

OHIO GLASS

THE TOLEDO MUSEUM OF ART

OCTOBER 1953



Digitized by the Internet Archive
in 2012 with funding from
Toledo Museum of Art

O H I O G L A S S

1815-1953

THE TOLEDO MUSEUM OF ART

October 1953



O H I O G L A S S

Since the early nineteenth century, not long after the establishment of the territory as a State, glassmaking has been one of the major industries of Ohio, and Ohio glass holds an important place in the development of the industry in the United States.

Throughout American history we find that the record of glassmaking follows closely the establishment of settlements - first in Virginia, then Pennsylvania, New Jersey, New York and New England; later westward to the Ohio Valley and the Great Lakes. John Smith's History of Virginia, published in 1632, states that glass was made at Jamestown, but by 1625 there was no longer a glass furnace in existence there. For more than one hundred years there were sporadic attempts to produce glass in the Colonies, but not until 1739, when Caspar Wistar founded his factory in Salem County, New Jersey, was a glass works established which had a continued existence for any length of time. The glass made here was called Wistarberg and was the beginning of the style generally called South Jersey. Henry William Stiegel, known as "Baron" Stiegel, founded a glass house at Mannheim, Pennsylvania, where he produced fine glassware from 1769 to 1773. He imitated the contemporary English and Continental glass and was in turn the leading influence upon the glass workers who crossed the Alleghenies and founded or worked in the factories of Western Pennsylvania and Ohio. The first glass

house west of the Alleghenies was established by Albert Gallatin, noted statesman and founder of New York University.

The first quarter of the nineteenth century had seen the country through a financial crisis. By 1820 to 1825 conditions had begun to improve. Domestic manufacture was being encouraged by the government and ambitious pioneers were building homes in Western New York, Pennsylvania, West Virginia, and Eastern Ohio. Many of those who moved west had left comfortable homes in the East, and needed tableware, lamps, candlesticks, and other objects of glass. By 1840 there were eight glass factories in Ohio well established.

Until about twenty years ago almost nothing was known about the Ohio and other Midwestern glass houses which operated in the nineteenth century. We owe our knowledge in great part to the researches of Rhea Mansfield Knittle of Ashland, Ohio, whose book, *Early American Glass*, was published in 1927. She established that the first glass house in Ohio was at Zanesville, organized by a group of citizens and incorporated May 13, 1815, as the White Glass Works. An announcement of 1816 stated:

"These works are now in complete operation, and the proprietors have on hand a large assortment of white hollow ware, specimens of which may be seen at their warehouse. Physicians and apothecaries can be furnished with ware for shop furniture. Orders shall be filled with care and despatch, and upon as reason-

able terms as can be purchased in the western country."

In 1822 Joseph Shepard and others purchased the factory, using the name Shepard & Company. Much of the fine early glass now known to have been made in Ohio was probably produced there. Except for a few flasks there were no marked pieces. In 1842 a new organization, Kearns & Company, took over the works; and in 1848 built a new plant at Putnam, across the Muskingum River from Zanesville, which remained in operation for many years. Some of the later pictorial flasks were made there.

In 1816 another glass house was built in Zanesville. Under the name of the New Granite Glass Works it was operated first by James Taylor and Alexander Culbertson, until both died suddenly in 1823, then by Murdock and Cassell under that name until some time in the 1840's. A number of flasks are known to have been made there, some marked with the name. One of the rarest pieces of Ohio glass is the light green quart decanter blown in a two-piece mould with the inscription "Murdock and Cassell, Zanesville". To date only one specimen is recorded. It is illustrated in McKearin, American Glass, Pl. 81, Nos. 1 and 4.

While bottles and flasks were the principal commercial products of these glass houses, some fine tableware was also made. Plain free-blown, or pattern moulded bowls, pitchers, sugar bowls, salts, in ribbed, swirled, diamond, and other designs were made

in a wide range of colors. For many years these pattern-moulded wares from the Chio area were accepted as Stiegel, and are now often referred to as Ohio Stiegel. It is possible that some of the workmen who came to these Midwest factories had been trained by Stiegel or his workers, for after the failure of the Stiegel factory the workmen were widely scattered, and following the Revolution, many of them migrated westward.

