



Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Winter 2011-12

Steuben Glass LLC Closes

A unique, storied and quintessential American tradition has come to an end.

As reported in the *New York Times* on September 15, 2011 “the 108-year-old glassmaker is shutting down its factory in Corning, NY, and its flagship store on Madison Avenue in Manhattan. The cause of the company’s demise was a waning appetite for fancy crystal that was exacerbated by the weak economy, company officials said.”

“We did not see an increase in new consumers or established collectors,” Ron Sykes, a spokesman for the Schottenstein Stores Corporation, which bought Steuben from Corning Inc. three years ago said on Thursday.”

Steuben Glass Works was founded in 1903 when Thomas G. Hawkes persuaded Frederick Carder to leave his employment at Stevens & Williams in England and move his family to Corning, NY. Financed by Hawkes, Carder established a glass factory to manufacture fine quality blanks for cutting by the Hawkes firm, the largest of the many cutting shops then operating in Corning. Besides blanks for cut glass, Mr. Carder started making a wide variety of art glass items that successfully competed with many of Louis Comfort Tiffany’s products as well as those of Quezal, Kew Blas, etc.

The firm was sold to Corning Glass Works during WWI, when the federal government put restrictions on raw materials essential to Steuben Glass’s operations. Corning Glass Works continued to operate Steuben as a division with Mr. Carder at the helm. In the early 1930’s, Arthur Houghton (the Houghton family controlled

the Corning Glass Works) assumed leadership of Steuben, taking the firm in a new direction aimed at producing quality colorless products while de-emphasizing Mr. Carder’s colorful creations. 75 years later, in 2011, Steuben re-introduced muted, smoky colors in a limited number of their most popular items, retaining at least one segment of clear glass in each piece. Unfortunately, we will never know if the new colored product line was destined to be a successful one.

In 2008, Corning, Inc. (after

glass for production has come from small freestanding furnaces on the factory floor.

Unfortunately, as the VP of Marketing for Schottenstein explained at the September, 2011 Carder Steuben Club Symposium held in Corning, their plan to re-brand and re-focus Steuben’s products was dealt a serious blow by the current economic recession. He also commented that today’s Gen X and Gen Y consumers in their 30’s and 40’s have a very different concept of luxury. Luxury for them might mean an Apple i-Pad or a Lexus, but probably not fine glass. Times have changed.

Corning, Inc. has purchased the rights to the brand name Steuben, but has stated in the local press that they have no plans to revive the product line. Between 60 and 70 people will be affected by the closure. Steuben’s flagship store on Madison Avenue is expected to close prior to the expiration of their lease in January 2012.

The closure of the factory will not impact the operations of the Corning Museum of Glass. The museum is a stand-alone non-profit organization, with no legal or financial relationship to Steuben. The physical Steuben factory is owned by Corning, Inc.

Those of us who live in the Corning area are much saddened by the loss of Steuben. It was a recognized center of excellence for fine glass production, with a uniquely talented staff of designers, gaffers, engravers, cutters and polishers, quality control inspectors, et alia - including those who used a diamond stylus to sign each completed piece with the iconic “Steuben” in script. (800) STEUBEN www.steuben.com

-Kindly submitted by NAGC Treasurer, John Kohut



East of the Sun, West of the Moon

Steuben incurred losses in 17 of the past 20 years) sold its interests in Steuben to Schottenstein Stores Corporation of Columbus, OH. As part of the sale, Schottenstein leased Steuben’s factory that is physically attached to the Corning Museum of Glass and acquired their skilled employees, continuing production of Steuben until they announced the closing of the company. Steuben’s glass furnace was shut down earlier in 2011 and was an accurate harbinger of things to come. In recent months,

President's Letter

Dear Friends,

A number of our members were among the large group of registrants this fall for The Corning Museum of Glass 50th Annual Seminar on Glass celebration (and the 60th anniversary of the museum). The Seminar was a memorable one, inspired by the "*Mt. Washington and Pairpoint Glass: American Glass from the Gilded Age to the Roaring Twenties*" exhibit that opened with much fanfare at the museum's anniversary celebration in May of this year. A series of excellent lectures characterized this aesthetically restless and technically inventive era, and the Seminar concluded with a lavish banquet in the museum auditorium. The closing of Steuben Glass after 108 years, discussed elsewhere in this issue in an article by John Kohut, was a sad note in the midst of the celebratory activities.

