

December 29, 1970

To: Jack Harrington
R. Joseph Opperman
Harold Corbin

Following our meeting Monday evening, Harold Corbin and I this date visited with Judge Pendleton, regarding the gift of his glass collection to the Association. We stated that we hoped and wished to open the Museum this spring with his glass collection in place as the feature attraction.

He said he was reluctant to pass it on, but that he was most receptive to the idea of using it as a means of gaining immediate support and interest in the Museum. He indicated complete agreement with our plans and said "we are together in our thoughts."

We advised we were ready to proceed immediately with approximately a \$3,000 remodeling job based on his willingness to provide the glass collection on completion of the work. He said yes, and urged us to proceed.

Accordingly, I've authorized Jim Rooney to contact Bill Hullenkremer and direct that work start there. One question still remains about the exact type of glass to be used, but we'll have some comparative figures for you on this before we reach that point.

We told the Judge that security arrangements were still being worked out and that we felt we could satisfy him in this regard before the glass collection is moved. His pledge of the glass is still conditional on our satisfying him in the security aspects, but he seems agreeable on what we have underway in this area.

Sincerely,

Edwin L. Heminger

ELH/jwp

Copy: James Brucklacher
Kenneth Frost
Hobart Farthing
Mrs. George Dunlap
James Rooney

C
O
P
Y

June 18, 1971

To: Jack Harrington
Harold Corbin
R. Joseph Opperman
James Brucklacher
Betty Dunlap
Kenneth Frost
Hobart Farthing

Several items for your information:

- 1.) The enclosed documents are self-explanatory - at least, they speak for themselves.
- 2.) This date, renewed a note for \$16,000 with the First National Bank of Findlay for six months at 7-1/2 per cent interest. Paid \$10,000 toward our indebtedness, plus \$1,037.35 interest. Our indebtedness thus has been reduced to date from \$26,000 to \$16,000.
- 3.) Have obtained okay from the County Commissioners to store excess display cases in the DWG building when such are moved from Toledo, hopefully in next several weeks.

Sincerely,

Edwin L. Heminger

ELH/jwp
Encs.

From the desk of:

Joan Price

6/17/71

Ed:

Debbie said that some gentleman (apparently Judge Pendleton) brought the attached in for you. In your absence he suggested that it be given to Allen, but since Allen was out, presumed it can be held on your desk for your attention.

Joan

COMMENTS ON THE COLLECTION

Findlay having been earlier filled up with Glass Factories in an earlier day, we had a real interest in it, and at that time it was comparatively easy, and cheap to pick up table settings in clear glass, and the earlier pieces that we secured were of these beautiful clear pieces, which in turn led to clear cut glass.

It was approximately early in the year 1922 that we changedover into the collection of colored glass, and we spent our time and energies after that by picking up colored art glass. The pair of vases that changed our direction are here in these cases. Date April 18, 1937.

From that time on we used every vacation opportunity to search for pieces that we liked, and felt we could afford, and we covered in the ensuing years about all of the country east of us, including part of Canada, and practically all of the Eastern States east of the Mississippi River, and extending to Kansas, Illinois, Wisconsin, and especially Michigan, which was one of the best markets to get into.

Over these years I would estimate the travel expenses for the two of us at \$8,000.00 and the glass purchases made at \$8,000.00. In the meantime everything that we purchased for this collection has gone up in value until, and continues to go up in value, and my estimate of its present value in \$25,000.00

Charles Findlay

Hancock Historical Museum Association
Box 397, Findlay, Ohio

Gentlemen:

Referring to our earlier meetings, our inspection of the proposed Museum property, and our subsequent discussions with its proper officers relative to the required facilities to receive and adequately display the Colored Art Glass, collected during many years by Blanche C. Pendleton and Chester Pendleton and following an actual visit by the Trustees and their wives to the Pendleton home, to see and evaluate the display in its proposed long time setting, we understand that the method of the display meets with your approval, and that it is agreed that the Museum will construct a similar pair of adjoining cabinets, similarly fluorescently lighted, and the and the same to be securely locked to prevent public access to the glass itself, and possibly public vandalism.

It is further contemplated that the display of what has become known as "Findlay Silver Onyx" shall be housed in a glass cabinet in the same room, and to be kept locked from public access. There will be approximately 25 pieces in this display, many in rare colors. It is contemplated to have the outside windows in this room, and possibly for other windows on the ground floor, connected with an electric alarm, with wire connection with the Findlay Police Department.

