

Twenty Fifth Anniversary 1933-1958

# The National Early American Glass Club

Glass Exhibition



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BOSTON, MASSACHUSETTS

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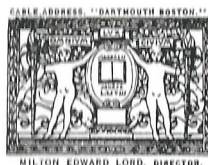
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BOSTON, MASSACHUSETTS

ILLUSTRATION ON THE COVER

engraved ruby glass decanter including the monogram N L,  
donated by Nicholas Lutz at The Boston and Sandwich Glass  
Company. The decanter is flanked by two amberina chalices.

*The following letter received from Milton E. Lord,  
Director, Boston Public Library on December 2, 1958.*



Boston Public Library

Boston 17, Massachusetts

The Boston Public Library congratulates the thirteen hundred members of the National Early American Glass Club and its President, Mr. Joseph W. Limric, upon its twenty-fifth Anniversary which is being celebrated during 1958.

In recognition of this event the Library has been happy to be host to the distinguished and extensive exhibition of early American glass made available from the private collections of the members of the Club. The choice examples of the glassmaker's art and appropriate books from the collections of the Library have been displayed in the twenty-five illuminated exhibition cases on the first and second floors of the Central Library building. It has been a most significant presentation in which the Library has been happy indeed to participate.

A handwritten signature in dark ink, appearing to read "Milton E. Lord".

Milton E. Lord  
Director, Boston Public Library



## FOREWORD

Americans are inveterate collectors. It all may have started in Colonial days in that we well know that outstanding patriots of that period—Boston's Paul Revere, Presidents Washington and Jefferson, and many others among the Founding Fathers were collectors of things that were rare and beautiful.

Today our national museums, libraries and historic shrines preserve testimonials to this fact. We know of the zeal they display in retaining and caring for these acquisitions of their progenitors, and the pride to which they point to their direct ancestry to America's founders.

A natural sequence to this is the pride of accomplishment in American industry by those early entrepreneurs who originated and carried on so that it was to surpass all other industry in the world. Today the collecting of glass, which is stated as originally started as a hobby by our forebears has assumed a dignity that marks serious collectors as historians of American culture and history.

Research has revealed that the manufacturing of glass has had a strange and tenuous influence over the human race from ancient times. Glass beads were even used as a medium of exchange among primitive peoples. The Phoenicians have been credited with the making of glass — and when America was young great strides were made in this industry. But it must be stated that interest in glass, its collection and manufacture, is in no way a Yankee characteristic. Glass collectors and those in the business of producing it have always talked together in a universal language understood and easily comprehended at all ends of the globe.

Following the Civil War the need to chronicle our industrial and cultural history by the collecting of items pertaining to these subjects was even emphasized by presidential proclamation. The then President of the United States, Ulysses S. Grant, a great soldier, similar to our President of today, urged Americans to collect and preserve for all time, objects pertaining to their early family background as evidence for posterity of the contributions that had been made to the nation's greatness by these early Americans.

The glass industry in America proved a veritable treasure house of historical lore. The men who made glass also made history. Wistar, Stiegel and Amelung brought their ability and crafts with them from across the seas and contributed largely to the glass industry in this country. Deming Jarvis of Sandwich, Massachusetts, saw his wares transported to all ends of the earth. Famous glass houses in Massachusetts, other than the Sandwich Glass factory were the New England Glass Company of East Cambridge and the Mt. Washington Glass Works which started operations in South Boston and later moved to New Bedford, Massachusetts. Today products of these firms are highly regarded. They are a link with the past that makes them precious to us far and beyond their intrinsic value.

This brochure has been prepared as an imaginary tour of the glass exhibit of The National Early American Glass Club at the Boston Public Library, October - November 1958, with the primary objective of bringing it so far as we are able, with the skill of the photographer, to our members in all parts of the country.

MARIAN M. HITCHINS

## LUTZ GLASS



FROM THE COLLECTION OF VICTOR E. LUTZ  
CAMBRIDGE, MASS.

Any glass enthusiast considers himself fortunate if he has in his collection a piece of authenticated Lutz glass. The examples here assembled have been in the Lutz family since they were made by Nicholas Lutz.

Nicholas Lutz was born in St. Louis, Lorraine, France in 1835. At the age of 10, he entered, as an apprentice, the St. Louis Glass Works to learn the art of glass making. At 17, he was called for military training in the French army and when his term of enlistment expired, he returned to the St. Louis factory.

At the age of 28, he came to America with other glass men from St. Louis on the



## LUTZ GLASS (Continued)

invitation of Christian Dorflinger of White Mills, Pennsylvania. Later he was employed by a South Boston glass plant and then for a short period of time worked at the New England Glass Company.

Nicholas Lutz was acquainted with all types of glassmaking, but specialized in fancy blown glass. Latticino and threaded glass were his specialty and required great skill.

The entire top shelf of the display is of threaded glass — clear with pink threading. Particular attention is called to the double handled pitchers in the display.

On the second shelf in the center are found the three pieces shown on the cover of this brochure. The decanter in the center is of golden ruby with an etched design of grapes. This piece is of especial value due to the fact that the monogram of N. L. appears on the upper section of the bulbous portion. The two goblets or chalices are 15" tall, bell form and very thin. The broad feet give the effect of stability to the delicate long stem and cup of ruby tint. The center portion of the stems is amber, giving the effect of amberina.

At the left is found excellent examples of milk glass, consisting of a creamer, sugar, spooner, and butter-dish, all decorated. On the right are found excellent examples of the Lutz ruby glass, in a creamer and wine glasses.

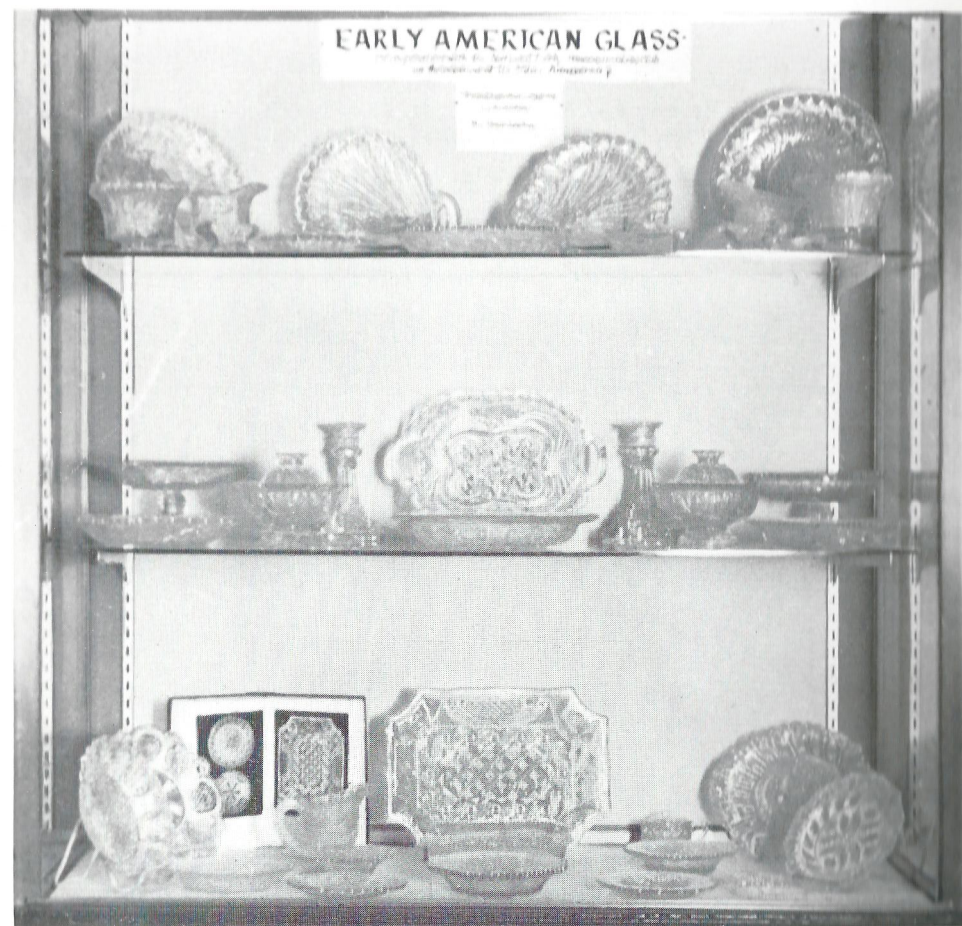
On the bottom shelf on the left is found a collection of cigarette holders. These were made in opalescent glass with varied colored small fragments of glass imbedded in the surface. On the right are multi-colored pens which are made of several different pieces of colored glass.

