

Lights from the Parlor:

*The Overlay Lighting Collection
of Stuart P. Feld*



Cover photo:

Pair of Cut Overlay Lamps with Marble Bases

Attributed to the Boston & Sandwich Glass Company

19-7/8" Height to top of brass collar

33-3/4" Height overall

1860 - 1880

The opaque white cut to emerald green fonts and standards are cut with an overall punty or concave circle design. The lamps with double-marble bases and gilt brass and bronze fittings are paired with matching shades cut with a vintage design.

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A Reminiscence

When I was a boy of ten or twelve, I recall accompanying my parents on a visit to the New York office of W. Colston Leigh, in his day a legendary agent for distinguished public speakers and also, more pertinent to our visit, an early collector of Sandwich glass. Leigh's name was already familiar to me, as a number of major pieces of glass published in Ruth Webb Lee's pioneering *Sandwich Glass* were credited to him. This included a spectacular group of overlay lamps that were shown by Lee on Plates 194-197. Seeing them in person, they were of a scale and intensity of color that I could hardly have imagined from the poor, somewhat out of focus, black and white photographs reproduced by Lee.

Although the lamps were not for sale, my parents did acquire a pair of very elaborately cut whale oil lamps (Lee, Plate 191) that have remained unsurpassed within that genre. But it was the giant overlay lamps that I could not forget! It was, alas, many years before I was actually able to acquire one, which my wife and I saw in an antique shop in Essex, Connecticut, in 1983. That lamp, which is identical to the monumental triple overlay, blue cut to opaque white cut to clear in a quatrefoil design in the present exhibition, had a commanding presence, and as such did not exactly fit into the confines of a modern New York apartment. We were thus motivated to gift it in the same year to the American Wing at the Metropolitan Museum of Art, where I had spent the years 1961-67 as a Curator, and it has happily remained a pilgrimage point for us on our regular visits to the museum.

Over the years, I have been able to acquire additional examples, and through the offices of Hirsch & Adler Galleries, some now grace such institutions as The Corning Museum of Glass, Corning, New York; the Art Institute of Chicago, Illinois; the Detroit Institute of Arts, Michigan; the Virginia Museum of Fine Arts, Richmond; and the St. Louis Art Museum, Missouri.

In recent years, due in large part to the dissolution of several old private collections, we have been able to assemble a substantial group of overlay lamps that vividly demonstrate the extraordinary quality of work being produced in Sandwich in the 1860s and 1870s. And after all of these years, I am still awed by the size of the largest of these lamps, which stand an impressive forty-two inches in height and thus begin to tell us about the scale of the houses in which they were originally used.

Indeed, I don't believe that anyone has ever studied the socio-economic profile of the consumers of lamps of this kind, as well as the other products not only of Sandwich but also of such other local houses as the New England Glass Company in Cambridge, the South Boston Glass Company, and the Mount Washington Glass Company in New Bedford, but the existence of Frank Lovell's catalogue, *Catalogo Illustrado de Aranas Pa Petroleo, Brazos de Pared, Linternas y Lamporas, Maufacturados por Frank H. Lovell y Cia., Sucesores De Alfred Bliss y Cia.*, published in 1868-69, suggests that Sandwich was looking to a foreign market as well.

Without a single exception, the lamps in this exhibition came to us without burners, rings, shades, and chimneys, these elements having long since been removed when the lamps were supplied with fabric or paper shades. Happily, the burners and shades were not destroyed, and through considerable diligence we have been able to fit each of the lamps with a correct burner, and an appropriate shade, so that, once again, they can be viewed as they were meant to be seen 150 years ago. Enjoy!

Stuart P. Feld



Exhibition of glass and gas chandeliers by the Boston & Sandwich Glass Company displayed at Boston's Mechanic's Hall in 1878. Museum Collection.

Lights from the Parlor: The Overlay Lighting Collection of Stuart P. Feld



The most important room in a Victorian home was the parlor. It was where guests were received, weddings were held, and where the family would gather for an evening's entertainment. Residents spent more money on its furnishings than any other room in the house, as it reflected their good taste and fortune. Following the Civil War, parlor sets typically included a matching sofa, loveseat, a lady's chair, and an armchair. A variety of tables were placed throughout the room including a larger center table or tea table with a lamp as its focal point. By the 1870s, the Victorian parlor became more eclectic, driving out formality and replacing it with romanticism, thus filling the parlor with exotic and unusual "collectibles".

