



1585

AMERICAN GLASS

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AMERICAN GLASS

KATHARINE MORRISON McCLINTON





Blown three-mold glass geometric sunburst pattern, 1820-1825.

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KATHARINE MORRISON McCLINTON

Illustrated

Cleveland



New York

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1. WISTARBERG OR SOUTH JERSEY-TYPE GLASS

THE story of American glass is an important part of American history. Its emergence from European beginnings into a distinctive American art parallels the industrial and artistic development of the United States.

American glassmaking was guided from its beginnings in the Seventeenth Century by trained craftsmen from Italy, Belgium, Holland, Germany, France, and England, and the traditions and technical practices of European glassmakers were brought to early American glasshouses. Although American glass in time took on characteristics which were distinctly American in expression, the industry continued to be guided throughout the two centuries of progress by these foreign trained artisans and their descendants down to the third generation.

The real history of American glass started in the Eighteenth Century with the glassworks of Caspar Wistar near Allowaystown, Southern New Jersey, in 1739. Caspar Wistar came to Philadelphia in 1717 from Hilspach, a village in the glass section of Germany. After making a success of brass button-making, he started a works for the manufacture of window glass and various kinds of bottle glass. Then, not knowing the business of glassmaking, he sent to Germany for four expert glass blowers who, in return for teaching the art of glassmaking to Wistar and his son, received one third of the profits. In 1752 Caspar Wistar died and his son, Richard, took over the business. He continued to operate the glass works until the Revolution brought on a depression of the glass business which resulted in financial failure in 1780.

In spite of the fact that Wistar is credited such a prominent place in American glass history, and that until the last decade or so all

Early American free-blown glass was termed "Wistarberg," it is now established that very few pieces of Wistar glass have actually been authenticated. Also, there is practically no documental evidence as to the kind of glass made by Wistar. A letter of Governor Franklin written in 1768 includes this statement: "A Glass House was erected about twenty years ago in Salem County (New Jersey) which makes Bottles, and a very coarse Green Glass for windows." In 1769 Richard Wistar inserted an advertisement, a part of which is quoted, in the *New York Journal or General Advertiser* of August 17:

"Made at the Subscriber's Glassworks and now on Hand to be sold at his House in Market Street, opposite the Meal Market, either whole-sale or retail, between three and four hundred boxes of Window Glass, consisting of the common sizes, 10 by 12, 9 by 11, 8 by 10, 7 by 9, 6 by 8, etc. Lamps Glass or any uncommon Sizes under 16 by 18, are cut upon a short notice. Where also may be had, most Sorts of Bottles, Gallon, Half Gallon, and Quart, full measure Half Gallon Case Bottles, Snuff and Mustard, Receivers and Retorts of various sizes, also electrifying Globes and Tubes, etc."

In 1708-1781 Jacob Stenger, or Stanger, who had been a workman at Wistar's works, started the second New Jersey glassworks at Glassboro. The products of the Stangers and other South Jersey Eighteenth Century glassworks, whose workmen had been former employees of the Wistar glassworks, were the same in technique, form, color, and decoration as those made at Wistar's Glass Works.

The by-products of the individual blowers of these factories followed the Venetian technique of blown glass and produced a type of early American glass that continued being made in the New York, New England, Pennsylvania, and Ohio glasshouses as late as the 1870s. Indeed, the old-time blowers and their descendants and apprentices continued in the old techniques, so that many later pieces are indistinguishable in form and technique from similar pieces made a century earlier. It is now conceded by experts that at least 90 per cent of the pieces of early American blown glass in art museums and private collections is of late Eighteenth Century or Nineteenth Century production, and some is as late as 1870. Many



Left: Vase of blown glass, South Jersey type with lily-pad decoration. Right: Emerald-green pitcher made at Saratoga, New York.

of the finest and most interesting pieces of early South Jersey-type glass were blown in small glasshouses of later date. The terms "Early" and "Early American" as applied to American glass are explained in an article in *The Magazine Antiques*, October, 1926, by George S. McKearin, foremost authority on Early American glass. He says: "When I speak of Early American glass, I refer to type, pattern, decorative technique, and quality of glass, rather than to date. The collector of Americana does not think of the period 1825 to 1860 as early and, chronologically, it is not; but in the field of American glass, many of the finest specimens bearing every apparent indication of Eighteenth Century production were blown during the early and mid-Nineteenth Century." Furthermore, the value of early American glass is not determined by the date or the place where it was made, but by the aesthetic qualities such as line, form, color, and beauty of workmanship.

The fundamental character of a large class of American glass is attributed to the influence of the early glasshouses of the Southern

New Jersey region. Perhaps a clear definition of the kind of glass made and of the materials from which it was made, as well as an understanding of the process which produced it, will aid in the appreciation and identification of South Jersey-type glass. The basic ingredients for making glass are silica or sand, and alkali such as potash, soda, or lime. Intense heat causes the fusion of the materials. This fusion is aided by the use of bits of old broken glass. Essentially there are three kinds of glass. These are: Green glass or bottle glass which was made of coarse materials together with soda or potash as its principal base; soda glass, usually a clear glass; and lead or flint glass of which the finest wares are made. South Jersey-type glass is made of green glass or bottle glass. It is glass in its natural color, that is, it has not been purified to make it colorless nor is it artificially colored. The natural colors of green glass are an accident of nature caused by the metallic substances in the raw materials. The colors are a variety of greens from light olive to dark green and aquamarine and the various shades of amber from deep golden brown to honey. Bottle glass was the first glass made in America. It was made with potash from wood ashes, and the staple products of the glasshouses that made it were bottles and window glass.

Yet from this crude coarse glass the skilled glass blowers formed the pitchers, sugar bowls, and graceful footed bowls which we prize today. It was the custom in glasshouses to give the blowers the residue glass at the end of the day and, from this left-over glass, blowers from early Roman days down through the Nineteenth Century formed beautiful free-blown or offhand-blown individual pieces. Thus first of all South Jersey technique is individual and, generally speaking, it is related to the sturdy peasant glass of Europe. The workmen were the designers as well as makers of the glass and they formed the pieces as their own skill, taste, and fancy dictated.

At all times the ornamentation was governed by the process, and except for the occasional use of the pattern-mold, South Jersey-type glass is free-blown, and shaped and decorated by manipulation. Much of the skill depends on the ability of the workman to shape and manipulate the hot glass while he blows and rotates the piece. A part of the art also consists in keeping the hot glass at the

right degree of temperature and reheating it before it becomes too cool. Every touch must be sure. One mistake and the blower must start again. If the glass gets too cold it must be reheated. If the blower waits too long it will explode. The expert glass blower judges the temperature of the glass by the pliability and also by the color.

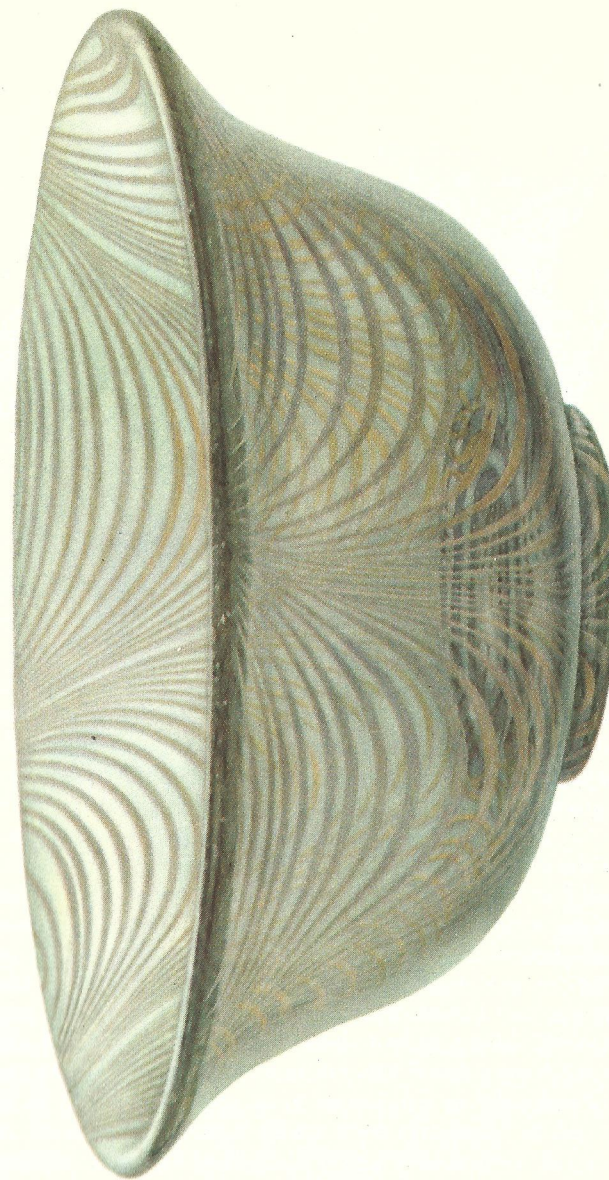
The decoration of blown glass is closely related to the process of forming the article. In fact, the decorative devices used are only those possible of being executed while the glass is in a plastic state. Thus we find the same types of decoration on the blown glass of Renaissance Venice as we do on South Jersey-type glass or any glass made by the same process today. The ornamentation of this blown glass was applied and tooled and consists of:

1. *Prunts* and seals which were applied blobs of glass, tooled or molded into motifs such as a leaf or "strawberry" or seal.
2. *Quilling* or trailing which consisted of applied wavy ribbons.
3. *Rigaree* or applied ribbons in parallel lines.
4. *Threading* or rows of superimposed glass on necks and rims.
5. *Crimping* or dents and flutes formed in the foot of an article by a tool.
6. *Superimposed and tooled decoration* or a separate gather of glass tooled into a swirl or drape in the so-called lily-pad.

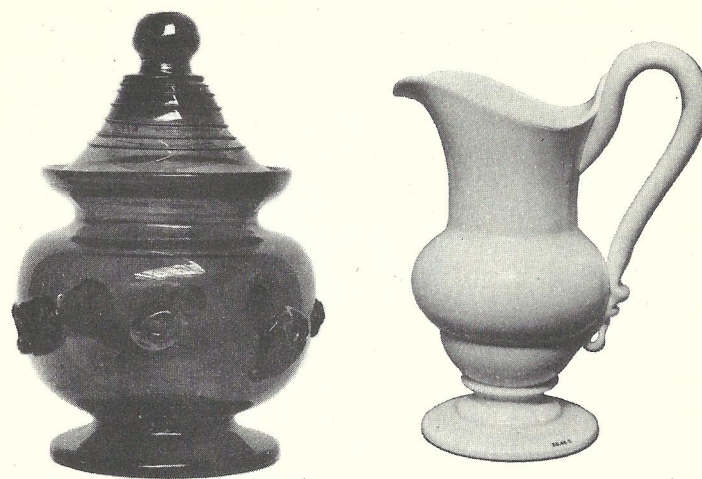
The most distinctive and characteristic type of decoration used on South Jersey-type glass was the lily-pad decoration. There are three varieties of lily-pad. On the first type slender vertical stems terminate in a bead. This is the earliest type and is usually found on Eighteenth Century or early Nineteenth Century pieces. The second type of lily-pad has broader stems and circular or oval pads. It is found on pieces made about 1830 and later. The third type has a curved stem ending in a leaf-like pad and is of later Nineteenth Century origin. These decorative motifs were used singly or in combination, and some elaborate pieces have three types of decoration, such as a threaded neck, lily-pad on the body, and a crimped foot. Handles, finials, and feet of free-blown articles are of particular interest. The handles of bowls, pitchers, mugs, and

vases are especially decorative. Sometimes they end in a blunt turned end, or the end may turn back in a graceful loop, or it may be manipulated into pinched trailings according to the whim of the glass blower. The knobs or finials of sugar bowls and footed wines sometimes had a solid blob of glass tooled into the form of a bird and are called swan finials.

