THE LAUZON GLASS STUDY GALLERY

The Lauzon Glass Study Gallery

Albert and June Lauzon collected early American glass together for twenty-five years. They spent summers touring New England, searching out estate sales, antique shops, and auctions, where they acquired bottles, decanters, pitchers, and lamps, among other glass objects. Their collection is particularly rich with examples of early nineteenth-century glass blown in hinged molds—forms notable for their distinctly American patterns.

The Lauzons came to know the Clark in 1975, when they lent some of their collection to the institute for display. After Albert's death in 1978, June donated a portion of their collection to the Clark, and over the next three decades she continued to give objects and financial support for the acquisition of American glass. Her generous contributions also included funds used toward the construction of the Clark Center. The Lauzon Glass Study Gallery highlights glass from their collection, as well as glass from other sources, and tells the story of the production and social use of glass in early America.

A note about attribution:

Early American glasshouses rarely marked their wares, so attributing pieces of glass to specific factories can be challenging. When a color of glass, particular form, or mold pattern is known to hail from a specific factory, that factory is given credit for the production of the ware. We use "probably" and "possibly" to indicate levels of certainty in attribution.

Glass molds were often made for use at one factory, but the popularity of a design encouraged other factories to produce similar molds. Sometimes, too, glass workers might leave a factory, take molds with them, and then use them elsewhere. These facts make attributing pieces to particular factories difficult: sometimes the closest attribution for a piece is the region in which the piece was likely made.

The first successful glass factories were built on the East Coast of the United States, with a gradual spread west. *New England* includes Massachusetts, Connecticut, Vermont, and New Hampshire; *Mid-Atlantic* signals production in New Jersey, eastern Pennsylvania, and Maryland; and *Midwest* alludes to factories in western Pennsylvania and Ohio.

Early Imported Glass

It took time to establish successful glass manufactories in America, so in the late eighteenth and early nineteenth centuries consumer demand was largely met by importing glass from Europe. Before the American Revolution, glass was imported from England; later from continental Europe, especially Germany and Bohemia. Imported glass was cheaper and of higher quality than early domestic products. Most early American households owned at least one glass bottle that was used to hold cordial, wine, gin, or brandy. Tumblers, also imported, were used to drink many beverages, including ale, beer, and cider.

1 Germany or Bohemia

Two Tumblers
c. 1780–1820
Colorless nonlead glass

Skilled workers decorated these tumblers by holding the finished glass against the sharp edge of a spinning stone wheel in order to etch designs upon their surfaces. The engraver created the desired pattern by shifting the position of the glass as well as the pressure against the wheel.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.72, 1984.106

2 Germany or Bohemia

Mug and Cover
c. 1780–1820
Colorless nonlead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.120a-b

3 England

Cream Pitcher
c. 1810–30
Cobalt-blue glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.114

4 United States or Europe

Assembled Flagon and Stopper
c. 1900–50
Cobalt-blue glass, brass, and cork

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.9a–b

5 Probably England

Pitcher
c. 1820–40
Cobalt-blue glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.135

6 Germany or Bohemia

Cordial Bottle
c. 1775–1810
Colorless glass, enamel, and pewter

Gift of Milton W. Alexander, 1973
1973.20

7 Germany or Bohemia

Cordial Bottle
c. 1775–1810
Sapphire-blue glass and enamel

This bottle was embellished with enamel paint, a decorative technique popular in German and Bohemian glass production during this period. A woman in a brightly colored dress is painted on one side. On the other, German text proclaims: “It is painful to live without someone.” The bottle was broken and has been recently restored, with blue epoxy resin filling in for missing glass shards.

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.11

8 Germany or Bohemia

Tumbler
probably 1920s
Colorless nonlead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.102

9 Germany or Bohemia

Tumbler
c. 1780–1820
Colorless nonlead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1985
1985.73

10 Probably Germany

Tumbler
c. 1775–1825
Colorless glass and enamel

Gift of Milton W. Alexander, 1974
1974.12

11 Bohemia

Decanter and Stopper
c. 1790–1820
Colorless nonlead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.79a-b

12 England

Wineglass
c. 1750–75
Colorless lead glass with opaque white glass threads in stem

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.31

13 England

Two Wineglasses
1750–75
Colorless glass with opaque white glass threads in stem

Perhaps inspired by Venetian or Bohemian examples where opaque threads of glass were used to embellish glass forms, eighteenth-century English glassblowers incorporated enamel canes into hot, liquid glass, manipulating them to create complicated twisted patterns for wineglass stems. This style of decoration was popular in Colonial America, and many wineglasses were imported from England as a result.

Collection of Bennington Museum, Bennington, Vermont. Gift of Mr. and Mrs. Stephen Greene
1974.74.1, 1974.84

14 Northern Europe

Two Decanters and Stoppers
c. 1825–50
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.17a-b, 1996.14.1a-b

15 Probably England

Two Salts
c. 1790–1820
Cobalt-blue glass

Gift of Milton W. Alexander, 1973
1973.28, 1975.6

16 England

Salt
c. 1775–90
Colorless glass

Gift of Milton W. Alexander, 1973
1973.18

17 Probably England

Salt
c. 1770–1810
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1982
1982.57

18 Germany or Bohemia

Tumbler
c. 1780–1820
Colorless nonlead glass

Gift of Mrs. Devereux Butcher, 1980
1980.10

19 Germany or Bohemia

Two Tumblers
c. 1780–1820
Colorless nonlead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.67, 1981.127

20 Germany or Bohemia

Tumbler
c. 1780–1820
Colorless nonlead glass

Gift of Milton W. Alexander, 1973
1973.16

21 Germany or Bohemia

Cordial Bottle
c. 1775–1810
Colorless glass, enamel, and pewter

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.14

22 Probably Germany

Tumbler
c. 1775–1825
Colorless glass and enamel

The Albert and June Lauzon Collection of Early American Blown Glass, 1986
1986.123

23 Germany or Bohemia

Two Bottles
Mid–late 19th century
Colorless glass, pewter; colorless glass, silver

