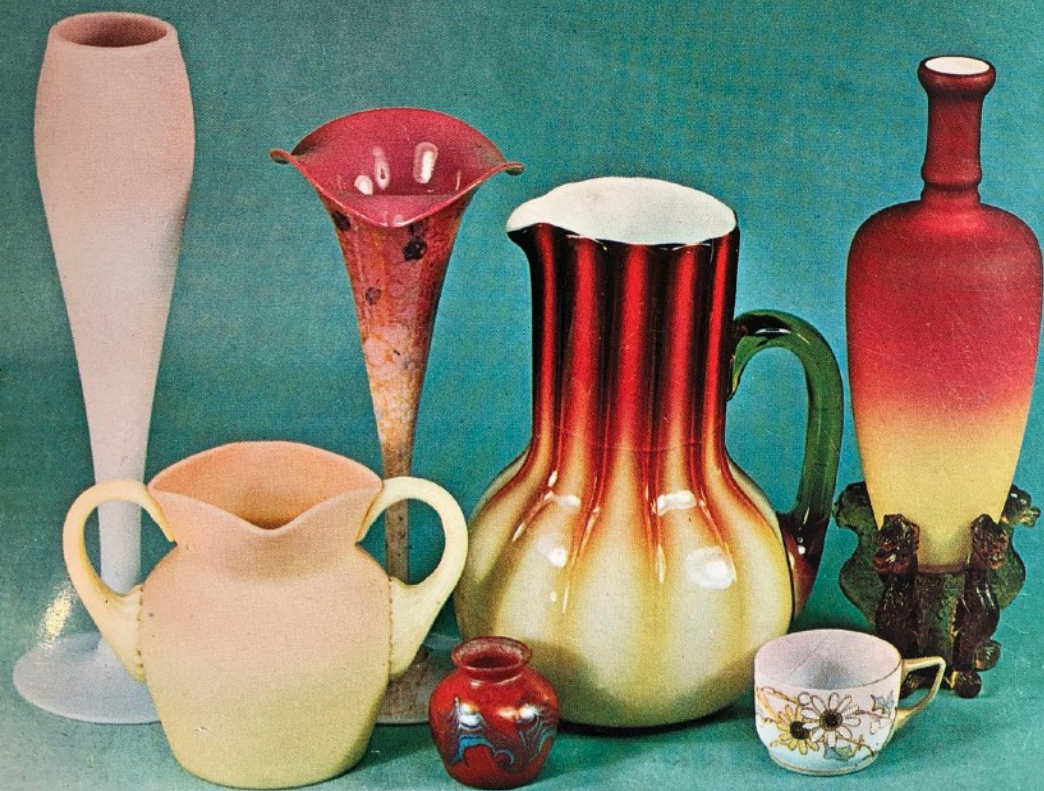


IDENTIFICATION OF
**AMERICAN
ART GLASS**

by

RICHARD CARTER BARRET

*Director-Curator, The Bennington Museum
Bennington, Vermont*



All items illustrated are from the famous collection of

MR. AND MRS. JOSEPH W. LIMRIC

on display at

THE BENNINGTON MUSEUM
Bennington, Vermont

*First Printing,
July, 1964*

*Second Printing,
January, 1965*

*Third Printing,
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*Fourth Printing,
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THE IDENTIFICATION *Of* **AMERICAN ART GLASS**

by Richard Carter Barret, Director-Curator, The Bennington Museum, Bennington, Vt.

During the past ten years or so, there has been a remarkable growth of interest in American Art Glass. The wares produced by various glassworks in America from 1880 to the early 1900's deserve recognition for their technical perfection, if not for their artistic achievement. Complicated and difficult techniques and processes were invented and mastered, while old methods were rediscovered and upon which improvements were made.

A number of books have been written by various authors, each authoritative, yet they result in some confusion of terms. This publication is nothing more than an attempt to clarify some types of wares, so that new collectors will know what terms to use for each different type of Art Glass. Since color is such an important factor in the identification of American Art Glass, every effort has been made to register true fidelity of the beautiful colors used in the total production.

American Art Glass was not always marked. In fact, just the reverse is more true; most American Art Glass was seldom marked. When it was, paper labels were frequently used and these labels, in most instances, have been removed through usage. Consequently, there are great areas with room for disagreement, or at the least, room for confusion.

The purpose of these color illustrations is to show 175 different pieces of glass, representing about 52 distinctly different kinds of American Art Glass. The proper names of these types of Art Glass should be familiar to all glass collectors, for the knowledge itself, even though the collecting of Art Glass is not of personal interest. The 52 types of Art Glass illustrated herein are the most popular types, but by no means are they all of our American production. However, familiarity with the contents of the following pages will result in a working knowledge of the entire field of American Art Glass.

PLATE 1. AMBERINA

The name "Amberina" was patented by the New England Glass Co. at Cambridge, Mass. in 1883. The Mt. Washington Glass Co. at New Bedford, Mass. was also producing a similar colored glassware. A law suit settled the use of names, the N. E. Glass Co. keeping the name "Amberina" and the Mt. Washington Glass Co. selecting the name "Rose Amber". Edward D. Libbey of the New England Glass Co. kept the name "Amberina" when he moved the company to Toledo, Ohio, changing the firm's name to the Libbey Glass Company. He made Amberina around 1900 and revived it again for a limited time around 1920. Today, all shaded glasswares of this type are called Amberina, and it is next to impossible to identify positively the place of manufacture of most unmarked pieces.