The center section of the lower shelf is devoted to paperweights and their component parts. There are two vases with paperweight bases together with a dozen of the finest paperweights made by Nicholas Lutz, including an apple weight, hollow blown. This has a beautiful yellowish-green color with a streak of orange shading across the center. Mrs. Ruth Webb Lee stated in her article on paperweights in the American Collector, "This is by all odds one of the most beautiful of the apple paperweights that I have ever seen."

In the front are several examples of the made-up interiors of paperweights, particularly in the flower and fruit designs, including leaves, pears, cherries, carrots, etc., made in various colors and combination of colors. It is interesting that Victor Lutz tells us that these examples of his father's craftsmanship he had rescued from his mother's sewing machine drawer. They were all strewn around a lot of metal objects and broken into many pieces. Through patient effort he was able to assemble the pieces and cement them together, making the outstanding display.

The glass of Nicholas Lutz is for the most part what we term offhand pieces, delicate and individual. We sense the hand of an artist in the creation of each individual piece of glass. Those acquainted with Sandwich tradition have called Lutz the best of them all in his line of craftsmanship and creative genius.

## LACY SANDWICH GLASS



FROM THE COLLECTION OF MRS. ALBERT ARMITAGE  
BOSTON, MASS.

Lacy glass is well deserving of its name, as the detail and form excels in beauty any other type of pressed glass. Although in its early manufacture the designs felt the influence of the expensive English cut glass patterns, they soon took on a character all their own. The delicacy of most patterns could not have been achieved by a cutting wheel.

Lacy glass was produced over the comparatively short period of the two decades from 1828 on, chiefly at Sandwich. Other glass houses in New England, the Pittsburg area, and the Midwest also produced large quantities of this type of glass.



## LACY SANDWICH GLASS (Continued)

The idea of this glass was born to capture and retain a growing market for inexpensive tableware. The development of the pressing machine by Deming Jarvis at Sandwich in the late 1820's established historical significance in the American glass industry, as it eliminated the costly artistry involved in each piece of individually blown glass, to the single cost of the artistry of making a mold from which thousands of individual pieces could be manufactured with unskilled labor at a low cost.

The distinguishing feature of this mechanically pressed glass is the so-called "stippling" or fine dots in the background against which the pattern is clearly distinguished. When viewed through the flat surface of the article the light is refracted giving the beautiful sparkling, silvery effect.

One of the largest pieces of Lacy glass is the rectangular dish with panelled corners, sides and ends patterned by crossed peacock feathers around medallions, the base is diamond-cut surrounded by scrolled peacock eyes. Another rare piece is the large tray with open chain edge and open handles, which necessitated the most skilled workmanship to produce. Other rarities displayed in this case are the two shell dishes, one in peacock feather pattern with open handle, and the other "hairpin" pattern, the handle in small squares as found in plates of the same pattern.

Other pieces shown, outstanding for design, are the "Pipes O' Pan" dish; "Industries" bowl, with log cabin in the base and around the side are two designs of a man plowing separated by a ship on one side and a glass house on the other. The octagonal bowl with eagle surrounded by thirteen stars in the base is indicative of the nationalistic feeling at that time. As the eagle is such a popular design we find it again on the covered sugar bowl which has a doubled headed eagle and a shield supporting a basket of fruit. The oval dish has medallions alternating with an eagle and ship design.

The two footed bowls in peacock feather, the covers having flower finials, are almost identical except that one has a raised grape border on the top of the rim of the bowl.

Compotes are always outstanding and were assembled in countless combinations, as any bowl or plate could be placed upon any base, many of which were molded for candlesticks as well. In some cases the designs matched in pedestal and bowl, but not always. The candlesticks have lacy sockets but not the bases, which are brilliant in the stepped or "waterfall" pattern.

Deming Jarvis was always extravagant in his love for color. Even as early as the Lacy period, we find that some lace glass was made in color, such as blue, amethyst, canary and green. These pieces are extremely rare and are found mostly in private collections or museums.

Like everything else of this nature styles change and popularity wanes. After two decades we find plain pressed glass patterns coming into vogue. This marked the end of the lacy glass era.

Today most of the pieces of Lacy Sandwich glass are classified among the rare and expensive collector's items. Many of the examples displayed here are the rarest type.

## BURMESE



FROM THE COLLECTION OF MRS. J. HERBERT LANDICK  
CANTON, MASS.

Burmese is a shaded glass, mostly hand-blown or blown-molded, originated at the famous Mt. Washington Glass Company in New Bedford, Massachusetts, from 1885 to 1888 and made exclusively by them in this country. It was patented against imitation by Frederick S. Shirley.

Burmese consistently shaded from peach-pink down to yellow, but with considerable variation in depth of coloring. The ingredients from which it was made contained minute quantities of gold and uranium. It required great skill to blend the



## BURMESE (Continued)

colors properly and to keep the glass and the furnace at exactly the right temperature.

This ware was made in both polished and acid finish. Some of the pieces were decorated, but decoration was confined almost wholly to the acid finish pieces.

As a result of the Mt. Washington Glass Company's gift of Burmese to Queen Victoria of England and her great interest in this glass, the American company granted a license for its manufacture to one of England's foremost glass houses, Thomas Webb & Sons. The English examples have found their way into many collector's hands in this country, and whereas the glass is very similar, it is slightly different in texture and color. Most of the English-made pieces of Burmese can be recognized immediately by their color. They were frequently marked with the company name and "Queen's Burmese Ware". Also the shapes of pieces made by the English factory were made in different shapes from the American Burmese.

The items shown in this case are not the regular production items but were made to special order and for presentation pieces. These items shown were selected for their rarity and unusual points of interest. None of the English Burmese is shown, as the exhibit was limited to American made glass.

On the top shelf some of the outstanding items are a creamer with two lips and two handles; candle holder, tricorn shape, diamond quilted with applied rigaree collar and prunts; a creamer and sugar with large oval hobnails in the glossy finish; a creamer with applied wishbone feet and a berry pontil; a small bowl with three applied feet and trefoil top.

On the second shelf are mostly serving pieces; a place setting including a 10" plate, dessert plate, extremely rare crimped-top sherbet with frilled flared base; and a pedestal style teacup and saucer; also a teacup and saucer with three feet; a gemel bottle for oil and vinegar; caster set containing two ribbed vinegar cruets, salt and pepper shakers and the original Pairpoint silver stand; jam jar in apple shape with original silver cover and Burmese plate; mug with floral decorations; Dutchman's pipe and cigar holder.

On the bottom shelf is a tricorn creamer and sugar, with pedestal bases and original decoration of blue forget-me-nots on glossy finish; small bowl with crimped top and applied baby-blue chain decoration; basket in diamond quilted pattern having applied yellow Burmese border, and on the bottom are two berry finials; bon-bon dish in basket shape and applied yellow border in diamond quilted pattern; vase having three reeded feet, trefoil top, berry pontil and in the very rare honeycomb pattern; a tall vase in colorful floral and coin gold decorations having tapestry effect; small urn with floral and coin gold decorations having two handles; square-top urn unusual to be found in the inverted thumbprint pattern and two handles; rose bowl, large size with flared scalloped top, applied yellow rigaree collar, berry and streamers in a striped pattern accomplished by expanded ribbing; small rose bowl with applied yellow rigaree collar and colorful leaf decoration; tall ewer in the center of the shelf with curled handle and pedestal base Grecian style; rose jar with matching Burmese cover and rare decoration of Cymbidium orchids; tall jar with matching Burmese cover; small vase with daisy decorations and gold in beaded design.

## SATIN GLASS



FROM THE COLLECTION OF MR. CHARLES B. LALLI  
BROCKTON AND MARION, MASS.

