

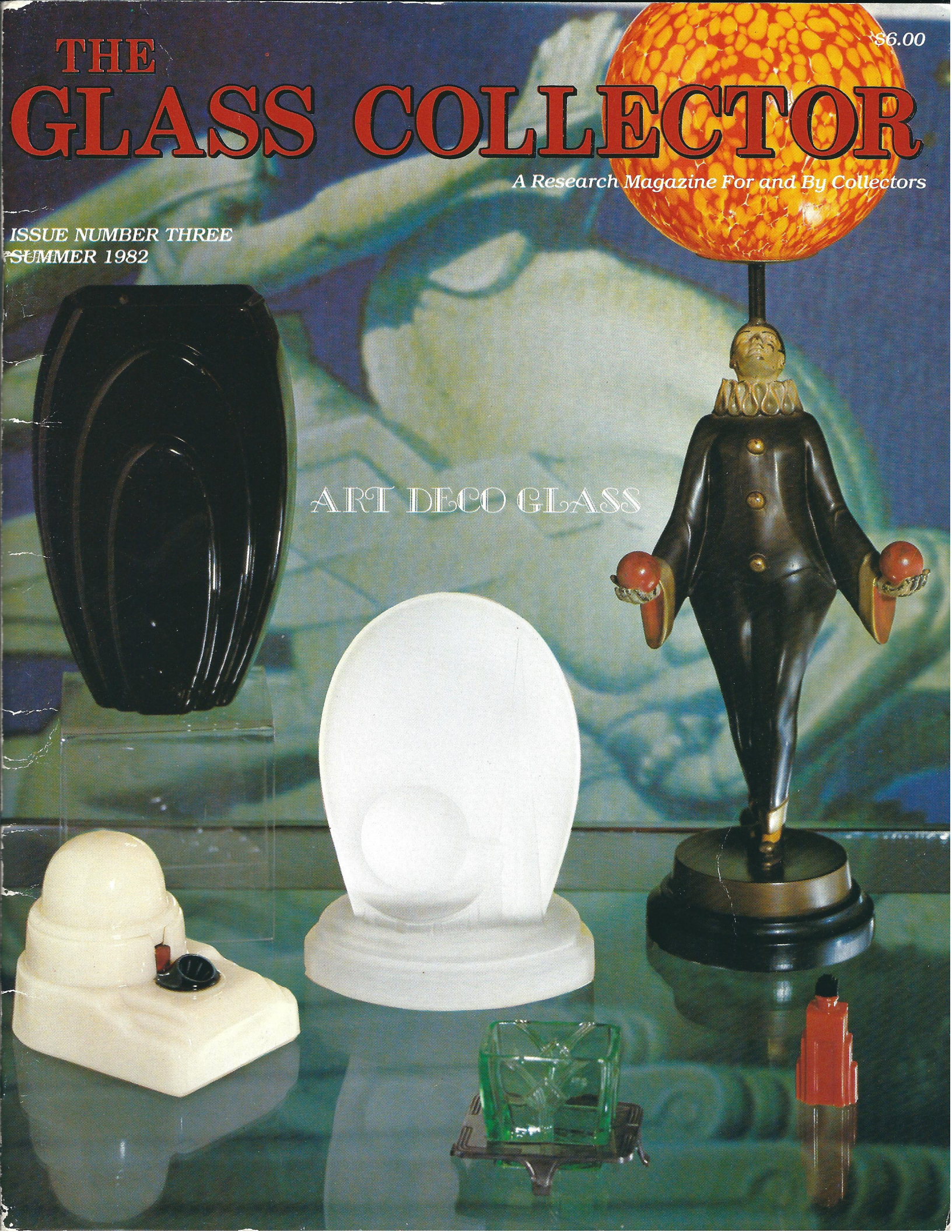
THE GLASS COLLECTOR

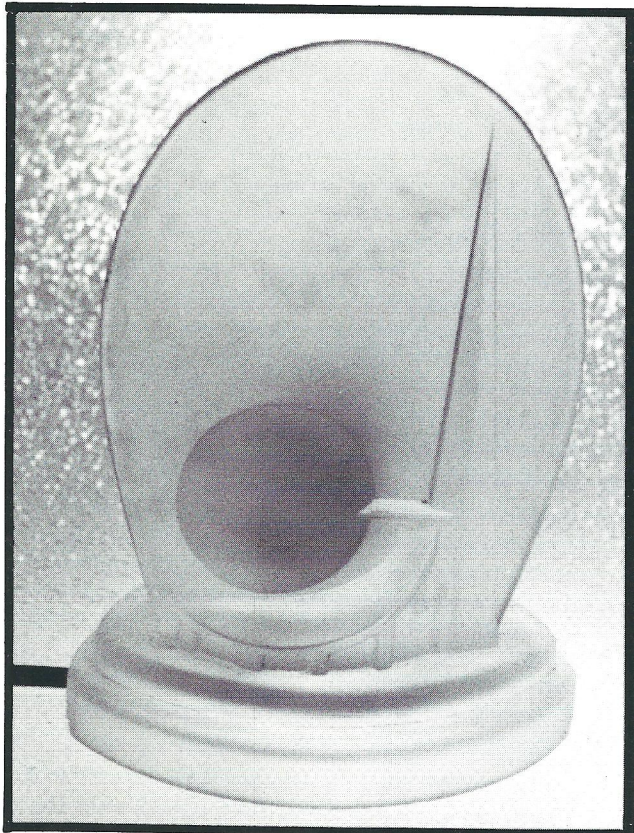
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A Research Magazine For and By Collectors

ISSUE NUMBER THREE
SUMMER 1982

ART DECO GLASS





Pictured at the center cover and to the left here is a frosted glass souvenir lamp from the 1939 New York World's Fair. The "Trylon & Perisphere" it depicts was a 700 foot structure which dominated the entire fair. A souvenir booklet for the fair states the building symbolized *"the modernity and functional character of the architecture of all the fair buildings"*. This fair represents the height of the Art Deco movement here in America.

Just over 7" tall, this little electric light is just one of many glass items from the "deco" period of glass design, featured at the center of this issue. A wide variety of companies and countries are represented in this pictorial, but it should be noted that the majority of the Deco glass you will find, including the items shown on the cover, are European. It was there that the Art Deco "modern" design influence got its start in the 1920's, then gradually spreading to America in the 30's and early 40's.

Shown below the lamp is a souvenir postcard from this fair, with special commemorative stamps which are much sought after (courtesy R.E. Wheat).

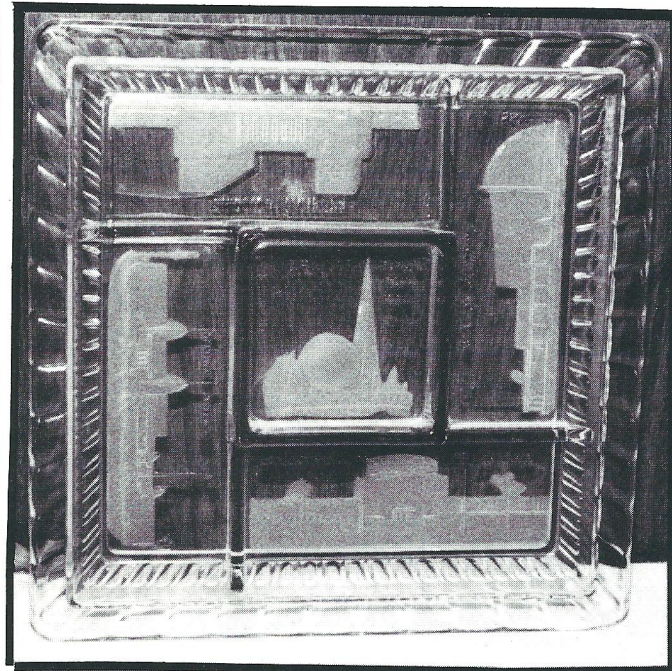


The final glass rarity on this page is a divided relish tray with each compartment depicting a different building from the fair in frosted intaglio. Conspicuously missing from these is the Glass Center Building, constructed almost entirely of glass. Domestic and industrial glass of all types were exhibited within its halls. This tray is a World's Fair or historical glass collector's dream (courtesy the Lydicks).

Also on the cover is a black vase we now know is Fostoria, appearing in an undated catalogue reprinted by Ann Kerr in *The Glaze*, a popular publication on pottery and glass. This vase was spotted at a Deco show in a honey amber, dated from the 30's with the mold designer's name. Below this vase is an ivory opaque ink well in the shape of an observatory. The pen which fits in the hole was undoubtedly telescope shaped. This heavy pressed piece is undoubtedly foreign.

The clown lamp is balancing a mottled glass shade on his head, definitely Czechoslovakian from about 1930-35. The tiny items at the front are a green pressed glass master salt I purchased in England. It sits in a plated metal frame with a matching Deco design. The small perfume is in the typical orange and black colors from Czechoslovakia.

For more information, see the Art Deco feature on page 47.



The Glass Collector

A Research Magazine For and By Collectors

ISSUE NUMBER 3

SUMMER, 1982

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Dear Glass Lovers,

I never dreamed... As hard as it is for me to believe, we are fast approaching almost 2,000 subscribers. This is just about three times the normal Heacock readership and no one has to tell me I must diversify the contents of this magazine to keep all of you happy. I am filled with a curious mixture of honor and apprehension.

Due to this unexpected influx of new readers, we now have the budget to add extra pages to each issue. I won't have to cut back on catalogue reprints and can now afford a secretary again to help me keep up with this extra workload. I owe it ALL to you, and hope I don't overload you with too many "thank you's".

Where have the last three months gone? It seems like just yesterday we mailed out GC2, and here I am two weeks away from mailing GC3. I have a small confession to make here - not one word has been written on this issue and it is supposed to go to press next week. I have more than 60 pages of research to compose and paste down. I ask for your understanding on a few typographical errors which may slip by. Tom Klopp is a perfectionist and he catches all my typing and informational errors. We WILL correct the mistakes on information before we go to press, but a few typo's will have to be forgiven.

Needless to say, final preparation of each issue follows three months of research and information gathering. This issue in particular is composed of dozens of *exclusives* sent in by subscribers. For years I have known that the "answers" to thousands of "questions" about old glass were out there amongst you collectors. This was one of the main reasons I started this magazine - to create a format for *gathering* this important news and *sharing* it with everyone.

This summer 1982 is one incredible workload. I have several convention lectures and banquet speeches to give, final editing on press-proofs for *5,000 Open Salts*, getting Book 7 and my new toothpick book on the press, photography on the Northwood book and the second edition of Fenton 1. If you are still waiting for a personal reply or an appraisal, after August you will be hearing from me.

About Book 7.... what an embarrassment! I first announced its release for February, and it still is not finished. The color section is finished, but the pattern listing

and catalogue reprints have some major finishing touches awaiting my attention. I was forced to ask Tom Klopp to help me research the cross-reference data, so a most unusual situation has occurred - I am writing a book with someone whom I have never had the privilege of meeting.

I sent out more than 200 delay notices to all of you who had ordered Book 7 in advance. If you did not get one, please drop me a note and we will check to be sure you are on the priority mailing list for this book. When the book is finally off the press, we will send you your copy *immediately*.

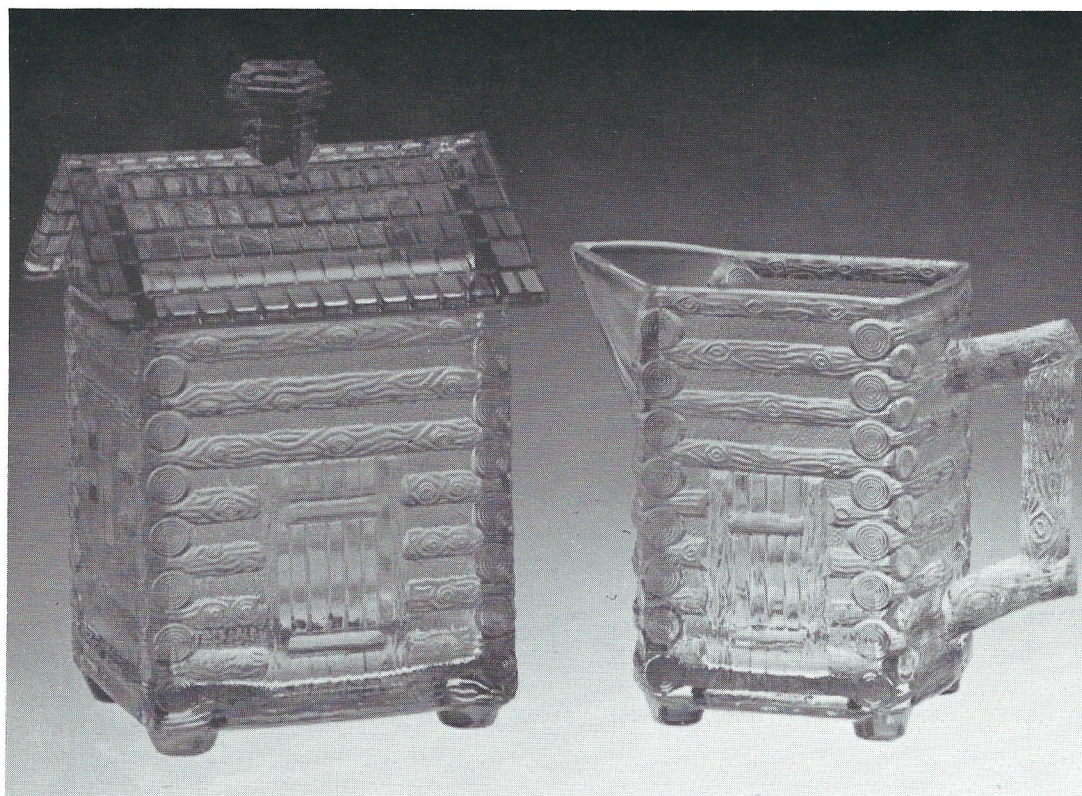
The new toothpick book *Rare & Unlisted Toothpick Holders* should be ready by August 15, so it is being listed in the book order form. I am not listing the salt book until details are worked out with my co-author on a subscriber price. The book is \$39.50 retail, but I am working on a special price for you.

Sounds like this magazine is becoming a self-serving promotional outlet for Heacock books, does it not? This had always been one of my biggest fears - until I realized that what I am promoting is *research on glass*. My books may not be perfect, but they are carefully researched and updated with each printing (something you won't find in most other books). Plus one other ominous suggestion - if my books do not sell, then my work must come to a halt. Anyone who knows me personally knows how hard it is for me to promote myself or my books, but it is absolutely necessary if my work is to continue.

So to all subscribers who collect types of glass not covered in a Heacock "library", I hope you can understand the occasional lapse into the *me, my and I* style of this magazine. This magazine is a *personal research endeavor* reported in one person's words. It simply is impossible for me to write in a scholarly manner.

Now, I "better get busy" and come up with another 10,000 words or so and get this "mass of glass data" to the printer. I want to welcome the many hundreds of new subscribers to our family and only hope that you are pleased with your investment in knowledge.

William Heacock



LOG CABIN creamer & sugar



LOG HOUSE creamer

LOG CABIN REPRODUCTIONS EXPOSED

Pictured here are a *Log Cabin* creamer and covered sugar, well documented by Revi and others as made by Central circa 1875-85. Right? WRONG.....

This is a brand new creamer and sugar reproduced this summer by Mosser Glass Co., Cambridge, Ohio. These are not marked in any way, and I have already heard from two different dealers "stung" by these beauties. The mold workmanship is excellent. At this point I cannot tell you how to differentiate the new from the old, but I wanted you to be aware of these "re-creations".

But this story does not end here. As I was preparing my notes I noticed something unusual about the Central attribution. *Log Cabin* is listed in *LPG*, pl. 106 and *K8*, 59 but neither of these great researchers names the maker. The best illustrations of the line appear in Lindsey's *American Historical Glass*, pl. 182-189, and I was intrigued when I noticed the differences in the actual creamer in *Log Cabin* and the one shown in the catalogue reprint in *Revi*, p. 115. With the handle to the right, the door to the cabin is facing us (see above), but the old Central catalogue shows the opposite window facing us. This could mean nothing more than an engraver's error, where the glass

was drawn visually and when the engraving was turned over for printing right became left and left became right. Still I am curious why there has never been any other evidence that *Log Cabin* was made by Central. All of the Central catalogues on file at Corning picture no items in the line.

There is a second pattern which resembles *Log Cabin*, hardly a copy but definitely a similar design. It was named *Log House* (*K5*, 41) and can be added to our Kamm Update in the next issue of *The Glass Collector*. A catalogue on file at Corning identifies this as a line by Adams & Company, circa 1871-72. It is shown only in a four piece table set with no other accompanying items. The microfilm copy I have is too blurry to reprint here, so I am showing Kamm's excellent drawing to illustrate the pattern (courtesy Kamm Publications). There are no windows or doors on this version, but the pieces are square-shaped and have tree-bark type handles, which could confuse a novice collector. This Adams line seems to predate the more popular *Log Cabin* by a few years.

Do you see what I mean by glass companies copying each other's IDEAS? It is no wonder that 100 years later we collectors are so confused.

MORE CENTRAL STEMWARE

Reprinted here are a few more pages from a Central Glass Works' catalogue from the early 1920's. Other pages were shown in *Glass Collector 1 & 2*, and a special feature is planned for the next issue.

Shown on these two pages are the No. 402, 404, 405 and 408 etchings. I am particularly delighted with the No. 404, as I bought a complete service for eight in stems (goblets, champagnes & cordials) at an antique show some months back. Returning home with my find I was disappointed when I could not find it in my files or any books in print. I simply overlooked it in my quick search, failing to notice that we have TWO different patterns on the page reprinted below.

Central's No. 402 could easily be confused with Heisey's *Zodiac* etched pattern (do not confuse with the pressed line having the same name). They ARE different, but decidedly similar.

The ad to the right shows the paper label (bottom right) occasionally found on Central glass of this period.

CHIPPENDALE
"Krys-Tol"
THE GLASS OF QUALITY

AN immediate recognition of artistic value and conservative construction in a display of Old Central Quality or Chippendale Krys-Tol glassware is always manifested by the patron seeking a decidedly attractive table service, while a large variety of patterns will assure a satisfactory selection.

Catalog upon request.





The Old
Central
Quality




CENTRAL GLASS WORKS
WHEELING WEST VIRGINIA


DEEP PLATE ETCHED 404, 405 OPTIC



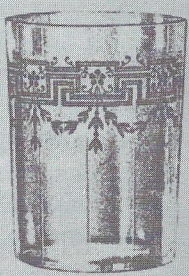
492—9 oz. L. B. Goblet Optic
Etched 405




492—6 oz. L. B. Sauc Champagne
Optic Etched 405




492—6 oz. L. B. Sherbet Optic
Etched 405




1096—9 oz. L. B. Tumbler
Optic. Etched 405




1096—9 oz. L. B. Tumbler
Optic Etched 404



364—5 oz. L. B. Sherbet
Optic. Etched 404

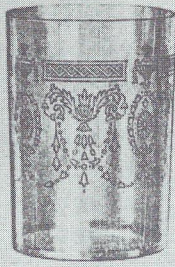


364—6 oz. L. B. Sauc Champagne
Optic. Etched 404

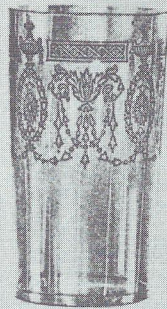


364—9 oz. L. B. Goblet
Optic. Etched 404

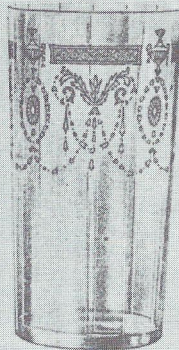
DEEP PLATE ETCHED 402 OPTIC



1096—9 oz. L. B. Tumbler
Optic Etched 402



871—10 oz. L. B. Tumbler
Optic Etched 402



871—12 oz. L. B. Tumbler
Optic Etched 402



32—64 oz. Jug Optic Etched 402



1316—9 oz. L. B. Goblet Optic
Etched 402



1316—6 oz. L. B. Sauc Champagne Optic
Etched 402



1316—6 oz. L. B. Sherbet Optic
Etched 402

DEEP PLATE ETCHED 408 OPTIC

DESIGN PATENTED JUNE 1, 1920



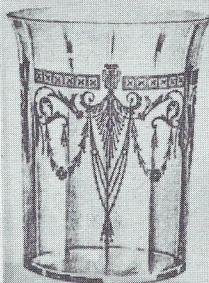
490—L. B. Goblet Optic
Etched 408



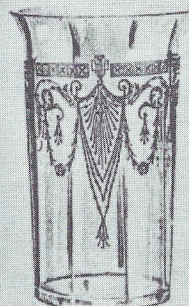
490—L. B. Saucer Champ
Optic Etched 408



490—L. B. Sherbet Optic
Etched 408



530—10 oz. L. B. Tumbler
Optic Etched 408



520—8 oz. L. B. Tumbler
Optic Etched 408



530—12 oz. L. B. Tumbler
Optic Etched 408

EDITORIAL

Before I begin this "Update" to the last two issues of *The Glass Collector*, I would like to explain my position about errors. Many of you subscribers are probably new readers and are not familiar with my tendency to point out my mistakes, frequently with considerable fanfare. You "veteran" Heacock readers - just bear with me this one more time. I will try to present my position as briefly and succinctly as possible.

Why do I make mistakes? The dictionary describes an error as "something done incorrectly through ignorance or carelessness". First, let's deal with *ignorance*. That word has such a negative connotation I hate to use it. It implies "lack of knowledge." But the word also means *unawareness*. Sometimes I am simply unaware of all the facts when I publish a report. Which leads us to *carelessness*. I spend hundreds of hours checking out other references in my formidable library of glass-related volumes. But frequently, in order to meet a deadline, shortcuts MUST be taken. Most often no mistake is made by cutting corners, which results simply in adding new information later as it is learned. But sometimes "haste makes waste" and a mistake is made.

There are two options open to me which I have initiated to avoid these mistakes. One is positive - the other negative. The positive option is to hire an editor to check my work before it is published. I have done this through my working with Tom Klopp. But Tom can only catch that which exists in his library and his personal experience as a collector and dealer. He does not have my bulging files of unpublished reference material to check. The negative option is to hold off publishing my research findings until I am certain I have all or most of the facts accurate. This is negative only because it keeps that part of the story which IS known and correct in my private files and unavailable to the collectors.

But how long do I hold back before I publish a report? Some answers will NEVER be known, so do I wait forever for an answer which is non-existent? No! I do not! As I said in my introductory letter, there are answers to long-standing questions out there AMONG THE COLLECTORS just waiting for an outlet. If a reader sees that I don't know of something that he does know, I usually hear from him by mail and I then release the new information in my column or books. This magazine is an even more immediate and expanded format for this data release.

There is no escaping the fact that I do make mistakes. I am careful, but obviously not careful enough at times. Never have I claimed to be an "expert" on glass - I am simply an advanced student. Beware of those who claim to know everything. That indicates perfection, and nobody's perfect.

I have been told that pointing out my mistakes as I do frequently undermines my position as an "authority". How can anyone take me seriously if they are constantly reading retractions. First of all, I am not *constantly* making mistakes. Those who point out my errors somehow seem to overlook the thousands of accurate details which I do release to the public. It just seems like I make lots of mistakes, because I am the most visible and active writer in this field today. I want to thank Ferill Jeane Rice for sharing this poem with me. It is titled PLEASE TRY:

*Do not be concerned, nor be surprised
If what you do is criticized.
There are always folks who usually can
Find some fault with every plan.
Mistakes are made, we can't deny
But only made by THOSE WHO TRY.*

GLASS COLLECTOR UPDATE

Many thanks to all of you who wrote in with additional information and a few corrections to the data presented in GC2. I even have a few notes to add to the Premiere issue. Lets start with GC1. You might want to make notes in your copy.

The paperweight at the lower right on the inside front cover page is probably Libbey, not U.S. Glass (as I pointed out in the text). I have seen a frosted glass bell, marked Libbey, with similar acid etched markings from the same World's Fair.

The Helmet butter dish shown on page 4 also appeared in a King Glass Co. catalogue from the 1880's, on file at Corning. Even more confusing, the *Triple Bar with Cable* and *Cane & Rosette* patterns ALSO appear in this King catalogue. My study of the micro-film library of catalogues at Corning turned up DOZENS of examples of patterns which were previously thought to have been from another company. Does this mean the information in PGP4, pg. 5 (exclusive Duncan feature) is incorrect? No, it is just one more example of the rampant confusion for historians in tracing down which company made what and when. The King catalogue is undated - so is the Duncan scrapbook. Another mold transfer or sale? The *Cane & Rosette* pickle jars in the U.S.G. catalogue (H5, p. 102-D), both plain and frosted, are clearly shown in the same King catalogue.

Again, we are just beginning to truly understand the complexity involved in the production of the *same pattern* among different companies. I have suspected it was more confusing than most collectors realized. Now it seems virtually impossible to state firmly that ANY pattern is EXCLUSIVELY the product of a specific factory.

The *Margarita* toothpick holder in the pattern name contest (Item 2) is known in a covered mustard jar. A picture and dimensions were sent to me by Mrs. Arthur Cox. It appears to be identical to the toothpick holder, but it is larger. The mustard is 3½" high to the top of the rim. The toothpick is only about 2½" high. The diameter on the mustard is 2-5/8". This second mold qualifies *Margarita* as pattern glass. The number of shapes may be limited, but all it takes is more than one to remove it from the "novelty" category into pattern glass.



Edna Burns visited with me at one of my recent lectures in Massachusetts. She

told me that the Northwood *Plums & Cherries* covered bowl (pg. 21) is far too big to be a butter dish. I guess it is difficult for me to visualize perspective from pictures and measurements, but I do now agree with her. This is a covered fruit bowl of some type, a most unusual item in Northwood.

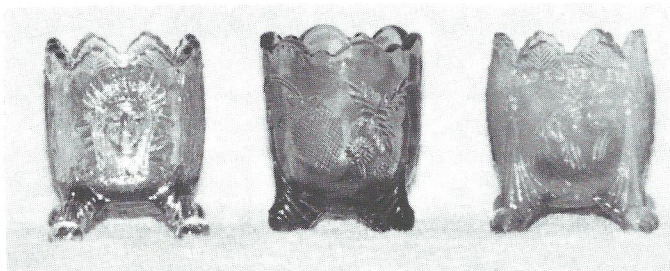
A pattern name has been located for the water pitcher shown on page 22. It was named *Ascot Lady* in the Unitts' second volume on *American & Canadian Goblets*. The frosted lady is different on the goblet, but the quilted background design and the shield-like medallion are identical. They obviously went together.

I have good news and bad news on the Handel "World Globe" lamp on page 37. The good news is it does exist (sometimes designs were patented but the actual item never marketed). The bad news is - the patent record was previously featured by Revi in his *American Art Nouveau Glass*, pg. 267. No excuse for this except - I do not have that out-of-print book in my library. The Kovels wrote to let me know that one of these lamps was put up for sale during one of the benefit auctions on public television. They describe the lamp as having had a blue light inside which made the water portion of the pattern appear blue and the thicker glass on the land portions appear white. The lamp sold for a paltry \$250.

There are two major errors in *Glass Collector 2* which need to be cleared up first. Both involve reproductions which were believed to be old. Since I was working only from pictures, it was impossible for me to inspect the items for clues of age. However, if I had done a little more homework, I would have saved myself some embarrassment.

The SARA TOGA toothpick on page 39 is definitely a new toothpick, never made old. It was made by Guernsey, and is still available in some quantities. I saw one in red carnival in the very same shop where I studied the similar Guernsey "Sleepy Eye" toothpick (also with an Indian head). Helen Boyd was the first of several to point this out to me. She has one in pink iridescent too. The 1903 date on this toothpick, part of the mold, seems *deliberate* to me. I have a great deal of respect for new glass of good quality, but I detest any glass which defrauds the public.

Mrs. Boyd sent me this picture of three different Guernsey toothpicks side-by-side, all three with similar ball feet. On the right is the *Old Sleepy Eye* in green slag. In the center is *Inverted Thistle* in sapphire blue (see next page).



Even more embarrassing (after all, I am supposed to be an "expert" on toothpicks AND Fenton) is that amber covered compote on page 42 is NOT *Early Thumbprint* at all - it is FENTON THUMBPRINT, made in the late 1960's. This same compote appeared in the June, 1982 *Glass Review* column by Roserita Ziegler, described as an "anniversary bowl". I am certain I would have recognized this compote as newer glass had I personally inspected it, but the flint-like "ring" the owner described to me convinced me it could be a rare find in early pressed glass. This is another case of "stumbling" when I enter uncharted territory - I have little background in pre-1870 glass, and even less in post-1955 glass (yes, including Fenton!).

I have a considerable amount of new data on the U.S. Glass carnival story, and a couple of corrections. Don Moore wrote to let me know that *Cosmos & Cane* is definitely U.S.G., as it appears in a 1912 Butler Bros. catalogue in a group with *Palm Beach*. Don feels that the "Romanesque" line described in the 1911 trade journal (*GC2*, pg. 5) may be a combination of items in these two patterns. He points out that there are no dark carnival colors known in either of the two patterns - only frosty white and marigold.

Where has my memory gone? The *Diamond & Daisy Cut* pitcher and tumbler shown on pg. 5 is in marigold carnival - not blue! I was working with a black & white photo taken some years ago at the Resnik's home. I created quite a stir with that error.

The Tazza in the Pargeter ad reprint on page 9 is not "Literature", it is "Science" (Sir Isaac Newton's profile). I pointed this out in the text, but erred on the caption.

The *Morgantown Rooster* stems have been spotted since that column in all sorts of colors, along with a tall decanter with a rooster stopper. It is known in red, blue, two shades of green, honey amber, clear, a pale orchid, and a pale vaseline. The stem is always clear, the bowls in color. I located even another rooster design in stemware, found in an undated ad in the Fenton design scrapbook (1930-1945). These were made by Westmoreland (*Belknap*, p. 300), shown here being used as egg cups. Most



refer to these as sherbets, known made in crystal, milk glass and black amethyst, frequently decorated. *Belknap* shows reproductions from the 1950's.

Tom Klopp has seen an example of the Seneca "cranberry glass" and confirms it is indeed a cranberry "stain". A few light scratches on the glass revealed the base color of crystal.

