

American Scent Bottles

1770 to the Present

I.

Late Eighteenth & Early Nineteenth Century Pungents and Colognes

Circa 1770 to 1850

Stiegel Type Ribbed
Pattern Molded Pungents
Circa 1770 to 1830
2-5/8" to 2-7/8" High



Two Seahorse Pungents
Circa 1775 to 1830
2-5/8" and 2-3/8" High



Two Seahorse Pungents
Circa 1775 to 1830
2-1/2" to 2-7/8" High



Courtesy of Hank Flowers
Old South Jersey Glass & Antiques

Multicolor Striped
Seahorse Pungent
Circa 1775 to 1830
2-3/4" High



Corset Waisted Pungents
Circa 1775 to 1830
2-7/8" and 2-3/8" High



Blown Molded Pungents
Circa 1850 to 1870
2-1/12" to 3-1/8" High



Cobalt Blown Molded Pungent
Boston & Sandwich Glass Co.
1850 to 1870 – 2-1/2" High



The Glass Industry in Sandwich by Raymond E.
Barlow & Joan E. Kaiser, Volume 5, Page 95,
Plate 5191

Cobalt Blown Molded
Shield-Shaped Pungent
Circa 1815 to 1835
2-7/8" High



Blown Molded Ribbed Pungents
Circa 1815 to 1835
2-7/8" High



Opalescent White Pungent
Inscribed "A.C. 1848" on Cap
2-1/8" High



Cap of Opalescent Pungent
with "A.C. 1848" Incised on Top



Cobalt Round Cut Glass Pungent
Circa 1825 to 1850
2-1/4" High



Amethyst Cross-Shaped
Cut Glass Pungent
Circa 1825 to 1850
2-1/8" High



Cobalt Cut to Clear Pungent
Boston & Sandwich Glass Co.
Circa 1825 to 1850
2-3/4" High



Detail Showing
Ground Down Neck of
Cobalt Cut to Clear Pungent



Blown Molded Paneled Colognes
Boston & Sandwich Glass Co.
Circa 1850 to 1870
4-1/4" to 4-3/4" High



Opalescent Light Blue Blown Molded
Paneled Cologne
New England Glass Company
Circa 1870 to 1880
5-1/2" High



Peacock Green Blown Molded
“Champagne” Cologne
Boston & Sandwich Glass Co.
Circa 1850 to 1887
4-5/8” High

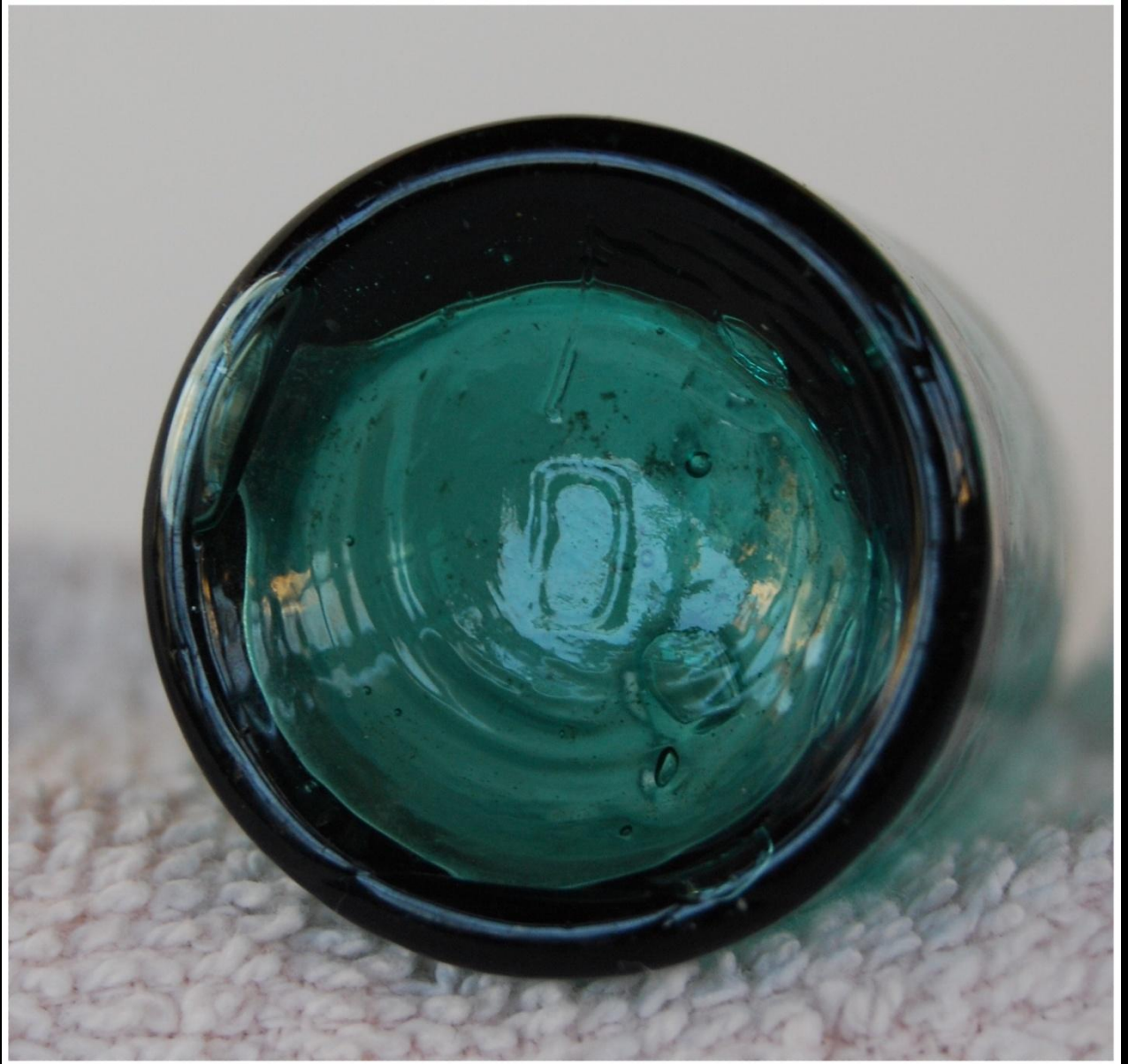


Detail of Original Label for “Champagne” Cologne



The Glass Industry in Sandwich, by Raymond E.
Barlow & Joan E. Kaiser,
Volume 5, Page 96, Plate 5196

Detail of “D” Molded on Bottom of
“Champagne” Cologne



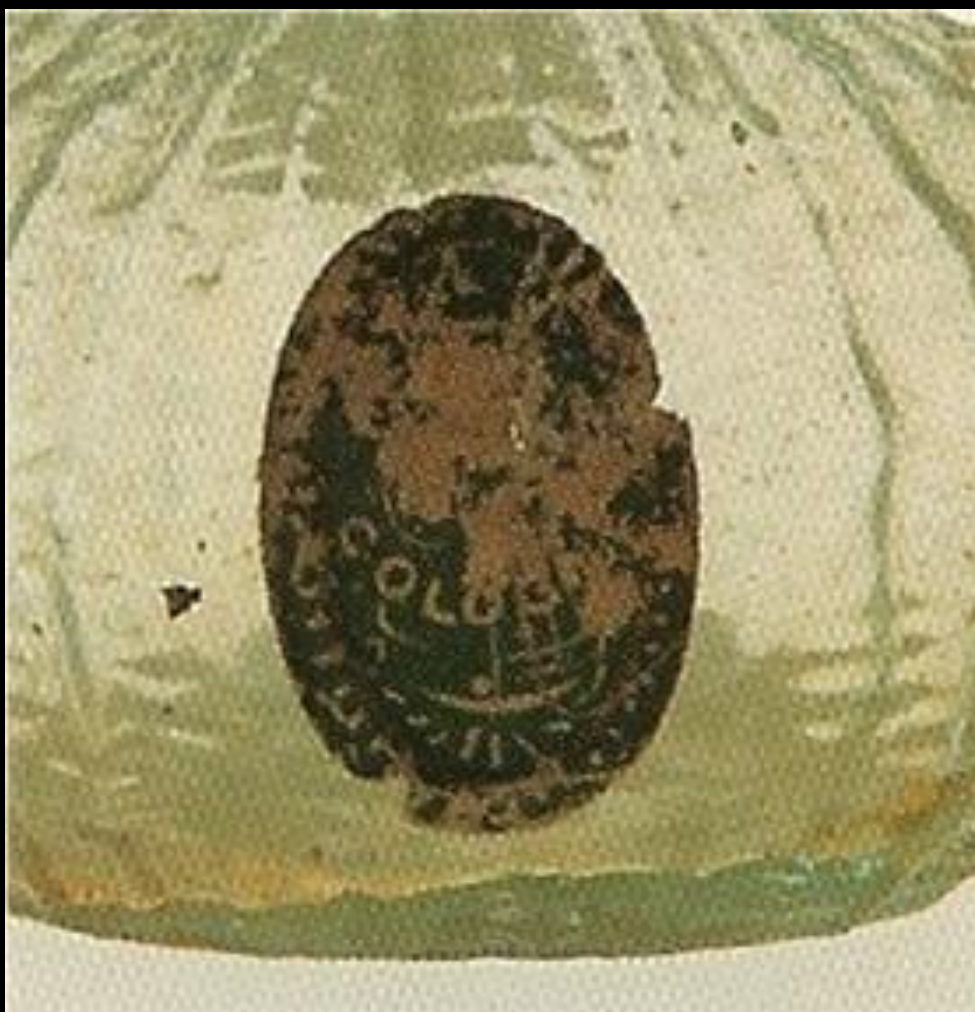
Blown Molded Fancy Cologne
Circa 1830 to 1870
4-5/8" High



Pale Aquamarine Blown Molded Wickered
Demijohn Cologne
Boston & Sandwich Glass Co.
Circa 1845 to 1865 -- 3" High



Detail of Original Label for Wickered Demijohn Cologne



The Glass Industry in Sandwich, by Raymond E.
Barlow & Joan E. Kaiser,
Volume 5, Page 99, Plate 5203

II.

Mid-Nineteenth Century Decorative Colognes

Circa 1840 to 1890

White Opalescent Glass
Perfume Bottle
Falmouth Glass Factory
March 1, 1851 – 13-3/4" High



Courtesy of the
Falmouth Historical Society
Falmouth, Massachusetts

Ruby Plated Footed Cologne
New England Glass Company
Circa 1850 to 1875
9" High



Detail of Blown Molded
Acorn Stopper with Air Trap Showing Ruby
Plating



Pair of Cobalt Blown Molded Twelve Rib
Colognes
Circa 1845 to 1865
4-3/4" High



Canary Star and Puntty Cologne
Boston & Sandwich Glass Co.
Circa 1840 to 1870
6-3/4" High



Canary Cologne with Ovals
Boston & Sandwich Glass Co.
Circa 1840 to 1870
5-1/2" High



Amber Paneled Frames Cologne
with Lily Stopper
Boston & Sandwich Glass Co.
Circa 1840 to 1870
7" High



Clear Glass Cologne with Gilding
Circa 1850 to 1870
5-3/4" High



Turquoise Cologne with Gilding
Circa 1850 to 1870
5-1/2" High



Cobalt Eight-Sided Cologne
Circa 1850 to 1870
5-1/4" High



Opaque Green Ribbed Cologne
Boston & Sandwich Glass Co.
Circa 1850 to 1870
5" High



Canary Oval Hobnail Cologne
Boston & Sandwich Glass Co.
Circa 1840 to 1870
8-3/4" High



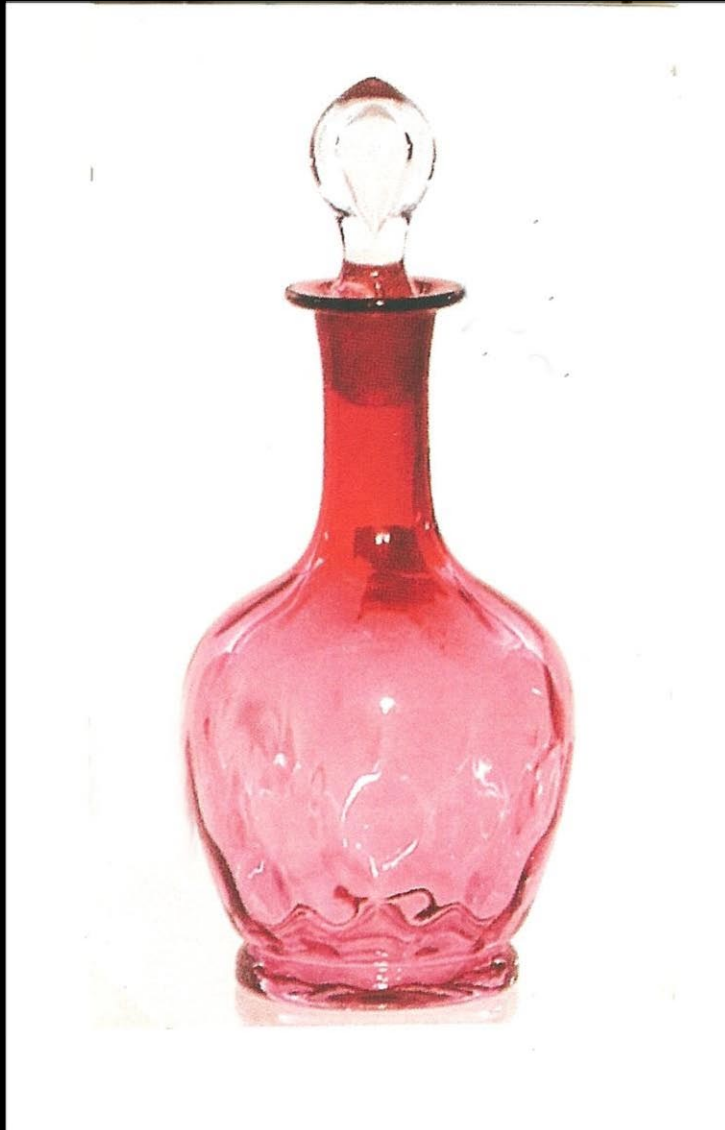
Clambroth and Opaque Green Oval Hobnail
Cologne
Boston & Sandwich Glass Co.
Circa 1845 to 1870
7-3/4" High



Black Oval Hobnail Cologne
Boston & Sandwich Glass Co.
Circa 1845 to 1870
5-3/8" High



Cranberry Glass Cologne
in the Thumbprint Pattern
Circa 1890 to 1910
8-3/4" High



Courtesy of Early Auction Company, Milford,
Ohio
www.earlyauctionco.com

Pressed Glass Cologne Designs
from the New England Glass Co.'s
Catalog of Pressed Glass
Circa 1869



Clear Pressed Glass Cologne
in the Daisy and Button Pattern
Circa 1885 to 1900
6-1/2" High



Lavender Pressed Glass Cologne
in the Trenton Block Pattern
Trenton Glass Works-Nova Scotia
Circa 1880
5-1/2" High



Cut Glass Colognes in the Cut Block
Diamond with Star Pattern
Boston & Sandwich Glass Co.
Circa 1870 to 1887
8-1/4" High



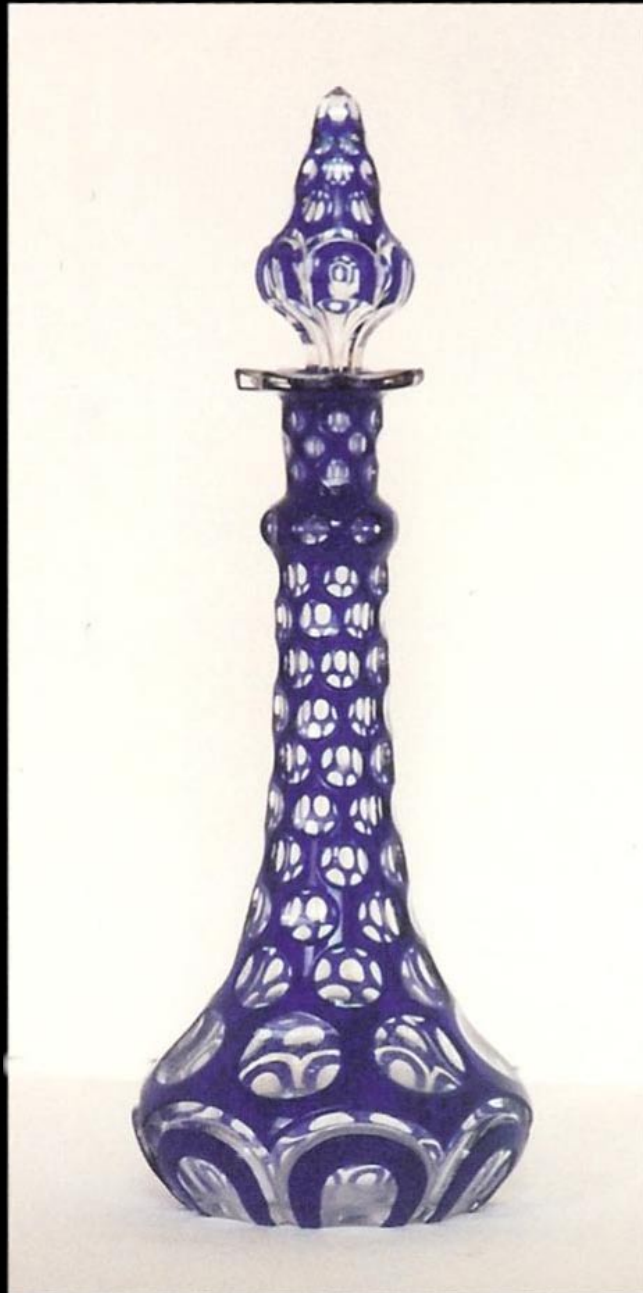
Cobalt Cut to Clear Cologne
Boston & Sandwich Glass Co.
Circa 1845 to 1860
6-1/4" High



Starburst Cut into Bottom of Cobalt Cut to Clear Cologne



Cobalt Cut to Clear Cologne
Boston & Sandwich Glass Co.
Circa 1850 to 1870
10-1/4" High



Ruby Cut to Clear Colognes
Circa 1845 to 1860
7" High



Ruby Cut to Clear Cologne
in the Octagon Diamond Pattern
Boston & Sandwich Glass Co.
Circa 1860 to 1887 -- 7-1/8" High



Courtesy of Elizabeth & Frank Creech

Ruby Cut to Clear Cologne
with Diamonds and Vesicas
Cape Cod Glass Works
Circa 1859 to 1869 -- 5-1/2" High



Courtesy of Elizabeth & Frank Creech

Two Silvered Glass Colognes New England Glass Company Circa 1853 to 1870

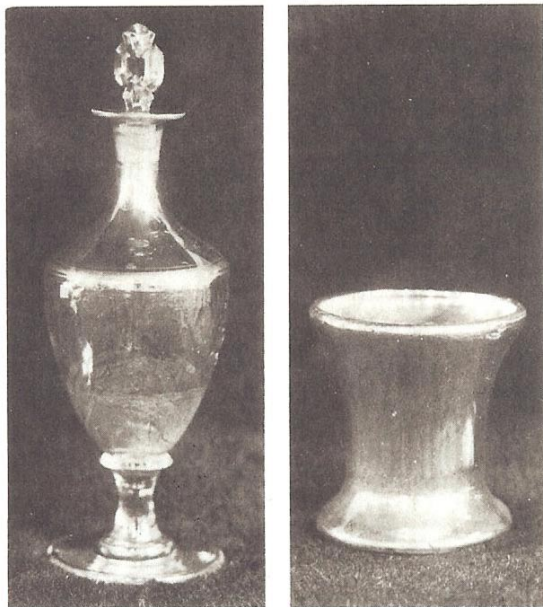


Plate 79

*Mrs. Damon E. Hall
Mrs. W. D. Barker*

SILVER GLASS MADE AT THE NEW ENGLAND GLASS CO.

Frosted Ware Cologne
with Ruby Casing
Boston & Sandwich Glass Co.
Circa 1870 to 1887 -- 5-5/8" High



The Glass Industry in Sandwich by Raymond E.
Barlow & Joan E. Kaiser, Volume 3, Page 139,
Plate 3168

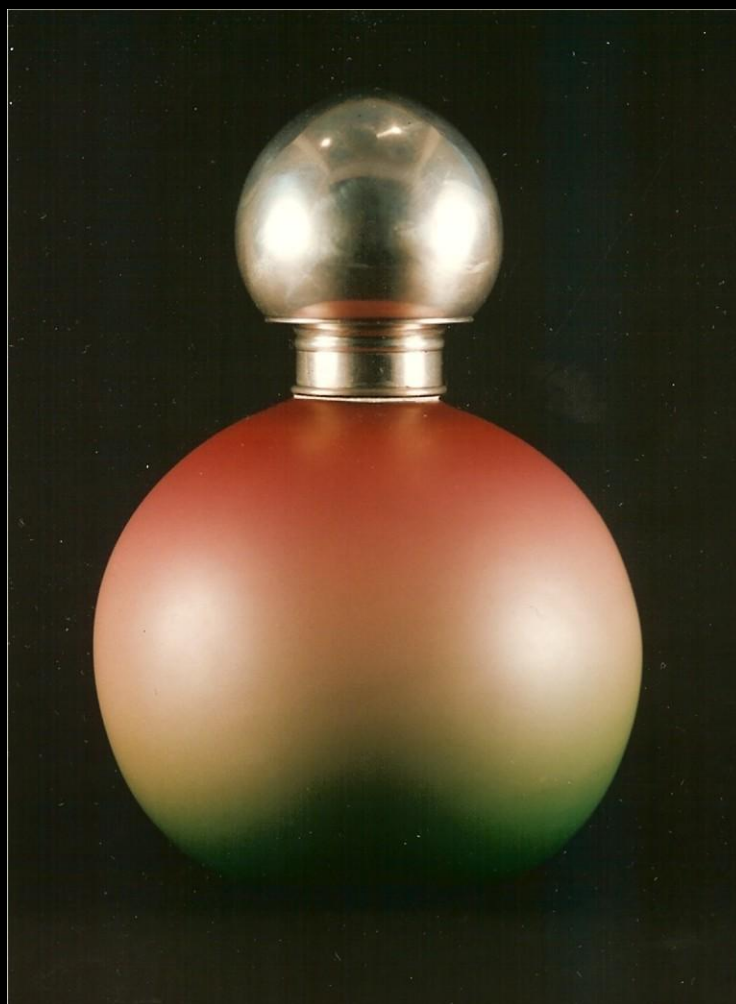
French Ice Glass Scent Bottle with a Blue-
Eyed Pink Snake
Circa 1850 to 1875 –5-7/8" High



Rubina Cologne with
Enameled Flowers and Leaves
Circa 1870 to 1900
5-5/8" High



Cased Rubina Verde Cologne with Gorham
Sterling Cap
Circa 1880 to 1900 -- 5-1/4" High



Courtesy of Elizabeth & Frank Creech

Pair of Ruby Stained Colognes
Boston & Sandwich Glass Co.
Circa 1880 to 1887
6-1/4" High



Machine Threaded Cologne
Boston & Sandwich Glass Co.
Circa 1880 to 1887 -- 6-1/4" High



The Glass Industry in Sandwich by Raymond E.
Barlow & Joan E. Kaiser, Volume 3, Page 141,
Plate 3172

III.

The American Brilliant Period
Rich Cut and Engraved Glass
Scent Bottles

Circa 1876 to 1917

Uranium Glass Cologne
in the Cane Pattern
Circa 1876 to 1917 -- 8" High



Courtesy of Elizabeth & Frank Creech

Emerald Cut to Clear Cologne with Vesicas,
Diamonds and Moons
and Wallace Sterling Stopper
Circa 1876 to 1917 -- 8-1/2" High



Courtesy of Elizabeth & Frank Creech

Emerald Cut to Clear Engraved Cologne
Carved with Rose Bushes
Libbey Glass Company
Circa 1876 to 1917 -- 7" High



Courtesy of Elizabeth & Frank Creech

Emerald Cut to Clear Cologne
in the Marlboro Pattern
Christian Dorflinger & Sons
Circa 1876 to 1917 -- 3/8" High



Courtesy of Elizabeth & Frank Creech

Footed Clear Crystal Cologne Engraved
with Daisies
Libbey Glass Company
Circa 1876 to 1917 -- 7-7/8" High



Courtesy of Elizabeth & Frank Creech

Clear Crystal Cologne
in the Corinthian Pattern
T.G. Hawkes & Co.
Circa 1876 to 1917 -- 6-7/8" High



Courtesy of Elizabeth & Frank Creech

Rock Crystal
Engraved No. 2 Cologne
Christian Dorflinger & Sons
Circa 1876 to 1917 -- 7-3/8" High



Courtesy of Elizabeth & Frank Creech

Rich Cut Crystal Perfume Bottle
T.G. Hawkes & Company
Circa 1876 to 1917 -- 7-5/8" High



Courtesy of Elizabeth & Frank Creech

Cut Crystal Cologne
in the Savoy Pattern
Pairpoint Company
Circa 1876 to 1917 -- 9-3/8" High



Courtesy of Elizabeth & Frank Creech

Crystal Perfume Bottle
in the Venetian Pattern
T.G. Hawkes & Company
Circa 1876 to 1917 -- 7" High



Courtesy of Elizabeth & Frank Creech

Crystal Perfume Bottle in the Snowflake and Holly Pattern

H.P. Sinclair & Company
Circa 1876 to 1917 -- 6-3/8" High



Courtesy of Elizabeth & Frank Creech

Engraved Crystal Cologne
Cut with Hollow Diamonds
T.G. Hawkes & Company
Circa 1876 to 1917 -- 8-5/8" High



Courtesy of Elizabeth & Frank Creech

IV.

Victorian Art & Fancy Glass Scent
Bottles

Circa 1878 to 1910

Black Lava Glass Vase
Mt. Washington Glass Company
Circa 1880 to 1885 -- 3-3/4" High



Courtesy of James D. Julia, Inc.
Fairfield, Maine
www.jamesdjulia.com

Tortoiseshell Scent Bottle
with Matching Stopper
and Sterling Collar
Circa 1900 to 1910 -- 4-1/4" High



Courtesy of James D. Julia, Inc.
Fairfield, Maine
www.jamesdjulia.com

Light Blue Shaded Diamond Quilted Mother
of Pearl Satin Ware Chatelaine Scent Bottle
Circa 1890 to 1900 -- 4-1/2" High



Pink Mother of Pearl Satin Ware Scent
Bottle in the Peacock Eye Pattern with
Silver Casing
Circa 1890 to 1900 -- 5-1/4" High



Courtesy of Elizabeth & Frank Creech

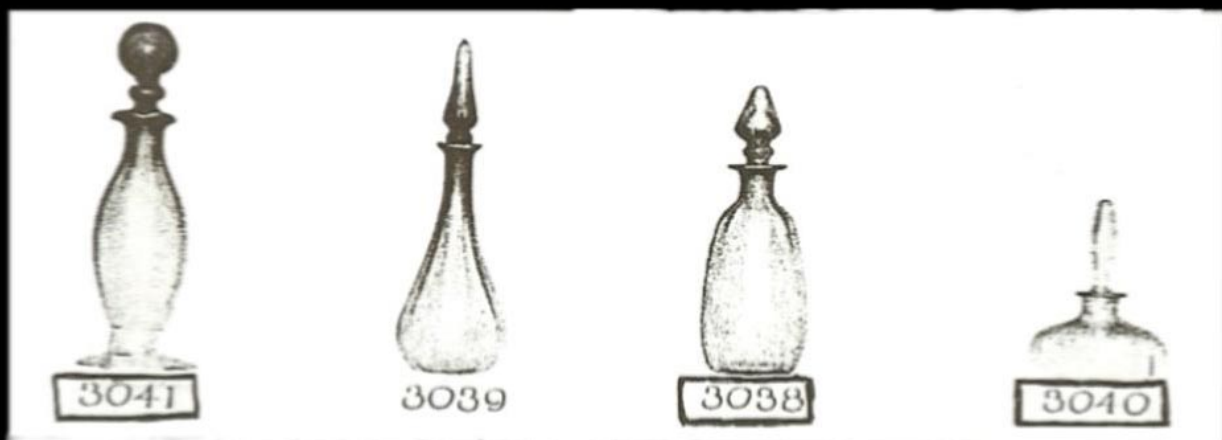
Amberina Cologne
Libbey Glass Company
Circa 1917 to 1918 -- 8-1/4" High



Acid Etched “Libbey Amberina” Trademark on Base of Bottle



Shapes of the Four Libbey Amberina Colognes



Latticinio Scent Bottle with Aventurine
Attributed to Nicholas Lutz
Circa 1870 to 1880
3-1/12" High



Spangled Glass Scent Bottle
Circa 1910 to 1920
7-1/4" High

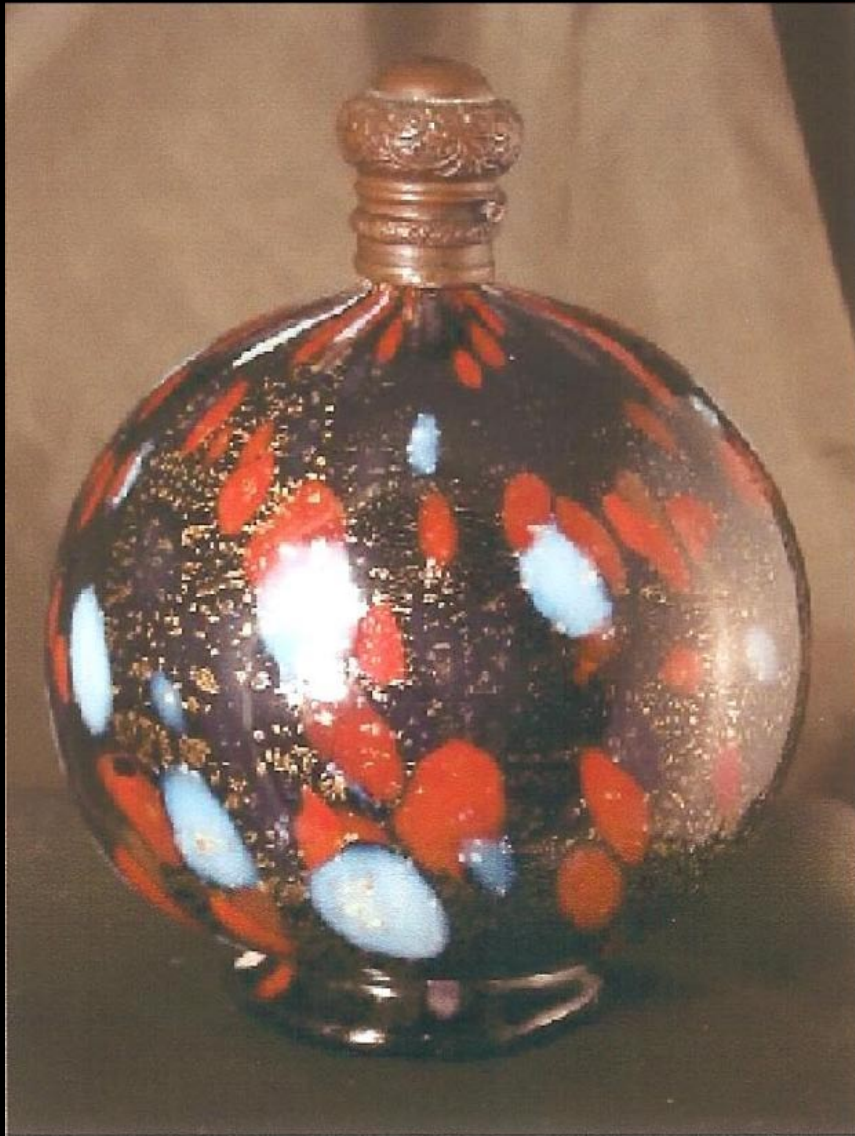


Courtesy of Eldred's Auctions
East Dennis, Massachusetts
www.eldreds.com

Spatter Glass Scent Bottle
Circa 1880 to 1890
6-1/2" High



Vasa Murrhina Scent Bottle
Circa 1890 to 1910 -- 4-1/4" High



Photograph from Ruby Lane

Glossy Burmese Hand
Mt. Washington Glass Company
Circa 1886 to 1890
6-7/8" High



Mt. Washington Glass Company Paper Label for Burmese Glass



Mt. Washington Art Glass plus Webb Burmese
Identification & Value Guide by Betty B. Sisk,
Page 29

