

**NEW ENGLAND GLASS COMPANY • TOLEDO MUSEUM OF ART**

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**THE NEW ENGLAND GLASS COMPANY**  
**1818-1888**

**THE TOLEDO MUSEUM OF ART**

FOUNDED BY EDWARD DRUMMOND LIBBEY

**1963**

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# FOREWORD

The very foundation of this Museum is glass. Founded in 1901 by Edward Drummond Libbey, who had brought the glass industry to Toledo in 1888 only thirteen years before, the Museum could not long have survived had not the glass industry continued to grow and to prosper.

The growth of our community, the growth of the glass industry, the growth of this Museum all closely parallel one another and are interrelated. Mr. Libbey and his associates and successors guided the development of The Toledo Museum of Art simultaneously with the development of the successful glass industry. Throughout his business career, Mr. Libbey's leadership of his business was concurrent with his guidance of this Museum as its President from 1901 to his death in 1925. His business travels were often combined with successful search for works of art such as the Museum's great Holbein, its Rembrandt, Velasquez and Manet, as well as the nucleus of its collection of ancient glass.

The estates of Mr. and Mrs. Libbey still represent the Museum's largest single source of income, and have enabled the Museum to increase its art collections which now rank high among the nation's museums.

Before bringing the glass industry to Toledo in 1888, Mr. Libbey had been president of the New England Glass Company of East Cambridge, Massachusetts, having succeeded his

father William L. Libbey in this position. The New England Glass Company, from 1818 to 1888 when it ceased operation, had enjoyed seventy years of continuous operation. Indeed, among the great number of American glass factories making fine tableware in the 19th century, this Company was the undisputed leader. It had the longest continuous operation of any glass factory in a century when the whole industry was marked by severe and constantly recurring financial crises. The handsome tableware produced by this factory set the style which others followed, and the infinite variety of shapes, colors, patterns and techniques, attest the vigor of this pace-setting Company.

Before the research of Mrs. Lura Woodside Watkins was published in her book **Cambridge Glass**, in 1930, little was known of the New England Glass Company. Until now no major exhibition has ever been devoted to this factory's glass. Many of the objects in this exhibition are attributed through glass of known dates, family histories, trademarks, and on the basis of aesthetic consideration. The research of others who have studied the glass of the Company has been carefully reviewed and their findings incorporated where applicable.

In the organization of this exhibition, over 1,000 glass objects associated with the New England Glass Company were studied. From this number, 273 objects of exceptionally high quality were chosen to represent the Company's seventy year history. These objects were lent by nineteen private collectors and twelve museums.

We are indebted to many generous owners and to our colleagues in American museums for allowing us to borrow their rare, fragile and precious glass for this exhibition.

Millard F. Rogers, Jr., Assistant Curator of this Museum, is responsible for this catalogue and for the research which made it possible. To him and to other members of our staff who have worked with him on the exhibition, goes credit for this contribution to the history of American glass.

Otto Wittmann, Director

November, 1963

# ACKNOWLEDGMENTS AND LENDERS

An exhibition of this sort rests on the generosity of many lenders — private collectors and public museums. Without their willingness to have their glass studied, catalogued, and exhibited, such an exhibition would not be possible. All of the lenders have volunteered interesting comments and worthwhile historical notes on the glass in their collections. The author is grateful for these comments which have been incorporated in the text of catalogue entries where possible. For the acts of hospitality and kindness shown during the preparation of this exhibition, the author expresses his thanks. Many individuals — private collectors, dealers, museum curators, and students — have given advice and suggestions during the months of work on this exhibition, and to them the Museum is profoundly grateful.

For the objects lent to this exhibition, The Toledo Museum of Art is indebted to the following lenders:

Mrs. Peter D. Alden; Mr. George Austin; Mr. and Mrs. W. Dale Barker; Mr. Preston R. Bassett; Mrs. E. M. Belknap; The Bennington Museum, Bennington, Vermont; The John Nelson Bergstrom Art Center, Neenah, Wisconsin; Miss Martha Hall Bliss; The Museum of Fine Arts, Boston, Massachusetts; The Brooklyn Museum, Brooklyn, New York; The Art Institute of Chicago, Chicago, Illinois; The Corning Museum of Glass, Corning, New York; Mrs. Harold G. Duckworth; Mr. William J. Elsholz; Mrs. Louise S. Esterly; Mrs. Dorothy Donovan Farrell; The Henry Ford Museum, Dearborn, Michigan; Mr. Charles B. Gardner; Miss Dorothy-Lee Jones; The Metropolitan Museum of Art, New York, New York; Mrs. Grace R. Miller; L. W. and D. B. Neal; Miss Marion H. Pike; Mr. James H. Rose; Mr. and Mrs. Stephen H. Sampson; Smithsonian Institution, Washington, D.C.; Mr. and Mrs. George W. Stedman; Old Sturbridge Village, Sturbridge, Massachusetts; The Henry Francis Dupont Winterthur Museum, Winterthur, Delaware; Mr. and Mrs. Milton C. Zink.



Show room of The New England Glass Company, from Ballou's Pictorial Drawing-Room Companion, January 20, 1855.



**HISTORY**  
of the  
**NEW ENGLAND**  
**GLASS**  
**COMPANY**

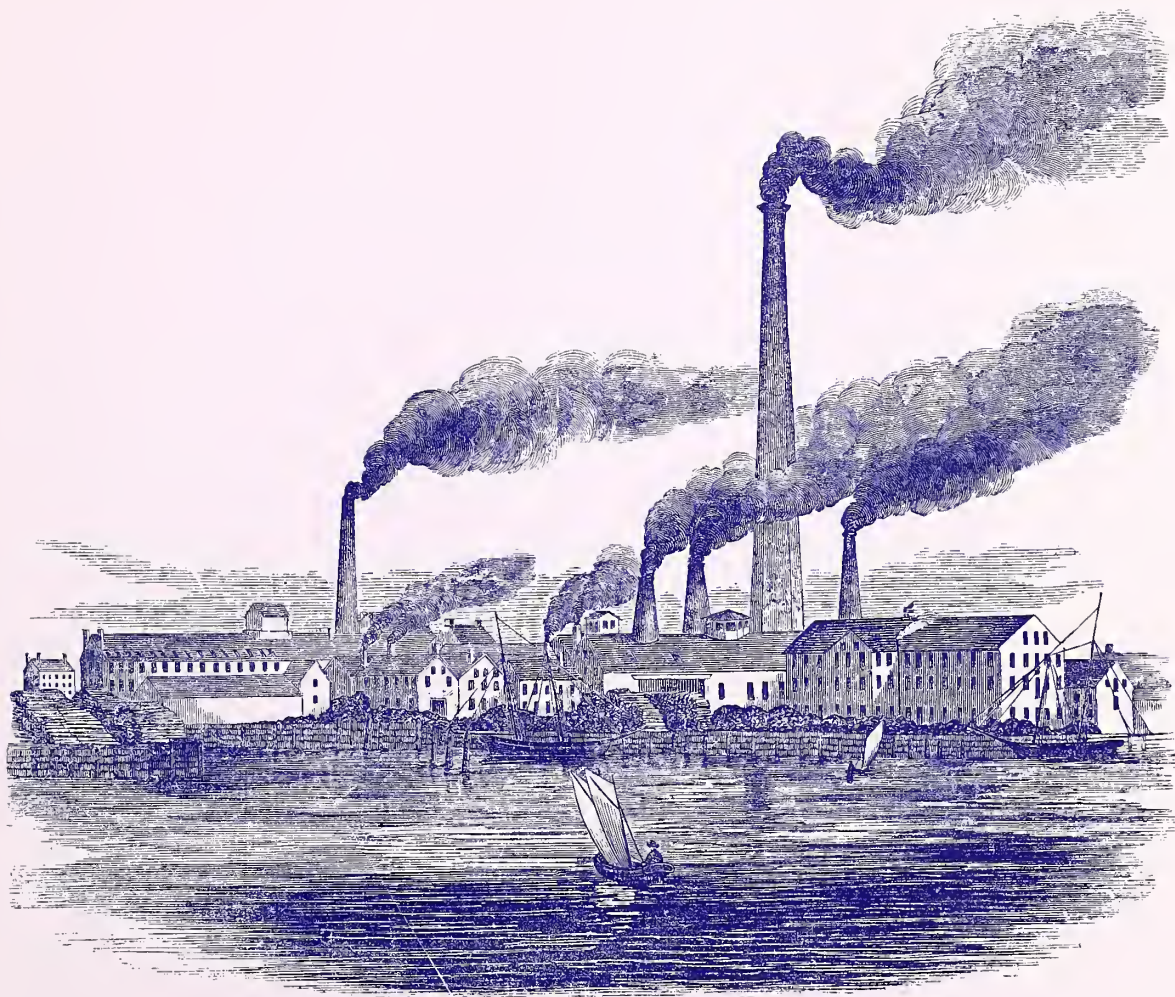
“The traveler who approaches Boston by the Maine, Fitchburg or Lowell railroads, as he draws near to the great metropolis of New England, among the many prominent objects which arrest his attention, cannot fail to notice with surprise, in the direction of East Cambridge a brick chimney, which towers up into the air at an astounding height, exceeding that of Bunker Hill Monument. A near view shows that it rises from a mass of buildings occupying a vast area of ground, indicating that an extensive business is carried on within. This chimney and these buildings are those of the New England Glass Company’s works. . .” (**Ballou’s Pictorial Drawing-Room Companion**, January 20, 1855.) Today’s traveler finds nothing remaining of America’s greatest glass works. By 1921, the buildings were torn down and the great chimney demolished.

The history of the New England Glass Company is an important one, spanning seventy years between 1818 and 1888. When it finally closed its furnaces and ceased operations as the New England Glass Company, it had experienced all of the 19th century’s technological developments and improvements of glassmaking in the production of fine tableware.

Glassmaking was one of America’s earliest industries. In the first years of the 19th century, although many factories had expired after a brief life cycle, a large number of glass factories were established. By 1818, when the New England Glass Company began operations, about forty glass houses were functioning in America. Of this number, most specialized in producing window glass, not tableware, a trend that was reversed as the century progressed. By 1900 the number of glass houses had increased remarkably, yet individual factories still employed small numbers of workers and were not major manufacturing complexes. An exception was the New England Glass Company, a giant among glass houses, employing hundreds of workers and having a substantial sales record until it closed in 1888.

The War of 1812 and the blockade of America’s ports by the British encouraged manufacturing in this country. A strong domestic glass industry emerged thereafter. Most of the sprouting glass houses concentrated on production of crown glass for windows, not fine tableware. Peace was concluded by the Treaty of Ghent in 1814, and in spite of the financial depression that closed many glass houses, a prosperous period for the economy began about 1820. The young New England Glass Company, therefore, rode the crest of the wave as a glass manufacturer. The Company was fortunate that it could move into buildings already equipped by the original owner for glassmaking.

In 1800, America had no glass house specializing in fine tableware, but by 1820 five factories devoted themselves to this specialty. Twenty-five more glass houses began opera-



The New England Glass Company, from Gleason's Pictorial, December 6, 1851.

tion by 1840. The market for lead glass was a strong one, prospering until lime glass was introduced in 1864.

Glassmaking in New England involved few factories and shops before 1800, but the Boston area was not without representation in the glass industry before this date. The New England Glass Company's indirect ancestor was the Boston Crown Glass Company of South Boston, Massachusetts, a firm organized in the late 18th century. This glass house is credited with the introduction of lead glass to the North Atlantic states. Several workers from this factory left in 1815 to operate a glass house in Cambridge, which was incorporated on February 14, 1814, and constructed on land acquired at Craigie's Point or Lechmere Point in Cambridge, Massachusetts. This firm, the Boston Porcelain and Glass Company, produced fine glass but closed operations by 1817.

In November, 1817, the land and factory were sold at auction, as the enterprise was an economic failure. Factory and ground were purchased by a group of men, Amos Binney, Edmund Monroe, Daniel Hastings and Deming Jarves, who incorporated as the New England Glass Company on February 16, 1818. Their charter stated that they could manufacture "flint and crown glass of all kinds in the towns of Boston and Cambridge."

The New England Glass Company was fortunate to have capable superintendents, agents, and workers during their seventy year history. The first agent, or general manager, was Deming Jarves (1790-1856), a Boston business man who controlled a vital American monopoly on the production of red lead (litharge) essential for fine lead glass. For thirty years, Jarves monopolized the red lead market in America, supplying it to other glass houses. This production of red lead permitted the New England Glass Company to compete with foreign factories who previously had the lead market practically to themselves.

In 1826, Jarves left the Company and founded the Boston and Sandwich Glass Company in Sandwich, Massachusetts. He was involved successfully with pressing machines, new furnace designs, color experiments, mold construction, and the writing of an important pamphlet, **Reminiscences of Glassmaking** (1854). Jarves' successors as agents for the New England Glass Company, and the dates they served, were: Henry Whitney, Sr. (1826-1843), Captain Joseph N. Howe (1844-1865), Henry Whitney, Jr. (1866-1870), and William L. Libbey (1870-1883). Following Libbey's death in 1883, his son, Edward Drummond Libbey, assumed control of the Company and operated it for five years.

The development of inexpensive soda-lime glass in West Virginia during the Civil War marked the end of prosperity for the New England Glass Company. The value of sold products dropped from \$500,000 in 1865 to \$232,304 in 1876. By 1874 only 200 hands were employed at the East Cambridge factory. A depression in 1873 furthered the difficulties.

In April, 1874, a momentous meeting of the Company stockholders voted to cease operations and close the works. Certain trust funds held large blocks of stock, and one representative commented at this meeting: "There was no fun in carrying on this business at a loss, however interesting it may be to see the workmen making specimens of beautiful glass." New economies were proposed by William L. Libbey, and the Company struggled on for a few more years.

In 1877, the directors of the factory withdrew from active management of the properties and leased them in 1878 to William L. Libbey, who had been their agent since 1870. William Libbey had been owner of Mt. Washington Glassworks in South Boston and sold his interest in this factory (which had moved to New Bedford, Massachusetts, in 1866) when he became agent of the New England Glass Company. His son, Edward, came to the Company as a clerk in 1874. The firm name was changed in 1880 to New England Glass Company (Works), W. L. Libbey and Son, Proprietors.

Although fine lead ware continued to be produced at the New England Glass Company, the pure forms and integrity of the metal were submerged by whimsical decoration and fanciful colorings. The buying market, which ultimately determined the success or failure of a company, had to be satisfied.

In 1888, Libbey's workmen had been disputing wages and hours for several years. When the workers were denied wages and quotas equal to those of the western glassworkers (where coal and other materials were much cheaper) which Libbey was unable to give them and remain in business, the factory was closed. Its operation moved, along with 150 workers, to Toledo where cheap natural gas was available for furnace fuel. Although the Company charter was not surrendered until September, 1890, the New England Glass Company operated no more in East Cambridge after 1888. That year marked the end of an American glass house — perhaps the most important one America has yet seen, certainly the outstanding factory in the 19th century.

Many leaders in the American glass industry were employed by the New England Glass Company. Most of the workers had been involved in their craft since they were boys; some were trained abroad and hired directly from their European employment. The workers were skilled practitioners in their specialties: freehand blowing, pressing, cutting, engraving, and decorating. The gaffers were the most experienced, responsible workers, usually versed in all areas of glassmaking.

American workers in the 19th century frequently moved from factory to factory in hopes of better jobs or better pay. As glass manufacturing became more competitive as the 19th century progressed, the ingenuity of the glass workers was taxed by increased demands for more variety in shapes and uses in glass articles, by higher production standards, and by greater economic pressures. While the Company grew and expanded its operations, it became departmentalized to an extent unknown in its early days. Cutting, engraving, etching, enamelling, gilding, pressing and other techniques had their specialists.

Small glass factories employing less than fifty workers were common for early 19th century glass houses, but this trend generally was reversed as the century progressed. From 1818 throughout the succeeding seventy years of glassmaking, the New England Glass Company grew from modest size to a complex employing hundreds of workers who were specialists in their skills. A glass house the size of the New England Glass Company depended on very few outside manufacturers.

The heart of the Company was its system of furnaces. The New England Glass Company did not employ the standard European conical chimney over each major furnace after

1851. Undoubtedly the earlier furnaces were patterned after English glass furnaces with a separate chimney for each furnace. By 1851, the glass house had a landmark for all to marvel at — a chimney 240 feet in height, taller than the Bunker Hill Monument. Five furnaces of ten pots each fed into a system of flues feeding to a central flue and chimney. The fires were fed from the basement below the furnace level where the glassblowers worked, so that a measure of freedom from heat and coal dust was afforded the blowers.

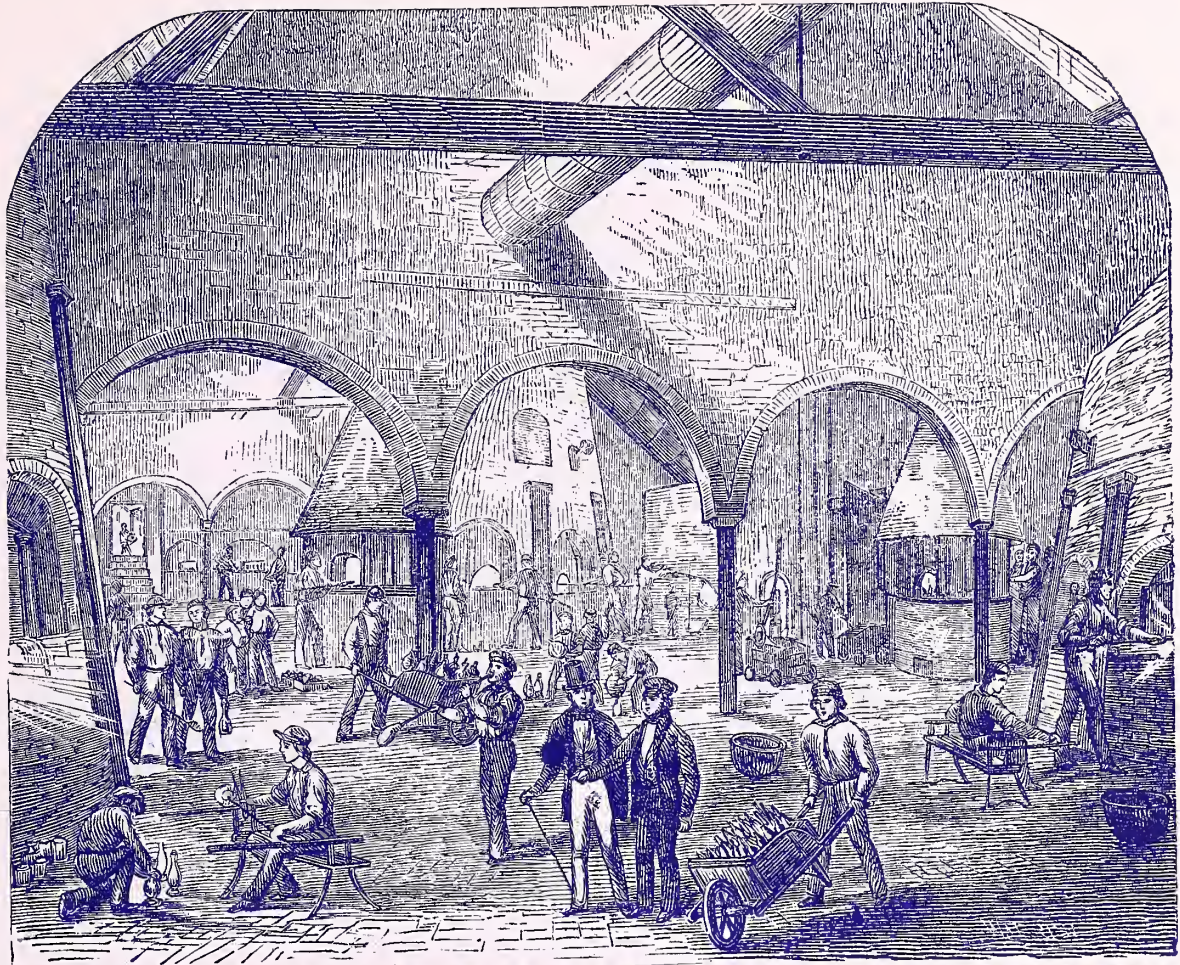
On October 24, 1874, the factory was visited by Thomas Gaffield, an important Boston diarist of the American glass industry. An entry in his *Journal* states: "I had an excellent opportunity to witness the manner of constructing the furnace, as I went inside, and saw 'the eye' or firing place in the center, with its teaze hole or feeding place entering from the arch below; the grate bars covered with sand or clay to prevent the fire from burning too furiously when first heating up the furnace, which should be done gradually, the bars being cleared from the obstructions and openings made for draught as fast as prudence will allow; the sieges covered with sand to keep the pots from sticking to them; the flues near the sides and bottoms of the pots with circular openings of about four to six inches in diameter to allow the flame to play all around the pots before going off into the core above and into the large iron pipes which connect with the very tall chimney, which creates an immense draught."

The number of employees in each department varied with the years, but reached the highest point by 1865, when about 500 men and boys were employed. The brick-floored blowing or furnace room housed the furnaces, annealing ovens, and kilns where the most important single operation of the Company was focused. Here the gaffers and their various assistants, many of them boys, translated molten metal into formed glass. Beneath its skylighted roof, supported by iron columns, pressing operations were concluded also.

In the cutting room of the New England Glass Company in 1855, ninety men were employed. Eighty stalls for cutting wheels lined each side of this 270 foot long area, with wheels driven from belts attached to a shaft running the length of the room above the center aisle. An 80 horsepower steam engine provided the power for the cutting apparatus.

While the machine shop and its operations were, in 1835, housed with the cutting room, by 1855 the laboratory building held the blacksmith, machine, and trimming shops. The mixing of raw ingredients for the Company's glass was done in this building, and the models for pressed or blown-in-mold pieces were made in the machine shop. Lantern and other metal fittings were produced in the trimming shop. These activities employed about fifty men. Packing and warehouse operations involved twenty-five men, who worked in a separate three-story brick building. Ornamental work, such as silvering, gilding and painting was done in a separate department by ten men.