The photos reprinted on page 22 were not sent by Mrs. Allegri, they were sent by Estalena Aylieff. I regret the error in credit there, but the similarity in the two names, as well as the fact that both letters were in my Higbee file, caused the mixup.

There is a strong possibility that the No. 2381 Sowerby pattern listed as *Quartered Block* (pg. 26), is not the same pattern shown in *MH9*, pg. 76. The creamer drawn by Hartung has the double row of blocks and the extended grooves underneath, but these grooves are missing from the top. It is possible this

"RADIANT LUSTER" IRIDESCENT DINING SETS.
Big showy pieces that are always and unfailingly big profit winners.

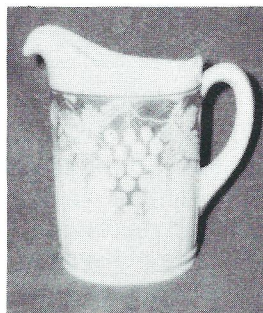
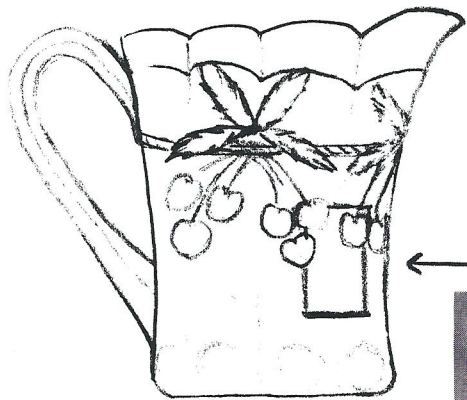
C1673: Large pieces, attractive shapes, grapevine embossing and diamond and floral
tern. mother of pearl and golden finishes.
1 only 7 pc. water sets— $\frac{1}{2}$ gal. jug, ground bottom tumblers.
2 " 7 " berry sets—8 $\frac{1}{2}$ and 9 $\frac{1}{4}$ in. bowls, $\frac{3}{4}$ in. nappies,
3 " 4 " table sets, 8 sets bbl., — lbs.
Set. 43c

Don also informs me that the *Frolicking Bears* is known only in smoky green. No marigold has EVER been confirmed. *Rising Sun* is known in CLEAR carnival, not white carnival, and at least one complete set has been confirmed in blue.

creamer shown by Hartung is the individual size and the one shown in the catalogue reprint the standard size. Until I hear from you carnival collectors on these similar patterns, we probably should call the Sowerby pattern by its number. It can be named later if we learn the two patterns are indeed different.

As stated on page 45 of *GC2*, I now know that several pieces of *Cherry & Cable* were made with the Northwood trademark. I have a theory about this pattern. I feel perhaps it was introduced by Northwood before he began marking his glass at Wheeling (1905), and then the N-in-a-Circle was added to those items kept in production after this date. I also believe that the molds were possibly purchased from a mold-making company, and that Westmoreland acquired the molds for the individual creamer and open sugar, the crack-er jar, and the low-stemmed covered compote. If any of these four items can be found with an N in the bottom, that more or less kills my theory, but it is interesting that these four items were made from old molds (??) by Westmoreland. I am not certain about the punch bowl at all. It could have been made by either firm.

Lawrence Hartnell reports that ALL of the pieces he has in this pattern have the circle with no N. I did get one interesting letter from Mae Swenson, whose pitcher also has the "N-less" circle, where she asks about a curious oblong "mark" on the outside of the pitcher. This mold oddity does not go clean through the glass but is raised just on the outside. Mrs. Swenson included this sketch to illustrate the unusual mark. I have no idea what caused it, other than some manufacturing flaw. It does seem odd that it is perfectly rectangular. This pitcher has been in her family for more than 60 years.

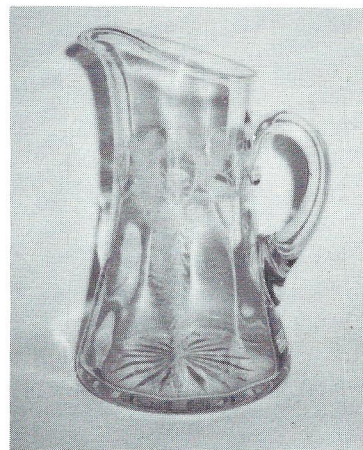


I have also seen a marked Northwood water pitcher in *Grape & Gothic Arches*. Tom Burns showed me one personally, and I got a letter from Darlene Yohe informing me that she has several pieces with an N. She also sent a picture of her water pitcher in the pattern with nutmeg stain. This line is usually found with gold stain on table pieces (see *H4*, pg. 33).

The table set in Northwood's *Barbella* (pg. 39) was reported to me in cobalt blue some years back, but I failed to note this and forgot. Jack Burk reminded me of this oversight. It is also known in stretch glass.

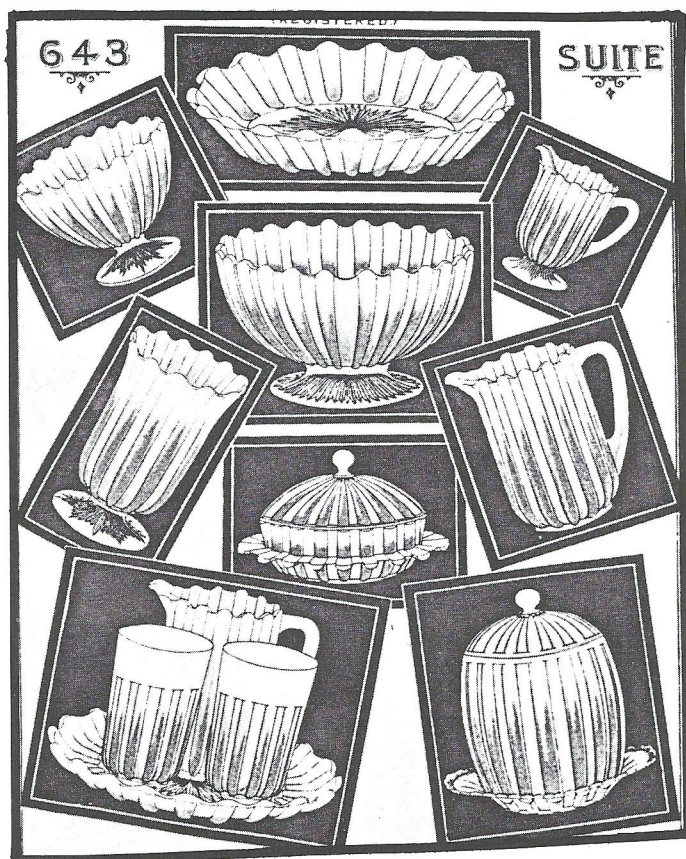
The variant of *Blazing Cornucopia* without the punty & star design is reported by Jennie Allin in a custard cup and in what she believes is a toy water pitcher. The woman she bought it from said she sold the tiny tumblers separately. Does anyone know of toy tumblers in this pattern? Helyn Davis has a complete sugar bowl in this variant, and once had six sauces which she sold. So we can now confirm that this "sister" pattern was made in a complete table service. Undoubtedly it had a brief run, and the added ornamentation was cut into the mold later for the major production of the pattern.

Howard Mason sent me a picture of his Central water pitcher with No. 401 *Griffin* etching. This shape did not appear in the catalogue with this particular design on the glass, but it does show up with other etchings.



My final "error" in *GC2*, or should I say, the last one I know of, is in pricing the hardbound edition of *Fenton 1*. It retails for \$20, \$16 to subscribers. I have changed this on the latest order form. A few other book prices have been changed, some lower, some higher, as available supply and demand dictate.

BRIDESHEAD REVISITED



I have some new information to add to that which was reported previously on the newly named *Brideshead* pattern (see *GCI*, pg. 10, number 3). Subscriber Rachel Cole sent me the picture of her 7" vase in the pattern, suggesting the very good name "Parasol" for the pattern. She noted that the Registration number 130643 appears on the vase, which dates the design from 1889.

Also, an ad has now been located in an 1890 issue of *Pottery Gazette*, which identifies it as the No. 643 "suite" of George Davidson & Co., Ltd., at their Teams Glass Works, located in Gateshead-on-Tyne.

This ad is not "exclusive". It appeared previously in a 1974 issue of *Spinning Wheel* magazine. However, since so many of you reading this have never seen that article, I felt another reprint would not hurt.

THE GLASS IS GREENER

Since the above pattern is previously listed, here is an unlisted green opalescent large compote sent to me by Ardis Slater. It is a fascinating hunk of glass, a healthy 9" diameter and 6" high, in a most intricate imitation cut design which has never been named. Add this to the list of patterns to be named in our latest "contest".

This unlisted pattern has no identifying marks or registry numbers to identify it as English, but I feel certain it is. I studied this bowl at Mrs. Slater's home and it has the milky green color, almost opaline, found on the *Picadilly* (H2, Fig. 548) match holder made by Sowerby & Co. in the 1880's.

Green opalescent is an unusual color to find in English pressed glass. Another rare color is the amber opalescent, identical to *Holly Amber* and Fenton's *Cameo* line (F1, 72).



Both of these colors are found primarily in novelties, seldom in "suites" or sets. The amber opalescent appears to be a "Greener" color. Forgive the pun -- I am referring of course to Henry Greener & Co. at Sunderland.

IS IT FENTON - OR IS IT MEMOREX?

Presently plans are underway for a second edition of *Fenton Glass- The First 25 Years*. Eight more pages of color will be added, including much more glass and one-of-a-kind rarities, plus a number of catalogue reprints which had to be passed over in the first edition.

Since that book was first published in 1978, continuing research by myself, Mr. Frank M. Fenton, Berry Wiggins, and various members of the Fenton Art Glass Collectors of America, Inc. has turned up a considerable amount of exciting new information which will be integrated into the text.

There are literally dozens of Fenton "look-alikes" which we have learned about recently which need to be exposed, as well as many recently discovered Fenton "finds" which may surprise you.

Let's begin with this reprint from a 1908 Butler Brothers catalogue which opens up a new mystery of some complexity. The assortment of opalescent pieces seems to confirm that Fenton was indeed the manufacturer of the novelty patterns in my Book 2 on opalescent: *Boggy Bayou* (Fig. 430), *Reverse Drapery* (Fig. 479) and *Beaded Stars* (Fig. 424). All three were improperly attributed in that book.

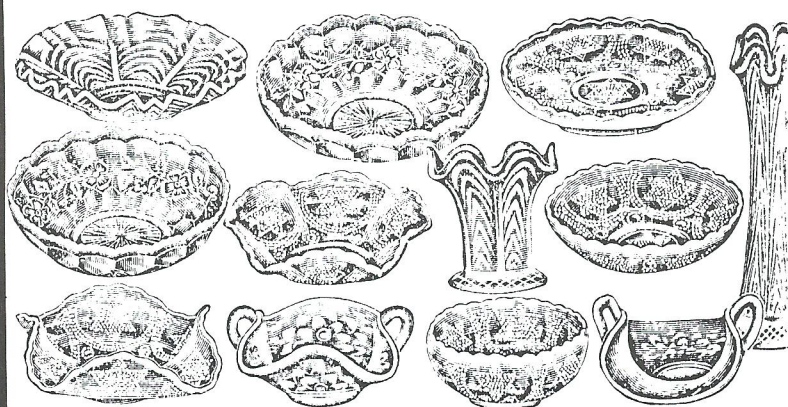
If you look at the photograph of the Fenton factory cutting department on page 127 of *F1*, you will see what appears to be a *Boggy Bayou* vase on a packing table. The amethyst opalescent in which this and the *Reverse Drapery* are both found convinced me both were definitely Fenton, even though neither showed up in early catalogues from the factory.

In my Book 4, page 67, I stated that these two patterns were possibly made from the same mold. Both have EIGHT arcs/loops between the ribs (or seven if you do not count the "nub" at the base.) However, *RD* has a plain rayed base on the bottom, whereas *BB* has a diamond-point AND rayed base. I still feel they are the same design even if two different molds were made. Perhaps the base plate was interchangeable.

Note also that the *Beaded Stars* (and *Swag*) is in this Fenton assortment. Check *GC1*, pg. 24. This means that Fenton made BOTH variants of this pattern, with and without the swags. I assumed that this swag variant would end up being either Dugan or Northwood.

"MONSTER" BARGAIN OPALESCENT ASST.

Compare these sizes with other offerings.

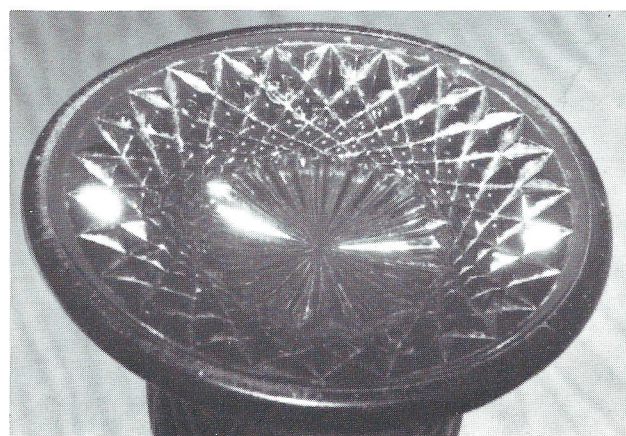


C886 - 12 artistic pieces, all extra large, equally asst'd. in the popular flint blue and opalescent colors, every one brilliantly finished. Though offered as possible 10 centers most them would regularly bring 25c. Asst. comprises 1/2 doz. each of the following:

12 in. fancy flower vase.	8 1/2 in. fancy footed salad.	6 1/4 in. deep footed nut bowl
8 " footed fruit bowl.	7 3/4 " beaded star comport.	7 3/4 " double handled bonbon.
7 1/2 " " comport.	7 " square fancy card receiver.	8 " fancy footed cake
8 " deep round berry bowl.	5 1/2 " sweet pea vase.	
7 1/2 " double handled bonbon dish.		

Total 6 doz. in bbl., 110 lbs.

Per dozen, 8!



Unfortunately, as hard as I tried to clear up the confusion concerning *Boggy Bayou* and the nearly identical *Pulled Loop* (see *PGP6*, pg. 9), we are still "mired in the swamp on the Bayou". A letter from subscriber Jack Adams (President of International Carnival Glass Association) states that the red carnival vase in this design is *Pulled Loop* (Dugan) - NOT *BB*!!

I assume Jack checked this out before writing. He correctly points out that *PL* is known in peach opal carnival, a popular Dugan color, and I was interested to learn that *BB* is known in a rare aqua opal carnival, an unusual but not unknown Fenton color. Jack asks if I am sure that the shard we have is *Pulled Loop*. Yes, I am sure - and it clearly has only FIVE loops. As stated before, *Boggy Bayou* has 7 or 8, depending on how you count.

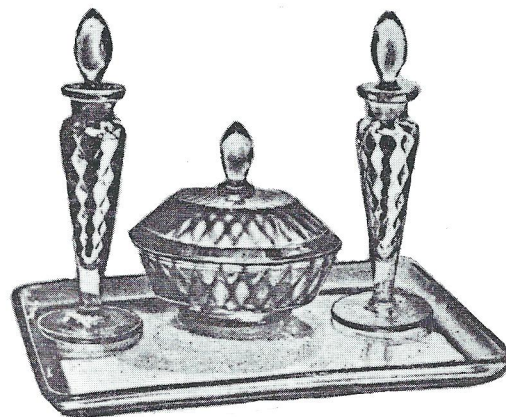
If indeed there is a *Pulled Loop* vase in red, this will be MY first confirmation of a Dugan pattern in red carnival. Since I am something of a beginner in the field, there may be others, but I am unaware of any at this point. Red carnival was made primarily by Fenton and Imperial. It is easy to understand why there is no Millersburg or Northwood carnival in red - Millersburg had closed and Northwood had died before the formula for pressing ruby had been perfected in the early 1920's. Dugan/Diamond burned down in 1931. Why have none of their carnival patterns turned up in ruby? Weatherman reports that Diamond introduced a deep red glass in 1924, and Butler Bros. catalogues show Diamond carnival as late as 1928, so Jack Adams may be reporting the BIG carnival "exclusive" of this issue.

There are no shards in ruby found at the factory site, but there are several in red slag. Diamond's production of ruby must have been extremely limited.

I am still certain that all red carnival dates from the 1920's, and Fenton was one of the first to work with this color.

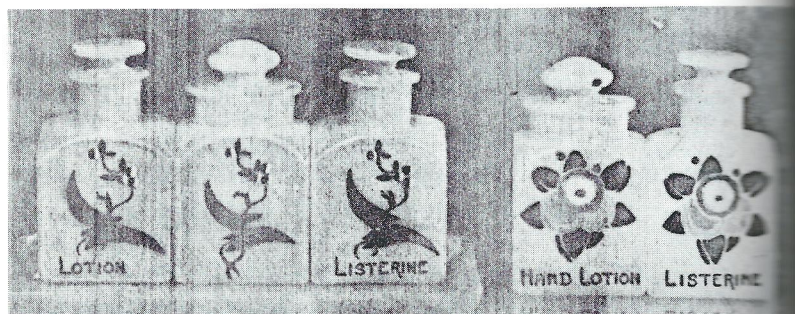
Shown next are two different vanity sets which were found in the design scrapbooks of F.L. Fenton. Neither was identified as Fenton glass in the scrapbook, but it is virtually assured. The top set is recognizable as the No. 1502 *Diamond Optic* (F2, Fig. 124). It is being shown here again because the tray to this set appears to lack the optic design which is easily noticeable in the book. This plain tray looks exactly like the one shown underneath the second "bathroom set" below it.

Except for the figural stoppers, this opalescent *Spiral* bathroom set seems



to match the No. 16-17-54 set shown on a catalogue page reprinted in *F1*, p. 110. These unusual ebony colored stoppers are a perfect match to the finial on the No. 844 candy bowl shown in the same reprint. Also shown is a picture of a green opalescent *Rib Optic* cologne with this same "flower" stopper. The light green color is a perfect match to the *Dot Optic* water pitcher and tumbler with black handles shown in *F2*, Fig. 427-428.

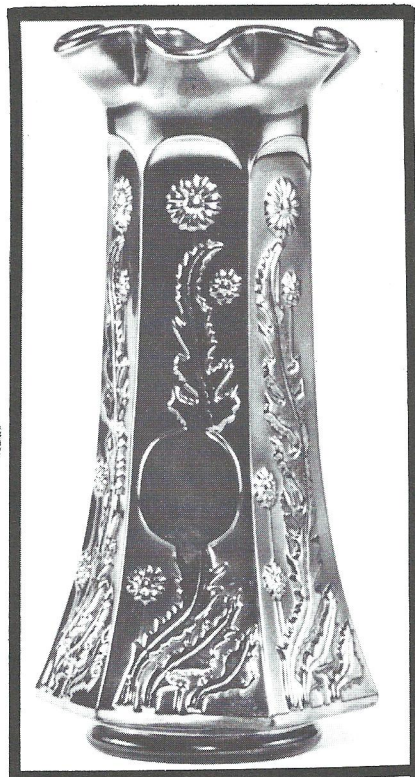
Apparently all of these bathroom sets date from about 1929-1931. A trade notice by Mary Ryan, a New York gift wholesaler and importer, shows a decorated set of these bottles. No color is mentioned in the notice, but I suspect these are jade green and possibly privately decorated.



Nowadays the well-bred bathroom puts the contents of its medicine closet out in full view, but in such lovely hand-decorated bottles as these of colored glass shown by Mary Ryan at 225 Fifth Ave., N. Y.

Another rare item is the green opalescent vase drawn here by owner Ardis Slater. It is a vase in the *Buttons & Braids* pattern, circa 1910, previously reported only in the water set. Only the "spot" molds are identical - the mold which is used to create the opalescent design. The "shape" mold used on this vase seems to match the No. 3004 9" vase shown in *F1*, pg. 96.

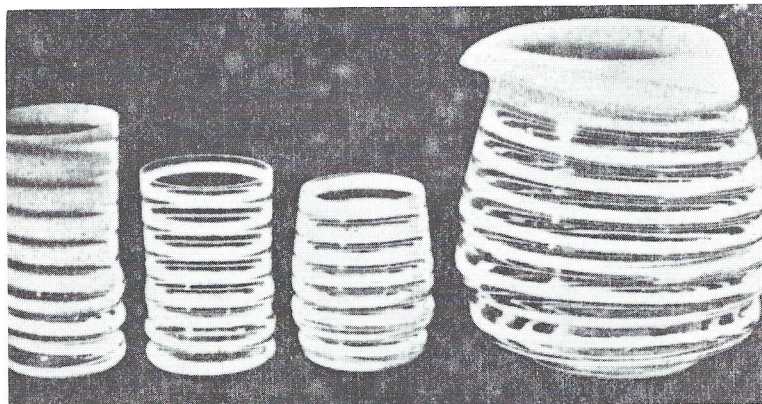
Buttons & Braids is almost identical to one made earlier by the Jefferson Glass Co. around 1903. I have reported the differences in the two before in my columns, but it bears repeating here. The Fenton pitcher has FIVE "backward C's" on the scroll design (as shown on this vase) whereas the Jefferson version has SEVEN. The Fenton tumblers are always pressed (see *F1*, p. 103), the Jefferson tumblers are always mold-blown (*K7*, pl. 43).



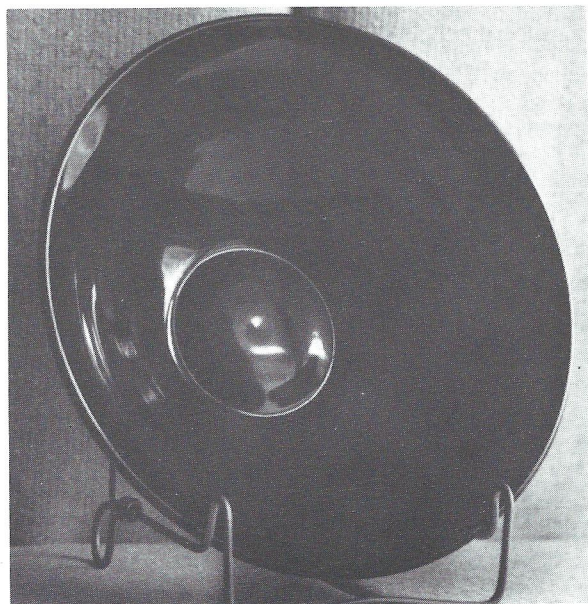
Mrs. Slater's vase is extremely rare and was probably never part of the Fenton line. It is indeed additional proof of the exciting discoveries yet to be made in "experimental" Fenton.

The second vase shown here is not an "exclusive". It is shown in Don Moore's excellent new book *Carnival Glass Rarities*, along with a rare candle lamp in the pattern. But since neither of these only-one-known items is shown in either Fenton book, I am including the vase here. The top of this vase is crimped, whereas the pitcher shown in *F1*, Fig. 120 is not. The vase here is blue iridescent and the photo was sent to me by its owner Joe Corrothers.

Back to some more "exclusives", shown here is a promotional trade notice from 1933 sent to me by Berry Wiggins. It pictures the french opalescent *Ring* water pitcher shown in *F2*, Fig. 378. This piece was incorrectly called Fenton's No. 201 in that book. The shape mold matches the No. 1634 pitcher shown in the catalogue reprint in *F1*, 110.



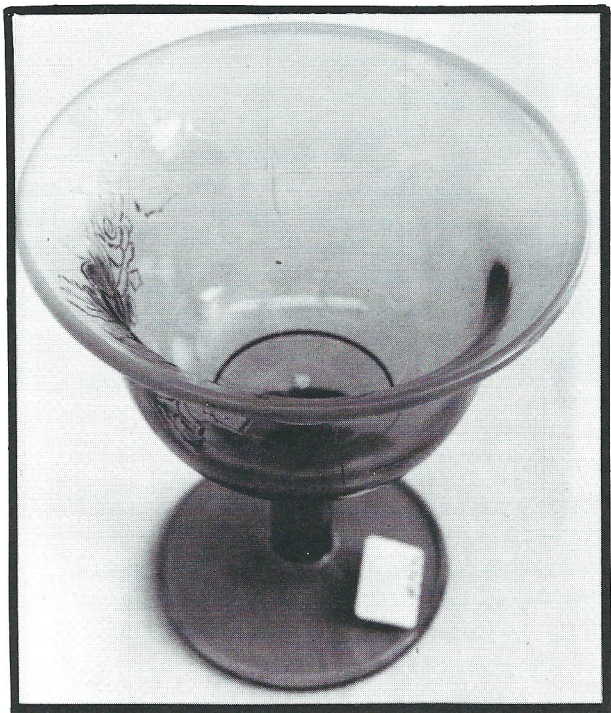
Again we have two different patterns in the glass, created by a separate "spot" mold. The three tumblers shown here in opalescent glass were made with the same molds used on the No. 1634, 1635 and 1636 *Diamond Optic* water sets (see *F1*, p. 110). These tumblers are particularly rare in opalescent and only French opalescent has been reported to date.



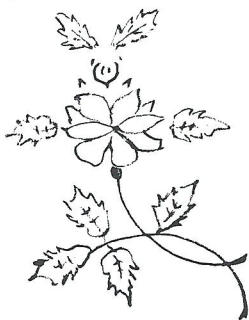
Neil Unger sent me this picture of his 10" bowl in what appears to be Fenton's *Georgian* with a ground bottom. This would be an unlisted shape if it proves to be true.

Two more patterns in early Fenton have been confirmed in amethyst opalescent. This color, distinctively Fenton, has been a main foundation for attributions of several novelty items. No other company is known to have made this unique combination of amethyst and opalescent rim.

Rose Spray (MH5, 76) is shown here in this rare color. I have also seen it in decorated custard glass. The rose pattern is so lightly molded that it is hard to capture



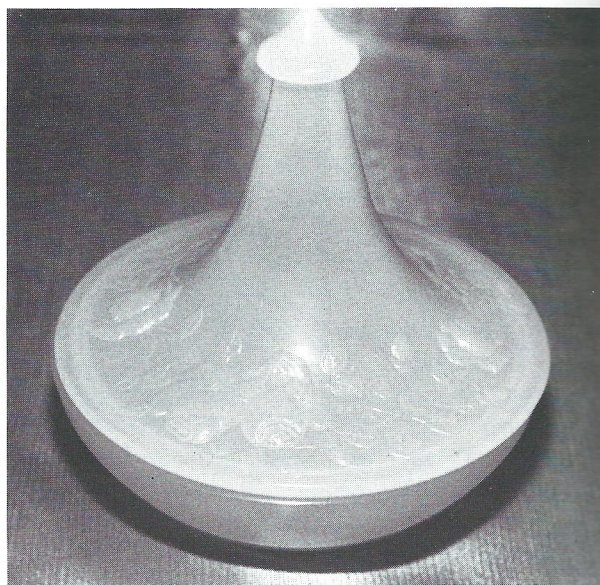
on film. A similar delicate rose design can be found in the *Fenton Rose Mug*, shown at the top of F1, pg. 85. Collector Dale Knight sent me a photo of his mug in amethyst opalescent, noting that the dimensions are identical to the *Orange Tree* mug (even the handle). His picture is too blurry to reprint here, but he did include a detailed drawing of the design (shown here). This mug is also known in custard and opaque Persian blue.



For those of you who may have missed my *Antique Trader* column last year, the *Stag & Holly* bowl is also known in amethyst opalescent. Only one is known to date.

As if there are not ENOUGH rose patterns in this issue of GC3, here is a covered powder box with a "spray" or a "wreath" of roses around the lower part of the unusual lid. I was shown this piece at a recent show, in an opaque "lilac" color, identical to Fenton's (see F2, Fig. 551-552). The owner told me he also had one in Pekin blue (see F2, p. 41). But we have no catalogue records of this ever being made by Fenton. This powder jar is also known in jade green, shown in Sandra Stout's third color book on depression glass, p. 17.

Stout reports it was by either Lancaster or Hocking Glass (both of Lancaster, Ohio) but I am going out on my proverbial "limb" again and report that I feel certain this is a Fenton piece, made privately for a cosmetics firm known as Ramses, Inc. Filled with powder, this piece sold for 87¢ in a 1931 Sears, Roebuck catalogue. It was called "onyx glass" (just one "s") in pastel shades. These colors are perfect matches to Fenton's colors, and the 1931 time frame corresponds to when Fenton was making lilac. The powder jar is 6½" high and quite scarce. A Ramses advertisement in the Fenton scrapbook (undated) shows their toiletries primarily in foreign made glass jars and bottles.



Another little oddity which is probably Fenton based on color, is this "what's-it". It is 4½" long, oval shaped, and a perfect match to Fenton's jade. I held off reporting this piece until more confirmation came in, and I was just shown one last week in Pekin blue. I have only one idea as to what it was used for. Since Fenton made a



black glass razor blade sharpener (see text F2, p. 8), this looks like it could be a shaving brush "rest". The shallow raised hole on the right is where you placed the handle of the brush and the deeper recessed hole at the left was where the soap dripped off the bristles. Again, we have no proof, just my opinion. This dates from about 1933.



Shown above is a somewhat blurry photograph of a hanging hall lamp in custard glass with pink and nutmeg stain. The classical figures on this are similar to those on the *Dancing Ladies* (F2, p. 8) Fenton line of vases and covered jars. Also shown above right is the large 16" covered urn (F1, p. 25), a perfect match to the one in the book. Neither of these are Fenton glass.

The urn was photographed at the home of Carl Northwood's daughter (Carl was Harry's brother), and she assured me the urn was brought home from the Northwood factory. I discussed this with Mr. Fenton and he now feels the molds for this urn were purchased at Wheeling after the Northwood factory was closed in 1926.

Probably Mr. Fenton's father used the Northwood urn as a design idea for his own line of vases, bowls, candlesticks and covered jars. There is actually no proof that Fenton actually made the giant urn/lamp at



all. A pair of these large lamps were displayed at a recent Fenton collectors' convention, and I recall the jade color was a touch darker than Fenton's jade.

I was probably wrong to have named this pattern *Dancing Ladies*. I missed the listing at the back of WDG2, p. 397 under the name *Jennifer*. In carnival glass it is known as *Dance of the Veils*. A photo of a rare marigold carnival vase was sent to me by Joe Corrothers, valued at over \$2,000. The assortment on page 86 of F2 shows the vase in "Persian Pearl", a white iridescent.

