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From Objects to G Numbers via Index Cards: Helen McKearin's Classification of Blown Three Mold Glass

by
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Among the greatest achievements and contributions of decorative art scholars of the middle years of the 20th century was the classification of several categories of American glass. With the encouragement of the National Early American Glass Club, which by 1935, had formed a Classification Committee alongside its other technical committees on Research and Exhibitions,¹ illustrated checklists for collectors and glass club members were compiled by George McKearin for Pictorial and Historical Flasks (1941); Helen McKearin for Blown Three-Mold (1941); Ruth Webb Lee and James Rose for Cup Plates (1948); and L.W. and D.B. Neal for Lacy Period Salt Dishes (1962).

Helen McKearin's classification of Blown Three Mold is distinctive because in cataloging and identifying glass of this kind, much of which received both its pattern and form in metal molds, she also had to identify objects that had been reshaped after leaving the mold. Moreover, Ms. McKearin left a detailed record of how she identified patterns and molds prior to grouping and naming them for publication. Consisting of a collection of index cards, this is an enormously valuable resource for building upon her findings. It also helps reveal and explain patterns that were added late in her research some of whose American attributions both of the McKearins later came to doubt.

The classifications for Blown Three Mold and Pictorial and Historical Flasks were featured prominently in their book *American Glass*, first published by Crown in 1941. Sam Laidacker, editor and publisher of the *American Antiques Collector*, was particularly struck by the former:

The section on three mold blown, done entirely by Mrs. [Helen McKearin] Powers, is perhaps the most accurate, complete and authoritative section of this wonderful book. It is almost unbelievable that so much information could be compiled on this type of glass, even in the twenty years she had been working on it. From the explicit charts of patterns, shapes, articles, colors, sizes, mold variations, etc., one might think it quite a simple task until they set out to find the articles for study. There isn't much of it existent and little for sale.²

Late in life McKearin recalled falling in love with research while studying at Wellesley College³ where:

... in my senior year (1920-'21) I started what you might call physical research. I became interested in "three-mold" as it was called at the time . . .⁴

In her father's collection she had daily access to one of the greatest collections of American glass ever assembled, a significant part of which was Blown Three Mold. Many other examples passed through their Madison Avenue antiques store and nearby auctions at the Anderson Galleries and its successor Parke-Bernet, several of whose sales she catalogued.⁵ Fortunately, her college fascination with research focused her considerable mind on American glass so that some other field's loss has been our enormous gain.

Lacking any surviving molds, Ms. McKearin sought to determine as much as possible by examining surviving objects:

I started making notes on patterns, eventually to counting ribs and diamonds, to determine molds and various articles blown for pattern in the same mold. For instance, a decanter mold might be used for bowls and pitchers; a mold might be used for several articles besides the one for which it was made.⁶

Determining a mold's details was most straightforward for a piece that had undergone little or no manipulation following its removal from the mold—for example, the hat in figure 1. Detail might be lost by manipulation, as in the salt and circular dish in the same figure⁷—indeed, an entire band of design might be weakened or erased by tooling, or even completely cut away.

McKearin recorded the characteristics of each mold that she determined on a separate 3" x 5" index card.⁸ The card shown in Figure 2 records the mold that she determined to have been used to make the pieces in Figure 1. The mold is from Pattern 39 (top left, in ink) which, as summarized along the top of the card, consists from bottom to top of bands of vertical ribs, diagonal ribs to the left, diamonds, diagonal ribs to the right, and finally vertical ribs. Top right, "39-7" indicates that this is the seventh mold recorded for pattern 39. Below that are its very specific mold motifs. The lowest band has 44 vertical ribs and is about 5/8 of an inch high. Above that is a single horizontal rib separating the vertical ribs below from the band of 44 diagonal ribs to the left above it.⁹ "(42-45?)" indicates that 44 is an approxi-



Figure 1

Three forms created in the same mold (McKearin's 39-7, the GII-21 hat mold). Bowl and salt (private collections); and hat (collection of Frederick Gaston, Parke-Bernet, 1940, lot 336B).