During the latter half of the 19th century, the lamps placed around the parlor were filled with kerosene which replaced the more expensive whale oil. During the 1860s kerosene was a third of the price of whale oil and retailed around fifty cents per gallon. In today's market it would equate to nine dollars per gallon. At that price artificial lighting in the home was still a luxury. This was reflected in the high degree of artistry in the lamps, often used as much for ornamentation in a room as well as a source of light. Among the most elaborate and expensive parlor lamps were the plated or overlay lamps manufactured by the Boston & Sandwich Glass Company from 1860 until 1880.

Above: Parlor of Dr. and Mrs. John H. Stevens located at 123 Main Street, Sandwich, Massachusetts. Museum collection.



No. 2719.
18½ in.



No. 2720.
18 in.

By the end of the 19th century, the use of natural gas as a light source was emerging. With the advent of gas, a large chandelier would typically hang at the parlor's center with task lighting provided throughout. Eventually gas, and later the electric bulb, would replace the need for kerosene lamps, however in rural America kerosene was used until the 1940s.

The Boston & Sandwich Glass Company produced a variety of lamps from 1825 until its closing in 1888. The manufacture of plated lamps, known as overlay today, began in the late 1840s, when the Boston & Sandwich Glass Company erected a small furnace for the manufacture of color glass. These early lamps held whale oil or burning fluid, but by 1860 was replaced with less volatile kerosene. The proficiency of the kerosene burner prompted the scale of the lamps to evolve. The lamps became larger to accommodate more fuel preventing the need for frequent refills. A number of these larger scale lamps were illustrated in the *Catalogue of Petroleum or Kerosene Oil Lamps & Chandeliers Manufactured by the Boston & Sandwich Glass Co.*

The catalog was described in the *Crockery Journal* of February 6, 1875: *Lamp Goods. Upon our table lies an immense catalog, a book whose pages, one hundred of them, are not less than 30" long by 15" wide, are wholly occupied by the most accurately prepared designs of the various lamps and lamp-ware manufactured by the Boston & Sandwich Glass Company. These illustrations, elegantly executed in lithograph, not only give the form and decoration, but the color as well. Lamps for parlor use are shown with wreaths of flowers encircling their globes. Lamps for more humble uses are in green, and blue, and red glass, and these colors are faithfully portrayed. There are hanging lamps, and standing lamps, and if we may use the expression, sitting lamps, for some them are so low in stature that they hardly seem to stand. In some the pedestal is of bronze, in others, of gilt, in some of marble, and in some of glass, and all of these variations the illustrations faithfully represent...Some of the efforts are decidedly gorgeous, especially those intended for use in houses of the best class in areas where gas is unattainable...Then there are the highly and*

somewhat flashy decorated affairs which gambling establishments and saloons in the interior affect... What the expense involved in getting up the designs alone, to say nothing of the production of the book itself must have been...

Two pages from this catalog are known to exist. The first, Plate 76, was published in *New Light on Old Lamps* by Dr. Larry Freeman in 1968. The second, Plate 77, is in the collection of the Sandwich Historical Society/Sandwich Glass Museum. Both plates illustrate a variety of overlay lamps.

The manufacture of plated or overlay lamps was labor intensive. To make the overlay fonts and standards the glassblower, while the glass was in a molten state, would fuse two or three layers of glass together, heating the glass so that each layer would adhere to the other. The still hot glass was then blown into a mold to achieve its shape and size. Once cooled the font or standard was sent to the glasscutter. Using a series of stone wheels, the glasscutter cut through the outer layer of glass to reveal the layer or layers beneath. Once finished and polished the various parts of the lamp were assembled. The brass collar and two-part threaded connector were cemented to the font. The standard was held in place by a metal rod, which ran through the hollow standard, connected beneath the marble base and at the threaded connector. The threaded connector allowed for the easy removal of the font for cleaning and refilling. The lamp was fitted with a proper burner and chimney. A globe was added to finish the lamp. Special attention was paid to the glass globe, as lamps of this stature required a globe of equal importance. To make a globe, the glass was first blown into a mold and finished by the glassblower. Once cooled, it was frosted chemically, before being sent to the glasscutter. The globes were elaborately cut with either floral motifs, gothic window designs, or geometric patterns.