It is our further understanding that no part of any of the glass so displayed in this room is to be sold, traded or loaned to other individual or museums. This glass is not given for loaning, or selling or trading

ALMA

To: Jack Harrington
Harold Corbin
R. Joseph Opperman
James Brucklacher
Betty Dunlap
Kenneth Frost Hobart Farthing

Several items for your information:

- 1.) The enclosed documents are self-explanatory - at least, they speak for themselves.
- 2.) This date, renewed a note for \$16,000 with the First National Bank of Findlay for six months at $7\frac{1}{2}$ per cent interest. Paid \$10,000 toward our indebtedness, plus \$1,037.35 interest. Our indebtedness thus has been reduced to date from \$26,000 to \$16,000.
- 3.) Have obtained okay from the County Commissioners to store excess display cases in the DWG building when such are moved from Toledo, hopefully in next several weeks.

Sincerely,

Edwin L. Heminger

Hancock Historical Museum Association
Box 397, Findlay, Ohio

Gentlemen:

Referring to our earlier meetings, our inspection of the proposed Museum property, and our subsequent discussions with its proper officers relative to the required facilities to receive and adequately display the Colored Art Glass, collected during many years by Blanche C. Pendleton and Chester Pendleton and following an actual visit by the Trustees and their wives to the Pendleton home, to see and evaluate the display in its proposed long time setting, we understand that the method of the display meets with your approval, and that it is agreed that the Museum will construct a similar pair of adjoining cabinets, similarly fluorescently lighted, and the and the same to be securely locked to prevent public access to the glass itself, and possibly public vandalism.

It is further contemplated that the display of what has become known as "Findlay Silver Onyx" shall be housed in a glass cabinet in the same room, and to be kept locked from public access. There will be approximately 25 pieces in this display, many in rare colors. It is contemplated to have the outside windows in this room, and possibly for other windows on the ground floor, connected with an electric alarm, with wire connection with the Findlay Police Department.

It is our further understanding that no part of any of the glass so displayed in this room is to be sold, traded or loaned to other individual or museums. This glass is not given for loaning, or selling or trading

COMMENTS ON THE COLLECTION

Findlay having been earlier filled up with Glass Factories in an earlier day, we had a real interest in it, and at that time it was comparatively easy, and cheap to pick up table settings in clear glass, and the earlier pieces that we secured were of these beautiful clear pieces, which in turn led to clear cut glass.

It was approximately early in the year 1922 that we changedover into the collection of colored glass, and we spent our time and energies after that by picking up colored art glass. The pair of vases that changed our direction are here in these cases. Date April 18, 1937.

From that time on we used every vacation opportunity to search for pieces that we liked, and felt we could afford, and we covered in the ensuing years about all of the country east of us, including part of Canada, and practically all of the Eastern States east of the Mississippi River, and extending to Kansas, Illinois, Wisconsin, and especially Michigan, which was one of the best markets to get into.

Over these years I would estimate the travel expenses for the two of us at \$8,000.00 and the glass purchases made at \$8,000.00. In the meantime everything that we purchased for this collection has gone up in value until, and continues to go up in value, and my estimate of its present value in \$25,000.00

Beatrice Findlay

Amberena clear yellow shading to red
single layer at top - opposite colors
Reverse Amberena -
overfired opt purple - rare
splashed Amberena - sunset after
opal lining
vertical protruding ribs

M.C.P. - Mode of Pearl - outside
with lustre finish - 2 layers
Pattern shows to outside - air trap
patterns

MOP - Rainbow - any no colors

usual patterns: swirl.

zipper

thunderstone

moire

raindrops

peacock eye

diamond quilt

flower + acorn

Burmese -

single layer - yellow base to pink top

tris yellow refer turns pink -

second referring original yellow

I glossy

II acid finishes

Crown Milano - painted enamel same as

Albertine - $\frac{MM}{CM}$ white opal - acid finishes

white, tan,

Pendleton glass

Royal Flemish - acid finish Heavy Raised
gold enameled lines separate - 1 or more
sep. colors - painted enamel

Peach Blow New England - single red blown to white
Mt. Washington - Blue shades, to pink
single layer -

Whitely - 2 layers - outer yellow to
red at top

lining white -

mostly glossy -

drape pattern -

Green Opaque - single - green with blue
mottled at top acid finish

Pomona - clear glass

yellowish milattré stain upper border

small floral designs - blue cornflowers
blueberry -

all over etching -

First grade - covered glass with acid-
resistant coating - carved minutely
engraved lines - dip acid - brilliant

Second grade - full piece or fine particles of
acid resistant stick to glass - speckled
etching - not as brilliant.

mt. Washington white satin - fish net

3.