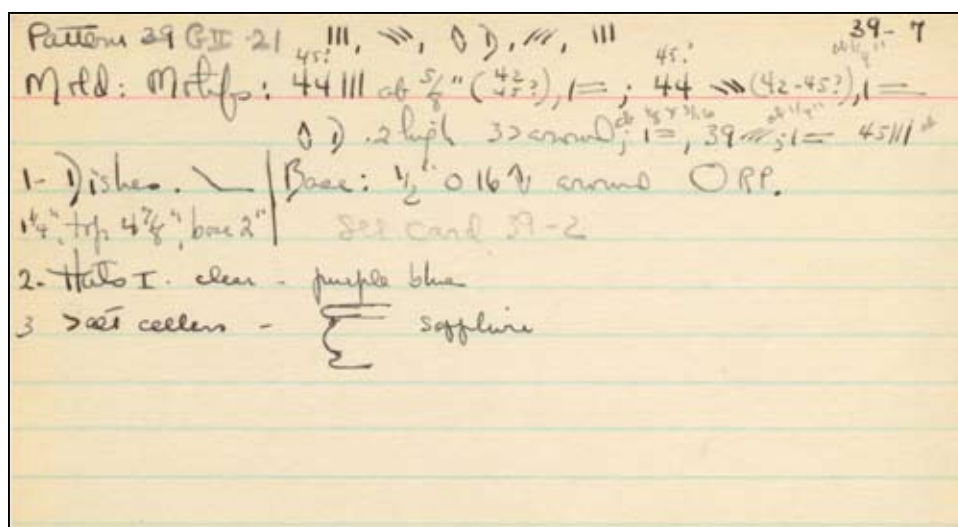


Figure 2

Card 39-7 from Helen McKearin's Blown Three Mold index file. Helen McKearin archive, The Rakow Research Library of The Corning Museum of Glass.

mate count. And so on for the other vertical bands. Next comes a description of the base of the mold, a $\frac{1}{2}$ -inch circle with 16 diamonds around it, and a circular R[ough] P[ontil] scar. Finally, there is a list of the various forms found from this mold—dishes, hats, and salts—together with sketches of the profiles of the dishes and salts.

The entire set of index cards fits neatly into a single card file.¹⁰ Many cards contain small sketches and most record several forms made from the same mold. Other characteristics recorded for a mold include the colors in which each form had been found, the numbers and styles of neck rings on decanters, and whether a pitch-

er's handle had a central rib, overall ribbing, or was hollow. Differences in paper, ink, and handwriting reflect different periods of research, distinguishing initial entries from subsequent additions.

It would have been enlightening to hear McKearin reflect on the process of determining molds. A number of phrases and annotations on the cards capture specific kinds of difficulty. On the illustrated card she replaced her initial count of 44 vertical and diagonal ribs with the range "(42-45)." Elsewhere (card 68-2), she tentatively explained the difficulty, noting that at "2 mold joints [there is] a filet-like rib making 47—probably due to mold spreading." Mold seams make rib counting prob-

lematic by looking somewhat like ribs themselves and by breaking the alignment of diagonal and other ribs.

While McKearin was studying existing pieces to determine molds and group them into patterns, other research was providing evidence of the use of certain molds at specific factories. For example, by classifying shards found at the Boston and Sandwich Glass Company's factory site, McKearin positively identified approximately 29 molds and associated them with that company.¹¹ Elsewhere in a series of excavations of factory sites, Harry Hall White found remains of Blown Three Mold articles made at Mount Vernon, New York; Keene, New Hampshire; Coventry, Connecticut; and Mantua and Kent, Ohio, in each case providing conclusive evidence of the use of specific molds in these factories.¹² Inadvertently, he confirmed that at least one mold was used at more than one factory site. A mold used to make inkwells from olive amber bottle glass at Keene is known to have also been used to make tumblers in colorless lead glass, a material that does not appear to have been produced at Keene in the relevant time period.¹³ As a result, a small proportion of the molds determined by McKearin were firmly associated with specific factories, while a cautionary note was raised that some molds were used at different times at more than one factory.

In writing her chapter on Blown Three Mold for *American Glass*, McKearin prepared discussions of terminology as well as the likely origins of Blown Three Mold and, where possible, documentation of its production at specific factories. However, the bulk of the chapter presents her classification scheme together with checklists for collectors, line drawings and patterns, and a great many photographs of both typical and rare pieces.

From the perspective of classification, McKearin re-ordered, regrouped, and renumbered the patterns of her card index as shown in the concordance in the Appendix.¹⁴ This reveals that the original ordering of the cards corresponded roughly to that in *American Glass*: Group I: patterns of ribs (index card patterns 1–27); Group II: patterns of ribs and diamonds (28–64B); and Group III: patterns including sunbursts (65–97). The familiar classification of some patterns as “Arch” or “Baroque” was present in the index cards and preserved as groups GIV and GV in *American Glass*.

The renumbering process allowed items that had been identified out of sequence to be put in a more appropriate place. This includes patterns 100–104, 106–108, and three unnumbered patterns which were appropriately moved into groups GI, GII, and GIII.

Changes in pattern numbers show how McKearin evolved her opinion as to what constituted a distinct pattern.¹⁵ For example, pattern 81 became two sub-patterns 81A and 81B, and then GIII-15 and GIII-16. Simi-

larly, pattern 84 became 84A and 84B, which became GIII-19 and GIII-20, while pattern 16 became patterns 16A, 16B, and 16C, then GI-20, GI-21, and GI-22. In other cases, patterns that were previously listed as separate were merged. For example, patterns 78 and 79 became GIII-13.