These lamps were assembled at the Sandwich factory. However glass fonts and standards were sold to lamp assembly plants, such as Dietz & Company of New York City. These plants accumulated all the parts including glass fonts,



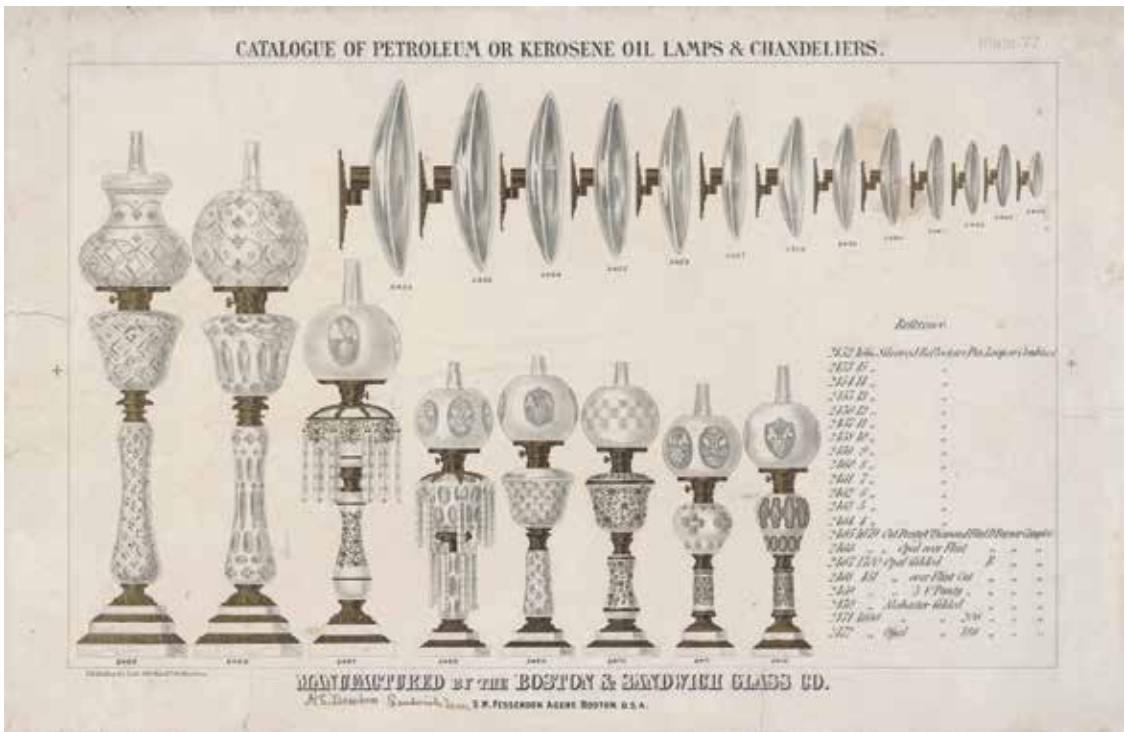
No. 2727.

standards, bases, chimneys, and globes, along with metal collars and burners, then assembled the lamps on premises. Boston & Sandwich also sold lamp goods to wholesalers including F. H. Lovell & Company of New York City.

The Sandwich Historical Society/Sandwich Glass Museum has in its collection an 1877-1878 catalog from F. H. Lovell & Co., New York and its accompanying price guide. The catalog features both lamps and pressed tableware with handwritten references to such manufacturers as the Boston & Sandwich Glass Company; Bakewell, Pears and Company; the Central Glass Company; the New England Glass Company; and George Duncan and Sons. Ninety-two of the catalog's plates illustrate lamps, chandeliers, and other lighting devices. Four of these plates depict cut overlay and enameled lamps colored in red, green, blue, and gold. On Plate 121 the largest of the cut overlay lamps, No. 2727, is illustrated and closely resembles the example featured on Plate 76 of the Boston & Sandwich Glass Company's catalog of kerosene lighting. Priced at \$26.00, this overlay lamp was the most expensive lamp in the Lovell catalog. It was nearly twice the price (\$10.50) of the 18-1/2" cut overlay lamp, No. 2719, illustrated on Plate 120 of Lovell's catalog and on Plates 76 and 77 of the Boston & Sandwich Glass Company catalog.

