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THE CONNOISSEUR SERIES of BOOKS for COLLECTORS

Edited by C. REGINALD GRUNDY

OLD IRISH GLASS

BY

MRS. GRAYDON STANNUS



ILLUSTRATED

LONDON MCMXX
THE CONNOISSEUR

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OLD IRISH GLASS

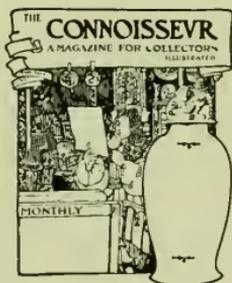
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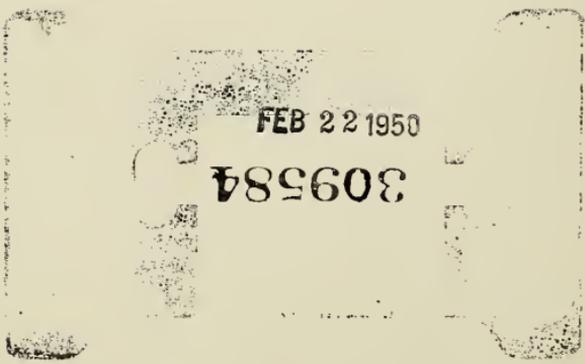


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THE FASCINATION OF IRISH GLASS

ALL old glass is interesting, but old Irish glass possesses certain unique qualities which make its collection peculiarly fascinating.

In it we find an unsurpassed beauty and depth of colour—a poetry of design and a velvet softness of touch which are a pure joy to the connoisseur.

But before describing Irish glass let me first give some idea as to where and when it was produced.

Glass appears to have been made in Ireland to a very small extent during the Middle Ages, but its manufacture was not seriously commenced there until the close of the sixteenth century. What types of glass were made at this early period, or exactly where the glass-houses were situated, there are no authentic records to show, only the glass-lore handed down from father to son through the ages.

THE BEST PERIODS OF IRISH GLASS

Some was undoubtedly made as early as 1332. It is a fact that the coloured windows of Dublin Castle were made at that date *in Dublin*.

Window glass, coloured glass, and drinking glasses were also made in Ireland in 1585, and their manufacture appears to have been carried on more or less steadily from that time onwards in various parts of the country.

It was not until the second quarter of the eighteenth century that the great period of Irish glass-making arrived, and pieces were produced rivalling, or even surpassing, the

best wares of their kind made in England and on the Continent. During the next hundred years nearly all the Irish glass was made that now possesses a distinctive interest to the collector. Earlier pieces that can be authenticated are both excessively rare and possess few typical qualities, whilst by the end of that period Irish glass-makers had attained the summit of their ambition and produced glass absolutely indistinguishable from contemporary English pieces, and thus robbed it of its chief fascination to the connoisseur and collector.

It is a curious irony of human endeavour that the makers of Waterford glass, now deservedly famous for its unique and beautiful dark grey blue tone, tried to eradicate it from quite an early date. They endeavoured to make their glass whiter and clearer like that of Bristol, and in this they succeeded after 1815. Little did these glass artists think that a century later people in all parts of the world would be trying to reproduce that self-same colour without success.

GLASS FACTORIES IN IRELAND

From time to time humorists over here state that "no glass was ever made in Ireland," so that the following list of localities where a few of the best known glass-houses stood will be of interest:—

ANTRIM:
(BALLYCASTLE)
1755 TO 1790

Bottles, heavy rummers, and very coarse but useful glass.

Fine flint glass, heavy, rather white handsome deep cutting and very fine bold engraving. *Glass was brought here from other parts of Ireland to be decorated.* Foreign engravers were employed and excellent work done.

BELFAST:
1781 TO 1870

Finely cut glass of every description, delicate engraving on blown ware, gilding; particularly famous for its rummers, heavy and light-blown decanters, and in the thirties whole dessert services of beautiful colour and various cutting.

CORK :
1782 TO 1844

As the card of membership of the Cork Glass Cutters' Union (shown on page 96) proves, "lustre" cutting originated here.

There were numbers of houses here in which every kind of white and coloured glass was made. Many fine specimens still exist, of which Pugh's productions (though rather late) are worthy of note, particularly his "lustre" cutting. The early moulded pieces were very elegant and quaint, very much like Bristol, but, so far as I have observed, heavier, and, of course, not so white or clear, neither did they ever show the richness of the Southern glass.

DUBLIN :
CIRCA 1700 TO 1896

Much the same kind of glass as Cork, but clearer; noted for fine green and amber coloured glass both in bottles and drops for chandeliers.

DRUMREA :
(DUNGANNON)
1771 TO 1776

A great variety of flint glass, both cut and plain, very heavy. A great deal of table glass was made here.

NEWRY :
1790 TO 1847

Produced every possible kind of glass of the most beautiful colour and cutting. The chandeliers, candelabra, boat-shaped and turnover bowls, were perfect. The finest period was round about 1780. After 1820 the glass became much whiter. About 1815 some wonderful deep "step" cutting was done, which made the glass, in some lights, look like silver plate; while dessert services were a great feature, and I constantly come in contact with *parts* of these services (tucked away in cellars and odd places) of the most surprisingly beautiful workmanship and colour.

WATERFORD :
1729 TO 1852

One of the very earliest glass-houses was erected here on the Stannus property, but very little is known about it or its particular productions, and it closed down in a few years from lack of financial support. I believe drinking glasses were its chief output.

PORTARLINGTON:
1670

Foreign workmen were largely employed in Ireland, particularly cutters, engravers, and gilders. Irish gilding rather stands alone. It is very hard, and cannot be rubbed off in the usual way. When deliberately scraped off it leaves the glass underneath quite rough, consequently it has survived ordinary wear and tear almost intact. The process was chemical, and it is a great pity that more of it was not done. Very fine bright gilding was executed for some years, about 1786, by a German called Grahl.

IRISH GILDING

The industry died out about 1896, Pugh, of Dublin, being the last maker of flint glass in Ireland. He is often credited with being the first to introduce "lustre" cutting, but the rare plate of the Cork Glass Cutters' Union, already referred to, shows that this decoration must have been done in Cork about 1785, since it may be presumed that the pieces they have chosen as being representative of their own craft would be those most largely produced. The fine old jug in the centre, for instance, is a splendid specimen of "lustre" work.

THE LAST MAKER

While on the subject of the workers, it will be of interest, in these days of high wages, to recall the remuneration paid to these artists in glass as recorded in the Dublin Museum. The founder received the princely sum of 7s. for his week's work, while the fireman only got 6s. The glass-maker himself (not the cutter or the engraver) was evidently a piece-worker, earning at most 50s. a week, and was doubtless a mighty wealthy man.

GLASS-MAKERS'
WAGES

Naturally the extraordinary cheapness of fuel in Ireland was a great help to the owner of a glass-house, as wood was the chief thing he burnt. But late in the seventeenth century an Act was passed prohibiting the felling of trees for this purpose, so even in those early days manufacturers had their troubles. However, I do not think this interfered very much. If an Irishman wants a thing, it will take a great deal more than an Act of Parliament passed by the quiet, easy-going Englishman *on the other side of the water to stop him*.

As late as the nineteenth century, in my father's time, our village carpenter would come and buy a good-sized ash tree for 1s. 6d. Those not so well off freely helped themselves by the light of the moon. We do not bring people to justice in Ireland for little slips of that sort: we should have no time left to ourselves if we did.

THE CHARACTERISTICS OF IRISH GLASS

Irish glass, more especially Waterford, of the typical period, may be distinguished from contemporary English and foreign and modern fakes of all nationalities by a number of characteristics which may be grouped under the headings of Weight, Colour, Resilience, Feeling to the Touch, and Ring. Let me take these one by one.

Irish glass is generally very heavy, though there are exceptions to this rule, markedly in the blown specimens from about 1735 to 1750, which were extremely
WEIGHT light. These pieces were never cut, but only engraved or left quite plain. But even these can be distinguished from the foreign pieces, as they never show the little specks of sand in the metal peculiar to the foreign glass. Air bubbles often appear, but never sand.

All Irish glass has a peculiar depth of tone, but the early glass of Cork and Waterford is especially distinguished in this respect. Its steel or grey-blue stands alone. There is very little to distinguish between the products of the two factories, as *both places produced* the same mysterious grey colour (supposed to be caused by impure ingredients), and the workmen employed at both places frequently changed factories. But I have noticed that some Cork glass has a decided yellowish tint, which *Waterford never has*. Sometimes it is impossible to say from which county a piece came, and this has led experts to refer to the products of these factories indiscriminately as "Munster glass." Most of the pieces I have come across, actually impressed with the mark "Cork Glass Co.," were of the blue-grey tinge, commonly exclusively attributed to Waterford, which is an error. It is very frequently suggested that the chemical action of the air on old Irish glass as the years roll by has something to do with the mystery of this wonderful tint, and, strange as it may seem, it is an undoubted fact that glass does change its tone with time.

No description of Waterford glass would be complete without some reference to the peculiar cloudy bloom so often found covering the metal, which can be rubbed off, but will assuredly return. This "bloom" must not be confused with the milkiness found in decanters, etc., which is caused by water or wine being allowed to remain in them for long periods. It is quite different: a soft bloom, exactly like that on grapes, the same colour, or even darker, than the glass, and often it will be found forming a beautiful band of rainbow hue running round the piece. We do not for certain know the cause, but it is probably some atmospheric action on the lead in the metal, and is only found on very early dark pieces.

**THE BLOOM ON
WATERFORD GLASS**

These pieces are most interesting, but not always appreciated as they should be. Some time ago I parted with a magnificent Waterford bowl of this type, only to find a week later it had been chemically polished clear and bright, with not a tittle of its beauty left.

Irish glass is far tougher and stronger than any other, hence its wonderful survival even when in constant use. It takes a severe blow to break it, or even chip it, and I have seen solid pieces fall on a hard floor without being any the worse, beyond "singing" loudly. It has a wonderful elasticity, and actually bounces in a way that I have never found in any other glass. Recently the ring securing a large and valuable chandelier to the ceiling of one of my rooms gave way, with the result that the chandelier fell to the ground from a height of twelve or fifteen feet. It was, of course, broken with the fall from such a height, but the centre pendant, a large solid piece of cut glass, had not been broken in the least, *though the force of the fall had flattened its point.*

Irish glass does not feel harsh or cold like most English or foreign, but gives a sense of soft warmth to the touch. There is something of the same distinction as between porcelain and earthenware, though not nearly to such a marked extent. One has to acquire a knowledge of it by experience; and though the tyro may at first perceive little or no difference between the feel of Irish or English glass, if he will cultivate his sense of touch by feeling authenticated pieces of both varieties, he will soon find that there is a small but perfectly distinguishable difference between them.

I must make special mention of the ring of Irish glass, as this is an important point. All British glass has a clear, definite, bright ring, but to anyone with a musical ear it will be interesting to listen

RESILIENCE OF
IRISH GLASS

THE FEEL OF
IRISH GLASS
TO THE TOUCH

THE RING OF
IRISH GLASS

to the peculiar throb in Irish glass, not so much a ring as a rich throb, sometimes (particularly in large pieces) almost like a vibrato between two notes. I do not say that you get this in all Irish glass, only in the greater part of it.

No one, for instance, would expect a candlestick to ring, or a salt-cellar, or a thick shallow piece heavily cut. Jugs, as a rule, also have a special dislike to displaying their voices, so, naturally, people must use their discernment.

FAKES

These are innumerable, and belong to all periods, old and modern, since Irish glass first became popular.

No glass in the world has been so much copied, and none has, in the long run, stood out so successfully in defying the faker. This constitutes one of the great attractions of Irish glass to the collector, for though many imitations of it have been made of sufficient excellence to deceive the inexperienced and unwary, it cannot be copied sufficiently well to deceive the connoisseur.

The finest reproductions from France, Belgium, Holland, and even Germany, all fail in colour and texture, though some of the cutting is exceedingly clever.

At the present moment there is an enormous amount of spurious glass on the market, and some time ago a lot of remarkable copies were in circulation. They were the best that have yet appeared, especially the urns and candlesticks, and *numbers* fell into the hands of the unwary. One special weakness, however, was very noticeable—the colour fell in the tall pieces, leaving the tops whiter than the bases.

As has already been pointed out, nearly all Irish glass is heavy, and a very large proportion of the modern fakes fail to attain the required weight. A marked exception to the general rule of weight is to be found in Irish blown specimens, produced from about 1735 to 1750, which were very light, and only engraved or quite plain, *never cut*. The faker frequently forgets the latter point. When, however, he remembers it, and produces plain or engraved pieces similar to the Irish, there is yet another point of distinction. The Irish pieces often show air-bubbles, but never the little specks of sand which, as I have already said, almost invariably appear in the metal peculiar to foreign glass.

The most important distinction between Irish glass and foreign imitations is to be found in their colours, and in this respect it is the early glass of Cork and Waterford which defies the copyist more than any other. Its steel or grey-blue tone stands alone, although, alas, the thin cobalt and ultramarine colours have been, and in all probability will continue to be, sold as the genuine article. In the analysis of Irish glass there is no trace of cobalt.

Some copies of an almost emerald green have changed hands in good faith as Waterford glass. How could green be produced from lead oxide, potash, soda, and silica?—for this is the analysis of an early piece of Waterford “pot metal” glass of the dark grey hue.

The peculiar ring of Irish glass has already been described. The foreign copies are quite different. Sometimes they will not ring at all, especially the wine-glasses; the better ones give a sound of sorts, but it is very dead, and, if carefully listened to, the note is never true, just a little flat, quite unlike the “singing Waterford.”

DIFFERENCE OF
COLOUR

DIFFERENCE IN THE
RING OF OTHER
GLASSES

THE INCREASING POPULARITY OF IRISH GLASS

The multitude of fakes on the market bear testimony to the increasing demand for Irish glass.

During the last six years, those members of the public who have a knowledge of glass have realised more and more the value of the genuine Irish article, which, of course, is due to the fact that it cannot be copied sufficiently well to deceive the connoisseur. The direct outcome of this is a steady increase in the market value, and rare specimens, which were made at from 25s. to £4, now readily fetch anything from £10 to £400; in fact, a single piece sold recently for £750, and a beautiful bowl passed through my hands at £550.

Magnificent specimens of Irish glass have found their way into English collections, as will be seen by the plates shown in this article. Photographs of most of the well-known pieces in the Dublin Museum, and in private Irish houses, have already been reproduced in various publications; but the accompanying photographs are exceptional specimens, taken exclusively from *English* collections, and a very large number of them have passed through my own hands.

It is absolutely impossible to become a sound judge of Irish glass without years of experience, and, above all, without the constant actual handling of pieces of all dates and descriptions, consequently the genuine Irish dealer who has lived amongst it all his life has a very great pull with regard to actual knowledge.

**EXPERIENCE
ESSENTIAL**

So many specimens were made to order, and were therefore of special shape and cutting, that it is very difficult for the uninitiated to recognise a piece as being of any certain

factory or period, and he is naturally mystified when he tries to classify such pieces into more or less well-known categories. For instance, an ancestor of mine had in his possession an early deep coloured bowl, cover, and stand of exceptional quality, made about 1750. His son, in 1790, had it cut in "flat diamonds" (a cutting then much in vogue), the result being a specimen of early dark "wavy" glass, adorned with the beautiful cutting of forty years later, and this is only *one* instance of many which could be quoted.

Great quantities of Irish glass were made, and the official Irish records show that large numbers of pieces were exported to America, Spain, Portugal, and the West Indies, etc. Many of our finest specimens were also taken to Holland, where they found a permanent home, and were extensively copied by the foreign glass-makers.

**IRISH GLASS
SOLD ABROAD**

France was very keen on Irish glass, and I have unearthed there some very lovely and absolutely genuine specimens, especially wall-lights and chandeliers.

Needless to say, a very big trade was done by the glass-houses direct with old Irish families, who gave large orders for glass-ware, ranging from single pieces to complete table services, of which few records appear to have been kept.

A large amount of Irish glass was made and put by, uncut, as Irish families (especially those who lived near the glass-houses) preferred to choose their own cuttings from drawings, so as to have something different from their neighbours. This accounts for the number of uncut pieces still to be found in various parts of Ireland, especially thick finger-bowls, which were, undoubtedly, made in great quantities to await orders.

