THE GORLEY CASE
When I was in college, my parents, trying hard to help me decide how to make a living, took me to see the family lawyer—a young man with one of the best practices in the county. After outlining the demands and the satisfactions of being a lawyer he said, “I'd like you to study law. The more good lawyers here, the better the litigation.” Before this in interviews, successful men had discouraged me and implied that each separate business or profession was overcrowded or suffering sharp competition. The lawyer’s words puzzled me and stayed with me. Gradually I have caught the basic truth embodied in what he said. No better example rises than the newest gift of the Gorley Case to the Historical Society of Western Pennsylvania.

Six years ago when we cautiously assembled glass for the Browne Memorial, we felt we were pioneering. Loyal members of the Society supplemented the case with gifts of other specimens; we went through our storeroom and collected a respectable showing of Pittsburgh glass. Who could expect us to rate in the first ten in exhibiting glass? After all it is a Historical Society rather than a museum! Soon we had the Brendel Memorial Case of midwestern glass; three years later we received the magnificent Benedum gift, which allowed us to go outside our Tri-State district and show single examples of some of the best in

* Mr. Innes, assistant headmaster and teacher of English at Shady-side Academy, is a collector of and authority on early American glass. Besides being the author of Early Glass of the Pittsburgh District, he has done a great deal to further the study of and to popularize glass made in our district.—Ed.
American glassmaking. A year later the McGinley gift from many descendants of Thomas Bakewell Atterbury arrived. Mrs. James R. McGinley was the daughter of the popular glassmaker, and her children and grandchildren graciously helped us buy a rare collection of colored and white Atterbury ducks and other well known milk glass pieces made in the Atterbury factory. Next Mr. Earl Dambach, a leading collector of flasks, put on permanent loan a collection of early Pittsburgh flasks which are the envy of every bottle collector in the country. By this time we had a composite collection of Pittsburgh glass that compared well with that of any museum. How true my lawyer's statement has become!

With complete unexpectedness Mr. and Mrs. J. Harry Gorley of Uniontown informed us that they wished to donate their collection of Amelung, Stiegel, and Gallatin glass and a case to house it. Overjoyed, we quickly rearranged the glass room (the east corridor) and established this gift so that the whole wing shows a brilliance, a scope, and a unity not achieved before.

Mr. Gorley, a retired newspaper publisher and business man at Uniontown, took up collecting for fun only a few years ago. He had more restraint than most of us in the days of our youth. We were always looking for bargains. Though he did not consciously avoid bargains, he aimed for rare and significant pieces, preferably those with family or factory authentication, and he limited himself to the three types already designated: Amelung, Stiegel, and Gallatin (early Monongahela) glass. Of necessity when we were seeking specimens for the Browne, the Brendel, and the Benedum cases, we did not have enough examples to justify assembling a single type. It would have been faulty education and bad showmanship if we had limited ourselves to Midwestern Lacy, say, or early Pittsburgh cut. We needed variety to be fair to our remarkably ingenious, artistic, and opportunistic glassmakers. Now that we have an adequate cross section for display, the Gorley gift widens our horizons in glass-making, takes us back to eighteenth century artisans—foerunners of our own early nineteenth century pioneers and gives weight to the whole room.

From a layman's point of view the Amelung section of the new case will appear the least glamorous. From a historian's this section should be the most suggestive. From a glass collector's the responses will vary.

Though the story of John Frederick Amelung's communal glass venture at New Bremen is fairly well known, a repetition of salient facts should be profitable. A German from Bremen, Amelung had carried on
negotiations with Benjamin Crockett of Baltimore. Franklin, Adams, General Mifflin, president of Congress, and Charles Carroll of Maryland were among the famous men writing letters of recommendation for Amelung to vouch for his worth. It is thought the promoters had raised £10,000 in Germany and £15,000 in America, yet Amelung overspent these sums by at least £7,000 in establishing his manufactory and the settlement of New Bremen on the Potomac near Monocacy tributary. In 1784 sixty-eight glass-makers came to America with the pioneer, even though the jealous English manufacturers did their best to make Hanover stop emigrations. By 1785 over four hundred colonists peopled the new community: he had imported men and women of all businesses and professions needed to make independent living. An interesting tract Remarks on Manufacture, Principally on the New Established Glass House near Frederick-Town in the State of Maryland (1787) by Amelung himself furnishes sidelights in addition to his business analysis.