Two departments basic to the New England Glass Company's operation were the lead and clay rooms. The Company manufactured its own red lead or litharge from Missouri lead, using two and a half million tons of the material annually. Twelve men worked the Stourbridge clay, which was imported from England, into the pots needed to melt the raw ingredients in the furnaces. Fine quality clay pots were absolutely essential to glassmaking, and while some manufacturers used Missouri clay for their pots, eastern makers used "Stowbridge" according to Deming Jarves.



Furnaces and glassblowing room at The New England Glass Company, *Ballou's Pictorial Drawing-Room Companion*, January 20, 1855.

# Free Blown Glass

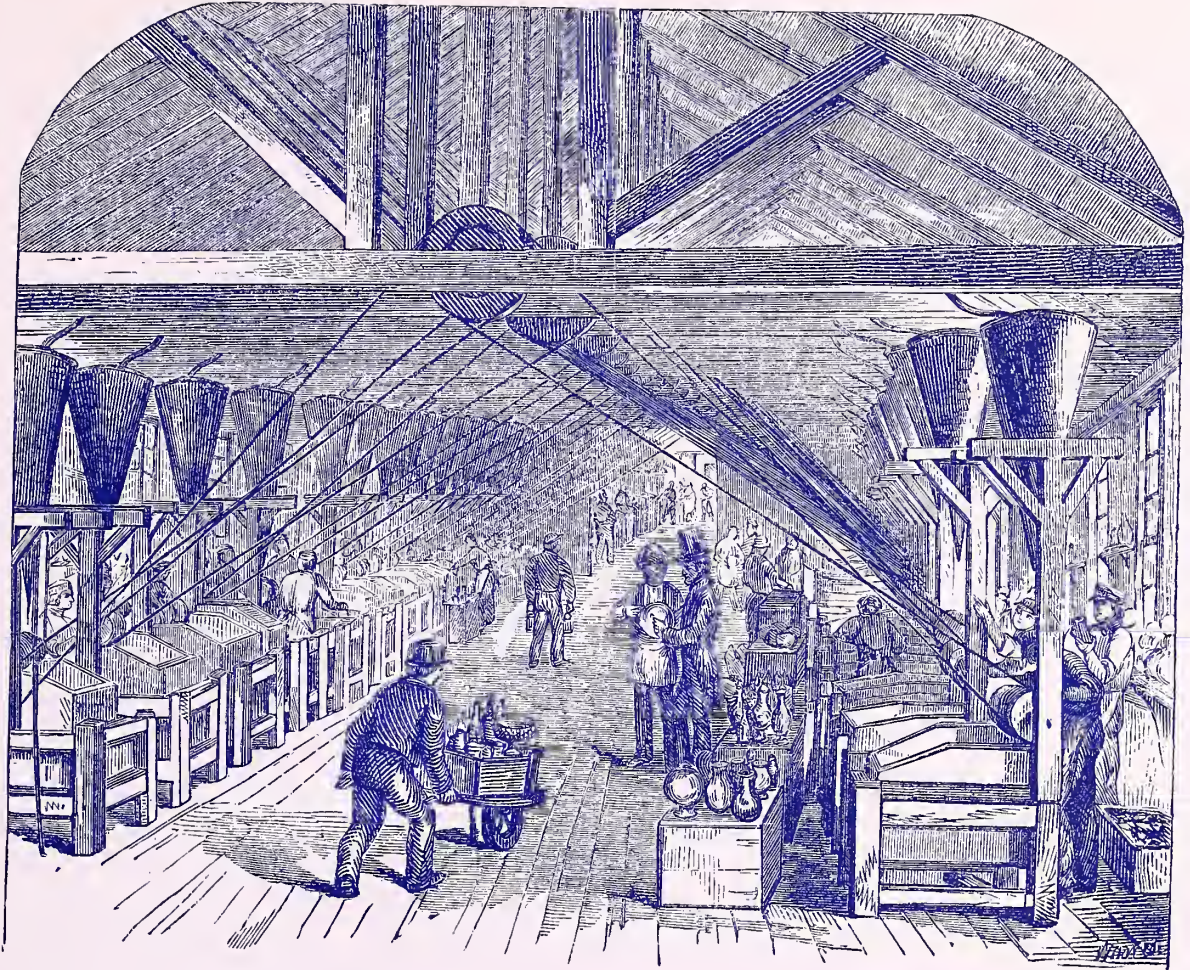
Probably the most impressive glass produced by the New England Glass Company was the free blown ware of 1818-1850. To the gaffers must go the credit for fashioning the clear lead metal into highly prized examples characteristic of America's finest 19th century glass. Primarily, the traditions of the gaffers were those brought from England, and they dominated the factory in the first half of the 19th century.

Glass of the Anglo-Irish factories produced in the last quarter of the 18th century and the first quarter of the 19th tended toward classical designs and shapes. While heavy cutting, which was typical of much Irish glass of this period, was not practised by the New England Glass Company in the first decades, such devices as gadrooning, fluting and shallow engraving were employed by them and their English predecessors and contemporaries. The English influence dominated glass produced at East Cambridge until about mid-century, when the Bohemian style expanded the Company's taste for novelty and opened the door for more typically 19th century styles and Victorian excesses. Apsley Pellatt (1791-1863) and his molded cameo portraits encased in cut glass surely influenced the Company's cameo portrait paperweights — so popular at the time of London's Great Exhibition in the Crystal Palace, 1851. Country style glass in England, of simple and unpretentious shapes and clear, colored, and opaque glass, was adapted for an American market by the Company. Opal and Venetian style latticinio glass were both produced in England prior to their production in this country.

Although some primitive pressing of glass was done in English factories before the New England Glass Company began using this technique, the Company's improvements and developments of the pressing machine after 1826 reversed the trend of foreign influences causing European factories to adopt the American method. The Company's early blown molded bowls, ca. 1825, suggest Anglo-Irish cut glass models. A sugar bowl of an exceptionally heavy gather, blown molded in a shape reminiscent of Staffordshire bowls, also suggests the borrowing of designs from English sources.

Most of the early blown glass of the Company is clear lead — the typical metal. In comparison with South Boston or Sandwich glass the Company's pieces are usually heavier. Urns or presentation vases, pitchers, and coin banks are notable for their chaste use of trailing, gadrooning, simply knopped stems and handsome shapes. A particularly fine deep blue glass was made by the Company between 1818-1830, and purple and ruby were popular colors slightly later. The Company's blue metal appears slightly grey in comparison with that of Sandwich. The ruby metal often was combined with clear on a single piece. Opalescent and opal glass became popular by mid-century. Opaque white or milk glass was made after 1865 with cryolite, an ingredient available commercially about 1850. The New England Glass Company began using cryolite about 1870. Opal glass was discussed with Thomas Gaffield by Deming Jarves in December, 1863. Jarves told Gaffield that three





Glass cutting room of The New England Glass Company, from **Ballou's Pictorial Drawing-Room Companion**, January 20, 1855.

shades of opal glass were produced: a deep white, called enamel; a pearl shade; and true opal, caused by smaller amounts of arsenic and phosphate of lime. The ruby glass for which the Company was well-known was based on a “simple solution of gold” added in the right proportions to colorless lead batch, according to John Leighton’s description to Gaffield. Various recipe books kept by Company gaffers substantiate this.

Latticinio glass made with opaque white threads arranged in compact patterns of parallel and intersecting lines in clear glass is often termed “Nailsea” but was called “filigree” by the Company. On April 28, 1868, Gaffield visited the glass factory in Cambridge and received the formula and technique for making it. John Leighton told him that opaque white canes or threads were placed in iron molds side by side, to form a fan-like pattern. A little hot glass was placed with this in the mold, and a gather on a blowpipe inserted to pick up the threads. This was then marvered and the object blown.

After mid-century more and more colored glass was blown, replacing almost entirely the clear metal characteristic of early products. Decoration in some form was added to the objects, whereas the earlier clear glass normally remained undecorated or the clear metal itself was used for applied threads and trailings. A variety of manufacturing techniques and consumer demands merged the early 19th century gaffers’ skill and ingenuity. Appreciation was directed toward colorful effects, exotic decorative techniques, and novel treatments for glass, expanding the range of products and styles offered by the Company.

## Cut and Engraved Glass

Cut and engraved lead glass was produced by the New England Glass Company and its skilled workers for nearly three quarters of a century. The glass for cutting and engraving was the expensive lead metal, first threatened by the cheaper soda lime glass improvement in 1864. The New England Glass Company, however, continued to produce cut glass of the best quality.

Unlike the cut glass of the so-called “Brilliant” period, ca. 1890-1910, with its submergence of form and contour in an abundance of facets, diamonds, rosettes, and scallops, the cut portions on New England Glass Company objects were secondary to their design and outline. An occasional Bohemian style piece extends this definition, for deep cutting and faceted effects were desirable in this technique.

Favorite cut and engraved devices in the first decades were grapes and their foliage, fruit in vases, faceted stems, delicately rendered landscapes and figures in intaglio, and star-cut bases on goblets and glasses. A superb example of New England Glass Company artistry in cutting, now lost and known through photographs, was the presentation vase given to Thomas Leighton. This piece depicted the buildings of the Company on one side and was

marked on the other: Thomas Leighton/East Cambridge/August 1843/A token of grateful remembrance. It was made for Leighton's retirement from the factory. When last shown in Gloucester, Massachusetts, at the fourth exhibition of the National Early American Glass Club, 1935, it was then owned by Miss Mary Leighton, descendant of Thomas, for whom the vase was made.

Early recognition came to the Company's cut glass in 1824 when the Franklin Institute of Philadelphia held an exhibition of American manufactured goods and awarded their products an "Honorary Mention". In subsequent exhibitions until 1888, when the Company closed, further awards were made for other variations of glass. Another "Honorary Mention" was awarded the Company in 1826 by the Franklin Institute's 11th exhibition. Cut glass decanters and cut and molded glass were given a silver medal by this same agency in 1840, and cut glass salts received an "Honorable Mention" in 1843.

By 1855, when ninety men were employed as cutters at the Company, cut and engraved glassware was an important and major product. The Bohemian style was popular in America at this time. A visitor to the Company in 1852 noted in **Gleason's Pictorial**: "We were repeatedly struck by the fact, new to us, that most of the exquisite, highly colored and decorated glassware, which is so much admired under the name of Bohemian glass, is manufactured at these works." Certainly examples of Bohemian glass were imported before 1852, and some pieces in this style attributed to the Company must be European models brought in to copy or study. The Company's Bohemian style glass was cased or stained ruby over clear metal. Geometric designs, inscriptions and landscapes were cut through the outer surface exposing the clear glass beneath. Louis Vaupel and Henry Fillebrown were the Company's best practitioners of this manner of cutting. They learned their trade in Europe and probably were hired specifically as artists in this technique. Occasionally, Bohemian style glass was gilded. Color also was painted or stained on pieces, usually in amber or ruby, an inexpensive substitute for cased glass.

Elaborate cutting reached its zenith in the Company's display at the Centennial Exposition in 1876 in Philadelphia. Most of the exhibited pieces were cut and engraved, according to Thomas Gaffield's description: ". . . The main counter is crowded with rare and charming wares. These include fruit stands, preserve and other dishes, in diamond pattern, many of the pieces being ornamented in addition with delicately engraved flowers and fruit and other exquisite designs. Next come decanters with prismatic stoppers, and tumblers to match. These are also very rich goods. Following these we have wine glasses and goblets of various styles. Some of these are engraved with charming designs of flowers, vines, et cetera, while others are massive and heavily cut. The latter are novelties, most of them being tulip shaped and of block and diamond mixed. The celery glasses in block pattern must also be noted for their fine workmanship. Passing to another section we find other styles of fruit stands and tableware. A charming fruit bowl cut in diamond and flower patterns with medallions of baskets of fruit and flowers, and the lower part encircled with a finely engraved wreath of flowers and vines is especially rich. A large assortment of the most fragile looking goblets, wines, liquors, and wine pitchers, et cetera, etched with delicate designs, and of the most beautiful appearance finished the side."

Art glass produced by the Company in the 1880's often was cut, engraved, or etched. Cameo vases, spectacular results of tedious, patient cutting of an outside layer of glass to form a superimposed design on a colored lower layer, were produced by Joseph Locke. He was trained in the Northwood tradition in England and never made more than a few cameo vases.

## Mold Blown Glass

Only one year after the formation of the New England Glass Company, they produced blown molded glass, as indicated by an advertisement in the **Boston Commercial Gazette**, October 4, 1819. Molded tumblers and fan end salts were listed, yet it is unknown in which type of mold these items were made. Probably they were fashioned in a full sized piece mold, or dip mold. The Company produced a variety of articles by molding between 1818-1888, utilizing the pattern mold (gather is shaped in a mold, withdrawn, then expanded), full size piece mold (gather expanded in mold for final shape), or hinge mold (gather expanded in mold, usually three pieces hinged together, mold taken apart, and piece lifted out).

Much molded glass, such as the fan end salts and simply designed bowls, were intended as inexpensive imitations of cut glass, previously imported from Europe. A substantial part of England's exports to America was cut glass. It is likely that Deming Jarves encouraged the Company to compete by manufacturing blown molded glassware. The Company was never a heavy producer of blown molded glass, however, for their interest remained, at least during their first fifty years, with free blown glass. That Jarves was involved in blown mold production is proved by the attribution of much blown molded glass to the Boston and Sandwich Glass Company, which was formed by Jarves after he left the New England Glass Company.

From Helen McKearin's analysis of the New England Glass Company invoices (**Antiques**, September-October-December, 1947), certain blown three mold patterns have been associated with the Company. These include three geometric patterns (G I-15, G II-10, G II-18), four arch patterns (G IV-2, G IV-3, G IV-5, G IV-6) and one baroque pattern (G V-17). During the first decades in the Company's history, blown molded pieces are thick walled and heavy. Often it is difficult to feel the interior conformations to outside contours in a blown molded object. That some blown molded glass was produced late in the Company's history was noted by Thomas Gaffield in his **Journal** (March 9, 1875) when he went to the factory and saw ruby ware and "flint glass dishes blown in a mould." He stated that the molds were heated by a boy before the gather was inserted. This treatment gave the glass some fire polish, he thought.

# Early Pressed Glass

In the years following 1818, the New England Glass Company was interested in the pressing of glass in molds. Did the Company develop an entirely new technique that, with improvements, would revolutionize glassmaking? Or did the Company begin production with pressed glass at an opportune moment economically in American glass history? Probably the factory was involved in each case, at least to some extent.

Deming Jarves certainly explored the technique of pressed glass while associated with the New England Glass Company (1818-1825) as its first agent. He did not claim for America the invention of pressing glass in molds, but he stated that: "America can claim the credit of great improvements in the needful machinery which has advanced the art to its present perfection."

Apparently some pressing was done at the Company by 1819, when an advertisement, discovered by Lura W. Watkins, indicates that "prest" bottles and flasks were available for purchase. These may, however, have been molded articles. Pressed stoppers are listed in an 1820 advertisement, and those were produced in a simple, hinged two-part mold.

James Magoun, the foreman of the pressing department at the Company in the 1840's, held several patents for pressing glass and is best known today for the patent that eliminated obvious mold marks. Enoch Robinson and Henry Whitney were issued a patent for pressing knobs in 1826, and by 1827 Robinson had produced other articles, including a salt cellar, by pressing.

Pressed glass was produced throughout the Company's existence, a seventy year period spanning lacy through pattern developments. It is known today that all lacy glass is not Sandwich. Several factories including the New England Glass Company produced this pressed, stippled ware between 1825-1850. Included in the Company's production — and pressing properly could be called that, for it was more mechanized than other glassmaking processes and a manifestation of the Industrial Revolution — were salt cellars, lamps, dishes, bowls, cup plates, knobs, sugar bowls, creamers, and vases. The New England Glass Company maintained its own mold making department and there the intricate designs were fashioned. Some designs were pirated or borrowed from other factories, copied from porcelains and books, or invented by the mold maker himself. As the New England Glass Company was a large factory and had a mold department, surely they furnished designs or molds to other factories. The exchange of designs in American glass factories in the 19th century was extensive, creating a problem in attribution never to be completely solved.

The New England Glass Company was pressing cup plates by May, 1829, according to the invoices of that factory, which have been discussed by Helen McKearin in **Antiques** articles. Also noted in the invoices were bulb lamps with cup plate bases. While positive attribution to the New England Glass Company is impossible for any single cup plate, over 50

cup plates are presently associated with this company. One notable contribution of the New England Glass Company cup plate manufacturing was their invention of the wide cap ring (about 1829) which corrected the problem of variable thickness in plates from the same mold.

Pressed cup plates were adapted easily as bases for small whale oil lamps. Usually such lamps had a tiny font attached to the plate by a knob stem or wafer. The thicker, earlier plates appear most often on such lamps.

Pressed glass salt cellars were made by several companies in New England between 1825-1840. Most of these are rectangular troughs, about 3 inches in length, with a wide range of patterns on their surfaces. Fifteen salt cellars have been attributed to the New England Glass Company, and some of these are marked objects with the Company's name and location on the bases. The Company's patterns are simple, broad motifs and rather plain backgrounds. Over-elaborate lacy effects were never appreciated by the factory, apparently, in manufacturing such pressed glass tableware.

## Blown and Pressed Lamps

The earliest lamps with closed reservoirs were introduced about 1800 to America from England. Before this date, candles set in sticks or holders, or float-type lamps, were used. Glass lamps using closed reservoirs were major products of American glass factories in the 19th century, and the New England Glass Company was a leader in their production. Such lamps of glass comprise a separate category in one's study of the New England Glass Company because of the great variety in their fashioning and decorating.

The first glass lamps probably were the peg type, a reservoir on a short stem which could be inserted in a candlestick or other holder. William Leighton acquired a patent in 1839 for making the peg and font in one operation. The Company advertised peg lamps in the 1820's, and they soon began producing stand or saucer lamps, employing a reservoir on a short knopped stem which was applied to a saucer-like base. The ingenious use of one object, a cup plate, combined with a font, devised a lamp with a cup plate base. These were made about 1820-1840.

The Company made particularly good use of the pressing technique and usually combined it with free blowing. Square, stepped bases of pressed glass supported blown fonts, wafers, and shades in certain lamps made by the Company between 1830-1850. Perhaps the most notable combination of pressed and blown portions of glass to form a lamp occurred in the lion-head base lamps with blown fonts and shades which were offered for sale by the Company in 1829. Inside the base a Company mark may be seen in some lamps of that design, while others without the mark may have been made competitively, perhaps by the Boston and Sandwich Glass Company.

The astral or argand lamp, which was constructed with a tubular wick and flattened ring reservoir so that there was no interruption of light on the table, was made in one simple style between 1830-1850. These lamps are marked with a small metal plate on the upper portion of their slender stems.

While these early lamps burned whale oil or camphene, kerosene became the popular fuel by 1865. The kerosene lamps are distinguished by large fonts often set rather high on columnar stems of bronze or glass attached to a square foot of glass or marble. The glass fonts and stems for such lamps often were of cased glass, then cut and faceted in a geometric pattern. The most elaborate decorative techniques — engraving, cut prisms, etching, faceting and gilding — were used on lamps made at the time of and after the Civil War.

## Pattern Glass and Late Pressed

Pattern glass is the popular pressed glass of the 19th century. Never as expensive and fine as lacy glass, patterned wares were developed in table settings as the public fancy demanded. Most of the designs for pattern glass are dated later than lacy objects. By 1850, a variety of patterns were available from many companies. The New England Glass Company produced several that were made by other factories, yet in general, the designs associated with the Company are solid uses of broad and simple motifs, often resembling cut glass. No pattern glass identified with the New England Glass Company employs the tasteless novelty of so much Victorian pattern glass.

Following the Civil War, pattern glass was mass-produced in complete table settings. Soda-lime glass was used extensively by companies in the East and Midwest, but the New England Glass Company persisted with the more expensive lead metal in spite of keen competition. With this type of glass, the New England Glass Company moved as far as they would ever be from free blown methods demanding fine craftsmanship and a good design sense. Quantity production was possible with pattern glass as it had been with lacy glass, yet some hand work was needed for handles, pitcher lips, et cetera. Fire polishing, which softened the mold lines, necessitated a pontil rod and, subsequently, a polished pontil mark.

**Ashburton**, ca. 1845-1875. Sometimes referred to as a thumbprint pattern, its simple, solid lines made it an early favorite that persisted as a popular design. This pattern was made at other factories and may have been one of the Company's earliest ventures in pattern glass. A worker at the factory, quoted in **Cambridge Glass**, said that the pattern was not fashionable after 1875.

**Blaze**, ca. 1850-1870. This pattern is one of two vertical ribbed patterns made by the Company in mid-century and later. It is distinguished by its flame-like appearance of alternating ribbed peaks and valleys.

**Fine Rib** (Reeded), ca. 1850-1870. The vertical ribs relate this pattern to Blaze, and they are probably contemporary.

**Huber**, ca. 1840-1870. An extremely popular pattern, it was manufactured in a variety of shapes or types. This conservative pattern is distinguished by its chaste use of vertical panels.

**Lawrence (Bull's-eye)**, ca. 1850-1870. This pattern is one of several variants of the Bull's-eye motif and one of two made by the New England Glass Company. Their name for it was Lawrence, although it is known today as Bull's-eye.

**Mitre Diamond** (Sawtooth), ca. 1840-1870. There were several variations of this pattern, each with rows of rather large diamonds and very high relief. The diamond is faceted on four sides, terminating in a point. Mitre was the name given to the pattern by the New England Glass Company, yet other companies called it Sawtooth, Sharp Diamond, Pineapple, and Mitre and Diamond. This was an important and popular pattern.

**New England Pineapple**, ca. 1850-1875. A scarce pattern, it incorporates three pineapple-like designs of heavy diamonds and foliage. It is often associated with Sandwich and sometimes called Pineapple or Loop and Jewel. The pattern is similar to Tulip which was made ca. 1840-1850.