At the NAGC Board meeting held during the Seminar John had a more positive report as Treasurer on an increase in income that reversed some years of stagnant or declining revenues. Based on the positive reaction to the description of the May 16-19, 2012 NAGC Seminar in Harrisonburg, VA published in the last issue of the *Glass Shards*, we fully expect to continue this positive trend through the coming year. A registration package will be mailed to all members in January, and the registration form will be posted on the website as soon as it is available. Members planning to attend may wish to make early hotel reservations at the Courtyard Marriott Harrisonburg (540) 432-3031. A block of rooms has been set aside at the special rate of \$79 per night (plus taxes), including breakfast. Remember to mention the "National American Glass Club" when you make your reservation.

We have recently published a new NAGC membership brochure. Director Bill Thomas has some extra copies available and would be happy to send some to any of our dealer-members who are willing to distribute them at shows. We appreciate those members who have already offered to do so. Jim also has an electronic copy of our Membership Directory available for those members who wish to have it in this format.

We have recently received a generous Memorial Fund donation from the Amelung Chapter in honor of Dorothy Camp and Barbara Lessig. The chapter requests that the donation be used to fund a scholarship

to enable a student to attend a future NAGC Seminar. Mary Cheek Mills, Education Programs Manager for The Corning Museum of Glass, is seeking potential scholarship recipients for this award and for our Distinguished Member Recognition Program. Please contact her with any suggestions/nominations for the scholarship awards or for further information.

Finally, our industrious Webmaster Francis Allen has asked me to remind those members planning to make online holiday purchases through Amazon.com about the link he added to the first page of our website at www.glassclub.org that connects directly to Amazon and rewards us for each referral purchase without any increase in cost to our members.

Happy holidays to you all and best wishes for 2012

Ken Depew, President

Dan Dailey Exhibition

Beginning February 18 through June 3, 2012 *Dan Dailey: Working Method* is a retrospective exhibition with a particular focus on the various meth-



Rocky Mountain Goat, 1997

ods and techniques employed by glass artist Dan Dailey over his 40-year career. Dailey, the first graduate student of Dale Chihuly, has pursued his own unique voice in glass, from his singular work in antique Vitrolite sheet glass to complex constructions of blown glass and metal. By pairing each work with the very drawings and models used in planning and production, as well as images and video of Dailey and his team at work, this exhibition endeavors to pull back the curtain on the incredible choreography of technique and vision that make contemporary glass one of the most demanding, exciting, and unparalleled art forms today.

Fuller Craft Museum, 455 Oak Street, Brockton, MA 02301 (508) 588-6000 fullercraft.org

Ancient Glass Treasures

Made by Ennion: Ancient Glass Treasures from a Shlomo Moussaieff Collection – on perspective by Jan 28, 2012. The Israel Museum, Jerusalem POB 71117, Jerusalem 91710, Israel www.imj.org.il

This exhibition presents twenty unique glass vessels from the first-century CE, including seven highly rare examples of the work of the master glassmaker Ennion, who began his career in Sidon (present-day Lebanon) and later immigrated to Italy. On public view for the first time, these mold-blown vessels, including decorated jugs, vases, beakers, and cups, come from the Shlomo Moussaieff Collection, one of the richest assemblages of Ennion's masterpieces in the world. The remaining vessels in the collection, which are not inscribed with Ennion's name, were most likely produced in his workshop.

Ennion worked as a glassmaker about 1 to 50 A.D. His signature is famous from over thirty flourishing pieces, and many other works are attributed to him on a basement of style. Ennion combined a groundbreaking technique of floating potion vessels into molds. This new routine authorized a vessel and a emblem to be combined during a same time and available a origination of mixed copies of a same vessel. Ennion's clear, accurate designs heed his work; he also minimized a prominence of a lines caused by a seams in a mold.



Glass Calendar

(Confirmation of dates and schedules advised. More information is available on our web page at www.glassclub.org)

Through February 19, 2012

BROADFIELD HOUSE GLASS MUSEUM, Compton Drive, Kingswinford, DY6 9NS ENGLAND <http://www.dudley.gov.uk/leisure-and-culture/museums-galleries/glass-museum> *Light Fantastic* Light brings an added dimension to artworks and this exhibition highlights the work of six artists who use neon in their artworks to convey different ideas and messages.