F. H. Lovell & Co. published an earlier catalog, *Catalogo Ilustrado de Aranas pa Petroleo, Brazos de Pared, Linternas y Lamparas, Manufacturadas por Frank H. Lovell y Cia., Sucesores de Alfred Bliss y Cia., Nuevo York, 1868-9.*, for the Spanish or South American market. This catalog, in the collection of the Phillips Library of the Peapody Essex Museum, Salem, Massachusetts, features numerous lighting devices. Cut overlay lamp, No. 2727, from the later 1877-1878 Lovell catalog, was featured on Plate 11 as No. 89902 in the 1868-1869 Lovell catalog. A testimony to the lamp's longevity within the marketplace, as well as its international appeal.

Left: Detail from Plate 121 of the *F. H. Lovell & Co. Catalogue, 1877-78*, featuring overlay lamp No. 2727. Museum Collection.



Through the years, Mr. Stuart Feld has amassed an outstanding collection of overlay lighting. Many of which are represented in the two remaining plates of the Boston & Sandwich Glass Company's catalog, as well as in the Lovell catalogs. Among the lamps from the Feld collection are the extraordinarily large monumental lamps illustrated in these catalog pages. Seven examples of these extremely rare lamps in shades of opal, ruby, cobalt, and emerald green are featured in the exhibit. Each stands over 28" in height to the top of the brass collar (nearly 42" in height to the top of the chimney) and weigh over 24 pounds. Authors Raymond E. Barlow and Joan E. Kaiser suggest that these lamps may have stood near a piano or organ as they are a perfect height for illuminating the keyboard and sheet music. One can only imagine the parlor lit with these spectacular lamps.

The Sandwich Glass Museum is exceedingly grateful to Mr. Feld for this amazing opportunity to exhibit these rare examples of overlay lamps, a true tribute to the skill of the glassworkers and the quality of glass manufactured by the Boston & Sandwich Glass Company.

Above: Plate 77 of the 1875 Catalogue of Petroleum or Kerosene Oil Lamps and Chandeliers Manufactured by the Boston & Sandwich Glass Co., S. H. Fessenden Agent, Boston U.S.A. Museum Collection.

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From left to right:

Cut Double Overlay Monumental Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company

28-3/8" Height to top of brass collar

42-1/2" Height overall

1860 - 1880

A similar lamp is illustrated on Plate 76 in the Boston & Sandwich Glass Company's 1875 *Catalogue of Petroleum or Kerosene Oil Lamps & Chandeliers*, 2444 No. 1679 *Cut Opal & Ruby D Burner Complete*. The font shape and size is designated by No. 1679 noted in the description. A nearly identical lamp with a different shade is featured on plate 11 of F. H. Lovell & Co.'s 1868 - 1869 trade catalog for the Spanish or South American market. The lamp was also illustrated on plate 121 of Lovell's domestic trade catalog of 1877-1878. The example in Lovell's 1877-1878 catalog sold for \$26.00, the most expensive lamp in the Lovell catalog. F. H. Lovell & Company, a wholesaler in glass tableware and lamp goods, was located in New York City. The firm dealt with a number of American glasshouses including the Boston & Sandwich Glass Company.

The opal (opaque white) cut to ruby font and standard is cut with an overall punty or concave circle design. The shade is frosted and cut with a floral and leaf design.

Photograph: Helga Photo Studio.

Cut Double Overlay Monumental Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company

28-1/4" Height to top of brass collar

40" Height overall

1860 - 1880

Described as *Cut Blue Opal & Flint* on Plate 76 of the Company's 1875 *Catalogue of Petroleum or Kerosene Oil Lamps & Chandeliers*, the font and standard are layered with a sapphire blue glass, cut to opal (opaque white), cut to flint (colorless) glass. The overall punty or concave circle design was also featured on Plate 76 on lamp No. 2244.