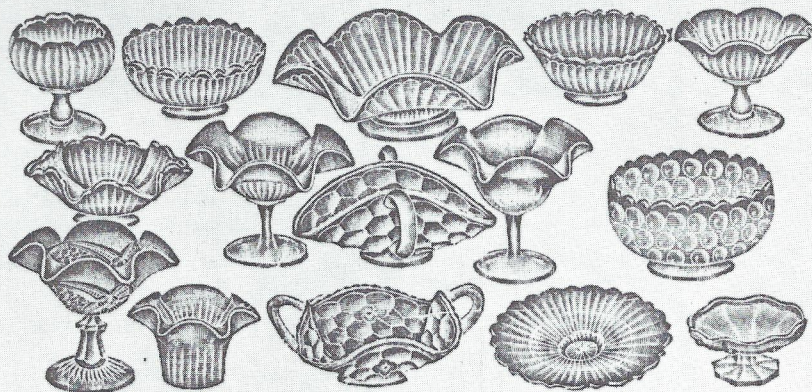


Reprinted next is another Butler Bros. assortment, this one from 1909, which really included a major surprise. In the group are nine different shapes in either *Smooth Rays* or *Stippled Rays*, two handled bon-bons in *Honeycomb* and *Clover*, a *Coin Dot* bowl, and what appears to be the miniature *Wide Panel Compote* (MH8, 125) at bottom right. Since you cannot see the stippling in these engravings (both *Coin Dot* and *Stippled Rays* are stippled), this assortment proves the engravers on these catalogues frequently distorted detail.

By far the most interesting item in this group is the compote at the far left bottom. This is a perfect match to the *Pennsylvania* pattern by U.S. Glass. It is shown below next to a goblet in crystal to compare the identical stems.

"GOLDEN SUNSET" IRIDESCENT ASSORTMENT.

A deviation from the exclusive imported lines in price only—the same beautiful color effects and art shapes.



1C1576—Well made finished crystal, surface in allover golden iridescent luster reflecting rainbow hues, asstd. water lily, prism and beaded star designs. Colors burnt in and will not wear off. ½ doz. each the following items:

6 ¼ in. high footed crimped compote.	5 ¼ in. deep round footed nappy.	Star shape violet bowl.
6 in. square double handled bonbon.	4 in. high footed nut bowl, cupped design.	6 ¼ in. novel design receptacle.
4 ¼ in. low footed almond dish or compote.	7 ½ in. double handled bonbon, turned-up sides.	6 in. high footed crimped compote.
5 ¼ in. crimped footed bowl.	6 in. high footed crimped compote.	9 in. large footed crimped salad.
6 in. round footed tray plate.	6 ¼ in. extra deep footed nut bowl.	Total 7 ½ doz. in bbl., 105 lbs.
5 ½ in. high footed jelly dish, crimped edge.		Per dozen, 89c

1909

Hartung lists this compote as *Fine Cut Flower, Variant* in her Book 7, pg. 48, comparing it to a regular *Fine-Cut Flower* in her Book 4, pg. 26. Since her text in Book 7 specifically states that the "variant" has the three alternating points of the "flower" (??) filled with diamonds (they are plain in the Book 4 version), then I must assume this was a Fenton compote she listed.

Tom Klopp feels both versions are the same pattern, with one having faded substantially from reheating and tooling. There seems little chance that Fenton purchased a discontinued mold from USG, since the goblet appears in a 1915 USG export catalogue (H5, p. 166). A *Pennsylvania* water carafe is listed in MH8, 87 as *Cut Crystal*, so perhaps you can understand my confusion.

Hartung lists the water carafe in a rare amber color. Owen Davis reports a pulled vase in amber *New Jersey* (non-iridescent), so add these rare limited colors to the chart in my Book 5.

Now... take one look at this EXCLUSIVE and read on.....



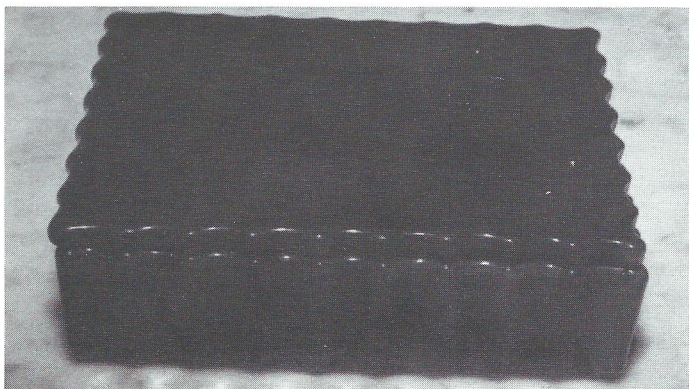
Ron Baker set me this wonderful close-up of his *Butterfly Net* tumbler (iced tea size) in white opalescent. This pattern was first listed in *GCI*, in a blue opalescent sherbet, so you can imagine my delight to learn that this MAY BE a line of Fenton tableware. It also dates from the late 1930's, just prior to Fenton's immersion into Hobnail. It seems almost incredible that the pattern has escaped the Fenton records. There are no mold drawings (at least not yet), no pieces among members of the Fenton family or former factory workers, and only these TWO pieces have been reported (to me) to date.

Usually when a pattern is listed by me in one of my books or columns the line seems to come out of nowhere and can be found just about everywhere. People seem to avoid or fear "unknown" patterns, but recognize and seek out the "known". Perhaps with all the recently publicity this pattern has gotten, it too will start to appear on the collector market and take its place in the Fenton record books. I certainly hope so, as it is a most unusual and deserving pattern.

I am embarrassed to admit I am not much of a "collector" of glass, having more interest in the research and historical study of glass, but I do collect Fenton's *Historic America* (F2, pg. 136-137). Ron Baker was kind enough to send me his *Butterfly Net* iced tea to personally compare the mold to my HA tumbler.

There are some differences in size on the two pieces. The BN example is 5¼" tall, the HA is just under 5½" tall. The BN is 2-7/8" diam. at the top, HA is 2-3/4" diam. at the top. The base diam. of the BN is just under 2½", whereas it is only 2¼" diam. on HA. Both tumblers have polished bottoms and a thin plain band of about ¼" at the top. I am still certain they were made from the same retooled mold.

The next two bits of news are not my promised "exclusives", as the Fenton club newsletter, the *Butterfly Net*, "scooped" me (only kidding F.J.), but the information does not appear in either Fenton book so I am including them here.



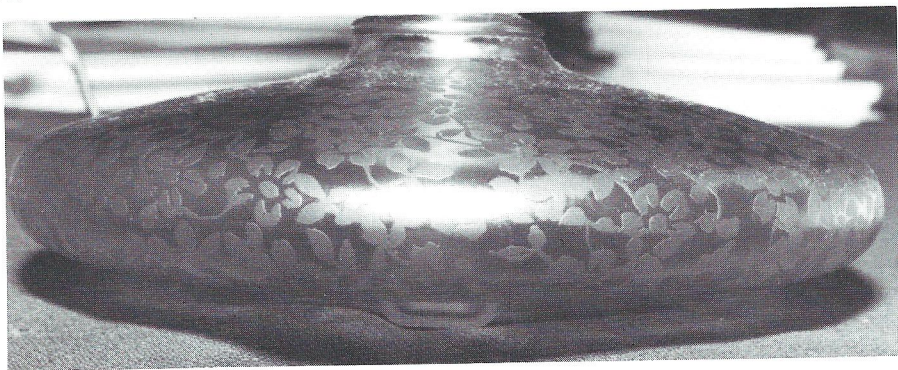
The small covered cigarette box shown first is in a deep Mandarin Red. The piece itself is not unlisted, although the color is. If you carefully check *WDG2*, pg. 107, a 1935 Fenton advertisement shows the box in crystal with a satin-finished intaglio flower on the lid. Actually, as you can see from the picture here, the intaglio flower is on the underside of the lid, making it impossible



to see from the top when the glass is in a solid opaque color. This box is known in Mongolian Green, Periwinkle Blue, Jade Green and the previously mentioned two colors. It may also exist in Moonstone and ruby, but no other colors have been confirmed to date. The box is 4½" long, 3½" wide and about 1½" high with the lid.



I photographed the next two pictures at last year's Glass Bash (sponsored by *Glass Review* magazine). These lamps were both believed to be Fenton, until Mr. Frank Fenton appeared at the show and explained the difference to me and the dealers who owned them. These lamps were made by Jefferson Glass Company before they closed during the depression. If you check the almost identical lamp shown



in F2, pg. 141 you will see that the etched flowers on the Fenton lamp are different from those on the Jefferson. Both have the same shape and nub-like feet, but the Fenton version has distinct panels in the base mold (not easily seen in the catalogue reprint in F1, pg. 94), whereas the Jefferson lamp has none. The decorated lamp on the right is also Jefferson, in a most unusual light opaque color, which I recall being a creamy "tan" color much like Alladin's "alacite".

How do we know these are Jefferson? My friends Everett & Addie Miller have one of these lamps with the original factory label intact on the bottom.

Tom Burns showed me this unique *Beaded Stars (and Swag)* bowl which belongs to Mike Bevell. In the base is the advertising:

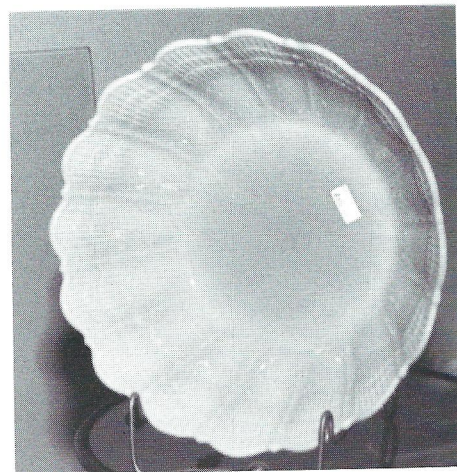
SOUVENIR
LION STORE
HAMMOND

This is the first reported example of this Fenton novelty with advertising. Since the base plate on the mold could easily be replaced, there may be other advertising slogans available to collectors. It is unusual to find advertising glass in opalescent. Tom Burns also has a plate from this same mold.



Pictured next is a rare custard plate in *Peacock & Dahlia*. It is 7½" diameter. The actual piece is not shown in either my Book 4 or the Fenton books, but it is shown in the catalogue reprint on page 85 of F1. It is hard to understand why some of the custard Fenton novelties are so common and others so rare.

Shown next are three unusual items in a beautiful blue opaque absolutely identical to Fenton's Periwinkle Blue. However, none of these pieces are Fenton.



The first bowl, shown to me by Frank & Vicki Wollenhaupt, is Cambridge. The second bowl, shown to me by Berry Wiggins, is believed to have been made by Vineland Flint Glass Co. And the third console bowl and candlestick were pictured at a dealer's booth at my first Fenton convention, and I did not know who made it at the time. I am now aware it was made by Akro Agate. A bowl in this color is shown in Gene Florence's *Collector's Encyclopedia of Akro Agate Glassware*, p. 17.

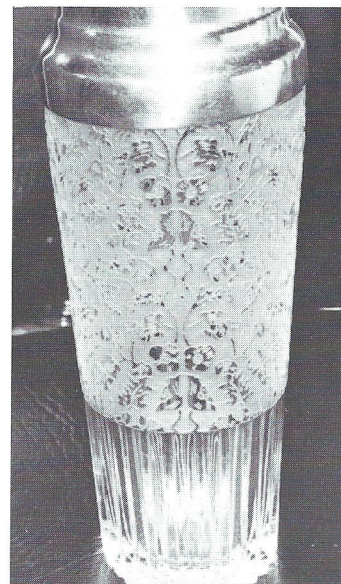


Fenton carnival bowls are worth \$50 or less, but this one starts at \$200. The reason we know this is Fenton, since it does not appear in any catalogues, is the *Orange Tree* pattern appears on the underside.

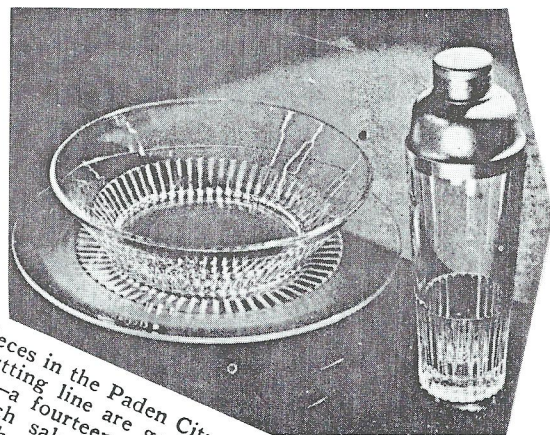
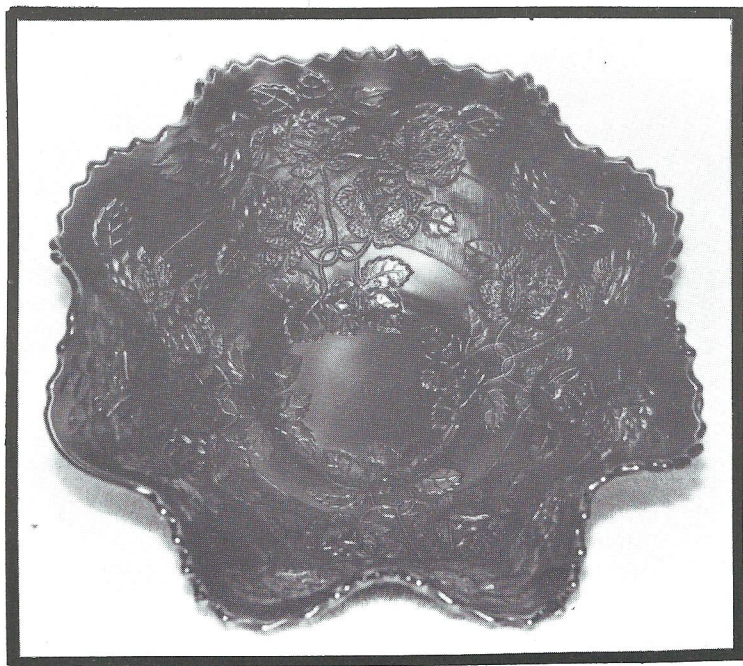
My final entry into this Fenton story is a major correction to *Fenton 2*. In that book Figures 147 in amethyst and 133 in amber are called *Sheffield*. Shown first is a cocktail shaker which was shown to me at another Fenton convention, and the dealer swore to me that she purchased it from a former worker. I photographed it at the time, but held back releasing any of this until the story could be confirmed.



The *Rose Tree* blue carnival bowl shown next is definitely not *unknown*, but since it is not shown in either Fenton book, I am picturing it for you non-carnival collectors who do not have the books in which it is shown. It is known only in blue and marigold - with the marigold being the rarer color of the two. Keep your eyes peeled for this one - many



I just spoke to Jerry Barnett, author of *Paden City - The Color Company*, over the phone about the ad reprinted here which shows this same cocktail shaker, described as a new mitre cut design of the Paden City Glass Manufacturing Co. The ad was found in the de-



New pieces in the Paden City (see right) miter cutting line are good hot weather numbers—a fourteen inch tort weather eleven inch salad plate and a cocktail shaker. The simple miter and a cocktail base furnishes the only decoration. Available in crystal or in colors. The pieces may also be had in crystal with etched top. Plate and bowl will retail at \$1 apiece; shaker at \$1.50.

sign scrapbooks of Frank L. Fenton, three volumes of clippings from old glass company brochures and magazines. A study of these scrapbooks can prove frustrating at times, since there are no dates and the identifying captions are frequently missing. But it has proven to be a valuable research tool and *The Glass Collector* again thanks Frank M. Fenton for loaning us his father's "idea books".

You will note that the Paden City trade notice states that the line can be had in crystal with etched tops. The particular etching on the one shown on the previous page is not shown in the Barnett book, but when I described the etching to Mr. Barnett, he told me he is now aware of this design on other known Paden City patterns. The etching has never been named. However, the original name of the pattern which looks so much like *Sheffield* is GLADES. Mr. Barnett does show a vase in this line, Paden City's No. 215, on p. 59 of his book. More on this pattern in a later issue. See the similar Duncan Terrace cocktail shaker elsewhere in this issue.

Thus it appears someone was confused or mistaken about this cocktail shaker having come directly from the Fenton factory. It may have come from a former worker who acquired the piece while he was working earlier at Paden City. Many glassworkers moved around from factory to factory in the Ohio River Valley.

In closing, I would like to clear up a few more confusing facts about early Fenton glass. A cobalt blue vase was shown to me recently in a "fan vase" almost identical to Fig. 455 in *F1*. The owner thought it was Fenton, but the base was octagonal, not round. This confusing "look-alike" was L.E. Smith's No. 1000 fan vase, shown in *WDG2*, p. 323.

The No. 306 Novelty Fish shown in the Kresge ad on p. 113 of *F1* is almost identical to one by Lalique. I have spotted a few of these tiny fish in frosted crystal and all found were signed R. Lalique in block letters.

During the 1920's Fenton produced a line of pressed novelty bowls and compotes (from old carnival glass molds) in their Celeste blue stretch color. I saw several of these Fenton pieces called ice blue carnival recently, which is an acceptable term, but I feel the original name for the color should be noted. The *Rose Spray* compote is shown in this color in Edwards' book on Fenton carnival. Sometimes the stretch effect is noticeable, sometimes not. A number of patterns in Florentine green are called "ice green" and Persian Pearl is "white carnival". A very few pieces of

Velva Rose are known, called "pastel pink". Fenton carnival is always turning up in unusual base colors, so bear in mind the original names for these colors.

And now for a final kick in the head! If this ten page feature on Fenton has taught you that *pattern characteristics* are a dangerous practice in basing historical attributions, then you will find this next paragraph easier to swallow.

Is it possible that a pattern called *Fentonia* (*F1*, pp. 36 & 57) was made by someone other than Fenton? As I stated in *F1*, there is no documented proof that it was made by Fenton, other than the extreme similarity to *Fentonia Fruit* (aka *Cherry & Scale*) shown in *F1*, p. 76 in custard glass. Could another company have copied the idea, but not the exact pattern, to compete with Fenton? Or did Fenton copy someone else?

The above is merely food for thought. I still feel it was made by Fenton. Compare the feet, handles, finials and shapes to *Butterfly & Berry* (*F1*, 35).

What does all of this confusion concerning Fenton look-alikes mean? Mr. Fenton's design scrapbook includes hundreds of old clippings from magazines, showing glass and china ads from about 1930 to 1945. It appears Mr. Fenton also collected brochures from his competitors, as well as programs from the annual gift shows in Chicago and elsewhere. There are notes jotted here and there, and even alterations drawn onto the glass shown, leading me to believe the ideas for some Fenton lines came from the competition. That was the nature of the business in those days. All companies copied their competitors occasionally. This issue of *The Glass Collector* alone should convince you of this fact. If the sales force saw customers raving about a new line from one company, the idea for a similar line would be introduced to their managers.

It's a hard fact for glass lovers to accept that some of our precious gems were not made for us to historically preserve. It was made as a product to sell for profit. Glass was made for businessmen by glass craftsmen to capture a share of a rapidly shrinking market. It certainly was not entirely an expression of artistic creativity, although quality control was an important part of maintaining a high image.

Because of these noted market trends, collectors today have to really keep on their toes to avoid collecting a look-alike instead of the real McCoy.

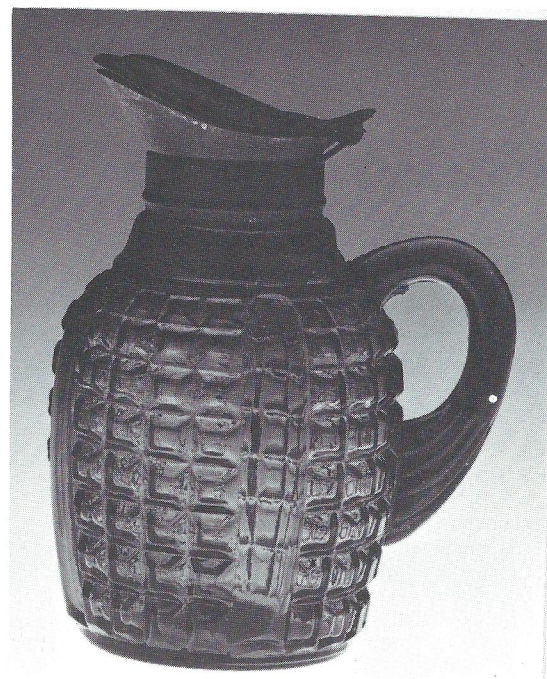
ANOTHER UNLISTED "LIMITED" PATTERN

Reprinted below is an unusual "waffle" pattern (No. 300) individual creamer and covered sugar and a matching (No. 138) syrup pitcher. This catalogue page was located in a previously undocumented catalogue of the U.S. Glass Co., Factory "L" (O'Hara Glass), circa 1891.

On the right is pictured this same syrup pitcher in a deep amethyst color. It is mold-blown, not pressed, and the reeded handle is part of the mold. It is not a blown applied handle.

Since the pattern cannot be called O'Hara No. 138 or 300, I feel this should be added to the list of unnamed patterns in our latest name contest on page 62.

To date, the syrup has been seen in crystal, blue and the amethyst example pictured. Undoubtedly amber was also made. I know only of the three pieces shown on the catalogue page below. Any other shapes out there?



MORE U.S. / WESTMORELAND CARNIVAL



ORPHAN ANNIE



JEWELLED MOON & STAR - Is it Westmoreland?



CHATHAM

I now have a few bits of additional data to add to the recent reports on carnival glass made by both Westmoreland Specialty Company and the United States Glass Company.

Pictured first here are Westmoreland's No. 294-295 creamer and open sugar in deep ruby-amethyst with a silvery iridescence on the inside only. The color of amethyst is typically Westmoreland, and so is the iridescent finish. We have a name for this "pattern". I noticed that Weatherman gave it the name *Orphan Annie* on page 359 of her *WDG2*. This is an extremely plain line of dinnerware, 39 pieces total, from 1925. It appears the molds from the 1908 run of this creamer/sugar were revived and used in this line. These two are also known in teal!

By the way, I failed to note that the two pieces shown in the 1908 Butler Bros. catalogue in "Egyptian Iridescent" (*Antique Trader*, 4/7/82, p. 80) were gold decorated on a crystal base. So was the "Antique Iridescent" assortment on pg. 81 of that same column. Thus, 1909 is the first year that COLORED iridescent glass appeared in BB catalogues.

I am still trying to clear up the confusion and mystery surrounding the iridescent milk glass pieces of *Lacy Dewdrop*, *Dewberry* and *Jewelled Moon & Star* (shown here). All three have a marigold finish. Everett Miller tells me that Kemple acquired the molds for these patterns in 1946 from the Phoenix Glass Company. Phoenix got these same molds from Co-Operative Flint Glass in 1929. The *Delhi Souvenir Goblet* in Presznick's Book 3, plate 231 (actually *Dewberry*) is apparently not dated to help us solve the mystery. Does anyone have a dated example? The pattern on the compote was originally called *Imperial* (K1, plate 5) when introduced by Co-Op in 1896, but the Metz name seems to be the one out of several which is most used by collectors.

The following U.S. Glass patterns can be added to the list in *GC2*, pg. 4. Some were shown to me by subscribers attending the HOACGA convention. There were so many people there to whom I talked that I regret I forgot to note their names for this list.

U.S. SHERATON (H5, 158) - seen in a complete table set, pitcher & tumbler in "clear" (not white) iridescent with gold decoration.

U.S. #6425 tumbler (H5, 162-C) in a pale marigold flashed color.

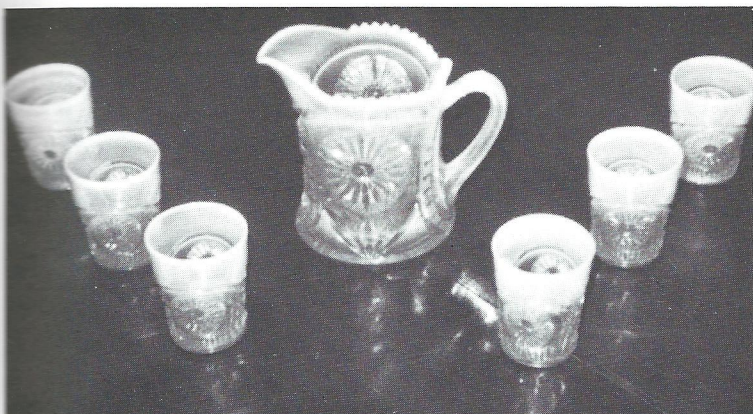
KING'S CROWN (H5, 58) wine glass in marigold carnival.

U.S. #15310 (BTG2, 140) which Stout says was originally named *Chatham*, shown at left in marigold.

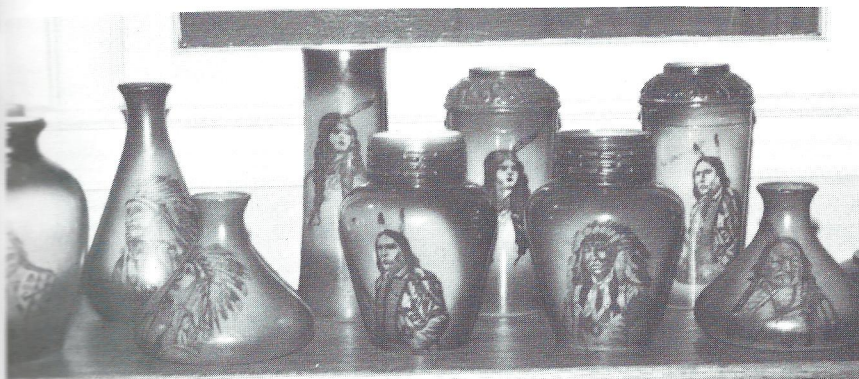
Collectors' Corner

As I said in my letter up front, this issue is LOADED with information from collectors. I always realized that the overwhelming majority of healthy data in my earliest books came from collectors and dealers, but when I quit selling glass for a living I lost touch with this source. Welcome back, friends.

MARVIN & SANDRA ROSE send me this picture of the first confirmed water set in Northwood's *Diadem* (OMN), better known as *Sunburst-on-Shield*. It is not only a rare set in a scarce pattern, this water set is in the VERY rare canary opalescent. I have covered this pattern thoroughly in my old newsletter, announcing that it can now be confirmed as Northwood, so I will not repeat this here. Study this picture carefully, as it is probably the only time you will ever see one. A real "rose" for the ROSES!!



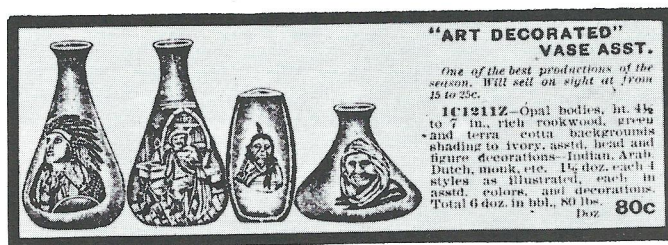
SINGLETON BAILEY sends me this photo of his collection of decorated milk glass vases with portraits of Indians. He has six different shapes and ten different portraits in his collection so far, which he and his wife Cheryl accumulated without benefit of knowing the age or manufacturer. I discussed these



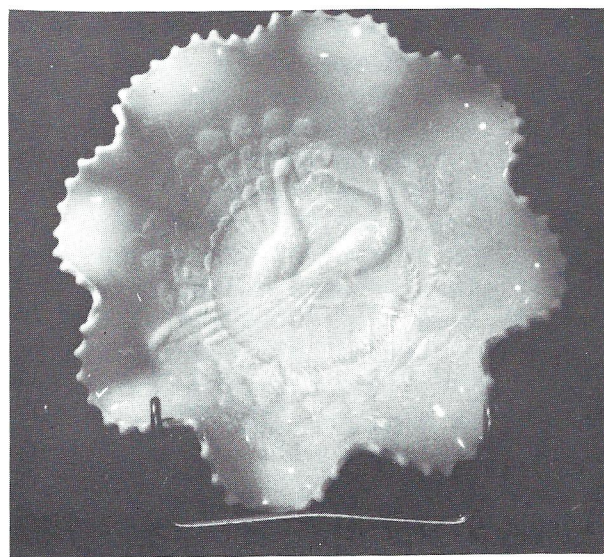
vases with the Baileys at the recent HOACGA convention, and they were surprised to learn their vases were Fostoria Glass.

This report is preliminary, of course, but I am fairly certain this is a positive attribution. MERRILL & ELIZABETH WYMER also collect these vases, which can also be found with other decorations of animals, scenics, florals and even various portraits. These are stencilled decorations and are not hand-painted. The Wymers' "source" was an original Fostoria catalogue which was shown to them by the son of a former Fostoria employee.

These vases, dating from about 1903-1910, were produced to simulate the popular art pottery of the period. An April, 1909 Butler Bros. catalogue included this small assortment of vases, selling for 80¢ per dozen.

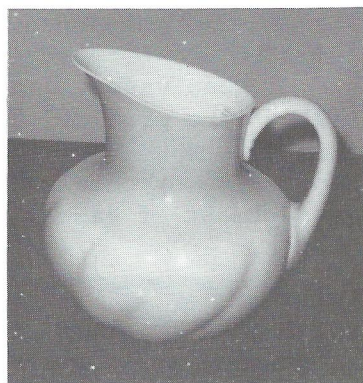
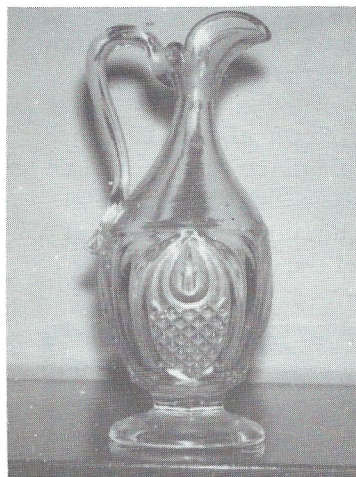


AL & WENDY RETTKE send me this picture of the rare Northwood's *Peacock* bowl (MHL, 117), frequently called by the more descriptive, and less confusing name, *Peacocks on the Fence*. I believe this is the first confirmed report of this novelty in custard glass. Detail is very hard to capture on undecorated custard glass, especially in black and white, and I must congratulate Mr. Rettke on this picture.