Through February 19, 2012

BERGSTROM-MAHLER MUSEUM has once again curated a stunning glass exhibition for you this fall. *All That Glitters* is based on the simplicity of form and glimmer of glass in contemporary cold-worked sculpture. Experience the sensuality of light as it is manipulated by artists and transformed into color and pattern. Artists were selected based on the visual effects of their sculpture and the common theme of working in cold glass methods: polishing, cutting, laminating and faceting, to exploit the reflective and transmissive qualities of light that glass manages like no other material, except perhaps, diamonds. See work from: Christopher Ries, Kreg Kallenberger, Toland Sand, Sidney Hutter, David Huchthausen, Jon Kuhn, Michael Taylor and Donald Friedlich. 165 N. Park Ave. Neenah, WI 54956 (920) 751-4658 bergstrom-mahlermuseum.com

Through April 2012

MUSEUM OF GLASS (253) 284-4750 1801 Dock Street Tacoma, WA 98402 www.museumofglass.org *Parenthetically Speaking: It's Only a Figure of Speech* is a new collection of work by San Francisco-based artist Mildred Howard comprising more than 40 glass punctuation marks, proofreading symbols and musical notes. The work is inspired by *At the End*, a poem by Howard's friend and Peabody Award winner Quincy Troupe. Both the poem and the exhibition reference punctuation as a metaphor for the passage of time.

Through June 17, 2012

On view until mid June, 2012 at the MUSEUM OF GLASS are two

exhibitions that present a marked contrast of glass works in terms of scale. *Gathering: John Miller and Friends*, comprises 26 oversized goblets, measuring three feet or more in height. Conversely, *Beauty Beyond Nature: The Glass Art of Paul Stankard* consists of more than 50 miniature botanical worlds encased in clear crystal. The Museum of Glass, 1801 Dock St. Tacoma, WA 98402-3217 (866) 468-7386 museumofglass.org

Through January 6, 2013

CORNING MUSEUM of GLASS *Founders of American Studio Glass Harvey K. Littleton* In celebration of the 50th anniversary, in 2012, of the "birth" of the American Studio Glass movement, this exhibition features works by one of the founders of the movement, Harvey K. Littleton. The objects on display - 19 vessels and sculptures and five vitreographs (prints made from glass plates) - span the arc of Littleton's career in glass from the 1960s through the 1980s. Works are drawn both from the Museum's collection and the artist's personal collection. Founders of American Studio Glass: Harvey K. Littleton recognizes Littleton, born and raised in Corning, for his achievements in developing glass as a material for artistic expression. It is the first solo exhibition of the artist's work at the Museum. One Museum Way, Corning, NY (800) 732-6845 www.cmog.org

January 8, 2012

LITTLE RHODY BOTTLE CLUB Annual bottle Show & Sale from 10am - 2pm. K of C Hall, 304 Highland Ave., So. Attleboro, MA www.littlerhodybottleclub.org

January 14 -April 8, 2012

FRANKLIN PARK CONSERVATORY *ORCHIDS! Vibrant Victoriana* 1777 E Broad St, Columbus, OH 43203 <http://www.fpconservatory.org> Take a journey of the senses with hundreds of colorful orchids artfully displayed in the warmth of the Conservatory, along with featured works from glass artist Debora Moore (<http://deboramoore.com>). Participate in daily orchid talks and weekly family activities, learn from orchid experts

and hobbyists, or simply take a break from the cold and enjoy the sights and scents of these exotic favorites.

February 7 - November 7, 2012

ALEXANDER TUTSEK-STIFTUNG, Karl-Theodor-Straße 27, 80803 München, Germany *In the Name of Love*. Love was and is one of the principal themes in art. Humans have a need to express love, and the pain of love, in a tangible form. Literature, music, paintings and sculptures created over the centuries are testimony of their never-ending attempts. The exhibition at the Alexander Tutsek Foundation deals with the many facets of love from a very special perspective: not only the bright, the welcome part of love is explored, but so is its hidden, secretive, and dark side. And all this is expressed using a material that is seldom seen in art displays. On show are 30 objects created by 26 artists from around the world who work mainly with glass and mixed media. <http://www.atutsek-stiftung.de/en/ausstellungen.html>

March 28 - April 1, 2012

GLASS CRAFT & BEAD EXPO 9777 Los Vegas Blvd South, Los Vegas, NV 89183. www.glasscraft-expo.com Get ready to cut the glass, fire up the kilns and torches and create: The 2012 Glass Craft & Bead Expo is back and filled with quite a few new classes for you to explore. Step out of your "norm" and take a crossover class. This seems to be the "hot" thing to do. As always our show floor will be packed with over 120 exhibiting companies ready to show and explain to you all the latest technology. The economy is playing havoc with us all, however the glass community always steps up, puts their best feet forward and promotes what they love best: GLASS!