UNCUT PIECES

The following plates give some idea of the beautiful pieces of glass which have left Ireland, but there are magnificent specimens still there, which will probably never be placed on the market—pieces as poetic in design as their owners are in mind; pieces that will live for the sons and heirs to love and cherish with the many other treasures of Ireland's finest periods, long after Sinn Feiners have ceased their endeavours to destroy all that is best and loveliest in the old country.

At the time of writing this, I find an enormous amount of spurious "Irish" glass on the market, and I take this opportunity of warning all collectors and dealers (many of whom are my friends) to be exceedingly careful. It is essential that all lovers of Irish glass should keep their collections pure, and some of these fakes are so clever that dealers will have to exercise the greatest vigilance and care if they are to avoid the ignominy of having pieces which they have sold in good faith returned to them as "wrong." At the present time, all the best known dealers in Irish glass are trusted by their customers, and their advice is taken without question. It is in the best interests of their great profession that this sense of confidence should remain—hence my friendly and well-meant warning.

In conclusion, I would like to add that I hope this booklet—written, as it is, at the request of many lovers of Irish glass—may be a real help to the novice, and assist him to distinguish between "right" and "wrong." To those who wish to go deeper into glass-lore, I would strongly recommend the excellent little book written by Mr. Dudley Westropp, the well-known curator of the Dublin Museum.

ILLUSTRATIONS

BOWLS, DISHES, PLATES AND TAZZE

WATERFORD BOWL, *circa* 1780. Very flat diamond cutting, on three feet carved as paws. This bowl, which is one of the finest the author has ever seen, is exceptionally notable from the fact that the pontil has been *worked up into an ornament* instead of being broken off.

In the collection of Commander Swithinbank, R.N.

NOTE.—According to official records the Waterford Glass Houses closed down from 1750 to 1780, but there exists a good deal of glass traditionally made within this time, and certainly having all the attributes of Waterford, and being fashioned in contemporary styles.

OVAL BOWL AND DISH, cut in flat diamonds, and of unusual shape. Waterford.

In the collection of Mr. Bliss.



MUNSTER GLASS BOWL, *circa* 1780. Heavily but beautifully cut. 11 in. high.

In the collection of Mrs. Hall.

WATERFORD ORANGE BOWL. Unusually large. *Circa* 1790.

In Major Pope's collection.



Rare heavily chiselled CHRISTENING BOWL. Irish, 1760.
26 in. across.

In the Author's collection.

"PINCHED" SIDED BOWL on round domed foot. 11 in.
wide, 8 in. high.

In the Author's collection.



WATERFORD FLOWER BOWL, 12 in. high. Heavy early glass, finely cut, with castellated edge. *Circa* 1780.

In the collection of Commander Swithinbank, R.N.



A wonderful early "PINCHED" BOWL, showing the remarkable "rainbow" band of faint colour running round the body. The foot is square and moulded in a "dome." Note that the waste metal running from the square base has not been cut away, proving that this piece, for some reason unknown, has been left unfinished. There is no trace of "miliness" about this bowl. The small one (3 in. high) beside it is a traveller's sample, made this minute size for convenience in carrying about.

In the Author's collection.

Shallow diamond-cut WATERFORD REVOLVING CENTRE DISH. The glass all fits together without any metal mounting. *Circa* 1780.

In the Hon. Mrs. York's collection.

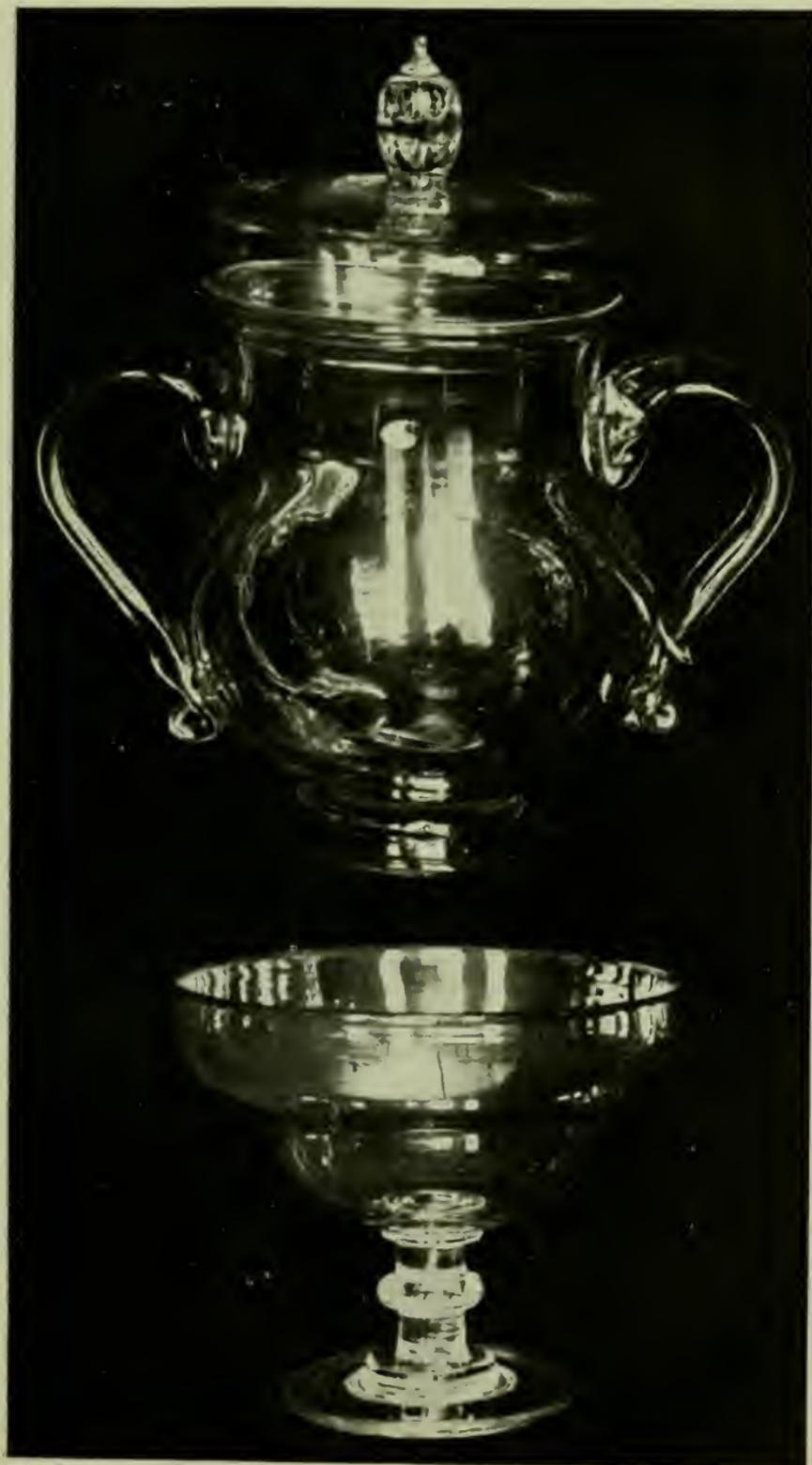


Large TWO-HANDLED POSSET BOWL. Possibly as early as 1750. Irish.

In the collection of Mrs. Hall.

Rare heavy, dark, plain OGEE BOWL. Irish, about 1760.

In the collection of Mr. Robert Frank.



An exceptionally large "TURNOVER" CORK BOWL, on heavily domed base; early. Flat cutting. 12 in. high. In the collection of Mrs. Magee.

WATERFORD CANOE-SHAPED BOWL; deep colour and rare shape; 1780.

In the Author's collection.



Curious specimen of early IRISH GLASS, engraved. Munster glass. Of a beautiful deep colour. The stand is of Irish bog-oak, Celtic carving, the Irish wolf-hound being very carefully executed.

In the collection of Commander Swithinbank, R.N.



TWO-HANDLED CUP AND COVER, heavy clear glass; *circa* 1780. Dublin (copy of Bristol but much heavier).

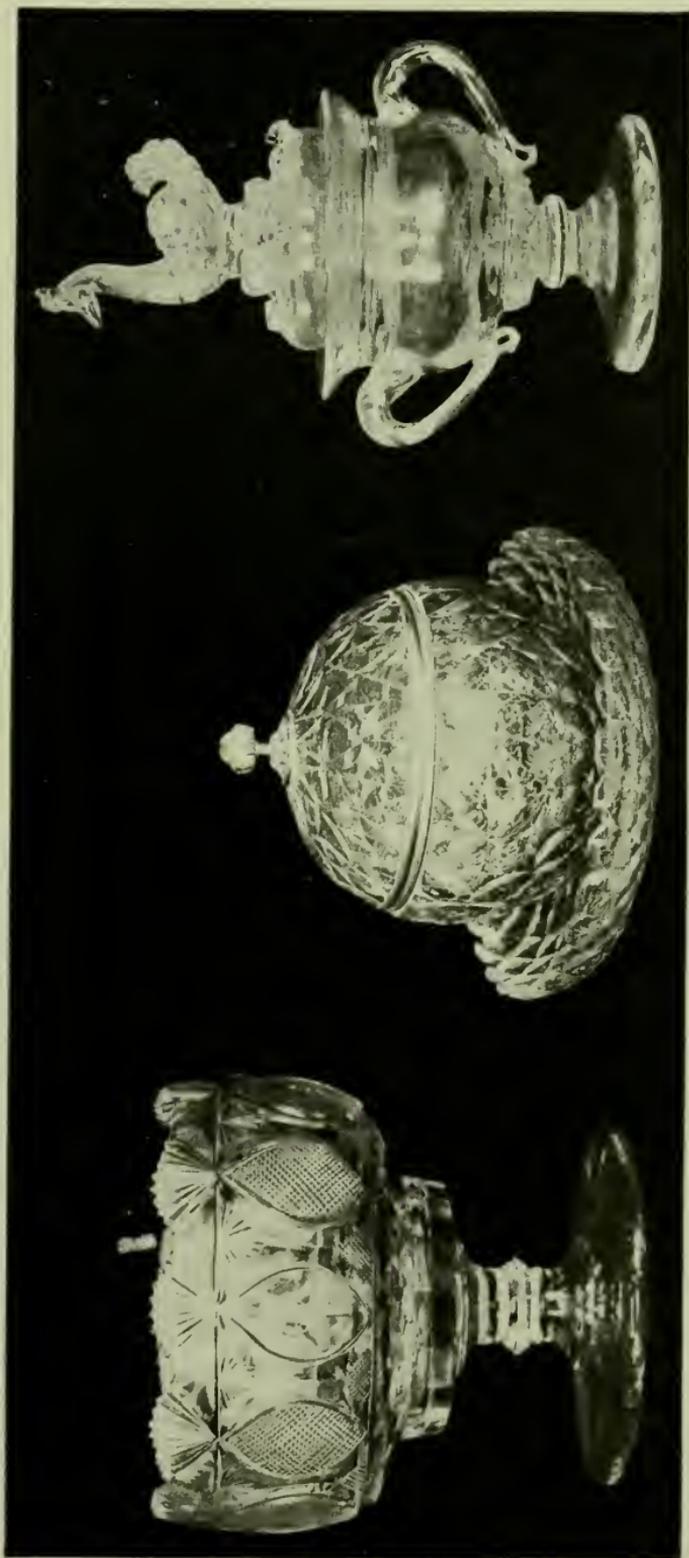
Author's collection.

WATERFORD BOWL AND STAND, cut all over with large, flat double stars; *circa* 1780.

Author's collection.

STRAWBERRY AND FAN CUT BOWL. Made at Waterford in 1790, and bearing the Stannus crest, finely engraved.

Author's collection.

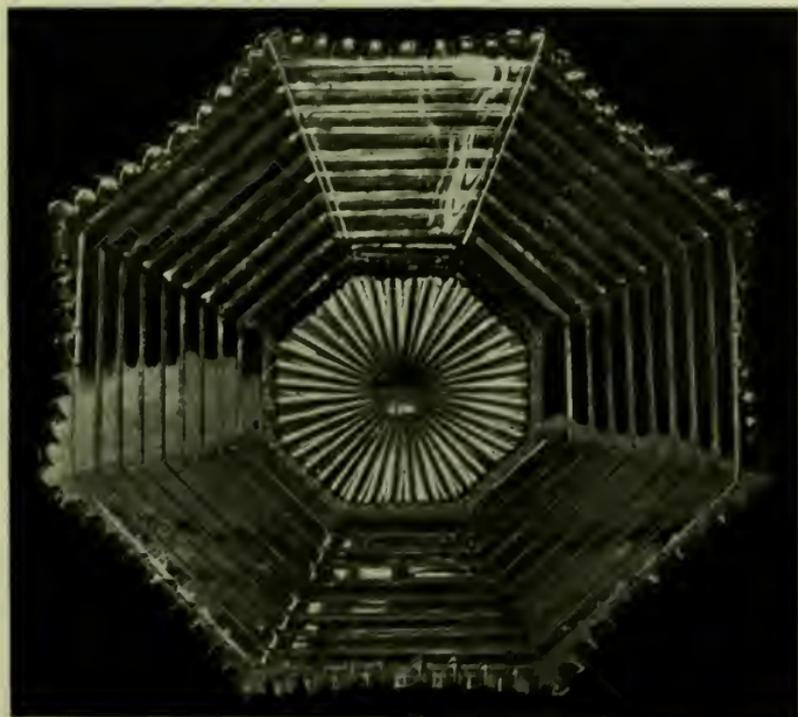


A giant "TURNOVER" ROUND BOWL AND DISH. Waterford,
circa 1815.

In the Author's collection.

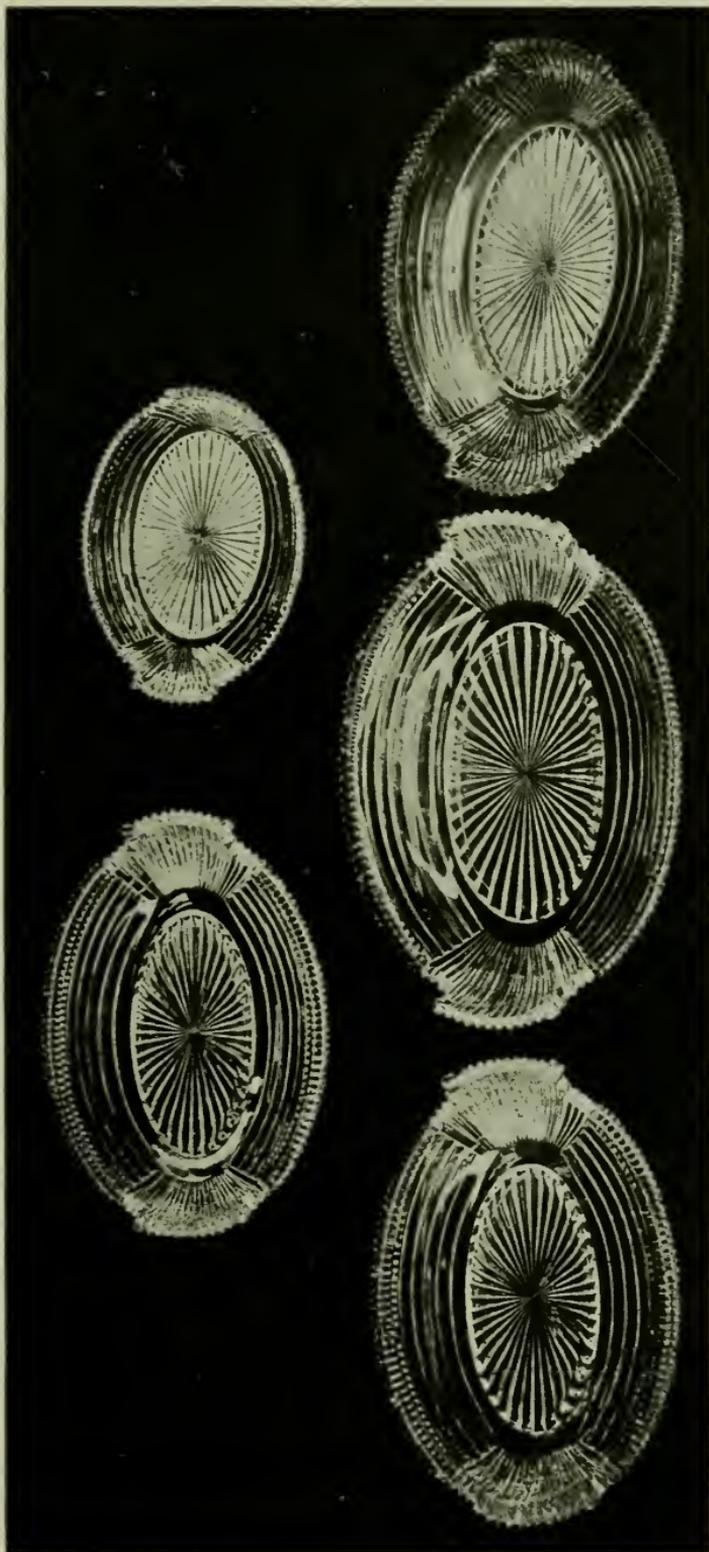
OCTAGONAL DEEP "STEP" CUT WATERFORD DISH, *circa*
1825. A very unusual specimen.