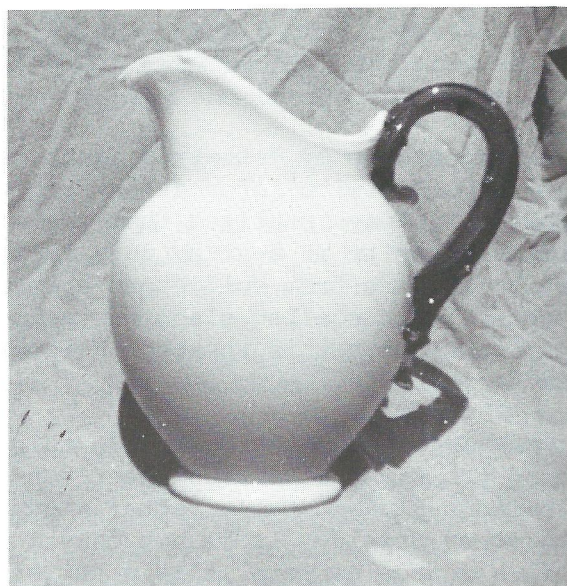
ALICE PENGRA sends me this picture of her *New England Pineapple* (LPG, 162) in what she calls a claret jug, 9½" tall. She describes it as very heavy flint. The stopper is missing. Alice believes it is not pictured or listed in any books.

Ruth Webb Lee does list a "Jug, tall, with stopper" - the McKearins listed a "decanter jug" and Metz lists a "jug and stopper", but no one does indeed show a picture. We are pleased to be the first, as far as we know. This pattern dates from the 1860's.



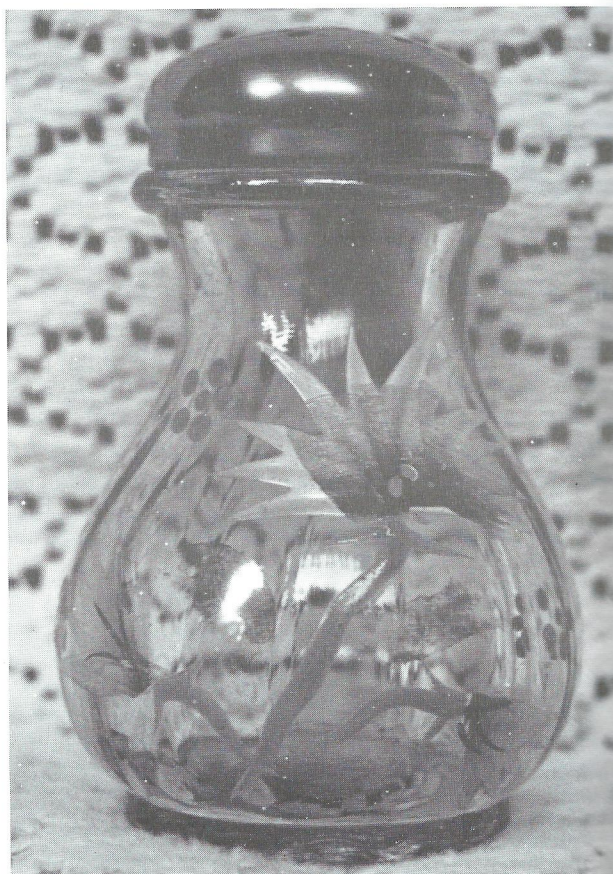
Alice also sends a second picture of her pink cased *Argus Swirl* water pitcher. The color of pink blending to white has confused some into believing this is peachblow glass. I call the color "peach bloom" in H3, 15, using a name I found in Peterson's salt shaker book. True peachblow glass must be pink to white both inside AND out. Note the top of this pitcher is polished, as the pattern is mold blown.

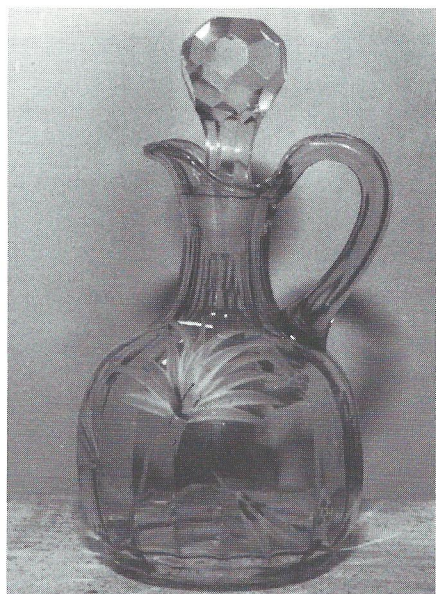
A similar pink to white cased glass water pitcher, white at the top and pink at the bottom, is also shown. The picture was sent to us by PAUL & DIANNE MILLER. The glass is described as *Wheeling Overlay* in Dean Murray's *More Cruets Only*, p. 6. The Millers describe the glass as three-layered, white on the inside, pink to white in the center, and all clear glass on the outside. It has an attached amber thorn handle. I always felt these thorn handles on art glass baskets and pitchers were extremely beautiful but dreadfully impractical. The "thorns" are not very sharp but they are not comfortable to grip, either. The Miller's pitcher is 7½" tall, about the size of a healthy milk pitcher. I believe this is a Hobbs, Brockunier creation, from the early 1880's.



Two different items in Northwoods *Optica* pattern, listed first in one of my Trader columns, have been confirmed by BOB & CAROLE BRUCE and BILL GAMBLE.

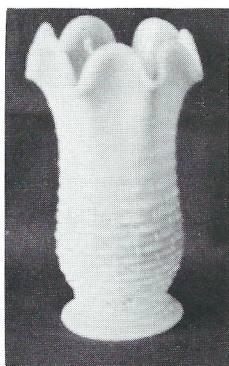
The Bruces sent me this closeup photo of their blue salt shaker with enamel decoration. It is 3-1/8" high and is mold blown. Mr. Gamble showed me the cruet he recently acquired (not shown in Book 6), also in blue. I am not certain about the originality of the stopper in this cruet, since this pattern was made while Northwood was at Wheeling, but it looks right to me.





Northwood's *Optica* can be confirmed as Northwood because of the base to the covered butter, which is the same plain base found on *Teardrop Flower* (OPG, p. 144) and rarely seen on *Jewel & Flower*. All three of these patterns date from Northwood's early years at the Wheeling factory BEFORE he started using a trademark.

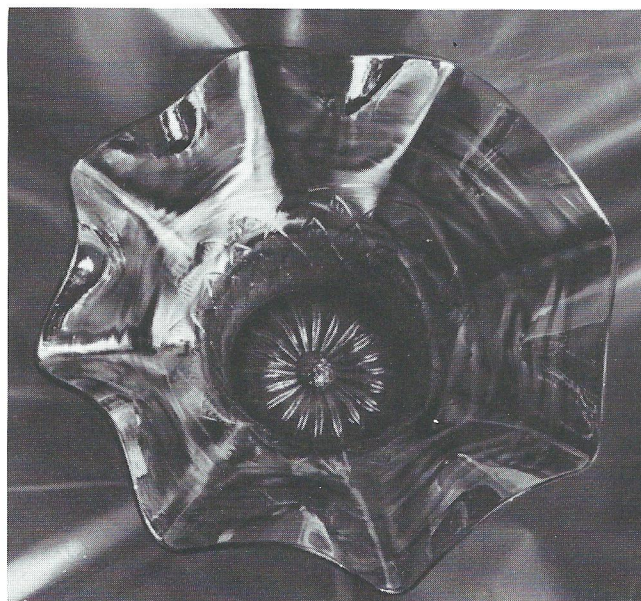
FAYE CRIDER sent me a couple of pictures of unlisted opalescent novelties that aroused my interest considerably. The first is a spooner in the *Frosted Leaf and Basketweave* pattern "swung" into a short vase. Faye describes the milky blue color as rather opaline, having an almost orchid color at the tip. If you look at the *Everglades* salt shakers in my Book 2 (Fig. 226), you will see this same even opalescent color. This color seem to add more credence to a Northwood attribution on *Frosted Leaf & Basketweave*, and the *Ring-Handled Basket* (H2, Fig. 571).



The second item, a crimped bowl, appears to match the *Vining Twigs* carnival pattern (MH6, 74), making this the first listing of this pattern in opalescent. There is a very strong resemblance between this pattern and

the *Lattice & Points* (MH4, 14) vase, and in fact I feel both may have been made from the same, or at least a retooled, mold. Both have the same scale-like pattern around the base. Hartung's *Vining Twigs* does not have the distinctive highly raised daisy in the base, but the plunger could easily have been changed. If you look at the No. 2 issue of *Pattern Glass Preview*, pg. 19, the Butler Bros. grouping of Dugan/Diamond carnival appears to include both a vase and a bowl with this same design.

JERRY REYNOLDS sent me this picture of the *Vining Twigs* WITH a daisy base. If things aren't confusing enough, RP3, pl. 46 refers to this pattern as *Diamond & Shrub* and Hand calls it *Diamond & Daisy* on page 189 of his Encyclopedia.



JOE CORROTHERS sent this picture of his marigold iridescent 8½" tall tankard pitcher. This "milk" size pitcher is typical of English pitchers. The two examples in the *Coronation* and *Crown Jewels* patterns shown in opalescent (H2, p. 88), are also about this height. The pattern on this piece seems to match *British Cane* (K5, 152) which Kamm describes as having a lion and crown trademark (Davidson).

But is it really English? Joe describes a 24-rayed base which is ground. One of our American patterns also matches this pitcher. It was U.S. Glass' No. 9525, which I incorrectly called *Late Lacy Daisy* in H5, 162-A. All of the pieces in that catalogue reprint have the plain band at the top and a rayed base.

If indeed this is a U.S. Glass pitcher, then a name change is necessary. I assigned the present name based on the extreme similarity to Westmoreland's pattern of the same name (K2, 73). Careful compar-



ison reveals many differences. This possible USG pitcher is decidedly a member of the "Cane" family, and a name change is in order. Add this to the pattern naming contest in this issue.

No tumbler to this pitcher is shown in the Owens book *Carnival Glass Tumblers*, and no tumbler is shown in the H5 catalogue reprint. Does anyone out there have one? If the tumbler design looks anything like the mugs, the "cane" portion will cover only the bottom 1/3 of the tumbler, with the top 2/3 plain.

The pattern is also a perfect match to the *Nova Scotia Diamond* (UCG, 137), which has the "cane" design on the base, different finials, and most pieces are pedestal-based.

The custard "shaving vessel" shown in H4, Fig. 485 has been reported by HARRY WARE in a opaque tan color similar to Crown Tuscan. He reports the patent number 1,892,310 is found on the base (some of the numbers are hard to read), which would date the piece from about 1932. Harry describes the color as "streaky", with the top part darker than the bottom.

Tom Klopp reports having seen this same piece in opaque white, and this color range indicates McKee was the manufacturer. The Sunkist reamer, also by McKee, and the popular *Bottoms-Up* tumblers are known in this unusual opaque tan color.

MRS. WAYNE LIVESAY writes that her green opalescent *Old Man Winter* small basket (without feet) has a patent date of March 18, 1902 on the bottom. I failed to note this in my Book 2 (see Fig. 210).

VONCEIL TAPP asks about an S-in-a-Diamond trademark she recently saw on a lovely custard glass plate. She describes the plate as rather odd-shaped with a beaded design in the glass.

There is no record of this mark to my knowledge, so we are putting the call out to our subscribers.

However, I do know of a "K" in a diamond trademark which was advertised by the Kosta Glassworks of London in 1920. Their advertisement showed no glass, but it described their products as the "finest quality tableware", and that they made sets of glass in plain, etched and cut for hotels and restaurants.

KLEIN & CARMEN GIBSON sent us this "dynamite" exclusive photograph of their *Rebecca at the Well* candlestick, as well as a previously unreported "mate". This *Rebecca* figure is well documented as a "stem" to a *Ribbon* pattern compote, reportedly by Bakewell, Pears & Co., Pittsburgh, circa 1877 (*Innes*, pp. 357-358, *Revi*, p. 50) but the candlestick is not mentioned. It appears to be this same stem without the top portion attached.

But even more exciting is the "mate" in this pair of candlesticks, which the Gibsons believe to be the figure of Eliezer (servant of Abraham) who chose Rebecca to be the bride of Isaac. This bearded male figure has an identical base and candle holder.





If either of these candlesticks has been previously pictured, it certainly has missed my attention. I appreciate very much the Gibsons' reporting this to us so we can share the big news with our other "early" glass lovers.

Take note that the *Rebecca at the Well* compote was reproduced by Fostoria Glass Company. There are several minute differences between the new and the old, clearly illustrated in *Innes*, p. 357. If you do not have this book, the old compote is exactly 10½" diameter across the top. The Fostoria reproduction is 10.437 inches in diameter (just shy of 10½").

We can safely assume that these candlesticks are old because the *Rebecca* example is mentioned in a March, 1927 feature on early Bakewell glass, which appeared in *Antiques* magazine.

NELLIE HUTTUNEN, who collects any pattern with lions, suspects that the plate I named *Proud Lion* (*H5*, p. 118) is part of the *Lion with Cable* line of pattern glass (*K2*, 35), which has never been attributed previously. She points out that the unique handles on the plate match those on the covered butter and sauce dish. All the covered items have lids with the same mitred bar design which borders the center lion portion of the plate. These same lids have a cable design along their edges which matches the border of the plate.

Nellie has hit a big bull's-eye with this observation! This means that Richards and Hartley of Pittsburgh and later Tarentum was the manufacturer of *Lion with Cable*, and this attribution can be added to our upcoming Kamm Update.



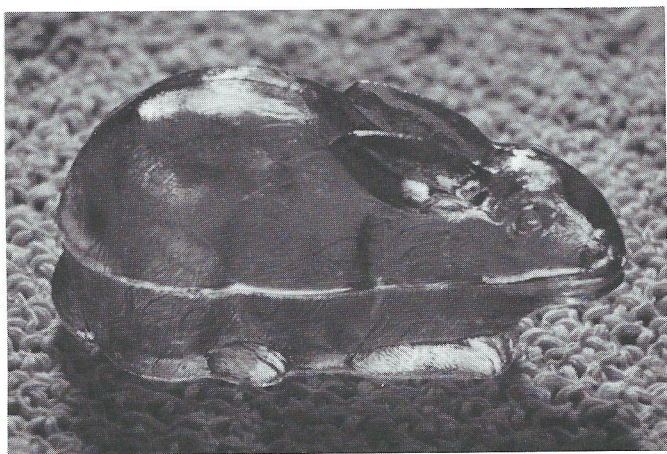
Metz introduced a second name for this same pattern, *Tiny Lion* (*Metz 2*, 82), because she felt the Kamm name could be confused for the *Lion* or *Frosted Lion* pattern (*LPG*, pl. 93) which also has a band of cable in the design. I question her wisdom on this name choice, as how can a collector determine how "tiny" the lion is without the other variants with which to compare?

A perfect example of this point is the use of the name *Tiny Lion* for a compote in Shumans' *Lion Pattern Glass* (1977), p. 38. This is actually an entirely different pattern which I will be featuring in a future report. Nellie has several pieces of this generally "unlisted" pattern which she has personally been calling "Lion & Scallops".

Nellie reports she has found a goblet which she feels may be part of *Lion with Cable*. She describes it as plain and etched with a band of cable around the base of the bowl portion. She says the goblet is not shown in any of the books to the best of her knowledge. If this goblet you have is not the same as *Taunton* (*LVG*, pl. 50), which is also etched with a cable border, then send us a good drawing or picture "for the record".

You goblet collectors might want to note that this same *Taunton* goblet is shown in *Millard 2*, 103 as *Salient Star* and in *Unitt 1* as a "not previously shown" *Slashed Swirl Border* (p. 77).

Maybe I should stick to just pattern glass! So much confusion... so little time.



NEIL UNGER sends this picture of his sapphire blue covered rabbit which he asks for my help in identifying. He describes it as 5" long.

Found mostly in milk glass, this covered rabbit was patented in 1886 by Atterbury. It is shown in *BMG*, p. 191 in the large 9" length. The Fersons show it in this and the 6¼" size (Fig. 48 & 54), reporting only two sizes are confirmed. Neil seems to have provided confirmation of the small size.

The large size rabbit has been reproduced by Imperial, with an IG trademark. The sapphire blue is a scarce, but not unknown early Atterbury color.



A rare sapphire blue pitcher in Atterbury's *Basket Weave* (*Pet Pat*, 13-15) with an 1874 patent date on the base is shown in this photograph. Notice the unusual snake handle, which is not applied but actually part of the mold. This pitcher is known primarily in milk glass. The pattern was made in a complete table service.

BEA JOHNSON asks about her *Massachusetts* piece which one of the popular price guides pictures as a "whisky jug", wondering why the lid does not come off. She asks if it is a one-time mistake. This same item is shown in *Kamm 2*, p. 131, as a rum jug, but she also states it was called a "teapot" in quotation marks in an early USG ad (1898).

Kamm also states that the piece was made with and without a spout. I question the wisdom of producing this unusual novelty item, since all the lids are permanently closed. Perhaps there was indeed a functional purpose for this "jug", but it escapes my eyes. It is not terribly rare either. I have seen several over the years.



GENE RAPER asks about his 8" vase in what appears (according to the photo) to be amber with a hint of ruby at the edges. The vase is cut with a floral band around the center and a linear design above the floral wreath. He wonders about the maker and its value. The color looked like Tiffin to me so I checked Fred Bickenheuser's two books on *Tiffin Glassmasters*. It looked like the No. 151 vase, which is shown several times in both books with a cupped rim. However, it is shown once with a flared rim in *BTG2*, p. 148, so I am certain Mr. Raper's vase is Tiffin, circa 1930's. Value? About \$40.

A ROSE BY TOO MANY NAMES

This story is being written to clear up some confusion concerning three different patterns which could easily be confused for one another - and in fact already have. It also exposes an error by "yours truly", an oversight by Hartung, a few name changes and another update for our Kamm books.

Let's begin this report from the beginning. Pictured here is a pattern which Kamm listed in her Book 4, p. 142 as *Rose Wreath*. She listed Northwood as the manufacturer, but offers no proof. In seven



years I have not turned up any evidence to back up this attribution, and it now appears it is definitely NOT Northwood. The ad reprinted here shows a parlor lamp in the same pattern, advertised by the Pittsburgh Lamp, Brass & Glass Co. in May, 1902.



This lamp should make carnival glass collectors sit up and take notice. It is known in red iridescent glass and is valued at \$3,500 in this color. Presznick must have missed the Kamm name for the pattern and called the lamp "Roses & Ruffles" in her Book 2 on carnival glass.

Needless to say, I overlooked Presznick's name for the lamp when I assigned the name *Roses & Ruffles* to a line of satin opalescent glass made by U.S. Glass in the 1920's. It was attributed in one of my *Glass Review* columns, based on a 1924 advertisement found in an English trade journal. We now know it was the No. 15318 line, appearing in a USG catalogue on microfilm at The Corning Museum of Glass. Shown here in a decorated trinket box, the same pattern can be found



on a high footed comport, cologne bottles, a large covered bon-bon, a 6" vase, a console bowl and candlesticks, a handled cake plate, a trinket tray and a large comb and brush dresser tray. The catalogue lists the pattern only in blue and canary (opal-escence), all in satin finish.

So what do we call these patterns now? If we stick to the standard "right of priority", the carnival lamp should be called by the Kamm name *Rose Wreath*, and the U.S. line was originally called simply "Rose" in the catalogue. But we all know how hard it is to change the use of a name once it has been established and accepted by collectors.

Another "Gone with the Wind" style parlor lamp known in red iridescent, the *Regal Iris*, was also made by PLB&G. One of these recently sold for more than \$9,000 in red "carnival". I hesitate calling it carnival, because the glass is mold-blown, not pressed. If you check Kamm 6, plate 105, you will see one of these lamps in red satin glass clearly identified as "Kopp Colored".—Nicholas Kopp's Kopp Glass Co. was one of three (including Dithridge) which merged together as PLB&G Company.

Exactly when these lamps were made in iridescent glass is not known yet. Since so few are known to exist, perhaps the finish was experimental. Nicholas Kopp was a renowned color chemist, creator of many luscious cased, opaque and satin glass colors. Perhaps he also "fooled around" with iridescent finishes as well. I have seen the *Cosmos* night lamp and the *Florette* cracker jar in a flashed marigold iridescent. Both of these patterns were made while Kopp was manager of Consolidated Lamp & Glass Co., but it seems likely these iridescent pieces date after he left the firm around 1900.

Care should be taken not to confuse the very similar *Versailles* (K5, 108) pat-



tern for *Rose Wreath*. In fact, while preparing this report I was surprised to discover that *Versailles* has no roses at all in the pattern, it has daisies. And yet an almost identical design WITH roses is shown in the Dithridge ad reprinted here. This may be the similar *Astoria* pattern to which Kamm refers in K5, 108.

Belknap incorrectly calls this rose variant *Versailles* on page 73 of his book on milk glass. The Fersons reprint an

original Dithridge ad showing *Versailles* on p. 134 of their superb book *Yesterday's Milk Glass Today*. Both of these similar patterns, as well as *Rose Wreath*, were made by Dithridge beginning about 1900. When this firm merged into PLB&G, the lamps began to appear in the famous Kopp colors. The lamp at the bottom right is called a "variant" of *Rose & Ruffles* in RP3, pl. 176, and in fact there is evidence that these are one and the same. Notice the lid on the powder jar below has the "wreath" design on the lid, the "garland" of roses on the base.

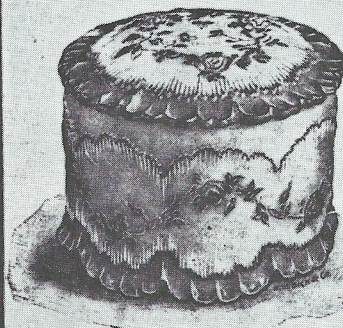
Perhaps we should end all this name confusion and call them by the original name *Astoria*.



DITHRIDGE & CO.

...PITTSBURG, PA....

A thousand different articles are on view at our several showrooms; only room to show two here

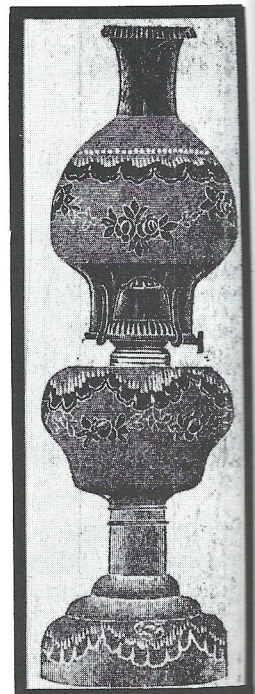


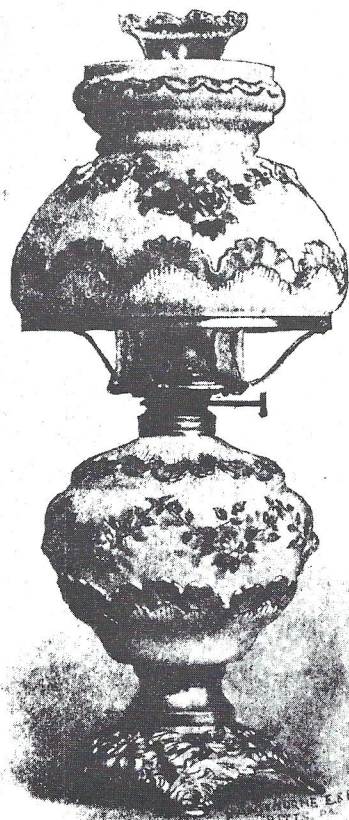
A handsome catalogue of Decorated Lamps or one of Decorated Opal Novelties may be had for the asking.....



New York: A. E. PERRIN, 32 Park Place.
Chicago: I. M. FRANK, Garden City Block.
Baltimore: J. M. DOBSON & CO., 16 and 18 S. Charles St.

HERE IS A LAMP TO RETAIL FOR 49 CENTS. ORDER IT. SHOW IT. IT WILL SELL ITSELF. BY PITTSBURG LAMP, BRASS AND GLASS CO.





A Lamp Suggestion

ONLY one of the really superb collection we have prepared for the coming season. The decorations are not conventional, as our designers have followed out original lines. We suggest an early inspection of these lamps. They can be seen at any of our salesrooms.

As trade winners and money makers this line is a little in advance of any we have heretofore produced.

DITHRIDGE & CO.
FORT PITT GLASS WORKS
PITTSBURG, PA.

New York: A. E. PERRIN, 32 Park Place.
Chicago: I. M. FRANK, Garden City Block.
Baltimore: J. M. DOBSON & CO., 16 and 18 S. Charles St.

A "variant" of the *Rose Wreath (Roses & Ruffles)* lamp from 1901 ad. The original factory name appears to be *Astoria (Kamm 5, 108)*, although research is pending. Production of this pattern was continued after Dithridge merged into Pittsburgh Lamp, Brass & Glass Co.

FILL IN THE BLANK - MORE UNLISTED U.S. GLASS

Shown here is a reprint from a 1909 Butler Bros. catalogue, picturing a pattern which is previously unrecorded. I would only suspect it was U.S. Glass had it not been for my research at the Corning Museum of Glass. Notice the finials, shapes and handles on most pieces are identical to the *Beta* pattern shown in *H5*, p. 160-C. Undoubtedly the molds were retooled for this later *Beta* production.

The original number for this unlisted pattern was No. 15113, which was left blank in the numerical listing in *H5*, p. 13. The original catalogue at Corning, dating from about 1910, refers to this pattern as *Rock Crystal* assortment, but I do not believe it was intended as a pattern name for the line. The name could easily be confused for U.S. Glass' *Crystal Rock (H5, 175)* and a McKee pattern also named *Rock Crystal (Stout, p. 289)*.

I am adding this pattern to the name contest on page 62.

"FLORAL EMBOSSED" TABLE GLASSWARE ASSORTMENT.

12 big bright pieces to retail at from 10 to 25 cents.



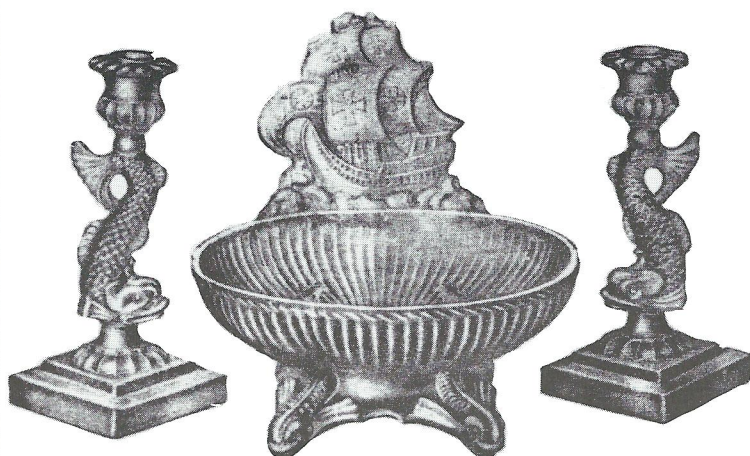
C835—Good crystal, entirely new delicate fern leaf and floral upright embossing. A reproduction of the genuine rock crystal, nearly all pieces with scalloped edges. Note especially the extra large sizes. Assortment comprises 1/2 doz. each the following:

8 in. high footed crimped edge fruit bowl.	7 1/4 in. deep round berry bowl.	8 1/4 in. deep flaring salad.
Large double handled covered butter dish.	Large double handled spoon holder.	8 1/4 in. crimped edge fruit bowl.
Large double handled covered sugar bowl.	Large handled cream pitcher.	8 1/4 in. high footed cake salver.
	Double handled celery holder.	8 1/4 in. extra deep berry bowl.
		Large 1/2 gal. pitcher.

Total 6 doz. in bbl., 160 lbs. Per dozen, **83c**

SANTA MARIA

Dolphin Console Set



Dolphin Console Set

Combining two related designs into a most attractive console. Note that the dolphin design is also carried out in the base of the bowl.

2562—Dolphin Candlesticks ~~\$6.00~~ doz. 2580—Console Bowl \$15.00 doz.

240

Ship Candlestick Console Set



Ship Candlestick Console Set

A very pleasing set that carries out the ship idea in every piece. When used with very bright colored taper candles it gives a very striking effect.

2576—Ship Candlesticks ~~\$4.50~~ doz. 2580—Console Bowl \$15.00 doz.

250

480

2558—Covered Cigarette Jar

Sold alone or as part of a smoking set, this item has a real selling appeal. It is a man's item, suitable for home or office use.—

~~\$2.75~~ dozen. 3.00



2575 Upright Ship Ash Tray

Has the appearance of having been chiseled from a piece of solid jade or tinted crystal. Not easily upset. Looks good in both colors.—

~~\$3.00~~ dozen.

150



2572—Tray

Small and neat, with the ship design faithfully reproduced. Several can be nested and carried on large tray.—

\$1.25 dozen



2573—Tray

Used as a part of smoker's sets. Also useful as dresser or vanity tray.—

~~\$4.50~~ dozen.

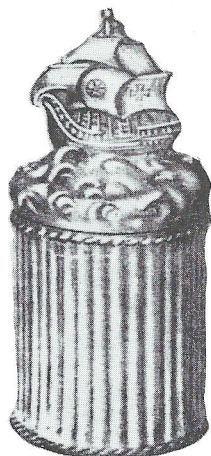
3.00



2559—Covered Cigar Jar

A striking piece of glassware. Holds about 20 fat cigars and keeps them clean and fresh. Sold alone at

\$9.00 a dozen, or as part of a smoker's set. 3.00



2577—Footed Cigarette Holder

Holds standard pack of cigarettes. Unusual and very attractive.—

\$3.00 dozen.



2566—Covered Cigaret Box

Appeals to both men and women. Can be used for cigarettes or on a dresser or vanity to hold powder. A fine inexpensive gift. Sold separately or as part of smoker's set.—

\$5.75 dozen.



The discovery of America by Christopher Columbus in 1492 has been commemorated in glass many different times. Lindsey's *American Historical Glass* shows ten different items which depict his likeness. Ironically no tableware or pattern glass seems to have been produced to honor him.

However, in the late 1920's a line was introduced by Consolidated Lamp & Glass, a unique creation they named *Santa Maria*. Each piece includes a likeness of Columbus' ship.

