absence of motive power, adds very materially to its attraction as an ornament, and excites general surprise and wonderment.” This sense of won-

derment translated directly into retail value, to judge from the prices listed in the catalog. The prices varied from \$15.00 to \$30.00 depending on decorative treatment and style. By comparison, of the almost 2,000 items illustrated in the c. 1878 trade catalog issued by the Boston & Sandwich Glass Company, only 6 were offered for more than \$15.00, the most expensive being a cut fruit and flower stand priced at



Crystal Fountain, James W. Tufts & Co., Boston, with glass by the Mt. Washington Glass Co., New Bedford, c. 1880, Height: 21”; NBMOG Collection, acc. #2004.116. Museum Purchase

\$25.00. This was at a time when the average laborer earned \$1.00 per day. Mr. Tufts, in his 1893 "Letter to the Trade," quoted Motley, the Historian: "Give us the luxuries of life, and we will do without the necessities."

Few crystal fountains survive, and the ruby-plated example illustrated on page 5 is the only cut example currently known. At the time the NBMOG purchased it, the at-

tribution of the fountain's glass components was a matter for speculation. The Boston & Sandwich Glass Company of Sandwich, MA and the New England Glass Company of East Cambridge, MA were leading contenders. Now, however, following the discovery of the Centennial display photograph in the Shirley Papers, the Mt. Washington Glass Company can be moved to the top of the list. KJN

Colonial Ware & Crown Milano Gift from Members Kenneth & Sylvia Lyon!



Memorial Gift from the New Bedford Preservation Society

The New Bedford Preservation Society has donated funds to underwrite the purchase of two whimsical Burmese glass pigs in memory of the late Louis O. St. Aubin, Jr. Mr. St. Aubin was serving as a trustee of The New Bedford Museum of Glass when he passed away last summer at age 57. In making their donation, the Society noted his special love for Burmese glass and his delight with the Victorian holiday tradition of the "Peppermint Pig," a colorful treat that symbolized happiness and prosperity. Mr. St. Aubin

is remembered as a leading authority on New Bedford glass, the founder of the Mt. Washington & Pairpoint Glass Society and an enthusiastic advocate of the new glass museum. Together with his partner, William Pitt, he donated the display cases housing the Museum's exhibitions at City Hall (see articles on pages 8 & 12). The Burmese pigs, which are included in the City Hall display, might have been made during the late 1880s, when Burmese was first produced by the MWGCo. They also might date to the 1930s revival of Burmese by the Pairpoint Corp. or the 1950s revival by the Gundersen-Pairpoint Glass Co.



“Footnotes”

From the Virginia Shaw Rockwell Research Library

Compliments to author Dorothy Daugherty for her book *Celery Vases: Art Glass, Pattern Glass, and Cut Glass* (Atglen, NY: Schiffer, 2007), a copy of which was donated to the Library in gratitude for assistance provided during Ms. Daugherty’s research. The author recently donated her remarkable collection of celery vases to the West Virginia Museum of American Glass.

The Library is grateful to Lois Hirschmann and Andrea Natsios for their donations of catalogs published during the 1980s and 1990s by auctioneer David Arman. Ms. Natsios had a near-complete run of Arman paperweight sales, and Mrs. Hirschmann had a near-complete run of Arman glass sales excluding paperweights. You do the math!

Contemporary glass artist Richard La Londe has donated a copy of *Richard La Londe: Fused Glass Art and Technique* (Freeland, WA: Ozone Press, 2006). The book describes and illustrates glass-fusing techniques and features an illustration of artist Edris Eckhardt’s 1970 gold glass composition “Midnight Bouquet” from the NBMOG collection. This stunning piece will be illustrated in a future edition of the Newsletter focused on pioneers of the studio glass movement.

Mary Bancroft has donated a number of original Pairpoint factory documents in memory of her late husband, Sean, who supervised the pressing department at the factory for many years. Included are photographs used to make Pairpoint company trade catalogs, a copy of the oversized Gundersen Guild marketing catalog and, most importantly, an original price list for the c. 1885 Mt. Washington Glass Co. trade catalog. This is the large catalog reprinted by author Leonard Padgett in 1976.

Carl F. Barron has donated a group of books and auction catalogs relating to Chinese glass and snuff bottles. Particularly informative is the 1995 study *A Chorus of Colors: Chinese Glass from Three American Collections*, published by the Asian Art Museum of San Francisco.