In the collection of Mrs. Oliver.



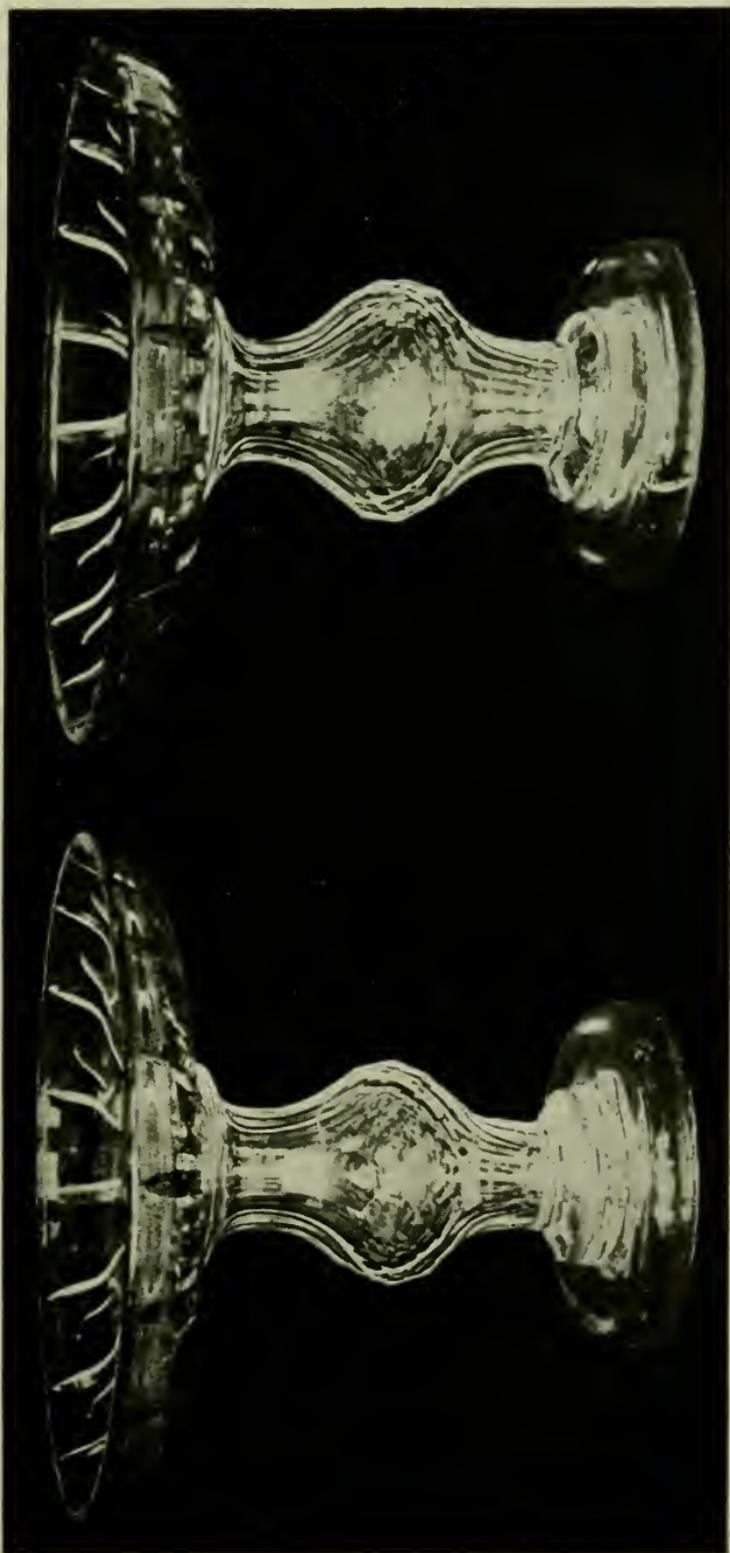
Set of "STEP" CUT DISHES with fan handles. Waterford, *circa* 1820.

In the collection of Mrs. Hall.



Pair of BANQUETING TAZZE, Munster glass of about 1790. Made of heavy dark glass *in one piece*, with a heavily domed foot, and finely cut in slash and diamonds. They are 13 in. high, and weigh 32 lbs. each.

In the collection of Mrs. Hall.



CANDELABRA, CANDLESTICKS AND CHANDELIERS

WATERFORD TABLE LIGHTS, of exceptional quality.

In the collection of Mr. Fitzroy Chapman.

WATERFORD GLASS CHIMNEY SET, draped with deep "pot-metal" blue drops. Probably Dublin, *circa* 1790.

Author's collection.

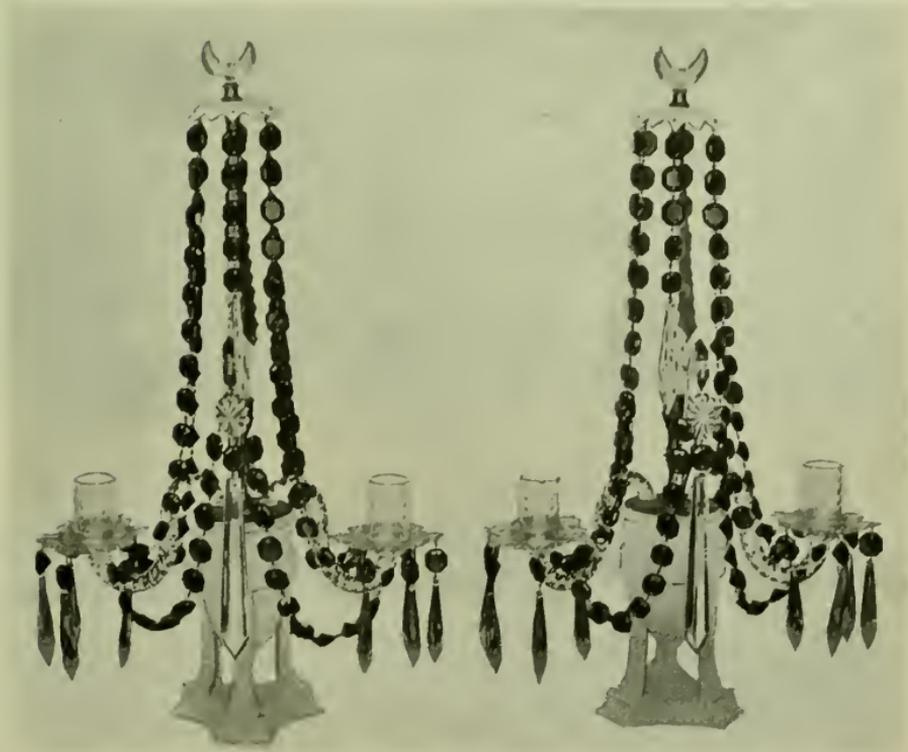


Pair of ADAM TABLE LIGHTS on Ormolu. Irish glass, with very pale amber drops cut in flat facets. *Circa* 1780.

In the possession of Mr. Hobson.

Pair of WATERFORD TABLE LIGHTS, hung with the palest amber round drops (Dublin), and mounted on Wedgwood urns. Late Adam period.

Mr. Hugh Weguelin's collection.



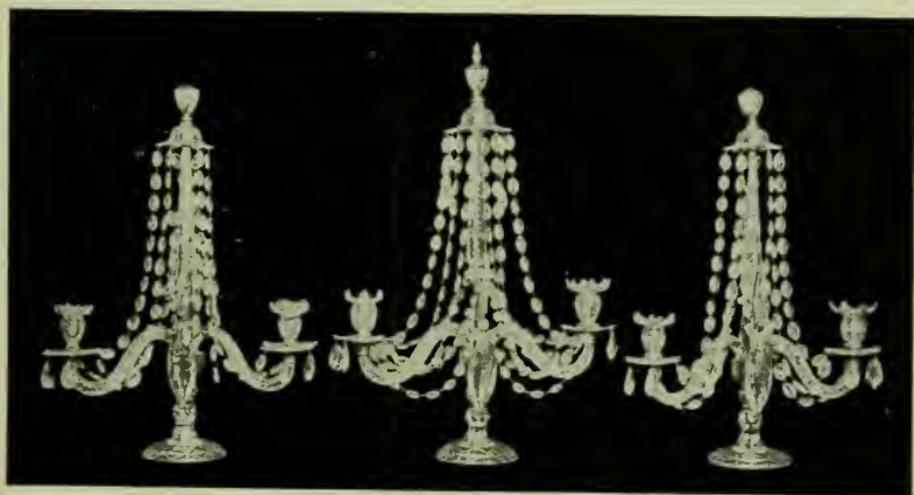
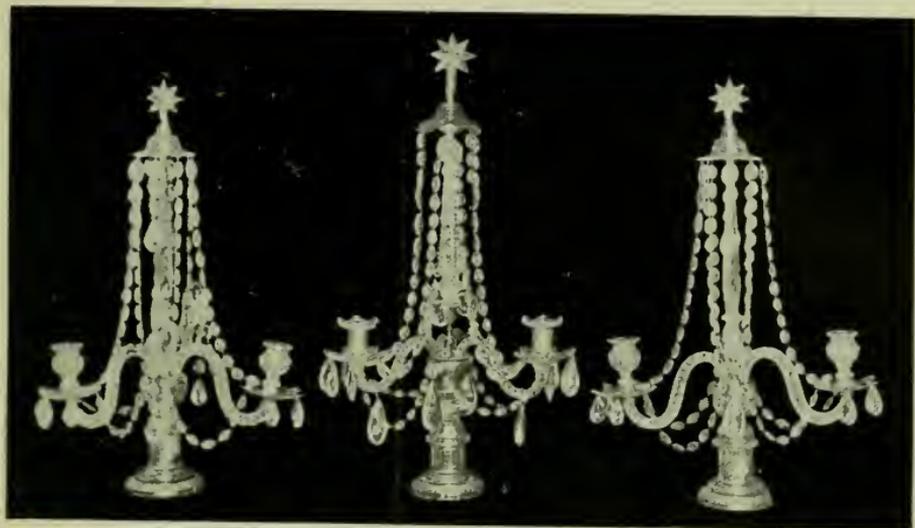
Three WATERFORD FACET-CUT TABLE LIGHTS, with almond-shaped drops. 1780 (*circa*).

Mr. E. Parsons' collection.

Three WATERFORD TABLE LIGHTS, Adam period, 24 in. high, with "almond" drops.

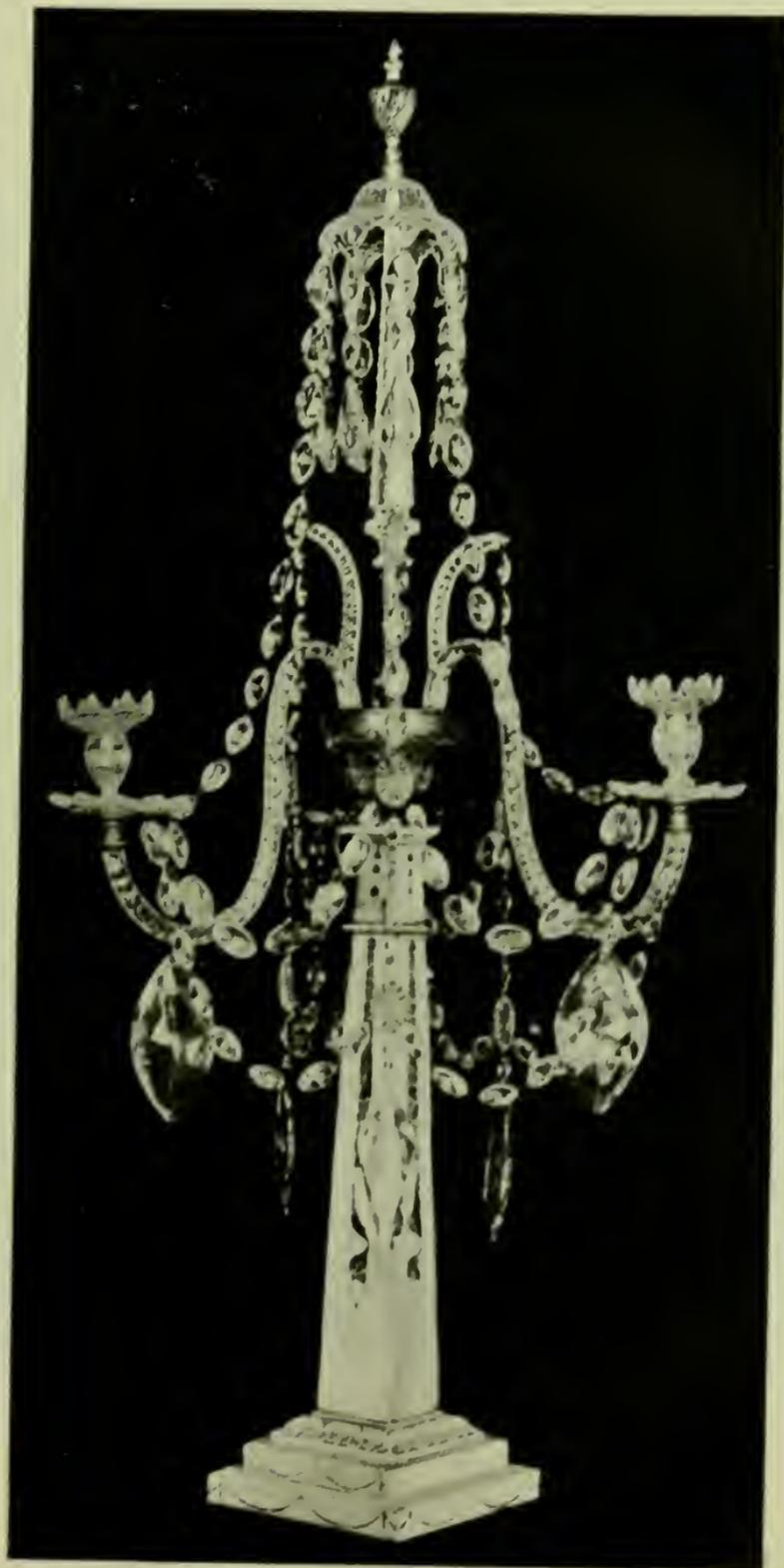
Major Pope's collection.

Collection of EARLY CORK, WATERFORD, AND DUBLIN GLASS CANDLESTICKS, from one moulded heavy toned glass (1750), to the tall facet-cut varieties of 1780-1830.