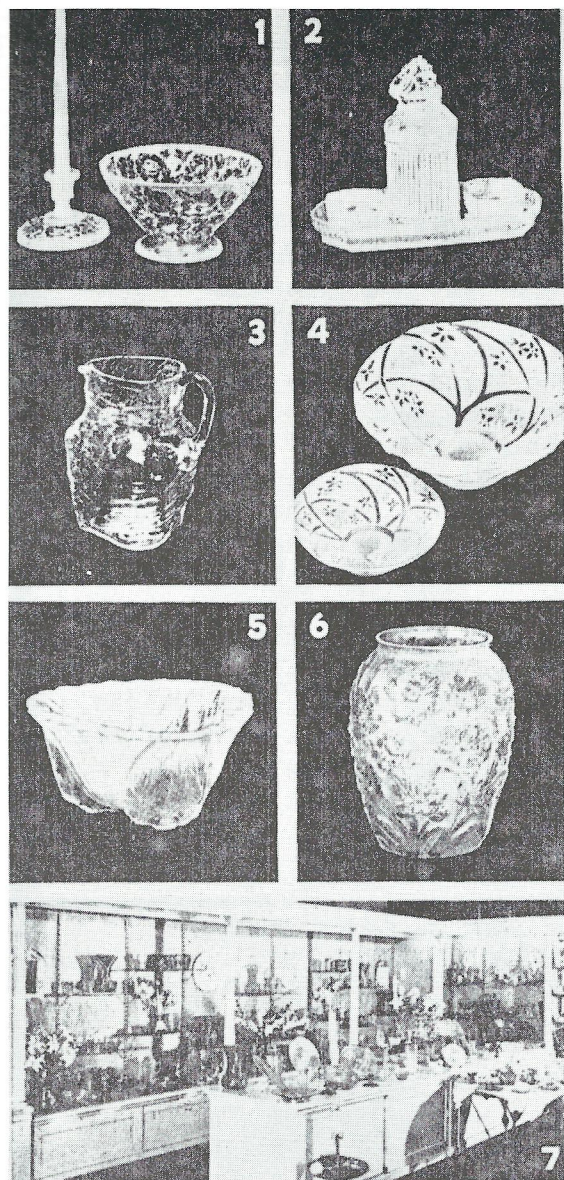
I first became aware of this pattern during a visit with Tom Burns. I photographed his covered cigarette jar and smoke set tray while there. I stopped at Tom's on my way to Corning to do research, so you can imagine the excitement of finding the complete set of *Santa Maria* in a carefully restored scrapbook of clippings from a Consolidated catalogue. Many of the old catalogues were damaged by the great flood in Corning several years back.

Shown at the left is a somewhat blurred photocopy which I had in my files, undated but from about 1930, which shows the smoke set in *Santa Maria* as the No. 2 offering. The detail was lost in the copy, so I remained unaware of this strikingly beautiful set of glassware until this year. All known items in the line are pictured on the previous page, courtesy of The Corning Museum of Glass.

Also pictured in the ad at the left are items in the *Martele* and *Catalonian* lines, as well as a few other sculptured types of glass. The No. 4 offering was named "Fairy" in WDG2, pg. 47.

Take note of the console set on the next page which comes with either dolphin or matching candlesticks. These dolphins appear to match others made by K.R. Haley Glassware Co. (Mr. Haley worked once for Consolidated) and others by Imperial, appearing in recent catalogues in various colors.

Santa Maria is known in frosted crystal, color-stained crystal and in milk glass.



1. Console Set. Candlestick (2560), 9" Bowl (2551). 2. Cigarette Ensemble. Jar (2538-74), Ash Trays (2572), Large Tray (2573). 3. Catalonian Jug 72 oz. (11091). 4. Martele Bowls, 10 1/2" (706), 5 1/2" (715). 5. Triangular Bowl, 10" (3084). 6. Etched Vase, 10" (2550). 7. Interesting display of Catalonian glassware arranged by leading Chicago department store.

Distinctive glassware in the modern manner will be presented by Consolidated at the coming shows. Sparkling with "buy-appeal" as well as "eye-appeal," the line has been augmented by a wide variety of new items. A few of these are illustrated. Visit our exhibit at the shows listed below. Here is an opportunity to examine carefully an unusually complete line of giftware in glass. Remember—for more profit, buy "Glassware of Distinction."

See the Consolidated exhibit at the following shows: New York - Hotel Pennsylvania, July 11-17; Chicago - Palmer House, August 2-13; New York - Hotel Pennsylvania, August 21-28; Philadelphia - F.T.D. Convention, Bellevue-Stratford Hotel, September 20-25.

CONSOLIDATED LAMP & GLASS CO.

CORAOPOLIS, PENNSYLVANIA



EARLY DUNCAN ADVERTISEMENTS

Reprinted below are two important Duncan ads from the industry trade journal *China, Glass & Lamps*. On the left is an ad on the title page of an April, 1891 issue (the 1889 date on it was a typical error found in some of these old journals), placed by George Duncan & Sons at Pittsburgh. This was just prior to their entry into U.S. Glass. On the right is an 1893 ad by George Duncan's Sons & Co. at Washington, Pa.

The ad on the left is important in that it gives us the factory number for the *Allover Diamond* pattern (H5, 103). Four months after this ad appeared, the Duncan factory was part of U.S. Glass and the number 15011 was assigned to the line. Some have theorized that the 15,000 series was assigned to patterns introduced ONLY by USG, but this reprint just

about disproves that. The items shown in this ad are shown for the first time - no vases or tankard pitcher appear in my Book 5 catalogue reprint, nor do they appear in the Kamm or Krause reprints.

The lamps shown in the 1893 advertisement were documented as Duncan by Catherine Thuro in her *Oil Lamps*, p. 298, and this information was also repeated in Krause's *The Years of Duncan*, but the ad is shown here to prove these attributions. This same lamp is known without the "rays" at the top and bottom of each bar. Thuro named the lamps reprinted here *Duncan Bar Rayed Panel* and the variant without the "rays" *Duncan Bar Panel*. The four different sizes are Duncan's 1001-1004, indicating this was one of their earliest products at Washington, Pa.

April 22, 1891

CHINA GLASS & LAMPS

1. PITTSBURGH, APRIL 22, 1889. 9/ NO. 18.

No. 356 Pattern.

7 Inch Flower Vase.

Geo. Duncan & Sons,
PITTSBURGH, PA.

1 Inch Flower Vase.

9 Inch Flower Vase.

Claret Jug.

July 5, 1893

CHINA, GLASS AND LAMPS.

EO. DUNCAN'S SONS & CO
Washington, Pa.

No. 1001 Lamp; No. 2 Collar.

Heavy Pressed One Piece Lamps.

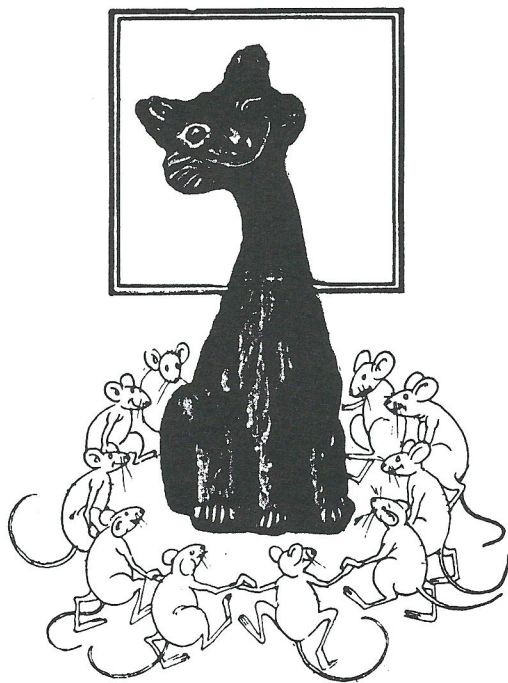
No. 1001 Lamp; No. 1 Collar.

No. 1002 Lamp; No. 1 Collar.

No. 1003 Lamp; No. 1 or 2 Collar.

amples of these goods, with a new line of Tableware, will be shown at the Monongahela House, burgh, during the month of July.

The GLASS OUTLOOK



OCTOBER, 1924

Published by
UNITED STATES GLASS CO.
Pittsburgh, Pa.

A GLASS DOOR STOP ???

The original name for the charming figural glass cat you see pictured on pg. 57 of Bickenheuser's *Tiffin Glassmasters I* has been found. I am reprinting here a cover from one of U.S. Glass Company's brochures from 1924, sent to me by Everett Miller. It pictures this unusual glass novelty on the cover, surrounded by playful mice (who obviously realize he is not alive.) Today this cat is known as a "Chessie Cat", but its original name was SASSY SUSIE! A number of clever uses for our large glass cat are also reprinted from this same brochure. Obviously USG had a sense of humor. Fenton has reproduced this cat from original molds acquired from the Glassport factory.

"Sassy Susie"

THE weird feline holding down front cover position on the Outlook team this month has been christened "Sassy Susie."

Not because she makes audible remonstrance when left without food for days at a time, but because her expression has a meaning all its own. Makes a very efficient door stop. Brightens a dull corner. Sits pretty under a Christmas tree. Never fails to arouse comment when seen for the first time. Strong enough to be used as a means of defense, and if carried as a mascot on the briny deep it could also be used to repel boarders.

All in all, "Sassy Susie" has a real job in life cut out for her. Order by No. 9448.

CONSOLIDATED OR PHOENIX?

I believe I have partly solved some of the confusion concerning the "sculptured" vases shown in *GC2*, pg. 17. In that column I stated that the molds for the Consolidated line were somehow acquired by the Phoenix Glass Company of Monaca, Pa.

I based that on "general knowledge", in other words, what I had heard over the years. I also based it on the number of sculptured vases I had seen with original Phoenix paper labels on the base. My curiosity piqued, I decided to check out the "facts" as they are known.

Weatherman reports in *WDG2*, pg. 46 that Consolidated closed its doors between 1933 and 1936, reopening then under new management. During that dormant period the molds were "lent" to Phoenix, and the lines also proved to be very successful for them. She states that Phoenix grew attached to these molds and when Consolidated reopened reluctantly returned most of them. Weatherman cites no source for this information, so I checked further.

Ardis Slater loaned me a copy of her out-of-print book *The Phoenix* by James R. Lafferty, Sr. (1969) which includes a number of ad and catalogue reprints picturing the sculptured wares of Phoenix. He states that there was an off and on movement of workers, information and "a few molds" between the two companies during the 30's and 40's, but he too offers no conclusive source.

I took this book and put on my detective's hat to come up with something definite. Carefully comparing the lines shown in the Phoenix reprint to the Consolidated reprint in *GC2*, I noted that the lines of both firms were extremely similar, but there was NO duplication in molds. Both firms did make similar *Dancing Girl* vases, but there are distinct differences. The nudes on the Phoenix version are dancing tip-toed and their feet extend almost all the way to the base of the vase. The Consolidated nudes are more flat-footed and there is a wide band of plain area between the dancers' feet and the base. I believe the figure of Pan, half-man, half-goat, appears on the Phoenix version, but it cannot be seen on the side exposed in the Lafferty reprint.

My instincts tell me that we all may be wrong assuming the molds were transferred. Lafferty shows the #2666 *Katydid*, the #2756 *Screech Owl* and the #2786 *Bittersweet*, identifying all three as Phoenix. However, none of these show up in his ad or catalogue reprints. On page 91 of his book he shows three vases which he states were marketed

by Consolidated, but none of these appear in my *GC2* reprint. Lafferty also states that these same vases have been found with Phoenix paper labels, so I believe credit should go to Phoenix. None of the three appear in his ads or catalogues either.

Consolidated introduced its line of sculptured ware in 1926. A trade journal quote from January of that year states,

"A new method of treating glass on altogether new shapes marks the initial venture of the Consolidated Lamp & Glass Co., Coraopolis, Pa., into the production of glass tableware. While not yet developed fully the advance pieces have brought much comment from buyers and the line, named the 'Mar-tele' certainly is worthy of attention. The new line is the closest made in this country to the production of Lalique, the well-known French artificer in glass."



There is no date on the Lafferty catalogue reprint but it apparently dates from the 1940's. An ad he reprints dates many of the items from 1943. I did find one piece of Phoenix advertised in my files, dating from 1941. It referred to the vase as "Freesia Sculptured Cameo", color-stained on an opal glass base in blue, wine, foam green, taupe and beige. The retail price was listed as \$5.00. This same vase was mentioned in "Sculptured Artware", color-stained on a crystal base, for \$4.50. I think someone goofed - the vase here looks non-opal to me.

I am not saying Lafferty or Weatherman are wrong about the mold transfers. I am only saying that no conclusive proof has surfaced to back this up. I expect I may be proved wrong on this, which I look forward to if it is the case. But we simply must stop accepting hearsay as "fact". I am going out on a limb with this story, but it seems to be the only way I can get that hard, solid documentation so desperately needed by collectors.

REPRODUCTION HOBNAIL - THE BUMPY ROAD

Hobnail is one of those popular patterns in glass which have proven to be hardy perennials. I have heard novice collectors describe it as glass with "bumps" on it and one 1928 trade journal (below) even referred to it as warts.

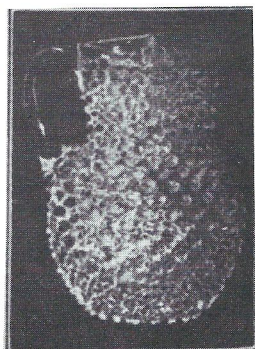
Produced extensively in pressed and mold-blown form for over a century, *Hobnail* is one major pattern of which collectors are hard-pressed to tell the new from the old.

Of all the many varieties available, perhaps the most sought after are the mold-blown version by Hobbs, Brockunier & Co., circa 1885-91 (*H6*, pp. 52 & 55) and the line by Fenton which has been a major part of their production since 1940. Many other companies made a variation of *Hobnail*, but the Hobbs and Fenton lines stand out.

There was a considerable amount of *Hobnail* glass from Czechoslovakia imported into this country during the 1920's and 30's. Most of it is mold-blown with a rough or polished pontil on the bottom, and could easily be confused for much older.

Pictured here is a dark reprint from a 1928 trade journal, showing a water pitcher with a six-sided top, described as a recent import. I have seen these pitchers and matching tumblers and the color and "style" is a perfect match to the cranberry opalescent cologne and puff box set pictured in Ruth Forsythe's recent book *Made in Czechoslovakia*, Figs. 509-510. All pieces shown in this book are clearly marked or have paper labels still intact.

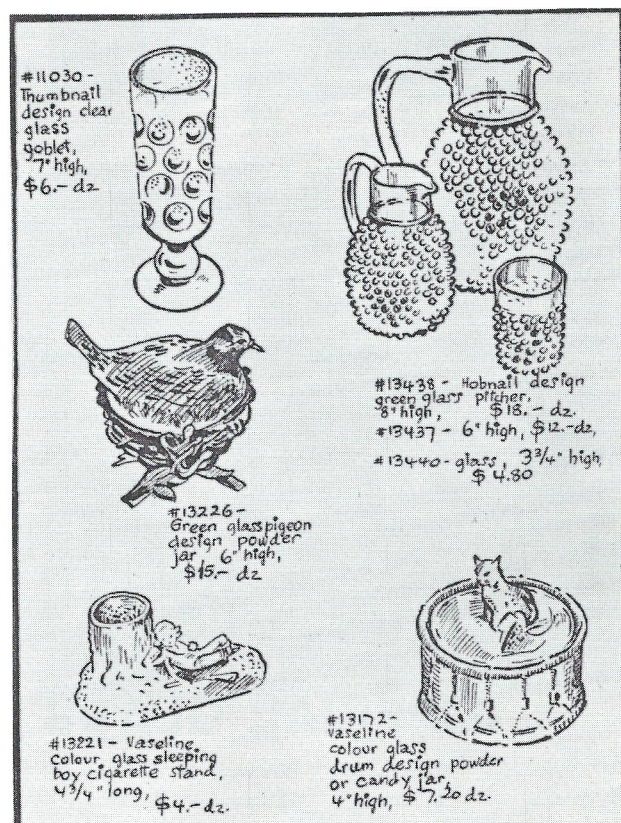
This interesting pitcher has a curious name for it is known as a "wart pitcher" due to the protruding or bubbly effects in the glass. It is of Centennial glass and is particularly desirable at this time of the year when glass pitchers are greatly in demand and there is a desire on the part of many women to get away from the customary and standard models and shapes that are on the market. It is one of the importations of Francis, Wilmington, Del.



Reprinted also is a small ad which I found in the Fenton design scrapbook, showing what appear to be European glass products from the 1930's. The three

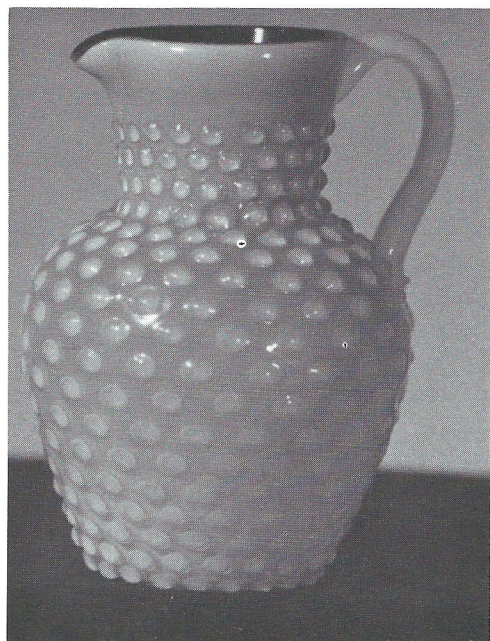
items at the bottom are definitely Vallerysthal from France, although the nesting bird was later made by Westmoreland. Toothpick holder collectors take note... the *Rip Van Winkle* "sleeping boy" is listed as a cigarette stand.

The origin of the *Hobnail* pitchers and tumbler cannot be pinpointed, but I have seen these shapes and this ad seems to indicate they are European from the thirties. Also note that what we know of today as *Inverted Thumbprint* is referred to as "Thumbnail" on the goblet.

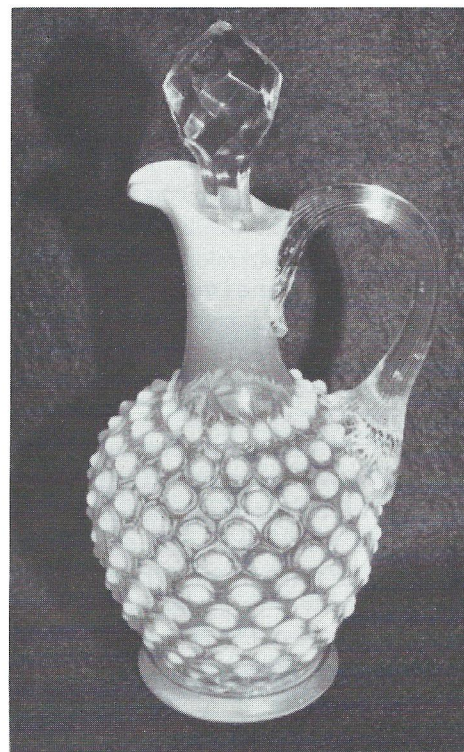


Pictured next are two different *Hobnail* pieces which I am convinced are from this same period. The water pitcher is in a luscious cased glass, opal white on the outside and a lovely amethyst to clear on the inside. It has an applied opal glass handle. The cruet is in a deep yellow opalescent with an applied reeded crystal handle. Both of these pieces have the typical flat, rounded "hobs". The early mold-blown version by Hobbs, Brockunier has sharper, almost pointed "hobs".

Even though these Czechoslovakian *Hobnail* pieces are technically "reproductions", a wise collector will pick these up when



found at reasonable prices. Unfortunately, most dealers are convinced these pieces are older, and prices are generally comparable to the Victorian.



UNLISTED IMPERIAL GLASS

Reprinted here and on the next page are four different ads from the Imperial Glass Corp. which appeared in glass industry trade journals for 1940 and 1941. To the best of my knowledge, all of these items are unlisted in any books on glass.

The first ad here showing Imperial's *Victorian* pattern appeared last year in the *Glass Review*. I am featuring it again to add new information to that already presented by Glenita Stearns, with whom I shared the discovery. The ad mentions only the crystal production of the pattern, but pattern glass dealer and collector Harry Robinson showed me a goblet in a deep and beautiful amethyst color.



**IMPERIAL'S
"VICTORIAN"**

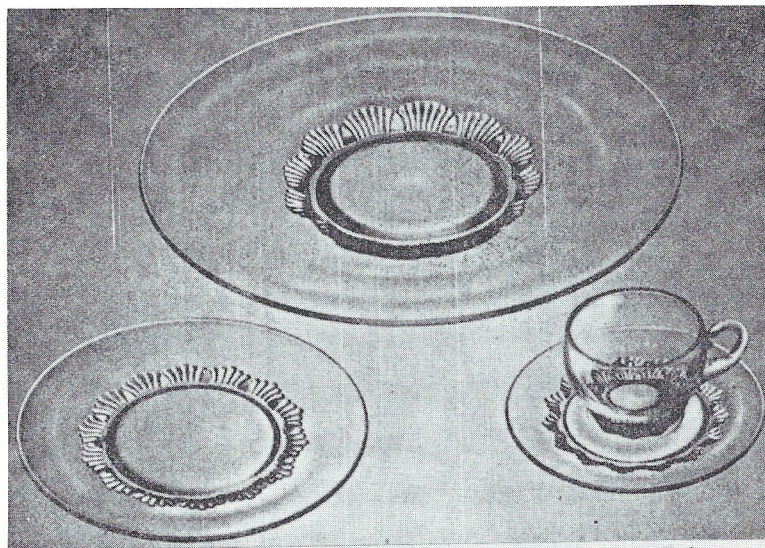
Here is a popular line of pressed crystal that is proving profitable for dealers everywhere—and can prove so for you! "Victorian" is available in eight pieces: Goblets, Tumblers, and Plates . . . The Plate and Goblet illustrated are priced to retail profitably at 35c.

**IMPERIAL
GLASS
CORPORATION
BELLAIRE,
OHIO**

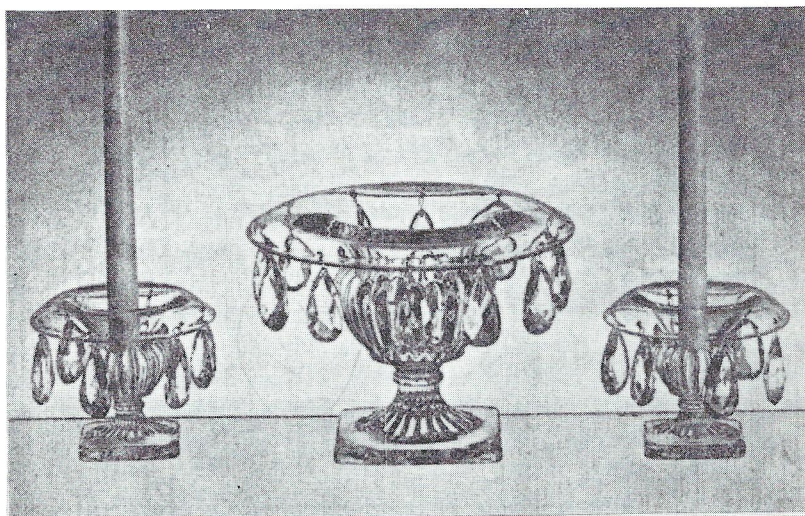
In the ad here the pattern looks almost cut, but surprisingly the pattern is actually in relief, very lightly embossed. The plates are known in both round and square shapes. I know of no other colors, and would be interested in hearing of any.

The ad below pictures two decanters in Imperial's No. 625 shape (WDG2, 176), but the cuttings and etchings appear to be unlisted. The "spiral" cut in the center is very much like the Cambridge Glass Company's *Rondo* which dates from the 1950's, but the spirals turn in the opposite direction. Fostoria also produced a spiral cut line which they called *Whirlpool* (WFG, p. 285), but it is considerably different from the Cambridge and Imperial designs.

The *Corinthian* line of pressed crystal is also shown here for the first time. It is very similar to A.H. Heisey and Company's #1495 *Fern* line (Vogel 3, pp. 118-119), a short-lived pattern from about 1937. *Corinthian* is described in the ad as being made in sixteen different items, and in crystal only. Perhaps it was made in color at a later date, as Tom Klopp reports having seen a covered candy jar in ruby which still had the Imperial paper label on the glass. He feels it was a recent production item.



• A simple classic motif characterizes this new "Corinthian" line in pressed crystal, from the Imperial Glass Corp. Shown here is a Summer luncheon grouping—torte plate, luncheon plate, and cup and saucer. So far, the line includes 16 items, including both serving and decorative pieces.



The No. 280 console set was also advertised in 1941, retailing at an incredible \$20 for the set. I know of no colored production in this set, but many Imperial patterns from the 1940's are rarely turning up in unusual colors. Let us know if any exist so we can make it a matter of public record.

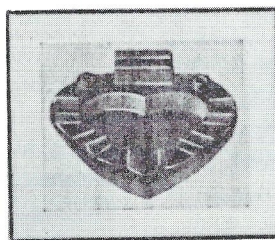
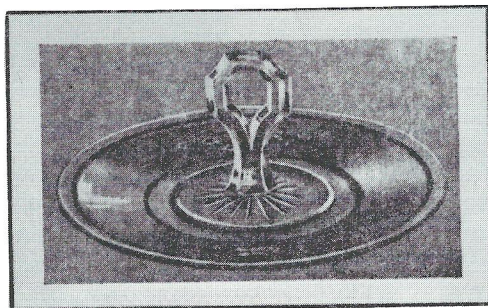


• These good-looking decanters are from the Imperial Glass Corp. The sand-etched and cut sail-boat design at the left can be retailed for about \$4.00 a pair; the spiral cut design in the center for about \$4.50 a pair; the Waterford-cut decanter at the right for about \$15.00 a pair.

LATE NOTE: I just spoke with Harry Robinson at a Dayton antique show and he told me he also has seen *Victorian* in an opaque ivory color, describing it as a pale "custard".

NEW CUMBERLAND GLASS COMPANY

FACTORY—NEW CUMBERLAND, W. VA.



Reprinted here are a number of glass objects which appeared in a January, 1926 advertisement of the little known New Cumberland Glass Company, of West Virginia. I find no record of this firm's existence before 1925, and since the company is not listed in the comprehensive *Colored Glassware of the Depression Era 2*, we can assume New Cumberland closed before making any major contributions to the glass market in the 1930's.

I have no others ads from this company in my files. New Cumberland was not just an upstart decorating company. Their

ad clearly stated "We manufacture, cut, hand paint and fire decorate our ware for our customers."

The basket on the left and the bud vase on the right appear to be "black glass", but neither are shown in Margaret James' new book about this color. The heart-shaped ash tray at the bottom has a match-box holder attached.

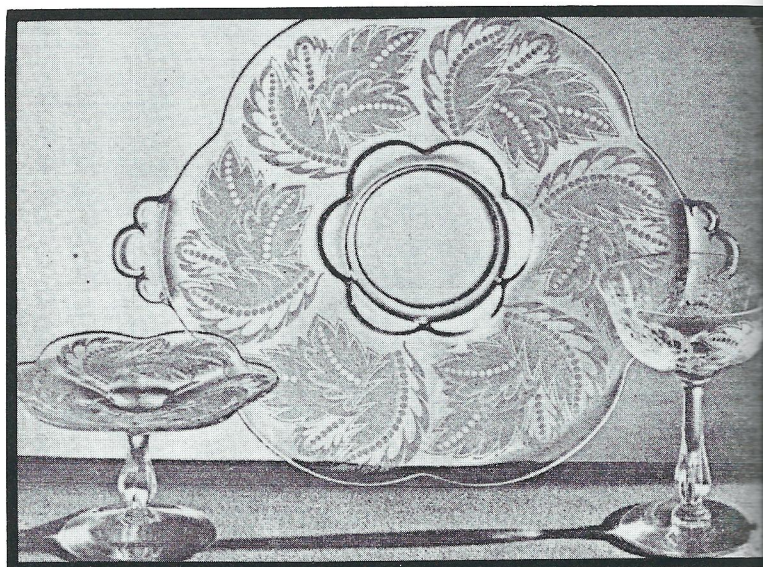
The only colors mentioned in the original ad are crystal, golden amber and "other colors". Any information concerning the fate of this company will be reported as soon as the facts surface.

NAME THIS ETCHING

Reprinted here is a picture of three pieces of Duncan & Miller's *Canterbury* (WDG2, 83-84) with an etching which is, to the best of my knowledge, previously unlisted in any book. I found a set of goblets in this pattern two years ago and have not been able to turn up a name yet.

Since we have a pattern naming contest in this issue, I thought it would be nice to add this unnamed etching to the list. See page 62 for details.

This photograph was found in the Fenton design scrapbook. It was undated but appears to date circa 1935-1945.



CONFUSING COPIES IN GLASS

1702

THE POTTERY GAZETTE AND GLASS TRADE REVIEW. December 1, 1922

THE SEASON IS HERE

Now is the time to buy all that you require in GLASSWARE.
We hold big stocks in great variety. Get YOUR share of the
season's trade, and order now.



WE SUPPLY
GLASSWARE
FOR
ALL TRADES.



LARGE
STOCKS
KEPT
IN
LONDON
AND
PROVINCES.



JULES LANG & SON,

CHARLTON WORKS, CHARLTON PLACE, ISLINGTON, LONDON, N.1.

TELEPHONE—NORTH 2720-2 (3 lines).

TELEGRAMS—"ASSORTED, 'PHONE, LONDON."

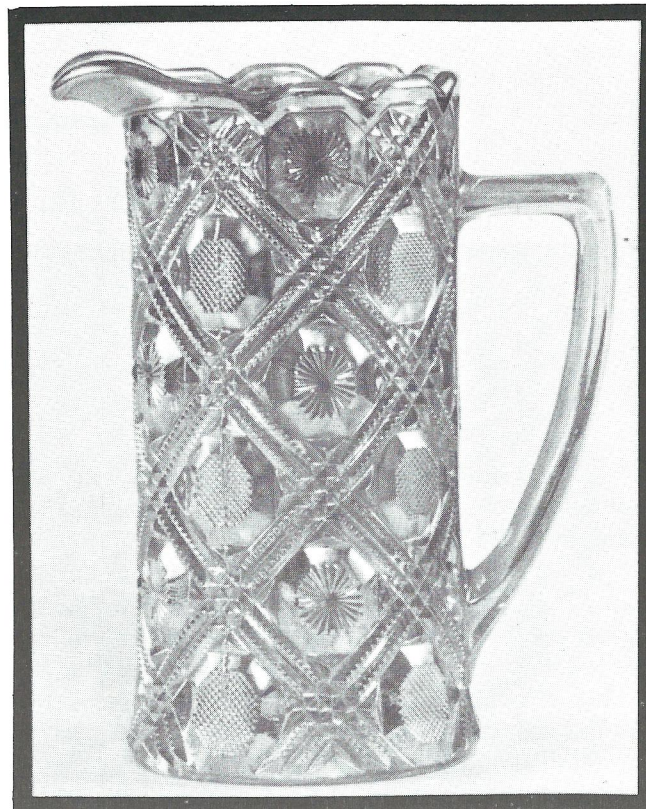
Please mention this paper when enquiring.