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.28; 1996.14.29

24 United States

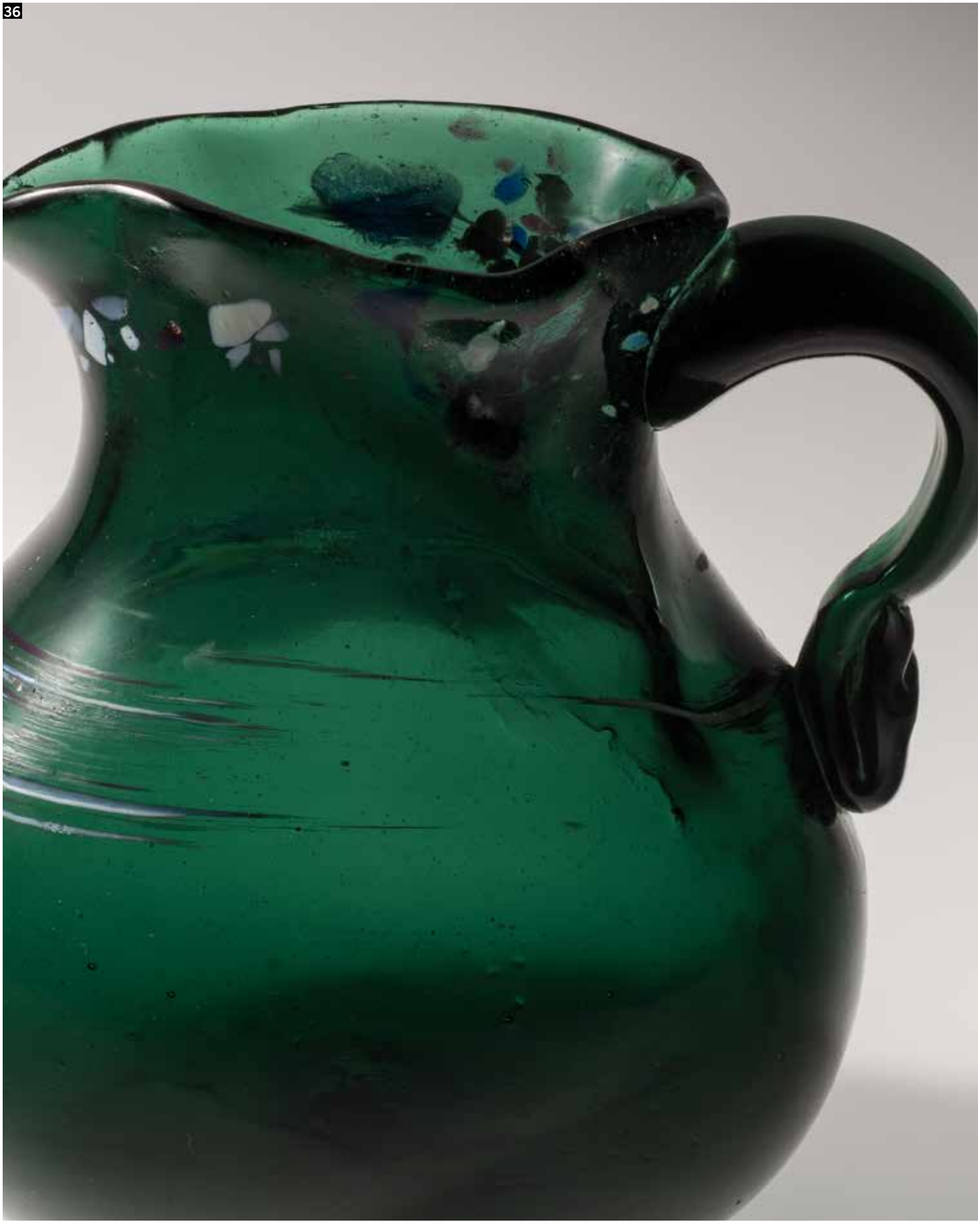
Sugar Bowl
1800–40
Cobalt-blue glass

Gift of Milton W. Alexander, 1973
1973.26

25 Possibly Newcastle-on-Tyne, England

Cream Pitcher
c. 1790–1830
Cobalt-blue glass

Gift of Milton W. Alexander, 1973
1973.27



Free-Blown Glass

Free-blown glass is shaped without the use of molds. Once the ingredients for glass are melted together in a furnace, a glassblower gathers a small glob of the molten mixture on the end of a metal blowpipe. After removing the glass from the furnace opening (called the glory hole), he or she blows into the pipe, expanding the glass. With such tools as pincers, jacks, and shears, and by using gravity or swinging the blowpipe, the glass blower shapes the material into the desired form, often returning the glass to the furnace for reheating in order to make the glass malleable. Free-blown glass might be embellished by applying threads of glass to an object while it is still hot; once cool, free-blown glass might be engraved with designs or painted with enamel.

26 South Boston Flint Glass Works
Boston, 1813–1827
Thomas Cains, lessor, 1813–1819/20
Or

Phoenix Glass Works
East Cambridge, Massachusetts, 1819/20–1870
Thomas Cains, proprietor until 1865

Sugar Bowl and Cover, Decanter and Stopper
c. 1813–35
Colorless lead glass

The chain decoration on the belly and cover of this sugar bowl and on the body of this decanter was a signature design of Thomas Cains, an English glassblower who became the proprietor of two glass factories in Boston. He introduced this decorative pattern to America from England, where it had been popular for centuries. Each chain was formed by pinching two strands of molten glass together at intervals; the links on these examples are of varying size.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.121a-b; 1981.137a-b

27 South Boston Flint Glass Works
Boston, 1813–1827
Thomas Cains, lessor, 1813–1819/20
Or

Phoenix Glass Works
East Cambridge, Massachusetts, 1819/20–1870
Thomas Cains, proprietor until 1865

Lamp
c. 1813–30
Colorless lead glass

229

The abundance of whale oil in the early nineteenth century stimulated the production of glass lamps to light American homes. The "mercurial" rings and "strawberry" chain on this lamp are typical of glass produced in the glassworks managed by Thomas Cains. The rings were formed by indenting the hot glass, then smoothing over the space to trap in air, making it appear as if mercury had been added to the glass. Two wicks, inserted in the tubes at the top, produced more light than one.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.138

28 New England

Bottle
c. 1790–1830
Olive-green glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.27

29 Western Pennsylvania or Ohio

Bottle
c. 1810–50
Aquamarine glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.3

30 New England

Bottle
c. 1790–1830
Olive-green glass

Gift of Milton W. Alexander, 1975
1975.14

31 United States

Bowl
19th century
Amber glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.113

32 Mid-Atlantic

Cream Pitcher
c. 1820–40
Light-green glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.136

33 Massachusetts

Cream Pitcher
c. 1820–35
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.95

34 Probably New Jersey

Pitcher
c. 1830–50
Aquamarine glass

Gift of June K. Lauzon, 1991
1991.34

35 Mid-Atlantic

Pitcher
c. 1830–60
Light-yellow-green glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.84

36 Probably Congressville Glass Works, Congress and Empire Spring Company
Congressville, New York,
1865–1890

Pitcher
c. 1865–80
Dark-green glass with added chips

This pitcher was made in the Congressville Glass Works, one of the factories near Saratoga Springs, New York, that began mass-producing mold-blown bottles in the mid-nineteenth century to hold the increasingly popular local mineral water. It was an "occasional piece" made by a glassblower from molten glass left over at the end of the day. The rough rim and heavy form suggest that the pitcher was made quickly, perhaps by a relatively inexperienced worker.