Top Row

Four "Lily or "Trumpet" vases. 1. 8 3/4 inches high. 2 1/2 inches high. 3. 7 1/2 inches high. 4. 6 inches high.

Middle Row

1. Pressed spoon holder in "Daisy and Button" pattern. Amberina pieces in pressed patterns are quite rare. 2. Extremely rare threaded glass rose bowl, 4 inches high. The threading was applied before the reheating, as it too shades from amber to red. 3. Inverted thumbprint decanter, 7 1/2 inches high. 4. Footed, blown, triangular, handled vase, 5 inches high, with intricate gold-leaf decorations similar to those used extensively at the Mt. Washington Glass Company.

Bottom Row

1. Brilliant flint glass bowl, blown, pattern-molded in expanded diamond (sometimes called Venetian Diamond). 2. Square top water pitcher, 6 1/2 inches high, applied, reeded amber handle. 3. Crimped edge, cylindrical vase, 5 3/4 inches high, in expanded diamond pattern. 4. Tri-cornered toothpick holder, 2 1/4 inches high.



PLATE 2. AMBERINA

Items made in Amberina are basically made from a batch of amber glass mix to which was added a small amount of soluble gold. The glass item was shaped, cooled and then one end of it was reheated at the glory hole of the furnace. That portion which was reheated a second time turned a ruby-red. If it were heated a bit longer, the color turned to a fuchsia-red. The balance of the piece which was not reheated remained amber, causing the shading from amber to red.

Top Row 1. Blown, pattern-molded, expanded diamond pitcher, 4 1/2 inches high. 2. Same shape pitcher, only 8 1/2 inches high and brilliant color. 3. Extremely rare cruet, partially expanded "Inverted Thumbprint" pattern. This is not "Hobnail" but would become "Inverted Thumbprint" if expanded to a larger size cruet. Probably made by Mt. Washington Glass Co., 1883 - 1888. 6 inches high.

Middle Row Comparison pieces. 1. French Amberina. Cologne bottle, 5 3/4 inches high. Made at the glassworks called "Le Compagnie des Cristalleries de Baccarat" in Baccarat, France, and today simply referred to as Baccarat glass. 2. Late, Flashed Amberina punch cup. Less expensive method of making Amberina. Pieces are made of solid amber glass and flashed only on top with the same gold mix used to produce the ruby of Amberina. The sharp line of demarkation between the two colors is always present in Flashed Amberina. 3. Extremely rare, amber handled basket marked "Libbey", 8 inches high. 4. Pair of inverted thumbprint salt and pepper shakers, marked with paper labels identifying them as Mt. Washington's "Rose-Amber". 5. Square top vase, 4 3/4 inches high, marked with paper label of New England Glass Co.

Bottom Row 1. Punch cup, 2 5/8 inches high. 2. Tumbler, 4 1/2 inches high. 3. Extremely rare, acid-etched and engraved presentation pitcher, 9 3/4 inches high, with clear amber, applied handle. All-over pattern of Morning Glories and leaves has initials "TK" in shield under spout. 4. Stemmed table ware is rare in Amberina, the goblet being 4 3/4 inches high. 5. Lemonade or parfait glass with applied, reeded handle, 3 5/8 inches high.



PLATE 3. BURMESE

Burmese glass was made at only one American factory. It was developed by Frederick Shirley at the Mt. Washington Glass Co., New Bedford, Mass., and patented Dec. 15, 1885. It was free-blown on the end of a blow-pipe and shaped with tools. It was also blown-molded, whereby the quilted or expanded diamond pattern was developed. American Burmese is quite thin, very brittle and therefore quite fragile and easily broken. Uranium was used in the original formula, and as its use is restricted today, no good reproductions can be made. Like Amberina, gold in the mix caused the reddish color to appear when the yellow piece was first reheated. If reheated a second time, part of the red color disappeared, leaving the edges yellow again. The soft, matte finish was obtained by giving the pieces an acid bath. Polished Burmese is more rare but not as attractive as the acid-finished pieces.

Top Row

1. and 2. Pair of Lily vases, 6 3/8 inches high, with yellow edges.
3. Squat bowl, 2 1/8 inches high, 4 3/4 inches diameter, with scalloped edges. 4. Hobnail creamer, 5 7/8 inches high.

Middle Row

1. Square topped vase, 4 3/8 inches high, with applied, reeded handles. 2. Rectangular bowl with six faint yellow dots on sides, 2 inches high, 5 inches long. 3. Squat pitcher, 2 2/3 inches high.

Bottom Row

1. Fluted edge bowl, 5 1/2 inches diameter, 2 3/4 inches high. 2. Large, footed bowl, crimped edges, 9 inches wide, 5 1/4 inches high. Outside bottom of bowl has a ribbed prunt applied over the pontil mark. 3. Crimped top bowl, 3 1/4 inches high, with deep coloring.

