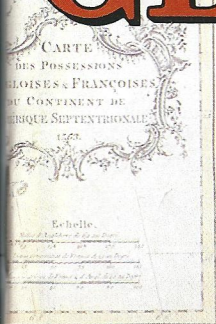
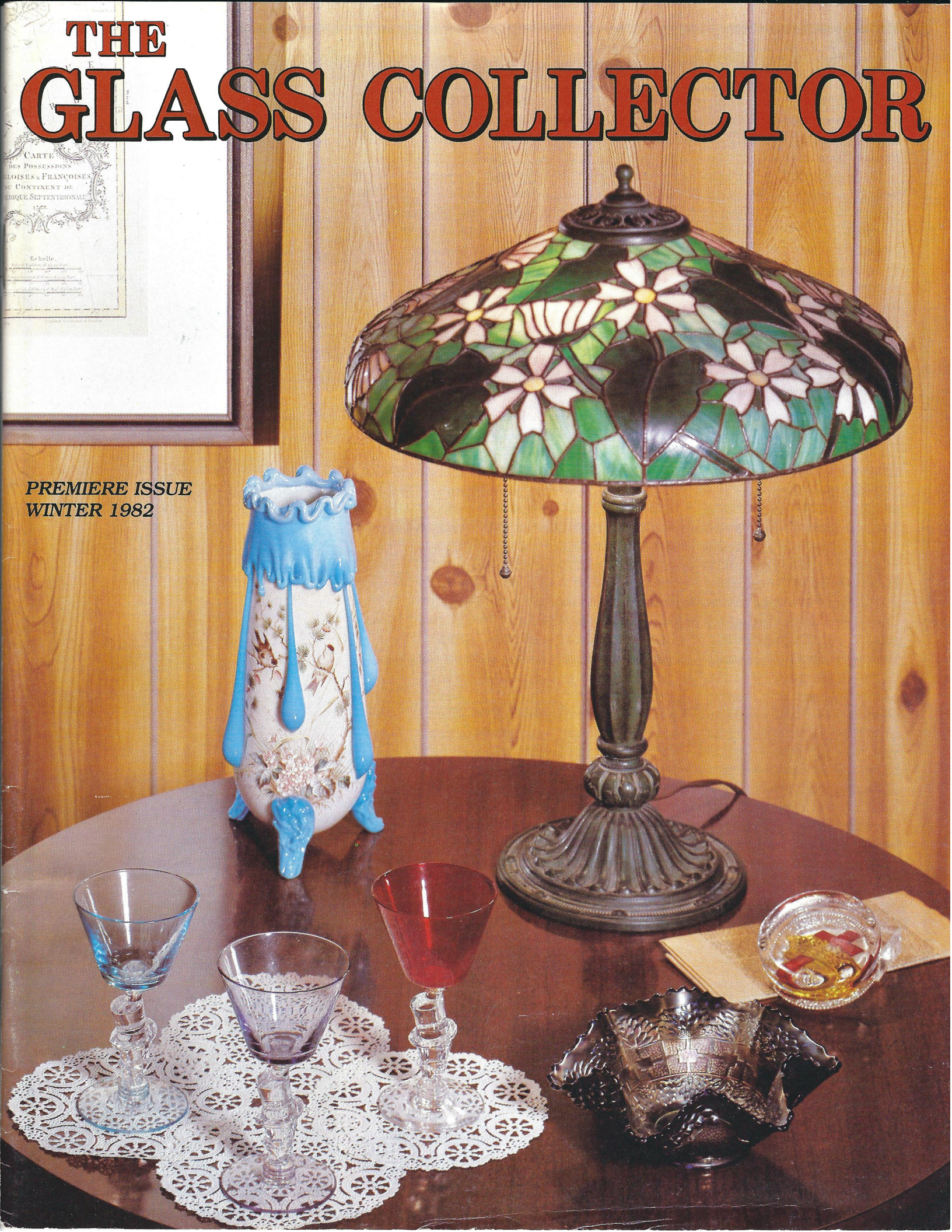


THE GLASS COLLECTOR



PREMIERE ISSUE
WINTER 1982



U.S. Glass PAPERWEIGHTS

Most of the ads announcing the new *Glass Collector* magazine stated "no bottles or paperweights". Perhaps we should have left that out, since our Premiere issue has *both* bottles and paperweights.

Featured on this page are four different paperweights by the United States Glass Company. This giant merger of sixteen successful factories was to remain a major glass production outlet for several decades. Advertising and souvenir paperweights were frequently made as "give-aways" for visitors or for potential customers. A commemorative paperweight honoring the 150th anniversary of Pittsburgh (1908) is shown in H5, pg. 7.

On the cover and above right here is a paperweight in crystal with ruby and amber-staining. The crown and cross symbol appears to represent one of the lodge groups (Knights of Columbus?), who probably had a convention in Pittsburgh in 1898, the year imprinted just below.

At center right is an oval example with the frosted profile of a young woman with her hair hanging in flowing curls. Below left is the same paperweight with a different "Gibson Girl" type profile. The company name and city are both identical. Only the figure is different. Perhaps U.S. changed the figure as ladies' hairstyles changed, dating these from about 1900-1910.

The two pictures below center and right are of the same paperweight, shown on both sides. This small round paperweight was a souvenir of the 1893 Chicago World's Fair. This may or may not be a U.S. Glass example, but it is interesting that the major glassmaking exhibit at this fair was set up by this company. Libbey Glass Co. also promoted their glass at this fair, so this *could be* Libbey. On the top are the frosted words "World's Fair 1893", on the base is a commemorative of one the ships sailed by Columbus and the dates 1492-1892. They appear reversed in this photo as they were meant to be seen through the clear top center. I believe the symbol between the two dates is a C, a W and an F superimposed on top of each other, representing the Chicago World's Fair.



The Glass Collector

A Research Magazine For and By Collectors

ISSUE NUMBER 1

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The Glass Collector is a quarterly research publication covering old glass made from 1850 through the 1950's. Subscriptions for four issues are \$20 per calendar year. Late subscribers get back issues or adjustments are made of \$5 per issue. Renewals due January first of each year. Single copy price is \$6 plus postage of 50¢ per issue. All photographs sent to our office become property of *The Glass Collector* unless return is specifically requested with S.A.S.E. enclosed. Two free written appraisals per subscriber per year - \$5 each for additional appraisals. Identification without appraisals is always free. Names are withheld from publication only upon request. No addresses are ever printed or offered to outside solicitors. *The Glass Collector* is copyrighted, but all information may be used by non-profit glass collector clubs, with proper credit given. Free price guides to all Heacock books are sent to subscribers *upon request only*, postage paid. Address all correspondence and subscriptions to Peacock Publications, P.O. Box 27037, Columbus, OH. 43227-0037.

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Dear Glass Lovers,

Welcome to the world of the glass collector. Glass is the third most popular collectable in the world, beaten only by stamps and coins, and yet there is considerably less attention paid to research in our field than most others. This is obviously because the field itself can be divided into many different factions. There are as many different categories of glass as there are breeds of dogs. This division of interest has prevented the serious collectors from organizing collectively for the dissemination of research material. We hope to remedy this situation with this quarterly.

Please note I say we. Even though this quarterly is organized and written entirely by me, the material presented is the result of many individual efforts. Every collector, every glass dealer, and all students of glass history have a personal storehouse of knowledge which can be an important contribution to the public record.

This quarterly represents a new direction for this author. There is no question that pattern glass is a major portion of this tabloid, obviously due to my specialization in this field. But I have limited myself far too long and am opening my boundaries into research of *all types* of old glass. There will be some "stumbling" as I feel my way around uncharted territories, and perhaps some may believe the project too ambitious for one individual. This is true, but I have learned what I know through the unbelievable generosity of others, and in turn I believe in sharing this with my readership. One of the long-accepted traditions of ALL types of research involves "trial and error". If mistakes are made in print, they will be corrected.

Beginning with this Premiere issue, my research goes *International*. I recently returned from my first research trip abroad, my head filled with exciting information for my American readership. As much as I learned "over there", I came home with a staggering sense of awareness of how *little* we really know and *how much* information is still unrecorded.

One of the toughest trials for this writer is eliminating my habitual style of writing in the "first person". This was never done to reinforce a fragile ego,

it is simply the most comfortable writing style for me to relay my thoughts - as if I was speaking directly to each of you. I'm no scholar by any stretch of the imagination, but I do feel I have something important to say. My long-time readers are familiar with my established tradition of "telling it like it is", no matter what the consequences. My research involves correcting the public record, which frequently requires that I expose my own previous errors, as well as those by other authors- some still living.

NO ONE KNOWS IT ALL, including me. Much of what you will learn within these pages is the direct result of subscriber participation. If you have any information to share, any questions you need answered, or a rare find you would like to see featured in this magazine - send it to us. Share in the thrill of documenting the unknown for ALL time to come. *The Glass Collector* is distributed to every major glass museum in the country, including Corning, and your news will become history for future generations of scholars and collectors.

There will be little or no "museum" quality glass from ancient times here in this quarterly. We will be covering the antique and collectable glass from circa 1850 through the 1950's. We are a collectors' publication, and the glass you will see here is still available on the collectors' market.

The \$20 per year subscription fee is high, we know that. This is due to our extremely small readership (limited printings are expensive), no advertising revenue, and the cost of extras you will receive for your money. All subscribers get free price guides and big discounts on Heacock books, as well as two free written appraisals on any two glass items in your collection. The price guides are now sent on request only. As they are revised, we announce them here.

I close with a special thanks to Tom Klopp and Berry Wiggins for their help in the preparation of this first issue. I could never have done it without them. It is the collaborative efforts of all three of us which you hold in your hands. I hope you are pleased. If not, please let us know.

William Heacock

BIG NEWS ON EARLY MCKEE

Reprinted here is a page from a previously undocumented McKee catalogue from about 1886. It was badly damaged, with large tears and even some portions clipped out, but what remained proved to be incredibly important. These catalogue pages were loaned to me by Vicki Harmon, and we all owe her a debt of gratitude.

Pictured on this page are three different patterns which have never been attributed before now in reference books. It reveals the original name for the pattern Metz named *Panelled Hexagons* in her Book 2, pg. 154. It is shown below in a "jelly stand" at the top center called "Gondola". Also note the design is found on the 8" "Coach Bowl" at top left.

Most interesting is the "Venice" pattern tankard and tumbler. This is the same as the unlisted *Dazzling Diamonds* pattern in my Book 6, Fig. 403. We can now add a manufacturer and a somewhat earlier date to the information in my book.

There is already an Adams pattern carrying the name *Venice* (K4, 105) so it appears my name for the pattern is permanent.

By far the most exciting revelation shown here is that a maker can finally be proven on the popular *Deer & Pine Tree* (K4, 31). The bread plate at the top right is in this pattern.

Deer & Pine Tree is known primarily in crystal, but this platter is known in canary, amber and blue. It is most intriguing to note that the similar *Aida* pattern was made by Belmont Glass Works. Kamm speculated that these two patterns may have had a common origin. She still may be right, because a few other proven Belmont patterns appear in this same catalogue (see H6, page 91). Perhaps McKee did indeed acquire molds from Belmont, or vice-versa, around 1885.

The goblet in *Deer & Pine Tree* has been reproduced. Otherwise it is a scarce, but safe pattern to collect.



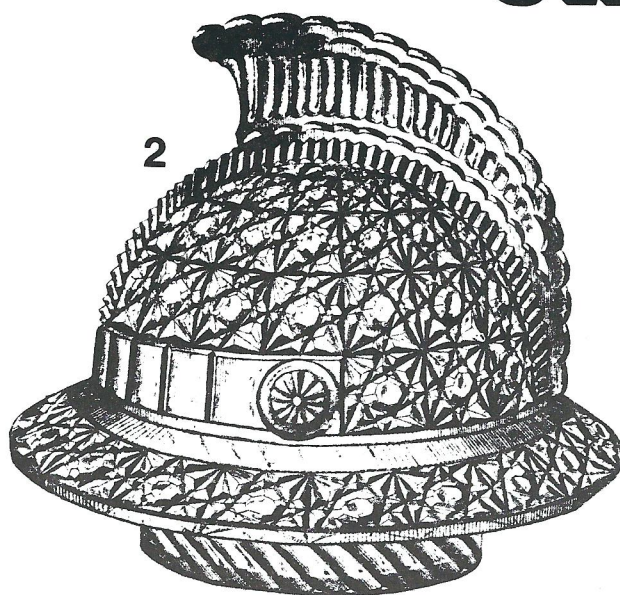
UNLISTED

GEO. DUNCAN & SONS.

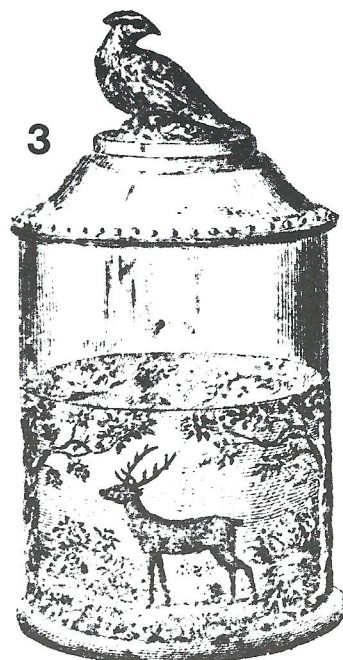
PRICE.
 CRYSTAL \$ 2.50.
 OPAL • 3.00.
 ETCHED • 3.50.



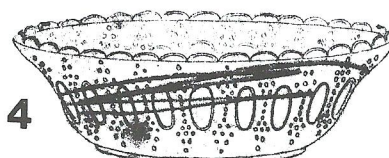
LEO XIII CANDLESTICK.



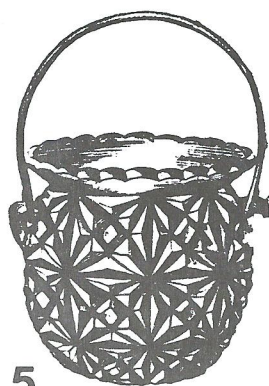
No 336 Helmet Butter



Pickle Jar.

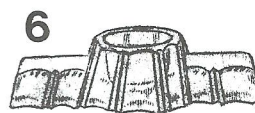
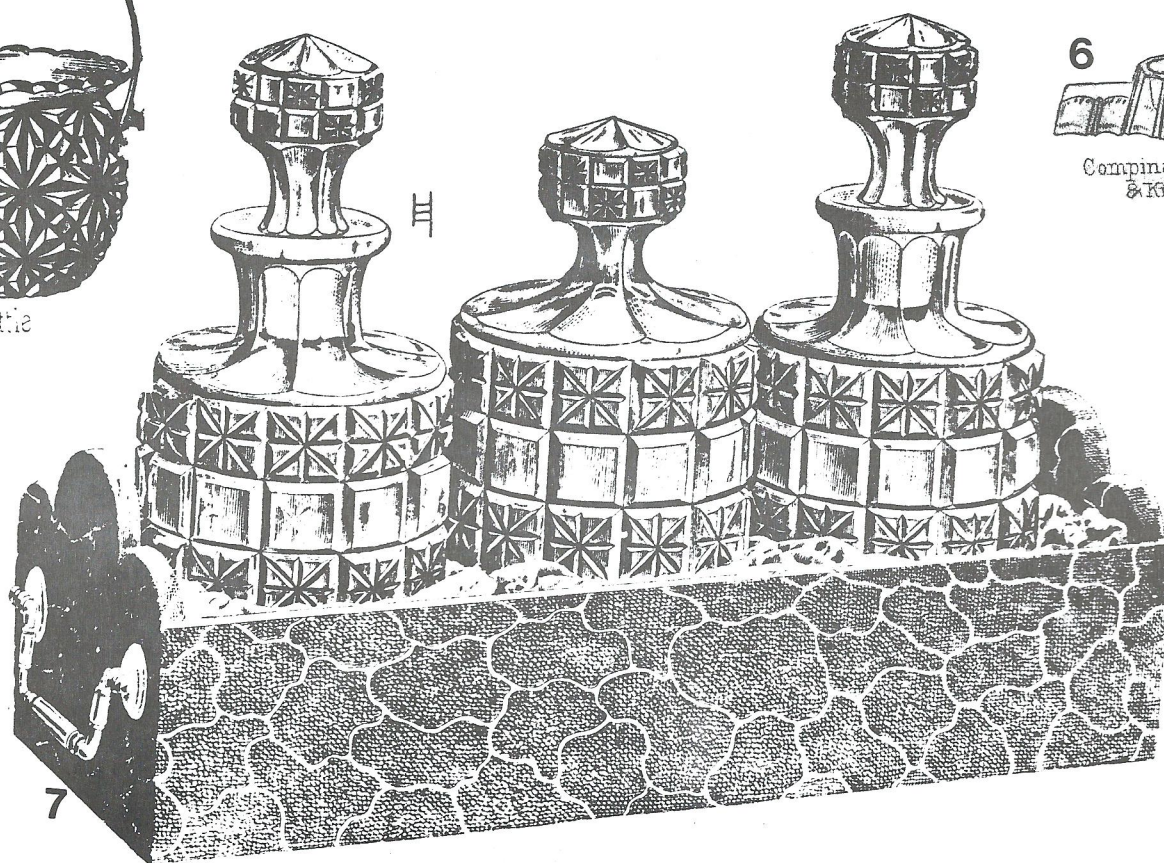


4 in Panel Nappy



5

Kettle

Companion Salt
& Pepper Rest.