**New York** (Almond Thumbprint)

**Vernon** (Honeycomb), ca. 1850-1875. These patterns were separately listed by the New England Glass Company in the 1869 pressed glass catalogue. Today the patterns are referred to as Honeycomb. In New York pattern, the honeycomb rows of almond shapes covered the lower half of the object, and the upper half remains clear. Vernon pattern pieces extend the rows nearly to the top.

**Philadelphia**, ca. 1860-1880. Alternating plain and reeded loops arranged in vertical manner distinguish this pattern, which probably was a post Civil War design.

**Sharp Diamond** (Diamond), ca. 1840-1870. A very old pattern, made at a number of factories, is Sharp Diamond. It was more obviously an imitation of cut glass than the other patterns made by the Company. The cut glass diamond design that served as prototype for this pressed pattern was utilized also in blown three-molded ware.

**Thumbprint**, ca. 1860-1870. This pattern was made at several factories, including Sandwich and McKee's at Pittsburgh. There are many variants of Thumbprint pattern.

**Union** (Bull's-eye with Diamond Point), ca. 1865-1880. The Bull's-eye and Diamond Point pattern resembles the New England Glass Company design, yet in the latter the loops have the wide portion at the top of the object and diamond hatching covers the loops except for the bull's-eye.

**Washington**, ca. 1848-1870. This old pattern employs circles and depressed oval panels. It was used in the decades immediately preceding the Civil War.

**Waffle and Thumbprint**, ca. 1850-1870. Probably made at the New England Glass Company, this pattern contrasts circle and waffle-like cross hatchings. It appears to be an extension of the Washington pattern.

There are four flasks sometimes associated with the New England Glass Company because of letters impressed in the sides of the containers. If the flasks were not manufac-



tured by this Company, perhaps they were produced to be sold by the East Cambridge factory. A likely manufacturer is the New England Glass Bottle Company which was incorporated by Jarves and Edmund Monroe. It functioned between 1826-1845. A price list of this bottle company, dated November 1, 1829, indicates that "flask bottles" were made in half-pint, pint, and quart sizes in "black and green ware." Although an invoice of the New England Glass Company listed "oval black flasks" and "oval green flasks," this would not prove that the manufacturer was the shipper.

The four flasks (McKearin GII-77, GIV-15, GIV-26, GIV-27) are associated tentatively with the Marlboro Street Glassworks, Keene, New Hampshire, in George and Helen McKearin, **American Glass**, New York, 1941. While only one (GIV-27) bears initials that exactly abbreviate the New England Glass Company, the others at least suggest, by contraction, the factory name.

## Paperweights

At mid-century, the New England Glass Company began producing paperweights in a variety of techniques and types. Few of the paperweights are dated, but two indicate that the Company was involved with their manufacture by 1851-1852: the **Victoria and Albert** weight (which was taken from a medal dated 1851) and a latticinio paperweight of floral bouquets (dated 1852 on one cane). The design and execution of a paperweight required both skill and patience, sometimes of several workers, for a gaffer, cutter, and model maker might all be involved with a single object.

The decorative devices encased within the clear lead glass comprising the bulk of a paperweight are flowers, tiny bouquets, fruit, and colored canes. The Company also produced handsome, vividly colored fruit, almost life-size that rest on clear glass pads. In some paperweights, small bunches of fruit or flower bouquets rest on latticinio doilies. The Company called this type of weight Venetian. The Boston and Sandwich Glass Company also used this arrangement of objects on opaque white latticinio doilies, yet in Sandwich paperweights the latticinio portion seems to cover a greater area beneath the fruit or flowers. Probably the Company's most skillfully rendered weights are the pressed and acid treated portraits set in six-sided clear glass bodies. Millefiori paperweights (those employing canes or tiny wheels in striped and colored glass) are virtuoso performances by the glass workers who patiently arranged bit by bit the slices of cane to form a colored mosaic. During the Company's last years, the paperweights often were pressed objects, such as the reclining dog and miniature Plymouth Rock. Weights resembling books, made of clear glass, then cut and engraved, were made in the 1870's and 1880's, although faceted weights were made throughout the three decades of paperweight manufacturing.

Of the portrait weights, the best known is that one depicting Victoria and Albert and modeled after a medal struck in 1851 commemorating the London Exposition. This same double portrait appears in the base of a pressed bowl attributed to the New England Glass Company. Another double portrait of the Queen and Consort (probably a sulphide portrait including the head and shoulders) has been attributed to the Company. Other portrait weights, relatively flat and thin objects made about 1850-1860, are those with portraits of Henry Clay (facing left with HENRY CLAY inscribed below); Daniel Webster (facing right, inscribed WEBSTER below); Amos and Abbott Lawrence (facing right and inscribed ABBOT LAWRENCE AMOS above the heads). Portrait weights of Lincoln, Washington, Kossuth, and Prince Albert, encased in globular or six-sided bodies, are also attributed to this factory. An especially fine paperweight with a bas-relief scene is the **Labor-Virtue-Honor** paperweight taken from an Indian Peace medal designed by Joseph Willson (1825-1857). This weight depicts a pioneer and Indian facing each other against a backdrop of an American flag and a pastoral landscape. It is signed at the bottom of the circular medal within the six-sided body, J. WILLSON. Undoubtedly the portrait and bas-relief paperweights produced by the New England Glass Company were adapted from medals designed by professional medalists and cameo cutters.

## Art Glass

During the last decade in East Cambridge, the Company produced an array of so-called art glass for a market ever expectant of novelty and exotic ornamentation. Since 1818 the Company had produced colored and decorated glass, but experimentation with techniques and novel effects became increasingly important to the Company as the years progressed. More and more attention was directed to surface treatments and color, rather than to design of individual objects. The handsome simple shapes of free-blown, pressed and cut glass of the first fifty years of the Company's existence were supplanted by superficiality.

**Amberina.** Though the New England Glass Company had made ruby glass of fine quality for many years, a new colored glass blending ruby and amber in one object was developed and marketed by 1883. Thomas Gaffield noted in his **Journal**, Vol. 4, July 20, 1883, that this type of glass was "new" and was enjoying a "large sale." He added: "The effect of different degrees of coloration for yellow or amber to red in the same article is produced by different degrees of heat, to which the different portions of the article are exposed in the hands of a skillful workman before annealing." At the fair of the New England Manufacturers' and Mechanics' Institute on October 23, 1883, Gaffield saw a "most beautiful exhibition of a new kind of glass, made at the New England Glassworks at East Cambridge, called Amberina glass."

The Amberina technique in glass was patented July 24, 1883, by Joseph Locke and assigned to W. L. and E. D. Libbey who operated the New England Glass Company. An occasional piece of Amberina bears a paper label identifying the Company, trade name of the glass, and patent date. In the furnace, Amberina glass, which was amber in color in melted state, had a small amount of gold added to it. When the blown article cooled, it was then reheated at the glory hole of the furnace and the reheated section received a strong red color. The New England Glass Company held several patents involving Amberina, including one for lamp globes (November 13, 1883), one for making blanks to be cut (July 29, 1884), and one for plated Amberina (June 15, 1886). Production probably continued on this glass until the Company closed.

**Agata.** Another development of Joseph Locke was Agata glass, developed in 1886-1887 and patented January 18, 1887. This technique involved a marbled coating of a metallic or mineral stain which was spattered as a volatile liquid. Generally it was applied to Wild Rose (Peachblow) objects. This short-lived technique occurs in matte or glossy finishes. The stains usually are blue and amber in color, although the Company also produced a green stain.

**Pomona.** On February 23, 1885, Thomas Gaffield visited the New England Glass Company to see the cutting and blowing departments. He recorded that he "saw in the decorating rooms a new kind of glass, called Cremona (sic) glass. It is etched by acid and the upper portions stained so as to give a gilt and an iridescent effect also. The glass has not yet been introduced into the market and will not until Mr. Libbey has manufactured a considerable amount of stock to meet the first demand."

Gaffield learned later that the correct name for the glass was Pomona, a type of art glass patented by Joseph Locke on April 28, 1885. Pomona objects were given a wax coating and then dipped in acid (after designs were scratched through the wax) to etch the surface with its butterfly, pansy or wild rose motifs. Mineral stains were then applied to the designed areas and fired, producing slightly iridescent colors of blue and deep amber. Women applied the designs and painted the pieces. Locke's second patent, June 15, 1886, improved the tedious system of applying the wax resist. Normally, Pomona glass was a light amber color and most pieces were pattern molded.

**Wild Rose (Peachblow).** The popularity of Peachblow glass was occasioned by the sale on March 8, 1886, of the Morgan collection of Chinese and Japanese porcelains in New York City. The then phenomenal price of \$18,000 was paid for a small vase and stand of delicate coloring. In true Peachblow glass, the object is shaded from pink or white to deep rose in the upper portions. The New England Glass Company apparently experimented with this type of glass some years before the Morgan sale, perhaps by 1884 when they attempted to compete with products of other companies.

Legal action over the use of the names Amberina and Peachblow resulted in the court's decision to permit the New England Glass Company to retain exclusive right to Amberina, but had to refrain from using Peachblow which became the property of the Mount Washington Glass Company. Thus, the East Cambridge company began calling their opaque shaded ware Wild Rose. This was patented by Joseph Locke on July 13, 1886, a type of glass in which the inner and outer surfaces shaded from white to rose. The Company's form-

ula blended opal glass and gold ruby, and the reheating colored the area subject to the most heat. The surface of such objects could have a glossy or matte finish.

**Maize.** Although this type of art glass is known to have been a product of William L. Libbey and Son, Toledo, Ohio (Libbey Glass Company) in 1889, it was made for a very brief period in East Cambridge in 1888. It was one of the last colored novelties of the Company. Locke's patent for this glass that resembles ears of corn in design and color, was filed April 6, 1889, but not accepted until September 10, 1889. This glass was probably developed in East Cambridge, but never produced there in any quantity.

## Glass Formulas

With lead glass, the New England Glass Company catered to the needs for fine tableware and competed with European imports. In the exploitation of mechanical pressing and molded wares, it reached the market for less expensive glass. These two factors are responsible for the New England Glass Company's early success and for its prosperous position by mid-century.

By 1832, fully one-third of all American lead glass was produced in East Cambridge and at Sandwich. The lead glass industry was firmly established. The New England Glass Company noted in the **Report on Manufacture of Glass in the United States, 1832**, that one-third of its plain and cut glass was disposed of in Massachusetts; one-third in Connecticut, New York, Pennsylvania and Maryland; and the remainder in the southern States, Europe and the West Indies.

The Company prospered in its first decades. By the mid-19th century, when it reached the peak of its prosperity, the Company was expanded far beyond its status in 1818. Over 500 workers were employed in 1865, the Company had a capitalization of \$500,000, and the value of its yearly product was \$500,000. The gradual economic decline of the Company began about this time, however. At the time of the Civil War, competition from other factories, particularly those in the Midwest, was keenly felt. The coal used to stoke the furnaces was more costly in New England than in the Pittsburgh area. An important factor to a company that worked with expensive, fine quality lead glass, was a cheap substitute, lime glass, developed in 1864 in Wheeling, West Virginia. Soon afterwards many companies began producing tableware in this metal, cutting costs drastically, yet the New England Glass Company refused to lower their standards and did not use soda-lime glass in quantity.

Before the Company's furnaces produced the lead or flint glass under Deming Jarves' guidance in 1818, only a few factories manufactured glassware of this quality. Thomas Caines and the South Boston Glass Works and the Boston Porcelain and Glass Manufacturing Company supplied the New England market with some lead glass, but their efforts

were never completely successful. To capture at least a portion of the market for lead glass that, prior to 1818, was largely serviced by imported ware, was one of the New England Glass Company's intentions when operations began. They succeeded where others had failed.

The New England Glass Company's agent, Deming Jarves, claimed to have been the first person in America to build a lead furnace. Because of Jarves' ingenuity, the Company was not dependent upon foreign suppliers of lead, and they also manufactured enough red lead to provide other glass works with this ingredient. Sand for the Company's furnaces came from Morris River, New Jersey, before 1850 and from Berkshire County, Massachusetts, from that date to 1888. For fuel, the Company burned Cumberland coal from Virginia. Eventually, coal as fuel became a major problem for the Company. Transportation costs from the mines to the docks on the Charles River added a burden to the Company that her Mid-western competitors did not have. Too, by the last quarter of the 19th century, natural gas provided a cheaper fuel for glass furnaces.

In a notebook entry dated 1848 kept by John H. Leighton, there is a formula that apparently is the important early one devised and used by Thomas Leighton, John's father, first gaffer with the Company. A marginal note by Thomas Leighton says: "This makes a beautiful flint glass." His formula includes:

sand . . . . .	700
litherage (sic) . . . . .	400
ash . . . . .	300
nitre . . . . .	100
manganese . . . . .	4 oz.
arsenic . . . . .	8 oz.

By 1873 the formula was somewhat refined with the addition of several materials, according to William L. Libbey's recipe for lead glass:

sand . . . . .	1,200
lead . . . . .	650
ash . . . . .	420
bicar . . . . .	10
saltpetre . . . . .	95
borax . . . . .	1
charcoal . . . . .	4 oz.
bone . . . . .	5 lbs.
manganese . . . . .	1½ lbs.
arsenic . . . . .	1½ lbs.

According to an account written in 1855, the Company's raw materials for their lead glass included: "white silicious sand, pearlash (potash), red oxide of lead, nitrate of potash, and the black oxide of manganese." Every batch in the Company's furnace was not lead glass, however; but because the Company specialized in glassware made in the finer metal, soda-lime glass and green glass were uncommon. The Company's formula in 1855 for bottle or green glass, which they styled "green glass for junk bottles," was composed of "common sand, lime, some clay, and impure alkali."

The Company was noted for its variety of colored lead glass, and recipes for most of the known colors exist in the Leighton notebook. In this book are recipes for purple, turquoise, alabaster, blue, white enamel, yellow, brick red, Naples yellow, amber, green, black, light blue, blue for pressing, light blue for pressing, dark blue, silver stain, white obscure, stone color, white, yellow enamel, orange, dark red, opal, red brown, "black for painting and mixing with other colors", "black for shading and drawing under green", transparent green, rose color. These recipes all involved the addition of coloring elements to a basic flint or lead batch. Leighton also included recipes of more digestive nature, such as fruit cake, pickle for pork and beef, and mead!

Some of the Leighton recipes in this important record date from September and November, 1846, and certain formulas are dated 1848. An especially interesting recipe is labelled "to make flint glass without lead," indicating that the factory did at least have the formula for producing glass of lead quality that used no lead oxide. It lists:

700 lbs sand . . . . .	40 C 100 lbs.
362 pearlash . . . . .	7½
56 soda . . . . .	8
140 lime . . . . .	½
4½ borax . . . . .	24
2 arsenic . . . . .	13
1½ manganese . . . . .	10

The Leightons were concerned with fluxes (used to fuse the silica) and several formulas are given for these. Several recipes for "Bohemian" batch are given, one of them with a marginal note: "This makes a beautiful ruby color:

sand . . . . .	32
lead . . . . .	30
nitre . . . . .	10
manganese . . . . .	2 oz.
antimony . . . . .	1¼
oxide of gold . . . . .	1 oz.
tin . . . . .	¾ oz.

By 1852 the Company was producing pressed glass buttons in black, blue, green and maroon, as recipes for these colors with marginal notes specify. The first recipe for opal glass is dated 1866 in the notebook:

sand . . . . .	15.00
lead . . . . .	10.00
ash . . . . .	5.00
nitre . . . . .	2.50
phosphate of lime . . . . .	90
muriate of soda . . . . .	120
arsenic . . . . .	100

An opaque white employing cryolite is dated December 6, 1867, probably the first time this material was used:

sand, Morris River . . .	13.50
cryolite . . . . .	5.25
white oxide of zinc . . .	1.15
manganese . . . . .	10

In the Leighton book, recipes are sometimes credited to the person donating them, such as a recipe for lime glass by William Cains in 1872, a “Libbey recipe for white,” “best flint glass” from William L. Libbey in 1873, and one called “New Bedford opal” — probably from the Mount Washington Glass Company.

These records are very valuable today in one’s study of the New England Glass Company. They indicate the chemical composition of glass produced by the Company in part of its 70 year history. Also, through marginal notes and descriptive titles, they give us some appreciation of the great variety of colors made for the glass and for its decoration. As the notebooks are a form of work record, their dates and descriptions suggest the relative popularity of certain types of glass.

## Marked Glass

With a proper sense of pride, American glass factories have marked their products with their names for advertising and identification purposes. Perhaps the historical and pictorial flasks of the first half of the 19th century are the most common items marked by glass factories. In addition to these articles with molded marks, there are cut, engraved, enamelled, and labelled marks on a variety of articles identifying glass houses or makers. Nineteen separate marks or inscriptions designating the New England Glass Company are noted on objects in this exhibition. Some are rather common, such as the marks pressed in the bases of certain salts; others are quite rare, such as the paper lable identifying Agata glass.

(1) N.E./GLASS/COMPANY/BOSTON

(2) N E /GLASS/COMPANY/BOSTON

The best known marked objects by the New England Glass Company are the lacy salt cellars made between 1825-1850. Four lines pressed in the rectangular bases of these receptacles, within an elongated keyhole shaped depression, occur in salts of different designs. One salt has no periods behind the letters “N” and “E.”

(3) N.E.G.Co./E.R.-S.R.

Lamps with pressed, square plinths decorated with lion’s heads and flower baskets have been attributed to the New England Glass Company and the Boston and Sandwich Glass Com-

pany, dating between 1825-1845. Certain of the lamps are marked with two lines of letters within a circle in the hollow base. The second line may be an abbreviation for Enoch Robinson, the patentee of pressed glass door knobs in 1826.

(4) N.E.GLASS Co.

This mark, cut or etched in a rectangle, appears on a few pieces found in Massachusetts. The signature is seen on ground pontil marks, on handles, and on the sides of vases and lamps. In one case it appears on an argand lamp, circa 1825-1845, that also has a small plate with another distinctive Company marking.

(5) N.E.GLASS Co./BOSTON

A small metal plate on the fixture portion of the stem on some argand-astral lamps, circa 1825-1845, identifies the Company and its location. Apparently these marks were made specifically for such lamps, for they do not occur on other products of the Company.

(6) NG/Co.

(7) N.G.Co.

(8) NEG

(9) NEG/Co.

Four flasks dating between 1825-1840 are marked with letters that can be associated with the Company. Of these flasks (McKearin G II-77, G IV-15, G IV-26, G IV-27) only the letters on G IV-27 (no. 9 above) exactly reproduce the initials of the New England Glass Company. As molds were often made by factories for private owners or bottlers, these flasks may have been made by a factory for sale by the New England Glass Company.

(10) N.E.GLASS CO. PATENT APPLIED FOR

(11) N.E.GLASS CO. PATENTED OCT. 24, 1854.

Railroad lanterns were produced by the Company in 1854, as indicated by stampings on the underside of the metal bases. The metal portions of the lanterns presumably were made by the Company as they had their own metal or trimming shop. The stamping "Patent Applied For" must have been used shortly before the patent for the lanterns was approved and assigned to the New England Glass Company, October 24, 1854.

(12) NEGCo.

A tiny glass plug inserted in the base of silvered vessels made by the New England Glass Company, circa 1850-1860, was covered inside with a plate inscribed with the Company's initials. Silvered objects with these plugs are quite rare today.

(13) N.E.G.Co.

Inscribed in the brass fixture near the wick on a lamp dating about 1860 is this mark. Apparently this mark was not in much use by the Company. It does not occur as frequently as the rare mark (no. 5) on the argand lamps of an earlier date.

(14) New England Glass Co.

This unusual mark, cut or etched within a circle, is found on the base of pieces acquired in Newburyport, Massachusetts. The glass on which the mark appears dates about 1865-1875.

(15) New Engld-/Glass Co./Boston

A decanter and wine glass set made for the Centennial Exposition, 1876, was wheel en-



graved in Old English script in this manner. The set was made for the Massachusetts Centennial Headquarters.

(16) NEGW/AMBERINA/PAT'D/JULY 24, 1883.

(17) NEGW/POMONA/PAT'D/JUNE 15, 1886.

(18) NEGW/AGATA/PAT'D Jan. 18, 1887.

(19) NEGW/WILD ROSE/PAT'D/MARCH 2, 1886.

Printed paper labels were attached to the bases of Amberina, Pomona, Agata, and Wild Rose art glass during the last years of production in East Cambridge. These small labels are relatively rare and were easily lost in washing.

## Competitors and Neighbors

The New England Glass Company, through the efforts of its ambitious officers and employees, fostered the organization of several glass works in and around its Cambridge site. Deming Jarves and Edmund Monroe were the most active and successful sponsors of other glass operations. Jarves' Boston and Sandwich Glass Company is the most notable offspring of the East Cambridge company, although its business affairs were entirely independent of the older factory. It is not surprising that the greatest confusion in attribution of New England Glass Company products concerns the differentiation of Sandwich pieces from those made in East Cambridge. There are numerous objects assigned to both glass factories because of their construction and design; that is, the objects may have been made at one or the other, or both, factories. This problem is further compounded by the inability of glass students, until fairly recently, to distinguish true Sandwich glass from the multitude of Sandwich-type glass.

While the Boston and Sandwich Glass Company's ware is most often confused with certain types or techniques employed by the New England Glass Company, other products by Cambridge and Boston factories, when studied further, may aid in distinguishing New England Glass Company objects from those of its neighbors and competitors. Occasionally, these glass companies were not competitors of the East Cambridge works (some produced crown glass, for example), but in no case did a neighbor or competitor enjoy the long and relatively prosperous seventy-year life span of the New England Glass Company. The following glass works were neighbors, competitors, or predecessors of the New England Glass Company in the Boston area. Direction or executive management may have been related between two companies, such as Edmund Monroe's activities at the New England Glass Company and the New England Glass Bottle Company, and occasionally a company was created to produce a type of glassware not manufactured by another.