Our knowledge of another Ohio glass factory came through the researches of the late Harry Hall White in the early 1930's. The story of his discoveries published in Antiques Magazine in 1934 and 1935 is a fascinating one. At Mantua, in Portage County, David Ladd of Connecticut, associated with Jonathan Tinker of Vernon, New York, started operations in 1821, when the settlement consisted of scarcely more than a few log houses, a mill and a tavern. The Mantua Glass Company completed its plant in 1822, and in the Western Reserve Chronicle published at Warren, Ohio, on February 9, 1822, the following appeared:

"We have lately received as a present from the proprietors of the glass works in Mantua, a very clear well-shaped decanter and elegant sweetmeat, as a specimen of their skill in the important manufacture in which they are engaged. Both of these articles are ample proof of the ability of the enterprising and meritorious owners of this establishment to serve the public in their line of business. We hope they will

receive all the encouragement necessary for the support and prosperity of their highly useful undertaking."

Later both Ladd and Tinker built glass houses on the Cuyahoga River, at Carthage and Franklin Mills, which were so close together that they were incorporated as the town of Kent. Both had brought with them from the East the traditions of glassmaking - perhaps even some of the moulds used there. At both Mantua and Kent free-blown and pattern-moulded glass was made, and three-mould blown as well. The three-mould patterns are combinations of diamond and ribs in various arrangements and are seen in decanters, pitchers, flips and bowls.

Around the middle of the 1800's, there were many glass factories established. At Putnam, directly across from Zanesville, John Carter of Pennsylvania built the Putnam Flint Glass Works, later Carter and Woodruff, which made flint glass hollow ware of all types. At one time they employed 200 men, and according to an old advertisement, put out "milk pans with reamed edges, wide-necked and rather straight-sided pitchers, chemical apparatus, druggists supplies, pickle and caper bottles, candlesticks, cruets, sugar bowls, glass balls, hollow glass dippers, globes, and many other commodities." This factory became in 1881 the home of the Haines patent fruit jar.

At Kent a later glass plant was completed in 1851. The firm was known as Kent, Mills and Company. Before 1864 this factory turned out a large quantity

of swirled bottles of the Zanesville type in light green, bluish green, and amber. After the Civil War the company made chiefly window glass.

At Ravenna, Ohio, not far from Kent, the Ravenna Glass Company began to operate in 1857 and continued until 1864. It was especially known for historical and pictorial bottles and flasks. The Ravenna flasks are of very good quality and some of them are marked. The Jenny Lind bottle with one N in Jenny and a factory on the reverse was made there.

Another part of Ohio which was active in the field of glass early in the nineteenth century was at the eastern end of the Ohio River. At Steubenville a glass furnace was built in 1830 by Kilgore and Hanna of Pittsburgh. About 1850 when A.J. Beatty took over the business, the factory had a flourishing trade in goblets. They made a high grade goblet which sold cheaply and soon this factory was producing enough to supply the whole country. They were shipped also to every port in the world and when production was at its height, the company employed 160 men and the average daily output was 36,000 goblets and tumblers. The Steubenville firm became a world leader in these products, competing successfully with imported glass from England, France and Germany. The glass industry was a force in building up the town of Steubenville, which became the home of many glass workers. Between 1870 and 1880, endless varieties of colored pressed tableware were made there.

Of the factories in existence in the 1880-90 period which made quantities of pressed and blown glass in the popular styles of the day, only a few are still operating. They were located throughout the State from the Ohio River to Lake Erie and from Pennsylvania to Indiana. Findlay, Bowling Green, Tiffin, and Fostoria in this area were notable centers. Findlay, which had sixteen factories at one time, and Bowling Green, with five, no longer have glass manufacturing plants. At Tiffin we now find the U.S. Glass Company, an outgrowth of the factory founded in the 1880's and taken over by the great trust, which absorbed many of the smaller plants. The Fostoria Glass Company moved to Moundsville, W. Va., where they are still operating. Heisey is one of the factories dating from the 1890's, still at Newark, Ohio. The Libbey Glass Company had its start in Toledo in 1888.