When the Victorian period was at its height, satin glass graced the mantels and whatnots of the better class homes of this country and abroad. Muted colors, soft texture and graceful shapes are the outstanding features of this beautiful glass. To authenticate an individual piece of this glass to a particular factory is practically impossible, as most of the factories of this period engaged in the manufacture of art glass made similar type pieces. Much of the satin glass was made abroad and shipped to this country, and this foreign product was similar to the American made satin glass.

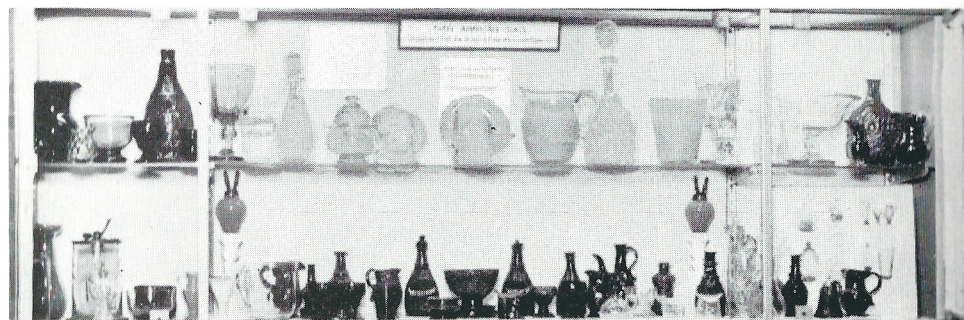
Although there are many beautiful examples of satin glass in both acid finish as well as the mother of pearl, the most rare examples are found in the rainbow satin mother of pearl.



## EARLY BLOWN GLASS



FROM THE COLLECTION OF MR. FRANK G. FITZPATRICK  
SWAMPSCOTT, MASS.



FROM THE COLLECTION OF MRS. FLORENCE EVENS BUSHEE  
NEWBURY, MASS.

These two cases show a display of early American blown glass of the 18th and early 19th centuries.

In the upper case there are three main categories; Stiegel type, Amelung type and small pocket flasks. The Stiegel type specimens are gathered in the upper left corner of the case. The Amelung type specimens are in the upper right corner and the small pocket flasks mostly in the center.

The Stiegel type group includes four small tumblers brilliantly decorated with colored enamel painting. In this type of decoration Stiegel always used the same combination of colors; red and green, blue and yellow, black and white. Ware of this type was also made in Europe, particularly in Germany, Switzerland and Spain, as well as by Stiegel in Pennsylvania. Therefore, it is not always easy to be certain as to the origin of any particular piece. Stiegel's work on such colored glasses belongs in the later years of his production. Also in the Stiegel type group are two fine egg cups, one white and the other blue, with colored rims; and five small clear glass

## EARLY BLOWN GLASS (Continued)

tumblers ornamented with the characteristic Stiegel engraving. There are also two small cordials with colored rims.

In the Amelung type group the most significant piece is undoubtedly the small tumbler-like wine with the large initial letter "S" enclosed within the foliated wreath, all engraved so closely in the Amelung manner as to force the conclusion that it must have been executed by one of the most intimate followers of the greatest artist among the early American glass blowers, Amelung. Also in this group are six rather typical firing glasses, four of which are ornamented with masonic engravings. McKearin, American Glass Pl. 41, illustrates several of these and considers them "distinctly in the Amelung style".

There is much confusion among collectors as to the authenticity of Stiegel and Amelung glass. One thing is certain, those pieces which have polished pontils are definitely of a later period and possibly of foreign origin.

Many of the small pocket flasks are rarer than the larger pint sizes of the same pattern. Among these are several small aquamarine specimens which lose nothing artistically or in brilliance by their diminutive size. There are also a few specimens which have an added appeal because of their own attractive colors.

Among the oddities in this collection is the bird cage fountain with a small blue finial and the baby's nursing bottle. Included is a fine three mold tumbler, a beautiful dark blue salt and a few small early wines, some clear and some in color. At the top center are three fine ribbed and diamond flasks, one blue and two clear. Near the center is a good spiral ribbed amber Pitkin flask and a beautifully engraved small red scent bottle.

In the lower case, a center of interest is the sapphire Stiegel type bowl. It is flanked by two pieces of blue glass which were blown in the same mold, though of different shapes, one a hat and one a salt. The tiny sparkling lamp with applied handle was blown in a stopper mold.

New York State produced a lovely aquamarine compote with applied lily-pad design. The large brown pitcher and small one of similar design point to Stoddard, New Hampshire, both in shape and color.

The pair of blue peg lamps are rare on account of their color. They were not originally in the milk glass candlesticks, but were mounted in them for safety. Peg lamps followed candles and were mounted in wooden stands or in the out-dated candlesticks.

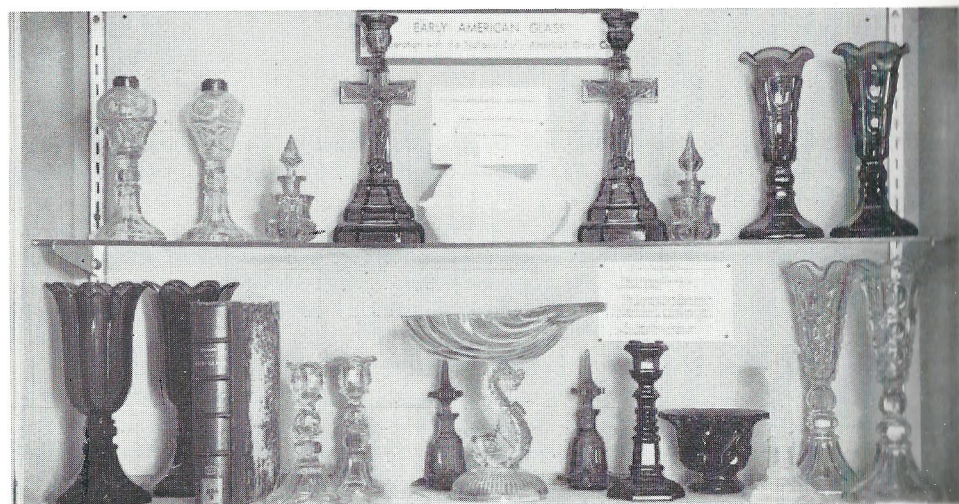
The clear etched flip with metal cover is one of the "one-of-a-kind" or offhand pieces which challenges the collector to further research and study as to its use and location. Both the emerald green and cranberry pitchers, with clear glass handles and bases are doubtless products of the New England Glass Co., of Cambridge, Mass. A heavy greenish glass goblet with a tear-drop in the stem and the clear goblet also with a large tear-drop and irregular thumbprints on the bowl were made in the Keene, New Hampshire factory.



## SANDWICH GLASS



FROM THE COLLECTION OF MR. AND MRS. PERRY LOCKE  
PROVIDENCE, RHODE ISLAND



FROM THE COLLECTION OF MRS. MARIETTA E. CORR  
WRENTHAM, MASS.

## SANDWICH GLASS

For some reason the word "Sandwich" has a glamour and romance which no other factory can claim. Most of the glass displayed in the upper case is substantiated as Sandwich by fragments which the exhibitor unearthed at the site of the old factory.

If all the glass attributed to this famous Cape Cod glass works were made there the plant would have far excelled in size and production plants such as the General Electric in Lynn and the Douglas Aircraft in Los Angeles. Whereas the Sandwich plant made a large quantity of glass it represented a very small percentage of the total output at that time. The Pittsburg area is credited with the largest percentage of production of any locality in the United States during this era. Fortunately the Sandwich fragments that have been dug, plus copies of early billing and catalogues have definitely established certain pieces as originating from Sandwich.

Some patterns and varieties of art glass are attributed only to Sandwich, such as the morning glory pattern represented by the sugar bowl and the overshot water pitcher on the upper shelf. Other particularly characteristic items are the Sandwich bears shown here in deep amethyst and clamwater. These were used as pomade jars. The head is removable, used as a cover, and is usually damaged as the ointment in the jar hardened where exposed to the air and it was necessary to pry it open with a hard object, such as a screw-driver. Many of the latticinio pieces are attributed to Sandwich.

On the lower shelf are two beautiful bottles with cranberry background and white overlay. These surround an opaque ewer in light green. Candlesticks are shown in various styles and colors. Particular notice is called to the pair with clamwater bases and blue tops.