6

7

DUNCAN

In this first issue of *The Glass Collector*, it is an honor to continue with further reports on early unusual or unlisted Duncan glass from the 1880's. This is all made possible through the generosity of Harold & Mildred Willey, who loaned us a rare scrapbook kept by A.H. Heisey while he was associated with the Duncan factory. This scrapbook has proven to be an important link in documenting a major portion of the production of George Duncan & Sons of Pittsburgh, Pa.

On page 4 are shown seven different items, several of which are previously undocumented as Duncan. Two of the pieces appear to be pattern glass.

As far as I can determine, Item No. 1 appears to be unlisted. Pope Leo XIII was crowned in 1878, which seems to conform with the estimated timing of this scrapbook, circa 1880-82. A 10" plate and a milk glass covered dish were also made (by other companies) to honor Pope Leo, shown in Lindsey, pgs. 252-254. Note the scrapbook included a list of colors and prices on the candlestick. The prices are probably per dozen, and the "etched" line was undoubtedly frosted clear glass.

Item No. 2 is a *Daisy & Button* butter dish in the shape of a Roman warrior's helmet. It is listed, but unattributed, in *LVG*, plate 76. This butter was made in clear, amber and blue, according to Lee. This butter has also been seen in clear with a flat D&B base. Perhaps a second base was made or that example was a mismatched "marriage".

Item No. 3 was attributed to Duncan previously, but is almost lost in the back of *LPG*, pl. 190. Lee called it the *Frosted Deer* jam jar (the reprint says pickle jar), stating it was made by Duncan to be sold with the *Three Face* set. It is shown here for our Duncan collectors who may have missed the Lee attribution, and as additional proof that this scrapbook is composed entirely of Duncan glass.

Item No. 4 appears to be a pattern Lee named *One Hundred and One* (*LPG*, plate 141). There are some differences between the Lee line drawings and the bowl here. The dots are missing from the ovals and there is one row of beads between the ovals instead of two. Then I spotted the bowl in Unitt's *Treasury of Canadian Glass*, pg. 157, which has the same single row of beads. There is, however, a flat top on the Unitt example, compared to a

scalloped top here. There are many incomplete engravings in this scrapbook, and the scribble marks across the bowl seem to imply this one may have been rejected. Much of this scrapbook is made up of engravers' proofs. No manufacturer has been named by Lee or Kamm (*K1*, pg. 71). I feel the pattern is probably Duncan, even though the Unitts claim Canadian ancestry - along with dozens of other known American patterns.

Item No. 5 is the same as Fig. 300 in *1000 TPH*, listed as maker unknown. This appears to be in a Duncan pattern never before named, their No. 310. A tumbler is shown in *H5*, 102 - Plate C. Also note this pattern appears on the "Hand" vase in Plate B on that same page. This must mean the *Bathing Tub* toothpick (*1000 TPH*, Fig. 338) is also Duncan as it has this same unique design. You may want to update your books on these two toothpicks, and add this to the pattern naming contest on page 10.

Item No. 6 is a most interesting "combination salt and knife rest". This type of open salt is quite rare and much sought after by salt collectors.

Finally, Item No. 7 is a cologne set in original box. This may be another pattern made in tableware, as a lamp is shown in Krause, 103 and in Thuro's book on oil lamps, named *Ainslee Block*. A covered powder jar is also reported. Anyone have a table piece in this design?

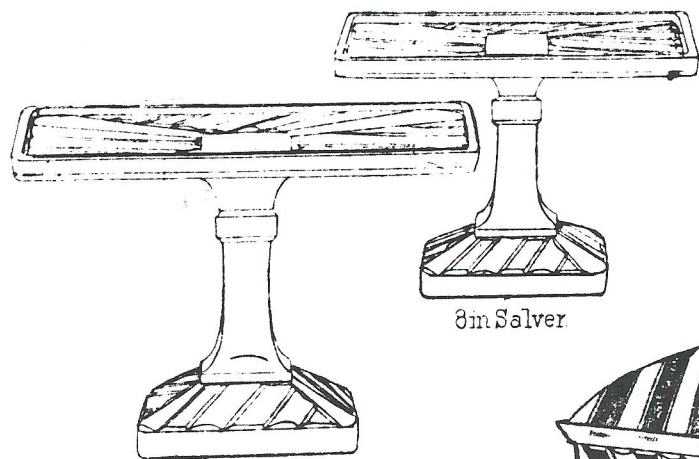
DIAGONAL RIBBON PATTERN

On the next page are many different items in a very rare pattern. With so many shapes, it seems almost inconceivable that the design is not pictured in Kamm, Metz or Lee. It is however shown in Millard 2, pl. 23, where he named it *Diagonal Frosted Ribbon*. Since this pattern also comes without frosting, or with etching, I feel the name **DIAGONAL RIBBON** is an appropriate compromise.

Metz does list the pattern, without illustration, in her first book, pg. 171. In her Book 2 she pictures a spooner in what she calls *Diagonal Frosted Ribbon*, with a reference to *Millard 2*, but the two patterns are entirely different.

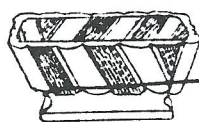
The lamp in *Diagonal Ribbon* is shown in Krause's *The Years of Duncan*, pg. 103, where she calls it "Diagonal Bar", a name supplied by Thuro in her lamp book. This lamp was kept in production by U.S. Glass after Duncan merged into the big firm. The lamp was made in square and round stem.

DIAGONAL RIBBON BY DUNCAN



10in Salver

8in Salver



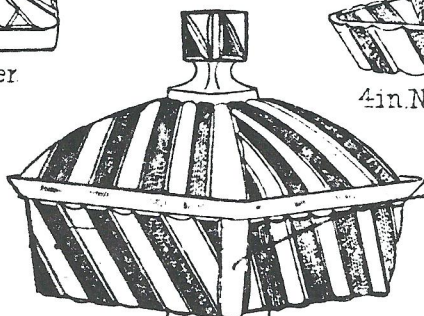
4in. Comport



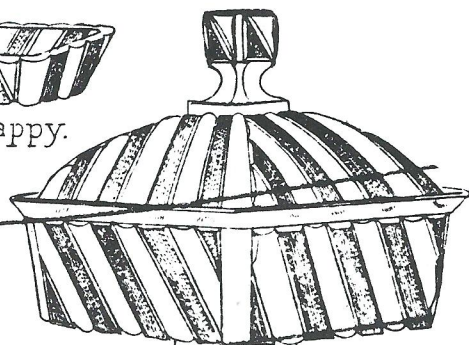
7in. Octagon Dish.



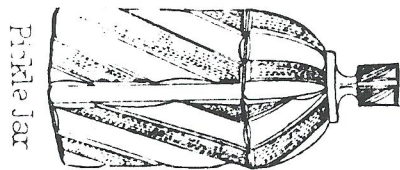
4in. Nappy.



7in Bowl & Cov.



8in Bowl & Cov.



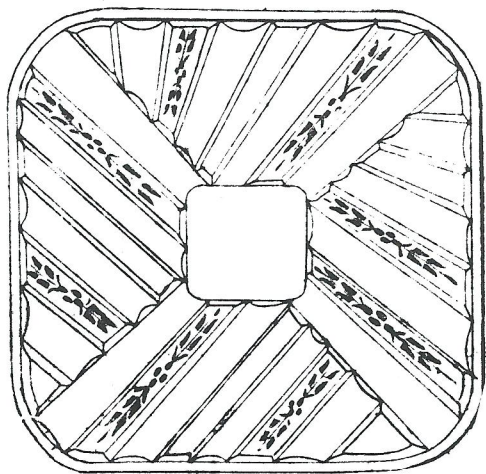
Pickle Jar



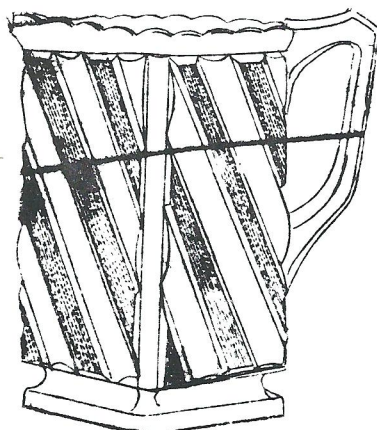
Salt Bottle



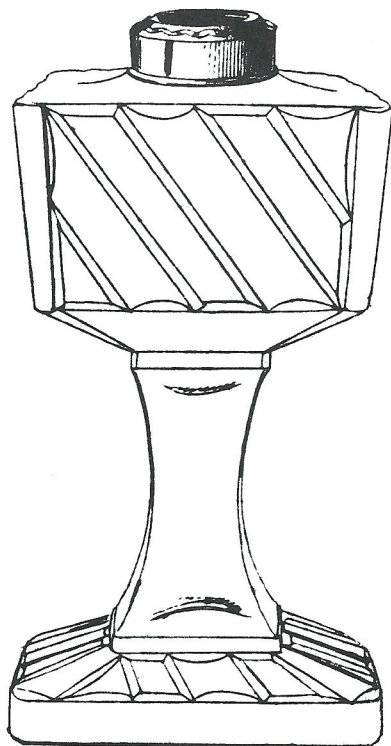
4½in Nappy



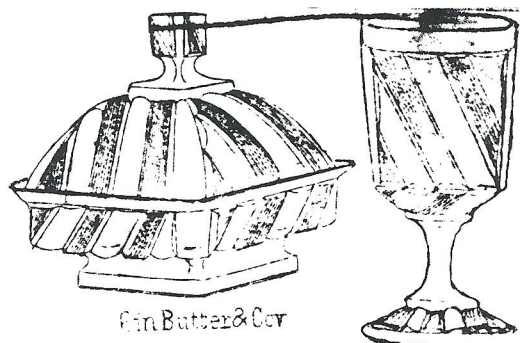
Top of Salver.



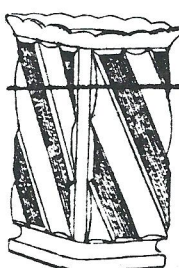
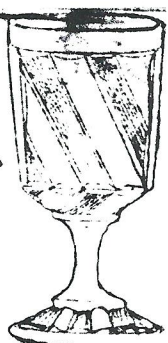
½ Gall Pitcher



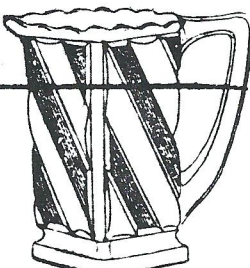
No 1



6in Butter & Cov

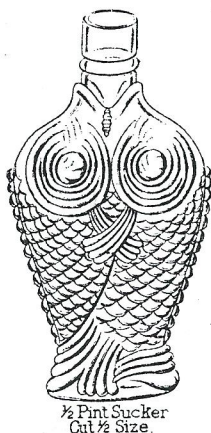


Spooners.

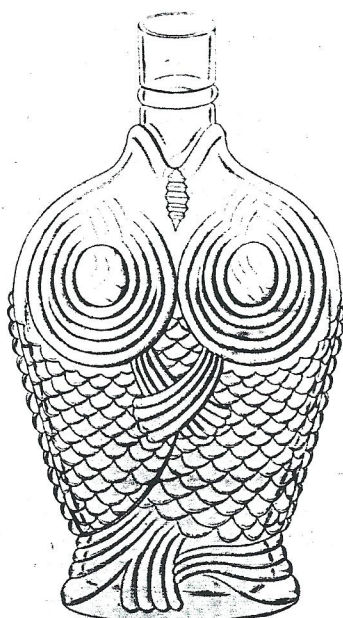


Cream

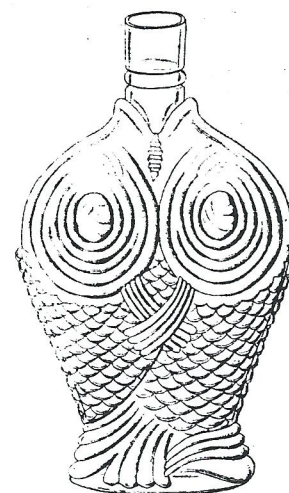
MANUFACTURERS OF FLINT FLASKS. BOTTLES, &c.



1/2 Pint Sucker
Cut 1/2 Size.
PATENT APPLIED FOR.



Quart Sucker
Cut 1/2 Size.
PATENT APPLIED FOR.



Pint Sucker
Cut 1/2 Size.
PATENT APPLIED FOR.

PRICE, FLINT OR AMBER.

1/2 PINT SUCKER FLASK,	Per Gross, \$ 9.00.
PINT " "	13.00.
QUART " "	22.00.

Duncan

Reprinted above is a previously undocumented advertisement from December, 1881, illustrating what we are calling the *Twin Fish* line of bottles. The top of the ad identifying the maker was cut off by the copy machine, so it may surprise you to learn these bottles were made by George Duncan & Sons, Pittsburgh.

The ad states "patent applied for" but this bottle does not appear in Revi's book on figure bottles. A patented bottle using a *single* fish was designed in 1866 (Revi, 371). Kamm mentions these Duncan bottles in her Book 5, pg. 94, but mistakes the two fish for a single flounder.

"GARGOYLE" BY GILLINDER

Gillinder & Sons, Inc., Philadelphia
1000 Arch Street.

Salts and Peppers.
Sugar Dusters.
Opal Novelties.

PROMPT SHIPMENT.

NEW YORK. CHICAGO. BOSTON.



4784 Sugar.

Gargoyle, made in milk glass and green opaque - rare with decoration

The reprint here is about 1/2 its original size. Some of the early over-sized trade journals are impossible to copy without shaving off part of the original. Only half of the original ad is shown here, but enough remains for us to confirm the manufacturer of the *Gargoyle* sugar shaker (H3, Fig. 118). It was previously attributed to Gillinder & Sons, Philadelphia, by Peterson in his *Glass Salt Shakers*. I based my attribution in Book 3, pg. 25, on Peterson's research and estimated the production date to be about 1905. The ad here appeared in April, 1903, and provides us with the factory number 4784. You might want to add this newest information to your Book 3.

