

**A
COLLECTORS
HANDBOOK OF
BLOWN AND PRESSED
AMERICAN GLASS**

by
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All items illustrated are from the famous
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ITEMS ON FRONT COVER: Rare deep blue-green Tulip vase, Boston and Sandwich Glass Co.; Blown three mold candlestick made from decanter stopper, Sandwich; Deep amethyst open-work compote, Sandwich; Silver nitrate stained center "Benjamin Franklin" cup plate, Sandwich; Gold-ruby, clear cased pitcher, New England Glass Company.

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A COLLECTORS HANDBOOK OF BLOWN AND PRESSED AMERICAN GLASS

by

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Before the Revolutionary War, nearly all the glass used in America was imported. Used primarily as a method of letting light into buildings while keeping the elements out, its use for lamps and tableware, and other decorative accessories was steadily increasing in popularity. But economic conditions attendant to the Napoleonic Wars in the 1790's, together with consequent restrictions of trade, made foreign glass production difficult to import.

Necessity, then, dictated the making of glass at home, and American glass became more and more in evidence, although English and other foreign glass did not disappear completely from the scene. Methods of manufacture continued to be developed and improved, so much so that by the 1840's American glass was in common usage and many items were being produced by mechanical methods. After the Civil War, American glassworks were no longer small, individual producers, but they had developed into industrial factories of considerable size and importance.

Color in glass, or the lack of color, is a scientific factor that requires technical skill to control. Glass itself is made from silica (usually sand), and alkalies such as potash, lime or carbonate of soda. The color is derived from metallic oxides; manganese for amethyst, cobalt for blue, copper or iron for green and copper or gold for ruby. There are literally thousands of formulae for glass, and the same oxide in one batch might make one color, and yet make a completely different color in another batch. Also the batch temperature and length of heating time affected the color or hue of the glass.

There are many excellent books available to anyone interested in detailed study of American Glass. They include definitive studies of individual glassworks, or equally scholarly publications on particular methods of production. There are several excellent works which concern themselves with a combination of both the place of origin and method of production. This guide is intended only to present in a small, convenient study-aid, the value of color as used by different manufacturers of glass. It is an accessory booklet to my previous publication. "A Collectors Handbook of American Art Glass".

PLATE 1. STIEGEL AND STIEGEL-TYPE

One of the earliest makers of glass in America was Henry William Stiegel. Emigrating from the Palatinate in 1750, when he was 21 years old, he settled in Pennsylvania with many of his countrymen. After successfully operating several iron forges, in 1763 he built his first glassworks, and was beginning to live in an affluent style which earned him the name of "Baron." His first glassworks was a small factory employing only a few men and made window glass and bottles. It was in operation only a few years. He laid out the town of Manheim, Pennsylvania with his partners, and completed a larger glassworks in 1765 which made tablewares as well as bottles. His third glassworks was completed in 1769 and enlarged each year for the next three years. This was the first American factory, insofar as we know, to specialize in fine tablewares of Flint Glass.

The blown production from the Stiegel factories is almost impossible to identify as having been produced by the "Baron." Similar items were being produced elsewhere, so the only safe title to use is "Stiegel-type" glass. The applied, swirl-ribbed finial on the covered sugar bowl, center of bottom row, is regarded as a positive Stiegel characteristic.

Top Row — 1. Rare free-blown, footed master salt, pattern molded in a 12 diamond mold, sapphire blue, probably Midwestern origin, $2\frac{3}{4}$ inches high, $2\frac{3}{8}$ inches top diameter. 2. Extremely rare, free-blown, chestnut shaped bottle, with enamelled decoration in red, yellow, blue and white. Possibly Stiegel. Inscription reads: "Vivat America/Aus diesen Stern/Trink ich gern". $5\frac{1}{8}$ inches high. 3. Double strap handle, engraved mug. Stiegel-type, $6\frac{1}{4}$ inches high. 4. Enamelled bottle with original pewter top. Stiegel-type, $5\frac{1}{2}$ inches high. 5. Free-blown, footed master salt, pattern molded in a 30 rib mold, sapphire blue, probably Midwestern origin. $2\frac{3}{4}$ inches high, $2\frac{1}{2}$ inches top diameter.

Middle Row — 1. Free-blown Flip glass, Stiegel-type. Rough pontil, engraved flowers. $7\frac{3}{4}$ inches high, $5\frac{5}{8}$ inches top diameter. 2. Rare free-blown, footed bowl, patterned in 11 diamond mold. Brilliant amethyst. Attributed to Stiegel. $2\frac{7}{8}$ inches high, $3\frac{3}{8}$ inches top diameter. 3. Single strap handle, covered mug, engraved design, Stiegel-type, 8 inches high. 4. Rare, free-blown, footed bowl, patterned in 12 diamond mold. Medium sapphire blue. Attributed to Stiegel. $3\frac{1}{8}$ inches high, $3\frac{5}{8}$ inches top diameter. 5. Free-blown Flip glass, Stiegel-type. Rough pontil, tulip and floral engraving. $7\frac{1}{2}$ inches high, $5\frac{3}{4}$ inches top diameter.

Bottom Row — 1. Rare, free-blown Vigil or Christmas light, Stiegel-type, pattern molded in 12 diamond mold, folded rim, peacock green. $2\frac{7}{8}$ inches high. 2. and 4. Stiegel-type, etched, ribbed Flip glasses. 3. Rare, free-blown, footed sugar bowl and cover, patterned in 16 diamond mold. Brilliant sapphire blue. 20 ribbed spiral finial which is considered a Stiegel characteristic. $6\frac{1}{8}$ inches high. 5. Rare free-blown Vigil or Christmas light, Stiegel-type, 15 expanded diamond mold. $3\frac{1}{2}$ inches high.

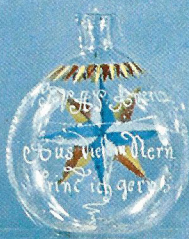


PLATE 2. VERMONT GLASS

The Vermont Glass Factory was established on the west shore of Lake Dunmore, in the town of Salisbury, and the first glass was blown there in September, 1812. A branch factory for manufacturing bottles was established in East Middlebury, five miles away. The company superintendent was an experienced glassmaker, Henry R. Schoolcraft, who was later to earn fame as the biographer of the American Indian. The Vermont Glass Company closed August 30, 1817, having made window glass and bottles, together with off-hand pieces made by individual workmen for their own use. Schoolcraft studied Chemistry at nearby Middlebury College while he was the factory superintendent, and made many technical items for use in the college laboratory. From late 1817 until 1832 the glassworks were unused. In 1832 the State Legislature issued a charter to the Lake Dunmore Glass Company, and by February, 1833, the new company advertised that it was in full operation, but the bottle factory in East Middlebury never reopened. This second operation at Lake Dunmore made window glass of all descriptions and sizes for nine years. There is no record as to why it ceased operations. In 1849 the factory and all the land was acquired by the Lake Dunmore Hotel Association for recreational purposes.

Top Row — 1. Free-blown hat, called a "whimsey." Rough pontil on top, 3 inches high. 2. Ribbed, small compote, knop pedestal with applied ribbed foot, folded rim. $3\frac{3}{4}$ inches high. 3. Rare, free-blown pitcher, applied solid handle, $6\frac{7}{8}$ inches high. Pitchers of this type were not production items, but were made by the workmen for their own use, therefore, there were seldom two exactly alike. 4. Flared top bowl, $2\frac{5}{8}$ inches deep. 5. Witch ball, $3\frac{1}{4}$ inches diameter.

Middle Row — 1. Free-blown, half of an hour glass, $3\frac{1}{4}$ inches high. 2. Swirled flask, twists to right, folded rim, $8\frac{1}{4}$ inches high. 3. Rare, large bowl, flared, folded rim, $4\frac{1}{4}$ inches high, 13 inches diameter. 4. Swirled flask, twists to left, folded rim, $7\frac{7}{8}$ inches high. 5. Free-blown, ribbed flask, sheared top, $5\frac{1}{2}$ inches high.

Bottom Row — 1. and 7. Panelled jelly glasses, 8 panel molded, $4\frac{1}{8}$ inches high. 2. and 6. Tall, free-blown cylindrical drug bottles, $9\frac{1}{2}$ and $8\frac{1}{2}$ inches high. 3. Extremely thin, free-blown footed jar, $6\frac{1}{4}$ inches high. 4. Very heavy chemistry jar, free-blown and shaped, $10\frac{3}{4}$ inches high. 5. Free-blown decanter, very thin, sheared and shaped lip, $7\frac{1}{2}$ inches high.