June 22 & 23, 2012

NATIONAL CAMBRIDGE COLLECTORS INC Glass Show & Sale. Pritchard Laughlin Civic Ctr., Cambridge, OH cambridgeglass.org Featuring Cambridge and other fine glassware including Heisey, Imperial, Fenton, Duncan, Tiffin and Westmoreland.

The Museum of Glass - Studies in Scale

On view until mid June, 2012 at the Museum of Glass are two exhibitions that present a marked contrast of glass works in terms of scale. *Gathering: John Miller and Friends*, comprises 26 oversized goblets, measuring three feet or more in height. Conversely, *Beauty Beyond Nature: The Glass Art of Paul Stankard* consists of more than 50 miniature botanical worlds encased in clear crystal. The Museum of Glass, 1801 Dock St. Tacoma, WA 98402-3217 (866) 468-7386 museumofglass.org

Beauty Beyond Nature: The Glass Art of Paul Stankard. This exhibit presents more than 70 of Paul Stankard's intricately flame-worked still-life sculptures encased in clear crystal from the Robert M. Minkoff Collection. The collection spans more than 40 years of Stankard's career, from his earliest attempts at paperweights in 1969 to a monumental eight-inch Honeybee Swarm Orb commissioned for this exhibition in 2010.

With meticulous technical skill, Stankard creates a variety of flora, insects, figurative elements and poetry that demonstrate his acute powers of

observation and artistic sense. He references the plant kingdom as his primary inspiration but does not purport to create scientifically accurate representations

of individual species. "I think of my work as referential," states Stankard. "These are not literal flowers, though it is important to make them believable. The point of my work is not to make specimens but to evoke the experience of nature."

Included in the exhibition are works representing all of Stankard's design series beginning with his floral Paperweights inspired by the Victorian-age French botanical paperweights of Baccarat, St. Louis, and Clichy. Unsatisfied with the limitations of the form,

Stankard expanded his efforts into his Botanicals series. These forms are perpendicular in orientation, providing a multitude of viewing angles. In these pieces, Stankard incorporates a distinct horizon line separating the above and below ground elements of the floral arrangements and also introduced honey bees and mystical root people that live "hidden" in the root structure. He also began to add small words, such as "seed," "pollen" and "decay" that suggest the life cycle of all growing things.

Furthering his experimentation, Stankard implemented a technique he calls "cloistering" where he laminates a layer of colored glass to filter or absorb light. He introduced this effect in his Columns and Cubes series. His Orbs, similar to his paperweights but larger in scale, are perfectly round spheres

that provide uniform magnification of the

encased elements from all angles. In his Diptychs, Triptychs and Assemblages, Stankard weaves together color and form into complex arrangements, setting up his elements in grids that intensify the effect of each.

These works are a culmination of the techniques he developed in all his previous series.

"I've enjoyed more creative freedom by suggest-

ing untamed organic illusions rather than flawless floral arrangements. My artistic point of view takes advantage of the many hours of experimenting with process to discover a fresh beauty that builds on the paperweight aesthetic. It's all about nature's fecundity interpreted in glass."

Gathering: John Miller and Friends showcases 26 super-sized Venetian-style goblets created by Miller between 1996 and 2011 in collaboration with some of his colleagues and friends. Miller selected these artists

based on their contributions to the advancement of the contemporary glass movement. Each collaborating artist offered his or her artistic and technical expertise to create the stem, or vertical element that connects the cup to the base of the goblet, that references a current or past body of work. In most

cases, Miller completed each goblet by producing a cup and foot and assembling the goblets in his studio. Several of the goblets were created in the Museum of Glass Hot Shop during Miller's Visiting Artist residencies in 2010 and 2011.