1. Shown here for the first time is the elusive syrup pitcher in a line I named *Venecia* in my Book 3, pg. 45. To date it has not been shown. As you will note after reading the text of Book 3, pg. 45, no table set or water set is listed in the design either. In fact I claim *Venecia* is not really pattern glass at all. The table set and water set have now been documented through my *Antique Trader* column (and *Old Pattern Glass*, pg. 145). The berry set is also known. Thus, my earliest statements about this not being pattern glass should be ignored. I failed to note in my column that this pattern was listed earlier by Kamm in her Book 6 as *Wild Rose* (in *Pigeon's Blood glass*). However, this pattern name should be eliminated from the record for two reasons. First, there are at least TWO other patterns named *Wild Rose*, a carnival syrup pitcher in marigold (named by Hartung), and a child's toy set in milk glass (named in Kamm 2, 102). Secondly, the Kamm name applies only to the decorated version of the pattern in pigeon blood ruby, and the syrup here is in this same color but has no flower painted on it. Pattern names based on decoration can be misleading when the decoration is missing or changed. We still can't be certain who made *Venecia*, but it is probably either Buckeye or Beaumont.

2. I am not entirely certain if I have an exclusive here, but Measell's *Greentown Glass* does not list a SQUARE cake stand on page 92. A cake stand is listed, but the example shown in color as Fig. 213 is *round*. This cake stand was shown to me at a glass show last year and I was not even aware of its importance until now. So much has been written about the *Holly Amber* pattern and the "golden agate" color in which it is found, that I will not repeat it here. If you love the amber opalescent color, but cannot afford *Holly Amber* prices, have you considered collecting the Fenton Cameo? Frank Fenton told me that he always believed this was his Uncle's (Jacob Rosenthal) attempt to repeat the success of his earlier creation at the Greentown factory.

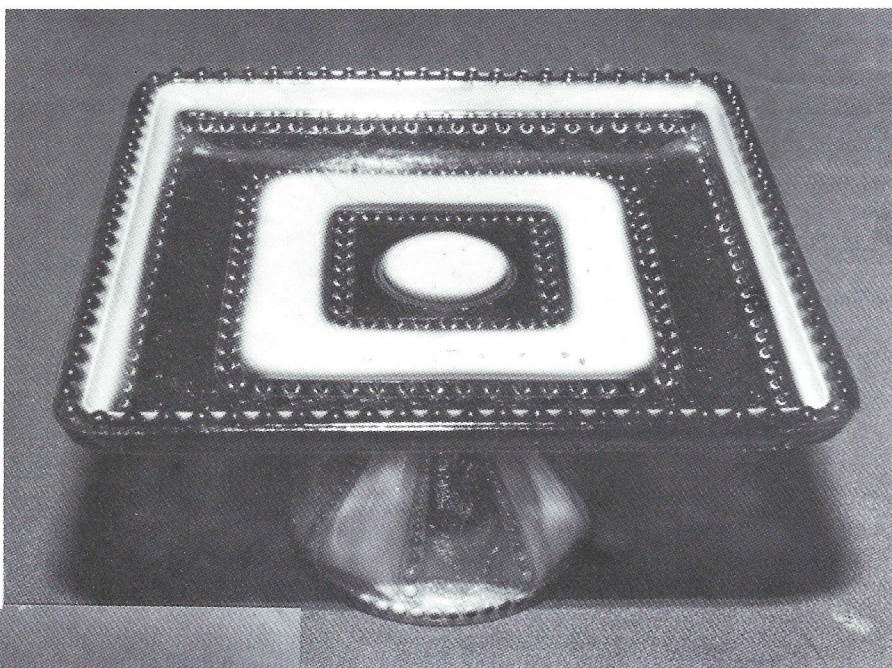
3. Pictured here is the unlisted handled nappy in a deep yellow opalescent *Sunburst-on-Shield*. We now have proof that this is indeed a Northwood pattern from his early "unmarked production" years at Wheeling, W. Va. (late 1902 to 1905). The original factory name for the pattern was *Diadem*, a name which may or may not catch on with collectors. Other Northwood patterns from this short period include *Everglades* (OMN: Carnelian), *Jewel & Flower*, *Leaf Medallion* (OMN: Regent) and Northwood's own *Hobnail with Fluted Rim* (K2, 84). Add this *Sunburst-on-Shield* nappy, and the extremely rare cruet, to the list in Book 2.

4. The picture turned out a bit dark, but the water pitcher shown would brighten up any glass collection. Shown here is the red satin *Coreopsis* water pitcher with attached metal top. This single silver-plated mounting provides both a pouring spout and a handle for the glass based pitcher. I had always felt the base to the water pitcher would be the same one used on the cracker jar, but now believe differently. No tumbler in red satin has been reported yet, nor has a cruet in this color been found. Certainly a tumbler in this color must have been made to go with this pitcher. There is still no proof, but Consolidated Lamp & Glass is our best bet on this pattern (see *OPG*, pg. 34). This red satin color was originally called ROMAN RUBY by Consolidated.

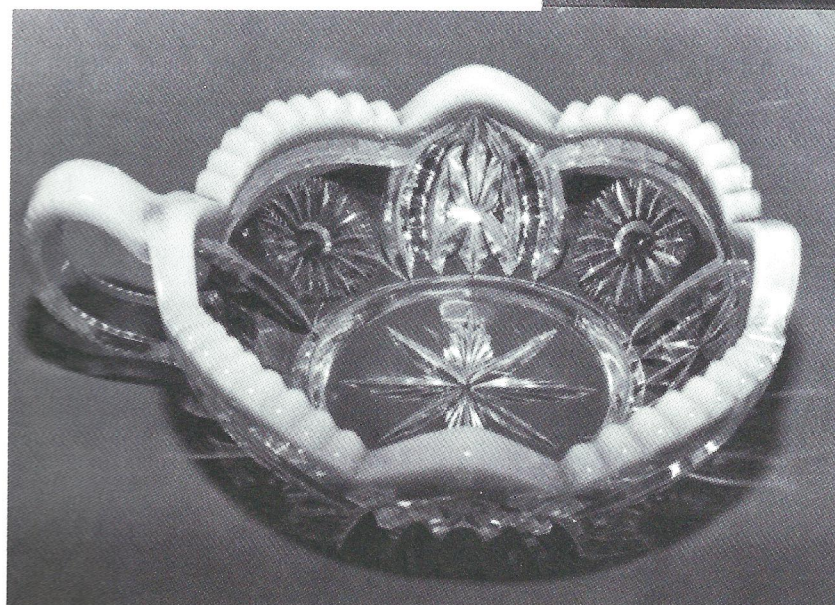
5. To the best of my knowledge, the covered dish here is previously unlisted and most unusual. It appears to be a covered butter dish in size and shape, but the "Merry-Go-Round" design leads me to believe it is more than likely a covered candy dish. The base is six-sided on a round base. The lid is round. Each of the six panels has a different animal ride with a playful child on top. Every detail of this covered dish has an authentic circus flair of the 1880 "Barnum" era. By far the most exciting feature about this covered dish is the unique base. A raised button in the center elevates the base just a fraction of an inch, allowing it to swivel round and round with only the slightest push. A wondrous glass novelty!



1



2



3

Pattern Glass Pictorial



4



5

1



2



3



4



NAME THESE PATTERNS

(Send a card or letter with your entries to Peacock Publications)

Shown above are four different patterns which have never been named to the best of my knowledge. If they have been named previously, all entries on that specific pattern will be nullified.

Pattern No. 1 is probably by Jefferson Glass. The decoration is similar to *Scalloped Skirt*, and the ringed base is much like their *Ring & Beads* (OPG, pg. 130). The electric blue color of these three pieces is a perfect match to others by Jefferson. It dates from about 1905, but has never been named. Any clever ideas? The name need not match the pattern or the flower (remember, decorations can change). Any catchy name will suffice.

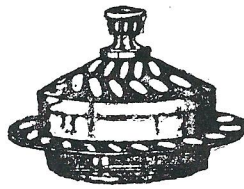
Pattern No. 2 is a toothpick holder which appears to be pattern glass, but no one knows which pattern. I have seen three of these. The frosting on the design at the top is on the smooth inner surface of the glass. The design is almost identical to Fostoria's *Erminie* and *St. Bernard* (OPG, 70), except the diamond band is at the top instead of the bottom. This toothpick is also ribbed. I know of no other shapes in this design.

Pattern No. 3 was made by Davidson & Co. in 1890, and is not shown in the section on English opalescent in my Book 2. The color was advertised as "Blue Pearline" in an English trade journal. This design was made in a wide range of shapes. Note the large open sugar or "jelly". Try to pick a British-sounding name for this set.

The final entry is an extremely rare marigold iridescent sugar bowl in an imitation-cut geometric design which has never been named. Undoubtedly this comes in other pieces, primarily in clear glass. The carnival production must have been VERY limited. Come on carnival collectors - here's your chance to have one named by YOU!

TABLE GLASSWARE—Continued.

GLASS TABLE SETS.

RETAIL PRICE TO
PRICE. MEMBERS.

No. 296. Consisting of Butter Dish, Sugar Bowl, Spoon Holder and Cream Jug, latest design, finely finished in either Amber, Blue or Crystal. Per set.....

\$0 45

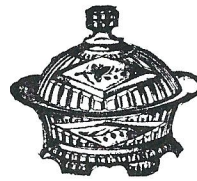
\$0 26
2 75

No. 296. Glass Table Set, Saratoga pattern. Finest imitation of cut glass ever produced. Splendidly finished. Each panel elegantly hand engraved. Per set.....

1 45

98

GLASS TABLE SETS.

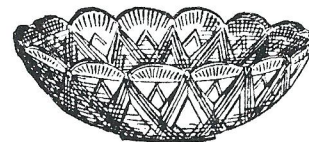
RETAIL PRICE TO
PRICE. MEMBERS.

No. 306. Glass Table Set, Grecian pattern. The same superb quality of goods as above. Hand engraved. Per set.....

\$1 35

\$0 94

QUEEN BERRY SET.



No. 366. Beautiful Fruit Bowl, with half a dozen Fruit Saucers to match; in either Blue or Crystal. Set, 7 pieces. No. 376. Same as above, only one dozen Fruit Saucers instead of half a dozen; in either Blue or Crystal. Set, 13 pieces.....

65

38

85

57

FRUIT COMFORT.



No. 326. 4-inch Individual Fruit Comfort. Frosted floral pattern in fine crystal glass. Per dozen..... No. 356. Glass Bird Seed Cups, each..... per doz.

75

39

6

4

45

Shown above is an 1888 Wholesale catalogue page which pictures three table sets whose makers are unknown. Unfortunately, no clues are provided to help us name the manufacturers - only a date of production.

It appears all three were named by Millard in his goblet books. I never recommend these books to beginners because they are filled with errors, but as witnessed by the Duncan *Diagonal Ribbon*, sometimes his books are the only reference showing the pattern. Fortunately, all three sets here are also shown in Metz.

Above left is a set of *Egg in Sand*, a name which Ruth Webb Lee endorsed but found amusing. She states her wholesale catalogues called it "Bean". Below this set is a line Millard named *Bungalow*, which Kamm endorsed in her Book 4 describing the name as "inept". The above right set is not in Kamm or Lee. Millard called it *Diamond Mirror* in his second book. I do not recognize the patterns on the berry set and fruit comfort. Only *Egg in Sand* is known in color, listed above in amber and blue. The berry set is listed in blue, but I have never seen one.



We always lead.

Two new lines in rich colors.

New novelties in Flint Glass.

Fine Flint Water Sets,

Machine Etched and Engraved.

A large line of Ruby-edge ware.

New Aurora Line,

No. 285.

New Royal Ivy Line,

No. 287.



287. OIL.

MOLASSES.

THE NORTHWOOD GLASS CO.

MARTIN'S FERRY, OHIO,

32 Hawley Street, Boston, and 96 Church St., New York.

J. G. Anderson, Western Salesman.

At last we have some conclusive proof concerning an original stopper to the *Royal Ivy* cruet. Reprinted here is an October, 1890 advertisement which illustrates the cruet with a faceted stopper, which I believe is cut. Many cruet collectors are very particular about the originality of the stoppers in their cruets.

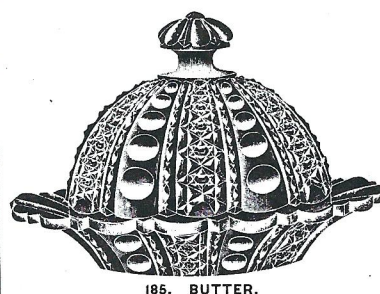
The ad is even more interesting, as it seems to parallel my theory from Book 1 (*Royal Oak*) which concludes that the rubina and the frosted rubina colors carried dif-

ferent original names. Naturally they would carry different numbers for ordering. The ad above and the *Royal Oak* ad in Kamm 5, plate 20, picture the same patterns but both list two different names.

Thus I feel certain that the No. 285 Aurora line is the plain rubina *Royal Ivy* and the No. 287 is the frosted rubina. However, the names "Aurora" and "Jewel" should remain in the record books, and would only cause confusion if used on today's collector market.

PROOF POSITIVE ARRIVES

I must admit a certain sense of relief every time proof-positive is located to back up any of my speculative attributions. Shown here is most of an advertisement showing the *Columned Thumbprints* butter. It is now unquestionably Westmoreland, their No. 185 pattern, from a 1902 ad. It is listed in my columns only in clear, but was also made in clear with colors of cherry, green, yellow and blue fired into the thumbprints. I also spotted a butter dish in deep amber, typically Westmoreland (very dark). Courtesy *Berry Wiggins*.



185. BUTTER.

SHOWROOMS:

NEW YORK, Demorest & Co., 46 Murray St.
BOSTON, Chas. W. Coburn, 186 Franklin St.
PHILADELPHIA, H. B. Foster, Sixth and Arch Sts.
BALTIMORE, W. T. Owens & Co., 23 E. German St.
Western Representative, S. Q. Hamilton.

44

**Westmoreland
Specialty**

Grapeville, Pa.

MANUFACTURERS OF



**Fine Crystal
Opal Glass**

ARE you looking for something good seller? See our 185 Pa Tableware, with FIRED TRANSPARE Cherry, Green, Yellow, Blue. W these goods to be as represented.

Full line of samples to be various showrooms.

BIG NEWS FROM BUTLER BROTHERS

Butler Brothers catalogues have done it again! Shown here are two different groupings from a 1913 BB wholesale catalogue. It provides the needed proof to substantiate my theories concerning the maker of *Double Dahlia with Lens* (H1 & H5) and the popular *Blazing Cornucopia* (H6, Fig. 415). Both of these patterns were attributed to U.S. Glass based on color and pattern characteristics. I am pleased to report that in this case at least I was right.

You will notice in the group to the right a single vase on the bottom row. This is *Double Dahlia with Lens*. The rest of the assortment is *Blazing Cornucopia*. The two patterns together offer nothing in the way of "proof" so you can imagine my delight when I spotted the *Blazing Cornucopia* spooner in the 75¢ assortment below.

"GOLDEN JEWEL" DECORATED GLASSWARE ASST.

Richly decorated big value offerings. Every piece in popular demand.



C2400—Heavy brilliant finished crystal, small diamond cut pattern, ruby decorated bull eye panels, heavy wide gold band edges.

- | | | |
|--------------------------------|--------------------------------------|----------------------------------|
| 1 only 1/2 gal. pitcher. | 1 only 5 1/4 in. high jelly dish. | 2 only 7 in. vases. |
| 6 " table tumblers. | 1 " 6 1/4 in. lgth., flared bonbon. | 12 " 3 1/2 x 2 handled sherbets. |
| 6 " 8 1/2 in. deep round bowl. | 2 " 7 in. deep bowls. | 12 " 5 in. deep nappies. |
| 6 " 4 1/2 in. nappies. | 2 " 9 1/4 x 5 1/4 deep celery trays. | 12 " wine glasses. |
| 1 " 8 in. large covd. butter. | 2 " 8 in. fruit bowls. | 12 " toothpick holders. |
| 1 " double hdl. spoonholder | 3 " 5 in. handled olive dishes | 12 " double handles. |
| 1 " " sugar bowl. | 3 " 7 1/2 x 4 oblong table dishes | 12 " goblets. |
| 1 " cream pitcher. | 6 " extra large vinegar bottles. | |

100 pcs. bbl., 108 lbs. Each, 7 1/2

4 PIECE TABLE SET ASSORTMENTS.

Crystal and Gold Decorated.