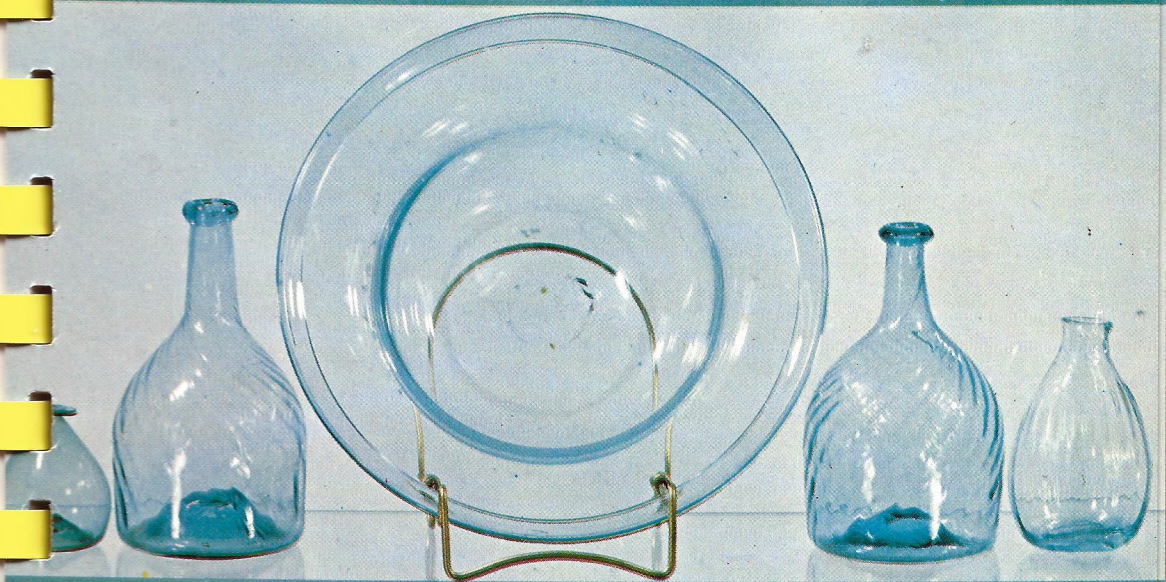


PLATE 3. KEENE AND STODDARD, NEW HAMPSHIRE GLASS

Glassmaking in New Hampshire was started in Temple, New Hampshire, about 1780, by one Robert Hewes, but this venture was unsuccessful and closed within two years. There was then no activity within the State until the New Hampshire Glass Factory, known as "The North Works" was incorporated in 1814 in Keene, New Hampshire, and production of window glass was started in 1815. This factory continued through many corporate changes, producing window glass primarily until the factory was destroyed by fire in 1855.

In 1815 Henry R. Schoolcraft, who was associated with the Vermont Glass Company and Timothy Twichell opened a glass house on Marlboro Street to make flint glass bottles and tableware. This factory also operated during many changes in organizations, mainly producing bottles and flasks (including historical and pictorial) and blown three mold, until scarcity of fuel largely contributed to its closing in 1850.

While the above factory was still operating in Keene, a bottle factory was built in South Stoddard, New Hampshire, in 1842. In 1846 another bottle factory was opened at Mill Village, two miles away, which took over the South Stoddard factory when it closed in 1850. That same year the South Stoddard Glass Company was started and 15 years later, the sons of the founder of the original (1842) glasshouse established the New Granite Glass Works. All of these factories produced glasswares which were primarily dark-amber, olive-amber or olive-green in color, because of the impurities in the local sand. The growing preference for clear-glass was responsible for the closing of the factories in rapid succession in 1871, 1872 and 1873.

Top Row — 1. Free-blown hat with folded rim, deep olive amber. Attributed to either Keene or Stoddard. $1\frac{1}{4}$ inches high. 2. Free-blown hat with folded rim, contact molded with 16 very faint ribs, olive amber. Attributed to either Keene or Stoddard. $2\frac{1}{8}$ inches high. 3. Rare, blown three mold tumbler, blown in mold for inkwell, olive amber, Keene, New Hampshire, $2\frac{3}{4}$ inches high. 4. Blown three mold inkwell, sunrayed base, "Black" glass, possibly Keene. $2\frac{3}{8}$ inches high. 5. Blown three mold inkwell, plain base, olive amber, Keene, $1\frac{1}{2}$ inches high.

Middle Row — 1. Blown three mold decanter, olive amber, Keene-Marlboro St., pint size, $7\frac{1}{8}$ inches high. 2. Blown three mold decanter, olive green, Keene-Marlboro St., quart size, $9\frac{1}{2}$ inches high. 3. Rare blown three mold decanter, clear, with two applied, tooled rings around neck, Keene-Marlboro St., pint size, $7\frac{1}{8}$ inches high. 4. Same as 2. except olive amber color. 5. Same as 1. except olive green color.

Bottom Row — 1. and 5. Blown three mold bottle or so-called square decanter, with chamfered corners, sea-green, Keene, probably Marlboro St., pint size, $6\frac{1}{2}$ inches high. 2. Blown three mold inkwell, olive amber, Keene, $1\frac{7}{8}$ inches high. 3. Free-blown flask, pattern molded in Sunburst mold with word "Keen" on one side and "P & W" on the other, olive amber, Keene, $5\frac{3}{4}$ inches high. 4. Free-blown ink bottle, octagonal shape, rough pontil, original blue paper label, olive amber, Keene, $2\frac{1}{4}$ inches high. 5. Same as 1 except yellow-green.

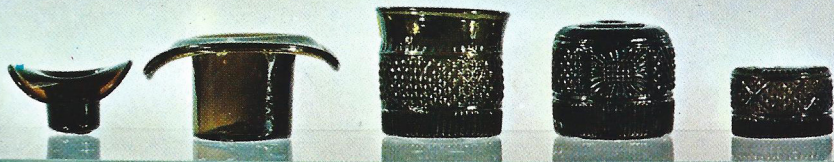


PLATE 4. MISCELLANEOUS NEW YORK AND
SOUTH JERSEY TYPE

Top Row — 1. Free-blown creamer, rough pontil, heavy dark olive-amber (black) glass. Probably made at the Saratoga (Mountain) Glass Works of Oscar Granger around 1845-50. 5¼ inches high. 2. Pitcher, free-blown from light aquamarine glass; large, globular body resting on applied circular foot; applied solid handle ending in band and crimping. Neck has fine, applied threading extending to rim and body decorated with superimposed gather of glass tooled into "Lily-Pad" design. Probably made at Redwood Glass Works, near Watertown, New York about 1833. 3. Free-blown mug with solid, applied handle with crimping detail, rough pontil. The color is a reddish amber, sometimes called "blood amber." Attributed to the Saratoga area. 5½ inches high.

Middle Row — 1, 2, 4 and 5. Set of four decanters, blown three mold, with original stoppers, each with a blown inscription "GIN", "BRANDY", "RUM" and "WINE". Clear glass, made at the Mount Vernon Glass Works, which was in Oneida County, New York from 1810 to 1844. Each decanter, including stopper is 11 inches high. 3. Blown three mold decanter, olive green, pint size. Made at Mount Vernon Glass Works, New York. 6¾ inches high.

Bottom Row — 1. Free-blown cream pitcher, dark amber, applied solid handle, applied circular foot. Attributed to Saratoga area, 7½ inches high. 2. Free-blown punch bowl, largest known example of "Lily-Pad" glass. Brilliant aquamarine bowl, resting on applied circular foot, wide spreading sides, flared to edge with deep underfolded rim. Decorated with superimposed gather of glass tooled into "Lily-Pad" decoration. Made about 1830 - 1850 in New York State at either the Redford or Redwood Glass Works. It is impossible to identify at which factory such a piece was made. Similar pieces from these two glasshouses were made in the finest South Jersey tradition. 5⅝ inches high, 14½ inches diameter. 3. Free-blown pitcher, olive amber globular body rests on applied circular foot. Wide cylindrical neck with flaring rim and pinched lip. Neck with applied threading extending to rim. Applied solid handle with band of crimping. Attributed to Saratoga area, 5½ inches high.

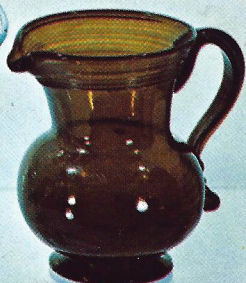
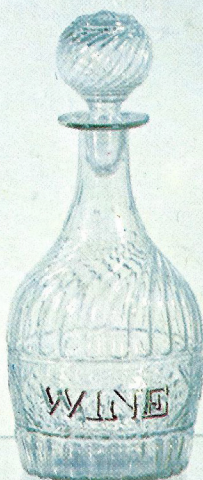
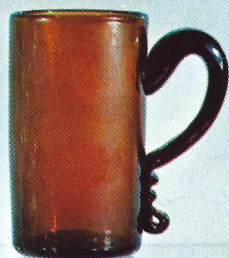


PLATE 5. MISCELLANEOUS NEW YORK AND SOUTH JERSEY TYPE

Top Row — 1. Flaring open compote, circular bowl flaring to rim, supported by clear pedestal on applied circular foot. Light aquamarine with opaque white loopings in the South Jersey tradition. Probably made 1870 - 1875 at New Windsor (Ulster County, New York) Glass Works. 5¼ inches high, 7 inches top diameter. 2. Gemel or twin bottles, used for decorative purposes and also to hold oil and vinegar, were made in many American glassworks between 1800 and 1850. Clear aquamarine with milky white loopings, attributed to South Jersey area. Applied crimped petal foot of clear glass. 8¼ inches high. 3. Pitcher, amber with opaque white loopings, globular body with long cylindrical neck spreading at rim, pinched lip. Applied solid amber handle with band of crimping and applied solid amber circular foot. Attributed to the New York area in the best of the South Jersey tradition. 8½ inches high. 4. Gemel or twin bottles, flattened ovoid in shape, fused together on clear glass pedestal. Rose background with opaque white loopings. South Jersey type, 6¾ inches high. 5. Mug, straight sides, clear with opaque white loopings. Hollow blown handle of same clear glass with white loopings. South Jersey type, 5¾ inches high.

Middle Row — 1. and 5. Pair of witch balls, opaque white with rosy red loopings. South Jersey tradition, 4¾ inches diameter. 2. Pitcher, aquamarine with delicate milk white loopings. Globular body with flaring neck and shaped spout. Applied solid handle and circular foot. South Jersey, 8½ inches high. 3. Single flask, clear glass with alternate opaque red and white loopings. Flattened ovoid shape, tooled lip, no pedestal. 6½ inches high. 4. Pitcher, aquamarine with opaque white loopings and brilliant amber applied rim. Applied solid handle and circular foot. South Jersey, 7½ inches high.