In the lower picture are additional pieces of Sandwich glass, with the exception of the clear glass shell and dolphin compote, illustrated in Lee's Early American Pressed Glass book plate 22 and said to have been made by Bakewell Pears & Co., Pittsburgh, Penna.

Some of the Sandwich pieces shown in this case are a pair of amethyst celery vases and a sugar bowl in this same rare color. A pair of tall canary yellow punty vases; lamps in the loop and eye; candlesticks in loop and petal in the lovely canary color which adds so much brilliance to the items shown here. An opaque clamwater hen, such as was used on the cover of Lee's Victorian Glass book and otherwise unlisted, adds interest to the top shelf.

Crucifix candlesticks in the peacock blue with two pair of early perfume bottles, one pair in canary and the other in amber with steeple stoppers complete this exquisite showing of authentic choice pieces of Sandwich glass.

The love of color by Deming Jarvis is well displayed in these two cases of Sandwich glass.



## RARITIES

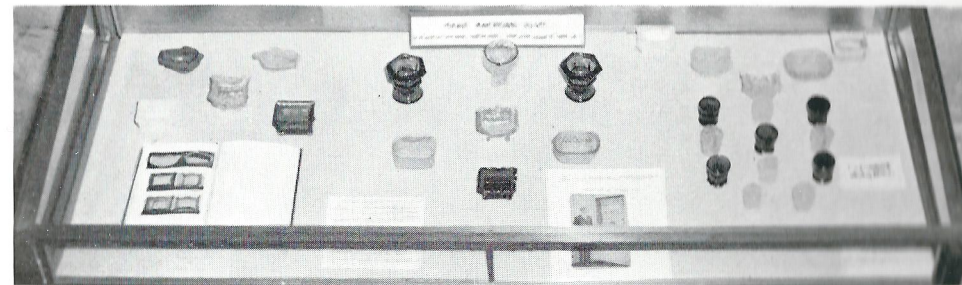


THESE ITEMS ARE FROM THE COLLECTIONS OF:  
MRS. ROBERT H. LAWSON, PAWTUCKET, R. I.  
MRS. FLORENCE EVENS BUSHEE, NEWBURY, MASS.  
MRS. HOWARD W. DRAPER, MILTON, MASS.

In the center of the top shelf is an aquamarine pitcher with lily-pad decoration, probably a product of the Redwood or Redford Glass Company in New York State. The flared neck has a threaded glass trim. The hollow stem contains a United States half dime dated 1835. Shown on either side are two rare trays of Sandwich lacy glass. These trays are in electric blue and canary in the shield design. According to Mr. James Rose, an authority on lacy glass, the clear trays are rare but the colored ones are even rarer, and in fact, he has never seen any others. These three items are from the collection of Mrs. Robert H. Lawson, Pawtucket, R. I.

On the lower shelf in the center is a violet blue compote in lacy Sandwich. The bowl of this compote is similar to the oblong covered vegetable dish. It may be found in clear and in colors, though of course the colored specimens are very rare, especially this shade of blue. Covers have never been found to fit these compotes which is probably due to the fact that in the process of attaching the base to the foot, the bowl was bent out of shape while it was still plastic. In any event the shape is distorted enough so that covers do not fit. On the right is a small covered compote in clear glass, attributed to Sandwich, with a half dime in the base and another in the knob of the cover. These two pieces are from the collection of Mrs. Florence Evens Bushee, Newbury, Mass.

On the left is an Amelung type water glass. Amelung was one of the very early glass manufacturers in the United States in the late 18th century. He was noted for his fine cutting and delicacy of design. This example is from the collection of Mrs. Howard W. Draper, Milton, Mass.

OPEN SALTS AND  
SANDWICH WHISKEY TASTERS

FROM THE COLLECTION OF MR. AND MRS. JOSEPH W. LIMRIC  
MEDFIELD, MASS.

Open and covered salts have been a part of table settings since the colonists came to this country. They appear among the first pieces made by our early glass houses. An example of one of these is on the top row in the center. It is a Stiegel type salt of clear glass with a narrow sapphire blue rim. The bowl is pattern molded and expanded in a broken swirl, and is a rare specimen.

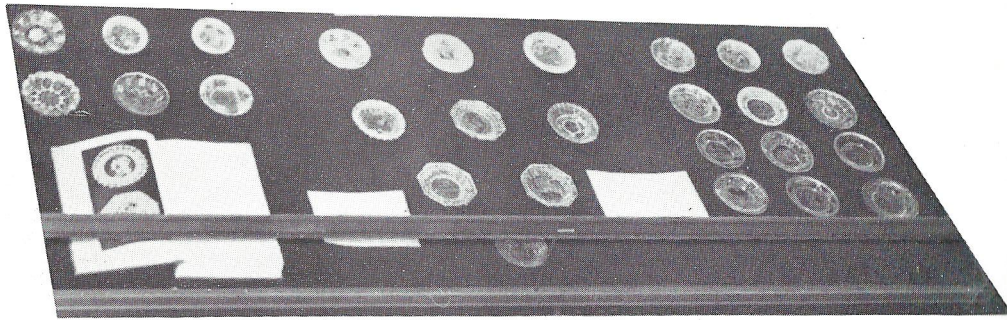
In the center of the case is a lacy Sandwich covered salt. These too, are classed among the rarities as the covers were so easily lost or broken. The pattern is pressed on the inside of the cover in order to give the lacy effect. On either side of the covered salt are examples of the molded or insufflated salts made at the New England Glass Co. These were pressed in full sized molds and the rims were polished smooth. As this type of glass is a product of the early 1820's these salts are heavy and crude with very simple designs.

In the left hand corner are the five factory marked salts. The opaque blue salt on the left is marked "Lafayet" on the side paddle wheel, "B & S Glass Co." on the stern and the word "Sandwich" both on the inside and the outside of the base. There are four varieties of these salts. It is interesting to note that the molds made for these salts were the only ones of all Sandwich production that bore the factory name. At the right is a boat salt in more delicate design and detail. On the stern is impressed "J. Robinson & Son, Pittsburg". In the center of this group is the "Providence" salt. The origin of this lacy salt has never been definitely determined. It is still a controversial item. The two salts below are very much like each other but by signature came from two different factories. The one on the right is opalescent and on the base is imprinted "N. E. Glass Co., Boston". It is rather heavy and crude but as it is listed as a product of the late 1820's this is understandable. At this time the newly invented pressing machine was just beginning to turn out its products. The other salt is pale green, very similar in design to that of the New England Glass Co. On its base it is marked, "Jersey Glass Co. Nr. (meaning near) N. Y." There is some doubt as to just where it was made.

In the lower right hand corner of the case are a group of lacy Sandwich whiskey tasters shown in amethyst, vaseline, green, opalescent, blue, clamwater and clear colors.

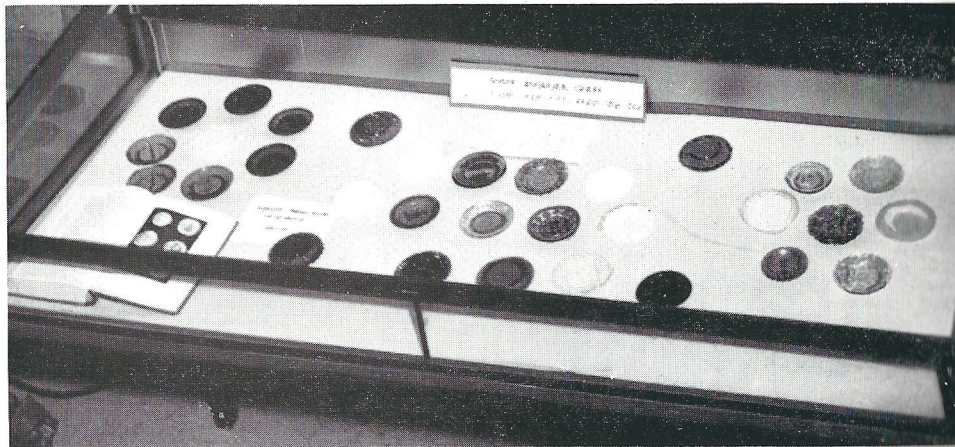


## CUP PLATES — CLEAR



FROM THE COLLECTION OF MR. AND MRS. JOSEPH W. LIMRIC  
MEDFIELD, MASS.

