

THE GLASS COLLECTOR

A Research Magazine For and By Collectors

ISSUE NUMBER TWO
SPRING, 1982

*Seeing the World
through Rose Colored Glass*

IN THIS ISSUE:

Cameo Glass by John and Harry Northwood
Carnival Glass by the United States Glass Co.

Consolidated Sculptured Glass

Researching Pressed Glass Open Salts
Rare and Unlisted Toothpick Holders

Seeing the World through

Rose Colored Glass

A rose by any other name would smell as sweet....

The colored glass which is shown on the cover parallels this popular Shakespearean phrase, because it has been in production for nearly 90 years, has been called many different names, but it still all looks equally as nice no matter what the age or name.

Shown on the cover is almost half a century of "rose" colored crystal. It may surprise some of you to hear this, since many may be under the false impression that the color is "strictly" Depression-era. The actual truth is that the color has been around since the 1890's, but no one really seems to have publicized this fact very much.

Many different companies produced the color, most calling it "rose", but a few other labels include *Rosalin* (Sowerby in England), *Flamingo* (Heisey), *Cheriglo* (Paden City) and just plain *Pink*.

Whether you call it "Rose" or "Pink" colored glass, it is a mystery who was actually first to produce the color. Until I bought the rare *Lenox* pattern cruet on the cover I never wondered about it. I just assumed the cruet was a later reissue from the 1920's. The stopper in the cruet is not original.

But then I began to wonder as several early salt dips in pressed glass were pictured in rose pink crystal for my upcoming book *5,000 Open Salts*. One of these is also shown on the cover, in the *Chippendale* pattern. This pattern was made by Geo. Davidson & Co., at their Teams Glass Works, of Gateshead-on-Tyne (the pressed glass region of Northern England). The salt shown has a registration number Rd. 176566, which dates the design from 1891. Still, the salt could have remained in production into the early 1900's, but I personally doubt it. My trip to England convinced me that many of the ideas we used in our American glass industry originated in England and Europe.

Conclusive proof has been found that does indeed date the color before 1900. A McKee & Bros. ad reprint in Kamm 6, pl. 96 lists "Rose-Pink" Glassware, and states "We challenge any other glass manufacturer to produce this color. Have you seen it? The winning color of 1899."

In that ad are shown several patterns, including *Apollo*, *Lenox* and McKee's *Rainbow*.

All three of these patterns have been seen in "rose" crystal. A cruet in rose *Apollo* is shown in my Book 6, Fig. 16 with the original pink pressed stopper, incorrectly assumed to be from the 1920's.

Speaking of stoppers, a new book out on Tarentum, Pa. pattern glass by Robert Lucas pictures an extremely rare and unlisted (in my books) footed perfume in *Gerogia Gem* with the original pink stopper. I have seen a toothpick in this pattern in rose, also assumed to be "late", and a pink *Heart with Thumbprint* individual open sugar with an attached metal base. Helen Boyd just sent me a photo of her pink crystal *Harvard Yard* toothpick. Tarentum Glass closed in 1918, so this rose color definitely pre-dates 1920.

The cruet on the cover was shown to a few cruet collectors and dealers and it was overwhelmingly frowned upon - because of its color. This incredible single-mindedness concerning the color as being "late" should now once-and-for-all be dispelled.

Without question, production of the color was limited during this late Victorian period, but a revival in the 1920's led to the color's most popular period in the 1930's.

From the late 1920's, a No. 1623 dolphin candlestick is shown on the cover. A whole page of Fenton's rose color is shown in *F1*, pg. 70, which by-the-way is one of the hardest colors to reproduce on film and in print. The color never does "register" on film very well.

From the early 1930's, a glass bell by Imperial is pictured. It was the No. 720 Bell, shown in *WDG2*, 171. I once featured a pale green bell in this with the souvenir date 1930 etched on the glass.

And finally, my Easter tribute for this Spring, 1982 issue is a Cheriglo colored Bunny Rabbit cotton dispenser made by Paden City Glass Mfg. Co., of West Virginia, in 1940's. The rabbit is hollow inside with a hole at his tail, from which you could withdraw as much cotton as was needed to remove makeup, apply astringents, etc. This wondrous glass novelty is quite rare, with production very limited. It can also be found in frosted crystal and pale blue. My thanks to Jerry Barnett for loaning me this unusual piece for the cover.

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Dear Glass Buffs,

Where do I begin this letter? It seems flippancy to say I have both good news and bad news. The bad news is I am *dreadfully* late getting Book 7 to the printer, and my biggest book ever, *5,000 OPEN SALTS - A Collector's Guide*, is also being held up.

The reason for this is the good news part. I just returned yesterday from my first research trip to The Corning Museum of Glass and what I learned there directly affected *both* books. The text had to be revamped slightly and a number of selected catalogue reprints were generously permitted by the Museum's research library. I was only there for two days - between lectures at nearby Wellsville, NY and a show appearance at Pittsburgh. But the information gathered was staggering. I literally had to stop working to catch my breath at times. I loaned several of my catalogues to the museum for photocopying, and they generously returned the honor to me.

Many thanks to the Library staff, especially Norma Jenkins and Virginia Wright, and the Museum's Deputy Curator Dr. John Martin, for making my brief visit a memorable experience.

The delays on these books are only temporary, but if anyone has ordered Book 7 at the advance price, you are more than welcome to a refund. When the book is finally released, you can order it at the lower price of \$15. To those of you who don't mind waiting for the book, I assure you the delays will make it even better. It is already passing 220 pages and counting.

I must thank the many subscribers who took the time to write with some very glowing responses to the first *Glass Collector*. It is a test of my humility to keep from reprinting some of these letters for everyone to see. I wish I had time to write and thank each of you for your encouragement.

Which brings me to a blanket apology to all of you who are awaiting replies to your letters, questions, suggestions, etc. With two books at the printer, this quarterly magazine, my regular columns, and no secretary, my correspondence is backed up considerably. A few appraisal requests have been delayed until I can check with my specialized advisors in the respective field of glass. Just be patient, and if your patience is limited, a courteous reminder usually gets immediate results.

Perhaps you can understand the book and correspondence delays better when I tell you that this magazine and all book orders were mailed out by me personally. My secretary quit right after Christmas, so now I do all the typing and paste-up of each issue as well. I am still shopping for that computer which will store all my data and help maintain the mailing list, but lack of time has interfered with that also. I finally decided to use my printer's ZIP CENTER mailing service on this issue so I can concentrate on the two books.

You will notice that the contributor list to the GC has been expanded somewhat. Fred Bickenheuser has joined my "staff" as a Research Associate, as he graciously opens his files to me for study and occasional reprints. The Corning Museum of Glass, Ray Notley and Don Moore have been added to the list of Research Contributors for their continual encouragement, plus the amount of time Ray and Don have unselfishly offered recently.

The Westmoreland carnival story you read about first in *Pattern Glass Preview* (No. 6) has been expanded upon and you will be seeing it in the *Antique Trader* by the time you read this (April 7 issue). I now have some big news on U.S. Glass carnival, which you will see in this GC2 issue. Guess who made the VERY rare *Frollicking Bears* pitcher and tumbler?

The subscriptions for GC are pouring in right now, and the mailing list reads like a *Who's Who* of glass. I usually give subscriptions to people who have helped me in any way in the past, with loans of glass or information, but my free list was longer than my paid list, so I swallowed hard and cut everyone off (except the "staff", of course). I do hope those of you who got my old newsletter free understand the costs involved in this "magazine" style format, and that I just cannot afford to be as generous.

I hope you like this issue. There are several special features which were included to help promote the magazine at the carnival glass conventions I will be attending this year (to photograph rare Northwood glass for THE book), as well as the New England Society of Open Salt Collectors, PLUS the special Cameo Glass display at Corning. I enjoy writing brief reports much more than in-depth features, so this was a tough issue to create.

William Heaton

CARNIVAL GLASS BY UNITED STATES GLASS COMPANY

This Spring, 1982 will go down in carnival glass records as a time when some incredible discoveries were made and released to the community of collectors.

The April 7 issue of *The Antique Trader* will carry a major story on Westmoreland Carnival Glass from 1908-1912, with some big news not even included here in *The Glass Collector*. On April 23 I am banquet speaker at the H.O.A.C.G.A. convention, where I will reveal some of the secrets I turned up about the great Harry Northwood. Photography will also begin on THE Northwood book at that convention. Also important is that the first Fenton book is almost sold out and the publisher agreed to let me add eight more pages of rare early Fenton glass to the second edition. And finally, the story you are reading right now and elsewhere in this issue on exciting discoveries on the carnival production of the United States Glass Company, and of Sowerby's Ellison Glass Works in England.

Tom Klopp and I put our heads together (figuratively speaking, as we have not met) and searched the Hartung, Presznick and Hand books to compile this list of patterns known to have been made by U.S. Glass. This company was actually several different factories, but by 1911, when they began producing iridescent glass, the major production of the firm was concentrated at their plants in Gas City, Ind., Tiffin, Oh. and Glassport, Pa.

I for one was surprised when the list was completed (are lists ever *complete*?). At least 30 different patterns and novelties can be attributed to U.S. Glass. I wrote in my *Trader* column about the new BIG SIX in carnival production (Northwood, Fenton, Imperial, Millersburg, plus Dugan/Diamond and finally Westmoreland). Perhaps U.S. Glass should be added to the list to help complete the picture. By adding the English attributions, and continuing with the research, it won't be long before we know who made ALL of the carnival patterns.

Most of the U.S. Glass attributions can be confirmed by a quick check on my Book 5. Others are confirmed by catalogue reprints in Fred Bickenheuser's *Tiffin Glassmasters - Book II*, by catalogues studied at The Corning Museum of Glass (CMG), and by the personal files of Mr. Bickenheuser (FB), who has spent many years researching U.S.

Glass, at Tiffin and other locations.

The most startling news - I hesitate using the expression "earth shattering", but that was how I felt when I saw it - was the appearance of the *Frolicking Bears* pitcher/tumbler in a circa 1910 U.S. Glass catalogue found at Corning. It was shown on the same page as the popular *Nursery Rhymes* toy-size table set, water set, berry set and punch set (among others). The original of the catalogue was elsewhere, but a microfilm copy is reprinted here to prove this important discovery. Only a very limited number of these pitchers and tumblers are known to exist in carnival glass, and the prices they bring are astounding. The tumbler is shown on the cover of the Owens book on carnival glass tumblers. The pattern was named in Metz 2, pg. 82, where she estimates it to be from the 1860's. Only a pitcher and tumbler were made in this design, and primarily only in clear glass.



+ Novelty 3 Pint Jug
\$7.00 per doz.



+ Novelty 1 1/2 Pint Tumbler
\$7.00 per doz.

Before I became involved in research on carnival glass, I was always skeptical about U.S. Glass' ever having made *Palm Beach* in the beautiful iridescent and opalescent colors in which it is known. The text in my Book 2, pg. 22, leans toward a Northwood attribution from old U.S. molds. This skepticism has been completely eliminated now. U.S. Glass was capable of producing glass equal to the finest manufacturers. One look at the opalescence on the *Roses & Ruffles* (U.S. #15318 line) and the frosty white iridescence on *Palm Beach* (U.S. #15119) is all it takes.

U.S. Glass produced iridescent glass for many years, beginning about 1910 and reviving it occasionally well into the 1930

period. The list below concentrates entirely on the "pure" carnival patterns and novelties. I am not including the popular "stretch" type iridescent glass, which is a special study in itself. Most of these stretch glass items are shown in Mr. Bickenheuser's two books on *Tiffin Glassmasters*.

The list is divided into two categories, pattern glass (tableware) and novelties. Cross-references to Hartung (MH), Presznick (RP) and Sherman Hand's Encyclopedia are listed for those of you who do like I do, committing the cardinal sin of writing these attributions into the books.

Since I am on a desperate deadline, to save time I am not alphabetizing these or arranging them in any special order.

U.S. GLASS PATTERNS IN CARNIVAL GLASS

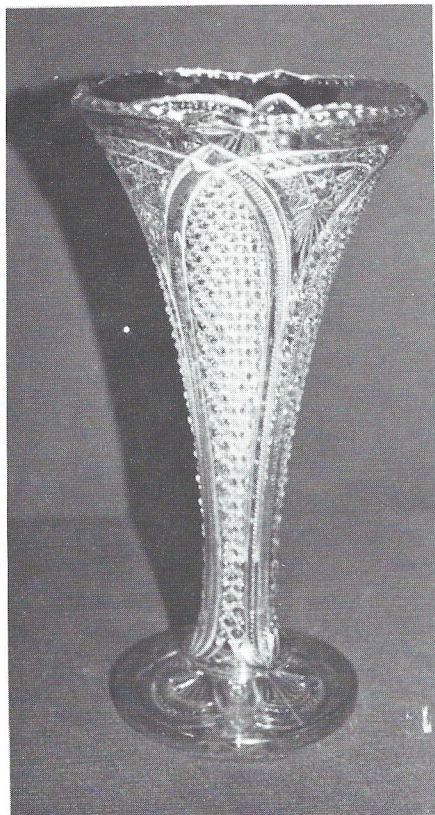
FROLICKING BEARS (MH3, 114)	very rare & valuable, marigold & smokey green
BUTTERFLY TUMBLER (MH5, 134)	shown in H5, pg. 169 BUTTERFLY & BULLSEYE (RP3, 18)
PALM BEACH (MH2, 141)	white & marigold
RISING SUN (Hand, 225)	very rare in white, marigold
DAISY IN OVAL PANELS (MH9, 64)	marigold
FIELD THISTLE (MH4, 49)	see H5, pg. 157, OMN: <i>Jungle</i>
FEATHER SWIRL (MH9, 67)	OMN: <i>Solar</i> , see H5, pg. 155
FLORAL & WHEAT (MH9, 68)	A misnomer (previously used), same as FEATHER SWIRL
PANAMA	Not in carnival books, a goblet is known in marigold
SOUVENIR VASE (MH10, 62)	easily recognizable as MANHATTAN by U.S.G.
FINE-CUT FLOWER (MH4, 26)	also in a VARIANT (MH7, 48), actually PENNSYLVANIA
MASSACHUSETTS	Not in carnival books, a vase is shown here
INTAGLIO OVALS (MH6, 43)	Same as ARCHED OVALS, see H5, pg. 154
SUNK DIAMOND BAND (RP4, 187)	Same as DIAMOND BRIDGES (H5, Fig. 240), U.S. 15040
JACOB'S LADDER VT. (RP2, 136)	Presznick lists rose bowl, aka LATE JACOB'S LADDER (Kamm)
DIAMOND BAND & DAISY (RP2, 65)	Actually SHOSHONE (U.S. 15046)
CUT CRYSTAL (MH8, 87)	Again, the same as PENNSYLVANIA state pattern
SOUVENIR PIN TRAY (MH9, 101)	Same as PORTLAND by U.S.G., also in powder box
FLOWER BASKET (MH10, 15)	Also seems to match PORTLAND (#15121 line)
CHERRY SMASH (MH4, 70)	aka CHERRY-BERRY (WDG2, 39C), made 1928 (FB)
STIPPLED STRAWBERRY (MH2, 116)	also DG era, name by Kamm (K1, 117) FB files
DIAMOND & DAISY CUT (MH8, 88)	aka FLORAL & DIAMOND BAND (WDG2, 389) FB files
COSMOS & CANE (MH3, 61)	the "butterscotch" marigold convinces me it is USG
AUNT POLLY	WDG2, 389 lists it in iridescent, butter base matches others by U.S.G. from this late period

All the notes on each listing are kept necessarily brief, as this is merely my preliminary report, which will be expanded later.

Most of the patterns on the list are rare to very rare in carnival glass. Even though some of them were made in a large number of table items, the iridescent production was probably limited to a water set, a vase or a vanity set (*Portland*). Do not try to accumulate a whole set of any of

these patterns in carnival (except the late Depression Glass lines), because it probably cannot be done.

The list on the next page is limited to novelty items, many of which are found only in marigold. The big news here is the \$650 PRINCESS LAMP, the base of which is found in Bickenheuser's TG2, pg. 108 with a different shade.



Rare marigold *Massachusetts* vase (courtesy Tom Burns) and VERY RARE *Diamond & Daisy* Cut blue water set (Courtesy John Resnik)



U.S. GLASS NOVELTIES IN CARNIVAL GLASS

BABY BATHTUB (MH10, 42)	Shown in Bickenheuser catalogue reprint (TG2, 121)
CANOE SOUVENIR (MH10, 46)	Same reprint
PIPE MATCH HOLDER (MH10, 55)	Same reprint
COAL BUCKET (MH7, 72)	See Revi, 317
HATCHET (MH10, 51)	Also in Revi, 317
MINI. WITCHES POT (RP3, 236)	Shown in 1000TPH, pg. 100 (gold decor. faded out top row of cane)
SKATER'S SHOE (MH10, 61)	See LVG, 202 for better detail Duncan/USG
SHRINER'S CHAMPAGNE (MH5, 125)	Hartung reports one with orig. USG paper label intact
MALLARD (RP4, 124)	Shown in H5, 176-177 USG reprint
WIDE PANEL SALT Dip Basket	(Hand, 177) See TG2, 134. (No. 310 Favor Basket)
WHIRLIGIG (MH10, 82)	Drawing is too poor to match to known USG mini. pattern by this same name
SWAN FRUIT BOWL (RP3, 198)	Speculative attribution, based on quote in H5, pg. 32
PRINCESS LAMP (MH10, 13)	Base matches TG2, 108

A Trade journal report from November, 1911 is the only reference I could find to confirm U.S. Glass' entry into carnival glass production. It states,

The (USGC) is the first in the field with its new lines, one completed pattern being shown in (their) spacious sample room a few days ago. This is their "Romanesque" line of iridescent ware, entirely different from any now on the market. The line is patented and the name registered. There

are 12 pieces and as many shapes. It is the highest priced line of its kind made in this country.

The description of the line is vague, and I cannot seem to match it to a specific pattern with the patent records in my files. Does anyone have any ideas on this line? It is no coincidence that there is a big blank space in the pattern list on pg. 13 of my Book 5 for the year 1911 (#15126-15130).

CAMEO GLASS BY JOHN & HARRY NORTHWOOD

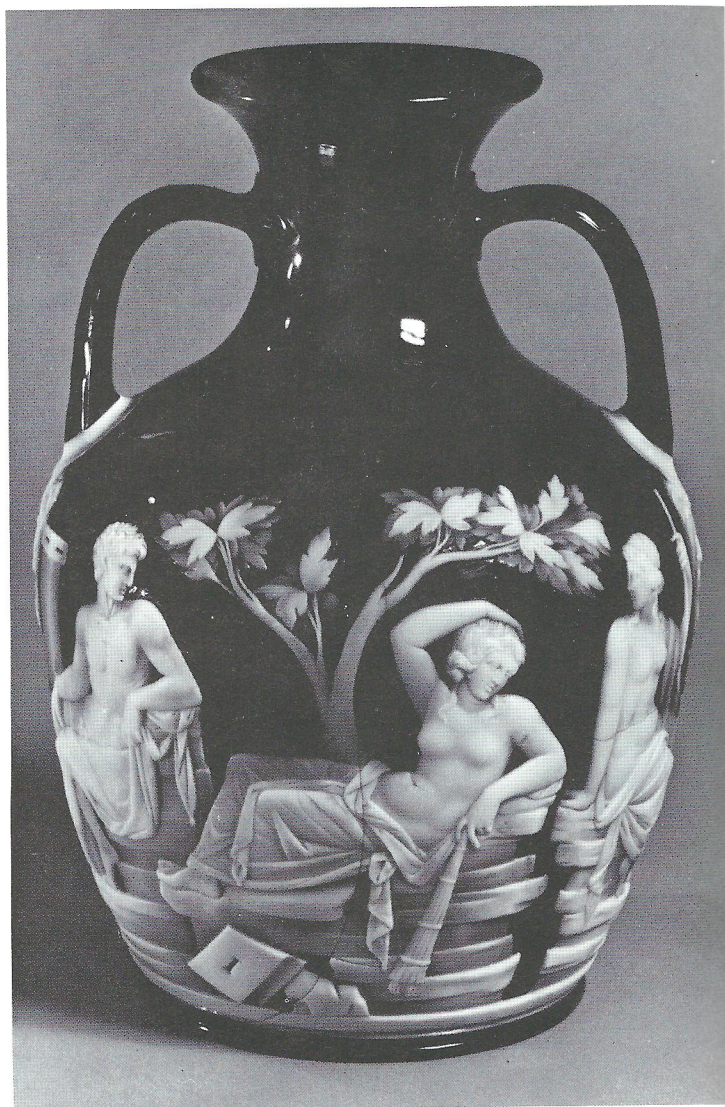
Undoubtedly, the outstanding Cameo Glass plaque on the back of this issue caught your eye. I saw this plaque during my recent visit to The Corning Museum of Glass, and the staff graciously permitted me reprint privileges.

Before my trip to England to learn about John Northwood, the famous father of Harry Northwood, I knew almost nothing about Cameo Glass. Quite simply, the glass blank is layered with two or more colors, then the top layer is carved by hand to create possibly the truest form of the term ART GLASS. For the hand-carved Cameo Glass by John Northwood, Jos. Locke, the famous Woodall brothers, and several others, is the sculpture of a plain piece of layered glass into a dramatic work of art.

This brief report was inspired by my being given the honor of personally inspecting the world famous 2,000 year old PORTLAND VASE on the next page. I was planning on seeing it inside glass cases when I visited the British Museum last October. Quite honestly, my interest was based entirely on my research into John Northwood, who copied this priceless antiquity from 1873-1876. Once you have closely studied an example of superior hand-carved Cameo Glass, and become aware of the time and genius invested into each piece, it is impossible to avoid researching its origins.

Much has been written previously about the superior English Cameo Glass of the Victorian period. Sticking to my policy of providing only *exclusive* material in *The Glass Collector*, I would have little to offer you here. The work of John Northwood is well-documented in the biography authored by his son, John Northwood II (1958, out-of-print), and superior books by Revi and the Grovers sufficiently cover the history and glass artists renowned in this field. However, I did find a few bits of interesting material during my visit to England, and I have one particular headliner which should make collectors stand up and take notice.

It is almost unknown to the general public and collectors that Harry Northwood also made a single piece of hand-carved Cameo Glass.