C1892, "New Beauty"—Large sizes, good crystal, 3 designs, brilliant pressed star, embossed pear and relief floral spray with jewel cut band, 4 sets each, 12 sets bbl. 87 lbs. Set, 21c

C1893, "Crystal Gem"—Finest full finish pot glass, plain and colonial rock crystal designs, extra large heavy pieces. 1 set each 3 patterns, 3 sets pkg. 30 lbs. Set, 39c

C1895, "Yukon Gold"—Full finish crystal, large sizes, 2 sets each miter flute and all-over cut patterns, prominent gold decorated. 6 sets bbl., 45 lbs. Set, 75c

You will note that the three different table set assortments include a combination of patterns from three different companies. The top row includes two known patterns by Indiana Glass Co., Dunkirk, Ind., *Bethlehem Star* (K5) and *Bosc Pear* (K7). The middle row offers two known patterns by New Martinsville Glass Co., *Leaf & Star* (K6) and *Florene* (Miller NMG1). The U.S. Glass assortment on the bottom row includes *Arched Ovals* and *Star & Crescent* (see H5), both named by Millard.

By now I feel secure in the knowledge that ALL Butler Bros. groupings are from a single factory. Not once has this rule been proven incorrect.

Blazing Cornucopia is known only in clear glass, sometimes decorated with gold or color-flashed dots. *Double Dahlia with Lens* was made in clear glass, emerald green, rose-flashed, deep amethyst flashed, and in clear with decoration only on the flowers and leaves.

Double Dahlia with Lens is listed as a U.S. Glass pattern on the chart in my Book 5, but *Blazing Cornucopia* (also known as *Paisley*) is not. You might want to add this important addition to your books. It is included in our latest Kamm Update.

IS IT STRIGIL OR NELLY?

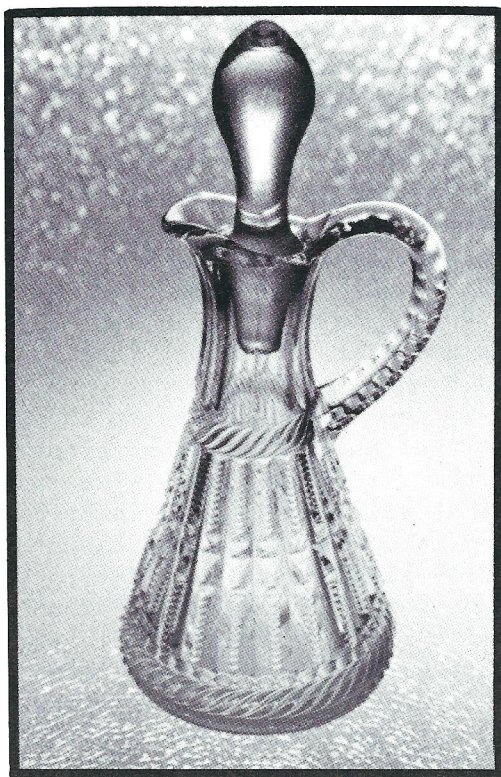
At last a real mystery has been solved for pattern glass and chocolate glass collectors. We also have another Update for our Kamm books based on this report.

Pictured below left is a clear glass cruet in a pattern Kamm named *Strigil* in her Book 2, pg. 83. She names no maker, but points out similarities in the pattern to McKee's *Nelly* (K5, 39). Unfortunately she called the *Nelly* tankard-shaped syrup in her Book 5 *Caramel Strigil*, creating an unnecessary association between two different patterns.

Reprinted below is a portion of a May, 1902 advertisement featuring a vase in a pattern identical to the cruet - providing a positive attribution on *Strigil* for the first time. Notice the rope-like bands above and below the zippered panels.

When Berry Wiggins first sent this ad to me for study, I thought it was a novelty vase and put it aside. It was Tom Klopp's alert eye which turned an ordinary vase into a real exclusive story. Many thanks to both Tom and Berry for their combined efforts at serious glass documentation.

Strigil is known only in clear glass. James Measell endorsed the Kamm name in his book on Greentown glass (he spells it *Strigal*), correctly noting that it was originally McKee's *Nelly*. Because of the confirmed Tarentum attribution, I feel this chocolate syrup pitcher should no longer carry the Tarentum pattern name. But as noted before, it is very difficult to withdraw names which have long been accepted by collectors, no matter how incorrect that name may be technically.



"Strigil" cruet, stopper not original - courtesy Tony Thomazin

14
CHINA

TAREN

TARENT

MANUFACTU

PRESSED G

NEW YORK OFFICE,
24 Park Place. D. R. Marshall.

1644 6 Inch Vase.

UPDATE TO PREVIEW 6

The *Pattern Glass Preview* is a part of the past now, having evolved into this new format. New subscribers may find this Update confusing without the back issues to refer to. A limited number of complete sets are available to anyone interested (see ad pg. 48). The *Preview* contains exclusive information on almost 1,000 different glass patterns.

As was always the case, Tom Klopp called with additional information on that presented in *Preview 6*. Tom is now Editorial Advisor for our new format, and is consulted prior to publication of most information.

I was correct assuming that Pattern No. 12 in the Westmoreland grouping on page 3 was a table line. Tom caught my own listing of the pattern in *1000 TPH*, Fig. 645, where I named it *Zippered Diamond Star*, listing it as maker unknown. Also, the cake stand in that same group which I numbered 12 is probably a different pattern with a similar design. The No. 13 shallow bowl is probably a version of *Flute & Crown* without feet (note the similarity to No. 4 bowl). Tom feels the No. 14 pulled vase is in the *Beaded Rope Panel* pattern (No. 5) and I agree. Look very close and you can see a hint of the rope and most of the beading. The Numbers 9-11 patterns are still a mystery, probably never named before.

There was a moment of concern when it was noted the two cruet stoppers on page 3 & 4 were NOT identical, just extremely similar. Allowances have to be made on Butler Bros. engravings, which frequently distort detail. The shape of the stopper and the unusual "knob" at the top convinces me they were meant to be the same.

In the page 4 "Klondyke Gold" assortment is a pattern Lechler (*Children's Glass Dishes*, pg. 38) named "Twin". It appears this is listed nowhere else. *Twin* is shown in 10 different shapes in that assortment. Note the similarity to the No. 11 unnamed pattern on page 3. *Indian Sunset*, *Twin* and the No. 11 pattern are all members of the confusing "Sunburst with Diamond" family of imitation cut pressed glass, and take considerable study to learn the differences. The goblet on page 4 is almost identical to the *Omnibus* line goblet (H5, 168), which Millard named *Pathfinder*.

There is considerably more information to add to the carnival glass portion of the Westmoreland report. I received a confirmation letter from Jack Wilson, and a congratulations from Don Moore, so the story appears to have been accepted. Read "the rest of the story" on page 31.

Tom Klopp told me the *Fruit Salad* pattern appears in a bowl on pg. 369 of *WDG2*, from an original Westmoreland catalogue. The top edge of this 14" bowl is different from the punch bowl. Perhaps this is the reproduction to which John Britt was referring in his column.

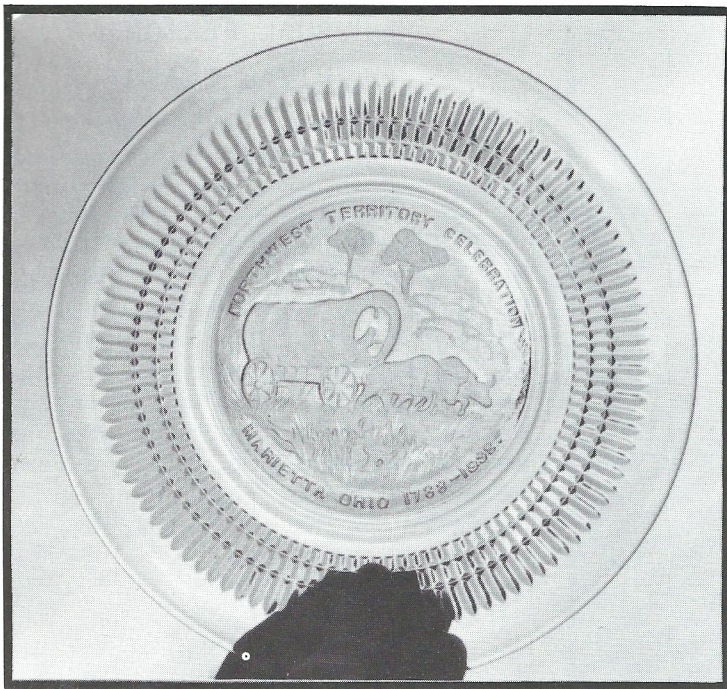
It appears we may have an attribution for the *Hobstar Band* pattern shown on page 14. The stopper shown in the cruet is one used by Indiana Glass Co., shown in *Bond*, pages 63-67 in several different cruets. The cruet on page 96 of my Book 6 is not *Hobstar Band*, as Mrs. Early assumed, it is the very similar *Nogi* pattern (*Bond*, 66). *Nogi* (OMN) was also named *Pendant* (*Pet Sal*) and *Amulet* (*Millard*). It seems likely since the two cruets are identical in shape, have the same stopper, and very similar designs, *Hobstar Band* may also have been made by Indiana Glass. The patterns is known in crystal and marigold carnival only, and I believe Indiana Glass did make limited amounts of carnival in the 1920's.

Nellie Huttunen tells me that *Pan-elled Teardrop* was listed in Metz. She named it *Opposing Drops* in her second book. I am surprised Peterson missed her listing, as his cross-referencing is almost flawless. Counting the original name *Oxford*, we now have THREE different names for a single pattern. So what else is new?

On page 20 I stated the celery vase shown is in a pattern often confused for Westmoreland's *Checkerboard*. No one was more confused than I. The plate shown in Metz 1, 218 is the same as *Checkerboard* (name by Kamm), but Metz used the Millard name *Bridle Rosettes* (note spelling) and failed to mention the Kamm listing. The celery vase I pictured was called *Nearcut* #2653 in Kamm 7, but the Cambridge collectors call it by the original name *Ribbon*. Since Lee already used that name for an early Bakewell line, I feel *Cambridge Ribbon* is an acceptable name for this pattern. You might want to correct my error on page 86 of my Book 3 on this name confusion.

Many thanks to Tom Klopp and Bob Davis for their help in compiling this additional Update

- 1, 30 OPEN BASKET WEAVE was made by Central Glass, circa 1890 (Revi, 113)
- 1, 32 RIBBON CANDY was orig. made by Bryce Bros., continued by U.S. Glass (H5, 76)
- 1, 71 ONE-HUNDRED-AND-ONE may be Duncan, circa 1880 (GC1)
- 2, 68 DIAMOND BAR & BLOCK was made by U.S. Glass at O'Hara factory. LVG, plate 50 calls the pattern *Hollis* (Revi, 275)
- 2, 102 EGG & DART appears to be Duncan's #334, circa 1890 (H5, pg. 96 rose bowl)
- 2, 125 FAN WITH ACANTHUS LEAF was attributed later in Kamm 8, pl. 53-54 to Greensburg Glass Co., OMN: *Bijou*
- 2, 129 PILLOW ENCIRCLED was also produced in some items at National's Cambridge plant, circa 1903 (Bennett, 29)
- 3, 22 SAWTOOTH was also made by Bryce Bros. (H5, 83) & J.B. Lyons (Innes, 307)
- 3, 105 ROCOCO was never made at Central - Kamm retracts this in her Book 7, pg. 188
- 4, 31 DEER & PINE TREE was made by McKee Glass, circa 1880's (GC, 1)
- 4, 34 SPIREA BAND was attributed later by Kamm to Bryce, Higbee & Co., 1880's (K8, pl. 38)
- 4, 114 PANELLED HERRINGBONE was att. later by Kamm to Imperial Glass (K7, pl. 85)
- 4, 114 STARRED BLOCK was made by Dalzell, Gilmore & Leighton, Findlay, OH. (SM FIN, 64)
The pattern appears to be the same as DAISY & BUTTON PETTICOAT (K6, 54)
- 4, 121 ICICLE WITH STAR was att. later by Kamm to Imperial Glass (K7, pl. 86)
- 4, 122 FROST FLOWER is better known as the UTAH state pattern (Unitt 2, 247)
- 4, 127 LADY HAMILTON was orig. the PEERLESS pattern by Richards & Hartley, 1875 (K7, pl. 27)
- 4, 130 PARACHUTE was made by McKee Glass, circa 1901. Metz calls this pattern *Rabbit Tracks* (FB)
- 4, 132 STIPPLED CHERRY was made by Lancaster Glass Co. (Lee EAPG, 476)
- 4, 132 FALLING LEAVES may be by Federal Glass Co., circa 1920 (FB)
- 4, 138 ROSE WINDOWS was the No. 1660 of Fostoria Glass, circa 1900-05 (WEA FOS, 57)
- 5, 68 UNITED STATES is actually the NEVADA state pattern, No. 15075 (Unitt 2, 238)
- 5, 82 VIGILANT was the No. 403 line of Fostoria Glass Co. - not all pieces have the distinctive rib on the base (1000 TPH, 107)
- 5, 139 STRAWBERRY & FAN VARIANT is the No. 402 line of Fostoria, circa 1900 (WEA FOS, 32)
- 5, 147 SUNK JEWEL has a misleading drawing, probably taken from a Wards catalogue. This is actually the LOUISE pattern, attributed in Kamm 3, pg. 80
- 6, 2 SQUARED STAR was made by Ripley & Co., also U.S. Glass, circa 1885-1891 (Heacock *Antique Trader* column, Oct. 7, 1981) Reprint shows three oval bowls in pattern
- 6, 29 BLAZING CORNUCOPIA was made by U.S. Glass, circa 1913 (BB Group)
- 6, 61 WADING HERON was made by U.S. Glass (No. 6404) after 1900 (H5, 169)
- 7, 12 BOXED STAR was made by D.C. Jenkins Glass, Kokomo, IN., circa 1908 (BB Group)
- 7, 48 MCKEE'S PILLOW is not McKee at all, as it was made by A.J. Beatty & Sons, continued by U.S. Glass, circa 1890 (Revi, 60)
- 7, 52 ADA was also made later in a complete service by National's Cambridge factory, circa 1903 (Bennett)
- 7, 54 TWIN FEATHERS was orig. the TOGO pattern of Beatty-Brady (continued by Indiana Glass), circa 1908 (Bond, 67)
- 8, 32 REEDING was the No. 2960 line of Cambridge Glass, aka *Four Lines* (GR, 3-81)
- 8, 43 ARROWHEAD-IN-OVAL is the same pattern as STYLE by Higbee (K6, 46)



FACTS ABOUT FENTON

Unquestionably, the most gratifying experience regarding my work on the two Fenton books was the privilege of working closely with Mr. Frank M. Fenton. I am almost 6½ feet tall, but literally and figuratively stand in this man's shadow. It was his encouragement, his dedication to glass history, and his incredible knowledge which made those two books possible and I will not embarrass him by saying anything else.

On the cover and on these next two pages are a number of Fenton items which do not appear in either book. When one is researching glass made by a hand-operation type factory, there will always be a few surprises in store for us.

On the cover is a ruffled small nappy in a scarce Fenton pattern which Hartung named *Mirrored Lotus* (MH3, 69). It does not appear in any known Fenton catalogues, but can definitely be attributed to Fenton based on the back pattern *Berry & Leaf Circle*. I brought this nappy back with me from England, as a gift to the Fenton Museum from Mr. Ray Notley of London.