Northwestern Ohio became the center of glassmaking when natural gas was discovered in this region. Economical and satisfactory as a fuel, it was partly responsible for the choice of Toledo as the factory site for the New England Glass Company, which Edward Drummond Libbey moved here from East Cambridge, Mass. The New England Glass Company, established in 1818, had made fine glassware since its beginning. During the 1880's, when the fashion of colored glass was at its height, several new types were invented, among them Amberina, Pomona, Peachblow, Burmese, etc. The most popular was Amberina, the ruby color achieved by the use of gold in the glass mixture,

and the red shading to pale amber obtained by reheating. The Libbey Glass Company name was adopted in 1891, and received world recognition at the Columbian Exposition of 1893 at Chicago where visitors saw all types of glass being made, and examples of the fine heavy cut glass, then the chief production of the Libbey Glass Company.

From 1890 to 1915 was the era of cut glass, with a number of companies making useful and decorative pieces. Cut glass, however, was expensive and many factories which had been making pressed glass in simple, attractive patterns, now turned to imitating the elaborate designs of cut glass. These cheaper wares, mass-produced, and the decorated colored blown glass, commonly called "art glass" which flooded the market, brought about the downfall of many factories, which had prospered for a time.

From about 1920, with the change in the types of homes in which people lived, the problem of household help, and the simplification of the style of living, the demand for elaborate glassware waned. Simple, well-designed tableware and decorative pieces were, and still are, being produced by both handblown and machine methods. In Ohio, such factories as Cambridge, at Cambridge, Ohio, Imperial at Bellaire, Ohio, Heisey at Newark, Ohio, U.S. Glass at Tiffin, and Libbey at Toledo, present fine examples of attractive glass of high quality, continuing the century-long history of Ohio as a glassmaking center.

CATALOGUE

ZANESVILLE GLASS

Lent by George S. McKearin,
Hoosick Falls, N. Y.

1. Sugar Bowl - light olive green, diamond moulded. (Cover missing)
2. Sugar Bowl - deep amber; expanded vertical ribbing. Dome-shaped cover, diamond moulded.
3. Bowl - amber. Diamond-moulded.
4. Pitcher - light moonstone, diamond moulded. Only specimen so far recorded in this color.
5. Bottle - cornflower blue. Rib moulded.
6. Inkwell - amber. Rib moulded.
7. Bowl - yellow amber. Free blown.
8. Flip glass - cornflower blue.
9. Flask - light green. Melon shape, vertical ribbing.
- 10-17. Chestnut flasks. Diamond moulded.
18. Chestnut flask - light yellow amber. Swirled ribbing.
19. Chestnut flask - light amber. Vertical ribbing. Collared lip.
20. Chestnut flask - broken swirl pattern.
21. Pitcher - deep blue, neck threaded.
22. Tumbler - brilliant green. Rib moulded.
23. Tumbler - reddish amber. Rib moulded.

Lent by J. R. Rodgers,
Slippery Rock, Pennsylvania

24. Vase - light green. Swirled ribbing. Two-handled.
25. Bowl - yellow green. Broken - swirl pattern.
26. Bowl - green. Rib moulded.

27. Flip - green. Broken swirl pattern.
28. Flip - amber. Swirled ribbing.
29. Decanter with stopper - green.
30. Salt - amethyst.
31. Chestnut flask - green. Diamond-quilted.
32. Chestnut flask - clear. Diamond-quilted.
33. Chestnut flask - golden amber. Diamond-quilted.
34. Chestnut flask - dark amber. Diamond-quilted.
35. Chestnut flask - green. Swirl pattern.
36. Chestnut flask - amber. Swirl pattern.
37. Chestnut flask - dark amber. Broken swirl pattern.
38. Flask - amber. Expanded vertical ribbing. Called Grandfather Flask.
39. Flask - aquamarine. Expanded vertical ribbing. Called Grandmother Flask.
40. Goblet - dark amber. Footed.
41. Goblet - light green.

Lent by The Art Institute
of Zanesville.

42. Sugar Bowl - deep cobalt blue with double-domed cover.
43. Compote - olive-amber.
44. Bulb Vase - emerald green and clear.
45. Vase - deep amber with ball cover.
46. Pitcher - light green. Swirl pattern.
47. Pitcher - brilliant aquamarine. Diamond moulded.
48. Pitcher - large cylindrical, clear glass with engraved inscription "Jacob Kappes-Putnam Hotel". Made 1850-60.

Lent by Earl J. Knittle
Ashland, Ohio

- 49-102. Collection of globular bottles,
Zanesville type.
103. Ball - amber. Swirled pattern.
104. Bottle with handle - dark amber.