*The Northwood Portland Vase
Courtesy Dr. & Mrs. Leonard Rakow*

The real story about Harry Northwood's only contribution to this field of art glass begins with a study of the work of his father who trained him. John Northwood (1836-1902) was the first man to revive the ancient art of sculpturing layered glass. According to Revi's *Nineteenth Century Glass*, his first piece of Cameo Glass was made in 1860, but the biography by Northwood's son more realistically dates it from 1874. It was a small vase which was accidentally broken. This book relays the story of how Mr. B. Richardson, for whom John Northwood worked as an apprentice, was overheard claiming that anyone who could reproduce the famed Portland Vase in glass could command a thousand pounds (about \$5,000 at the time, a remarkable sum in those days) for it. This fired the young Northwood's imagination. In 1873 Philip Pargeter of the Red House Glass Works in Stourbridge, commissioned John to do the work for about this same price.

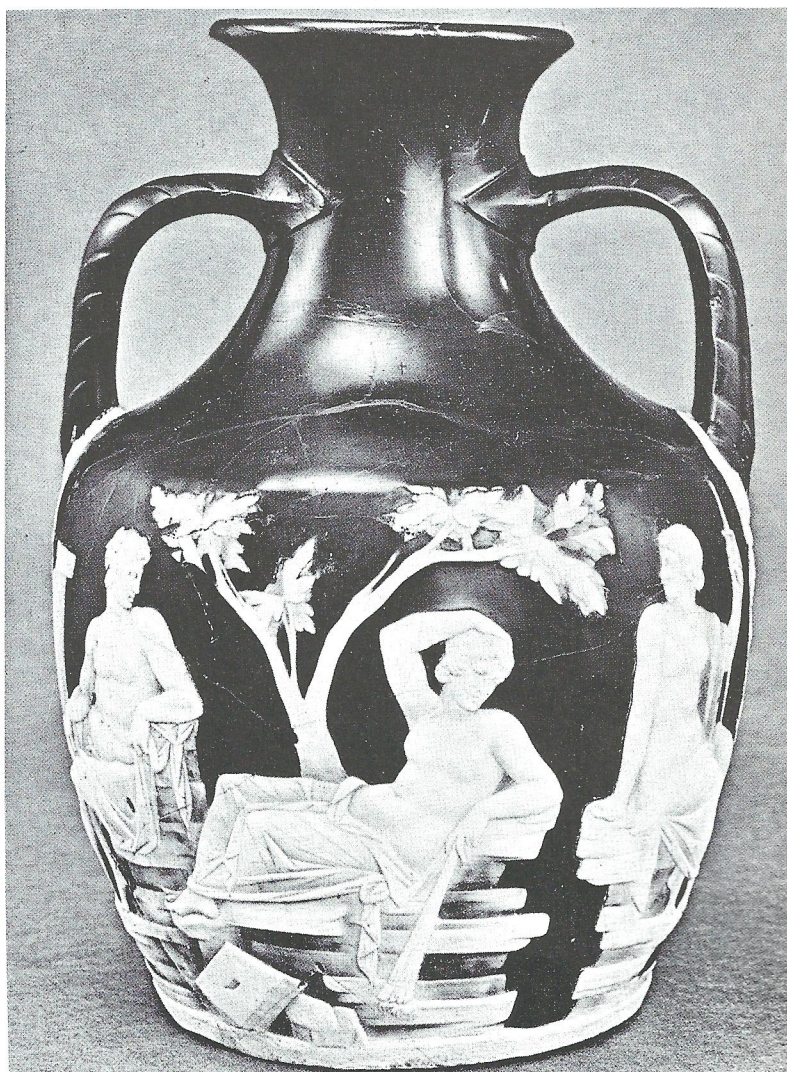


It took John Northwood three years to complete this work, as he made repeated trips to the British Museum in London to study the original vase closely. The original (shown below) is in a deep, very dark blue glass, appearing almost black. The reproduction is not nearly as dark in color, but the carved details are remarkably accurate. The original has been in the British Museum since 1810, at first on loan, and then purchased in 1945. In 1845 it was smashed into more than 200 pieces by a disturbed young art student, but was skillfully reconstructed and again placed on display seven months later. How ironic that the Northwood reproduction in turn was also broken.

(Left top) Reverse side of Northwood copy of the PORTLAND VASE, depicting Peleus with Eros and two sea deities (Rakow collection)

(Below left)

Portrait of John Northwood, 1895, painted by John Northwood II (courtesy Broadfield House Glass Museum)



ORIGINAL PORTLAND VASE, depicting sea-nymph Thetis reclining on rock between Mercury and Venus, 1st Century A.D., 24.5 cm. high (Courtesy THE BRITISH MUSEUM, London)

Beginning in 1790, Wedgwood produced a limited number of reproduction Portland Vases in his black & white Jasperware, but it was John Northwood who carved the first true reproduction in glass. A second reproduction was made shortly afterward by Joseph Locke. It is a sad note to add that the Northwood vase was virtually completed when John was washing it in warm water, and the vase suddenly cracked and split into two pieces. We can imagine the shock of that moment, witnessing three years of work separate before your eyes. Despite this setback, the vase was mended and finished, and instantly became an International sensation. A cover of the English trade journal *Pottery & Glass Trades Review* for Feb., 1878, illustrates the vase almost two years after its completion.

No. 7.

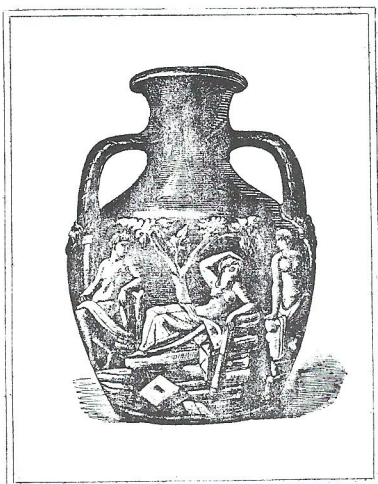
FEBRUARY, 1878.

Price 6d.

THE

POTTERY & GLASS TRADES' REVIEW.

A TRADE AND ART JOURNAL.



OFFICES: 41, BUCKINGHAM STREET, STRAND, W.C.

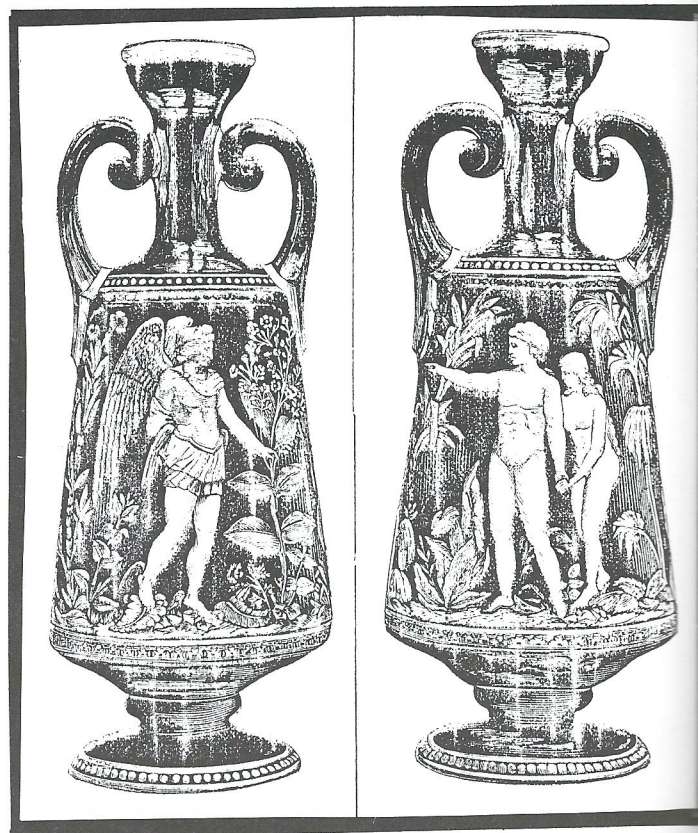
John Northwood continued his work in Cameo Glass, but produced only a very limited number of pieces. A Pargeter ad for 1879, reprinted on the next page, pictures one of the three known tazzas (decorative comports), this one with the profile of Sir Isaac Newton. Each of these tazzas de-

picted *Science* (Newton), *Art* (John Flaxman) and *Literature* (Shakespeare). A fourth tazza depicting *Engineering* was reportedly designed but never made, with a profile of James Watt.

The John Northwood production of Cameo Glass covers the years 1873 to 1882, a mere nine years. However, his true legacy was left, not only with his own works of art, but with the training he provided other glass sculptors. Some of his "students" include Frederick Carder, James Hill, his nephews William and Charles Northwood, his son John Northwood II, and perhaps most important of all brothers Thomas and George Woodall. Most experts agree that the work of George Woodall, artistically speaking, is unexcelled. One look at the *Venus & Cupid* plaque on the back of this issue and I am sure you can agree.

John Northwood's final and perhaps greatest achievement is known as *The Dennis Vase*. The glass was made by Thos. Webb & Sons at their Dennis Glass Works in Stourbridge. This covered vase is shown here in a reprint from an 1882 *Pottery Gazette*, and is now part of America's Smithsonian Institution collection.

For the first time in history, every known piece of Mr. Northwood's Cameo Glass will be on public display in one location,



Both sides of John Northwood's "Milton Vase" made for Pargeter at Stourbridge, 1881

PHILIP PARGETER,

RED HOUSE GLASS WORKS, STOURBRIDGE,

MANUFACTURER OF

FLINT,
RUBY, VENETIAN,
AND EVERY

COLOURED GLASS,

ALSO OF

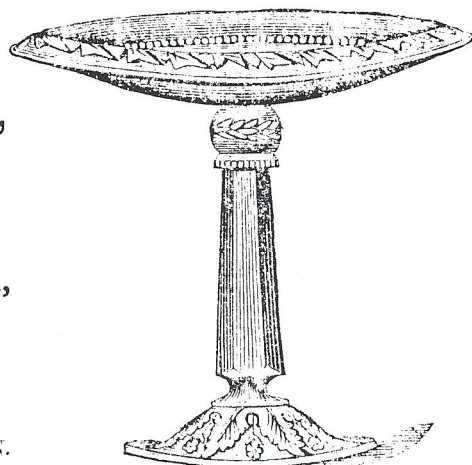
Cut, Engraved, Etched,

AND

Ornamental Flower
Vases,

Candelabra, &c.,

OF EVERY DESCRIPTION.



The LITERATURE TAZZA and DENNIS VASE were illustrated by Pargeter and Webb to promote their companies, but were most definitely not being offered as part of their line.

THE POTTERY GAZETTE
August 1st 1882

ENGRAVED BY MR JOHN NORTHWOOD.

THE GEMO VASE.

Messrs Tho^s Webb & Sons, Dennis Glass Works, Stourbridge.

with a once-in-a-lifetime showing this year at The Corning Museum of Glass. It will run from May 1, 1982 through November 1, 1982, and I for one would not dare miss it.

However, there is one piece of "Northwood" Cameo Glass which will NOT be in the display. It is the only known example of this special glass made by Harry Northwood. On the back is engraved "HY." in block letters and "Northwood" in script, and the date 1882. Harry came to America in late 1881, so this is one of the few examples of this type Cameo made in America. The glass had been set in a gold setting by a local Wheeling jeweler, I.G. Dillon, at some later date so Mrs. Northwood could wear the brooch. The back is left open so you can see the signature and hold the glass up to the light and witness the brilliant cobalt blue color.

Skeptics may want to call this a fake, but it is presently owned by Harry Northwood's granddaughter. She tells me that her mother quoted Harry as stating he "just wanted to prove he could do it too", an obvious comparison to his famous father's international reputation. I knew this was Harry's work, but would the rest of the world believe it? I needed more PROOF!

Berry Wiggins found the actual documentation in an 1882 trade journal report describing a special Exposition held at Wheeling, as part of the West Virginia State Fair in September of that year. The reporter seemed astounded by Northwood's talent at producing glassware, and I quote.

"Mr. Harry Northwood of the etching department of Hobbs, Brockunier & Co. (shows) some fine designs of workmanship which arrested the attention of all of artistic taste. The glass is not engraved as many supposed, nor is it etched by the ordinary process now in vogue in this country. It surpasses in artistic design, fine workmanship and beauty of effect any work by any other process. Mr. Northwood came from England less than a year ago, and brought this new idea with him. Among the wares shown is a pair of pitchers, one having a representation of "Lampetia complaining to Apollo" from the Odyssey, and the other "Neptune Rising from the Sea" from the Iliad, which show that they are produced by an artist. Another "Rebecca" pitcher is surrounded with a wreath of roses.... There is also a pitcher having an aquarium with fishes etched on the side, the effect being peculiarly beautiful when it is filled with water, and another with stags under trees shows three distinct processes of etching. A novel and attractive set of ware called the 'Vermicelli' set also attracted comment."

I am quoting this report almost in its entirety for two reasons. It describes the talent of a young, 22-year-old man who is known primarily for pressed glass, not art glass. It also describes some of Harry's earliest creations here in America, and if these pieces still exist today, perhaps they will surface and Mr. "N" can receive historical credit for his early work.

The report continues describing a display of Wedgwood Rockingham ware which Mr. Northwood etched with additional ornamental designs. But by far the most exciting quote is the last sentence.

"This gentleman has carved a cameo by hand with chisels on dark blue glass that is wonderful, having taken six weeks' continuous labor."



The close-up photograph here was taken by me during a visit with Elizabeth N. Robb, granddaughter of Harry Northwood. The profile appears to be of William Shakespeare, very similar to the one used on the Literature tazza carved by his father. A better photograph in color will appear in my Northwood book, still in production.

Late note: There is a possibility that the brooch will be in the Corning Museum show after all. Miss Robb has generously agreed to loan it to the Museum if arrangements can be worked out at this late date. Also, in a recent phone conversation with Dr. Rakow, he has most graciously agreed to allow me to include photographs of his John Northwood Cameo Glass in my upcoming Northwood book.

ANOTHER NO ON NORTHWOOD

I realize that many Northwood collectors are not terribly happy with my research when I pull credit for a pattern away from him, but it is important that the historical record be cleared up. I am certain that Harry would not want us calling something his that he had nothing to do with, and such is the case with the pattern featured below.

The pattern was named *Rose & Sunbursts* in Kamm's Book 2 (pg. 98). She named no manufacturer, dating it from the 1895-1905 years.

Hartung changed the name to *American Beauty* in her Northwood book, pg. 17, citing the use of that name in an original ad. I never questioned her research there (ads never lie) and added the Northwood attribution to the Kamm Update in *Preview 1*.

We all make mistakes - I have made more than my share of them. I pictured the pattern shown here in my second Pocket Price Guide and incorrectly labelled it "Gold Rose".

"AMERICAN BEAUTY RUBY AND GOLD" DINING SET ASST.

(Gold decorated)

The kind of goods you have always paid 50% more for.



Total 6 sets in bbl., 67 lbs.

1 C 1 6 8 3 -
Heavy crystal
full finished
ruby rose en
bossing, green
leaves, wide gold
band edges. Ass
comprises:

2 only 7 piece
berry sets - 8
in. bowl, six 4
in. nappies.

2 only 7 p
water sets -
gal. jug, 6 be
edge tumblers.

2 only 4 piece
table sets.

Set, \$1.01

It appears the 1909 "ad" to which Mrs. Hartung referred was a Butler Bros. ad (reprinted here from same 1909 catalogue.) It was in a group next to, but not included with, Northwood's *Gold Rose* (PPG2, pg. 106).

I could hardly believe my eyes when I saw the pattern in a Co-Operative Flint Glass catalogue (circa 1910), originally named *La France*. I feel the original name should be reinstated, and the credit to Northwood revoked. If a marked piece exists, then a major mystery is involved. I recall no signed pieces.

Courtesy The Corning Museum of Glass

La France Pattern.



Butter and Cover
5 dozen in barrel
Gross weight of barrel 142 lbs.



Spoon
10 dozen in barrel
Gross weight of barrel 141 lbs.



Tumbler
18 dozen in barrel
Gross weight of barrel 150 lbs.



Sugar and Cover
7 dozen in barrel
Gross weight of barrel 155 lbs.



Cream
11 dozen in barrel
Gross weight of barrel 144 lbs.



1/2 Gallon Jug
2 dozen in barrel
Gross weight of barrel 121 lbs.

RARE & UNLISTED TOOTHPICK HOLDERS

The title of this column is the title of a book I am planning for summer release, just in time for the National Toothpick Holder Collectors' Society convention in Rock Island, Ill. As subscribers, you are entitled to "sneak previews" of each of my books - so you can get a jump on the competition.

Featured here are five different toothpick holders which are either rare or unlisted. The No. 2 example has never been named before, so here is another chance for you to "christen" a pattern for posterity.

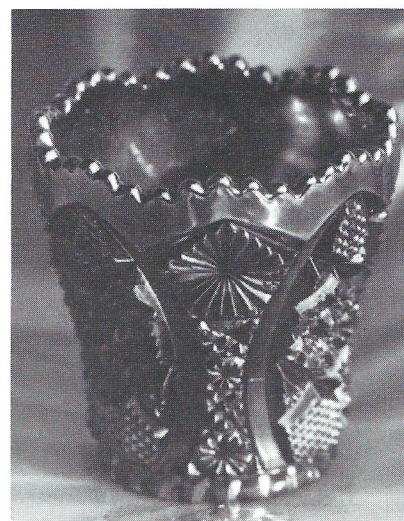
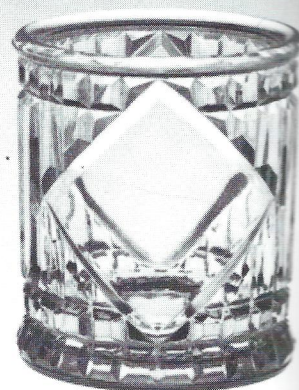
The first two are previously unattributed Westmoreland patterns. No. 1 is known as *Paddle Wheel*, named in *Kamm 8*, pg. 41. I must confess my excitement when I spotted this pattern in Butler Bros. catalogues with *Fern Burst & Millard's Atlanta*, which I attributed to Westmoreland based on a very shady cruet stopper. I must have audibly gasped when I saw the *Paddle Wheel* milk glass punch set in a 1960 WG catalogue. So I can now rest easy at night on my Westmoreland discoveries.

The No. 2 toothpick is also definitely WG, the No. 180 pattern, very similar to the No. 170 *Cane Medallion* (K1, 93). A mustard holder in No. 180 appears in a Westmoreland catalogue reprinted in a May, 1948 issue of *Spinning Wheel*. We need a name on this one!

No. 3 is a pattern originally called *Fernette* by its maker, the Evansville Glass Co., Evansville, Ind. It was made in 1905. A piece or two of the pattern also appears in an early Canton Glass Co. catalogue seen at Corning. Another confusing mold transfer!

No. 4 is a very rare toothpick in *Diamond Mirror*, featured in *GCI*, pg. 11. We now know this was an early Fostoria Glass pattern. Melvin Murray pictures two pieces of this pattern in his *History of Fostoria, Ohio Glass*, and a convincing story on its manufacture locally is discussed on pg. 14 of this out-of-print book. The company relocated to Moundsville, WV. in 1892, but kept their Fostoria name.

No. 5 is a well-known Imperial toothpick holder in the *Octagon* pattern. It is pictured in a rare OLD toothpick in marigold carnival. There are many new examples with an I-G (superimposed on each other) trademark on the inside. Edwards shows a rare blue carnival toothpick in his Imperial carnival glass book. I once passed one up out of fear it was new, but my instincts kept telling me *this is old glass*. A 1916 Butler Bros. catalogue shows it in a cruet set.



5 PC. "RICH CUT"
CASTER SET.



C2017-5 pc. sparkling crystal. diamond star and rosette pattern. 7 1/4 in. beaded edge round tray. 7 1/4 in. oil or vinegar bottle, 3 1/2 in. salt and pepper holder, toothpick holder 2 1/4 x 2 1/4. 1 set in carton. 2 doz sets in crate, 40 lbs.... Doz. sets. *2.11

UPDATE TO GLASS COLLECTOR 1

There is a considerable amount of new information to add to the Premiere Issue of *The Glass Collector*, and since space is precious in this second issue I must keep these updates brief. You might want to pencil them onto page 47 of *GCL*, which was left blank partly for this reason.

Tony Tomazin wrote to let me know the paperweight with the cross and crown on the cover is a Masonic emblem of the Commandery unit. I was guessing Knights of Columbus, based on a trade journal quote from Oct. 13, 1898, which stated "*free trade in pottery and glassware has been established here (Pittsburgh) this week by the Knights. The many thousands of...souvenirs distributed...will leave records of the potter's and glassmaker's art in '98 scattered all over the continent for future antiquarians consideration*". An ironic quote indeed considering it made the cover of a historical glass research magazine almost 84 years later.

In connection with this Mike Anderton reports a *Colorado* sherbet in clear with gold, with acid etched souvenir "1898 ASCALON COMMANDERY, NO. 59, K.T. OF PITTSBURGH, PA.", also with the cross and crown symbol in the center. On both sides of the souvenir markings are angels and garlands of flowers.

Bill Gamble reminded me of an attribution I overlooked on page 11. The *Diamond Mirror* pattern was made by Fostoria Glass Company. It was one of their early patterns, made while still located in Fostoria, Ohio. It was attributed first in Melvin L. Murray's "*History of Fostoria, Ohio Glass*", a very good privately published book (1972) which is out of print. Mr. Murray's attribution is based on a local resident, but the basis appears to be sound as the date of the wholesale catalogue and the Murray report coincide. A rare toothpick in this pattern is featured elsewhere in this issue.

Also elsewhere is the results of our pattern naming contest, with two more *confirmed* attributions for the historical record.

Don Weddle disagrees with my Kamm Update on page 16, where I state *United States* and *Nevada* are the same pattern. I discussed this in detail with Tom Klopp and we both agree that Kamm drew and described the pattern directly from a Ward's catalogue, and that she erred calling the grooves at

the base "thumbprints". They are actually straight grooves. Kamm says "*the flowers are very indefinite on the illustration*", and if you check my Book 5, pg. 28, you will see the exact frosted and enamel decoration described in the Ward catalogue. Sorry, Don, but we stick with our correction. However, your detailed letter did provide some very important data regarding the piece shown as *Nevada* in the Hartley/Cobb book on the State series of patterns. You are right assuming that is *Duncan's No. 88*, shown on pg. 104 of my Book 5. McCain's *Pattern Glass Primer*, pg. 563 describes and illustrates the Duncan pattern quite clearly, also incorrectly calling it *Nevada*. I never caught this before and think collectors should be made aware of the similarities. Thanks for that bit of news. I do appreciate the time you took to describe the patterns in detail.