Gift of Milton W. Alexander, 1974
1974.21

37 Probably Pittsburgh, Pennsylvania

Sugar Bowl and Cover
c. 1820–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.122a-b

38 Probably New England Glass Works
East Cambridge, Massachusetts, 1818–1888

Footed Punch Bowl 250
c. 1835–55
Colorless lead glass

Punch was introduced to England from India in the seventeenth century and later became popular in America. The recipe included spices, sugar, citrus juice, and water or tea, mixed with brandy, rum, or strong wine. This elegant glass bowl, with its delicately engraved bunches of grapes and vine leaves, would have been used to mix and serve the beverage at social gatherings.

Acquired with funds donated by June Lauzon, 1997
1997.1

39 Suncook Glassworks
Suncook, New Hampshire, 1839–1850

Pitcher and Washbowl
c. 1839–50
Dark-aquamarine glass

The distinctive green of this pitcher and washbowl suggests they were made in Suncook, New Hampshire, at a window factory that also produced tablewares of this color. The vessels originally belonged to Josiah and Lydia Locke, of Pembroke, a town near Suncook. Glass rarely bears the marks found on silver or porcelain, which help determine place and date of manufacture; instead, scholars rely on physical characteristics, like color or ownership history.

Acquired with funds donated by June Lauzon, 1998
1998.36.1.1–2

40 Possibly New Jersey

Bowl
c. 1830–60
Aquamarine glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.119

41 England

Rolling Pin
c. 1840
Cobalt-blue glass

Rolling pins were sold as souvenirs at fairs in England from the middle of the nineteenth century. Free-blown and tooled to shape, they were decorated with gilding, often with inscriptions such as "Remember Me" and "Always True." Only traces of gilding are visible on this example.

Collection of the Bennington Museum, Bennington, Vermont. Gift of Mr. and Mrs. Stephen Greene
1974.211

Pattern-Molded Glass

One way to create a patterned glass surface is to gather molten glass at the end of a blowpipe and insert it into an open, cylindrical mold with a pattern, such as vertical ribs. A small amount of air is then blown into this glass, which at this point is called a "gather." The gather swells to take the shape and pattern of the mold. The glass is then removed from the mold, further blown, and tooled into the desired shape. Pattern-molded glass will look different depending on how much the glass is expanded; for example, a bottle with a smaller diameter will have ribs closer together than a bottle with a larger diameter. Glassblowers can twist the patterned gather on the blowpipe before inflating it, causing the swirled effect seen on several bottles in this case.

42 United States

Jug
c. 1810–50
Brown glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.23

43 Possibly England or possibly Midwestern United States

Cream Pitcher
c. 1815–25
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.71

44 Probably Ohio

Decanter
c. 1800–25
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.12a-b

45 Ohio

Cream Pitcher
c. 1820–40
Light-green glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.118

46 Probably United States

Cream Pitcher
c. 1880
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.15

47 Midwest

Cruet and Stopper
c. 1820–50
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.111a-b

48 Probably New England

Castor Set and Stand
c. 1820–40
Colorless lead glass, tin, and paint

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.123.1–5

49 United States

Cologne Bottle or Cruet
c. 1825–40
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.16

50 Probably New England

Cologne Bottle or Cruet and Stopper
c. 1820–40
Colorless glass

Gift of Milton W. Alexander, 1973
1973.19a-b

51 Eastern United States

Three Miniature Bottles
c. 1830–70
Aquamarine glass

Blown in a mold that created a surface resembling the weave of a wicker basket, these small "demijohns" were sold as containers for perfume, cologne, salves, hair oil, and other toiletries.

Gift of Milton W. Alexander, 1975
1974.24, 1974.25, 1975.13

52 United States

Cruet and Stopper
c. 1800–25
Colorless glass

Gift of Milton W. Alexander, 1975
1975.11a-b

53 Ohio or Western Pennsylvania

Bottle
c. 1810–50
Aquamarine glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.73

54 Probably Midwest

Decanter and Stopper
c. 1810–50
Amethyst glass

Gift of Milton W. Alexander, 1973
1973.34a-b

Cologne and Cruet Bottles

The patterns on these cobalt blue and colorless half-pint bottles were imparted from a full-size mold composed of three vertical sections and a base plate. There are subtle differences in the patterns. Some bottles are attributed to the Boston and Sandwich Glass Works because fragments of certain patterns have been excavated at the factory site. In 1825, "Blue Twisted Cruits" [*sic*] were recorded as being made at this factory, costing six cents each to produce. These bottles were popular items, often used as containers for vinegars or sauces at the table; alternatively, they may have contained toilet water or cologne. Cruets were sold with tightly fitting stoppers to ensure that their contents stayed fresh, but many stoppers have since been broken or lost.

55 Probably New England

Three Cologne Bottles or Cruets and Stoppers
c. 1820–40
Cobalt-blue glass

Gift of Milton W. Alexander, 1975
1975.10a-b, 1975.9, 1973.31a-b

56 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Two Cologne Bottles or Cruets
c. 1826–40
Cobalt-blue glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1986
1986.124, 1981.132a-b

57 Ohio

Bottle
c. 1820–50
Amber glass

Gift of Milton W. Alexander, 1973
1973.21

58 Ohio or Western Pennsylvania

Bottle
c. 1810–50
Aquamarine glass

"Swirl" bottles were produced in Ohio and western Pennsylvania in the early nineteenth century. For this example, molten glass was gathered onto a blowpipe, dipped into a patterned mold and inflated, then removed and twisted to the right. Finally, the glass was further expanded and tooled into its "beehive" shape. Bottles like this may have been fitted with stoppers or corks and used as containers for alcohol.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.129

Boston and Sandwich Glass Company

The Boston and Sandwich Glass Company produced glass from 1826 to 1888. Deming Jarves (1790–1869), the son of an English furniture maker who immigrated to Boston, founded the factory with the intention of making glass objects affordable for consumers. He built his factory in Sandwich, Massachusetts, because of its location on the water, allowing for ease of shipping goods, as well as its proximity to forests, which supplied the massive amount of wood required to feed the factory furnace. The specialty of the Boston and Sandwich Glass Company was mold-blown glass (often called blown three-mold), which simulated the look of cut glass without the high cost associated with blowing and cutting pieces individually. With this technique, molten glass was blown into a full-size hinged, patterned mold. The mold dictated the shape, size, and details of the piece, allowing for rapid production. The factory produced a variety of forms, including table and barware, lamps and candlesticks, and perfume bottles. The company's main office and showroom were in Boston.