Matte Burmese Scent Bottle with Grape &
Leaf Decoration
Thomas Webb & Sons
1913-1914 Birmingham Plate Mark
2-1/4" High



Glossy Peach Glass Scent Bottle
Thomas Webb & Sons
1885-1886 London Plate Mark
3-1/4" High



Matte Peach Blow Bottle
Mt. Washington Glass Company
Circa 1886 to 1888 -- 5-1/4" High



Peachblow Glass
by Sean & Johanna Billings, Page 57

Mt. Washington Glass Company Paper Label for Peach Blow Glass

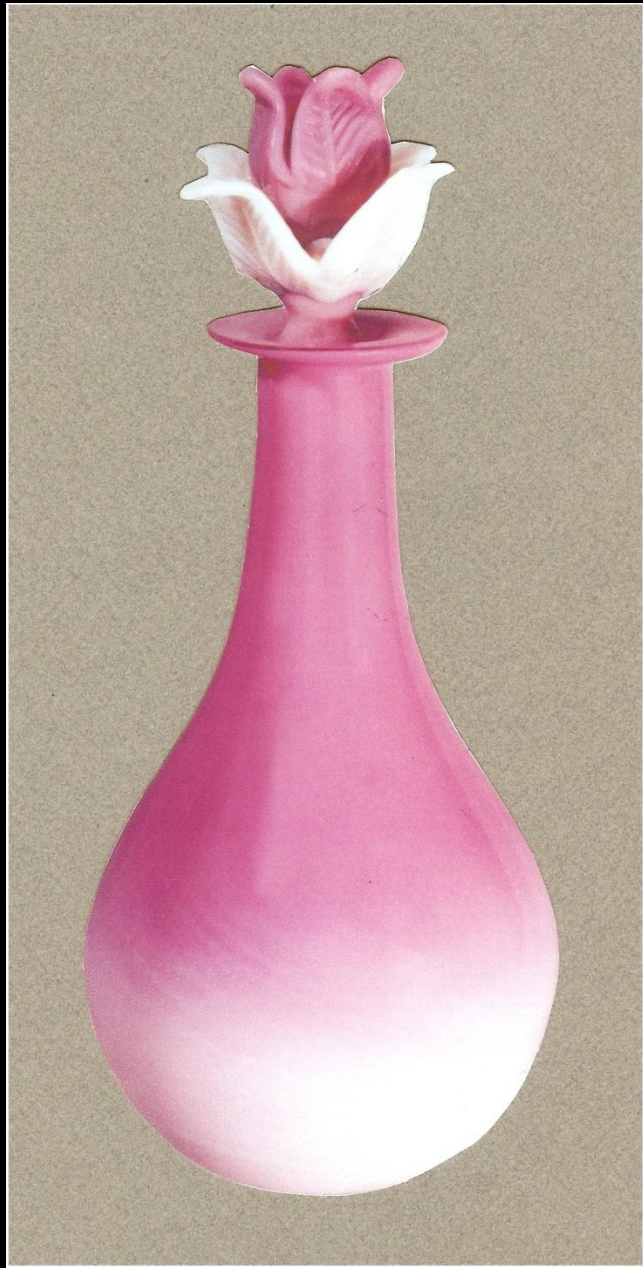


Peachblow Glass by
Shawn & Johanna S. Billings, Page 49

Matte Wild Rose Atomizer
New England Glass Company
Circa 1886 to 1888
5-1/4" High

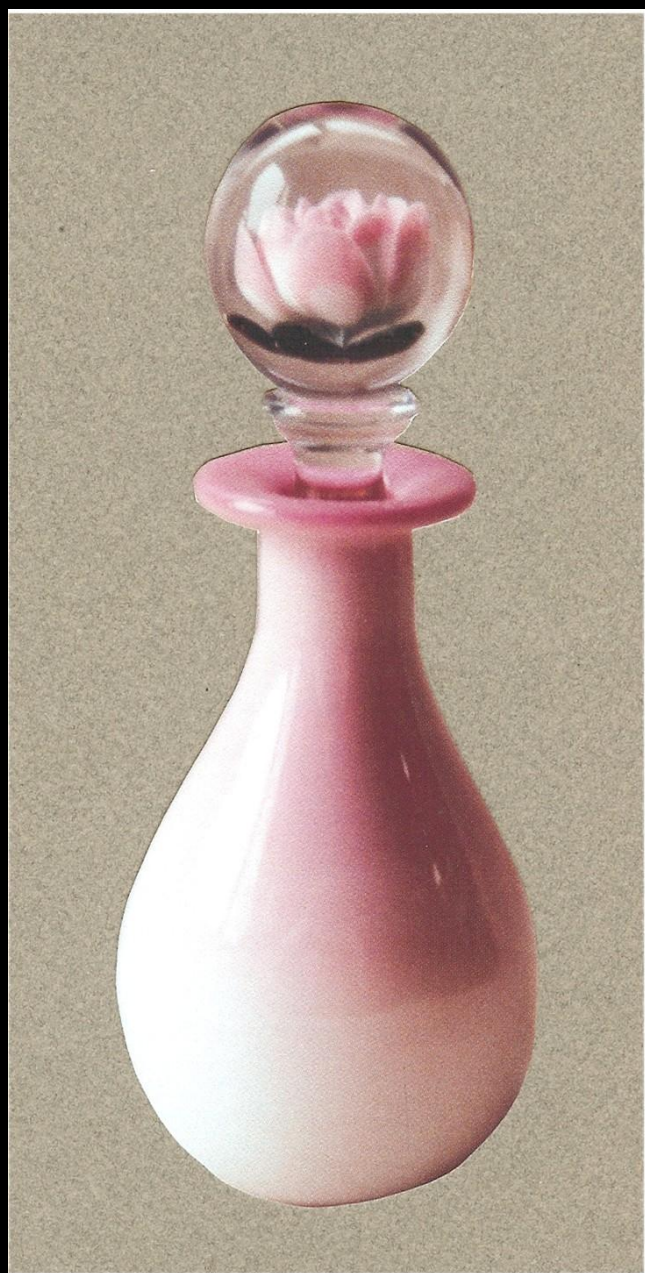


Peach Blow Scent Bottle
with Peach Blow Flower Stopper
Gundersen Glass Works
Circa 1940 to 1950



Courtesy of William Pitt

Peach Blow Scent Bottle with Peach Blow
Crimped Rose Paperweight Stopper by Charles
Kaziun, Jr.
Gundersen Glass Works
Circa 1940 to 1950



Courtesy of William Pitt

Top View of Peach Blow Crimped Rose
Paperweight Stopper by Charles Kaziun, Jr.



Courtesy of William Pitt

Agata Sugar and Creamer
New England Glass Company
Circa 1887 to 1890 -- 4-1/2" High



Courtesy of James D. Julia, Inc.
Fairfield, Maine
www.jamesdjulia.com

Emerald Green Glass
Scent Bottle with Silver Overlay
Circa 1890 to 1900 -- 8" High



Courtesy of James D. Julia, Inc.
Fairfield, Maine
www.jamesdjulia.com

Opal Ware Cologne Decorated by the Smith
Brothers
Circa 1875 to 1890
5" High



Smith Brothers' Lion Rampant Trade Mark on Base of Cologne



Crown Milano Atomizer
Mt. Washington Glass Company
Circa 1893 to 1895
5-1/2" High



Crown Milano Trade Mark on Bottom of Atomizer



Royal Flemish Cologne
Mt. Washington Glass Company
Circa 1894-1895
5-3/4" High



Royal Flemish Trade Mark on Base of Cologne



Wave Crest Atomizer in the Helmschmeid
Swirl Pattern
C.F. Monroe Company
Circa 1898
5-1/2" High



V.

Opalescent and Iridescent Glass
Scent Bottles

Circa 1880 to 1920

Marigold Carnival Glass Cologne in the
Grape and Cable Pattern
Northwood Glass Company
Circa 1910 to 1920
9" High



Amethyst Carnival Glass Cologne in the
Grape and Cable Pattern
Dugan Glass Company
Circa 1910 to 1920
4-1/2" High



Photograph from eBay

VI.

Scent Bottles from
the Art Nouveau and
Arts & Crafts period

Circa 1890 to 1920

Blue Patterned Iridescent Favrile Cologne
Louis C. Tiffany
Circa 1895 -- 7-3/4" High



“L.C. T. D94” and “979”
Markings on Base of Cologne



Black Patterned Iridescent Favrile Cologne
Louis C. Tiffany
Circa 1895 -- 7-3/4" High



Art Glass Nouveau by Ray & Lee Grover Page 92,
Plate 162

Striped Laminated Glass Scent Bottle with
Silver Cap
Louis C. Tiffany
Circa 1890 to 1900 – 4" High



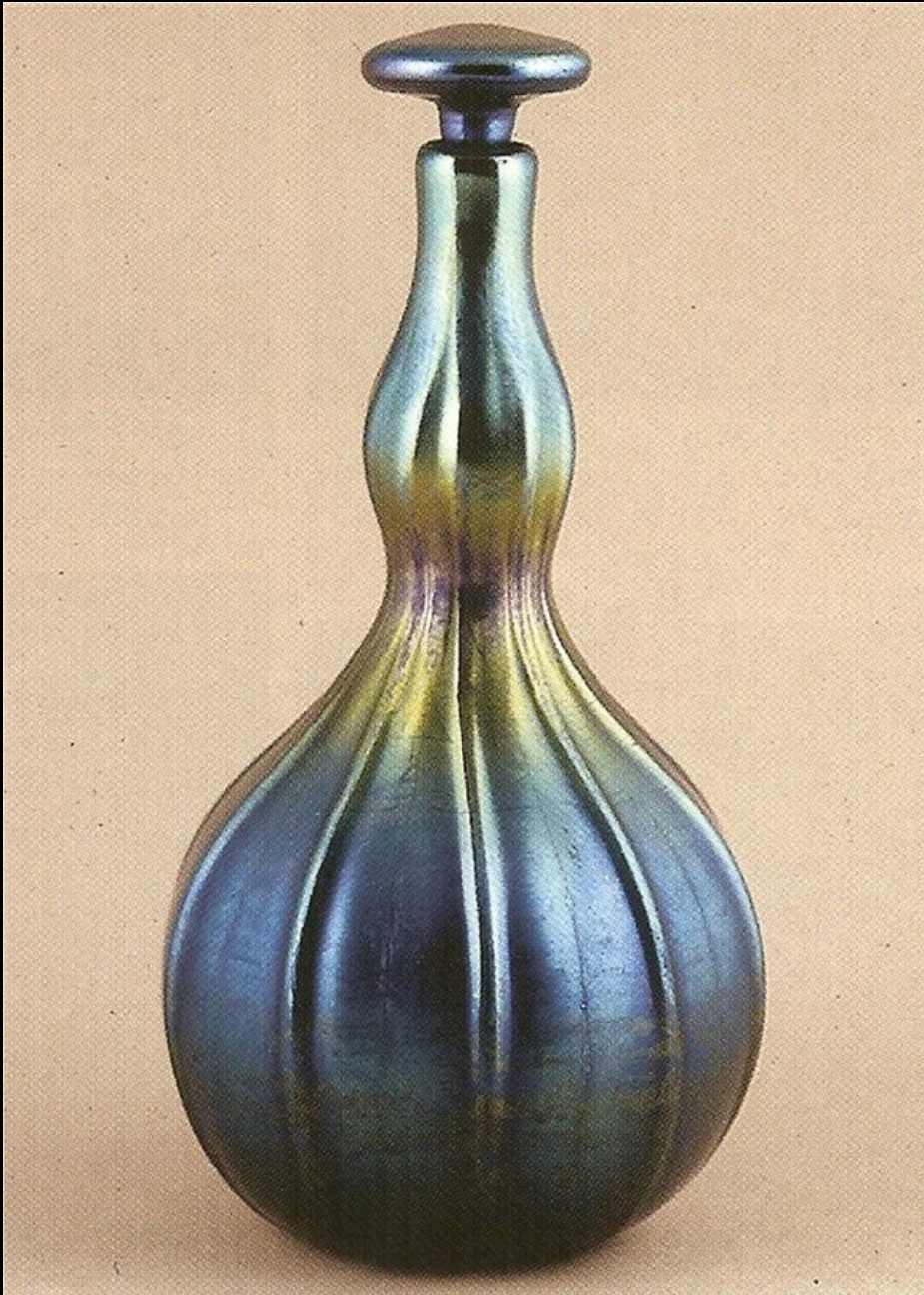
Courtesy of James D. Julia, Inc.
Fairfield, Maine
www.jamesdjulia.com

Intaglio Carved Scent Bottle
with Sterling Silver Top
Louis C. Tiffany
Made Prior to 1902



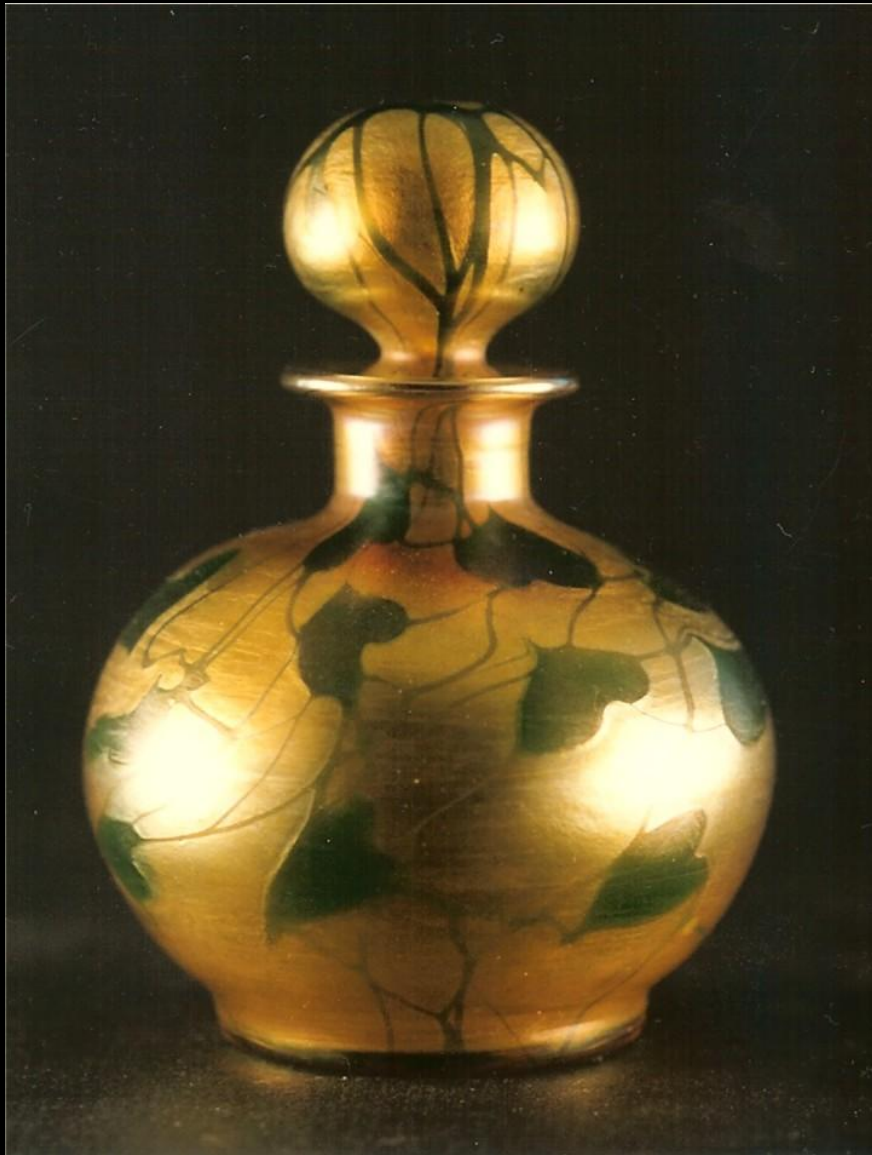
Louis Comfort Tiffany at Tiffany & Co. by John
Loring, Page 233

Ribbed Blue Favrite Scent Bottle
Louis C. Tiffany
Circa 1909 -- 5-1/2" High



Courtesy of Elizabeth & Frank Creech

Iridescent Gold Favrile
Scent Bottle with
Green Leaf and Vine Decoration
Louis C. Tiffany
Circa 1913 -- 4-1/2" High



Courtesy of Elizabeth & Frank Creech

Gold Favrite Scent Bottle
Louis C. Tiffany
Circa 1918 -- 5-7/8" High



Courtesy of Joyce Geeser

Brown Patterned Iridescent Favrile
Fragrance Flask
Louis C. Tiffany
Circa 1892 to 1893
4-1/2" High



Iridescent Butterscotch Favrile Fragrance
Flask with Pulled Feather Design & Gilt
Bronze Lid
Louis C. Tiffany
Circa 1894 – 4-1/8" High



Courtesy of Joyce Geeser

Lavender Favrile Fragrance Flask in A
Flattened Peapod Shape with Silver Hinged
Lid

Louis C. Tiffany
Special Order -- 5-7/8" High

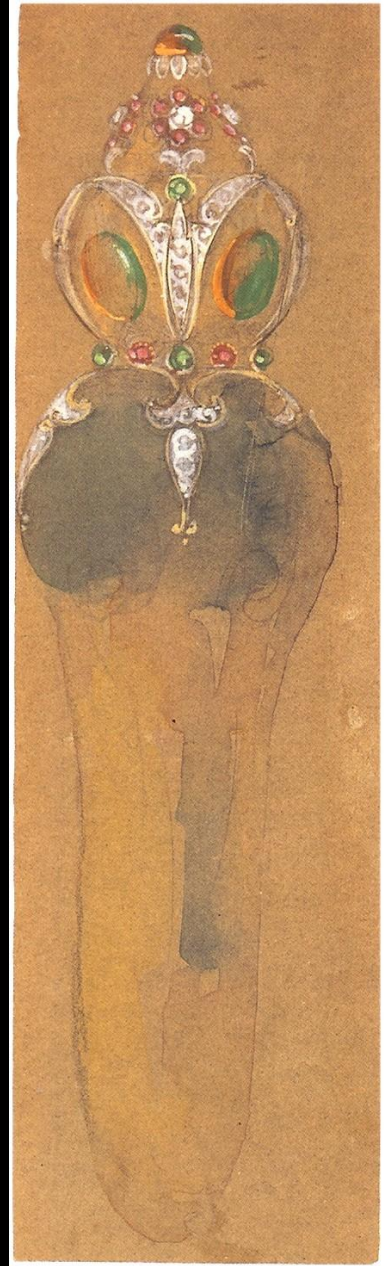


Courtesy of Joyce Geeser

Favrile Fragrance Flask with Jeweled Gold Mount

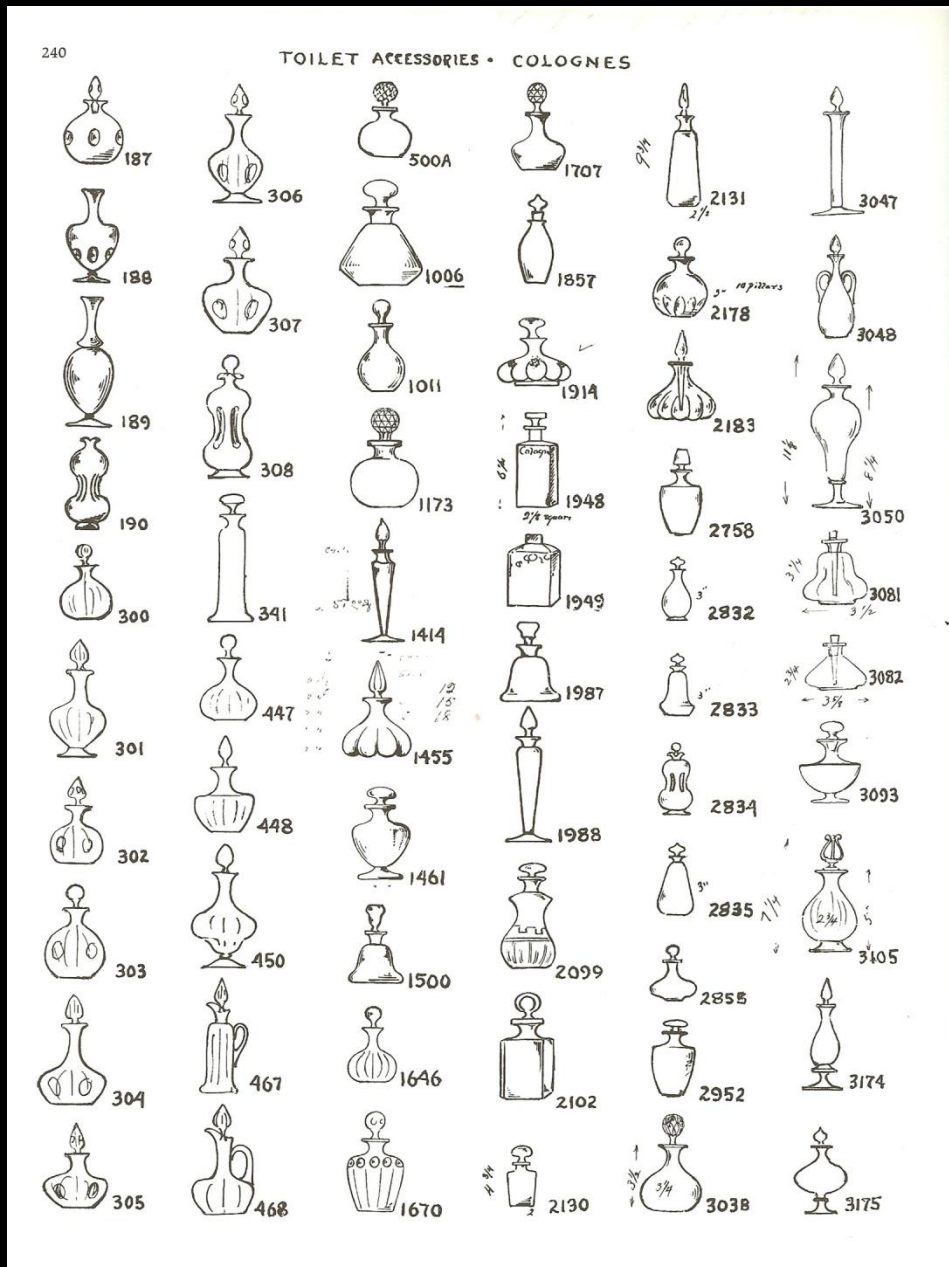
Louis C. Tiffany

Circa 1900 -- 5-3/4" High



Louis Comfort Tiffany at Tiffany & Co. by John Loring, Pages 226-227

Catalog Line Drawings of Steuben Scent Bottles



Gold Aurene Scent Bottle
Steuben Glass Works
in Shape 2758
Circa 1903 to 1918; 4-1/2" High



Courtesy of James D. Julia, Inc.
Fairfield, Maine
www.jamesdjulia.com

Gold Aurene Cosmetic Jar
in Shape 271
Steuben Glass Works
Circa 1903 to 1918 -- 4-1/4" High



Courtesy of James D. Julia, Inc.
Fairfield, Maine
www.jamesdjulia.com

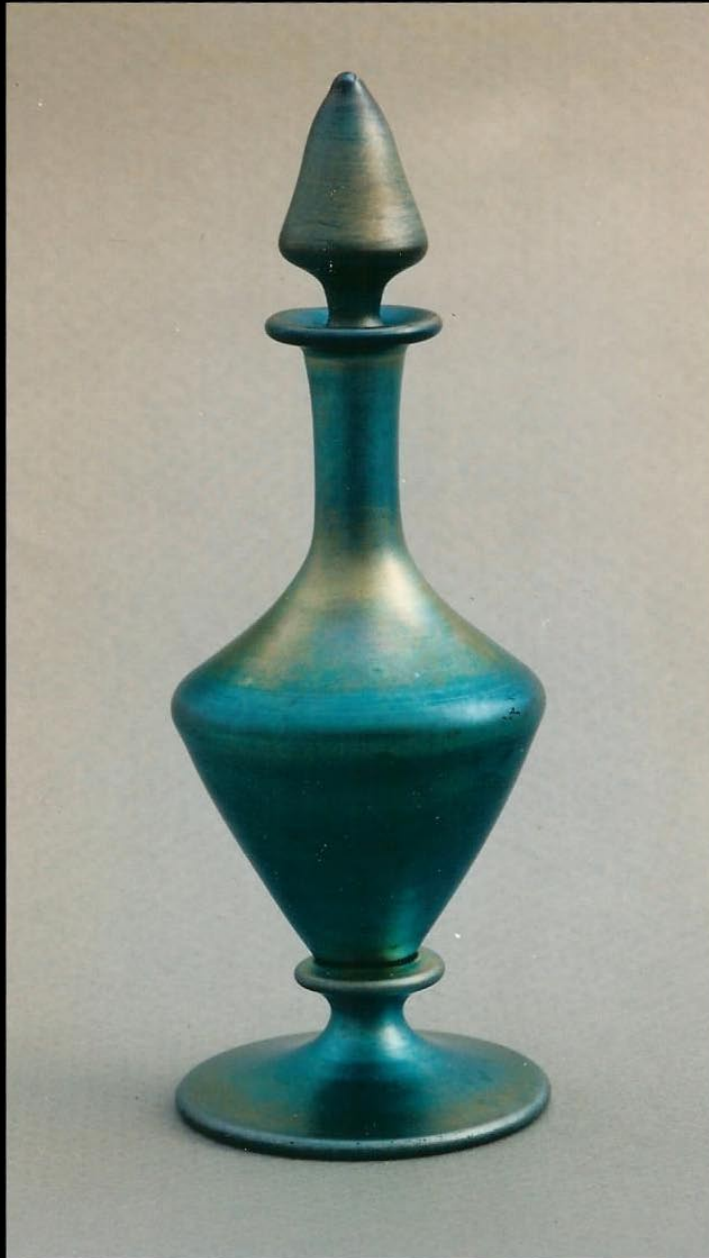
Blue Aurene Melon Rib Scent Bottle with
Flame Stopper
in Shape 1455
Steuben Glass Works
Circa 1903 to 1918 -- 5-1/4" High



Courtesy of Elizabeth & Frank Creech

Blue Aurene Footed Scent Bottle in Shape
3175

Steuben Glass Works
Circa 1903 to 1918 -- 6" High



Courtesy of Elizabeth & Frank Creech

Jade Green Melon Rib Scent Bottle with
Alabaster Flame Stopper in Shape 1455
Steuben Glass Works
Circa 1905 to 1918 -- 4-1/2" High



Clear Crystal Melon Rib Scent Bottle in
Shape 1455 with Engraving by J. Hoare &
Company
Steuben Glass Works
Circa 1905 to 1918 -- 6-1/8" High



Courtesy of Elizabeth & Frank Creech

Silver Overlay Melon Rib Scent Bottle with
Flame Stopper
in Shape 1455
Steuben Glass Works
and Alvin Manufacturing Co.
Circa 1905 to 1920 -- 6" High



Courtesy of Elizabeth & Frank Creech

Verre de Soie and Amethyst
Scent Bottles in Shape 3174
Steuben Glass Works
Circa 1905 to 1918 -- 7-1/4" High



Courtesy of Elizabeth & Frank Creech

Gold Iridescent “Melba” Bottles
Quezal Art Glass & Decorat’g Co.
Circa 1904 to 1924 -- 7-1/2” High



Wheel Engraved “Melba” and “Q” Mark on Bottom of Melba Bottles

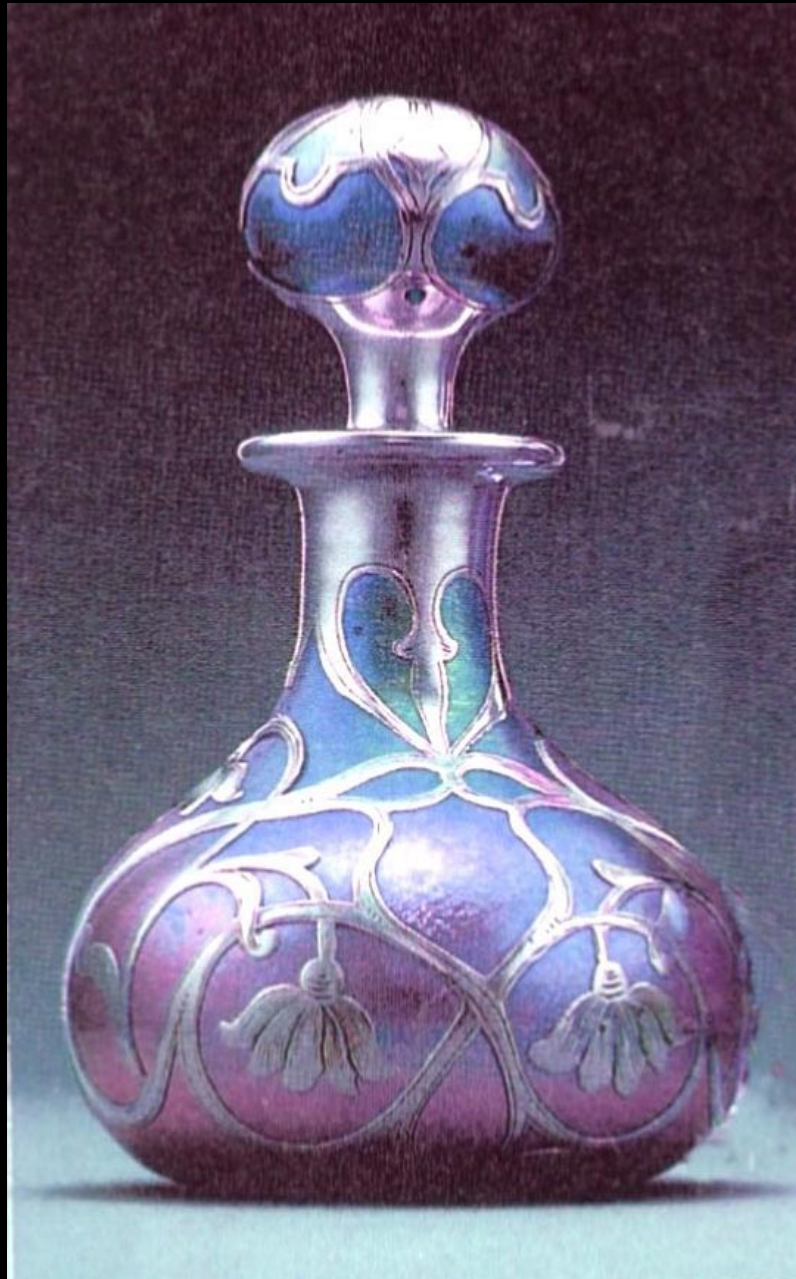


Melba "Jolly Good" Label



Photograph from eBay

Multi-Hued Iridescent Cologne with Gorham
Silver Overlay
Quezal Art Glass & Decorat'g Co.
Circa 1904 to 1924



Photograph from Exhibition Catalog

Wheel Engraved Foal Atomizer
with Jade Green Foot
H.C. Fry Glass Company
Circa 1900 to 1925
7-3/4" High



Iridescent Kew Blas Glass Bottle
Union Glass Company
Circa 1920 to 1924 -- 13" High



Courtesy of James D. Julia, Inc.
Fairfield, Maine
www.jamesdjulia.com

Iridescent Gold Atomizer with Blue King Tut
Decoration
Vineland Flint Glassworks
Circa 1920 to 1930 -- 7" High



Durand, the Man and His Glass by Edward
Meschi, Page 94, Illus. 373

VII.