### **Boston Crown Glass Company.**

Organized July 6, 1787, this company produced their first crown window glass and hollow ware in 1793. A new incorporation was completed in 1809 and another glass house erected in 1811 on Essex Street. Its operations were dissolved in 1827. Working at the Essex Street furnace, Thomas Caines, about 1812, produced America's first flint glass. Several of the workers at this factory left in 1815 to join the Boston Porcelain and Glass Company.

### **Boston Porcelain and Glass Manufacturing Company.**

Incorporated February 14, 1814, its glass house was built at Lechmere (or Craigie's) Point, East Cambridge, Massachusetts. It was an unsuccessful venture, and the works were leased by Emmet, Fisher and Flowers in 1815. The buildings and land were purchased at a public sale by the men who later founded the New England Glass Company.

### **The New England Crown Glass Company.**

Formed in Cambridge for the purpose of manufacturing window glass, which was blown and produced by the crown method, wherein circular discs were blown and then cut into smaller panes, this company was incorporated February 4, 1824. It was a near neighbor of the New England Glass Company, having been constructed on land owned by Amos Binney, an incorporator of the New England Glass Company. While not properly a part of New England Glass Company's operations, its crown glass served a market for which the other company did not provide. The company was insolvent in 1838.

### **South Boston Crown Glass Company (South Boston Glass Company).**

A competitor of the New England Crown Glass Company, it was incorporated on the same date and was located in South Boston, Suffolk County. Its executives were those who had formed, in 1809, the Boston Crown Glass Company on Essex Street. By 1825 the yearly value of its flint glass was \$62,000 and its crown glass \$104,000. It ceased operations about 1827.

### **Phoenix Glass Works.**

Just across the street from the South Boston Crown Glass Company, Thomas Caines established this works about 1820. It was operated by members of Caines' family and others until about 1870, producing flint glass tableware.

### **New England Glass Bottle Company.**

On February 15, 1826, Deming Jarves and Edmund Monroe incorporated this glass factory for the sole purpose of making bottles in East Cambridge. By 1832, bottles, carboys and demijohns produced here had a yearly value of \$55,000. Jarves was its first agent. Orders for bottles to the New England Glass Company or the Boston and Sandwich Glass Company on Cape Cod probably were filled by this company's ware. This bottle factory prospered for nineteen years, closing in 1845.

### **Boston Flint Glass Company.**

Lead or flint glass was this company's mainstay. It was incorporated March 6, 1830, and functioned for an unknown length of time.

### **Lechmere Glass Company.**

Another Cambridge factory was this company, which was incorporated March 28, 1834. The enterprising Edmund Monroe was one of its incorporators.

### **Mount Washington Glass Works.**

The indefatigable Deming Jarves established this factory in South Boston in 1837 for his son, George D. Jarves. By 1866, William L. Libbey, who later became owner of the New England Glass Company, was sole proprietor of this glass house. Three years later the firm was moved to New Bedford, Massachusetts.

### **American Flint Glass Works.**

In 1843 this company was formed by Patrick F. Slane, who acquired the works of the South Boston Crown Glass Company and then produced cut and pressed glass at its furnaces. About 1858 the works were closed.

### **Boston Flint Glass Works.**

Thomas Leighton, Sr., the talented gaffer of the New England Glass Company organized this factory in East Cambridge before 1849, when he died. The company failed in 1867. It is unknown if this factory was related to the Boston Flint Glass Company.

### **Bay State Glass Company.**

A neighbor of the New England Glass Company and located on Bridge at North Fourth Streets, East Cambridge, this company's buildings were erected about 1849. Lead glass, cut, and engraved ware were produced at this small factory, which functioned until 1873 or 1877.

### **Boston Silver Glass Company.**

Silver (mercury) glass and flint ware were manufactured by this East Cambridge company, which was established in 1857 and operated until at least 1871.



The New England Glass Company, from a billhead dated 1822. Courtesy of Charles B. Gardner.





## ILLUSTRATIONS





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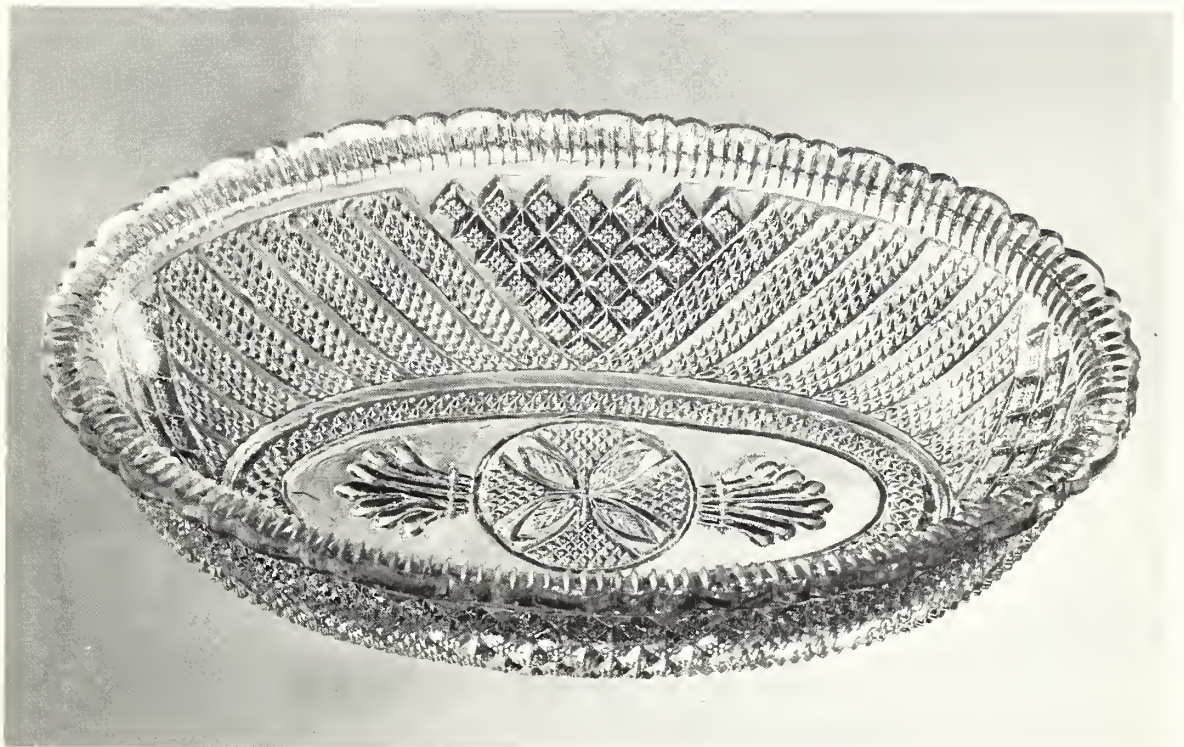


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# CATALOGUE

## FREE BLOWN: EARLY PERIOD, 1818-1845

1. **URN**  
Ht. 8 inches. Diam.  $4\frac{3}{4}$  inches. Blown and mold blown, clear, with applied handles, solid stem with button knob, circular foot, threaded lip, gadrooned base to bowl. Engraved with initials G.M.P. and a two-masted ship, titled below: Falcon.  
English. About 1760.  
Certain similarities (gadrooning, solid stem with button knob, threaded lip) exist between Company objects and this English urn. Workers in East Cambridge developed their own styles, but English glassmaking traditions were incorporated in the early careers of such men as Thomas Leighton and George Dale, gaffers.  
Ex-collection: Leckie.  
Lent by The Brooklyn Museum (acc. no. 13.1013).
2. **BOWL**  
Diam.  $8\frac{3}{8}$  inches. Blown, clear, two bands of guilloche decoration below a folded rim.  
New England Glass Company or South Boston Glass Company. About 1820.  
The guilloche decoration often is identified with the South Boston Glass Company, and certain items of heavy lead glass with guilloche were made by workers (such as George Flowers) who eventually moved on to The New England Glass Company. South Boston objects generally are lighter than Company pieces.  
Lent by The Museum of Fine Arts, Boston, gift of Mrs. James S. Smith (acc. no. 59.38).
3. **PAIR OF DECANTERS**  
Ht.  $10\frac{1}{4}$  and 11 inches. Blown, clear, with two bands of guilloche decoration around body, two applied rings around neck, each with blown stoppers with ribbed equators.  
New England Glass Company or South Boston Glass Company. About 1820.  
Lent by The Museum of Fine Arts, Boston (acc. no. 63.258-63.259).
4. **PITCHER**  
Ht.  $5\frac{1}{4}$  inches. Blown, clear, threaded, flaring lip, applied handle, crudely formed guilloche below threads, gadrooned bowl, solid stem and knob on circular foot.  
Attributed to New England Glass Company. About 1820-1830.  
Ex-collection: George S. McKearin.  
Published: *American Glass*, plate 55; no. 4.  
Lent by Old Sturbridge Village (acc. no. 13.36.42).
5. **PITCHER**  
Ht.  $5\frac{3}{8}$  inches. Blown, ultramarine blue, guilloche band around body, applied handle, circular foot.  
About 1820-1830.  
Only example known in blue glass.  
Lent by Preston R. Bassett.
6. **PITCHER**  
Ht.  $11\frac{1}{2}$  inches. Blown, clear, threaded rim on flaring lip, horizontal ribs around narrow waist of bowl, applied handle, hollow knob containing 1817 George III shilling, circular foot.  
About 1820-1830.  
Lent by The Metropolitan Museum of Art, Rogers Fund, 1910 (acc. no. 10.60.26).
7. **URN**  
Ht. 10 inches. Blown, clear, bell-shape bowl with folded rim, horizontal ribs around narrow waist, two applied handles, hollow stem and knob containing 1810 George III two shilling piece, on circular foot.  
About 1830.  
Undoubtedly a presentation piece, similar to object illustrated in *Cambridge Glass*, frontispiece.  
Lent by The Corning Museum of Glass (acc. no. 50.4.274).
8. **PITCHER**  
Ht.  $7\frac{5}{8}$  inches. Blown and mold blown, clear, applied handle, hollow stem and knob enclosing half-dime dated 1829, trailed decoration.  
About 1830-1840.  
Lent by William J. Elsholz.
9. **PITCHER**  
Ht. 6 inches. Blown, clear, applied handle, hollow stem and knob, circular foot.  
About 1830-1840.  
Ex-collection: Mr. and Mrs. Joseph Limric, to 1959.  
Lent by The Bennington Museum, gift of Mr. and Mrs. Joseph Limric (acc. no. 59.589).
10. **PITCHER**  
Ht.  $5\frac{3}{8}$  inches. Blown, clear, flaring lip, bulbous body, applied handle, circular foot.  
About 1830-1840.  
Ex-collection: George Dale  
Mrs. A. R. Barker  
Published: *Cambridge Glass*, plate 17-B.  
Lent by Mr. and Mrs. W. Dale Barker: George Dale Collection.
11. **PITCHER**  
Ht.  $7\frac{1}{4}$  inches. Blown, clear, threaded upper edge of bowl, flaring lip, horizontal rib at waist, gadrooned base of bowl, applied handle, hollow knob of stem containing five cent piece, 1831, circular foot.  
About 1831-1840.  
Ex-collection: Mrs. Damon E. Hall (Isabel Leighton).

Published: **Cambridge Glass**, plate 28-B.

Lent by Miss Martha Hall Bliss.

**12. URN**

Ht. 8 inches. Diam. 5 inches. Blown, clear, threaded upper edge of bowl, gadrooned base of bowl, two applied handles, hollow stem and knob enclosing two coins: one-quarter franc, Louis Philippe I, 1835, and five cent piece, 1837. Circular foot. About 1837-1840.

Compare with example in **Cambridge Glass**, frontispiece.

Ex-collection: Charles Leighton

Thomas Leighton, Jr.

Published: **Cambridge Glass**, p. 73.

Lent by Miss Marion H. Pike.

**13. SUGAR BOWL OR VASE WITH COVER**

Ht.  $9\frac{3}{4}$  inches. Blown and mold blown, clear, gadrooned cover with swirled finial, threaded rim of bowl with gadrooning, short stem with button knob, circular foot. About 1840.

A similar object in the Henry Ford Museum has a hollow knob enclosing a five cent piece, dated 1832.

Ex-collection: George S. McKearin.

Published: **American Glass**, plate 55, no. 5.

**Toledo Museum News**, Summer 1961, p. 65.

Lent by The Toledo Museum of Art (acc. no. 53.75).

**14. SUGAR BOWL AND PITCHER**

Ht. (bowl)  $5\frac{7}{8}$  inches. Ht. (pitcher)  $4\frac{5}{8}$  inches. Blown and mold blown, clear, cover with gadrooned body and twisted finial set in threaded rim, applied threads on body above gadrooned base of bowl, on solid stem and circular foot. Flaring threaded lip on pitcher with applied handle, gadrooned body on solid stem and circular foot. About 1838-1840.

According to family tradition, this set was made by William Leighton, son of the Company's early gaffer, Thomas Leighton. Gadrooning was a favorite decorative technique on Company objects made before mid-century.

Ex-collection: John H. Leighton and Jane Barnes Leighton.

Mary M. Leighton Pike.

Published: **Cambridge Glass**, plate 29-A.

Lent by Miss Marion H. Pike.

**15. MUG**

Ht.  $6\frac{1}{8}$  inches. Blown and mold blown, clear, threaded upper bowl, gadrooned base of bowl, applied handle, solid stem with button knob, circular foot. Inscribed within a wreath of foliage and with a long-tailed bird on either side: W.W./JULY/18th/1842.

Ex-collection: George S. McKearin, to 1959.

Published: **American Glass**, plate 55, no. 6.

Lent by The Toledo Museum of Art (acc. no. 59.48).

**16. PAIR OF GOBLETS**

Ht. 6 inches. Blown, clear with white threads in latticino technique, red band at rims on bowl and feet, bell shape bowls, hollow baluster stems, cir-

cular feet.

About 1840.

Ex-collection: James B. and James F. Barnes.

George S. McKearin.

Published: **American Glass**, plate 58A, no. 1 and 5. Lent by The Henry Ford Museum (acc. no. 60.10.88 A-B).

**17. MUG**

Ht.  $3\text{-}1\frac{16}{16}$  inches. Blown, opaque white and red loops, applied handle and circular foot.

About 1840-1850.

The looped decoration, which is often considered a South Jersey technique in American glass but used by many glass factories, in this example probably stems from English models (Nailsea). Although it is not known if George Dale made this object, it was owned by him. Before he came to the Company, he, like Thomas Leighton, worked in Edinburgh, Scotland.

Ex-collection: George Dale

Mrs. A. R. Barker

Lent by Mr. and Mrs. W. Dale Barker: George Dale Collection.

**18. GOBLET**

Ht.  $4\frac{5}{8}$  inches. Blown, clear, wide bowl, baluster stem, circular foot.

About 1840-1850.

Ex-collection: Mrs. Damon E. Hall (Isabel Leighton).

Published: **Cambridge Glass**, plate 41-A.

Lent by Mr. and Mrs. George W. Stedman.

**19. BANK**

Ht.  $11\frac{3}{4}$  inches. Blown, clear, acorn finial above four struts springing from coin receptacle, solid stem, circular foot, pincer decoration on ribs.

Attributed to New England Glass Company. About 1840-1850.

Elaborate glass banks were made at the Company, in Sandwich, and in South Jersey. Compare this example with **American Glass**, plate 59, no. 4.

Lent by William J. Elsholz.

**20. PITCHER**

Ht. 11 inches. Blown and engraved, clear, flaring neck, bulbous body, applied handle, hollow knob enclosing coin dated 1845, circular foot with cut star design. Engraved thistles and leaves surrounding inscription on front: M. E. JACOP.

Made by Thomas Leighton, Jr., and engraved by Samuel Fillebrown. About 1845.

Purchased from the Jacop family, who stated it was given to Mr. and Mrs. Jacop on their 25th wedding anniversary by fellow Company workmen.

Ex-collection: Jacop family.

Published: D. Daniel, **Cut and Engraved Glass**, N. Y., 1950, plate 64.

Lent by The Brooklyn Museum, Dick S. Ramsay Fund (acc. no. 48.185).

**FREE BLOWN: MIDDLE PERIOD, 1845-1870**

**21. MUG**

Ht. 3 inches. Blown, cased opaque white and deep rose, applied handle and foot.



About 1840-1850.

Ex-collection: George Dale  
Mrs. A. R. Barker

Lent by Mr. and Mrs. W. Dale Barker: George Dale  
Collection.

## 22. PITCHER

Ht.  $6\frac{1}{4}$  inches. Blown, opaque turquoise, flaring lip,  
heavy applied handle, applied circular foot.

About 1850.

Ex-collection: George Dale  
Mrs. A. R. Barker

Published: **Cambridge Glass**, plate 23-B.

Lent by Mr. and Mrs. W. Dale Barker: George Dale  
Collection.

## 23. VASE

Ht.  $9\frac{1}{8}$  inches. Blown, purple, turned back rim on  
tall neck with bulbous lower section, short stem on  
circular foot.

About 1850.

Ex-collection: John H. Leighton  
Mrs. Damon E. Hall (Isabel Leighton)

Published: **Cambridge Glass**, plate 31-B.

Lent by Mr. and Mrs. George W. Stedman.

## 24. SUGAR BOWL AND COVER

Ht.  $5\frac{3}{4}$  inches. Blown, ruby, bowl and inset cover,  
clear knob on cover, clear foot.

About 1850-1855.

Ex-collection: George Dale  
Mrs. A. R. Barker

Published: **Cambridge Glass**, plate 18-B.

Lent by Mr. and Mrs. W. Dale Barker: George Dale  
Collection.

## 25. PITCHER

Ht.  $5\frac{7}{8}$  inches. Blown, ruby body, clear applied  
handle and circular foot.

About 1850-1855.

Ex-collection: George Dale  
Mrs. A. R. Barker

Published: **Cambridge Glass**, plate 18-C.

Lent by Mr. and Mrs. W. Dale Barker: George Dale  
Collection.

## 26. GOBLET

Ht.  $5\frac{1}{4}$  inches. Blown, clear, baluster stem and  
circular foot, emerald green bowl.

About 1850-1860.

Ex-collection: Mrs. Hamilton, Somerville, Mass.  
Lura W. Watkins, to 1945.

Published: **Cambridge Glass**, plate 50-A.

Lent by The Brooklyn Museum, Dick S. Ramsay Fund  
(acc. no. 45.143-12).

## 27. VASE

Ht.  $8\frac{1}{2}$  inches. Blown, clear, bowl on faceted stem,  
circular foot, inscribed on the bowl within a wreath:  
B.

About 1855.

Ex-collection: James B. Barnes  
John H. Leighton  
Thomas Leighton III

Lent by Miss Marion H. Pike.

## 28. VASE

Ht. 5 inches. Blown, mercury or silver glass, tall bell  
shape on circular foot. Marked on plug in foot:  
NEGCo. Engraved on plug and foot: 20.

About 1855-1860.

The Company produced glass treated with nitrate  
of silver by 1850, when they showed some examples  
at the Franklin Institute's 20th Exhibition.

Ex-collection: George Dale  
Mrs. A. R. Barker

Lent by Mr. and Mrs. W. Dale Barker: George Dale  
Collection.

## 29. VASE

Ht. 8 inches. Blown, mercury or silver glass, urn  
shape, on clear stem and circular foot, tapering neck  
and wide lip. Inscribed on side: Laura.

About 1855-1860.

Made for Laura Jane Ellis, the wife of John H.  
Leighton, Jr., and mother of Mrs. Damon E. Hall.

Ex-collection: Mrs. John H. Leighton, Jr.

Mrs. Damon E. Hall (Isabel Leighton)

Lent by Mr. and Mrs. Stephen H. Sampson.

## 30. BOWL

Ht. 4 inches. Diam.  $4\frac{3}{4}$  inches. Blown, cased white  
deep rose, applied foot.

About 1855-1865.

Ex-collection: George Dale  
Mrs. A. R. Barker

Lent by Mr. and Mrs. W. Dale Barker: George Dale  
Collection.

## 31. PAIR OF GOBLETS

Ht.  $7\frac{5}{8}$  inches. Blown, opaque white and translu-  
cent blue loopings, tulip shape bowls, blue stems  
on circular feet.

New England Glass Company. About 1860.

These Nailsea-type goblets were purchased in Maine  
and have a history of Company manufacture.

Ex-collection: George S. McKearin.

Published: **American Glass**, plate 56, no. 4A-B.

Lent by The Henry Ford Museum  
(acc. no. 59.28.269A-B).

## 32. VASE

Ht.  $8\frac{1}{4}$  inches. Blown, clear with white threads in  
latticinio technique, wide lip, oval body, ruby prunt  
applied to side of vase.

About 1860-1870.

This and other pieces in this technique are excep-  
tionally refined American examples of the Venetian  
latticinio method.

Ex-collection: Thomas Leighton, Jr.

Published: **Cambridge Glass**, plate 20-A.

Lent by Miss Marion H. Pike.

## 33. DECANTER

Ht. 10-15/16 inches. Blown, clear with white threads  
in latticinio technique, wide lip.

About 1860-1870.

Technique similar to examples lent by The Henry  
Ford Museum (no. 16). This may be the "filigree"  
glass referred to by Thomas Gaffield in 1868.

Ex-collection: Thomas Leighton III.

Lent by Miss Marion H. Pike.

**34. VASE**

Ht. 13 $\frac{1}{4}$  inches. Blown, ruby body, tall neck with scalloped rim, hollow baluster clear stem on circular foot.

About 1865.

A similar piece is illustrated in **Cambridge Glass**, plate 19.

Lent by Miss Dorothy-Lee Jones.

**35. TOILET SET OF THREE PIECES**

Ht. (bottles) 9 $\frac{3}{4}$  inches. Diam. (dish) 4 inches. Blown, opaque white with gold enamel and decal transfer decoration of female figure on each bottle, knob on dish cover. Each bottle inscribed in gold: Eliza. Cover inscribed: Eliza.

About 1860-1870.

Made for Eliza Leighton, wife of Thomas Leighton, Jr. Gaffield saw decal transfer operations at the Company in 1873, but presumably the practice was not new.

Ex-collection: Mrs. Damon E. Hall (Isabel Leighton)

Lent by Mr. and Mrs. Stephen H. Sampson.