In the Nineteenth Century, probably about 1830, the use of colored loopings or threads of glass of one or more colors on a body of a different color were used on South Jersey-type glass. Such combinations as aquamarine or amber and opaque white, and red on aquamarine are found. More unusual colorings are deep blue with milk-white loopings, or aquamarine with white, rose, and blue. Loopings of contrasting color are seldom found on glass made in New York glasshouses. The colors of South Jersey-type glass vary with the locality, and the variations are due to the differences in the sand and other native materials used. While generally the colors were the greens and ambers used for bottle glass, artificial colors such as cobalt blue, and late in the Nineteenth Century ruby and opaque white, were used. Amethyst and wine are rare. As we have stated, the colors vary with the locality. For example, in the South Jersey factories light aquamarine of a green or yellow tone and clear sea-greens were made extensively while ambers and blue such as the deep cobalt are less common. The South Jersey-type glass made in New York state is predominantly aquamarine and sea-greens, and amber and olive tones are less frequently found. Blues when used were light and date around the middle of the Nineteenth Century. Amber, olive-yellow, and dark olive-greens and ambers that appear black and are called "black" glass are, however, among some of the finest pieces of New York Nineteenth Century blown glass. They are usually undecorated. The South Jersey technique of decoration was used on many New York free-blown pieces. Feet of pitchers and bowls were crimped and necks of vases and pitchers were threaded, but between 1830 and the end of the century the New York glasshouses excelled in the use of the superimposed and tooled lily-pad decoration. Nearly all lily-pad pieces made in New York are aquamarine, but once in a while a delicate blue or clear amber or olive-green or a bright sea-green piece has lily-pad decoration. In



South Jersey-type green glass with amber swirls.



Left: *Blue glass sugar bowl, prunt decoration, South Jersey type; early Nineteenth Century.* Right: *Blown milk-glass pitcher.*

most cases the technique of these pieces is finer than the New Jersey lily-pad pieces. Pitchers and bowls of various sizes, both with and without a base, are the articles most often found with lily-pad decoration. New York state glasshouses made compotes and rare handled mugs with lily-pad decoration, and sugar bowls are often found with lily-pad decoration.

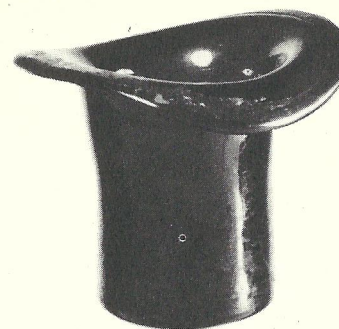
Glassmaking started in New York in the Eighteenth Century. Window glass and bottles and naturally some free-blown individual pieces were made at Albany Glass Works beginning in 1785. Between 1800 and 1870 over forty glass houses were established in New York. Of these a good percentage produced individual free-blown decorative and table wares that are classed as South Jersey-type. While the predominating color is aquamarine, colors vary with different localities and glasshouses. Soon after the War of 1812 glasshouses were established in Woodstock. In 1836 glass blowers from New Jersey were employed at the works in Ellenville, and the individual pieces which they made were of

amber, olive-green, and olive-amber bottle glass. They also made "black" glass pieces and the articles included bowls, pitchers, hats, canes, and rolling pins. Two different glasshouses were operated at Sand Lake. The earliest was started in 1806 and stopped operation in 1816. In 1819 another glasshouse opened and the individual pieces blown here include plain bowls, pitchers, and jars in deep green and light green. A glassworks was started in Peterboro in 1809, and by 1820 about sixty men were employed. The articles found today are jars, bowls, bottles, dishes, and decanters in pale green.

Another important center of glassmaking in New York was Oneida County. There were three glassworks established in 1809 and 1810. Of these the Mount Vernon Glass Works continued to operate for about forty years, and enough specimens of free-blown glass remain to tell us pretty definitely what kind of glass was made there. Besides free-blown flasks and bottles, they later made historical flasks, such as *Success to the Railroad* and a Lafayette-Masonic flask, and blown three-mold glass. Dark olive-green and olive-amber bottle glass was made at Saratoga Glass Works between 1844 and 1865. Free-blown pieces include sugar bowls in deep amber, and amber and green pitchers, and some articles with lily-pad decoration. When the works was later moved to Congressville, the output was usually a clear deep green or light green and amber, some of it amber-black.

At the glasshouses established in the 1830s in northern New York at Redford, Harrisburg, and Redwood, some of the finest lily-pad decorated pieces were made. Bowls, sugar bowls, and pitchers were made in aquamarine glass. The Lockport Glass Works established in 1840 also made lily-pad pieces in artificial blue, aquamarine, and other colors. Pitchers with lily-pad design were made at the Lancaster Glass Works after 1849, usually in aquamarine or a delicate blue.

In 1840 the Cleveland Glass Works was established, and in 1852 a works was established a few miles away at Bernard's Bay. The output of these works was similar and included pitchers of several sizes, washbowls, bottles, pans, hats, rolling pins, canes, etc. They were blown in light green or aquamarine, and some are found in Victorian forms.



Blown dark olive-green glass hat made in Connecticut in the early Nineteenth Century.

Most of the New England glasshouses made plain free-blown articles of South Jersey-type. Threading and lily-pad and other superimposed decoration, however, was rarely used, although lily-pad was employed at the Stoddard glasshouse in New Hampshire, at New London, Connecticut, and Burlington, Vermont, and possibly Keene, New Hampshire. In New Hampshire free-blown glass was blown at Keene, Lyndeboro, Stoddard, Lake Dunmore, and Suncook. In general these factories produced aquamarine, light green, and yellow-green pieces — some with lily-pad designs. The best-known glasshouses are the factory at Keene and those at Stoddard which were established after 1842. Stoddard is famous for a beautiful blood-amber color, but all types of amber and olive-green were made. Blood-amber was also made at Westford and Willington, Connecticut. At Coventry, Connecticut, pitchers and jars were made in amber and olive-green.

The best-known glassworks in Connecticut was the Pitkin Glass Works which was in operation from 1783 to 1830. This works is well known for its bottles and flasks and other pieces which were blown in patterned flask molds and expanded. The molds used were ribbed, and the patterns were of vertical, diagonal, and swirled ribbing. The colors used were ambers, from yellow to red amber, and olive-greens. Articles included large carboy jugs, "Ludlow" chestnut bottles, plain jars, inkwells, and Pitkin flasks

of various sizes with swirled patterned ribbings. There were also several glasshouses established in Vermont in the Nineteenth Century. Of these the Champlain Glass Company and the Lake Dunmore Glass Works prospered. While the usual run of South Jersey-type free-blown pieces were not made at Sandwich and New England Glass Company houses, such articles as pitchers and covered sugar bowls with superimposed decoration are found, and such fancy articles as banks decorated with loopings and ribbons and applied prunts were made and are among the rare free-blown pieces. One of the richest sources for South Jersey-type glass were the Nineteenth Century glasshouses of Ohio. They made plain free-blown pitchers, bowls, jugs, inkwells, salts, and sugar bowls in amber, olive-greens, and aquamarines.

Besides the general run of articles in free-blown glass there were workman's whimsies which included blown hats of various types, canes, rolling pins, and toys. These were made at all glassworks. Another article common to all bottle glassworks was the witch ball. The English witch ball was a hollow ball of mottled glass which was hung in the cottage window to ward off witches. They were made in the Bristol glass district of England. Those made in American glasshouses were used as covers for pitchers, jars, and vases and were made in all sizes and in various colors. Pickles and preserve jars were made at most glasshouses, including the Gothic paneled light green pickle jar which has been reproduced today.

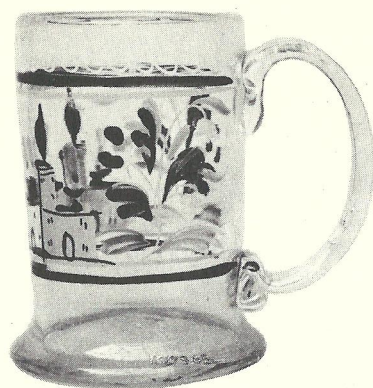
The collector of South Jersey-type glass must take pleasure in the artistic values of line, form, and color. Decoration is subordinated to form, and a piece should be judged by its beauty of line and shape, but perhaps the greatest pleasure is to be derived from color. A similarity between the glass of various sections of the country is noted. It is due not only to the identical free-blown technique used at all glassworks, but also to the migration of workmen. Some of the best-known glass blowers actually worked in several different factories, but without exception their descendants or apprentices of the early New Jersey glassworks were the glass blowers in the New York and New England glassworks a few years later, and similar connections existed between the east coast glassworks and those of the Midwest.

2. STIEGEL-TYPE GLASS

THE most dramatic figure in the history of American glass is the quixotic "Baron" Stiegel.

Henry William Stiegel came to Philadelphia from Cologne, one of the famous glass centers of Eighteenth Century Germany. He set up his first glasshouse at Elizabeth Furnace in 1763. In 1765 work began in his second glasshouse at Manheim, and glass blowing began in the third and largest glasshouse at Manheim in 1769. Bottle glass was the product of the first glasshouse, but a visit to the Bristol glass district of England fired Stiegel with the desire to make the finer flint glass. However, it was not until the building of his third glasshouse that the foreign trained blowers, enamellers, glass cutters, and flowerers began producing the beautiful and distinctive glassware that we know as "Stiegel." Over 130 Venetian, German, and English workmen were employed, and Stiegel left records of their names and the type of work done at the glassworks as well as documentary evidence of the articles made—the colors and the decoration of his glassware. In addition he advertised extensively in the New York and Philadelphia newspapers and had agents in Boston, New York, Baltimore, and rural Pennsylvania. Prosperity went to Stiegel's head, however, and he began to live on an extravagant scale which finally brought his downfall. The cloud of depression that gathered over the provinces finally hit the Stiegel glassworks, and on May 5, 1774, Stiegel wrote in his account book: "Glass House Shut Down." Stiegel finally went to an unknown grave in 1785, but his daybooks, ledgers, journals, and letters, now in possession of the Historical Society of Pennsylvania, give us a record of his work.

Stiegel sought to compete with European makers of table glass and ornamental wares, and so successfully did he imitate the



Stiegel-type mug with enamel decoration in a steeple design.

English and Continental pieces in form, color, and decorative treatment that it is almost impossible to definitely identify Stiegel glass. Stiegel manufactured articles in soda glass, and in lead or flint glass of white, blue, amethyst, purple, and emerald green.

The methods of decoration used on Stiegel-type glass were copper wheel engraving, pattern-molding, and enameling. Clear tableware such as mugs, decanters, flip glasses, and other drinking glasses had a type of shallow cut engraving not too carefully executed. It has a provincial or peasant quality and is related both in execution and motifs of design to the peasant glassware of Germany, Holland, and Switzerland. The motifs include various types of tulip decoration, naïve baskets of flowers, heart and bird motifs, wavy lines, vine borders, garlands and wreaths, and lattice-work decoration. Enamelled decoration was used on both clear and colored glass, mostly blue, and the character of the designs is also peasant in spirit. The motifs include birds, flowers, human figures, buildings, and inscriptions. The designs listed by Hunter are: Steeple, Floral wreath with red tassels, Conventionalized floral designs, Dove, Parrot, Rooster, Fantastic bird, Dog, Cow, Woman in boat, Phantom Ship, Floral designs with inscriptions, Dove designs with inscriptions. Examples of many of these are

in the collection of The Metropolitan Museum, New York City. Almost without exception the designs have a border made up of a white wavy scallop, or a line of dull red with a line of dull mustard yellow. The designs are enameled in blues, yellows, greens, henna or dull red, and black and white. Articles which were decorated with enamel include cordial bottles and drinking glasses of various types.