Art Deco
Scent Bottles

Circa 1920 to 1940

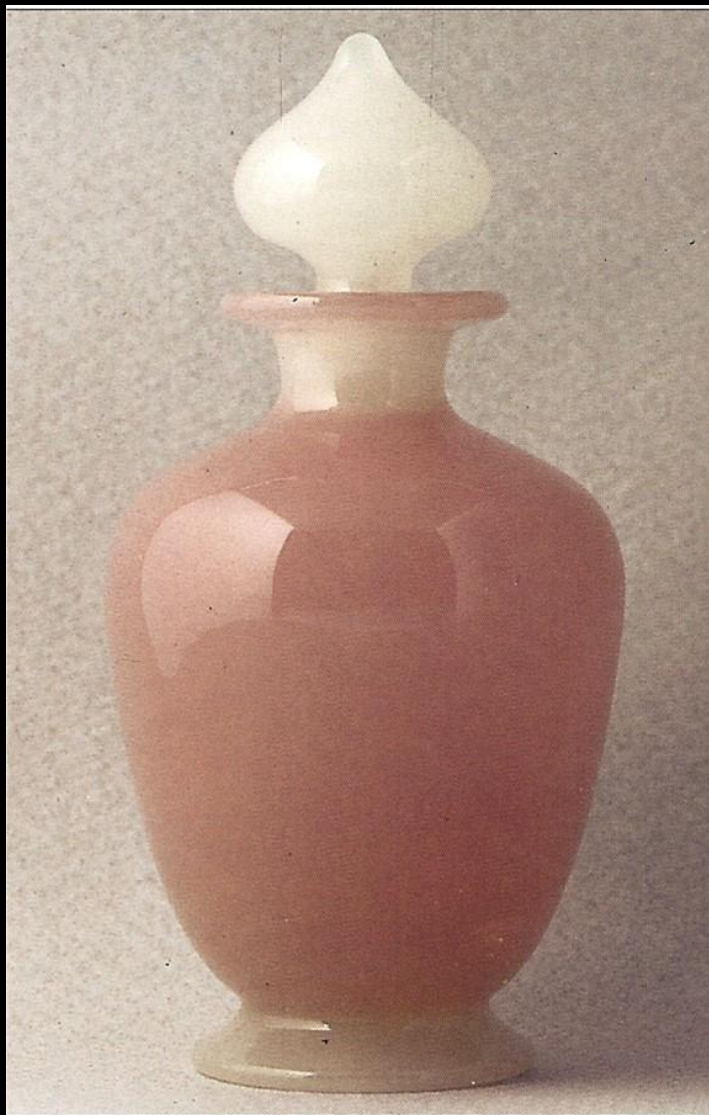
Blue Aurene Atomizer with
Intaglio Cut Flowers and Leaves
in Shape 6407
Steuben Glass Works/DeVilbiss Co.
Circa 1920 to 1932 – 9-3/4" High



Gold Script “DeVilbiss Mark on Base of
Gold Aurene Atomizer

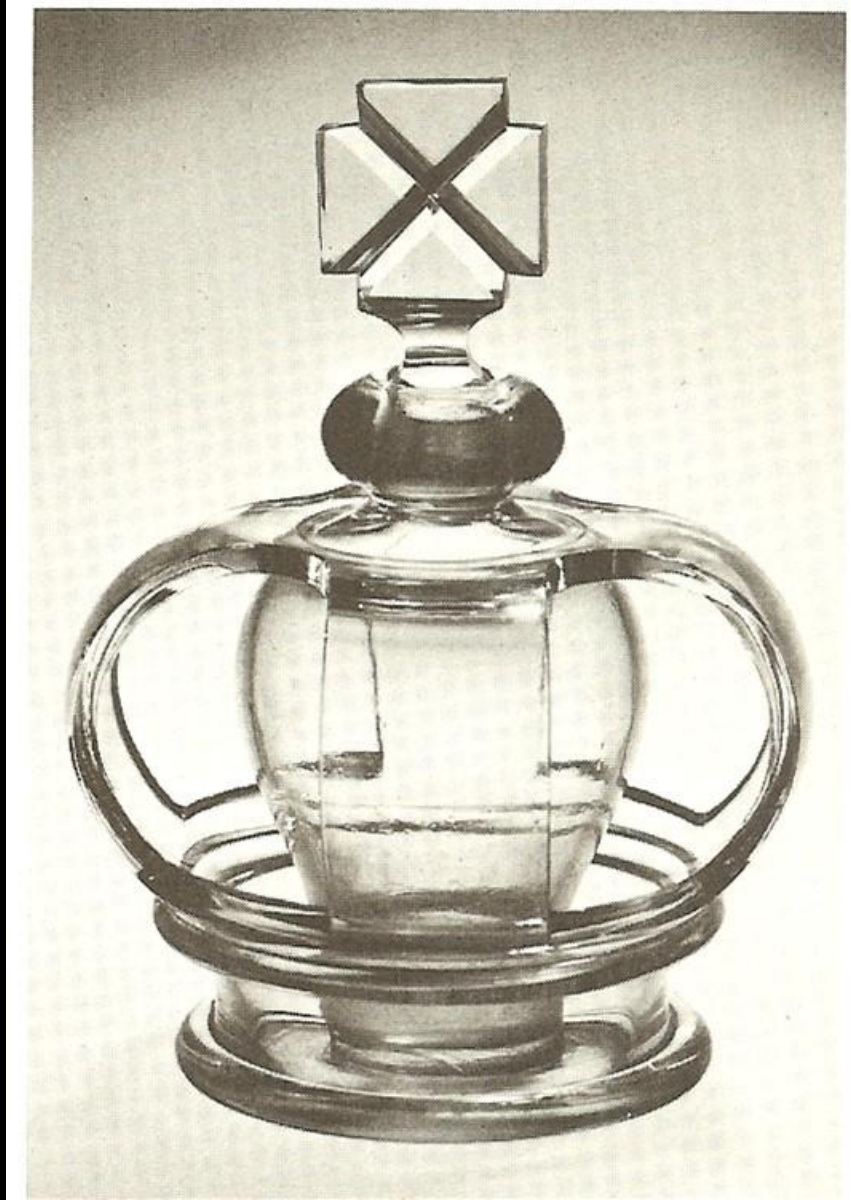


Rosaline over Alabaster Scent Bottle with
Alabaster Stopper
in Shape 5074
Steuben Glass Works
Circa 1920 to 1932 -- 5-3/4" High



Courtesy of Janice Boyd

Crown-Shaped Scent Bottle
in Shape 6432
Steuben Glass Works
Circa 1920 to 1932 -- 5-3/4" High



The Glass of Frederick Carder
by Paul V. Gardner, Illustration 150

Amethyst Cut to Clear Crown-Shaped Scent Bottle

Stevens & Williams (England)
for Queen Victoria's 60th Jubilee
in 1897



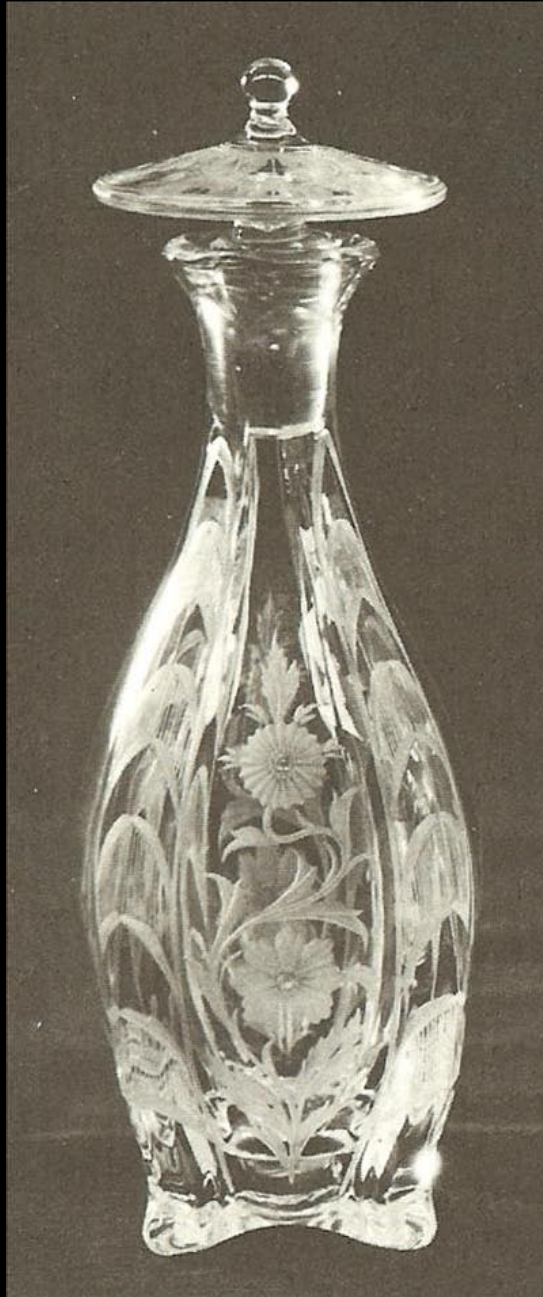
Photograph from eBay

Amethyst Cologne with Floral Engraving in
Shape 6604
Steuben Glass Works
Circa 1920 to 1932 -- 8-3/8" High



Courtesy of Elizabeth & Frank Creech

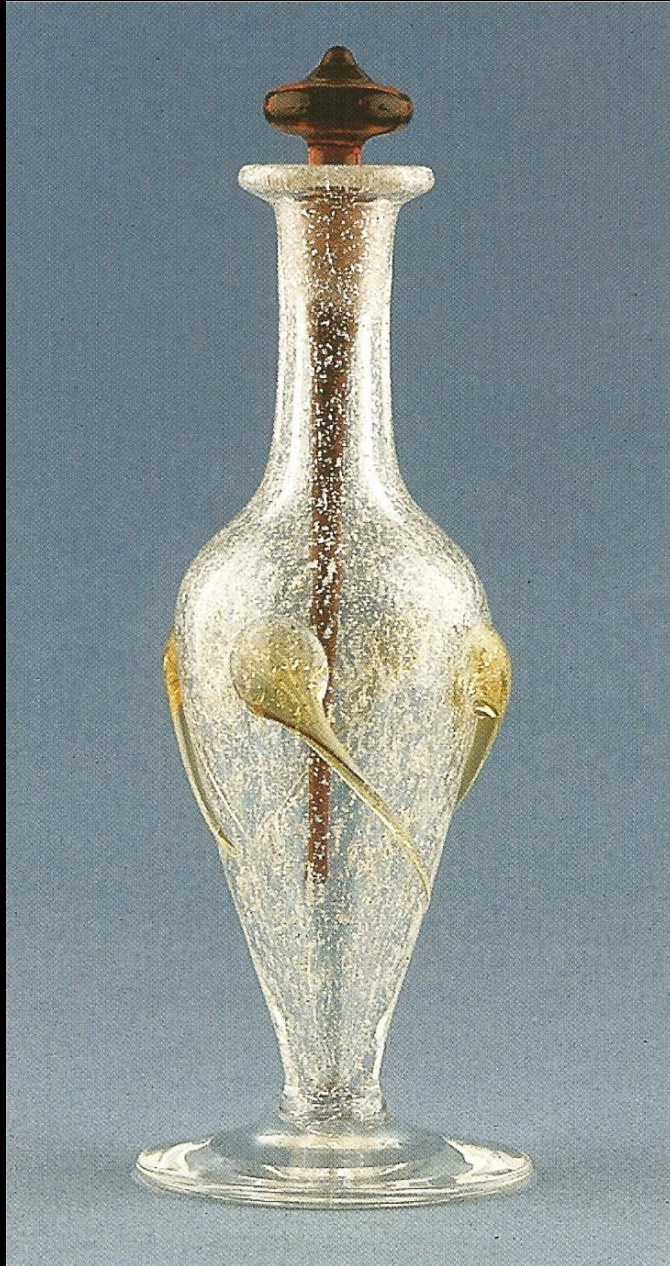
Crystal Cologne with Floral Engraving in
Shape 6675
Steuben Glass Works
Circa 1920 to 1932 -- 8-1/2" High



The Glass of Frederick Carder by Paul V.
Gardner, Illustration 170

Mica Flecked Scent Bottle with Applied Swirled
Topaz Drops & Selenium Red Stopper in Shape
6309

Steuben Glass Works
Circa 1920 to 1932 – 6" High



Courtesy of Elizabeth & Frank Creech

Verre de Soie Scent Bottle
with Celeste Blue Stopper
in Shape 3271 Made for
Peggy Hoyt's "Flowers" Perfume
Steuben Glass Works
Circa 1925 -- 4-1/2" High



Courtesy of David Rago Auctions
Lambertville, New Jersey
www.ragoarts.com

Verre de Soie Listerine Bottle with Jade
Flower Form Stopper
in Shape 6590
Steuben Glassworks
Circa 1929 to 1932 – 5" High



Matte Acid Block Letter “STEUBEN” Mark
on Base
of Listerine Bottle



Green Shading to White Cluthra Cologne
with Clear Tab Stopper
in Shape 6881
Steuben Glass Works
Circa 1920 to 1932 – 7" High



Courtesy of Elizabeth & Frank Creech

Blue Shading to White Cluthra Cologne
with Clear Tab Stopper
in Shape 6881
Steuben Glass Works
Circa 1920 to 1932 – 7" High

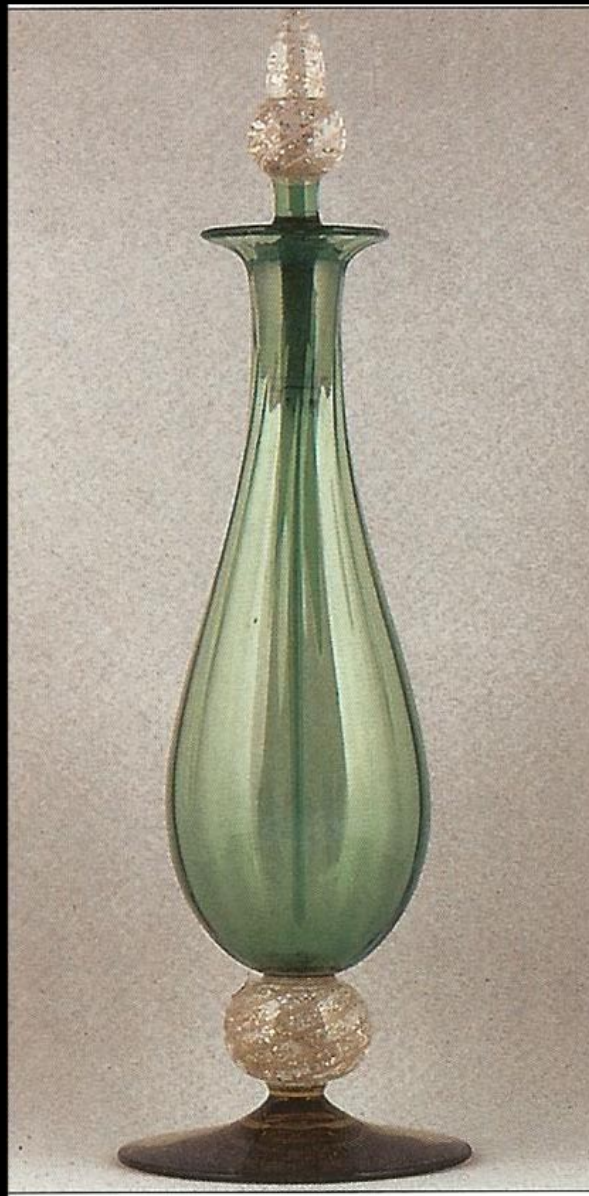


Verre de Soie Scent Bottle
with Red Cintra Stopper
in Shape 6236
Steuben Glass Works
Circa 1920 to 1932 – 6" High



Courtesy of Elizabeth & Frank Creech

Ribbed Pomona Green Cologne with Amber
Foot & Cintra & Mica Flecked Ball Stem &
Stopper
in Variant of Shape 6023
Steuben Glass Works
Circa 1920 to 1932 – 11-3/4" High



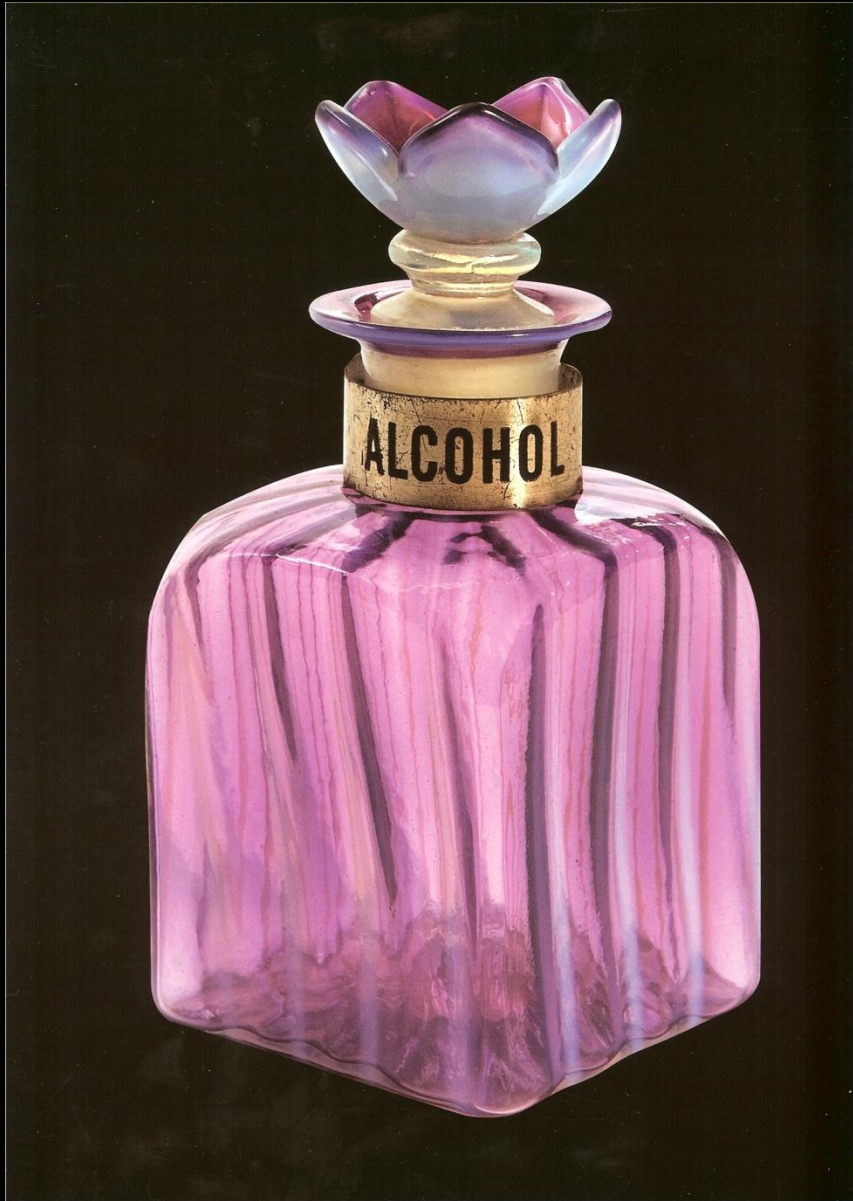
Courtesy of Elizabeth & Frank Creech

Bristol Yellow Pedestal Cologne with a
Candy Cane Stopper & Ball Connector in
Shape 6048
Steuben Glass Works
Circa 1920 to 1932 – 12-1/2" High



Courtesy of James D. Julia, Inc.
Fairfield, Maine
www.jamesdjulia.com

Oriental Orchid Toilet Bottle with Flower
Form Stopper
in Shape 6590
Steuben Glass Works
Circa 1920 to 1932 – 4-1/2" High



Courtesy of Early Auction Company Milford, Ohio
www.earlyauctionco.com

Oriental Poppy Perfume Bottle
in Shape 6237
Steuben Glass Works
Circa 1920 to 1932 – 9-1/4" High



Courtesy of James D. Julia, Inc.
Fairfield, Maine
www.jamesdjulia.com

Cologne with Black Reeded Decoration in
Shape 6887
Steuben Glass Works
Circa 1920 to 1932 – 4-1/4" High



Matte Acid Steuben Fleur de Lis Mark on Base of Cologne



Bristol Yellow Colognes
with Black Reeded Decoration
Steuben Glass Works
Circa 1920 to 1932 – 5-1/2" High



Courtesy of Early Auction Company Milford,
Ohio
www.earlyauctionco.com

Pink & Blue Cluthra Paperweight Cologne in
Shape 6916
Steuben Glass Works
Circa 1928 – 11-1/4" High



The Glass of Frederick Carder by Paul V.
Gardner, Plate XXVII(A)

Cintra Paperweight Cologne
in Shape 6942
Steuben Glass Works
Circa 1928 to 1930 – 8-3/4" High



Photograph from eBay

Crystal Scent Bottle Cut and Engraved with
Flowers & Leaves with a Guilloche Enamel
Stopper
Circa 1920 to 1930 – 3-3/4" High



Wheel Cut Crystal Perfume Bottle in a
Chinese Style with a Guilloche Enamel
Stopper
Circa 1920 to 1930



Courtesy of Richard W. Bell Antiques

Top View of Guilloche Enamel Stopper with
Antique Chinese Carved Amethyst Quartz
Button



Courtesy of Richard W. Bell Antiques

Silver Ruba Rombic Cologne
Consolidated Lamp & Glass Co.
Circa 1928 -- 7-1/2" High



Smoky Topaz Ruba Rombic
Perfume Bottle
Consolidated Lamp & Glass Co.
Circa 1928
5" High



Photograph from eBay

VIII.

DeVilbiss and Other Atomizers

Circa 1920 to 1930

Aurene "Atomic Cloud" Atomizer
Steuben Glassworks for the
DeVilbiss Company
Circa 1920 to 1930 -- 10" High



Courtesy of James D. Julia, Inc.
Fairfield, Maine
www.jamesdjulia.com

Enamel & Gilded Scent Bottle
DeVilbiss Company
Circa 1920 to 1930 -- 4-3/4" High



Courtesy of David Rago Auctions Lambertville,
New Jersey
www.ragoarts.com

Black Glass Atomizer with Enamel Floral
Decoration in Original Pyramid-Shaped Box
DeVilbiss Company
Circa 1920 to 1930 – 4-1/4" High



Courtesy of David Rago Auctions
Lambertville, New Jersey
www.ragoarts.com

Imperial Series Perfume Bottle
DeVilbiss Company
Circa 1926 – 8-1/2" High



Courtesy of David Rago Auctions
Lambertville, New Jersey
www.ragoarts.com

Atomizer with Enamel Landscape
Mignon Corporation
Circa 1920 to 1930
5" High



Mignon Mark on Base of Atomizer



IX.

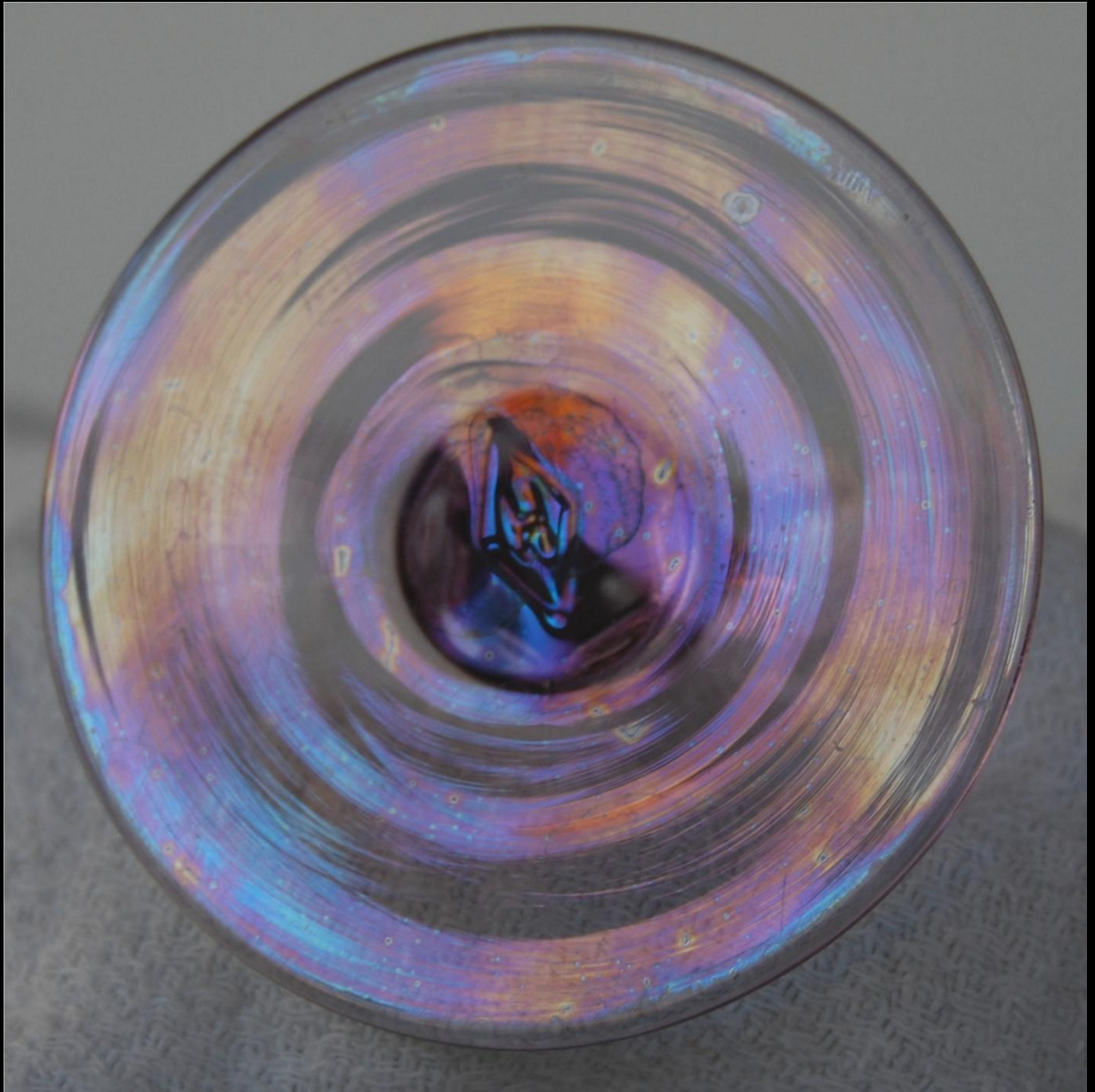
Elegant and Depression Glass
Scent Bottles

Circa 1925 to 1945

Iridescent Pale Lavender
Footed Scent Bottles
A.H. Heisey Glass Company
Circa 1930 to 1945
7" High



Molded Raised “H” inside a Diamond Heisey Mark on Bottom of Bottles



Forest Green Glass Scent Bottle
on Top of Cosmetic Box
Fostoria Glass Company
Circa 1930 to 1940 -- 7-1/2" High



Courtesy of
Melissa Smith, Time in a Bottle

Green & Black Glass Dresser Set
New Martinsville Glass Company
Circa 1924 -- 6" High



Perfume, Cologne and Scent Bottles by
Jacquelyne Jones North, Page 52

X.

Mid-Twentieth Century
Scent Bottles

Circa 1940 to 1960

Pressed Glass Scent Bottle
with Sunflower Stopper
Imperial Glass Co. for Irice
Circa 1940 to 1950
6" High



Irice Paper Label
on Base of Imperial Sunflower Fan Stopper
Bottle



Tall Pressed Glass Scent Bottle
with Sunflower Stopper
Imperial Glass Co. for Irice
Circa 1940 to 1950
___" High



Pair of Pressed Glass Scent Bottles with
Fan Stoppers
Imperial Glass Co. for Irice
Circa 1940 to 1950
6" High



Ruby Overlay
Diamond Optic Cologne
Fenton Art Glass Company
Circa 1942
4-1/2" High



Green and White Swirled Feather Scent
Bottles
Fenton Art Glass Company
Circa 1953
5-3/4" High



Crystal Scent Bottles with Rosaria Ribbing
& Spire Stoppers
Gundersen Glass Works for Irice
Circa 1940 to 1960 – 8” High



Courtesy of James D. Julia, Inc.
Fairfield, Maine
www.jamesdjulia.com

Crystal Scent Bottle with Rosaria Flower Stopper

Gundersen Glass Works for Irice
Circa 1940 to 1960 – 6-3/4" High



Courtesy of James D. Julia, Inc.
Fairfield, Maine
www.jamesdjulia.com

XI.

Paperweight Scent Bottles

Circa 1900 to the Present

Millville Lily (Umbrella) Paperweight Scent Bottle

Whitall Tatum & Company
Circa 1900 – 8-3/4" High



Millville Paperweight Bottle
Whitall Tatum & Company
Circa 1900



Courtesy of Hank Flowers
Old South Jersey Glass & Antiques

Four “Devil’s Fire”
Paperweight Scent Bottles
Circa 1860 to 1970



Courtesy of Hank Flowers
Old South Jersey Glass & Antiques

“Devil’s Fire” Paperweight Bottle
Attributed to Whitall Tatum & Co.
Circa 1900 to 1910



Courtesy of Hank Flowers
Old South Jersey Glass & Antiques

Crystal Scent Bottle Engraved with Roses
with Yellow Crimped Rose Paperweight
Stopper by Charles Kaziun, Jr.
Gundersen Pairpoint Corporation
Circa 1940 to 1960 – 5-1/4" High



Courtesy of Elizabeth & Frank Creech

Yellow Spider Lily
Paperweight Scent Bottle
Charles Kaziun, Jr.
Circa 1970 to 1990



Courtesy of Elizabeth & Frank Creech

Paperweight Scent Bottles with Turquoise & Pink Flower Forms

Joe St. Clair

Circa 1945 to 1970 – 6-1/2" High



Paperweight Scent Bottle with Dusty Rose
Fuchsia
Steven Lundberg
Dated 1987 – 5-7/8" High



Paperweight Scent Bottle with Yellow
Cupped White Narcissus
Steven Lundberg
Dated 1989 – 4" High



XII.