Bottom Row — 1. Free-blown pitcher, light bottle green, extremely thin. Swirled, globular body, wide flaring neck, pinched spout. Applied solid handle with crimping and solid, circular foot. South Jersey tradition, 4¾ inches high. 2. Dark green bottle glass pitcher, applied solid handle, crimped petal foot. South Jersey, 7¾ inches high. 3. Large, brilliant green witch ball, probably South Jersey, 6½ inches diameter. 4. Brilliant aquamarine pitcher, pattern molded in 8 rib mold with heavy pillar molding slightly swirled to right near rim. Solid applied handle, no foot, 6¾ inches high. 5. Light yellow green creamer, bulbous body, tapering neck, flaring rim, applied solid handle with crimping, applied circular foot, 4½ inches high.

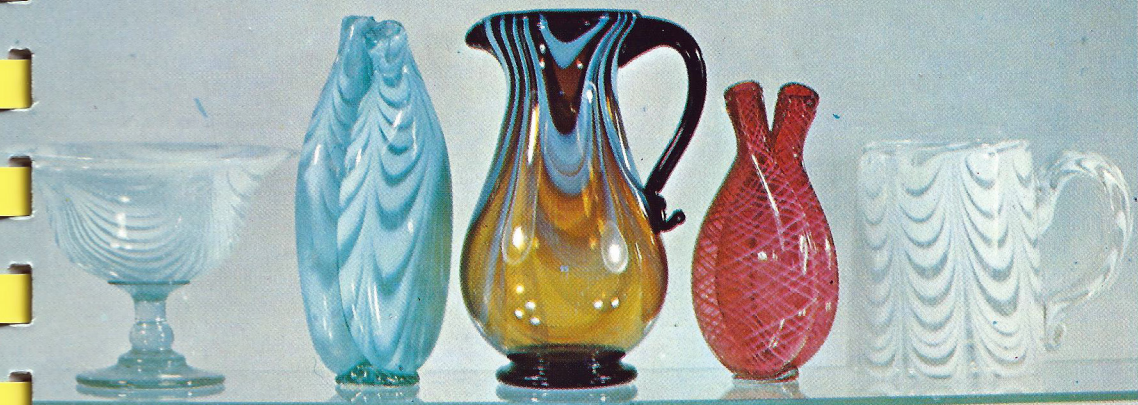


PLATE 6. NEW ENGLAND GLASS COMPANY,
CAMBRIDGE, MASSACHUSETTS

The New England Glass Company was in operation at Cambridge, Massachusetts, from 1818 until 1888 when it was moved to Toledo, Ohio, by its President, Mr. Edward Drummond Libbey. It produced all kinds and types of glasswares, and much of America's finest 19th century free-blown glass came from this factory prior to 1850. The company excelled in the use of lead glass and at one time lead the country in the making of fine tablewares. When soda-lime glass was introduced in 1864, it marked the end of prosperity for Eastern glassworks, and the Mid-western supply of cheaper fuel (coal and natural gas) brought steady growth to that area. The depression of 1873 didn't help the situation in the East, and after some organizational changes, the plant in Cambridge was closed in 1888.

Top Row — 1. Blown witch ball, amethyst, with rare clear blown holder. Ball, $4\frac{1}{4}$ inches diameter; holder, 5 inches high. 2. One of two known examples of this clear flint, blown three mold pitcher. Cylindrical body tapers at shoulders to a broad neck with flaring tooled rim and broad lip. Nine sided base has molded diamond pattern below shoulder. Applied solid handle with band of crimping. 8 inches high. 3. Lamp, cranberry font on clear baluster, domed base, 8 inches high.

Middle Row — 1. and 5. Rare pair of smoky amethyst, blown decanters, bulbous body with narrow tapering neck, with slight flare; hollow, blown stoppers, inverted funnel foot with folded rim. $12\frac{5}{8}$ inches high. 2. and 4. Pair of blown three mold decanters in "Horn of Plenty" pattern with original matching mushroom stoppers. Wide rim on neck and two rings on tapering neck. Made about 1840 either by New England Glass Company or Boston and Sandwich Glass Company. $10\frac{3}{4}$ inches high. 3. Gold-ruby, blown goblet, rough pontil, circular bowl with drawn stem and wide, applied foot. Purchased directly from the factory, $6\frac{1}{4}$ inches high.

Bottom Row — 1. and 5. Pair of blown, bulbous, flaring, footed vases, knop stem and circular foot. Amethyst, with thread of opalescent glass at rim. 7 inches high. 2. Molded lamp, clear font, milk glass base, joined by brass collar. Lamps with no mold marks on plain top above the pattern can be attributed to New England Glass Company. They were made after 1847 when Joseph Magoun received patent for new type of mold. Height to top of glass, $7\frac{1}{4}$ inches. 3. Ruby red, blown pitcher with bulbous body, cylindrical neck and high arching spout. Applied handle of red glass cased with clear glass, and applied, cased, circular foot. $10\frac{3}{4}$ inches high. 4. Blown pitcher of clear, flint glass, hollow knop and stem, applied circular foot and flattened handle. 6 inches high.

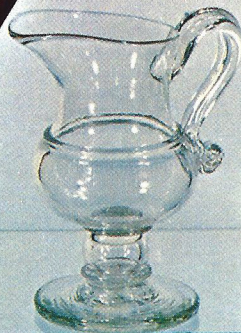
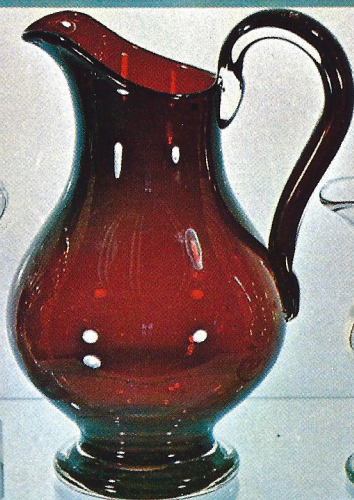
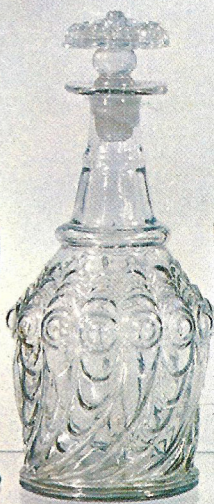
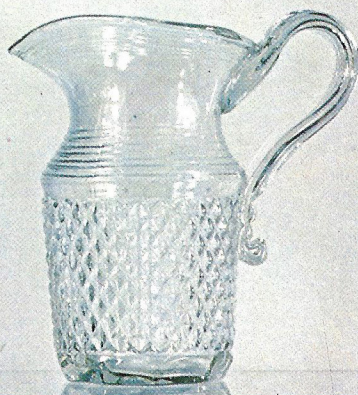


PLATE 7. NEW ENGLAND GLASS COMPANY CAMBRIDGE, MASSACHUSETTS

In their monumental volume, "American Glass", George and Helen McKearin state that from the beginning in 1818 until 1888, the New England Glass Company at Cambridge, Massachusetts, made glass which was not excelled in quality and purity by any other glass manufacturer in the world. The factory produced about every type of decorative glass and table wares, including free-blown, blown-molded and pressed, both colored and clear in the finest of lead or flint glass. During this long period, many workmen went from factory to factory, including back and forth to the famous Boston and Sandwich Glass Co., just across the bay on Cape Cod at Sandwich, Massachusetts. Several patterns in pressed glass were made at both factories, as well as other factories also. It has been deducted that the two factories probably co-operated with each other in the filling of orders of pattern glass. However, there are items of production which can be positively identified as having been made at the New England Glass Co. These include all the types of production, from free-blown to pressed, with combinations of both.

Top Row — 1. and 3. Pair of lamps, free-blown fonts and pressed bases. The fonts have cut decorations and are attached to the base with a ringed knop. The square plinth base has molded lion heads on top of the corners, and raised decorative baskets of flowers on the side panels, 10½ inches high. 2. Lamp, font is ruby-flashed, with cut decoration through to clear glass. Font is attached to "black" glass, pressed base which has evidences of gilt tracery, 10¼ inches high.

Bottom Row — 1. and 3. Pair of pressed candlesticks, so-called lavender-blue, in hexagonal shape, illustrated in N.E.G. Co. catalog, 9 inches high. 2. Exceptionally fine gold-ruby vase, gauffered rim, flared top, applied to clear standard with circular foot, 12 inches high.