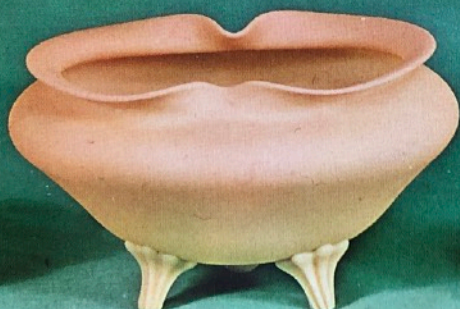
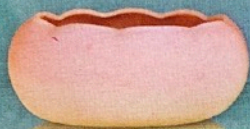
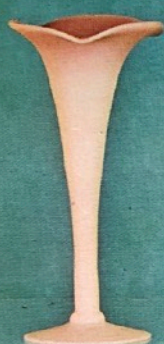


PLATE 4. BURMESE

Burmese glass was also made in England by Thomas Webb and Sons Co., under a patent grant from the Mt. Washington Glass Co. in New Bedford, Mass. Queen Victoria received a gift of Burmese from Mr. Shirley, the glassworks manager, and she was so pleased that she placed an order for a tea service for twelve. So impressed was she by the forms and colors that she caused arrangements to be made to manufacture it in England. Many of the English pieces are marked "Queen's Burmese" made by "Thomas Webb and Sons".

During the 1940's, Robert M. Gunderson, successor to the Pairpoint Manufacturing Co. which originally was the old Mt. Washington Glass Co., made a few pieces of Burmese from a batch of the formula which was supposed to have been found in the old factory buildings. Gunderson pieces are usually much heavier and not as well colored as the original pieces.

Top Row 1. Gunderson vase, shiny finish, 2 3/4 inches high. 2. Miniature Gunderson pig, 7/8 inch long. 3. Polished "Jack-in-the-Pulpit" vase, yellow edges, 6 1/4 inches high. 4. Extremely rare hand perfume bottle, polished, 5 1/2 inches long. 5. Scalloped bowl, diamond quilted, 2 inches high, 4 1/2 inches diameter.

Middle Row 1. Acid-finish vase with scalloped top, 6 1/2 inches high. 2. and 3. Pair of whiskey tasters, expanded diamond, 2 7/8 inches high. 4. Polished vase, same shape as No. 1, enameled decorations, gilt trim, 6 1/2 inches high.

Bottom Row 1. Tumbler, yellow edges, 3 3/4 inches high. 2. Square topped toothpick holder, brilliant color, 2 3/4 inches high. 3. Scalloped top, ribbed vase, extremely thin, 4 1/4 inches high. 4. English toothpick holder, five petaled, folded edges at top, enameled decorations, marked "Queen's Burmese, Thos. Webb & Sons, Patented" 3 3/4 inches high. 5. Cylindrical, footed vase, 7 1/4 inches high.

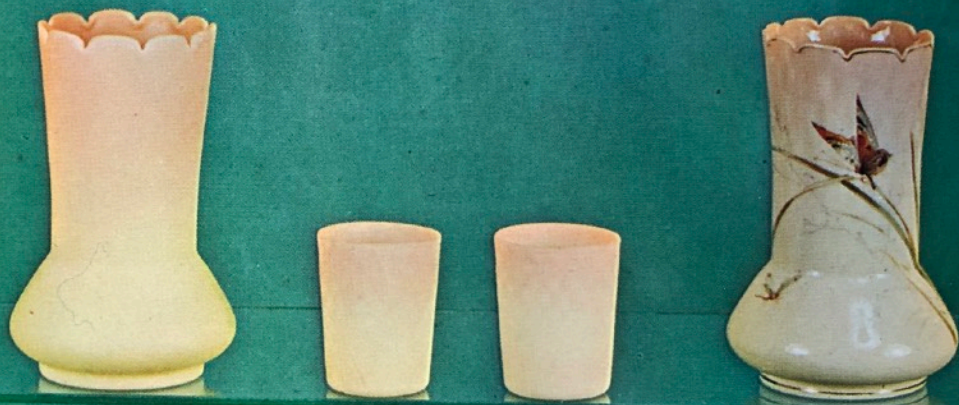


PLATE 5. POMONA

Pomona is the most delicate of all the types of American Art Glass, and was produced by only one factory, the New England Glass Company in Cambridge, Mass. It was first patented in April, 1885, being originated by Joseph Locke. There are two types of Pomona, called "First Ground" and "Second Ground". The difference between the two types is the treatment of the background, both being made of clear, unlined glass. In First Ground Pomona, which was made only from April, 1885 to June, 1886, the glass was first covered with wax. On that portion which was to have a frosted look, the wax was cut through in a series of fine lines, with a pointed instrument. The glass was then etched with acid which ate through the cut wax into the glass. The fine curlicue lines are visible upon close examination of the piece. Second Ground Pomona, made after June, 1886 until late 1890's or early 1900's, was easier and less expensive to make. An acid-resisting powder was applied to the glass over an adhesive base. When subjected to acid, the powder protected the glass it touched, producing an even, stippled effect. Pomona glass was not copied abroad.