Codes: A.B.C. 5th Edition; Scott's 10th Edition (1920); Bowler's Complete Phone Code.

This issue of *The Glass Collector* is filled with information about glass "copies". Note the similarity in the three patterns shown here. The creamer and open sugar in the above 1922 Jules Lang & Son advertisement is known in crystal and a ruby-amberina. Note that the large pedes-talled open sugars are frequently listed as "compotes" in American reference books.

The marigold iridescent tankard water pitcher (7-3/4" tall) appears to be the same pattern, but you will notice that this pitcher has rayed octagonal buttons intermittent with the diamond-point buttons. There are no rayed buttons on the creamer and sugar. However, note the unusual sectioned top rim found on all three pieces. Mr. Notley reports he has a large celery tray and a small cake 6" cake salver in the same pattern shown on the tankard.

Jules Lang & Son was another of those manufacturers' representatives which I do not believe ever actually made glass. The company is still in business today. The ad above indicates only "stocks" of glass.



Reprinted below is another similar pattern with octagonal rayed buttons. But there the confusion ends. This ad has been reprinted previously in Kamm 6, plate 19, but the detail on the glass shown there seems to have been hand-drawn into the ad. The original company name was *Argyle*, but Kamm named this *Squared Daisy & Diamond* in her Book 2, page 99. Kamm noted the similarities of the two patterns, but stated that *Argyle* had "diagonal bars". These "bars" appear only on the Kamm reprint, but as you can witness, there are no bars in the design, only diagonal bands of cross-hatch.

Following the Kamm tradition, this little-known pattern should now be listed as *Argyle* and the name assigned in Kamm 2 another one for the "record books".

Chairman.

JOHN A. WILSON, Treas.

HARVEY WILSON, Sec

Jones, Cavitt & Co., LIMITED

SUCCESSORS TO CAMPBELL, JONES & CO.,

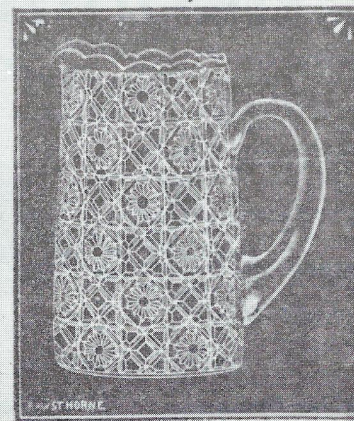
MANUFACTURERS OF

CRYSTAL & COLORED TABLE GLASSWARE

OFFICE AND SAMPLE ROOM AT FACTORY,

Cor. S. Twentieth and Mary Sts.,

PITTSBURGH, PA.



IT'S A GLASS WORLD

Reprinted on these two pages are a few advertisements picturing glass from Germany, Finland and Mexico.

A 1903 ad for a German manufacturer, found in an English trade journal, shows a number of patterns and novelties. Most are easily recognizable as "foreign", but I thought it was interesting that the No. 2144 covered butter is another one of those "look-alikes" in an imitation cut "cane" motif. Also the three items on the right are known in milk glass. The No. 1579 appears to be an unusual double covered salt with a thumb grip at the center. *Ferson, Fig. 101* pictures a single covered salt in this same matching nesting hen. These chicken covered salts were also made by Westmoreland, Vallerysthal, Degenhart and Boyd (the last two are quite recent).

The No. 1984 strawberry covered dish with a lizard crawling up the side is most unusual, and very similar to one signed Vallerysthal shown in *Ferson, Fig. 210* (with a snail as a finial). The French covered piece comes in two sizes, and has the same leafy base found on the German variant. There is no indication in the ad that this was made in milk glass, but I suspect it was, possibly decorated. The No. 1187 covered hat is pictured on plate 83 of Mil-

lard's book. I imagine these hats are quite scarce, and are rarely found with the lids.

A September, 1932 advertisement for Mexican "Bubble Glassware" pictures a number of items which could easily be confused for much earlier blown glassware made here in America. The dimensions, colors and original prices are described in the advertisement, placed by a Texas distributor. The ad also claims the glass was made in early techniques by "peons".

In May, 1941, some beautiful "Karhula Crystal" was advertised by the Finland Ceramics and Glass Corporation, at their New York offices. The glass is similar to the quality and workmanship of the Steuben blown crystal of this period.

As I stated in *GCL*, it is the fact we know so little about foreign-made glass which has convinced most of us we do not appreciate it. Bear in mind that OUR American made glass is frequently "unknown" and available at bargain prices in Europe. Appreciating glass of any type is merely a matter of knowledge and understanding. WE set our limits of knowledge and can expand this knowledge any time we so choose. Undoubtedly it was this motivation which convinced you to subscribe to this quarterly in the first place.

1086

THE POTTERY GAZETTE.

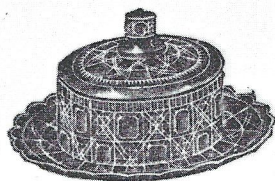
November 2, 1903.

GEBRÜDER von STREIT, Moulded Glass Works,

BERLIN S.W. ALEXANDRINEN-STRASSE 22.



No. 10 k.



No. 2144 with Plate,



No. 1954.



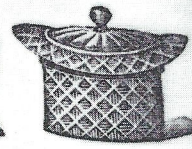
No. 2397.



No. 1579.



No. 1984.



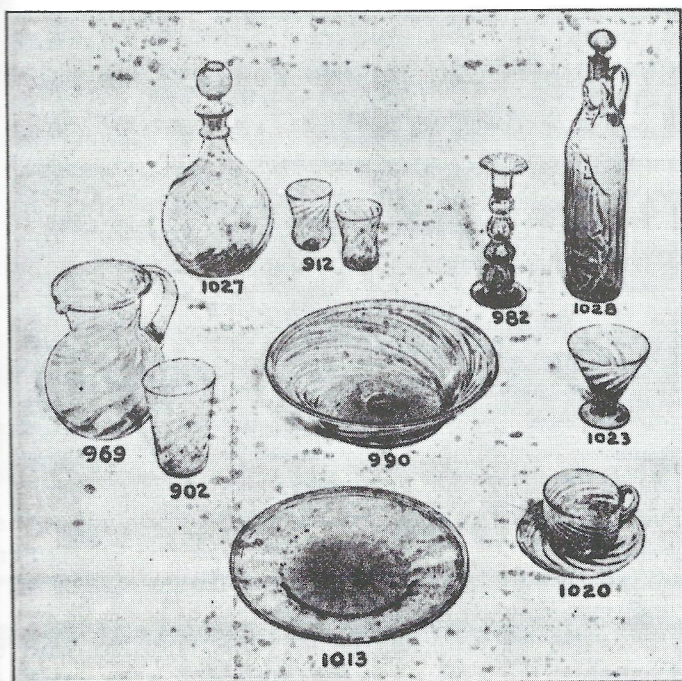
No. 1187.

Home Trade and Export.

New Price List on application.

Always Novelties.

Mexican Bubble Glassware



All the Charm of True Craftsmanship

Made in Mexico by the peons in the age-old manner of their ancestors—but produced under the supervision of our own agent. Thus we are able to assure you of quality and prompt shipments. All prices f.o.b. El Paso, Texas.

Price List of Mexican Bubble Glassware

Dimensions are approximate

No. 1027 Decanter, 7-inch	\$ 6.00 doz.
No. 912 Glass, 3-inch	1.00 doz.
No. 982 Candlestick, 7½ inches (pieces, not pairs)	7.20 doz.
No. 1028 Guadalupe Bottle, 12½-inch	18.00 doz.
No. 969 Pitcher, 7-inch	2.40 doz.
No. 902 Tumbler, 4½-inch	1.25 doz.
No. 990 Bowl, 4 x 10 inches	13.20 doz.
No. 1023 Sherbert, 3½-inch	4.50 doz.
No. 1013 8½-inch plate	3.60 doz.
No. 1020 Cup and saucer, 5-inch saucer	4.00 doz.

Occasioned by the drop in value of Mexican Exchange all glassware prices are now subject to a special discount of 25%.

Colors: Blue, Green, Amethyst

50c packing charge on orders less than \$10.00

Illustrated circular showing full assortment on request

Special: Import orders—six weeks delivery—minimum value \$40—will be sent freight prepaid and full allowance for breakage.

HENRY S. BEACH

Direct Importer

Established 1900

104 Pioneer Plaza

El Paso, Texas

FROM FINLAND

KARHULA



CRYSTAL

VASES BOWLS

SMOKING ACCESSORIES

DECANTERS

STEMWARE

Send for Illustrated Leaflets

Immediate Delivery from NEW YORK

FINLAND CERAMICS and GLASS CORPORATION

225 FIFTH AVENUE

NEW YORK

JACOBEOAN

A TRULY INTERNATIONAL PATTERN

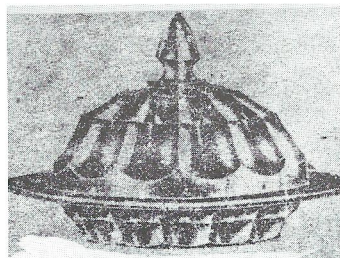
I first became curious about this pattern when I was shown a cruet in ruby-stained crystal with the word "oil" stencilled in red. Then, two different master salts or almond dishes appeared in my new salt book - the same design, but two different shapes. These are shown on this page. One has a diamond shaped base and is oval - the second version is round with a cupped rim.



Jacobean is a rather plain design consisting of parallel rows of slightly concave squares. It was made from the late 1920's through the 1930's. I am not certain who was first to produce the design, but a tumbler which matches the design appeared in a 1924 Westmoreland catalogue (see *WDG2*, 375). It was their No. 176 tumbler, but no other matching items are known.

The Basic design could date much earlier but I doubt it. *Millard 2*, pl. 109 shows a goblet in the design, called *Sectional Block*, dated from the 1890's. *U1*, p. 17 shows a second goblet in a different shape which is called *Sectional Block - Barrel*, dated from the 1880's. These estimates could easily be wrong, as this report will indicate.

U.S. Glass produced a line of tableware they called *Jacobean* around 1930. It was their No. 15317 line, shown here in a water pitcher (courtesy Mr. Bickenheuser).



It is known in crystal, green, pink and in a pale marigold iridescent.

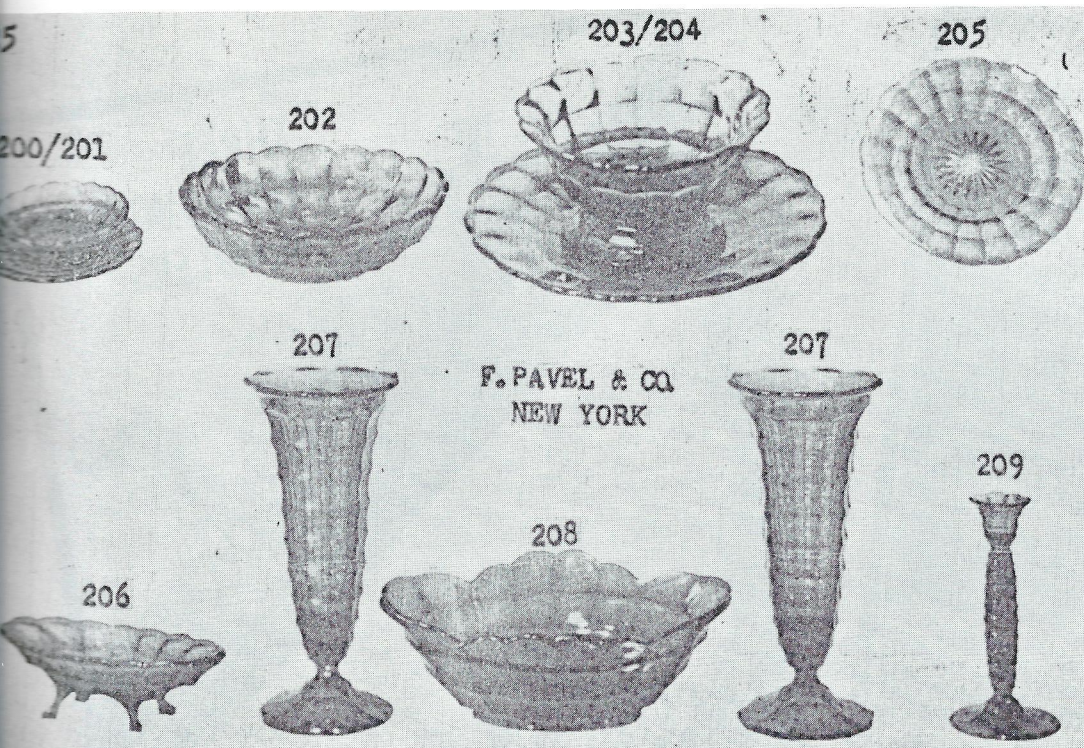
A very similar pattern, also called *Jacobean*, was being made at the same time in Czechoslovakia. It was advertised in British trade journals by its distributors Clayton Mayers & Co. A 1929 catalogue of the International Tobacco Co. (London), makers of Summit Cigarettes, offered many different items in *Jacobean* for redemption coupons or "certificates". This same catalogue included other premiums (clocks, toys, cameras, jewelry, radios, etc.), but *Jacobean* was the only glassware offered.

Wracked by the worldwide Depression, the hard-pressed English glass industry pressed legislators to pass a 50% tariff on imported glass from Europe and the States in 1933. It was then all the molds for *Jacobean* were sent to England for continued production. Several ads for Clayton Mayers proudly announced the more than 250 pieces of *British-Made Jacobean*. It seems likely that many of these molds were newly designed additions to the line. Notice the difference in the handles on the cruet in the 1930 ad and the one in the 1934 ad.

The Westmoreland No. 176 tumbler and the tumblers in the 1933 ad appear to be identical. This shape matches the *Ranger* juice and the *Ranger* miniature tumbler shown in Richard Owens excellent *Carnival Glass Tumblers* (Figs. 144 & 206). I listed these as possibly Westmoreland in my *Antique Trader* cover story on this company's early carnival, but we now know that these are probably two of the seven different size tumblers shown in the 1933 *Jacobean* advertisement. I have seen the tiny one with a registration number along the base of the glass.

The true *Ranger* tumbler (MH6, 48) was Imperial Glass Co. No. 711 (*Archer*, 131). The pattern is almost identical to U.S. Glass' *Jacobean*, but it is quite different from the British/Czech *Jacobean*. The *Ranger* tumbler is found in marigold carnival with trademark combining "M" inside the letter "C". At first my thoughts turned to some association with Clayton Mayers, but thanks to a conversation with tumbler collector John Britt, the mystery of this trademark has been solved.

John gave me the name of Lois Langdon from Idaho, whom I called to "get the rest of the story". She told me this was the trademark of *Cristales de Mexico* of Monterrey, Nuevo Leon, Mexico. While on a trip to Mexico she purchased a set of *Oklahoma* (MH5, 48) tumblers (old) which were still in the original box. The box clearly had this same

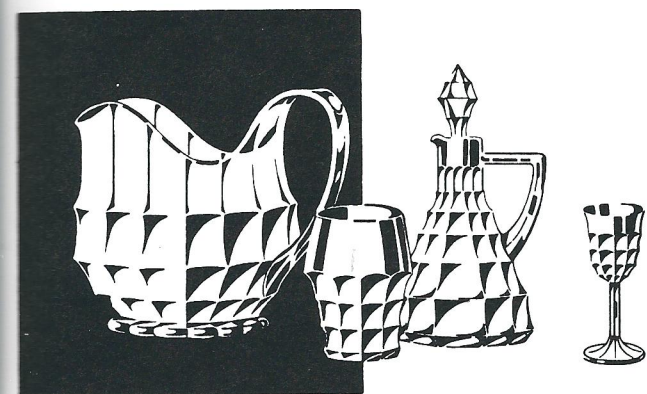


Assortment of European JACOBAN found in a brochure of F. Pavel & Co., distributor for American market

THE POTTERY GAZETTE AND GLASS TRADE REVIEW. February 1, 1930.

J A C O B E A N

(Regd.)



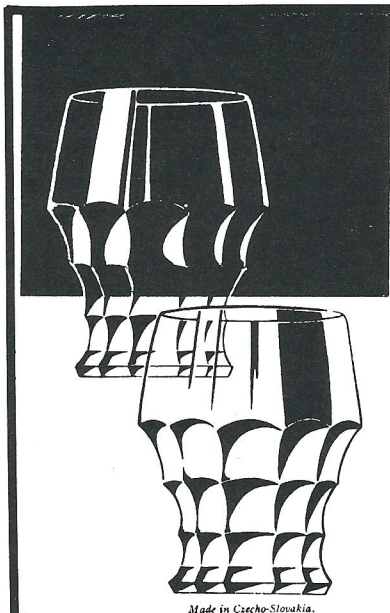
■ 1930 plans are already prepared.

■ National advertising will continue throughout the year and will cover the great National Dailies and also include the fashionable Magazines.

■ In addition to this steady continuous propaganda, there will be two Special Sales Drives which will be based on the lines of the astonishingly successful Selling Scheme launched in the Summer of 1929.

■ Look out for further details and stock up now.

**CLAYTON MAYERS
AND COMPANY LIMITED**
58, GRAY'S INN RD., LONDON, W.C.1



Made in Czechoslovakia.

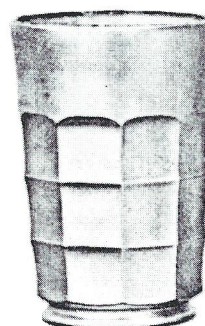
Advertising in the National Press is busy telling of the great free gift offer with which we are celebrating the 10th Anniversary of Jacobean Glassware. During June, everyone who purchases from you Jacobean Glassware to the value of 10/- will be presented by you with two half-pint Jacobean tumblers. We provide the tumblers—you share the credit with us. Write for full details and display material at once.

June, 1930 Clayton Mayers ad reveals Czechoslovakian origin of JACOBAN

C-M trademark stamped on it. Mrs. Langdon also told me she found some clear tumblers in the same pattern, without the trademark, also found in Mexico. The carnival version of this tumbler is "cupped in" at the top, rather barrel shaped, with a collared base. The clear version is shown below next to the Ranger tumbler, somewhat straight-sided and with a polished base. Two different molds but unquestionably the same pattern...

Imperial probably either made these C-M marked tumblers for export, or sold the molds to the Mexican firm when they were no longer needed. A Votive Light (MH8, 135) is also known with this trademark, a religious candle lamp obviously produced for or in a Roman Catholic country.

"Ranger"



"Oklahoma"



No. 281A pressed tumbler.

194 THE POTTERY GAZETTE AND GLASS TRADE REVIEW February 1, 1933

JACOBEOAN

(REGD.)

BRITISH-MADE GLASSWARE



Jacobean British-made Tumblers in seven sizes are typical of the complete Jacobean range of modern glassware. Over 250 pieces, all built for stout service, designed in great traditions, priced for modest means. Jacobean glassware is advertised throughout the national press, and ample display material is at your disposal. Stock up now.

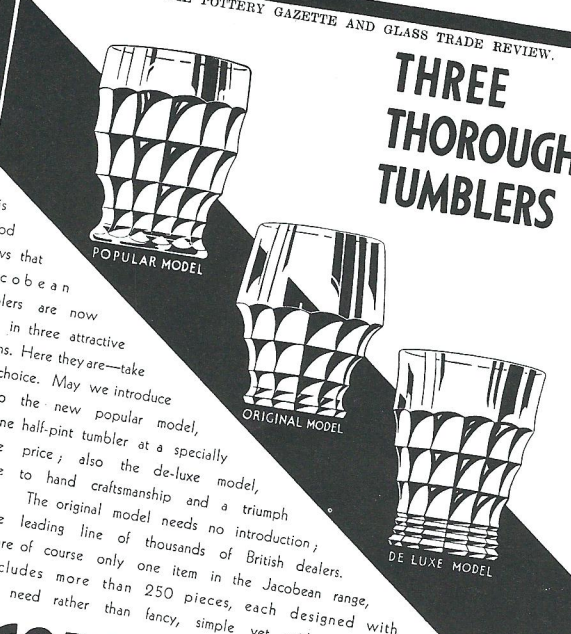
CLAYTON MAYERS & CO. LTD.

North Circular Road, London, N.W.2.
 London Showrooms: St. George's House, 44 Hatton Garden, E.C.1.

● Have you received your copy of our new General Catalogue? It is free and post free for the asking.

828 THE POTTERY GAZETTE AND GLASS TRADE REVIEW July 2, 1934

THREE THOROUGHbred TUMBLERS




It is good news that Jacobean tumblers are now made in three attractive designs. Here they are—take your choice. May we introduce you to the new popular model, a genuine half-pint tumbler at a specially attractive price; also the de-luxe model, a tribute to hand craftsmanship and a triumph of value. The original model needs no introduction; it is the leading line of thousands of British dealers. Tumblers are of course only one item in the Jacobean range, which includes more than 250 pieces, each designed with an eye to need rather than fancy, simple yet with unerring taste.

JACOBEOAN

(REGD.)

GLASSWARE



CLAYTON MAYERS & COMPANY, LTD., LONDON, N.W. 2

(Above) Two Clayton Mayers ads picturing British-made JACOBEOAN items

(Below) A 1929 cigarette coupon redemption catalogue showing JACOBEOAN from Czechoslovakia

Sparkling "JACOBEOAN" GLASS



No. 90 PAIR "JACOBEOAN" CANDLESTICKS
200 CERTIFICATES (SINGLE CANDLESTICK 100 CERTIFICATES)

No. 92 "JACOBEOAN" SCENT BOTTLES
100 CERTIFICATES EACH

No. 93 "JACOBEOAN" PUFF BOWL
100 CERTIFICATES

No. 94 "JACOBEOAN" COMB TRAY
125 CERTIFICATES

No. 91 "JACOBEOAN" POMADES
75 CERTIFICATES EACH

For the TABLE and BOUDOIR

THE FAMOUS JACOBEOAN GLASS



No. 214 JACOBEOAN CHEESE DISH
100 CERTIFICATES

No. 216 JACOBEOAN TOAST RACK
100 CERTIFICATES

No. 215 JACOBEOAN FRUIT BOWL
100 CERTIFICATES

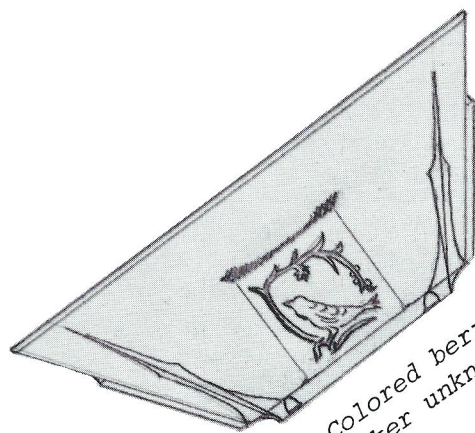
No. 218 JACOBEOAN BEER MUG
50 CERTIFICATES

No. 219 JACOBEOAN TANKARD
50 CERTIFICATES

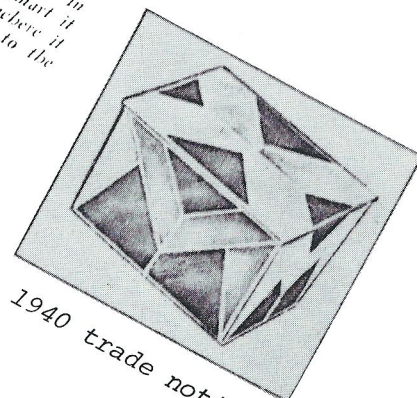
No. 217 JACOBEOAN JUG AND BASIN for Sugar and cream
75 CERTIFICATES The pair.

No. 215 FRUIT SET
Large dish and six bowls, the set complete
200 CERTIFICATES

Kunne & Bessant, 460 West 34th St., New York, get delightful effects from their mirror piece work, as this little box in crystal and color work, as this little box in would be on the dressing table, where it would lend a note of modernism to the feminine fripperies



Rose Colored berry dish
Maker unknown



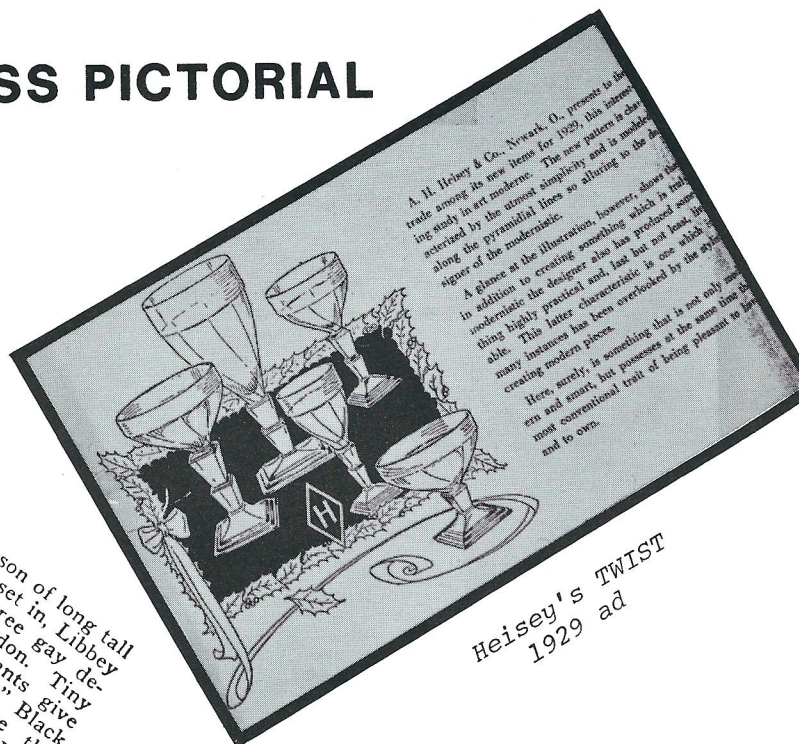
1940 trade notice

ART DECO GLASS PICTORIAL



1941 Libbey trade notice

Now that the season of long tall drinks is about to set in, Libbey (see left) offers three gay designs by Witold Gordon. Tiny red and white elephants give one the name of "Jumbo." Black and white poodles name the "Poodle." A third is called "Minstrel" from its design of active orange and black musicians producing hot music. Five, nine, ten and twelve ounce sizes will be available. Glasses will retail up from \$1.50 a dozen.



Heisey's TWIST
1929 ad

A. H. Heisey & Co., Newark, O., presents to the trade among its new items for 1929, this interesting study in art moderne. The new pattern is characterized by the utmost simplicity and is marked along the pyramidal lines so alluring to the eye as the modernistic.

A glance at the illustration, however, shows that in addition to creating something which is truly modernistic the designer also has produced something highly practical and, last but not least, in many instances has been overlooked by the eye of the creator of modern pieces.

Here, surely, is something that is not only new and smart, but possesses at the same time the most conventional trait of being pleasant to look at and to own.

Pictured on this page are two early advertisements from 1928 and a small clipping from the Heisey design scrapbook (to the right). Again we see the Deco design in glass referred to as "modern" or "modernistic".

The ad below from Kopp Glass, Inc. was partially reprinted earlier in *WDG2*, p. 216, but the most important note at the bottom of the ad was left out. This notation reveals the fate of the Pittsburgh Lamp, Brass & Glass Co., prominently featured in this issue of *GC3*. Apparently Nicholas Kopp took over the remaining operation at Swissvale, PA. through some sort of reorganization.

The No. 400 vase was patented in 1928 by Kopp, and was also used as a shade for lamps. The angular design is very similar to a bowl pattern made by Fostoria about the same time as the black vase shown on the cover. I am curious what the color "Havana" would look like.

The ad below right does not identify the origin of the mottled or "spatter" glass items shown, but they are unquestionably Czechoslovakian. At least two of the same exact items are shown in Ruth Forsythe's new book on Czech glass (which includes only marked pieces). The shade on the clown lamp on the cover is this same type of glass.



"MODERNISTIC" GLASS VASES



No. 400
Height 8½"

Lighting Units Catalogue 31-C.
Residential Lighting Glassware 32-C.
Portable Lamps, Catalogue 33-C.

Newest in Gift Creations. Made in Solid Colors, Plain and Roughed Outside. Crystal, Rose, Ruby, Blue, Havana and Emerald.

These Vases also used for Portable Lamps and Pedestal Lights.

Write for Catalogues of other products — Supplement to Catalogue 31-C Modernistic lighting glassware.

Just off the press.



No. 401
Height 6½"

BRANCH OFFICES AND SHOW ROOMS—

New York—Messrs. Dela Croix & Monroe, 225 Fifth Ave.
Chicago—R. M. Peare Company, 17 North Wabash Avenue.

KOPP GLASS, INC.

2204 PALMER STREET — — SWISSVALE, PA.

Now doing the business formerly conducted by Pittsburgh Lamp, Brass & Glass Co.; at Swissvale, Pa.

The unique lamp and beverage set shown below is also definitely Czechoslovakian, as the pitcher and tumbler appear of page 59 of the new Forsythe book (reviewed at the back of this issue). The set in her book is stained with green and orange colors on a crystal base glass, with the colors alternating on each section.



68

THE POTTERY, GLASS & BRASS SALESMAN

DECEMBER 13, 1928

"IMPORTERS OF SALABLE MERCHANDISE"

With a reputation for unusual values
we now feature another certain winner



Illustrated is our Philippine Assortment which is one of the most outstanding values to be found.

This unusual glassware, which comes in multi-colored effects and striking shapes that have instant appeal, is offered in a range of nineteen different items—two of each—making a total of thirty-eight pieces to the case.

Case consists of Console set (considered as three pieces) a powder box, a basket, three candy jars, seven styles in vases and rose bowls in four shapes.

This assortment is exceedingly moderate in price.

LOUIS WOLF & CO.