After working out the new numbering scheme, McKearin updated each card with a group number. Card 39-7 of Figure 2 was relabeled with GII-21. However, there was no attempt to create mold numbers such as GII-21/7.

The cards for several molds were marked with the word “Omit” to indicate that they were not to be included in the published classification scheme. These include two hybrid patterns (98 and 99) whose pieces were first patterned in a dip mold before being expanded in a full-sized mold (from patterns 69 and 72 respectively);¹⁶ several patterns that were considered to be Irish¹⁷ (38C, 54, and 61); and another considered to be stylistically simply too different (105, Figure 3, left).

Faced with the challenge of presenting a large volume of detailed information relating to which forms, molds, and colors existed for each pattern, McKearin chose to place the bulk of the information in a series of tables, each one recording a particular form such as decanters, pitchers, inkwells, or sugar bowls. For each pattern for which a certain form was recorded, there were one or more entries corresponding roughly to the different molds appearing in that form. Variations between molds were captured by the simplest distinctive features, typically the size of the piece or its base pattern. Although she had recorded them in her index cards, other details, such as sizes and counts of ribs, and diamonds, were not included. Most tables include colors and dimensions, profiles of bowls, tumblers and salts, and other details such as characteristics of handles. At the end of each row or group of rows is a summary of the “No. of Individual Molds Determined,” with similar characteristics, for example the GII-21 ½-pint decanter molds that she had determined. At the end of the tables a four-page “check list” summarized which forms had been made from which pattern, giving a concise index to the tables.

The renumbering and grouping of patterns was arguably an improvement and the lists of pieces by form are useful, yet the final restructuring of the material for publication resulted in a loss of information. In particular, information about the molds was lost and even obscured. Entries such as “2 three-piece” and “1 four-piece” in the column listing the “No. of Individual Molds Determined” and the frequent phrase “Mold not determined” were clearly written by someone who *had determined* a great many molds—someone who knew what the GIII-13 “Hat mold” used to make GIII-13 bowls



Figure 3

Left to right: Blue-green decanter in pattern 105, the Greek Key pattern (collection of Alfred Maclay, Parke-Bernet Galleries 1934, lot 274); blue decanter in pattern 107 (GII-10) (same sale, lot 304); and olive green decanter in pattern 108 (GII-43) (from the photograph shown in Figure 4).

and the GII-21 “ $\frac{1}{2}$ -pint decanter mold” used to make tumblers both looked like. But each phrase raises questions: how do the “2 three-piece” “ $\frac{1}{2}$ -pint decanter mold[s]” used to make tumblers differ? What was the GIII-13 hat mold like, and why is it a hat mold? And, what did the GIII-23 sparking lamps look like for which the “Mold [was] not determined?” It took a great deal of work to assemble this information and reformat it for *American Glass*, yet with the mold details removed the published version is much less useful as a basis for further study than the index cards.

Each of the resulting patterns together with details such as base patterns and close-ups of sunbursts was illustrated with a line drawing by James L. McCreery, as were the patterns in the classification scheme for Pictorial and Historical Flasks.¹⁸ Line drawings had the advantage of revealing details of pattern in Blown Three Mold pieces much more clearly than do even the best photographs. Either to maintain interest or due to the limited availability of objects to the illustrator, the objects shown in the line drawings do not always reflect the shape of the mold in which they received their pattern. For example, the illustrations for patterns GII-18 and GIII-6 show rare decanters whose forms were created by tooling; GII-33, GIII-14, and GIII-24 show creamers created in decanter molds; and mustard jars for GI-15, GI-23, GII-43, and GIII-4 were created from shaker or castor bottle molds. Also, with only one line drawing per pattern, just one of the molds determined for each pattern could be represented.

The final result of more than 20 years research and writing was a chapter consisting of 117 pages: 46 pages of introductory material, 45 pages of detailed charts, and 26 pages of plates featuring a total of 188 individual

photographs. Another 19 photographs appear elsewhere in the book, and Blown Three Mold products are mentioned in sections introducing the factories that made them. While some of the photographs of Blown Three Mold in *American Glass* appear to have been taken specifically for the book (Figure 4), a great many were gleaned from prior exhibitions of and sales from the George McKearin collection, auction catalogs prepared by George and Helen McKearin for Parke-Bernet Galleries in New York City, and Helen McKearin’s articles for *The Magazine Antiques*.¹⁹