Top Row

1. Cruet, clear handle and stopper, 5 3/4 inches high. 2. Fan shaped vase, amber stained, crimped top, applied foot, 2 1/2 inches high. 3. Ewer (not ground for stopper) double row of cornflower decoration is extremely rare, 6 1/2 inches high.

Middle Row

1. Sugar bowl to match creamer #3, fluted top, amber stained, red-stemmed blueberry decoration, applied feet, 4 1/8 inches high. 2. Lamp shade, blue and amber flowers decoration, 8 1/4 inches diameter, 3 3/4 inches high. 3. Creamer, clear handle, matches sugar bowl No. 1, 4 1/8 inches high.

Bottom Row

1. Fluted top, crimped foot vase, inverted thumbprint, 6 1/2 inches high. 2. Same as #1, except 5 inches high. 3. Extremely rare vase with clear daisies on an inverted thumbprint design, 4 1/4 inches high. 4. Only known example fern design vase, fluted top, 6 inches high.

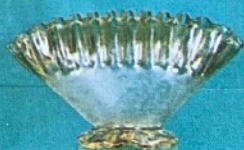


PLATE 6. POMONA

The most sought after pieces of Pomona have designs of cornflowers, butterflies, pansies, berries, leaves, daisies and other forms in nature.

These designs were covered with wax or other resist material, so that when the background was etched, the design was left clear. The various designs were then stained with a metallic stain, usually amber or blue, but occasionally red. Sometimes the designs, or portions of them, were left the original, clear glass, with no stain. There is a type of glass which can be confused with Pomona, but is nothing more than a frosted or sandblasted glassware. This type is of Mid-Western origin, about 1900. When this so-called Mid-Western Pomona has a pattern, it is molded, showing distinct depth and relief, and was not obtained by the more expensive and attractive resist method.

Top Row Table service is rare in Pomona. 1. Tumbler, butterfly and pansy, 3 3/4 inches high. 2. Punch cup, inverted acanthus leaf, 2 5/8 inches high. 3. Stemmed goblet, 6 inches high. 4. Stemmed champagne, 4 1/4 inches high. 5. Tumbler, cornflower, 3 3/4 inches high. All of these pieces have amber stained rims.

Middle Row 1. Square top vase, amber handles, 4 inches high. Small bowl, fluted top, 2 1/4 inches high on plate 4 1/2 inches diameter. 3. Lily vase. 8 1/4 inches high. 4. Footed, fluted bowl, pansy and butterfly, 3 inches high. 5. Mid-Western piece resembling Pomona, but not etched, only frosted, 4 3/4 inches high.

Bottom Row 1. Fluted bowl, rivulet pattern in blue stains, 2 1/2 inches high, 5 1/4 inches diameter. 2. Rare ice cream tray, cornflowers, scalloped, fluted, amber-stained edge, 7 3/4 inches wide, 12 3/4 inches long. 3. Clear pitcher, applied feet, inverted thumbprint pattern, 3 1/8 inches high.

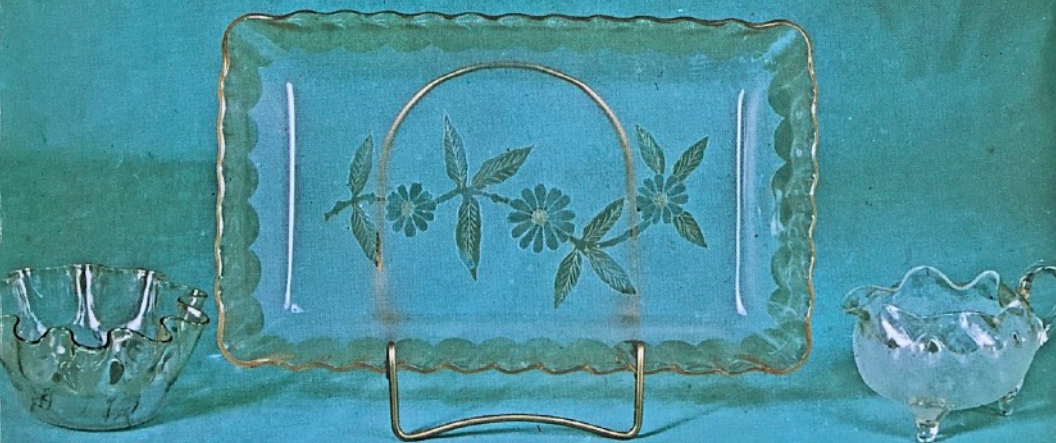


PLATE 7. PEACHBLOWS AND AGATA

Top Row - Mt. Washington Peachblow, shading from a delicate rosepink at the top to a light blue-grey at the bottom, is among the rarest of American Art Glass. It was made at the Mt. Washington Glass Co., in New Bedford, Mass., only between 1886 and 1888. It is a solid glass without a lining of any color, being the same composition inside and out. Almost all of this glass was given an acid bath to produce the soft, satin finish. When decorated, it was either with painted designs or pin points of enamel, or both, usually in flower forms and frequently with verses lettered in Old English script. 1. and 4. Rare pair of footed vases, 10 1/2 inches high. 2. Rare, polished, ribbed salt shaker, 2 1/2 inches high. 3. Mt. Washington Peachblow cup, 1 1/2 inches high, with matching saucer in Burmese, 4 1/4 inches diameter. This design is frequently called the "Queen's Pattern".