The pattern-molded Stiegel-type glass is perhaps the most distinctive. Its beauty is that of line and form and pure color, and nothing is lovelier than some of the expanded-mold patterns in rich blue or amethyst. To appreciate pattern-molded glass one should know something of the process. Glass is pattern-molded by blowing the gather into a mold which has a design cut on its inner surface. After the gather has been impressed with the design, it is withdrawn and shaped by the free-blown technique — that is, the pattern of the article is molded, but not the shape. There is probably more pattern-molded Stiegel glass than any other type. Pattern-mold designs include vertical and spiral ribbing, fluting, paneling, and variations of the "Venetian diamond" — sometimes in an all-over pattern or a diamond-daisy, or checkered diamond designs. These designs were used on sugar bowls, salts, creamers, perfume bottles, condiment bottles, small bowls, and drinking glasses of various sorts. The Daisy Diamond, Daisy in square, or hexagon designs are thought to be exclusively Stiegel's since they have not been found on any other glass of either European or American make. These blown daisy patterns are found on perfume bottles, small vases, and salts. They have been found in clear glass, amethyst, sapphire blue, and the rare emerald glass.

Stiegel-type bottles and flasks with expanded vertical ribbing or ogival or diamond pattern are of particular interest to the bottle collector. These bottles are from a half pint to a pint in size. They are most often found in light green, and similar light green bottles without the pattern are also found. The vertical ribbed bottles are found in a variety of colors including clear, olive-yellow, opalescent, sapphire blue, and amethyst. No two are exactly alike in size or shape or pattern and that is the charm of these bottles. Some taper to a pointed base, others are rounded. The amethyst

perfumes with various ribbings and diamond and daisy patterns are the most elaborate of small bottles. Various types of "pocket bottles" and "smelling bottles" were listed in Stiegel's books, and he may also have made the twin or gemel bottle and the "sea-horse" type with a curled-up end. Ohio and Midwestern glasshouses of the early Nineteenth Century also made these bottles, and they are delightful in color, especially the ambers and delicate greens. Besides flasks or pocket bottles, they also made bottles with a collar, and a long neck chestnut flask from a gill to over a quart in capacity was also made in a wide range of colors including rare blue and amethyst. Bottles with patterned ribbing and a hand-manipulated handle are another type for the bottle collector. The so-called "Pitkin" type flask was also made in Ohio.

From Stiegel's account books which give lists of articles made at the glassworks, we can see which articles were stocked in the largest quantity. For example, in the list for 1769 we find "Pint Decanters, plain 6374; Half pint Tumblers, 8900; Gill Tumblers, 4740; Common Salts, 5748; Pocket Bottles, 6214; Plain Wine Glass, 5648; Phials, 6418"; as against "Quart decanters molded, 923; Sugar Boxes and Covers, 312; Cream Jugs, 2057; Candlesticks, 4; and Blue Flower Jars, 3." This list also gives us an idea of the quantity of articles made. The long list of articles which Stiegel made according to his newspaper advertisements have many articles such as crewets, carafes (carrosts), ink bottles, and salt linings which have not been identified with Stiegel. We also, however, get a good description of the jelly and "cillabub glasses with and without handles" of which one of clear glass with handles is in the Metropolitan Museum of Art. Although "nobody can be sure from which place came any particular bauble," it would seem that there is considerable Stiegel-type glass about today that was actually made at the Stiegel Glass Works. Certainly there is some undefinable extra quality in some of the little deep blue and emerald molded creamers that we do not see elsewhere. One article that has particularly interested the collectors of Stiegel glass is the paneled-molded vase.

A great deal of Stiegel-type pattern-molded glass, such as the expanded swirled and vertical ribbing and diamond all-over designs, were made in the Midwestern glasshouses at Zanesville,



Left: *Stiegel-type bottle with enamel decoration.* Right: *Stiegel-type engraved covered flipglass with basket of flowers.*

Mantua, and Kent, Ohio, in the Nineteenth Century. Bottles, flasks, compotes, sugar bowls with covers, pitchers, and creamers with these pattern-molded designs, as well as pans and salts, were blown in amber, green, amethyst, and blue. However, while such colored Stiegel glass was flint glass, the Ohio glass is usually of a soda-lime base. Sugar bowls and creamers with large diamond or ogival designs in the Stiegel tradition were made at Zanesville in greens and sapphire blue. Creamers and bottles were also pattern-molded in a popcorn design and in vertical ribbing. Green and amethyst sugar bowls in diagonal swirled and diamond pattern-molded designs were made at Mantua. Stiegel-type diamond-patterned designs were also made at Milleville, New Jersey, late in the Nineteenth Century.

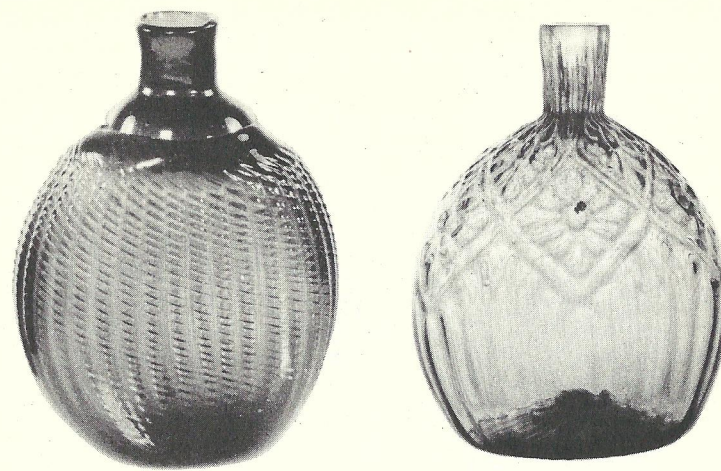
One of the most sought-after flasks or bottles is the "Pitkin" pattern-molded flask. It was made at Pitkin and elsewhere. It is distinguished by a pattern blown and molded, and the presence of an extra gather of glass at the top obtained by redipping the article during the blowing process. Pitkin flasks are usually found in olive-greens and ambers. These flasks were also made in the Midwestern glasshouses in a wide variety of brilliant colors including aquamarine rather than dull olives, and the glass is heavier and broader in shape than eastern Pitkins and the ribbing often has a popcorn effect. These Pitkin flasks are choice articles for the bottle collector.

Pattern-molded glass was also made at the New Geneva Glass Works in Pennsylvania established in 1797, at the New Bremen Glass manufactory of John Frederick Amelung, and at several contemporary glassworks in Philadelphia and New York that probably competed with Stiegel against the imports of European glassware. In fact, Stiegel did not make any better glass or even as good engraved glass as Amelung; but somehow he did impart enough of his own surroundings into the glass that he made so that with its bright color and simple decoration it seems a part of the early American folk tradition. Yet he was really only transplanting the folk art of his native Germany. Stiegel did not invent the type of glass which he made, but like several other glassworks of Eighteenth Century America he sought to make the same kind of glass that was being made in Europe and imported into America. That his glass sold in great quantities throughout the rural Pennsylvania villages is proof of its Dutch and German character.

There were several other American Eighteenth Century glasshouses that sought to cover the same market as Stiegel and to produce glass similar to that made in Europe. The Philadelphia Glass Works operated from 1773 to 1777 and thus crossed the years of Stiegel glassworks operation. They advertised white and green glass, cut or plain, decanters of various sizes, wine glasses, tumblers, bottles for cases, flint or other beer glasses, basins, cans, candlesticks, canisters, cruets, cream pots, salt cellars, sugar dishes, spice bottles, goblets, jelly glasses, etc. Felix Farrell, a former glass blower for Stiegel, and Lazarus Isaac, a glass cutter at Stiegel's works, also independently made and decorated glass in Phila-



South Jersey-type lily-pad decoration, dark amber pitcher.



Left: Amber Pitkin-type flask with 36 vertical ribs, six and a half inches high, made in New England. Right: Flask-mold blown Stiegel diamond-daisy design in amethyst glass.

delphia that would certainly be similar to that which they worked on while in the Stiegel works. The Glass House Company of New York, which is known to glass historians as the Bamber-Bayard glasshouse, operated two glasshouses with workmen from Holland between 1752 and July 1762 when it was advertised for sale.

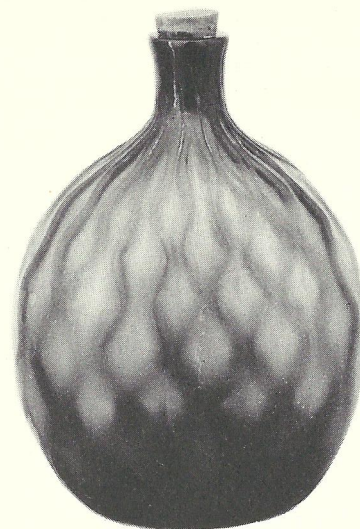
Although we can only suggest that some glassware of the Stiegel type may have been made at the Eighteenth Century glassworks in New York or Philadelphia, we do have definite documentary evidence about the New Bremen Glass Manufactory. The finest engraved glassware, in fact the only early glassware with an engraving technique which compared to the finest Eighteenth Century German or English glass, was made by the German workmen at the New Bremen Glass Manufactory in Frederick, Maryland, from 1784 to 1796. The Metropolitan Museum of Art owns several inscribed and dated presentation pieces of clear engraved Amelung glass that are of superior workmanship. Amelung made

presentation pieces of fine glass for his friends, for the State of Pennsylvania, the mayor of Boston, and his native city, Bremen, Germany.

In addition to window glass and white and green bottles, the regular output of the glassworks at New Bremen included "Decanters and Wine Glasses; Tumblers of all Sizes and every other Sort of Table Glass" as well as looking glasses. He also cut devices, ciphers, coats of arms, and other fancy figures in glass. Amelung glass has a peculiar but beautiful smoky hue, sometimes bluish, greenish, or purplish. The glass is usually soda-lime. Soda-lime glass is thin and hard. It is composed of sand, a little soda, lime for a base and other chemicals to give it whiteness. Aside from the metal of the glass, Amelung glass is distinguished by the style and design of engraving. The technique and workmanship is excellent and more sophisticated than any other engraving produced in Eighteenth Century America. Motifs of design include sprays or wreaths of leaves together with two birds or a dove holding a sprig of leaves. Foliated leaves and daisy-like flowers and festoons and names and inscriptions are characteristic of the clear glassware made by Amelung. Amethyst pattern-molded glass was also made. Many decanters with cut flutings at the base and cutting on the shoulders, and with flat cut or notched stoppers, and English-style wineglasses made in soda-lime glass were made in Eighteenth Century America; and probably many were made by Amelung at New Bremen.

After Amelung's glassworks shut down, some of the workmen were employed in the Baltimore area and others went to the New Geneva Glass Works in Pennsylvania. Thus glass similar to Amelung was made in these localities.

Glass at the New Geneva Glass Works was usually green or amber bottle glass, free-blown and often patterned in ribbed mold. While the forms are Eighteenth Century type, they often show the sophisticated influence of Amelung glass although no engraved pieces have been attributed to New Geneva. The first glassworks in the now famous Pittsburgh district was the O'Hara & Craig Glass Works, also started in the late Eighteenth Century. And since William Peter Eichbaum, the glass cutter, was the first foreman there, and later William Price from the Stourbridge



Amethyst flask pattern-molded with an ogival pattern.

glass district of England superintended the works, some cut glass was among the early products. Certainly the English styles then in vogue were made there, although after 1800 the factory's advertised goods were window glass and bottles, pocket flasks, pickling jars, apothecary jars, and other hollow ware.

Pieces of Stiegel-type glass should be judged first of all for their line and form. In color the glass may be pleasing, but if the form and workmanship are not distinctive the piece should be questioned — for really fine old glass was made by workmen with an eye sensitive to form.

3. BLOWN THREE-MOLD GLASS

ONE of the types of American glass especially popular today is blown three-mold glass. This glass was made at glass-works in different sections of the country between 1820 and 1830. It was made to compete with the demand for foreign cut glass; in fact the patterns are the same or variations of those on English and Irish cut glass.