Shown above is another Fenton rarity, also now in the Fenton Museum. It is a 10" plate in *Lincoln Inn*, with a special design in the center commemorating the 150th anniversary of the settling of the Northwest Territory (1788-1938). This

sesquicentennial celebration was held in Marietta, Ohio, and I am told that President Roosevelt attended. The plate is in clear glass with a frosted center design depicting two oxen pulling a covered wagon through the prairie. Another Fenton souvenir created for this event is shown on page 141 of my second Fenton book.

Another outstanding rarity is shown below, loaned to me by Lynn Welker. It is a blue opalescent sherbet with a pair of moths on a netted background. In honor of the Fenton Art Glass Collectors of America, I am calling this *Butterfly Net* (the title of their newsletter). It can be attributed to Fenton based on the stem, which is identical to the *Historic America* sherbet (F2, 137), and the dimensions, also identical. Fenton made a number of blue opalescent novelties in the late 1930's, which also coincides with the time frame of *Historic America*. Perhaps the mold was reworked when *HA* failed to sell well. This is the only reported existing piece of *Butterfly Net*.

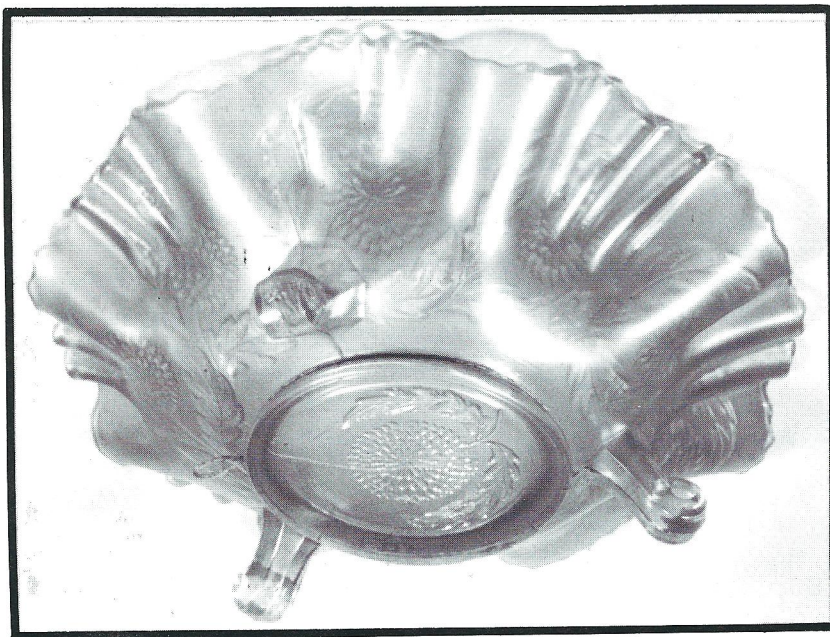




UNUSUAL FENTON CARNIVAL GLASS

Pictured here is a marigold carnival *Orange Tree* rarity. It was formed from the punch bowl mold, but as you can see the Fenton glassmakers created an entirely different centerpiece of exceptional beauty. This is two pieces of glass, the standard base and the unusual top. To the best of my knowledge, this shape is unlisted in the price guides.

Speaking of rare shapes, here is the No. 922 *Vintage* fernery mold crimped into an entirely different form, making it almost unrecognizable as the original piece shown as Fig. 217 in Fenton 1. Since the design on this mold appears only on the outside, it is unusual to find it in the standard "ruffled bowl" form. The color is amethyst and the piece was photographed upside-down.



This news may not be exciting to some of you, but I was surprised to see this footed variant of the *Ten Mums* bowl. We know Fenton made the version without the feet (shown in catalogue reprint *F1*, pg. 83). There are some *extremely* subtle differences in the two patterns. It makes us wonder if this could be a Dugan/Diamond copy. I think not. This bowl has all the ear-marks of a Fenton piece too. These curled feet are found on several other known Fenton bowls. Also, the *Chrysanthemum* bowl is known in both collar-based and footed versions (*F1*, Figs. 195 & 258).

Collector Report

MICHAEL BEVILL reports a rather startling bit of news. He has a green opalescent "Little Swan" (OPG, 216) with a Dugan D-in-a-Diamond trademark. This is the first known signed example of this swan, which was known copied here in America from an English original. Here the swan was made by Northwood, Dugan, Fenton and Imperial. The carnival collectors call this "Pastel Swan" but this name denotes color and should be phased out.

THE BOURBONS have a tumbler in "Peaches & Cream" (H6, Fig. 409) and have seen the water pitcher at a show. This means this mold-blown, semi-art glass line qualifies as a form of pattern glass, and my statement to the contrary in Book 6, pg. 47, should be crossed out. The Bourbons also ask about a wine decanter in ruby-stained crystal which matches the wine glass on the back of the Barret book, row 2 from the top, fourth from the left. This decanter is shown elsewhere in this issue, and will appear in Book 7 in color. The pattern? Kamm's "Pentagon" (not to be confused with Lee's different pattern with the same name).

JIM BROOM reports "Ribbed Spiral" plates in 7½", 9" and 10½" sizes. I do not list sizes in my Book 2, pg. 23. You might want to add this to your books.

BILL GAMBLE issues me a challenge. He claims he has never seen an OLD OPAL-ESCENT tumbler in "Argonaut Shell". All the ones seen were the new version by L.G. Wright. I find this challenge most intriguing, and it could possibly be that none were made. Do any of our readers have an opalescent tumbler in this pattern with deep color and deep opalescence? The Wright tumblers are a pale blue with limited opalescence at the top rim.

JERRY REYNOLDS sends photo's of her BUCKINGHAM toothpick (1000 TPH, Fig. 737) in a deep rose-flashed. This one is listed in clear only in that book.

CAROL TREGO reports her KANSAS t.p. has rose-flashed "eyes". Another pattern reported only in clear glass, although I recall seeing a novelty mug in blue.

Many thanks to DON-MOORE for sending a slide of his peach opal "Orange Tree with Trunk" plate. He describes the opalescence as heavy but states it is rather haphazardly applied to the edge and to the berries on the back. Most of the opal is on the back about half way between the edge and the collar base in a "ringed" effect.

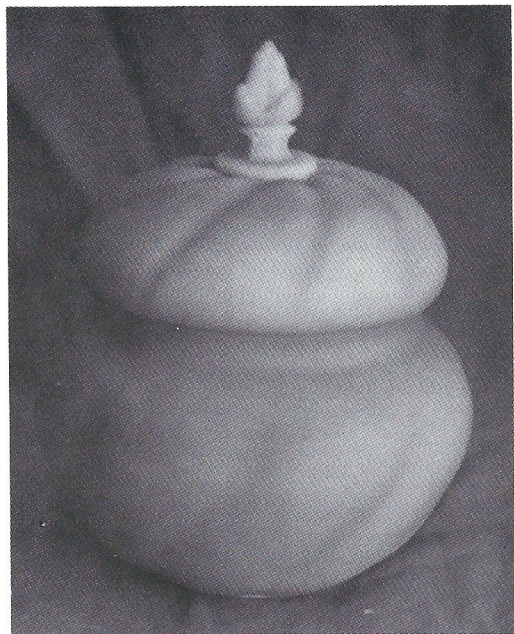
Don also reminds me that Northwood also made iridescent glass on blue opaque glass, but the finish is in the stretch effect. He also describes a milky blue opaline colored iridescent glass in Fenton patterns "Vintage", "Peacock & Urn" and "Autumn Acorn". This must have been an experimental run in Fenton's Persian Blue color, shown on page 64 of my second Fenton book.

HARVEY JEAN BYERS reports a "Loop & Dart" (with Diamond ornaments) in milk glass honey dishes. Ruth Webb Lee reports this is the Sandwich version of the pattern, listing it only in clear glass. Two other versions of the pattern were made by Portland and by Richards & Hartley. Thanks for the offer to send one to me to study, but I would rather not encourage this. Ask anyone - it takes me forever to return any glass sent to me.

IVA BADER writes to tell me that my Kamm Update on "Ward's New Era" is not correct. Her toothpick matches the Kamm pattern exactly. I have to agree. It appears that Co-Op's "20th Century" was made both with and without thumbprints. Perhaps the molds were re-tooled. This is NOT the case of another copy from a competitor factory. Several pieces of the no-thumbprint version are shown in ruby-stained in Book 7.

IRENE BOBROWICZ writes to report the No. 11 pattern in the Westmoreland group in Preview 6 looks very much like "Pathfinder" (Millard 2, pl. 135). I agree they are terribly similar, but Tom Klopp feels that goblet is "Twin" (see notes pg. 15, this issue). The goblet in Millard has a bulging stem and rayed base - the BB line drawing shows a straight stem and diamond point design under the base. The Millard goblet is the same as OMNIBUS in my book 5. Since there are 2 different "Pathfinders" (see also Metz 2, 8) perhaps, perhaps "Omnibus" would be a wise choice to stick with.

PAUL & DIANNE MILLER sent the picture below which is a major discovery. They are correct in assuming the pattern is "Argus Swirl" which is undocumented in a table set. It is shown here in a satin "peach bloom" color, with an applied artichoke or flower bud finial in milk glass. The inside of the sugar is all white. Many thanks to the Millers, who also loaned me the signed Dugan piece of "Jewelled Heart" to take with me to this year's scheduled lectures. After all, seeing is believing! I had to see this sugar bowl to believe it.



Speaking of seeing is believing, RON BAKER sent me a confirmative photograph on the cranberry opalescent "Stripe" toothpick in the "Ring Neck" mold. I had heard of one other, but this is the first to be positively documented.



CHRIS RAMSEY wrote some time back stating that he believed the cranberry-edged pieces of opalescent glass novelties are Jefferson - Not Northwood. I based that observation in my Book 2 on Hartung's attribution of "Northwood Block". Her text seemed to imply that it was seen in a Northwood catalogue and I did not question this at the time. I now know that most novelties found with these speckles of cranberry on the edge are indeed Jefferson.

CHRIS RAMSEY, who collects primarily white opalescent, reports he has "Beaded Drapes", "Fluted Bars & Beads" and "Pearls & Scales" with this treatment on the edge. Plus I have seen it several times on "Swag with Brackets" novelty items. It appears "Northwood Block" will have to be renamed unless some proof of it's origin is provided. It does not appear in any of my Butler Brothers catalogues.

MIKE ANDERTON reports the "Frosted Stork" water pitcher has been reproduced recently. One was offered to him for \$10 at a wholesale house several months ago. He says the quality of the glass was not as good as the old.

Regarding the "Circle & Swag" pattern shown in Preview 4 and my recent Antique Trader column - I got two letters from readers, confirming a bowl, plate and two-handled celery vase in the design. It seems to be a very popular pattern, as I got several other letters from readers thanking me for the Trader write-up. I usually get no response.

VEL HINCHLIFFE sends a photo of a cranberry with gold "Diamonds & Clubs" vase. She notes that I do not mention this shape in my OPG, pg. 50-51. She's right... even though I have seen this vase in custard glass with silver decoration. It appears in one of my Butler Bros. catalogues too, I think about 1909 without checking. It is Dugan, not Diamond.

JACK WILSON reports "Florette" cracker jars in light marigold iridescent, ruby-flashed over clear glass, and decorated milk glass. I know of reproductions in the last color, but none in the first two. I am never surprised when it comes to patterns made by Nicholas Kopp, a true genius in his field.

COLLECTORS REPORT (CONT.)

EDNA BURNS sends this photo of her unlisted piece of Northwood's "PLUMS & CHERRIES" (OPG, pg. 120-121). It is clear glass with lots of gold and the fruit stained amethyst. She wonders if it is a covered fruit or berry bowl. It is 7-1/8" diam. at the top of the base and 6 1/2" from base to finial. I just wonder if this could be the covered butter. No one has reported one to date. The shape is not typical of butter dishes of this period (many early butters were bowl-types).

It should be noted that Bill Edwards called the celery vase in this pattern "Two Fruits" in his Northwood carnival book, but this is an established name for a Fenton divided dish in carnival glass. "Plums & Cherries" is very, very rare in carnival glass.



CHRIS MOLINAR reports an unlisted jelly compote in the Dugan/Diamond "Shell" (H2, Fig. 145) or "Beaded Shell" to carnival collectors. His is white opalescent, but he was told of one in blue and one in green in other collections. Add this item to the list in Book 2, pg. 23.

Chris asks whatever happened to the plans for a Northwood collectors' club? I want all my readers to understand that I was not attempting to organize one myself, only offering to put interested parties in touch with each other. I volunteered only research information for their newsletter and a check for my membership, but I simply cannot be involved in the organization of such a club.

Collectors Ask

No single individual has ALL the answers, but we are doing the best we can to answer as many questions as possible. If we cannot find the answer, we will put it in print for some of our more knowledgeable readership. THE GLASS COLLECTOR is a group effort, and we encourage the involvement of our subscribers. More than half the documentation on old glass comes from private collectors - the rest from digging through libraries and museums. If you know the answer to one of the questions here, please drop us a line.

BETTY ROGERS asks if the white carnival "Beaded Shell" mug (shown in custard in Preview 6) has been reproduced. She bought one quite cheaply in Ohio and was astonished to see one in the Sept. '78 Antiques Journal for \$400. I am not absolutely positive - it is not listed in this color in Edwards' price guide on carnival. Help is needed to answer this one.

JEANNE FOUST asks about her rose colored "Daisy & Button" sleigh, 11" long and 6 1/2" high. She purchased it from an elderly friend who bought it at an estate auction. Bad news, Jeanne. This is another Wright reproduction. It was made in three or four different sizes, in several colors. I am certain the rose pink crystal is one of their colors. Wright also made this in crystal, amethyst, blue, emerald green, ruby, amber and I have seen a few in amberina.

Speaking of L.G. Wright, I received a question from ROBERT STREMMING about reproductions in "Westward Ho". He asks if the water pitcher is among the shapes which were reproduced. The Wright catalogue I have shows the table set, goblet, wine, small berry, tumbler (never made originally), celery, round covered compotes in low and high stem, and a low covered compote. Ruth Webb Lee reports an old tale about 250 water pitchers being reproduced, in her book on fakes a repro's, but it seems highly skeptical to me. If the mold existed, Wright most likely would have reissued it.

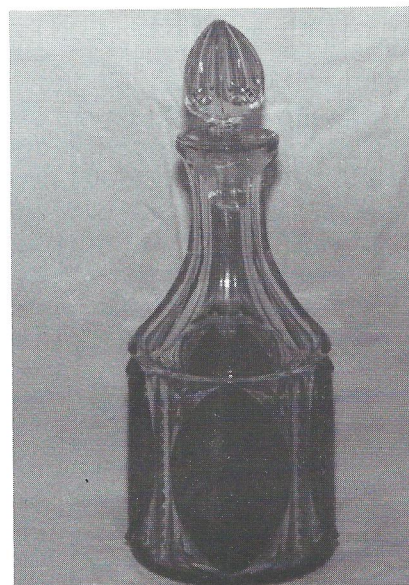
FRANKIE BARTH sends the photograph on the next page of an old water pitcher she has been trying to identify. She also has four footed tumblers. She has been told it is "Nellie Bly". No, there is no pattern called "Nellie Bly", only

a commemorative platter. It appears your pitcher accompanies the "King" and "Queen" ale glasses shown in Metz 1, pg. 227. Even though the frosted head figure is different, the shield-like emblem surrounding the portrait is identical. Metz reports these are German, and I agree that they are at least European, probably dating from about 1880.



Also I notice here that the quilted background design is different from the two goblets in Metz, but the notched design along the base is identical. Since Frankie does not mention that the figures on her "footed tumblers" are different from the pitcher, perhaps this is a second pattern. I have written Mrs. Barth for confirmation and will report our findings in a future issue.

JIM CARDELL sends this photo of his ruby-stained decanter which he has not been able to find in any reference books. He reports having seen a few of these before at shows, so we know they are not exactly rare. A wine to this decanter is shown on the back of the Barret book on ruby-stained glass, and as noted before, this is Kamm's "Pentagon" pattern (K3, 101). The water pitcher is footed, which is probably why Barret missed the listing.