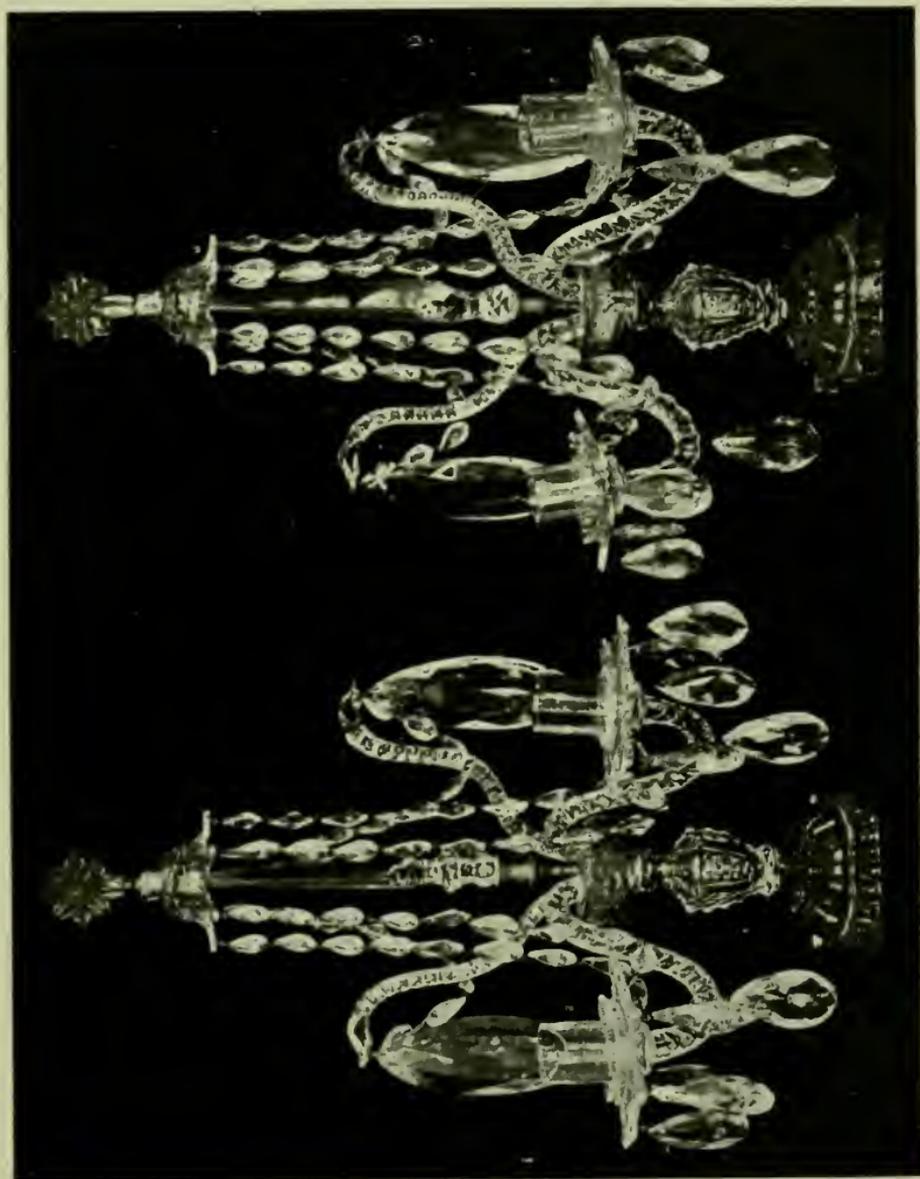
One of a pair of ADAM LIGHTS, 4 ft. high. Waterford glass, on old marble "Bosi" work pedestals. Slightly restored.

Author's collection.



Typical pair of WATERFORD TABLE LIGHTS, early Adam period, with facet-cut "reflecting" drops, which throw out prismatic colours when the candles are lighted. 20 in. high.

Mr. J. Parson's collection.

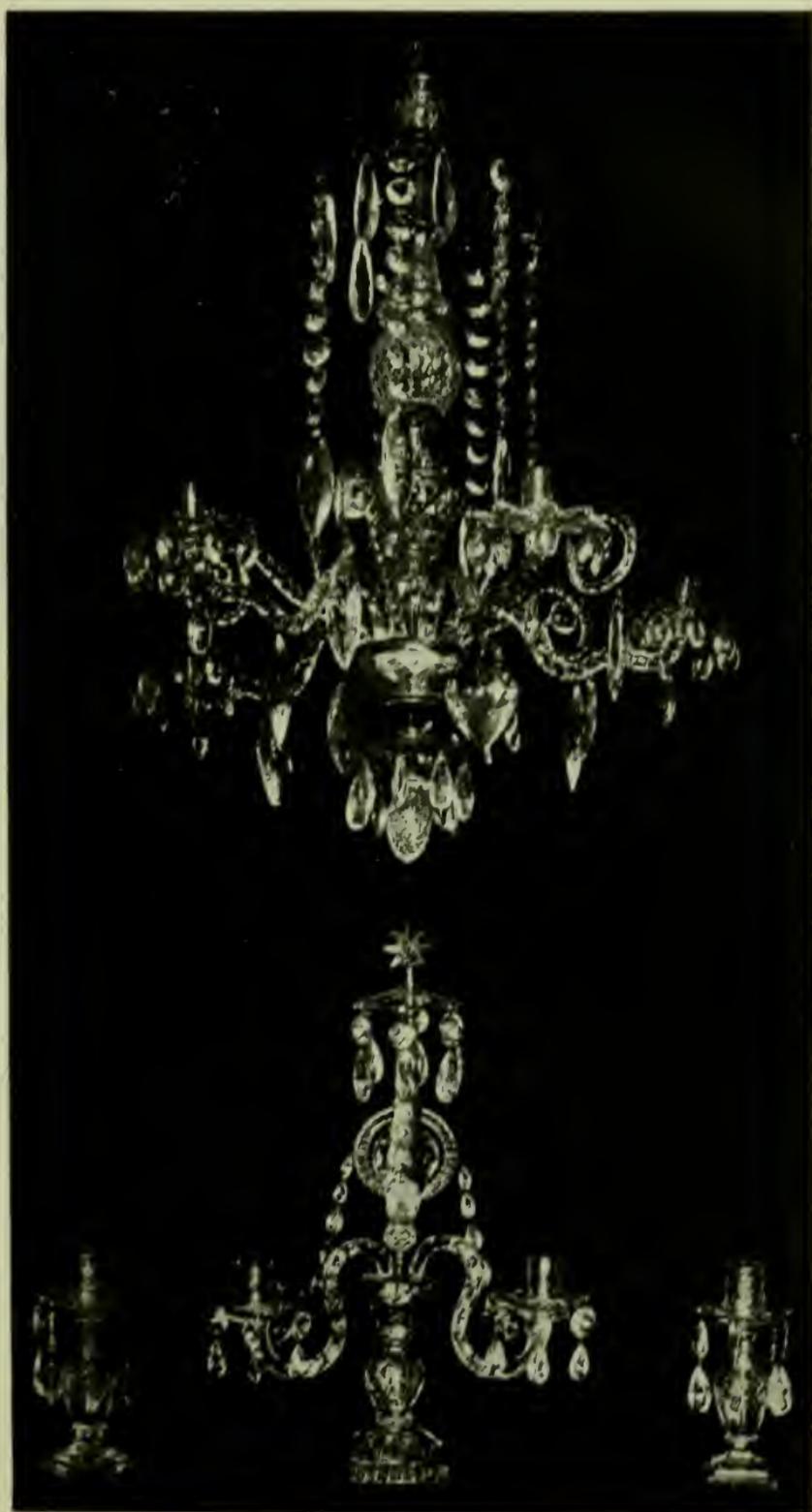


WATERFORD CHANDELIER, *circa* 1780.

Mrs. Cox's collection.

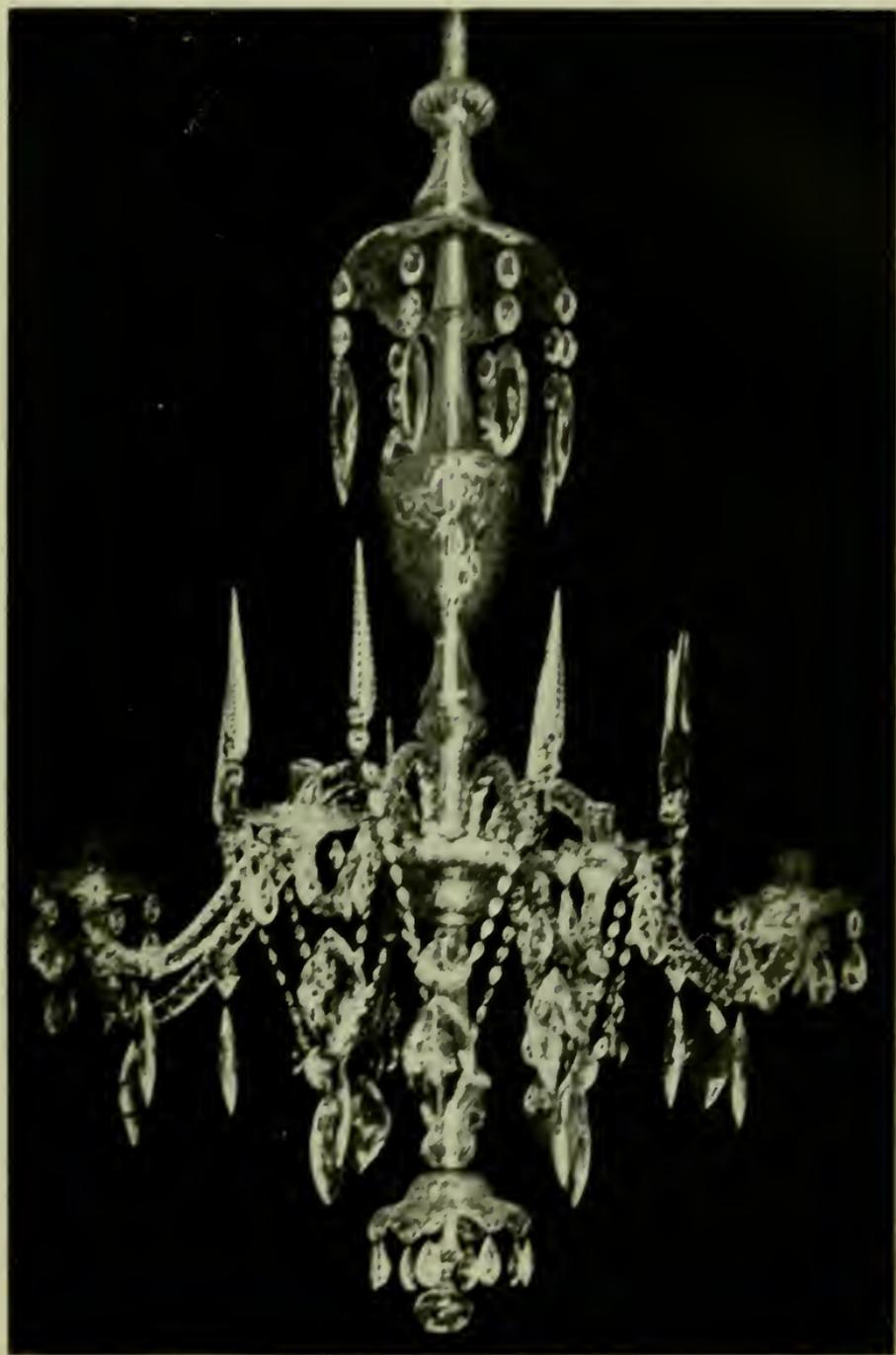
EARLY WATERFORD CANDELABRA and pair of CANDLE-
STICKS with facet-cut ornament.

Colonel Jenner's collection.



WATERFORD 5-FT. CHANDELIER, in its original condition.
Adam period.

In the Author's collection.



ADAM CHANDELIER, Waterford, in its original condition.
In the Author's collection.



DECANTERS, JUGS, AND BOTTLES

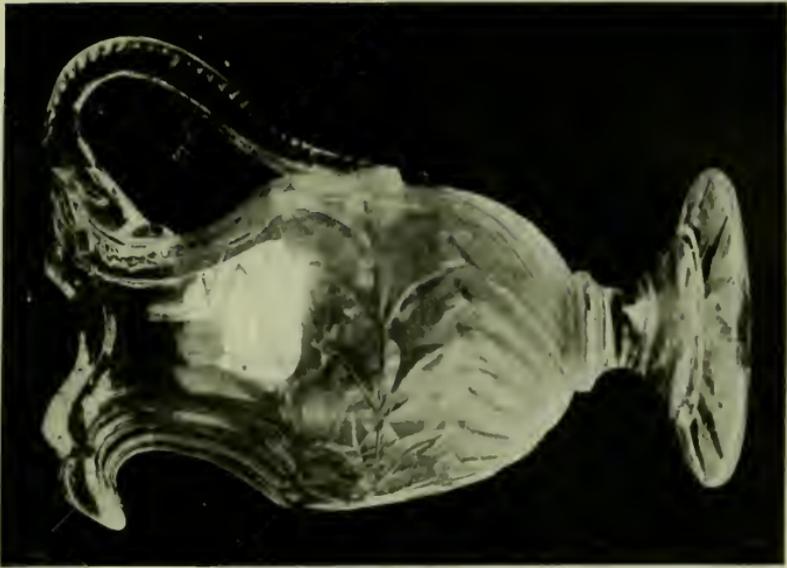
SHAPED WATERFORD JUG.

Author's collection.

UNIQUE JUG, ordinarily termed a freak piece, 25 in. high.

Irish glass, *circa* 1760.

Author's collection.

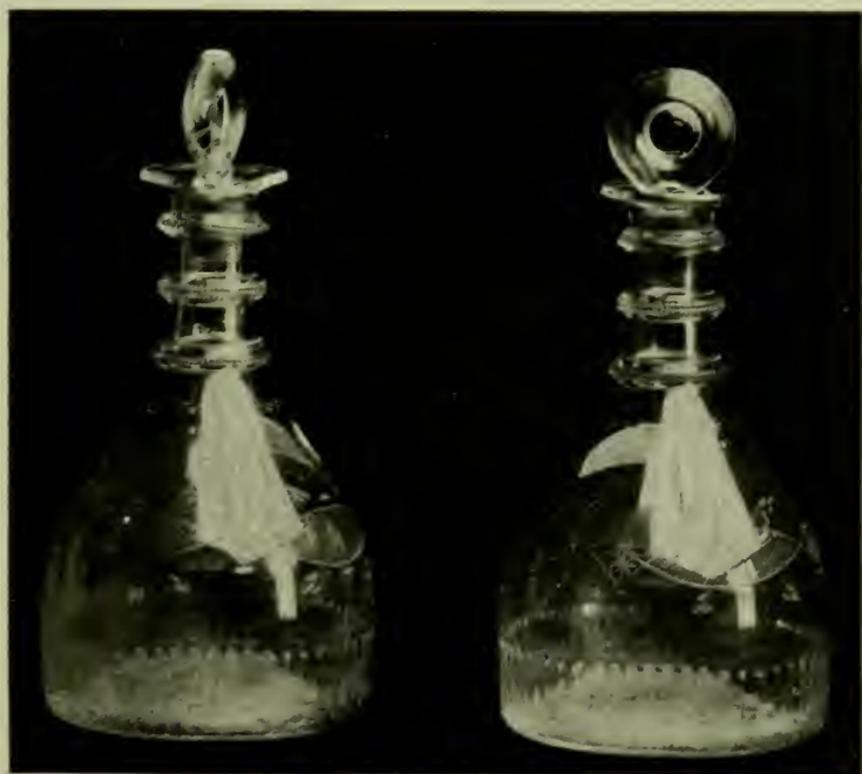


Pair of heavy old MUNSTER GLASS LIQUEUR BOTTLES and
an EARLY BLOWN IRISH GLASS DECANTER, engraved.

Author's collection.

EARLY BLOWN CORK DECANTERS, with the primitive
engraving of the period. These decanters are impress
marked "Cork Glass Co."

Author's collection.



TANKARD, Waterford or Cork, *circa* 1780.

TWO-HANDLED SPUR CUP, probably Dublin, 1750; deep toned glass, very soft to the touch.

Author's collection.

HEAVY LUSTRE CUT JUG, flint glass, *circa* 1800.

Commander Swithinbank's collection.

SWAG AND DIAMOND CUT WATERFORD DECANTERS, *circa* 1780-90.