The process was a revival of an ancient technique, and used full-sized hinged metal molds made in several sections. One way to distinguish blown three-mold glass is by locating the mold marks as evidenced by a slight break in the pattern or vertical lines that indicate the section joinings of the mold. However, there are no sharp ridges, and the design or pattern surface itself is smooth and rounded rather than sharp, in contrast to the cold sharpness of pressed glass. Also the pattern is raised on the inside as well as the outside of the article, while both pressed and pattern-molded glass have a smooth inner surface. Both bottle glass and flint glass were used in making blown three-mold glass. This glass has some of the beauty and irregularities of shape and metal of the early free-blown glass. Most pieces of blown three-mold are a combination of the mold and hand-manipulation methods of glassmaking. Many of the pieces of blown three-mold glass are both formed and patterned in the mold; others, such as glass hats, have the crown blown and patterned in the mold and the brim finished by hand. Rims and handles of pitchers are hand-manipulated, while the body is formed and pattern-molded. Sometimes several different articles such as decanters, pitchers, and sugar bowls are blown in the same mold. The molds are made of metal, hinged, and have a pattern cut on their inside surface.

Generally speaking, blown three-mold glass is divided into three types according to its design. Designs which are combina-

tions of ribbing, fluting, diamonds, and sunbursts are called *geometric*; elaborate designs of scrolls, palmettes, and hearts in high relief are called *baroque*; and patterns with Gothic or Roman archmotifs are called *arch*.

The *geometric* designs form the largest group. The motifs include vertical, horizontal, and diagonal ribbings and flutings, as well as gadroons; also included are diamond and sunburst motifs in various combinations, and circles and ovals of various sizes. Geometric designs are further divided into three groups. Group I includes patterns made up of various arrangements of ribbing and fluting motifs. These are arranged in several different vertical and horizontal and swirled groupings. Group II includes patterns with quilting or diamond diapering in connection with the ribbing and fluting. This motif is arranged in all-over pattern, in various width borders, and in panels. Sunburst and diamond motifs form Group III. These motifs are arranged in borders of various widths together with fluting and ribbing, and the variations are called Sunburst, Bull's-Eye Sunburst, Diamond Sunburst, Waffle Sunburst, and Sunburst-in-Square. These variations of the three groups of geometric patterns are found on decanters of several sizes, toilet bottles, flip glasses, salts, inkwells, pitchers, goblets, cruets, glass hats, and other articles.

The rare early square decanters were probably the first articles blown in a mold. They were blown in two-piece molds in quart and pint size and are found only with wide diamond diaper bands together with vertical fluting. The stoppers are mushroom type, blown in a two-piece mold, or pressed wheel shape. They were usually blown in green glass, varying in color from light aquamarine to emerald green, but have been found in green with amber streaks, and amethyst.

Decanters and castor bottles have been found with more different geometric patterns than any other articles. Castors are usually clear glass. Decanters in quart and pint sizes are found in clear flint glass. Decanters are also found in bottle glass colors such as aquamarine, olive-green, and ambers. Some decanters with geometric designs, and *Rum*, *Wine*, *Brandy*, *Gin* or *Cherry* incised lettering in a panel, are particularly interesting. Decanters usually had one or more applied and tooled collars and stoppers of molded



Left: Clear glass blown three-mold pitcher in a baroque Horn of Plenty design. Right: Clear glass creamer in a baroque pattern of Horizontal Palm Leaf, made by Boston and Sandwich Glass Company.

mushroom type, pattern-molded stoppers in various shapes of which the acorn is the rarest, or pressed wheel-shaped stoppers. Although stoppers were made in the various geometric patterns, bottles are seldom found with a matching pattern stopper; and although the right size and proportion is more important than exact pattern match, a bottle with vertical ribbing looks better with a stopper whose ribs run the same way than it does with a stopper patterned in diagonal ribbing.

Carafes and hexagonal bottles are rare, but toilet bottles are available in considerable numbers. Since they are found in a wide color range from sapphire blue through shades of purple to green and amber, and in such combinations as red with amber streaks, they are especially popular with those who love color. Tumblers and other small glasses with a wide variety of geometric patterns are found in clear glass, natural bottle glass colors, and rare artificial colors such as amethyst and sapphire blue. Inkwells, in various geometric patterns of which the diamond diaper between bands of ribbing is the most often found, were blown from bottle glass in ambers and greens. Hats were blown in the same molds

and also are found in sunburst patterns. They are most commonly found in clear glass, but were also made in artificial colors and in bottle glass colors.

Pitchers of various sizes, blown in geometric decanter molds, were usually in clear glass, but have been found in blues, purples, aquamarine, and other colors. Such articles as bowls, sugar bowls, celery vases, candlesticks, and lamps were rare. Salt cellars, however, were made in a wide variety of sizes, shapes, and patterns. They were made in lavenders, purples, sapphires, and greens. Clear glass salts are rarer than colored, but salts generally are rare and favorite pieces with collectors.

Arch patterns form the second group of blown three-mold glass. These consist of Gothic or Roman arches alone or together with sprays of leaves. Articles in these patterns are scarce. The best-known articles are the decanters and pitchers in Arch and Fern with Snake, and some of these decanters are found with liquor inscriptions. An Arch pattern is known to have been made at Sandwich. In fact, the Sandwich Glass Company was one of the largest producers of blown three-mold glass, and large quantities were made before 1849. Colors of the early pieces included dark blue, light green, amethyst, opalescent, and clear glass. Colored blown three-mold pieces are particularly popular with collectors today.

Baroque patterns are characterized by bold elaborate high relief motifs such as palmettes, guilloche, and hearts. The patterns include Shell and Ribbing, Shell with Diamond, Star, Heart and Chain, Horizontal Palm Leaf, and Horn of Plenty. The best-known patterns are the Horn of Plenty, and Shell and Ribbing. Large pitchers, decanters, and creamers are the articles most often found with baroque patterns. They are most common in clear glass. These baroque patterns show French influence; one variation is even called French Baroque and may be of foreign make. It is probably later than other blown three-mold glass patterns since it has the appearance of the later pressed glass.

Blown three-mold glass was made in many glasshouses although only a few can definitely be listed as having made it. Those interested in Sandwich glass may find pitchers, decanters, toilet bottles, castor bottles, creamers, salts, and various types of

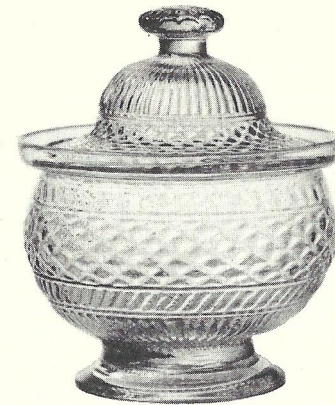


Blown three-mold clear glass decanter in a baroque Arch and Fern pattern.

glasses available in patterns with diamond and ribbing and simple sunburst patterns. Hats, glasses, and creamers with diamond sunburst and herringbone ribbing were made at Sandwich as were decanters and creamers with vertical and horizontal ribbing. These Sandwich articles in sapphire and purple blues and clear glass are all rare. Cordial glasses of various shapes with the sunburst motif are also rare. The Arch patterns were also made at Sandwich including the Arch and Fern with Snake. Also the Baroque patterns of guilloche bands, ribs, beading, and Palm Leaf were found on Sandwich decanters. The New England Glass Company also produced blown three-mold glass, at least in one pattern of all-over diamond diapering and horizontal ribbing. This is an early type and heavy. The Marlboro Street Factory at Keene, New Hampshire, made blown three-mold pieces in flint glass blown into decanter and inkwell molds. They also made decanters and inkwells in amber and green bottle glass in geometric patterns of diamond diapering with vertical bands. Other small pieces such as hats, mugs, small glasses, and lamps were blown in the same molds. Bottle and flint-glass decanters were



Stiegel-type blown glass sugar bowl.



Blown three-mold glass sugar bowl with a diamond diapering and fluting design.

also blown in molds with Bull's-Eye Sunburst and Waffle Diamond Sunburst designs with ribbings and diamond diapering. Perhaps the best-known blown three-mold pieces made at Keene are the olive-green and olive-amber inkwells and hats.

Blown three-mold glass decanters, carafes, cruets, creamers, tumblers, and inkwells, usually in heavy green bottle glass, were made at the Mount Vernon Glass Company in New York state. The patterns made include vertical ribbing and diamond sunburst bands together with spiral and vertical bands. A few clear glass decanters, pitchers, and other pieces in aquamarine have also been found. Bottle glass inkwells in green and amber were made in blown three-mold patterns with diamond all-over design, and diamond diapering and vertical ribbed bands were also made at Coventry, Connecticut.

The Mantua Glass Works, and the glass works of Parks, Edmunds & Parks established in 1824 at Kent, Ohio, are known to have produced blown three-mold glass, and considerable amounts of this glass are found in the Midwest. A diamond all-over band design with vertical ribbing has been found on pitchers, decanters,

and covered dishes all blown in the same mold. They were made at Mantua, Ohio. A pattern with two bands of diamond diapering and vertical ribbed band has been attributed to Kent. Other variations of the diamond borders with vertical flutings, waffle, and half-sunburst bands are Midwestern. These Ohio pitchers, bowls, and decanters were usually blown in greens, ambers, and clear glass. Blown three-mold glass was also probably made in New York, Jersey City, Philadelphia, and the South. Certain baroque patterns were favorites and pieces of this type are more likely to be found in these localities.

Blown three-mold glass has all the charm of early glass and, coming before the period of wholesale commercial glassmaking, it still has the mark of the individual workman and the irregularities of the craft. To appreciate and select good examples of blown three-mold glass you must base your judgment on the ability to see fine line and form, and to recognize early glass shapes, in addition to possessing the data on patterns that is found in more detailed information in the books listed in the bibliography.

4. CUT AND ENGRAVED TABLEWARES AND PRESSED GLASS

FROM the end of the Eighteenth Century to about 1820 when glass cutting became a commercial production of many glass factories, a great number of fine engraved and cut glass pieces were made in small shops by individual craftsmen who cut and decorated blanks made elsewhere.

Celery glasses with patterns of festoons of ribbons and flowers, and borders of delicate leaves and molded gadroon decoration at the bottom, were made in considerable numbers. The stems were knopped and the base was round or octagonal. Pitchers were decorated with similar engraved designs, hand-manipulated handles, and threaded rims. Decanters with hand-applied neck rims and mushroom or wheel-shaped stoppers were decorated with engravings of leaves, flowers, and grapes. A simple ribbing, cut or molded, decorated the base and the bottom of the decanter. Decanters were made at Pittsburgh from about 1810 to 1820 with engraved eagles, shields, and ships. Later in the century the engraving became delicate, ornate, and realistic.

Patterns in cut glass are geometric, and determined by the process. Thus, although early American cut glass patterns were taken from English and Irish cut glass, even down to the end of the Nineteenth Century, the motifs remain the same because they are the only ones possible of being made on the cutter's lathe. To be sure, the patterns are different, but they are made up of the same diamond, strawberry, and fan motifs used on the earliest cut glass.

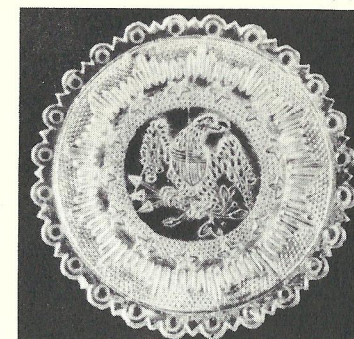
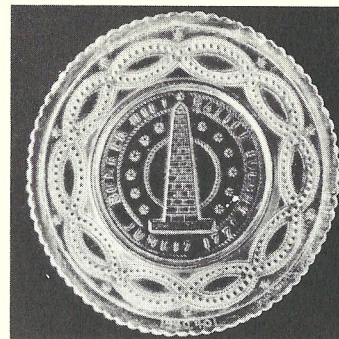
Bakewell & Company (1808-1882) of Pittsburgh was the first company to make cut glass commercially. Characteristic motifs on early pieces include a circle of joined fans, strawberry, and a

rayed circle similar to motifs on old German glass. Large cut circles and ovals are found on pieces of a later date. The early output at Bakewell included decanters, compotes, pitchers, tumblers, wines, salts, cruets, sweetmeat jars, flasks, candelabra, candlesticks, chandeliers, and lamps. Later patterns made by Bakewell include Argus, Thistle, Prism, Flute, Flute and Mitre, Cherry, Arabesque, Lace, Heart, Rochelle, Etruscan, and Saxon.