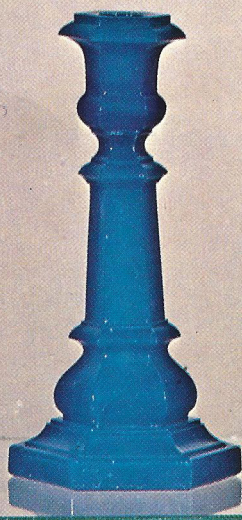
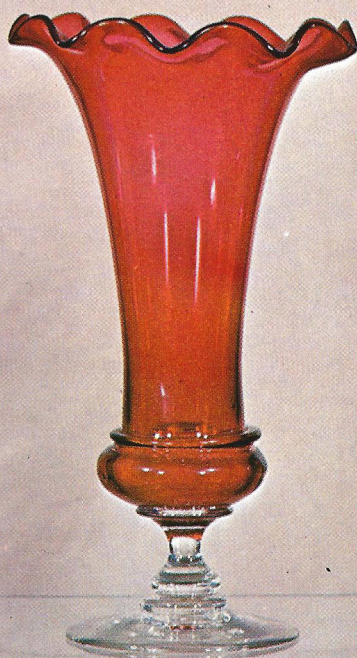
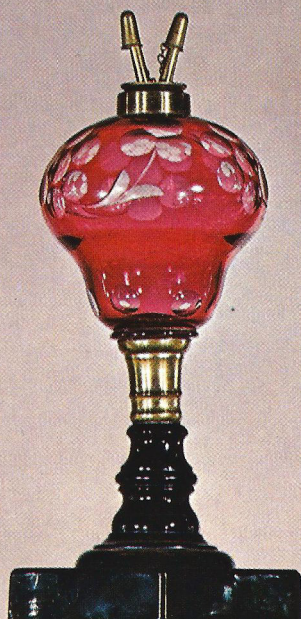


PLATE 8. PITTSBURGH AREA GLASS

One of the most important areas, yet one of the slowest to gain the recognition it deserves, is the glassmaking district named after its principal city, Pittsburgh. Included in this nomenclature are all those establishments located in the valleys bounded by Wheeling, West Virginia, on the Ohio River and New Geneva, Pennsylvania, on the Monongahela River. Commencing glass manufacturing near the end of the 18th century, this area has continually produced important glasswares, and was the first glassmaking center in America to use coal for fuel.

Top Row — 1. Compote, so-called “petticoat dolphin” because of shape of base, light peacock blue and with opalescent rim. Made by McKee Brothers, Pittsburgh, in the 1860’s. $5\frac{3}{4}$ inches high. 2. Pressed, amethyst tumbler, Flute pattern, footed, octagonal base. Made by Bakewell, Pears and Company, Pittsburgh, about 1850. 4 inches high, $3\frac{1}{2}$ inches top diameter. 3. Pillar molded pitcher, so-called “River Boat” glass. Bulbous body, tapering neck, applied solid handle with crimping. 8 rib mold with heavy pillars. Pittsburgh, $8\frac{3}{8}$ inches high. 4. Pressed pattern glass egg cup, rare with applied handle, Gothic pattern, Pittsburgh area in the 1840’s, $3\frac{5}{8}$ inches high. 5. Same as 1., except canary yellow.

Middle Row — 1. Lacy tea plate, marked “T. & J. Robinson, Pittsburgh.” Soda lime glass of the period 1832-1836, $5\frac{3}{4}$ inches diameter. 2. and 4. Dolphin compotes, square-shaped, open work bowls, with oval base. Canary and amethyst, attributed to Pittsburgh area, $9\frac{3}{4}$ inches high. 3. Petticoat dolphin candlestick, clear shading to opalescent, made by McKee Brothers, Pittsburgh, $6\frac{5}{8}$ inches high. 5. Rare, blown three mold pitcher, Arch pattern same as decanters 4. and 5. on bottom row. Pittsburgh area, $4\frac{3}{4}$ inches high.

Bottom Row — 1. Lamp, pressed base, blown font, copper wheel engraved, teardrop shape, Pittsburgh area, $8\frac{1}{2}$ inches high. 2. Extremely rare, blown three mold celery vase, flared shape, attributed to Pittsburgh area, $8\frac{5}{8}$ inches high. 3. Lacy window pane from the Schenly Mansion, Pittsburgh, 7 inches long by 5 inches wide. The statement that similar panes were used in the “River Boats” has not yet been proven. 4. Blown three mold decanter, Arch pattern, quart size, $11\frac{1}{2}$ inches high, Pittsburgh area. 5. Blown three mold decanter, Arch pattern, original blown molded stopper, pint size, $9\frac{3}{8}$ inches high.



PLATE 9. BOSTON AND SANDWICH GLASS COMPANY, BLOWN THREE MOLD

Blown three mold is the accepted name for that glass which was blown in a full sized, hinged mold. While the majority of the molds were made in three pieces, the name also applies to the production which was made in molds of two or four pieces. This production is not to be confused with pressed glass which may also have three mold marks. It should be understood that "blown" is the key word, not "three." The pattern on a piece of blown three mold glass is on both the inside and the outside; what is concave on one side, is convex on the other. Contrarily, the inside of a piece of pressed glass is completely smooth, because it had a mechanical plunger go up and down inside of it. Blown three mold was made from about 1820 until well into the 1830's or 40's and the Boston and Sandwich Glass Company at Sandwich, Cape Cod, was a primary source.

Top Row — 1. Hat, perfectly round, folded rim, 2 inches high. 2. Cordial glass, rare, early piece about 1825, $2\frac{3}{4}$ inches high. 3. Footed master salt, foot drawn out, not applied. Cobalt blue, galleried rim, $1\frac{3}{4}$ inches high. 4. Rare, wine glass, applied stem, $3\frac{7}{8}$ inches high. 5. Unique candlestick, made from an opened decanter stopper inverted and applied to a wine glass stem, 6 inches high. 6. Wine glass, applied stem, $4\frac{7}{8}$ inches high. (Possibly of continental origin, early 19th century). 7. Footed master salt, deep sapphire blue, foot drawn out, not applied, 15 diamond base, 2 inches high. 8. Cordial glass, rare, about 1825, $2\frac{7}{8}$ inches high. 9. Hat, whimsey, folded rim, brim turned up, $2\frac{1}{4}$ inches high.

Middle Row — 1. Flip glass, 17 diamond base, $4\frac{1}{2}$ inches high. 2. Toilet bottle, deep amethyst, original ribbed, tam o' shanter stopper, $6\frac{1}{2}$ inches high. 3. and 4. Decanters, rare "Chain and Heart" pattern, about 1825. Quart size, $11\frac{1}{2}$ inches high. 5. Toilet bottle, sapphire blue, original tam o' shanter stopper, $6\frac{1}{2}$ inches high. 6. Flip glass, rare bulbous shape, 17 diamond base, $4\frac{5}{8}$ inches high.

Bottom Row — 1. and 7. Hats, whimsey, folded rims, rare purple-blue color, Eastern origin, $2\frac{3}{8}$ inches high. 2. Decanter, rare half-pint size, $4\frac{3}{4}$ inches high. 3. Toilet bottle, sapphire blue, swirled ribs, original stopper, $6\frac{3}{8}$ inches high. 4. Pitcher, applied ribbed handle and applied blue glass rim. This is largest known example, $6\frac{1}{2}$ inches high. 5. Toilet bottle, plain double rim neck, deep amethyst, about 1830, original stopper, $6\frac{1}{2}$ inches high. 6. Decanter, rare half pint size, $5\frac{1}{2}$ inches high (Possibly Vernon, New York). 7. Same as 1.



PLATE 10. BOSTON AND SANDWICH GLASS COMPANY,
BLOWN THREE MOLD

Top Row — 1. Footed bowl, very rare form, brilliant impression. Applied clear foot, 19 diamonds in base, $3\frac{5}{8}$ inches high, 5 inches diameter at top, 3 inch base at bottom. 2. Toilet bottle, a good Sandwich pattern positively identified from fragments excavated on the factory site. Blown about 1830 in sapphire blue, 6 inches high to top of tam o'shanter stopper. Same pattern as 4. 3. Extremely rare, footed celery vase, clear glass. This is identical vase illustrated in Plate 111, McKearin's "American Glass." $6\frac{1}{2}$ inches high, Ex. McKearin Collection. 4. Very rare cream pitcher, same pattern as 2. Sapphire blue, applied handle, $4\frac{1}{2}$ inches high. 5. Extremely rare, small, clear flint glass, footed sugar bowl, covered, with galleried rim. 5 inches high, 4 inches diameter.

Middle Row — All the items in this row are in the early 19th century American, "Baroque Shell and Ribbing" pattern. 1. Tumbler, a rare form made from half-pint decanter mold in clear glass. Of eastern United States origin, this pattern was probably made at the Boston and Sandwich factory. $3\frac{1}{2}$ inches high, $2\frac{3}{4}$ inches base diameter, 3 inches top diameter. 2. Pint decanter. This rare size is especially rare in sapphire blue and with original ribbed stopper. Eastern origin, probably Sandwich. $9\frac{1}{8}$ inches high. 3. Quart decanter, rare in deep sapphire blue. Blown molded stopper. Eastern origin, probably Sandwich. $11\frac{1}{4}$ inches high. Made about 1825. 4. Quart decanter, clear flint glass, blown molded stopper. Eastern origin, probably Sandwich, $10\frac{1}{2}$ inches high. 5. Rare half pint decanter, original ribbed stopper. Clear flint glass. Eastern origin, probably Sandwich. $7\frac{1}{2}$ inches high. 6. Cream pitcher, deep-purple-blue. Extremely rare color, form and pattern. Applied, ribbed, strap handle with end crimping. Eastern origin, probably Sandwich. $4\frac{5}{8}$ inches high, $2\frac{1}{2}$ inches base diameter.

Bottom Row — 1. Cream pitcher, clear flint glass, applied ribbed handle. Probably of Midwestern United States origin, and not Sandwich. Extremely rare pattern and form. $4\frac{3}{8}$ inches high. 2. Bowl with flaring sides, folded rim. Made from a tumbler mold, rare and unusual form. Clear flint glass, $2\frac{3}{4}$ inches high. 3. Extremely rare size pan with folded rim. 10 inches in diameter, this is one of the largest known pans in blown three mold. 4. Absolutely unique form: Basket, applied handle with applied ornaments. Folded rim clear flint glass. $3\frac{7}{8}$ inches high. 5. Cream pitcher, flint glass with steel-blue cast, applied strap handle. Eastern origin, possibly Sandwich, particularly sharp impression, $4\frac{3}{8}$ inches high.