I failed to note that the three rare items in Fenton carnival on pg. 18 were from the collection of John & Pat Resnik, two good friends who have continually helped and encouraged me in my carnival glass research.

Well, I did it again folks. The toothpick holder on page 20 is NOT shown for the first time in *GCL*. Three subscribers reminded me that it is shown quite clearly on page 111 of my second pocket price guide. My standard joke excuse for this is "*I just write 'em, folks, I don't have time to read 'em.*"

Good news for Betty Rogers. I got several letters from experts in the field who state the white carnival *Beaded Shell* mug is indeed old and worth about \$400. No reproductions in this color known.

I got a nice letter from Neila Bredehoft, member of the Research & Archives Committee of the Heisey Collectors of America, Inc., confirming that the *Winged Scroll* tray was for the No. 2 condiment set, one of three different sets offered in early leaflets. Many thanks for your generous offer to help answer any questions concerning Heisey.

The No. 3 mystery sugar bowl on page 32 has been confirmed in a table set and berry set, and is reported in blue milk glass. Still have no definite idea who made it. Add Westmoreland and Fostoria to the possible manufacturers. No one identified the flower for me yet!

It appears the mystery of the HI-HAT stemware has been solved. The answer was provided by Lynn Welker, who told me his mother, Mary Welker, bought a set of the stems directly from the Morgantown Glass Works when she was operating a gift shop back in the 1940's. Lynn also told me that a set of stems was also made in the same colors with a rooster.

I asked Berry Wiggins to check the 1940 and 1941 design patent records on his next trip to Washington, D.C. No patent for HI_HAT could be located, but Berry did turn up the patent for the rooster, as well as another unusual stem by the same designer.

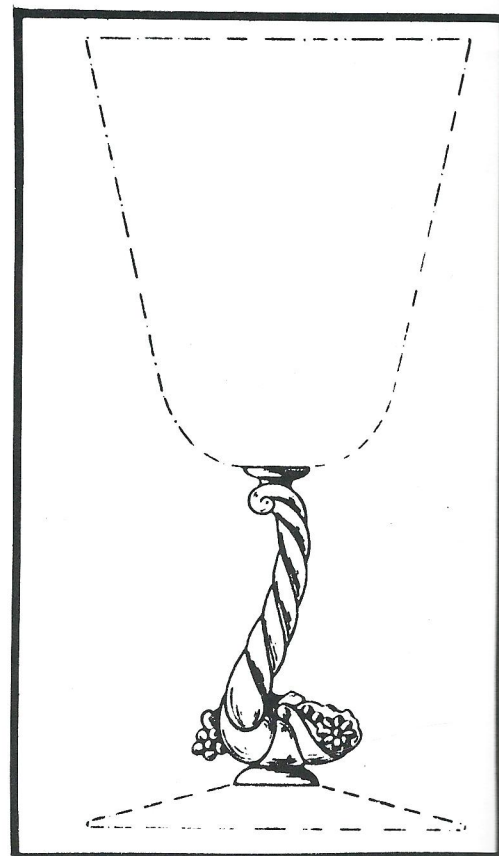
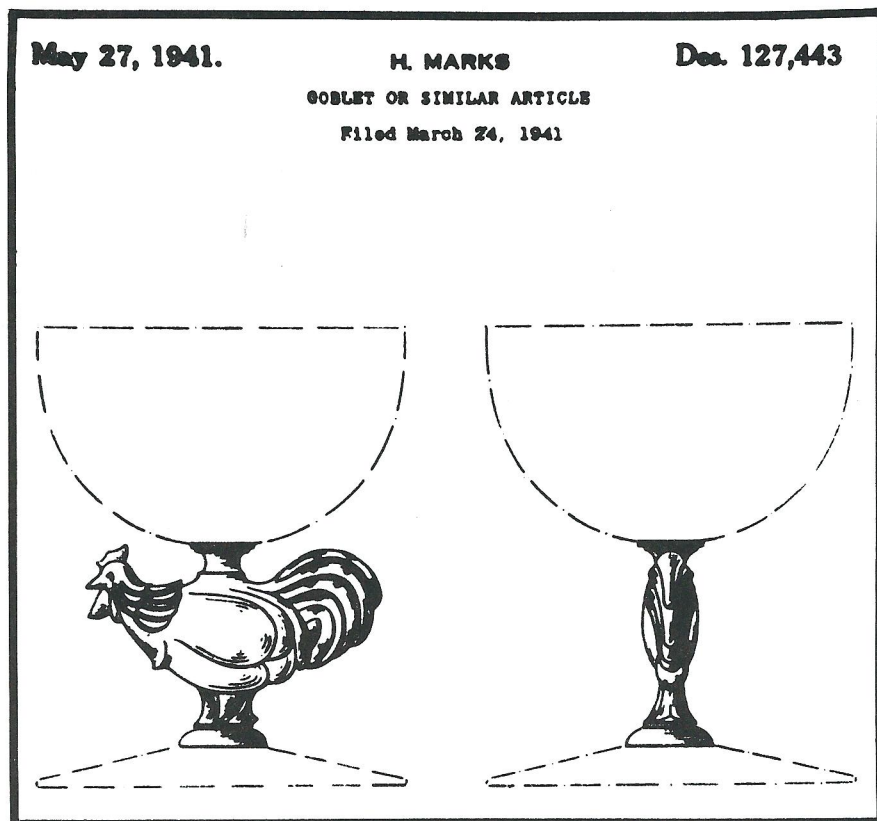
Both patents were granted in May, 1941 to Harry Marks of Lawrence, N.Y. It appears Mr. Marks may have worked for or sold his designs to Koscherak Bros., and this firm contracted with Morgantown for production of the glass.

The MORGANTOWN ROOSTER is very similar to a *Bantam Rooster* stem by Heisey, which is quite rare and most desirable - so keep your eyes focused for either of these unique stems at antique shops or shows.

The second stem here appears to be a Conch Shell or Horn-of-Plenty type design (Patent #127456), and I do not know if it was ever actually produced or not. If it was, undoubtedly Morgantown did the contract production of this as well.

I may be a glass historian, but I am certainly no History major. The Baccarat punch bowl on page 42 was not a gift to Teddy Roosevelt's wife, it was a gift to his daughter, who was married in 1906 with considerable international fanfare. A biography of Alice Roosevelt Longworth lists her wedding gifts from Royalty all over the world, but the gift from France is officially listed as a Gobelin tapestry. The punch bowl is not listed among the gifts. There may be a reason for this. The Ohio Congressional Delegation presented the couple with a sterling silver punch bowl, only to incur the wrath of the Women's Christian Temperance Union. The punch bowl was exchanged for a loving cup. Perhaps the Baccarat punch bowl met a quieter, but similar response.

The tiny fruit comport at the bottom right of pg. 11 (GCl) is in the *Dahlia* pattern (K1, 73). That makes four unattributed patterns on that page, and one by Fostoria. It is just a matter of time before this continuing research turns up the answers, especially with such a co-operative effort as this. Many thanks to everyone who wrote in adding information or corrections to the first *Glass Collector*.



MORE KAMM UPDATES

- 2, 24 HEAVY PANELLED FINE CUT was made by George Duncan & Sons, not Duncan & Miller (K6, pl. 8)
- 2, 73 LACY DAISY is not Findlay glass, it was made by Westmoreland (WDG2, 380)
- 2, 82 CROSSED BLOCK was named *Roman Cross* earlier (Millard 2, 31) and is attributed to Richards & Hartley by Lucas (TPG, 251). However, it appeared in a 1924 BB group, probably a U.S. Glass reissue, in creamer, open sugar & handled nappy
- 2, 99 SQUARED DAISY & DIAMOND is the *Argyle* pattern of Jones, Cavitt & Co. (K6, pl. 19). The detail on the Kamm reprint is very poor, but I have original copy to confirm
- 2, 126 SUNK DIAMOND & LATTICE was the No. 900 pattern of McKee Glass Co., while part of the National Glass Co. (GC2)
- 2, 81 FLYING SWAN is NOT Westmoreland Glass. Kamm attributes this to Challinor on page 68 of this same Book 2
- 4, 2 IONA may be the same as PRISM RING (K3, 10) and is Duncan's No. 415 (not Duncan & Miller), circa 1880. The creamer in K4 is 6½" high, the one in K3 is 5½" high. Do not confuse for the similarly named IONIA or IONIC patterns.
- 4, 41 NAILHEAD was att. later by Kamm to Bryce, Higbee & Co. (K8, 19, pl. 45-46)
- 4, 73 GRAPE WITHOUT VINE was made by Federal Glass Co., Columbus, in 1913-14 (FB Files)
- 4, 83 STAR BAND is Indiana Glass, also shown in a 1919 BB group (Bond, 77)
- 4, 120 FEATHERED POINTS was made by Federal Glass in 1913-14 (FB Files)
- 4, 141 SNOWFLAKE & SUNBURST is Cambridge Glass #2635, almost unrecognizable as part of their FERNLAND or "Snowflake" pattern (BB assortment)
- 5, 59 HERO was probably made by West Virginia Glass Co., Martin's Ferry, circa 1894 (AT)
- 5, 62 BALL was attributed later by Kamm to McKee (K7, 17)
- 5, 145 DAISY & BUTTON PLAIN is part of the BELMONT 100 (K6, 56) pattern, circa 1885, with limited additional production by McKee
- 5, 107 OVER-ALL HOB was made by A.J. Beatty at Tiffin, OH., and the previous attribution to Nickel Plate, based on shards, may be a USG mold transfer (Corning Museum Library)
- 5, 149 SNOWFLAKE BASE was orig. the OKAY pattern by Indiana Glass, circa 1910-15 (Bond, 64)
- 6, 58 DIAMOND STEM is possibly Riverside, based on 1907 BB group. That same year the firm closed and the molds reportedly sold to Cambridge, so could be Cambridge also
- 6, 37 DOUBLE SCROLL was originally called the RUTH pattern by Fostoria (WFG, 3)
- 7, 11 DEWBERRY was the No. 375 pattern of Co-Operative Flint Glass Co., circa 1910 (CMG)
- 7, 28 FLOWER & HONEYCOMB is U.S. Glass, in 1915 BB group with RISING SUN
- 7, 60 CHECKERBOARD BAND was by Challinor/USG, circa 1891 (H5, 92)
- 7, 62 GREENSBURG 130 is actually the near-identical FOSTORIA NO. 551 (OPG, 157). The milk glass example Kamm drew is a Fostoria color from the early 1900 period.
- 7, 75 SWIRLED STAR was by Jefferson at their Canadian plant. It should be noted that the shapes are identical to the counterparts in FEATHER (Doric).
- 8, 23 DOUBLE DAHLIA AND LENS is definitely US Glass, circa 1910-15 (GCI)
- 8, 41 PADDLE WHEEL is by Westmoreland Glass. In a 1907 BB group it appears with FERN BURST and in a 1906 BB group with Millard's ATLANTA. Also reproduced by them in 1960 in milk glass punch set.
- 8, 43 BEAD BAND is probably National Glass, possibly at McKee plant, circa 1900-04. Also known as THOUSAND EYE BAND (Metz 2, 130), the salt dip and oval trays are known in chocolate glass (known as "Honeycomb" - Measell GG, 83)
- 8, 80 EBONY is better known to Depression Glass collectors as MT. PLEASANT by L.E. Smith, circa 1932 (WDG2, 318)

THOSE CONFUSING MOLD TRANSFERS

This feature was inspired by my recent trip to Corning and a guest appearance at a Glass Show in Pittsburgh. At the show, I was asked dozens of questions about glass made by Consolidated, Co-Operative, Phoenix, Fry and Beaver Valley. All of these companies were located within a few miles of each other, just northwest of Pittsburgh, and there is considerable confusion among collectors about their glass. This is partly because no major book has been published about any of these companies, and partly due to the fact that molds were sold or transferred amongst them.

We have dual attributions between Westmoreland and Consolidated (*Cosmos*, *Wild Iris*) dual attributions between Fry and Beaver Valley Glass, and Kamm reports that Phoenix acquired many Co-Operative molds during the Depression in a debt settlement.

Shown here is an ad from 1916 which pictures a plate-etched design I named *Geisha Girl & Lotus* in an Oct., 1980 *Glass Review* column. The column created quite a stir, as the pattern had previously been identified as Locke Art Glass (Joseph Locke) in Dorothy Daniel's *Cut & Engraved Glass*, plate 23, and as Fry in James Lafferty's *Fry Insights*. Locke must have designed the plates used on this rare etching, Fry made the quality glassware, and Beaver Valley applied the etchings. The foreword of a catalogue reprinted in the Lafferty book mentions the "refined" etchings of Beaver Valley which were included. But the association between the companies is not clear.

Neither is the association between Consolidated and Phoenix. Reprinted on the next page is a page found in the design scrapbook of Frank L. Fenton, illustrating a number of "sculptured" type vases. No factory name is found on the page but a catalogue at Corning

confirms that this was indeed a Consolidated Glass assortment. An ad reprint in *WDG2*, pg. 47 shows the *Dog-wood*, *Dancing Girl & Love-Bird* vases from a 1937 trade journal. Most of these vases are seen labelled Phoenix when found at antique shows. Indeed, the molds were later reused at Phoenix, but I am uncertain how they were transferred or why.

Also pictured on the next page are three outstanding examples of this Consolidated Glass sculptured ware in deep "pigeon blood" ruby. The detail was difficult to capture on film, but the catalogue reprint will help. Two were seen at shows and the third in the collection of Tom Burns.

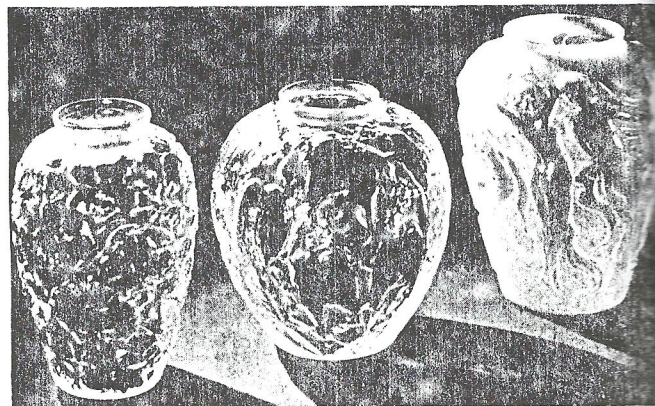
The *Love-Bird* vase has the distinction of being decorated with gold, and the combination is staggering to the eye in color. The price on this vase was only about \$250, and it was labelled Phoenix. I told the dealers it was more likely Consolidated and that it was definitely under-priced. Sure enough, the vase sold that very same day.

The *Dancing Girl* vase was priced at \$500 and is an outstanding example of the Art Nouveau influence on glass design.

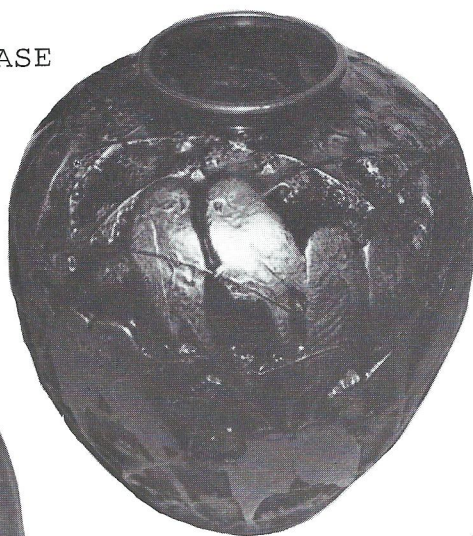
The color of these vases was first used by Consolidated at the turn of the century, when the color genius Nicholas Kopp worked for them. He later opened his own Kopp Glass Co., which merged into the Pittsburgh Lamp, Brass & Glass Co. about 1902. Apparently the formula for this unique color remained with Consolidated and was revived during the 1930's for this obviously limited production.

I have much more news on Consolidated, but it will have to wait until the next issue.

(left) 1916 ad featuring *GEISHA GIRL AND LOTUS* engraving, which reportedly involved Fry, Joseph Locke AND Beaver Valley. (below) 1937 report by Consolidated shows three "sculptured" vases which were also made later by Phoenix Glass Co.



LOVE-BIRD VASE



FAIRY VASE

(Name by WDG2, 47)



DANCING GIRL VASE



MARTELE

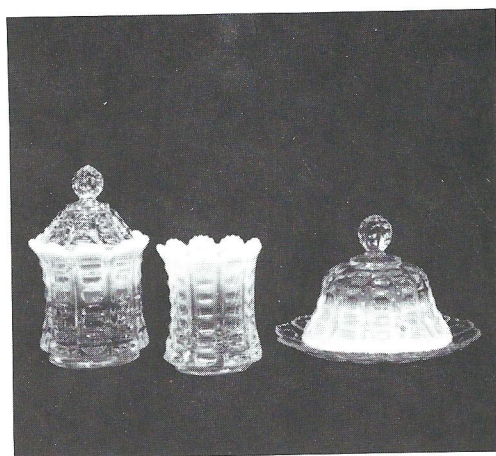
Reprint from original Consolidated Glass catalogue (circa 1937) showing their MARTELE line of "sculptured" glass vases (Courtesy Frank M. Fenton)



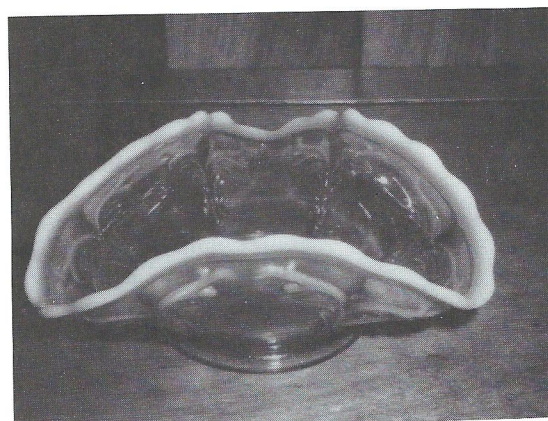
RARE OPALESCENT GLASS

Pictured here are three extremely rare patterns in opalescent glass. The first two are documented here for the very first time.

The Beaumont Glass Company was well known for their production of pressed and mold-blown opalescent pattern glass. But a real surprise was provided when JACK BURK sent me this picture of his white opalescent *Ellipses* sugar, spooner and covered butter. To date it has been listed only in crystal and rose-flashed crystal. An original ad for this pattern is shown in *H1*, pg. 54. Jack is looking for the creamer to complete his set. He is going to have a tough time finding one, I'm sure. Since he was so kind to let us all know about the existence of this pattern in opalescent, if anyone sees or knows of a creamer in white opalescent for sale, drop us a note and we will forward the news to Jack.

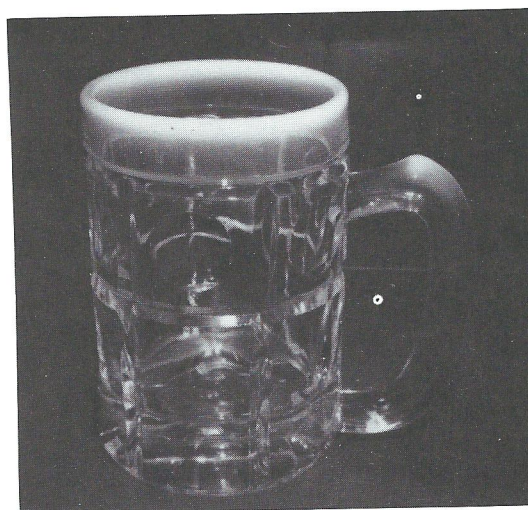


No, your eyes are not playing tricks on you - the little opalescent tri-cornered nappy shown here is Heisey's *Winged Scroll*. The color is a mouth-watering vaseline opalescent. Perhaps this color has been reported before, but not in my books or columns. Heisey's *Pineapple & Fan* is shown in my Book 2, Fig. 442 in this rare color. I have also seen a *Prison Stripe* spooner in white opalescent. There are a few other known extremely-limited-production pieces of Heisey's early glass in opalescent, so anyone can consider himself fortunate to own even a single piece.



Courtesy Patricia J. Harrison

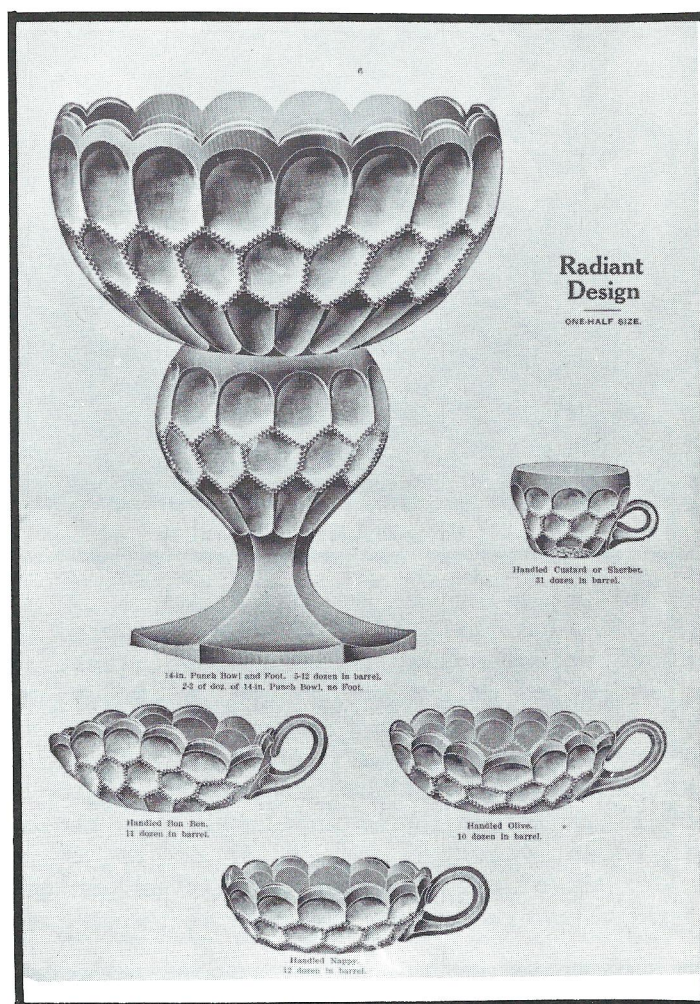
Ardis Slater sends me this picture of her French Opalescent *Plymouth* beer mug. It is shown in plain crystal on page 138 of my second Fenton book, but is unreported in white opalescent. Ardis points out that this mug does not appear in any of the "assortments" from original ads and catalogues. It was probably added to the *Plymouth* line after those Repeal Sets and tableware lines were released in 1933. See *WDG2*, 105 and *F2*, pg. 83 for other items in this pattern. I should also note that the known rare *Lincoln Inn* water pitcher and the known rare *Georgian* short candlesticks ALSO do not appear in early ads and catalogues picturing those lines. As I said many times before, there are always a few surprises in store for us when you research Fenton glass.