"The elegant form of the Venetian goblet was the initial inspiration for this series," states Miller. "The traditional goblet is one of the most challenging functional glass forms to create. The exaggerated scale transformed the objects—the vessels became more sculptural

and demanded attention. The form became physically challenging to the viewer and entered a

new realm of significance."

Gathering, along with many of Miller's other series, was influenced by the work of pop artists from the 1960s. "My work reflects both a love of the immediacy of the glass material and a respect for its demanding properties. Some pieces are very formal and about glass and how it moves; others envelope a sense of humor and playfulness. I am always interested in pushing the medium to its heights."

Collaborating artists include: Rik Allen, Martin Blank, Robert Carlson, Scott Darlington, Einar and Jamex de la Torre, Laura Donefer, Fritz Dreisbach, Jen Elek, Henry Halem, Martin Janecky, Gene Koss, Paul Marioni, Nick Mount, MOG Hot Shop Team, Jay Musler, Paul Nelson, Danny Perkins, Marc Petrovic, Ross Richmond, Richard Royal, Davide Salvadore, Therman Statom, Boyd Sugiki and Lisa Zerkowitz, Randy Walker, Karen Willenbrink-Johnsen and Jasen Johnsen.



John Miller (American, born 1966),
Slider, 2011. Blown and hot-sculpted glass,
37 x 16 3/4 inches



White Marsh Gentian Faceted Paperweight, 1974. Blown glass with flame-worked elements, 1 3/4 x 2 3/4 inches.
Photo by Douglas Schaible Photography

Chrysler Museum Opens a Glass Studio

The Chrysler Museum of Art has opened the Chrysler Museum Glass Studio on November 2 to complement the world-class glass collection in the Museum. The addition of the Glass Studio enhances the Museum's stature as one of only two comprehensive art museums in the United States with a glass studio. The Glass Studio is located in a 7,000-square-foot building at 745 Duke Street, adjacent to the Museum in Norfolk.

The \$7.5 million Glass Studio construction and operations are fully endowed from generous contributions from glass enthusiasts and Museum supporters. The Museum acknowledges the Pat and Doug Perry family for their significant investment in its creation.

"The state-of-the-art facility will accommodate both aspiring and master glass artists with a furnace that can melt 560 pounds of glass, a full hot



Glass Studio Team from left to right: Charlotte Potter, Glass Studio Manager; Robin Rogers, Glass Studio Technician; Julia Rogers, Glass Studio Instructor. Photo by Echard Wheeler.

shop, a flameworking studio, nine annealing ovens and a coldworking area," says Charlotte Potter, studio manager. "The Museum will have a visiting artist series and an artist-in-residency program that will attract some of the leading artists in contemporary glass, as well as emerging artists."

Visitors will be able to enjoy free glassblowing demonstrations, and the Museum will offer a series of classes and workshops for students and adults. These will include a range of educational programs from beginners to master classes for accomplished professional artists.

"It will be an entirely new experience for our visitors," says Bill Hennessey, the Museum's director. "In addition to the study and display of art, we can

show them the magic behind the creation of art as well. The Glass Studio will allow our visitors to experience glassmaking and be involved in every step of the process. We anticipate this will draw people to the region to learn about glass and meet visiting glass artists and tour our collection. We expect this to be a significant educational component for the region—one that will allow us to further strengthen our partnerships with Virginia Wesleyan College and the Governor's School for the Arts. With more than a third of our 30,000-object collection devoted to glass, this is clearly a strong suit for the Chrysler. This Glass Studio will bring these works of art to life."

The Chrysler Museum of Art
245 West Olney Rd,
Norfolk, VA 23510
(757) 664-6200
museum@chrysler.org



Eye Harvey K. Littleton (American, b. 1922) for the rest of his career.
Blown #475 Johns-Manville fiberglass marbles, cut, bonded

The 1969 sculpture, *Eye*, reflects this new direction in Littleton's work in glass. Corning Museum of Glass, One Museum Way, Corning, NY (800) 732-6845 cmog.org

Corning Celebrates American Studio Glass

In celebration of the 50th anniversary of the American Studio Glass movement, The Corning Museum of Glass will present two exhibitions. *Founders of American Studio Glass: Harvey K. Littleton* will feature works by the artist, spanning the arc of his career from his very first works in glass from the 1940s through his experiments with form and color into the 1980s. A complementary show, *Founders of American Studio Glass: Dominick Labino*, will present materials from Labino's archives, which are held in the collection of the Museum's Rakow Research Library. Both exhibitions will be on view until January 6, 2013.