Middle Row - Agata was made for less than one year in 1887, only by the New England Glass Co., at Cambridge, Mass. Its spotted finish is applied to a piece of New England Peachblow. The finished piece was coated with a metallic stain and spattered with alcohol which evaporated and left a speckled effect which was fired more or less permanently on the piece. 1. Pitcher, underfired, which makes it resemble a cased or lined glass, which it is not, 4 1/4 inches high. 2. Brilliant colored Lily vase, 8 1/2 inches high, with rare paper Agata label. 3. Punch cup, 2 3/8 inches high.

Bottom Row - Wheeling Peachblow was the original peachblow and was made at Wheeling, West Virginia by J. H. Hobbs, Brockunier & Co., commencing soon after 1883. It is really an Amberina glass, lined or cased inside with an opaque, milk-white or opal glass and is a type of plated glassware. Its methods of production are similar to those of "Plated Amberina", illustrated in Plate 8. It was made in two finishes, polished or acid-finish. 1. Stick vase, polished, 10 inches high. 2. Square top pitcher, applied amber handle, 4 5/8 inches high. 3. Wheeling copy, in acid-finished glass, of famous Chinese porcelain vase which sold for \$18,000.00 in 1886. Called the "Morgan Vase" after original owner, the widow of the manufacturing and steamship financier, Charles Morgan, it is 10 inches high, including its five footed, gargoyle shaped, pressed, amber stand.



PLATE 8. PLATED AMBERINA, N. E. PEACHBLOW

Top Row - Plated Amberina, an extremely rare type of American Art Glass, was made only at the New England Glass Works at Cambridge, Mass. in 1886. It is usually ribbed or pleated as are the three pieces illustrated. The gold-ruby of Amberina glass was lined or plated with an opalescent glass and the piece was formed. When finished, one edge of the piece was reheated, that portion turning red. The entire piece had a translucent, opalescent lining. This was a tricky product to make, as it frequently cracked during the cooling process. Only a small quantity was made; it was and still is, a brittle glass, so an even smaller quantity has survived. 1. Tumbler, eight ribs, 3 3/4 inches high. 2. Rare shaped pitcher, applied, clear amber handle, 7 5/8 inches high. 3. Punch cup, applied, clear amber handle, 2 1/2 inches high.

Middle Row - New England Peachblow, a name of fairly recent origin, has been given to a product of the famous N. E. Glass Co. at Cambridge, Mass. Its proprietor, Edward D. Libbey, who later was to found the beautiful Toledo Museum of Art in Ohio, patented the ware under the title of "Wild Rose" on March 2, 1886. It was made only until the factory moved in 1888. New England Peachblow is not lined, but is solid throughout, as is Mt. Washington Peachblow. It shades from crushed raspberry or deep rose-red at top to an opaque white at the bottom. Some few pieces were left their natural, shiny surface, but most pieces were given an acid bath to produce the soft, matte finish which was quite popular. 1. Acid finish vase, lily shaped, 7 inches high. 2. Scalloped, fluted bowl, 2 3/4 inches high, 5 1/4 inches diameter. 3. Polished, shiny lily vase, 7 inches high.

Bottom Row - 1. Experimental copy of N. E. Peachblow, by Gunderson (see Plate 4) These copies are always white inside, which is easy to use for identification. Vase is 4 inches high. 2. Square, scalloped top vase, deep color, 6 1/2 inches high. 3. Stick vase, 8 1/8 inches high. 4. Free blown pear whimsey, polished, 4 1/2 inches high.

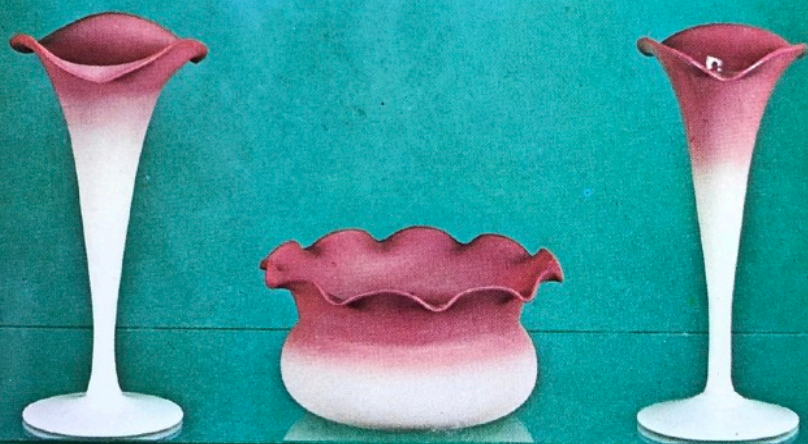


PLATE 9. IRIDESCENT - TIFFANY

There were five main producers of iridescent glass in America. Unquestionably, the outstanding individual artist was Louis Comfort Tiffany, son of the president of the famous jewelers, Tiffany and Co. Louis Comfort Tiffany was more of a creative artist than he was a business man. He did not patent his inventions with glass, so similar products soon were being produced in other factories. If the individual pieces are not marked with the maker's name, it is impossible to identify much of the production. This production was large, and because it was a complicated and technical process involving heat and chemical vapors and gases, it was also expensive. Most of Tiffany's wares were made between 1894 and 1920.