Cut Overlay Monumental Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company

28-1/4" Height to top of brass collar

42-1/2" Height overall

1860 - 1880

Examples of this style lamp are illustrated on both, Plates 76 and 77, of the Boston & Sandwich Glass Company's 1875 *Catalogue of Petroleum or Kerosene Oil Lamps & Chandeliers*. The sapphire blue, cut to opal (opaque white), cut to flint (colorless) overlay lamp may represent the lamp featured on Plate 76, No. 2245. It is described as *Cut Blue Opal & Flint*. The design elements featured on this lamp are identical and the coloration matches the description.

Photograph: Helga Photo Studio.





From left to right:

Cut Overlay Monumental Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company

28-1/2" Height to top of brass collar

41-1/4" Height overall

1860 - 1880

Examples of this style lamp are illustrated on Plates 76 and 77 of the Boston & Sandwich Glass Company's 1875 *Catalog of Petroleum or Kerosene Oil Lamps & Chandeliers*. This lamp is nearly identical to example No. 2466 featured on Plate 77. These lamps are individually cut, which explains the slight variation in design on the standard. The Moorish window motif at the standard's center is cut slightly longer than the illustrated lamp. To compensate the glass cutter eliminated a row of ovals near the base.

Cut Overlay Monumental Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company

27-5/8" Height to top of brass collar

42" Height overall

1860 - 1880

This lamp is similar to the monumental lamps featured on Plates 76 and 77 of the Boston & Sandwich Glass Company's *Catalogue of Petroleum or Kerosene Oil Lamps & Chandeliers*. The overlay standard is identical to those illustrated, however the shape of the font is best represented by lamp No. 2487 on Plate 77. The font is cut with some of the same design elements featured on the standards, however in lieu of the Moorish window motif, a large quatrefoil design is featured at the center of the font.

Cut Overlay Monumental Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company