215 FOURTH AVENUE

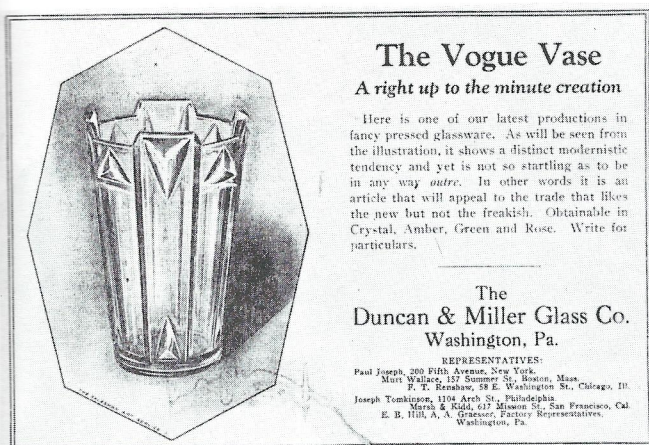
NEW YORK CITY

When the Art Deco movement was introduced in a 1925 French decorative arts exposition, it became the "rage" in modern design techniques. It soon appeared in architecture, furniture, art, sculpture, and even glass. It wasn't long before its influence could be seen in America.

On the next several pages is presented a pictorial record of this movement in glass. Compare the sharp, angular designs and the linear, geometric look of this glass. It is primarily found in decorative items, such as lighting, vases, console sets, but the Art Deco look can also be found in some tableware, stemware and bar ware.

Indiana Glass Company produced two particularly "deco" patterns in their *Cracked Ice* (WDG2, 195) and *Pyramid* (WDG2, 191) table lines. L.E. Smith's patented *Wig-Wam* (WDG2, 325) is especially Art Deco. If etched stemware is your favorite, you could invest in a line called *Vogue* (BTG2, 39). U.S. Glass produced this at their Tiffin, Ohio plant.

One particular favorite of mine is the New Martinsville Glass Company's *Moon-drops* wine set which has a decanter with a shape simulating a "Flash Gordon" rocket ship. Even the wines have the tripod feet and flat base. A vase is also known in this tripod version of *Moonstone*, with all three shown in Gene Florence's fifth edition of his *Collector's Encyclopedia of Depression Glass*, p. 121.



Another highly "deco" design, also originally called *Vogue*, was made in a vase by Duncan & Miller in 1929. It appears to be unlisted to date. The ad lists it in colors of crystal, amber, green and rose. If you own one of these vases, you have a "sleeper" which *The Glass Collector* just woke up.

A 1934 English trade notice pictured this line of Deco style glass by George Davidson & Co., described as available in



colors of green and orange "cloud" effect. The reporter noted the orange colored line appeared to be in great demand as an export line. He also lists "cloud amber" and a plain emerald green version of this line.

The 1928 Heisey advertisement shows the assorted stems in their *Twist* pattern. This same pattern is sometimes incorrectly called *Oceanic*, as I point out in my Book 6. The handles on the cruets shown in my book, and the stems on page 47 here, are typically Deco in appearance, but the rest of the pattern lacks this special look, so I cannot recommend it as a line to collect for "deco-rating" your table with Deco style glass.

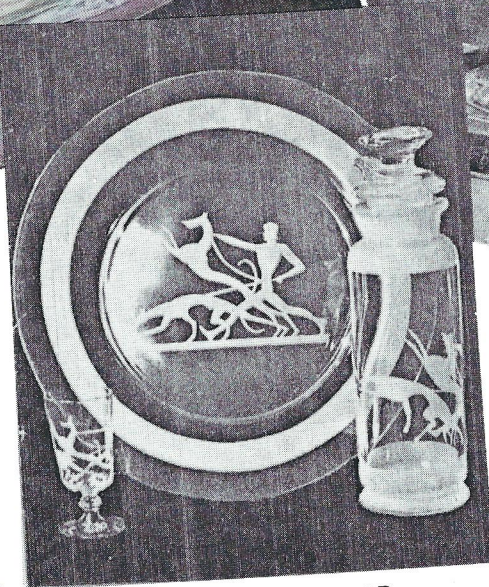
The background mural on the cover shot was found in the New York World's Fair program, loaned to me by Eve Basford. It depicts the statue "Speed" which was situated in front of the Communications Building, where television made one of its first public appearances.

Not everything you will see reprinted in this pictorial is an exclusive. Some of these pictures can be found in other books, some out-of-print, but much of this is new material. Nor are we able to identify all the glass shown in these pictures. What I am trying to relay here is a "style" of glass design which is easy to recognize, and can usually be bought at a reasonable price. I highly recommend it as a wise investment in the future.

STEUBEN, circa 1935

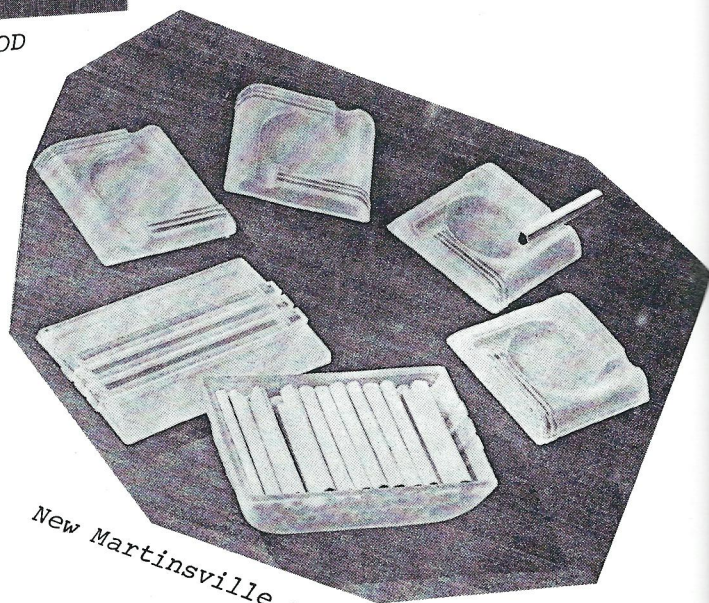
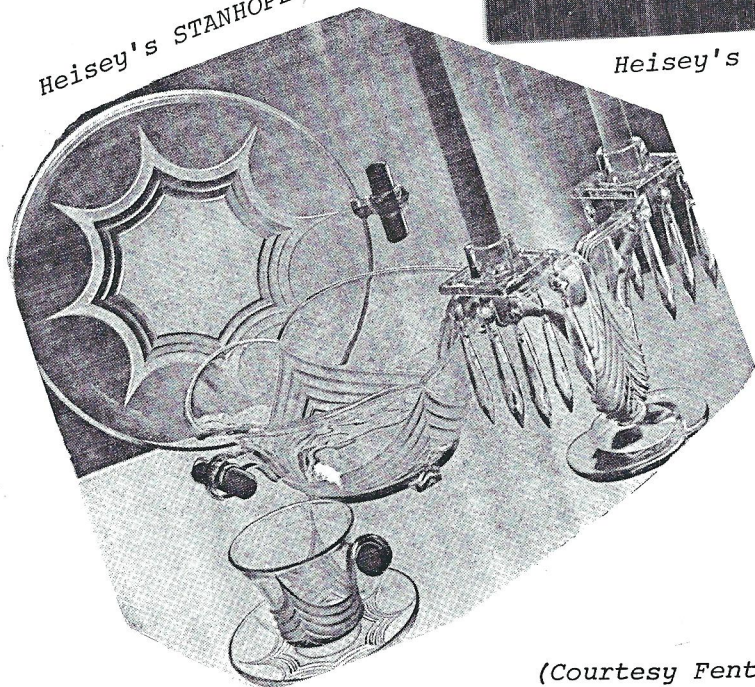


STEUBEN, circa 1935



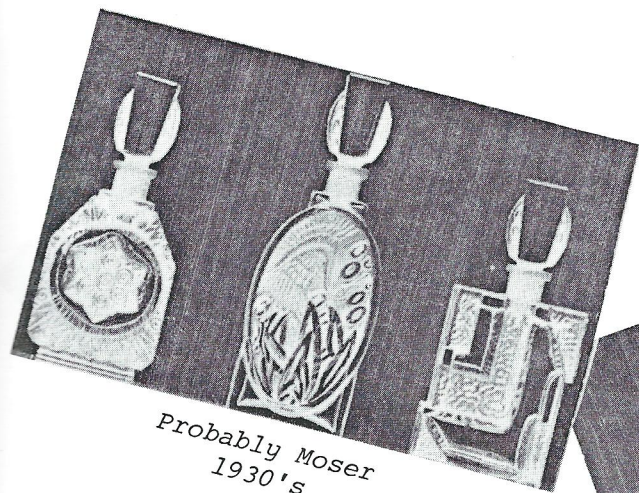
Heisey's NIMROD

Heisey's STANHOPE

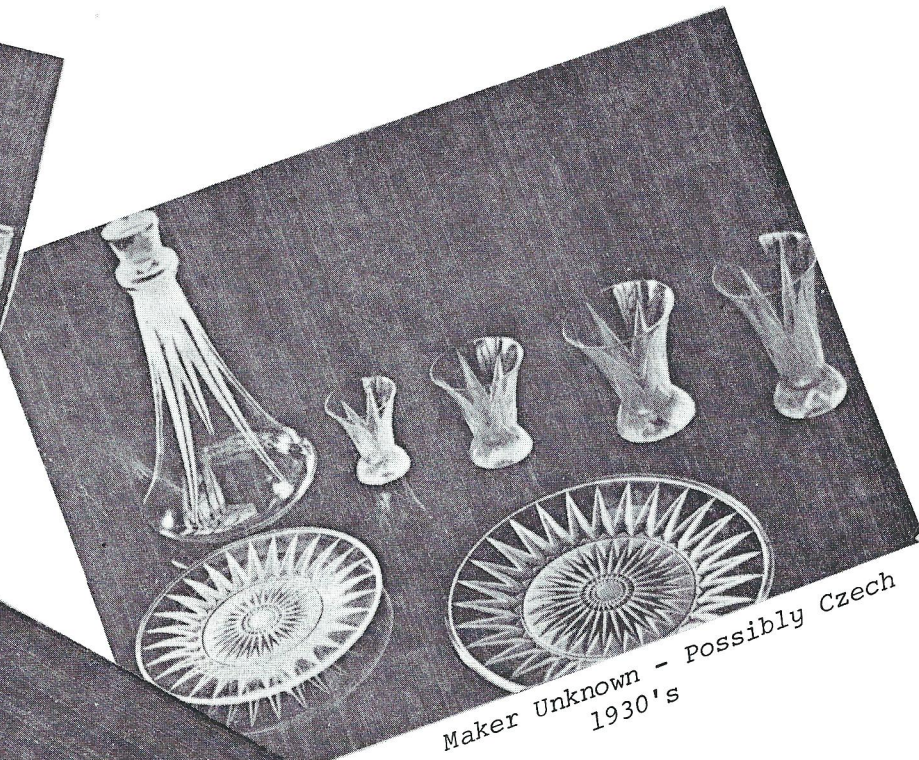


New Martinsville smoke set

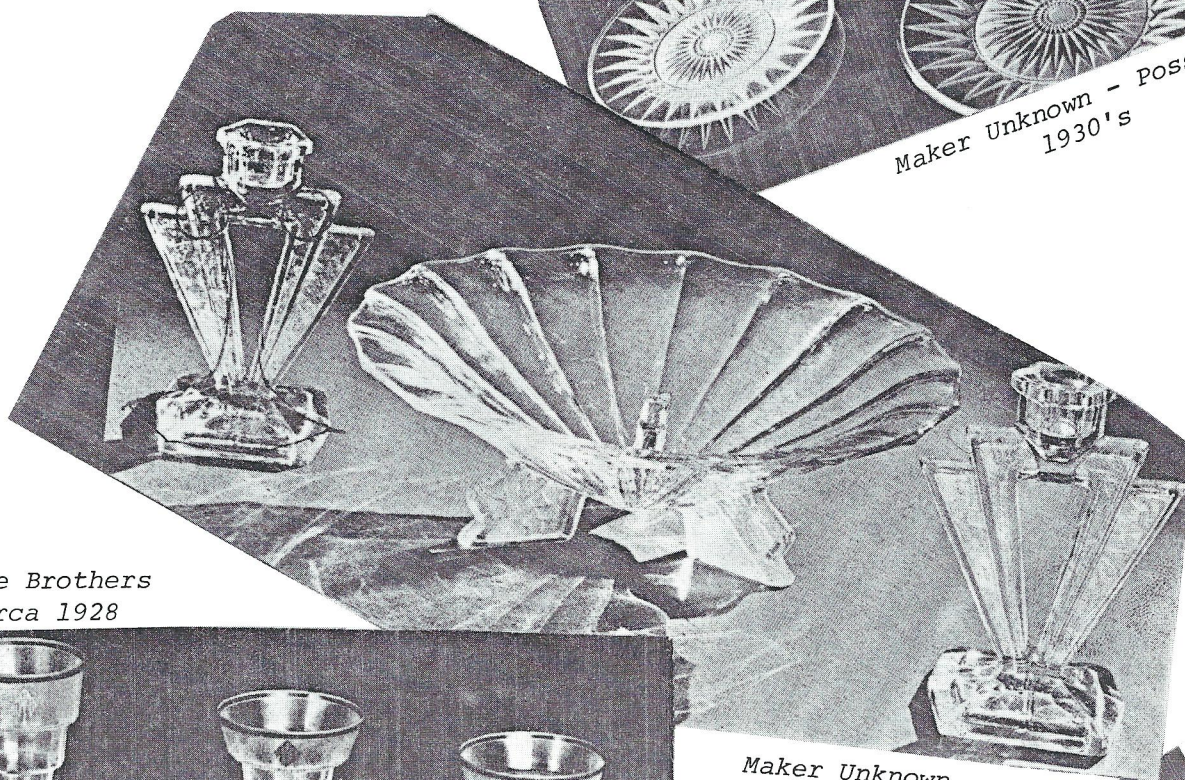
(Courtesy Fenton Art Glass Museum)



Probably Moser
1930's



Maker Unknown - Possibly Czech
1930's



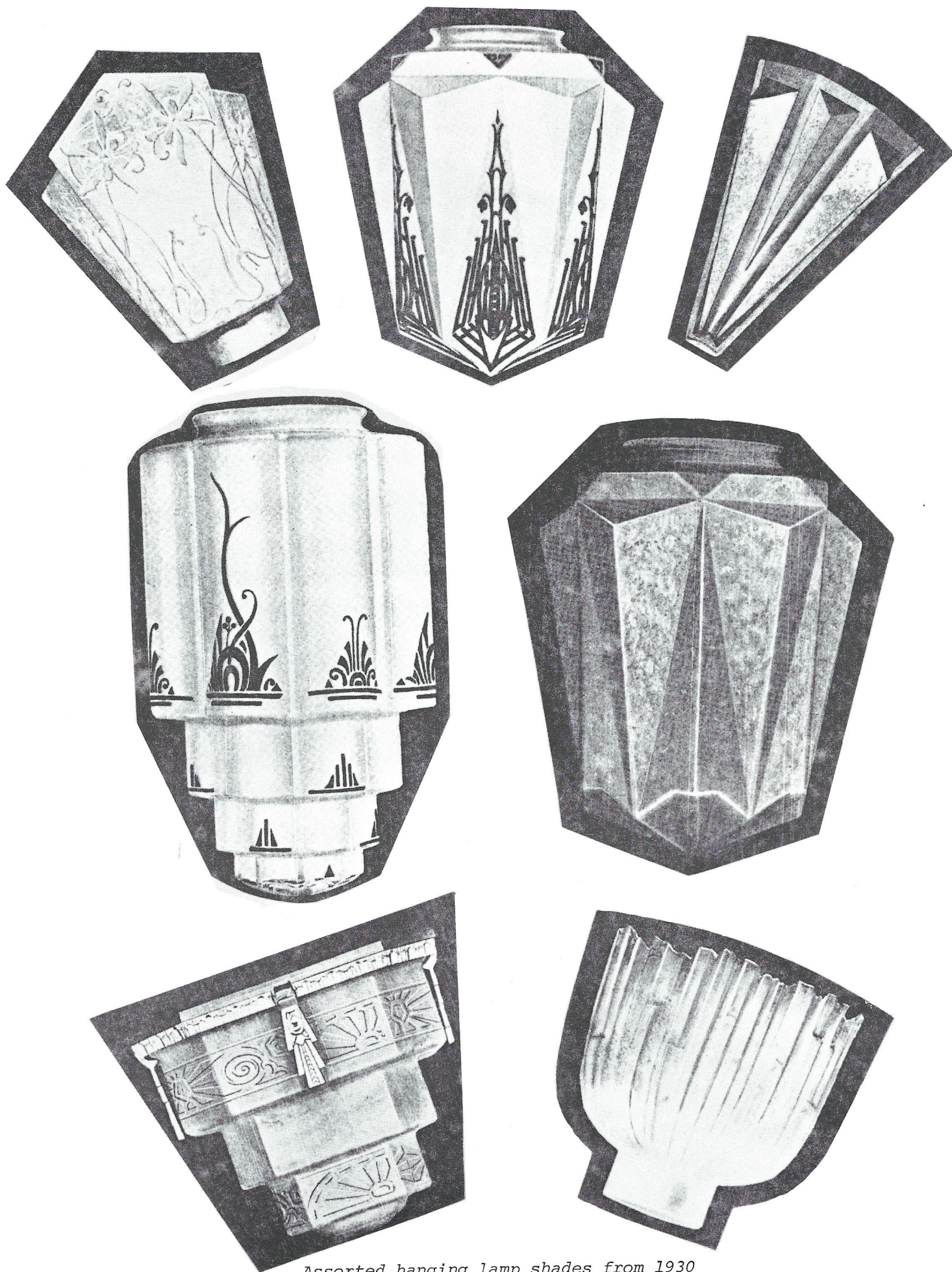
Bryce Brothers
Circa 1928



Maker Unknown



Possibly Moser
1930's



*Assorted hanging lamp shades from 1930
Phoenix Glass Company catalogue*

OUR AMERICAN GLASS IN LONDON

Illustrated on this and the next few pages are a number of reprinted advertisements found in British industry trade journals. Each proves conclusively that our own American glass companies had built quite an export market for our goods in England. Most of the ads shown here were sent to me by my new peer in glass research, Raymond Notley of London.

These ads represent the production of many of our most famous glassmakers -- including Fenton, Heisey, Cambridge, Fostoria, U.S. Glass, and others. It is interesting to see that the names from some of our patterns were changed over there to suit British tastes (Fostoria's American became *Georgian*.) The *Hepplewhite* "suite" (the English term for a "set"), is the same as our *USG Williamsburg*. U.S.G. had its own English distributing facilities, so it is surprising to see one of their patterns described as marked with a British American Glass (BAG) triangle trademark. Do any of our readers have any items with this mark in the bottom?

These ads are just a few of dozens we are pleased to share with you, thanks to the efforts of Mr. Notley. We thank him again for his contributions to our cause.

September 1, 1921 THE POTTERY GAZETTE AND GLASS TRADE REVIEW 1785

JOHNSON & JORGENSEN FLINT GLASS LTD.

26 & 27, FARRINGTON STREET, LONDON, E.C.4.

THE HOUSE
FOR
EVERYTHING IN GLASSWARE

TELEGRAMS: FISH, LONDON SHOWROOMS ALWAYS OPEN TELEPHONE: CITY 8882



IMPERIAL SERVICE
AMERICAN PRESSED WARE

ONE OF A LARGE RANGE KEPT IN LONDON STOCK, PACKED IN CONVENIENT SIZED PACKAGES AT EXTREMELY MODERATE PRICES. ALSO SPECIAL ASSORTMENTS OF

FLINT & IRIDESCENT WARE

[Apply] for PRICES AND FULL PARTICULARS or better still CALL AND INSPECT FULL RANGE.

Imperial's MT. VERNON

1938 THE POTTERY GAZETTE AND GLASS TRADE REVIEW (October 1, 1938)

We are sole importers for the following well-known firms:-

CAMBRIDGE GLASS CO., OHIO, U.S.A.
 FRY GLASS CO., "
 HOCKING GLASS CO., "
 SHOTTON CUT GLASS CO., "
 QUAKER CITY CUT GLASS CO., "
 WESTON GLASS CO., "
 RAINAUD LAMP CO., "
 STOTT BROS. CUT GLASS CO., "
 LIBBEY GLASS CO., "

Speciality:
 American Blanks cut in our Factories in this country
 Buyers' own designs hand-cut and confined to them.

For Price Lists, terms and all particulars please apply to our London Showrooms where we have a permanent exhibit comprising Bowls, Compots, Dishes, Stamping Tumblers, etc., in pressed glass, and Tumblers, Bottles and Ups, Vases, etc., in blown glass.

Complete ranges of specimens are representative of our large stocks, from which we can give immediate delivery.

The British American Glass Co.
 Ely House, Charterhouse Street, Holborn, E.C.1
 Telephone: Holborn 6376

1921 THE POTTERY GAZETTE AND GLASS TRADE REVIEW November 1, 1921

The Superb "Hepplewhite" Crystal Suite



LATEST DESIGN IN BRILLIANT PRESSED GLASS

THE above is an illustration of our newest production in pressed glass -- the "HEPPLEWHITE" Crystal Suite. Each piece bears our registered trade mark and is so perfectly finished that it is scarcely distinguishable from the finest cut crystal. The prices have been based on an exceptionally low scale, and particulars will be forwarded upon receipt of post card.

BRITISH AMERICAN GLASS
 COMPANY LIMITED.

ELY HOUSE, CHARTERHOUSE STREET, HOLBORN, LONDON

TELEPHONE: Holborn 6376

AGENTS:
 LONDON: C. M. GREEN & CO.
 COUNTRY: A. COLDWICK.

TELEGRAMS:
 E.C.1.
 "Britannica",
 Smith, London."

U.S. Glass' WILLIAMSBURG


1258


THE POTTERY GAZETTE AND GLASS TRADE REVIEW. November 1, 1923.


IRIDESCENT
ART WARE


NATIONAL GLASS CO^{LD}

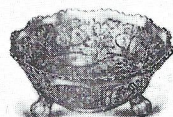
1 CHARTERHOUSE STREET, HOLBORN CIRCUS, LONDON E.C.1


1401 NUT BOWL


922 FERN DISH


1406 9" DISH RIMMED


32 9" VASE


1125 FLARED DISH

THE ORIGINAL IRIDESCENT GLASSWARE, WHICH STILL HOLDS FIRST PLACE FOR BEAUTIFUL COLOUR EFFECTS—GOLDEN, GREEN, VIOLET AND ROYAL BLUE—HIGH GRADE QUALITY—AT MODERATE PRICES

A VERY EXTENSIVE RANGE OF SHAPES AND DESIGNS MADE

FOR CHRISTMAS TRADE WE CAN GIVE IMMEDIATE DELIVERY OF STOCK ASSORTMENTS COMPRISING DISHES, CAKE PLATES, NUT BOWLS, VASES ETC.

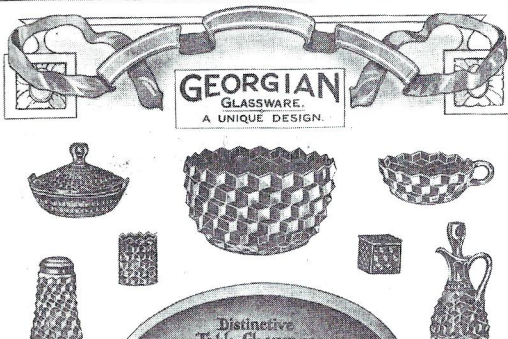
WE CORDIALLY INVITE INSPECTION OF OUR WIDE RANGE OF TABLEWARE DESIGNS.

Variety of carnival novelties by Fenton

1182

THE POTTERY GAZETTE AND GLASS TRADE REVIEW. September 3, 1930.

GEORGIAN
GLASSWARE.
A UNIQUE DESIGN.



Distinctive
Table-Glassware

NATIONAL GLASS CO^{LD}

(CHAS. J. PRATT)

1 CHARTERHOUSE ST., HOLBORN LONDON E.C.1

TELEGRAMS: "NUTBORN" LONDON. PHONE: 4501 (HOLBORN)

SOLE AGENT FOR

CHIPPENDALE:- The Only Really High Grade Glassware Selling at Moderate Prices

GEORGIAN:- A Unique Design in Pressed Table Glass Brilliant in Effect & Absolutely Original

VICTORIAN:- Our Latest Production A Most Attractive Design of Rich Beauty Made in a Full Range

TUMBLERS:- In Large Variety, Both Moulded & Blown. Also Beer Mugs; Stemware; etc; etc.

WRITE TODAY FOR ILLUSTRATED CATALOGUES

Fostoria's AMERICAN

1188

THE POTTERY GAZETTE AND GLASS TRADE REVIEW August 1, 1922



THE WORKS OF THE CAMBRIDGE GLASS COMPANY

Every modern equipment and device are installed in this truly wonderful Works, and the combination of modern methods with the world's best technical glass-making knowledge, makes possible the production of such exceptional quality in pressed glass as the under illustrated "STRATFORD" BOWL, which is so often described as the BEST POSSIBLE.



Sole
European
Agents:

The British American Glass Co. Limited,
13, CHARTERHOUSE STREET, HOLBORN, E.C.1.
Telephone: Holborn 678. Telegrams: "Botanaglas, London."

Cambridge's STRATFORD


516

THE POTTERY GAZETTE. May 1, 1913.

PATTERN No. 433.


ROLL TRAY.




SUGAR.


CREAM.


JELLY.


CELERY VASE.


TANKARD.


DESSERT PLATE.


BOWL.


DOUBLE-HANDLED SWEET.


COMPORT.

EVERY STORE
SHOULD DISPLAY

HEISEY'S
GLASSWARE

The sums of perfection, embracing a variety of shapes and designs to meet the requirements of every purchaser. Its dazzling brilliancy will not fail to appeal to all who appreciate the charm of an artistic house.

HEISEY'S SHOWCASES
Suffering Free.

REGISTERED

TRADE H MARK

No. 50121.

R. Johnston & Co Ltd

92 & 93 Fore Street,
London, E.C.

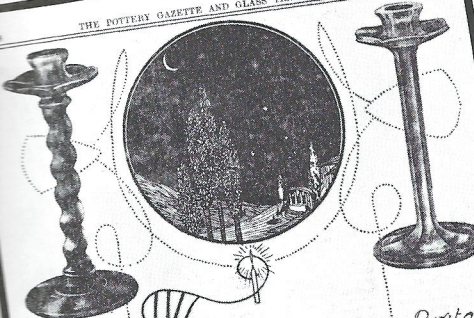
REGISTERED

TRADE H MARK

No. 60121.

Heisey's GREEK KEY

THE POTTERY GAZETTE AND GLASS TRADE REVIEW. May 1, 1932.



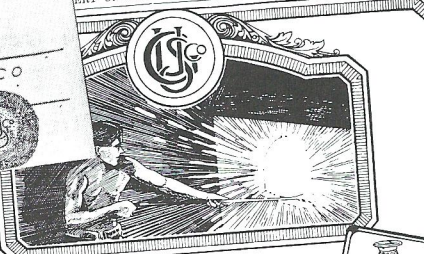
Jacobean Puntan

WORTHY OF YOUR
UTMOST CONSIDERATION
ARE THESE CANDLE-
STICKS WHICH EXPRESS
AN OLD-WORLD CHARM
IN PURITY OF LINE
& AESTHETIC SIMPLICITY
OF PERIOD CREATIONS

UNITED STATES GLASS CO
55 FARRINGTON STREET LONDON EC4
TELEPHONE 5861 CENTRAL

Another JACOBAN?

THE POTTERY GAZETTE AND GLASS TRADE REVIEW. December 1, 1934.




BARONIAL

Industry's highest achievement
in the production of beautiful
glassware is epitomised in
good Baronial.
A comprehensive range of
pieces for all domestic uses
testify to its broad appeal.

A fully illustrated catalogue
is forwarded on request

THE POTTERY GAZETTE. May 1, 1933.



FLOWER BOWLS

SHOULD OCCUPY A PROMINENT
POSITION IN THE GLASS-
ROOM JUST NOW. THE LOVE OF FLOWERS
IS IN EVERY WOMAN'S
NATURE, HER APPRECIATION
OF BEAUTIFUL DESIGNS IN
GLASSWARE IS NONE THE
LESS MARKED. OUR LATEST SELECTION WILL
INTEREST ALL BUYERS.


UNITED STATES
GLASS COMPANY
55 FARRINGTON ST. LONDON EC4

ATHENIA, ELEPHANT TOES
& WATERFORD PATTERNS

Fly-proof covered pieces in
PORTLAND and U.S. SHERATON

THE POTTERY GAZETTE. June 2, 1933.

The Proboscis & Foot Pad
of the House Fly



PROBOSCIS OF
HOUSE FLY
SHOWING TUBES

HOUSE FLY IN THE ACT OF
PROBOSCING LIQUID FOOD.
FOOD IS DEPOSITED
FORMING A VOMIT SPOT.

THE HOUSE FLY CANNOT BITE
AND CAN ONLY TAKE ITS FOOD
IN A LIQUID FORM.

It has been proved by experiment that the fly has a
habit of regurgitating food from its crop down through
the proboscis into the food. It is with a view to the
regurgitating food material on which it feeds. The
edge can be distinguished from the food deposit
which are usually brown.

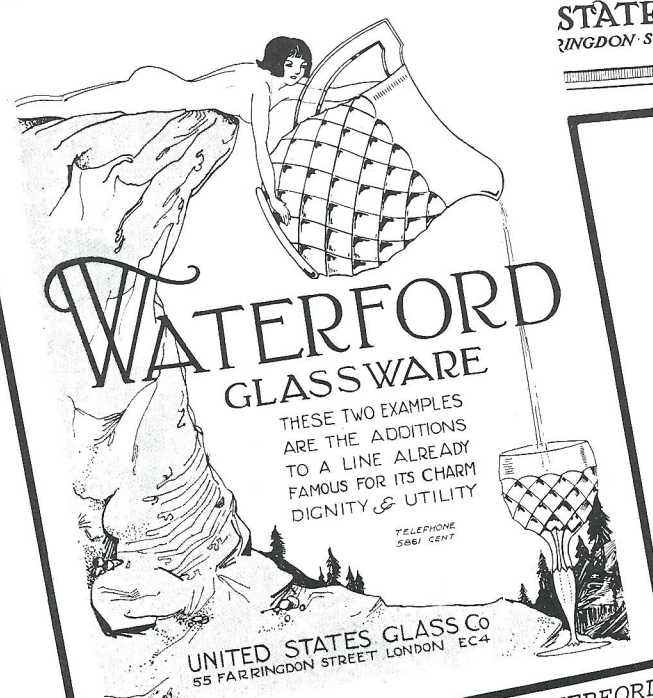
It has been proved by very vivid imagination to picture
the house fly as a very small insect with a small head
and a long proboscis. The proboscis is the fly's mouth
and it is with this that it feeds. The proboscis is the
fly's mouth and it is with this that it feeds. The proboscis
is the fly's mouth and it is with this that it feeds. The
proboscis is the fly's mouth and it is with this that it feeds.