"On this land I have erected all the necessary buildings for the manufactory as glass ovens for bottles, windows and flint glass, and dwelling houses for one hundred and thirty-five now living souls. . . .

I have made a beginning of glass making. . . . I am now building another glass oven, as I expect in a few months more Glass Makers from Germany, having sent in October 1785, an Assistant there to engage and bring them over. . . .

I have established a German School. . . . I am now about establishing an English School . . . that children may get a complete education in the same, as in the English, German and French language, writing, ciphering, music, to play on the harp, harpsicord, flute and violin.

I also have purchased one thousand acres of land more and erected another new Glass House on that Spot all which is paid . . . if a moderate assistance should be given me the glass made here, will exceed the Imported in a Short time . . . will soon be known from Boston to Charleston, in Carolina."

The moderate assistance he spoke of failed to materialize. In June 1790 a committee of Congress recommended that a bounty petitioned for by Amelung ($8,000) be granted. The motion was defeated, some believing it would be a bad precedent, others holding that individual states should keep the right of local financial aid. At least Amelung's earlier request that the government protect the glass industry focused attention on the fact that under the first tariff act of 1789 glass had not been mentioned among articles enumerated. The omission was remedied and the ten per cent ad valorem was placed on imported window and other glass with the exception of black bottles. Whether marketing or management or weather or labor combined—no one seems to know the
direct causes of the failure. In 1795 Amelung set the glass works and two thousand acres of land up for sale.

Within those ten years, 1785-1795, Amelung must have made a tremendous amount of glass—good glass and cheap glass. The *Maryland Journal and Baltimore Advertiser* in 1789 carried this advertisement:

> “He makes Window Glass, Transparent and substantial, equal to London Crown, an inferior quality equal to Bristol Crown, all kinds of Flint Glass, such as Decanters and Wine Glasses; Tumblers of all Sizes, and every other Sort of Table Glass. He also casts Devices, Cyphers, Coats of Arms, or any other Fancy Figures in Glass, and in a short time hopes to be able to furnish Looking Glasses of all Sizes. He takes the opportunity of returning his hearty and sincere Thanks to a patriotic Public for the Encouragement he has received in giving a Preference to the American Manufactured Glass and hopes by due Attention to merit a Continuance of their Favor.”

Amelung also spoke of cut and engraved glass and according to his listing “Cans with Handles, assorted phials, and Green bottles—pints to gallons.”

When the committee in Congress was debating the 1790 loan to Amelung a Mr. Elias Boudinot, representative from New Jersey, a solid citizen of social grace and legal acumen, said he considered the New Bremen glass superior to any ever produced in America. Shades of the supporters of Baron Stiegel!

At any rate the debate is still raging. Surprisingly enough too little Amelung can be authenticated. Though his workmen did very fine engraving there are in museums and collections fewer than thirty inscribed pieces that can be proved. Outstanding examples are the amethyst engraved sugar bowl with swan finial at Winterthur, the engraved flip at Yale University inscribed *Our best wishes for every Glassmanufactory in the United States God bless the City of Boston. Made at the Glassmanufactory of New Bremen in Maryland the 23 Jan. 1789 by John Fr. Amelung & Company*, and the Bremen Pokal at the Metropolitan Museum of Art. George and Helen McKearin have done a great deal to help students know Amelung glass, not only by writing about it but also by treasuring its worth.

Collectors, of course, seize on characteristics of one specimen authenticated from a factory and either generalize that all Amelung pieces will have the same characteristics or state that any piece having those characteristics must be Amelung. I know no group of people who more whole-heartedly wish to believe that one swallow does make a summer than glass collectors. So I was delighted to read this sentence from
Mrs. Knittle in *Early American Glass*:

"A number of pieces of Amelung's glass may be seen in the Masonic Lodge at Alexandria, Virginia, of which George Washington was the first Grand Master. Had I not known of its real origin beforehand, I should have attributed the collection to the early period of Bakewell's of Pittsburgh. Many persons think the pieces English or Irish."