Mold-Blown Glass: Geometric Patterns

The glassware objects in this case are grouped together because of their similar geometric surface patterns. These patterns were created by blowing molten glass into a full-size, hinged metal mold. Bands of vertical, diagonal, and cross-hatched ribs approximate the look of cut glass, which was much more labor-intensive and expensive to produce. Factories in New England, New York, and Midwestern states, such as Ohio, produced great quantities of mold-blown glass. Decanters, pitchers, and tumblers are common forms in mold-blown glass, but inkwells, small plates, and salts were also produced in significant numbers.

59 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Decanter and Stopper
c. 1826–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.101a-b

60 Probably New England

Tumbler
c. 1820–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.85

61 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Pitcher
c. 1826–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.82

62 United States

Decanter and Stopper
c. 1820–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1982
1982.56a-b

63 United States

Decanter and Stopper
c. 1825–50
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.25, 1981.68b

64 Eastern United States

Decanter and Stopper
c. 1825–40
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.93a-b

65 Probably New England

Three Patty Pans
c. 1820–40
Colorless glass

The function of these shallow dishes, called "patty pans" by glass manufacturers, is unclear, but the name comes from ceramic or metal baking tins used to make tarts and pies. The patty pan squash was also named because of its resemblance to this shape.

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1981.97, 1981.70, 1996.14.30

66 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Tumbler
c. 1826–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.140

67 Eastern United States

Cologne Bottle or Cruet
c. 1820–40
Cobalt-blue glass

Gift of Milton W. Alexander, 1973
1973.23

68 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Two Cream Pitchers
c. 1826–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1984
1984.104, 1981.86

69 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Cream Pitcher
c. 1826–40
Sapphire-blue glass

Gift of Milton W. Alexander, 1973
1973.22

70 Keene (Marlboro Street) Glass Works
Keene, New Hampshire, 1815–1841

Decanter and Stopper
c. 1815–17
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.92a-b

71 Probably Keene (Marlboro Street) Glass Works
Keene, New Hampshire, 1815–1841

Two Decanters and Stoppers
c. 1815–17
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981, 1986
1981.69a-b, 1986.125a-b

72 New England

Decanter and Stopper
c. 1820–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.89a-b

73 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Decanter and Stopper
c. 1826–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1982
1982.53a-b

74 Eastern United States

Decanter
c. 1820–40
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.5a

75 United States

Decanter and Stopper
c. 1820–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.145a, 1996.14.5b

76 Eastern United States

Decanter
c. 1820–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.68a

77 United States

Cruet Bottle and Stopper
c. 1825–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.131a-b

78 Possibly Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Decanter and Stopper
c. 1826–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1984
1984.105a-b

79 New England

Bowl
c. 1820–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.100

80 New England

Tumbler
c. 1820–40
Colorless glass

Gift of Milton W. Alexander, 1974
1974.16

81 Probably Keene (Marlboro Street) Glass Works
Keene, New Hampshire, 1815–1841

Decanter
c. 1820–41
Olive green glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.104

82 New England

Decanter and Stopper
c. 1825–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.77a-b

83 Eastern United States

Decanter
c. 1820–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.143

84 Probably New England

Decanter and Stopper
c. 1825–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.109a-b

85 Probably Mount Vernon Glass Works
Vernon, New York, 1810–1844

Decanter
c. 1820–44
Aquamarine glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.76

86 New England

Hat Salt
c. 1825–40
Cobalt-blue glass

In their spare time, nineteenth-century glassblowers sometimes produced fanciful items, or "whimsies," using leftover glass. These trinkets, including linked glass chains and miniature top hats like this, might have become gifts for their children or sweethearts. Eventually, these hats became popular for serving salt at the dining table—and so-called hat salts were put into mass production. The brim of this salt, turned down in front and back and up at the sides, reflects the style of fashionable beaver hats of the time.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.99

87 Probably New England Glass Works
East Cambridge, Massachusetts, 1818–1888

Salt
c. 1818–30
Colorless lead glass

Acquired with funds donated by the Albert and June Lauzon Collection of Early American Blown Glass
1988.242

88 New England

Hat Salt
c. 1825–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1982
1982.58

89 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Salt
c. 1826–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.98

90 Probably Keene (Marlboro Street) Glass Works
Keene, New Hampshire,
1815–1841

Decanter
c. 1815–41
Olive-green glass

Although not marked by the Keene (Marlboro Street) Glass Works, this decanter is attributed to that factory based on the distinctive green color of the glass and the bull's-eye sunburst pattern that alternates with a crosshatched square, one known to have been produced there. This early New Hampshire glass factory manufactured both pint and quart decanters in large numbers.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.87

91 Probably New England

Tumbler
c. 1825–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.66

92 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts,
1826–1888

Decanter and Stopper
c. 1826–40
Colorless lead glass

Increasingly elaborate metal molds allowed glass factories to produce objects with intricate surface patterns, like this one, notable for its sunburst and diamond motifs.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.64a-b

93 Probably Coventry Glass Works
Coventry, Connecticut,
1813–1850

Inkstand
c. 1813–50
Purple-brown glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.139

94 Probably Keene (Marlboro Street) Glass Works
Keene, New Hampshire,
1815–1841

Inkstand
c. 1815–41
Olive green glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.116

95 Probably Keene, New Hampshire

Spalter's Premium Jet Black Ink Bottle
c. 1820–50
Olive-amber glass

This bottle held black ink manufactured in Keene, New Hampshire, which suggests that the bottle was produced at a nearby factory. Its paneled shape is referred to as "umbrella" by collectors today.

Collection of the Bennington Museum, Bennington, Vermont. Gift of Channing Hare
1957.471

96 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts,
1826–1888

Cream Pitcher
c. 1826–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1982
1982.51

97 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Footed Cream Pitcher
c. 1826–40
Sapphire-blue glass

Gift of Milton W. Alexander, 1975
1975.12

98 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Cream Pitcher
c. 1826–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.94

99 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Decanter and Stopper
c. 1826–35
Colorless lead glass

Decanters were originally used for serving wine at the table. Eventually, they were produced with stoppers, which prevented the alcohol inside from evaporating, and used to store spirits, such as gin, whiskey, brandy, and port. This decanter, with its unusual acorn-shaped stopper, was made to resemble fashionable cut glass, but using a cheaper and less labor-intensive process—a gather of molten glass was blown into a patterned, full-sized mold to impart decoration onto the vessel's surface.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.103a-b

100 United States

Decanter and Stopper
c. 1825–40
Colorless glass

Gift of Milton W. Alexander, 1974
1974.17a-b

101 New England

Decanter and Stopper
c. 1820–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.90a-b

102 Probably Frederick Mutzer
b. Germany, active in Pennsylvania (dates unknown)

Decanter and Stopper
c. 1920–30
Colorless lead glass

This decanter shares characteristics with glass discovered to be twentieth-century fakes by glass scholars in 1973. Made in secret for collectors eager to acquire nineteenth-century mold-blown objects, these pieces differ from authentic nineteenth-century examples in their chemical makeup as well as their surface patterns, which attempt to match earlier designs but are not exact replicas. "Mutzer Group" glassware is also notable for the extremely clear quality of the glass: few imperfections suggests a highly refined technique for mixing glass, one not available in the nineteenth century.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.83a-b

Baroque Pattern

American glass scholars George S. McKearin and his daughter, Helen McKearin, were among the first to categorize glass by their mold patterns. They created geometric pattern groupings as well as the distinctions of "baroque" and "arch" glass patterns. The patterns in the baroque group are more organic than others, and include scrolls, floral motifs, palmettes, and hearts. The shell and ribbing pattern, seen in both a blue and colorless glass decanter in this group, were particularly popular.