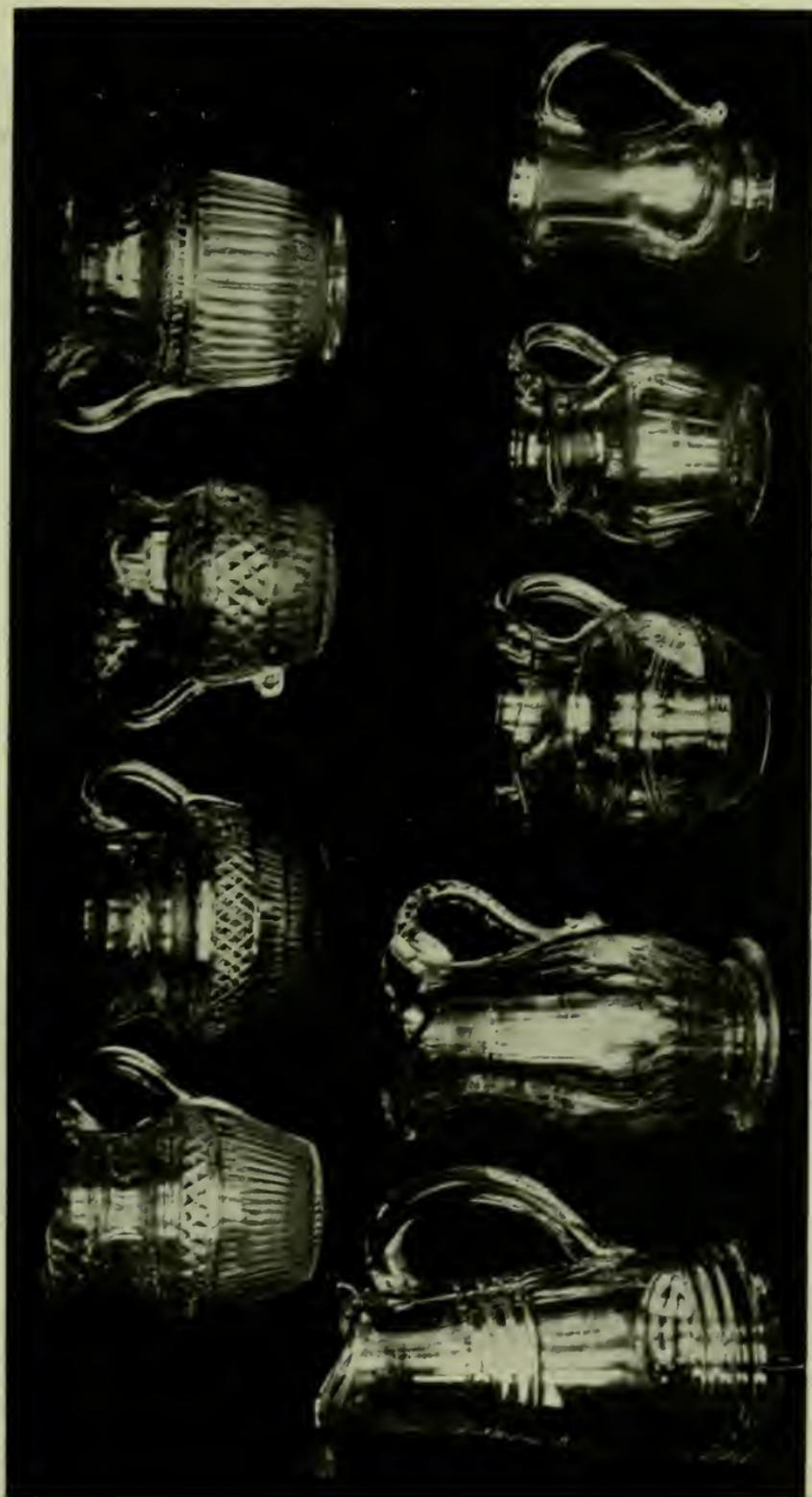
Author's collection.

STEP AND PRISMATIC CUT LIQUEUR BOTTLES, Waterford, 1820-50.



Set of EARLY "MUNSTER" JUGS.

In the Author's collection.



Set of EARLY "MUNSTER" DECANTERS.

In the Author's collection.



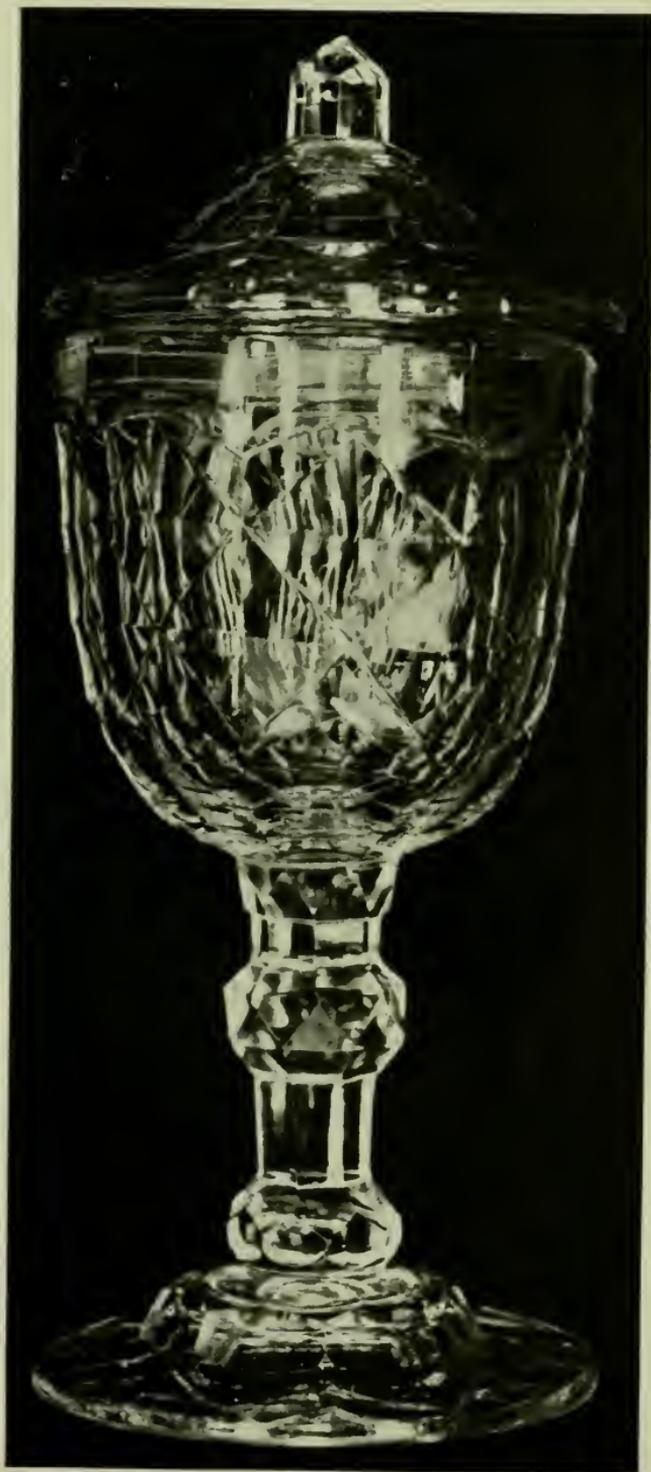
GOBLETS, CUPS, AND CHALICES

CHALICE, 1790-1800. Sharp diamond cut, 13 in. high.
One of the rarest pieces of Irish glass.

In the collection of Mrs. Hall.



A rare CHALICE. Munster glass, 1790–1800.
Author's collection.



IRISH GOBLETS, "CHEERING GLASSES," and three remarkably heavy SALT-CELLARS. Waterford.

A set of DUBLIN "LUSTRE CUT" GOBLETS, *circa* 1850.
The property of Mr. David Blair, who has a similar set of tumblers.

EARLY SWEETMEATS. Irish glass, moulded 1760-70.
Author's collection.



SWEETMEAT STANDS

MOULDED SWEETMEAT STAND, with two candle sconces.
Early Cork.

Mrs. Magee's collection.



A WATERFORD BASKET SWEETMEAT STAND, 24 in. high.
Author's collection.

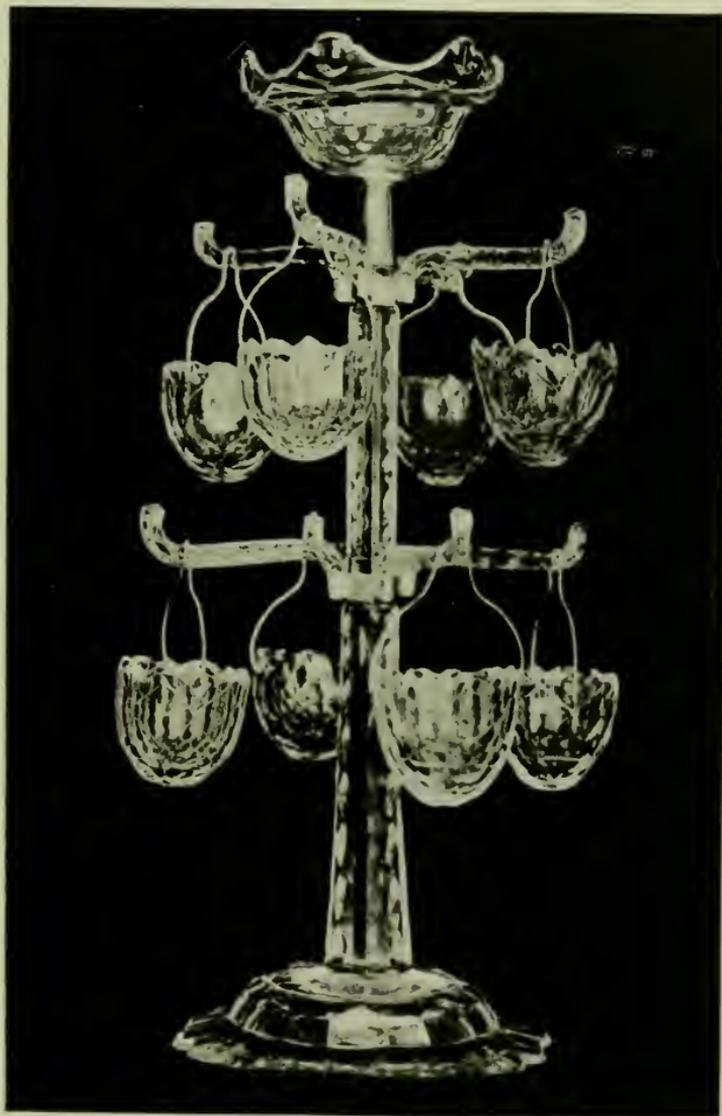


TABLE SERVICES

An entire early WATERFORD DESSERT SERVICE. Early leaf cutting, "drawn stem" wine-glasses.

In the possession of the Hon. Mrs. Vickers.



WATERFORD DESSERT SERVICE, *circa* 1770.

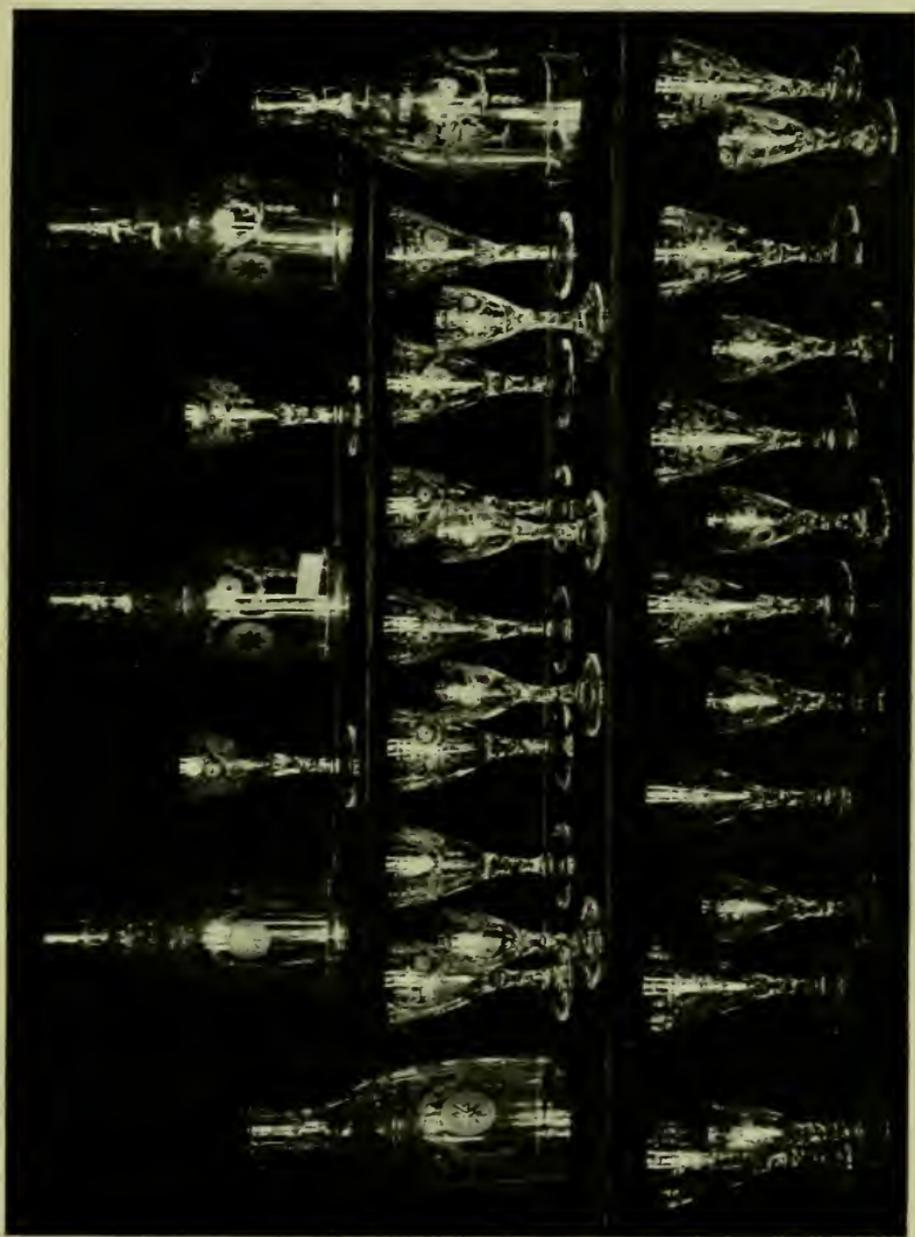
In the collection of Major Pope.

EARLY DUBLIN POSSET TWO - HANDLED BOWL, 1760 ;
FLAT FLASK, 1770 ; GOBLETS, MUGS, and TEA CADDY
of early dates.



TABLE SERVICE OF ENGRAVED CORK GLASS, early Adam period. Glass older than the engraving.

In the collection of Mr. Robert Frank.



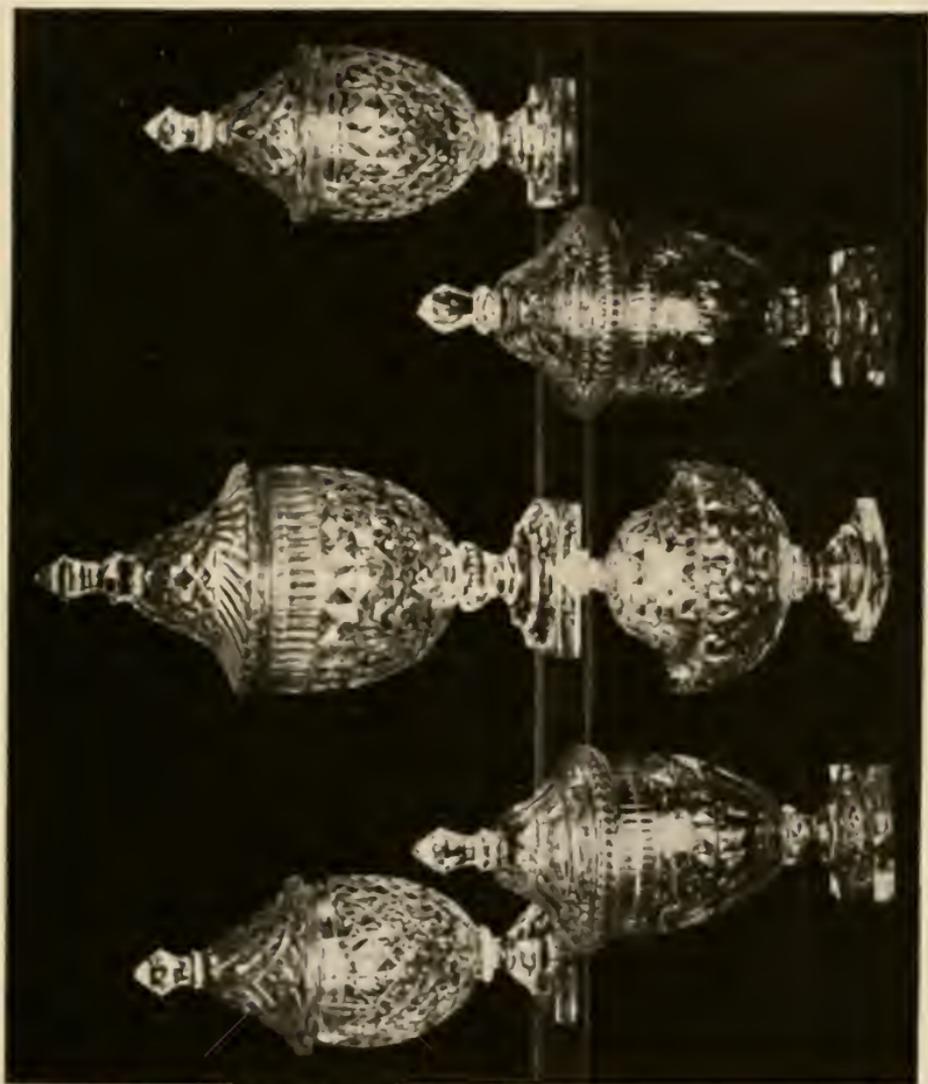
URNS, HONEY POTS, SALTS, ETC.