DON RABOURN, who claims to be one of my most avid readers, reports a light cobalt blue "Shoshone" nappy, and offers to send a photograph. By all means, do so Don. My files are literally bulging apart with photos from readers and I plan on reprinting most of them in coming issues of the GC.

Don also asks if his "Diamond with Peg" custard wine without souvenir decoration is more or less valuable than with souveniring. In virtually every case, glass without souvenir etching or painting is worth more than with. Don states he bought this wine and a McKee "Honeycomb" cordial (with souvenir) for \$5 each. Congratulations.

Don also reports that the cobalt blue "Britannic" salt/peppers were reproduced recently by St. Clair.

Be patient, Don, on the salt dip book I am working on. It is a HUGE volume with over 4,000 examples and it is a tough job to finish. My co-author is having a tough time understanding my other responsibilities which demand attention. This book should be out this Spring for sure. No advance sales on this \$30 book (80 pages of color, and over 300 pages).

JOYCE CARLOUGH reports her ruby mantle lustres are not ruby at all, but ruby-stained. Except for a few "pigeon blood" examples, almost all of those decorated "red" mantle lustres are dipped in a bath of stain and fired. The same is true of old lanterns. The formula for true red glass was not "perfected" until the 1920's, although there were earlier attempts at it unsuccessfully.

NEW "OPALESCENT" NOVELTY ASSORTMENT.

Note large size of pieces. Unmatchable at a 10 cent price.



C884 - Rich opalescent glass, each piece in asstd. colors, such as blue, green and flint opalescent. New fancy shapes, many of them 25 centers. Asst. comprises 1/2 doz. each of the following:

12 in. tall flower vase.
8 3/4 in. fancy crimped footed salad dish.
7 1/2 in. deep footed dish, openwork edge.
8 in. fancy triangular salad dish.

5 1/2 in. footed tulip vase, crimped openwork edge.
8 in. 3 corner crimped card receiver.
6 1/4 in. extra deep footed bowl, openwork edge.
7 1/2 in. fancy footed nut dish, openwork edge.

8 1/4 in. footed crimped edge salad dish.
7 in. flower vase with wide top.
4 3/4 in. extra deep footed rustic pattern jelly dish.
8 3/4 in. crimped edge salad dish.

Total 6 doz. in bbl.

Wt. 160 lbs.

(NO PKG. CHARGE.)

Per dozen,

84c

BUTLER BROTHERS BONANZA

(Numbers following pattern names are H2 figure numbers)

H. NORTHWOOD & COMPANY, WHEELING

1. SPOKES & WHEELS (462)
2. SHELL & WILD ROSE (468)
3. HILLTOP VINES (436)
4. _____
5. _____
6. PEARL FLOWERS (456)
7. FEATHERS VASE (529)
8. BEADED CABLE (467)
9. BEADS & CURLY-CUES (506)
10. LEAF & BEADS (504)

Reprinted here are two more assortments of opalescent glass from previously undocumented Butler Brothers catalogues for 1906. These provide important additional documentation to the text of Book 2. The assortment above is by H. Northwood & Co. of Wheeling, W.V. The assortment below was made by Dugan Glass Co., Indiana, Pa. The Northwood group pictures two previously unlisted novelties, Numbers 4 and 5, and identifies the maker of the unattributed *Beads & Curly-Cues* (No. 9). The Dugan group is important only because it shows the "swung" *Inverted Fan & Feather* vase (No. 7), which some people suspected were reproductions, and this hearsay data found its way into the first edition of my Book 2. This 10" tall vase is rarely seen today.

DUGAN GLASS COMPANY, INDIANA, PA.

1. DAISY & PLUME (419)
2. PALM & SCROLL (431)
3. OPAL OPEN (501)
4. FAN (451)
5. WINTER CABBAGE (406)
6. DIAMOND MAPLE LEAF (H2, pg. 77-Q)
7. INVERTED FAN & FEATHER
8. TWIG VASE (H2, pg. 77-R)
9. Venetian rose bowl
10. FAN card receiver
11. Venetian Coinspot
12. Venetian Swirl

(The No. 9, 11 & 12 "Venetian" items may or may not be opalescent, as the catalogue states *all in beautiful opalescent and Venetian colorings*)

BIG VARIETY OPALESCENT ASSORTMENT.

New shapes, extra large sizes, latest novelties in these rapid selling wares.



C867 - Best quality, richly finished, all in beautiful opalescent and Venetian colorings, asstd. blue, green and flint. Note especially the extra large sizes; more than half of them good value if retailed at 25 cents.

Assortment comprises 1/2 doz. each of the following:

8 1/4 in. rustic footed salad.
6 1/4 " Venetian superfine vase.
7 " high footed crimped jelly dish.
Fancy Venetian rose bowl, diam. 4 3/4 in.

6 1/2 in. fancy handled bonbon dish.
8 1/4 " footed card receiver.
6 1/4 " fancy flower vase.
7 3/4 " double handle bonbon dish.

7 1/4 in. fancy tulip vase.
9 " crimped salad dish on 3 feet.
Footed rustic flower vase, ht. about 10 in.
9 in. crimped triangle shaped salad.

Total 6 doz. in bbl.

Per dozen, 84c

Reprinted here is an assortment of carnival glass from a 1909 Butler Bros. catalogue. It provides us with documentation on previously unattributed Fenton glass. There are six different pieces of Fenton's *Water Lilt with Cattails*, making it possible for us to also credit them with production of *Beaded Stars* (MH5, 27) and *Diamond Point Columns* (MH1, 15).

There is some name confusion concerning both of these patterns. Hartung named a different pattern DPC in her Book 3, pg. 36. WDG1, 212 refers to this table line as *Diamond Panel*.

The *Beaded Stars* shown in this group was called *Beaded Moons & Stars* by me (OPG, 215-C) to avoid confusion with the *Beaded Stars* in Hartung's opalescent book, pg. 10. Unfortunately, this is not the same as the pattern in her Book 5. It is the same as the *Beaded Stars Variant* in her Book 8. This variant has a beaded swag design between the stars (H2, Fig. 424).

Trying to explain without pictures of both versions will only confuse you further. One of my "pet peeves" is the use of the word variant in naming ANY pattern, so with all this name confusion I feel this second version of *Beaded Stars* should be officially given the name *Beaded Stars & Swag*. This way BOTH versions have descriptive names and past mistakes on the record can be relieved.

"GOLDEN SUNSET" IRIDESCENT ASSORTMENT.
Entirely new beautiful effects heretofore possible to produce only in the exclusive imported lines.



C838—Heavy, well made and finished crystal bodies, allover metallic iridescent luster in rich rainbow blendings, asstd. water lily, prism and beaded star designs, all colors burnt in and will not wear off. Asst. comprises $\frac{1}{2}$ doz. each the following:

7 $\frac{1}{4}$ in. double handled bonbon.	4 $\frac{1}{2}$ in. deep footed nut bowl.	6 $\frac{1}{4}$ in. fancy square double handled bonbon.
6 $\frac{1}{4}$ in. square footed comport.	6 in. flower vase with wide 4 $\frac{1}{4}$ in. top.	3 $\frac{3}{4}$ in. footed sherbet or almond dish.
6 $\frac{1}{4}$ in. fancy shape salad.	5 $\frac{1}{4}$ in. round tray plate.	
6 in. 3 corner card receptacle.	4 $\frac{1}{2}$ in. fancy deep violet bowl.	
5 $\frac{1}{4}$ in. high footed jelly dish.	7 $\frac{1}{4}$ in. footed salad.	
8 $\frac{1}{4}$ in. fancy footed dish with bent up sides.	5 $\frac{1}{4}$ in. deep crimped nappy.	
	6 $\frac{1}{4}$ in. high footed comport.	

Total 7 $\frac{1}{2}$ doz. in bbl.
 Per dozen, **87c**


As noted in the Update to *Preview No. 6*, the *Cambridge Ribbon* pattern is frequently confused for Westmoreland's *Checkerboard*. When the two patterns are seen side-by-side, the differences are quite obvious. It becomes more difficult when spotted individually.

Reprinted here is an assortment of *Checkerboard* (named by Kamm), also known as *Bridle Rosettes* (name by Millard). This group appeared in a 1910 catalogue, but according to Kamm the pattern was originally made about 1900 with a long production life. It also appeared in a 1928 Butler Bros. assortment.

Checkerboard was made primarily in clear glass, with limited production in carnival glass. It was reproduced by Westmoreland in milk glass and blue opaque, and I believe some of these are still being made today.

While we are on the subject of Westmoreland, a recent series of articles in the *Depression Glass Daze* reprints several pages from a previously undocumented Westmoreland catalogue. There were many surprises there to be seen. It's about time Westmoreland received credit for their 1900-1930 production, and it's exciting to see it all happen so quickly.

"BRILLIANT BEAUTY" ASSORTMENT.
The rich quality justifies the name.



1C1590—Best heavy quality, full finished, deep cut diamond and ribbon lattice. $\frac{1}{2}$ doz. each of:

9 $\frac{1}{4}$ in. deep bowl.	Creamer.	8 in. deep fruit bowl.
5 oz. oil bottle.	Covd. sugar.	10 in. cake plate.
7 in. celery tray.	10 $\frac{1}{4}$ in. oblong dish.	10 $\frac{1}{4}$ in. celery tray.
Covd. butter.	4 $\frac{1}{4}$ in. covd. honey dish.	9 in. bell salad.
Spoonholder.	7 $\frac{1}{2}$ in. qt. pitcher.	8 $\frac{1}{4}$ in. comport.

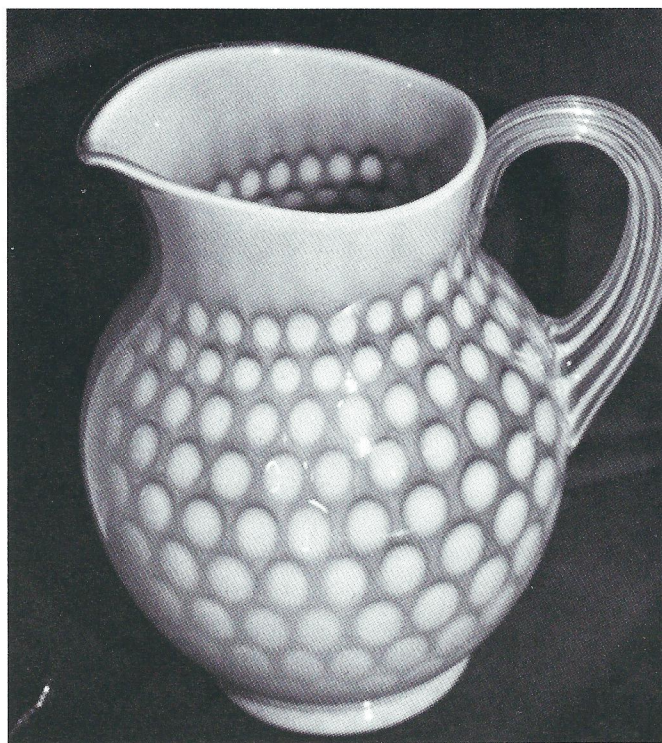
7 $\frac{1}{2}$ doz. in bbl., 178 lbs. Doz. **87c**

UNLISTED OPALESCENT GLASS

Pictured here and on the next page are five different pieces of opalescent glass which are not pictured in my Book 2.

Shown below is a 10" water pitcher in blue opalescent *Wide Stripe* (H3, Fig. 295) water pitcher with a most unusual reeded opalescent blue applied handle. I only pictured the Hobbs, Brockunier version of the pattern in Book 2 (Fig. 395). The majority of this pattern was made by Nickel Plate Glass Co., Fostoria, Oh. while associated with U.S. Glass in 1891. Two pages in full color were studied by me during one of my research trips to Carnegie Library in Pittsburgh.

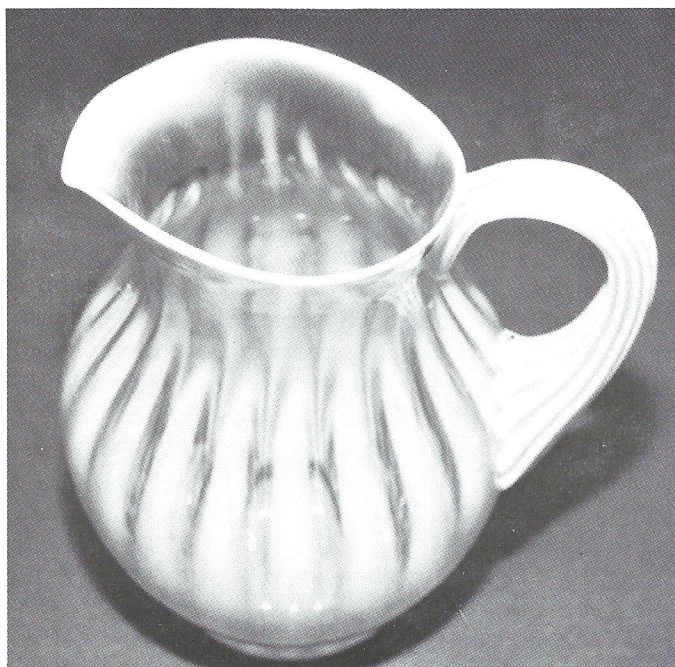
Opalescent *Wide Stripe* was originally Nickel's No. 94 line, made in white, blue and "ruby" (the early term for cranberry) opalescent. The color of blue is unlike any blue opalescent made by any other firm. I call this "periwinkle" blue, quite clearly seen on the syrup pictured in H3, Fig. 295. *Over-All Hob* (H2, Fig. 165) was also made in this distinctive blue.



Because of this, I feel certain that the water pitcher shown above in *Baby Coinspot* was also made by Nickel. Note the identical shapes and the unique opalescent reeded handle. To date, *Baby Coinspot* has been listed only in the syrup pitcher, although two Hobbs cruets shown in Book 6 would technically qualify because of the small size of their spots (Figs. 9 & 84). I know of no old tumblers to match this pitcher, but they must exist somewhere.

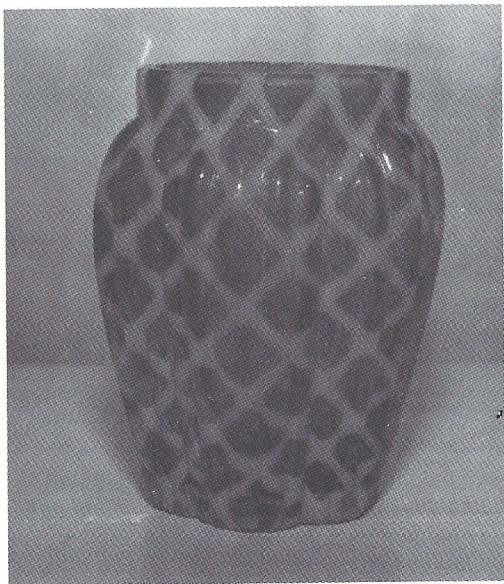
Of course, Fenton made their own version of this pattern in 1955 which they called *Polka Dot*. See F2, pg. 78 for a complete service in this pattern.

Both of the pitchers shown here are quite heavy and at first I felt they might be pressed. They are definitely mold-blown, probably heavier than normal due to the thickness of the glass.