Furthermore we know many of the early engraved decanters—Continental and English—were like those turned out by Amelung.

Most of the authenticated Amelung is non-lead (soda-lime) glass. Many of the pieces are off-color—a smoky grey or faintly purple or palish green. The engraving is of two kinds: the wheel-cutting as fine as any in America, deep, authoritative, and graceful; and the shallow or surface engraving found in most specimens of early glass whether European or American. Since other early factories produced non-lead glass and since the other characteristics of faulty color and weak engraving mentioned are hardly unique, Amelung pieces today must be legitimized by family records or by actual inscription such as found on presentation pieces. Sometimes, of course, an engraver, has his own style, techniques, and individual flourishes that may be traced from one piece to another. But that requires thorough study and great objectivity of approach.

A good example of the general technique can be observed in the Gorley blown clear glass mug decorated at the top with a band of bows, loops, and tassels. The copper wheel engraving is somewhat shallow but skilfully executed. This mug was pictured in *Antiquarian Magazine* December, 1930, for an article written by the late Charles Messer Stowe, who conducted that most popular antiques page in the old *New York Sun*. Mr. Stowe was one of our knowledgeable editors. Representing the smoky type of metal, the flip and the small tumbler characterize the color often attributed to Amelung. They were both purchased from George McKearin. While he still owned the smaller one, Mr. McKearin loaned it for an Amelung exhibition at the Maryland Historical Society in Baltimore in 1952. The appealing little wine glass of the Masonic type with copper wheel engraving of a fern leaf came from New Market, Maryland, and embodies well the spirit and execution of Amelung's work. To bear out Mrs. Knittle's contention we have placed a small creamer with copper wheel engraving alongside the Amelung group of pieces. Geographically it came from Uniontown, Pennsylvania, but it

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looks quite at home with its relatives.

It would be fascinating and pleasant to discuss every piece in the case, but space directs me to choose outstanding or clearly typical ones that must represent others.

We are delighted to have examples of Amelung's work given to us here in Western Pennsylvania. His factory was exceedingly important to Virginia, Maryland, and Pennsylvania. Also undoubtedly some of his later workmen who had once been with Stiegel or who had made glass around Philadelphia journeyed west after his failure. His techniques show the interrelationship of glass-making not only in this country but also abroad. Artistically and technically, the Amelung product was German. Pittsburghers will be surprised to know that James O'Hara made overtures to Frederick Magnus Amelung, son of the original founder, in April, 1805. These suggestions bore fruit by May of the same year when a letter from O'Hara, setting forth conditions in Pittsburgh, assumes that Amelung will bring glassmen and take charge of operations.

Pittsburg April 19, 1805

Mr. Fred M. Amelung
Baltimore

Dear Sir,

Presuming that your situation at Baltimore is such as would not justify your coming to settle in this country for any present prospect, I take this method to consult you on the mode that would be best for having a few good sober glass blowers employed for my work, at this place, being tired and disgusted with some of those I have been pestered with for years past. Fred K Wendt ignorant, obstinate and seditious is gone off down this river: I do not know where, and has taken three others with him, still more ignorant than himself.

My works are now clear of all incumbrances in that way, and ready to commence in the new. Now I wish to know candidly your mind on this subject, whether you have any desire of your own to see this place with a few good hands, or whether you will engage to send me on four or five such as you can recommend, for which you shall have ample compensation for your trouble. They shall be treated in the best manner. I pay all in ready money and settle every month—their expense in coming up will be advanced and any agreement you may make will be complied with on my part.

I wish to hear from you soon to know your proposals in either of these cases. Or if you find it more accommodating for the workmen to come on immediately, they shall be employed on their arrival here. Single or men with small families, would be most convenient.

Your friend and h'ble Serv
James O'Hara

The Glassworks are now in my own hands.
Excerpts from the May letter:

Mr. Frederick M Amelung
Baltimore

Sir,

I received your's of the 11th in answer to mine of the 19th ult. and can assure you that no difficulty shall arise on the subject of salary as stated in your letter: provided good and decent hands can be immediately procured. Their terms shall not be worse than the usual terms at Baltimore. They shall be paid in cash monthly, or in shorter time if necessary.