In 1818 the New England Glass Company was founded, and from the start a cutting department with "twenty-four glass cutting mills operated by steam" was set up. Cutting experts were brought over from Ireland, and the decanters, wines, and tumblers made at New England Glass Company by these workmen can hardly be distinguished from Waterford glass. Early cutting was combined with engraving. The output included "Blamange dishes cut and rich, and plain and moulded Decanters, Carofts, custards, celeries," lustres for mantels, chandeliers, stand and astral lamps, and dessert services cut to order. Later, Bohemian glass was made and cut, gilded, and colored. The early engraving was done in deep cut on heavy glass. The scenes were pictorial, also baskets of flowers and wreaths. Later the engraving was more delicate and consisted of festoons, sprays of flowers, and gossamer lines and dots and airy traceries. The pattern book included over four hundred designs: hobnail, diamond and block, and such Victorian motifs as grape, ivy, rose, morning glory and wheat, strawberry, thistle, horn of plenty, stars, fans, and Greek key and ribbons, as well as birds and animals including deer in hunting scenes and chickens.

American glass collectors have been so interested in molded and lacy glass made at Sandwich that the fact that Sandwich made cut glasswares has been forgotten. The early Sandwich patterns followed English styles such as diamond and strawberry. Later patterns were called Cut Diamond and Punty, Cut Opal, Flint Art Pattern, Rosette and Octagon, Fan and Strawcut. Mt. Washington Glass Works of South Boston in 1837 made blown, cut, engraved, and pressed glass. This works operated until about 1866.

Cut glass continued to be the fashionable and the desired glass by all who could afford to have it, until the first few years of the



Left: Clear pressed glass cup plate picturing Bunker Hill Monument, 1841. Right: Clear glass cup plate with Eagle center and blaze border, made by Bakewell and Company, Pittsburgh, Pennsylvania.

Twentieth Century. In texture and design American cut glass of the last half of the Nineteenth Century was unequaled by any in the world. Over sixty manufacturers from the Mississippi to the Atlantic were producing cut glass, but the industry was centered in Pennsylvania, New York, and Massachusetts. The glass was of the finest flint, and the incisions were cut clear and sharp, and the patterns geometric. The glass is heavy and brilliant.

Late in the century a great deal of poorly cut and badly designed ornate glass was being made. This is evidenced by the change of pattern names. Such names as *Norma*, *Carmen*, *Montauk Cut*, *Angelic Cut*, which have no connection with the design, were made. Thus the old type of simple hobnail, diamond, strawberry, and pomegranate designs were almost lost sight of in the desire for fancy ornate patterns.

PRESSED GLASS—EARLY AND LACY

AFTER the invention of the pressing machine in the late 1820s, pressed glass was made in great quantities at practically all the

glass works. Although pressed glass is expensive and desirable today, when it was first made, it only attracted the attention of those who could not afford hand-cut glass. Thus the earliest patterns were imitations of cut-glass designs such as the diamond, strawberry, fan, and flutings. Stars and hearts are also found on early pressed-glass pieces. However, it was not long before the patterns were delicate and lace-like, and so intricate in design and technique that they no longer resembled cut glass, but took on individual characteristics which were brought about by the process of manufacture.

The beauty of early lacy pressed glass depended upon the designer of the patterns, upon the mold maker, and upon the operator of the pressing machine. It is only by understanding something of the process by which pressed glass was made that we can appreciate its best qualities and recognize good pieces of pressed glass when we see them. The molds for pressing glass were made of brass, iron, or some other metal and were usually made in three or more pieces. The molten glass was dropped into the mold, snipped off, and then a plunger was rammed into the mold to force the metal into all the cuttings of the design. If too little metal was used all parts of the piece might not be impressed, but if too much metal was used the piece would be thick. The early pieces, such as cup plates with cut-glass motifs, are often quite heavy and filled with bubbles, "fins," and other imperfections. After a few years workmen became experienced; the molds were handled more expertly and the unevenness disappeared.

Pressed glass, because of the mechanism involved in its making, has a cold icy appearance and a definiteness of line design. The edges and rims are sharp, and the surface has a granular texture and is rough to touch on the side where the pattern is pressed. The other side is smooth. Pressed glass receives its beauty and brilliance by the refraction of the light from the facets of the pattern. Thus the more facets, such as in a stipple motif, the more brilliancy the pattern has. The stippling which is a characteristic of lacy pressed glass was inspired by the diamond-cut patterns of cut glass. Motifs of design characteristic of lacy pressed glass are the palmette, the acanthus leaf, scrolls, hearts, sunbursts, peacock feather, and conventionalized tulips, fleur-de-lis, roses, thistles, daisies, and other



Left: Clear pressed glass sugar bowl with Bull's-Eye and fleur-de-lis pattern. Right: Flint glass covered sugar bowl with engraved design, 1825-1840.

leaves and flowers. Historical patterns form another group of lacy patterns. Among the historic or patriotic patterns are the American eagle designs which were taken from American coins of the Nineteenth Century. Certain patterns of lacy pressed glass seem to be of French inspiration which may be the direct influence of French and Belgian workmen at such factories as Sandwich.

A great deal of pressed glass, especially of the lacy type, was made at Sandwich. There is even a tendency to call all lacy glass Sandwich since Sandwich is the favorite with present-day collectors. However, many of the same patterns were made at other factories such as the New England Glass Company. Lacy glass was also made in the various factories at Pittsburgh, in West

Virginia, New Jersey, at the Brooklyn Flint Glass Works (Gilliland), and in Pennsylvania and Maryland as well as the Middle West. Generally speaking, Midwestern lacy glass patterns are bolder and coarser in design than those made in the Eastern factories. There are thousands of designs and variations of patterns in lacy pressed glass and only the expert can expect to be familiar with all of them. The various articles of tableware such as creamers, sugar bowls, various sized plates, compotes, dishes, and trays were made in lacy glass. However, the designs on these objects, are not as varied or as interesting as those on cup plates and salts. Dishes, bowls, and other tableware usually were made in geometric designs such as the Roman Rosette, Plume, Bull's-Eye, Peacock Eye, Cross Swords, Oak Leaf, Nectarine, Thistle, Gothic Arch, Shell, Hairpin, Pineapple, Paneled Scroll, and Princess Feather. Exceptions are such rare pieces as the *Constitution*-Eagle pattern which has medallions of eagles and the ship *Constitution* on a stippled background, and the industry bowls with log cabin centers and plows, ship, and factory on the border.

More lacy glass designs were made in *cup plates* and *salts* than in any other article. For this reason, and also because cup plates and salts are of particular interest to the collector, we will discuss the patterns of lacy glass in more detail in connection with these two groups.

Designs on cup plates fall into three general groups. The conventional designs, which include geometric designs such as scrolls, sawtooth, feathers, and bull's-eye as well as conventionalized flowers and leaves such as acanthus, palmette, fleur-de-lis, roses, daisies, and thistles. The conventional patterns form the largest group of lacy glass designs. Some of them are among the most beautiful specimens of lacy glass, for such patterns because of their intricate line design and their stippled background allow for a maximum of sparkle and brilliance. However, desirability from the collector's standpoint is related to rarity, and some of these patterns are rare and some are not. Rare plates are usually cup plates of which only a small number are available, and most of these are in museum or private collections. Thus the beginner must start with plates less rare, which, however, are just as representative and often just as attractive.

The group of historical cup plates is divided into historical and



Stiegel-type blown flint glass mug, late Eighteenth Century.

semi-historical. They are of particular interest because of their connection with American history rather than their design. For example Major Ringold has no aesthetic value, and the plow, beehive, and log cabin are also pictorial rather than pleasing from the standpoint of design. The rarest of the historical plates are the Washington portraits. The Major Ringold and Henry Clay are also rare. Other rare items are plates with center motifs of plows, log cabins, eagles, historical ships such as the *Constitution*, *Livingston*, and *Fulton*; and transportation plates such as those with suspension bridges, steamboats, and steam coaches. The Bunker Hill Monument is also of particular interest, and there are several variations of this design. Other designs in the semi-historical group include Beehive, Lyre, Hound, Wedding Day, Harp and Star, and Erin Go Bragh. A list of "100 Best" cup plates is given in *The Magazine Antiques* for October, 1937. They are also listed and illustrated in *American Glass* by George S. and Helen McKearin. Cup plates were made in clear glass, also amber, blue, greens, amethyst, puce, yellows, including canary and vaseline, and in opaque colors including opal. Generally speaking, colored cup plates are rarer than those in clear glass, but the rarity also depends upon the pattern.

The designs on *salts* also run the gamut from cut-glass motifs to delicate lacy designs. They vary in color, shape, and design more than any other article except the cup plates. The earliest salts were rectangular with feet and pilasters at the corners. They usually had a scalloped top and a single motif such as a rose or a basket of flowers on the ends and sides. The majority of these were made in clear glass. Other salts of this general type had cut-glass motifs such as stars, fans, strawberry, diamonds, and fine-cut diamonds. They were also made in round and oval shapes. Lacy designs in salts include designs such as scrolls, rosettes, shell, leaves, and other typically lacy patterns.

Salts with historical significance are not numerous, but there are a few marked salts and salts with historical motifs that are of particular interest to collectors. They are:

1. Washington-Lafayette: Oblong pilaster type with scalloped top and portrait of Washington pressed on one side and of Lafayette on the other.

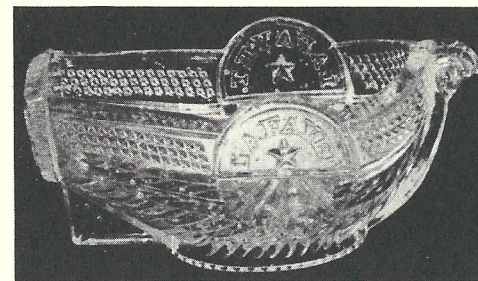
2. "Lafayet" boat salt: "Lafayet" on paddle wheel, "B & S Glass Co" on stern, and "Sandwich" on base.
3. Eagle Salts:
 - a. Eagle-Empire Sofa Salt.
 - b. Eagle-Constitution (round).
4. "Providence" (Sofa type).
5. "H. Clay" (Sofa type — fan motif at center sides — hairpin end and Engine and car and H. Clay on base). Rare.

PATTERN GLASS

In the early 1840s pressed glass began to be made in complete table settings. The earliest patterns were simple and heavy, made up of combinations of large ovals and loops. The first group is called Colonial, and under that heading are listed such patterns as Ashburton, Flute, Loop, Excelsior, Argus, Colonial, Mirror, Crystal, Petal and Loop, Pillar, Diamond Thumbprint, Block with Thumbprint, Bigler, Huber, Waffle and Thumbprint, Pressed Block, Oval Mitre, and Victoria. Another group of patterns also relied on cut glass as the inspiration for its design, but these patterns have more detail. Among these are Horn of Plenty, Comet, several Bull's-Eye variations, New England Pineapple, Gothic, Hamilton, Four Petal, and Sandwich Star. Another comparatively early group was the ribbed group which is characterized by fine vertical ribbing. This is one of the most popular groups with collectors. It includes the well-known Bellflower, Ribbed Grape, Ivy, Ribbed Acorn, Fine Rib, Ribbed Palm, Inverted Fern, and Southern Ivy. These patterns are more delicate and refined than those of the first two groups named. The bellflower pattern is found in the greatest number of articles.