28-1/2" Height to top of brass collar

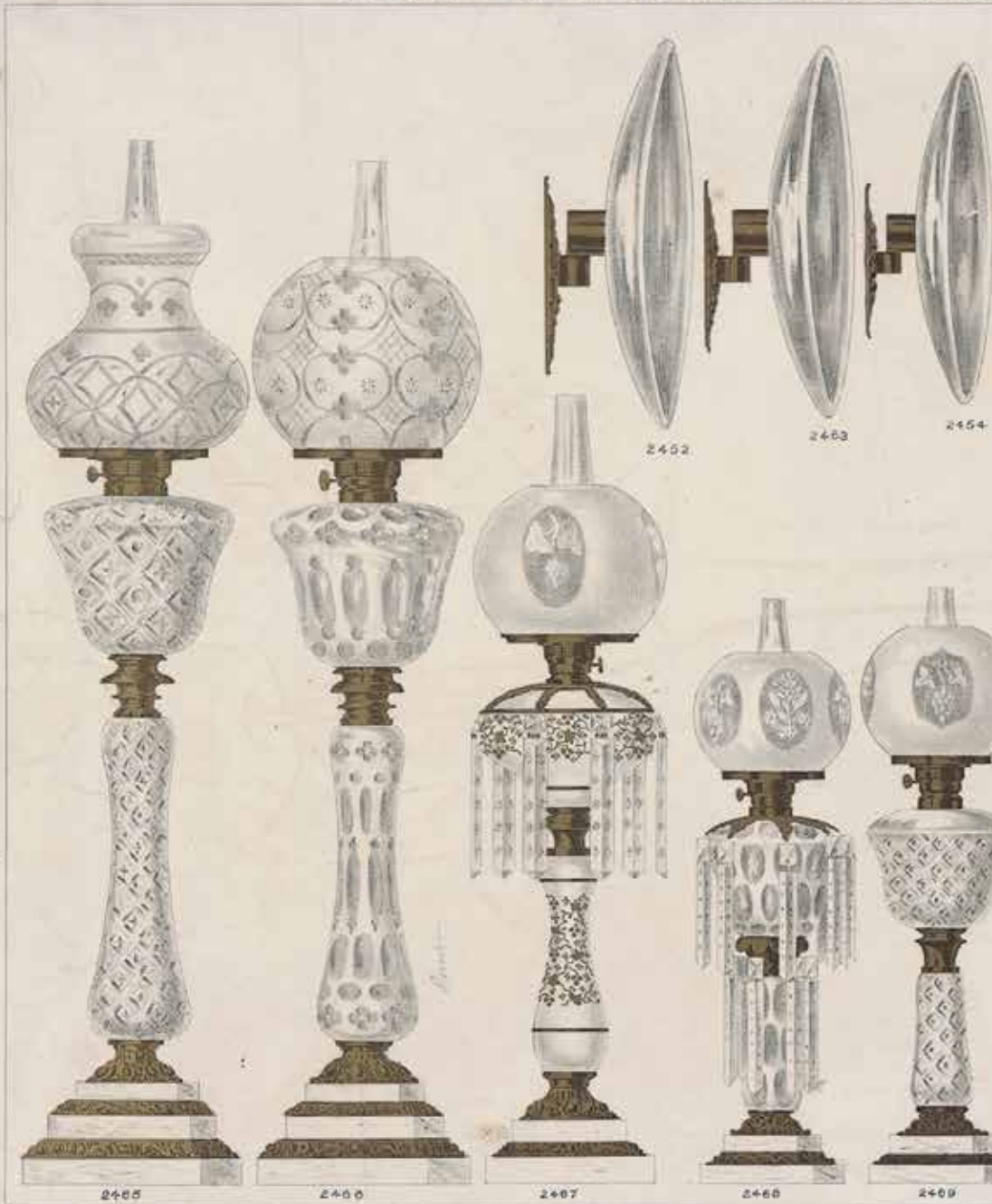
41-1/4" Height overall

1860 - 1880

This emerald green cut to flint (colorless) overlay lamp is complete with gilt-bronze fittings, gilt-brass burner and ring, triple-marble base, chimney, and blown, frosted, and cut glass shade.

Photograph: Helga Photo Studio.

CATALOGUE OF PETROLEUM OR KERO



J.H. Buffers Lith. 490 Wash St Boston

MANUFACTURED BY THE BOSTON
H.S. Dowden Sandwich Mass. S.H. FESSENDEN AGENT

Plate 77 of the 1875 Catalogue of Petroleum or Kerosene Oil Lamps and Chandeliers
Manufactured by the Boston & Sandwich Glass Co., S. H. Fessenden Agent, Boston U.S.A.
Museum Collection.



Reference.

- 2452 10in. Silvered Reflectors Pin Loop or Combined
- 2453 15 " " "
- 2454 14 " " "
- 2455 13 " " "
- 2456 12 " " "
- 2457 11 " " "
- 2458 10 " " "
- 2459 9 " " "
- 2460 8 " " "
- 2461 7 " " "
- 2462 6 " " "
- 2463 5 " " "
- 2464 4 " " "
- 2465 1679 Cut Prunty & Diamond Flint Oil Burner Complete
- 2466 " " Opal over Flint " " "
- 2467 1700 Opal Gilded B " "
- 2468 451 " over Flint Cut " " "
- 2469 " " V Prunty " " " "
- 2470 " Alabaster Gilded " " "
- 2471 1666 " " 206 " " "
- 2472 " Opal " 180 " " "



TON & SANDWICH GLASS CO.

NT. BOSTON. U. S. A.





From left to right:

Cut Overlay Monumental Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company
28-1/2" Height to top of brass collar
42" Height overall
1860 - 1880

An overall punty motif is featured on lamps illustrated on Plate 76 of the Boston & Sandwich Glass Company's *Catalogue of Petroleum or Kerosene Oil Lamps & Chandeliers*. The overall design on the standard is the same as lamp No. 2466 on Plate 77. The cut design on the globe is similar to the Cut Punty and Diamond design featured on several lamps on Plate 77 of the Company's catalog.

Cut Overlay Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company
20-3/4" Height of top of brass collar
34-3/4" Height overall
1860 - 1880

The scale and shape of this blue-green cut to flint (colorless) overlay lamp matches lamp No. 2467 illustrated on Plate 77 of the Boston & Sandwich Glass Company's *Catalogue of Petroleum or Kerosene Oil Lamps & Chandeliers*. The shape and size of the font is designated by No. 1700. The cut motifs on the standard and font are similar to those on the larger monumental lamps.