The Museum has been collecting Littleton's work since the mid 1960s, both through acquisitions and donations, including those from Littleton and his family. *Founders of American Studio Glass: Harvey K. Littleton* will include 19 vessels and sculptures and 5 vitreographs drawn from the Museum's collection and the artist's personal collection.

Littleton was born and raised in Corning, NY and was briefly employed by the Corning Glass Works in the 1940s, where he developed his glassmaking skills and began to pursue the idea of glass as a medium for artistic expression. The earliest objects in the exhibition are two experimental cast female torsos, dating to 1942 and 1946. Also featured are glass vessels from the early 1960s, dating to the years just after the seminal Toledo Workshops, as well as a bottle made at the 1962 Workshops.

At the end of the 1960s, Littleton re-evaluated his work, making the decision to turn away from the vessel in favor of sculptural work based on a vo-

cabulary of geometric forms. The exploration of columns and tubes, color, and motion in glass occupied him

Research, Publication & Glass News

In Memoriam Edward W. Kleppinger

The glass collecting community lost a valued member with the death of Ed Kleppinger on June 26, 2011. He was 72 years of age.

Ed had wide ranging interests but his main collecting focus during the 25 years was ruby-stained American pressed glass. Inspired by his parents' collection of this glass started in the 1950s, Ed went on to build one of the premier collections of ruby-stained. He generously shared his interest by establishing his Museum of Ruby-Stained Glass at his home in New Orleans and setting up a web site where others could share his passion. In addition to ruby-stained glass Ed also had a notable collection of amber-stained pattern glass and canary pattern glass. At the time of his death Ed was deeply involved in updating William Heacock's Book 7, "Ruby-Stained Glass From A to Z," the rights to which he owned.

Ed had a doctorate in chemical engineering and most of his career he worked as an environmental consultant, often appearing as a witness in legal proceedings involving environmental issues.

Another passion for Ed was the renovation and preservation of historic properties in New Orleans over the past twenty years. Ed was preceded in death by his wife of nearly 40 years, Willie, and a son from his first marriage. He is survived by two other children from that marriage as well as his beloved young daughter, Carla.

All his friends will deeply miss Ed's enthusiasm for glass and his great sense of humor and generous spirit.

-Kindly submitted by NAGC Board Member, Kyle Husfloen

Museum of Glass announces the appointment of Susan Warner as Deputy Director/Curator. In 2006, Warner was appointed Director of Public Programs, overseeing the curatorial, education and Hot Shop departments, and in 2009 appointed Deputy Director.

Ms. Warner brings over 30 years of museum, curatorial and educational experience to the position and possesses a solid background in the medium of glass. We are very pleased she has accepted this new role in her career at MOG."

As Deputy Director/Curator, Warner

Museum of Glass

will be responsible for developing the Museum's multi-year exhibition schedule and developing exhibition content that is both scholarly and accessible for the Museum's dynamic traveling exhibition program. Warner will work with the Museum's curatorial, Hot Shop and education departments, as well as with artists, collectors, educators and museums, in researching and developing narrative materials for all exhibitions.

Warner will also be responsible for the Visiting Artist Residency Program in consultation with the Museum's Lead Hot Shop Gaffer, Benjamin Cobb. She will work jointly with Mu-



useum of Glass Director/CEO Tim Close as the staff liaison to the Museum's Collections Committee, chaired by Trustee George H. Weyerhaeuser, Jr.

Museum of Glass,
1801 Dock Street Tacoma, WA 98402
www.museumofglass.org

DEADLINE
NEXT ISSUE'S
MARCH 1, 2012

visit NAGC web page:
<http://www.glassclub.org>

First Class

1st Class Presort
U.S. Postage
PAID
Binghamton NY
Permit 197

The next deadline for the Glass Shards will be
March 1, 2012. Submit by mail to:
Alice Saville, Editor, Glass Shards, PO Box 255
Foxborough, MA 02035
or reach us through email at: planetathecaville@gmail.com

ATTENTION READERS!



The National
American Glass Club
Box 24
Erland, PA 16920