From Toledo Museum of Art Collection

105. Chestnut flask - olive green with
brown streaks. Diamond-quilted.

MANTUA GLASS

Lent by George S. McKearin

106. Decanter - light green. Blown three-
mould in Pattern G II-18 (McKearin).
107. Bowl - amber. Rib moulded.
108. Bowl - yellow amber. Rib moulded.
109. Salt - yellow amber. Rib moulded.
110. Tumbler - light green. Broken swirl
pattern. Rib moulded. Originally in
collection of Harry Hall White.
111. Salt - yellow amber. Urn-shaped.
Rib moulded.
112. Salt cup - yellow green. Ogee shape.
Rib moulded.
113. Toilet or vinegar bottle - olive
yellowish-green. Swirled ribbing.
114. Bowl - amethyst of unusual trans-
lucent shade.
115. Flask - olive yellow. Rib moulded.
116. Chestnut flask - yellow green.
Vertical ribbing.
117. Chestnut flask - light green.
Swirled ribbing.
118. Flask. Flattened ovoid form.
Diamond moulded.

Lent by J. R. Rodgers

- 119. Bowl - amethyst, light and dark striations.
- 120. Miniature bowl - clear. Broken swirl pattern.
- 121. Miniature mug - amethyst. Broken swirl pattern.

Lent by Earl J. Knittle

- 122. Globular bottle - deep aquamarine. Ribbed pattern. Formerly in the Harry Hall White Collection.

KENT GLASS

Lent by George S. McKearin

- 123. Bowl - light green. Blown three-mould. Pattern II-6 (McKearin).
- 124. Decanter - yellow green. Blown three-mould. Pattern II-6 (McKearin).
- 125. Decanter with applied neck rings. Clear, blown three-mould. Pattern II-6 (McKearin).
- 126. Bowl - reddish amber. Rib moulded.
- 127. Decanter - light green. Blown three-mould. Pattern II-6 (McKearin).

Lent by J. R. Rodgers

- 128. Bowl with foot - olive green. Blown three-mould. Only one of this type known.

Lent by Earl J. Knittle

- 129. Decanter - light green. Blown three-mould.

Collection of Toledo Museum of Art

130. Decanter - light jade green, semi-opaque glass. Blown three-mould.

STEUBENVILLE GLASS

Lent by George S. McKearin

131. Chalice - deep blue. (Reproduced Pl. 80, No. 13, McKearin, American Glass.)
132. Pitcher - clear glass. Free blown, silver half dime dated 1833 in large hollow knop of stem.

EARLY OHIO GLASS - MISCELLANEOUS

Lent by George S. McKearin

133. Salt cup - brilliant amethyst. Broken swirl decoration.
134. Bowl - light green. Shallow form, broken swirl decoration.
135. Bowl - amethyst. Footed; rib moulded.
136. Bowl - yellow amber. Free-blown with flaring sides, heavy folded rim.

Lent by Mrs. Paul Cropper,
Mansfield, Ohio

137. Pitcher - heavy, dark amber.

PITKIN TYPE FLASKS

Lent by George S. McKearin

138. Light green, broken swirl decoration.
139. Brilliant green, broken swirl decoration.

- 140. Brilliant green, broken swirl decoration.
- 141. Light green, half pint, broken swirl decoration.
- 142. Yellow amber, broken swirl decoration.

Collection of Toledo Museum of Art

- 143. Green, broken swirl decoration.

All of these flasks are made in 32-rib moulds. Parry Hall White's excavations show that Pitkin flasks patterned in such moulds were made at the Mantua Glass Works.

HISTORICAL BOTTLES AND FLASKS

Lent by George S. McKearin

- 144. J. Shepard & Co., Zanesville.
Pint, light green. G IV-32.
- 145. J. Shepard & Co., Zanesville.
Pint, dark amber (black glass).
- 146. J. Shepard & Co., Zanesville.
Pint, light olive green.
- 147. Zanesville. Half pint, reddish
amber. Eagle and cornucopia.
G II-18.
- 148. Zanesville. Half pint, light
green.
- 149. Flask - light green pint. Marked
"Murdock & Cassell, Zanesville,
- 150. Flask - aquamarine. Eagle on
each side, rectangular frame
with inscription "Zanesville
Ohio" on one side.