MORGANTOWN, WEST VIRGINIA GLASSWARE

When one considers the great glass centers of West Virginia in the 1890's, the bustling Wheeling area comes to mind. Most of the factories in this region closed after 1900, and a new "glass capital" seemed to boom in Morgantown.

Percy Beaumont, Northwood's brother-in-law, located there about 1912 as manager of the Union Stopper Co. He formerly operated his own company in Grafton, WV. The rather odd name choice for this company is confusing to some collectors. The company originally made tableware and novelties (primarily using molds bought from other companies). One of their catalogues in my files includes items known made earlier by McKee, U.S. Glass, Higbee and possibly others. Another theory is that these are simply copies of their competitors' popular sellers.

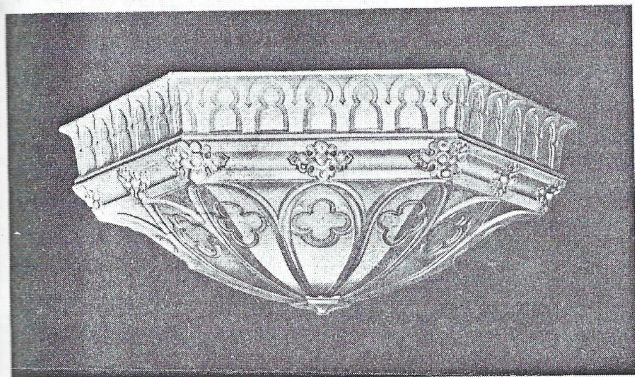


DECEMBER 16, 1915

THE POTTERY, GLASS & BRASS SALESMAN

129

MADE IN WEST VIRGINIA



NO. 3216 FER LUX SEMI-INDIRECT BOWL

"Fer Lux" Lighting Glassware

The high illuminating efficiency of "Fer Lux" Lighting Glassware; the simple richness of design which is the keynote throughout the large line of models and the high art finish individual with "Fer Lux" make it the last word in illuminating glassware.

Semi-Indirect Bowls, Urns and Shades—Correct Period Styles—Right Prices.

MANUFACTURED BY

THE UNION STOPPER CO.
MORGANTOWN, WEST VA.

MAX SCHAFFER CO., Selling Agents
26 Warren Street, New York

The ADVERTISER wants to know that you saw his AD—tell him.

Shown here is a page from this rare catalogue showing a previously unlisted item in the *Sawtoothed Honeycomb* pattern, which was originally called "Radiant". It is the 14" punch bowl and separate base. The pattern is known in ruby-stained and clear glass.

Like Jefferson Glass, the Union Stopper Co. turned to lighting fixtures when the electrical age became part of our culture. Reprinted here is one of the firm's advertisements from 1915, picturing one of their light shades.

Perhaps the two best known factories from this glass-town were the Morgantown Glass Works (also called The Economy Tumbler Co. for a time), and the Seneca Glass Company.



The WARE of Quality.

A June, 1912 ad by Economy pictured the above etched design in lead blown glass. If you spotted this pattern at an antique shop you might confuse it for much later ware. In 1929, the name of the firm was changed to Morgantown Glass Works, and the tradition of quality was continued until the firm closed in recent years.

One of the greatest books ever published involving true glass research is Hazel Marie



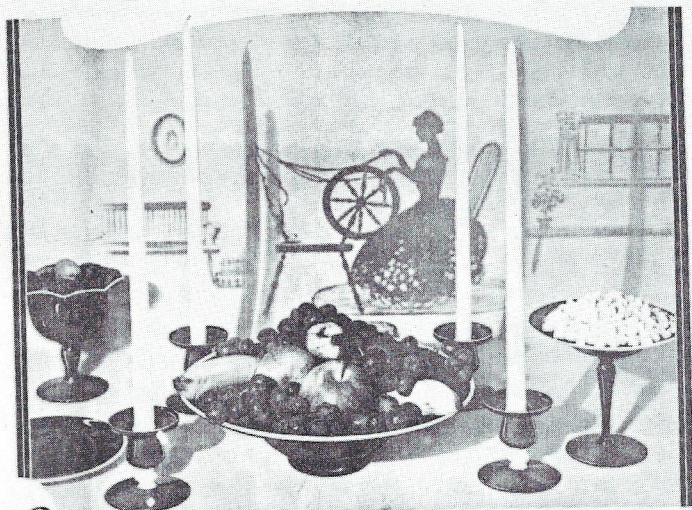
CRANBERRY GLASS

For that MAGIC TOUCH to the BRIDE'S TABLE

SENECA GLASS CO. MORGANTOWN
WEST VIRGINIA

"Where Quality Reigns"

November, 1931



Colonial Masterpieces with Modern Appeal

This pleasing combination of Blue and White was originated in Bristol, England, at the time George III held sway over the American colonies. It immediately gained royal favor, and shortly thereafter spread to America where it was popularized by the famous glassmaker, Baron von Stiegel.

Ritz-Blue glass with milk-white trimming will appeal to your customers, even if they don't know the history. But the Colonial significance adds tone. And the modern, flawlessly blown shapes by Old Morgantown assure turnover.

Display these creations in 1932.

MORGANTOWN GLASS WORKS
MORGANTOWN, W. VA.



Model: 7914-6" composite, scalloped edge; Bristol salad plate 7 1/2"; 4155-11" center bowl; Bristol candlestick No. 2; 7914-7" composite. Blue: 915-14 oz. pitcher; 7661-12 oz. bowl; 7661-12 oz. bowl. All pieces are Ritz-Blue glass with milk-white trimming where shown.

If you are selling glass, you should be reading "Turnover Topics." Write for a sample copy today.

Old Morgantown
GLASSWARE

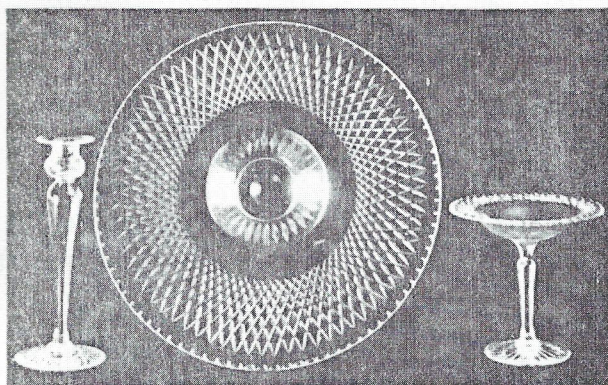
Tell our advertisers you saw it in THE CROCKERY AND GLASS JOURNAL

Weatherman's *Colored Glassware of the Depression Era - Book 2*. I truly admire this monumental achievement and can comprehend the thousands of hours and thousands of miles it required to put it together.

Shown on this page and the next are a few ad reprints from Morgantown and Seneca which were not shown in the Weatherman book. A 1941 ad from Seneca was a real surprise as a revival in Cranberry Glass is announced. I am uncertain if this was "flashed" on color or true cranberry glass.

A line of *Old Bristol* in cobalt blue with a spun white edge was announced in late 1931. Only the water set is shown in WDG2. Note the salad plate at the far left. The color was called Ritz Blue.

On the next page are four different ads from 1937, which I thought you might also find interesting. I was particularly fascinated by the *Sharon* ball-shaped console bowl and "candlespheres". The ad states the pattern was also made in a complete stemware line. The frosty surface appears similar to Fenton's Ming, but the platinum band makes the line distinctly original.



IT IS HANDMADE . . .

This beautiful line of finest American Crystal and hand engraved to match any of Seneca's many stemware designs. Order your supply for the holiday season now and let these lovely creations enhance your department.

SENECA GLASS CO.

"Where Quality Reigns"

MORGANTOWN

W. VA.

SHOWROOMS

Phillips & Sammis, Inc., 1107 Broadway, New York; Ira A. Jones Co., 1546 Merchandise Mart, Chicago, Ill.; Howard S. Boke, 122 W. Baltimore St., Baltimore, Md.; Polley Sales Co., 11 Gilmer Street, Atlanta, Ga.; Johnson Sales Co., 3930 Main St., Houston, Texas; Harry Gabriel, 717 Market St., San Francisco, Calif.; George H. Miller, 656 South Los Angeles St., Los Angeles, Calif.; P. D. Chamberlain, 1812 Seventh Ave., Seattle, Wash.

CROCKERY AND GLASS JOURNAL for October, 1937



Winter
time is
party time.

★ Take advantage of the fact that your customer will entertain at home and be prepared with an assortment of formal and informal drinking glasses. Seneca can supply you with both.

SENECA GLASS CO.

"Where Quality Reigns"

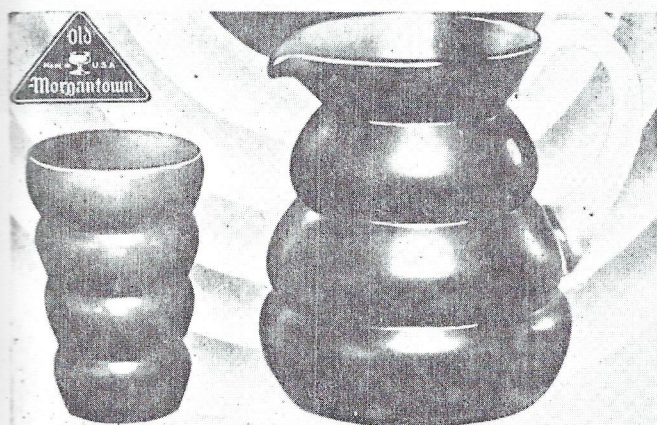
MORGANTOWN

W. VA.

SHOWROOMS

Phillips & Sammis, Inc., 1107 Broadway, New York; Ira A. Jones Co., 1546 Merchandise Mart, Chicago, Ill.; Howard S. Boke, 122 W. Baltimore St., Baltimore, Md.; Polley Sales Co., 11 Gilmer Street, Atlanta, Ga.; Johnson Sales Co., 3930 Main St., Houston, Texas; Harry Gabriel, 717 Market St., San Francisco, Calif.; George H. Miller, 656 South Los Angeles St., Los Angeles, Calif.; P. D. Chamberlain, 1812 Seventh Ave., Seattle, Wash.

CROCKERY AND GLASS JOURNAL for November, 1937



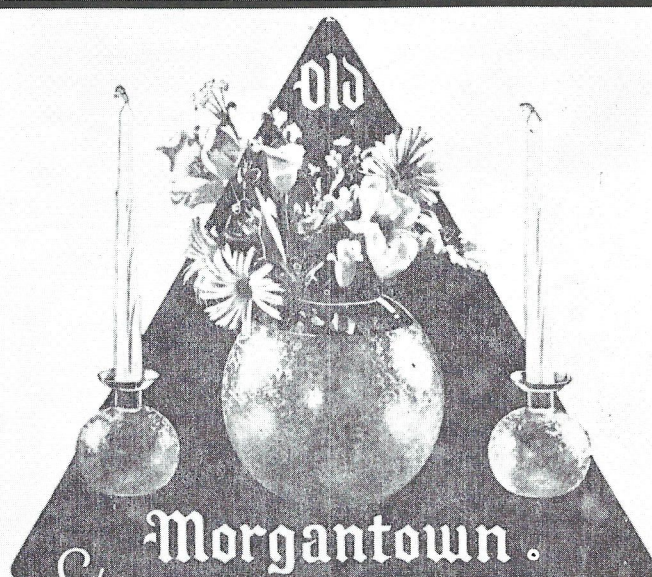
Another "Ringer" BY OLD MORGANTOWN

The striking original design of this beverage set makes it doubly refreshing. Dealers should stock up now to meet warm-weather demand. This number is brimming over with style and profit. The Jug is full 54-ounce capacity and the Tumbler holds 14 ounces; proper sizes for warm weather. Comes in Ritz Blue, Stiegel Green, Ruby and all-Crystal. The colored Jugs have Crystal handles. In ordering, specify No. 7621-54 oz. Jug and No. 7621-14 oz. Tumbler.

MORGANTOWN GLASS WORKS

MORGANTOWN, W. VA.

June, 1937



Sharon

Customer-Appeal is remarkable!

Spring flowers and June brides create a big demand for distinctive glassware. Canny dealers are stocking up heavily on Old Morgantown's "Sharon" because they recognize in it a pattern that's custom-made to answer this demand. Its mottled frosty surface, accented by a smart Platinum band, makes it a superb, quality line . . . but the price is amazingly moderate. The console set illustrated—No. 8 Ball with matching Candlespheres—is a very popular gift item. "Sharon" is available also in a complete stemware line of a particularly graceful design. Place an order large enough to take care of current consumer demand—NOW! Morgantown Glass Works, Morgantown, W. Va.

May, 1937

The two patterns shown on this page both have the same original names. However the pattern at the right here is unlisted in Kamm, Metz & Lee. It was officially named *Yoke & Circle* in *Millard 2*, plate 124. He incorrectly dates the pattern from the 1880's.

The original name is not unlisted if you were sharp enough to catch the text of Peterson's *Glass Patents & Patterns*, pg. 140. He discusses a Higbee catalogue he had seen, and an unusual ERA pattern with a chain band composed of links in three sizes.

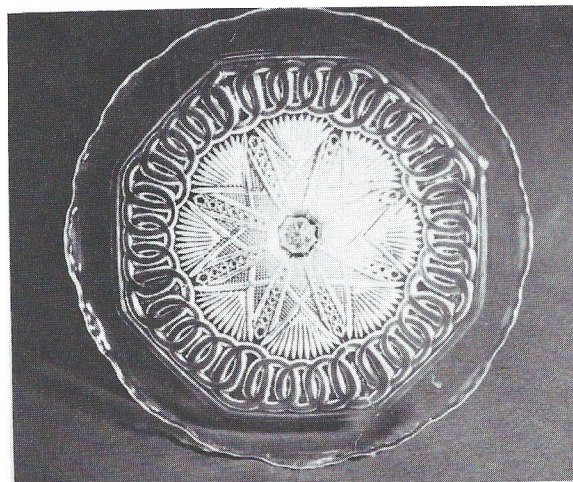
Further research reveals the date of production. A trade journal quote from Feb., 1912 states "*the decoration consists of a border of circles linked in chain form while below is an elaborate design of imitation mitre cutting.*", describing the pattern as "New Era".

This is the second pattern put out by Higbee with the "Era" or "New Era" name. About 1885 to 1891, when the firm was in Pittsburgh and called Bryce, Higbee & Co., the first pattern called by this name was produced. It is shown in Kamm 8, pg. 64, and in an original catalogue reprint on pages 123-125. See also the ad reprint below.

For this reason I feel the descriptive Millard name should remain effective for *Yoke & Circle*, which is sometimes found with the Higbee "bee" trademark.

As far as I know, it has never been reproduced and was made only in clear glass. The photos here were sent to us by Doris Higbee Allegri, who believes John B. Higbee was her great uncle.

HIGBEE'S TWO NEW ERAS



YOKE & CIRCLE by John B. Higbee Glass Co.

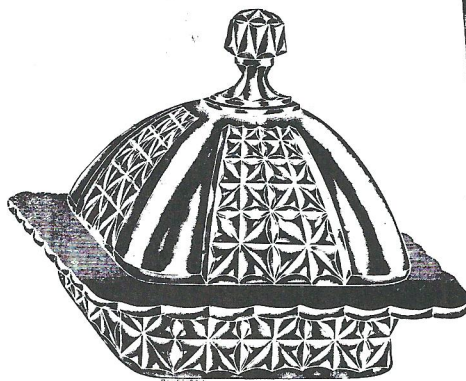
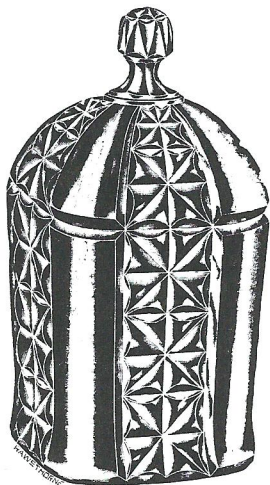


10

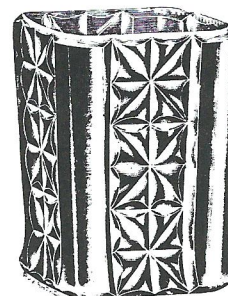
CHINA, GLASS AND LAMPS.

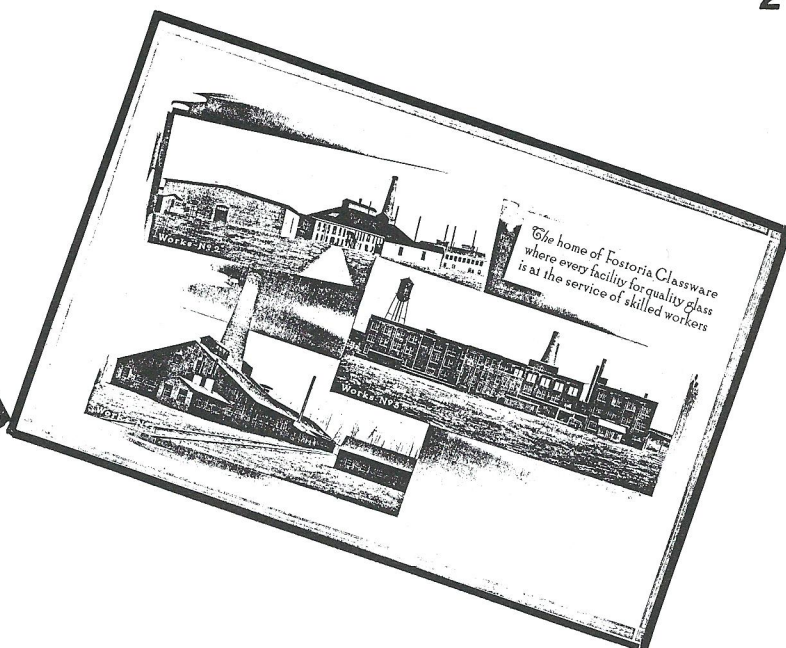
New "Era" Pattern.

☆ SET. ☆



Bryce, Higbee & Co.,
Pittsburgh, Pa





ART GLASS SHADES FROM FOSTORIA

No, it's not the Fostoria Glass Company we are featuring here, but the Fostoria Glass Specialty Co., owned by General Electric at the time of this catalogue.

On the next two pages are a few selected reprints from a catalogue No. 53 of this little-known firm. Their line of "Iris" art glass shades has frequently been compared to and confused for the work of Quezal and Steuben.

This line of art glass was made from

1910 to 1914, using former workers from the Tiffany factory. None of the glass made at Fostoria was ever marked. Paper labels were attached, and occasionally a lucky collector can find one of these shades with the label still intact.

Revi shows about 18 shades in the "Iris" line in his book on Art Nouveau glass, basing attribution on shards found at the factory site. We will be reprinting more pages from this catalogue in future issues.

"IRIS"

"Much as we may love the glare of noon the human mind will never outlive its inherited attachment for those rich harmonies of colorful light borne to it through the ages in a million sunsets"
—RONALDSON

TO the thoughtful student of illuminating problems it has been apparent that the same tendency towards greater refinement which has characterized so many other fields of endeavor has been working strongly in the public mind and raising its demands and ideals in the field of decorative illuminating glassware.

During the past ten years American esthetic taste has evolved from a standard of considerable crudeness (based on the necessities of a utilitarian outlook) to a high point of artistic excellence and it is in recognition of this evolution that the Fostoria thinkers and doers have been constantly striving to perfect a line of ware (more beautiful and delicate in the decorative effect than anything already on the market), that would be especially suitable for use in electric fixtures, making use of the new high-efficiency incandescent lamps.

We have succeeded, after much effort, in producing a ware which we have christened "IRIS," and

which, we maintain, is absolutely superior—in beauty, richness and refinement—to any glass ever produced anywhere for the purpose.

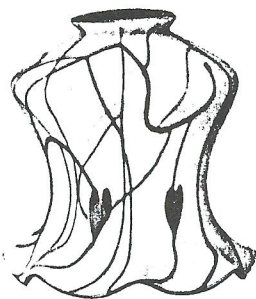
This catalog, which serves as its introduction to the trade, presents our first showing of "IRIS"—but *you must see the glass itself* to fully realize why we are thus enthusiastic about it.

Pictures and words give but a faint idea.

There is about "IRIS" ware (when properly used in right surroundings with appropriate fixtures) a subtle repose and beauty which captivates the senses and performs the true function of decorative illumination in creating in a room an *atmosphere* of repose and delicate comfort and security from the harsh, garish glare of life—there is in it the true spirit of *restfulness*.

Your trade will welcome this beautiful ware and we ask the privilege of convincing you of its beauty and salability by showing you the ware itself.

The Fostoria Glass Specialty Company, Fostoria, Ohio, U. S. A.



A delicately veined pattern along Art Nouveau lines, green trailing stem with golden leaf; gold lined.