As her research proceeded, McKearin shared her findings in a series of articles in *The Magazine Antiques*. As early as 1924, she introduced the five groups that subsequently became Groups I through V of her classification scheme.²⁰ Five years later she published the first of three articles dispelling fictions and myths of “Three-Mold.” The first emphasized the need to talk about *blown* Three Mold to help distinguish this category of glass from later objects that were *pressed* into multi-part molds that left behind three or more visible vertical seams.²¹ In 1930, she dispelled the then-current myth that Blown Three Mold was made by Stiegel in Manheim, Pennsylvania, by stating that that factory operated far too *early* to make Blown Three Mold.²² In 1937, she retracted her own earlier attribution of several sunburst patterns to Stoddard, New Hampshire, factories that operated too *late* to have made colorless Blown Three Mold.²³ Her final article on the topic before *American Glass* was much more positive—an article in 1939 describing fragments found at Sandwich that allowed many molds to be strongly attributed to that factory.²⁴

According to Arlene Palmer in her catalog of glass at Winterthur Museum, “[Henry Francis] Du Pont co-



Figure 4

Photograph of decanters and bottles from the George McKearin collection from which Helen McKearin clipped illustrations for Plate 102 #2 (GII-28), Plate 82 #1 (GII-6), Plate 102 #5 (GII-30), Plate 127 #1 (GII-43), Plate 102 #4 (GII-7), Plate 102 #8 (GII-7), Plate 127 #3 (GII-3), and Plate 102 #6 (GII-28).
Helen McKearin archive, The Rakow Research Library of The Corning Museum of Glass.

operated with the McKearins as they prepared their major publication, *American Glass*, supplying photographs and permitting Helen McKearin to examine his collection of blown three-mold glass in detail.”²⁵ Indeed, pages from a small ring binder used by Ms. McKearin during a trip to Winterthur are interspersed among her index cards on Blown Three Mold. Palmer illustrates many of the pieces noted by McKearin during her visit to Winterthur, including the amethystine GII-6 pitcher (59.3006, Palmer p. 167), a GII-21 punch bowl (59.3274, p. 184), a GIII-5 compote with GIII-6 base (59.3247, p. 240-1), an amethystine inkwell in GIII-13 (59.3323, p. 293), and a blue tumbler and an aquamarine vase in GIII-16 (59.3282, p. 103 and 59.3315, p. 283). However, none of these pieces is illustrated in *American Glass*, nor are they mentioned in the detailed lists of known patterns and forms in the Blown Three Mold charts.

On the other hand, a group now known as the Mutzer fakes was not only included in the charts and illustrated in *American Glass*, but was further illustrated

in color plates in the limited first edition.²⁶ The Mutzer group first appeared in the Philadelphia area in the late 1920s²⁷ and featured pieces in familiar patterns—GIII-5, GIII-6, and GII-18—yet in rare and previously unrecorded colors and forms. It was highly treasured for many years, yet gradually removed from display by the curators of major collections before being conclusively exposed as a fraud in 1973 by Dwight Lanmon, Robert Brill, and George Reilly.²⁸ In a late annotation to the index cards Ms. McKearin noted that she no longer believed the Mutzer group to be authentic.

Unfortunately, by publishing her work-in-progress it is likely that Ms. McKearin allowed European patterns and molds to infiltrate her research. Her publications raised the profile of Blown Three Mold and increased demand among collectors. Appreciation of any new category of glass fed trade not only in American examples but in imports from Europe. As English dealer E. B. Haynes confirmed in his correspondence with George McKearin, a great deal of English and Continental glass

was shipped westward to satisfy the demand. Haynes himself sought glass in England for McKearin's customers. He complained that in some cases pieces were "getting scarce as many have been bought by Americans or for Americans." Equally:

I have got you another amethyst flask better than the last. It differs from the last I think in the mode of manufacture. Scents are in short supply and I have no "Seahorses."²⁹

No sooner did any specific kind of glass become treasured in America than something similar was imported to satisfy the demand from a source such as England or Ireland, where too often it was not considered important enough to be documented.

Fortunately, most of her index cards appear to pre-date her articles and any importations they may have triggered. Together, the cards document several periods of pattern discovery and mold determination. The first, presumably from 1920–1921, led to patterns 1–97. Patterns 98 and 99—the hybrid patterns mentioned earlier—were recorded on cards made from a different paper as were patterns 100–106, and patterns 107 and 108 on yet another. Several patterns—GI-10, GII-9, and GII-17—did not even receive a number in the earlier scheme, and are recorded on dramatically different, colored paper.³⁰

Arguably, patterns 100 and higher were not represented in her father's collection when she started her research, even though the collection appears to have contained many or most patterns that were readily or even rarely available. As is clear from its publication for the Girl Scout's Exhibition in 1929, McKearin's collection contained a great many rarities of Blown Three Mold. However, none of these late-discovered patterns were in the collection at that time.³¹