151. Flask - olive green, pint. Prospector with bottle to lips; reverse, eagle and rectangular frame. This particular Pike's Peak flask is attributed to one of the Zanesville glass houses.
152. Flask - yellow green, pint. Oval frame on one side with inscription "Zanesville City Glass Works".
153. Flask - deep amber. Similar to 151.
154. Calabash bottle - brilliant green. Bust of Jenny Lind and inscription "JENY LIND"; reverse, view of glass house. Attributed to Ravenna Glass Works, Ravenna, Ohio. G I-105.
155. Calabash bottle - sapphire blue. Similar to 153.
156. Calabash bottle - aquamarine. Similar to 153 and 154, except smoke from chimney going upward instead of turning down.
157. Flask - yellow and olive tone, pint. Eagle and 13 stars; reverse, anchor and inscription "Ravenna Glass Company". G II-37.
158. Flask - deep amber, pint. Large 8-pointed star and inscription "Traveler's Companion"; reverse, "Ravenna Glass Co.".
159. Flask - deep green, quart. Similar design to 157.
160. Flask - aquamarine. Large 5-pointed star; reverse, "Ravenna Glass Works".

Lent by J. R. Rodgers

161. Flask - aquamarine. Similar to 157.

Collection of Toledo Museum of Art

162. Flask - dark amber. Similar to 143.

163. Calabash bottle - cornflower blue.
Similar to 153.
164. Scroll flask - dark amber

PRESSED GLASS 1870-1900

Lent by Mr. and Mrs. Chester
Pendleton, Findlay, Ohio

165. Findlay Silver Inlay Vase.
166. Findlay Silver Inlay Syrup Jug.
167. Vase - variation of 164 in purple
lustre.
168. Vase - variation of 164 in black.
169. Sugar Bowl and Cream Pitcher -
variation of 164 in light ruby
and opaque white.
170. Amberette Vase.
171. Priscilla Pattern Bowl.

All made by Dalzell, Gillmore and
Leighton Co., Findlay, Ohio. 1890-1900.

Lent by Mrs. John Dillman,
Findlay

- 172-77. Six pieces of pressed glass
made by Dalzell, Gillmore &
Leighton Co. 1890-1901.

Lent by A. H. Heisey Glass Co.,
Newark, Ohio

- 178-81. Pressed glass made by
A. H. Heisey Glass Co., Newark,
Ohio. 1895-1900.

Lent by Mr. and Mrs. Roland E.
Deitemeyer, Toledo

182-86. Hobnail with Diamond Band.
Made by the Columbia Glass Co.,
Findlay, Ohio, 1888-89.

Lent by Lucile Hughes, Toledo

187. Old Man of the Woods Pattern.
Martins Ferry, Ohio, 1879.

188. Opal Coin Dot Pattern.
Martins Ferry, Ohio, 1895.

Lent by Mrs. E. M. Belknap,
Toledo

189-91. Actress Pattern.
Bridgeport, Ohio, 1879.

192. Sugar Bowl. Frosted Eagle Pattern.
Bridgeport, Ohio, 1879

193-94. Libbey Maize Pattern, 1889.

LIBBEY GLASS 1888-1900

Collection of Toledo Museum of Art

CONTEMPORARY GLASS

Lent by

Cambridge Glass Co., Cambridge, Ohio

A. H. Heisey Glass Co., Newark, Ohio

Imperial Glass Corp., Bellaire, Ohio

Libbey Division, Owens-Illinois

Glass Company, Toledo

United States Glass Co., Tiffin, Ohio

Collection of Toledo Museum of Art

1. In the first place, the question of the
theoretical basis of the theory of the

theoretical basis of the theory of the
theoretical basis of the theory of the

theoretical basis of the theory of the

theoretical basis of the theory of the
theoretical basis of the theory of the
theoretical basis of the theory of the
theoretical basis of the theory of the

theoretical basis of the theory of the
theoretical basis of the theory of the

theoretical basis of the theory of the
theoretical basis of the theory of the
theoretical basis of the theory of the
theoretical basis of the theory of the
theoretical basis of the theory of the

theoretical basis of the theory of the

theoretical basis of the theory of the

theoretical basis of the theory of the

theoretical basis of the theory of the

theoretical basis of the theory of the

theoretical basis of the theory of the

theoretical basis of the theory of the

theoretical basis of the theory of the

theoretical basis of the theory of the