Top Row - 1. Vase, so-called "Pastel Tiffany", chartreuse to opalescent, on clear foot, 648 inches high. 2. Stemmed cordial, amber glass with inside irridized, 5 inches high. 3. Rare red Tiffany, with blue iridescent tracery, 2 1/2 inches high. Red is Tiffany's rarest color. 4. Pink-gold bowl, scalloped, ribbed, 3 inches high, 7 1-4 inches diameter. .5. Gold salt dip in "Thorn" pattern, 144 inches high. Entire table service was made in this pattern. 6. Vase with peacock tracery in silver, blue and grey-green, 10 1/2 inches high.

Middle Row - 1. Peacock blue vase, 5 7/8 inches high. 2. Pink-gold, scalloped, ribbed bowl, 4 1/8 inches high, 10 1/4 inches diameter. 3. Low, footed compote, "stretch" surface, peacock blue lined with brilliant green, 2 inches high, 6 inches diameter.

Bottom Row - 1. Gold and lavender scalloped bowl, blue edges, 244 inches high, 4 3/8 inches diameter, with matching plate, 6 1/8 inches diameter. This was a popular color and was made in complete table service. 2. Pink-gold, scalloped, ribbed bowl, 41/2 inches high, 12 inches diameter. 3. Round, gold vase, 5 1/4 inches high, decorated with green leaves and flowers made from canes used in making paperweights, made from 1890's to about 1910.



PLATE 10. MISCELLANEOUS IRIDESCENT

The popularity of iridescent glass reached its peak in the second decade of the 20th century. In addition to the wares produced by Tiffany at Corona, Long Island and Hoboken, N. J., Frederick Carder was producing superior wares at the Steuben Glass Works, a company he formed in 1904. Some of his works are signed "Steuben", indicating they were made before 1918, when his company was bought by the Corning Glass Co. "Aurene" was another name used by Carder, and was kept in use by Corning until 1933. W. S. Blake, superintendent of the Union Glass Works at Somerville, Mass., made another type after 1890 and before 1924 when the factory closed. This bears his name in an acrostic form, and is called "Kew Blas". For the years, from 1902 to 1918, the Quezal Art Glass and Decorating Co. in Brooklyn, N. Y. turned out lovely pieces of iridescent glass, so superior, that if unsigned, they cannot be distinguished from Tiffany or Steuben. Victor Durand made a type of iridescent glass at his own Art Glass factory in Vineland, N. J. from 1925 to 1932.

Top Row - 1. Steuben "Daffodil" bowl and plate, opalescent white outside, pink-gold iridescent inside. Ribbed bowl, 2 1/4 inches high, 5 inches diameter, plate 6 1/4 inches diameter. 2. Verre de Soie covered mustard jar, 2 3/4 inches high, by Steuben Glass Works. 3. Flared, ribbed, brilliant peacock blue vase with intense purple lining, 4 7/8 inches high, signed "Steuben". 4. Gold vase, 2 1/2 inches high, signed "Aurene". 5. Brushed silver-gold vase, 4 inches high, signed "Steuben".

Middle Row - 1. and 2. Pair of mushroom shaped candleholders, signed "Durand", 3 1/2 inches high. 3. Flared, scalloped vase with green veins, "Kew Blas", 4 1/4 inches high. 4. "Kew Blas" bowl, 3 1/2 inches high.

Bottom Row - 1. Peacock blue Quezal vase, 7 1/8 inches high. 2. Silvergold vase, Quezal, 2 1/2 inches high. 3. Silver vase with deep purple swirls, Quezal, 4 1/4 inches high. 4. Quezal lamp shade, gold threads drawn over lined pattern, 5 1/2 inches high.

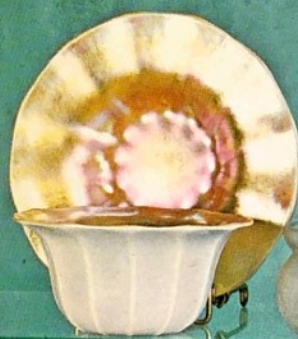


PLATE 11. SPANGLED AND SPATTERED

Much confusion exists in the proper definition of terms in this field of Art Glass. In addition to the words "Spangled" and "Spattered", the terms "Vasa Murrhina" and "End O Day" often appear in print. "End O Day" is disappearing from usage, as it has been established beyond all doubt that the variegated glasswares illustrated in this plate were definitely production items, and were not limited to the fancy or whims of workmen after the work of the day was finished. And it has been established just as strongly that there was the name "Vasa Murrhina Art Glass Company" in use in the trade. Whether it was a distribution point or a glassworks engaged in actual manufacturing, currently is not agreed upon, but it is known that the "Vasa Murrhina Art Glass Co." had an agency in Hartford, Conn., and that they advertised "Factory, Cape Cod Glass Works, Sandwich, Mass." It is also known that this ware, was produced in quantity by Hobbs, Brockunier Co., Wheeling, W. Va. Therefore, knowledgeable collectors and dealers avoid using the term "Vasa Murrhina", and instead use "Spangled" for that glass having flakes or spangles of mica or streaks of metallic-appearing green aventurine, and likewise use the term "Spatter" for that glass without any metallic appearing ingredients.