**36. VASE**

Ht. 11-15/16 inches. Diam. 5 inches. Blown, gold ruby, flaring body and rim, so-called Chinese form. About 1865.

Ex-collection: Mrs. Hamilton, Somerville, Mass.

Lura W. Watkins, to 1945.

Lent by The Brooklyn Museum, Dick S. Ramsay Fund (acc. no. 45.143-31).

**37. VASE**

Ht. 9 $\frac{1}{4}$  inches. Diam. 5 $\frac{1}{4}$  inches. Blown, opalescent glass with blue rim, bell shape body, baluster stem, circular foot. Marked on base in a circle: New England Glass Co.

About 1865-1875.

Only piece known with this mark.

Lent by Miss Dorothy-Lee Jones.

**FREE BLOWN: LATE PERIOD, 1870-1888**

**38. VASE**

Ht. 7 $\frac{7}{8}$  inches. Blown, opaque white, acid-etched, oval with flaring rim, circular foot, enamelled moss rose decoration.

About 1860-1870.

Ex-collection: Mrs. Damon E. Hall (Isabel Leighton).

Lent by Mr. and Mrs. George W. Stedman.

**39. VASE**

Ht. 9 $\frac{3}{4}$  inches. Blown, opaque white, bulbous shape with short neck, enamelled medallion on body of white roses and foliage, black bands on rim and foot.

About 1860-1870.

Ex-collection: John H. Leighton.

Lent by Miss Marion H. Pike.

**40. PAIR OF VASES**

Ht. 6-13/16 inches. Blown, opaque white with painted body in Chinese red, black circular foot, decorated with painted morning glories and foliage. About 1860-1870.

Ex-collection: George Dale

Mrs. A. R. Barker

Lent by Mr. and Mrs. W. Dale Barker: George Dale Collection.

**41. VASE**

Ht. 8 $\frac{1}{4}$  inches. Blown, opaque white with painted decoration of eagle, shield, and flags, oval body, flaring neck, circular foot.

About 1860-1870.

Opal was the trade name for this type of glass.

Ex-collection: Lura W. Watkins, to 1945.

Lent by The Brooklyn Museum, Dick S. Ramsay Fund (acc. no. 45.143-30).

**42. DOUBLE BOTTLE**

Ht. 5 $\frac{1}{2}$  inches. Blown, clear, two slender bottles joined at sides, attached to short knob stem, circular foot, blown stoppers, bottles engraved with flowers and foliage.

Engraved by Louis Vaupel. About 1870-1875.

According to a former owner, Mrs. Dalton, this curious object was made for her as an engagement present. She worked for the Company as book-keeper in the 1870's.

Ex-collection: Mrs. Charles X. Dalton

Lura W. Watkins, to 1945.

Published: *Antiques*, April 1947, p. 268.

D. Daniel, *Cut and Engraved Glass*, New York, 1950, plate 149.

Lent by The Brooklyn Museum, Dick S. Ramsay Fund (acc. no. 45.143-14).

**43. BOTTLE**

Ht. 4 $\frac{7}{8}$  inches. Blown, turquoise, body with straight sides, short neck with stopper, white enamel flowers and foliage around shoulder, gold enamel bands on bowl and stopper.

About 1875.

Ex-collection: Mrs. Charles X. Dalton, Somerville, Mass.

Lent by The Toledo Museum of Art (acc. no. 59.31 A-B).

**CUT AND ENGRAVED: EARLY PERIOD, 1818-1845**

**44. PAIR OF DECANTERS**

Ht. 11 $\frac{1}{4}$  inches. Blown and cut, three ring neck, cut in panels with engraved grapes and foliage, star motif cut in stopper tops, wide pouring lips. Each inscribed at base of one of twelve panels: John/H. /Leighton.

About 1840.

Ex-collection: John H. Leighton

Mrs. Damon E. Hall (Isabel Leighton)

Published: *Cambridge Glass*, plate 22-B (for one).

Lent by Mr. and Mrs. George W. Stedman.

**CUT AND ENGRAVED: MIDDLE PERIOD, 1845-1870**

**45. PITCHER**

Ht. 5 inches. Blown and cut, ruby over clear, clear applied handle, engraved sprays of foliage across wide part of bowl, thin band of foliage around neck. About 1850.

Ex-collection: Mrs. Damon E. Hall (Isabel Leighton)  
Published: **Cambridge Glass**, plate 31.  
Lent by Mr. and Mrs. George W. Stedman.

#### 46. DISH

Width 5-1/16 inches. Length 8-5/16 inches. Blown and cut, clear, oval with scalloped top edge, band of foliage below edge, star cut base, diamond pattern in band in bottom of bowl. Inscribed at one end: John H. Leighton.

About 1850-1860.

Ex-collection: Mrs. Damon E. Hall (Isabel Leighton)  
Lent by Mr. and Mrs. Stephen H. Sampson.

#### 47. BOTTLE

Ht. 7¼ inches. Blown and mold blown, clear with tinted sections in light rose, square with short neck and flaring lip, paneled tall stopper, wheel-engraved on three sides with a castle, basket of flowers, Turkish rider and horse, inscribed on one side in a medallion: Mother/Dec. 25, 1856.

Perhaps by Louis Vaupel. 1856.

Family tradition indicates that this piece was engraved by Vaupel. If so, it was executed during his first year with the company. The bottle was made for Jane Barnes Leighton, the wife of John H. Leighton.

Ex-collection: John H. Leighton

Mrs. W. W. Pike (Mary M. Leighton)

Published: **Cambridge Glass**, plate 30-B, right.

Lent by Miss Marion H. Pike.

#### 48. BOTTLE

Ht. 5⅝ inches. Blown and mold blown, clear, square with short neck and flaring lip, paneled stopper, wheel engraved on three sides with a castle, bouquet of flowers, and a deer. Inscribed on one side: Mary/May.

Perhaps by Louis Vaupel. About 1855-1860.

Ex-collection: Mrs. W. W. Pike (Mary M. Leighton)

Published: **Cambridge Glass**, plate 30-B, left.

Lent by Miss Marion H. Pike.

#### 49. GOBLET

Ht. 5⅞ inches. Blown and cut, clear, bowl inscribed within a band of ivy: Dale. Fluted stem of six panels, reverse of bowl engraved with grapes and foliage, circular foot.

About 1860.

Ex-collection: George Dale

Mrs. A. R. Barker

Lent by Mr. and Mrs. W. Dale Barker: George Dale Collection.

#### 50. GOBLET

Ht. 5⅜ inches. Diam. 3-7/16 inches. Blown and cut, clear, bowl engraved with swags of foliage, faceted stem, circular foot.

About 1860.

Ex-collection: Mrs. Damon E. Hall (Isabel Leighton)

Lent by Mr. and Mrs. Stephen H. Sampson.

#### 51. COMPOTE

Ht. 8½ inches. Diameter 9-5/16 inches. Blown and cut, clear, bowl of twelve panels, scalloped edge, engraved with grapes and foliage, on hollow baluster stem, heavy circular foot with paneled edges.

Perhaps by Henry S. Fillebrown. About 1860-1870. A similar bowl of twelve panels with engraving is illustrated in **Cambridge Glass**, plate 53.

Lent by The Brooklyn Museum, gift of Mrs. Sarah G. Pierce (acc. no. 44.54).

#### 52. TUMBLER

Ht. 3⅝ inches. Diam. 3¼ inches. Blown and cut, clear, engraved with scene of hunters relaxing in a landscape with dog and fallen deer, one side with Leighton coat-of-arms and inscribed motto: DREAD SHAME. Star cut base, eleven panels cut at bottom of sides.

Attributed to Henry B. Leighton. About 1860-1870.

This tumbler probably is part of a set now dispersed among members of the Leighton family. Compare with no. 53 in this catalogue.

Ex-collection: Mrs. Damon E. Hall (Isabel Leighton)

Lent by Mr. and Mrs. Stephen H. Sampson.

#### 53. TUMBLER

Ht. 3⅝ inches. Diam. 3¼ inches. Blown and cut, clear, engraved with scene of dismounted Turkish rider holding a horse by reins, on reverse two riders on horseback, fluted base.

Attributed to Henry B. Leighton. About 1860-1870. This heavy tumbler and others in a set of the same size and type of engraving are similar to the one illustrated in **Cambridge Glass**, plate 56, and discussed on page 122.

Ex-collection: Mrs. Damon E. Hall (Isabel Leighton)

Lent by Mr. and Mrs. George W. Stedman.

#### 54. GOBLET

Ht. 7⅞ inches. Blown, clear, bowl joined to solid knob and "dumb-bell" stem, circular foot with star cut base. Bowl inscribed between bands of foliage: B. F. McN./Dec. 25th 1864. Upright flower spray engraved on reverse.

New England Glass Company or Boston and Sandwich Glass Company, 1864.

Ex-collection: George S. McKearin

Published: **Two Hundred Years of American Blown Glass**, plate 68, no. 1.

Lent by The Corning Museum of Glass (acc. no. 55.4.63).

#### 55. PLAQUE

Width 3⅞ inches. Length 5¾ inches. Blown and cut, dark blue over clear, engraved landscape of lake, castle, and sailing ship within a medallion. Perhaps made by Henry Barnes Leighton. About 1865.

According to the family, this object was made by Henry Barnes Leighton, a son of John H. Leighton. Such glass plaques or transparencies probably were intended as decorations to be hung in windows.

Ex-collection: Mrs. W. W. Pike (Mary M. Leighton)

Lent by Miss Marion H. Pike.

#### 56. BEAKER

Ht. 4⅜ inches. Diam. 3¾ inches. Blown and cut, pale ruby, straight sides with slightly flaring lip, circular foot, wheel engraved figures of Venus and Cupid in a cartouche with flowers and foliage. Inscribed on reverse: MV.

Engraved by Louis Vaupel. About 1865-1870.

A rare object with wheel engraved figures on the surface. Figure representation was uncommon in decorating American glass in the 18th and 19th centuries. Vaupel's training was in Europe, where such representation had a long heritage.

Ex-collection: Vaupel family.

Lent by The Museum of Fine Arts, Boston (acc. no. 61.1218).

#### 57. GOBLET

Ht. 10 inches. Diameter  $4\frac{1}{2}$  inches. Blown and cut, mercury or silver glass, bowl with straight sides and flaring lip, knob above baluster stem, circular foot, engraved and etched with flowers, foliage, and geometric patterns. Signed under foot: LV.

Engraved by Louis Vaupel. About 1865-1870.

An unusual example of the combination of engraving by one of the Company's ablest cutters with an exceptionally large silver glass object.

Ex-collection: Vaupel family.

Lent by The Museum of Fine Arts, Boston (acc. no. 61.1222).

### CUT AND ENGRAVED: LATE PERIOD, 1870-1888

#### 58. TUMBLER

Ht.  $3\frac{5}{8}$  inches. Blown and cut, clear, fluted lower portion of sides, three oval medallions engraved with landscapes with castles and towns, inscribed below the medallions: Morlik., Friedland., Bebrak.

Perhaps by Henry Fillebrown. About 1870.

The cutting may be European, and the object was imported as a model for Fillebrown.

Ex-collection: Sylvestus L. Fillebrown, to 1949.

Published: **Cambridge Glass**, plate 54, upper right. Lent by The Toledo Museum of Art, gift of Sylvestus L. Fillebrown (acc. no. 49.20).

#### 59. BOTTLE

Ht.  $6\frac{1}{8}$  inches. Blown and cut, clear, square with cut flutes below neck, cartouche inscribed: Little Laura. On rev.: 4/years old.

About 1870.

The bottle was made for the daughter of John H. Leighton, Laura Louise Leighton.

Ex-collection: Mrs. Damon E. Hall (Isabel Leighton)

Lent by Mr. and Mrs. George W. Stedman.

#### 60. COMPOTE

Ht.  $3\frac{7}{8}$  inches. Diam. 8 inches. Blown and cut, clear, bowl cut in strawberry diamond pattern, scalloped edge, short stem, cut leaf design on base of circular foot.

Perhaps by John Lowry. About 1870-1880.

The compote was purchased from a member of the Lowry family. John Lowry superintended the Company's cutting department between 1850-1880.

Ex-collection: John Lowry

Lura W. Watkins, to 1945.

Published: **Cambridge Glass**, plate 58-C.

Lent by The Brooklyn Museum, Dick S. Ramsay Fund (acc. no. 45.145-5).

#### 61. COMPOTE

Ht.  $7\frac{5}{8}$  inches. Diam. 8 inches. Blown and cut, clear, bowl cut in flutes and strawberry diamond

pattern, scalloped edge, panelled stem, circular foot with star cut pattern.

About 1872-1876.

Ex-collection: Mrs. Charles X. Dalton, Somerville, Mass.

Published: W. E. Fairfield, **Fire and Sand**, Cleveland, 1960, p. 5.

**Toledo Museum News**, Summer 1961, vol. 4, no. 3, p. 67.

Lent by The Toledo Museum of Art (acc. no. 59.25).

#### 62. GOBLET

Ht.  $4\text{-}7/16$  inches. Blown and cut, clear, conical bowl on baluster stem, circular foot with star cutting, engraved on bowl with a pine tree and leaf sprigs: New Engl./Glass Co./Boston. On rev.: Mass. Centl./Head Qrs.

About 1876.

This object and the decanter were made for the Centennial Exposition, Philadelphia.

Ex-collection: George S. McKearin

Published: **Antiques**, August 1939, p. 78, fig. 2.

**Two Hundred Years of American Blown Glass**, plate 60, no. 2.

Lent by The Corning Museum of Glass (acc. no. 55.4.64).

#### 63. DECANTER

Ht.  $10\frac{5}{8}$  inches. Blown and cut, clear, square body with sloping sides, slender neck with flaring lip, faceted ring on neck, faceted stopper, inscribed on body: New Engl./Glass Co./Boston. On reverse: Mass. Centl./Head Qrs.

About 1876.

Decanter made by the Company for the Centennial Exposition, Philadelphia. Probably part of a set that includes the goblet lent by The Corning Museum of Glass.

Ex-collection: George S. McKearin

Published: **Antiques**, April 1952, p. 331, lower right.

Lent by The Toledo Museum of Art (acc. no. 48.4 A-B).

#### 64. GOBLET

Ht.  $6\frac{1}{4}$  inches. Blown and cut, clear bulbous bowl with flaring neck cut in hobnail diamond pattern, baluster stem, circular foot cut in star and fan on base.

About 1876.

The Company's glass exhibition at the Centennial Exposition, Philadelphia, displayed cut glass, primarily, in elaborate patterns. A number of goblets in various sizes were in the style of this goblet. John Lowry was Superintendent of the Company's cutting department at that time.

Ex-collection: Lura W. Watkins, to 1945.

Published: **Cambridge Glass**, plate 58-D.

Lent by The Brooklyn Museum, Dick S. Ramsay Fund (acc. no. 45.143-6).

#### 65. BOWL

Ht.  $2\frac{7}{8}$  inches. Diam.  $3\frac{3}{4}$  inches. Blown, opaque pink over opaque white, engraved flower frieze in swags, gold enamel band near top edge.

About 1880.

Ex-collection: Lura W. Watkins, to 1945.

Published: **Cambridge Glass**, plate 69-B.  
Lent by The Brooklyn Museum, Dick S. Ramsay Fund  
(acc. no. 45.143-7).

#### 66. BOTTLE

Ht.  $7\frac{7}{8}$  inches. Blown and cut, clear, square with faceted neck and shoulder, body cut with bands of sharp diamonds, flowers and foliage, sharp diamonds, star cut base. Inscribed on body: MAD/1887. 1887.

Made for Mrs. William F. Donovan. Her husband joined the Company about 1880 and went to Toledo when the firm ceased operations in East Cambridge in 1888.

Ex-collection: Mr. and Mrs. William F. Donovan

Lent by Mrs. Dorothy Donovan Farrell.

## BOHEMIAN STYLE

#### 67. GOBLER

Ht.  $5\frac{1}{4}$  inches. Blown and cut, ruby over clear, engraved with a view of the Boston State House on the fluted surface of the vessel, short stem joined to the ten-sided foot. Inscribed beneath the view: STATE HOUSE, BOSTON. Foliage elements at corners of engraved view.

About 1840.

Ex-collection: James F. Barnes  
George S. McKearin

Published: **American Glass**, plate 58-A, no. 6.

Lent by The Henry Ford Museum  
(acc. no. 60.10.89B).

#### 68. GOBLER

Ht.  $5\frac{1}{4}$  inches. Blown and cut, ruby over clear, engraved with a view of the White House, Washington, D. C., on the fluted surface of the vessel, short stem joined to ten-sided foot. Inscribed beneath the view: THE PRESIDENT'S HOUSE, WASHINGTON. Foliage elements at corners of engraved view.

About 1840.

Ex-collection: James F. Barnes  
George S. McKearin

Published: **American Glass**, plate 58-A, no. 10.

Lent by The Henry Ford Museum  
(acc. no.10.10.89A).

#### 69. TUMBLER

Ht. 6 inches. Blown and cut, ruby over clear, cut in geometric pattern or roundels and arches, with gold enamel decoration of stars and bands, indented upper rim, banded in gold enamel, faceted foot. Probably New England Glass Company. About 1850-1860.

Ex-collection: Dr. Frank W. Gunsaulus, to 1913.

Published: **Antiques**, July 1960, p. 59.

Lent by The Toledo Museum of Art (acc. no. 13.529).

#### 70. GOBLER

Ht.  $7\frac{1}{2}$  inches. Blown and cut, ruby over clear on eight-sided bowl, with clear panelled stem on eight-sided foot, rectangle on bowl for monogram or crest suggests this piece is a blank intended for engraving.

Probably The New England Glass Company. About 1850-1860.

Ex-collection: Dr. Frank W. Gunsaulus, to 1913.

Published: D. Daniel, **Cut and Engraved Glass**, N.Y., 1950, plate 30, below.

Lent by The Toledo Museum of Art (acc. no. 13.530).

#### 71. TUMBLER

Ht.  $3\frac{1}{8}$  inches. Blown, ruby, with etched frieze of grapes and foliage.

About 1860-1870.

Ex-collection: Dr. Frank W. Gunsaulus, to 1913.

Published: D. Daniel, **Cut and Engraved Glass**, N.Y., 1950, plate 33, lower right.

Lent by The Toledo Museum of Art (acc. no. 13.542).

#### 72. WINE GLASS

Ht.  $4\frac{3}{4}$  inches. Blown, ruby over clear, with engraved design of grapes and foliage. Straight stem, circular foot. Inscribed on base: LT-CH/Pattern/No.43/Vaupel/239.

Engraved by Louis Vaupel. About 1856-1865.

Ex-collection: Mrs. Hamilton, Somerville, Mass.

Lura W. Watkins, to 1945.

Published: **Cambridge Glass**, plate 50-C.

D. Daniel, **Cut and Engraved Glass**, N.Y., 1950, plate 32, lower left.

Lent by The Brooklyn Museum (acc. no. 45.143-11).

#### 73. THREE PIECE TOILET SET

Ht. (decanter with stopper)  $9\frac{3}{4}$  inches. Ht. (covered jar)  $3\frac{5}{8}$  inches. Blown, cut, ruby, and decorated with gold enamel. Cut arch pattern on decanters; gold enamel foliage and flowers on decanter and jar. About 1860-1870.

Made by John H. Leighton for his daughter, Mary May Leighton. A similarly designed set in green glass was made by Leighton for another daughter.

Ex-collection: Mrs. W. W. Pike (Mary M. Leighton)

Published: **Cambridge Glass**, plate 57.

Lent by Miss Marion H. Pike.

#### 74. PRESENTATION GOBLER

Ht. 14 inches. Diam.  $6\frac{1}{4}$  inches. Blown and cut, ruby over clear, ruby bowl on clear, hollow stem, star-cut circular foot, engraved with foliage and a crest on the bowl, inscribed: Frederick William Woodhouse.

Marked on stem in a rectangle: N. E. Glass Co. About 1870.

Lent by Miss Dorothy-Lee Jones.

## MOLD BLOWN

#### 75. SUGAR BOWL WITH COVER

Ht.  $5\frac{3}{4}$  inches. Width  $3\frac{3}{4}$  inches. Length  $5\frac{1}{4}$  inches. Mold blown, clear, rectangular shape, diamond diapering between two bands of vertical ribs on long sides, vertical ribs on two ends, fitted lid of vertical ribs with button finial. About 1820.

The design of this sugar bowl is thought to be inspired by an English pottery example. Many mold blown objects made by the Company have thick walls, with an appearance of pressed glass and little relationship of inner surface to the contour of the outer surface.

Ex-collection: Lura W. Watkins, to 1953.

Published: **Antiques**, August 1939, p. 69, fig. 4.

Lent by The Toledo Museum of Art (acc. no. 53.14).

**76. LAMP**

Ht.  $5\frac{3}{8}$  inches. Diam. 5 inches. Blown three-mold, clear, globular font in McKearin pattern G II-18, solid stem and button knob, saucer base in McKearin pattern G I-20. Probably New England Glass Company. About 1820-1830.

Lamps in the blown three-mold technique are rare. Peg lamps have been found in this font pattern.

Ex-collection: George S. McKearin.

Published: **Two Hundred Years of American Blown Glass**, plate 94, p. 308, no. 2.

Antiques, June 1956, p. 519, no. 8.

Lent by The Corning Museum of Glass (acc. no. 55.4.243).

**77. JAR**

Ht. 6 inches. Blown three-mold, deep blue glass, vertical ribs, tooled lip. McKearin pattern G I-15. Attributed to New England Glass Company. 1820-1830.

A similar jar is in the collection of Old Sturbridge Village.

Ex-collection: George S. McKearin, to 1959.

Lent by The Toledo Museum of Art (acc. no. 58.83).

**78. FLASK**

One-half pint. Mold blown, olive green, oval body with short neck, Masonic arch and symbols on obverse, eagle and initials in an oval on reverse. McKearin pattern G IV-26. Marked in oval: NEG. Attributed to New England Glass Company. About 1820-1830.