Studio Glass Movement
Scent Bottles

Circa 1962 to Present

James Clarke
Paperweight Scent Bottle
Dated 1977
4-3/4" High



Dudley F. Giberson, Jr.
Patterned Iridescent
Laydown Scent Bottle
Dated 1976 – 6-1/2" High



Roland Jahn
Yellow Glass Cologne
Dated 1973
4-1/2" High



Robert Levin
Violet Patterned Iridescent Glass Scent
Bottle
Dated 1977 – 5" High



John Lewis
Multi-Hued Patterned Cologne
Dated 1979
5-1/4" High



Charles Lotton
Amber Multi-Flora Perfume Bottle
Dated 1979 – 9” High



Courtesy of the Lotton Glass Collectors Club

George J. Thiewes
Multi-Colored Cologne
Dated 1983
4-1/2" High



Matthew Buechner
Thames Glass
Lampwork Perfume Bottle
Dated 1988 – 4-1/2" High



Joseph Morel
Zelllique Art Glass
Paperweight Perfume Bottle
Dated 1993 – 3-1/2" High



John P. Gilvey & Peter Roth
Iridescent Perfume Purse Flacon
with Dragonflies & Cattails
Dated 1993 – 4-1/8" High



Alan Goldfarb
Brown Check Paperweight Perfume Bottle
Dated 1993 -- 4" High



Ron Lukian & Gail Hall
Crystal Scent Bottle
with Enameled Flowers
Dated 1999 – 3-1/2” High



Margaret Neher
Black Orchid
Lampwork Scent Bottle
Dated 2000 – 4-1/2" High



Loy Allen Scent Bottle
with Applied Leaves and Berries
Dated 2002 – 7-3/4" High



Milon Townsend
Latticinio Scent Bottle with Lampwork
Dragon Stopper
Dated 2004 – 5-3/8" High



Nancy Nagel Lampwork Frog Double Scent
Bottle
Dated 2006 – 7-1/2" High



Shawn Messenger
Paperweight Perfume Bottle
Dated 2006 -- 5" High



Chris & Alexandra Pantos
Torchworks Glass Studio
Perfume Bottle
Dated 2007 – __” High



Courtesy of
Chris & Alexandra Pantos

AMERICAN SCENT BOTTLES (1770 TO THE PRESENT) (ILLUSTRATION 1)

I. LATE EIGHTEENTH AND EARLY NINETEENTH CENTURY PUNGENTS AND COLOGNES (CIRCA 1770 TO 1850) (ILLUSTRATION 2)

GLASS PRODUCED IN AMERICA BEFORE THE MID NINETEENTH CENTURY TENDED TO BE PURELY FUNCTIONAL IN NATURE. THE EARLIEST SCENT BOTTLES WERE SMALL "SMELLING BOTTLES" OR "PUNGENTS" WHICH WERE PRODUCED IN A VARIETY OF SHAPES TO HOLD SMELLING SALTS FOR USE IN THE EVENT THAT THE COMBINATION OF A TIGHT CORSET AND A CROWDED ROOM AT A SOCIAL EVENT MADE A WOMAN FEEL FAINT. (BARLOW & KAISER, VOL. 5, PAGE 93.) LATER, LARGER COLOGNES WERE PRODUCED. MANY OF THESE EARLY PUNGENTS AND COLOGNES WERE USED BY DRUGGISTS AND PERFUMERS. NONE WERE SIGNED OR MARKED. AN ORIGINAL LABEL OR PARTIAL LABEL GREATLY ENHANCES THE VALUE OF A PUNGENT OR COLOGNE AND IS PART OF ITS HISTORY. (BARLOW & KAISER, VOL. 5, PAGES 95-96.)

A. STIEGEL TYPE RIBBED PATTERN-MOLDED PUNGENTS LIKE THOSE SHOWN IN ILLUSTRATION 3 ARE 2-1/2" TO 3" LONG IN A SLENDER, OVOID FORM WITH FLATTENED SIDES TAPERING TO A SMALL BASE AND WERE MADE TO SLIP INTO A LADY'S GLOVE OR RETICULE. STIEGEL TYPE PUNGENTS ARE PATTERN-MOLDED WITH VERTICAL OR SWIRLED RIBBING THAT VARIES FROM 12 TO 28 RIBS. STIEGEL TYPE PUNGENTS WERE MADE IN CLEAR GLASS AND A RANGE OF TRANSPARENT GLASS COLORS INCLUDING COBALT, SAPPHIRE, AMETHYST, EMERALD GREEN, PEACOCK GREEN, YELLOW GREEN AND YELLOW. ACCOUNT BOOK ENTRIES MADE IN 1769 AND 1770 AT HENRY WILLIAM STIEGEL'S MANHEIM GLASS WORKS IN MANHEIM, PA, SOME OF WHICH WERE WRITTEN BY STIEGEL HIMSELF, DOCUMENT THE PRODUCTION OF "SMELLING BOTTLES" AT MANHEIM. STIEGEL TYPE PUNGENTS ALSO WERE MADE AT OTHER GLASS HOUSES. (MCKEARIN & WILSON, PAGES 372-375; MCKEARIN & MCKEARIN, PAGES 448-449.)

B. SEAHORSE OR DOLPHIN PUNGENTS LIKE THOSE SHOWN IN ILLUSTRATIONS 4 AND 5 WERE FREE-BLOWN AND ARE 1-1/2" TO 3" HIGH WITH BODIES THAT ARE DRAWN OUT IN THE FORM OF A TAIL AND CURLED BACK AGAINST THE UNDER SIDE OF THE BODY UNTIL THEY RESEMBLE TINY SEAHORSES. SEAHORSE PUNGENTS ARE DECORATED WITH AN APPLIED SLENDER TRAILING OF GLASS TOOLED INTO PINCHED OR RIGAREE DECORATION. BODIES WERE MADE OF CLEAR GLASS, CLEAR GLASS WITH MILK WHITE OR COLOR TRAILING OR TRANSPARENT COLORED GLASS IN SUCH COLORS AS SAPPHIRE BLUE, PALE VIOLET, AQUAMARINE, DARK AMBER AND OLIVE-AMBER. THE APPLIED TRAILING CAN BE CLEAR, THE SAME COLOR AS THE BODY OR A CONTRASTING COLOR. SEAHORSE PUNGENTS HAVE PLAIN NECKS AND HAD CORK STOPPERS. (MCKEARIN & WILSON, PAGES 368-371; MCKEARIN & MCKEARIN, PAGE 449.) SEAHORSE PUNGENTS WERE COMMON TO BOTH GREAT BRITAIN AND AMERICA, AND IT USUALLY IS NOT POSSIBLE TO DETERMINE WHERE A PARTICULAR PUNGENT WAS MADE. SEAHORSE PUNGENTS WITH NARROW STRIPES IN COLORS SUCH AS BLUE AND AMETHYST LIKE THE PUNGENT SHOWN IN ILLUSTRATION 6 USUALLY ARE OF ENGLISH ORIGIN. (MCKEARIN & MCKEARIN, PAGE 449-450.)

OTHER SIMILAR FREE-BLOWN SHAPES SUCH AS THE CORSET-SHAPED PUNGENTS SHOWN IN ILLUSTRATION 7 ALSO WERE MADE ACCORDING TO THE FANCY OF THE BLOWER. (MCKEARIN & WILSON, PAGES 368-371; MCKEARIN & MCKEARIN, PAGE 450.)

- C. BLOWN MOLDED PUNGENTS LIKE THOSE SHOWN IN ILLUSTRATION 8 ARE 2" TO 3" HIGH AND WERE MADE IN A VARIETY OF SHAPES AND COLORS AT THE BOSTON & SANDWICH GLASS COMPANY AND OTHER GLASS HOUSES BEGINNING AROUND 1825. THIS TYPE OF PUNGENT USUALLY HAD A THREADED PEWTER CAP AND WAS USED FOR RESALE BY DRUGGISTS AND PERFUMERS. BOTH THE AMETHYST SIX-SIDED OGEE PUNGENT ON THE LEFT AND THE OPALESCENT EIGHT-SIDED DOUBLE OGEE PUNGENT ON THE RIGHT ARE SHAPES DOCUMENTED TO HAVE BEEN MADE AT THE BOSTON & SANDWICH GLASS COMPANY. ILLUSTRATION 9 SHOWS ONE OF THESE LITTLE PUNGENTS WITH ITS ORIGINAL LABEL STILL AFFIXED. (MCKEARIN & WILSON, PAGES 390-391; MCKEARIN & MCKEARIN, PAGE 450; BARLOW & KAISER, VOL. 5, PAGES 92-95; BARLOW & KAISER, VOL. 5, PAGES 93-95.)

THE COBALT BLUE SHIELD-SHAPED BLOWN MOLDED PUNGENT SHOWN IN ILLUSTRATION 10 WAS BLOWN IN A TWO-PIECE MOLD. IT IS 2-15/16" HIGH AND HAS AN OVAL RELIEF SUNBURST WITH 12 TRIANGULAR RAYS ON EACH SIDE AND BEVELED EDGES WITH 12 SMALL BEADS ON EACH BEVEL. IT IS DESCRIBED BY MCKEARIN & WILSON AS AN EXAMPLE OF A "RARE FIGURED SMELLING BOTTLE" OF THE "FANCY BUT NOT ELEGANT" VARIETY. THIS PUNGENT MAY HAVE BEEN BLOWN AT THE KEENE-MARLBORO-STREET GLASS WORKS IN KEENE, NEW HAMPSHIRE OR THE COVENTRY GLASS WORKS, IN COVENTRY, CONNECTICUT. THIS PUNGENT HAS A PONTIL MARK; OTHER SIMILAR PUNGENTS HAVE A SMOOTH BASE. MCKEARIN & WILSON INDICATE THAT THESE PUNGENTS ARE KNOWN TO HAVE BEEN MADE IN VARIOUS COLORS INCLUDING COBALT BLUE, PALE BLUE, AMETHYST AND OLIVE GREEN. (MCKEARIN & WILSON, PAGE 374-377.)

RIBBED BLOWN MOLDED PUNGENTS, LIKE THOSE SHOWN IN ILLUSTRATION 11, ARE 3-3/8" LONG AND HAVE ALTERNATING BANDS OF FINE VERTICAL AND HORIZONTAL RIBBING WITH TAPERING RIBS AT BOTH THE TOP AND BOTTOM. THIS TYPE OF PUNGENT WAS MADE AT THE BOSTON & SANDWICH GLASS COMPANY, AMONG OTHERS. THOSE MADE AT SANDWICH HAD A PEWTER CAP THREADED TO A PEWTER COLLAR THAT WAS CEMENTED TO THE SMOOTH NECK OF THE BOTTLE AND WERE MADE IN CLEAR, COBALT BLUE AND GREEN GLASS. THE COBALT PUNGENT HAS A SMOOTH NECK AND COULD HAVE BEEN MADE AT SANDWICH. THE OPALESCENT PUNGENT HAS A THREADED GLASS NECK AND LIKELY WAS MADE AT ANOTHER GLASS HOUSE. MCKEARIN & WILSON REPORT THAT THIS TYPE OF PUNGENT ALSO OCCURS IN SAPPHIRE BLUE AND OLIVE GREEN BOTTLE GLASS. (BARLOW & KAISER, VOL. 5, PAGE 93; MCKEARIN & WILSON, PAGES 390-391.)

THE OPALESCENT BLOWN MOLDED PUNGENT SHOWN IN ILLUSTRATION 12 IS 2" HIGH AND HAS AN UNUSUAL SHAPE. IT HAS THE THREADED PEWTER CAP THAT WAS TYPICAL OF THESE PUNGENTS. AS SHOWN IN ILLUSTRATION 13, THE INITIALS "A.C." AND "1848" HAVE BEEN INCISED ON THE TOP OF THE CAP.

- D. CUT GLASS PUNGENTS LIKE THE 2-1/4" HIGH ROUND COBALT CUT GLASS PUNGENT SHOWN IN ILLUSTRATION 14 WERE MADE BY MANY AMERICAN GLASS WORKS. A SIMILAR ROUND CLEAR CUT GLASS PUNGENT WAS DOCUMENTED TO HAVE BEEN MADE BY JOSEPH BURDAKIN AT THE NEW ENGLAND GLASS WORKS IN 1831 (WATKINS PAGES 73-74). AN UNUSUAL 2-1/8" HIGH AMETHYST CROSS-SHAPED CUT GLASS PUNGENT WITH AN AMETHYST PRESSED GLASS STOPPER IS SHOWN IN ILLUSTRATION 15.
- E. CUT OVERLAY PUNGENTS LIKE THE 1-7/8" HIGH PUNGENT SHOWN IN ILLUSTRATION 16 WERE PRODUCED BY THE BOSTON & SANDWICH GLASS COMPANY AND OTHERS. THE CUTTING IS NOT PERFECT BECAUSE OF THE SHORT AMOUNT OF TIME ALLOTTED TO CUT ONE PUNGENT. IF THE CUTTING IS PERFECT, THE PUNGENT LIKELY WAS NOT MADE AT SANDWICH. THIS TYPE OF PUNGENT ORIGINALLY HAD A THREADED NECK AND THREADED PEWTER CAP. HOWEVER, THE NECK WAS GROUND DOWN TO ACCEPT AN ENGLISH REPLACEMENT COLLAR AND HINGED CAP TO MAKE IT MORE MARKETABLE. AS SHOWN IN ILLUSTRATION 17, WHEN THE CAP IS OPENED, THE CORK STOPPER THAT HOLDS THE REPLACEMENT CAP IN PLACE BLOCKS THE NECK OF THE BOTTLE MAKING IT IMPOSSIBLE TO USE. BARLOW & KAISER SHOW A SIMILAR PUNGENT WITH AN ENGLISH REPLACEMENT STOPPER. (BARLOW & KAISER, VOL. 5, PAGE 96.)
- F. BLOWN MOLDED PANELED COLOGNES LIKE THOSE SHOWN IN ILLUSTRATION 18 WERE MADE IN A WIDE RANGE OF COLORS AND SIZES AT THE BOSTON & SANDWICH GLASS COMPANY AND OTHER CONTEMPORANEOUS GLASS HOUSES BEGINNING AROUND 1825. THE AMETHYST SHOULDERED COLOGNE IS EIGHT-SIDED AND OF A FORM DOCUMENTED TO HAVE BEEN MADE AT THE BOSTON & SANDWICH GLASS COMPANY. MANY OF THESE COLOGNES WERE TWELVE-SIDED AND RELATIVELY TALL AND SLENDER. THESE COLOGNES TYPICALLY WERE USED FOR RESALE BY DRUGGISTS AND PERFUMERS. (MCKEARIN & MCKEARIN, PAGE 454 AND PLATE 243; MCKEARIN & WILSON, PAGES 406-407; BARLOW & KAISER, VOL. 5, PAGES 97-98.)

THE OPALESCENT LIGHT BLUE TWELVE-SIDED BLOWN MOLDED PANELED COLOGNE SHOWN IN ILLUSTRATION 19 IS 5-1/2" HIGH WITH A FIERY OPALESCENCE. THIS COLOGNE MAY HAVE BEEN MADE BY THE NEW ENGLAND GLASS COMPANY BECAUSE A SIMILAR COLOGNE IN THE SAME COLOR IN THE POSSESSION OF A DESCENDANT OF JOHN H. LEIGHTON HAS A STICKER ON THE BOTTOM STATING "J.H.L. JR. FIRST LIGHT BLUE. MAY 24, 1870." THE NEW ENGLAND GLASS COMPANY WAS KNOWN FOR ITS LIGHT BLUE GLASS. (WATKINS, PAGES 57-58.)

THE 4-5/8" HIGH BLOWN MOLDED "CHAMPAGNE" COMMERCIAL COLOGNE SHOWN IN ILLUSTRATION 20 WAS MADE BY THE BOSTON & SANDWICH GLASS COMPANY BETWEEN 1850 AND 1887. THESE ARE CALLED "CHAMPAGNE" COLOGNES BECAUSE THAT IS THE NAME OF THE PRODUCT THESE BOTTLES WERE MADE TO HOLD. ILLUSTRATION 21 SHOWS AN ORIGINAL LABEL INSCRIBED "TRADE MARK CHAMPAGNE COLOGNE REIMS PREPARED FOR LONDON, PARIS & NEW YORK BY NONANTUM, WORSTED CO., NEWTON,

MASS.” AS SHOWN IN ILLUSTRATION 22, THE LETTER “D” WAS MOLDED ON THE BOTTOM OF EACH BOTTLE. (BARLOW & KAISER, VOL. 5, PAGE 96.)

- G. THE 4-5/8” HIGH BLOWN MOLDED FANCY COLOGNE SHOWN IN ILLUSTRATION 23 HAS A PONTIL MARK ON THE BOTTOM. MCKEARIN ESTIMATES THAT AT LEAST 200 DIFFERENT DESIGNS OF BLOWN MOLDED FANCY COLOGNES WERE PRODUCED BETWEEN 1830 AND 1870 BY MANY AMERICAN GLASS HOUSES. FANCY COLOGNES WERE MADE IN CLEAR OR AQUAMARINE GLASS AND, MUCH LESS FREQUENTLY, IN WHITE, OPALESCENT OR COLORED GLASS. (MCKEARIN & MCKEARIN, PAGE 454-455 AND PLATES 243 AND 244; MCKEARIN & WILSON, PAGES 392-405.)

ANOTHER EXAMPLE OF A BLOWN MOLDED FANCY COLOGNE IS THE 3” HIGH PALE AQUAMARINE WICKERED DEMIJOHN COMMERCIAL COLOGNE SHOWN IN ILLUSTRATION 24 THAT WAS MADE BY THE BOSTON & SANDWICH GLASS COMPANY BETWEEN 1845 AND 1865. A DEMIJOHN IS A LARGE NARROW-NECKED BOTTLE USUALLY ENCLOSED IN WICKER. THERE IS A HORIZONTAL OVAL BLANK AREA AT THE WIDEST PART OF THE COLOGNE FOR A LABEL. SOMETIMES, THINGS GOT SCREWED UP. ILLUSTRATION 25 FROM BARLOW & KAISER SHOWS THIS COLOGNE WITH THE CORRECT SIZE OVAL LABEL PRINTED TO BE READ VERTICALLY. (BARLOW & KAISER, VOL. 5, PAGE 99.)

II. MID NINETEENTH CENTURY DECORATIVE COLOGNES (CIRCA 1840 TO 1890) (ILLUSTRATION 26)

BY THE MID NINETEENTH CENTURY, THE AMERICAN GLASS INDUSTRY HAD BECOME MORE STABLE AND PROSPEROUS AND WAS FILLING THE DEMANDS OF AN EXPANDING MARKET WITH QUALITY PRODUCTS FOR DECORATIVE – IN ADDITION TO UTILITARIAN – PURPOSES. AS A RESULT, THERE WAS AN INCREASED VARIETY IN THE TYPES OF GLASS PRODUCED DURING THIS PERIOD. MAJOR DECORATIVE GLASS PRODUCERS INCLUDED THE NEW ENGLAND GLASS COMPANY, WHICH OPERATED IN CAMBRIDGE, MA FROM 1818 TO 1888, AND THE BOSTON & SANDWICH GLASS COMPANY, WHICH OPERATED IN SANDWICH, MA FROM 1825 TO 1887. MID NINETEENTH CENTURY DECORATIVE GLASS IS NOT SIGNED OR MARKED.

- A. TRANSPARENT AND OPAQUE COLORED BLOWN MOLDED COLOGNES WERE MADE BY MANY GLASS COMPANIES IN A GREAT VARIETY OF STYLES AND COLORS.

ILLUSTRATION 27 SHOWS A 13-3/4” HIGH WHITE OPALESCENT GLASS PERFUME BOTTLE IN THE POSSESSION OF THE FALMOUTH (MA) HISTORICAL SOCIETY THAT WAS MADE BY THE FALMOUTH GLASS FACTORY. FACTORY RECORDS SHOW THAT THIS BOTTLE WAS BLOWN ON MARCH 1, 1851 BY GAFFER FREEMAN SWIFT AS A SPECIAL ORDER FOR CAPTAIN JOHN LAWRENCE TO GIVE AS A BIRTHDAY GIFT TO HIS GRANDDAUGHTER CAROLINE GOODSPEED. THE FALMOUTH GLASS FACTORY BEGAN OPERATIONS IN 1849. IT’S FOUNDERS HOPED THEIR VENTURE WOULD BECOME A SUBSTANTIAL PRESENCE IN THE GLASSMAKING INDUSTRY THAT WOULD RIVAL THE NEW ENGLAND GLASS COMPANY AND THE BOSTON & SANDWICH GLASS COMPANY.

UNFORTUNATELY, THE FALMOUTH GLASS FACTORY WAS SHORT-LIVED AND CEASED OPERATIONS IN 1854. (POWERS, CAROLYN, "THE FALMOUTH GLASS FACTORY 1849-1854," THE GLASS CLUB BULLETIN OF THE NAGC, No. 200, AUTUMN, 2004, PAGES 13-15.)

ILLUSTRATION 28 SHOWS A 9" HIGH RUBY FOOTED BLOWN MOLDED COLOGNE WITH AN ACORN SHAPED STOPPER MADE BY THE NEW ENGLAND GLASS COMPANY, WHICH WAS WELL KNOWN FOR ITS RUBY GLASS. THE NEW ENGLAND GLASS COMPANY BEGAN PRODUCING ITS RUBY GLASS IN 1848 OR 1849. THE NEW ENGLAND GLASS COMPANY'S DECORATIVE RUBY GLASS WAS THICKLY PLATED, AS CAN BE SEEN IN ILLUSTRATION 29. THE NEW ENGLAND GLASS COMPANY'S RUBY GLASS CAN BE DISTINGUISHED FROM OTHER RUBY GLASS BECAUSE ITS PIECES WERE SUBSTANTIAL IN WEIGHT AND WERE MADE BY THE ADDITION OF COIN GOLD – \$20 GOLD COINS WERE USED. THE USE OF COIN GOLD RESULTED IN A ROSY RED OR MAGENTA COLOR THAT SHOWS A GOLDEN GLINT IN SOME LIGHT. (WATKINS, PAGES 52-54.)

ILLUSTRATION 30 SHOWS A PAIR OF 4-3/4" HIGH COBALT BLUE BLOWN MOLDED COLOGNES OF UNKNOWN MANUFACTURE IN A TWELVE RIB PATTERN.

ILLUSTRATION 31 SHOWS A 6-3/4" HIGH, SIX-SIDED CANARY BLOWN MOLDED RING AND STAR (OR STAR AND PUNTY) COLOGNE MADE BY THE BOSTON & SANDWICH GLASS COMPANY FROM 1840 TO 1870. THIS STOPPER DOES NOT HAVE AN AIR POCKET BECAUSE IT WAS PRESSED IN A STOPPER WHEEL MOLD. OTHER STAR AND PUNTY STOPPERS WERE MADE WITH A LARGE AIR POCKET THAT WAS BLOWN IN A STOPPER MOLD. (BARLOW & KAISER, VOL. 3, PAGE 113.)

ILLUSTRATION 32 SHOWS A 5-1/2" HIGH, SIX-SIDED CANARY BLOWN MOLDED COLOGNE WITH SIX LARGE CONVEX CIRCLES AROUND THE BASE AND SIX ALMOND-SHAPED OVALS ABOVE MADE BY THE BOSTON & SANDWICH GLASS COMPANY BETWEEN 1840 AND 1870. THE STOPPER HAS A LARGE AIR TRAP WHICH INDICATES THAT IT WAS BLOWN INTO A MOLD. (BARLOW & KAISER, VOL. 3, PAGE 117.)

ILLUSTRATION 33 SHOWS A 7" HIGH, SIX-SIDED AMBER BLOWN MOLDED OVAL PANELED "FRAMES" COLOGNE WITH A LILY STOPPER MADE BY THE BOSTON & SANDWICH GLASS COMPANY BETWEEN 1840 AND 1870. THIS PARTICULAR BOTTLE HAS THE REMNANTS OF GILDING ON IT, SO IT WAS NOT MADE PRIOR TO THE ARRIVAL OF THE FIRST GILDER AT THE COMPANY IN 1845. (BARLOW & KAISER, VOL. 3, PAGE 116.) THE SO-CALLED LILY STOPPER HAS A WELL IN THE CENTER INTO WHICH COLOGNE COULD BE POURED TO SCENT THE ROOM – A 19TH CENTURY AIR FRESHENER.

BOTTLES SIMILAR TO THIS AND OTHER BOTTLES MADE AT THE BOSTON & SANDWICH GLASS COMPANY ALSO WERE MADE BY CRISTALLERIES DE BACCARAT IN FRANCE, BY BOHEMIAN GLASS HOUSES AND BY THE NEW ENGLAND GLASS COMPANY.

UNLESS THE BOTTLE IS A DESIGN DOCUMENTED IN BARLOW & KAISER OR SOME OTHER SOURCE, IT MAY BE DIFFICULT TO MAKE A POSITIVE

ATTRIBUTION BECAUSE COPYING EACH OTHER'S PRODUCT WAS AN EVERYDAY OCCURRENCE AT GLASS FACTORIES. (BARLOW & KAISER, VOL. 3, PAGES 112, 116). THE NEXT THREE ILLUSTRATIONS ARE UNIDENTIFIED BOTTLES THAT MAY OR MAY NOT HAVE BEEN MADE IN AMERICA.

1. ILLUSTRATION 34, A 5-3/4" HIGH, SIX-SIDED CLEAR GLASS BLOWN MOLDED COLOGNE.
2. ILLUSTRATION 35, A 5-1/2" HIGH, SIX-SIDED TURQUOISE BLOWN MOLDED COLOGNE, AND
3. ILLUSTRATION 36, A 5-1/4" HIGH, EIGHT-SIDED COBALT BLOWN MOLDED COLOGNE. NO OCTAGONAL DECORATIVE COLOGNES HAVE EVER BEEN ATTRIBUTED TO THE BOSTON & SANDWICH GLASS COMPANY (BARLOW & KAISER, VOL. 3, PAGE 112). SO, THIS EIGHT-SIDED COBALT COLOGNE WAS NOT LIKELY PRODUCED AT SANDWICH. IT COULD HAVE BEEN MADE AT ANOTHER AMERICAN GLASS HOUSE LIKE THE NEW ENGLAND GLASS COMPANY OR IN FRANCE OR BOHEMIA.

- B. TRANSPARENT AND OPAQUE PATTERNED BLOWN MOLDED COLOGNES WERE MADE BY THE BOSTON & SANDWICH GLASS COMPANY, AMONG OTHERS, IN A WIDE VARIETY OF PATTERNS INCLUDING DIAMOND POINT, ROSETTE, HOBNAIL, BASKET WEAVE AND RIBBED.

ILLUSTRATION 37 SHOWS A 5" HIGH OPAQUE LIGHT GREEN BLOWN MOLDED RIBBED COLOGNE MADE AT SANDWICH BETWEEN 1850 AND 1870. (BARLOW & KAISER, VOL. 3, PAGE 123.)

THE BOSTON & SANDWICH GLASS COMPANY'S OVAL HOBNAIL PATTERN IS UNIQUE BECAUSE THE HOBNAILS ARE OVAL, NOT ROUND. (SEE BARLOW & KAISER, VOL. 3, PAGES 120-121.) SANDWICH OVAL HOBNAIL COLOGNES WERE MADE IN MANY DIFFERENT SHAPES, SIZES AND COLORS. ILLUSTRATION 38 SHOWS AN 8-3/4" HIGH CANARY OVAL HOBNAIL COLOGNE (SEE BARLOW & KAISER, VOL. 3, PAGE 120, FOR A SIMILAR EXAMPLE). ILLUSTRATION 39 SHOWS A 7-3/4" HIGH CLAMBROTH OVAL HOBNAIL COLOGNE WITH AN OPAQUE LIGHT GREEN NECK, FLARED RIM AND TULIP STOPPER (SEE BARLOW & KAISER, VOL. 3, PAGE 121, FOR A SIMILAR EXAMPLE). AND, ILLUSTRATION 40 SHOWS A 5-1/2" HIGH BLACK OVAL HOBNAIL COLOGNE WITH A GILDED STAR ON EACH HOBNAIL.

BARLOW AND KAISER (PAGES 112-113) STATE THAT MOST STOPPERS ON SANDWICH BLOWN-MOLDED COLOGNES WERE MADE TO FIT THE INDIVIDUAL BOTTLE AND THAT THE SAME NUMBER SHOULD BE INSCRIBED ON THE BOTTOMS OF BOTH THE COLOGNE AND ITS STOPPER. HOWEVER, ALL BUT ONE OF THE DOCUMENTED SANDWICH COLOGNES IN THE FOREGOING ILLUSTRATIONS ARE NOT NUMBERED.

- C. CRANBERRY GLASS IS A CRANBERRY-RED TRANSPARENT GLASS OBTAINED BY THE ADDITION OF GOLD TO THE GLASS BATCH. (SHOTWELL, PAGE 107.) CRANBERRY GLASS COLOGNES SUCH AS THE 8-3/4" HIGH CRANBERRY GLASS THUMBPRINT COLOGNE SHOWN IN ILLUSTRATION 41 WERE MADE AT MANY AMERICAN GLASS HOUSES.

- D. PRESSED GLASS. THE MECHANICAL PRESSING OF MOLTEN GLASS INTO MOLDS WAS DEVELOPED IN AMERICA IN THE 1820s. PRESSED GLASS COLOGNES WERE MADE BY MANY AMERICAN GLASS WORKS. ILLUSTRATION 42 SHOWS DESIGNS FOR COLOGNES FROM A NEW ENGLAND GLASS COMPANY CATALOGUE OF PRESSED GLASS FROM 1869. (WATKINS, PAGE 107.)

ILLUSTRATION 43 SHOWS A 6-1/2" HIGH PRESSED GLASS COLOGNE IN THE POPULAR DAISY AND BUTTON PATTERN. THE DAISY AND BUTTON PATTERN WAS A PRESSED GLASS VERSION OF THE MOST FAMOUS CUT GLASS PATTERN OF THE BRILLIANT PERIOD OF AMERICAN CUT GLASS, THE RUSSIAN PATTERN, DESIGNED BY PHILIP McDONALD AND PATENTED TO THE T.G. HAWKES COMPANY IN 1882. (PAPERT, PAGES 215-216; SWAN, PAGES 34, 64-65.) HOBBS, BROCKUNIER & CO., GILLANDER & SONS, AND THE U.S. GLASS CO. ALL MADE SIMILAR COLOGNES. NOTE THAT THE SHAPE AND STEPS PRESSED INTO THE SHOULDER OF THIS COLOGNE ARE SIMILAR TO THOSE CUT INTO THE NEXT ILLUSTRATION.

AND, FOR ANY CANADIAN MEMBERS WHO MAY BE HERE, THE LOVELY LITTLE PRESSED GLASS BOTTLE IN ILLUSTRATION 44 IS IN THE TRENTON BLOCK PATTERN, AND IT WAS MADE AT THE TRENTON GLASS WORKS IN NOVA SCOTIA AROUND 1880.