Arch Pattern

The first full-size metal molds for blowing glass featured arch patterns. Roman (rounded) and Gothic (pointed) arches distinguish this group. The "Arch and Fern with Snake Medallion" was one of the most popular designs, visible on four decanters and a pitcher in this case. The medallions on decanters were often impressed with the name of a spirit such as "BRANDY," "GIN," or "WHISKY," which eliminated the need to use bottle tickets to identify the contents. The kinds of objects that feature mold-blown arch patterns are relatively few; tumblers and decanters survive in the greatest numbers today.

103 Probably New England

Pitcher
c. 1825–40
Colorless lead glass

The pattern on this pitcher is called "Horn of Plenty" or "Cornucopia." An 1829 invoice from the New England Glass Company of Boston listed mold-blown decanters with a cornucopia pattern, but it is unclear if they are referencing the pattern seen on this piece of glassware. Most companies did not mark their wares, making attribution difficult.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.128

104 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Pitcher
c. 1826–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.108

105 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Decanter and Stopper
c. 1826–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.65a-b

106 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Decanter 276
c. 1826–40
Cobalt-blue lead glass

The vibrant blue of this decanter was achieved by mixing powdered cobalt—an element used in pigment production for centuries—into the batch, the molten mix of materials that make up glass. Deming Jarves, founder of the Boston and Sandwich Glass Works, set up his factory on Cape Cod, a location chosen for its abundance of wood, used to heat the furnace, as well as its proximity to shipping ports. The local sand—the silica that is a main ingredient of glass—was of poor quality, so sand was imported from New Jersey and the Berkshires.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.75

107 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Pitcher
c. 1826–40
Colorless lead glass

Glassmakers could use one mold to fashion different forms. This pitcher was blown in a mold primarily intended to make decanters. A spout has been shaped from glass that would have formed a decanter's neck and a handle has been attached. The reserve surrounded by intertwining serpents, below the pitcher's spout, is where "GIN," "WHISKEY," or "RUM" might have appeared on a decanter: for the multipurpose pitcher, the reserve is filled with hatch marks.

The Albert and June Lauzon Collection of Early American Blown Glass, 1985
1985.72

108 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Four Decanters and Stoppers
c. 1826–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981 and 1996
1981.74a-b, 1981.130a-b, 1996.14.6a-b, 1981.141a-b

109 Possibly Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Cream Pitcher
c. 1826–40
Colorless glass

Gift of Milton W. Alexander, 1973
1973.17

110 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Cream Pitcher
c. 1826–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.142

111 Possibly Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Decanter and Stopper
c. 1826–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.91a, 1981.145b

112 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Tumbler
c. 1826–40
Colorless lead glass

Mold-blown tumblers are rarer than decanters today, perhaps because drinking glasses were used more often and therefore had more opportunities to break. The pointed arch with double spray of leaves pattern was inspired by examples of cut glass.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.117

113 Possibly New England

Decanter and Stopper
c. 1825–40
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1988
1988.239a-b

114 New England

Two Decanters and Stoppers
c. 1820–50
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981 and 1996
1981.133a-b, 1996.14.10, 1981.91b


GLASS

Figured Flasks and Bottles

Immensely popular in America from 1815 to 1875, figured flasks and bottles featured subjects that ranged from portraits of such historical figures as George Washington to Swedish opera singer Jenny Lind. Their varied decorative schemes included sunbursts, scrolls, the American eagle, masonic symbols, and commemorations of progress made on railroads. More than 750 patterns have been identified by glass scholars to date. Often political in nature, the subjects shed light on the concerns of the nation at the time of a bottle's production.

Made by blowing molten glass into a full-size mold (typically constructed of two, or sometimes three, hinged parts), these flasks and bottles could be produced quickly. They were made in factories throughout New England, the mid-Atlantic, and the Midwest. Once purchased, flasks were typically filled with spirits and stoppered; they might be carried in one's pocket and sipped from throughout the day.

115 Keystone Glass Works
Philadelphia, 1866–1891
Adam R. Samuels, proprietor, 1866–1891

Figured Bottle
c. 1866–74
Aquamarine glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.8

116 Whitney Brothers Glass Works
Glassboro, New Jersey, 1837/1839–1918

Figured Bottle
c. 1850s
Aquamarine glass

281

This bottle features a portrait of the nineteenth-century opera singer Jenny Lind. Known as "the Swedish Nightingale," Lind was brought to the United States by the circus impresario P. T. Barnum in 1850. The bottle was made to celebrate the singer's arrival and includes a misspelling of her name that was corrected in later versions. An image of the glass factory that produced this bottle is featured on the opposite side.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.110

117 Keystone Glass Works
Philadelphia, 1866–1891
Adam R. Samuels, proprietor, 1866–1891

Figured Bottle
c. 1866–74
Aquamarine glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.81

118 Dyottville Glass Works
Philadelphia, 1833-1923

Figured Flask
c. 1847–60
Light-green glass

Collection of the Bennington Museum, Bennington, Vermont. Museum Purchase
1976.354.1

119 Possibly East Hartford Glass Works
East Hartford, Connecticut, 1783/88–1830
Pitkin family and partners, proprietors, 1783/88–1830

Figured Flask
c. 1815–30
Olive-green glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1987
1987.113

120 Keene (Marlboro Street) Glass Works
Keene, New Hampshire, 1815–1841
Justus Perry, proprietor, 1817–1822

Figured Flask
c. 1817–22
Dark-blue-green glass

Rooted in the fraternities of stonemasons, Freemasonry promotes civic charity and morality in its members. Benjamin Franklin, George Washington and Paul Revere Jr. were all members of different early American lodges. This flask displays such Masonic symbols as the all-seeing eye of God set in a triangle, as well as the square and compass. A flask such as this would have proudly identified one's membership in this organization.