Top Row - 1. Spangled boot with aventurine, applied clear glass decorations, 3 3/4 inches high. 2. and 4. Pair of controlled Spatter salts, lined with white, applied, clear, crimped feet, 2 3/4 inches high. 3. Spangled candleholder, with aventurine, lined, 9 1/4 inches high. 5. Spatter shoe, 2 7/8 inches high.

Middle Row - 1. and 5. Pair of Spatter vases, unlined, 7 inches high. 2. Spatter boot, 4 inches high. 3. Spatter vase, 7 1/8 inches high. 4. Spatter boot, 3 3/4 inches high.

Bottom Row - 1. Spangled basket, twisted handle, amber cased mica flakes and aventurine, 6 inches high. 2. Spangled basket, overshot handle, amber cased mica flakes, 9 1/4 inches high. 3. Spangled basket, overshot handle, blue cased mica flakes, 5 inches high.

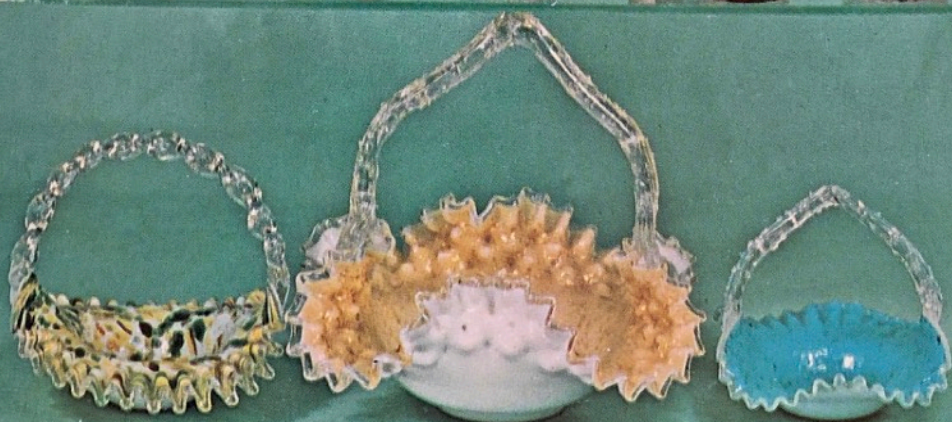
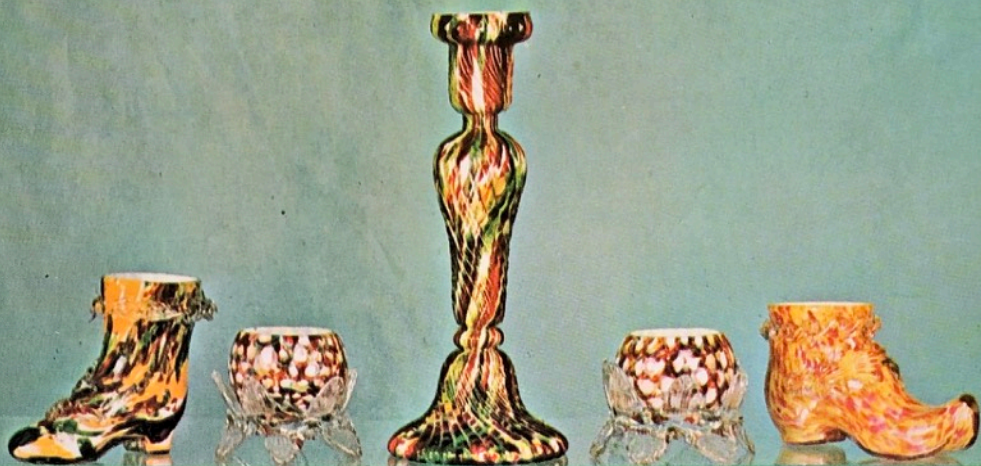


PLATE 12. MISCELLANEOUS

Top Row - 1. Coralene vase, 734 inches high. This name was given to a type of decoration rather than a kind of glass. The design usually, but not always, resembled seaweed or coral, hence the name: Coralene. Usually the decoration was applied to an acid-finished piece, only occasionally was a polished piece used. The design was applied with an adhesive, to which were stuck thousands of tiny glass beads, similar to those used in reflective road markings currently in use. This was done in many factories in America and England. 2. Mt. Washington Glass Company's acid-etched "Cameo" glass bowl, 4 1/2 inches high. A cased glass having the design etched to resemble the very elaborate, true Cameo glass. 3. Findlay or Onyx glass covered jar, 6 inches high, made by the Dalzell, Gilmore and Leighton Company of Findlay, Ohio in 1889. This plated ware has platinum luster decorations on raised, daisy-like flowers and leaves. It was also made with backgrounds of amber, orange, purple and ruby.

Middle Row - These three pieces were made at the Indiana Tumbler and Goblet Co. at Greentown, Indiana. 1. Greentown Chocolate Glass dolphin mustard container, 7 1/8 inches long, designed by Charles E. Beam and produced from 1900 to 1903. Pleated points only between edges of mouth. 2. "Holly Amber" covered jelly, 7 1/2 inches high. Originally called Golden Agate Ware, this plated glass was made only from Jan, 1, 1903 to June 13, 1903 (six months). 3. Dolphin mustard jar with sawtooth edge completely around top.