Jeff and Beverly Evans of Green Valley Auctions, Mt. Crawford, VA, are recognized for generously providing the Library with complimentary copies of their impressive glass auction catalogs. Indispensable reference material!

Trustee Edie Lawson has donated a variety of glass-related ephemera gathered during her various trips abroad, together with the beautifully-illustrated book *La Ragnatela* (2001) written by Rosa Barovier Mentasti, which traces the history of the “filigrana” or filigree techniques practiced by the Italian masters.

Author Thomas P. Dimitroff has donated a copy of his beautifully-illustrated and scholarly book, *Frederick Carder and Steuben Glass* (Atglen, PA: Schiffer, 1998), the definitive study of this important subject.

The Fairy Lamp Club, founded in 1996, donated a copy of the comprehensive study *Fairy Lamps* by Bob and Pat Ruf (Atglen, PA: Schiffer, 1996) following the club’s visit to the NBMOG development office last year.

Carmen Freeman has donated a large group of glass company trade catalog reprints, rich cut glass publications and an original copy of Palmer Cox’s *The Brownies at Home* (1893). Palmer Cox illustrations occasionally were used as decorative motifs on Mt. Washington glass. Today these pieces are greatly revered by collectors.

From Shirley Smith and Shirley Salanon the Library has received welcome glass ephemera for its subject files, including, from Ms. Smith, an attractive small catalog of blown and sandblasted work by artist Preston Singletary (*Preston Singletary*, Seattle, WA: Blue Rain Gallery, n.d.).

Alice Walsh has donated a copy of the scarce *Glass Today* catalog published by The Museum of Fine Arts, Boston, in 1997. The New Bedford Museum of Glass (incorporated at the time as The Glass Art Center of Bradford College, Bradford, MA), lent a work by Edris Eckhardt to the accompanying exhibition.

The Museum has purchased a rare first-edition copy of *Reminiscences of Glass-Making* by Deming Jarves (Boston: Eastburn’s Press, 1854). Jarves was the founder of the Boston & Sandwich Glass Company and personally inscribed this copy “With compliments of the author.” It comes from the library of the late Vincent Ortello, past president of the Westchester Glass Club.

NBMOG Installs American Historical Glass at City Hall

On March 12th The New Bedford Museum of Glass held an opening reception for its loan exhibition “Our Nation’s Heritage in Glass,” which consists of more than 500 examples of American historical glass installed at New Bedford City Hall. Mayor Scott Lang was in attendance and warmly praised the extensive display, which presents an exciting and distinctive lesson in American history to City Hall visitors. All of the items on view are from the collection of the NBMOG.

As part of the opening event Museum director Kirk Nelson gave a lecture reviewing highlights from the collection and describing progress in the Museum’s effort to relocate to New

New Bedford Mayor Scott Lang beside the Bicentennial “76” platter by Sydenstricker, Brewster, MA, Dia. 12 1/4”; NBMOG Collection, acc. #1999.061. Gift: Mr. & Mrs. Ross G. Nelson

Bedford from its previous home at Bradford College in Bradford, Massachusetts.

The loan exhibition was prompted by the donation to the Museum of nine large display cases from trustee Louis O. St. Aubin, Jr. and his partner William Pitt. Lacking space to house the cases in the Museum’s development office at 46 North Water Street, Mr. Nelson proposed to the Mayor that they be installed at New Bedford City Hall with glass from the NBMOG collection. The result stands as one of the most extensive displays of American historical glass ever mounted.

Most of the items on display are part of the 1,500-piece collection donated to the Museum in 1999 by the late Mrs. Warren P. Tingley. Mrs. Tingley was a tireless student of American glass and history who built her col-



Grover Cleveland Plate by Gillinder, c. 1884, Dia. 11 1/2”; NBMOG Collection, acc. #1999.134.0251. Gift: Mrs. Warren P. Tingley

lection over a three-decade period. She was particularly inspired by two publications, *American Historical Glass* by Bessie Lindsey (1967) and *The American Story Recorded in Glass* by Tracy Marsh (1962). These books served as useful checklists during her frequent collecting forays and as a starting-point for her research, which was recorded on small hand-written notes kept with the glass. Special strengths in the Tingley collection include 19th century





Above & right: Details from the Hendricks, Logan and Blaine plates by Gillinder & Sons, together with a detail of the embossed signature appearing on the Blaine plate. NBMOG Collection, acc. #1999.134.0252, 1999.134.0250, 1999.134.0248. Gift: Mrs. Warren P. Tingley

political campaign glass, glass from the 1876 Centennial Exhibition and the 1893 Columbian Exposition, Bicentennial glass and glass commemorating political figures and historical events.