The McKearins soon learned that the inclusion of some or all of these late-discovered patterns may have been a mistake. George McKearin was "very much interested" when, within a few weeks of receiving his copy of *American Glass*, Haynes reported that "Today [in London] I have come across your GII-43 in blown 3 mold [. . .]. It has wide lip and 3 annulated rings." McKearin replied:

I have seen here two of these decanters in an olive amber bottle glass and one in clear glass but all without rings to the neck. It is a very rare pattern with us and of course, is entirely possible that they are all Irish.³²

Further correspondence did not resolve the matter. However, the exchange makes clear that George McKearin was already concerned about GII-43, which at pattern 108, was the last of Helen's numbered patterns (Figure 4, right). Equally clear, English dealers had not paid enough attention to early 19th-century mold-blown glass to help decide which pieces were European.

While her very success at promoting Blown Three Mold may have led to a few errors, the survival of her index cards, as summarized in the concordance in the Appendix, allows patterns identified late in the process to be treated with caution. Additionally, several patterns—GI-25 and GV-11—are now considered to be from later periods based on technological factors and similarity to other pieces of known later manufacture.³³ Yet, further patterns and molds are known or assumed to have been made in Europe based either upon objects in European collections with no direct American counterpart, surviving molds known to have been used in Europe, or rare trade catalogs.³⁴ However, the topic of European Blown Three Mold requires a more detailed treatment than possible in this article.

Almost 90 years since she started research for it and 70 years since it was first published, Helen McKearin's chapter on Blown Three Mold in *American Glass* remains "perhaps the most accurate, complete, and authoritative section of this wonderful book."³⁵ Her research and publications firmly placed Blown Three Mold in the canon of early American glass and provided the terminology and pattern names used by collectors and scholars ever since. Her work to determine and classify molds was the necessary, if laborious, first step in making sense of Blown Three Mold just as it was for its mold blown counterpart in the ancient world.³⁶ It is a worthy goal to build upon the foundation that she created as well as those provided by pioneering classifiers of other categories of American molded glass.

APPENDIX: GROUP/PATTERN CONCORDANCE

The following two tables show how the pattern numbers from McKearin's index cards relate to the group—or G numbers—published in *American Glass*. Patterns listed in bold were listed late in the classification process. Those in italics were double patterned, first in a dip

mold and then in a familiar full-size mold. In the following, "A3" is short for "Arch 3," while "B4" is short for "Baroque 4." There is no card in McKearin's index file for pattern GV-19.

TABLE 1
Sorted by index card pattern

1	GI-1	44	GII-35	93	GIII-30
1B	GI-2	45	GII-36	94A	GIII-32
2	GI-3	46	GII-37	95	GIII-33
3	GI-4	47	GII-38	96	GIII-34
4	GI-5	48	GII-39	97	GIII-29
5	GI-6	49	GII-40	98	<i>GIII-5 + ribs</i>
6	GI-7	50	GII-41	99	<i>GIII-8 + ribs</i>
7	GI-8	51	GII-26	100	GIII-28
8	GI-11	52	GII-3	101	GII-47
9	GI-13	53	GII-27	102	GII-46
10	GI-9	54	Omit	103	GII-48
11	GI-12	55	GII-7	104	GII-42
12	GI-14	56	GII-28	105	Omit
13	GI-15	56B	GII-29	106	GI-18
14	GI-17	57	GII-31	107	GII-10
15	GI-19	58	GII-32	108	GII-43
16A	GI-20	59	GII-33	A1	GIV-1
16B	GI-21	60	GII-34	A2	GIV-2
16C	GI-22	61	Omit	A3/A4	GIV-3
17	GI-23	62	GII-30	A5	GIV-5
18	GI-24	63	GV-22	A6	GIV-6
19	GI-25	64A	GII-44	A7	GIV-7
20	GI-26	64B	GII-45	A8	GIV-4
21	GI-27	65	GIII-1	A9	GIV-??
22	GI-32	66	GIII-2	B1	GV-1
23	GI-31	67	GIII-3	B2	GV-2
24	GI-16	68	GIII-4	B3	GV-3
25	GI-30	69	GIII-5	B4	GV-4
26	GI-28	70	GIII-6	B5	GV-6
27	GI-29	71	GIII-7	B6	GV-5
28	GII-2	72	GIII-8	B7	GV-8
29	GII-1	73/74	GIII-12	B8	GV-9
29B	GII-4	75	GIII-9	B9	GV-10
30	GII-5	76	GIII-10	B10	GV-12
31	GII-6	77	GIII-11	B11	GV-7
32	GII-8	78/79	GIII-13	B12	GV-11
33	GII-11	80	GIII-14	B13	GV-13
34	GII-12	81A	GIII-15	B14	GV-14
35	GII-13	81B	GIII-16	B15	GV-20
36	GII-16	82	GIII-17	B16	GV-21
36B	GII-15	83/80B	GIII-18	B17	GV-23
36C	GII-14	84A	GIII-19	B18	GV-17
37/38	GII-18	84B/84	GIII-20	B19	GV-18
38	GII-19	85	GIII-21	B20	GV-15
38B	GII-20	86/86B	GIII-22	B21	GV-16
38C	Omit	87	GIII-23	no number	GI-10
39	GII-21	88	GIII-24	no number	GII-9
40	GII-22	89	GIII-25	no number	GII-17
41	GII-23	90	GIII-26	no card	GV-19
42	GII-24	91	GIII-27		
43	GII-25	92A/92B	GIII-31		