- E. CUT GLASS IN SIMPLE PATTERNS WAS POPULAR DURING THIS PERIOD. ILLUSTRATION 45 SHOWS A PAIR OF 8-1/4" HIGH, SQUARE-SHAPED COLOGNES IN THE CUT BLOCK DIAMOND WITH STAR PATTERN MADE BY THE BOSTON & SANDWICH GLASS COMPANY BETWEEN 1870 AND 1887. AN EIGHT-POINTED STAR WAS CUT INTO EACH BLOCK AND STEPS WERE CUT INTO THE SHOULDER OF THE BOTTLE. BARLOW AND KAISER DESCRIBE THESE BOTTLES AS HAVING "A SAMENESS OF DESIGN ... CHARACTERISTIC OF CUT GLASS DESIGNS IN THE 1870s AND 1880s." (BARLOW & KAISER, VOL. 3, PAGES 124-126.)
- F. CUT OVERLAY GLASS WAS PRODUCED BEGINNING IN ABOUT 1845. CUT OVERLAY GLASS CONSISTS OF A TRANSPARENT GLASS BLANK THAT WAS CASED ON THE OUTSIDE WITH ONE OR TWO DIFFERENT COLORS OF GLASS WHICH WERE THEN CUT BACK IN A REPETITIVE PATTERN, E.G., CIRCLES, TO REVEAL THE CLEAR GLASS BENEATH. A PIECE THAT WAS CASED WITH ONE LAYER OF GLASS WAS CALLED "PLATED," AND A PIECE THAT WAS CASED WITH TWO LAYERS WAS CALLED "DOUBLE PLATED." (BARLOW & KAISER, VOL. 3, PAGE 127.)
1. THE BOSTON & SANDWICH GLASS COMPANY PRODUCED CUT OVERLAY COLOGNES IN SEVERAL DIFFERENT COLORS, INCLUDING COBALT, RUBY, GREEN OR AMETHYST CUT TO CLEAR. ILLUSTRATION 46 SHOWS A 6-1/4" HIGH COBALT BLUE CUT OVERLAY COLOGNE PRODUCED BY THE BOSTON & SANDWICH GLASS COMPANY BETWEEN 1845 AND 1860. (BARLOW & KAISER, VOL. 3, PAGE 127.) ANOTHER SANDWICH CHARACTERISTIC IS THAT A STARBURST, AS SHOWN IN ILLUSTRATION 47, HAS BEEN CUT INTO THE BOTTOM OF THE BOTTLE SO THAT EVERY SURFACE OF THE BLANK IS CUT AND POLISHED. (BARLOW & KAISER, VOLUME 3, PAGE 131.)

2. ILLUSTRATION 48 SHOWS A 10-1/4" HIGH COBALT CUT OVERLAY COLOGNE PRODUCED BY THE BOSTON & SANDWICH GLASS COMPANY BETWEEN 1850 AND 1870. THE REINFORCEMENT RING AROUND THE NECK OF THE BOTTLE AND THE SLENDER NECK OPENING OUT AT THE BODY ARE CHARACTERISTIC OF SANDWICH COLOGNES. (BARLOW & KAISER, VOLUME 3, PAGE 131.) THE LIP IS CUT INTO SEVEN POINTS. THIS BOTTLE IS A KNOWN SANDWICH DESIGN PRODUCED IN RUBY, COBALT AND LAVENDER OVERLAY. HOWEVER, AS AN ILLUSTRATION OF HOW DIFFICULT POSITIVE ATTRIBUTION MAY BE, CHARLES HAJDAMACH IN HIS BOOK BRITISH GLASS 1800-1914 DESCRIBES THE IDENTICAL BOTTLE AS HAVING "STRONG ENGLISH CLAIMS BASED ON THE RICHARDSON IDENTIFIED PIECES."
 3. ILLUSTRATION 49 SHOWS A PAIR OF 7" HIGH RUBY CUT OVERLAY COLOGNES OF UNKNOWN AMERICAN MANUFACTURE WHICH APPEAR TO HAVE BEEN INDIVIDUALLY BLOWN. AS YOU CAN SEE, THERE ARE SIGNIFICANT SIZE AND OTHER DIFFERENCES BETWEEN THE VARIOUS ELEMENTS OF THE TWO BOTTLES.
 4. ILLUSTRATION 50 SHOWS A 7-3/4" HIGH RUBY CUT OVERLAY COLOGNE IN THE OCTAGON DIAMOND PATTERN MADE BY THE BOSTON & SANDWICH GLASS COMPANY BETWEEN 1860 AND 1887. THE OCTAGON DIAMOND PATTERN IS PERHAPS THE MOST FAMOUS PATTERN CUT BY THE BOSTON & SANDWICH GLASS COMPANY. THIS SAME DESIGN WAS ALSO MADE AT THE MOUNT WASHINGTON GLASS COMPANY WHERE IT WAS CALLED TWO CUT OCTAGON DIAMOND PATTERN. THE MT. WASHINGTON PIECES CAN BE DISTINGUISHED FROM THE BOSTON & SANDWICH PIECES BECAUSE MT. WASHINGTON PIECES DO NOT HAVE THE STEPPED CONCENTRIC RINGS SURROUNDING THE SHOULDER. (BARLOW & KAISER, VOLUME 3, PAGE 135.)
 5. ILLUSTRATION 51 SHOWS A 6-1/8" HIGH RUBY CUT OVERLAY COLOGNE WITH DIAMONDS AND VESICAS MADE BY THE CAPE COD GLASS WORKS IN SANDWICH, MA BETWEEN 1859 AND 1869. A VIRTUALLY IDENTICAL BOTTLE, SHOWN IN BARLOW & KAISER, BELONGED TO THE DAUGHTER-IN-LAW OF JAMES LLOYD, WHO WAS DEMING JARVES'S COLOR EXPERT, AND THAT BOTTLE WAS MADE WHEN LLOYD WAS AT THE CAPE COD GLASS WORKS IN SANDWICH. BARLOW & KAISER STATE THAT THE INTRICATE CUTTING AND LONG HOURS OF LABOR INDICATE THAT THIS WAS NOT A PRODUCTION PIECE. (BARLOW & KAISER, VOLUME 3, PAGE 132.) THIS ALSO IS AN IMPORTANT PIECE BECAUSE ITS CURVING MITER CUTS PRESAGE THE NEXT PERIOD IN AMERICAN CUT GLASS, THE AMERICAN BRILLIANT PERIOD.
- G. SILVERED GLASS, ALSO KNOWN AS MERCURY GLASS, WHICH RESEMBLES SILVER IN EFFECT, IS A DOUBLE WALLED GLASS THAT IS SILVERED BETWEEN THE LAYERS WITH A LIQUID SILVERING SOLUTION, THEN SEALED. (LYTWYN, PAGE 6.) SILVERED GLASS WAS FIRST PATENTED IN AMERICA IN 1853 BY THE NEW ENGLAND GLASS COMPANY. OTHER AMERICAN GLASS HOUSES THAT PRODUCED SILVERED GLASS INCLUDED:

1. THE BOSTON & SANDWICH GLASS COMPANY;
2. THE MT. WASHINGTON GLASS WORKS IN SOUTH BOSTON, MA;
3. THE UNION GLASS COMPANY OF SOMERVILLE, MA;
4. BAY STATE GLASS COMPANY OF EAST CAMBRIDGE, MA;
5. THE AMERICAN GLASS COMPANY OF SOUTH BOSTON, MA;
6. THE BOSTON SILVER GLASS COMPANY OF SOUTH BOSTON, MA;
7. THE BROOKLYN FLINT GLASS COMPANY OF BROOKLYN, NY;
8. THE FRANKLIN FLINT GLASS WORKS OF PHILADELPHIA, PA;
9. DITHRIDGE & COMPANY OF PITTSBURGH, PA; AND
10. GILLINDER & SONS OF PHILADELPHIA, PA.

(REVI, PAGES 192-197; LYTWYN, PAGES 21-22.)

ALTHOUGH IT DOES NOT APPEAR THAT MANY AMERICAN GLASS WORKS PRODUCED SILVERED GLASS SCENT BOTTLES, ILLUSTRATION 52 IS A PAGE FROM LURA WATKINS' 1930 BOOK ON CAMBRIDGE GLASS THAT SHOWS TWO SILVERED GLASS COLOGNES (ONE WITHOUT A STOPPER) THAT WERE MADE BY THE NEW ENGLAND GLASS COMPANY.

- H. OVERSHOT OR ICE GLASS WAS MADE BY APPLYING CLEAR GROUND GLASS PARTICLES TO A HOT GATHER OF GLASS EITHER BEFORE OR AFTER IT HAD BEEN SHAPED. OVERSHOT OR ICE GLASS WAS MARKETED AS "FROSTED WARE" BY THE BOSTON & SANDWICH GLASS COMPANY FROM 1870 TO 1887. THE BOSTON & SANDWICH GLASS COMPANY PRODUCED SQUARE COLOGNES IN FIVE SIZES THAT COULD BE PURCHASED SINGLY OR AS TWO UNITS OF A THREE-PIECE TOILET SET. SANDWICH OVERSHOT COLOGNES WERE MADE OF TRANSPARENT CLEAR GLASS OR WITH A THIN LAYER OF COLORED GLASS CASED TO THE INSIDE OF BOTH THE BOTTLE AND THE STOPPER, SUCH AS THE OVERSHOT COLOGNE SHOWN IN ILLUSTRATION 53. MOST OVERSHOT OR ICE GLASS COMES FROM FRANCE, ENGLAND AND BOHEMIA. (BARLOW & KAISER, VOL. 3, PAGE 139; REVI, PAGES 65-68.) ILLUSTRATION 54 SHOWS A FRENCH ICE GLASS SCENT BOTTLE WITH A BLUE-EYED PINK SNAKE WRAPPED AROUND THE NECK OF THE BOTTLE. AS YOU CAN SEE, THE EFFECT IS MUCH DIFFERENT THAN THE SANDWICH "FROSTED WARE" COLOGNES.
- I. FLASHED GLASS (CIRCA 1870) IS TRANSPARENT GLASS SURFACE-COATED WITH A THIN PLATING OF GLASS OF ANOTHER, MORE DOMINANT COLOR THAT RESULTS IN A SHADED GLASS WARE. RUBINA IS FLASHED GLASS THAT SHADES FROM RUBY TO CLEAR, SUCH AS THE RUBINA COLOGNE WITH ENAMELED FLORAL DECORATION OF UNKNOWN MANUFACTURE SHOWN IN ILLUSTRATION 55. THE CLEAR FACETED STOPPER LIKELY IS A REPLACEMENT BECAUSE THE BASE OF THE COLOGNE IS MARKED "123" AND THE STOPPER IS NOT MARKED. RUBINA VERDE IS A FLASHED GLASS THAT SHADES FROM RUBY TO GREEN OR YELLOW-GREEN. (REVI, PAGE 35.) ILLUSTRATION 56 SHOWS A VERY UNUSUAL 5-1/4" HIGH CASED RUBINA VERDE COLOGNE WITH A GORHAM STERLING MOUNT AND CAP.

J. STAINED GLASS IS GLASS PAINTED WITH A SOLUTION AFTER ANNEALING, THEN PUT INTO A KILN AND FIRED TO MAKE THE STAIN PERMANENT, AFTER WHICH IT IS ACID-ETCHED OR COPPER-WHEEL ENGRAVED WITH A PATTERN. MUCH RUBY-STAINED GLASS WAS MANUFACTURED IN BOHEMIA. HOWEVER, THE BOSTON & SANDWICH GLASS COMPANY MADE A VARIETY OF RUBY STAINED GLASS COLOGNES BETWEEN 1880 AND 1887 WITH AN ACID-ETCHED LEAF AND POLISHED GRAPE PATTERN, SUCH AS THOSE IN ILLUSTRATION 57. THESE BOTTLES CAN BE DISTINGUISHED FROM BOHEMIAN BOTTLES BECAUSE OF THE POLISHED GRAPE CLUSTERS. ALTHOUGH THE SHAPES OF THE SANDWICH RUBY STAINED GLASS COLOGNES ARE SIMILAR, THEY ARE NOT IDENTICAL BECAUSE THEY WERE BLOWN IN DIFFERENT MOLDS. (BARLOW & KAISER, VOL. 3, PAGES 137-138.)

K. MACHINE-THREADED GLASS, GLASS THAT HAS BEEN DECORATED WITH APPLIED GLASS THREADS, WAS POPULAR IN EUROPE AND AMERICA IN THE NINETEENTH CENTURY. GLASS THREADING WAS APPLIED BY HAND UNTIL WILLIAM J. HODGETTS INVENTED A MECHANICAL APPARATUS FOR APPLYING THE GLASS THREADS, WHICH HE PATENTED IN ENGLAND IN 1876 AND IN AMERICA IN 1878. ILLUSTRATION 58 IS A MACHINE-THREADED COLOGNE MADE BY THE BOSTON & SANDWICH GLASS COMPANY BETWEEN 1880 AND 1887. TYPICALLY, THE BOTTOM THIRD OR HALF OF THE BOTTLE AND THE STOPPER WERE THREADED. SOMETIMES AN IVY VINE OR OTHER DECORATION WAS ENGRAVED OR ETCHED ON THE UNTHREADED SECTION OF THE BOTTLE. (BARLOW & KAISER, VOL. 3, PAGE 141; REVI, PAGES 109-115.)

III. AMERICAN BRILLIANT PERIOD RICH CUT AND ENGRAVED SCENT BOTTLES (CIRCA 1876-1917) (ILLUSTRATION 59)

THE AMERICAN BRILLIANT PERIOD ESSENTIALLY BEGAN AT THE CENTENNIAL EXPOSITION IN PHILADELPHIA IN 1876 WHERE PRESENTATIONS BY SEVERAL GLASS COMPANIES EXCITED PUBLIC INTEREST IN RICH-CUT AND ENGRAVED GLASS, AS IT WAS CALLED. HEAVY BLANKS WITH INTRICATE CUTTINGS THAT COVERED THE ENTIRE SURFACE OF AN OBJECT – A STYLE THAT WENT WELL WITH VICTORIAN TASTE – CAME INTO VOGUE. (SWAN, PAGE 38.) THE MAIN PRODUCERS OF BRILLIANT PERIOD RICH CUT AND ENGRAVED GLASS INCLUDED:

- A. T. B. CLARK & COMPANY, LOCATED IN HONESDALE, PA;
- B. CHRISTIAN DORFLINGER & SONS, LOCATED IN WHITE MILLS, PA;
- C. O. F. EGGINTON COMPANY, LOCATED IN CORNING, NY;
- D. T. G. HAWKES & COMPANY, LOCATED IN CORNING, NY;
- E. J. HOARE & COMPANY, LOCATED IN CORNING, NY;
- F. LIBBEY GLASS COMPANY, LOCATED IN TOLEDO, OH;
- G. MT. WASHINGTON & PAIRPOINT COMPANIES, LOCATED IN BEDFORD, MA;
- H. H.P. SINCLAIRE & COMPANY, LOCATED IN CORNING, NY; AND
- I. TUTHILL CUT GLASS COMPANY, LOCATED IN MIDDLETOWN, NY.

THE VAST MAJORITY OF AMERICAN BRILLIANT PERIOD RICH CUT AND ENGRAVED GLASS WAS MADE FOR THE PUBLIC AREAS OF THE HOME AND WERE DESIGNED TO DEMONSTRATE THE REFINEMENT, DISCERNING TASTE AND PROSPERITY OF THE HOME OWNERS TO ALL THEIR GUESTS. HOWEVER, SOME OF THE FINEST AND MOST DESIRABLE PIECES OF THIS GLASS WERE DAZZLING PERFUME BOTTLES AND COLOGNES INTENDED TO BE PLACED ON A DRESSING TABLE OR BUREAU AND SEEN AND APPRECIATED EXCLUSIVELY BY THE LADY OF THE HOUSE.

PAPER LABELS, WHICH HAVE LONG SINCE DISAPPEARED, SEEM TO HAVE BEEN THE PREDOMINANT MEANS OF MARKING PIECES WHEN THEY WERE MARKED. SOMETIMES, A SMALL ACID-ETCHED MARK THAT CAN BE EXTREMELY DIFFICULT TO SEE WAS PLACED ON AN INCONSPICUOUS PART OF THE OBJECT. (SEE SWAN, PAGES 311-312, FOR DEPICTIONS OF VARIOUS TRADEMARKS AND SIGNATURES.)

ILLUSTRATION 60 SHOWS A LARGE SPHERICAL URANIUM GLASS COLOGNE CUT IN A CANE PATTERN WITH A FACETED URANIUM GLASS STOPPER. URANIUM GLASS WAS CALLED "GREEN CANARY" BY THE BOSTON & SANDWICH GLASS COMPANY,

ILLUSTRATION 61 SHOWS AN EMERALD CUT TO CLEAR COLOGNE THAT IS CUT WITH VESICAS, FINE DIAMONDS AND MOONS. THIS OBVIOUSLY WAS NOT A PRODUCTION PIECE. THE STERLING STOPPER WAS MADE BY WALLACE AND DEPICTS VENUS WITH CHERUBS.

ILLUSTRATION 62 SHOWS AN EMERALD CASED SCENT BOTTLE WITH MATTE FINISHED ENGRAVED ROSE BUSHES MADE BY THE LIBBEY GLASS COMPANY. IT IS SIGNED WITH THE LIBBEY "BROKEN L AND SWORD" MARK.

ILLUSTRATION 63 SHOWS AN EMERALD CUT TO CLEAR COLOGNE IN THE MARLBORO PATTERN WITH MATCHING STOPPER MADE BY CHRISTIAN DORFLINGER & SONS. (FELLER, PAGE 144.)

ILLUSTRATION 64 SHOWS A PERFUME BOTTLE ENGRAVED WITH DAISIES MADE BY THE LIBBEY GLASS COMPANY. IT IS SIGNED WITH THE LIBBEY "BROKEN L AND SWORD" MARK.

ILLUSTRATION 65 SHOWS A PERFUME BOTTLE COMBINING BRILLIANT, POLISHED FLORAL ENGRAVING, MATTE HONEY-COMB ENGRAVING AND SHARP CUTTING IN THE CORINTHIAN (OR CLASSIC) PATTERN MADE BY T.G. HAWKES & COMPANY.

ILLUSTRATION 66 SHOWS A ROCK CRYSTAL ENGRAVED NO. 2 PERFUME BOTTLE BY CHRISTIAN DORFLINGER & SONS. THIS IS ONE OF DORFLINGER'S EARLIEST ENGRAVED PATTERNS.

ILLUSTRATION 67 SHOWS A RICH CUT PERFUME BOTTLE IN A CLASSIC AMPHORA SHAPE MADE AND SIGNED BY T.G. HAWKES & COMPANY.

ILLUSTRATION 68 SHOWS A RICH CUT PERFUME BOTTLE IN THE SAVOY PATTERN MADE BY THE PAIRPOINT COMPANY

ILLUSTRATION 69 SHOWS A PERFUME BOTTLE IN THE VENETIAN PATTERN BY T.G. HAWKES & COMPANY WITH MONOGRAMMED STERLING MOUNTINGS BY GORHAM. IT IS LIKELY A PRESENTATION PIECE.

ILLUSTRATION 70 SHOWS A BRILLIANT CUT AND MATTE ENGRAVED PERFUME BOTTLE WITH MATCHING ENGRAVED STOPPER IN THE SNOWFLAKE AND HOLLY PATTERN MADE BY H.P. SINCLAIRE & COMPANY.

ILLUSTRATION 71 SHOWS AN ENGRAVED PERFUME BOTTLE MADE BY T.G. HAWKES & COMPANY. THE BOTTLE AND STOPPER NECKS ARE CUT IN HOLLOW DIAMONDS.

IV. ART & FANCY GLASS OF THE VICTORIAN ERA (CIRCA 1878 THROUGH 1910) (ILLUSTRATION 72)

THE MAJOR PRODUCERS OF ART AND FANCY GLASS OF THE VICTORIAN ERA WERE THE NEW ENGLAND GLASS COMPANY AND THE MT. WASHINGTON GLASS COMPANY IN NEW BEDFORD, MA.¹ WITH SOME EXCEPTIONS, ART AND FANCY GLASS IS NOT SIGNED OR MARKED. TYPES OF ART AND FANCY GLASS WHICH MAY HAVE BEEN MADE AS SCENT BOTTLES INCLUDE:

- A. LAVA GLASS IS THE FIRST TYPE OF ART AND FANCY GLASS TO BE INVENTED. FREDERICK SHIRLEY, AS ASSIGNOR TO THE MT. WASHINGTON GLASS COMPANY, TOOK OUT PATENTS FOR THE FORMULA FOR AND METHOD OF EMBEDDING DECORATION IN LAVA GLASS IN 1878 AND 1879. LAVA GLASS ALSO IS KNOWN AS SICILIAN WARE BECAUSE THE CHIEF COMPONENT OF LAVA GLASS IS VOLCANIC LAVA FROM THE LAVA FLOWS OF MT. AETNA IN SICILY. LAVA GLASS CONSISTS OF PIECES OF RANDOM-SHAPED COLORED GLASS BACKED IN WHITE THAT WERE INLAID IN GLOSSY OR ACID FINISHED BLACK GLASS. (GROVER, *ART GLASS NOUVEAU*, PAGES 55, 58; REVI, PAGES 202-209.) I HAVE NEVER SEEN A LAVA GLASS SCENT BOTTLE, BUT THE MT. WASHINGTON GLASS COMPANY MAY HAVE MADE ONE. FOR IDENTIFICATION PURPOSES, ILLUSTRATION 73 SHOWS A 3-3/4" HIGH LAVA GLASS VASE MADE OF BLACK LAVA GLASS WITH GREEN, BLUE, RED, MAUVE AND BROWN INCLUSIONS. ALTHOUGH MOST LAVA GLASS HAS THE BLACK BACKGROUND, IT MUCH LESS FREQUENTLY WAS PRODUCED IN OTHER BACKGROUND COLORS SUCH AS RASPBERRY.

¹ THE MT. WASHINGTON GLASS WORKS BEGAN OPERATIONS IN SOUTH BOSTON, MA IN 1837. THE MT. WASHINGTON GLASS WORKS MOVED TO NEW BEDFORD, MA IN 1870 AND CHANGED ITS NAME TO THE MT. WASHINGTON GLASS COMPANY IN 1876. IN 1894, THE MT. WASHINGTON GLASS COMPANY BECAME PART OF THE PAIRPOINT MANUFACTURING COMPANY AND OPERATED UNDER THE PAIRPOINT NAME. THE PAIRPOINT MANUFACTURING COMPANY BECAME THE PAIRPOINT CORPORATION IN 1900. THE PAIRPOINT CORPORATION CLOSED IN 1937, WAS SOLD IN 1938, RESOLD IN 1939 AND RECOMMENCED OPERATIONS AS THE GUNDERSEN GLASS WORKS IN THAT SAME YEAR. THE GUNDERSEN GLASS WORKS BECAME THE GUNDERSEN-PAIRPOINT GLASS WORKS IN 1953, MOVED TO WAREHAM, MA IN 1956 AND CLOSED IN 1958.

- B. TORTOISESHELL GLASS IS GLASS THAT IMITATES THE COLORING OF TORTOISESHELL. TORTOISESHELL GLASS WAS CREATED BY FRANCIS POHL, A GERMAN CHEMIST, IN 1880. TORTOISESHELL GLASS WAS REPORTED TO HAVE BEEN MADE BY THE BOSTON & SANDWICH GLASS COMPANY. (REVI, PAGES 237-238, MCKEARIN, PLATE 217.) ILLUSTRATION 74 SHOWS A 4-1/4" HIGH TORTOISESHELL SCENT BOTTLE WITH MATCHING STOPPER AND SILVER COLLAR.
- C. MOTHER OF PEARL SATIN WARE WAS FIRST PRODUCED IN 1881. IT HAS A LUSTER FINISH AND IS COMPOSED OF TWO OR MORE LAYERS OF GLASS WITH A PATTERN CAUSED BY INTERNAL AIR TRAPS SHOWING THROUGH TO THE OUTSIDE OF THE PIECE. FREQUENTLY ENCOUNTERED PATTERNS ARE DIAMOND QUILTED, HERRINGBONE, MOIRÉ, ZIPPER, SWIRL, RAINDROP, FLOWER AND ACORN, FEDERZEICHNUNG AND PEACOCK EYE. MOTHER OF PEARL SATIN WARE WAS PRODUCED IN SOLID COLORS, IN ONE COLOR THAT SHADED FROM LIGHT TO DARK, IN TWO COLORS THAT WERE BLENDED, OR IN A NUMBER OF COLORS THAT FORMED STRIPES, WHICH IS KNOWN AS RAINBOW MOTHER OF PEARL SATIN WARE. SOMETIMES MOTHER OF PEARL SATIN WARE WAS DECORATED WITH ENAMELS, CORALINE BEADING OR OTHER APPLIED GLASS DECORATION. MUCH OF THE AMERICAN MOTHER OF PEARL SATIN WARE WAS PRODUCED BY THE MT. WASHINGTON GLASS COMPANY. (GROVER, *ART GLASS NOUVEAU*, PAGES 18, 36.) ILLUSTRATION 75 SHOWS A 4-1/2" HIGH, LIGHT BLUE SHADED DIAMOND QUILTED MOTHER OF PEARL SATIN WARE CHATELAINE SCENT BOTTLE. ILLUSTRATION 76 SHOWS AN UNUSUAL 5-1/4" HIGH PINK MOTHER OF PEARL SATIN WARE BOTTLE IN THE PEACOCK EYE PATTERN WITH STERLING SILVER CASING AND "BELLA" ENGRAVED IN THE OVAL CARTOUCHE.
- D. AMBERINA IS A FREE-BLOWN OR MOLD-BLOWN, HEAT-REACTIVE CLEAR YELLOW GLASS THAT SHADES TO RED OR FUSCHIA AT THE TOP. IN REVERSE AMBERINA, THE COLORS ARE REVERSED AND SHADE FROM RED OR FUSCHIA AT THE BOTTOM TO YELLOW AT THE TOP. THE RED OR FUSCHIA COLOR IS OBTAINED BY REFIRING THAT PORTION OF THE GLASS. AMBERINA SHADING TO FUSCHIA IS THE MOST SOUGHT AFTER. JOSEPH LOCKE SECURED THE PATENT RIGHTS TO AMBERINA FOR THE NEW ENGLAND GLASS COMPANY IN 1883. AMBERINA IS NOT SIGNED OR MARKED. (GROVER, *ART GLASS NOUVEAU*, PAGES 17-18.) A SIMILAR LINE, CALLED ROSE AMBER, WAS INTRODUCED BY THE MT. WASHINGTON GLASS COMPANY ABOUT THE SAME TIME. IN ADDITION, THE NEW ENGLAND GLASS COMPANY LICENSED HOBBS, BROCKUNIER & COMPANY OF WHEELING, WEST VIRGINIA TO MAKE A PRESSED GLASS VERSION OF AMBERINA.

THE NEW ENGLAND GLASS COMPANY'S SUCCESSOR COMPANY, THE LIBBEY GLASS COMPANY, WHICH MOVED TO TOLEDO, OH IN 1888, ATTEMPTED TO REVIVE AMBERINA IN 1917 AND ISSUED A LIBBEY AMBERINA CATALOG THAT SHOWED FOUR PERFUME BOTTLES AS PART OF ITS PRODUCTION. ILLUSTRATION 77 SHOWS ONE OF THE LIBBEY AMBERINA COLOGNES. THIS COLOGNE TYPICALLY HAS A LONG DAUBER THAT EXTENDS DOWN THE LENGTH OF THE INSIDE OF THE BOTTLE. THE DAUBER ON THIS BOTTLE PROBABLY BROKE AND WAS GROUND DOWN. THE LIBBEY AMBERINA COLOGNES HAVE AN ACID-ETCHED TRADEMARK, THE WORD "AMBERINA" WITH THE CIRCLED

LIBBEY NAME BELOW ON THE BOTTOM, AS SHOWN IN ILLUSTRATION 78. ILLUSTRATION 79 SHOWS THE SHAPES OF THE FOUR BOTTLES. LIBBEY AMBERINA WAS PRODUCED FOR ONLY A YEAR OR TWO. (IPBA PERFUME BOTTLE QUARTERLY, VOL. XVI, No. 1, FALL 2003, PAGES 15-16.)

- E. AVENTURINE, SPANGLED GLASS, SPATTER GLASS AND VASA MURRHINA ARE FOUR DIFFERENT BUT SIMILAR TYPES OF GLASS THAT OFTEN ARE CONFUSED. IN ALL FOUR OF THESE TYPES OF GLASS, METALLIC PARTICLES AND/OR GLASS FRAGMENTS TYPICALLY ARE TRAPPED BETWEEN TWO LAYERS OF GLASS. THE INNER LAYER OF GLASS IS USUALLY OPAQUE BECAUSE IT IS USED AS A BACKGROUND TO SHOW UP THE METALLIC PARTICLES AND/OR GLASS FRAGMENTS. THE OUTER LAYER OF GLASS IS EITHER CLEAR OR TRANSPARENT COLORED GLASS. MUCH MORE INFREQUENTLY, THE METALLIC PARTICLES AND/OR GLASS FRAGMENTS ARE APPLIED TO THE OUTER SURFACE OF A ONE-LAYERED PIECE OF GLASS AND THEN ROLLED INTO THE SURFACE. (GROVER & GROVER, *ART GLASS NOUVEAU*, PAGE 206.)

1. AVENTURINE IS A SPARKLING GLASS SUGGESTIVE OF GOLD DUST. AVENTURINE IS PRODUCED BY MIXING VARIOUS METALS INCLUDING GOLD (COPPER), GREEN (CHROME), PINK (CHROME IN THE PRESENCE OF TIN) AND BRONZE, IN YELLOW GLASS. AVENTURINE CAN BE FOUND IN NINETEENTH CENTURY ENGLISH, CONTINENTAL AND AMERICAN GLASS WARES. (GROVER & GROVER, *ART GLASS NOUVEAU*, PAGE 206; REVI, PAGES 103-104.)

ILLUSTRATION 80 SHOWS A 3-1/2" HIGH STRIPED GLASS (LATTICINIO) SCENT BOTTLE WITH AVENTURINE WHICH MAY HAVE BEEN MADE BY NICHOLAS LUTZ FOR THE BOSTON & SANDWICH GLASS COMPANY DURING THE 1870s. LATTICINIO WAS FIRST MADE BY THE VENETIANS, THEN BY THE FRENCH. LUTZ MAY HAVE LEARNED TO MAKE LATTICINIO IN FRANCE AT THE ST. LOUIS GLASS WORKS WHERE HE WORKED BEFORE COMING TO AMERICA. RUTH WEBB LEE STATES THAT LUTZ PRODUCED LATTICINIO AT SANDWICH AND SHOWS TWO GOBLETS THAT SHE REFERS TO AS "AUTHENTICATED" PIECES OF LUTZ'S STRIPED GLASS. THEY ARE IDENTICAL IN PATTERN TO THIS SCENT BOTTLE. (LEE, *SANDWICH GLASS HANDBOOK*, PLATE 23; LEE, *NINETEENTH-CENTURY ART GLASS*, PAGES 73-75.) ALTHOUGH THEY DISCUSS LATTICINIO GLASS CANES FOUND IN LUTZ'S WORKSHOP AT SANDWICH, BARLOW & KAISER FIND NO DIRECT PROOF THAT LUTZ MADE LATTICINIO, THAT THE GLASS MAY HAVE BEEN SENT TO LUTZ BY RELATIVES IN FRANCE, AND THEN INCORRECTLY ATTRIBUTED TO LUTZ BECAUSE IT CAME FROM HIS ESTATE. (BARLOW & KAISER, *THE GLASS INDUSTRY IN SANDWICH*, VOL. 3, PAGES 238-239.)

2. THE PARTICLES USED IN SPANGLED GLASS ARE PIECES OF MICA THAT ARE COATED WITH GOLD, SILVER, NICKEL OR COPPER AND THEN BROKEN INTO SMALLER PARTICLES FOR USE IN THE GLASS OBJECT. (GROVER & GROVER, *ART GLASS NOUVEAU*, PAGE 206.) IN JANUARY 1884, A PATENT WAS ISSUED TO WILLIAM LEIGHTON JR. OF HOBBS, BROCKUNIER & COMPANY FOR SPANGLED GLASS, WHICH WAS MADE BY ROLLING A BULB OF COLORED GLASS OVER A MARVER COVERED WITH MICA OR BIOTITE METALLIC FLAKES, DIPPING THE MICA-COVERED BULB IN

TRANSPARENT GLASS TO LOCK IN THE "SPANGLES," AND THEN BLOWING AND SHAPING THE PIECE. HOBBS'S SPANGLED GLASS WAS MADE IN FOUR COLORS UNDER THE TRADE NAMES OF TURQUOISE, ORMOLU, LAZULINE AND INDIAN. (REVI, PAGE 178.) ILLUSTRATION 81 SHOWS A 4" HIGH SPANGLED GLASS SCENT BOTTLE OF UNKNOWN MANUFACTURE.