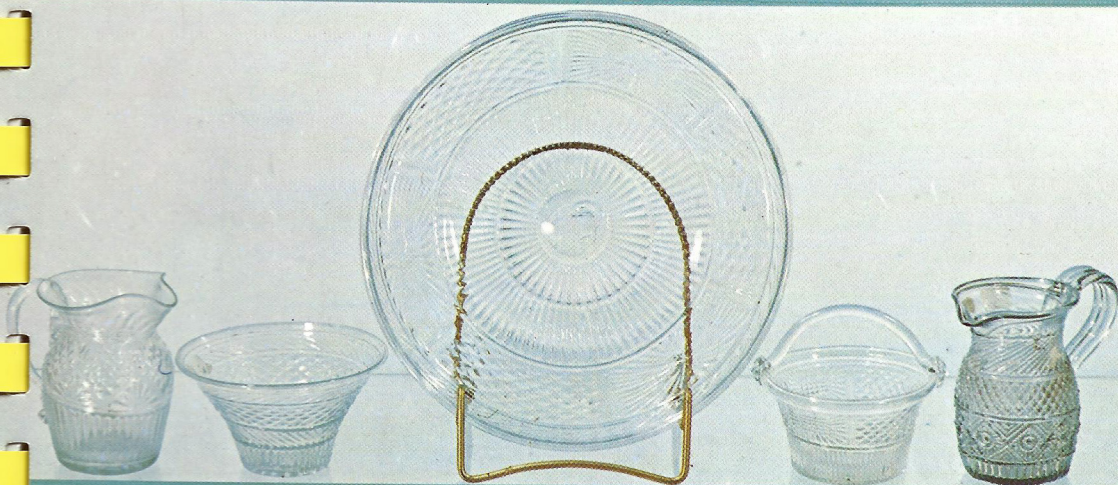


PLATE 11. BOSTON AND SANDWICH GLASS COMPANY
LACY GLASS

Top Row — 1. Candlestick, 1830-1835. Five rounded steps on square base, inside fluting, so-called "waterfall" effect. Socket is lacy, same as blue candlestick in the Middle Row. $6\frac{3}{8}$ inches high. 2. Cream pitcher, upper half in "Peacock Feather" pattern, centered with a band of beading, lower half in "Gothic Arch and Palm" pattern, scalloped foot, stippled handle, $4\frac{1}{4}$ inches to lip. 3. Oblong vegetable dish, variation of "Princess Feather Medallion" on sides, elaborate "Scrolled Heart Medallion" on ends. Handled cover to match. See text, Plate 12, Middle Row, for further information. Diameter, $10\frac{1}{2}$ by $8\frac{1}{2}$ inches. 4. Creamer, opaque blue streaked with lighter blue. Chain-like guilloche band over "Gothic Arch and Palm" pattern, scalloped foot, stippled handle, $4\frac{1}{4}$ inches to lip. 5. Creamer, "Acanthus Leaf and Shield" pattern, octagonal scalloped foot, stippled handle, $4\frac{1}{2}$ inches to lip. This pitcher is a set with the sugar bowl in Middle Row (4). 6. Candlestick, made during period 1830-1835. Three step base with inside fluting, lacy socket, $6\frac{1}{8}$ inches high.

Middle Row — 1. So-called "Pipes of Pan" rectangular bowl. This piece, and the bowl at other end of this row (5) are the only lacy glass items except cup-plates, which use the human form in the pattern, 8 inches long. 2. Sugar bowl "Gothic Arch" pattern, octagonal, partially stippled, solid foot, $5\frac{1}{4}$ inches high, including cover. 3. Extremely rare, lacy socket candlestick, double ribbed knob on ribbed shaft resting on stepped clover leaf plinth. Only known example in purple-blue, $9\frac{7}{8}$ inches high. 4. Sugar bowl, "Acanthus Leaf and Shield" pattern, scalloped foot, $5\frac{1}{2}$ inches high, including cover. 5. So-called "Industry" bowl. In the border is a glass factory (corresponding to an engraving of the New England Glass Company's factory at Cambridge, Massachusetts) scalloped rim, $6\frac{1}{4}$ inches diameter.

Bottom Row — 1. Octagonal "Beehive" dish, with circle of six hives and six bees in center, scalloped edges, $9\frac{3}{4}$ inches from point to point. 2. "Crossed Swords" pattern sauce dish, deep green-blue, alternate large scallop, two small scallops on rim, $4\frac{1}{2}$ inches diameter. 3. Rare, three piece, covered rectangular honey dish and tray: Dish has Gothic arches on the outside with matching arches on the inside of domed cover. The tray has alternating hearts and stars. Tray 7 by 5 inches, dish $6\frac{3}{4}$ inches by 4 inches at top, overall height about 5 inches. 4. "Crossed Swords" pattern sauce dish, sapphire blue, same as 2 in same row, except rim has even scallops. $4\frac{1}{2}$ inches diameter. 5. Rare bowl, variant of "Princess Feather Medallion", with plain diamond on a fine diamond background, and mosaic-like medallion in center of bowl, 2 inches deep, 10 inches diameter.

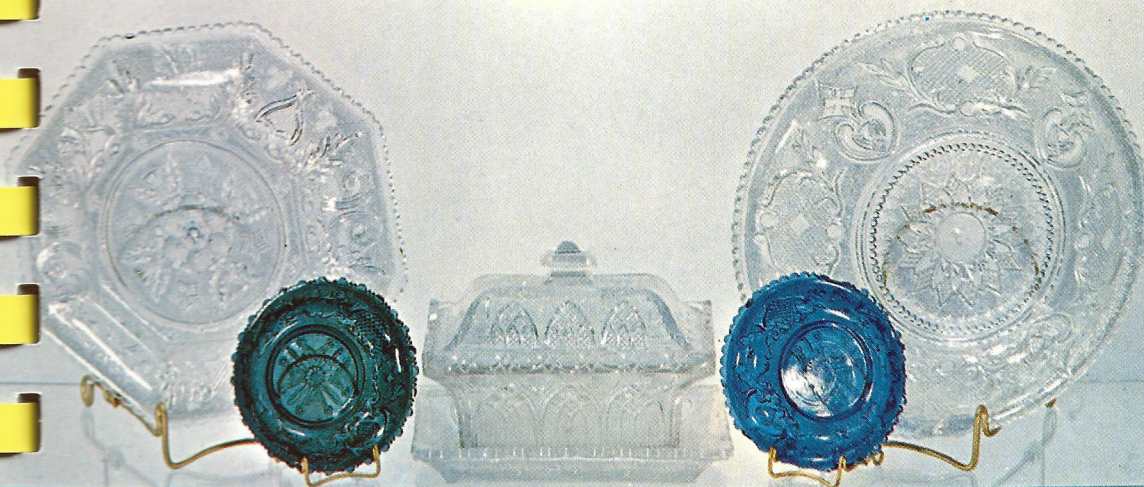


PLATE 12. BOSTON AND SANDWICH GLASS COMPANY
LACY GLASS

Top Row — 1. and 3. Pair of miniature canary candlesticks, 2 inches high. These candlesticks were made as toys, and were produced in many colors. 2. Lacy miniature pitcher and bowl set, pitcher $2\frac{1}{2}$ inches high, bowl $3\frac{1}{8}$ inches diameter. 4. Rare shell-shaped dish, "Peacock Eye" pattern with open handle, $9\frac{1}{2}$ inches long, $7\frac{3}{4}$ inches wide. 5. Miniature opalescent oval bowl, $\frac{3}{4}$ inch high, $1\frac{7}{8}$ inches long. 6. Miniature footed compote, 2 inches high. 7. Miniature panelled pitcher and bowl. Sapphire-blue pitcher $2\frac{1}{2}$ inches high, opalescent bowl $3\frac{1}{8}$ inches diameter. 8. Miniature lacy opalescent pitcher, $1\frac{3}{4}$ inches high.

Middle Row — 1. This particular pattern "Princess Feather Medallion" on sides between baskets of fruit with elaborate "Scrolled Heart Medallion" on ends, was long thought to have been copied from the Meissen porcelain dish (No. 3). Recent acquisition of the rare porcelain original, No. 3, positively disproves this theory and establishes as fact that the lacy glass dish preceeded the porcelain one by 20 to 30 years. The lacy glass original was produced between 1830 and 1840 while Meissen dish was made about 1860. The glass dish is $10\frac{1}{2}$ inches long by $8\frac{3}{4}$ inches wide, the porcelain dish is $10\frac{3}{4}$ inches long by 9 inches wide. 2. Dark amethyst "Roman Rosette" pattern dish, $6\frac{3}{8}$ inches diameter.

Bottom Row — 1. and 5. "Gothic Arch" pattern covered sugar bowl, electric blue, octagonal, solid foot (see Plate 11, Middle Row, No. 2) $5\frac{1}{4}$ inches high to top of finial. 2. Extremely rare example opaque lavender-blue covered "Lyre" pattern salt, considered one of the finest Sandwich salt designs, $3\frac{1}{8}$ inches long, $1\frac{7}{8}$ inches wide, 3 inches high to top of finial. 3. Rare canary lacy compote, same pattern as No. 1, Middle Row, on pedestal with leaf design on base, $10\frac{1}{2}$ inches long, $8\frac{3}{4}$ inches wide, 6 inches high. 4. Extremely rare opaque light-blue salt with silvery sheen and streaks resembling a sort of slag glass, sharply modeled pattern, scalloped foot, $3\frac{1}{8}$ inches diameter, 2 inches high. 5. "Gothic Arch" pattern covered sugar bowl, clambroth color, $5\frac{1}{4}$ inches high to top of finial.