Christabel—Shower Electrics

			Diameter	Height	Fitter
No. 457	N2	Hexagon Electric, Crimped	5½ inches	4¾ inches	2¼ inches
457½	N2	Hexagon Electric, Crimped	4½ "	4 "	2¼ "
482	N2	Square Electric	6 "	5 "	2¼ "
482½	N2	Square Electric	4¾ "	4 "	2¼ "
*483	N2-5 in.	Bell Electric	5 "	4½ "	2¼ "
461	N2	Electric, Crimped	4 "	5¾ "	2¼ "
363	N2	Electric, Crimped	5 "	4¼ "	2¼ "
364	N2	Electric, Crimped	6 "	5 "	2¼ "
458	N2	Fancy Shower Electric, Crimped	5¼ "	5¼ "	2¼ "
458½	N2	Fancy Shower Electric, Crimped	4¼ "	4¼ "	2¼ "
459	N2	Cone Cylinder Shower Electric	4 "	6½ "	2¼ "
459½	N2	Cone Cylinder Shower Electric	4 "	5¼ "	2¼ "
361	N2	Shower Electric, Crimped	5 "	5½ "	2¼ "
362	N2	Shower Electric, Crimped	5½ "	7 "	2¼ "
453	N2	Fancy Shower Electric, Crimped	4¾ "	5½ "	2¼ "
454	N2	Fancy Shower Electric, Crimped	5¼ "	7 "	2¼ "

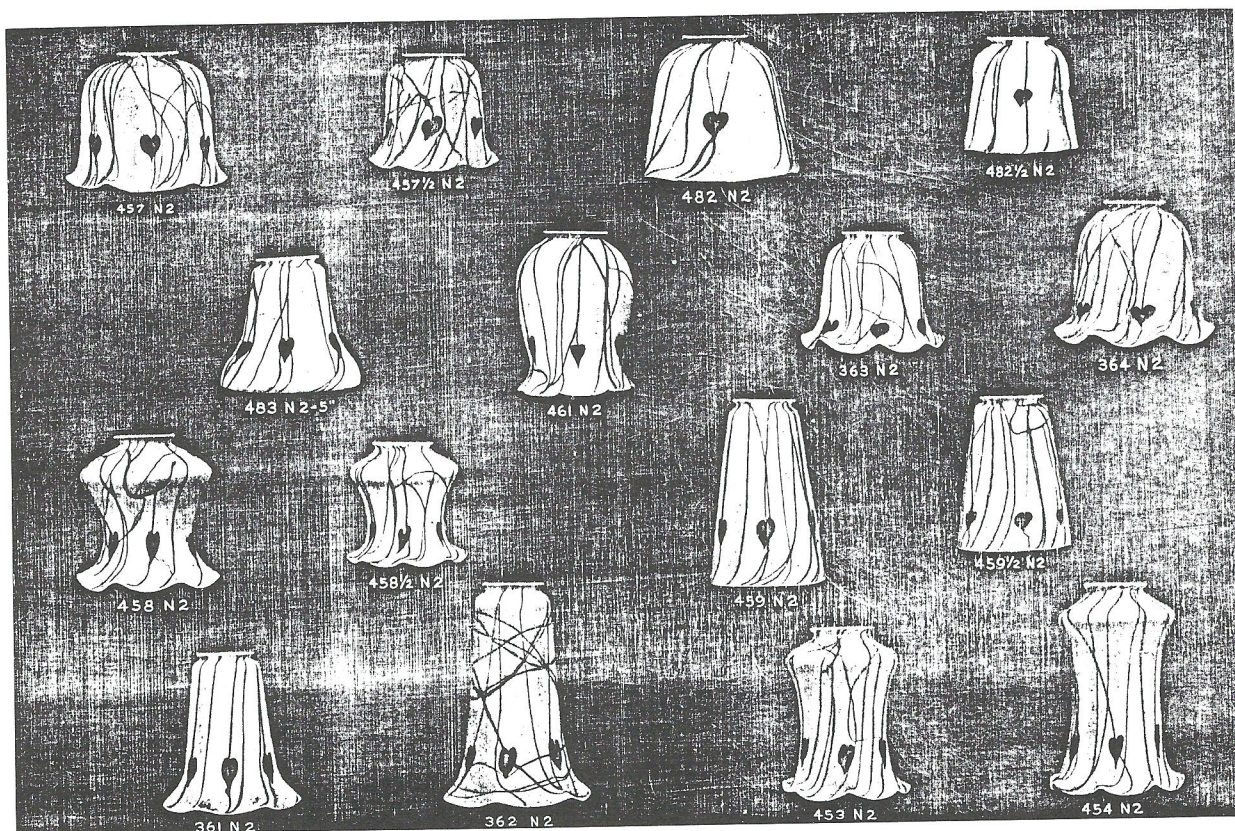
*See page 14

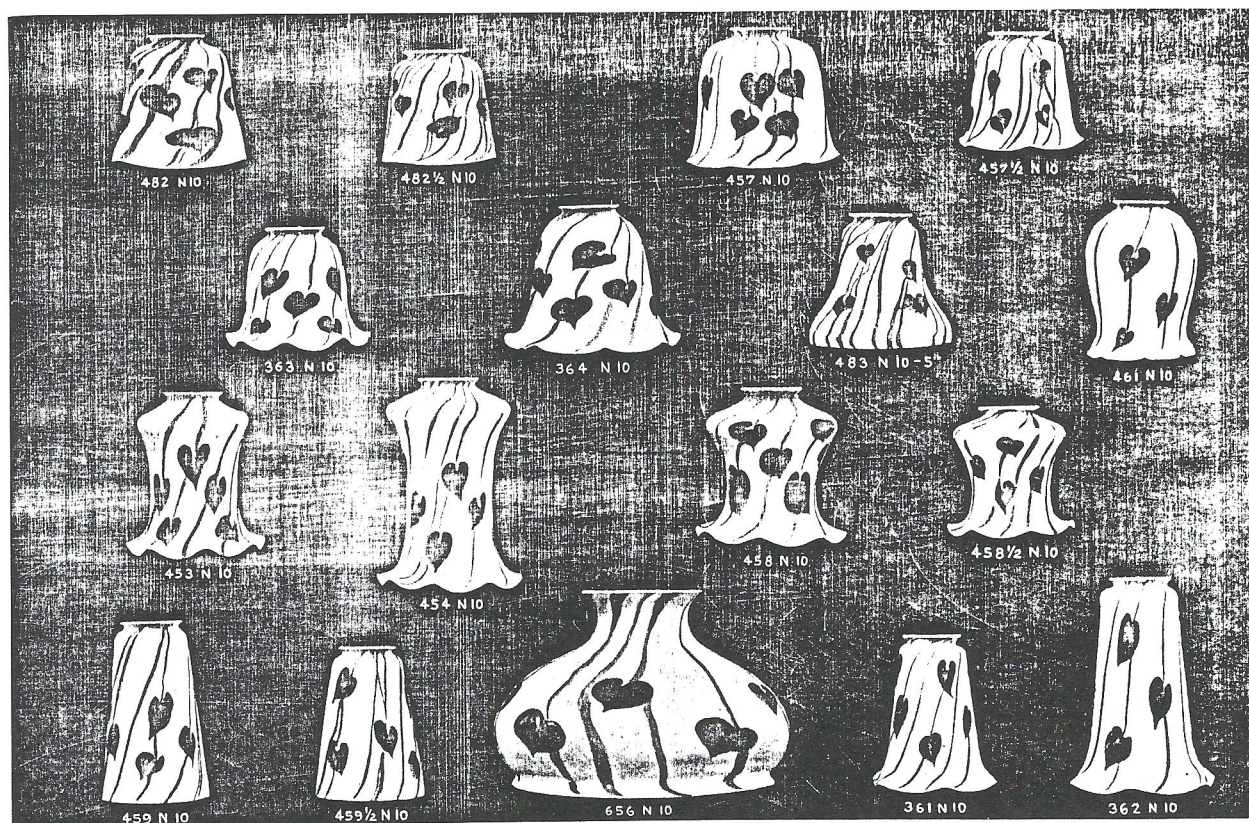
"I R I S"

Pictured below and above are a number of shapes in a pattern originally called *Christabel*. On the next page are two extremely similar patterns called *Clorinda* and *El Dorado*. All three of these patterns are in the popular "Hanging Heart" motif which was also used by Fenton (*Fl*, pgs. 27 & 96) and Imperial (*WDG2*, 167), among others. However, as far as I can determine Fenton and Imperial made only decorative vases, bowls,

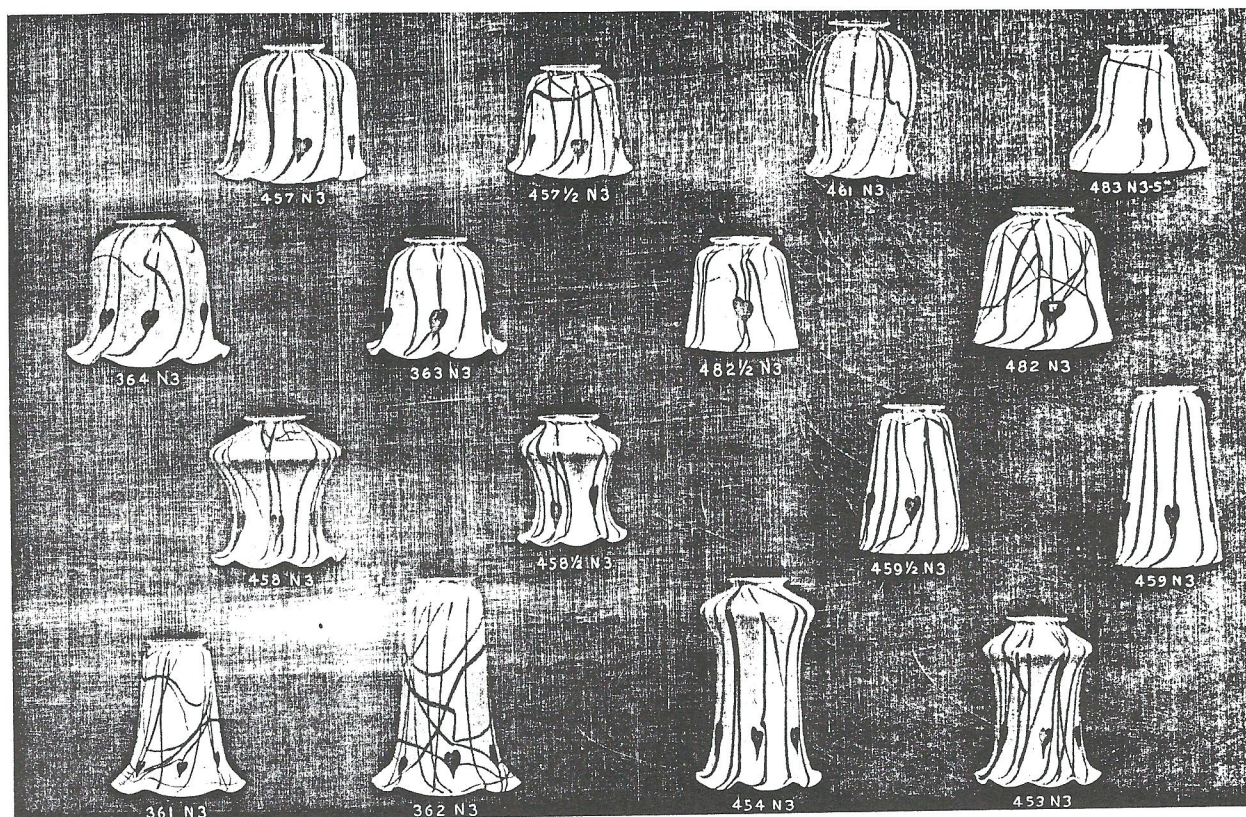
candlesticks, etc. - no light shades. Thus there should be little confusion here, especially when you consider the difference in colors.

The Fostoria "Iris" line is in the typical golds and bronze tones with an iridescent white casing on the inside or outer surface. Another seven patterns are shown in this catalogue, but these are the only three which resemble *Hanging Heart*.



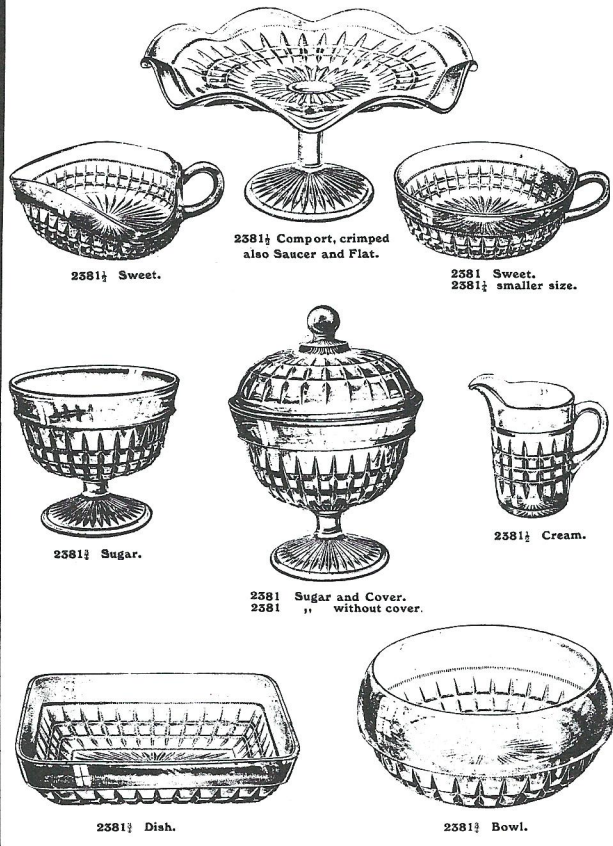


CLORINDA PATTERN



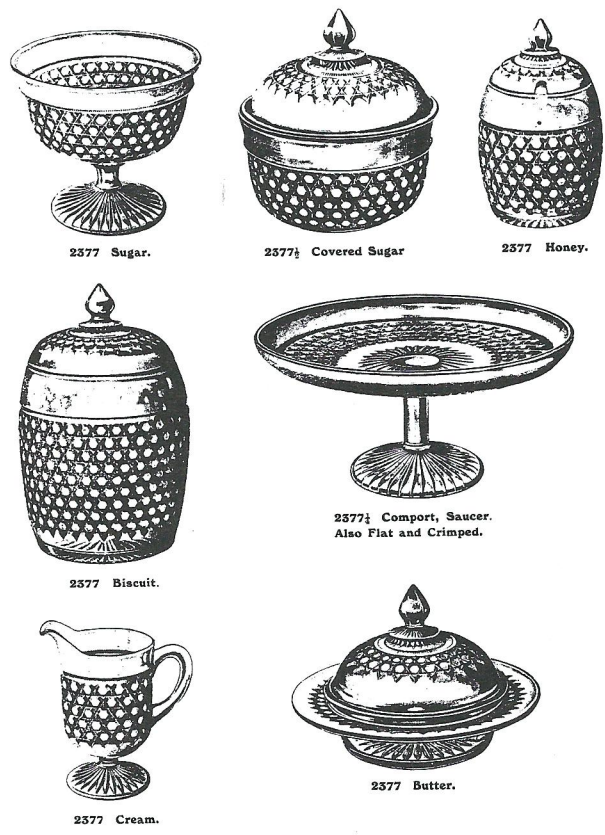
EL DORADO PATTERN

SERVICE No. 2381.



QUARTERED BLOCK

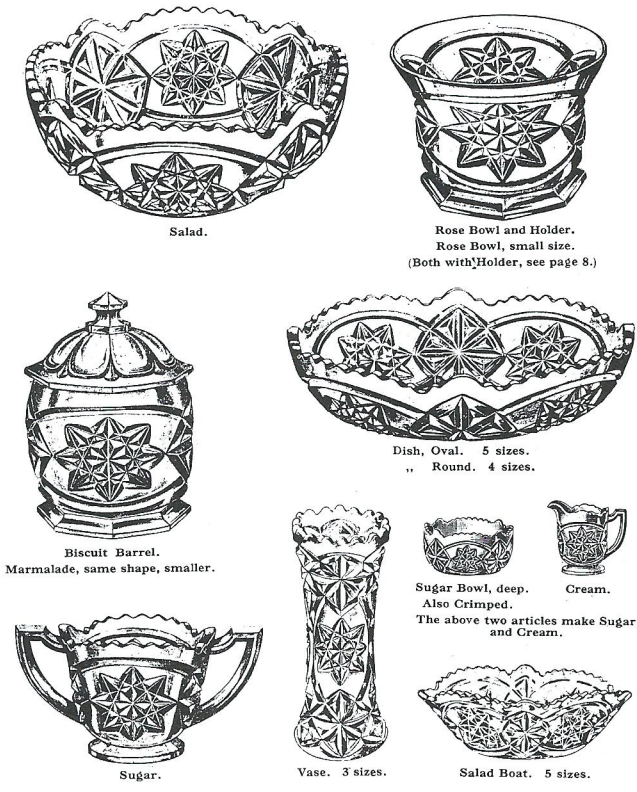
SERVICE No. 2377.



CROSSHATCH

"DERBY" SUITE.

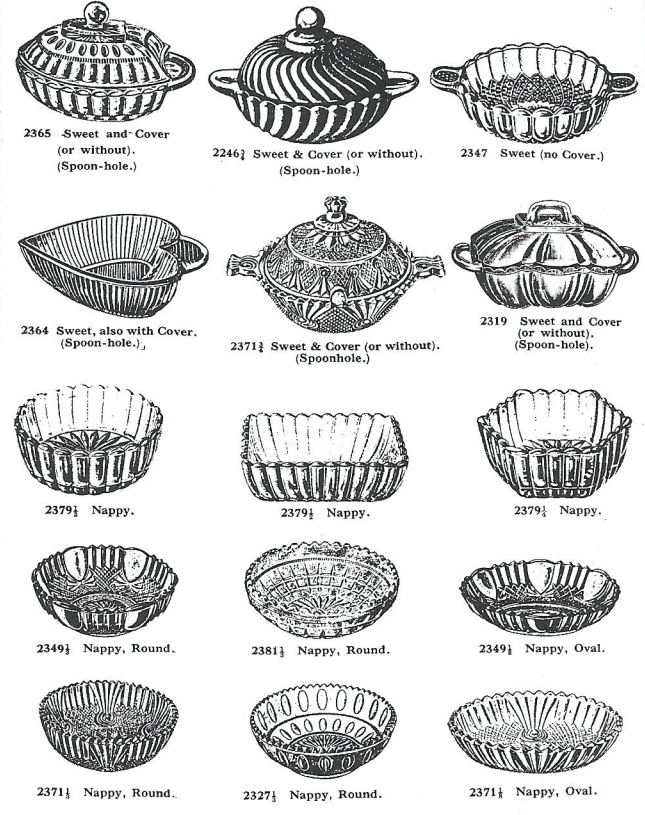
(No. 2414.)



PINWHEEL VASE

MISCELLANEOUS continued.

NAPPIES, SWEETS, and COVERS (Spoonhole).



Nappies in similar PINEAPPLE and SEA THISTLE

Up to now, no rational approach has been possible to try to categorize the extraordinary output of this great English glass works. The company records and catalogues were "lost" and, due to the fact a German bomb fell on the factory, it became convenient - even romantic, to rue the assumed loss of this material as yet another example of Hitler's lunacy. However, last year many of the missing catalogues and related material turned up. These are the factory copies and have the usual pencil marks and alterations found in most working catalogues. London-based Victorian pressed glass specialists, Ronald Inch and Michael Blicq, have generously made them available for research study. We are able at last to witness the logical sequence of Sowerby's output.

Previously, only two catalogues were thought to be in existence. The beautiful chrome lithographed pattern Book VII of 1879, showing their slag-like "Vitro-porcelain", was reprinted and is generally available. Book IX also survived and is available in facsimile from the Tyne & Wear Museum in Newcastle-On-Tyne, England. These catalogues show only glass novelties that are found in collections

throughout the world. There are now 16 Sowerby pattern books available covering the years 1879 to the late 1960's. There are gaps of course, but the magnificent and influential pattern glass output of the last quarter of the 19th Century is now recordable in great detail and Mr. Heacock will be sharing this with you in due course.

The books from the 1920's cover and explain for the first time exactly what Sowerby made in CARNIVAL GLASS and the later catalogues are a sad record of the decline of the once-great factory into its final ignominy, producing car windscreens as its only viable product. Most of the factory buildings were pulled down in early 1982.

Very few English patterns and novelties have been assigned names. You will be the first to know as they are eventually christened. However, for the first time in any publication and exclusive to *The Glass Collector* is a list of Carnival patterns that are now known to have been made at Sowerby. It is followed by another important list of patterns that are believed to be English, frequently called Sowerby, but at the moment must be thrust into the limbo of unknown origin.

<u>PATTERN NAME</u>	<u>PATTERN NUMBER</u>	<u>MH REFERENCE</u> <u>Unless Noted</u>	<u>PREVIOUS</u> <u>ATtribution</u>
DIVING DOLPHINS	1544	6-60	Imperial
PINEAPPLE	2349	4-31	Millersburg
PINWHEEL	2232	4-33	Millersburg
PINWHEEL VASE	2414	10-30	Millersburg
LEA	1493	5-43	Unknown
LEA VARIANT	1315	8-40	Unknown
HOBSTAR & CUT TRIANGLES	2411	RP, 80	Unknown
MOONPRINT	2481	8-93	Unknown
CROSSHATCH*	2377		
QUARTERED BLOCK	2381	9-76	Unknown
DAISY BLOCK ROWBOAT	1874	Hand, 189	English
Covered SWAN	2031	6-133	Unknown
COVERED HEN	"Chic"	4-99, 7-17	?/Sowerby
SMALL BASKET	1636	10-33	Unknown
AFRICAN SHIELD*	2639	-	-
FLOATING BOWL*	2409	-	-
DURHAM BOAT*	2480	-	-
SEA THISTLE*	2371	-	-
WICKERWORK*	1102	-	-
SOWERBY 2266*	2266	-	-
SCROLL EMBOSSED	8005	4-36	-
ELLISON FLOWER FROG*	2	-	-

CROSSHATCH and AFRICAN SHIELD were named by Bill Edwards in an upcoming book on carnival glass. SEA THISTLE was named by London collector Michel Lerpiniere. All other new names are original Sowerby names.

It should be noted that Sowerby called MOONPRINT their *Oxford* line and PINWHEEL VASE was in the *Derby* line. The vexing question of SCROLL EMBOSSED being produced both by Imperial and Sowerby is answered by the *plagiarism syndrome*. An article explaining this is planned.