3. THE PARTICLES USED IN SPATTER GLASS ARE SMALL FRAGMENTS OF DIFFERENT COLORED GLASS. SPATTER GLASS USED TO BE REFERRED TO AS "END OF DAY GLASS" ON THE THEORY THAT IT WAS MADE USING THE REMNANTS OF GLASS THAT WERE LEFT OVER AT THE END OF A DAY'S PRODUCTION OF GLASS OBJECTS. HOWEVER, THE CURRENT VIEW – BASED ON RECURRING SIMILARITIES IN PIECES OF SPATTER GLASS – IS THAT SPATTER GLASS WAS A SPECIFIC TYPE OF GLASS THAT WAS NOT MADE WITH WHATEVER LEFTOVERS REMAINED AT THE END OF A DAY. ILLUSTRATION 82 SHOWS A SPATTER GLASS SCENT BOTTLE OF UNKNOWN MANUFACTURE.
 4. VASA MURRHINA IS A MIXTURE OF TWO OR ALL THREE OF THE FOREGOING TYPES OF GLASS. (GROVER & GROVER, *ART GLASS NOUVEAU*, PAGE 206.) EXCAVATIONS AT THE SANDWICH, MASSACHUSETTS SITE OF THE VASA MURRHINA ART GLASS COMPANY DEMONSTRATE THAT VASA MURRHINA WAS PRODUCED THERE WHILE THAT GLASS HOUSE WAS IN OPERATION IN 1884 AND 1885. (REVI, PAGES 176-181.) FOR IDENTIFICATION PURPOSES, ILLUSTRATION 83 SHOWS A 4-1/2" HIGH VASA MURRHINA SCENT BOTTLE OF UNKNOWN ORIGIN WHICH INCORPORATES RED AND WHITE SPATTER GLASS AS WELL AS GOLD METALLIC FLAKES ON BLACK AMETHYST GLASS.
- F. BURMESE IS A SINGLE-LAYERED OPAQUE GLASS SHADING FROM YELLOW AT THE BASE TO SALMON PINK AT THE TOP. BURMESE WAS MANUFACTURED BY THE MT. WASHINGTON GLASS COMPANY BEGINNING IN 1885. MT. WASHINGTON BURMESE WAS MADE IN BOTH A GLOSSY AND AN ACID FINISH. ILLUSTRATION 84 SHOWS A 6-7/8" HIGH MT. WASHINGTON GLOSSY FINISH BURMESE HAND-SHAPED SCENT BOTTLE. IT ORIGINALLY HAD A CORK STOPPER. MANY MT. WASHINGTON BURMESE PIECES ALSO HAD ENAMELED OR OTHER APPLIED DECORATION. MT. WASHINGTON BURMESE USED PAPER LABELS SUCH AS THE LABEL SHOWN IN ILLUSTRATION 85 TO IDENTIFY ITS BURMESE WARE. (GROVER, *ART GLASS NOUVEAU*, PAGES 36-37; SISK, PAGES 9-56.)

THE MT. WASHINGTON GLASS COMPANY ISSUED A LICENSE TO THOMAS WEBB & SONS IN ENGLAND IN 1886 TO COPY BURMESE AND PRODUCE ITS OWN SHAPES. MOST WEBB BURMESE WAS ACID-FINISHED AND MANY PIECES ALSO HAVE ENAMELED OR OTHER APPLIED DECORATION. ILLUSTRATION 86 SHOWS A 2-1/4" HIGH WEBB BURMESE SCENT BOTTLE WITH ENAMELED GRAPE AND LEAF DECORATION REPORTEDLY BY THE JULES BARBE STUDIO. THE HALLMARKS ON THE STERLING LID INDICATE IT WAS MADE IN BIRMINGHAM BETWEEN 1913 AND 1914. WEBB SOMETIMES IMPRINTED ITS TRADEMARK ON THE BOTTOM OF ITS BURMESE PIECES BUT THIS SCENT BOTTLE IS NOT MARKED. (GROVER, *ART GLASS NOUVEAU*, PAGES 36-37; SISK, PAGES 57-71.)

G. PEACH BLOW. A COMPREHENSIVE HISTORY OF THE PRODUCTION OF PEACH BLOW CAN BE FOUND IN *PEACHBLOW GLASS* BY SEAN AND JOHANNA S. BILLINGS. PEACHBLOW WAS MARKETING IN VARIOUS FORMS WHEN A CHINESE "PEACH BLOOM" VASE SOLD AT AUCTION FOR \$18,000 IN MARCH 1886.

1. THE FIRST PEACHBLOW, CALLED PEACH GLASS, APPEARS TO HAVE BEEN INTRODUCED BY THOMAS WEBB & SONS IN ENGLAND IN 1885. WEBB'S PEACH GLASS SHADES EITHER FROM DEEP ROSE TO GOLDEN ORANGE OR FROM ROSE PINK TO PEACH. IT WAS MADE IN EITHER A MATTE OR A GLOSSY FINISH. ILLUSTRATION 87 SHOWS A BULBOUS 3-1/4" HIGH PEACH GLASS SCENT BOTTLE WITH APPLIED GOLD DECORATION IN THE FORM OF NETTING MADE BY THOMAS WEBB & SONS. THE STERLING FITTING AND CAP BEARS A LONDON PLATE MARK THAT INDICATES THE PIECE WAS MADE BETWEEN 1885 AND 1886, SO THIS IS A VERY EARLY ENGLISH PEACH GLASS SCENT BOTTLE.
2. WHEELING PEACH BLOW. HOBBS, BROCKUNIER AND CO. OF WHEELING WEST VIRGINIA APPARENTLY COPIED WEBB PEACH GLASS AND CALLED THEIR WARE PEACHBLOW OR CORAL. BECAUSE WHEELING PEACHBLOW IS A WHITE-LINED GLASSWARE, IT IS NOT LIKELY THAT SCENT BOTTLES WERE PRODUCED.
3. THE MT. WASHINGTON GLASS COMPANY OBTAINED A PATENT FOR PEACHBLOW ON DECEMBER 15, 1885. MT. WASHINGTON PEACHBLOW IS A SINGLE-LAYERED GLASS THAT SHADES FROM DUSTY ROSE TO DELICATE BLUE GRAY THAT WAS MADE PRIMARILY IN A MATTE FINISH. MT. WASHINGTON PEACHBLOW WAS MARKED WITH A PAPER LABEL. MT. WASHINGTON PEACHBLOW APPEARS NOT TO HAVE SOLD WELL AND WAS OUT OF PRODUCTION BY 1888. ILLUSTRATION 88 SHOWS A PEACHBLOW BOTTLE MADE BY THE MT. WASHINGTON GLASS COMPANY. THE MT. WASHINGTON GLASS COMPANY USED TWO TYPES OF PAPER LABELS BOTH WITH CHINESE CHARACTERS TO IDENTIFY ITS PEACHBLOW GLASS. ONE, SHOWN IN ILLUSTRATION 89, WAS RECTANGULAR IN SHAPE. THE OTHER WAS ROUND.
4. THE NEW ENGLAND GLASS COMPANY PEACH BLOW, MARKETING UNDER THE NAME "WILD ROSE," IS A SINGLE-LAYERED GLASS THAT SHADES FROM DEEP ROSE PINK TO WHITE AND WAS MADE IN EITHER A GLOSSY OR A MATTE FINISH. NEW ENGLAND GLASS COMPANY PEACHBLOW ALSO WAS MARKED WITH PAPER LABELS. ILLUSTRATION 90 SHOWS A 5-1/4" HIGH NEW ENGLAND GLASS COMPANY PEACH BLOW ATOMIZER WITH THE REMAINS OF APPLIED GLASS DECORATION.
5. GUNDERSEN PEACH BLOW. BETWEEN THE EARLY 1940S AND 1957 THE GUNDERSEN GLASS WORKS (1939 TO 1952) AND ITS SUCCESSOR THE GUNDERSEN-PAIRPOINT GLASS WORKS (1952 TO 1958) PRODUCED A VERSION OF PEACHBLOW THAT SHADED FROM PINK TO WHITE IN BOTH GLOSSY AND MATTE FINISHES. ALTHOUGH GUNDERSEN WAS A SUCCESSOR COMPANY TO THE MT. WASHINGTON GLASS COMPANY,

GUNDERSEN DID NOT USE THE ORIGINAL MT. WASHINGTON PEACH BLOW FORMULA THAT SHADED FROM DUSTY-ROSE TO BLUE-GRAY. MT. WASHINGTON APPARENTLY PRODUCED 1893 WORLD'S FAIR PEACH BLOW ITEMS USING THE NEW ENGLAND GLASS COMPANY FORMULA, AND IT IS THE NEW ENGLAND GLASS COMPANY FORMULA THAT GUNDERSEN USED FOR ITS PEACHBLOW GLASS. ILLUSTRATION 91 SHOWS A GUNDERSEN PEACHBLOW SCENT BOTTLE WITH A RARE PEACHBLOW FLORAL STOPPER. ILLUSTRATION 92 SHOWS ANOTHER GUNDERSEN PEACHBLOW SCENT BOTTLE WITH A PEACHBLOW CRIMPED ROSE PAPERWEIGHT STOPPER MADE BY THE PAPERWEIGHT ARTIST CHARLES KAZIUN IN THE 1940S. ILLUSTRATION 93 SHOWS A TOP VIEW OF THE PEACHBLOW CRIMPED ROSE PAPERWEIGHT STOPPER.

6. OTHER AMERICAN PEACHBLOW. DURING THE SECOND HALF OF THE TWENTIETH CENTURY, THE PAIRPOINT GLASS CO. (SUCCESSOR TO THE GUNDERSEN PAIRPOINT CORP.) IN SAGAMORE, MA (1970 TO 1988), THE FENTON ART GLASS CO. IN WILLIAMSTOWN, WV (1953 TO 1957), THE IMPERIAL GLASS CORP. OF BELLAIRE, OH (1964 TO 1967), THE PILGRIM GLASS CO. OF CEREDO, WV (1969 TO 1978), AND THE KANAWHA GLASS CO. OF DUNBAR, WV (1970 TO 1981) ALSO PRODUCED VERSIONS OF PEACH BLOW.
- H. AGATA (1887-1888) WAS PRODUCED BY THE NEW ENGLAND GLASS COMPANY UNDER PATENTS ISSUED TO JOSEPH LOCKE SHORTLY AFTER 1885. A METALLIC STAIN WAS APPLIED TO AND FIRED ON GLOSSY NEW ENGLAND PEACH BLOW IN AN ALLOVER MOTTLED GOLDEN PATTERN, SOMETIMES WITH BLACKISH-BLUE "OIL SPOTS," SO THAT THE GLASS HAS THE APPEARANCE OF OIL FLOATING ON WATER. (GROVER, *ART GLASS NOUVEAU*, PAGES 51, 55.) I HAVE NEVER SEEN AN AGATA SCENT BOTTLE, BUT THEY MAY EXIST. SO, ILLUSTRATION 94 SHOWS AN AGATA SUGAR AND CREAMER IN ORDER TO SHOW YOU WHAT AGATA LOOKS LIKE.
- I. SILVER OVERLAY (SILVER DEPOSIT) WAS MADE BY BURNING A METALLIC BASE ONTO CLEAR GLASS OR OCCASIONALLY RED, GREEN OR COBALT TRANSPARENT GLASS. (REVI, PAGES 198-201.) ILLUSTRATION 95 SHOWS AN 8" HIGH GREEN GLASS SILVER OVERLAY SCENT BOTTLE MARKED "STERLING" THAT LIKELY IS OF AMERICAN MANUFACTURE.
- J. SMITH BROTHERS DECORATED OPAL WARE: BROTHERS ALFRED E. AND HARRY A. SMITH OPERATED THE DECORATING DEPARTMENT FOR THE MT. WASHINGTON GLASS COMPANY. IN 1878, THEY ACQUIRED CONTROL OF THE DEPARTMENT, SEVERED CONNECTIONS WITH THE MT. WASHINGTON GLASS COMPANY AND BEGAN OPERATING AS SMITH BROTHERS. THEY PURCHASED OPAL GLASS BLANKS FROM VARIOUS SOURCES INCLUDING THE MT. WASHINGTON GLASS COMPANY AND DECORATED THEM. SOME PIECES ARE MARKED WITH A RAMPANT LION IN A SHIELD AND THE WORDS "TRADE MARK" STAMPED IN RED. (GROVER, *ART GLASS NOUVEAU*, PAGES 58, 75.) ILLUSTRATION 96 SHOWS A 5" HIGH SMITH BROTHERS DECORATED OPAL WARE COLOGNE. ILLUSTRATION 97 SHOWS THE SMITH BROTHERS' TRADE MARK ON THE BOTTOM OF THIS BOTTLE.

- K. CROWN MILANO WAS MANUFACTURED BY THE MT. WASHINGTON GLASS COMPANY IN NEW BEDFORD, MASSACHUSETTS STARTING IN 1893. CROWN MILANO IS AN ACID-FINISHED WHITE OPAL GLASS THAT IS PAINTED AND ENAMELED IN TRANSPARENT WHITES, TANS, AND PASTEL COLORINGS WITH THE CHARACTERISTIC FLORAL, ANIMAL, BIRD AND FISH MOTIFS OF THE MT. WASHINGTON GLASS COMPANY. CROWN MILANO OFTEN IS MARKED WITH THE CROWN MILANO TRADEMARK, THE INITIALS "C" AND "M", ONE UPON THE OTHER, WITH A FIVE POINTED CROWN ABOVE THE INITIALS. (GROVER, *ART GLASS NOUVEAU*, PAGE 37.) ILLUSTRATION 98 SHOWS A 5-1/2" HIGH CROWN MILANO ATOMIZER, AND ILLUSTRATION 99 SHOWS THE CROWN MILANO TRADE MARK ON THE BOTTOM.
- L. ROYAL FLEMISH (1894) WAS MANUFACTURED BY THE MT. WASHINGTON GLASS COMPANY IN NEW BEDFORD, MASSACHUSETTS STARTING IN 1893. THE BACKGROUND IS ACID FINISHED, OFTEN WITH HEAVILY RAISED GOLD ENAMELED LINES SEPARATING EACH SECTION, AND TRANSPARENT COLORS, WHICH GIVE AN OVERALL EFFECT OF LOOKING THROUGH A STAINED GLASS WINDOW. ROYAL FLEMISH IS MARKED WITH THE INSIGNIA "RF" WITH THE INITIAL "R" REVERSED AND BACKED TO THE INITIAL "F" ENCLOSED IN A FOUR-SIDED DIAMOND THAT IS ORANGE-RED IN COLOR. (GROVER, *ART GLASS NOUVEAU*, PAGES 37, 40.) ILLUSTRATION 100 SHOWS A 5-3/4" HIGH ROYAL FLEMISH COLOGNE, AND ILLUSTRATION 101 SHOWS THE ROYAL FLEMISH INSIGNIA ON THE BASE. SISK SHOWS THE IDENTICAL COLOGNE IN HER BOOK (PAGES 176 AND 186).
- M. WAVE CREST, NAKARA AND KELVA WARES (1898) WERE PRODUCED BY THE C.F. MONROE COMPANY, IN MERIDEN, CONNECTICUT STARTING IN 1898. MONROE PURCHASED OPAL GLASS BLANKS FROM GLASS MANUFACTURERS WHICH MONROE THEN DECORATED AND MARKETED. (GROVER, *ART GLASS NOUVEAU*, PAGE 58.) ILLUSTRATION 102 SHOWS A 5-1/2" HIGH WAVE CREST ATOMIZER IN THE HELMSCHMEID SWIRL PATTERN. MANY PIECES OF WAVE CREST, NAKARA AND KELVA ARE MARKED ON THE BOTTOM, BUT THIS ATOMIZER IS NOT MARKED.
- V. OPALESCENT GLASS AND IRIDESCENT (CARNIVAL) GLASS (1880 TO 1920) (ILLUSTRATION 103)

FROM 1890 TO 1920, SEVERAL FIRMS IN WESTERN PENNSYLVANIA, OHIO AND WEST VIRGINIA PRODUCED LESS EXPENSIVE PRESSED GLASS IMITATIONS OF THE ART AND FANCY GLASS OF THE VICTORIAN ERA WITH OPALESCENT GLASS AND IRIDESCENT (CARNIVAL) GLASS. (SPILLMAN & FRANTZ, PAGE 50.) THE MAIN PRODUCERS OF OPALESCENT AND CARNIVAL GLASS WERE:

- A. AMERICAN GLASS CO. (1889-1891) IN ANDERSON, IN;
- B. BEAUMONT GLASS CO. (1895-1902), FIRST IN MARTIN'S FERRY, OH, AND THEN IN GRAFTON, WV;
- C. BUCKEYE GLASS CO. (1878-1896), IN MARTINS FERRY, OH;
- D. CAMBRIDGE GLASS CO. (1901-1958, IN CAMBRIDGE, OH;

- E. CONSOLIDATED LAMP & GLASS CO. (1894-1964), IN CORAOPOLIS, PA;
 - F. DUGAN GLASS CO. (1904-1913) WHICH BECAME DIAMOND GLASS COMPANY (1914-1931) IN INDIANA, PA;
 - G. THE FENTON ART GLASS CO. (1907-PRESENT) IN WILLIAMSTOWN, WV PRODUCED GLASS THAT IMITATED TIFFANY IRIDESCENT GLASS DURING THE 1910S AND RICHLY COLORED GREEN, RED, TURQUOISE AND IVORY IRIDESCENT GLASS USUALLY DECORATED WITH A PATTERN OF LEAVES AND VINES IN THE 1920S. (ARWAS, PAGE 103.)
 - H. HOBBS, BROCKUNIER AND CO. (1863-1888), IN WHEELING, WV;
 - I. IMPERIAL GLASS CO. (1901-PRESENT), LOCATED IN BELLAIRE, OH, INTRODUCED CARNIVAL GLASS IN 1910 AS A CHEAP SUBSTITUTE FOR IRIDESCENT GLASS. IMPERIAL'S CARNIVAL GLASS WAS NOT SIGNED OR MARKED. IN THE 1960S, IMPERIAL REVIVED THE PRODUCTION OF CARNIVAL GLASS USING THE ORIGINAL PATTERN MOLDS. IMPERIAL'S CARNIVAL GLASS FROM THE 1960S WAS SIGNED WITH AN IMPRESSED "IG" MONOGRAM. (ARWAS, PAGES 171-172.)
 - J. JEFFERSON GLASS CO. (1900-1933) IN STEUBENVILLE, OH;
 - K. LABELLE GLASS CO. (1872-1888) IN BRIDGEPORT, OH;
 - L. MILLERSBURG GLASS CO. (1909-1913) IN MILLERSBURG, OH;
 - M. NORTHWOOD GLASS CO. (1888-1924), FIRST IN MARTIN'S FERRY, OH, THEN ELLWOOD CITY, PA AND THEN WHEELING, WV; AND
 - N. PHOENIX GLASS CO. (1880-PRESENT) IN MONACO, PA.
- (EDWARDS, PAGES 6-7; EBAY ON-LINE GUIDE TO OPALESCENT GLASS.)

ALTHOUGH OPALESCENT GLASS AND CARNIVAL GLASS CONSISTED LARGELY OF DINNERWARE AND OTHER SERVING ITEMS, SOME PERFUME BOTTLES AND DRESSER SETS WERE MADE. FOR EXAMPLE, NORTHWOOD MADE A CARNIVAL GLASS DRESSER SET, WHICH CONSISTED OF TWO COLOGNES, A PIN TRAY, A LARGE DRESSER TRAY, A POWDER JAR AND A HATPIN HOLDER, IN ITS GRAPE AND CABLE PATTERN, DUGAN MADE A CARNIVAL GLASS PERFUME BOTTLE IN ITS GRAPE AND CABLE PATTERN, AND CAMBRIDGE MADE A CARNIVAL GLASS COLOGNE IN ITS WHEAT SHEATH PATTERN, AMONG OTHERS. (DOTY, PAGES 24, 160.) ILLUSTRATION 104 SHOWS A 9" HIGH NORTHWOOD GRAPE AND CABLE CARNIVAL GLASS COLOGNE IN MARIGOLD. THE NORTHWOOD GRAPE AND CABLE COLOGNE ALSO WAS MADE IN AMETHYST, GREEN AND ICE BLUE CARNIVAL GLASS. ILLUSTRATION 105 SHOWS THE 4-1/2" HIGH DUGAN GRAPE AND CABLE CARNIVAL GLASS COLOGNE IN AMETHYST. (DOTY, PAGE 24.)

VI. ART NOUVEAU AND THE ARTS AND CRAFTS MOVEMENT (CA. 1890-1920)

DISLIKE OF THE EXCESSES OF VICTORIAN GLASS AND ANTIPATHY TOWARD THE MECHANICAL PRODUCTION MADE POSSIBLE BY THE INDUSTRIAL REVOLUTION LED TO A RETURN TO MORE NATURAL SOURCES AND THE EVOLUTION OF THE ART NOUVEAU STYLE.

- A. LOUIS COMFORT TIFFANY (1848-1934) WAS THE LEADING PROPONENT OF AMERICAN ART NOUVEAU. AMONG MANY OTHER VENTURES, TIFFANY FORMED THE TIFFANY GLASS & DECORATING COMPANY IN 1892 FOR THE MANUFACTURE AND SALE OF GLASS, DECORATIVE OBJECTS AND MATERIALS OF ALL DESCRIPTIONS. TIFFANY FINANCED THE INCORPORATION OF THE STOURBRIDGE GLASS COMPANY, WHICH BECAME TIFFANY FURNACES, IN 1893 WITH A FACTORY AT CORONA, NEW YORK. THE FACTORY WAS RUN BY ARTHUR J. NASH.

TIFFANY BEGAN TO CALL HIS ART GLASS "FABRILE" – MEANING "HAND MADE" IN OLD ENGLISH --- AND A FEW OF THE OLDEST TIFFANY PAPER LABELS ON TIFFANY GLASS FROM 1892 HAVE THE WORD "FABRILE" ON THEM. HOWEVER, THE WORD WAS SOON CHANGED TO "FAVRILE" TO CREATE A UNIQUE WORD FOR THE TRADEMARK OF THE TIFFANY GLASS & DECORATING COMPANY. (KOCH, *LOUIS C. TIFFANY'S GLASS • BRONZES • LAMPS, A COMPLETE COLLECTOR'S GUIDE*, PAGE 17.)

TIFFANY'S "EARLY WORK" COVERS THE PERIOD FROM 1892 TO 1900. TIFFANY BEGAN USING THE NAME TIFFANY STUDIOS IN 1900. HIS "PEAK PRODUCTION" PERIOD WAS FROM 1900 TO 1918. IN 1918, TIFFANY AND NASH RETIRED FROM ACTIVE PARTICIPATION IN THE BUSINESS BUT RETAINED THEIR TITLES, AND TIFFANY CONTINUED HIS FINANCIAL SUPPORT. AT THAT TIME, TIFFANY FURNACES WAS INCORPORATED SEPARATELY UNDER THE DIRECTION OF A. DOUGLAS NASH, ONE OF ARTHUR J. NASH'S SONS, AND JOSEPH BRIGGS BECAME THE MANAGER OF TIFFANY STUDIOS, WHICH RETAINED THE ENTIRE STOCK OF GLASS AND BRONZES MADE DURING THE PEAK PRODUCTION PERIOD. TIFFANY WITHDREW HIS SUPPORT FOR TIFFANY FURNACES IN 1928, AND NASH KEPT THE OPERATION GOING UNTIL 1931 WHEN IT WAS SHUT DOWN. TIFFANY STUDIOS CLOSED IN 1938 UPON THE DEATH OF JOSEPH BRIGGS AND ANY REMAINING STOCK WAS SOLD. (LORING, PAGES 239-246.)

TIFFANY'S ART GLASS PRODUCTION INCLUDED BOTH TABLEWARE AND DISPLAY ITEMS, AND INCLUDED SCENT BOTTLES, WHICH WERE MADE IN A VARIETY OF PATTERNS, STYLES AND TECHNIQUES. (ARWAS, PAGES 304-333.) MOST TIFFANY GLASS IS SIGNED WITH AN ENGRAVED – BUT NEVER ETCHED – "L.C.T." OR "L.C. TIFFANY" OFTEN WITH THE WORD "FAVRILE," AND WITH AN IDENTIFICATION NUMBER. IN HIS BOOK, *LOUIS C. TIFFANY'S GLASS • BRONZES • LAMPS, A COMPLETE COLLECTOR'S GUIDE* (PAGES 52-55), ROBERT KOCH EXPLAINS THE PROCESS USED BY TIFFANY TO MARK AND IDENTIFY EACH PIECE AS FOLLOWS:

AFTER A BLOWN GLASS OBJECT WAS FULLY FORMED, IT WAS ANNEALED IN A LEHR OR OVEN, WHERE IT REMAINED FOR ONE WEEK.

IT WAS THEN REMOVED AND PLACED ON A TABLE OR SHELF TO WAIT FOR THE FINISHER. THERE WAS NO PREDETERMINED LENGTH OF TIME THAT AN OBJECT COULD BE SO STORED. SOME ITEMS REMAINED WITHOUT BEING FINISHED OR MARKED FOR SEVERAL YEARS.

IN THE FINISHING DEPARTMENT THE PONTIL MARK WAS POLISHED AND THE OBJECT CUT OR ENGRAVED, IF DESIRED; THEN IT WAS SIGNED, NUMBERED, AND REGISTERED FOR RETAIL SALE, AND FINALLY IT WAS SHIPPED OUT. IF A VASE WAS PURCHASED BY AN EMPLOYEE OR EVEN A FRIEND OF AN EMPLOYEE AT THE CORONA PLANT, IT WAS USUALLY NOT SIGNED OR NUMBERED. WHEN, IN 1928, THE REMAINING STOCK OF TIFFANY FURNACES WAS PLACED ON THE MARKET, MOST OF THE WARE WAS NOT SIGNED OR REGISTERED. THUS, THERE IS STILL A FAIR AMOUNT OF UNSIGNED TIFFANY TO BE FOUND. THIS CAN BE RECOGNIZED ONLY BY THE QUALITY OF THE GLASS, WHICH IS OFTEN UNMISTAKABLE TO A COLLECTOR WHO HAS BECOME FAMILIAR WITH WELL-DOCUMENTED EXAMPLES.

THE NUMBERING AND REGISTERING OF TIFFANY GLASS PRIOR TO 1919 WAS FOR PURPOSES OF RETAIL SALES ALONE. THERE WERE NO WHOLESALERS. EVERY ITEM WENT OUT TO DISTRIBUTORS ON CONSIGNMENT. THAT WAY, EACH PIECE COULD BE READILY IDENTIFIED. THE SYSTEM OF NUMBERING WAS AS FOLLOWS: DURING THE FIRST YEARS OF PRODUCTION, THE NUMBERS WERE IN SEQUENCE FROM 1 TO 9999, WITH THE LETTER X INDICATING "EXPERIMENTAL." THEN, INSTEAD OF GOING TO FIVE NUMBERS, THE PREFIX A WAS USED. HENCE, THE TEN-THOUSANDTH PIECE WAS REGISTERED AND MARKED AS A1, AND THEREAFTER SO ON THROUGH THE ALPHABET. MOST OF THE VASES EXHIBITED IN PARIS IN 1900 WERE NUMBERED WITH THE PREFIX M OR N. BY 1906 IT WAS NECESSARY TO SWITCH FROM A PREFIX TO A SUFFIX, AND THEY BEGAN AGAIN, WITH 1A. I HAVE WORKED OUT A TABLE OF APPROXIMATE CORRESPONDING NUMBERS AND YEARS, BUT IT SHOULD BE USED CAUTIOUSLY. IT CANNOT BE ACCURATE EXCEPT AS TO THE TERMINAL DATE BEFORE WHICH AN ITEM WAS MADE. ALSO, THERE ARE AN INCREASING NUMBER OF FORGERIES WITH FALSE NUMBERS. THE EXPLANATION OF THE NUMBERING SYSTEM WAS PUBLISHED IN *ANTIQUES* IN A LETTER FROM TIFFANY FURNACES THAT APPEARED UNDER "QUESTIONS AND ANSWERS," NUMBER 329, PAGE 478, DECEMBER 1926.

1892-93	1-9999	1911	SUFFIX F
1894	PREFIX A AND B.	1912	SUFFIX G
1895	PREFIX C AND D	1913	SUFFIX H
1896	PREFIX E AND F	1914	SUFFIX I
1897	PREFIX G AND H	1915	SUFFIX J*
1898	PREFIX I AND J*	1916	SUFFIX K
1899	PREFIX K AND L	1917	SUFFIX L
1900	PREFIX M AND N*	1918	SUFFIX M*
1901	PREFIX O AND P	1919	SUFFIX N
1902	PREFIX Q AND R	1920	SUFFIX O
1903	PREFIX S AND T	1921	SUFFIX P

1904	PREFIX U AND V*	1922	SUFFIX Q
1905	PREFIX W AND Y	1923	SUFFIX R
1906	SUFFIX A*	1924	SUFFIX S
1907	SUFFIX B	1925	SUFFIX T
1908	SUFFIX C	1926	SUFFIX U
1909	SUFFIX D	1927	SUFFIX V
1910	SUFFIX E	1928	SUFFIX W

* DATES CONFIRMED BY EXHIBITION PIECES.

EXCEPTIONS:

PREFIX "S" ALSO USED FOR BLOWN GLASS SHADES AND GLOBES

PREFIX "X" MEANS "EXPERIMENTAL

PREFIX "EX" MEANS "FOR EXHIBITION"

PREFIX SMALL "O" MEANS "SPECIAL ORDER"

SUFFIX "A-COLL" MEANS "FOR LOUIS C. TIFFANY'S PRIVATE COLLECTION"

ILLUSTRATION 106 SHOWS A 7-3/4" HIGH TIFFANY BLUE PATTERNED IRIDESCENT COLOGNE THAT IS MARKED "L.C.T. D94" INDICATING IT IS AN EARLY TIFFANY BOTTLE MADE AROUND 1895. ILLUSTRATION 107 SHOWS THE MARKINGS ON THE BOTTOM OF THE BOTTLE. TIFFANY TYPICALLY ALSO MARKED THE BOTTOM OF THE BOTTLE AND THE BOTTOM OF THE STOPPER WITH CORRESPONDING NUMBERS SO THAT THEY WERE PROPERLY MATCHED. THE BOTTOM OF THIS BOTTLE IS NUMBERED "979," WHILE THE BOTTOM OF THE STOPPER IS NUMBERED "50." SO, ALTHOUGH THE STOPPER IS THE CORRECT STYLE AND PROPERLY FITS THE BOTTLE, IT MAY NOT BE THE ORIGINAL STOPPER. AS SHOWN IN ILLUSTRATION 109, THE SAME BOTTLE WITH THE SAME STOPPER WAS MADE IN BLACK PATTERNED IRIDESCENT GLASS. (GROVER, ART GLASS NOUVEAU, PAGE 92, PLATE 162.)

ILLUSTRATION 110 SHOWS A 4" HIGH TIFFANY STRIPED LAMINATED FAVRILE GLASS SCENT BOTTLE WITH A SILVER CAP. IT IS SIGNED "L.C. TIFFANY FAVRILE" BUT NOT NUMBERED AND IS PROBABLY AN EARLY BOTTLE.