Cut Double Overlay Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company
20-3/4" Height to top of brass collar
33-3/4" Height overall
1860 - 1880

An overlay lamp with blue, cut to opal (opaque white), cut to flint (colorless) glass font and standard, is complete with gilt brass and bronze fittings, and double marble base. The glass globe is frosted and cut.





From left to right:

Cut Overlay Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company
20-1/4" Height to top of brass collar
33-1/2" Height overall
1860 - 1880

This lamp features a sapphire blue cut to colorless font and standard with gilt-brass and bronze fittings, double marble base, and blown, frosted, and cut vintage design globe.

Cut Double Overlay Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company
19-7/8" Height to top of brass collar
33-1/4"
1860 - 1880

The overlay font and standard on this lamp features different design elements. The font, with its intricately cut quatrefoil motifs, is paired with a standard with an overall cut punty design, however the color on both font and standard are perfectly matched. This was not an uncommon practice and entirely appropriate for this style lamp.

Cut Overlay Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company
20-1/2" Height to top of brass collar
34-1/8" Height overall
1860 - 1880

The sapphire blue cut to flint (colorless) font is cut with an elaborate quatrefoil motif, while the standard is cut with an overall punty design. The practice of mixing different design elements was not uncommon and perfectly appropriate for this style lamp.





From left to right:

Cut Double Overlay Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company
Attributed to the Boston & Sandwich Glass Company
16-5/8" Height to top of brass collar
29-1/2" Height overall
1860 - 1880

A similar lamp is illustrated on Plate 76 of the Boston & Sandwich Glass Company's *Catalogue of Petroleum or Kerosene Oil Lamps & Chandeliers*, 2446 No. 451 *Cut Blue Opal & Flint B Burner Complete*. In the description the size and shape of the font is designated by No. 451. This lamp matches the color description of the illustrated lamp with its blue cut to opal (opaque white), cut to flint (colorless) font and standard. The overall punty or concave circle design matches the larger lamps.

Cut Overlay Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company
16-3/8" Height to top of brass collar
28-1/2" Height overall
1860 - 1880

Similar to lamp No. 2446 featured on Plate 76 of the Boston & Sandwich Glass Company's *Catalogue of Petroleum or Kerosene Oil Lamps & Chandeliers*, this overlay lamp has a ruby cut to flint (colorless) glass font and standard.

Cut Overlay Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company
18-3/4" Height to top of brass collar
27-3/4" Height overall
1860 - 1880

Similar to lamp No. 2446 featured on Plate 76 of the Boston & Sandwich Glass Company's *Catalogue of Petroleum or Kerosene Oil Lamps & Chandeliers*, this overlay lamp has a sapphire blue cut to flint (colorless) glass font and standard.





From left to right:

Cut Double Overlay Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company
16-5/8" Height to top of brass collar
28-1/8" Height overall
1860 - 1880

A similar lamp is illustrated on Plate 76 of the Boston & Sandwich Glass Company's *Catalogue of Petroleum or Kerosene Oil Lamps & Chandeliers*, 2447. This royal blue, cut to opal (opaque white), cut to flint (colorless), overlay lamp features some of the same design elements as the larger lamps.

Cut Overlay Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company
16-3/8" Height to top of brass collar
28-1/8" Height overall
1860 - 1880

This opal (opaque white) cut to ruby overlay lamp features some of the same design elements found on the larger lamps. The lamp is complete with gilt-brass and bronze fittings, double marble base, glass chimney and shade cut with a vintage design.

Cut Overlay Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company
16-7/8" Height to top of brass collar
30" Height overall
1860 - 1880

A similar lamp is illustrated on Plate 76 of the Boston & Sandwich Glass Company's *Catalogue of Petroleum or Kerosene Oil Lamps & Chandeliers*, 2448 No. 451 *Cut Blue & Flint B Burner Complete*. No. 451 refers to the font's shape and size. A similar example No. 2719 on Plate 120 of the *F. H. Lovell & Co. Catalogue*, 1877-78, is described in an accompanying price list as *Plated and Cut Fount, Double Marble Base, Glass Column*, selling at \$10.50 each. The overall cut design of this lamp consists of ovals and punties.