Although pressed glass was produced prior to about 1835, the pieces were individually handled and manipulated with a great deal of hand labor still involved. They were not much easier to make than the earlier and finer wares. The difficult economic times immediately after 1835 required a type of production with little or no handwork involved. The preponderance of pieces which were produced wholly by the pressing machines, were somewhat heavier and fundamentally simple in conception. The design of these pieces depended entirely upon form and simple motifs such as moldings and geometric patterns. This emphasizes the difference in appearance between these and the earlier pieces.

Top Row — 1. and 3. and 5. Three fingerbowls in brilliant flint, cased or overlaid with gold-ruby on clear. This was excellently produced at Sandwich. The gold-ruby glass on the outside was cut away to form round windows of clear glass. Overlay of this type was popularly used on lamp fonts, perfume bottles and paperweights, $2\frac{7}{8}$ inches high, $5\frac{1}{4}$ inches top diameter. 2. and 4. Pair of candlesticks, brilliant sapphire blue. Hexagonal bases and sockets made around 1835-1840. $9\frac{1}{8}$ inches high, $4\frac{1}{2}$ inches base dimension.

Middle Row — 1. and 5. Pair of candlesticks, canary yellow, exceptionally thin hexagonal base and thin topped hexagonal socket. $7\frac{1}{2}$ inches high. 2. and 4. Unique pair of pressed and blown molded vases. Blown molded vase top, gauffered rim, with three rows of cut indentations on each pillar molded rib. Brilliant emerald green flint glass, on high plinth base. This pair is one of the finest known pair of vases of this period (1840) in design and workmanship. $12\frac{1}{4}$ inches high, $3\frac{1}{2}$ inches base dimension, 5 inches top diameter. 3. Pressed lamp, "Four Printie-Block" font, hexagonal knop shank, standard made of two hexagonal blocks, separated by a cavetto molding at the top and hexagonal flaring pedestal base. $10\frac{1}{2}$ inches high, not including pewter fitting.

Bottom Row — 1. and 5. Pair of "Tulip" pattern vases in deep amethyst color. This design is very similar to the Bennington-made Flint Enamel tulip vases. Eight paneled, eight pointed, scalloped top on a hexagonal base. 10 inches high, $4\frac{3}{8}$ inches base dimension, $5\frac{3}{4}$ top diameter. 2. and 4. Pair of blown, hollow, light sapphire blue candlesticks, decorated with rigaree of fiery opalescent glass, $7\frac{1}{8}$ inches high. 3. Blown, panelled amethyst vase, 12 panels. Extremely rare form and color. Formerly it was believed these vases were made by Stiegel at Manheim, Pennsylvania. However, later findings point to an early Sandwich origin, about 1825. The design of this rare form has no counterpart in European glass design, and is an important American contribution. $7\frac{7}{8}$ inches high, $5\frac{3}{8}$ inches top diameter.



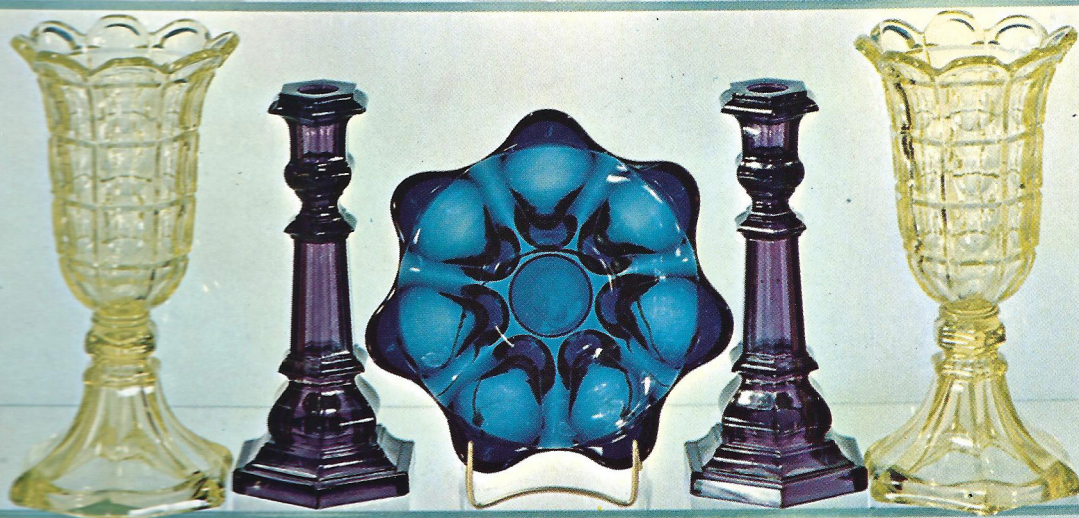
PLATE 14. COLORED SANDWICH GLASS

During the 1840's, the interest and demand for the new forms and shapes continued. The lacy glass and earlier blown wares had lost, or were losing, much of their popularity. The handsome colors which were being produced greatly attracted new admirers as well as new fashions. Vases became a most popular item, and were made in almost all of the colors which were being produced. There is no known example of a red (gold-ruby) vase being pressed in the geometric patterns, and perhaps amber is the rarest color which was produced, this in very limited quantities. These vases were seldom made in clear glass.

Top Row — 1. and 5. Pair of "Petal and Loop" candlesticks. "Petal" socket and extension, standard made of large, hexagonal knop, with flaring circular pedestal base in "Loop" pattern. Canary yellow. This was the most popular shape of all Sandwich candlesticks and was produced in a wide variety of colors. 6 $\frac{7}{8}$ inches high. 2. and 4. Pair of vases, "Loop" pattern. Gauffered rim, with hexagonal standard and base. This intense color is called either light peacock-blue or electric blue, and is a rare color. 10 $\frac{7}{8}$ inches high. 3. Extremely rare, brilliant flint, deep amethyst, compote in "Petal and Loop" pattern. This was made also as a bowl (Bottom Row, 3) without the "Petal and Loop" standard. Extremely rare in color. Made about 1840, 5 $\frac{3}{4}$ inches high. 4. Same as 2. 5. Same as 1.

Middle Row — 1. and 5. Pair of unusually tall vases pressed in the "Bigler" pattern, which has six panels of a large thumb-print above a slightly sunken arch, each group separated by a horizontal, deep flute, pointed at each end. Rare sapphire blue, 11 $\frac{3}{4}$ inches high, 3 inch base, 4 inches top diameter. 2. Clear, pressed candlestick, "Petal" socket, inside fluted column on circular, base with diamond points on underside, 7 inches high. 3. Rare deep blue-green "Tulip" pattern vase with hexagonal wafer between bowl and standard (compare with Plate 11, Bottom Row, 1. and 5.) Eight paneled, eight pointed scalloped top, 11 inches high. 4. Unique example of pressed pattern glass goblet with applied handle. "Flat Diamond and Panel" pattern, 6 $\frac{1}{2}$ inches high. 5. Same as 1.

Bottom Row — 1. and 5. Pair of extremely rare, canary yellow, brilliant flint vases in "Four-Printie-Block" pattern. Large hexagonal bases with knop stems and rare scalloped tops. 10 $\frac{1}{4}$ inches high, 4 $\frac{5}{8}$ inches base dimension. 2. and 4. Pair of candlesticks, rare deep amethyst, completely hexagonal in design, including socket, shank and pedestal. 9 inches high. 3. Rare, deep sapphire blue, brilliant flint bowl in "Petal and Loop" pattern, same pattern as compote, Tow Row 3. Made about 1840, 2 $\frac{1}{2}$ inches high, 7 $\frac{1}{4}$ inches diameter. 4. Same as 2. 5. Same as 1.



A large number of patterns and designs can be attributed positively to the Boston and Sandwich Glass Company, because of the large number of fragments of certain patterns which have been excavated from the factory site. Among these, the attribution to Sandwich of the Dolphin candlesticks has been verified by the finding of many Dolphin fragments, in many colors. It is natural that this design was included in production which was greatly influenced by the then popular Renaissance and Gothic schools which used Dolphins freely. This pattern marked the elaborate use of color, colors which have not known to have been used for any other pattern, both in single colors and combination of colors.

Top Row — 1. Vase, "Loop" pattern bowl with gauffered rim, octagonal pestle shaft standard on thin square plinth. Rare peacock-green color, made about 1840, 9 inches high. 2. Candlestick, extremely rare deep blue-purple color. Hexagonal, with moldings, 9 inches high. 3. Dolphin candlestick, very rare "grease-blue" color, petal socket, $10\frac{3}{4}$ inches high. 4. Candlestick, unique and unlisted form, deep molding curves form standard on plinth base, with reverse curves forming massive socket. Deep amethyst, so dark it appears black, 8 inches high. 5. Vase in "Ring and Oval" pattern, gauffered rim, hexagonal base, rare blue-purple color. This vase form is unique in this pattern, which was generally employed for lamp form, $9\frac{3}{8}$ inches high.

Middle Row — 1. Vase "Four-Printie-Block" pattern, knop stem, hexagonal wafer with flaring hexagonal base. Very rare deep amethyst color, $11\frac{5}{8}$ inches high. 2. Vases, "Circle and Ellipse" pattern, gauffered rim, hexagonal base, "Vaseline" yellow color, $7\frac{3}{8}$ inches high. 3. Vase, "Bigler" pattern, gauffered rim, plinth base, deep amethyst color, $11\frac{1}{2}$ inches high. 4. Vase "Circle and Ellipse" pattern, gauffered rim, hexagonal base, rare light peacock or "electric" blue. $7\frac{1}{4}$ inches high. 5. Vase "Arch" pattern, flattened, fluted and flared tops with gauffered rim. Brilliant deep amethyst color is extremely rare, $11\frac{5}{8}$ inches high.