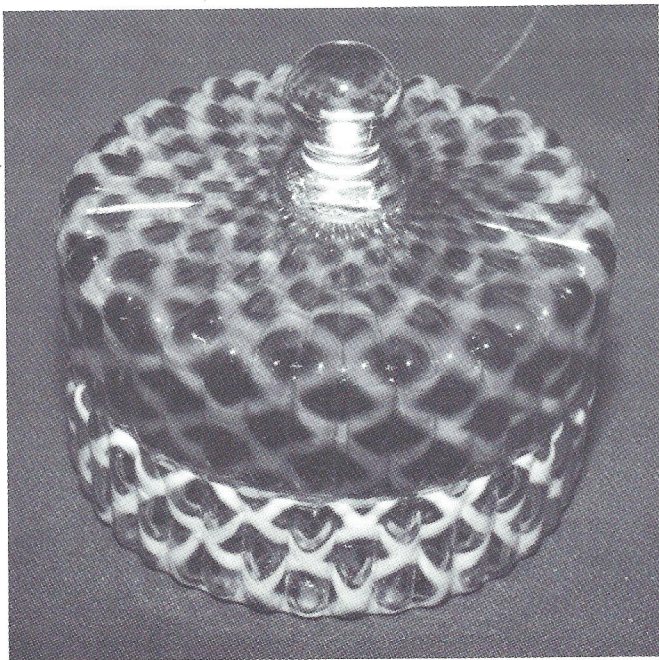


Perhaps most of you read my two-part *Antique Trader* column on the many confusing "Dot" patterns. This definitely should not be one of them, as the six-sided honeycomb design is quite distinct. Pictured here is a most unusual two-part oil lamp in green opalescent *Honeycomb*. Add this to the rather limited list of this pattern's shapes on page 44 of my Book 2. The oil font fits snugly into the base. I did not take the measurements when this was shown to me at last year by friend and green opalescent collector Ardis Slater, but I estimate it is at least 14" tall without the burner. It is quite light in weight, and dates about 1890.

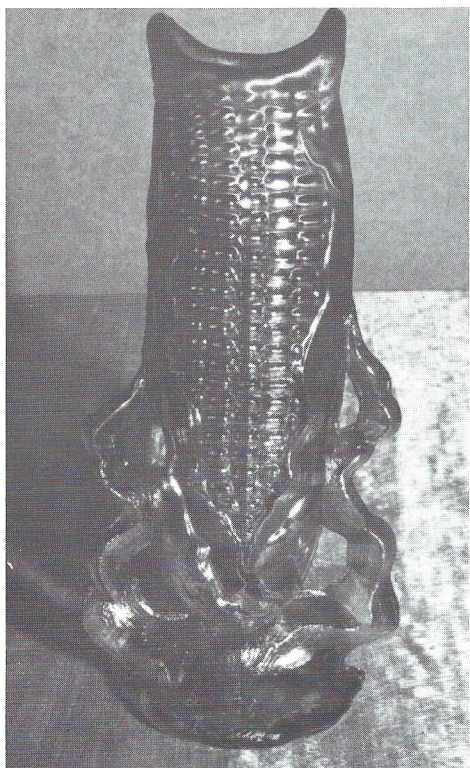


The picture may be a bit dark, but this is the first example of opalescent *Lattice* (I no longer refer to this as "Bubble" Lattice - one of my poor endorsements of a Peterson name) in the Northwood *Ribbed Pillar* mold. You might want to add this information to pg. 39 of Book 6, and while you are at it, add the blue spatter color shown in Book 3, Fig. 255. The spooner shown here is cranberry, and could also serve as an insert to a pickle caster. It dates from about 1890.

You might want to compare this to the similar mold used on Fenton's opalescent *Spiral* vase (F2, Fig. 397).



Another "Lattice" pattern of this period is the *Ribbed Opal Lattice*, shown here for the first time in a covered butter. Notice that the finial is the same one found on *Chrysanthemum Base Swirl* (H2, Fig. 252), *Opal. Seaweed* (H2, Fig. O), and *Reverse Swirl* (H2, Fig. 314). There is still much confusion concerning whether these are Hobbs or Buckeye (just across the river from each other), but with all the answers which have been turning up lately, it is just a matter of time. The butter shown here is cranberry opalescent and dates just prior to 1890. This piece can be considered very rare.



THE
CORN
VASE



Pictured above left is the very rare marigold carnival "Corn Vase" I told you about in *Preview 5*. It is being featured again not only to present this photograph, but also to dispell any doubts about its authenticity.

The reproduction of this vase by L.G. Wright is shown in my Book 2, Fig. 613. It has the distinct flat top and the closed husks. I was told the husks were "closed" to save costs as they were too hard to produce "open" without losses.

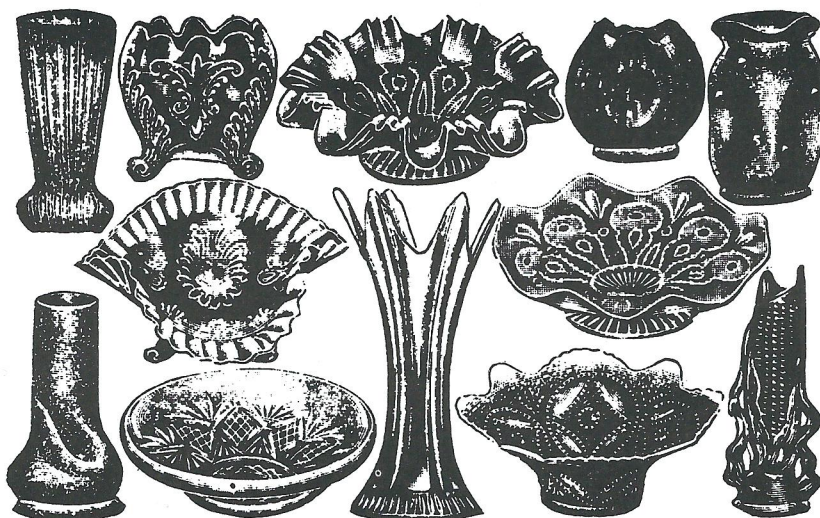
Despite the fact that Presznick reports an example of the old vase with an "N" in her Book 4, pg. 46, it is a relative certainty that this vase was made by the Dugan Glass Company. It appeared only in the 1905 Butler Bros. assortment shown here, never to be offered again in any other of the 50 or more catalogues now recorded.

Please note the *Palm & Scroll* footed bowl at the left center. This pattern also appears in the 1906 BB assortment on page 23.

OUR "VENETIAN AND OPALESCENT"

NOVELTY ASSORTMENT.

An incomparable group of 10 cent leaders.



C882—Big new fancy shape pieces in the rich opalescent and Venetian glass, most of which are actually worth double the price here named. Asst. comprises 12 articles, each one in asstd. colors such as blue, green, canary, amethyst, etc. ½ doz. each of the following:

9½ in. fancy footed opalescent salad dish.
6 in. fancy shape Venetian vase.
8½ in. fancy footed comport or card tray.
6½ in. fancy Venetian vase.
8 in. deep flaring fruit bowl.
Large size, fancy shape Venetian rose bowl.
8½ in. tall ear of corn vase.

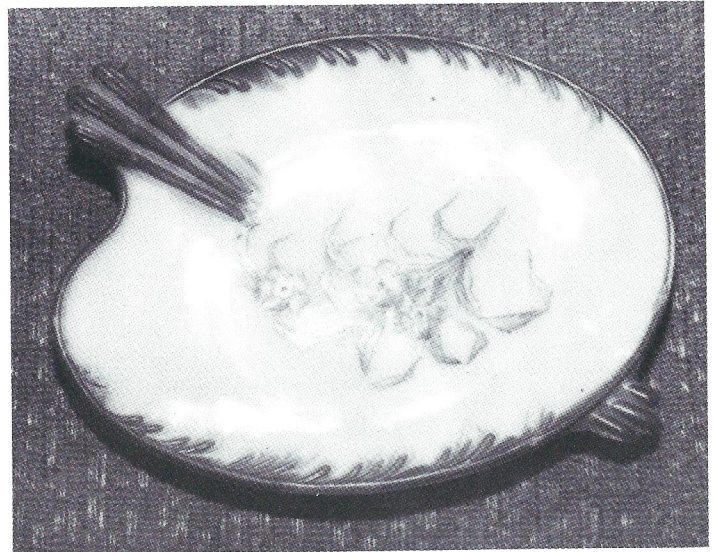
Large nut or rose bowl on 3 fancy feet.
9 in. fancy footed salad dish.
6½ in. twisted Venetian vase.
8½ in. diamond cut table dish.
10 in. extra large opalescent vase.

Per dozen, **80c**
Total 6 doz. in bbl., (Bbl. 35c)

UNLISTED CUSTARD GLASS

Pictured on this page are three different items in custard colored glass which are not shown in my Book 4.

Shown first is a small flat dish, about 4" diameter, in the typical "ivory" color made by U. S. Glass Co. around 1900. The stencil type floral design in the center is identical to the type found on *Vermont* (H4, 51) and the edge of the dish is outline in a blue-green shade like Fig. 378 in my Book 4.



This most unusual "ivory" colored dish is also stained with the typical U.S. Glass blue edging pictured in my Book 4. Shown here is a combination inkwell-pen tray. The cap to the ink well portion lifts off and is not attached. The decoration here is hand-painted and seems to match the flowers on *Victoria* by Tarentum (H4, Fig. 288). However, this cannot be considered too important since I now realize that several independent decorating firms bought custard "blanks" for decoration - then selling it as their own product. This inkwell also dates about 1900-1905.



The edge of this rare piece of custard *Winged Scroll* was shaved off by my camera lens, but enough remains for readers to get the idea. This flat tray is just under 10½" long, and is unlike any of the other 34 items in this pattern shown in my Book 4. According to Vogel (*Spring 1978 Heisey Glass Newscaster*) this is the condiment tray, a rarity not shown in the original Heisey catalogue he reprinted in his Book 4, pg. 125. It holds two cruets and a salt & pepper comfortably. I believe this is the first confirmed report of this tray in custard. Tom Klopp had one in emerald green and another is known in clear. Courtesy Shevell-Zinman.



And all beautiful leaded lamps are not Tiffany's! Pictured on the cover is a beautiful creation from the studios of Bradley & Hubbard, circa 1915. It is signed with an almost microscopic triangled trademark on the very top of the base, near the sockets. The shade is unsigned, and thus we witness the unfortunate nemesis of the so-called "unsigned Tiffany-type lamp".

Reprinted here is a 1911 advertisement featuring outstanding leaded lamps by Wilkinson. The quality of these lamps is equal to Tiffany, but the prices today are one digit apart (\$1,500 compared to \$15,000). Note where the ad states these lamps were not priced with "fictitious values", an obvious comparison to the expensive Tiffany lamps of the same period. This public desire for "name brands" continues even today, with the understandable, but unfortunate, difference in value between Tiffany and equally outstanding "Tiffany-types". *(continued next page)*

Made by WILKINSON

HEIGHT, 27 INCHES. SHADE, 20 INCHES



du Barry Bronze

—that's the finish, the very newest thing in bronzes. A Wilkinson thought, given expression in five examples of Wilkinson craftsmanship as applied to Lamps. For fine trade only—trade with an appreciation for really artistic things.

Have you this sort of clientele?

If so, Wilkinson lamps bring a message of good cheer—a message of reasonable prices and splendid profits.

Fictitious values have not been placed on Wilkinson Lamps, putting them beyond the reach of art lovers of moderate means.

Order one or all of the above Portables—just as a sample lot. You'll be mightily pleased and will re-order.

For electricity or gas. All stands and shades interchangeable.

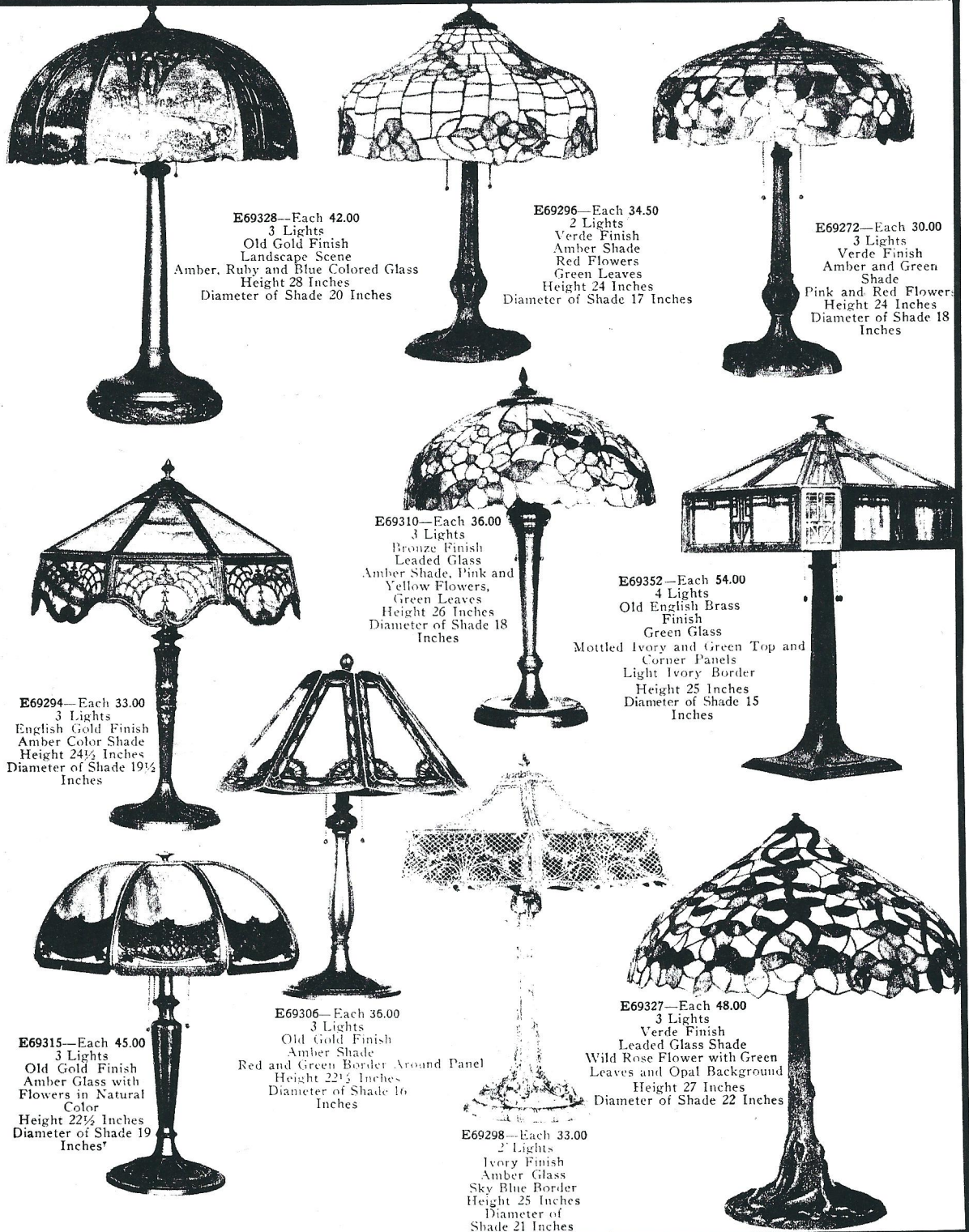
SOLD BY

T. W. HAMILTON, 47 Barclay St., New York

Tiffany did not hold an exclusive on quality. Many of his workers opened their own lamp studios (Bradley & Hubbard was one). Duffner & Kimberly was another New York competitor, whose lamps today bring admirable prices (\$4,000 or more). But the vast majority of the leaded lamps found today are unsigned, made by small independent studios of glass craftsmen and sold to major retail chains. The page reprinted here was from a 1916 Marshall Field catalogue (Chicago). I have seen the tree-trunk style lamp at the bottom right, and it was unsigned.

There is a big difference between the "hand leaded" lamp and the "panel lamps" shown below, in quality and value. The panel lamps have large, flat or curved glass sections bracketed onto a fancy metal framework. Even though the prices listed below are comparable (and quite expensive for the period), today the differences are considerable. A panel lamp brings about \$300 on today's market - a leaded lamp of comparable workmanship to the ones shown here start at about \$1,000. The reproductions of these lamps have hurt the market for the originals, but this is only temporary as labor and energy costs make the new as expensive as the old.

Electric Table and Study Lamps



The Westmoreland story in *Preview 6* is correct as written, but there are a number of additions and further confirmations on the carnival glass portion.