## CUP PLATES — COLORED



FROM THE COLLECTION OF MR. AND MRS. JOSEPH W. LIMRIC  
MEDFIELD, MASS.

These little plates were used over a century ago, to hold tea-cups after pouring hot tea into the saucers to cool. Our ancestors did not consider it bad manners to imbibe their tea in this manner. In fact, as early as colonial times, tea was served in "bowls". Cup plates served not only as coasters for tea-cups, but at the same time they kept the table linen from being stained and the furniture from being marred.

## CUP PLATES (Continued)

Research reveals that the first examples of these pressed glass cup plates were made at Sandwich. The New England Glass Company was quick to follow, and soon the Pittsburgh area was manufacturing them. Other than a few blown plates made at an early date, all the cup plates were pressed. The patterns followed the influence of the geometric cut glass but soon felt the influence of our American design.

The plates in the upper case are all clear glass. The rarest and most sought after of this group is in the center — the octagonal George Washington with the tilted head. When this plate was made there was a shift, a slight rotating of the design die within the cap-ring of some of these plates. This error makes these plates, with what is called the tilted head, rarer and more valuable.

On the top row center at the left is the "Victoria". It is listed among the few Sandwich cup plates that were fire polished. As the young queen ascended the English throne in 1837 and was crowned in 1838, this plate is assumed to be dated around the 1840's. It is rare as commemorative articles of this type have a sudden rise and fall in popularity.

It seems as if more "Henry Clay" plates appear than any other, but beside the "Victoria" is the rare one called "Henry Clay To The Right", which in no way resembles the one we see often. On the right in this group is the "Fort Pitt Eagle", one of the very few cup plates marked with the name of the factory where it was made. "The Plow" plate at the left of the Washington is attributed to a midwestern glass house. It has the bull's eye and the point edge which is so characteristic of the designs done in that area. At the time of the Harrison campaign a great many emblems were made, and among them were cup plates whose designs were symbolic of the qualities of the man campaigning for president. "The Plow" was used to symbolize Harrison as the "Farmer of North Bend", the man and farmer who was called from the plow to save his people and to maintain their way of life. On the right of the Washington is a very rare and attractive plate, delicate in design and detail. Its center has the small paddle-wheel boat and around the edge is a hairpin border. At present no attribution of its place of manufacture can be made. Directly below the Washington are two plates whose cap rings are practically identical with that of the Washington cup-plate. From this it would be assumed that these plates were pressed in the same factory, which has been located as of the midwestern area. These boat plates, "The Constitution" and "The Fulton" are both well known in our American History. The cup-plate at the bottom is "The Hound Dog". At present about all that can be said about it is that it is rare and intriguing.

Cup plates were made both in conventional and historical designs. The cup-plates both on the left and right groups, although of lesser rarity, are examples of these designs.

In the lower case are displayed only colored cup-plates. On the left is a group-ling of those in the sunburst design in the following colors: blue, lavender, amber, amethyst, red amber, opalescent and cobalt blue. On the right the group consists of plates in varying shades of green. In the center section surrounded by plates of various colors is the rarest colored plate shown. It is "The Benjamin Franklin" with the silver stain (amber) in the center portion.



## POMONA



FROM THE COLLECTION OF MRS. JOHN B. HITCHINS  
SHARON, MASS.

Pomona glass is a subtle, delicate glass, both in tone and design. It was originated by Joseph Locke in 1885 at the New England Glass Works, in East Cambridge. This product was not a commercial success for it was too fragile for practical purposes and too expensive to make.

The important factor in knowing Pomona glass is to recognize the groundwork of this homogeneous glass, as to how the body of the glass was etched by the glassblower. The first patent covering Joseph Locke's method of production was as follows: "In accordance with my invention the article of glass ware to be produced is made and shaped from homogeneous glass in any usual way, after which it is covered with a wax or acid resisting material, and the said wax or material, by a wheel or other suitable tool, is cut through, preferable in a series of curves at that part of the article which is to constitute the groundwork". We refer to this process as the first ground and shows circles blending successively, never ending, intertwining as the glass engraver with a tiny burin or tool went round and round on the glass surface, never running over the outline he had first drawn on the design.

Within a year, Locke took out a second patent which reads as follows: "In my experiments, to simplify and hasten the operation of etching to produce a stippled ground and at the same time cheapen the cost of that kind of work, I have discovered that the usual layer of wax is unnecessary; and also that it is unnecessary to cut or outline by tool the spots where the acid may attack the material for the production of the stippled ground". This second method produces an entirely different ground-

## POMONA (Continued)

work, and is referred to as the second ground. The surface is fine, minute points rather than the closely wheeled effect of the first ground.

The patterns on Pomona are few and are always etched, never painted in enamel. The best known is the cornflower. Others include the pansy and butterfly, pansy and sheaf of wheat, gold leaf, rivulet, blueberry and fern. A few individual pieces have been found with other decoration, and seem to be quite unique, such as the blackberry and the thumbprint and star.

There are no reproductions of Pomona, but there is some confusion among collectors and dealers caused by the appearance of a late midwestern type of pressed glass, having a light amber band and frosted background, not stippled. The forms and shapes of this product differ entirely from the true Pomona designs and are often ornamented with flowers and leaves, usually in enamel. This glass is really a frosted type in the background and can be distinguished from Pomona by the satin-smooth feel of the body of the glass.

In the exhibit are the following pieces: Upper shelf, from left to right: cornflower water pitcher; clear celery vase, no stain, decorated with daisy type flower with large leaves and small forget-me-not flowers; clear piece, no stain, pinched in sides; a bowl with fine example of the early groundwork, cornflower decoration, very deep honey amber ruffled top; cornflower tumbler, first groundwork, excellent color; sugar and creamer cornflower decoration, heavy applied honey amber feet; blueberry spooner in the second background; large cornflower bowl, first groundwork, straight top; celery at end of shelf, no decoration, honey amber band. The third piece from the right is of especial note as it is the small wasp waist vase, cornflower pattern with wishbone feet and ruffled top, used by Mr. Locke as the example of illustration in his Letters Patent paper of January 1886.

On the lower shelf in the center is one of the rarities in Pomona, a blueberry wine glass. On either side are two undecorated champagne glasses, with the honey amber band at the top. There is very little stemmed ware found in Pomona. Directly in front of the wine is a blueberry ramekin and plate. On the left is a miniature creamer in the early ground and it is diamond quilted. On the right is a small fan shaped toothpick. The two punch cups on the right have the gold leaf decoration, and the tumbler at the right is the pansy and butterfly pattern. The footed bowl, in the first groundwork, is very interesting as the diamond pattern is very pronounced on the outside of the piece. The punch cup at the left of the blueberry wine in the center is the rivulet pattern, and this pattern is seldom found. At the extreme left is a scalloped sugar and creamer, rosette feet, with first ground, no decoration.

Pomona was never copied abroad. Its exclusively American origin makes it one of the few fine rare treasures that we can point to with pride as "truly American".



## AMBERINA



FROM THE COLLECTION OF MR. AND MRS. ALBIN STITT  
NORWOOD, MASS.

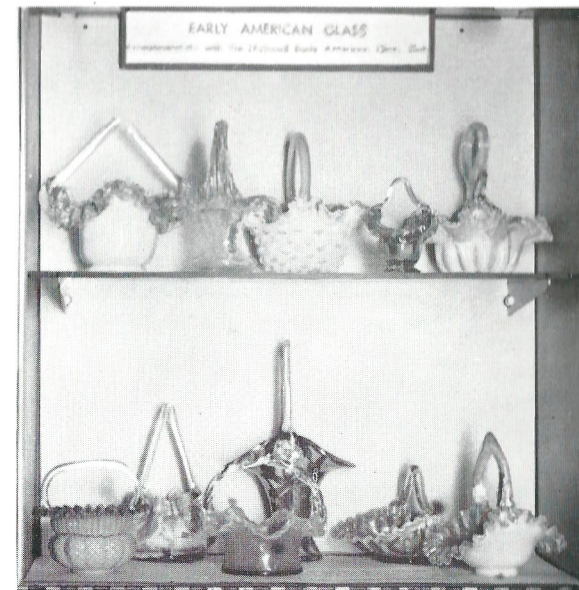
The name Amberina was coined by Edward D. Libbey, proprietor of the New England Glass Company, and was patented by Joseph Locke, July 24, 1883. This glass is a homogeneous base in which different colors blended together could be developed by re-heating at the glory hole. The base is amber glass containing gold and the patent claimed that ruby, violet or a greenish or bluish tinge could be developed by overheating.