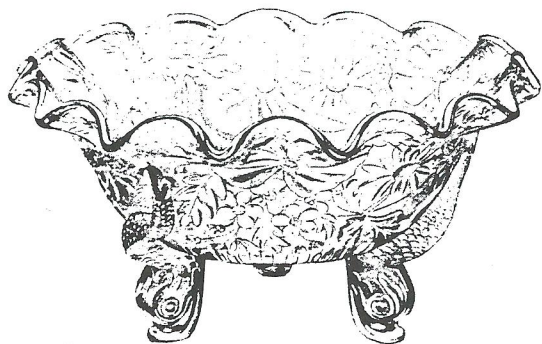
ENGLISH CARNIVAL PATTERNS NOT BY SOWERBY

CURVED STAR* (MH2, 34)
 ROSE GARDEN* (MH6, 27)
 HEADDRESS* ((MH2, 44)
 SPLIT DIAMOND* (MH6, 113)
 SUNGOLD EPERGNE* (MH7, 66)
 THISTLE & THORN* (MH6, 73)
 TRIANDS (MH9, 81)
 DRAPERY VARIANT (MH9, 46)
 HEAVY PRISMS (MH8, 90)
 FOOTED PRISM PANELS (MH10, 16)
 INTAGLIO DAISY (MH4, 55)
 SUNFLOWER DIAMOND (MH7, 38)

The patterns marked (*) are the subject of intense research in England and Europe. I am particularly disappointed that SUNFLOWER DIAMOND cannot be confirmed as Sowerby. The Britt's showed me a stunning cobalt vase in this pattern with what appeared to be the Sowerby Peacock-head trademark. It may turn out to be the mark of another company. Stay tuned.....

CONTRIBUTED BY RAYMOND NOTLEY
 LONDON, ENGLAND

RUBY



1544½. FRUIT BOWL.
 Also in "Sunglow."

DIVING DOLPHINS BOWL
 (Circa 1880-1930)



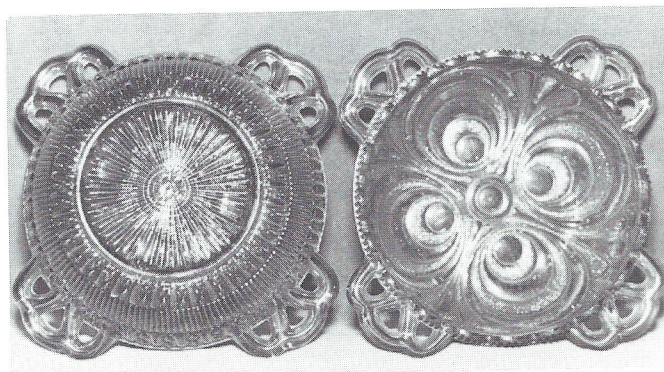
AFRICAN SHIELD



CROSSHATCH



SEA THISTLE



SCROLL EMBOSSED
 (Sowerby Trademark on base)

EDITORS NOTE: I must congratulate Mr. Notley for a superb research effort, and for clearing up much of the confusion over the origins of more than a dozen carnival patterns previously considered strictly American.

Pattern glass collectors will note that the names of some of these patterns are the same as some of our early American pressed glass patterns (*Quartered Block*,

Pineapple, *Split Diamond*). It should also be noted that the *Pinwheel* bowl (MH4) and the *Pinwheel Vase* (MH10) are two entirely different patterns, possibly requiring some much-needed clarification with a name modification.

The Glass Collector wants to encourage others to send research stories to us for publication, but our policy is *all information must be exclusive*.

MORE BIG NEWS ON EARLY MCKEE

Reprinted below is a page from the National/McKee catalogue for circa 1901 from which Research Associate Fred Bickenheuser so generously allowed copies for my Book 6 and upcoming Book 7. I am pleased to welcome him to our "staff" of serious research advisors. My mouth waters every time we go through his files and he has offered *The Glass Collector* (and you) permission to use any material which needs documentation.

The No. 600 pattern at the top was listed in the Kamm Update in *GCI*, pg. 16. Kamm named the line *Parachute* in her Book 4, pg. 130, apparently missing the earlier Millard listing in his Book 1, plate 103. Millard again incorrectly dates the goblet from the 1880's, a constant source of error in his work. Even patterns from the 1920's and 30's, introduced less than ten years before his book was published, are dated

from the late 1800's. It doesn't speak well for his research.

Rabbit Tracks/Parachute is known only in clear glass to date, and has never been reproduced.

The No. 900 pattern below was named *Sunk Diamond & Lattice* in Kamm Book 2, pg. 126, and is added to the Update in this issue. I know of no other names for this pattern. It is known only in clear glass. Kamm reports a considerable table service, including plate, celery vase, water pitcher, but does not list the charming little butter pat shown in this reprint. No reproductions on this line either.

In coming issues we will present additional selected reprints from Mr. Bickenheuser's catalogues. We have quite a few surprises in store for many of you.

No. 600 Design.

SCALE, HALF SIZE.



Butter and Cover.



Sugar and Cover.



Cream.



Spoon.

No. 900 Design.

SCALE, HALF SIZE.



Individual Butter.



Butter and Cover.



Cream.



Spoon.



Sugar and Cover.

EDITORIAL - WHY I STARTED THE GLASS COLLECTOR

I hope subscribers to this new research magazine will allow this one page to editorialize. It is very difficult for me to separate my personality from my writing, and as hard as I am trying to make this magazine formal and special, my "style" is everything *but* formal. *The Glass Collector* may be informal, but it certainly is informative.

Some of you may have been wondering why I started this magazine. I had about 700 subscribers to my old newsletter format, a much cheaper form to print. Why put more money into it with a color cover, better paper, professional printing and binding, etc.? After all, it is the information the readers were buying, not the pretty pictures.

I really can't answer that question in a simple form. Perhaps the one single reason which most comes to mind is that I believe it needed to be done by someone. There were also financial reasons, which I will go into later.

No one picked me for this job. I guess I just inherited it because nobody else wanted it. There are dozens of authors and specialists in particular categories of glass who cumulatively are much more knowledgeable than I. But there was no one single individual who had the basics learned in all fields of glass - except for a handful of dealers across the country who know as much as I and use this knowledge to make a good living. I was a dealer once myself, and made good money too. But I hated selling, travelling, packing glass, keeping books, and dealing with the more negative elements of "competition" among dealers (and collectors).

So with three books under my belt I said goodbye to selling glass and hello to full-time research. My fellow "knowledgeable" dealers had little or no time for research - they were too busy trying to find and replace their ever-turning stock. I knew to do this job right it meant investing myself full-time, but little did I know that it would become perpetual over-time.

About two years ago I realized that the information I was turning up in my research needed an "outlet", a form for it to be publicly released. It was much, much more than my irregular *Antique Trader* and *Glass Review* columns could handle. I needed my OWN format to make this data public.

But the job is too big for one person. I am not in this alone - there are dozens of people who share information with me. But when it comes to sitting in front of this typewriter and putting this information into words, it's all up to Yours Truly.

Now that's an interesting choice of words - "Yours Truly". I guess it is ap-

propriate, because your \$20 has bought you information from my efforts at research. I have basically sold you my knowledge for the length of your subscription. You are buying information for your money, and I have a serious obligation to deliver.

Glass research is expensive. Producing this quarterly magazine is expensive (time, printing & mailing costs). There are no ads in this quarterly to create needed revenue to pay these costs. The overhead cost of creating and distributing this material is covered entirely by YOUR money.

The "staff" of the GC, except for Tom Klopp, are volunteer advisors or people who have loaned me rare catalogues for public dissemination. Tom Klopp invests many, many hours a month to research and editing, not for the token payment which I send him every month, but for the same reason I am doing it - someone has got to do it. There is too much confusion, too much misinformation, and a desperate need to organize the available material for the public and historical record.

Every cent of profit on this magazine supports my continued work in glass research. I could make a very nice living just lecturing and writing books, or accepting the many guest invitations I get to appear at shows every year (where I sell my 12 books). But then all this data would sit in my files and do no one any good. *The Glass Collector* was not started just to make money, but the money it hopefully does make will support the costs of research travel, purchases of old catalogues and research volumes, and perhaps free my mind of the ominous *financial* demands of publishing my work.

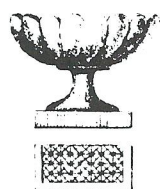
I just returned from a show in Pittsburgh, and I saw the reaction of people to the high cost of this magazine. I found myself apologizing for the price and wishing I had kept it in newsletter format. But then I realized that the GC was not designed for the general public. It is for those of you who care about glass, who care about the accuracy of the public record and who care about knowing the answers.

So here I am in this awkward position. I care so much about the accuracy of glass research, the only way I could get the data out to the thousands of different glass collectors was to gloss it up and *sell it* with pomp and circumstance.

This is why I started the new *Glass Collector*. Each and every one of you who subscribed has done a small part at supporting this continued research and its costs, and I am very grateful. Thank you for your encouragement and for hearing me out.

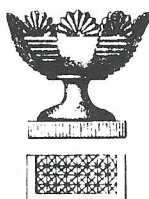
Salieres en coupe à pied carré

N°1186 B et S^e L.



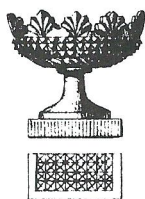
m. à côtes lisses

N°1187 B.



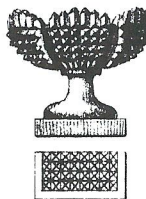
m. à raies et côtes plates

N°1188 B. et S^e L.



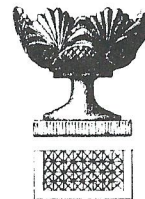
m. à diamants et SS

N°1189 B et S^e L.



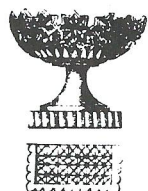
m. à diamants et filés

N°1190 B et S^e L.



m. à amandes de diam^{ts}

N°1192 S^e L.



m. sablé à abais

N°1193 B.



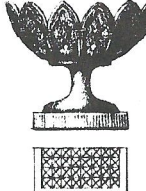
m. sablé à arabesque

N°1194 S^e L.



m. sablé et losanges diamants

N°1195 B.



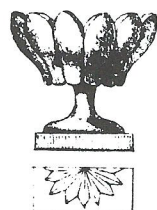
m. sablé gothique

N°1196 B.



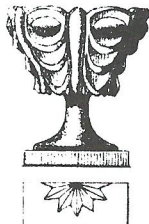
m. à palmiers sablés

N°1198 B et S^e L.



m. à bambou

N°1199 B et S^e L.



m. à draperies

Salieres étroites du fond à pied

N°1200 B.



m. arabesque

N°1201 B. et S^e L.



m. diamants et filés

N°1202 B et S^e L.



m. diamants et SS

Assorted stemmed open salts in lacy pressed glass shown in circa 1840 French catalogue
(Courtesy The Corning Museum of Glass)

RESEARCHING PRESSED GLASS SALTS

Until now I have remained relatively quiet about the major book on Open Salts which I have been co-authoring and photographing for almost two years. My extremely burdened schedule and the 2,000 mile distance between the co-author and myself caused many delays, but the book is now finally at the printer and should be released before June.

This whole project was the dream of my co-author, Patricia Johnson of California. She has collected salts of every type for more than ten years. Mrs. Johnson called me in 1980 about the possibility of working together on this venture, and when I saw her collection during one of my west coast "tours", we worked out all the details.

The book was too monstrous an undertaking for one person. The frustrations in preparing the photography and research were at times overwhelming. A photographer, Chuck Smetana, was flown in from Ohio. Two other salt collectors from the area packed and moved hundreds of their

salts to Mrs. Johnson's home, where her dining room was stripped and converted into a studio. These collectors, Betty Odom and Sara Jane Hunt, volunteered hundreds of hours while we photographed thousands of salts, peeling off inventory labels, measuring, and cataloguing important information. I can never thank them enough for their unselfish contributions to this book, and their endless patience over the delays getting it published.

At first it seemed the photography was the hardest job, but when it came to writing the book, the real work began. A book of this size, even with a co-author, is the equivalent of writing three of my normal books. Books 6 and 7 were already in my schedule when this salt book was "squeezed" in. I found myself working on one book one hour and a different book the next, a serious handicap on one's concentration.

The title has now been chosen, *5,000 Open Salts - A Collector's Guide*. It is much the same as my *1,000 Toothpick Holders*

in layout and style, except this one is a full-size 8½ x 11" with about 300 pages.

Only one book seemed to really make a contribution to researching glass salts, a superb out-of-print volume *Pressed Glass Salt Dishes of the Lacy Period 1825-1850*, by L.W. & D.B. Neal. It has become the standard reference book on these early salts, and I truly admire the work that went into it.

A devoted collector can do a considerable amount of homework and identify most of their salts. Many appear in original catalogues reprinted by Kamm, Innes, Weatherman, Peterson, Revi and others. I searched my files for more and came up with quite a few. Some are reprinted in this story, others in the new book.

Unfortunately the book was near completion before I made my first trip to The Corning Museum of Glass research library, where I found several additional pages of salts from old catalogues. The library staff graciously permitted me to copy most of them for the book. Mrs. Johnson and I decided not to hold the book up any longer by changing the text already set, and that this latest research would be added at the back.

Glass has always had a special appeal to man through the ages. Perhaps it was its fragility, perhaps its mysterious composition. Salt too was considered precious

and an important part of dining in early times. When the process for pressing glass in a mold was successfully achieved in the 1820's, it is no wonder that pressed glass salt servers (or salt cellars) were a major part of the production of our earliest glass factories. Many of the first pressed glass salts were crude or extremely plain, until manufacturing techniques became more sophisticated.

By 1840 the process was improved to the point that many fine examples of "lacy period" salts were produced at Sandwich, at Pittsburgh, and by the New England Glass Co. However, as witnessed by the reprints here, many superior examples were also produced in France. A catalogue from about 1840 studied at Corning pictures many different fancy pressed glass salts, some of which were copied here in America (or vice-versa). The salts were offered by Launay, Hautin & Co., a manufacturer's representative of firms like Baccarat, St. Louis, Val St. Lambert and others. This catalogue page has previously been reprinted in *Innes*, pg. 300, but is shown again here on pages 31-33 (somewhat rearranged to fit) without reduction for better pattern detail.

By 1870, with the increasing popularity of glass tableware, and cheaper manufacturing costs due to more modern techniques, glass became more affordable to the

Variety of lacy type salts, some "doubles", from same 1840 Launay, Hautin et Cie catalogue



Salters?

Salières étroites du fond dentelées.

N° 1150. B. et S^e L.

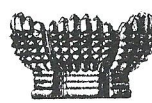
m. à bumbou.

N° 1151. B. et S^e L.

m. à draperie.

N° 1152. B. et S^e L.

m. à diamants et SS.

N° 1153. B. et S^e L.

m. à diamants et filets.

Salières étroites du fond à bord uni.

N° 1156. B.

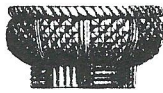


m. à arabesque.

N° 1157. B.



m. à draperies et palmettes.

N° 1158. B. et S^e L.

m. à diamants et filets.

N° 1159. S^e L.

m. diamants biseaux.

N° 1162. B.



m. sablé à arabesque.

N° 1163. B.



m. sablé à arabesque.

N° 1163.



m. sablé à guirlande.

N° 1164. S^e L.

m. sablé.

Twelve different round lacy pressed salts, French, circa 1840

average consumer. Many salts were now being made to match a larger complete line of pattern glass, at first only in the large "table" size (commonly called master salts) for passing around to all the diners. As the Victorian era entered its most opulent period, the tiny individual pattern glass salt was produced.

Most of the salts found in early catalogue assortments fall into the category of "novelty" or "specialty" items - with no matching table pattern. Many, if not most, were quite simple in design - round, square, oval, rectangular, ribbed - and would look acceptable on a table with any pattern. But the truly elegant dinner table had everything matching. I never could understand why glass companies underwent the expense of making a mold for a piece of glass which sold for a few cents. This late Victorian period of 1890-1905 is considered one of history's most ornate and fancy periods of design. It also was the "golden age" of the glass in America and abroad, with more factories in operation than ever before or since.

Pattern glass salts makes a fascinating collection in themselves. Each one is a sight to behold. Imagine - the same pattern found on a heavy, bulky water pitcher reduced to a size of less than 2 inches diameter. I bought toothpick holders for

this same reason in the early 1970's. If more pattern glass salts could be found in color, I probably would have collected them instead. Unfortunately, old colored pattern glass salts are limited in number and extremely hard to find today. You can locate a number of reproduction or "novelty" salts in color, but few true pattern glass.

Many times you will find a salt dip that looks like pattern glass, but it will actually fall into the "specialty" category. There are dozens of salts with designs on panels, ribbing, honeycomb, diamond point, etc. that could be pattern glass, but it is difficult to determine because of the dozens of similar and confusing table lines with these designs in them. The reason there are so many "copies" in these popular motifs is because they were basic, good selling lines, and every company offered them to meet the market demand.

There are several misconceptions concerning salts which I would like to dispel. First, the so-called stemmed covered salt. Most original ads and catalogues pictured these as covered horse-radishes. Some are actually covered sugars to toy-size table sets. The one exception I know of is shown in *Innes*, pg. 435 (Richards & Hartley's *Peerless* pattern, also known as *Lady Hamilton*).

Second, the double salt was probably not meant to hold pepper in the second re-

ceptacle. More than likely it was designed for easy passing around the table (with a convenient handle in the center) or for a practical, sanitary reason - so a table-for-two could have a salt dip for each diner, and no one has to share his or her salt.

It is primarily a European custom. Collectors Frank & Rozanne Nehlig, also of California, spent many years travelling Europe collecting "doubles". Many of the finer restaurants in Europe today *still* use open salts.

Assorted single and double salts in 1908 catalogue of Cristalleries de Saint-Louis, France

Planche 35

ARTICLES DIVERS

SALIÈRES ET PORTE-SALIÈRES



Voir tarification page 35

SALIÈRES SIMPLES



648



649



650



651



652



653



654



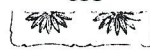
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SALIÈRES DOUBLES



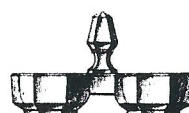
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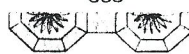
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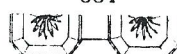
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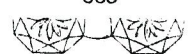
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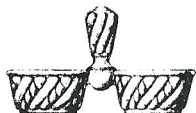
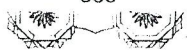
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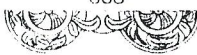
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667



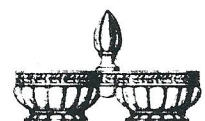
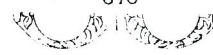
668



669



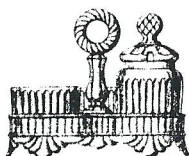
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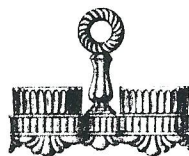
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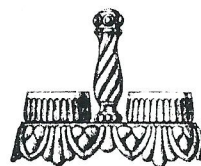
PORTE-SALIÈRES



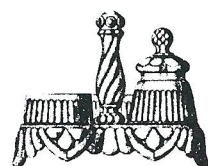
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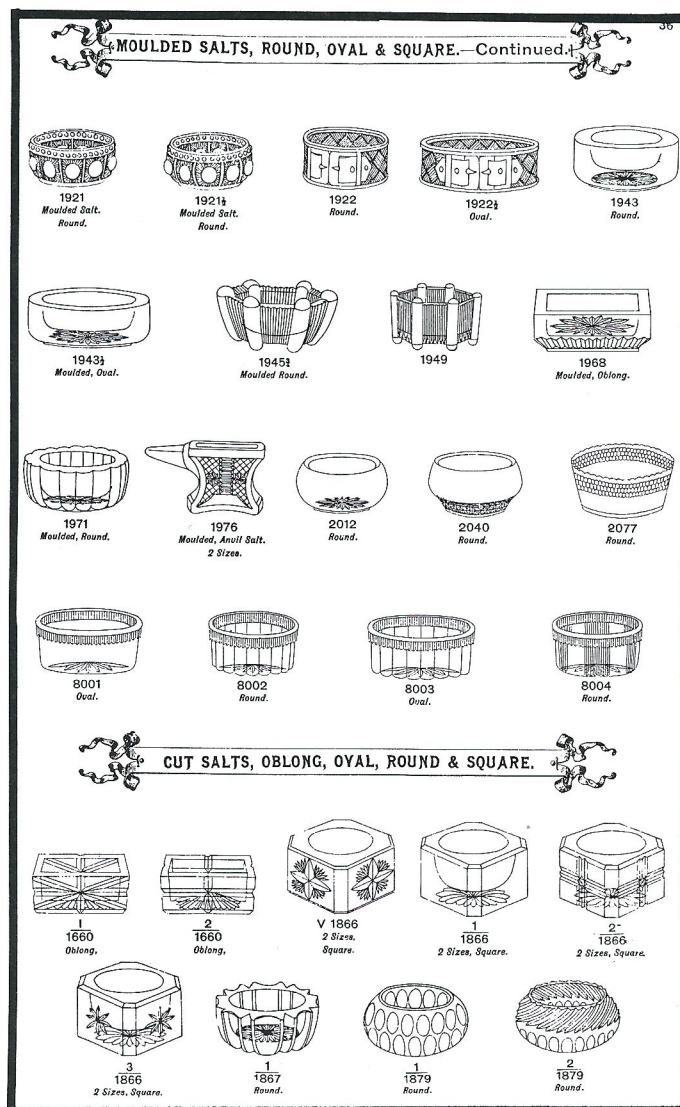
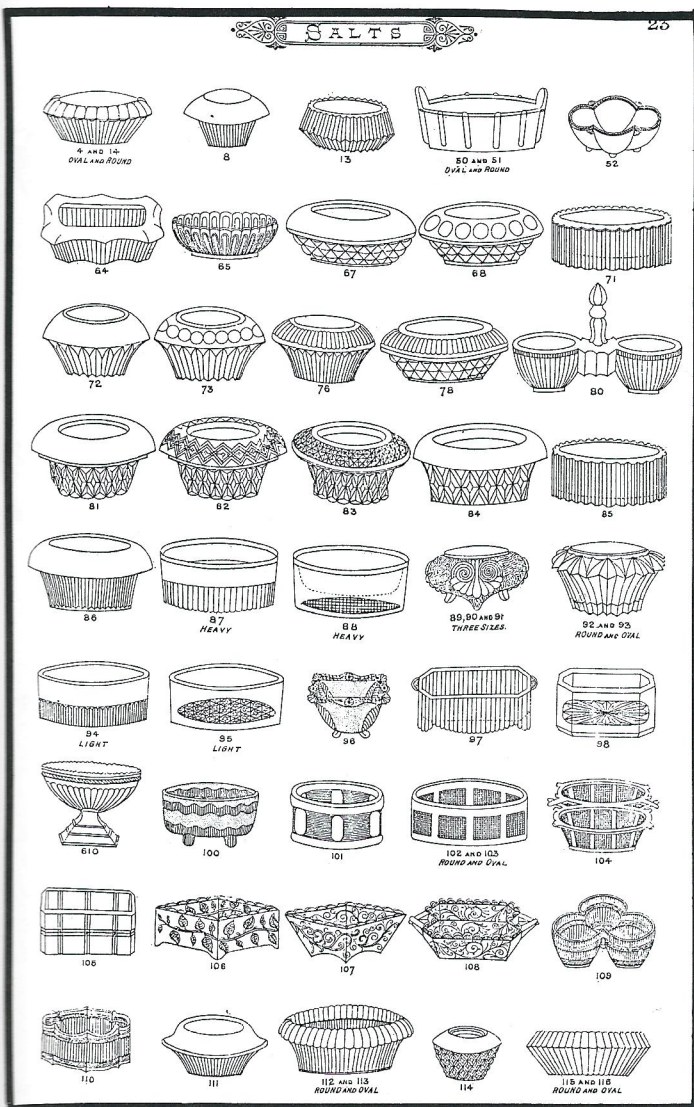
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674



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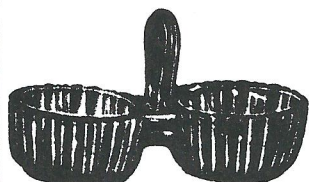


Assorted salts by Geo. Davidson & Co.
(Teams Glass Works) circa 1870
(Courtesy National Arts Library, London)

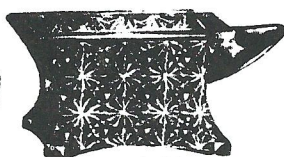
Assorted salts by Sowerby's Ellison Glass Works, England, circa 1890



Assorted early pressed
salts by Bakewell, Pears
& Co., Pittsburgh, circa
1860 (Carnegie Library)



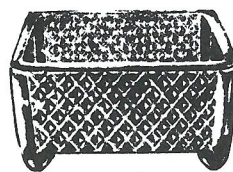
239—Twin Salt
24 dozen in barrel
Gross weight of barrel 150 lbs.