Bottom Row — 1. Dolphin candlestick, petal socket, single-step plinth base. Extremely rare peacock or "electric" blue color. $10\frac{1}{2}$ inches high, $3\frac{3}{4}$ inches base. 2. Dolphin candlestick, petal socket, double-step plinth base. Rare "clam-broth" color, $9\frac{5}{8}$ inches high. 3. Clear glass dolphin candlestick. Rarest of the Sandwich dolphin candlesticks because of the small dolphins and shells impressed on the socket. $8\frac{1}{2}$ inches high, 3 inch square single-step base. 4. Dolphin candlestick, "grease-blue" socket and shaft on "clam-broth" dolphin, single-step plinth base, $10\frac{1}{2}$ inches high. 5. Dolphin candlestick, petal socket, "vaseline" yellow, single-step square plinth, $10\frac{1}{2}$ inches high.

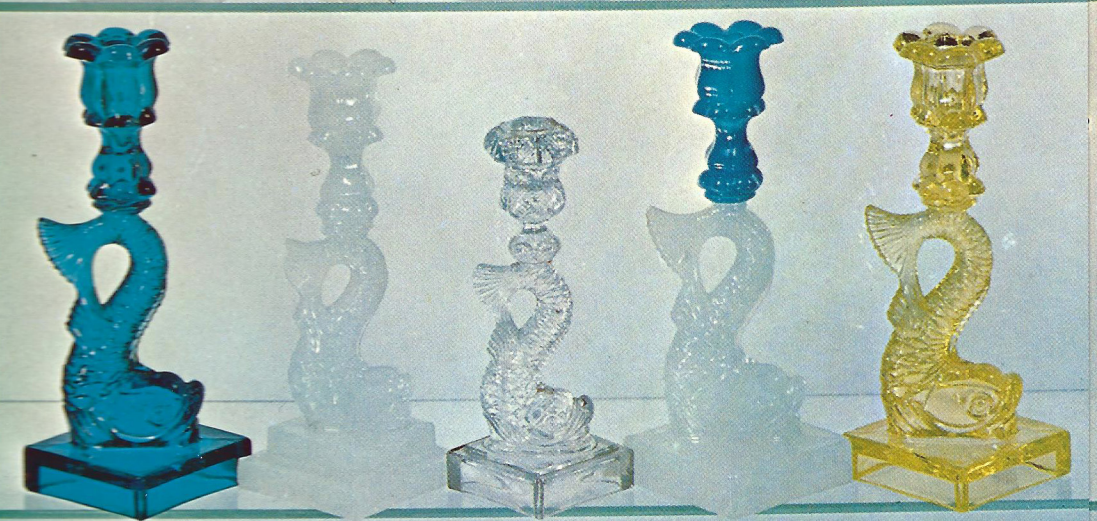


PLATE 16. COLORED SANDWICH GLASS

The use of color was by no means limited to vases, candlesticks and lamps. The attractive and large selection soon became popular for tableware of all sorts. Table pieces made in color include stem-ware such as goblets, wines, egg cups, compotes, and other items such as tumblers, spooners, spillholders, sugar bowls, pitchers, decanters, salts, plates, bowls and sauce dishes. Also made were perfume bottles and pomade jars.

Top Row — 1. and 5. Pair of vases, "Three-Printie-Block" pattern, hexagonal bowl with gauffered rim, with hexagonal flaring pedestal base, rare light-peacock or "electric" blue. $9\frac{7}{8}$ inches high, $3\frac{3}{4}$ inches base dimension, $3\frac{1}{2}$ inches top diameter. 2. and 4. Pair of "vaseline" yellow master salts, pressed flat diamonds. These are extremely heavy, thick glass, $2\frac{3}{8}$ inches high. 3. Extremely brilliant, deep amethyst, covered sugar bowl in "Loop" pattern. Hexagonal bowl and cover with acorn finial, are on same hexagonal "Loop" pattern standard as used on "Petal and Loop" candlesticks in Plate 12, Top Row, 1. and 5. Extremely rare in this color, $9\frac{3}{4}$ inches high. 4. Same as 2. 5. Same as 1.

Middle Row — 1. and 3. Pair of "Tulip" pattern vases, similar in design and form to those made in Flint Enamel ware at the pottery in Bennington, Vermont. Extremely rare emerald green color. Octagonal, flaring standard, with eight panels and scallops on bowl. $10\frac{1}{4}$ inches high, $4\frac{1}{2}$ inches base, $5\frac{1}{4}$ inches top diameter. 2. Open-work compote on hexagonal, flaring standard. Clear glass, the base of the bowl is flat instead of sloping like the amethyst pair in the Bottom Row, 1. and 3. Also the hexagonal wafer was not used, as on the amethyst pair, making the proportions of this compote shorter and somewhat less graceful. $6\frac{1}{4}$ inches high, $4\frac{1}{2}$ inches base dimension, $9\frac{1}{4}$ inches top diameter. 3. Same as 1.

Bottom Row — 1. and 3. Extremely rare, both in form and color, pair of open-work compotes in brilliant flint, deep amethyst glass. Bowl has tapered bottom, resting on hexagonal wafer on flaring hexagonal standard. This pair is illustrated in Lee's "Sandwich Glass", Plate 153. 8 inches high, $4\frac{1}{2}$ inches base dimension, $8\frac{3}{8}$ inches top diameter. 2. Open bowl in "Oval Mitre" pattern, brilliant flint canary yellow. This is a unique form and color. This bowl was originally meant to be the bowl of a compote, but was never added to the standard. Scalloped edge, $3\frac{3}{8}$ inches high, $10\frac{1}{4}$ inches diameter.



PLATE 17. COLORED SANDWICH GLASS

Top Row — 1. Cobalt-blue salt, rare form and color, $3\frac{1}{8}$ inches high. 2. and 4. Pair of canary, square-based candlesticks in a rare form, $6\frac{3}{8}$ inches high. The form and shape of both the base and standard are also used on lamps and compotes. The shape of the standard is called "pestle-shaped". 3. Rare small size amethyst lamp, with hollow octagonal pestle-shaped standard on square base. Font is in popular "Three-Printie Block" pattern, $8\frac{1}{4}$ inches high not including wicks. 5. Hexagonal cobalt-blue footed salt, $3\frac{1}{8}$ inches high.

Middle Row — Vases made at Sandwich frequently were combinations of bowls attached to various forms of standards and bases. The combinations are endless, but this page illustrates a good variety. 1. Emerald green, a rare color, vase in "Loop" pattern bowl with gauffered top on high standard with hexagonal base, $9\frac{7}{8}$ inches high. 2. Rare periwinkle-blue vase with "Arch and Ellipse" patterned bowl on flaring hexagonal base frequently used on candlesticks (see No. 3, same row; Plate 13, Top Row, Nos. 2 and 4) with gauffered top, $9\frac{1}{4}$ inches high. 3. Candlestick in extremely rare, unlisted color. Petal socket is light opaque-chartreuse. Clambroth base is attached with molded hexagonal wafer to complete the bi-color combination. Candlestick is $7\frac{1}{2}$ inches high. 4. Amethyst vase in "Twisted Loop" pattern, gauffered top, on a pestle-shaped standard, square base, $8\frac{3}{8}$ inches high. 5. Rare Emerald green vase with gauffered top in "Bigler" pattern on a hexagonal baluster standard on a round base with six molded petal-like panels, $9\frac{7}{8}$ inches high.

Bottom Row — 1. Deep amber, a very rare color, vase in "Three Printie Block" pattern on flared hexagonal base (see No. 3, Middle Row above) 11 inches high. 2. Lamp, cobalt-blue, "Loop" pattern, pestle-shaped standard on square base, 10 inches high, not including wicks. 3. Canary vase, "Loop" pattern, with tall standard made for original marble base, $11\frac{1}{4}$ inches high. 4. Lamp, deep amethyst in "Loop" pattern with large pestle-shaped standard on square base, $10\frac{1}{4}$ inches high not including wicks. 5. Sapphire-blue vase in "Arch" pattern, with gauffered top, high molded hexagonal standard and base, $11\frac{1}{8}$ inches high.



PLATE 18. COLORED SANDWICH GLASS

Top Row — Three extremely rare vases, made at Sandwich around 1840. All three are 9 inches high. They have blown, trumpet-shaped fonts attached to a molded, opaque white "Sawtooth" pattern bowl, which is mounted on a delicate blown pedestal. The top of each vase is gauffered in an elegant proportion. The blown portions of vases 1. and 3. are opaque jade-green while the middle vase, No. 2, is opaque light cobalt-blue with gold edge on rim and bands on the base.

Middle Row — 1. and 5. Pair of candlesticks in rare opaque celeste-blue, hexagonal shaped, molded in one piece, 7 inches high. 2. Lamp, opaque cobalt-blue font in "Flat Diamond and Panel" pattern, mounted on original brass standard with original marble base, 10½ inches high not including wicks. 3. and 4. Considered by many collectors to be the finest and most graceful molded lamp made at Sandwich, the "Acanthus Leaf" pattern is in low relief on the urn-shaped font. The hexagonal, baluster-shaped standard also has molded acanthus leaves between heavy vertical scalloped moldings. The double square base has a beaded molding at bottom of top step. The font of No. 3. is opaque jade-green, No. 4. is opaque sapphire-blue and both are mounted on opaque white standards and bases. No. 3. is 11½ inches high, No. 4. is 11 inches high.