Four tall URNS, Cork and Waterford. Those on left and right are exceptional, being 22 in. high, and very early.

In the collection of Commander Swithinbank, R.N.



Collection of tall URNS, Cork and Waterford, *circa* 1780.
In the collection of Commander Swithinbank, R.N.



FINE MUNSTER GLASS.

In the collection of Mr. Hunt.

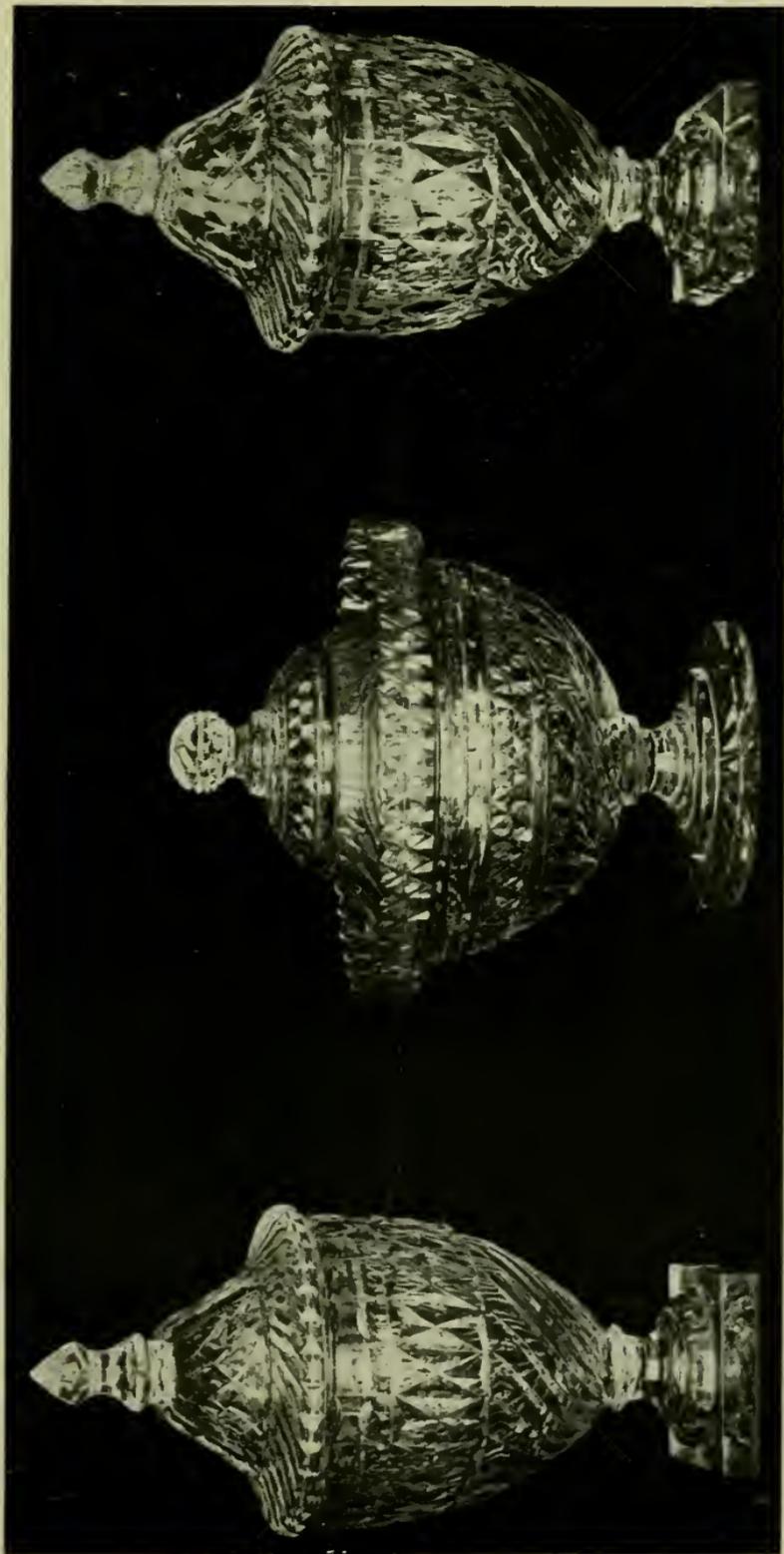
CREAM OR ICE PAILS, Irish, *circa* 1825-35. A wonderful example of deep step cutting, with feather handles. The glass is nearly $\frac{3}{4}$ in. thick.

In the possession of Mrs. McBean.



Set of three WATERFORD URNS, *circa* 1780. Very fine examples of flat cutting.

In the collection of Mrs. Hall.



TYPICAL WATERFORD CRUETS AND CRUET BOTTLES.

OLD STRAWBERRY CUT DUBLIN TEAPOT.

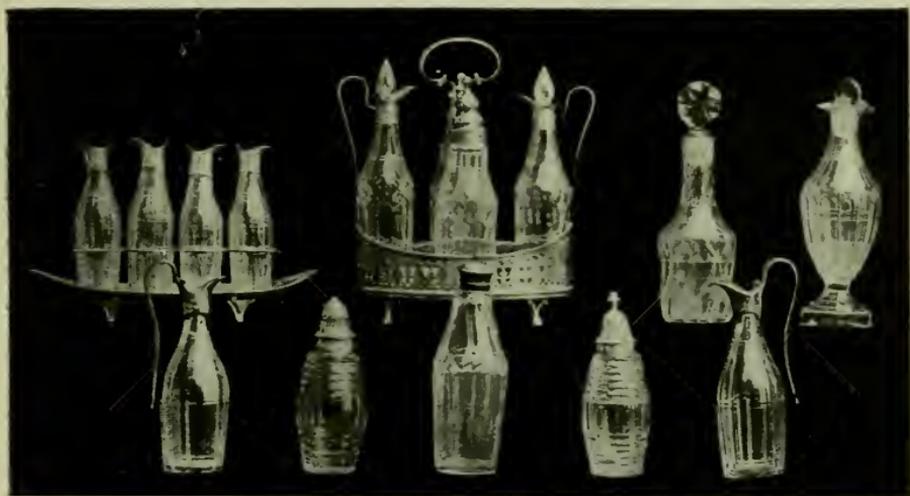
In Mrs. Day's collection.

OLD MUNSTER GLASS TEAPOT, moulded.

In the Author's collection.

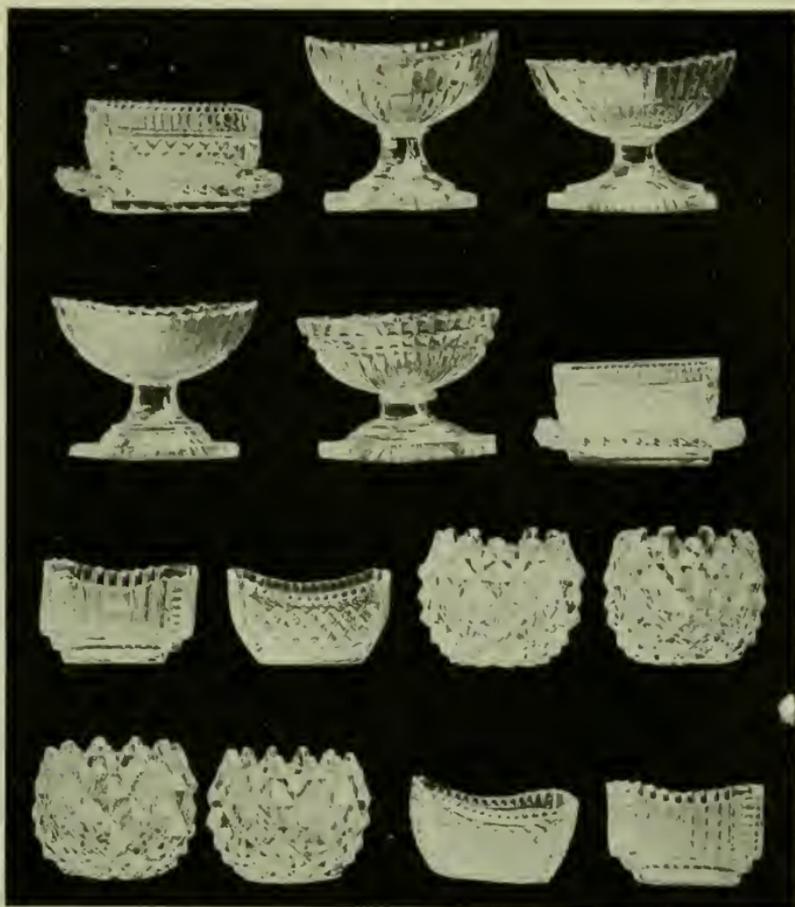
TEAPOT. Waterford, *circa* 1780.

In Mr. Robert Frank's collection.



TYPICAL IRISH SALT-CELLARS, and a set of FOUR HEAVILY
DIAMOND-CUT LEMON HOLDERS of a much later period.
1815-50.

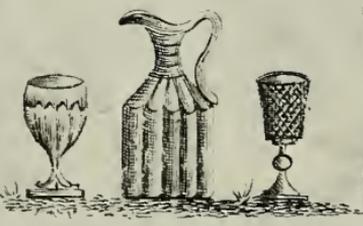
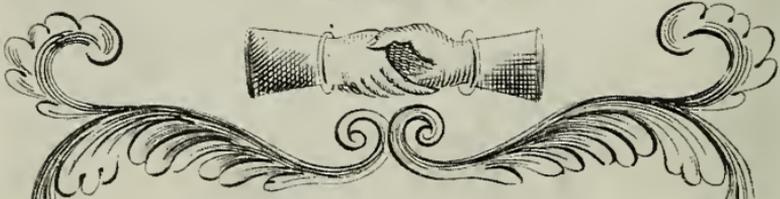
TYPICAL IRISH HONEY AND JAM POTS, Munster glass.
1780-1815.



No

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STEWARDS

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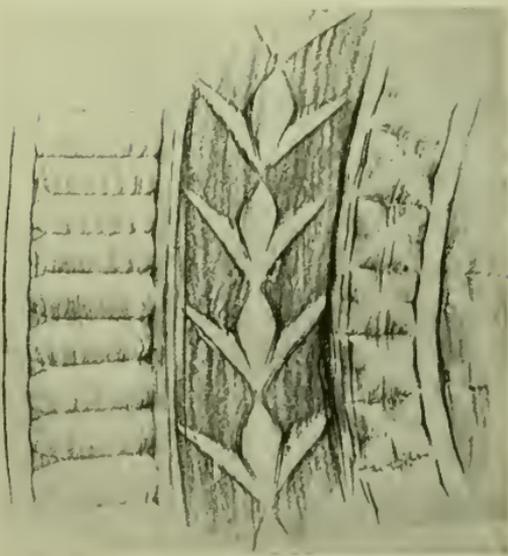
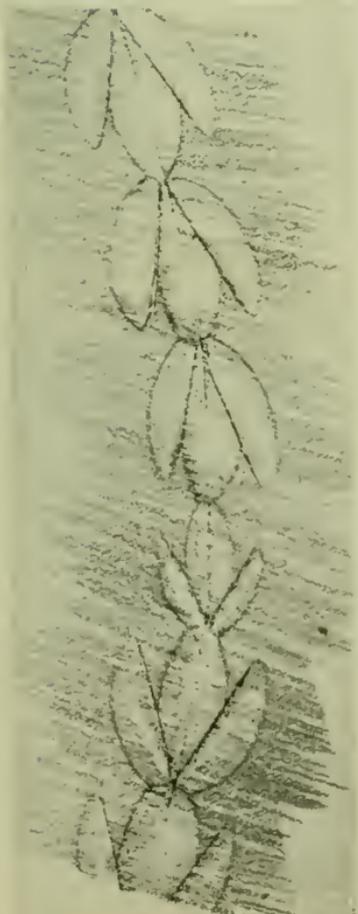
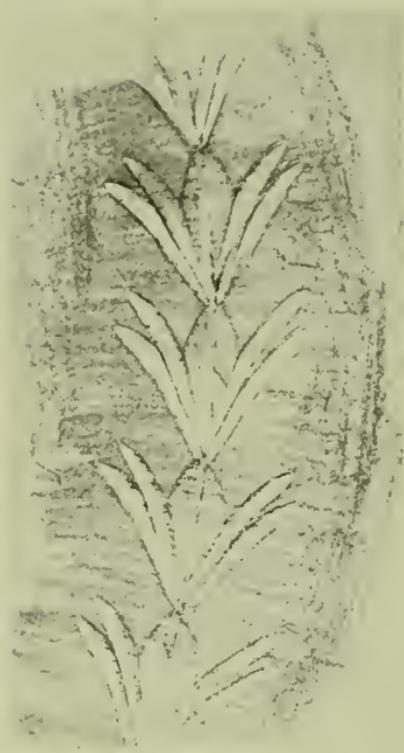
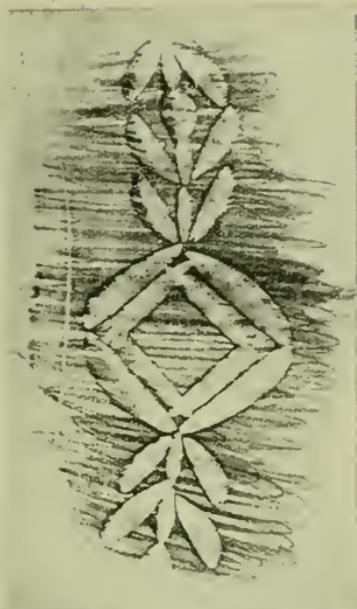
RUBBINGS

A very early husk or leaf cutting from an early Irish wine - glass, *circa* 1760. This is one of the earliest cuttings.

A variation of the early leaf cutting, somewhat later, therefore a little sharper and more symmetrical.

Flat "leaf," one of the first ideas of cutting. It is so soft that to the touch it is almost like moulding.