Napoli - , marked

Verona

Kava - (Sicilian ware) - pitch black
pieces colored set in -

Blue + white came glass

CF Monroe - Wave Crest

Nabara marked

Kelva

Coralene - tiny pieces on outer surface

Overlay - flowers + fruit - put on outside

Boston + Sandwich Glass Co - 1830 - press

Mary Gregory - children under 12
faces complete

Circle overlay drip

Sturgeon - yellow acid

Tortoise shell - glossy 2 layers

cut Velvet - 2 layers laminated mold blown

Tiffany - 1848-1934 - every color - single

signed H.C.T.

double - transparent lucent, opaque

Group I - single color iridescent - surface broken
into thousands, fractures reflecting colors

Group II - Decorated Iridescent Glass -
silver back on - 2 or more layers
milled until single glass with
decorations in - flower forms

14

Tiffany Cord 1 Group III Millefiori - m. canes cut thin
embedded + rolled until smooth surface

Group IV Paperweight - Hardest Colored dec. glass
designs laid on embedded in inner glass
with another layer over original - may
translucent

Group 5 - Cypriote - sim. buried old Roman
clay + blue surface burst bubble,

6 - Lava - free form blue + hrs. gold
Opalescent

7 - Agate - several layers - polished like
stone

8. Marbleized - agate but not polished

9. Cameo - 2 or more layers - exposed to
acid when not polished the outer
layer eaten away to reveal under
layers -

10. Intaglio - design cut into outer surface
contrast colored glass placed in
engravings + cut so engraved
work on inside. -

11. Peacock Feathers - used outside surface

12. Quatrefoil - lattice work applied but
stands out from body -

Quezal Art Glass + Decorative Co.

M. Bach - employee of Tiffany 1900

Kaw Blas - of Union Glass Co. 1850-1924

Lurand - pin thread outside - bright colors

5
Steuben Glass 1903-1930 colored glass cases

- Aurene - translucent, iridescent - gold common
Jade - green, white, rose - Cabastian yellow blue
Rosaline - rose colored jade
Clultra - splotch ⁱⁿ glass
Cintia - no bubbles - linear pattern
acid Culbach or comes type - 2 or more layers
with darkest outer. acid resist design
design is left in high relief against lighter
then worked on by artist - 2,000 made many
lamp bases for angular geometric style.
Ivrene - white opaque transparent - light
satin finish slightly iridescent - rare
Ivory - creamy white no iridescence (ceistard)
Calce - Contrast colored Aurenes - in or outer
Sculptured - figural subjects - mold
Cire Perdue method wax - plaster cast -
Verre de Soie - smooth iridescent (glass of silk)
Quatrete - lattice outside attached tiny glass struts
Transparent crystal - since '934
Bubbly glass
Starais - sharp pattern of colored glass sandwiched
between 2 clear layers.
Kaperweight - piece laid on inner body & covered clear K₂
Mosaicale - random patterns brown blue red
Millefiore - canes set in surface - canes set in Aurene
Rouge Flambe - Red
No production over 1 year - W Steuben STEUBEN S
English Cameo - raised design 2 or more layers
outer design left in relief after acid.
Alex andrite - single layer 3 blended colors - amber - red
blue rim
Silveria - 2 layers solid sheet of silver foil trapped
vertical drips of green

Silvered - silver mercury applied on back

Emile Galle - 1875 - nature in glass - insect fish
animal - Cameo & enamel

Benetton - Millefiore - lay wafers on piece & expand;
hold bands together & draw out

Nithyalevi - stone glass

Joseph Locke J^r
New England Glass Co. - patent right
then in 1883

Hubbey Glass

Mt. Washington

CF Monroe

Smith Bros.

Boston + Sandwich Glass Co. - Pressed 1830 -

Hubbey Glass 1850 - 1874

Lucy

Steuben

Stevens + Williams - John Northwood

Thomas Webb + Sons - Woodall team

F. Carder - then Corning Glass works

Terms and finish

glossy

etch vase B

marver - workers board rolled glass on

Milefiore long cane sliced then
imbedded in outer surface rolled
on marver until smooth outer
surface -

Paperweight -

Mosaic - cut design, engraving, etching

Cameo - raised design decoration 2 or
more layers - outer designs are left in
relief by removing glass around design
by acid, also chisel, grind + wheel

Point or Pointy

Mark where it had been
attached to the blow rod
glasses before 19th C



FRONT

Row A:

BACK

- 1 Hob-nail ~~pattern~~ vase.
- 2 Wheeling Peach-Blow
decenter and tumblers.
- 3 Cosmos ~~pattern~~ perfume
bottle
4. Coralline ~~pattern~~ pitcher
5. Pair of Mudlark
only ~~glass~~ vases.

BACK

The art glass collection of the late Judge Chester and Blanche Pendleton is displayed at the Hancock Historical Museum, Findlay, exactly as it was in their home, the colors forming a beautiful scene. The outstanding collection of 250 pieces includes cranberry, peach blow, satin, amberina, pomona, coralene, agata and Findlay onyx.

FRONT

Pendleton Glass Collection, Hancock Historical Museum, 422 W. Sandusky St.
Findlay, Ohio

from Joan Price

Judge Pendleton glass pictures
negatives are file Number 21694
at Photo Center.

ElH has originals in safe