My works have been improving seven years and must be preserved in-there is no person concerned with me in any respect. I have a large stock of Materials on hand, and the tools complete, a horse mill for pounding. Pot ash works and Smith's Shop, all on the ground belonging to the works in operation. Coal and wood are now laying in for the Winter. The pots are in hand, fifty will be finished by Falleur in a few days who made for the last fire, my wish is to have at least one hundred before hand. . . .

Therefore you may engage things up without delay six or eight such Hands as you have described, single men or men with very small families would be preferred for obvious reasons—This however you will be governed in according to your opportunity of selecting. Mr. Swerer at Philadelphia proposed some time ago with another hand but are not engaged to come. . . .

For the purpose of accomplishing these different objects, you will receive enclosed my file on McEwen, Hale and Davidson of Philadelphia for three hundred dollars on account, the money that you may advance for bringing up the hands will not be required until they can conveniently settle—Should your money fall short, part carriage of the clay will be made payable here. . . .

I shall at all events be glad to see your friend accompany you here, should he find it convenient. Two White Glass-makers will be acceptable, we have tried this in the same furnace with the window Glass with perfect success the Blowers were both Englishmen, so dissipated, that they became great nuisance.

Let me hear from you immediately and see you with your hands as soon as possible.

Your friend and h'ble serv
James O'Hara

In a letter dated July 30, 1805, General O'Hara sent a sight draft of $200 drawn on Hale, McEwen, & Davidson of Philadelphia. He spoke optimistically of the new association and indicated that he wished to profit from the experience of the New Bremen manufactory: "You are very right in procuring the moulds. I wish you to have them complete," clearly an indication that the pattern-molding technique of Stiegel was in use at New Bremen and was moving westward.
The Stiegel section of our new case fulfills the romantic charm of the great Baron: deep glowing cobalt and amethyst, graceful patterns and shapes that enhance color, gay enameling that bespeaks happy wedding ceremonials. William Henry Stiegel so captured the fancy of collectors and the public that we need no historical background to appreciate products from his glass houses: Elizabeth Furnace, 1763-1765—Manheim, 1765-1777. Even veritable laymen ask collectors casually, "Have you a piece of Stiegel?"

The paradox of this question is that the collector might own a beautiful Christmas-tree light patterned in the Venetian diamonds but made in Bristol, England. Or he might have a sunken paneled flip glass with shallow engraving blown and decorated on the Continent. Or he might have a swirled bottle pattern-molded at Pittsburgh or in Ohio. Or he might have an exquisitely colored salt blown in the expanded diamond pattern but made at the Pairpont Factory in New Bedford, Mass., in the last quarter of the nineteenth century. All such pieces express the colors and the technique of pattern-molding the Baron's workmen favored. For Stiegel aimed to beat the English and the Continental manufacturers who were exporting to the States. Therefore he traveled the Continent and wooed away skilful artisans just as he did from Bristol. Except for the daisy in the hexagon and diamond daisy his designs and shapes have prototypes abroad. Indeed, for a while the revival of his pattern-molding methods in the Midwest caused dealers and collectors to speak of such nineteenth century pieces as Ohio-Stiegel. This widespread similarity of techniques should not depreciate his worth: the tradition of color and form gave a great lift to American glassmaking. And the orthodoxy of his product carried forward a much earlier artistry so that America could inherit and bequeath its beauty. By the same sign we had better always say Stiegel type instead of a piece of Stiegel.

The Germans at Manheim liked enameling as the vivet bottles in the Gorley case attest. Vivet bottles according to an old custom were given to the bride in hope of a happy marriage. Such a bottle filled with liquor was to be placed on the mantelpiece or a shelf. As long as the liquor remained in the bottle she could expect a happy marriage. The larger bottle also with the pewter top carries the German words: "Burnt wine is all of life to me." On the reverse side dances a very happy young man. Undoubtedly such bottles were for festivals, even if not always for marriages. Many of the Continental and Stiegel bottles bear only six pigments: favorites were blue, light green, brick red, yel-
AMELUNG CUT
2. Clear blown and engraved mug—assigned by Charles Messer Stowe to Amelung—*Antiquarian December*, 1930.
3. Enameled bottle attributed to Henry Nissle, a Stiegel Workman.
4. Engraved Wine—Amelung type.