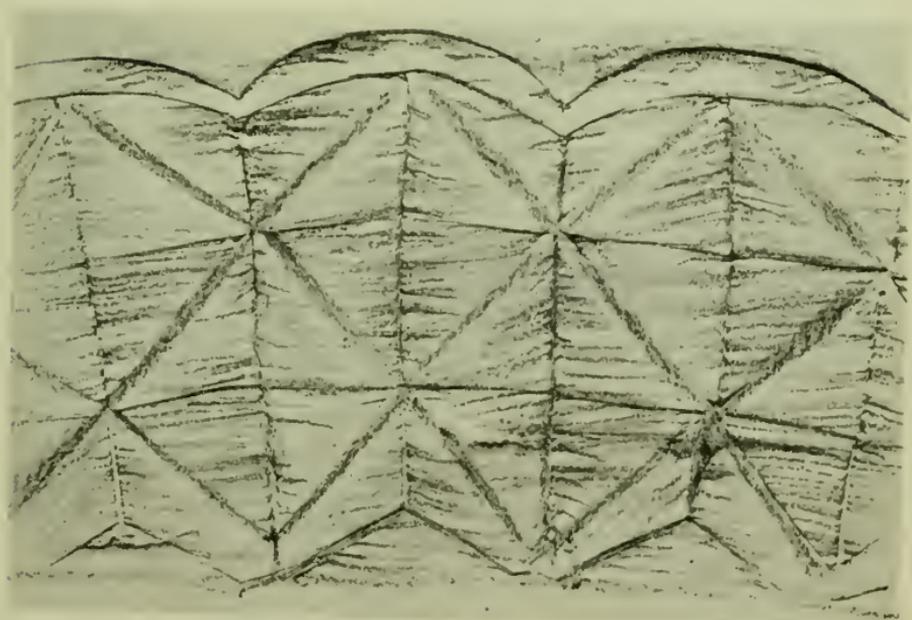
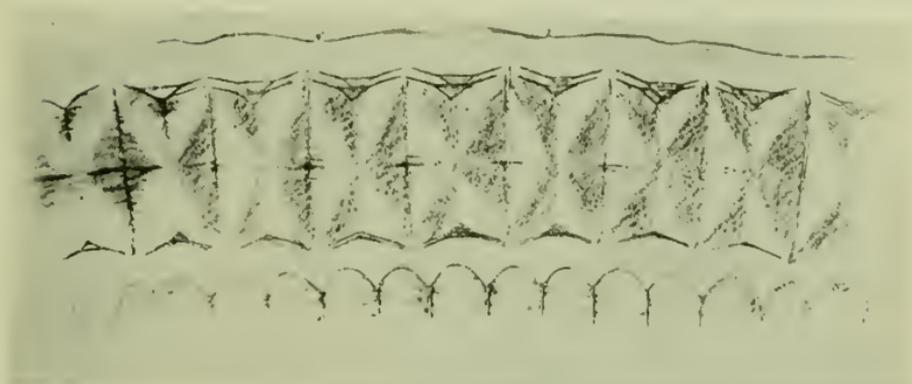
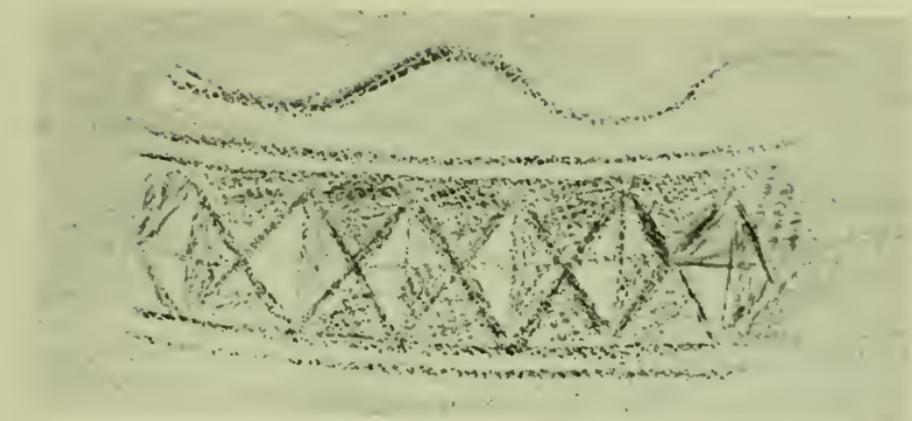
Cutting from a rare Waterford bowl. "Leaf," "shallow diamond," and "flute." This early cutting was very irregular, and so shallow that it is little deeper than heavy engraving.



Flat diamond. This was a *shallow* cutting from *circa* 1768 onwards; after 1790 it became *much* deeper and sharper, the centre coming out to a sharp point.

“Double,” or “long” diamond, so often called in England “lozenge.” It was a very soft shallow cutting till after 1780, when it became bolder and deeper. 309584

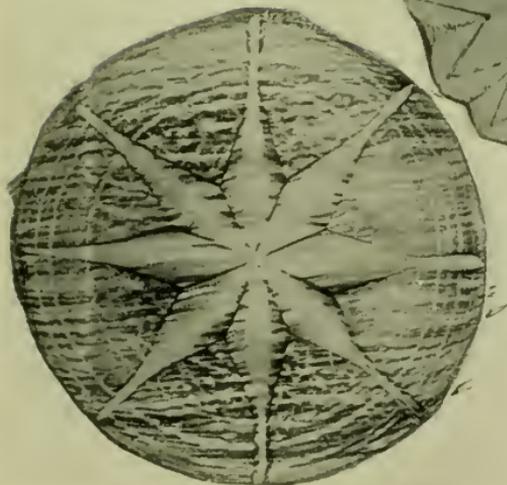
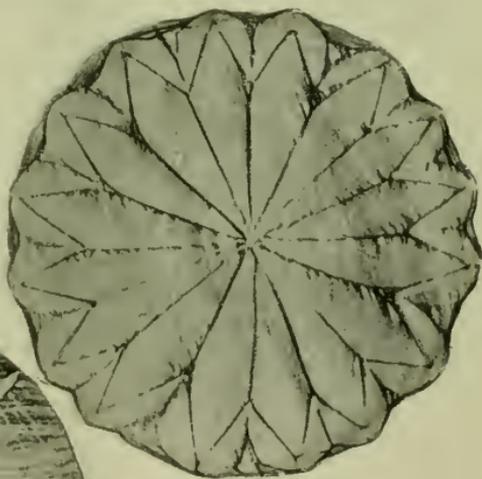
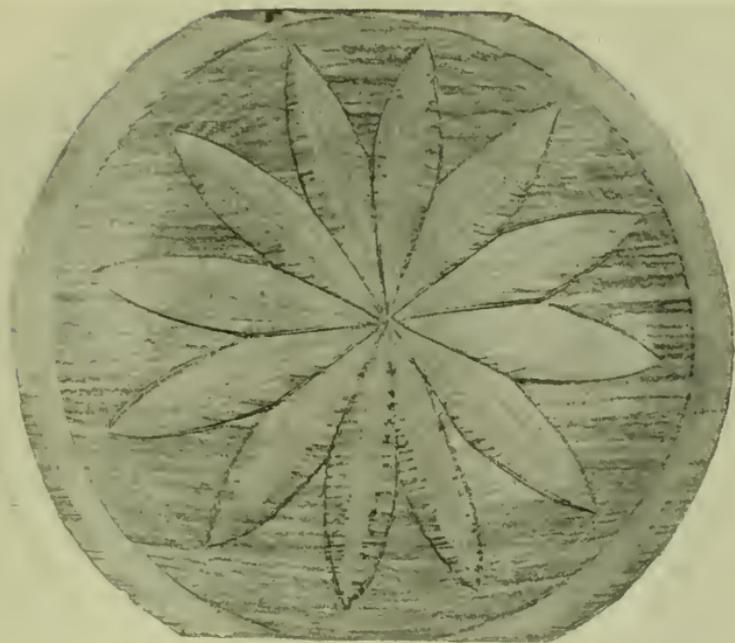
A most rare and very shallow adaptation of diamond cutting from an old Irish chalice, *circa* 1770.



A very beautiful shallow-cut star from a Waterford dish, about 1780.

Another star, somewhat later.

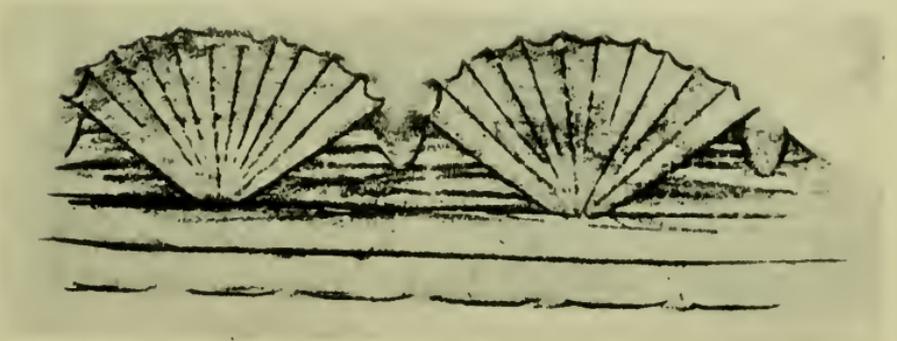
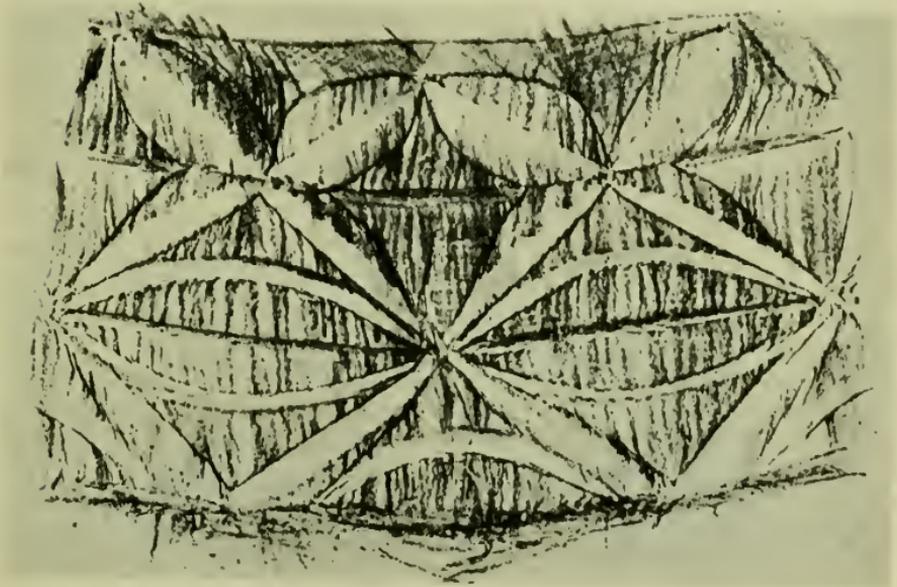
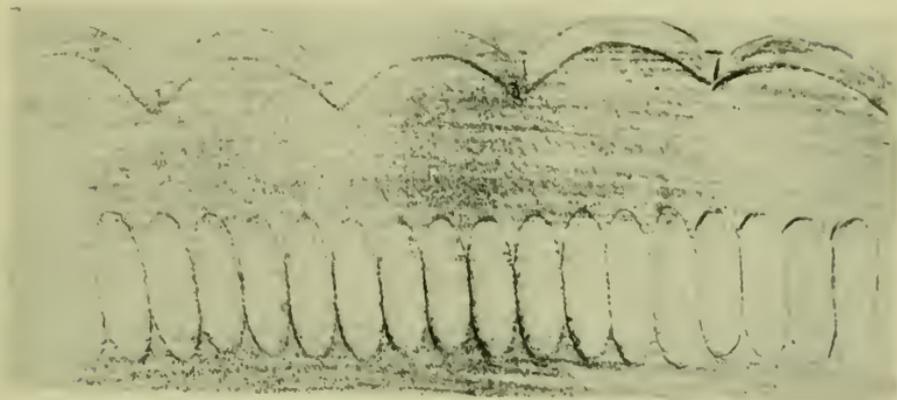
A soft early star found on the bottoms of finger-bowls and decanters, *circa* 1750. Note the remarkable variation from the given centre.



The only cutting on a rare canoe-shaped Waterford bowl in the author's collection. "Flutes" also a very early idea, but became deeper and smaller and sharper as time went on.

Vandyke cutting, more commonly known as "bull's-eye." A cutting very much done between 1770 and 1800, and probably more copied both abroad and in England *than any other cutting.*

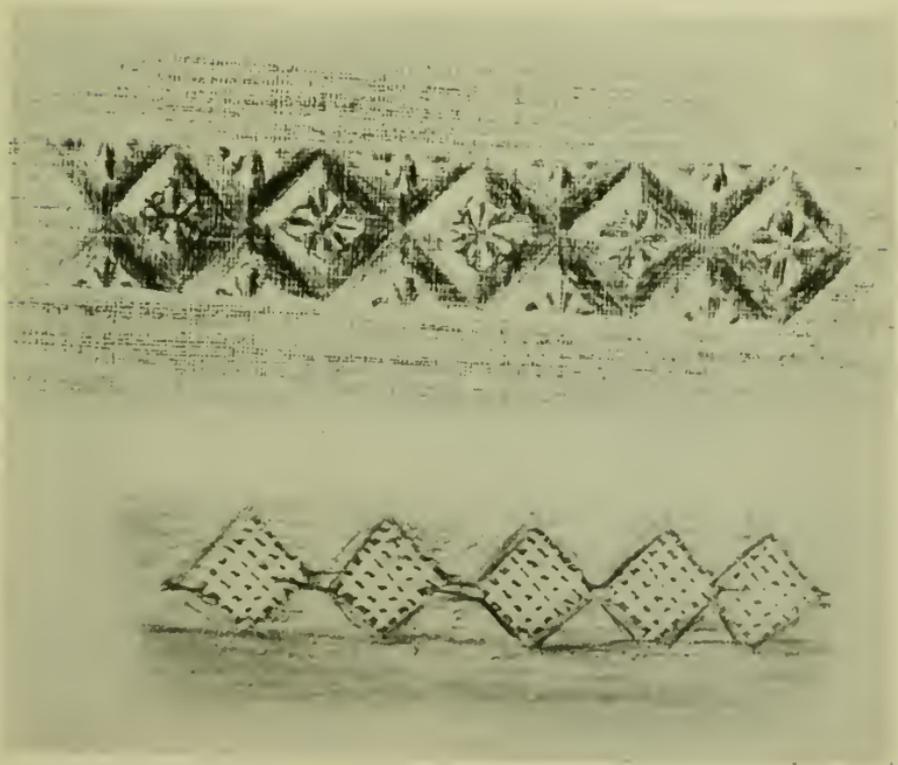
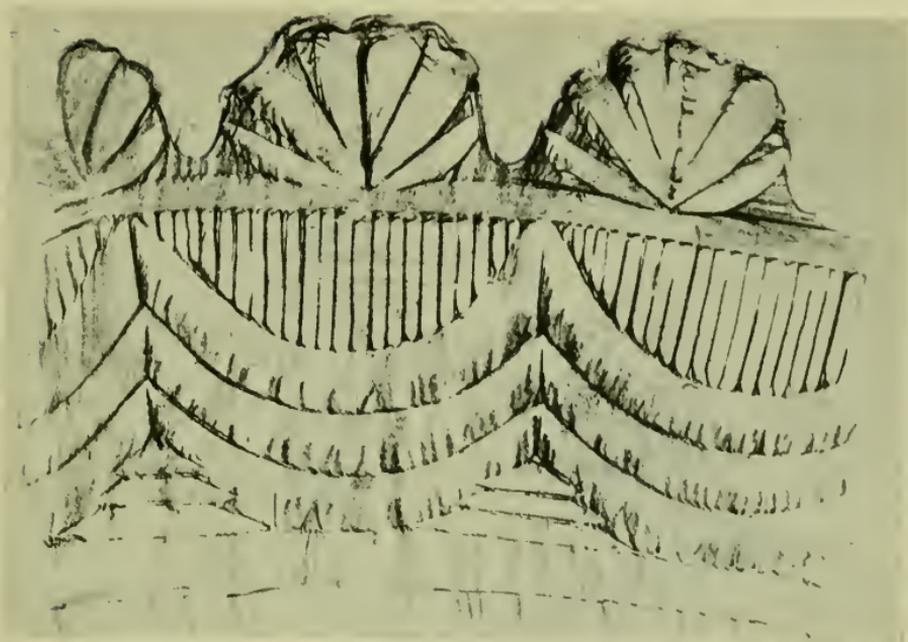
A very beautiful fan edge from a fine Waterford bowl of *circa* 1815.



Beautiful swag and line cutting with fan edge. This is an early effort, probably 1765; but there is a fine example on a Waterford dessert service in the possession of Colonel Wike.