The variety of pitchers and drinking vessels displayed show the types made in sets — for water, milk, punch, or other liquid refreshment. Plates were made in several sizes, as well as finger-bowls, sauce dishes and butterchips. Toothpick holders are as frequently found as salts and peppers, cruets and occasional mustards. Sugars and matching creamers are not common. The daisy and button pattern, attributed to Sandwich, shown here in the sweetmeat jar is very rare. The sweetmeat jar is possibly unique. Any stemmed items are scarce such as wines, goblets and compotes.

The pattern most often seen is the inverted diamond thumbprint, although the following patterns are also found; coin spot, honeycomb, melon ribbed and diamond quilted, daisy and button, baby thumbprint, and plain blown without pattern. Tumblers are the most common item, and the lily vases, produced in many sizes, are probably next, but most of the special shapes and kinds of Amberina are becoming very rare.

While Amberina started with the New England Glass Company, the Mt. Washington Glass Co., in New Bedford, soon adopted this item, and because of patent difficulties named their glass "Rose Amber". Amberina was made in many factories including Sandwich, but probably one of the largest producers of fine thin Amberina was Libby in Ohio, after he had left the New England Glass Company and started his own operation in the mid-west.

## BASKETS



FROM THE COLLECTION OF MISS LILLIAN G. PATTINSON  
DORCHESTER, MASS.

Glass baskets have continued to grow in favor since they contributed to the elaborate tastes and decoration of the Victorian era. The graceful shapes, and usually frilled edges, along with thorn handles pleasingly formed, always gave a feeling of delicacy and appeal. Usually soft colors were used such as pink, pale blue, gold or lavender. To make a very decorative glass mica flakes were added, and the glass was then called vasa murrhina.

Rose bowls, displayed in the lower case, were companions of this period and shared the popular demand. Both the baskets and the rose bowls were made in all types of art glass, and share in beauty and design.

## ROSE BOWLS



FROM THE COLLECTION OF MRS. SHERBURNE J. WATTS  
READING, MASS.



## CAMEL GLASS



FROM THE COLLECTION OF MRS. GERTRUDE A. GREEN  
BROOKLINE, MASS.

Caramel glass, a flint glass formula, was developed at the factory of the Indiana Tumbler and Goblet Co., Greentown, Indiana, in 1895. It was taken over by the National Glass Co. in 1899 and was never commercially produced at any other plant.

Caramel glass was originally called "Chocolate Glass", and was formally introduced to the public at the Buffalo Exposition in May of 1901. The variation in color was due principally to the thickness of the articles. Originally all patterns were identified by numbers and the descriptive names have been acquired through the years.

On June 13, 1903 the plant was entirely destroyed by fire. All the molds were sold for scrap iron which accounts for the fact that none of the caramel glass pieces were ever subsequently produced at any other factory.

The makers of this glassware were apparently forerunners of one of our modern advertising media. Many caramel pieces were sold as dispensers for mustard, honey, jelly, etc. The animal covered dishes herein shown are representative of such. Evidently these dishes were quite popular and people were reluctant to part with them. Today, these dishes such as the fighting cocks, chicken covered dish, dolphin, covered rabbit, cat's head dish are extremely rare.

Other dishes shown include the hatpin holder and pickle dish. Cruets in the cactus and wild rose pattern were offered as a bonus to the grocer's customer who held a premium ticket obtained with a purchase. The flowers in the paperweight are composed of melted down caramel glass found recently at the ruins of the factory site.

These same people originated and were the sole makers of holly amber glass, which due to the short time that it was made is very scarce and much in demand by art glass collectors.

## MILK GLASS



FROM THE COLLECTION OF MRS. ARTHUR E. HUGHES  
BOSTON, MASS.

This opaque white glass was first made in England during the 18th century in an attempt to produce a product imitating porcelain. It was made in the United States before 1812, but was not commercially successful until about 1870. It was listed in trade catalogs as opal ware; white enamel, opaque white, opal, opalescent and alabaster. The common term of milk glass is generally accepted today as the name for this glass. The term milk white was used in Ovington Brother's catalogue of 1854-1859 in referring to milk white finger bowls both cut and plain.

On the top row three of the pieces are attributed to Atterbury Co., of Pennsylvania. These are the fan and circle or petal and ring edged square plate, the hand and dove lace edged dish, and the cat covered lacy edged dish. The wicket edged plate with the stamp collection center was made by Challinor, Taylor and Co., of Tarentum, Pennsylvania. The square pansy plate and the cow covered dish are unknown as to manufacturer, but the pair of pin trays are attributed to Sandwich.

On the bottom shelf the scroll and eye edged plate is by Challinor, Taylor and Co. Atterbury is credited with the fan and circle low footed bowl with hand painted decoration as well as the fan and circle low footed pinched bowl. The lacy edged or openwork tall compote with fine cut standard and hand decorated floral center, trumpet flower design were called fruit compotes by Atterbury Company. The plain club edged plate and the one with the waffle center are unknown as to the manufacturer, but the blue opaque with white heads, dog and rooster covered dishes, are considered rare and are probably the products of the McKee Brothers of Pittsburgh, Pennsylvania.



## PURPLE MARBLE GLASS



FROM THE COLLECTION OF DR. AND MRS. STANLEY E. PETERSON  
BROCKTON, MASS.

Purple slag or marble glass is the most distinguished of the Victorian milk glasses. It is also the rarest, for it was so difficult to manufacture that the glass makers soon abandoned it. There appear to be three distinct types of marble glass, the open-mix, the fused-mix and the over-mix.

Not too much is known about the manufacture and production of this glass. Challinor, Taylor and Company of Tarentum, Pennsylvania are said to have been the largest American producers of this glass between 1870 and 1880. Originally called Mosaic the name later changed to marble glass, and many people today refer to it as purple slag glass. Marble glass has also been called Calico, Agate, Onyx, End of Day, and Connecticut glass.

The English also made marble glass and it was manufactured by Sowerby, Neville and Sowerby at Gateshead, England, catalogued as early as 1850. This glass differs from the American in that it is darker and has many floral designs. The trade mark was, and is, a peacock's head. A British registry mark also was used and the firm's name, impressed. Occasionally a radial star was impressed on the piece.

In the exhibit are the following items: Two closed lattice edge plates; rare bread plate, girl with parrot impressed on the back; two riding boots with spurs; two spill holders; classic urn; jack-in-the-pulpit vase; fluted celery vase; open medallion square set consisting of creamer, sugar and butter dish; acorn creamer, beaded translucent sugar and creamer; and a christening mug, embossed on one side with nest of unhatched eggs, with mother bird hovering near. The other side shows nest of hatched birds. There is a rabbit impressed on the bottom.

## SUGAR SHAKERS AND SALT AND PEPPER SHAKERS



FROM THE COLLECTION OF MR. AND MRS. PERRY LOCKE  
PROVIDENCE, RHODE ISLAND

A fad of the 1880's for table ware was the use of sugar shakers with metal tops. These were colorful and made in all types of art glass. The row of salt and pepper shakers across the front of the case are called "Christmas Shakers", because in the metal cover is impressed the date "Dec. 25, 1877". These are all in clear glass in many different colors. Displayed also are colored and decorated opaque salt and pepper shakers which shared in popularity with the sugar shakers.