Bottom Row - 1. Crown Milano covered jar, 10 1/4 inches high, made by Mt. Washington Glass Co., New Bedford, Mass. 1886 - 1888. Raised decoration in gold enamel on a white opal glassware. 2. Mt. Washington Burmese vase, Egyptian design, 17 1/2 inches high. One of few known pieces signed by Albert Steffin, Superintendent of the factory. 3. Royal Flemish ewer, 11 3/8 inches high, made by Mt. Washington Glass Co., after 1889, the name being patented in 1894. This is semi-transparent glass with acid-finish, superimposed with gold relief.

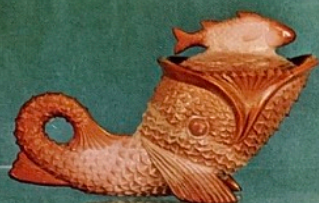
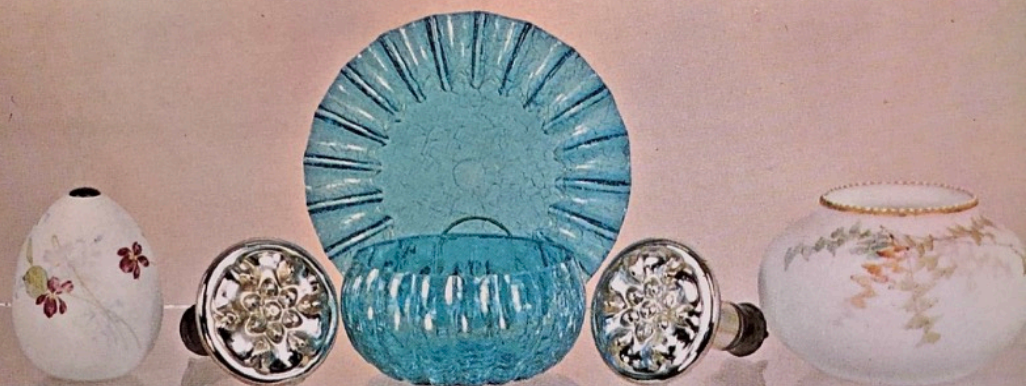


PLATE 13. MISCELLANEOUS

Top Row -1. Amethyst Overshot, fluted bowl, clear, crimped foot, 2 1/4 inches high. Surface is rough, made of tiny fragments of glass melted together. Made between 1860-1870 by Boston & Sandwich Glass Co., Sandwich, Mass. 2. So-called "Sandwich Peachblow" vase, 4 1/2 inches high. While no proof has yet been discovered that this glass was mass produced at the Sandwich factory, fragments have been dug up at the site. 3. Rainbow Mother-of-Pearl Satin Glass rose bowl, 3 1/2 inches high, in Diamond Quilted pattern. Perfected in 1885 by the Phoenix Glass Works, Beaver Falls, Penna. Variations of this popular ware were made by most important glassworks in America and England. 4. Applied decorations, opalescent vase with amber feet. The decorations include a "overshot" strawberry. Made in the 1880's, probably at Sandwich, Mass. 5. "Mary Gregory" covered powder-box, 3 inches high. Cranberry glass decorated with white enamel, this type of decoration bears the name of one of the many decorators at the Sandwich factory. Much was made elsewhere, including quantities in England.

Middle Row -1. and 5. Decorated opaque white glass, made at Mt. Washington Glass Works in the 1880's and sometimes called "Alabaster Ware". 1. Cologne bottle, 4 inches high. 2. and 4. Pair of Silvered Glass (also called Mercury Glass) tie-backs, marked N. E. Glass Co., 3 inches diameter. 3. Craquelle Glass finger bowl, 4 3/4 inches diameter, and fluted plate 6 3/4 inches diameter, made in 1883 by Hobbs, Brockunier & Co., Wheeling, W. Va. 5. Bowl, fern decorated, 3 1/2 inches high, 5 3/4 inches diameter.

Bottom Row -1. Rubina Verde tumbler, inverted thumbprint, 4 inches high, made by Hobbs, Brockunier & Co., Wheeling, W. Va., in the 1880's. 2. Rubina Crystal vase, 7 5/8 inches high, attributed to Dorflinger Glass Works, White Mills, Penna. 3. Threaded glass bowl, 2 1/4 inches high, matching plate, 6 inches diameter. Expanded diamond cranberry glass, threaded with amber glass. Frequently attributed to Nicholas Lutz at Sandwich, Mass., this ware was also produced in quantity elsewhere, including England. 4. Metallic Overshot ewer, stained with oxides, 9 1/4 inches high. Overshot is made by rolling a gather of molten glass in crushed glass, then shaping the piece. Made in the 1880's by the Boston & Sandwich Glass Co. 5. Camphor Glass bowl, 13 1/4 inches high, 5 inches diameter. Amber stained, fluted rim, hobnail pattern, 1880's, Hobbs, Brockunier Co., Wheeling, W. Va.



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