The Albert and June Lauzon Collection of Early American Blown Glass, 1987
1987.114

121 Possibly Moscow Glass Works
Moscow, Ohio, 1823–1830
Pugh and Teater, proprietors, 1827–1830

Figured Flask
c. 1824–1830
Aquamarine glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1987
1987.110

122 Granite Glass Works
Stoddard, New Hampshire, 1842–1872

Figured Flask
c. 1842–72
Amber glass

Collection of the Bennington Museum, Bennington, Vermont. Museum Purchase
1976.353.1

123 United States

Three Scroll Flasks
c. 1845–60
Light-green, green, and blue-green glass

Acquired by the Clark, 2013
2013.11.2, 2013.11.3, 2013.12

124 Lancaster Glass Works
Lancaster, New York, 1849–1904/1908

Two Figured Flasks
c. 1849–60
Aquamarine glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1987 and 1988
1987.111, 1988.13

Pressed Glass

The development of machine-pressed glass in the middle of the nineteenth century was America's greatest contribution to the glassmaking industry. Molten glass was poured in a mold and then pressed with a stopper, its desired shape and surface patterns forming instantly. Machine-pressed glass could be produced quickly and inexpensively, giving many Americans the ability to outfit their homes and tables with durable and beautifully patterned glass lamps, condiment containers, tumblers, pitchers, toys, and the like.

125 New England or Pennsylvania

Bar Bottle
c. 1840–60
Colorless glass

Pressed in a mold, this bar bottle bears a simple geometric pattern known as "Ashburton." Bar bottles were used to pour libations in public establishments. Because they weren't intended for long-term storage of alcohol, stoppers were not made for them.

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.22

126 Pittsburgh, Pennsylvania

Bar Bottle and Stopper
c. 1855–70; stopper later
Sapphire-blue glass

Unusually, this bar bottle was acquired with a stopper, which was likely made later. With a stopper, the bar bottle could be used as a storage vessel for alcohol, not just for serving.

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.21a-b

127 United States

Bar Bottle
c. 1840–70
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.24

128 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Vase
c. 1845–65
Amethyst glass

This tulip-shaped vase was designed to hold celery and would have been placed prominently on a dining room table. Expensive to grow, celery was considered a decadent treat in the nineteenth century. Pressed-glass celery vases came in rich, beautiful colors, but ease of production ensured that they remained more affordable than those made from silver or cut glass.

Gift of Milton W. Alexander, 1973
1973.15

129 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Bowl
c. 1830–45
Colorless lead glass

Acquired by the Clark, 2014
2014.12.12

130 Gillinder and Sons
Pittsburgh, Pennsylvania, 1861–1930

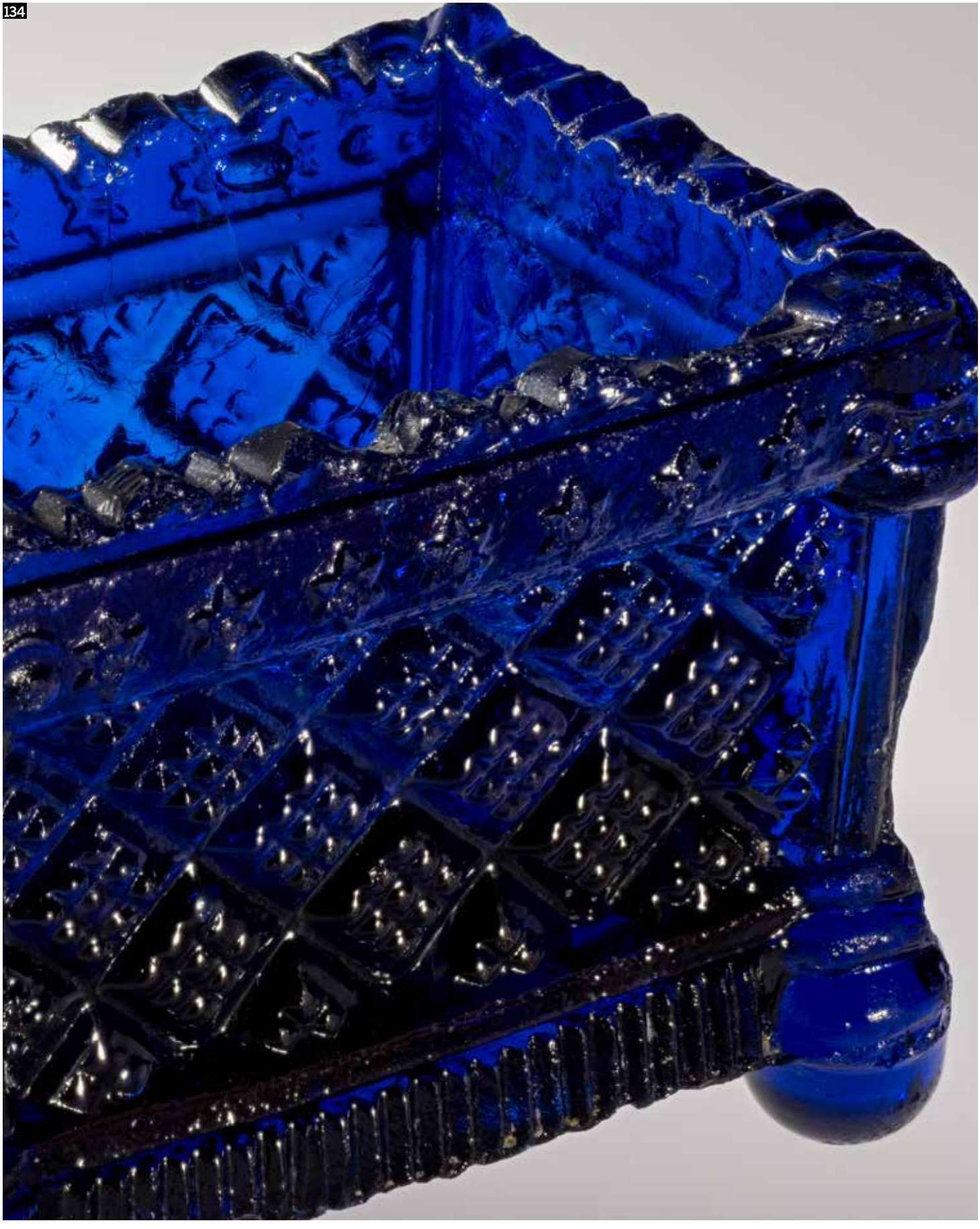
Footed Sugar Bowl and Cover
c. 1876–86
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.33a-b

131 Probably Bakewell, Pears and Company
Pittsburgh, Pennsylvania, 1844–1880

Footed Sugar Bowl and Cover
c. 1870
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.34a-b



132 After Adams and Company
Pittsburgh, Pennsylvania,
1861–1891

Footed Bowl
c. 1890–1930
Colorless glass

The "Palace" or "Moon and Star" pattern was first made by the Pittsburgh-based glassworks firm Adams and Company, but the design's popularity encouraged other manufactories to produce similarly decorated wares for decades after this glassworks ceased to operate. This bowl, with its pronounced mold seam, is a later example.