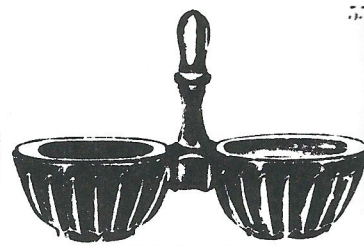
Anvil Salt
40 dozen in barrel
Gross weight of barrel 160 lbs.



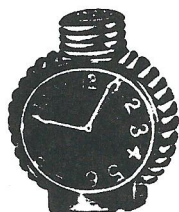
254—Salt
220 dozen in barrel
Gross wt. of bbl. 225 lbs.



99—Salt
40 dozen in barrel
Gross wt. of bbl. 170 lbs.



Twin Table Salt
20 dozen in barrel
Gross weight of barrel 140 lbs.



Clock Salt
50 dozen in barrel
Gross weight of barrel 160 lbs.



300—Ind. Salt
225 dozen in barrel
Gross wt. of bbl. 225 lbs.



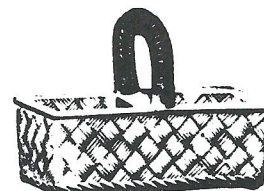
325—Ind. Salt
225 dozen in barrel
Gross wt. of bbl. 230 lbs.



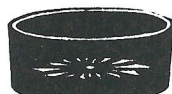
Tub Salt
30 dozen in barrel
Gross wt. of bbl. 150 lbs.



Cradle Salt
40 dozen in barrel
Gross wt. of bbl. 160 lbs.



Basket Salt
30 dozen in barrel
Gross weight of barrel 160 lbs.



407—Round Salt Dip
300 dozen in barrel
Gross weight of barrel 260 lbs.



408—Oval Salt Dip
300 dozen in barrel
Gross weight of barrel 260 lbs.



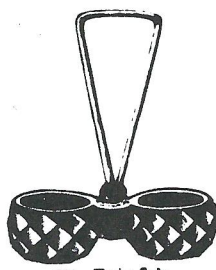
Diamond Ind. Salt
200 dozen in barrel
Gross weight of barrel 235 lbs.



318—Salt
50 dozen in barrel
Gross weight of barrel 160 lbs.



399—Salt Cast, Nickel Top
48 dozen in barrel
Gross weight of barrel 235 lbs.



271—Twin Salt
100 dozen in barrel
Gross weight of barrel 195 lbs.



286—Twin Salt
60 dozen in barrel
Gross weight of barrel 170 lbs.



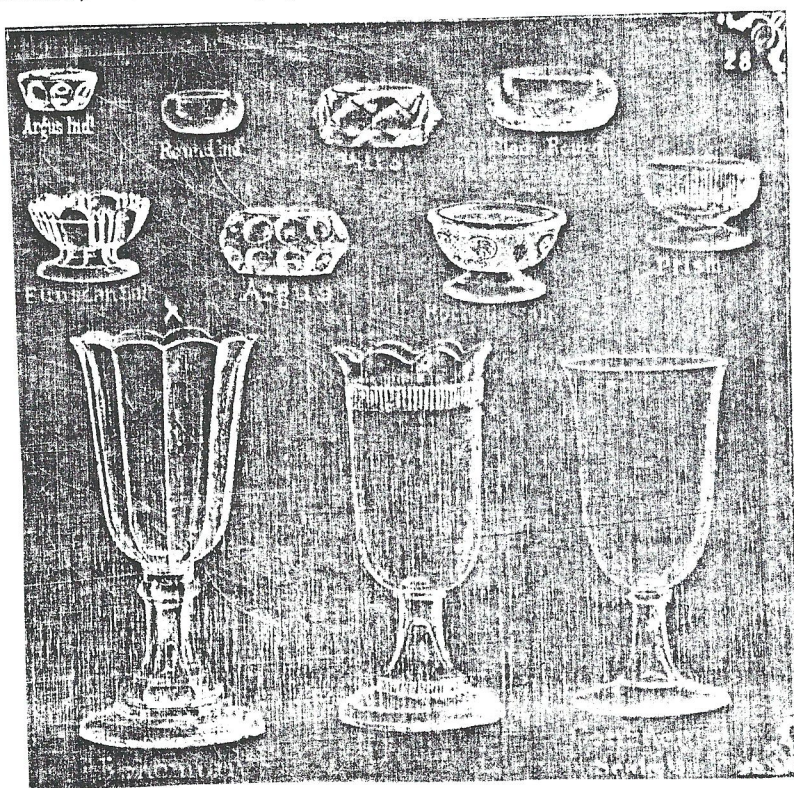
Footed Ind. Salt
200 dozen in barrel
Gross weight of barrel 235 lbs.



202—Salt and Pepper
18 dozen in barrel
Gross weight of barrel 140 lbs.

Courtesy The Corning Museum of Glass

(Above) Variety of salts and salt shakers from (circa) 1910 Co-Operative Flint Glass catalogue
(Below) More early pressed salts by Bakewell, Pears & Co. catalogue, circa 1860



The double salt never seemed to catch on as a custom here in the States. All the early catalogues I have studied usually only offer one or two, referred to as *Twin Salts*. It was unusual to find five of these double salts in an early Co-Operative Flint Glass catalogue, circa 1910, reprinted above. The *Basket Salt* seems to be the same one used as a holder for salt & pepper shakers by Imperial (WDG2, 160) in the 1920's. Do you see what I mean about those confusing copies among glass companies?

Care should be taken not to confuse certain non-salt items for open salts. A number of tiny pomades were produced which look very much like salts, but have a highly raised top rim on which to attach a metal cap. Small individual ash trays, nut cups, mint dishes, or butter pats can also be confused for salts. As when buying toothpick holders, take care to avoid salt shakers with the tops ground off.

Collectors' Corner

The name of the old READER REPORT and READERS ASK has been changed to the above. This is the last portion of the magazine that I prepare, so that all the latest bits of information which crosses this desk can reach you almost instantly. The mail is really stacking up on me, so I ask once again for your patience and understanding as I try to deal with three simultaneous deadlines this month.

This part of the magazine is YOUR part. *The Glass Collector* was started as an information gathering service for all subscribers. YOU send in news and it is shared with the other readers. YOU have a question, and we share the answer with everyone else. If we can't answer it, perhaps one of our subscribers can. If YOU have a rare or unlisted piece of glass, it is recorded here for posterity.

Because there is so much mail for this issue, there will be no spacing between reports. Some letters will have to wait until the next issue, as the research they involve has not been completed yet by Tom Klopp or myself.



LAWRENCE ASHLEY reports a master punch bowl in clear *Cherry & Cable* with red cherries and gold cable. It is 14½" across the top, 12" high, consists of two pieces, and has a plain circle in the base (no N). He has no cups for the bowl and has never seen any, nor has he seen another punch bowl for sale, and wonders about the value. I saw one about three years ago at a show in Indianapolis for about \$450, also with no cups. Certainly they must have been made. This punch bowl was made only in clear glass.

Mr. Ashley's letter made me stop and think. His punch bowl has no N in the circle, just a plain circle. *Presznick 2*, 196 lists the pattern with no trademark, and she usually was quite precise about a

trademark on her line drawings. Hartung quite clearly states the pattern is found with an "N" (in her Northwood book, pages 19 & 20). Edwards shows the rare marigold carnival pitcher & tumbler on pg. 21 of his Northwood carnival glass book, in a chapter he states consists of only marked glass (even though it includes the unmarked *Jewelled Heart*, *Farmyard* and *Dahlia* pieces).

BUT..... Edwards also reports that the exterior pattern on the *Cherry & Cable* butter base matches the one found on the *Prisms* compote, which you may recall is a novelty which we now know was probably made by Westmoreland. The big question is, could this be a Westmoreland pattern? The pattern was most definitely reproduced by this firm in recent years in several shapes and colors, including the cracker jar. The original early pattern is found mostly in clear with red-stained cherries. Hartung describes the cherries as stained from a deep red to almost purple. Check *GCL*, pg. 12 - the *Columned Thumbprints* pattern is also made in clear with this "magenta" stain.

I am just reporting the possibilities to my subscribers as they are realized. This is a research magazine involving ALL of our efforts, and I would be most interested in hearing of a marked "N-in-a-Circle" piece of this pattern.

Kamm originally named this pattern *Pannelled Cherry* in her book 5, pg. 63, and states that the pattern has no trademark, "and a guess as to the manufacturer might be far from the mark".

Until I hear from our readers, I will avoid further comment. But if indeed no N is ever confirmed on this pattern, it opens up several intriguing questions. For instance, the *Grape & Gothic Arches* (K1, 101) is also found with a plain circle on the inside base, with no N. Every marked example I traced down turned out to be an (pardon the pun) *N-less runaround*.

MARY HUDSON asks if the pattern shown in Krause's *The Years of Duncan*, pg. 26 as *Black Diamond* is the same as the *Pressed Diamond* pattern by Central (H3, 36). I never noticed the extreme similarity of these two patterns before you asked, and it is intriguing. However, there is a row of tiny buttons at the top and bottom on *Pressed Diamond*. By the way, I think the pattern name is a misprint, and was meant to be "Block" Diamond, even though the index lists it as "Black" too.

JODY MITCHELL tells me she has a *Leaf Swirl* compote (GC1, 31) in vaseline based color with an iridescent finish on the inside only. She says it looks like the Fenton Topaz color (F1, 66) but is not stretch. This yellow color with greenish highlights is rare in carnival glass, found in only a very few patterns by Millersburg, Fenton and now Westmoreland. It is interesting to note this unusual technique of only iridizing the plain inside surface - used by Westmoreland. Other patterns with the "pattern" portion left non-iridescent are *Fruit Salad*, *Orange Peel*, *Corinth*, *File & Fan* and *Pillow & Sunburst*.

This brings me to some important added information on the *Keystone Colonial* pattern, shown in GC1, pg. 31.

BILL GAMBLE reported a "vaseline" color large fruit bowl (non-iridescent) which he says matched the pattern on the toothpick. A close examination of the carnival compote and the toothpick reveals two different borders. I also recall the base of the compote is round and the one on the toothpick squared.

A 1911 trade journal report seems to clear this up. They are two different Colonial patterns, both part of the "Keystone" line. The toothpick I pictured was NOT signed with the Keystone-W, as I recalled (it belongs to Helen Boyd and she called this news in to me), but I have seen one like it that WAS. The reason I remember this is because when the owner showed it to me I told her it was the *Evangeline* pattern by U.S. Glass, and she then said "but it has a W on the bottom". *Evangeline* (H5, 168-C) has the same angular handles, a similar scroll border, but the base is octagonal, not squared.

The trade journal states "The 'Keystone' tableware lines are the feature of the Westmoreland Specialty Co. this year. The '1776' Colonial, full ground polished bottom, is stamped 'Keystone W' on each piece. The other pattern is also Colonial but has a border. There are a large number of specialties."

Many pieces of "1776" Colonial appear in a Westmoreland catalogue reprint in the December, 1981 *Depression Glass Daze*, but neither of the items shown in GC1 is included.

GERARD GRODER sent me several pictures of his unknown pattern glass, and I will be featuring them in the GC as they are identified. The pattern shown here is one which will be appearing in my new Book 7 in ruby-stained with gold. I was just about ready to name the pattern in the book when Tom

Klopp and his "bionic superhuman" eye managed to pick the detail out of one of the worst pictures in Millard's Book 2, plate 123, where he named a goblet in this line *Madeira*. You can barely make out the band of ferns and flowers at the top, and the bulging panels are almost invisible.



The *Madeira* pattern can be attributed to Tarentum Glass Co., based on two major clues. Notice the water pitcher at the top right of the photo here. The mold on this pitcher matches the general shape and detail of the *Notched Panel* (Pet Sal, 34-U) water pitcher, probably a reworked mold. Then we also have a trade journal quote from February, 1912 which describes Tarentum "offering a line of colonial tableware, No. 300, which had a floral panel effect."

Robert I. Lucas, in his new (and quite well done) book *Tarentum Pattern Glass*, discusses a 1916 price list from this factory which lists a No. 300, but apparently no i.d. on which pattern this was available. The book does list a few Tarentum, PA. attributions not known, and I highly recommend it to pattern glass students. I especially enjoy the many ad and catalogue reprints, a practice I personally endorse. The book is \$15.95, plus \$1.00 postage and can be purchased from the author (it is apparently a limited printing): Robert I. Lucas, 116 E. 10th Ave., Tarentum, Pa. 15084.

Only books which I believe meet the high standards of research necessary to keep glass research organized are recommended by *The Glass Collector*. I have never met nor spoken to Mr. Irwin, but am pleased to see the quality of his research and cross-referencing. Many of his attributions will be added to our next Kamm Update in GC3.



BETTY ROBERTS responded to my *Antique Trader* column on Northwood's *Barbella* pattern, sending this picture of the unknown-until-now table set. It also matches the shapes and finials of *Grape & Gothic Arches*, and is "marked" with an N-less circle. I am convinced both of these patterns were made from reworked molds, but I find myself now questioning the attributions for the first time. You can be assured if I find anything to the contrary about these patterns, I will report it LOUD AND CLEAR.



FLO SEAY sends us these four different views of the same piece of glass, a toothpick holder in rose "pink" crystal in iridized Carnival glass which is previously undocumented. On the base is "Pittsburgh, PA., 1903" and a B-in-a-Triangle trademark. The iridescence has a purple flashed cast, simi-

lar to the *Shrine Toothpick* shown in MH6, 96. She wonders if this could be an early example of U.S. Glass carnival, since Hartung reports a *Shriner's Champagne* (1911) in her Book 5, pgs. 125-126, which has been found with a USG label. Since early trade journal reports indicate USG dominated the souvenir market at the turn of the century, it is possible.

The base color of rose pink is most unusual, as stated on the inside front cover of this issue, for this early toothpick. Under the Indian Chief head is the word SARATOGA, and I'm curious if this could have been for a convention in Saratoga, NY.

Generally speaking, the golden age of carnival glass production began about 1908, but there are proven examples of glass made before this date with iridescence. I am speaking of course about pressed glass, not the iridescent art glass by Tiffany and others. A cruet is shown in the X-Ray pattern (H6, Fig. 397) in a pale marigold flash color with enamel decoration. It is my opinion that when color was fired onto the glass, sometimes the chemicals in the stain would create a light iridescence. Since this SARATOGA toothpick has fired-on amethyst color, the iridescent finish could have occurred at that time. Most of the Shriner souvenirs listed in "carnival" glass are decorated and re-fired, turning out slightly iridescent, and I never felt they should be classified as true carnival.

But this toothpick IS extremely rare and I am pleased you brought it to my attention for another GC exclusive. A similar "Sleepy Eye" footed toothpick was made recently by Guernsey (Bennett), and your B-in-a-Triangle mark almost made me question the age of your toothpick. Guernsey uses a B on much of their glass. But the two toothpicks are entirely different. I have no idea whom that mark belongs to - perhaps it is the trademark of the firm or group which commissioned the making of this rare toothpick.

While we are on the subject of unusual trademarks, ANGELA ROHDE reports a punch cup in good quality pressed glass with a "C-in-a-Rectangle" and wonders if it is Central or Co-Operative. I was shown a tumbler with a "R-in-a-Circle" trademark on the inside. And we never have solved the mystery of those ART CUT and DEEP CUT trademarks, but I would not be surprised if they were by U.S. Glass and Westmoreland. This is just instinct reporting this to you, but I will dig deeper until the answer turns up. I have no idea on the "C" and "R" initials, but Tom Klopp believes it is possible the R stands for registered.

Also concerning strange trademarks, Fostoria Glass used a little-known trademark in its early years, an "F", a "G" and a "CO" artfully arranged in a blocked effect. A closeup photo of a Fostoria REGAL toothpick (1000TPH, pg. 107) sent to us by RON BAKER reveals this unusual trademark quite clearly.



BOB & JO SANFORD talked to me recently at an antique show and told me about a U.S. Glass paperweight they have which was not included in GCL. It is oval, the shape of the two with ladies' heads, but their example has a design of a pair of scissors superimposed over a feather, with the initials P.S.E.A., Pittsburgh, PA. It is dated 1905. I do not know the meaning of the initials, possibly those of some lodge group or union whose convention was held in Pittsburgh that year.

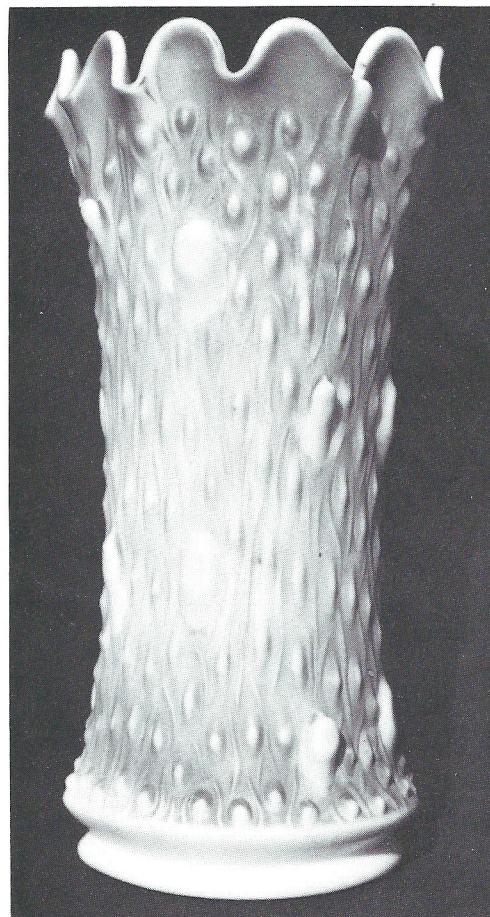
I received a single reply on my challenge to prove the existence of an OLD blue opalescent tumbler in *Argonaut Shell*. JIM BROOM, an advanced collector of opalescent, has never seen or heard of one. He did report an old white opalescent tumbler, with decoration like that found on *Wreath & Shell*. I saw one at a show this month in white (with deep opalescence) which still had the original goofus-type gold and red decoration on the seaweed portion of the pattern. Thus, we still have no proof that old blue tumblers were made, and there is some credence to Mr. Gamble's challenge.

Mr. Broom also issues a challenge - he has never seen or heard of a blue opalescent *Water Lily with Cattails* water pitcher. The tumblers are seen often, but never a pitcher. Perhaps these tumblers were made as premiums, like the *S-Repeat* blue opal. tumblers, which were given away (SIX of them) with a \$1.00 purchase of assorted household goods. This appeared in an undated (circa 1910) ad reprint shown in the Nov., 1980 *Depression Glass Daze* column by Betty Bell.

Two particularly rare pieces of *Orange Tree* (Fl, 33) have been reported to our office. DON MOORE reports a peach opal carnival hatpin holder and MRS. JOHN KRAUS has a punch bowl and stand in the rose pink crystal (not iridescent). Both of these pieces are extremely rare. Just another pair of surprises from Fenton, again!

Mrs. Kraus wonders about the value of her punch bowl. It is difficult to determine value on items that have never been documented before, but my opinion values it at about \$250. It was probably made in the late 1920's.

TOM BURNS, who has been helping me quite a bit recently on my carnival glass research, sent me this picture of his custard glass *Northwood Tree Trunk* vase with pink stain. It is the tall "funeral vase" type, 13½" high, in a gorgeous satin finish. I had formerly seen only pictures of the smaller vases with nutmeg stain. Another superb masterpiece from the great Northwood name.



BERRY WIGGINS reports a rare Fenton candlestick in the No. 649 mold (Fl, Fig. 352 for shape). His has a "Fenton Flame" top and a deep cobalt blue base. What a Find!!

EASON EIGE, curator of the Huntington Galleries in Huntington, W. Va., sends this picture of a compote in cobalt with gold *Grape Frieze*, which is named and listed in Hartung's Northwood book, pg. 43. As we try to present only exclusive information in the GC, I am showing this compote to inform readers that this was part of a line known originally as *Verre D' Or*. It was a 1906 line of novelties in rich colors of amethyst, cobalt & emerald green, all with "gobs of gold" decoration. Two other patterns from this line are pictured in *Preview 4*, pg. 17, where I missed the production date by 2 years in my 1908 estimate.