Particularly impressive are the four portrait plates depicting the candidates of the 1884 presidential election: the victorious Democratic ticket of Grover Cleveland and Thomas Hendricks, and the defeated Republican ticket of James Blaine and John Logan. The plates were pressed by Gillinder & Sons of Philadelphia and are celebrated for the exquisite detail and artistry of their moldwork. Glass Historian Melvin P. Lader, in his article "Classic: A Study in Early American Pattern Glass" (*Glass Club Bulletin*, Fall 1990), describes them as "the climax of the moldmaker's art in the glass industry." Two of the plates are signed by the mold engraver, Philip Jacobus.

Grover Cleveland items have been highlighted in the City Hall exhibition due to the special relevance this president holds for New Bedford glass. In 1886 Cleveland was married at the White House to Helen Frances Folsom. To celebrate the event the Mt. Washington Glass Company sent the newly-

wed couple four decorated vases in their recently-introduced Burmese art glass. Cleveland acknowledged the gift in a letter written on June 12, 1886. It reads "On behalf of Mrs. Cleveland and myself, I acknowledge with sincere thanks the receipt of four beautiful vases as your wedding gift to my bride. They are highly prized as evidencing the kindly consideration of the company, while they illustrate the perfection and excellence of its manufacture." The original letter, a cherished document preserved by the family of company agent Frederick Shirley, was donated to the Museum in 2005 and is included in the City Hall exhibition.

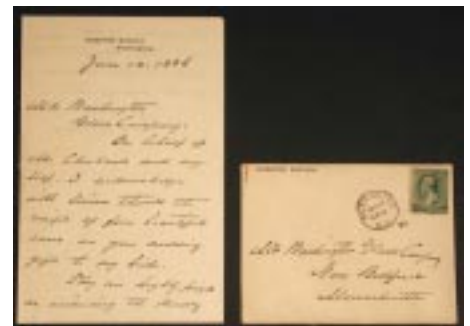
Although most of the displayed items were made by glass companies in Pennsylvania and surrounding states, a few originated at the Mt. Washington Glass Company. One of these is a pressed opaque white glass bell with a handle design suggesting a chain. The bell is embossed "1776" and was made to commemorate the United States Centennial. Also of Mt. Washington manufacture are two egg-shaped salt shakers

Right: Letter written by President Cleveland to the Mt. Washington Glass Company; NBMOG Collection, acc. # 2005.253.062.1-2. Gift from the family of MWGCo agent Frederick S. Shirley

Lower right: Grover Cleveland paperweight, Midwest, c. 1884, Dia. 3"; NBMOG Collection, acc. #1999.134.1261. Gift: Mrs. Warren P. Tingley



ers embossed "Columbian / Exhibition / 1893." One of these has the misleading mark "Libbey Cut Glass Toledo, O." stamped in red on the underside. The mark does not indicate factory of origin, but, instead, designates products ordered by the Libbey company from other factories for retail sale at the 1893 Chicago World's Fair.





Another fascinating Mt. Washington example is decorated with the image of a rather severe-looking woman, skirt hiked immodestly above her knees as she strides forward carrying an American flag. The figure undoubtedly was intended as an unflattering symbol of the woman's suffrage movement, which pursued the right of women to vote in national elections. The movement became especially active in the



last quarter of the 19th century but did not achieve its goal until the passing of the 19th Amendment to the Constitution in 1920.

Also relating to women's history is a glass tray pressed by a Midwestern company to commemorate the once-famous Nellie Bly. In 1889 a newspaper company (the New York World) sent a woman reporter from their staff on a trip around the world. Her goal was to beat the fictitious travel record suggested by author Jules Verne in his story "Around the World in 80 Days," published in 1873. The reporter, Elizabeth Cochrane (1864-1922), submitted

a popular series of reports during her trip under the pen-name "Nellie Bly" because it was considered improper for a female newspaper writer to identify herself to the public. Cochrane departed from New York on November 14th, 1889, and completed her trip in 72 days, six hours and eleven minutes. During her career she distinguished herself as a pioneer of investigative reporting and a leading advocate of women's rights.