STIEGEL CUT
3. Cobalt expanded diamond Baptismal Bowl—Hostetter collection.
low, black and white. Though it is impossible to authenticate all the bottles in the case Mr. Gorley purchased every one at Manheim and feels pleased with the gay but primitive liveliness—a Pennsylvania Dutch aura. On the tumblers the designs of flowers and love birds, of castle and towers are characteristic. In fact, the tumbler with the castle came from descendants of Henry Nissle, a Stiegel workman, known for this sort of technique and design.

The large flip in clear glass with shallow copper wheel engraving seems stiff and quiet beside the Vivet bottles and other enameled pieces. Folk lore has it that the conventional rose design became popular with Stiegel at the marriage of his eldest daughter, Elizabeth, to William Augustus Old, Junior. The rose was said to be on several pieces he presented to her as a wedding present. We know his annual rent—one red rose forever—so the story fits well.

Beside engraved and enameled pieces we admire the free-blown in color: the cobalt creamer on the circular base and the amethyst and the cobalt open bowls on footed bases. One dealer calls the cobalt a sugar bowl, while another designates the beautiful amethyst one as a baptismal bowl. The second is the usual nomenclature.

In the pattern-molding we have an expanded diamond baptismal bowl in blue and several expanded diamond salts in various colors, an appealing clear creamer in broken swirl with the pear shaped bowl often present in Stiegel type creamers. The amethyst free blown baptismal bowl and the cobalt expanded diamond one came from the Ida L. K. Hostetter collection in Lancaster, which went on sale in 1947. Mrs. Hostetter was one of the early collectors and students, and her approval meant almost as much as sterling on silver.

Stiegel was known for the variety and charm of his perfume bottles. The amethyst one in 16 ribs lives up to expectations and will receive many favorable comments. The larger cobalt creamer blown in a 12 rib mold leads us logically to the continuation of pattern-molding in the Pittsburgh district, for it well could have been blown in one of our own glasshouses.

On the shelf with the Stiegel pattern-molded and free-blown we have placed an amethyst 12 ribbed pattern-molded sugar bowl of typical Pittsburgh shape—the kind attributed to Bakewell. Since this is made by a popular Stiegel technique and employs a vivid color it lends itself admirably to this display. It exemplifies later workmanship in the Stiegel tradition and shows how other districts altered shapes like the
domed cover and pear-shaped bowl and adopted the galleried rim. A layman will wonder why the cover is so much lighter in color than the bowl. My friend, Dr. Eller from the Carnegie Museum, likes to think it came from the factory that way—a bad match. A more realistic explanation seems to me to be that after the owner had broken the original top he went to the store or factory, and the present cover was the best match to be found. (Dr. Eller is a paleontologist; I teach English.)

Before Mr. Gorley donated this new case the Historical Society was justifiably proud of its small collection of Monongahela River (New Geneva, Greensboro, and other factories down the river) green glass. Now we can really inflate our chests because Mr. Gorley’s initiative and perseverance have brought us additionally excellent examples of pieces with a family history. For instance, the green bottle with an applied ringed lip, the small green (almost a porridge) bowl, the folksy little green ink well with the petaled foot all came from the Annie High estate in the early twenties. She represented the fourth generation that had resided in Nicholson Township, Fayette County, Pennsylvania, in that portion which formerly belonged to Springhill Township. In this town the earliest Gallatin 1798-1803 factory was located. Utterly apart from family ties—the ink well possesses that individuality of workmanship and solidity and crudeness rightfully a part of our early tradition. Another rare specimen is the green free blown creamer on a low foot. This was purchased from three elderly sisters whose mother lived near the original Gallatin plant.

The green glass jug blown in a 24 rib mold shows the persistence of the pattern mold technique. The heavy dark green jelly glass also blown in a 24 rib mold is an unusually scarce item. The light green tumbler fashioned in a 20 rib mold was once the property of John Davenport, postmaster of New Geneva, Pennsylvania, by appointment in 1812. His great-great-grandson’s wife, Mrs. Fern C. Davenport, is postmistress of New Geneva, Pennsylvania, today.