In the 1860s one of the best-known patterns was the Lincoln Drape of which there are two variations, one with a tassel and one without. Other patterns made at about the same time were Cable, Tulip, Thumbprint variations, Frosted Roman Key, Honeycomb, and Philadelphia.

By the next decade the trend was to more elaborate and more naturalistic patterns. These are not as good in design as the earlier



*Clear glass salt inscribed Lafayet and marked Sandwich.
About 1827.*

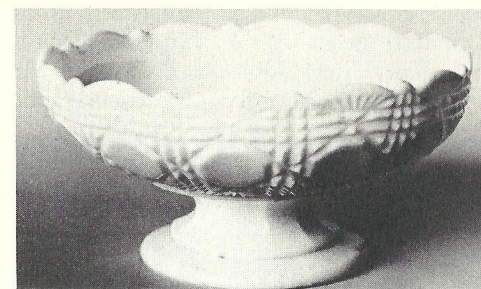
patterns and the quality of the glass is also inferior to that used for making earlier pressed glass. Many patterns with a grape motif date from this time, including the Magnet and Grape, Grape and Festoon, Paneled Grape, Beaded Grape, Grape Band, Stippled Grape and Festoon, Arched Grape, and Grape with Thumbprint. There are several variations to each of these patterns. Flower, leaf, and fruit patterns were also made in great numbers. In the flower group belong the popular Rose-in-Snow, Cabbage Rose, Rose Sprig, Open Rose, Lily-of-the-Valley, Wildflower, Bleeding Heart, the various Forget-Me-Not patterns, Primrose, Dahlia, Daisy, Clematis, Thistle, Sunflower, Flowerpot, and Scroll with Flowers. There are enough flowers to please any botanist or flower lover. Leaf patterns include the Barberry, Maple Leaf, Holly, Cabbage Leaf, Sprig, and Acorn variants.

Late in the 1870s a particularly interesting pressed glass group of clear and frosted glass was made with figures on the lids of the covered pieces and sometimes in the stems and bases. These patterns are popular with collectors today. The patterns include *Westward-Ho*, which has the figure of an Indian as a finial and a scene with a log cabin on the body of the pieces; *Lion* with lion finials and bases and a cable edging; *Three Faces* with three classical heads which appear as the finials on covers and in the stems of glasses, compotes, and the body of salt shakers; *Baby Face* pattern with knobs and stems of three baby faces; *Polar Bear* with frosted Arctic scenes; *Dog and Deer*, and *Jumbo*, each of which

has frosted figures of animals as knobs. Other patterns combining frosted and clear glass are Frosted Leaf, Roman Key, and Classic. There are also other less-known patterns of frosted and plain glass. In the 1880s a group of conventional patterns appeared of which the Daisy and Button is the best known. Other groups such as hobnail and stipple are too numerous to enumerate.

Many of the designs of pattern glass were made in colored as well as clear glass, and some in opaque glass of several colors including marble or slag glass. While there were over a thousand different designs in pressed glass there were only a few hundred different patterns of milk glass, and complete sets are rather rare. One can, however, collect sets of pitchers and tumblers, sugars and creamers, and bowls and compotes in a number of patterns. Those most available are: Strawberry, Sawtooth, Blackberry, Wheat, Cherry, Grape, Princess Feather, Gooseberry, Waffle, Icicle, Melon, Roman Cross, Crossed Fern, Daisy, Scroll, Tree of Life, Basket Weave, Corn, Cosmos, Beaded Jewel, Block and Fan, Sunflower, Paneled Daisy, Stippled Forget-Me-Not, Shell, Swan, Swan and Cattails, Barred Hobnail, Cameo, Teardrop, Tassel and Versailles.

The collector should be warned at the outset concerning the poor design of a great deal of milk glass. It is Victorian taste at its worst. Many patterns are pictorial and sentimental such as the Three Kitten or Owl plates, or the Daisy and Tree Limb, or Windmill patterns. However, a great many milk glass pieces have a real beauty, not only of design but of form as well. For those who specialize in collecting pitchers there are quite a few handsome designs. The earliest and finest is the beautiful blown pitcher with hand-manipulated handle in the Metropolitan Museum of Art. It is exquisite in proportion and workmanship. Another rare pitcher is the geometric three-mold pitcher with applied handle. An early paneled-leaf design creamer also has a hand-applied handle. Other simple and well proportioned pitchers are found in the Curtain pattern, Basket Weave, Ribbed Shell, Swan, Grape, and Cherry patterns. Syrup jugs with pewter tops are also distinctive in some of the plain patterns such as Curtain, Panel, Rose Leaf, Hobnail, Early Loop, and rare Ribbed Bellflower. Sugar bowls are particularly interesting to collectors of milk glass because of their



Pressed milk-glass bowl.

fine shapes and unique finials. One of the earliest patterns was the Double Loop. The cover has an acorn finial and the deep cut lines give a fine tone effect. Another rare sugar bowl is the Pressed Threaded Glass. The Early Loop Sandwich sugar bowl also has an Acorn finial. The Daisy Whirl, Beaded Circle, Plain Melon with melon finial and the Diamond Fan and Leaf sugar bowls are all good in design. The Cameo sugar bowl is classic in design and has a woman's head as a finial. Such simple patterns as Basket Weave and Hexagon Block are also pleasing in design.

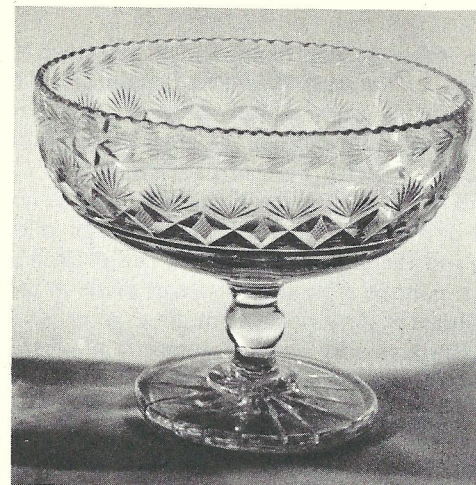
Covered bowls and compotes in various patterns also have interesting shapes and finials. Among the finest are the Strawberry, Blackberry, and Hamilton pattern compotes, all of which have fruit finials. Bowls in the Scroll, Acanthus, Basket Weave, Thousand Eye and Thumbprint are also excellent in design. The compotes with Open Hand stem, Jenny Lind, and Atlas figure stems are popular with collectors. The Basket Weave compote with simple swirl stem and Deep Ribbed stem compotes are also excellent pieces. A large group of bowls have open edges that match open-edge milk glass plates. These include the Arch border, Ball and Chain, Lattice, "S," Gothic, Leaf and Scroll, Wicket, Scroll and Leaf, Diamond and Shell, Fan and Circle, Pinwheel, and Backward C. Other similar open border patterns are found on plates in milk white, and occasionally in blue or black. A whole group of late plates with sentimental subjects such as kittens, chickens, puppies, owls, and bunnies are poor in design

but popular with collectors. For the historically minded there are plates with pressed heads of Washington, Columbus, Bryan, Taft, and an Indian Chief. Platters and trays were also made in various patterns but the only ones of particular interest are the Liberty Bell, Give Us This Day Our Daily Bread, and the fine Retriever Platter with the dog swimming after duck and the lily-pad border which is one of the most sought-after pieces of milk glass.

There are several bottles and flasks in milk glass that are of particular interest to the bottle collector. A plain fluted whiskey flask is well proportioned and a simple pinch bottle with stopper is rare in lemon yellow. A rare duck bottle and several bear bottles in black and white milk glass are also available as well as the rare Columbus Column bottle, Grant's Tomb, Statue of Liberty Base, Bunker Hill Monument bottles, and a Five Star and Cable bottle all of which have patriotic significance. Various types of candlesticks and lamps were also made in milk glass.

However, by far the most popular articles in milk glass are the covered animal dishes. The majority of them are white, but some are blue and white combined and some are black. In subject matter they include hens, ducks, turkeys, swans, roosters, fish, rabbits, dogs, cats, eagles, deer, lions, birds, and other animals as well as such subjects as battleships. The best-known animal dishes were made by McKee Brothers in Pittsburgh, and are often marked "McKee" on the base. Atterbury Company of Pittsburgh also marked some of their pieces including the well-known Atterbury ducks which were patented in 1887. The most popular dishes besides the animals mentioned were the Deer on a Fallen Tree Base, the Lion, the Battleship Maine, Uncle Sam on a Battleship, Dewey on a Battleship, and Cruiser. However, the finest shaped dish is the Melon covered dish which is found both plain and with a net surface design. It is also found in several sizes.

Other opaque glass such as caramel and custard glass were made in smaller quantities. They have never been popular with collectors. However, *purple slag* or *marble glass* is particularly popular at the moment. It was never made in great quantities or in a great variety of patterns but it is especially lovely in plain glass where the marble design gives the only pattern. It is also attractive in panel and



Compote dish with fan and strawberry motifs. Cut glass made by Bakewell and Company, Pittsburgh, Pennsylvania.

ribbed patterns, in Two Dart Bar, and in open-work patterns. Many pieces were also made in Raindrop Pattern. Milk glass plates with open edge and sentimental subjects and many bowls and compotes, goblets, pitchers, dolphin candlesticks, and covered animal dishes have been and are now being reproduced. Milk glass has a place in the history of American glass and many pieces are worthy of consideration by serious collectors, but the quantities of inferior milk glass made and offered in shops today have given it a bad reputation. In the foregoing notes I have tried to suggest only pieces that are of value because of beauty of form and design or for historical significance. If the present-day collector is interested in having his collection recognized in years to come, he will use such standards in the selection of pieces.

5. LATE NINETEENTH CENTURY GLASS AND PAPERWEIGHTS

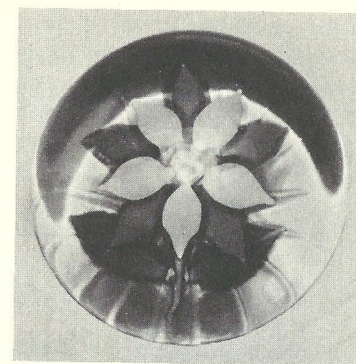
FROM the technical standpoint much fine glass was made in America in the late Nineteenth Century. However, the general deterioration of taste prevalent at the time invaded the glass industry, and although the glass made was beautiful in color and unique in effect, most of late Nineteenth Century glass is fancy and Victorian in form. There are types of fancy or "art" glass, as some of it was called, that are well worth collecting. Prices are not high, and there is a great deal of this glass available.

The most important types of glasswares made at this time were Peachblow, Burmese, Amberina, Pomona, Agata, Satin or Mother-of-pearl, Spangled, and Hobnail. Foremost among the "art" glass type was Peachblow glass which resembles Chinese porcelain of a similar name, and in color shades from ivory to deep rose-red. Peachblow was originated at the New England Glass Company in about 1886. In fact, it is often marked *N. E. G. W. Wildrose patented March 2, 1886*. New England Glass Company Peachblow has an acid or velvet surface and is the same inside as outside. It was also made at Mt. Washington Glass Company and by Hobbs, Brockunier & Company of Wheeling, West Virginia. The Mt. Washington Peachblow is more delicate and shades from pink to yellow or blue-violet. The Peachblow made at Hobbs, Brockunier is darker in color, shading from deep red to yellowish, and has a white lining. The copies of the famous Morgan Chinese vase were made at Hobbs, Brockunier. Peachblow ware was made in a variety of articles including rose bowls, finger bowls, baskets, tumblers, sherbet cups, salts, peppers, pitchers, decanters, and many Chinese-shaped vases which are the finest pieces.

A variation of Peachblow with mottled effect on the glossy



Sandwich hexagonal paneled vase.