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.32

133 Possibly Boston and Sandwich Glass Works
Sandwich, Massachusetts,
1826–1888

Sugar Bowl and Cover
c. 1830–40
Colorless lead glass

Acquired by the Clark, 2014
2014.12.1a-b

134 New England

Salt
c. 1827–40
Cobalt-blue glass

Gift of Milton W. Alexander, 1973
1973.29

135 Possibly Boston and Sandwich Glass Works
Sandwich, Massachusetts,
1826–1888

Salt
c. 1835–50
Colorless lead glass

Acquired by the Clark, 2014
2014.12.5

136 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts,
1826–1888

Salt
c. 1830–45
Opalescent lead glass

Acquired by the Clark, 2014
2014.12.3

137 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts,
1826–1888

Salt
c. 1835–45
Sapphire-blue lead glass

Acquired by the Clark, 2014
2014.12.4

138 Boston and Sandwich Glass Works
Sandwich, Massachusetts,
1826–1888

Salt
c. 1827–35
Opalescent violet-blue glass

Collection of the Bennington Museum, Bennington, Vermont. Gift of Mr. and Mrs. James Warren
1983.203

139 Boston and Sandwich Glass Works
Sandwich, Massachusetts,
1826–1888

Salt
c. 1827–35
Colorless glass

Collection of the Bennington Museum, Bennington, Vermont. Gift of Mr. and Mrs. James Warren
1983.200

Toys and Miniatures

The earliest American glass toys were handmade by glassblowers for their children at the end of a working day. In the 1820s, some companies began to sell toys made by blowing glass into molds, but the introduction of the pressing machine, which reduced the cost of production, inspired a wide variety of miniature forms: covered tureens, pitchers, basins, tumblers, candlesticks, and flatirons were produced in an array of brightly colored and colorless glass.

140 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Toy Tumbler
c. 1830–50
Teal-green lead glass

Acquired by the Clark, 2014
2014.12.6

Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Toy Tureen and Cover
c. 1835–50
Dark-sapphire-blue lead glass

Acquired by the Clark, 2014
2014.12.7a-b

New England

Pair of Toy Chambersticks
c. 1920
Colorless lead glass

Acquired by the Clark, 2014
2014.12.8.1–2

New England

Toy Ewer and Basin
c. 1840–60
Colorless lead glass

Acquired by the Clark, 2014
2014.12.9.1–2

New England

Toy Iron
c. 1855–80
Colorless lead glass

Acquired by the Clark, 2014
2014.12.10

New England

Toy Tureen, Cover, and Stand
c. 1835–50
Colorless lead glass

Acquired by the Clark, 2014
2014.12.11a–c

141 Probably Massachusetts

Toy Pitcher
c. 1825–40
Colorless lead glass

This glass pitcher is free-blown, not pressed.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.96

142 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Toy Pitcher
c. 1826–50
Colorless glass

Toys could also be made using small but full-size, hinged molds. This pitcher, and the decanter next to it, share the same surface pattern and were likely made in the same mold. While still hot, the pitcher was manipulated with tools by a glass blower, the neck expanded to create a pouring spout. A handle made from a separate piece of glass was then applied.

Collection of Bennington Museum, Bennington, Vermont. Gift of Channing Hare
1957.314

143 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Toy Decanter
c. 1826–40
Colorless lead glass

Gift of Milton W. Alexander, 1974
1974.15

Pressed Glass

144 Possibly Boston and Sandwich Glass Works
Sandwich, Massachusetts,
1826–1888

Plate
c. 1835–50
Opalescent lead glass

Acquired by the Clark, 2014
2014.12.13

145 Probably O'Hara Glass Works
Pittsburgh, Pennsylvania,
1848–1891

Pair of Vases
c. 1855–70
Sapphire-blue glass

Gift of Milton W. Alexander, 1975
1975.2.1–2

146 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts,
1826–1888

Dish and Cover
c. 1830–40
Colorless lead glass

283

This dish and cover were made by pressing molten glass into a mold using a plunger. An important development in the production of glass in America, pressing allowed glass objects to be quickly and cheaply made. However, because pressed forms tended to cool faster and crack, molds with intricate designs were made to hide potential flaws. With its S-scrolls, flowers, and stippled surface, this dish and cover appealed to the manufacturers of the famed Meissen porcelain factory in Dresden, Germany, who produced their own version of the form.

Gift of Robert L. Vignolo in memory of Mary Dempsey, 1983
1983.5a-b

147 Possibly Boston and Sandwich Glass Works
Sandwich, Massachusetts,
1826–1888

Sugar Bowl and Cover
c. 1840–50
Electric-blue lead glass

Acquired by the Clark, 2014
2014.12.2a-b

Fakes and Not Quite Rights

Because glass is rarely marked or signed by its makers, determining the maker and date of a piece is sometimes quite difficult. Adding to this confusion is the fact that old molds can be reused to make glass, or glass can be free-blown, shaped into an antique form, and intentionally scratched or buffed to make the object look old. Some of the objects in this case were intentionally made to look older than they are, or, as in the case of the dolphin candlesticks, were created for a market that was interested in owning affordable reproduction works.

Forming glass was not easy. Not all pieces were carefully finished, for example. During the annealing, or resting period following the forming of glass, an object could break or slump if it cooled at an uneven rate; several objects in this case suffered this fate. Because of the difficulty of production, however, these pieces weren't discarded but probably sold as seconds.

148 Germany or Bohemia

Mug
c. 1790–1820
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.144

149 Eastern United States

Salt
c. 1820–40
Colorless lead glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.88

150 United States

Cruet
c. 1900–20
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.19

151 New England

Footed Salt
c. 1820–40
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.18

152 New England

Pair of Candlesticks
Opaque white glass
c. 1845–55

Collection of the Bennington Museum, Bennington, Vermont. Gift of Joseph W. and May K. Limric
2004.217, 2004.218

153 Probably Czechoslovakia

Pair of Candlesticks
1920s
Jade-green glass

These candlesticks are 1920s reproductions that attempt to pass for early nineteenth-century examples, such as the opaque pair at left. The color is suspicious—very few nineteenth-century glass wares were made in this color of jade green—and the large dolphin head on a double-stepped base is a combination never attempted by the Boston and Sandwich Glass Works, a prominent manufacturer of the "Dolphin" candlestick.

Gift of Milton W. Alexander, 1973
1973.11.1–2

154 Probably Bohemia or Central Europe

Tumbler
c. 1920
Aquamarine glass

Formerly attributed to the glassworks of Henry William Stiegel, this pattern-molded, wheel-engraved tumbler was recently reattributed as being European and dating from the early twentieth century. The cylindrical form is unusual for tumblers; more typically, drinking vessels have flared sides.