The historical glass display at City Hall features literally hundreds of items with equally-fascinating stories. These items will be illustrated and dis-



Clockwise from top: **Hand bell**, MWGCo, c. 1876, height: 5", gift of Mrs. Warren P. Tingley, acc. #1999.134.0073; **Mug** (inverted Liberty Bell shape), Gillinder & Sons, 1876, height: 3 11/16", Museum purchase, acc. #2003.020; **Salt shakers**, MWGCo, 1893, length: 2 5/8", Museum purchase and gift of Mrs. Warren P. Tingley, acc. #2001.029 & 1999.134.0125; **White Lusterless vase**, MWGCo, c. 1880, height 5 7/8", Museum purchase, acc. #1999.082; **Bicentennial paperweight**, Toledo, OH, 1976, diameter: 3 3/8", gift of Karen Petraglia, acc. #2004.050; **"Nellie Bly" dish**, Midwestern, c. 1890, length: 12 3/4", gift of Mrs. Warren P. Tingley, acc. #1999.134.0260



cussed periodically in future issues of the Newsletter.

The New Bedford Museum of Glass is grateful to many individuals who assisted with the City Hall installation. Trustee Edward Corrie helped renovate and move the display cases so generously donated by the late Mr. St. Aubin and Mr. Pitt. New Bedford Director of Tourism Arthur Motta designed the wonderful banners mounted above each case, City Preservationist Anne Louro worked as a liaison between the Museum and the City, AHA! (Art, History, Architecture) director Margie Butler helped publicized the exhibit, UMass-Dartmouth art gallery director Lasse Antonsen loaned the display pedestal featured prominently in the front hall and Mayor Scott Lang supported the project with enthusiasm from its inception. Most importantly, the Museum celebrates the memory of Mrs. Warren P. Tingley. Mrs. Tingley's dedication to the study of American glass and history resulted in the extraordinary collection that so perfectly compliments its current installation at the seat of local government. New Bedford City Hall is open to the public Monday through Friday from 8:30 a.m. to 4:00 p.m. KJN



Clockwise from top: **"U.S.F. Constitution" tray**, Boston & Sandwich Glass Co., c. 1835, length: 7 1/16", gift of Robert D. & Margaret K. Keller, acc. #2005.146; American historical glass collector **Mrs. Warren P. Tingley**; Previously unrecorded **Washington statuette**, maker unknown, c. 1880, height: 7 1/2", Museum purchase, acc. #1999.196; **Display case** with Bicentennial glass at City Hall; **"Lafayette" [sic] boat salt dish**, Boston & Sandwich Glass Co., c. 1830, length: 3 5/8", gift of Judi Marx & Elaine Tater, acc. #2003.027; **Terrestrial globe covered dish**, Midwestern, c. 1900, height: 9 1/2", gift of Mrs. Warren P. Tingley, acc. #1999.134.0326. An example of the globe, with its distinctive bust of Columbia finial, was featured as the frontispiece illustration for Bessie Lindsey's book *American Historical Glass* (1967). It is considered one of the great icons of the genre.



The New Bedford Museum of Glass

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Glass Press, acc. #2000.133
NBMOG Collection, gift of Kirk J. Nelson
Currently on loan to The Bennington Museum
Height: 6 feet, 3 inches
Weight: very heavy



Museum's New Bedford Glass Displayed at City Hall

In addition to the exhibit of American historical glass described on page 8, NBMOG has installed a large case of locally-made glass at New Bedford City Hall. This display became an instant favorite with City Hall visitors and workers due to the rich colors and delicate decorations of the many items shown. Included are Mt. Washington sugar shakers and syrup jugs donated by Carl F. & Ruth L. Barron, Burmese glass donated by Gordon Rockwell and The New Bedford Preservation Society, Smith Brothers glass donated by John Lavasseur, Lois Hirschmann and Roberta Sawyer, Pairpoint Ruby Twist glass donated by Jay & Micki Doros and Mr. & Mrs. Ross G. Nelson (see illustration below), and other fine Pairpoint and Gundersen donations received from Edward Corrie, Ralph & Elinor Saarinen, Phil Gardella, Kirk Nelson, Michael Jodoin and the family of Nicholas Rodrigues.