Bottom Row — 1. and 5. Pair of candlesticks, opaque dark cobalt-blue socket with opaque white standard and base. Socket has stylized raised designs over hexagonal surfaces, and standard is gracefully curved, with acanthus leaf decorations, hexagonal base, 11 inches high. 2. and 4. Extremely rare pair of small dolphin candlesticks, similar to Plate 15, Bottom Row, No. 3. This design has the rare socket which has miniature dolphins and shells. Opaque blue sockets on opaque white dolphins and bases, 9½ inches high. 3. Lamp, opaque white overlay font cut through to clear glass, mounted on opaque blue standard and base, 10 inches high not including wicks.

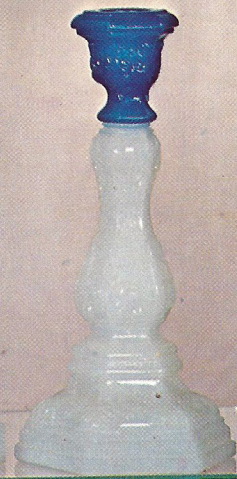
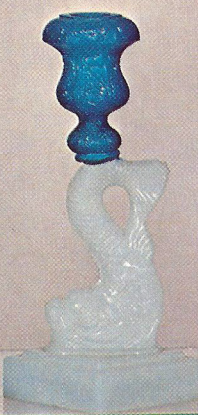
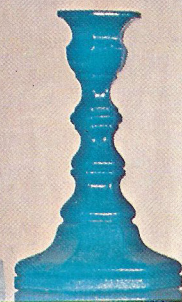


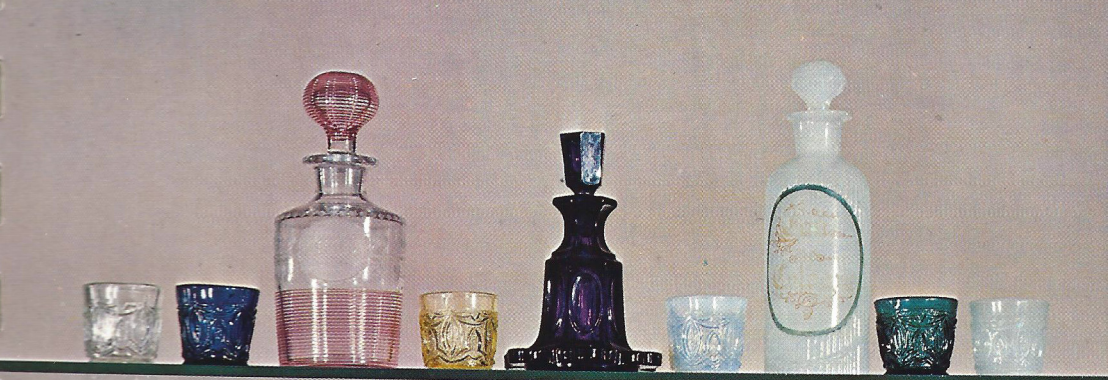
PLATE 19. COLORED SANDWICH GLASS

Top Row — 1. Clear lacy whiskey taster, $1\frac{3}{4}$ inches high. 2. Cobalt-blue lacy whiskey taster, $1\frac{3}{4}$ inches high. 3. Perfume bottle, cranberry threading on clear glass. Stopper and base of bottle have threading with engraving around top of bottle, $6\frac{1}{4}$ inches high. 4. Canary lacy whiskey taster, $1\frac{3}{4}$ inches high. 5. Amethyst perfume bottle, hexagonal, wide flaring skirt-like base, 5 inches high. 6. Opalescent lacy whiskey taster, $1\frac{3}{4}$ inches high. 7. Rare molded cologne bottle, "Ribbed Bellflower" pattern, clambroth, molded oval enameled "Eau de Cologne". The origin of this bottle is often attributed to Sandwich, but there is some uncertainty, 7 inches high. 8. Rare green lacy whiskey taster with scalloped foot, $1\frac{3}{4}$ inches high. 9. Clambroth lacy whiskey taster, $1\frac{3}{4}$ inches high.

2nd Row — 1. Amethyst lacy whiskey taster, $1\frac{3}{4}$ inches high. 2. Perfume bottle, ruby-stained, petal stopper, $5\frac{1}{2}$ inches high. This was in the collection of Frank W. Chipman, First President of National Early American Glass Club, 1933-1935. 3. Egg cup, "Bull's Eye" pattern, opaque blue, $3\frac{7}{8}$ inches high. 4. Perfume bottle $7\frac{3}{4}$ inches high with poinsettia paperweight stopper, engraved monogram "GLC" on bottle with date 1873. 5. Egg cup, "Bull's Eye" pattern, opaque powder-blue, 4 inches high. 6. Perfume bottle, "Star and Punty" pattern, canary, $6\frac{1}{4}$ inches high. 7. Rare dark green lacy whiskey taster, $1\frac{3}{4}$ inches high.

3rd Row — 1. Egg cup, "Bull's Eye and Bar" pattern, clambroth, $3\frac{3}{4}$ inches high. 2. Egg cup, "Fine Sawtooth" pattern, opaque cobalt-blue, $3\frac{7}{8}$ inches high. 3. Rare covered egg cup, "Bull's Eye and Bar" pattern, opaque jade-green, $5\frac{5}{8}$ inches high. 4. Rare covered egg cup, "Bull's Eye" pattern, clambroth, $5\frac{1}{2}$ inches high. 5. Rare covered egg cup "Bull's Eye and Bar" pattern, opaque sapphire-blue, $5\frac{1}{2}$ inches high. 6. Egg cup, "Fine Rib" pattern, opaque chartreuse, molded in shield on side "PHALON & SON", $3\frac{3}{8}$ inches high. 7. Egg cup, "Ashburton" pattern, clambroth, $3\frac{1}{2}$ inches high.

Bottom Row — 1. and 9. Rare basket-weave covered pomade jars, 4 inches high. No. 1 is clambroth, No. 9 is opaque jade-green. 2. through 8. Bear pomade jars in assorted colors and sizes. 2. Mixed, head clambroth, body deep amethyst or "black" glass, $3\frac{3}{4}$ inches high. 3. "Black", $3\frac{3}{4}$ inches high. 4. Opaque opalescent, $3\frac{3}{4}$ inches high. 5. Rarest size and form, with chain and crossed paws, opaque blue, marked on bottom "X. Bazin", $5\frac{3}{4}$ inches high. 6. Rare size, clambroth, marked on bottom "F. B. STROUSE, N.Y.", $4\frac{1}{2}$ inches high. 7. Opaque blue, marked "X. Bazin", $3\frac{3}{4}$ inches high. 8. Opaque white, marked "E.X. & CO.", $3\frac{3}{4}$ inches high.



Nicholas Lutz was one of the most skilled glass technicians employed at the Boston and Sandwich Glass Co. He was born in St. Louis, Lorraine, France, where he worked in the famous glassworks which produced some of the finest paperweights ever made. He first worked in America at White Mills, Pennsylvania and went to the Sandwich factory in 1869. He became an American citizen in 1876 and continued at the Sandwich works until it closed in 1888. He later worked at the Mount Washington Glass Works at South Boston and at the Union Glass Works at Somerville, Massachusetts.

Top Row — 1. Clear blown creamer, $5\frac{3}{4}$ inches high, part of a set intended to be cut, but never finished. Acquired from his son Victor, with rest of set. 2. Lamp, with red, white and blue twists encased in shaft of clear glass, fastened by clear wafers on each end to clear blown font and base. This lamp was acquired for Bennington Museum from Nicholas Lutz's daughter after the death of Victor Lutz as a memorial to him from the then President of the National Early American Glass Club, Miss Dorothy-Lee Jones. It was made for Mrs. Nicholas Lutz in 1876, to commemorate her husband's citizenship as well as the centennial of the U.S. independence, $9\frac{3}{4}$ inches high. 3. Champagne, blue threads on clear glass, ruby knops on stem, $5\frac{5}{8}$ inches high. 4. Double handled pitcher, clear glass with cranberry threading at base, acquired from Victor Lutz, one of two known, $10\frac{1}{8}$ inches high. 5. Clear blown spoon holder from same set as No. 1, $5\frac{5}{8}$ inches high.

Bottom Row — 1. and 5. Pair of only known paperweight base vases made as a gift to his wife by Nicholas Lutz. Vase of heavy clear crystal was intended to be decorated by cutting and engraving. Paperweight base of fruits, vegetables and leaves, $7\frac{1}{8}$ inches high. 2. Pansy paperweight, $2\frac{7}{8}$ inches diameter. 3. Presentation epergne, red, white and blue loopings, with white lining and gold-ruby red applied edge. This unique piece was made by Nicholas Lutz in 1876, the year he gained his citizenship. It was acquired for Bennington Museum from his family, 20 inches high, $10\frac{1}{4}$ inches diameter at widest point. 4. Poinsettia paperweight, acquired from Victor Lutz, $2\frac{1}{2}$ inches diameter.



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ITEMS ON BACK COVER: *Top Row* — 1. Unique wine glass or roemer, Lake Dunmore Glass Co., Salisbury, Vermont. 2. Vermont Glass bottle with applied feathering. 3. Blown-molded decanter, Kent, Ohio. 4. Blown-molded bowl, Kent, Ohio. 5. Amethyst blown-molded salt with applied foot, Zanesville, Ohio. 6. Citron green blown-molded deep bowl, rare shape and color, Kent, Ohio. 7. Flask, dug up in Alloway Creek at site of Caspar Wistar's Glassworks, founded in 1739. *Bottom Row* — Opaque blue and opaque white so-called "Wedding Lamps", Ripley and Co., Pittsburgh, Penna.; Rare canary dolphin candleholder with blown hurricane shade. The hexagonal base has three dolphins supporting a round ball attached to an embossed brass collar for the shade, Boston & Sandwich Glass Co.