Nearly all authenticated Gallatin or Kramer glass has been in shades of green. Several writers speak of amber and olive amber. I once found fragments of deep green and olive amber on the site of the first factory at Georges Creek. So we are showing an olive amber globular bottle which came from the district and a honey amber milk pan bought in Pennsylvania but attributed to Ohio. The small amber free blown whiskey glass adds variety to the display. We should like to think they
came from the Monongahela district also. At least they strike a harmonious note.

Pieces with the most perfect family attribution are the plain green flip glass (height 5" diameter top 4 1/4" bottom 3"), the 3 1/2" green tumbler, the flat light green bowl, and the 24 ribbed jelly glass already mentioned. An article entitled The Glassmaking Kramers by Neil C. Gest and Dr. Parke G. Smith appeared in Antiques for March 1939. The authors established that these four pieces were among a collection of glass which George Kramer took with him in 1818 or 1819 when he migrated to Oxford, Ohio, then Oxford Township, Butler County, about forty miles north of Cincinnati. He intended to use this glass as barter for necessities. At his death remaining pieces were distributed among his children. In 1937 his granddaughter, Mrs. Martha Ellen (Herron) Emerick, aged ninety-three of Oxford, Ohio, sold these family treasures to Dr. Parke G. Smith.

The George Kramer spoken of was the son of Johann Baltazar Kramer who had worked at the Stiegel factory from October 23, 1773, to March 4, 1774. Then we know that he later moved to Frederick county near the Amelung factory. Mrs. Emerick remembers hearing her grandmother tell of attending the school already noted in Amelung's Report. It is a conservative guess to think that Baltazar Kramer worked at the factory. Two Kramers are listed, though the first names were omitted. That Baltazar Kramer should have journeyed to New Geneva about the time the Amelung venture was folding comes very pat. Whether these details are true, the principle pretty well sets itself up that glassmakers were migratory, that they carried their craft with them, that variations in metal and form were little more than the result of different raw materials and changing social customs or taste.

We have supported this thesis slightly by including the engraved Pittsburgh creamer with Amelung specimens, the pattern-molded sugar bowl with the Stiegel, and now with the Gallatin exhibition we have included a handsome pattern-molded plate in green glass—18 ribs. Mr. Gorley purchased it as authentic Amelung from a discriminating collector in Frederick, Maryland. It well may be, but the ordinary dealer or collector would select it as an example of the Stiegel-tradition recurring in the Ohio area. And since the Gallatin section free-blown and pattern-molded shows such close relationship to early Ohio and Pittsburgh glass (individualized pieces made from non-lead bottle glass in light green shades) the plate seems right at home. I hope this uncer-
tainty about origins, attributions, interrelationships will not offend the
precise and dogmatic collector. It should stimulate the layman and give
him a broader understanding of the evolutionary progress of art and
business joining hands to answer a communal need.

Obviously this is a sketchy discussion of some fine pieces of glass.
Nothing can take the place of a direct view and the resulting stimulus
to the visual imagination. I urge you all to see the new case as soon as
possible, to compare the pieces with other parts of our collection, to look
at pictures of Amelung, Stiegel, Gallatin-Kramer, Monongahela, Pitts-
burgh, Ohio glass—any glass that belongs to young America.

The present gift is a great tribute to practical men of today who
still retain a vision of the past and a sense of its importance. It also
proves the discrimination of industrial and social leaders when they turn
from business to recreating the past by their selection of significant and
top-notch examples. Mr. Gorley and men like him keep alive an interest
in our history and furnish for all of us an opportunity to study and
enjoy phases of a great American industry.

We were all saddened by the sudden death of J. Harry
Gorley on Monday, May 6. The Historical Society has lost a good
friend and loyal member. All his traditions and interests united
to give him that understanding of the past which has strengthened
so many of our civic leaders and which contributes to the idealism
which we call the American way of life.

It is a great source of satisfaction to know that Mr. Gorley
had read Forerunners in American Glass and was pleased with it.
In a letter after the formal presentation of the Gorley case, at the
April meeting of the Society, he wrote: “It was indeed a won-
derful evening and Mrs. Gorley and I enjoyed every minute of
the time spent at Mr. McClintock’s as well as Mr. Buechner’s
program at the meeting.”