From left to right:

Cut Overlay Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company

16-7/8" Height to top of brass collar

27-3/4" Height overall

1860 - 1880

The overall cut oval and punty design on this opal (opaque white) cut to ruby overlay lamp is illustrated on Plates 76 and 77 of the Boston & Sandwich Glass Company's *Catalogue of Petroleum or Kerosene Oil Lamps & Chandeliers*. The lamp, featured on Plate 77, has a ring of glass prisms, which hung from the collar and brass connector.

Cut Overlay Lamp with Marble Base

Attributed to the Boston & Sandwich Glass Company

16" Height to top of brass collar

26-5/8" Height overall

1860 - 1880

This opal (opaque white) cut to flint (colorless) font features an elaborate quatrefoil motif found on some of the larger lamps. The oval cut design of the standard, as illustrated on Plates 76 and 77 of the Company's catalog, compliments the font.

Notes

Notes

About the Museum

The Mission of the Sandwich Glass Museum, incorporated as the Sandwich Historical Society in 1907, is to promote a broad understanding and appreciation of Sandwich town history, with particular emphasis on the unique contribution of the glass industry to the local community, the region, the nation, and the world.

The Sandwich Historical Society and its Glass Museum, collects, preserves and interprets the history of the Town of Sandwich. A large part of Sandwich history is involved with American glass production.

Incorporated in 1637, Sandwich is the oldest town on Cape Cod. Originally settled by the English, Sandwich became an agricultural community, the main export of which was timber sent back to England. Even during the American Revolution, it remained a primarily agrarian community, supplemented by coastal fishing. But in 1825, the landscape of Sandwich would drastically change because of Deming Jarves, a Boston businessman and former agent of the New England Glass Company of East Cambridge, Massachusetts. Jarves, the principal founder and manager of the Boston & Sandwich Glass Company (1825-1888), chose Sandwich because of its proximity to a shallow harbor and the possibility of a canal being built through Cape Cod that would allow for the shipment of goods. The local availability of timber could be used to fuel the glass furnaces. Even the salt marsh hay and grasses could be used for packing material.

The Boston & Sandwich Glass Company was very prosperous and focused on producing high-quality pieces of pressed and blown glass. The Company continued to grow and expand, creating an entire community around the factory that was both fueled by, and dependent upon, the factory's fortunes.

After the Civil War, the glass industry changed in Sandwich and New England. The coal

country of Pennsylvania, Ohio and West Virginia had a cheap and ready supply of fuel for the Midwestern glass furnaces (Sandwich had converted from wood to coal furnaces in 1836). These companies were able to produce cheaper pressed tableware using soda-lime glass, thereby squeezing out the New England pressed glass competition. By the 1920s, the entire glass industry in Sandwich had come to a complete halt. The factory buildings were gradually torn down and dismantled. By 1944, there was barely a trace of a factory building near the marsh.

But the mantle of Sandwich's glass industry was absorbed by The Sandwich Historical Society. Founded in 1907, The Sandwich Historical Society had its first glass exhibit in 1925, commemorating a century of Sandwich glass. They produced many other exhibitions and came to focus primarily on interpreting the glass industry of the town in its Sandwich Glass Museum.

Glass continues to play an influential role in Sandwich and its surrounds. Collectors abound, treasuring both family heirlooms and the abundance of glassware produced by the Boston and Sandwich Glass Company. As the old glass is revered, its forms and techniques inspire the contemporary studios that interpret it in their own ways.

The ongoing fascination with both old and new artists allow for spectacular exhibitions like *Lights From The Parlor*. We are grateful for these synergies and look forward to exploring both the past and future of glass.



*Exhibition at the Sandwich Historical Society 1931 of a collection of early lamps.
Museum Collection.*



**SANDWICH GLASS MUSEUM
SANDWICH HISTORICAL SOCIETY**

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www.sandwichglassmuseum.org

Die Modlin Hoxie, Graphic Design ❖ Eric Baumgartner, Hirsch & Adler Galleries, Photography
Dorothy Hogan-Schofield, Curator ❖ Katharine H. Campbell, Executive Director