Ron Baker sent me pictures of his two *Blazing Cornucopia* toothpick holders, one of them without the "punty and star" in the heart-like central design. This is another one of those intriguing mysteries that our glassmaking grandfathers left behind for us to solve. I only have theories to present at this point, but a "start" by listing the variant here is warranted. Do any subscribers have any other shape in this variant?



MIKE ANDERTON reports two rare colors in U.S. Glass "States" patterns. He has an emerald green *Oregon* sugar and an olive green *Washington* sugar base. This odd green is the same as that found on *Bead & Scroll* (H1, Fig. 215) which I attributed to USG based on this color and the "Dewey Blue" with gold. Mike's letter adds more confirmation to this speculative attribution. It would really be something if *Bead & Scroll* turned out to be one of the unknown States patterns (*Nebraska*, *Rhode Island* or *Mississippi*).

You might want to add these colors to the pattern chart in your Book 5.

FLO SEAY also sends this picture of her *Heavy Grape* peach opal bowl with an "elaborated version" of the *Compass* back pattern reflecting in the mirror. This was incorrectly attributed to Millersburg in the Hartung and Edwards books, but Jack Wilson, acknowledged expert and collector of Millersburg, wrote in his *Millersburg Research Notes* (1982) that he felt the color and iridescence on this pattern more closely matches Dugan/Diamond. *Heavy Grape* (MH7, 132) has never been listed in peach opal in price guides, so we thank Flo for sending this news to us.



DALE MACALLISTER sent me quite a bit of his research observations which I will be sharing with you in coming issues. One particularly important note is the "unlisted" vase shown on page 16 of *Preview 5* (Butler Bros.) is probably a pulled or "swung" version of *Lined Heart* (H2, Fig. 536). Now I am wondering if the Northwood carnival glass vase usually found with advertising on the bottom is in the same pattern. Can someone help on this?

Too many letters, too much news. I save all your letters and questions for the final entry into this magazine and I find myself with only one page left. I promise to include most of your questions and news in the Summer issue of *The Glass Collector*. Until then, I would like to comment briefly on some of them.

CLYDE INGERSOLL, a collector of swans, reports he has twelve different *Little Swan* novelties, made from six different molds. He has quite a few questions (some unanswerable at this point) about my previous reports on this swan (*OPG*, pg. 216). A major report on this novelty is in the works and will be presented in the next issue with details of differences, photos of shards, etc.

BEVERLY BOBST wonders if Northwood could ever have used his famous clear faceted stopper in the *Leaf Medallion* cruet, as most she has seen have this stopper. She notes that original ads and catalogues have been known to picture a different stopper from those which appear in other documentation (*Beaded Swirl*, *Barred Ovals*, *Delaware*). I admit it is possible, but not too likely, since the faceted stopper was used at Indiana, Pa., not Wheeling.

JO ANN HUGUET sends a photo of her blue opaque bowl with an attached black base and wonders if it is Northwood. Northwood (the company, not the man) made a bowl very much like this in the 1920's, but so did Diamond Glass and Vineland Flint (Durand). At this point, no definite answer is possible.



MIKE ANDERTON sends a photo of his rare *Early Thumbprint* (*Metz 2*, 42) covered compote in rich amber color. It is flint glass and a most unusual item in color, as it is not even listed in this 9-7/8" high compote, nor in color. I think it is early Adams Glass, Pittsburgh, but the design was much copied in that area (Bakewell, O'Hara, etc.)

MRS. W.P. BAKER sends me a photo of her *Wild Rose with Bowknot* decorated custard table set, which she says is unlisted in cus-

tard, except for the Fig. 105 match holder in my *1000 TPH*. She says they are definitely not reproductions, and wonders about my opinion. I appreciate getting the letter, as it made me aware that I failed to list this pale custard in my Book 6, pg. 46, even though the ad reprint on pg. 65 of the same book shows it in this rare color (*OMN: Sultan*). Her picture is the first time I have seen a table item in this color, previously having been seen only in the smokers' set.

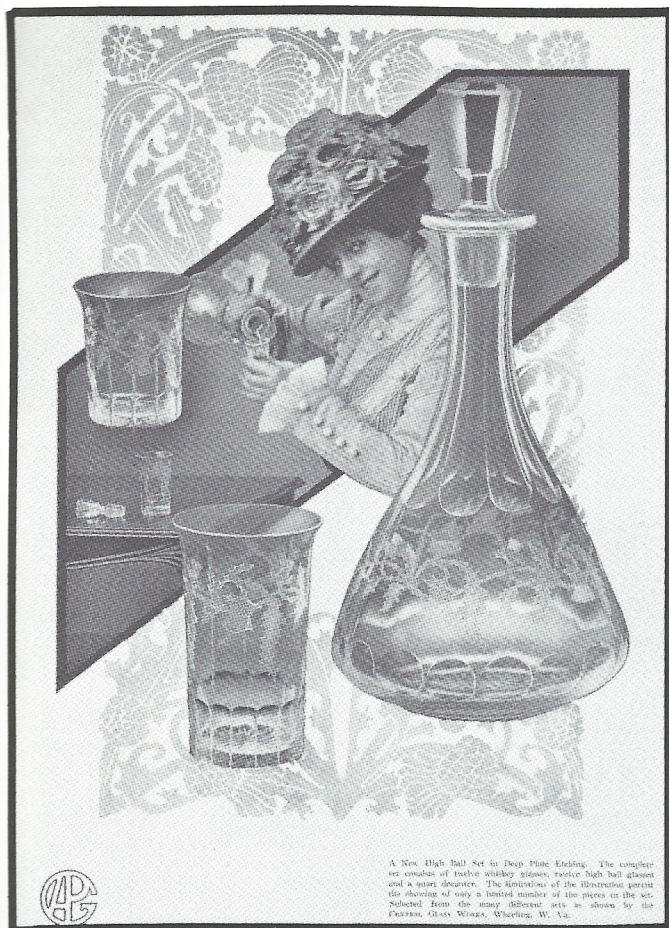


MRS. L.K. BROOKE reports that her grandparents gave away pieces of blue opalescent Alaska with purchases of oatmeal in their Inavale, Nebraska "general store" before 1901. That year they moved to Seattle. An interesting historical tidbit.

HARRY WARE sent me a detailed report on the differences found in the known "variants" of the *Vermont* toothpick holder. I also have my own news to add to this report, which will be appearing in *The GC* very soon.

Too all of you who did not get your letters answered in this issue, or your personal "reports" published, please be patient. Some of your letters inspire me into researching for a better answer and answers take time. We are having some *growing pains* as I adjust to the responsibilities of this quarterly. As the mailing list grows, so will the size of the magazine. This issue is a special promotional issue to expand our readership and we will return our attentions to answering your questions in the next issue.

MORE STEMWARE BY CENTRAL GLASS



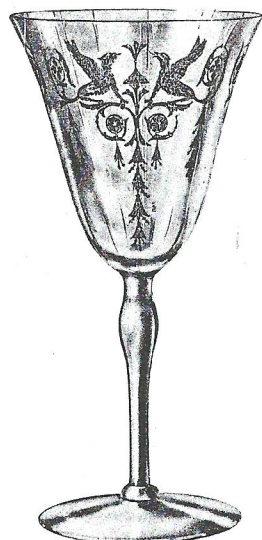
A New High Ball Set in Deep Plate Etching. The complete set consists of twelve whiskey glasses, twelve high ball glasses and a mixer. The illustration of the illustration gives the showing of only a limited number of the pieces in the set. Selected from the many different sets as shown by the Central Glass Works, Wheeling, W. Va.

We have more information to add to the Central Glass reprint in *GCL*. The "Thistle" etching on pgs. 44-46 was made by Central as early as 1909, shown here in a trade journal ad reprint, courtesy Fred Bickenheuser. Also important, this same design was used by Tiffin (*BTG2*, 34) and is similar to another made by Heisey. The Heisey stems are different, and the thistles are barely "open", so there should be little confusion there. But the Tiffin stems appear to be identical. Another case of an outright "copy" - or could the etching plates have been sold or transferred?

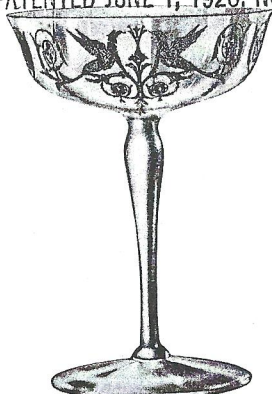
Reprinted below is a truly unusual "Griffin" etching in Central's No. 401 Optic stemware. Only one page of this design appears in the catalogue, but it is this page which helps us date the entire reprint. A rubber stamp notation across the top denotes the design was patented in June of 1920.

To the best of my knowledge, this is another *exclusive* from our files to you. (Courtesy Mr. & Mrs. M. Wymer)

DEEP PLATE ETCHED 401 OPTIC DESIGN PATENTED JUNE 1, 1920, NO. 55358



780—9 oz. L. B. Goblet Optic
Etched 401



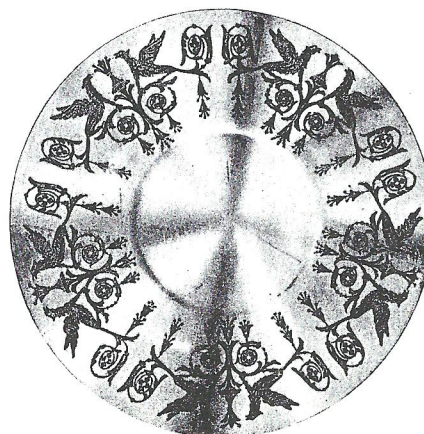
780—6 oz. L. B. Sauc Champ Optic
Etched 401



780—5½ oz. L. B. Sherbet Optic
Etched 401



800—L. B. Finger Bowl Optic



6 in. Finger Bowl Plate
Etched 401

et Optic



THE NATIONAL GLASS COMPANY. PITTSBURGH, PA.

The Glass Collector is truly becoming an international research effort. The ad shown above was sent to us by Charles Hajdamach, curator of the Broadfield House Glass Museum at Stourbridge, England. The ad originally appeared in a May, 1900 issue of the English trade journal *The Pottery Gazette*. It provides us with a positive identification on the pattern I named *National Star* in *Pattern Glass Preview No. 6*.

Also reprinted are two Butler Brothers assortments showing the pitcher in this pattern with known Dalzell, Gilmore & Leighton patterns *Retort* (above) and *Serrated Teardrop* (below). These ads appeared in 1903 and 1904.

According to the text of Don Smith's *Findlay Pattern Glass*, pg. 15, the Dalzell factory at Findlay was dismantled by National Glass in late 1901 and most machinery and molds shipped to their new Cambridge factory. We do know that Cambridge Glass reissued some Dalzell patterns, but there is no proof concerning *National Star*. There is some strong evidence that Riverside Glass, also a member of the National merger, possibly received molds from Dalzell.

Also shown in the above National advertisement - a cake stand and vase in *Herringbone Buttress*, and a rose bowl and vase in *Austrian*, both made at National's Greentown, Ind. factory. The covered sugar (or cracker) is an almost perfect match to Fostoria's *Edgewood*, but this firm never joined National. Could it be another unlisted "copy"?

*** "BIG AND HEAVY" JUG ASSORTMENT.**

Rich 25c profit payers.

C1282 - 2 styles, both extra large and heavy, richly finished, fire polished jugs: one tall tankard shape, ht. 10 in., other star pattern with extra wide top and scalloped edge. 1 doz. of each style. Total 2 doz. in bbl. (Bbl. 35c.) Per dozen. **\$1.65**

OUR "BIG AND HEAVY" JUG ASSORTMENT.

Rich 25c profit payers.

C476 - 2 styles, both extra large and heavy, richly finished, fire polished jugs: one tall tankard shape, ht. 10 in., other star pattern with extra wide top and scalloped edge. 1 doz. of each style. Total 2 doz. in bbl. (Bbl. 35c.) Per dozen. **\$1.65**

CORRECTIONS AND ADDITIONS

The Glass Collector is a research magazine, dedicated to encouraging the collective efforts of the serious glass students around the world. New information is constantly turning up, some of which may affect the data presented in this first issue. The space below is left blank for the convenience of readers, so that future reports concerning some of the glass covered in this issue can be updated. It is also to be used as a reply format. An order blank is on the reverse side. Use the space below to request special personal autographs, make suggestions for the improvement of *The Glass Collector*, or turn in your own special "exclusive" for the next issue.

LATE NOTE: Another reason I include this blank page is so that any last-minute news can be spliced into the printing plates after the magazine has gone to the printer. I just called one of my biggest information "sources", William Gamble, and asked him if *AMERICAN BEAUTY* and *CHERRY & CABLE* either had an N-in-a-Circle trademark. He said no to the first and yes to the second. I asked him to confirm the mark on *CHERRY & CABLE*, so he called Mrs. Laurence Olsen of Minnesota, who owns a complete set of the pattern, and she said all pieces are clearly marked. It is a mystery here how Westmoreland reproduced this pattern, why Mr. Ashley's punch bowl has no N (as well as other pieces reported), and why it is so rare in carnival glass (marigold only). I suspect we have another "plagiarism" situation here, with identical or near-identical copies from two firms, but I will report further findings when I personally compare signed and unsigned pieces.

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The discounts below on all Heacock books are for subscribers only. You must be on the mailing list to qualify. All books sold are autographed and mailed immediately, but please allow up to four weeks for delivery by mail. To order, simply circle the title and discounted price for each book you want, add \$1.00 to help cover postage (any size order - whether one book or 12). Make your check payable to Peacock Publications, a subsidiary of Antique Publications, and mail to the address below. Advance orders for Book 7 will be accepted, with the understanding that your book will be mailed as soon as it is released. Price guides are automatically sent free inside each book. If you need any price guides, or need updated guides (as they are announced), drop us a note and we will send them to you free, postage paid. The 1981-82 price guides on 1,000 Toothpick Holders and the second Fenton book are now ready to mail on request.

ENCYCLOPEDIA OF VICTORIAN COLORED PATTERN GLASS	RETAIL	DISCOUNTED
BOOK 1 - Toothpick Holders From A to Z (softbound)	9.95	7.00
(hardbound)	13.95	10.00
BOOK 2 - Opalescent Glass From A to Z (softbound)	12.95	9.00
(hardbound),	16.95	13.00
BOOK 3 - Syrups, Sugar Shakers & Cruets (softbound)	12.95	9.00
(hardbound)	16.95	13.00
BOOK 4 - Custard Glass From A to Z (softbound)	12.95	7.00
(hardbound)	16.95	11.00
BOOK 5 - U.S. Glass From A to Z (softbound)	14.95	11.00
(hardbound)	18.95	14.00
BOOK 6 - Oil Cruets From A to Z (softbound)	16.95	13.00
(hardbound)	22.00	18.00
BOOK 7 - Ruby-Stained Glass From A to Z (softbound)	19.95	17.00
(hardbound)	25.00	22.00
FENTON GLASS - THE FIRST 25 YEARS (softbound)	14.95	11.00
(hardbound)	18.95	14.00
FENTON GLASS - THE SECOND 25 YEARS (softbound)	17.95	15.00
(hardbound)	25.00	20.00
1,000 TOOTHPICK HOLDERS (soft cover only)	10.95	8.00
VICTORIAN COLORED GLASS 1 (Pocket Book) soft only	9.95	7.00
VICTORIAN COLORED GLASS 2 (Pocket Book) soft only	9.95	7.00
OLD PATTERN GLASS - ACCORDING TO HEACOCK (soft only)	9.95	8.00
Back issues of PATTERN GLASS PREVIEW (over 100 pages)	18.00	10.00

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Use the reverse side of this form for correspondence

There were many great suggestions on the pattern naming "contest" on pg. 10 of GCL. Nine subscribers entered, some only naming the toothpick holder (#2), others naming all four patterns. We also now have a confirmed attribution on two of the patterns. Only one entry caught the request for a name on the Duncan kettle toothpick on page 4 of GCL. Noreen Koch suggested the name "Petals", but this must unfortunately be rejected, as there is a carnival glass pattern by that name (MH4, 58) and a popular Depression era line known as *Petal-ware*. I will continue to accept entries on Duncan's No. 310 until the Summer issue of *The Glass Collector* (Deadline - June 15).

Pattern No. 1 can now be proven as Jefferson Glass. It appeared in a 1908 BB catalogue with Jefferson's *Dolly Madison*. Another case where color and pattern characteristics CAN be used to attribute patterns. The suggested names are: *Scallop & Ring*, *Not-so-Plain Jayne*, *Electrostatic Blue*, *Belle*, *Fort Steuben*, *Monticello*, *Steubenville* and *Ethereal*.

Mike Anderton had the right idea but the wrong city. This pattern was made while Jefferson was still located at FOLLANSBEE, W. Va. I like the idea of naming this plain but attractive pattern after the city in which it was made. Call this FOLLANSBEE.

FLORAL AND GOLD DECORATED 4 PIECE TABLE SET ASST.



Rich sets, splendid decorations. Illustrations not do these justice.

C1035-2 pattern both extra heavy fine crystal, all extra heavy pieces, 3 with heavily enameled hand painted decoration, 2 with gold leaves and illuminations, 3 with gold decorated floral embossed pattern. All with deep gold beveled edges, knobs, handles. Asst. 2 crystal, 2 blue, 2 emerald green. Total sets in bbl., 51 lbs. Per set, 78

Pattern No. 2 is still of unknown origin and no one reported any other matching pieces in this pattern. Since it may only have been made in a toothpick holder, I feel the honor of naming it should go to a toothpick collector, so I am limiting the entries to only: *Diamond Ray*, *Halo* and *Margarita*.

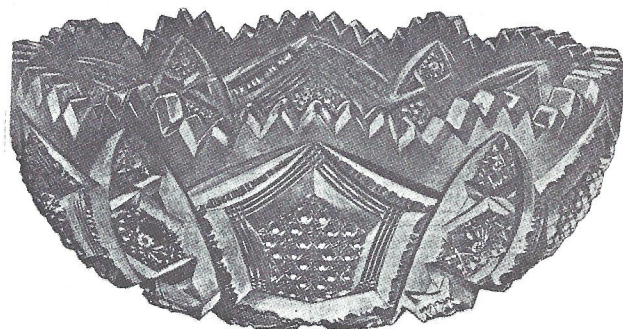
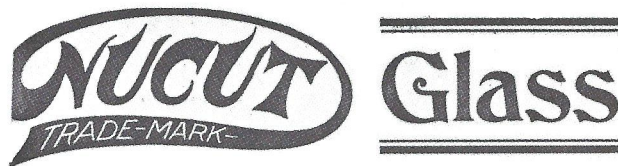
The name I picked is: MARGARITA - suggested by Carol Trego, who says it looks like a shot glass with Margarita salt around the top. Remember, pattern names need not describe the pattern itself, only the essence or the "aura" of the design.

Pattern No. 3 was the hardest to decide the winner, with some superb suggestions. If I did not pick your name, please do not be discouraged, as I will be naming dozens of English pressed glass patterns in coming issues from early English catalogues. I will use one of your suggestions there. The entries on No. 3 are: *Firefly*, *Brideshead*, *Wellington*, *Dainty Diana*, *Dover*, *Lady Diana* and *Dover Frost*.

I have to agree with the winner, Chris Molinar, that the domed lid on the butter and the strong look of the pattern reminded him of the stately mansion dome in the recent PBS Series, "Brideshead Revisited". The pattern is too massive and bulky for the fair Princess Diana (despite her present condition), and we will honor her at a later date. BRIDESHEAD is the best choice.

Pattern No. 4 can be confirmed as a pattern by Imperial Glass Co., their No. 502, which has never been named. Only ONE carnival collector suggested a name, Jody Mitchell, who also identified the pattern from a catalogue reprint by Doug Archer. Her very good entry was *Hexagon & Cane*, which describes it very clearly and the name is nothing like any previously named pattern. The other very good suggestions were: *Alexandra*, *Sweetly Golden*, *Breast Plate*, *Pretentious*, and a number of others by Mike Anderton.

Hexagon & Cane is shown here in an original ad reprint from 1912, sent to me by Research Contributor J. Chris Ramsey recently. Only a single bowl is shown on the ad and on pg. 142 of the Archer reprint, so this covered sugar bowl is important documentation that other table items do exist.



THE BIG MONEY MAKER.

MADE BY

SHOWN BY

Imperial glass company
Bellare, Ohio.

Cox & Lafferty, New York, 25 Park Place.
Earl W. Newton, Chicago, 706 Kesner Bldg.



NIGHT.



SAPPHO.

BY GEORGE WOODALL, SCULPTOR



Without question, the most prolific "sculptor in glass" was the famed George Woodall, long associated with Thomas Webb & Sons of Stourbridge, England. A November, 1904 issue of *China, Glass & Pottery Review* included a major report on the 54-year-old glass artist, along with the pictures of the beautiful pieces shown here.

During his career, Mr. Woodall produced more than 400 works of art. The journal describes him as "a man who possesses, in rare and happy combination, true artistic perception with manipulative skill, a free and fertile fancy with indefatigable industry, and that 'infinite capacity for taking pains' which is Carlyle's definition of genius."



THE BATHERS.

GEORGE WOODALL, SCULPTOR.

Yes, George Woodall was a genius at his craft. One of the most beautiful books ever written on early glass is Ray & Lee Grover's work on English Cameo Glass, illustrating hundreds of rare Woodall "sculptures" in glorious color. Picturing his work in mere black & white is almost sinful, so I decided to share at least one example in color from The Corning Museum of Glass (on back of this page).

How much are these pieces worth today? *Priceless!* No one dares put out a price guide on rare glass artworks of this caliber and certainly not someone as unqualified as I in this field.

However, an old Webb price list from Feb., 1911, on file at Corning lists 7" vases from 12 to 15 English pounds (exchange rate at the time was about \$5 per pound). An 18" *Sirene* vase was \$90, an 11" *Cleopatra* vase was \$250, but an 18" *Cupid's Shrine* plaque was \$1,250. The trade journal story reported that one of Woodall's masterpieces, *The Moorish Bathers* was sold in the early 1900's for \$5,000, and that most of his finished work was being purchased by American connoisseurs.

See and enjoy, but don't expect to ever see much for sale. Most pieces are in private collections or museums.

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VENUS & CUPID plaque by George Woodall, circa 1890
(diameter, 46 cm.)
Courtesy The Corning Museum of Glass