Lent by Charles B. Gardner.

**79. FLASK**

Pint. Mold blown, aqua, oval body with short neck, Masonic arch and symbols on obverse, eagle and initials in beaded oval on reverse. McKearin pattern G IV-27. Marked in oval: NEG/Co.

Attributed to New England Glass Company. About 1820-1830.

Another flask associated with the Company (McKearin pattern G IV-15) is marked in an oval: N. G. Co.

Lent by Charles B. Gardner.

**80. FLASK**

Quart. Mold blown, light green, round body with plain, short neck, circular ribs surrounding initials in center. McKearin pattern G II-77. Marked on obverse: NG/Co.

Attributed to New England Glass Company. About 1820-1850.

Ex-collection: George S. McKearin.

Lent by George Austin.

**81. SALT CELLAR**

Ht. 2 inches. Diam.  $2\frac{3}{4}$  inches. Blown three-mold, clear, octagonal shape, patterned with alternate vertical ribs and diamond diapering. Polished rim. About 1820-1840.

An advertisement in the **Boston Commercial Gazette**, July 22, 1824, mentions "moulded, octagon, oval and round Dishes," which may refer to salts as well as bowls of various sizes.

Ex-collection: Lura W. Watkins, to 1953.

Published: **Cambridge Glass**, plate 46-D.

Antiques, August 1939, pp. 68-70, fig. 1-B (lower).

Lent by The Toledo Museum of Art (acc. no. 53.18-A).

**82. SALT CELLAR**

Ht.  $1\frac{5}{8}$  inches. Diam.  $2\frac{1}{4}$  inches. Blown three-mold, clear, round with diamond-diapering and vertical pattern. Polished rim.

About 1820-1840.

Ex-collection: Lura W. Watkins, to 1953.

Published: **Antiques**, August 1939, pp. 68-70, fig. 1-D (lower).

Lent by The Toledo Museum of Art (acc. no. 53.18B).

**83. SALT CELLAR**

Ht.  $1\frac{7}{8}$  inches. Diam.  $2\frac{1}{8}$  inches. Blown three-mold, clear, rectangular shape with diamond diapering and "fan" end. Polished rim.

About 1820-1840.

Ex-collection: Lura W. Watkins, to 1953.

Published: **Antiques**, August 1939, pp. 68-70, fig. 1-A (upper).

Lent by The Toledo Museum of Art (acc. no. 53.18C).

**84. DISH**

Ht.  $1\frac{5}{8}$  inches. Width  $4\frac{1}{2}$  inches. Length  $6\frac{1}{8}$  inches. Blown three-mold, clear, octagonal shape with diamond diapering on four sides above vertical ribs, with fan ribs at four corners. Star pattern of radiating ribs in base. Polished rim.

About 1820-1840.

Such mold blown pieces usually have polished rims, probably due to the formation of an irregular edge in the mold which was ground off on a wheel.

Lent by Mrs. Dorothy Donovan Farrell.

**85. BOWL**

Ht.  $1\frac{7}{8}$  inches. Width  $6\frac{5}{8}$  inches. Length 8 inches. Mold blown, clear, octagonal shape with diamond diapering above vertical rib pattern on four sides, with fan ribs at four corners. Star pattern of radiating ribs in base. Polished rim.

About 1820-1840.

Ex-collection: Lura W. Watkins, to 1953.

Published: **Antiques**, August 1939, fig. 3-B.

Lent by The Toledo Museum of Art (acc. no. 53.15).

**86. BOWL**

Ht.  $1\frac{7}{8}$  inches. Length  $8\frac{5}{8}$  inches. Mold blown, clear, oval shape with diamond diapering above vertical rib pattern, star pattern of radiating ribs in base. Polished rim.

About 1820-1840.

Ex-collection: Lura W. Watkins, to 1953.

Lent by The Toledo Museum of Art (acc. no. 53.17).

**87. BOWL**

Ht.  $1\frac{7}{8}$  inches. Diam.  $8\frac{1}{8}$  inches. Mold blown, clear, round shape, diamond diapering with star pattern of radiating ribs in base. Polished rim.

About 1820-1840.

Ex-collection: Lura W. Watkins, to 1953.

Published: **Antiques**, August 1939, p. 69, fig. 3-A.  
Lent by The Toledo Museum of Art (acc. no. 53.16).

**88. SALT CELLAR**

Ht. 1½ inches. Width 2 inches. Length 2-15/16 inches. Mold blown, clear, scalloped edge, eight point star centered in a square base.

About 1825.

Ex-collection: Mrs. Damon E. Hall (Isabel Leighton)

Published: **Cambridge Glass**, plate 38-A.

Lent by Mr. and Mrs. George W. Stedman.

**89. PITCHER**

Ht. 7⅛ inches. Blown three-mold, clear, solid handle with thumbrest attached to straight-sided body in McKearin pattern G IV-6. Wide neck with tooled horizontal ribbing.

Probably The New England Glass Company. About 1820-1830.

Ex-collection: George S. McKearin.

Published: **Two Hundred Years of American Blown Glass**, plate 43, p. 206, no. 4.

Lent by The Corning Museum of Glass (acc. no. 55.4.222).

**90. PITCHER**

Ht. 7¾ inches. Blown three-mold, clear, McKearin pattern G II-10, with tooled pouring lip, applied handle, nine-sided base.

Attributed to New England Glass Company. About 1820-1840.

A similar pitcher is in the collection of The Bennington Museum.

Lent by Old Sturbridge Village (acc. no. 13.36.34).

**91. PITCHER**

Ht. 5¼ inches. Mold blown, clear, heavy horizontal ribs around body with tooled lip and applied, hollow handle.

Probably New England Glass Company. About 1830.

Ex-collection: George S. McKearin.

Lent by Mr. and Mrs. Stephen H. Sampson.

**92. BOTTLE**

Ht. 10⅜ inches. Mold blown, ruby glass with tooled lip, wheel-engraved grapes and foliage around body with thin band of leaves around neck.

About 1840.

Ex-collection: Mrs. Damon E. Hall (Isabel Leighton)

Lent by Mrs. Peter D. Alden.

**93. PAIR OF DECANTERS**

Ht. 10¾ inches. Blown three-mold, clear, McKearin pattern G V-17 (Horn of Plenty) with mushroom shape stoppers of pressed glass, with wide rim on lip and two rings on neck.

The New England Glass Company or Boston and Sandwich Glass Company. About 1840.

Ex-collection: Channing Hare and Mountfort Coolidge, to 1957.

Lent by The Bennington Museum and Art Gallery (acc. no. CH 156).

**94. CARAFE AND TUMBLER**

Ht. (carafe) 8 inches. Ht. (tumbler) 3¾ inches. Mold blown, clear, spiral ribbing with applied chain around neck of carafe.

About 1850.

Ex-collection: Lura W. Watkins, to 1945.

Published: **Cambridge Glass**, plate 58-A and B.

Lent by The Brooklyn Museum (acc. no. 45.143-9).

**95. PAIR OF CURTAIN KNOBS**

Diam. 3½ inches. Length 3⅛ inches. Mold blown, mercury or silver glass with pewter fixtures on stems, six point rosette molded in surface. Marked on pewter: N.E. GLASS Co. PATENTED JAN. 16 1855.

A few silver glass objects are marked by the Company with a plug inserted in the glass base.

Lent by Mrs. Dorothy Donovan Farrell.

**96. PERFUME BOTTLE**

Ht. 4¼ inches. Mold blown, clear, with mercury and deep rose stain in glass, six-sided tier shape with wide lip.

About 1860-1870.

Ex-collection: George Dale

Mrs. A. R. Barker

Published: **Cambridge Glass**, plate 79-C (center).

Lent by Mr. and Mrs. W. Dale Barker: George Dale Collection.

## EARLY PRESSED, SALT CELLARS, CUP PLATES

**97. SUGAR BOWL**

Ht. 3½ inches. Length 5⅞ inches. Pressed, clear, beaded rim with vertical ribs at four corners and diamond pattern on sides, on four paw feet.

Attributed to New England Glass Company. About 1820-1830.

Published: **The Story of American Pressed Glass of the Lacy Period**, Corning Museum of Glass, plate III, no. 48.

Lent by William J. Elsholz.

**98. PITCHER**

Ht. 3⅝ inches. Pressed, clear, horizontal ribs beneath a heart on each side, applied solid handle, on four feet.

Attributed to The New England Glass Company. About 1820-1830.

Compare with Smithsonian Institution example illustrated in **The Story of American Pressed Glass of the Lacy Period**, Corning Museum of Glass, plate IV, no. 49.

Lent by William J. Elsholz.

**99. SUGAR BOWL WITH COVER**

Ht. 5¼ inches. Length 4 inches. Pressed, clear, horizontal ribs on bowl and cover, with ring handle at each end and medallion on each side. Cover with four steps and knob, marked with diamond point inside cover: 80.

Attributed to New England Glass Company. About 1820-1830.

A similar object is illustrated in **Antiques**, October 1947, p. 276, fig. 2.

Lent by Miss Dorothy-Lee Jones.

**100. PITCHER**

Ht. 4¼ inches. Diam. 6 inches. Pressed, clear, rectangular body on four feet with scrolled apron, ribbed handle, horizontal ribs on body.

About 1820-1830.

Published: *Antiques*, October 1947, p. 275, fig 1—right.  
Lent by The Smithsonian Institution, gift of Lura W. Watkins, 1951 (acc. no. 391.243).

**101. PITCHER**

Ht.  $3\frac{1}{2}$  inches. Length 6 inches. Pressed, clear, rectangular body on four feet with scrolled apron, scrolls flanked by hearts on front and sides, applied handle.

About 1820-1830.

Published: *Antiques*, October 1947, p. 275, fig. 1—left.

Lent by The Smithsonian Institution, gift of Lura W. Watkins, 1951 (acc. no. 391.242).

**102. PAIR OF LAMPS**

Ht.  $10\frac{3}{8}$  inches. Blown and pressed, opaque white conical fonts joined to pedestal base with three wafers, opalescent white pressed square base decorated with a lion's head at each corner, fluted pilasters below with baskets of fruit in center panels, resting on foot of three steps. Impressed in a circle inside hollow base: N.E.G.Co./E.R.-S.R.  
About 1830.

Lamps with bases from the same mold occur in clear and light blue glass. Round and cup shape blown fonts are known. Lamps with no marks in the base are thought to be Boston and Sandwich Glass Company examples. The letters "E.R.-S.R." in the mark may refer to Enoch Robinson of the Company.

Ex-collection: Henry Ford.

Lent by The Henry Ford Museum  
(acc. no. 00.3.6446A-B).

**103. PAIR OF LAMPS**

Ht. 8 inches. Blown and pressed, opaque white round fonts joined to pedestal base of opalescent white glass (base design similar to no. 102 in this exhibition). Impressed in a circle inside hollow base: N.E.G.Co./E.R.-S.R.

About 1830.

Lent by Mrs. Dorothy Donovan Farrell.

**104. PAIR OF LAMPS**

Ht.  $11\frac{3}{4}$  inches. Blown and pressed, opaque white cup-shape fonts joined to pedestal base of opalescent white glass (base design similar to no. 102 in this exhibition). Clear blown shades. Impressed in a circle inside hollow base: N.E.G.Co./E.R.-S.R.  
About 1830.

Lent by Mrs. Dorothy Donovan Farrell.

**105. DISH**

Ht.  $1\frac{3}{8}$  inches. Length  $7\frac{1}{8}$  inches. Pressed, clear, oval, with twisted rope rim, strawberry diamond pattern on long sides, wheat sheaves at ends and base, eight point star in center of base.

Attributed to New England Glass Company. About 1820-1830.

Attribution to a particular glass factory for most lacy glass is difficult. The heavy metal, simplicity of geometric designs, use of sheaves, and fine quality suggest an attribution to the Company.

Lent by William J. Elsholz.

**106. DISH**

Ht.  $1\frac{5}{8}$  inches. Length  $8\frac{1}{4}$  inches. Pressed, clear, oval, strawberry diamond pattern in triangles, two wheat sheaves flanking circular medallion in base, scalloped rim.

Attributed to New England Glass Company. About 1820-1830.

Published: *Antiques*, March 1954, p. 225, center.

Lent by William J. Elsholz.

**107. COMPOTE**

Ht.  $4\frac{1}{4}$  inches. Pressed and blown, clear, deep dish with heart and shield pattern, attached to solid stem with knob, circular foot. About 1820-1830.

Same design as the plate illustrated in R. W. Lee, *Early American Pressed Glass*, plate 106, lower left.

Lent by William J. Elsholz.

**108. COMPOTE**

Ht.  $3\frac{3}{8}$  inches. Diameter  $6\frac{1}{2}$  inches. Pressed, opaque opal, strawberry diamond pattern, three piece mold, eight point star in underside of base, on low circular foot, scalloped rim edge.

Ex-collection: George S. McKearin. About 1820-1830.

Published: *The Story of American Pressed Glass of the Lacy Period*, Corning Museum of Glass, no. 53A.

Lent by William J. Elsholz.

**109. COMPOTE**

Ht.  $3\frac{3}{4}$  inches. Diameter  $6\frac{1}{4}$  inches. Pressed, clear, shield and pine tree design, solid stem with knob and circular foot.

Attributed to New England Glass Company. About 1820-1830.

Same design as plate illustrated in Lee, plate 104, lower right.

Lent by William J. Elsholz.

**110. BOWL**

Ht.  $2\frac{3}{8}$  inches. Diam.  $9\frac{1}{8}$  inches. Pressed, clear, strawberry diamond panels inside rim interspersed with eight narrow panels, fan and strawberry-diamond motif in the center, on four ball feet.

Attributed to New England Glass Company. About 1820-1830.

Published: *Antiques*, March 1954, p. 226, lower right.

*The Story of American Pressed Glass of the Lacy Period*, Corning Museum of Glass, plate XXV, no. 47.

Lent by William J. Elsholz.

**111. BOWL**

Ht. 2 inches. Diam. 10 inches. Pressed, clear, heart and lyre border surrounding strawberry diamond pattern and twelve-point leaf cluster in center.

Attributed to New England Glass Company. About 1820-1830.

Published: *The Story of American Pressed Glass of the Lacy Period*, Corning Museum of Glass, plate III, no. 45.

Lent by William J. Elsholz.

**112. SALT CELLAR**

Ht.  $2\frac{1}{8}$  inches. Length 3 inches. Pressed, clear, with



bowls of fruit, thistle, and beehive motifs. A salt from this mold also occurs in purple blue. About 1825-1850.

Compare: L. W. and D. B. Neal, *Pressed Glass Salt Dishes of the Lacy Period, 1825-1850*, Philadelphia, 1962, p. 16, BH 1.

#### 113. SALT CELLAR

Ht.  $1\frac{7}{8}$  inches. Length  $2\frac{7}{8}$  inches. Pressed, clear, with fruit basket, birds at a fountain, rose sprigs, and a star motifs. Salts from this mold also occur in opalescent, opaque opalescent, opaque white, opaque white with blue streaks. About 1825-1850.

Compare: Neal, p. 17, BB 1.

#### 114. SALT CELLAR

Ht. 2 inches. Length  $3\frac{3}{4}$  inches. Pressed, clear, with fruit basket, birds at a fountain, rose sprigs, and star motifs. About 1825-1850.

Compare: Neal, p. 18, BB 2.

#### 115. SALT CELLAR

Ht. 2 inches. Length  $2\frac{7}{8}$  inches. Pressed, clear, with medallion portraits of Washington and Lafayette, horizontal ribs, acorn, rose sprig, and leaf motifs. About 1825-1850.

Compare: Neal, p. 117, HL 1a.

#### 116. SALT CELLAR

Ht. 2 inches. Length  $2\frac{7}{8}$  inches. Pressed, opaque white, with basket of fruit, rose sprigs, and mark on base: N.E./GLASS/COMPANY/BOSTON. Salts from this mold also occur in opalescent and fiery opalescent. About 1825-1850.

Compare: Neal, p. 137, NE 1.

#### 117. SALT CELLAR

Ht. 2-1/16 inches. Length 2-15/16 inches. Pressed, clear, motifs same as Neal NE 1, except it lacks twisted rope border upper rim decoration. About 1825-1850.

Compare: Neal, p. 139, NE 2.

#### 118. SALT CELLAR

Ht. 2 inches. Length  $2\frac{7}{8}$  inches. Pressed, clear, motifs same as Neal NE 2, except it lacks foliage around impressed mark in base. About 1825-1850.

Compare: Neal, p. 140, NE 3.

#### 119. SALT CELLAR

Ht. 1-15/16 inches. Length  $2\frac{7}{8}$  inches. Pressed, light green, motifs same as Neal NE 2, except this example includes star in base, rim decoration, and thorny rose sprigs. Salts from this mold also occur in clear glass.

Compare: Neal, p. 142, NE 5.

#### 120. SALT CELLAR

Ht. 2 inches. Length  $2\frac{7}{8}$  inches. Pressed, light green, motifs nearly identical to Neal NE 5. Salts from this mold also occur in clear glass. About 1825-1850.

Compare: Neal, p. 143, NE 6.

#### 121. SALT CELLAR

Ht.  $1\frac{7}{8}$  inches. Length 3 inches. Pressed, clear, horizontal and chevron rib motifs with heart on each long side. Salts from this mold also occur in clear and purple-blue. About 1825-1850.

Compare: Neal, p. 147, OG 2.

Lent by L. W. and D. B. Neal (no. 112-121).

#### 122. SALT CELLAR

Ht. 2 inches. Length  $2\frac{7}{8}$  inches. Pressed, clear, motifs same as Neal NE 1, except it lacks twisted rope decoration. About 1825-1850.

Compare: Neal, p. 141, NE 4.

Lent by The Toledo Museum of Art (acc. no. 17.571).

#### 123. SALT CELLAR

Ht. 2 inches. Length  $2\frac{7}{8}$  inches. Pressed, clear, with medallion portraits of Washington and Lafayette, horizontal ribs, acorn, and rose sprig motifs. About 1825-1850.

Compare: Neal, p. 116, HL 1.

#### 124. SALT CELLAR

Ht. 2-1/16 inches. Length 3 inches. Pressed, clear, motifs same as Neal HL 1, except it lacks ribs and border surrounding Washington profile. About 1825-1850.

Compare: Neal, p. 118, HL 2.

Lent by Mrs. Louise S. Esterly (no. 123-124).

#### 125. SALT CELLAR

Ht. 2 inches. Length  $2\frac{7}{8}$  inches. Pressed, clear, motifs same as Neal HL 2, except inscription WASHINGTON added. About 1825-1850.

Compare: Neal, p. 119, HL 3.

Lent by William J. Elsholz.

#### 126. PLATE

Diam.  $5\frac{7}{8}$  inches. Pressed, clear, twenty scallops around rim interspersed with twenty stars, four-part center divided into two sections of strawberry-diamond and two sections of rays with eight-point star in center.

Attributed to New England Glass Company. About 1820-1830.

This early plate, with its pattern suggested by English or Irish cut glass, resembles the smaller cup plate, Lee-Rose no. 20.

Lent by The Art Institute of Chicago, gift of Arthur Heun, 1933 (acc. no. 33.1355).

#### 127. BOWL

Diam.  $6\frac{1}{4}$  inches. Pressed, clear, log cabin in center, around stippled edge of bowl: farmer plowing with two horses, sailing ship, farmer plowing with one horse, glass factory with two chimneys.

The New England Glass Company, or Whitney Glass Works, Glassboro, New Jersey. About 1840.

The glass house depicted on the bowl resembles closely one illustrated on a Company stock certificate, *Antiques*, July 1935, p. 11, fig. 5.

Ex-collection: Edwin A. Barber, to 1916.

Lent by The Toledo Museum of Art (acc. no. 794.81).

#### 128. CUP PLATE

Diam.  $3\frac{3}{8}$  inches. Pressed, clear, Ruth W. Lee and J. H. Rose, *American Glass Cup Plates*, Northborough, Mass. 1948, no. 10.

All cup plates in this exhibition date about 1826-1850.

#### 129. CUP PLATE

Diam. 2-13/16 inches. Pressed, clear, Rose no. 11.