TABLE 2
Sorted as in *American Glass*

GI-1	1	GII-20	38B	GIII-21	85
GI-2	1B	GII-21	39	GIII-22	86/86B
GI-3	2	GII-22	40	GIII-23	87
GI-4	3	GII-23	41	GIII-24	88
GI-5	4	GII-24	42	GIII-25	89
GI-6	5	GII-25	43	GIII-26	90
GI-7	6	GII-26	51	GIII-27	91
GI-8	7	GII-27	53	GIII-28	100
GI-9	10	GII-28	56	GIII-29	97
GI-10	no number	GII-29	56B	GIII-30	93
GI-11	8	GII-30	62	GIII-31	92A/92B
GI-12	11	GII-31	57	GIII-32	94A
GI-13	9	GII-32	58	GIII-33	95
GI-14	12	GII-33	59	GIII-34	96
GI-15	13	GII-34	60	GIV-1	A1
GI-16	24	GII-35	44	GIV-2	A2
GI-17	14	GII-36	45	GIV-3	A3/A4
GI-18	106	GII-37	46	GIV-4	A8
GI-19	15	GII-38	47	GIV-5	A5
GI-20	16A	GII-39	48	GIV-6	A6
GI-21	16B	GII-40	49	GIV-7	A7
GI-22	16C	GII-41	50	GIV-??	A9
GI-23	17	GII-42	104	GV-1	B1
GI-24	18	GII-43	108	GV-2	B2
GI-25	19	GII-44	64A	GV-3	B3
GI-26	20	GII-45	64B	GV-4	B4
GI-27	21	GII-46	102	GV-5	B6
GI-28	26	GII-47	101	GV-6	B5
GI-29	27	GII-48	103	GV-7	B11
GI-30	25	GIII-1	65	GV-8	B7
GI-31	23	GIII-2	66	GV-9	B8
GI-32	22	GIII-3	67	GV-10	B9
GII-1	29	GIII-4	68	GV-11	B12
GII-2	28	GIII-5	69	GV-12	B10
GII-3	52	<i>GIII-5 + ribs</i>	98	GV-13	B13
GII-4	29B	GIII-6	70	GV-14	B14
GII-5	30	GIII-7	71	GV-15	B20
GII-6	31	GIII-8	72	GV-16	B21
GII-7	55	<i>GIII-8 + ribs</i>	99	GV-17	B18
GII-8	32	GIII-9	75	GV-18	B19
GII-9	no number	GIII-10	76	GV-19	no card
GII-10	107	GIII-11	77	GV-20	B15
GII-11	33	GIII-12	73/74	GV-21	B16
GII-12	34	GIII-13	78/79	GV-22	63
GII-13	35	GIII-14	80	GV-23	B17
GII-14	36C	GIII-15	81A	Omit	38C
GII-15	36B	GIII-16	81B	Omit	54
GII-16	36	GIII-17	82	Omit	61
GII-17	no number	GIII-18	83/80B	Omit	105
GII-18	37/38	GIII-19	84A		
GII-19	38	GIII-20	84B/84		

References

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1. See Lura Woodside Watkins, *The Development of American Glassmaking: An Account of the Fourth Exhibition of the National Early American Glass Club*, 1935, pp. v–vi. At the time of this exhibition, the Committee on Classification consisted of George S. McKearin, Mrs. Charles F. Hutchins, and Mrs. Lura Woodside Watkins.

2. Sam Laidacker, *The American Antiques Collector*, v. 2, no. 9, (Dec. 1941–March 1942), p. 249.

3. Kenneth M. Wilson, "Helen McKearin Powers: In Memoriam," *The Glass Club Bulletin*, v. 157, Winter 1988/89, pp. 14–15.