## MARY GREGORY GLASS

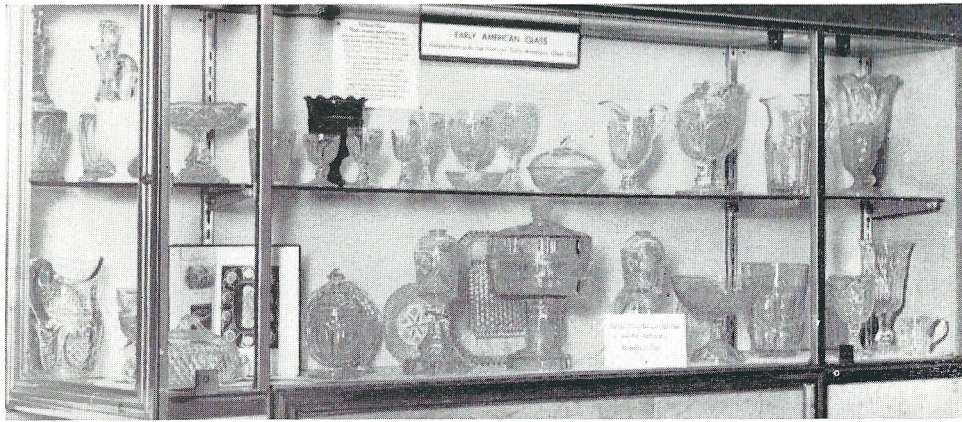


FROM THE COLLECTION OF MR. AND MRS. HAROLD G. CARMICHAEL  
RIVERSIDE, RHODE ISLAND

Mary Alice Gregory, who lived on Summer Street in Sandwich, is credited with having originated the idea at the Sandwich factory of painting children on art glass. The idea of painting children, or in fact flowers, birds, ships and animals, was not entirely original at Sandwich, as it had been done for many years abroad. Examples in this case show many shapes and colors of glass of the Mary Gregory type.



## PATTERN GLASS



FROM THE COLLECTION OF MRS. MARIETTA E. CORR  
WRENTHAM, MASS.

Since there are over three hundred patterns which may be found for a table setting, it is difficult in a small space to exhibit any more than the twenty-nine patterns assembled here.

Ten of these patterns are shown by the little six inch plates standing along the back of the lower shelf, from the early flint horn of plenty pattern to the later patterns such as hobnail.

A pair of tulip and sawtooth claret bottles with handles on the top shelf at the left are worthy of note, as is the opaque green cable spoonholder. A lovely and unusual sapphire blue scalloped diamond point sugar bowl should be mentioned also, for very few patterns are found in color in the early flint glass.

The magnet and grape (frosted leaf) pattern displayed here on the top shelf, attributed to the Portland Glass Company of Portland, Maine, gives some idea of the many and various forms in which pattern glass may be found. Other patterns are shown in each of the following items; a water pitcher, decanter, creamer, sugar bowl, spoon holder, butter dish, goblet, champagne, wine glass, egg cup, salt dish and footed tumbler.

The Washington pattern sugar bowl is a product of the New England Glass Company. An Ashburton celery as well as a Gothic celery and morning glory compote are included in these early patterns, as well as the diamond thumbprint goblet made only at Sandwich.

In the center of the bottom shelf is a covered American coin compote. Due to the fact that this pattern was only made for five months it is naturally limited and rare. Its manufacture was declared illegal in that government officials declared it involved a reproduction of the national currency. The government destroyed the molds and the glass that was in stock.

## 19TH CENTURY ART GLASS



FROM THE COLLECTION OF SAMUEL KERNER  
WELLESLEY HILLS, MASS.

Art glass has gained at the present time far more popularity than it achieved even at its height during the decorative and colorful Victorian era. Some of the glass that failed to meet the public appeal and so remained on the factory storage shelves is now the delight of any art glass collector. This case of rare art glass is shown in order to display the different types assembled as a collection.

Vying for popularity and rarity in this group are plated Amberina, Mt. Washington Peachblow and Agata. Plated Amberina has been attributed to the New England Glass Co., but up to date there is no documentary proof. This glass always has a ribbing or pleating on the outside and is always cased with a slightly opalescent lining. It is very brittle and so is easily damaged or broken. It well deserves the name "Amberina" as it shades from a beautiful ruby red or sometimes almost a fuchsia to a delicate amber.

Mt. Washington Peachblow was not a commercial success and so was made for only a short period of time. This fact makes it the rarest of the shaded glass. Many of the shapes are identical with the Burmese made at this same factory. In color it is unique. It shades from a delicate shell pink at the top to a very pale blue at the base. "Exquisite" is really the only word to describe the color and shading of this glass.

Agata is a product of the New England Glass Co. Joseph Locke in 1886 put this glass on the market, but here again it was not a financial success. It is thought that this glass may have been inspired by the English Sunderland luster. Agata is really New England Peachblow with a metal stain on the outside, made to look like luster. The staining was fired and so is permanent.

In addition to the Mt. Washington Peachblow, there were two other types of Peachblow made in this country during this era. One of these is the New England



## 19TH CENTURY ART GLASS (Continued)

Peachblow, and the other is the Wheeling Peachblow. The New England Glass Co. patented their Peachblow in 1886 as "Wild Rose". This ware shades at the top from a beautiful raspberry pink to an opaque white at the bottom. Most of it is satin finish but occasionally a piece is found with a shiny finish as it came from the annealing oven. Here again is a product that in its day was not popular, in fact, it was considered a failure and its manufacture ceased. This ware was made in beautiful designs, especially the lily trumpet vases and many attractive utilitarian articles such as water sets, celery vases, finger bowls and plates.

The excitement of the sale of the Chinese porcelain Peachblow vase from the estate of Mary J. Morgan of New York City, on March 8, 1886 for the sum of \$18,000.00 which was quite a sum of money in those days, stimulated the interest of Hobbs Brocunier & Company to copy in glass this much publicized vase. From the start, this ware proved to be a success. Unlike the products of the two New England factories, it seemed to find an immediate appeal and continued to be popular for many years. The Wheeling Peachblow may best be described as a smooth Amberina with an opaque white lining. Occasionally pieces were acidized but the majority are glossy finish. The catalogue of this ware pictures a much wider variety of tableware than was made by the other factories, but the most famous piece is the replica of the famous Morgan vase. This vase stands in a clear amber holder consisting of five different oriental figures. All of the above mentioned glass is shown on the lower shelf of this case.

The inkwell on the upper shelf is a beautiful and rare piece of Tiffany glass. Mr. Tiffany brought about through chemistry what the ages had done to old glass in iridescence, which was the result of burial for long periods in humid soil. He was himself an artist with a keen sensitivity to exquisite coloring. Much of his work was done in the gold colored iridescence, but many other colors appear such as pale orchid, green and a beautiful shade of blue. Fortunately Mr. Tiffany signed most of his pieces.

Mr. Tiffany did not patent his methods of coating glass and as his work had found a welcome and appreciative reception by lovers of things beautiful, other companies commenced to make their own line of iridescent glass.

In 1904 Mr. Frederick Carder of the Steuben Glass Works produced an iridescent art glass considered equal in quality with that of Tiffany glass. This he called Aurene, as he felt it resembled in color the rare gold coins of the Roman Empire. Aurene, though, was not confined to gold tones, as he also made blue and peacock blue of varied shades. This work was continued until 1933.

Kewblas is a product of the Union Glass Co., in Somerville, Mass. It is a similar type of iridescent glass. It is so named because the word is the scrambled letters of its inventor "W. S. Blake".

Iridescent glass was also made by the Quezal Art Glass & Decorating Co., in Brooklyn, N. Y. and by Victor Durand who founded and operated his own art glass factory in Vineland, New Jersey.

## LACY SANDWICH MINIATURES



FROM THE COLLECTION OF MRS. ROBERT H. LAWSON  
PAWTUCKET, RHODE ISLAND

This case of Sandwich miniatures contains eighty items and they are mostly in colored glass. For many years collectors thought that these appealing tiny pieces of glass were salesman's samples. This belief has been found false, as there are no large pieces to match these miniatures. All but four of these pieces have definitely been attributed to Sandwich and the four in question might have been made there. Clear Sandwich miniatures are rare, but the colored ones are exceedingly rare.

Shown in the case are five tureen and tray sets, two clear, one large and one small, a translucent blue, a canary and a sapphire blue. There are six bowl and pitcher sets. In the paneled type is a clear, opal, emerald green, and canary. Also the clear and opal lacy glass variety.