130. **CUP PLATE**  
Diam.  $3\frac{3}{8}$  inches. Pressed, clear, Rose no. 12.
131. **CUP PLATE**  
Diam.  $3\frac{3}{4}$  inches. Pressed, clear, Rose no. 13.
132. **CUP PLATE**  
Diam.  $3\text{-}7/16$  inches. Pressed, clear, Rose no. 16.
133. **CUP PLATE**  
Diam.  $3\text{-}7/16$  inches. Pressed, clear, Rose no. 20.
134. **CUP PLATE**  
Diam.  $3\frac{3}{8}$  inches. Pressed, blue, Rose no. 22.
135. **CUP PLATE**  
Diam.  $3\text{-}7/16$  inches. Pressed, clear, Rose no. 22B.
136. **CUP PLATE**  
Diam.  $4\frac{1}{8}$  inches. Pressed, clear, Rose no. 23.
137. **CUP PLATE**  
Diam.  $3\frac{3}{8}$  inches. Pressed, clear, Rose no. 24.
138. **CUP PLATE**  
Diam.  $3\text{-}7/16$  inches. Pressed, blue, Rose no. 25.
139. **CUP PLATE**  
Diam.  $3\text{-}9/16$  inches. Pressed, clear, Rose no. 26.
140. **CUP PLATE**  
Diam.  $3\frac{1}{4}$  inches. Pressed, clear, Rose no. 27.
141. **CUP PLATE**  
Diam.  $3\frac{1}{4}$  inches. Pressed, clear, Rose no. 28.
142. **CUP PLATE**  
Diam.  $3\text{-}11/16$  inches. Pressed, clear, Rose no. 29.
143. **CUP PLATE**  
Diam.  $3\frac{5}{8}$  inches. Pressed, amber, Rose no. 30.
144. **CUP PLATE**  
Diam.  $3\frac{1}{2}$  inches. Pressed, clear, Rose no. 31.
145. **CUP PLATE**  
Diam.  $3\frac{1}{4}$  inches. Pressed, clear, Rose no. 32.
146. **CUP PLATE**  
Diam.  $3\frac{1}{4}$  inches. Pressed, clear, Rose no. 33.
147. **CUP PLATE**  
Diam.  $3\frac{1}{4}$  inches. Pressed, clear, Rose no. 35.
148. **CUP PLATE**  
Diam.  $3\frac{1}{4}$  inches. Pressed, opal, Rose no. 37.
149. **CUP PLATE**  
Diam.  $3\frac{3}{8}$  inches. Pressed, clear, Rose no. 39.
150. **CUP PLATE**  
Diam.  $3\frac{3}{8}$  inches. Pressed, blue, Rose no. 40.
151. **CUP PLATE**  
Diam.  $3\text{-}3/16$  inches. Pressed, opal, Rose no. 41.
152. **CUP PLATE**  
Diam.  $3\frac{1}{2}$  inches. Pressed, clear, Rose no. 42.
153. **CUP PLATE**  
Diam.  $3\frac{1}{2}$  inches. Pressed, clear, Rose no. 43.
154. **CUP PLATE**  
Diam.  $3\frac{1}{4}$  inches. Pressed, clear, Rose no. 44.
155. **CUP PLATE**  
Diam.  $3\text{-}9/16$  inches. Pressed, opal, Rose no. 45.
156. **CUP PLATE**  
Diam.  $3\frac{3}{4}$  inches. Pressed, clear, Rose no. 51.
157. **CUP PLATE**  
Diam.  $3\frac{3}{8}$  inches. Pressed, clear, Rose no. 53.
158. **CUP PLATE**  
Diam.  $3\frac{3}{8}$  inches. Pressed, clear, Rose no. 54.
159. **CUP PLATE**  
Diam.  $3\frac{3}{8}$  inches. Pressed, clear, Rose no. 55.
160. **CUP PLATE**  
Diam.  $3\text{-}1/16$  inches. Pressed, clear, Rose no. 56.
161. **CUP PLATE**  
Diam.  $3\text{-}13/16$  inches. Pressed, opal, Rose no. 75A.
162. **CUP PLATE**  
Diam.  $3\text{-}13/16$  inches. Pressed, clear, Rose no. 76.
163. **CUP PLATE**  
Diam.  $3\frac{3}{4}$  inches. Pressed, clear, Rose no. 77.
164. **CUP PLATE**  
Diam.  $3\text{-}11/16$  inches. Pressed, clear, Rose no. 78.
165. **CUP PLATE**  
Diam.  $3\frac{3}{4}$  inches. Pressed, clear, Rose no. 79.
166. **CUP PLATE**  
Diam.  $3\frac{3}{4}$  inches. Pressed, opal, Rose no. 80.
167. **CUP PLATE**  
Diam.  $3\frac{3}{4}$  inches. Pressed, red opal, Rose no. 81.
168. **CUP PLATE**  
Diam.  $3\frac{5}{8}$  inches. Pressed, opaque blue, Rose no. 82.
169. **CUP PLATE**  
Diam.  $3\frac{5}{8}$  inches. Pressed, opaque blue, Rose no. 84.
170. **CUP PLATE**  
Diam.  $3\frac{3}{8}$  inches. Pressed, opaque blue, Rose no. 85.
171. **CUP PLATE**  
Diam.  $3\text{-}11/16$  inches. Pressed, light cloudy blue, Rose no. 88.
172. **CUP PLATE**  
Diam.  $3\frac{3}{4}$  inches. Pressed, opaque opal, Rose no. 89.
173. **CUP PLATE**  
Diam.  $3\frac{3}{4}$  inches. Pressed, opaque opal, Rose no. 90.
174. **CUP PLATE**  
Diam.  $3\frac{5}{8}$  inches. Pressed, opaque white, Rose no. 95.
175. **CUP PLATE**  
Diam.  $3\frac{1}{2}$  inches. Pressed, clear, Rose no. 257.
176. **CUP PLATE**  
Diam.  $3\frac{1}{2}$  inches. Pressed, opal, Rose no. 258.
177. **CUP PLATE**  
Diam.  $3\text{-}7/16$  inches. Pressed, clear, Rose no. 259.
178. **CUP PLATE**  
Diam.  $3\text{-}7/16$  inches. Pressed, clear, Rose no. 260.
179. **CUP PLATE**  
Diam.  $3\text{-}11/16$  inches. Pressed, opal, Rose no. 650.
180. **CUP PLATE**  
Diam.  $3\text{-}7/16$  inches. Pressed, clear, Rose no. 665.
181. **CUP PLATE**  
Diam.  $3\text{-}7/16$  inches. Pressed, clear, Rose no. 665-A.  
Lent by Mrs. Harold G. Duckworth (no. 128-181).

**182. LAMP ON CUP PLATE BASE**

Ht.  $5\frac{1}{8}$  inches. Blown and pressed, clear, font with thirteen panels attached to cup plate base. Lee-Rose pattern no. 16.

Perhaps New England Glass Company. About 1820-1840.

Lent by William J. Elsholz.

**183. LAMP ON CUP PLATE BASE**

Ht.  $6\frac{1}{2}$  inches. Blown and pressed, deep blue conical font with swirled ribs and short stem, cup plate base Lee-Rose pattern no. 43.

Attributed to New England Glass Company. About 1820-1830.

This unique lamp with colored font may be compared with the lamp (no. 185) owned by Preston R. Bassett in this exhibition.

Published: **The Story of American Pressed Glass of the Lacy Period, 1825-1850**, Corning Museum of Glass, p. 72, plate XXV, no. 91.

Lent by William J. Elsholz.

**184. LAMP ON CUP PLATE BASE**

Ht.  $7\frac{1}{8}$  inches. Blown and pressed, clear, conical font on solid stem with a wafer joining font to stem and a wafer knob, on cup plate base Lee-Rose pattern no. 54.

About 1820-1840.

Lent by Preston R. Bassett.

**185. LAMP ON CUP PLATE BASE**

Ht.  $6\frac{1}{2}$  inches. Blown and pressed, clear glass, conical font with swirled ribs attached to solid stem with wide wafer, cup plate base Lee-Rose pattern no. 50.

About 1820-1840.

The swirled ribs of the font and the wide wafer of the stem indicate NEGC origin and not Boston and Sandwich Glass Company.

Lent by Preston R. Bassett.

**186. LAMP ON CUP PLATE BASE**

Ht. 8 inches. Blown and pressed, clear glass, conical font on solid stem with wafer knob connected to font and base by wafers, cup plate base Lee-Rose pattern no. 16.

About 1830-1840.

Font is fitted with brass cap to hold burner in this whale oil lamp.

Lent by Preston R. Bassett.

**187. VASE**

Ht.  $11\frac{1}{2}$  inches. Pressed, blue, conical bowl with slender loops or panels, gaffered rim, stem attached to marble base.

About 1850.

The Magoun patent of 1847 devised a way of pressing glass that left no visible mold marks. Marks were positioned on the edges of the mold. This method was used by the Company until about 1861.

Lent by James H. Rose.

**188. VASE**

Ht.  $8\frac{1}{2}$  inches. Pressed, green, conical bowl with circles above oval loops or panels, gaffered rim, or paneled stem and foot.

About 1850.

This object probably was made under the Company's Magoun patent.

Lent by James H. Rose.

**BLOWN AND PRESSED LAMPS****189. LAMP**

Ht.  $11\frac{1}{4}$  inches. Blown and pressed, clear, bulbous font with mercury equator, hollow stem attached to thick, pressed, square base. Five attached rings around stem.

Attributed to New England Glass Company. About 1820.

The early lamps attributed to the Company may have been made by George Flowers, who was associated with Emmett and Fisher at the Boston Porcelain and Glass Company before going to the New England Glass Company, where he remained until 1828.

Lent by Preston R. Bassett.

**190. LAMP**

Ht. 7 inches. Blown and pressed, clear, bulbous font with mercury equator, four-step base with rayed interior.

Attributed to New England Glass Company. About 1820.

Lent by Preston R. Bassett.

**191. LAMP**

Ht.  $4\frac{5}{8}$  inches. Diam.  $4\frac{1}{8}$  inches. Blown, clear, bulbous font, with deep blue foot and folded rim.

Attributed to New England Glass Company. About 1820.

Lent by Preston R. Bassett.

**192. LAMP**

Ht.  $6\frac{3}{4}$  inches. Diam.  $4\frac{1}{2}$  inches. Blown, clear bulbous font, deep blue foot with folded rim, solid stem with knob.

Attributed to New England Glass Company. About 1820.

Lent by Preston R. Bassett.

**193. LAMP**

Ht.  $10\frac{1}{4}$  inches. Blown and pressed, bulbous font with mercury equator, with hollow baluster stem with guilloche around widest part, on a square, rayed base.

Attributed to New England Glass Company. About 1820.

Although the guilloche decoration is often identified with the South Boston Glass Company, it is thought that this lamp and certain other items of heavy lead glass with guilloche were made by workers (such as George Flowers) who moved on to the New England Glass Company. South Boston objects generally are lighter than Company pieces.

Lent by Preston R. Bassett.

**194. LAMP**

Ht.  $3\frac{1}{4}$  inches. Blown, clear, round font and stem with knob, joined to circular foot.

About 1830.

Ex-collection: George Dale  
Mrs. A. R. Barker

Lent by Mr. and Mrs. W. Dale Barker: George Dale Collection.

**195. LAMP**

Ht. 11-15/16 inches. Blown, pressed, and cut, clear, font and stem cut in diamond facets, joined to a four step pressed base by two wafers.

Cut by Joseph Burdakin. About 1830.

Burdakin was employed at the Company by 1827 as a cutter. He was the father-in-law of Henry Fillebrown, who was the father of the donor, Sylvestus L. Fillebrown. The Fillebrowns also worked for the Company.

Ex-collection: S. L. Fillebrown, to 1949.

Published: **Cambridge Glass**, plate 62.

Lent by The Toledo Museum of Art (acc. no. 49.21).

**196. LAMP**

Ht. 16<sup>3</sup>/<sub>8</sub> inches. Blown, tooled, and etched, black-purple stem and circular foot, frosted globe, astral-type lamp. Marked with metal plate near burner: N.E. GLASS Co./BOSTON.

About 1830-1850.

A similar lamp is in the Henry F. Du Pont Winterthur Museum.

Lent by William J. Elsholz.

**197. PAIR OF LAMPS**

Ht. 16<sup>5</sup>/<sub>8</sub> inches. Blown, pressed, and cut, clear and frosted shades with cut decoration, eight-sided knops in baluster stem, with clear, cut and pressed base. Marked on brass fixture: N.E. GLASS Co./BOSTON. Marked on base (in rectangle): N.E. GLASS Co.

About 1835-1845.

Lent by Miss Dorothy-Lee Jones.

**198. PAIR OF LAMPS**

Ht. 8<sup>7</sup>/<sub>8</sub> inches. Blown and pressed, opaque white round fonts joined to clear, three-part hollow stem by a wafer. Stem attached to pressed, square base by a wafer.

Attributed to New England Glass Company. About 1835.

This piece was acquired from a Boston family, the original owners, who considered it a product of the Company.

Lent by Miss Dorothy-Lee Jones.

**199. LAMP**

Ht. 8<sup>3</sup>/<sub>4</sub> inches. Blown and pressed, clear, pear shape font with wheel-engraved grapes and foliage, joined to four step base, pressed scalloped foot by threaded knop.

About 1840.

Ex-collection: George Dale

Mrs. A. R. Barker

Published: **Cambridge Glass**, plate 63.

Lent by Mr. and Mrs. W. Dale Barker: George Dale Collection.

**200. LAMP**

Ht. 18<sup>5</sup>/<sub>8</sub> inches. Blown, clear and frosted shade with wheel-engraved grapes and foliage around bowl, black baluster stem with three wafers at brass fixture, stem joined to circular foot by three wafers, blown font of clear glass. Marked on fixture above stem: N.E.G.Co.

About 1850-1860.

Lent by Mrs. Dorothy Donovan Farrell.

**201. RAILROAD LANTERN**

Ht. 9<sup>5</sup>/<sub>8</sub> inches. Blown clear globe, metal fittings with punched star and cornucopia decoration. Marked underneath base: PATENT APPLIED FOR N. E. GLASS CO.

About 1854.

Rare, only example known with this marking.

Lent by Preston R. Bassett.

**202. RAILROAD LANTERN**

Ht. (globe) 5<sup>3</sup>/<sub>8</sub> inches. Blown ruby globe, font and burner intact, metal fittings. Marked underneath base: N.E. GLASS Co./PATENTED OCT. 24 1854.

About 1854-1855.

Such railroad lanterns often were engraved with the line's initials on the globe.

Lent by Mrs. Dorothy Donovan Farrell.

**203. LAMP**

Ht. 9<sup>1</sup>/<sub>4</sub> inches. Blown and pressed, light green pear shape font with gold enamel decoration, square base and stem of black glass.

About 1865.

Ex-collection: George Dale

Mrs. A. R. Barker

Published: **Cambridge Glass**, p. 142, plate 64-B.

Lent by Mr. and Mrs. W. Dale Barker: George Dale Collection.

**PATTERN GLASS AND LATE PRESSED****204. TRAY**

Ht. 1<sup>1</sup>/<sub>2</sub> inches. Length 8<sup>1</sup>/<sub>4</sub> inches. Pressed, and cut, clear, octagonal shape, with Victoria and Albert medallion in center of base, grapes and foliage engraved on exterior sides of tray, inscribed: John H./Leighton. Medallion (taken from a medal) inscribed: VICTORIA D.G. BRIT. REG. F.D. ALBERTUS PRINCEPS CONJUX MDCCLXI W. WYON R.A. ROYAL MINT.

1851.

William Wyon (1795-1851), English medallist and chief engraver for The Royal Mint, 1828-1851. One of his last works was a Great Exhibition medal bearing portraits of Queen Victoria and Prince Albert.

Ex-collection: John H. Leighton

Mrs. W. W. Pike (Mary M. Leighton)

Lent by Miss Marion H. Pike.

**205. DISH WITH COVER**

Ht. 3<sup>5</sup>/<sub>8</sub> inches. Pressed, alabaster white, fourteen panels in body and cover, with simple button knob on cover.

About 1865-1870.

Ex-collection: Mrs. W. W. Pike (Mary M. Leighton)

Published: **Cambridge Glass**, plate 38-B.

Lent by Miss Marion H. Pike.

**206. PAIR OF CANDLESTICKS**

Ht. 7 inches. Pressed, amethyst, columnar shape of six sides, with large nozzle, hexagonal base.

About 1865-1870.

Compare with **Cambridge Glass**, plate 45, row 5-C.

Lent by The Henry F. Du Pont Winterthur Museum (acc. no. 61.1724.2A-B).

**207. CANDLESTICK**

Ht. 7½ inches. Pressed, clear, columnar shape with large nozzle, on circular foot.

About 1870.

Ex-collection: Mrs. Charles X. Dalton, Somerville, Mass.

Lent by The Toledo Museum of Art (acc. no. 59.26).

**208. CANDLESTICK**

Ht. 9¾ inches. Pressed, opalescent white, caryatid figure on a stepped base, supporting the nozzle on her head.

About 1870.

Long considered Sandwich glass, this pressed pattern was assigned to the Company in a pattern discovered by A. C. Revi and discussed by him in an article in *The Spinning Wheel*, October 1960.

Lent by The Metropolitan Museum of Art, gift of Mrs. E. W. Miles, 1946. (acc. no. 46.140.320).

**209. PAIR OF CANDLESTICKS**

Ht. 9⅝ inches. Pressed, green, caryatid figure on a stepped base, supporting the nozzle on her head.

About 1870.

Compare with single candlestick in opalescent white glass (no. 208).

Lent by William J. Elsholz.

**210. COLOGNE BOTTLE**

Ht. 6⅞ inches. Pressed, purple, octagonal body. Marked on base in rectangle: N. E. GLASS Co.

About 1865-1870.

Lent by Mrs. Dorothy Donovan Farrell.

**211. COLOGNE BOTTLE**

Ht. 4¾ inches. Pressed, emerald green, hexagonal shape with raised crosshatched hexagonal panels.

About 1870.

Compare with bottle illustrated in *Cambridge Glass*, plate 45, row 2-B.

Lent by Miss Dorothy-Lee Jones.

**212. COLOGNE BOTTLE**

Ht. 6⅞ inches. Pressed, peacock blue, hexagonal shape with six projecting sections at base, gold enamel decoration.

About 1870.

Compare with bottle illustrated in *Cambridge Glass*, plate 45, row 1-D.

Lent by Miss Dorothy-Lee Jones.

**213. VASE OR TUMBLER**

Ht. 6-13/16 inches. Diam. 5¼ inches. Pressed, clear, Ashburton pattern.

About 1845-1875.

Ex-collection: George S. McKearin.

Lent by Mrs. Dorothy Donovan Farrell.

**214. SUGAR BOWL WITH COVER**

Ht. 7½ inches. Pressed, opalescent and clear with blue effects, depressed panels on bowl and cover, circular foot. Ashburton pattern.

About 1850.

Heavy pontil and prominent chill marks suggest that this is an early example of Ashburton pattern glass, popular until about 1875.

Lent by The Metropolitan Museum of Art, gift of

Mrs. E. W. Miles, 1946 (acc. no. 46.140.336 a&b)

**215. SUGAR BOWL WITH COVER**

Ht. 8 inches. Pressed, clear, narrow vertical ribs on lower portion of bowl and upper portion of cover, three piece mold, circular foot. Blaze pattern.

About 1850-1870.

Lent by Mrs. E. M. Belknap.

**216. SUGAR BOWL WITH COVER**

Ht. 5¾ inches. Pressed, ultramarine blue, California pattern.

About 1865-1870.

Lent by William J. Elsholz.

**217. PITCHER**

Ht. 5¼ inches. Pressed, yellow, California pattern. About 1865-1870.

Unique color.

Lent by William J. Elsholz.

**218. PITCHER**

Ht. 5 inches. Pressed, clear, with pressed loop handle, circular foot with swirled diamond and dots, paneled bowl with arabesques of scrolls and foliage. California pattern.

About 1865-1870.

Compare *Cambridge Glass*, plate 44, row 3-C.

Ex-collection: Lura W. Watkins, to 1945.

Lent by The Brooklyn Museum (acc. no. 45.143-41).

**219. PITCHER**

Ht. 5 inches. Pressed, clear, California pattern.

About 1865-1870.

Ex-collection: George S. McKearin.

Lent by The Corning Museum of Glass (acc. no. 50.4.206).

**220. COMPOTE**

Ht. 6⅝ inches. Diam. 7⅜ inches. Pressed, clear, vertical ribs on bowl, hollow stem of eight panels, scalloped foot. Fine Rib pattern.

About 1850-1870.

Lent by Mrs. E. M. Belknap.

**221. COMPOTE WITH COVER**

Ht. 5¾ inches. Pressed, clear, vertical panels on bowl with scalloped edge, hollow stem, circular foot with scalloped edge. Huber pattern.

About 1870.

Ex-collection: Mrs. Charles X. Dalton, Somerville, Mass.

Lent by The Toledo Museum of Art (acc. no. 59.27 A&B).

**222. COMPOTE**

Ht. 8¼ inches. Pressed, clear, 21 vertical panels on bowl with scalloped edge, hollow stem, circular foot with scalloped edge. Huber pattern.

About 1840-1870.

Ex-collection: Hugh J. Smith, to 1949.

Lent by The Toledo Museum of Art, gift of Hugh J. Smith, 1949 (acc. no. 49.2).

**223. SUGAR BOWL WITH COVER**

Ht. 9¼ inches. Pressed, clear, six panels of ovals, arches, and circles around bowl, on paneled stem and circular foot. Three piece mold. Lawrence (Bull's Eye) pattern.