ILLUSTRATION 111 SHOWS A TIFFANY INTAGLIO-CARVED WILD ROSE PAPERWEIGHT SCENT BOTTLE WITH A TIFFANY & CO. SILVER TOP ENGRAVED WITH WILD ROSES. THE TIFFANY HALLMARK ON THE SILVER TOP INCLUDES A "T," INDICATING IT WAS MADE BEFORE DECEMBER 29, 1902, WHEN THE MARK WAS CHANGED TO A "C" FOR CHARLES T. COOK, THE COMPANY'S NEW PRESIDENT.

ILLUSTRATION 112 SHOWS A 5-1/2" HIGH TIFFANY RIBBED IRIDESCENT BLUE FAVRILE SCENT BOTTLE THAT IS MARKED "8578D L.C. TIFFANY FAVRILE" ON THE BASE INDICATING THAT IT WAS MADE AROUND 1909.

ILLUSTRATION 113 SHOWS A 4-1/2" HIGH TIFFANY IRIDESCENT GOLD FAVRILE SCENT BOTTLE WITH GREEN LEAF AND VINE DECORATION THAT IS

MARKED "2326H L.C. TIFFANY FAVRILE" INDICATING IT WAS MADE AROUND 1913.

ILLUSTRATION 114 SHOWS A 5-7/8" HIGH TIFFANY GOLD FAVRILE SCENT BOTTLE IN A GOURD SHAPE WITH AN ELONGATED NECK AND FLATTENED MUSHROOM STOPPER. IT IS MARKED "L.C. TIFFANY, INC. FAVRILE 1055-4166M" AND WAS MADE IN 1918.

TIFFANY ALSO MADE MANY FRAGRANCE FLASKS OR VINAIGRETTES. ILLUSTRATION 115 SHOWS A 4-1/2" HIGH TIFFANY STUDIOS BROWN PATTERNED IRIDESCENT FRAGRANCE FLASK THAT IS MARKED "LCT 8935" INDICATING IT IS A VERY EARLY TIFFANY BOTTLE MADE BETWEEN 1892 AND 1893, DURING THE FIRST YEAR THAT TIFFANY WAS MAKING BLOWN GLASS OBJECTS.

ILLUSTRATION 116 SHOWS A 4-1/8" HIGH TIFFANY IRIDESCENT BUTTERSCOTCH-COLORED FAVRILE FRAGRANCE FLASK WITH A PULLED FEATHER DESIGN AND HINGED GILT BRONZE LID. IT IS MARKED "L.C.T. B931 AND IS ANOTHER EARLY TIFFANY BOTTLE MADE IN 1894.

ILLUSTRATION 117 SHOWS A 5-7/8" HIGH TIFFANY IRIDESCENT LAVENDER FAVRILE FRAGRANCE FLASK WITH PINK HIGHLIGHTS IN A FLATTENED PEAPOD SHAPE WITH A HINGED SILVER LID THAT IS COVERED WITH APPLIED SILVER DECORATION. IT IS MARKED "L.C.T. 08994" WITH A SMALL "O" WHICH MEANS THAT IT WAS A SPECIAL ORDER PIECE.

AN IMPORTANT SERIES OF SILVER AND GOLD MOUNTED FAVRILE GLASS FRAGRANCE FLASKS WAS INCLUDED IN TIFFANY & CO.'S DISPLAYS AT THE PARIS EXPOSITION OF 1900. THE MOUNTS FOR THESE PIECES WERE DESIGNED BY PAULDING FARNHAM, TIFFANY'S HEAD DESIGNER FOR THE EXPOSITION. ILLUSTRATION 118 SHOWS ONE OF THESE FRAGRANCE FLASKS OR VINAIGRETTES, TOGETHER WITH FARNHAM'S DRAWING FOR THE GOLD AND ENAMELED MOUNT AND THE FRAGRANCE FLASK. THE FRAGRANCE FLASK IS 5-3/4" LONG. THE MOUNT IS ENAMELED IN BROWN SHADING TO YELLOW AND THEN GREEN. IT IS SET WITH RUBIES, EMERALDS AND DIAMONDS AND HAS A MEXICAN FIRE-OPAL FINIAL.

- B. STEUBEN GLASSWORKS (1903-PRESENT). THOMAS G. HAWKES PERSUADED FREDERICK CARDER (1863-1963) TO SET UP THE STEUBEN GLASSWORKS IN 1903. CARDER BECAME ARTISTIC DIRECTOR OF STEUBEN AND CONTINUED IN THAT POSITION THROUGH CORPORATE CHANGES UNTIL 1932. CARDER'S ARTISTIC DIRECTION OF STEUBEN BEGAN DURING THE ART NOUVEAU PERIOD AND CONTINUED INTO THE ART DECO PERIOD. CARDER DEVELOPED A LARGE VARIETY OF TECHNIQUES DURING HIS TENURE AS ARTISTIC DIRECTOR OF STEUBEN. STEUBEN PRODUCED SCENT BOTTLES IN MORE THAN 200 DIFFERENT SHAPES AND THOSE SHAPES OFTEN WERE MADE USING DIFFERENT TECHNIQUES BETWEEN 1903 AND 1932.

STEUBEN SCENT BOTTLES OFTEN ARE NOT MARKED OR SIGNED. SOMETIMES PIECES WERE MARKED WITH AN ACID-ETCHED FLEUR-DE-LIS WITH THE NAME

“STEUBEN.” THIS MARK WAS USED FROM 1903 TO 1932. AURENE MAY BE ENGRAVED “AURENE” OR “STEUBEN AURENE” WITH OR WITHOUT THE SHAPE NUMBER IN DIAMOND POINT. “STEUBEN” IN BLOCK LETTERS OR IN SCRIPT STAMPED WITH MATTE ACID WAS USED FROM 1929 TO 1932.

THE BEST METHOD FOR IDENTIFICATION OF STEUBEN PIECES IS BY SHAPE. A COMPENDIUM OF KNOWN CATALOG LINE DRAWINGS OF STEUBEN GLASS FORMS PRODUCED FROM 1903 TO 1932 APPEARS AT PAGES 239 THROUGH 242 OF *THE GLASS OF FREDERICK CARDER* BY PAUL V. GARDNER. ILLUSTRATION 119 SHOWS ONE OF THE FIVE PAGES OF CATALOG LINE DRAWINGS FOR STEUBEN SCENT BOTTLES FROM GARDNER’S BOOK. GARDNER ALSO NOTES THAT NOT ALL CATALOG LINE DRAWINGS HAVE SURVIVED. CARDER STARTED WITH SHAPE 1 IN 1903, AND THE LAST SHAPE RECORDED IS SHAPE 7767 IN 1932, EXCEPT FOR THE 8000 SERIES WHICH WERE USED FOR SPECIAL ORDER SHAPES FOR, E.G., MARSHALL FIELD’S. NOT ALL CATALOG LINE DRAWINGS HAVE SURVIVED, HOWEVER. THE LOWEST KNOWN SHAPE NUMBER IS A CRUET THAT IS SHAPE 97. SO, ESPECIALLY FOR THE EARLY YEARS, IT IS POSSIBLE THAT A BOTTLE WITH A SHAPE THAT DOES NOT APPEAR IN GARDNER WAS MADE AT STEUBEN. GENERALLY SPEAKING, CARDER DESIGNED SHAPE NOS. 1 THROUGH 5000 BEFORE 1920, DURING THE ART NOUVEAU PERIOD, AND SHAPE NOS. 5001 THROUGH 7747 AFTER 1920, THE BEGINNING OF THE ART DECO PERIOD). STEUBEN CONTINUED TO PRODUCE POPULAR BOTTLE SHAPES WITH EARLY SHAPE NUMBERS INTO THE LATER YEARS, OFTEN USING LATER DEVELOPED TECHNIQUES.

CARDER DEVELOPED MANY NEW TYPES AND COLORS OF GLASS. TECHNIQUES AND SHAPES DEVELOPED BY CARDER DURING THE ART NOUVEAU PERIOD ARE DISCUSSED BELOW. TECHNIQUES AND SHAPES DEVELOPED AFTER 1920 ARE DISCUSSED IN THE ART DECO SECTION.

1. AURENE IS BLUE OR GOLD IRIDESCENT GLASS. ILLUSTRATION 120 SHOWS 4-1/2” HIGH GOLD AURENE SCENT BOTTLE WITH MOLDED FLORAL STOPPER IN SHAPE 2758 THAT IS MARKED “AURENE” ON THE BOTTOM OF THE BOTTLE. ILLUSTRATION 121 SHOWS A 4-1/4” HIGH GOLD AURENE COSMETIC JAR THAT IS MARKED “AURENE 271” ON THE BASE. 271 IS THE SHAPE NUMBER. ILLUSTRATION 122 SHOWS A 5-1/4” HIGH STEUBEN BLUE AURENE MELON RIB SCENT BOTTLE WITH A FLAME STOPPER IN SHAPE 1455. IT IS MARKED “AURENE 1455.” ILLUSTRATION 123 SHOWS A 6” HIGH BLUE AURENE FOOTED SCENT BOTTLE IN SHAPE 3175.
2. JADE GLASS IS AN OPALINE GLASS PRODUCED IN ALABASTER (WHITE), BLUE, GREEN, YELLOW, MANDARIN YELLOW, AMETHYST AND ROSALINE – OR IN COMBINATIONS OF TWO OF THESE COLORS. JADE PERFUME BOTTLES OFTEN HAD STOPPERS THAT WERE A DIFFERENT COLOR THAN THE BOTTLE ITSELF. ILLUSTRATION 124 SHOWS A 4-1/2” HIGH STEUBEN JADE GREEN MELON RIBBED SCENT BOTTLE WITH AN ALABASTER STOPPER THAT IS NOT MARKED. IT IS SHAPE 1455.
3. TRANSPARENT GLASS WAS PRODUCED IN COLORLESS CRYSTAL AND IN A VARIETY OF COLORS INCLUDING GOLD RUBY, SELENIUM RUBY, CERISE

RUBY, ROSA, AMBER, TOPAZ, BRISTOL YELLOW, ANTIQUE AND POMONA GREENS, CELESTE, MARINA, FRENCH AND FLEMISH BLUES, AMETHYST, ORCHID, WISTERIA AND GOLD PURPLE. CONTRASTING COLORS AND OTHER TYPES OF GLASS SOMETIMES WERE USED FOR DIFFERENT PARTS OF THE VESSEL AND TRANSPARENT GLASS WAS SOMETIMES DECORATED WITH APPLIED GLASS THREADS. ILLUSTRATION 125 SHOWS A MELON RIBBED PERFUME BOTTLE WITH A FLAME STOPPER (SHAPE 1455) THAT HAS BEEN DELICATELY ENGRAVED AND SIGNED BY J. HOARE & CO. IN CORNING, NEW YORK. ILLUSTRATION 126 SHOWS A STEUBEN COLORLESS CRYSTAL MELON RIBBED BLANK (SHAPE 1455) WITH SILVER OVERLAY BY THE ALVIN MANUFACTURING CO. OF PROVIDENCE, RHODE ISLAND. SHAPE 1455 WAS ONE OF STEUBEN'S MOST POPULAR SHAPES.

4. VERRE DE SOIE IS A GLASS WITH A TRANSLUCENT EFFECT OBTAINED BY SPRAYING THE SURFACE OF THE COLORLESS CRYSTAL VESSEL WITH A SOLUTION OF STANNOUS CHLORIDE WHICH GAVE IT A SILKY IRIDESCENCE. VERRE DE SOIE SCENT BOTTLES TYPICALLY HAD COLORED GLASS STOPPERS AND SOMETIMES ETCHED OR ENGRAVED DECORATION. ILLUSTRATION 127 SHOWS A VERRE DE SOIE PERFUME BOTTLE WITH A GREEN JADE STOPPER, TOGETHER WITH AN AMETHYST PERFUME BOTTLE WITH MATCHING STOPPER, BOTH IN SHAPE 3174.

- C. QUEZAL ART GLASS AND DECORATING CO. (1904-1924). MARTIN BACH (1865-1924), A TIFFANY EMPLOYEE, FOUNDED THE QUEZAL ART GLASS AND DECORATING COMPANY – NAMED AFTER THE QUETZAL, A SOUTH AMERICAN BIRD WITH BRIGHTLY COLORED PLUMAGE – IN BROOKLYN, NEW YORK IN 1904. QUEZAL PRIMARILY PRODUCED PATTERNED IRIDESCENT GLASS SOMETIMES WITH SILVER OVERLAY WHICH WAS BASED ON TIFFANY'S IRIDESCENT GLASS THAT BACH WAS INVOLVED WITH WHILE WORKING FOR TIFFANY. (ARWAS, PAGES 258-260.) QUEZAL GLASS OFTEN IS SIGNED BY WHEEL ENGRAVING, GILT, BLACK OR SILVER LETTERS.

QUEZAL PRODUCED GOLD IRIDESCENT COMMERCIAL PERFUME BOTTLES FOR A FRAGRANCE COMPANY NAMED MELBA IN CHICAGO, ILLINOIS. THESE BOTTLES TYPICALLY ARE WHEEL-ENGRAVED "MELBA" AND "Q" ON THE BOTTOM. ILLUSTRATION 128 SHOWS A 7-1/2" HIGH QUEZAL GOLD IRIDESCENT "MELBA" PERFUME BOTTLE. ILLUSTRATION 129 SHOWS THE MELBA SIGNATURE AT THE BASE OF THE BOTTLE. ILLUSTRATION 130 SHOWS THE LABEL FROM ONE OF THE "MELBA" PERFUME BOTTLES.

ILLUSTRATION 131 SHOWS A 4-7/8" HIGH QUEZAL MULTI-HUED IRIDESCENT COLOGNE BOTTLE WITH GORHAM SILVER OVERLAY OF STYLIZED VINES AND BELLFLOWERS WITH THE WHEEL-ENGRAVED "QUEZAL" MARK AND "D1206" ON THE BASE OF THE BOTTLE.

- D. H.C. FRY GLASS CO. (CA. 1900-1925) PRODUCED AN ART GLASS CALLED "FOVAL," WHICH IS AN OPAL GLASS. FRY MADE SEVERAL STYLES OF FOVAL PERFUME BOTTLES AND ATOMIZERS, USUALLY WITH A DELFT BLUE OR JADE GREEN GLASS STOPPER OR FOOT. FRY FOVAL PERFUME BOTTLES AND ATOMIZERS OFTEN CONTAIN WHEEL ENGRAVING. FOVAL GLASS IS NOT SIGNED OR MARKED. FOVAL PERFUME BOTTLES AND ATOMIZERS CAN BE

RECOGNIZED BY THEIR SHAPE AND BY THE OPAL GLASS. (SEE H.C. FRY GLASS SOCIETY.) ILLUSTRATION 132 SHOWS A 7-3/4" HIGH ETCHED FOVAL ATOMIZER WITH A GREEN BASE.

E. THE UNION GLASS COMPANY, LOCATED IN SOMERVILLE, MA, PRODUCED A PATTERNED IRIDESCENT GLASS CALLED KEW BLAS GLASS FROM 1920 TO 1924 WHEN THE FACTORY CLOSED. KEW BLAS IS AN ANAGRAM OF THE NAME OF THE FACTORY MANAGER, W.S. BLAKE. ILLUSTRATION 133 SHOWS A 13" HIGH SIGNED KEW BLAS BOTTLE. OK, MAYBE AT 13 INCHES IT'S A DECANTER, BUT IT'S AS CLOSE AS I COULD GET TO A SCENT BOTTLE BY THIS GLASS WORKS.

F. DURAND ART GLASS. VICTOR DURAND (1870-1931), A DESCENDENT OF THE FRENCH BACCARAT FAMILY, OPERATED A COMMERCIAL GLASS HOUSE IN VINELAND, NEW JERSEY FOR SEVERAL DECADES BEGINNING IN 1897. BY 1920, DURAND HAD EXPANDED HIS GLASS HOUSE INTO FOUR SEPARATE COMPANIES, INCLUDING THE VINELAND FLINT GLASSWORKS IN VINELAND, NEW JERSEY, WHICH EMPLOYED 700 WORKERS IN ONE OF THE MOST COMMERCIALY SUCCESSFUL GLASSWORKS IN THE UNITED STATES. DURAND CONVINCED MARTIN BACH JR. (QUEZAL) TO SET UP AN ART GLASS SHOP AND BEGAN PRODUCTION OF ART GLASS IN 1924. IRIDESCENT GLASS WAS PRODUCED IN VARIATIONS OF DESIGNS USED AT THE QUEZAL WORKS. THE BASIC GOLDEN AMBER GLASS WAS CALLED "AMBERGRIS" AT VINELAND, AND DECORATIVE PATTERNS INCLUDED SPIDER WEBBING (VERY FINE THREADS OF GOLD GLASS TRAILED AT RANDOM ALL OVER THE SURFACE OF THE VESSEL), HEART DESIGNS, USUALLY IN COMBINATION WITH CLINGING VINES (SIMILAR TO TIFFANY'S LEAF WITH VINE PATTERN), "KING TUT" SWIRLS, AND PEACOCK FEATHER DECORATIONS. THE EARLY ART GLASS WAS UNMARKED. LATER, A SMALL NUMBER OF DURAND'S PIECES WERE SIGNED WITH "DURAND" WRITTEN IN SCRIPT, USUALLY WITHIN AND ACROSS A LARGE "V" AND OCCASIONALLY WITH FACTORY NUMBERS. DURAND PRODUCED TALL, SLENDER PERFUME ATOMIZERS FOR DEVILBISS WHICH GENERALLY ARE NOT SIGNED OR MARKED BUT ARE IDENTIFIED BY THEIR DISTINCT PATTERNS, INCLUDING THE KING TUT PATTERN. THE COMPANY WAS TAKEN OVER AND THE PRODUCTION OF ART GLASS CEASED WHEN VICTOR DURAND WAS KILLED IN A CAR CRASH IN 1931. (SEE GENERALLY MESCHI, ARWAS, PAGES 348-350.) ILLUSTRATION 134 SHOWS A GOLD ATOMIZER WITH BLUE KING TUT DECORATION PRODUCED BY DURAND FOR DEVILBISS. MORE ON DEVILBISS IN A MOMENT.

VII. ART DECO/ART MODERNE SCENT BOTTLES (CIRCA 1920 TO 1940) (ILLUSTRATION 135)

THE POPULARITY OF INNOVATIVE AND EXCITING SHAPES, COLORS, MOTIFS AND TECHNIQUES FOR GLASS OBJECTS FORMED DURING THE ART NOUVEAU PERIOD CONTINUED DURING THE PERIOD BETWEEN THE TWO WORLD WARS. HOWEVER, THE CONVOLUTED SINUOUSNESS OF ART NOUVEAU WAS REPLACED BY A MORE RECTILINEAR AND SIMPLIFIED APPROACH TO DESIGN THAT IS LOOSELY REFERRED TO AS ART DECO.

A. STEUBEN GLASSWORKS (1903-PRESENT). FREDERICK CARDER (1863-1963), ARTISTIC DIRECTOR OF THE STEUBEN GLASSWORKS AND THE GLASS TECHNIQUES HE DEVELOPED FROM 1903 TO 1918 ARE DISCUSSED IN THE ART NOUVEAU SECTION. AS A RESULT OF WORLD WAR I, THE STEUBEN GLASSWORKS WAS CLOSED DOWN IN 1918. THAT SAME YEAR THE CORNING GLASSWORKS PURCHASED THE STEUBEN GLASSWORKS FROM HAWKES AND CARDER AND REOPENED IT AS ITS STEUBEN DIVISION AFTER THE END OF WORLD WAR I. CARDER WAS NAMED ITS ART DIRECTOR. MOST OF THE EARLIER TECHNIQUES AND SCENT BOTTLE SHAPES CREATED BY CARDER WERE MAINTAINED IN PRODUCTION THROUGHOUT CARDER'S TENURE AT STEUBEN BUT THE PIECES PRODUCED BY STEUBEN AFTER 1918 WERE IN THE ART DECO STYLE. ALTHOUGH CARDER'S TENURE AT STEUBEN DURING THIS PERIOD WAS ROCKY, CARDER CONTINUED TO DEVELOP NEW TECHNIQUES UNTIL 1933 WHEN HE RETIRED, AT WHICH TIME STEUBEN CEASED PRODUCTION OF COLORED GLASS. (ARWAS, PAGES 287-296.)

1. AURENE. STEUBEN CONTINUED TO PRODUCE AURENE GLASS. ILLUSTRATION 136 SHOWS A GOLD AURENE ATOMIZER WITH BLUE HIGHLIGHTS AT THE BASE WITH AN INTAGLIO CUT DESIGN OF FLOWERS AND LEAVES AROUND THE BASE IN SHAPE 6407. THE GLASS WAS MADE BY STEUBEN FOR DEVILBISS. IT IS MARKED "DEVILBISS" IN GOLD SCRIPT ON THE BOTTOM, AS SHOWN IN ILLUSTRATION 137.
2. JADE GLASS. ILLUSTRATION 138 SHOWS A 5-3/4" HIGH STEUBEN ALABASTER AND ROSALINE CASED OVER ALABASTER SCENT BOTTLE WITH AN ALABASTER FOOT IN SHAPE 5074.
3. TRANSPARENT GLASS WAS PRODUCED IN THE ART DECO STYLE BETWEEN 1920 AND 1932. EXAMPLES INCLUDE THE 6-1/4" HIGH CRYSTAL CROWN-SHAPED COLOGNE IN SHAPE 6432 SHOWN IN ILLUSTRATION 139. IT IS LIKELY THAT CARDER GOT HIS INSPIRATION FOR THIS PIECE FROM THE BOTTLE SHOWN IN ILLUSTRATION 140 WHICH WAS MADE BY STEVENS & WILLIAMS IN ENGLAND FOR QUEEN VICTORIA'S SIXTIETH JUBILEE IN 1897 WHILE CARDER WAS WORKING THERE.

ILLUSTRATION 141 SHOWS A VERY RARE 8-3/8" HIGH AMETHYST PERFUME BOTTLE WITH FLORAL ENGRAVING IN SHAPE 6604. IT HAS THE ACID "STEUBEN" MARK IN A BANNER OVER A FLEUR DE LIS. IN ADDITION, IT HAS THE REMNANTS OF A STEUBEN FACTORY STICKER STILL ATTACHED TO THE BOTTOM OF THE BOTTLE. ILLUSTRATION 142 SHOWS A RARE 8-1/12" HIGH COLORLESS CRYSTAL PERFUME BOTTLE WITH FLORAL ENGRAVING IN SHAPE 6675. BOTH ILLUSTRATION 141 AND ILLUSTRATION 142 HAVE CHINESE INFLUENCES, A STYLE THAT WAS POPULAR DURING THE ART DECO PERIOD.

ILLUSTRATION 143 SHOWS A RARE 6" HIGH AMPHORA SHAPED PERFUME BOTTLE WITH MICA FLECKS TRAPPED BETWEEN LAYERS OF COLORLESS GLASS WITH TOPAZ SWIRLED DROPS AND A SELENIUM RUBY STOPPER IN SHAPE 6309.

4. VERRE DE SOIE: ILLUSTRATION 144 SHOWS A VERRE DE SOIE PERFUME BOTTLE WITH A CELESTE BLUE STOPPER IN SHAPE 3271 THAT CARDER APPARENTLY MADE FOR PEGGY HOYT'S PERFUME "FLOWERS." PEGGY HOYT (1893 TO 1937) WAS ONE OF THE FOREMOST AMERICAN DESIGNERS OF GOWNS, MILLINERY AND THEATRICAL COSTUMES IN THE 1920S AND 1930S. SHE LIVED AND WORKED IN NEW YORK CITY. IN 1924, SHE CREATED HER OWN LINE OF PERFUMES, AND SHE INTRODUCED THE "FLOWERS" PERFUME IN 1925. STEUBEN APPEARS TO HAVE MADE PERFUME BOTTLES FOR PEGGY HOYT'S "FLOWERS" PERFUME.

ILLUSTRATION 145 SHOWS A 5" HIGH RECTANGULAR VERRE DE SOIE TOILET BOTTLE WITH A JADE FLOWER-FORM STOPPER AND THE WORD "LISTERINE" ETCHED ON ONE SIDE. IT APPEARS TO BE SHAPE 6590 WITH THE FLOWER FORM STOPPER SHOWN WITH SHAPE 7175. AS SHOWN IN ILLUSTRATION 146, THIS BOTTLE HAS THE MATTE ACID "STEUBEN" IN BLOCK LETTERS ON THE BOTTOM OF THE BOTTLE WHICH INDICATES THAT IT WAS MADE BETWEEN 1929 AND 1932.

5. CLUTHRA, INTRODUCED IN 1920, IS A BUBBLED, CLOUDY GLASS TYPICALLY MADE IN PINK, BLUE AND GREEN. ILLUSTRATION 147 SHOWS A 6-1/2" HIGH GREEN SHADING TO WHITE CLUTHRA COLOGNE WITH A CLEAR GLASS TAB STOPPER. IT IS SHAPE 6881. ILLUSTRATION 148 SHOWS THE SAME BOTTLE IN BLUE SHADING TO WHITE CLUTHRA. THE SAME BOTTLE ALSO WAS MADE IN PINK SHADING TO WHITE CLUTHRA. AND, JUST TO HIGHLIGHT THE VAGARIES OF THE STEUBEN HIT OR MISS MARKING SYSTEM, THE BLUE AND GREEN CLUTHRA BOTTLES ARE NOT MARKED, BUT, THE PINK CLUTHRA BOTTLE THAT I SAW IS MARKED WITH THE STEUBEN FLEUR-DE-LIS AND BANNER.
6. CINTRA IS SIMILAR TO CLUTHRA WITH AN INTERNAL GRANULATED EFFECT. ILLUSTRATION 149 SHOWS A RARE VERRE DE SOIE PERFUME BOTTLE WITH A RED CINTRA STOPPER IN SHAPE 6236. ILLUSTRATION 150 SHOWS A RARE 11-3/4" HIGH STEUBEN RIBBED POMONA GREEN SCENT BOTTLE WITH AN AMBER FOOT AND SWIRLED CINTRA AND MICA FLECKED BALL STEM AND STOPPER. IT IS A VARIANT OF SHAPE 6023. ILLUSTRATION 151 SHOWS A 12-1/2" HIGH STEUBEN BRISTOL YELLOW SCENT BOTTLE WHEEL CARVED WITH A GRAPEVINE PATTERN WITH A SWIRLED CINTRA AND MICA FLECKED BALL STEM AND ACORN STOPPER IN SHAPE 6048.
7. ORIENTAL POPPY, ORIENTAL JADE AND ORIENTAL ORCHID ARE PINK, GREEN OR ORCHID COLORED GLASS WITH OPALESCENT WHITE STRIPES IN WHICH THE FINISHED GLASS WAS GIVEN A LIGHT IRIDESCENT LUSTER BOTH INSIDE AND OUT. ILLUSTRATION 152 SHOWS A 4-1/2" HIGH ORIENTAL ORCHID RECTANGULAR COLOGNE WITH A FLOWER FORM STOPPER, FROM EARLY AUCTION COMPANY'S SPRING 2007 ART GLASS AUCTION. IT IS SHAPE 6590. ILLUSTRATION 153 SHOWS AN ORIENTAL POPPY PERFUME BOTTLE IN SHAPE 6237.
8. REEDED DECORATION CONSISTED OF THREADS OF COLORED GLASS COILED BY HAND AROUND THE VESSEL, EITHER IN A TIGHT BAND OR ALL OVER.

ILLUSTRATION 154 SHOWS A 4-1/2" HIGH RECTANGULAR CLEAR GLASS COLOGNE WITH BLACK REEDED DECORATION AND A BLACK GLASS STOPPER IN SHAPE 6887. ILLUSTRATION 155 SHOWS THE MATTE ACID STAMPED FLEUR DE LIS MARK ON THE BOTTOM OF THE BOTTLE. THIS AND OTHER COLOGNE SHAPES ALSO WERE MADE IN BRISTOL YELLOW GLASS WITH BLACK REEDED DECORATION, SUCH AS THE SCENT BOTTLES SHOWN IN ILLUSTRATION 156, AS WELL AS OTHER STEUBEN COLORS, OFTEN WITH STRIKING EFFECT.

9. HEAVY (PAPERWEIGHT) COLOGNES ARE VERY RARE AND OFTEN UNIQUE. THEY ARE MADE OF VERY THICK AND HEAVY FACETED CLEAR CRYSTAL WITH A DECORATED INNER LAYER OF CLUTHRA, CINTRA, APPLIED MILLEFIORI, AIR-TRAP SPIRAL PATTERNS OR OTHER DECORATIVE DEVICES. ILLUSTRATION 157 SHOWS AN 11-1/4" HIGH PINK AND BLUE CLUTHRA PAPERWEIGHT COLOGNE WITH A HEAVY FACET CUT CRYSTAL CASING AND CONTROLLED BUBBLES. IT WAS MADE CIRCA 1928 AND IS IN THE SMITHSONIAN INSTITUTION. IT IS A VARIANT OF SHAPE 6916. ILLUSTRATION 158 SHOWS A STEUBEN CINTRA HEAVY FACET CUT CRYSTAL PAPERWEIGHT COLOGNE IN SHAPE 6942 THAT RECENTLY SOLD ON EBAY. IT IS 8-3/4" HIGH AND WEIGHS IN AT 4-3/4 POUNDS.
- B. WHEEL CUT OR ETCHED CLEAR CRYSTAL PERFUME BOTTLES WITH STERLING AND GUILLOCHE ENAMEL STOPPERS OFTEN WITH CHINESE INFLUENCES WERE POPULAR DURING THE ART DECO PERIOD. ILLUSTRATION 159 SHOWS A 3-3/4" HIGH CRYSTAL PERFUME BOTTLE CUT AND ENGRAVED WITH FLOWERS AND LEAVES WITH A PINK GUILLOCHE ENAMEL STOPPER MARKED "STERLING." ILLUSTRATION 160 SHOWS A CRYSTAL PERFUME BOTTLE WHEEL CUT WITH STYLIZED FLOWERS IN A CHINESE STYLE WITH A PALE AMETHYST GUILLOCHE STOPPER WITH AN APPLIED ANTIQUE CHINESE CARVED AMETHYST QUARTZ BUTTON. ILLUSTRATION 161 SHOWS A VIEW OF THE TOP OF THE STOPPER WITH ITS ANTIQUE CARVED CHINESE BUTTON.
- B. CONSOLIDATED LAMP & GLASS COMPANY'S RUBA ROMBIC GLASS: RUBA ROMBIC WAS CREATED BY REUBEN HALEY IN 1928. RUBA ROMBIC WAS AN ODDLY SHAPED, MULTI-ANGULAR, ASYMMETRICAL TABLEWARE THAT WAS UNLIKE ANYTHING THAT HAD PREVIOUSLY BEEN MADE. IT HAS BEEN LIKENED IN APPEARANCE TO A CRUMPLED PAPER BAG. RUBA ROMBIC WAS PRODUCED IN SMOKY TOPAZ, JUNGLE GREEN, JADE, LILAC, SUNSHINE AND SILVER. THE RUBA ROMBIC LINE INCLUDED A COLOGNE AND A SMALLER PERFUME BOTTLE. (WILSON, PAGES 40-55; SOTHEBY'S, PAGE 177.) ILLUSTRATION 162 SHOWS A 7-1/2" HIGH SILVER RUBA ROMBIC COLOGNE. ILLUSTRATION 163 SHOWS THE SMALLER RUBA ROMBIC PERFUME BOTTLE IN SMOKY TOPAZ. THE PERFUME BOTTLE IS 5" HIGH. RUBA ROMBIC IS NOT MARKED.