Of the large oval vegetable dishes there are four, clear, opal, amber and amethyst. There are four small oval dishes sometimes called salts, in clear, clambroth, opal and canary. The pitcher is one of the most common in the clear glass but as with other types rare in colors. Shown are two varieties of clear, one plain base and one scalloped, two opal ones with the same variety of bases, a dark blue, an opal blue, clambroth, and a light amethyst. Of the round footed bowl, at times called a sugar bowl, there are four colors represented here, clear, opal, clambroth and cobalt blue.

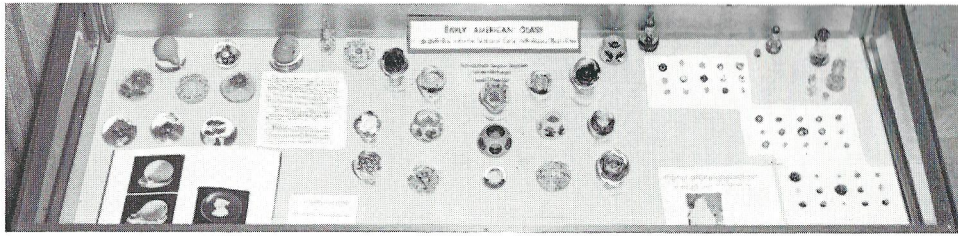
There are six cups and saucers, including a clear and an opal in the small design with handles on the cups, and a translucent blue and clear in the rare longer handleless style. There is also a sapphire blue cup of the last type and a light cup of the first variety.

Of the tiny irons,  $\frac{3}{4}$ " long, there are five; clear, dark green, electric blue, opal and amethyst. One of the rarest pieces shown is the footed hexagonal bowl, rare in any color, but shown here in brilliant aquamarine.

The plates in clear are fairly plentiful but in the colors again are rare. Exhibited are clear with small and large scalloped border, the so-called sweetheart plate, two varieties of opal, a cobalt blue and an amethyst. A pair of tiny dark blue candlesticks, one inch high, an opal blue one and a vaseline colored one are shown. The single pedestal compote in clear is a very rare item. A fine description of the miniatures in glass may be found in "Sandwich Glass" by Ruth Webb Lee.



## PAPERWEIGHTS



FROM THE COLLECTION OF MR. CHARLES KAZIUN  
BROCKTON, MASS.

The work of only one contemporary artist is included in the Library exhibit, Mr. Charles Kaziun of Brockton, Massachusetts, a self taught glass blower. It is stated the examples of his artistry and craftsmanship are comparable if not superior to the early American paperweights of which nine are shown in the upper left hand corner of the case. In this group of nine early paperweights are five of the flower design from Sandwich, three are fruit weights from the New England Glass Co., and one millefiori is attributed to Gillerland.

In foreign paperweights it is found that Baccarat used the letter "B" and Clichy the letter "C" in some of their weights to designate the manufacturer. The early American factories however did not follow this principle. Mr. Kaziun has placed a cane, otherwise known as a set-up, with the letter "K" in almost all of his products, and it usually appears on the bottom of the item, so that it is necessary to look up through the underside to see it.

Charles Kaziun is American-born, son of Lithuanian immigrants, and is a glass craftsman extra-ordinary. When he was a freshman in the Brockton High School in 1933 he saw glass blowers working at the Brockton Fair and the die was cast. He went to the Fair every day and stood transfixed in front of the glass blowing exhibit. Then he set about making a home made outfit for blowing glass by using a coffee can with a crude burner built into it for heating the glass. He gathered all the scrap glass he could find and with his 25c week's allowance purchased neon tubing, by the piece, because he could never afford a whole pound.

About the time Mr. Kaziun started on his first attempt to make paperweight buttons on a special order from a local antique dealer, the Howells at the Brockton Fair were looking for a glass blower. Mr. Kaziun applied, was tried out and hired at \$40.00 per week.

In 1942, through one of his paperweight buttons, he was led to James A. Graham at the University of Pennsylvania, who hired him as his personal assistant. His next benefactor was August Hofbauer, a friend of Graham, who not only supplied materials but with his own hands built for Kaziun a small glass furnace in his garage in

## PAPERWEIGHTS (Continued)

Brockton. Most valuable however, was permission to copy formulas from the family note book for glass making, a family treasure for more than 150 years and which note book was brought from Germany by Hofbauer.

Although Kaziun makes paperweights in many designs, his roses are outstanding. They are made in several colors, but the deep red rose is most appealing. In the back row of the center section of the case are two of these deep red rose weights on pedestal bases. One is of a recent manufacture and has a rosebud added near the top. In some of the flowers, such as the tulip weight, the pistils are added and it is believed that no other manufacturer has ever been able to install pistils in flowered weights. The double overlay weights are excellent examples of artistry and craftsmanship, and four of this type are shown here. They all have roses of different shades of red or pink, and one is tilted and rests on a pedestal base.

In the very center of the case is a triple overlay paperweight. Mr. Kaziun is credited with having made the only successful triple paperweight. This weight has a yellow flower and is cased with red, milk white, and blue layers of glass over the crystal. Other paperweights shown are: blue crocus, Burmese rose, white rose, variegated colored rose, pink chrysanthemum, single rose, wild rose, and a millefiori.

On the right are three cards of paperweight buttons. These are all different examples taken from the hundreds of designs created by Mr. Kaziun. In the upper right corner of the case are five different style paperweight type perfume bottles with roses in both the bottom of the bottle as well as in the stopper. Some stoppers are round and some steeple shape. There are also some miniature weights, tie clasps and earrings. In these examples Mr. Kaziun has been able to capture from nature the glory of its colors and the symmetry of its forms.





## The History of the founding

of

## The National Early American Glass Club

Our records state that the birth of the idea of this club occurred in the early Fall of 1932, when Mrs. Lucy E. Marshall of Monponsett, Massachusetts came into possession of an early American Bowl. Having seen a similar bowl pictured in a book by Mr. Frank W. Chipman of Sandwich, Mass., she and a friend, Mrs. William C. Barnes of Halifax, made the journey to Sandwich to interview Mr. Chipman and talk about the possibility of forming a discussion group on early glass.

They found that Mr. Chipman had recently written to Mr. William Germain Dooley of the *Boston Transcript* with the same idea in mind. Mr. Dooley did not think the time was quite right and advised him to watch the newly formed Rushlight Club. These two women were not easily discouraged and after talking with Mrs. Henry H. Freeman of Sandwich and Boston, they all agreed to contact everyone they knew who was interested in glass, with the objective of forming a group.

On November 19, 1932, Mr. Dooley wrote an article in the *Transcript* on the subject "The Necessity of National Clubs for Collectors." He mentioned the Rushlight Club and suggested fertile fields for other collectors. This article evidently created much interest as many people wrote to the *Transcript* in favor of such an idea. Mr. Chipman's idea now was to have a Sandwich glass collectors club. Mrs. William Preble Jones of Somerville objected to a specialized group and suggested an Old American Glass Club. She requested all those who were interested in her idea to contact her. Mr. Dooley was in accord with this idea, but still felt that separate clubs such as Bottle Collectors, Cup Plates, and Pressed Glass, etc., should be separate organizations. Mrs. Jones, however, felt that an organization built on a broad foundation, in which all American glass enthusiasts might be interested would be a much more stable organization, as interest in only one kind of glass could not have much longevity for an organization. As Mrs. Jones received some forty names of people interested in her plan, she again contacted Mr. Chipman, and the seed was planted. Invitations went out in the mails and also notices in the *Transcript* inviting those interested to attend a meeting on Jan. 18, 1933 at 2 p.m. at the home of Mrs. Henry H. Freeman, 346 Marlborough Street, Boston, Mass.

It was expected that approximately 75 guests might arrive, but more than 150 crowded the home, and the Police had to unravel the traffic as they called at the house to see what had or was happening. When the Police saw everyone throwing dollar bills on a table they thought some sort of gambling was in process, but soon the matter was straightened out and the first meeting was organized.

At this meeting they adopted the name, "The Early American Glass Club," and dues were established at \$1.00 per year. The word "National" was added at a later date.

*"The object of the Club shall be to promote the study and appreciation of American Glass."*

## Article II — By-Laws — 1957 Edition

1957 - 1958

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*The National Early American Glass Club expresses its deep appreciation to those members who loaned their valuable pieces of glass for the exhibition, and to the personnel of the Boston Public Library for their cooperation in making this display of glass such an outstanding success.*



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