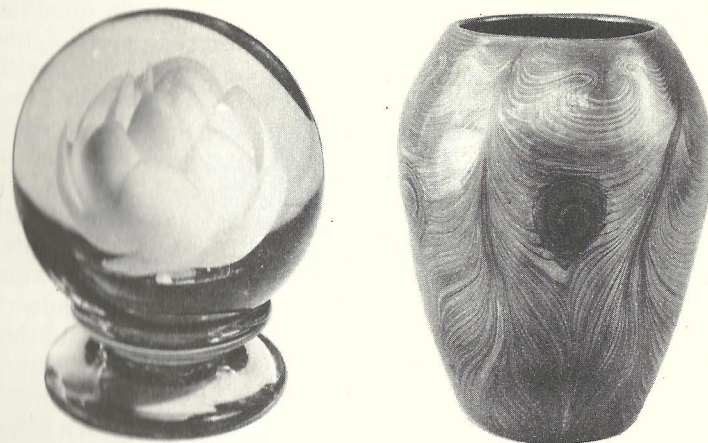
Left: Paperweight of late Nineteenth Century; scene is in opaque white. Right: Pink and white dahlia Sandwich paperweight.

surface was called Agata and was made at the New England Glass Company. Another glass of pale amber shading to ruby was called Amberina and made at the New England Glass Company and also at the Mt. Washington Glass Company. It was blown and patterned in molds and shows designs of expanded diamonds, swirled ribbing, and inverted thumbprint. Some pieces are molded. Amberina was made in many shapes including tumblers and pitcher sets, berry sets, toothpick, spoon, and celery holders, finger bowls, tray, fancy dishes, and vases. Amberina contains gold and has a metallic ring. Burmese glass shades from lemon-yellow at the base to pinkish rose at the top. It was made, in both glossy and dull finish, into many decorative shapes and tablewares. The bowls have crimped tops. Burmese was originated at the Mt. Washington Glass Company in about 1885 and continued to be made up to 1891. Pomona glass was a clear blown glass. The surface is treated with etching, tinting, or staining of a straw color, and pieces also often have a garland of pale blue flowers and straw-colored leaves. Some Pomona is pattern-molded and it may have a band of color about the rim. It was patented by the New England Glass Company in 1885. Tortoise shell glass, which is amber in color with darker spots, was made at Sandwich. Hobnail and Spangled glass were novelties made at Hobbs, Brockunier in the 1880s. The original

name of Hobnail was Opalescent Dewdrop, a name which better describes the ware. Hobnail glass was pattern-pressed or -molded and hand-manipulated. It was made in a wide variety of tablewares and in barber bottles of various colors. Spangled glass was ornamented with spangles or flakes of mica. Many small baskets with handles and pinched or crinkled tops were made of Spangled glass and many other fancy glasswares. These are especially popular with collectors of late Nineteenth Century glass. *Vasa murrhina*, made in the Cape Cod Glass Company, also contained mica as well as such metals as gold, silver, nickel, and copper. It was blown and patterned-molded.

Satin or Mother-of-pearl glass is one of the most popular Victorian glasswares. Satin glass is acid-frosted and was made in a variety of plain and shaded colors. It was blown in a pattern mold, and the rarest pieces are diamond-quilted, herringbone, or polka-dot pattern. Satin glass was made in many shades of blue, green, rose, yellow, brown, amber and gold, as well as stripes of yellow and white, blue and white, and blue and pink. The rarest colors are robin's-egg blue and deep bittersweet orange. Some pieces of Satin glass are painted or enameled and often frosted leaves are applied. Satin glass is made in many fancy vase shapes as well as pitcher and tumbler sets, sugars and creamers, fruit bowls and rose bowls with pinched-in tops.

Silvered glass was made as early as 1855. It was blown and much of it was painted with white and colored designs of crude brushwork. Articles included doorknobs, tiebacks for curtains, globes, Victorian mantel vases, goblets, salts, candlesticks, and many other shapes. In the 1880s rose, blue, and yellow glass with opalescent bars on a contrasting transparent ground was made in Steubenville, Ohio, and at Martin's Ferry. Patterns included a vertical bar, checkered bar, zigzag bar, and swirl, and were made in the form of pitchers, glasses, bowls, and other tableware. *Tiffany's Favrite Glass*, which was made in the 1890s, is one of the finest of the so-called "art" wares. In the process of making Favrite glass various-colored glass rods were blended by heat and then exposed to the fumes of vaporized metals. The imaginative and fanciful designs were made in the process of blowing. Spirally twisted lines and veins suggest leaves, waves, or a peacock feather. These were made



Left: Milleville rose in white.

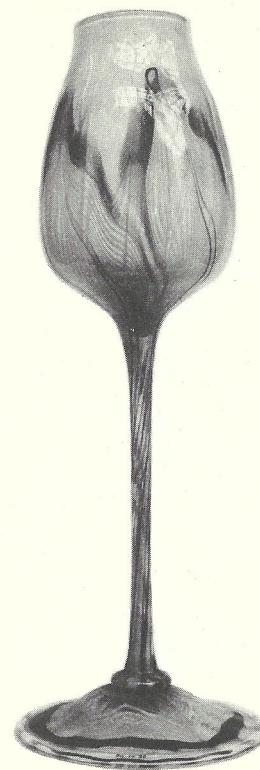
Right: Peacock feather vase of Tiffany glass.

by twisting and spinning the glass as it was being blown so that no two pieces are alike. The colors are bluish green and gold, a light mother-of-pearl and red. Also such unusual colors as mazarine, aquamarine, and turquoise blue and Samian red are seen in some of the finer pieces. Pure cobalt produces the blue; gold, the red; manganese, the violet shade; and iron and gold the green. Manganese and iron produced yellow. Favrite glass is iridescent and has a silky texture. Besides vases of many shapes, cigarette and toilet boxes, lamp shades, bonbon dishes, a plainer glass in tones of pale yellow, rose, and green was made in goblets and wine glasses of various sizes. Marks found on the bottoms of many of the pieces are *L. C. Tiffany—Favrite*; *Louis C. Tiffany*; *Louis C. Tiffany, Inc., Favrite*; and *L. C. T.*

Another form of glassmaking in America in the late Nineteenth Century included *glass paperweights*. Paperweights were made in France at Baccarat, Clichy, and St. Louis, and in England as early as 1820, but were not made in America until much later. American paperweights followed the traditional European styles; in fact, they

were first made by workmen from English and French glass factories. American paperweights, however, do not usually equal the design or technical perfection of the finest French paperweights. Some of the best American paperweights were made at Sandwich and later at Mt. Washington Glass Company by Nicholas Lutz, who was trained in the factory at St. Louis, France. He made millefiori and candy cane weights, but specialized in fruit and flower weights. Well known among the Nicholas Lutz-Sandwich weights are a pink poinsettia, and a purple or blue dahlia or pansy or fuchsia on a white latticinio background. He also made weights with tiny pears, apples, or cherries and green leaves on a white latticinio ground. One of the loveliest and best-known Sandwich weights has five strawberries with leaves and blossoms and dew bubbles on a fine lacy ground. Sandwich weights are not marked or dated. The finest quality of flint glass was used. A weight much sought after by collectors is a Mt. Washington weight with a frilled salmon-pink rose held by a hand with a gold ring on one finger. There are also leaves, fruit, and two butterflies in the weight. The blown-glass pear and apple made by Francois Pierre, a Baccarat workman employed at the New England Glass Works, are distinctive and original. They are set upon a crystal base and are not encased. Often the fruit has a leaf or stem or, like the popular Gravenstein apple, is set directly upright on the base. A blown yellow quince is rare. Cameo weights of Washington, Lincoln, and Victoria and Albert were also made at Mt. Washington and during the Civil War they made green glass turtle weights. The Pairpont Manufacturing Company made a cameo weight of Robert E. Lee. They also made weights with stars, fans, and a pinwheel design as well as a cobalt blue and red spiral design weight. Some of the finest American paperweights were made by John L. Gilliland at Brooklyn. Gilliland excelled in faceted overlay millefiori-type weights which often had pink, green, and white center canes, and a rim of dark blue canes.

The weights made by Whitall, Tatum & Company at Milleville, New Jersey, are individual in design. The first were made in 1863 and were such designs as the fountain, swirl, devil's fire, eagles, horses, dogs, boats, and flowers in pots. However, the most distinctive Milleville weight was the Milleville Rose. It was made in deep



Tiffany wineglass in leaf design.

rose, pink, white, and yellow, and is found with and without stems. The rose is usually upright and rests on a heavy circular foot with cylinder or baluster stem. These were made from about 1905 to 1912. Although they are attributed to Ralph Barber they were also probably made by other workmen. A smaller flat rose weight was made in Zanesville, Ohio. Other well-known weights made at Milleville are the hunting scenes with a man, dog, two quail on a log, and a fence. The colors are delicate and the casing is cut and faceted. Weights with eagles were also made at Milleville. Late in



*Victorian glass baskets in hand-blown and hand-manipulated
"fancy" glass.*

the Nineteenth Century the sentimental weight was a popular type. It contained such inscriptions as *Friendship*, *Home Sweet Home*, and *Remember Me* set within a wreath. A paperweight with the inscription *From a Friend* has a hand, a dove, and a letter within a wreath. First names such as *Maud S* and *Hope* with an anchor set in a wreath were also popular as were patriotic and Masonic emblems. These later paperweights are inferior in design and workmanship. Other weights, some of aquamarine bottle glass with high domes, were made at New York and Midwestern factories. Weights were also made at the Dorflinger factory in Pittsburgh and probably at many other late Nineteenth Century

factories. Paperweights were made as doorstops, doorknobs, tops of inkwells, vases and buttons.

If you are going to collect paperweights remember that there are reproductions on the market that were made in Czechoslovakia and Japan. If you have an appreciation for good color and design you will not be led astray. Also, the workmanship should be good. An old weight is heavy, a reproduction light. Too many bubbles and too many scratches interfere with the design.

6. HISTORICAL FLASKS

No category of American glass is more interesting to the present-day collector than the old bottles and flasks made to hold whisky and molded with designs depicting the events of American life and history. These bottles were made at nearly all the glass factories, large or small, scattered throughout the East and as far West as Kentucky and Ohio, from about 1816 to 1860. The flask marked *Jared Spenser* and *Manchester Con* was made at the Pitkin works and is one of the earliest. It is a rare flask—only six or eight are in existence—so if you are an amateur collector with a small pocketbook, don't expect to own one. However, there are plenty of flasks within the moderate price range that are available.

Historical flasks were blown in two-piece molds. The usual colors are the greens and ambers of natural bottle glass, but such colors as blue, emerald green, and purples are available. One of the charms of old flasks is the irregularity of the coarse glass and the contrasts of tone in the pattern. The subjects include busts of many of the Presidents from Washington to Harrison, and such emblems as the American Eagle, Masonic, and Horn of Plenty, and a wealth of other pictorial and historical subjects. Many flasks are marked with the subject, and often with the maker's name. Early flasks were made with portraits of five of the Presidents: Washington, John Quincy Adams, Jackson, Harrison, and Zachary Taylor. Other portrait busts on flasks include Lafayette, Franklin, DeWitt Clinton, Henry Clay, Major Ringold, Louis Kossuth, Jenny Lind, Dr. Thomas W. Dyott, Scott, and Byron.