VIII. DEVILBISS ATOMIZERS (1920 TO 1930) (ILLUSTRATION 164)

THE DEVILBISS COMPANY LOCATED IN TOLEDO, OHIO WAS FOUNDED BY DR. ALLEN DEVILBISS IN 1888 FOR THE PURPOSE OF MANUFACTURING ATOMIZERS FOR MEDICINAL PURPOSES. THOMAS DEVILBISS, ONE OF DR. DEVILBISS'S SONS, CONVINCED DR. DEVILBISS TO ADD PERFUME ATOMIZERS (WHICH

DEVILBISS CALLED "PERFUMIZERS") TO THE DEVILBISS PRODUCTION AND RECEIVED HIS FIRST PATENT FOR A PERFUME ATOMIZER IN 1910. DEVILBISS PURCHASED GLASS BOTTLES FROM MANY GREAT GLASSHOUSES IN EUROPE AND AMERICA, INCLUDING STEUBEN, DURAND, IMPERIAL, FRY AND FENTON IN AMERICA, AND MOUNTED THEM WITH DEVILBISS HARDWARE. DECORATION TO THE GLASS INCLUDED ACID ETCHING, CUTTING BACK CAMEO STYLE, APPLYING JEWELS, STENCILING, ENAMELING, CUTTING, AND/OR DECORATING WITH 22-KARAT GOLD. THE HIGH-POINT OF DEVILBISS PERFUMIZER PRODUCTION WAS THE 1920S. THE DEVILBISS COMPANY, WHICH IS STILL IN BUSINESS TODAY, DISCONTINUED ITS PERFUME ATOMIZER LINE IN 1969. (NORTH, PAGES 76-80; SLOAN, PAGES 91-118.)

THE DESIGNS FOR DEVILBISS ATOMIZERS SEEM ALMOST ENDLESS. JEAN SLOAN REPRODUCES THE ENTIRE 1924 DEVILBISS CATALOG IN HER BOOK, *PERFUME AND SCENT BOTTLE COLLECTING*. ILLUSTRATIONS 165 THROUGH 168 SHOW A FEW OF THE MANY ATOMIZERS MADE BY DEVILBISS.

ILLUSTRATION 165 – MY PERSONAL FAVORITE – SHOWS A STEUBEN BLUE AURENE ATOMIZER IN AN ART DECO STYLE THAT HAS BEEN DUBBED THE "ATOMIC CLOUD SHAPE."

ILLUSTRATION 166 SHOWS AN ENAMELED AND GILDED GLASS DEVILBISS PERFUME BOTTLE WITH A GILDED METAL AND CLOISONNÉ ENAMEL STOPPER AND SUSPENDED METAL AND GLASS ORNAMENTS FROM THE 1920S.

ILLUSTRATION 167 SHOWS A DEVILBISS BLACK GLASS ATOMIZER WITH ENAMELED DETAIL IN ITS ORIGINAL PYRAMID-SHAPED BOX CIRCA 1920.

ILLUSTRATION 168 SHOWS ONE OF THE DEVILBISS IMPERIAL SERIES PERFUME BOTTLES ALSO CIRCA 1926 IN PINK SHADING TO BLUE GLASS, ENCASED IN GILT METALWORK, HUNG WITH BLUE JEWELS AND WITH A METAL STOPPER FORMED AS OPPOSING BUTTERFLIES.

DEVILBISS WAS THE LARGEST, BUT NOT THE ONLY, PRODUCER OF PERFUME ATOMIZERS IN THE UNITED STATES DURING THIS PERIOD. OTHER U.S. MANUFACTURERS OF PERFUME ATOMIZERS DURING THIS PERIOD INCLUDED PYRAMID, VOLUPTE, THE MIGNON CORPORATION AND THE T.J. HOLMES COMPANY. (NORTH, PAGES 80-81.) ILLUSTRATION 169 SHOWS A MIGNON ATOMIZER WITH AN ENAMELED LANDSCAPE. ILLUSTRATION 170 SHOWS THE MIGNON MARK ON THE BASE OF THE BOTTLE.

IX. ELEGANT GLASS AND DEPRESSION GLASS SCENT BOTTLES (CIRCA 1925 TO 1945) (ILLUSTRATION 171)

DEPRESSION GLASS WAS AN INEXPENSIVE, MACHINE-PRESSED GLASSWARE THAT WAS PRODUCED IN A VARIETY OF CHEERFUL COLORS AND PATTERNS FROM THE LATE 1920S TO THE EARLY 1940S DURING THE DEPRESSION ERA, A TIME WHEN PRETTY LITTLE DECORATIVE TOUCHES WERE IMPOSSIBLE FOR MOST PEOPLE TO AFFORD. DEPRESSION GLASS WAS SOLD VERY CHEAPLY (FIVE TO TEN CENTS APIECE) AT DIME STORES, GROCERY STORES AND MOVIE THEATERS ON

SPECIALLY-PROMOTED “DISH NIGHTS,” OR GIVEN AWAY AS PREMIUMS. THE MAJOR PRODUCERS OF DEPRESSION GLASS WERE:

- A. FEDERAL GLASS CO. (1900-1980) IN COLUMBUS, OH;
- B. HAZEL ATLAS GLASS CO. (1902-1956), FIRST IN WASHINGTON, PA, THEN IN WHEELING, WV;
- C. HOCKING GLASS CORP. (1905-1937), WHICH BECAME THE ANCHOR HOCKING GLASS CORP. (1937-PRESENT) IN LANCASTER, OH;
- D. INDIANA GLASS CO. (CA. 1905-2002) IN DUNKIRK, IN;
- E. JEANETTE GLASS CO. (1898-1983) IN JEANETTE, PA;
- F. MACBETH-EVANS GLASS COMPANY (1899-1937) IN PITTSBURGH, PA, MARION, IN AND TOLEDO, OH; AND
- G. UNITED STATES GLASS CO. (1892-1962) IN PITTSBURGH, PA, WHICH MOVED TO TIFFIN, OH IN 1938 AND BECAME THE TIFFIN GLASS CO. (1962-1980) IN 1962.

ELEGANT GLASS WAS MORE EXPENSIVE GLASSWARE FROM THE DEPRESSION ERA. MAJOR PRODUCERS OF ELEGANT GLASS WERE:

- A. CAMBRIDGE GLASS CO. (1901-1958) IN CAMBRIDGE, OH;
- B. DUNCAN & MILLER GLASS CO. (1872-1955) IN PITTSBURGH, PA UNTIL 1893 AND THEN WASHINGTON, PA;
- C. FENTON ART GLASS CO. (1907-PRESENT) IN WILLIAMSTOWN, WV;
- D. FOSTORIA GLASS CO. (1887-1972) IN FOSTORIA, OH UNTIL 1891 AND THEN MOUNDSVILLE, WV;
- E. A. H. HEISEY GLASS CO. (1895-1957) IN NEWARK, OH;
- F. NEW MARTINSVILLE GLASS CO. (1900-1944) IN NEW MARTINSVILLE, WV; AND
- G. PADEN CITY GLASS MFG CO. (1916-1957) IN PADEN CITY, WV.

ALTHOUGH MOST DEPRESSION AND ELEGANT GLASS WAS TABLE-TOP GLASS, ELEGANT GLASS MANUFACTURERS ALSO PRODUCED PERFUME BOTTLES AND DRESSER SETS. ILLUSTRATION 172 SHOWS A PAIR OF 7” HIGH IRIDESCENT LIGHT LAVENDER PERFUME BOTTLES MADE BY THE A.H. HEISEY GLASS COMPANY, AND ILLUSTRATION 173 SHOWS THE HEISEY MARK – A RAISED “H” INSIDE A DIAMOND – THAT IS MOLDED ON THE BOTTOM OF EACH BOTTLE. ILLUSTRATION 174 SHOWS ONE OF THE ELEGANT GLASS INNOVATIONS – A PERFUME BOTTLE ON TOP OF A COSMETIC BOX. THIS ONE WAS MADE BY THE FOSTORIA GLASS COMPANY. THERE IS A BOOK FOR EVERY DEPRESSION AND ELEGANT GLASS MANUFACTURER, SO, EVEN IF IT IS NOT MARKED, THE IDENTIFICATION OF A DRESSER SET OR SCENT BOTTLE IS NOT DIFFICULT.

SOME DEPRESSION AND ELEGANT GLASS ALSO WAS MADE IN THE ART DECO STYLE. ILLUSTRATION 175 SHOWS AN ART DECO STYLE DRESSER SET IN GREEN AND BLACK GLASS BY THE NEW MARTINSVILLE GLASS COMPANY MADE

CIRCA 1924 FROM *PERFUME, COLOGNE AND SCENT BOTTLES* BY JACQUELYNE JONES NORTH.

X. MID TWENTIETH CENTURY SCENT BOTTLES (CIRCA 1940 TO 1960)
(ILLUSTRATION 176)

THE EARLY 1940S BEGAN A PERIOD OF INCREASED PRODUCTION OF SCENT BOTTLES AT AMERICAN GLASS MAKERS BECAUSE IMPORTS CAME TO A STANDSTILL WITH THE ONSET OF WORLD WAR II. (NORTH, PAGE 192.)

A. FAN STOPPER PRESSED GLASS PERFUME BOTTLES. CZECHOSLOVAKIAN HAND-CUT PERFUME BOTTLES WERE MADE AND IMPORTED TO AMERICA FROM 1918 TO 1938. WITH THE ONSET OF WORLD WAR II, IMPORTERS OF CZECHOSLOVAKIAN PERFUME BOTTLES AND VANITY ITEMS FROM CZECHOSLOVAKIA, SUCH AS IRICE, (IRVING W. RICE COMPANY OF NEW YORK), HAD TO SEEK ALTERNATIVE AMERICAN SOURCES. AMONG OTHERS, IRICE TURNED TO THE IMPERIAL GLASS COMPANY OF WHEELING, OHIO, WHICH CREATED MANY ATTRACTIVE PRESSED GLASS FAN STOPPER BOTTLES THAT WERE SOLD UNDER THE IRICE STICKER DURING THE 1940S AND 1950S. (NORTH, PAGE 67.)

ILLUSTRATION 177 SHOWS A 6" HIGH PRESSED GLASS SCENT BOTTLE WITH A FAN STOPPER OF SUNFLOWERS MADE BY THE IMPERIAL GLASS COMPANY FOR IRICE DURING THE EARLY 1940S. THIS SCENT BOTTLE IS IMPERIAL'S BOTTLE NO. E-356. ILLUSTRATION 178 SHOWS THE IRICE PAPER LABEL ON THE BOTTOM OF THE BOTTLE. STOPPERS OFTEN WERE USED IN DIFFERENT BASES. ILLUSTRATION 179 SHOWS THE SUNFLOWER STOPPER ON A TALL, FOOTED BASE WITH MATCHING SUNFLOWERS ENGRAVED AROUND THE BOTTLE. ILLUSTRATION 180 SHOWS A PAIR OF 6" HIGH FAN STOPPER BOTTLES ALSO MADE BY THE IMPERIAL GLASS COMPANY FOR IRICE DURING THE EARLY 1940S. THESE ARE IMPERIAL'S BOTTLE NO. A-15. (GARRISON & GARRISON, PAGE 40.) THE DEFINITIVE GUIDE TO IDENTIFICATION OF IMPERIAL'S SCENT BOTTLES IS *IMPERIAL'S BOUDOIR, ETCETERA* BY MYRNA AND BOB GARRISON. THERE ARE MANY FAN STOPPER BOTTLES.

B. THE FENTON ART GLASS COMPANY, AMONG OTHERS, PRODUCED MANY COLOGNES AND OTHER DRESSER ITEMS OFTEN IN VICTORIAN-INSPIRED DESIGNS AND COLORS DURING THIS PERIOD. ILLUSTRATION 181 SHOWS A 4-1/2" HIGH FENTON RUBY OVERLAY DIAMOND OPTIC PERFUME BOTTLE THAT WAS MADE CIRCA 1942. ILLUSTRATION 182 SHOWS A PAIR OF 5-3/4" HIGH FENTON GREEN AND WHITE SWIRLED FEATHER PERFUME BOTTLES THAT WERE MADE CIRCA 1953. WILLIAM HEACOCK'S BOOKS ON FENTON GLASS DEPICT MANY OTHER PERFUME BOTTLES MADE BY FENTON DURING THIS PERIOD.

C. THE GUNDERSEN GLASS WORKS AND ITS SUCCESSOR, THE GUNDERSON-PAIRPONT GLASS WORKS, CREATED MANY HAND BLOWN LEAD CRYSTAL SCENT BOTTLES FOR THE IRVING W. RICE COMPANY TO BE SOLD UNDER THE IRICE LABEL. MANY OF THESE BOTTLES WERE DECORATED WITH ROSE-COLORED RIBBING AND FLORAL-FORM STOPPERS. ILLUSTRATIONS 183 AND

184 SHOW TWO OF THE MANY STYLES CRYSTAL SCENT BOTTLES MADE BY GUNDERSON DURING THIS PERIOD.

XI. PAPERWEIGHT SCENT BOTTLES (CIRCA 1900 TO THE PRESENT) (ILLUSTRATION 185)

PAPERWEIGHTS – ANOTHER GREAT AREA OF COLLECTING – HAVE BEEN MADE FOR SEVERAL CENTURIES IN BOTH EUROPE AND AMERICA. OCCASIONALLY, A PAPERWEIGHT ARTISAN WILL MAKE A SCENT BOTTLE WITH A PAPERWEIGHT BASE AND SOMETIMES A MATCHING PAPERWEIGHT STOPPER.

ILLUSTRATION 186 SHOWS A MILLVILLE LILY (ALSO CALLED “UMBRELLA”) PAPERWEIGHT SCENT BOTTLE – OR INKWELL – THAT WAS MADE BY WHITALL TATUM & COMPANY IN MILLVILLE, NEW JERSEY CIRCA 1900. ILLUSTRATION 187 SHOWS ANOTHER EXAMPLE OF A MILLVILLE PAPERWEIGHT SCENT BOTTLE. SOME OF THE BEST-KNOWN AMERICAN PAPERWEIGHTS WERE PRODUCED AT “MILLVILLE,” AS THE COMPANY COMMONLY IS REFERRED TO, WHICH ACQUIRED THE GLASS FACTORY IN 1844. OVER THE YEARS, THE GLASSWORKERS CREATED A VARIETY OF DISTINCTLY AMERICAN PAPERWEIGHT DESIGNS AND MOTIFS, INCLUDING THESE SPOTTED, UMBRELLA-LIKE LILIES AND THE CRIMPED ROSE. (SELMAN, PAGE 39.)

ILLUSTRATION 188 SHOWS FOUR DEVIL’S FIRE PAPERWEIGHT SCENT BOTTLES. THE NATURAL PHENOMENON CALLED DEVIL’S FIRE FOUND IN THE WOODS OF SOUTH JERSEY (SOUTHERN NEW JERSEY) STIMULATED THE IMAGINATION OF GLASS WORKERS WHO CREATED DEVIL’S FIRE PAPERWEIGHTS, PERFUME BOTTLES, INK WELLS AND MANTEL PIECES. THE EARLIEST DEVIL’S FIRE PAPERWEIGHTS ARE KNOWN TO HAVE BEEN MADE AT THE WHITALL TATUM GLASS WORKS IN MILLVILLE, NEW JERSEY ABOUT 1860 AND WERE PROBABLY MADE AT THE WHITALL TATUM GLASS WORKS UNTIL ABOUT 1910 AND BY OTHER GLASS WORKERS IN SOUTH JERSEY INTO THE 1970S. ILLUSTRATION 189 SHOWS THE DEVIL’S FIRE PAPERWEIGHT SCENT BOTTLE ON THE LEFT OF ILLUSTRATION 189 FROM CIRCA 1900 ATTRIBUTED TO THE WHITALL TATUM GLASS WORKS. (DEVIL’S FIRE PAPERWEIGHTS, A SOUTH JERSEY FOLKLORE, BY HANK FLOWERS, WWW.OLDSOUTHJERSEYGLASS.COM.)

ILLUSTRATION 190 SHOWS A 5-1/4” HIGH ROSE ENGRAVED SCENT BOTTLE WITH A YELLOW CRIMPED ROSE PAPERWEIGHT STOPPER MADE BY CHARLES KAZIUN, JR. (1919-1992) OF BROCKTON, MASSACHUSETTS WHO HAS BEEN DESCRIBED AS THE FATHER OF THE AMERICAN PAPERWEIGHT RENAISSANCE FOR HIS INFLUENTIAL ROLE IN THE MODERN ERA OF GLASS PAPERWEIGHT MAKING. KAZIUN WAS A SELF-TAUGHT PAPERWEIGHT ARTIST WHO RESEARCHED NINETEENTH CENTURY PAPERWEIGHT-MAKING TECHNIQUES IN THE EARLY 1940S AND, AFTER FOUR YEARS, PERFECTED HIS VERSION OF THE MILLVILLE CRIMPED ROSE PAPERWEIGHT. THE ENGRAVING OF A ROSE ON THE SIDE OF THE BOTTLE IS UNUSUAL. THE BOTTLE WAS MADE IN THE 1940S AT THE GUNDERSEN PAIRPOINT CORPORATION. IT LIKELY WAS ENGRAVED BY CARL OTTO BANKS, ONE OF THE PREMIER ENGRAVERS OF HIS TIME. MANY OF KAZIUN’S PAPERWEIGHTS INCLUDE GOLD FOIL BUTTERFLIES OR BUMBLEBEES. EARLY KAZIUN PAPERWEIGHTS CONTAIN A MILLEFIORI “K” SIGNATURE CANE INTEGRATED INTO

THE DESIGN. LATER KAZIUN PAPERWEIGHTS HAVE A 14 KARAT GOLD "K" SIGNATURE ON THE BOTTOM. KAZIUN'S WORK INCLUDED MANY SCENT BOTTLES (SEE, GENERALLY, DRABECK, *MAGIC IN THE GLASS: THE PAPERWEIGHT ARTISTRY OF CHARLES KAZIUN, JR.*; SELMAN, PAGES 67-68.) ILLUSTRATION 191 SHOWS A YELLOW SPIDER LILY PAPERWEIGHT SCENT BOTTLE ALSO MADE BY CHARLES KAZIUN, JR.

ILLUSTRATION 192 SHOWS A PAIR OF PAPERWEIGHT SCENT BOTTLES WITH TURQUOISE FLOWERS MADE BY JOE ST. CLAIR (1913-1987), ONE OF SIX BROTHERS WHO STARTED A GLASSWORKS IN ELWOOD, INDIANA IN 1941. THESE PAPERWEIGHT SCENT BOTTLES ARE NOT SIGNED. JOE ST. CLAIR MADE MANY SIMILAR BOTTLES.

ILLUSTRATION 193 SHOWS A 5-7/8" HIGH PAPERWEIGHT SCENT BOTTLE WITH DUSTY ROSE FUSCHIA MADE BY STEPHEN LUNDBERG OF LUNDBERG STUDIOS. IT IS SIGNED "STEVEN LUNDBERG LUNDBERG STUDIOS 1987 080401." ILLUSTRATION 194 SHOWS A PAPERWEIGHT SCENT BOTTLE WITH YELLOW-CUPPED WHITE NARCISSUS ALSO MADE BY STEVEN LUNDBERG OF LUNDBERG STUDIOS IN 1989. IT IS SIGNED "STEVEN LUNDBERG LUNDBERG STUDIOS 1989 042608." JAMES LUNDBERG (1948-2004) FOUNDED HIS GLASS STUDIO IN CALIFORNIA IN 1970. A SHORT WHILE LATER, HIS BROTHER, STEVEN, JOINED HIM TO FORM LUNDBERG STUDIOS. IN ADDITION TO PAPERWEIGHTS, LUNDBERG STUDIOS PRODUCES A WIDE VARIETY OF ART NOUVEAU STYLE GLASS, AS WELL AS CONTEMPORARY PIECES.

XII. THE STUDIO GLASS MOVEMENT (1962 TO THE PRESENT) (ILLUSTRATION 195)

HARVEY LITTLETON (B. 1922), A CERAMICIST, BEGAN SEARCHING FOR A WAY TO MELT AND BLOW GLASS HIMSELF IN THE LATE 1950'S. AFTER TRAVELING TO EUROPE AND VISITING THE SMALL GLASSHOUSES ON THE ISLAND OF MURANO, NEAR VENICE, LITTLETON LED TWO ARTISTS' WORKSHOPS IN KILN CONSTRUCTION, GLASS COMPOSITION, MELTING, CASTING, LAMPWORKING, AND FINISHING TECHNIQUES, AND GLASS BLOWING AT THE TOLEDO MUSEUM OF ART IN EARLY 1962 AND INTRODUCED GLASSMAKING INTO THE UNIVERSITY OF WISCONSIN'S ART DEPARTMENT CURRICULUM IN THE FALL OF 1962. (SPILLMAN & FRANTZ, PAGES 63-66.) THESE EVENTS ARE CONSIDERED THE BEGINNING OF THE STUDIO GLASS MOVEMENT. SEVERAL OF THE EARLY STUDIO GLASS ARTISTS OF THE 1970S AND 1980S, IN ADDITION TO JAMES LUNDBERG AND LUNDBERG STUDIOS, MADE PERFUME BOTTLES.

A. JAMES CLARKE WAS BORN IN 1951. HE RECEIVED A MFA DEGREE UNDER HARVEY LITTLETON AT THE MADISON CAMPUS OF THE UNIVERSITY OF WISCONSIN IN 1976. HE HAS OPERATED THE JAMES CLARKE GLASS STUDIO IN BOULDER, COLORADO SINCE 1978. ON HIS WEB SITE, CLARKE STATES THAT "THE PERFUME BOTTLE SIGNIFIES MY BEST WORK AND IS WHAT THE JAMES CLARKE GLASS STUDIO IS MOST WELL KNOWN FOR." ILLUSTRATION

196 SHOWS AN EARLY CLARKE PAPERWEIGHT PERFUME BOTTLE SIGNED JAMES P. CLARKE AND DATED 1977.

- B. DUDLEY F. GIBERSON, JR. WAS BORN IN ALTON, IL IN 1942. HE RECEIVED A B.F.A. FROM THE RHODE ISLAND SCHOOL OF DESIGN IN 1967. GIBERSON IS THE AUTHOR OF THE JOPPA GLASSWORKS CATALOG OF FACTS AND KNOWLEDGE AND A GLASSBLOWER'S COMPANION. HE IS AN INVENTOR AND MANUFACTURER OF GLASS STUDIO EQUIPMENT WORKING IN WARNER, NH. (THE CORNING MUSEUM OF GLASS, PAGES 86, 256; SPILLMAN & FRANTZ, PAGE 76, 85, WWW.JOPPA.GLASS.COM.) ILLUSTRATION 197 SHOWS A 6-1/2" HIGH BLACK PATTERNED IRIDESCENT GLASS SCENT BOTTLE WITH APPLIED THREADING AND RIGAREE BY DUDLEY GIBERSON. "GIBERSON 1976" IS INSCRIBED ON THE BOTTOM OF THE BOTTLE.
- C. ROLAND JAHN WAS BORN IN RUDOLSTADT, GERMANY IN 1934. HE HAS AN M.F.A. FROM THE UNIVERSITY OF WISCONSIN AND TEACHES GLASS AT THE UNIVERSITY OF THE ARTS IN PHILADELPHIA, PA. (GROVER, *CONTEMPORARY ART GLASS*, PAGES 29-30.) ILLUSTRATION 198 SHOWS A 4-1/2" HIGH TRANSPARENT YELLOW GLASS COLOGNE WITH DARKER YELLOW STRIATIONS AND RAISED, TOOLED SURFACE DECORATION MADE BY ROLAND JAHN. "R. JAHN '73" IS INSCRIBED ON THE BOTTOM OF THE BOTTLE.
- D. ROBERT LEVIN WAS BORN IN 1948 IN BALTIMORE, MD. HE RECEIVED A B.F.A FROM DENISON UNIVERSITY IN 1971 AND AN M.F.A. FROM SOUTHERN ILLINOIS UNIVERSITY IN 1974. LEVIN'S WORK IS REPRESENTED IN THE COLLECTIONS OF THE CORNING MUSEUM OF GLASS, THE MUSEUM OF AMERICAN GLASS, THE HIGH MUSEUM IN ATLANTA, THE CONTEMPORARY GLASS MUSEUM IN MADRID, AND THE EBELTOFT GLASMUSEUM IN DENMARK. LEVIN IS AN INDEPENDENT GLASS ARTIST WHO WORKS NEAR BURNSVILLE IN THE MOUNTAINS OF WESTERN NC. (THE CORNING MUSEUM OF GLASS, PAGES 131, 261; SPILLMAN & FRANTZ, PAGE 69, WWW.ROBERTLEVIN.COM.) ILLUSTRATION 199 SHOWS A 5" HIGH ROBERT LEVIN PATTERNED IRIDESCENT DEEP VIOLET GLASS COLOGNE WITH APPLIED DEEP VIOLET THREADING, HANDLES AND STOPPER. "ROBERT LEVIN 1977" IS INSCRIBED IN SCRIPT ON THE BOTTOM OF THE BOTTLE.
- E. JOHN LEWIS WAS BORN IN 1942 IN BERKELEY, CA. HE RECEIVED AN M.A. FROM THE UNIVERSITY OF CALIFORNIA IN 1970. JOHN LEWIS OPENED HIS GLASS STUDIO IN THE SAN FRANCISCO BAY AREA IN 1969. FOR THE FIRST TEN YEARS, HE CONCENTRATED HIS EFFORTS IN THE AREA OF GLASS BLOWING. HE THEN STARTED EXPERIMENTING WITH THE POSSIBILITIES OF CAST GLASS AS A SCULPTURAL MEDIUM, AND HIS WORK PROGRESSED INTO AN ARCHITECTURAL FORMAT. ILLUSTRATION 200 SHOWS A 5-1/4" HIGH JOHN LEWIS COLOGNE IN A HERRINGBONE-LIKE PATTERN IN SHADES OF MUTED BLUE, BLUE-GREEN, LAVENDER AND RUSSET. "JOHN LEWIS 1979" (AND SOMETHING ELSE THAT IS UNDECIPHERABLE) IS INSCRIBED ON THE BOTTOM OF THE BOTTLE. (GROVER & GROVER, *CONTEMPORARY ART GLASS*, PAGES 37-38; WWW.JOHNLEWISGLASS.COM.)

- F. CHARLES LOTTON WAS BORN IN 1935 IN ELIZABETHTOWN, IL. LOTTON STARTED TO BUILD A GLASS SHOP IN 1970 BEHIND HIS HOUSE IN SAUK VILLAGE, IL. MUCH OF HIS ART GLASS IS REMINISCENT OF THE GLASS OF THE ART NOUVEAU PERIOD. HE DEVELOPED HIS MOST POPULAR TYPE OF GLASS, CALLED MULTI-FLORA, IN 1973. HE IS STILL ACTIVE AND HIS ENTIRE FAMILY, ESPECIALLY HIS SONS DANIEL AND DAVID HAVE BECOME PART OF HIS STUDIO. (SEE, GENERALLY, O'CONNOR & LOTTON; GROVER & GROVER, *CONTEMPORARY ART GLASS*, PAGE 43.) ILLUSTRATION 201 SHOWS AN AMBER MULTI FLORA PERFUME BOTTLE MADE BY CHARLES LOTTON IN 1979.
- G. GEORGE J. THIEWES WAS BORN IN 1943 IN WASECA, MN, AND RECEIVED A B.S. FROM MANKATO STATE COLLEGE IN 1969. THIEWES ACHIEVED EARLY CRITICAL ACCLAIM FOR HIS DESIGNS IN GLASS. (GROVER & GROVER, *CONTEMPORARY ART GLASS*, PAGES 60-61.) THIEWES WAS AN ACCOMPLISHED GLASS ARTIST FOR TWO DECADES AND THEN REINVENTED HIMSELF AS A METAL SCULPTOR IN THE LATE 1980s, GRADUALLY PERFECTING HIS OWN FORM OF ELEGANT MINIMALIST BLADE-LIKE SCULPTURE. GEORGE THIEWES WORKS IN TEMPE, ARIZONA. ILLUSTRATION 202 SHOWS A 4-1/2" HIGH THIEWES COLOGNE IN SHADES OF SHINY RED, ORANGE, YELLOW AND BLUE GLASS AND MATTE WHITE GLASS. "THIEWES '83" IS INSCRIBED IN SCRIPT ON THE BOTTOM OF THE BOTTLE.

THE STUDIO GLASS MOVEMENT HAS THRIVED, AND THERE ARE MANY STUDIO GLASS ARTISTS PRODUCING SCENT BOTTLES TODAY, INCLUDING:

- A. ILLUSTRATION 203 SHOWS A LAMPWORK PERFUME BOTTLE WITH A PINK BLOSSOMED APPLE TREE MADE BY MATTHEW BUECHNER, THAMES GLASS, NEWPORT, RI IN 1988.
- B. ILLUSTRATION 204 SHOWS A HEART SHAPED PAPERWEIGHT PERFUME BOTTLE MADE BY JOSEPH MOREL, ZELLIQUE ART GLASS, BENICIA, CA IN 1993.
- D. ILLUSTRATION 205 SHOWS A GOLD IRIDESCENT PERFUME PURSE FLAÇON WITH DRAGONFLY, CATTAILS AND YELLOW IRIS MADE BY JOHN P. GILVEY, POUGHQUAG, NY IN 1993 WITH A STERLING CAP BY PETER ROTH.
- E. ILLUSTRATION 206 SHOWS A BROWN CHECKED PAPERWEIGHT PERFUME BOTTLE MADE BY ALAN GOLDFARB, BURLINGTON, VT IN 1993.
- F. ILLUSTRATION 207 SHOWS A CRYSTAL PERFUME BOTTLE WITH ENAMELED FLOWERS MADE BY RON LUKIAN AND GAIL HALL, LUKIAN STUDIOS IN MONTREAL, QUEBEC, CANADA IN 1999.
- G. ILLUSTRATION 208 SHOWS A GLOSSY BLACK PERFUME BOTTLE WITH A BLACK AND ORANGE ORCHID LAMPWORK STOPPER MADE BY MARGARET NEHER IN ITHACA, NY IN 2000.
- H. ILLUSTRATION 209 SHOWS A PERFUME BOTTLE WITH APPLIED LEAVES AND BERRIES MADE BY LOY ALLEN IN HERMOSA, SD IN 2002.

- I. ILLUSTRATION 210 SHOWS A LATTICINIO PERFUME BOTTLE WITH A RED-EYED DARK BLUE DRAGON LAMPWORK STOPPER MADE BY MILON TOWNSEND, TOWNSEND ASSOCIATES IN HILTON, NY IN 2004.
- J. ILLUSTRATION 211 SHOWS A LAMPWORK FROG DOUBLE PERFUME BOTTLE BY NANCY NAGEL IN OCEANSIDE, CA IN 2006.
- K. ILLUSTRATION 212 SHOWS A PAPERWEIGHT PERFUME BOTTLE WITH MULTICOLORED MILLEFIORI FLOWERS ON A LIGHT BLUE BACKGROUND BY SHAWN MESSENGER IN TOLEDO, OH IN 2006.
- L. ILLUSTRATION 213 SHOWS A PERFUME BOTTLE BY CHRIS AND ALEXANDRA PANTOS, TORCHWORKS GLASS STUDIO IN UPTON, MA, DATED 2007.

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