- About 1850-1870.  
Lent by Mrs. E. M. Belknap.
- 224. PITCHER**  
Ht.  $6\frac{1}{2}$  inches. Pressed, clear, large diamond pattern on bowl, solid applied handle, short stem, circular foot. Mitre Diamond pattern.  
About 1840-1870.  
This pattern also was produced at Sandwich and Pittsburgh.  
Lent by The Metropolitan Museum of Art, gift of Mrs. E. W. Miles, 1946 (acc. no. 46.140.824).
- 225. COMPOTE WITH COVER**  
Ht.  $10\frac{1}{2}$  inches. Diam.  $8\frac{1}{8}$  inches. Pressed, clear, coarse diamonds covering bowl and cover, descending in size to top of cover and stem area, circular foot. Mitre Diamond (Sawtooth) pattern.  
About 1840-1870.  
Lent by Mrs. E. M. Belknap.
- 226. PITCHER**  
Ht.  $6\frac{5}{8}$  inches. Pressed, clear, three pineapple motifs around bowl, applied handle, tooled pouring lip, circular foot. Three piece mold. New England Pineapple pattern.  
About 1850-1875.  
Lent by Mrs. E. M. Belknap.
- 227. SUGAR BOWL OR GOBLET**  
Ht.  $5\frac{1}{8}$  inches. Pressed, clear, almond shape depressions around bowl, paneled stem on circular foot. Three piece mold. New York (Almond Thumbprint) pattern.  
About 1850-1875.  
Lent by Mrs. E. M. Belknap.
- 228. GOBLET**  
Ht.  $5\frac{3}{8}$  inches. Pressed, clear, diamond pattern on bowl, paneled stem on circular foot. Sharp diamond pattern.  
About 1840-1870.  
Pressed in full-size two piece mold.  
Ex-collection: George S. McKearin.  
Lent by The Corning Museum of Glass (acc. no. 50.4.386).
- 229. COMPOTE**  
Ht. 8 inches. Diam.  $8\frac{1}{4}$  inches. Pressed, clear, diamond pattern on bowl, paneled stem, circular foot. Sharp diamond pattern.  
About 1840-1870.  
Lent by The Toledo Museum of Art, gift of Owens-Illinois Glass Company, 1951 (acc. no. 51.185).
- 230. PITCHER**  
Ht. 9 inches. Pressed, clear, diamond pattern surrounding bowl, fluted base, applied solid handle. Sharp Diamond pattern.  
About 1840-1870.  
Compare with blown three mold object in this pattern (no. 90).  
Lent by The Toledo Museum of Art, gift of Owens-Illinois Glass Company, 1951 (acc. no. 51.184).
- 231. CELERY VASE**  
Ht.  $10\frac{1}{4}$  inches. Pressed, clear, oval thumbprints depressed in bowl, with scalloped rim, paneled stem on circular foot. Thumbprint pattern.  
About 1860-1870.  
Lent by Mrs. E. M. Belknap.
- 232. COMPOTE AND COVER**  
Ht.  $10\frac{1}{8}$  inches. Diam.  $7\text{-}1/16$  inches. Pressed, clear, hexagonal motifs on compote and cover, paneled stem on circular foot. Faceted finial on cover. Vernon pattern.  
About 1850-1875.  
This pattern also made at Pittsburgh, where it was called Honeycomb.  
Lent by The Art Institute of Chicago, gift of Arthur Heun, 1933 (acc. no. 33.1398).
- 233. SUGAR BOWL WITH COVER**  
Ht. 9 inches. Pressed, clear, octagonal depressions covering bowl and cover, on paneled stem, circular foot. Three piece mold. Vernon (Honeycomb) pattern.  
About 1850-1875.  
Lent by Mrs. E. M. Belknap.
- 234. TUMBLER**  
Ht.  $4\frac{5}{8}$  inches. Pressed, clear, six alternating panels of rectangular diamonds and double depressed circles. Waffle and Thumbprint (Palace) pattern.  
About 1865-1870.  
Lent by The Brooklyn Museum (acc. no. 45.143-47).
- 235. COMPOTE**  
Ht. 7 inches. Diam.  $7\frac{1}{4}$  inches. Pressed, clear, six panels of waffles alternating with six panels of depressed circles around bowl, hollow paneled stem, circular foot. Waffle and Thumbprint (Palace) pattern.  
About 1850-1870.  
Lent by Mrs. E. M. Belknap.
- 236. COMPOTE WITH COVER**  
Ht.  $10\frac{1}{4}$  inches. Pressed, clear, alternating depressed oval panels and three circles in vertical arrangement, solid finial on cover, hollow stem, circular foot. Washington pattern.  
About 1848-1870.  
Ex-collection: Hugh J. Smith, to 1948.  
Lent by The Toledo Museum of Art, gift of Hugh J. Smith, 1948 (acc. no. 48.24 A&B).
- 237. DECANTER WITH STOPPER**  
Ht.  $13\frac{3}{8}$  inches. Pressed, clear, alternating depressed oval panels and three circles in vertical arrangement, slender neck with paneled stopper. Washington pattern.  
About 1848-1870.  
Ex-collection: Hugh J. Smith, to 1948.  
Lent by The Toledo Museum of Art, gift of Hugh J. Smith, 1948 (acc. no. 48.23 a&b).
- 238. PAPERWEIGHT SEAL**  
Length  $3\frac{1}{4}$  inches. Cut, clear glass encasing millefiori canes and a twist stem in red, white and blue. Inscribed on seal surface: J.F.B.  
Probably New England Glass Company; perhaps Hobbs, Barnes and Company. About 1840-1845.  
Seal made for James F. Barnes, son of James B. Barnes, who was an early associate of the Company.  
Ex-collection: James F. Barnes

Mrs. Mallory  
(granddaughter of Barnes)

Published: **American Glass**, p. 413, plate 214, no. 10.  
Lent by The Henry Ford Museum (acc. no. 60.10.92).

**239. PAPERWEIGHT**

Diam.  $2\frac{3}{4}$  inches. Blown, clear glass, encasing opaque white portraits of Victoria and Albert in profile to left.

About 1851-1855.

Another double portrait of Victoria and Albert, taken from a commemorative medal, occurs in hexagonal paperweights and certain pressed pieces, such as the tray in this exhibition, no. 204. These objects were made at the time of the Great Exhibition of 1851 — and afterwards.

Ex-collection: Evangeline H. Bergstrom.

Published: **Old Glass Paperweights**, p. 94, plate 61.  
Lent by John Nelson Bergstrom Art Center (acc. no. 185).

**240. PAPERWEIGHT**

Diam.  $2\frac{3}{4}$  inches. Blown, clear over aquamarine base, five bouquets of flowers and canes in center. One cane dated 1852.

1852.  
A very rare, dated paperweight.

Ex-collection: Mrs. Damon E. Hall (Isabel Leighton)  
Lent by Mr. and Mrs. George W. Stedman.

**241. PAPERWEIGHT**

Diam.  $3\frac{3}{4}$  inches. Blown and wheel-engraved, silvered or mercury glass, with engraved sprays of flowers and foliage engraved. Marked on plug in base: NEGCo.

About 1855.

Ex-collection: Lura W. Watkins, to 1945.

Published: **Antiques**, October 1942, p. 185, fig. 5.  
Lent by The Brooklyn Museum (acc. no. 45.143-27).

**242. PAPERWEIGHT**

Diam.  $2\frac{1}{2}$  inches. Blown, clear glass, with cluster of small fruits and leaves on a latticinio background.

About 1860.

Compare with example in **Cambridge Glass**, plate 61-A, no. 3.

Ex-collection: Edwin Atlee Barber, to 1916.

Lent by The Toledo Museum of Art (acc. no. 17.489).

**243. PAPERWEIGHT**

Diam.  $2\frac{3}{4}$  inches. Blown, clear glass, with deep rose-colored flowers and green leaves on a latticinio background.

New England Glass Company or Boston and Sandwich Glass Company. About 1860.

Ex-collection: Edwin Atlee Barber, to 1916.

Lent by The Toledo Museum of Art (acc. no. 17.486).

**244. PAPERWEIGHT**

Diam.  $2\frac{3}{8}$  inches. Blown, greenish amber pear with black stem on a clear glass pad.

About 1860.

Lent by John Nelson Bergstrom Art Center (acc. no. 471).

**245. PAPERWEIGHT**

Diam.  $2\frac{5}{8}$  inches. Blown, yellow quince on clear square base.

About 1860.

Ex-collection: Evangeline H. Bergstrom.

Lent by John Nelson Bergstrom Art Center (acc. no. 491).

**246. PAPERWEIGHT**

Diam.  $2\frac{1}{4}$  inches. Blown, amber apple on clear circular base.

About 1860.

Ex-collection: Evangeline H. Bergstrom.

Lent by John Nelson Bergstrom Art Center (acc. no. 97).

**247. PAPERWEIGHT**

Diam. 2-7/16 inches. Clear, encasing air bubbles in symmetrical pattern.

Probably New England Glass Company. About 1860-1870.

Compare with example in **Cambridge Glass**, plate 61-C.

Ex-collection: Edwin Atlee Barber, to 1916.

Lent by The Toledo Museum of Art (acc. no. 17.480).

**248. PAPERWEIGHT**

Ht.  $1\frac{7}{8}$  inches. Length  $4\frac{1}{8}$  inches. Pressed, opaque white glass in form of English bulldog on an oval base.

About 1860-1870.

This type of paperweight was also made in black glass, sometimes decorated with gold enamel. They were listed in The New England Glass Company's pressed glass catalogue of 1869. This example was purchased by Lura W. Watkins from the niece of a workman at the Company.

Ex-collection: Lura W. Watkins, to 1945.

Published: **Cambridge Glass**, plate 60-A.

Lent by The Brooklyn Museum (acc. no. 45.143-35).

**249. PAPERWEIGHT**

Diam.  $2\frac{3}{4}$  inches. Blown and cut, clear glass enclosing spray of millefiori flowers with green leaves. Surface cut with lozenge-shape facets.

About 1865.

Ex-collection: Edwin Atlee Barber, to 1916.

Lent by The Toledo Museum of Art (acc. no. 17.512).

**250. PAPERWEIGHT**

Diam.  $3\frac{1}{4}$  inches. Blown and cut, flower with red petals, gold stamens, green leaves and stem. Surface cut into triangular facets.

Attributed to New England Glass Company, About 1870.

Ex-collection: Evangeline H. Bergstrom.

Lent by John Nelson Bergstrom Art Center (acc. no. 498).

**251. PAPERWEIGHT**

Diam.  $3\frac{1}{2}$  inches. Blown, clear glass enclosing yellow rose and green leaves.

New England Glass Company, or Whitall, Tatum and Company, Millville, N. J. About 1870.

Ex-collection: C. J. Wilcox, Toledo, Ohio.

Lent by The Toledo Museum of Art (acc. no. 27.101).

**252. PAPERWEIGHT**

Length  $3\frac{5}{8}$  inches. Pressed, clear glass, reproduction of Plymouth Rock. Pressed on rim of base: "A ROCK IN THE WILDERNESS WELCOMED OUR SIRE"

/FROM BONDAGE FAR OVER THE DARK ROLLING SEA,/ON THAT HOLY ALTAR THEY KINDLED THE FIRES/JEHOVAH WHICH GLOW IN OUR BOSOMS FOR THEE." Inscribed above this description on edge of paperweight: MARY CHILTON WAS THE FIRST TO LAND UPON THE ROCK DEC. 21, 1620. PILGRIM ROCK TRADEMARK PROVIDENCE INKSTAND CO. 1876.

New England Glass Company or Providence Inkstand Company, Providence, Rhode Island. About 1876-1888.

Such paperweights, according to Lura W. Watkins in **Cambridge Glass**, were made by the Company. Two other sizes are known. Perhaps they were manufactured by the Company for The Providence Inkstand Company, who held the trademark on this design.

Ex-collection: Evangeline H. Bergstrom.

Published: E. H. Bergstrom, **Old Glass Paperweights**, New York, 1948, pp. 119-120, plate 80.

Lent by John Nelson Bergstrom Art Center (acc. no. 292).

## ART GLASS

### 253. PITCHER

Ht. 9½ inches. Blown, clouded clear shaded to pink, applied reeded handle in amber, band of gold enamel at rim.

Attributed to New England Glass Company. About 1880-1888.

This pitcher may have been an experimental piece, an attempt to develop a new color, or intended as an Amberina example that was improperly heated.

Ex-collection: Mrs. Damon E. Hall (Isabel Leighton)  
Lent by Mr. and Mrs. Stephen H. Sampson.

### 254. PLATE

Diam. 13-15/16 inches. Pressed with painted decoration, opaque white with arabesque and cartouche in red, gold, tan, yellow enamels, portrait of Henry W. Longfellow (1807-1882) in center.

About 1882-1888.

Ex-collection: Edward Drummond Libbey, to 1925.

Lent by The Toledo Museum of Art, gift of Edward Drummond Libbey, 1925 (acc. no. 25.50).

### 255. JAR WITH COVER

Ht. 8⅓ inches. Blown and pattern molded, amber shaded to ruby, diamond pattern on bowl and cover, faceted finial. Amberina. Marked with paper label on pontil: NEGW/AMBERINA/PAT'D/JULY 24 1883.

About 1883-1888.

Lent by The Metropolitan Museum of Art, gift of Mrs. E. W. Miles, 1946 (acc. no. 46.140.483).

### 256. DECANTER

Ht. 9⅔ inches. Blown and pattern molded, amber shaded to ruby, swirled pattern of 26 ribs. Amberina. About 1883-1888.

Ex-collection: Mrs. Charles Woodside, Lura W. Watkins and George S. McKearin.

Published: **American Glass**, plate 217, no. 6

**Two Hundred Years of American Blown Glass**, plate 99, no 4.

Lent by The Corning Museum of Glass (acc. no. 50.4.336).

### 257. BASKET

Ht. 7¼ inches. Diam. 7 inches. Blown and pattern molded, amber shaded to ruby, gaffered rim of eight points, applied twisted and reeded handle. Amberina. About 1883-1888.

Published: Toledo Museum of Art, **Art in Crystal**, 1951, p. 5.

Lent by The Toledo Museum of Art, gift of Owens-Illinois Glass Company, 1951 (acc. no. 51.198).

### 258. PITCHER

Ht. 12½ inches. Blown and pattern molded, amber and ruby glass, applied handle. Amberina.

About 1883-1888.

Ex-collection: W. S. Walbridge

Marie Walbridge Greenhalgh

Lent by The Toledo Museum of Art, gift of Marie W. Greenhalgh, 1958 (acc. no. 58.64).

### 259. BUTTER DISH WITH COVER

Ht. 5⅜ inches. Diam. (plate) 8⅓ inches. Blown and pattern molded, amber shaded to ruby, expanded diamond in plate and cover, applied loop handle, gaffered plate edge. Amberina.

About 1883-1888.

Published: **Woman's Day**, August 1961, p. 31.

Lent by The Toledo Museum of Art, gift of Henry Hess, 1951 (acc. no. 51.331).

### 260. MUG

Ht. 5-11/16 inches. Blown and cut, amber shaded to ruby, cut in Russian pattern, applied amber handle cut in facets, base star cut. Amberina.

About 1883-1888.

Published: **Spinning Wheel**, March 1957, p. 26.

A. C. Revi, **Nineteenth Century Glass**, p. 19.

Lent by The Toledo Museum of Art, gift of the Owens-Illinois Glass Company (acc. no. 51.201).

### 261. VASE

Ht. 4½ inches. Width 1¾ inches. Pressed, amber shaded to ruby, four sides, crane or stork standing on one leg, water plants on other sides, scalloped rim. Amberina.

Design patented by Joseph Locke. About 1884-1888. Joseph Locke (1846-1936) was trained in England where he became a specialist in cameo cutting and engraving on glass. He joined the Company in 1883 and moved to Toledo in 1888 after the works were closed. His inventions and glass patents are numerous.

Lent by Miss Dorothy-Lee Jones.

### 262. VASE

Ht. 9 inches. Blown and cut, opaque white over ruby, floral design of orchid spray in white, cut in cameo technique, border of white at rim and edge of base.

Attributed to Joseph Locke. About 1885.

Published: A. C. Revi, **Nineteenth Century Glass, Its Genesis and Development**, N.Y., 1959, p. 139, repr.

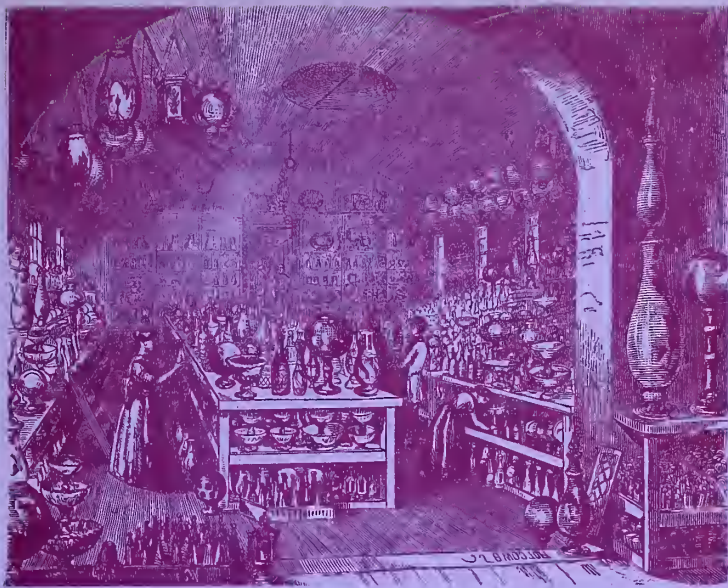
W. E. Fairfield, **Fire and Sand**, Cleveland,



- 1960, p. 5.  
**Antiques**, July 1960, p. 59.  
**Toledo Museum News**, Summer 1961,  
 p. 70.  
**Woman's Day**, August 1961, p. 30.  
 Lent by The Toledo Museum of Art, gift of Owens-  
 Illinois Glass Company, 1951 (acc. no. 51.203).
- 263. VASE**  
 Ht. 4 $\frac{1}{4}$  inches. Blown and cut, opaque white over  
 sapphire blue cut in cameo technique, four bands  
 of white on neck, morning glories on bowl, one  
 band at base.  
 Attributed to Joseph Locke. About 1885-1888.  
 Ex-collection: William F. Donovan.  
 Lent by Mrs. Dorothy Donovan Farrell.
- 264. SUGAR BOWL**  
 Ht. 4 inches. Diam. 5 $\frac{1}{4}$  inches. Blown and pattern  
 molded, amber, acid etched except for gaffered rim  
 and applied petal-like feet, frieze of flowers and  
 foliage in iridescent blue and amber, incised outlines  
 and veins. Pomona.  
 About 1885-1888.  
 Published: **Antiques**, March 1959, p. 295.  
**Toledo Museum News**, vol. 4, no. 3,  
 Summer 1961, p. 70.  
 Ex-collection: W. S. Walbridge  
 Marie Walbridge Greenhalgh  
 Lent by The Toledo Museum of Art, gift of Marie W.  
 Greenhalgh, 1958 (acc. no. 58.68).
- 265. PITCHER**  
 Ht. 2 $\frac{3}{4}$  inches. Blown and pattern molded, amber,  
 acid etched except for rim and applied handle,  
 frieze of flowers and foliage in iridescent blue and  
 amber, incised outline and veins. Pomona.  
 About 1885-1888.  
 Published: Toledo Museum of Art, **Art in Crystal**,  
 1951, p. 5.  
 W. E. Fairfield, **Fire and Sand**, Cleveland,  
 1960, p. 12.  
 Lent by The Toledo Museum of Art, gift of Owens-  
 Illinois Glass Company, 1951 (acc. no. 51.206).
- 266. VASE**  
 Ht. 6 $\frac{1}{2}$  inches. Diam. 3-13/16 inches. Blown and  
 pattern molded, clear, acid etched except for rim,  
 flower and foliage frieze with incised outline and  
 veins. Pomona.  
 About 1885-1888.  
 This vase is part of a set. Pomona glass generally is  
 light amber, although this unusual piece is clear.  
 Ex-collection: William F. Donovan.  
 Lent by Mrs. Dorothy Donovan Farrell.
- 267. TUMBLER**  
 Ht. 3 $\frac{3}{4}$  inches. Diam. 2 $\frac{1}{2}$  inches. Blown and mold  
 blown, opalescent plated with amber to ruby shad-  
 ing, nine vertical ribs. Plated Amberina.  
 About 1886-1888.  
 Plated Amberina was patented June 15, 1886, by  
 E. D. Libbey. Opal glass, cased or plated with the  
 heat-sensitive Amberina metal, was reheated to  
 produce the delicate coloring.  
 Ex-collection: Mr. and Mrs. Joseph W. Limric.  
 Lent by The Bennington Museum.
- 268. BOWL**  
 Ht. 4 $\frac{1}{8}$  inches. Diam. 9 $\frac{3}{4}$  inches. Blown and pat-  
 tern molded, amber, gaffered rim, acid etched except  
 for rim and scalloped foot, frieze of flowers and  
 foliage in iridescent blue and amber, frieze outlined  
 and veined with incised lines. Pomona.  
 About 1886.  
 Lent by The Smithsonian Institution, gift of M. W.  
 Beveridge, 1886 (acc. no. 96664).
- 269. VASE**  
 Ht. 8 $\frac{1}{4}$  inches. Blown, bulbous body with thin neck,  
 cream-white shaded to rose. Wild Rose (Peach  
 Blow). Marked on base with paper label: WILD  
 ROSE/N.E.G.W. PATD, MARCH 2, 1886.  
 About 1886-1888.  
 Ex-collection: George S. McKearin.  
 Published: **American Glass**, plate 215, no. 1.  
**Two Hundred Years of American Blown  
 Glass**, plate 99, no. 2.  
 Lent by The Corning Museum of Glass (acc. no.  
 50.4.327).
- 270. PAIR OF VASES**  
 Ht. 11 $\frac{1}{4}$  inches. Blown, pale ivory shaded to deep  
 rose, mat finish, spool shape necks and oval bodies.  
 Wild Rose (Peach Blow).  
 About 1886-1888.  
 Ex-collection: William F. Donovan  
 Mrs. Dorothy Donovan Farrell  
 Lent by The Toledo Museum of Art, gift of Mrs.  
 D. D. Farrell, 1950 (acc. no. 50.284, 50.285).
- 271. VASE**  
 Ht. 7 $\frac{5}{8}$  inches. Blown, opaque white with pink  
 shading, trumpet shape with gaffered rim, circular  
 foot, mottled blue and amber stains. Agata.  
 About 1887-1888.  
 Lent by Mrs. Grace R. Miller.
- 272. PITCHER**  
 Ht. 8 $\frac{3}{4}$  inches. Mold blown in three part mold,  
 opaque white with green stained leaves, kernels of  
 corn in vertical rows with leaves on lower half of  
 body, applied handle. Maize.  
 Probably New England Glass Company, perhaps  
 Libbey Glass Company. 1888-1889.  
 The Libbey Glass Company opened in Toledo, Ohio,  
 in August, 1888. The first Maize glass was advertised  
 for sale in the **Pottery and China Reporter**, 1889,  
 when 21 separate items were illustrated. It is  
 thought that the New England Glass Company pro-  
 duced some examples of Maize before ceasing oper-  
 ations in East Cambridge.  
 Lent by Mr. and Mrs. Milton C. Zink.
- 273. BUTTER DISH AND COVER**  
 Ht. 6 $\frac{1}{2}$  inches. Diam. 7 $\frac{1}{4}$  inches. Pressed in three  
 part mold, cream with light blue stained leaves,  
 kernels of corn in vertical rows on cover exterior  
 and interior of plate rim, finial shaped as ear of  
 corn. Maize.  
 Probably New England Glass Company, perhaps  
 Libbey Glass Company. 1888-1889.  
 Lent by Mr. and Mrs. Milton C. Zink.

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## TOLEDO'S GLASS HERITAGE

THE NEW ENGLAND GLASS COMPANY,  
✻ 1818-1888. ✻

*You and your friends are cordially invited to attend  
the Members' Preview and Opening,  
Thursday evening November 7, 1963, at 8:30 o'clock  
Alice Winchester*

*Editor of ANTIQUES magazine  
will be our guest speaker*

*The galleries are open from 7:30 o'clock  
Refreshments will be served*