WE DRAW ATTENTION OF
BUYERS TO OUR SELECTION
OF COVERED ARTICLES
FOR STEWED FRUIT.

UNITED STATES GLASS CO.
55 FARRINGTON ST.
LONDON.

TELE. "XYLITE" 5861 CENT.

THE POTTERY GAZETTE AND GLASS TRADE REVIEW. November 1, 1931.



WATERFORD
GLASSWARE

THESE TWO EXAMPLES
ARE THE ADDITIONS
TO A LINE ALREADY
FAMOUS FOR ITS CHARM
DIGNITY & UTILITY

UNITED STATES GLASS CO
55 FARRINGTON STREET LONDON EC4

Previously unlisted WATERFORD
pattern

MYSTERIES IN GLASS

On the next few pages are a number of glass patterns and oddities which I am unable to identify. I can offer an opinion, an estimate of age, certainly I can identify the type of glass it is, but in general - the answer is "I don't know".

Perhaps one of you 2,000 readers does know, so I am featuring these for either identification at most, or a simple name listing at the least.

These are just a few of many more we have received at our office for identification. This will be a regular feature in upcoming issues, so if you do not see your "mystery" piece here it may be in the next issue. Some were deliberately held back for further research, but both Tom Klopp and I have exhausted all possible sources in tracing down the origins of the items shown here.

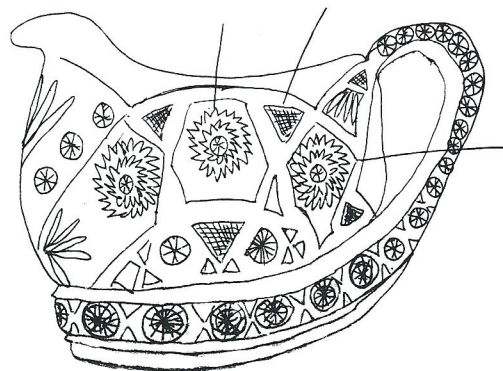
Shown first is a milk glass syrup pitcher which is a "look-alike" to the amethyst syrup on page 21. This is *pattern glass*, because it is also known in a tiny matching salt dip. If two molds of such varying types exist, then there must have been other shapes. Can you find the pattern listed and, if not, suggest an official name for it?



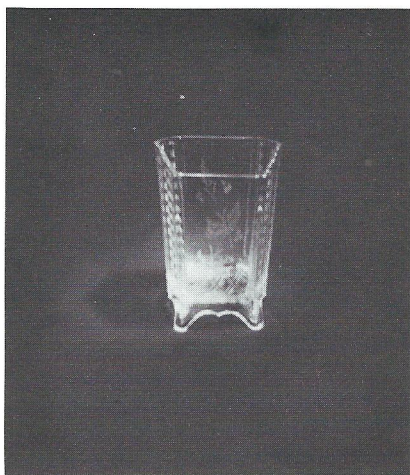
This beautiful pressed glass bowl with a frosted glass embossed design of cocoanut trees was shown to me at a California show last year, and I have tried ever since to trace its source. It is a small bowl, about 7" diameter or less, and there may be no other matching items. It looks French to me, but perhaps someone else knows the true story. Any other shapes? How about a name in case there are others?



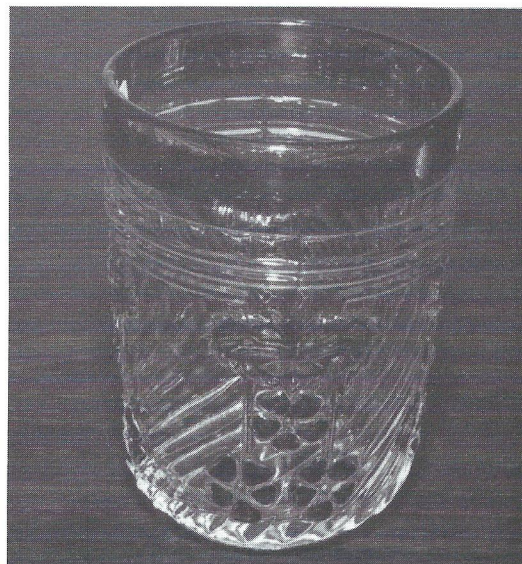
Here's an incredible oddity. One of our Alaska subscribers, Lois Vrbka (no, I didn't misspell it), sent this drawing of her imitation cut pressed glass "pitcher". I am not certain if it is a water or cream pitcher, as she did not send the size. It is the unique handle on this piece which is its most outstanding feature. Curving down from the top of the pitcher, the handle pattern turns into and becomes the base of the pitcher. This is my first exposure to this pattern oddity. If anyone can recognize the pattern, let us know. If not, suggest a memorable name, preferably without the overused words "hobstar", "buzzsaw", or "pinwheel".



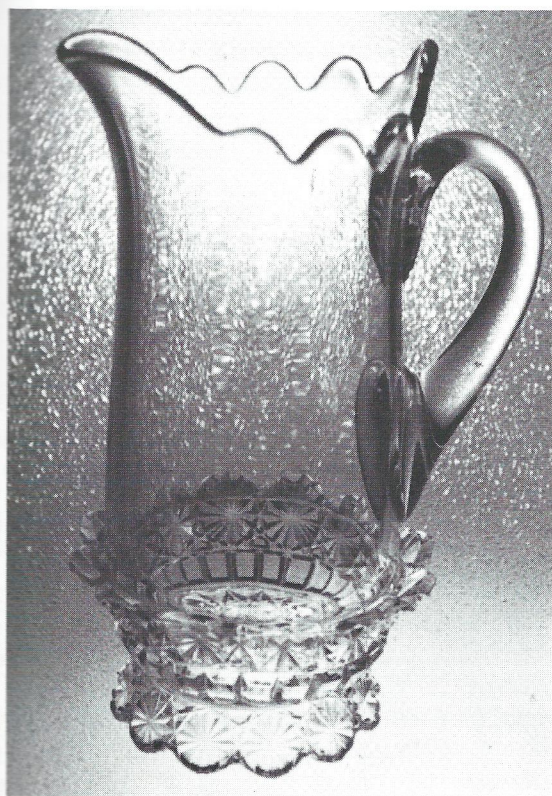
Marcia Williams sent us this picture of her pressed glass celery vase with an etched design. It is a footed pattern with a hexagonal shape. A diamond design can be found near the base, and a notched column pattern down the sides. The picture is not terribly clear, but perhaps someone recognizes the pattern (if indeed it is listed), and if not can let us know what other items were made. Name suggestions encouraged.



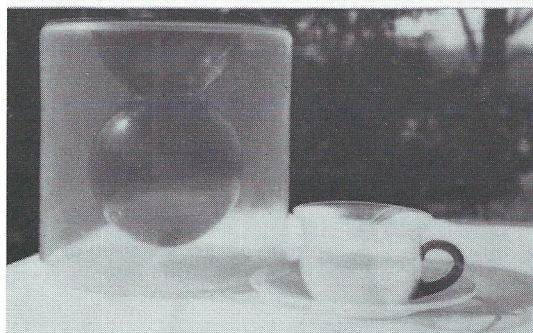
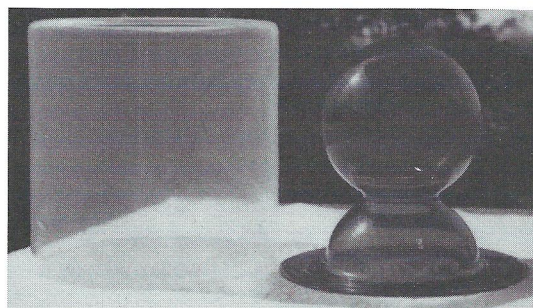
Shown next is a lightweight tumbler which I believe is mold-blown. The raised ribs, swirls, flowers and leaves create an unusual combination which we certainly would recognize if it was listed before. The top of the tumbler is gold-decorated, the flowers stained purple, the leaves stained green. I feel certain it is old, dating from about 1920-30.



I photographed this water pitcher of Berry Wiggins' more than two years ago and still am unable to find a listing or manufacturer. This past January, pattern glass columnist Frances Thompson pictured a creamer in the pattern, calling it *unidentified*. Perhaps she did not realize as its discoverer, she had the right to name it. Since no name has surfaced to date, I thought perhaps you collectors might want to take a stab at it. The pattern is extremely unique - note that the band of rosettes flange out at an upward angle. The glass must have been very difficult to remove from the mold, so perhaps the line was discontinued shortly after its introduction. It is quite rare today, as I have only seen the two pitchers and a small berry dish to date.



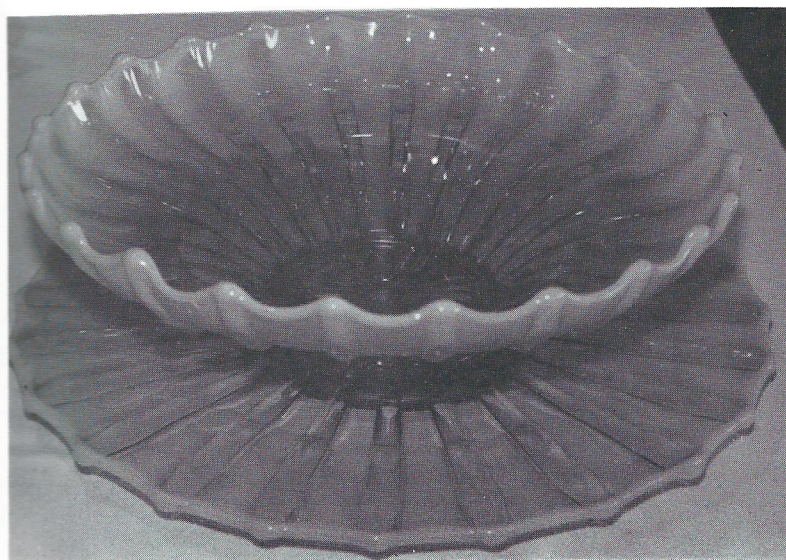
George Van Kennen wonders what this odd two-piece ??? was used for. The amber hour-glass shaped piece is hollow and fits perfectly into the hollow round bluish-white opalescent piece. George says the opaline color closely resembles Fry Foval, as the cup & saucer indicate. I think it's an unusual ivy ball or a planter for water growing greenery. But I do not know who made it and when. Perhaps someone else knows. No pattern names needed on this non-pattern glass item.



Now for a little fun! This wine glass was shown to me two years ago at one of my glass ID Clinics at a Waukesha, Wisconsin antique show. It looked SO much like SO many patterns, but in every case it was different. I now think I have found it, but since it is an "unlisted" shape in a "listed" pattern, I am going to see if someone else can find it. I will tell you this - it is NOT one of those McKee Pres-Cut patterns. And I will tell you also it is listed by a number only, so it needs a name - even if you can't find it.

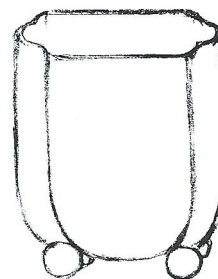


Claudia Minnick showed me this incredibly large bowl and underplate, in a green opalescent color of exceptional beauty. It is very similar to *Brideshead*, but the ribs are somewhat notched like *Broken Column*. The color is similar to a line of ribbed opalescent ware made by Fostoria Glass in the early 1960's called *Heirloom*. However, there is no exact match in pattern or shape here to those shown in Pat McGrain's recent catalogue reprint *Fostoria Glass - The Popular Years*. Perhaps it IS Fostoria. The underplate measures at least 24" diameter.



Muriel Holstein sends these pictures for I.D. and I seem to have exhausted all my sources again on this one. The first is an outstanding cocktail set with an underplate in clear blown glass with applied threading in cobalt blue. The glass has a *Venetian Diamond* pattern, and a cobalt handle and top. The threading is very evenly applied. I suspect this set is English, so perhaps one of our readers from abroad can give us some clues.

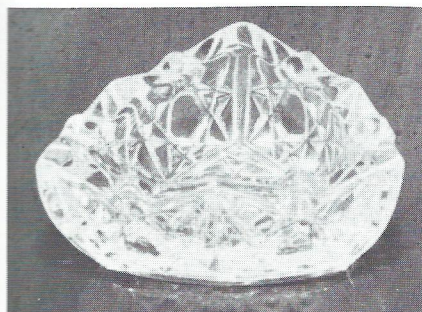
The second picture was accompanied by this drawing which shows better detail. It is a 3" high piece, probably a cigarette "urn" in deep cobalt with four clear glass ball feet. The feet are polished to level the piece. No one seems to recognize this mold-blown piece - so reader feedback again encouraged.



Glass Collector 3 has more patterns and etchings which need to be named, so an official listing of all unnamed patterns can be found on page 62. I realize that only a dozen or so of you take the time to enter these "contests", but if I were not a glass research writer and just a collector, I know I would love to have the chance of naming an entire line of matching glassware. There are literally hundreds more waiting for names. Here is your chance to leave behind a little bit of history.

BACK TO THE SALT MINES

Using Salt Dips to Research Pattern Glass



Pictured here is a charming little triangular shape individual salt dip in a geometric "button" design without the usual "daisies" needed to create *Daisy & Button*. I called this pattern *Triangle* in my new book on open salts, as it appeared to match the triangular shaped salt shaker in Peterson's *Glass Salt Shakers*, p. 42-0. Little did I know that a larger table line was made in the same pattern.

Shown below in a sapphire blue creamer and spooner, these two pieces are also triangular in shape, with the thin separating bars at each corner. But on the larger pieces, the geometric cut "daisies" are prominent, making *Triangle* one of many versions of the *Daisy & Button* pattern. I have seen dozens of salts and salt shakers in the pattern, but this spooner and creamer, shown to me by John Bennington, were my first exposure to the "mother" pattern. I simply assumed that it was another of those "limited" patterns made in only two or three shapes.

I do not believe in changing the names assigned by my peers in glass research, but I believe this salt, salt shaker and creamer/spooner were part of the *Daisy & Button with Thin Bars* (H5, p. 124) made by Gillinder and USG. Apparently only some items in the table line are triangular, others are round.

The picture of the creamer and sugar is just a bit dark, but the arrangement of the daisies and buttons, as well as the thin bar along the top of the pattern (also found on the Peterson salt shaker), are identical.

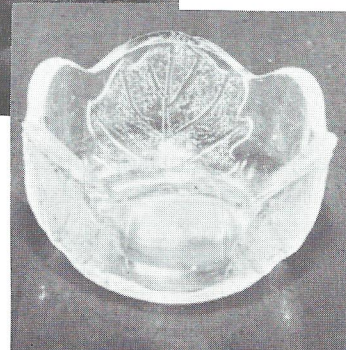
It seems to me that confusing names should be changed, and since I unwittingly introduced a second name for the pattern, perhaps my name is more descriptive of all pieces of this line.

However, the right of priority is still sacred to me, so I will continue to reference



the Peterson name when I refer to *Daisy & Button with Thin Bars* in the future. The pattern is known in clear, amber, sapphire blue and canary. The salt dip is fairly easy to find.

Peterson lists two other patterns in salt shakers which are also known in salt dips. I suspect these are also pattern glass, made in a larger, more comprehensive table setting. But I can find them listed nowhere else. Both are shown here. The first is called *Leaf & Rib* (Pet Sal, 32-E) and the second he named *Sprig in Snow* (Pet Sal, 40-C). These two patterns are known in clear and color, and I would be thrilled to hear of any larger table items.



THE GLASS COLLECTOR RECOMMENDS

Recently, some very good books have been published which we feel are exceptional contributions to glass research. Each in its own way adds another chapter to the historical documentation we collectors so desperately seek. A brief review of these books is offered for those of you interested in the particular type of glass covered. Since every book, no matter how badly done, makes *some* contribution to glass research, you will find no bad reviews here. If we feel a new glass book is poorly done, we simply do not recommend it. In this case, "no review" is a "bad review".

Yesterday's Milk Glass Today, by Regis F. & Mary F. Ferson, 1981, published by authors, available from authors at 122 Arden Road, Pittsburgh, PA. 15216, price unknown

I bought this book during my recent visit to Corning, and it was money VERY well spent. The Fersons have really done their homework, with an amazing number of previously undocumented trade journal and catalogue reprints, detailed descriptions of more than 550 milk glass items - some of which I have never seen before, in-depth histories of the different factories which were the primary producers of milk glass, and a considerable amount of important information on reproductions. The price is not printed in the book so if interested, I suggest you contact the authors. HIGHLY RECOMMENDED.

Made in Czechoslovakia, by Ruth A. Forsythe, 1982, privately published, available from author at Box 327, Galena, OH. 43021, price unknown

This beautiful color book was a visual treat. The photography is excellent and the glass colors perfectly reproduced. Small wonder... Mrs. Forsythe used the same photographer I used on my last two books. This book is one of the very few books published in America about European made glass. It is a brave endeavor considering the limited appeal for "foreign" glass here in the states. But I am sure this book will convince you to reconsider, and if not, it is an excellent guide to learn about some of the "look-alikes" which the Czechs imported into our country to compete with our home industry. Everything pictured in this book is a "marked" piece, and since many of these acid stamped trademarks can be worn or polished off, this book provides important authentication of origin. I was surprised by the diversity of the Czechoslovakian glassmakers, and I am sure you will be too. Very little text, but almost 700 pieces of beautiful glass in color.

Cameo Glass - Masterpieces from 2000 Years of Glassmaking, by Sidney M. Goldstein, Leonard & Juliette Rakow, available from The Corning Museum of Glass, Corning, NY. 14831, price unknown

An incredible journey into the world of hand-carved cameo glass, beautifully designed for the beginner as an introduction, filled with exciting research for the advanced, outstanding photography in color and black and white, picturing rarities gathered from all over the world (including the Portland vase), detailed research, a remarkable historical record, and this one does not cost an "arm and a leg" (under \$15), MUCH MUCH MORE than a museum show catalogue, this is 140 pages of wonderful glass you must see to believe.

The Complete Guide to Carnival Glass Rarities, By Don Moore, 1982, available from the author (\$8.50 postpaid), 2102 Shoreline, Apt. 462, Alameda, CA. 94501

If you think this book is ONLY for advanced carnival collectors, you're wrong. It is a detailed study of the outstanding rarities in iridescent pressed carnival glass found in private collections across the country. Don Moore knows more about carnival glass than just about anyone else in this country and, fortunately for GC subscribers, is a contributor of information to us. The glass covered in his book here is *extremely* rare and *highly* desired, so this book is a must for bargain hunters seeking that \$1,000 piece which may look like it's only worth \$50. He takes the color line approach in this book, where a common pattern in a rare color or slightly different shape could command astronomical prices. The book is entirely photographed in black & white, but you are buying information here, not pretty pictures, and Mr. Moore certainly can deliver in that department.

THE CORNING CAMEO GLASS DISPLAY



As I stated in GC2, a once-in-a-lifetime showing of ALL of the existing creations in cameo glass by John Northwood is now taking place at the Corning Museum of Glass, Corning, New York. I forced myself to find the time to drive over, and it was worth it. There are no words strong enough for me to encourage all of you to see it if possible. The show is an eye-opening, mind-boggling, color-dazzling experience.

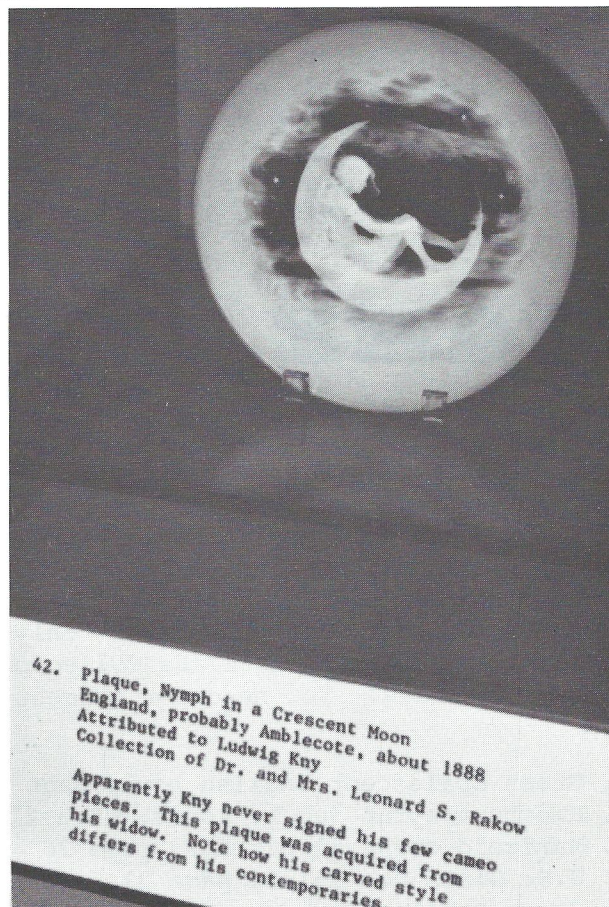
But for those of you who simply cannot make the trip, shown here is the John Northwood display (left) and a couple of my favorite plaques seen elsewhere in the show. A special color book *Cameo Glass* has been published for the event, written by Sidney M. Goldstein and Leonard & Juliette Rakow.

On the back of this magazine is the glass cameo brooch carved by Harry Northwood in 1882. It was too late to include it in the Corning show, so hopefully this closeup in color will satisfy the world's curiosity.

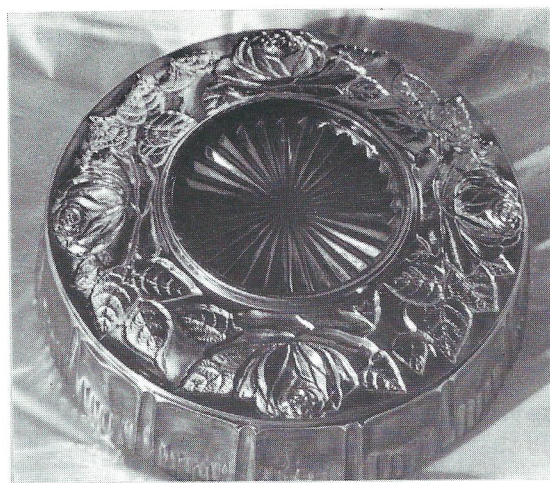
If you look closely at the picture here you will see a small cameo glass pendant between the tazzas. Carved by Harry's father, this one also features the likeness of William Shakespeare, but is much smaller than the one shown in color on the back outside cover.



50. Plaque, *The Boxing Day Meet*
England, Stourbridge, about 1885
Signed "H. J. Boam," Thomas Webb & Sons
Courtesy of Lillian Nassau and Leo Kaplan Antiques
This is the only recorded cameo glass carved by Boam.



42. Plaque, *Nymph in a Crescent Moon*
England, probably Amblecote, about 1888
Attributed to Ludwig Kny
Collection of Dr. and Mrs. Leonard S. Rakow
Apparently Kny never signed his few cameo pieces. This plaque was acquired from his widow. Note how his carved style differs from his contemporaries.



MORE ROSES - BUT NO NAMES!!

Shown here are two different ROSE patterns in blue carnival glass which, to the best of my knowledge, are unlisted. These pictures were sent to me by my very good friend from "God's Country", Jerry Reynolds. Jerry (a she, not a he) invited me to be banquet speaker at the Pacific Northwest Carnival Collectors' convention in 1979 and we have been friends ever since. This is one of the major rewards of my work. It affords me the opportunity to meet some very special people from all over the country.

The two handled compote is frequently referred to as Northwood's *Wreath of Roses*, but since there is no official listing as such and there are already two different patterns with this same name (one by Fenton, another by Dugan/Diamond) I feel a new name should be introduced. The piece is not shown in Edwards' Northwood carnival book,

nor is it in his new "standard" encyclopedia, so let's all get out our thinking caps.

This compote is clearly marked with an N-in-a-Circle trademark. The reverse pattern is the same basketweave design found on Northwood's *Three Fruits* and *Strawberry* patterns.

The bowl in the second photograph is pictured upside-down to show the pattern. The inside of the bowl is plain and quite worn from use. Jerry tells me it is supposed to be English and she was told it was used as a church collection plate. No dimensions were sent, but I recall it was a large size bowl, about 9" diameter. The pattern of "intaglio" roses underneath and panels and ribs at the side is most unusual.

Both of these patterns need names, so they are being added to the next official "contest".

NAME THESE PATTERNS

Listed on this page are all the page numbers showing patterns which need names or identification if possible. Credit for any overlooked attributions will be given to the very first reply received. If any of these patterns have been officially named before, all entries for that name are voided. Winners are picked on a basis of originality, suitability to the actual pattern, and simplicity. To enter, send us a piece of paper or a postcard with the corresponding numbers below and only one entry per number. No double entries allowed for other family members - only one chance per subscription. Winners will be credited for the name in *Glass Collector 4*, and additional information about each pattern will be included. You need not suggest names for all 10 patterns.

1. Green opalescent English bowl, page 10
2. Amethyst syrup jug by Adams, page 21
3. Marigold carnival pitcher, page 26
4. U.S. Glass No. 15113, page 31
5. Ducan & Miller unknown etching, page 40
6. English marigold carnival pitcher, page 41
7. Rose pink berry dish with bird, page 47
8. Art Deco set top right, page 50
9. Northwood handled bon-bon, page 62
10. English (?) carnival bowl, page 62

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 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 for the order blank on the reverse side. Use the space below to request a special personal autograph, make suggestions for the improvement of this quarterly, or turn in your own special "exclusive" for the next issue.

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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
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(hardbound),	16.95	13.00
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(hardbound)	16.95	13.00
BOOK 4 - Custard Glass From A to Z (softbound)	12.95	7.00
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REFERENCE KEY

Listed below are the primary reference books which you will frequently see referred to in *The Glass Collector*. There are scores of other books on old glass not included on this list, and their exclusion should not be considered a negative judgement of merit. This list includes titles which provide one or two major contributions. First and foremost, *research* - tracing the source of glass to its origins and providing a historical record. These include catalogue reprints, where the "authors" provide only an introduction. The second contribution provided by a few of these titles which involve little or no research -- *names*. Metz, Millard and others on the lists did very little true in-depth research, but they did a service through the naming and cataloguing of available information at the time. The rare combination of *research AND names* creates a "classic", such as the books of Kamm, Lee, Weatherman, Peterson and hopefully and humbly Heacock. A major contribution to the cataloguing and research of old glass must be made to be included in this list. The exclusion of art glass and cut glass books is not deliberate. As *The Glass Collector* expands its coverage into these fields, more titles will be added.

BB - Butler Brothers catalogues

BMG - E.McCamly Belknap's "Milk Glass"

BTG1 & 2 - Fred Bickenheuser's "Tiffin Glassmasters", Books 1 & 2

Barnett - Jerry Barnett's "Paden City- The Color Company"

Bennett - Reprint of 1903 Cambridge catalogue by Harold & Judy Bennett

Bond - Marcelle Bond's "The Beauty of Albany Glass" (out-of-print)

CGC1 - Reprint of 1930-34 Cambridge catalogues by National Cambridge Collectors, Inc.

CGC2 - Reprint of 1949-53 Cambridge catalogues by NCC, Inc.

CMG - Microfilm research files of unpublished material at The Corning Museum of Glass

FB - Personal research files of Fred Bickenheuser

FGM - Research archives of the Fenton Glass Museum

F1 & F2 - William Heacock's Fenton books, "First 25 Years" & "Second 25 Years"

Ferson - Regis & Mary Ferson's "Yesterday's Milk Glass Today"

GC - "The Glass Collector", research quarterly

H1-H6 - Heacock series on colored pattern glass, Books 1-6

Herrick - Ruth Herrick's "Greentown Glass" (out-of-print)

IG - Margaret & Douglas Archer's "Imperial Glass" catalogue reprint

Innes - Lowell Innes' "Pittsburgh Glass, 1797-1891"

K1-K8 - Minnie Kamm's series on pattern glass, Books 1-8

Krause - Gail Krause's "The Years of Duncan"

LPG - Ruth Webb Lee's "Early American Pressed Glass"

LSG - Ruth Webb Lee's "Sandwich Glass"

LVG - Ruth Webb Lee's "Victorian Glass"

Lattimore - Colin R. Lattimore's "English 19th Century Press-Moulded Glass"

Lechler - Doris Lechler's "Children's Glass Dishes"

Lindsey - Bessie Lindsey's "American Historical Glass"

Lucas - Robert I. Lucas' "Tarentum Pattern Glass" (Limited Edition)

MH1-MH10 - Marion Hartung's series on Carnival Glass, Books 1-10

Measell - James Measell's "Greentown Glass"

Metz 1 & 2 - Alice Metz's two books on "Early American Pattern Glass"

Miller 1 & 2 - Everett & Addie Miller's two books on New Martinsville glass

Newman - Harold Newman's "An Illustrated Dictionary of Glass"

1000 TPH - William Heacock's "1000 Toothpick Holders"

OPG - Heacock's "Old Pattern Glass"

PGP 1-6 - Set of six "Pattern Glass Previews", 1981 newsletter

Revi - A.C. Revi's "American Pressed Glass & Figure Bottles" (out-of-print)

SM FIN - Don Smith's "Findlay Pattern Glass" (out-of-print)

Spillman - Jane Shadel Spillman's "American & European Pressed Glass" (Corning Museum)

Stout - Sandra Stout's "The Complete Book of McKee Glass"

U1 & U2 - Doris & Peter Unitt's two books on "American & Canadian Goblets"

UCG - Doris & Peter Unitt's "Treasury of Canadian Glass"

Vogel 1-4 - Clarence Vogel's set of four A.H. Heisey catalogue reprints

WDG1 & 2 - Hazel Weatherman's two books on colored glass of the Depression era

WEA FOS - Weatherman's "Fostoria Glass - The First 50 Years"

Welker 1-2 - Mary, Lyle & Lynn Welker's reprints of Cambridge Glass catalogues

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Hand-carved Cameo Glass brooch by Harry Northwood, 1882 (Courtesy Elizabeth N. Robb)