4. Helen McKearin, "Adventures in Glass Research," *The Glass Club Bulletin*, v. 141, Autumn 1983, pp. 12–14.

5. Helen McKearin wrote the following catalogs for Parke-Bernet: *Sale 100, Alfred B. Maclay*, March 23–25, 1939; *Sale 159, Mrs. Frederick S. Fish (née Grace Studebaker)*, January 5–6, 1940; and *Sale 187, Frederick K. Gaston*, March 29–30, 1940.

6. McKearin [note 4].

7. For further discussion of reshaping in Blown Three Mold, see Ian Simmonds, "More Puzzling: Large Objects Patterned in Smaller Molds," *The Glass Club Bulletin*, v. 209, Autumn 2007, pp. 13–19.

8. Helen McKearin Archive, Rakow Research Library, The Corning Museum of Glass.

9. McKearin treated single horizontal or vertical ribs that fell between broader bands or blocks of pattern as separators rather than distinctive features of a design. The absence of a rib or presence of one or even two separator ribs did not imply a new pattern in her classification scheme. An extreme example of this is the castor bottle mold used as the line illustration for pattern GIII-4, which has two ribs below and three ribs above a band of alternating panels of sunbursts and diamond diapering. In her index cards, molds 68-1 and 68-2 have this characteristic, while molds 68-3–68-5 do not, proving that these multiple separator lines were, according to McKearin's definition, characteristic of a mold but not a pattern.

10. Since the author first examined it, the card file in the McKearin Archive has been conserved and refiled to ease access and afford greater protection.

11. Helen McKearin, "Blown Three-Mold Fragments Excavated at Sandwich," *The Magazine Antiques*, May 1939, pp. 240–243. This, and several other articles from *Antiques* referenced here, were reprinted in Marvin D. Schwartz, *American Glass from the Pages of Antiques, Volume I: Blown and Molded*; and Robert F. DiBartolomeo, *Volume II: Pressed and Cut*, both Weatherlane Books, 1974.

12. See Harry Hall White, "New York State Glasshouses. Part II: The Mt. Vernon Glass Company," *The Magazine Antiques*, September 1929, pp. 193–196; Harry Hall White, "More Light on Coventry and its Products. Part III: Miscellaneous Products," *The Magazine Antiques*, February 1941, pp. 79–82; Harry Hall White, "Keene, New Hampshire," *The Magazine Antiques*, June 1927, pp. 459–463; Harry Hall White, "The Story of the Mantua Glass Works. Part II: Remains and Reconstructions," *The Magazine Antiques*, February 1935, pp. 64–68; Harry Hall White, "The Story of the Mantua Glass Works. Part III: Further Remains and Recon-

structions," *The Magazine Antiques*, July 1935, pp. 30–33; and Harry Hall White, "The Story of the Mantua Glass Works. Part IV: Reconstructions and Conclusions," *The Magazine Antiques*, November 1935, pp. 199–203.

13. McKearin discussed the use of lead glass at Keene in Helen McKearin and Kenneth M. Wilson, *American Bottles, Flasks and their Ancestry*, Crown, 1978, on pages 100–103 and elsewhere. She concluded that the production of lead glass at Keene ceased before the end of 1816, well before colorless lead glass Blown Three Mold decanters and tumblers could have been made, after which the factory produced only non-lead bottle glass. The author wishes to thank J. Garrison Stradling for bringing this to his attention.

14. McKearin also refers to one or more censuses of patterns (*American Glass*, page 245), including "the 1941 census of patterns [which recorded] 145 patterns . . . but it is probably no more complete than any of the national censuses have been." The author would be interested to hear more about these censuses that were presumably carried out under the auspices of the Classification Committee of the National Early American Glass Club.

15. There is little or no period documentation to indicate which molds were considered to be from the same pattern, let alone period names for the various patterns. As such, names for the patterns of Blown Three Mold are mostly a modern collector convenience, defined and standardized by McKearin. Among the very few exceptions are the Gothic Arch (GIV-6) and Cornucopia (GV-17) patterns mentioned in invoices of the New England Glass Company. See Helen McKearin, "New England Glass Company Invoices, Part I," *The Magazine Antiques*, September 1947, pp. 174–179.

16. Plate 108, no. 1, in *American Glass* shows a double patterned creamer. The double patterned pieces were listed at the end of table sections for decanters (page 298), drinking vessels (page 310), hats (page 313), and pitchers (page 322).

17. M. S. Dudley Westropp of the National Museum of Ireland published Irish examples of Blown Three Mold in 1920, in his book *Irish Glass* (see Pl. XXXVII). These and other examples were published in his article on molded glass in *The Magazine Antiques*, December 1928, pp. 538–543. The McKearins and Westropp discussed Blown Three Mold in their correspondence as late as 1950 (McKearin Archive, Rakow Research Library.)

18. James L. McCreery's production of 1,000 drawings is acknowledged on the title page of *American Glass*. Those for Blown Three Mold are on pages 247–261 and page 263.