Gift of Milton W. Alexander, 1974
1974.11

155 Probably United States

Tumbler
Late 19th–early 20th century
Emerald green glass

This object entered the collection as a "Whisky Taster"—a vessel used for drinking small amounts of hard alcohol—but this tumbler is actually too large for this purpose. Little wear on the base suggests this piece is later than first supposed, too.

Gift of Milton W. Alexander, 1974
1974.13

156 United States

Footed Cream Pitcher
c. 1950
Aquamarine glass

Little wear on the bottom of the foot and the shiny quality of the glass suggest this piece is a twentieth-century reproduction of a type of glassware made in the first half of the nineteenth century. "Lily pad" cream pitchers and bowls were made in New Jersey, New York, and the Mid-Atlantic beginning in the 1830s. These pieces are characterized by two layers of glass, the outer of which was typically styled with asymmetrical waves and loops over the base layer. The overly crimped foot and light weight of this piece, when compared to earlier examples, also suggest it is a reproduction.

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.105

157 The Netherlands

Carafe
c. 1850–1900
Colorless glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.106

158 Probably Mexico

Cream Pitcher
c. 1920–30
Amethyst glass

Gift of Milton W. Alexander, 1975
1975.3

159 Frederick Mutzer
b. Germany, active in Pennsylvania (dates unknown)

Footed Salt
c. 1930
Amethyst glass

Collection of the Bennington Museum, Bennington, Vermont. Gift of Channing Hare
1957.345

Lighting

Candles were the main source of lighting in American homes until the early nineteenth century, when new lighting fuels began to be used. Glass lamps were developed for use with these fuels, the most popular of which were whale oil and camphene (a mixture of turpentine and alcohol). The quality and quantity of artificial light provided by burning lamps was far superior to that of candles, and the glass surface further helped reflect light. Two long wicks, which helped to keep the flame away from the explosive fuel, were used in early oil lamps because the dual flames yielded extra light from a single device.

160 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Lamp
c. 1840–60
Amethyst glass and metal

Gift of Milton W. Alexander, 1975
1975.1

161 Eastern United States

Two Peg Lamps
c. 1850–70
Colorless, sapphire-blue or amethyst glass, and brass

Gift of Milton W. Alexander, 1975
1975.7a-c, 1975.8a-b

162 Probably New England

Pair of Lamps
c. 1835–50
Colorless glass, brass, and tin

Gift of Milton W. Alexander, 1973
1973.9.1–2a-b

163 Possibly New England Glass Works
East Cambridge, Massachusetts, 1818–1888

Two Peg Lamps
c. 1848–65
Green or red and colorless glass, brass

Peg lamps were made to fit into the sockets of existing candle holders. This type of brass holder would have been used to hold wax or tallow candles prior to being fitted with the glass lamp. The long burners indicate that this lamp would have held highly flammable camphene, a mixture of turpentine and lime.

Gift of Milton W. Alexander, 1973
1973.13a-c, 1973.12a-c

164 United States

Pair of Lamps
c. 1850–70
Canary-yellow glass and pewter

Gift of Milton W. Alexander, 1973
1973.10.1a-b–2a-b

165 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Oil Lamp
c. 1826–35
Colorless glass

Collection of the Bennington Museum, Bennington, Vermont. Gift of Mrs. George Adam Ellis
1958.98

166 Probably New England

Burning Fluid Lamp
c. 1830–40
Colorless glass

Collection of the Bennington Museum, Bennington, Vermont. Gift of Joseph W. and May K. Limric
1970.182

167 Probably England

Four Bucket Lamps
Late 19th–early 20th century
Green, sapphire-blue, and amethyst glass

Bucket lamps, also known as Victorian Christmas tree lights, fairy lights, and vigil lights, were popular in mid-nineteenth century England. Their form was descended from "Vauxhall lights," floating-wick oil lamps hung from tree branches in great numbers during the eighteenth century to illuminate London's Vauxhaull Pleasure Gardens. Purchased in quantity, they could be strung together by securing wire under the pronounced rim of the lamp, or they could be mounted to wire or sheet metal holders in shapes such as crowns, stars, and letters. With small candles burning inside, these colorful, patterned lamps might illuminate back yard gardens, the exterior of a commercial building, or the window of a private residence.

Gift of Milton W. Alexander, 1973
1973.24, 1973.25, 1975.4, 1975.5

168 Probably Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Pair of Candlesticks
c. 1830–40
Amethyst glass

Collection of the Bennington Museum, Bennington, Vermont. Gift of Channing Hare
1957.523a/b

169 Probably New England

Bottle
c. 1840–60
Colorless, opaque-white and blue glass

The original function of this unusual bottle is unknown. Its elaborate shape, alternating loops of opaque and colorless glass, and applied bands of colorless glass suggest that it may have been made to demonstrate a glassblower's skill and was probably intended as a gift.

Acquired by the Clark, 2013
2013.11.1

170 United States

Pair of Vases
c. 1920s
Cobalt-blue glass

Gift of Milton W. Alexander, 1974
1974.18.1–2

171 Possibly Boston and Sandwich Glass Works
Sandwich, Massachusetts, 1826–1888

Rolling Pin
c. 1850
Colorless glass with pink and white loops

Collection of the Bennington Museum, Bennington, Vermont. Gift of Joseph W. and May K. Limric
1959.599

172 Probably England, possibly America

Bowl and Cover
c. 1850–60
Colorless lead glass with opaque white and red glass threads

The elegant spirals of color in this bowl and its cover were made by adding solid, cool canes of red and white glass to a gather of molten, colorless glass. The threads were incorporated by marvering, or rolling the hot glass over the canes on a flat surface, fusing them together. An example of the glassblower's skill and artistry, this vessel was probably intended for display rather than everyday use.

Gift of Milton W. Alexander, 1974
1974.19a-b

173 Probably Midwest, possibly England

Salt
c. 1790–1820
Colorless lead glass, cobalt-blue glass rim

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.125

174 Unknown

Vase
c. 1850–80
Colorless and opaque white glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1981
1981.134

175 New England

Lamp
c. 1860–65
Red and opaque white glass, brass, and marble

Gift of Milton W. Alexander, 1974
1974.26

176 Bohemia

Decanter and Stopper
c. 1850–75
Colorless and red-stained glass

The Albert and June Lauzon Collection of Early American Blown Glass, 1996
1996.14.7a-b

177 United States

Chamber Lamp
c. 1850–70
Colorless lead glass and pewter

Chamber lamps like this one contained enough oil to illuminate a person's movement from parlor to bedroom and also gave one time to change into bedclothes for the night. Lamps such as these might have also been used as bedside lights in inns and private homes.

The Albert and June Lauzon Collection of Early American Blown Glass, 1982
1982.55