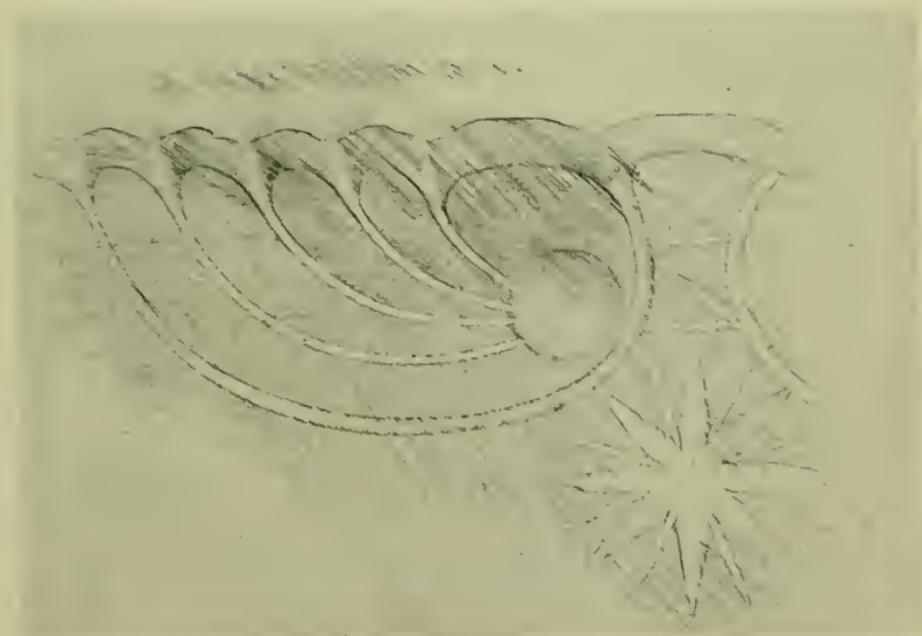
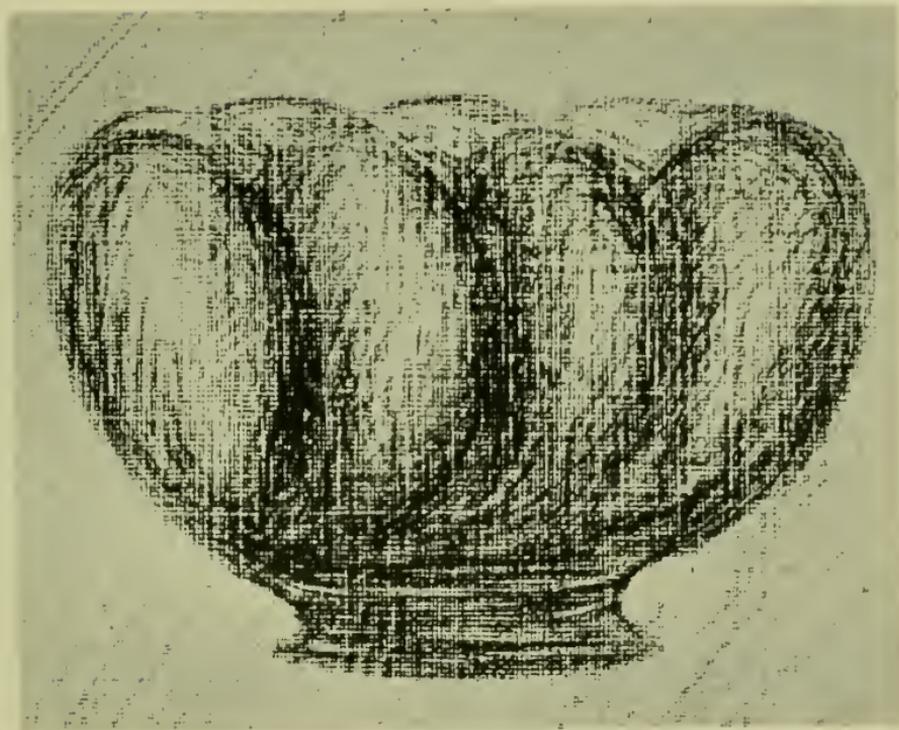
Hobnail cutting, *late* 1830, so often confused with diamond cutting.

Strawberry cutting, so often confused with hobnail cutting; much used from 1780. This is an early example. Note the unevenness of the lines.



A wonderful example of "lustre" cutting. Dublin, *circa* 1785.

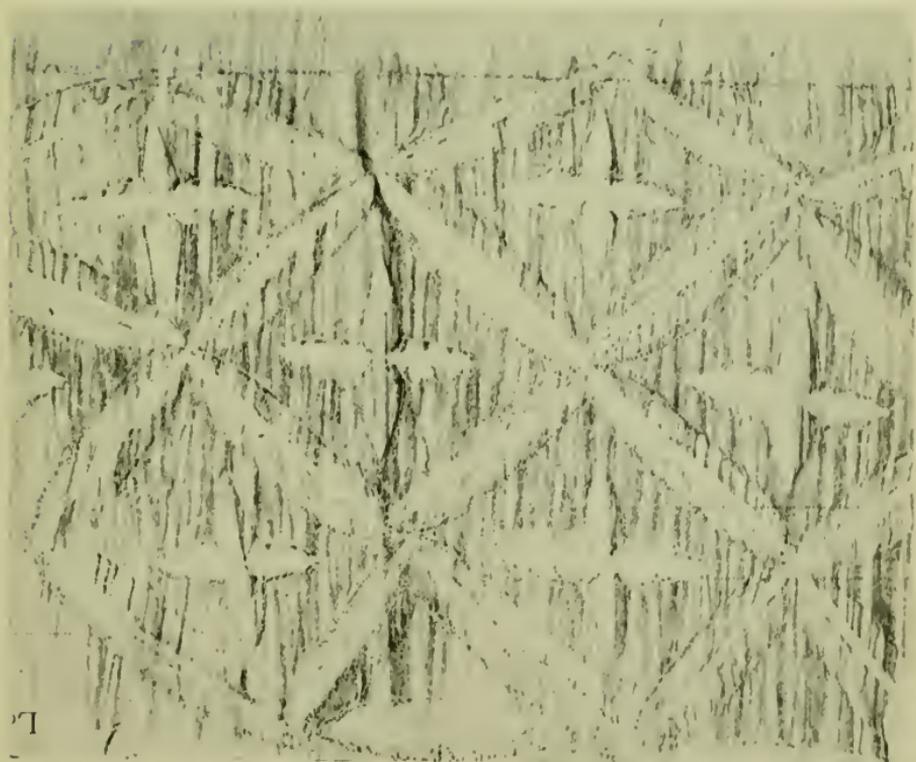
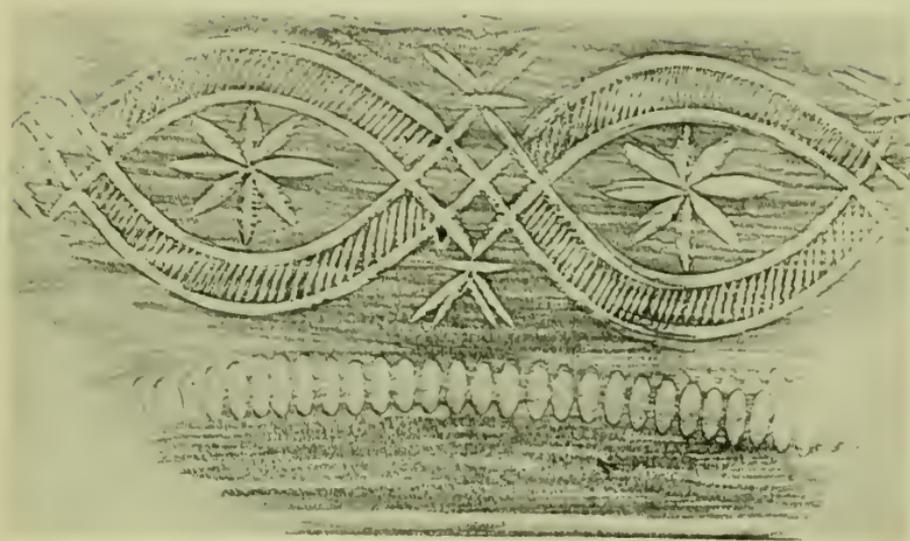
A most beautiful bit of cutting on a rare early Waterford mirror in Commander Swithinbank's collection.



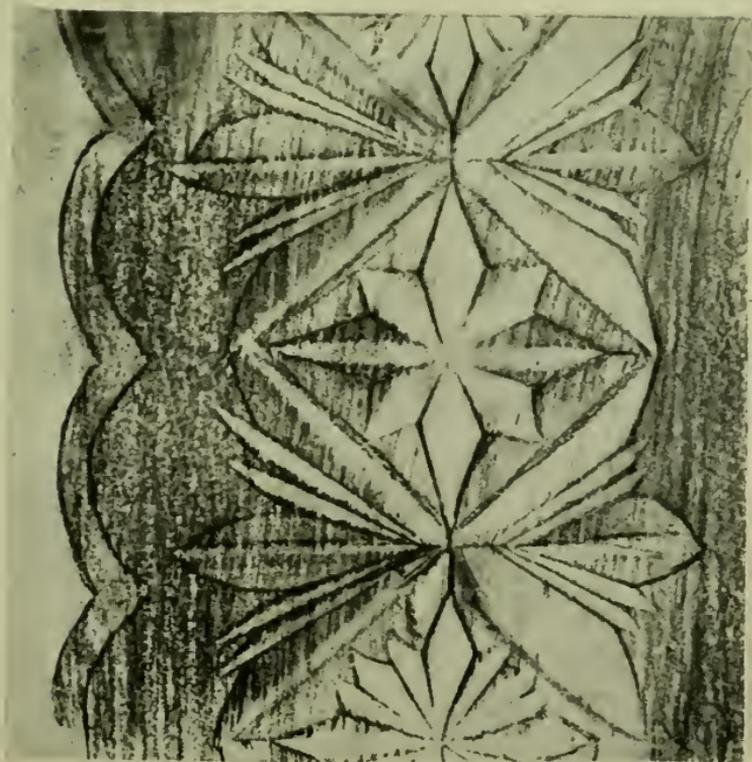
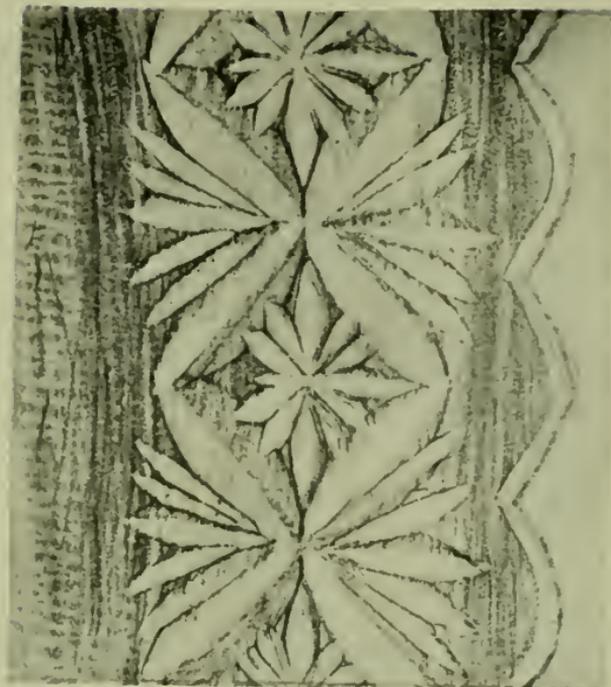
A wonderful special cutting on a "pinched" Waterford boat-shaped bowl a little deeper than engraving.

In the Author's collection.

Very early cutting from Mr. Weguelin's Waterford urns, showing the remarkable inaccuracy of the cutting.



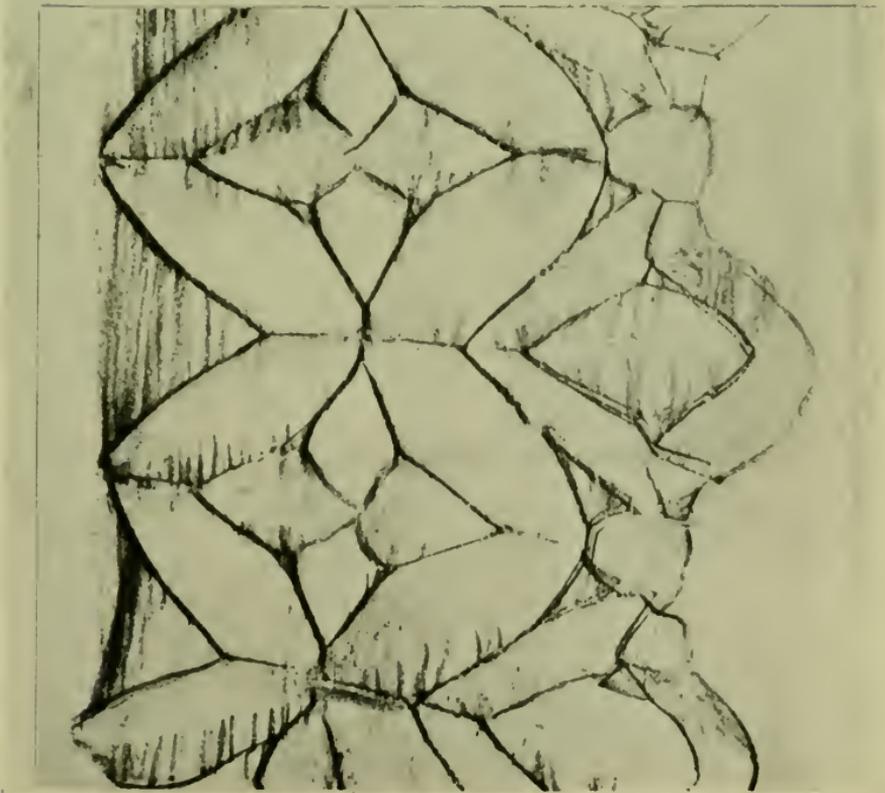
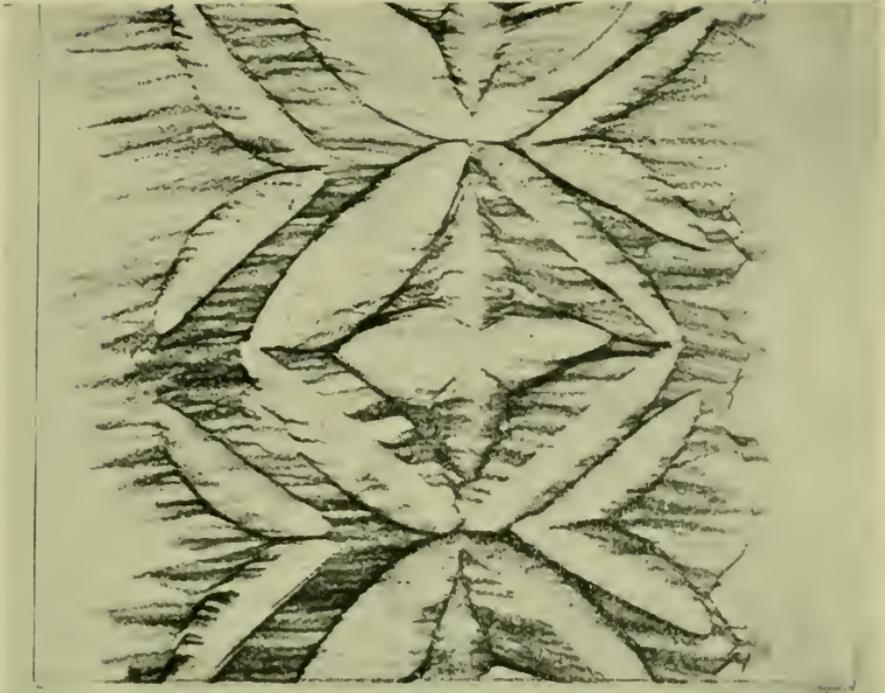
Two of the many adaptations of cutting on Irish glass from 1790 to 1835.



Cutting from an early Waterford canoe-shaped bowl.
In the Author's collection.

Cutting, soft and shallow, from a Cork bowl, late
eighteenth century.

In the Author's collection.













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