Washington Flasks. As one would expect, the bust of Washington is used more often than that of any other person. He is shown on over sixty flasks both in uniform and without. Most of the early flasks depict Washington in uniform, and with two or three ex-



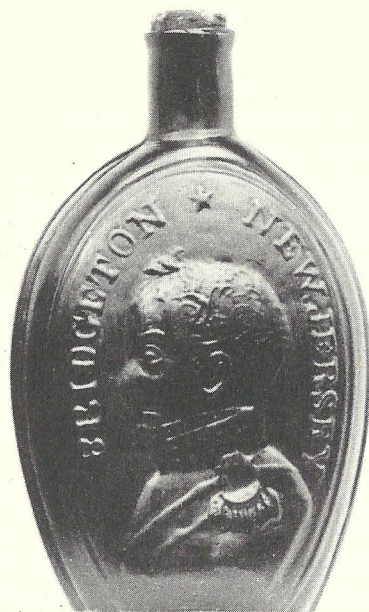
Amber glass, ear of corn;
on reverse, Washington Monument. Baltimore.

ceptions they were made in the 1820s and 1830s. The majority of the Washington flasks have his name inscribed above the bust; many have an eagle on the reverse side, but others have the Baltimore Monument, a sheaf of wheat and crossed rakes, a ship, or the bust of Clay, Taylor, or Andrew Jackson. They are found in a wealth of beautiful colors including deep green, aquamarine, emerald, golden-yellow, honey, amber, olive-amber, sapphire blue, and amethyst. With a few exceptions—including the one marked *Bridgetown New Jersey*, a *Washington & Jackson*, and the majority of those made at Dyottville Glass Works—the Washington flasks are scarce and rare. Henry Clay flasks were advertised in 1824 and to date three have been listed with busts of Clay. They are aquamarine, with the bust of Washington on the reverse side, and are rare.

The variations in many designs are slight. Sometimes only the matter of a shoulder bar or an extra star makes one flask valuable and the other comparatively common.

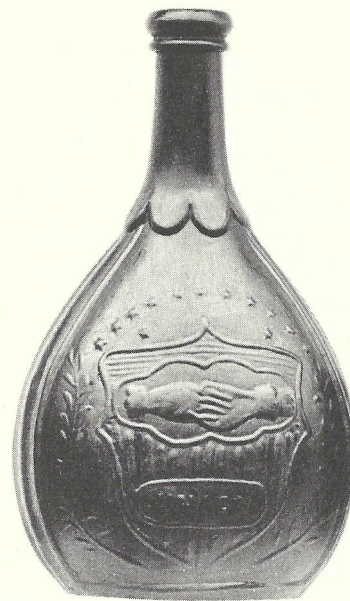
Adams and Jackson Flasks. The bust of John Quincy Adams is found on only one flask, while that of Jackson is found on eleven different flasks. The flask with the Adams bust has the American Eagle with thunderbolt and three stars on the reverse side. It has a plain lip and horizontal rib decoration, and is inscribed *John Q. Adams and J. T. & Co.* (John Taylor). It is of aquamarine glass and is "extremely rare" according to McKearin charts. All of the busts of Jackson show him in uniform. Jackson flasks have reverse sides with the American Eagle, Washington, and one with Masonic emblems, and one with a medallion of flowers, leaves, and acorns. Jackson flasks are extremely scarce and the amateur collector hasn't much chance of getting any, unless it be an aquamarine flask with Jackson and the American Eagle with shield, arrows, laurel branch, and nine stars. This flask has horizontal ribbing, is pint size, and was made in the Pittsburgh district. A similar flask was made in aquamarine and in a clear green-bluish tone and is marked *J. T. & Co.* below the eagle.

The bust of *William H. Harrison* is found on only one rare pint flask with a log cabin, plow, and cider barrel on the reverse side. However, there were two other flasks made in connection with the Harrison election in 1840—the Eagle flask with the dove and the



Flask picturing Zachary Taylor with Washington on the reverse.

snake of corruption on the reverse, and the hard Cider flask with the log cabin on one side and a cask and flag and *Hard Cider* on the other. Also, two bottles in the form of log cabins are definitely connected with the Harrison campaign. These again are all too scarce and not available for the average collector. These house-shaped bottles are interesting because only one other type of house was made in flask form. It was made to advertise Booz's Log Cabin Whisky. There are several variations of this "tipplers" bottle. The variations are in the length of neck, the inscription, and the roof, windows, and doors. They are all comparatively scarce and some are very rare. However, reproductions of the straight roof type were made in 1931. They do not contain the period after the word "Whiskey." One house is marked "Jacobs Cabin Tonic Bitters."



Quart Calabash bottle with Union on front and American Eagle on reverse.

All of these are found in amber or green except the bitters house which is clear glass. These bottles have always been in demand and the price is kept up for that reason.

The portrait of Zachary Taylor, Old Rough and Ready, is found on twenty-eight different varieties of flasks and several of these are common enough to be readily available to the average collector. The reverse sides of these flasks are particularly interesting, since they include such subject matter as the Baltimore Monument, a bust of Major Ringold, as well as eagles, portrait busts of Washington, and inscriptions such as *Robt. Ramsay N. Y., Rough and Ready, I have endeavored to do my duty, General Taylor Never Surrenders*, and *A Little More Grape Capt. Bragg*. All of the Taylor flasks are rare or scarce except three which are common

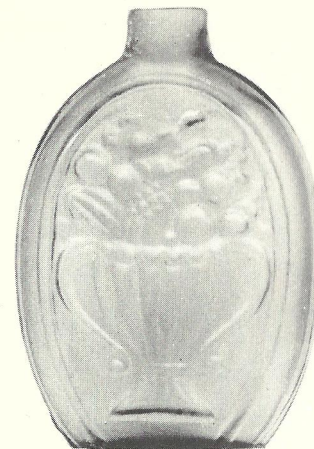
and available to the average collector. The first is the one marked *Rough and Ready* with a bust of Major Ringold on the reverse. It is a pint flask with heavy vertical ribbing and is found in a variety of colors including green, pale blue, pale jade, clear, pale amethyst tint, amethyst, and aquamarine. A similar flask with smooth instead of ribbed edges is found in aquamarine. The other Taylor flask found in considerable numbers is the one with the Baltimore Monument and *Fell's Point Balto* on the reverse. It is also found in a wide variety of colors including amethysts, aquamarine, olive-yellows, sapphire blue, greens of several shades, and yellow.

The bust of Benjamin Franklin is on five flasks. Four were made at Kensington Glass Works, Philadelphia, and have the bust of Dr. Dyott on the reverse side. One similar flask is marked *Wheeling Glass Works*. These flasks are all scarce, but the Wheeling Glass Works-Franklin-Dyott is the rarest.

When General Lafayette visited America in 1824 and 1825, at least five glass works put out flasks with Lafayette's bust, and fourteen different flasks were made. The reverse of these flasks included the American Eagle, Masonic emblems, the French liberty cap, and a bust of DeWitt Clinton, Governor of New York. The two pint flasks made at Kensington Glass Works in aquamarine glass with eagles on the reverse side are available, as are two made at Coventry, Connecticut, with stars and the French Liberty Cap on a pole and S & S on the reverse side. These were made in aquamarine, amber, and olive-amber.

In 1851 Louis Kossuth, the patriot of the Hungarian Revolution, visited America, and at about this time a pint flask and three calabash bottles were made with his bust. On the reverse of the flask and on one calabash bottle is the *U.S.S. Mississippi*, the ship which brought Kossuth to America. Another calabash bottle has a leafy tree on the reverse and one has Jenny Lind on the reverse. The bottle with the tree on the reverse side is the most common. It is found in aquamarine, olive-yellow, and a yellow-green.

At about the same date that Kossuth visited America, Jenny Lind was brought over by P. T. Barnum and had a great triumph at Castle Garden, New York, and elsewhere. Over twelve different bottles with portraits of Jenny Lind were made at the various glass factories at about this time. The bust of Jenny Lind set in a laurel



Urn flask with cornucopia on reverse.

wreath is on one side of many of the bottles, and a view of a glass factory on the other. Several bottles were also made in lyre shape, with a portrait of Jenny Lind on the upper part of the bottle and a lyre below. Of the Jenny Lind bottles two are quite common, the one marked *Fislerville Glass Works* which was made in a variety of colors and was also reproduced about ten years ago, the large bottle with vertical ribbing, and the house with plain roof, which was also made in a variety of colors. Several other flasks with portrait busts were made which are rare, but have not definitely been identified. One is thought to be the bust of Grant. The reverse has an eagle and ribbon and the inscription *Union*. The other unidentified busts are marked *Wheat, Price & Co.*, *Wheeling, Va.*, and one has a glass house on the reverse and is marked *Fair View Works*.

Only two ships are shown on historical flasks—the *Mississippi* and the *Franklin* which saw over a hundred years of Navy duty and was sold for junk in the 1900s. The Franklin flask has an arch and *Farmer's Arms* on the reverse and appears in several variations. The one marked *Kensington Glass Works, Philadelphia* is the

most common and is found in emerald-green, deep amber, aquamarine, pale green, and a yellowish tone.

Railroad items are the particular interest of many collectors, and for such people there are quite a group of flasks with horse cars, steam locomotives, and the inscription *Success to the Railroad*. These flasks must have been made in great quantities, because several of them are quite common. They were made at factories in New Hampshire, Vermont, Connecticut, and New York. The differences between the rare and the common types are so slight that one should consult the McKearin charts before purchasing such flasks.

Many flasks were put out with symbols of patriotism such as the eagle, the American flag, Columbia, and *The American System*. The eagle is found on over a hundred flasks, most of them pint size. Although the eagle is usually used as a reverse decoration in connection with portrait flasks and Masonic, cornucopia, and other decorations, on as many as eighteen flasks the eagle is the only decoration. Eagle flasks were made at glass factories in all sections of the country and are on some of the earliest flasks. Considering the great numbers that must have been made they are quite scarce, and only a few varieties are at all common, so that anyone buying eagle flasks should study the charts carefully. Six flasks have a bust of Columbia on one side and an eagle on the other. The most of these are rare and scarce. Several flasks have the eagle on one side and the American flag on the reverse. Some of these are quite decorative and are comparatively common. Many Masonic flasks have the eagle on one side. At least forty Masonic flasks were made, and because of the range of colors in which they are found—greens, blues, amethyst, and clear—many of them are attributed to Keene, New Hampshire. Masonic flasks are considered among the finest and rarest historical flasks. They are early, since all of the Masonic flasks were made before 1830.

From 1850 to 1870 flasks were made with pictorial subjects which reflected the life of the times. The best known are the *Union and Clasp Hand group*, the *Double Eagles*, and the *Pikes Peak*. There are nearly two hundred varieties in each of these groups. Late flasks illustrate popular songs.

The *Sunburst* and *Scroll* flasks form another group which has

geometric pattern as its decoration. Sunburst flasks have a corrugated elliptical sunburst in the center of each side and the majority of them have matching corrugated horizontal ribs at the edges. They were known to have been made in Keene, New Hampshire, and Connecticut, but were also probably made elsewhere. They are found in a variety of shades of ambers and greens, and in moonstone. The design is decorative and pleasing. The scroll or violin bottles are also particularly interesting in shape and design. Some have a couple of stars in the plain panels of the design, some are without stars, and several have fleur-de-lis or an anchor set within the scrolls. There is also a group of miscellaneous flasks not very attractive in design but none the less scarce.

The criterion of whether a flask is rare or not depends upon its scarcity, its beauty which includes color and design, and its historical value. However, too often as in the case with all antiques, rarity alone becomes the main factor, with history or story second, and design the last factor. If, instead, we accept design as the main factor the whole story of values in flasks would probably be somewhat changed. Of course, any object that is rare and scarce may become very precious and beautiful to us. However, if the amateur collector would begin with beauty as his first consideration he might assemble an unique collection. If design were the basis of selection, all of the flasks in the 1850-1870 group would be excluded. As it is, many of them are on the rare list. One of the rarest and loveliest of all flasks is the *Concentric Ring Eagle*. It is circular in shape and covered with concentric ribbing except for an oval medallion with an eagle. The glass is heavy and it is found in quart size in a clear, deep green and a clear green with a yellow tone.

For the beginner, the flasks which I have mentioned as common and available may suggest a practical approach, and if in every case design and beauty of form and color are made the first consideration, the collection cannot help but be interesting.

The criteria which determine the rarity of a flask are also applicable to all other forms of glass. If, in reading this book, the reader has acquired a knowledge of the basic elements of design so that he can select a fine piece of glass not only in a museum but also in the ten-cent store, then *American Glass* has served its purpose.

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