19. For example, at least 12 pictures of Blown Three Mold came from the catalog for the 1929 exhibition of George McKearin's collection to benefit the Girl Scouts, 12 from Helen McKearin's articles on Blown Three Mold in *The Magazine Antiques*, and eight from sales from the McKearin collection in 1931 and 1932 at the height of the depression. Similarly, from sales cataloged by Helen McKearin for Parke-Bernet, at least eight pictures of Blown Three Mold came from the 1939 Maclay sale, 15 from the 1940 Fish sale, and 8 from the 1940 Gaston sale.

20. Helen McKearin, "Three-Mold Glass," *The Magazine Antiques*, August 1924, pp. 78–81.

21. *Ibid*, "Fictions of 'Three-Mold' Glass," December 1929, pp. 502–505.

22. *Ibid*, "The Stiegel Blown Three-Mold Myth," April 1930, pp. 338–341.

23. *Ibid*, "Dispelling the Stoddard Myth" August 1937, pp. 68–69.

24. *Ibid*, "Blown Three-Mold Fragments Excavated at Sandwich," May 1939, pp. 240–243.

25. Arlene Palmer, *Glass in Early America*, Winterthur, 1985, p. 28.

26. The "autographed edition" of *American Glass* was "limited to 1,000 copies of which 740 are for sale in the United States" and includes three color plates. Color Plate III features four examples from the Mutzer group, including a GIII-6 amethyst tumbler and, from pattern GIII-5, an amethyst decanter with drawn foot, a pitcher described as "wisteria [purple] shade," and a sugar bowl presumably described as "heliotrope." In an added twist of fate, this color plate consisting mostly of fakes was printed in mirror image making the patterns appear to be other than they actually are.

27. The discovery of the Mutzer group is recounted in George McKearin, "From Family Glass Cupboards: Two Remarkable Finds in England and America," *The Magazine Antiques*, February 1951, pp. 131-133.

28. See Dwight P. Lanmon, Robert H. Brill, and George Reilly. "Some Blown-Three-Mold Suspicions Confirmed," *Journal of Glass Studies*, v. 15, 1973, pp. 143-173.

29. Haynes was a director of antique glass specialists Arthur Churchill Ltd. of London. The relevant correspondence is Haynes to McKearin, 19 January 1939. Helen McKearin Archive, Rakow Research Library, The Corning Museum of Glass.

30. The earlier cards are of a woven stock, while the later cards are of a laid stock or of a lighter, thinner paper. The pink paper used for GI-10 and GII-9 and the yellow paper of GII-17 were elsewhere used to create a new set of dividers as the G numbers were introduced.

31. *Early American Glass: Catalogue of Examples Selected from The Private Collection of George S. McKearin*. Shown at the Girl Scouts Loan Exhibition at the American Art Association, Anderson Galleries, 30 East 57th Street, New York City, from September 25 to October 9, 1929.

32. McKearin to Haynes, 9 June 1942, and Haynes to McKearin, 24 June 1942.

33. Kenneth W. Lyon, "Rethinking Blown Three Mold (A Subcategory of Mold Blown Glass)," *The Acorn: Journal of the Sandwich Glass Museum*, v. 5, 1994, pp. 70-80.

34. More is now known about molds and patterns made in Europe, most notably the discovery of Portuguese patterns, private studies of Anglo-Irish origins, and the publication of pieces and molds in foreign collections. Portuguese mold-blown glass is illustrated in the frequently cited Vasco Valente, *O Vidro Em Portugal* (Portucalense Editora, 1950). Anglo-Irish decanters are illustrated in *American Glass* and also in Phelps Warren, *Irish Glass* (Charles Scribner & Sons, 1970); Andy McConnell, *The Decanter* (Antiques Collectors Club, 2004); and Richard Sheaff, "Tale of Three Decanters," *The Glass Club Bulletin*, Autumn 2006. A Swedish decanter and matching three-part mold are illustrated in Jan Brunius et al, *Svenskt Glas* (Wahlstrom and Widstrand, 1991).

35. Relatively little has been published about Blown Three Mold since *American Glass*. Other than those listed elsewhere in this article, the main contributions are by Kenneth M. Wilson in his *American Glass 1760-1930* (The Toledo Museum of Art, 1994), some of which are summarized in his "New Discoveries in American Glass, 1760-1830," (*The Magazine Antiques*, December 1993, pp. 808-817).

36. For example, see E. Marianne Stern, *Roman Mold-blown Glass: The First through Sixth Centuries*, The Toledo Museum of Art, 1995; and David Whitehouse, *Roman Glass in The Corning Museum of Glass, Volume Two*, The Corning Museum of Glass Catalog Series, 2001.