The recent acquisition of 35 different Butler Bros. catalogues provided confirmation on *Carolina Dogwood* (shown in the center of group below) and adds *Leaf Swirl* to the 20 others. This deep compote or vase (center left) is shown in Edward's Millersburg book in the unusual "teal green" which appears to be distinctively Westmoreland. A cruet in this color is shown in my Book 6, Figure 383. *Wild Iris* (H3, Fig. 329) is also known in this color.

The reprint below is also interesting for the compote at the center right. *Presznick 3*, pl. 156 lists this as *Pearly Dots*, identifying her example as marigold iridescent on an opaque glass. The other two compotes appear to be unlisted. Compare them to the almost identical compotes by Fenton on pg. 24 of this issue.

I was reminded that I failed to list a fluted panel high-stemmed compote in silvery amethyst carnival at the ACCA convention. My picture turned out too dark, but am reprinting it anyway as it is the only *trademarked* example of West-

moreland carnival known. The mark is a W inside a keystone. Journal reports from this 1910 period referred to this as Westmoreland's *Keystone* line, but since there is a McKee pattern by that name, this compote and toothpick below it should be called *Keystone Colonial*. It was Westmoreland's attempt to capture some of the market of Jefferson's popular *Chippendale*. The toothpick shown here is also signed.

Another pattern which can be confirmed as Westmoreland is the *Wild Rose Syrup*. A syrup pitcher is the only known shape in carnival (marigold). The confusing Hartung name (see notes pg. 8 this issue) was preceded by the Kamm name for the design *Single Rose* (K3, 86). Kamm names Westmoreland as the maker based entirely on color and pattern characteristics, but this can now be confirmed by Butler Bros. catalogues. In *Preview 1*, pg. 21 (Kamm Update) I said the maker was more likely Northwood. At the time I never dreamed Westmoreland made so much carnival, and felt the pattern was a typical Northwood design. I was VERY wrong.

SPECIAL IRIDESCENT GLASSWARE ASST.

This new special price means a saving of about 35% to you. You can't duplicate elsewhere.



1C1597: Asstd. shapes, allover golden and silvered iridescent blends, rib, prism and floral designs.

4 doz. salads, average 8 in.
1 doz. 5 3/4 in. footed jelly dishes.
1 doz. 6 1/2 in. high compotes.
6 doz. in bbl.

78c

Doz.





GLASS MYSTERIES

1

Pictured on this page are three mystery items in glass in unrecorded colors or patterns. If any of our readers have information to add to the following, we will be more than happy to release it to other collectors. All three items were seen at antique shows, and unfortunately no measurements were taken. Approximate sizes are given.

Item No. 1 is a handled cake plate by Tiffin Glass (#15310 line) shown *BTG*, pg. 75. So what's the mystery? The color - a most unusual caramel colored opaque, with a dark center and handle which is almost chocolate. The color is unlike anything else made during this period by Tiffin, or for that matter any other company. It dates circa 1923-1935.

Item 2 is a jade green color identical to Fenton's. However there is no record of its production in the museum

archives. It appears to be a covered candy dish, about 5" diameter, with four hoof-like feet covered with fur. The clown head finial is the most distinctive feature about this item, a popular ornamentation from the 1920's and 30's. I have a sneaking suspicion this may be Diamond Glass.

Item 3 is a covered sugar in decorated milk glass with highly embossed flowers. I do not know how to name the many different floral species, so if one of you recognizes what type of flower this is, perhaps we can name this previously unlisted pattern. One particularly unique feature about this pattern is the flower petals and leaves protrude over the rim of the lid. This may be Dithridge, Gillinder or Eagle Glass, from about 1900. Any other colors or shapes?



2



3



A TOAST TO THE NEW YEAR!

Who made the "Hi-Hat" Stemware? This intriguing question has baffled me for a long time, ever since I fell prey to its squinting "wink" and started accumulating a set. It was advertised as a patented design, so perhaps Berry Wiggins' research into design patents will turn up an answer some day.

Until that time, I have a few theories concerning who made it. We know it was not made by its advertiser, Koscherak Bros. in New York. This firm was primarily an importer of giftware from Europe. Since the ad here first appeared in 1941, when most of Europe was involved in war, these stems MUST have been produced by one of our American factories.

But which one? Was it Tiffin, Cambridge, Fostoria or Morgantown? Or could it have been Paden City or New Martinsville Glass? We can not rule out Duncan & Miller either. Until the patent records are found the only clue is the colors.

The ad here states the stems were made in all-crystal, or with crystal stems and colored bowls. The HI-HAT comes in eight different colors, three of which are shown on the cover. I was always curious why I could never find a set in a single color, and the ad seems to imply that the "set" consisted of a combination of colors. \$5.50 for a set of only eight stems was a lot of money in pre-war America.

The pale blue and light amethyst colors shown on the cover seem to match Fostoria's Azure Blue and Orchid. The ruby color and the quality of the stem remind me of Paden City or Morgantown. This ruby color rules out Heisey as its maker, but I never considered them a candidate anyway due to the documentation already organized by HCA in Newark.

I have no definite answers at this time, only intriguing possibilities. Many glass companies, including Fenton, pulled themselves out of the Depression when the foreign competitors were shut out by the advent of World War II.

Who do you feel made the HI-Hat stemware? This popular Art Deco glass commands very high prices in California, but can usually be purchased quite reasonably here in the "Glass Belt" of Ohio. It MUST have been made here.



"Hi-Hat" cocktail glasses (for which a patent has been applied) from the showrooms of Koscherak Bros., Inc., 129 Fifth Avenue, New York. Blown in lead glass in all-crystal or with crystal stems and the bowls in eight different colors—may be retailed for \$5.50 for the set of eight.

FOSTORIA FROM THE FORTIES

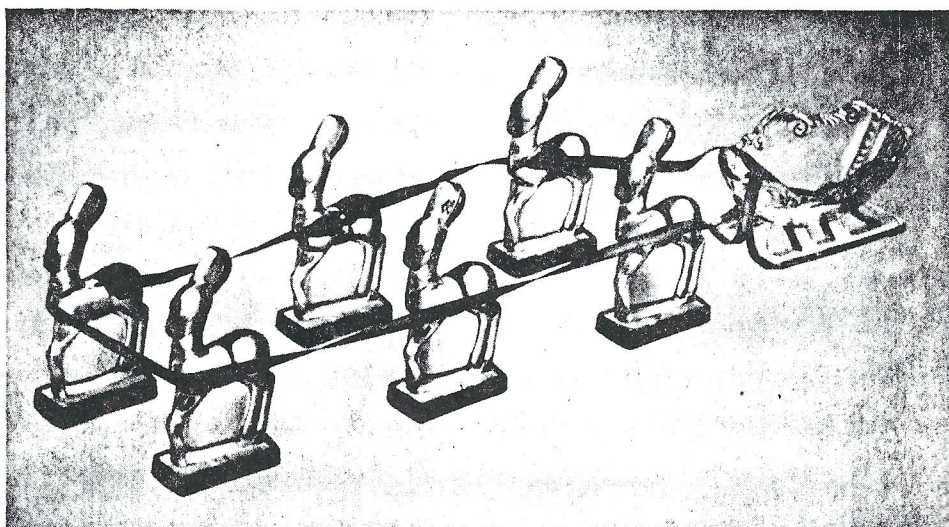
Reprinted below are some fascinating early advertisements from the Fostoria Glass Company in 1940 and 1941. On page 223 of Weatherman's *Fostoria - Its First Fifty Years* is mentioned the unique DOG SHOW line of carved glassware. As far as can be determined, this design is not illustrated in any reference books. Only five different shapes are pictured below in DOG SHOW, but there must be others since the ad states 28 different breeds of dog are shown. It also says "smokers' items" (plural) and only an ash tray is shown. The decanter is Fostoria's #4132 shape (*WFG*, 312), the tall tumbler, medium "old fashioned" and short whiskey are Fostoria's #4139, and the ash tray their #2427.

The only thing new and exciting about the ad below DOG SHOW is the rather clever use of their No. 2589 *Deer* figural as a *Reindeer*. Actually, reindeer look nothing like this. The No. 2595 sleigh is described as a reproduction of an old Colonial glass piece - I am curious which one. Apparently Fostoria grouped these seven pieces together for a Christmas promotional idea in 1940. Both of these items are shown in Weatherman, page 246.



Twenty-eight of the most popular breeds of dogs are included in the Fostoria Glass Co.'s "Dog Show" pattern—a carved design used in a complete line of smokers' items, drinking tumblers and decanters.

GET ready for Christmas with the "Santa Set," from the Fostoria Glass Co. The sleigh is a reproduction of an old Colonial glass piece and is made in three sizes—3", 4¼" and 6", and has a variety of uses.



DEPRESSION-ERA DUNCAN

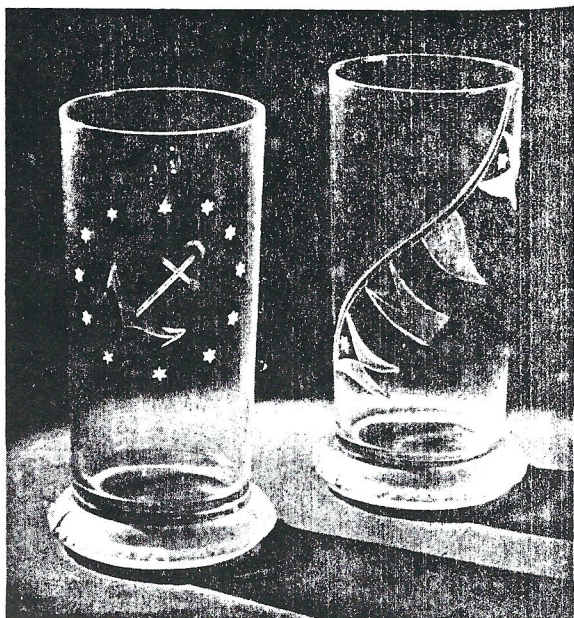
Reprinted here are a number of advertisements from Duncan & Miller Glass Co., Washington, Pa. from the 1930's. All appeared in the industry trade journal *Crockery & Glass Journal*. None of these ads are shown in Weatherman's Book 2, so I am sharing them with our readers.

Shown first are two *Nautical* tall tumblers with cuttings which are described as new in 1937. *Nautical* is an entire table line with a seafarers theme, using anchors, life-preservers, ships' lamps, etc. The interesting cuttings shown here only add to its basic charms.

The Number 55 *Arliss* mug is well-known to Duncan collectors (WDG2, 72) but it appears the pretzel stand shown is entirely unlisted. It suprised just about everyone I showed it to. You might want to keep your eyes peeled for this sleeper.

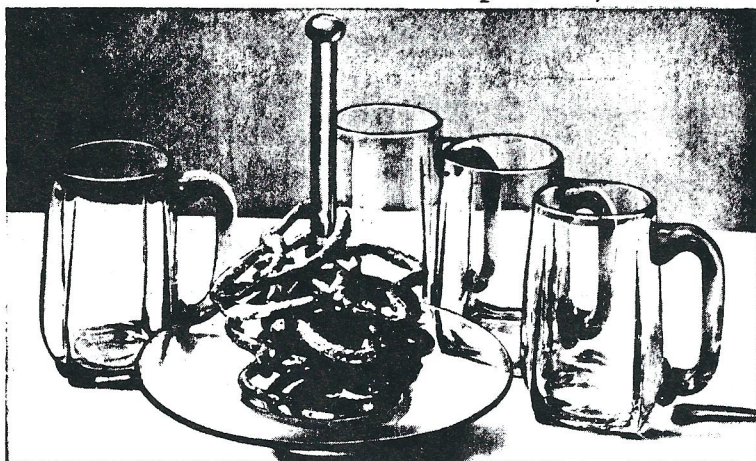
I understand the console set shown in a 1937 advertisement is pictured in one of Frances Bones' books on Duncan/Miller. I find it interesting because it looks so little like Duncan & Miller, with the deep cobalt blue bowls and bases, along with the air twist stems. It looks more like Tiffin from the 1940's, or perhaps Pairpoint. But the ad clearly states D&M.

Informal entertaining is carried out in nautical theme with the glassware below from Duncan & Miller. Two new cuttings, one with stars and an anchor and the other featuring pennants flying in the breeze, make this line outstanding.



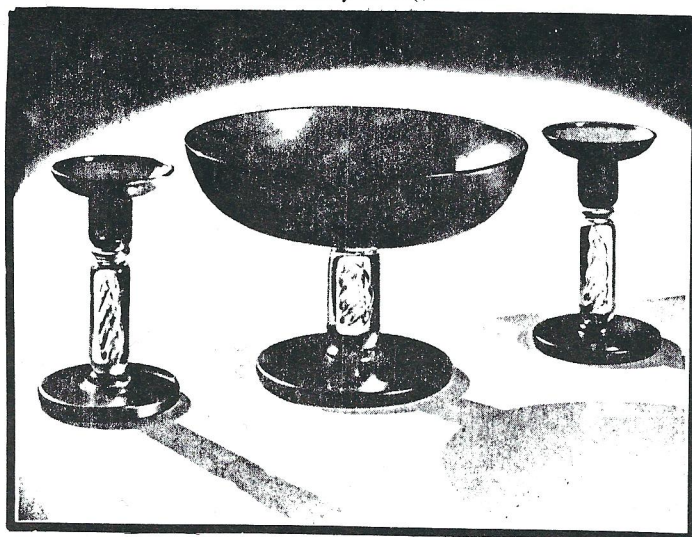
CROCKERY AND GLASS JOURNAL for April, 1937

September, 1933



Courtesy Duncan & Miller

This pretzel stand is made to match the *Arliss* beer mugs recently brought out

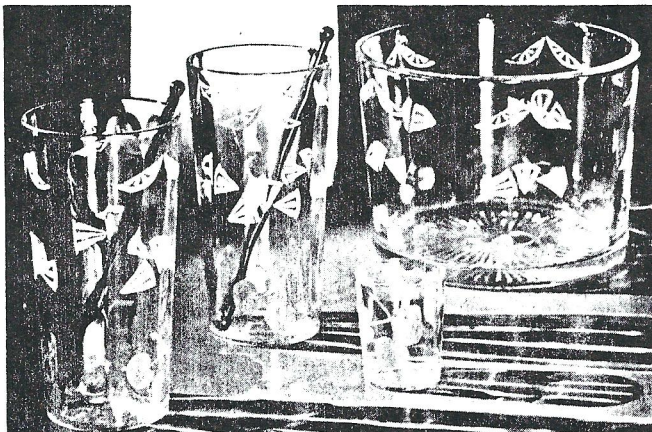
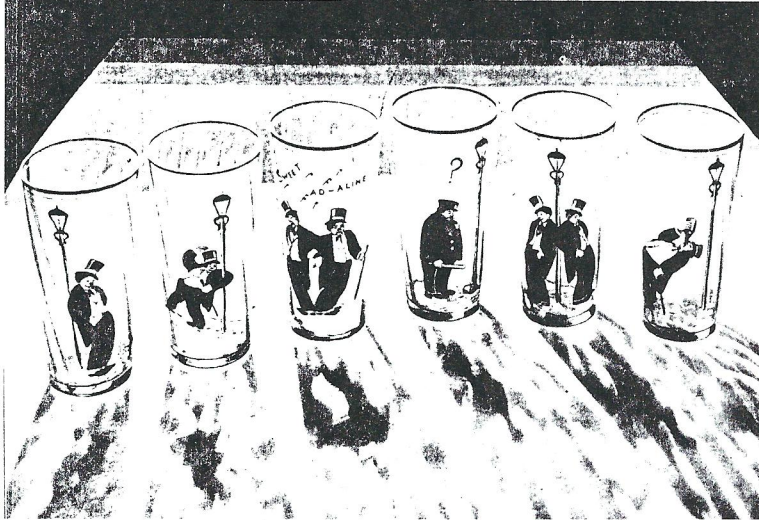
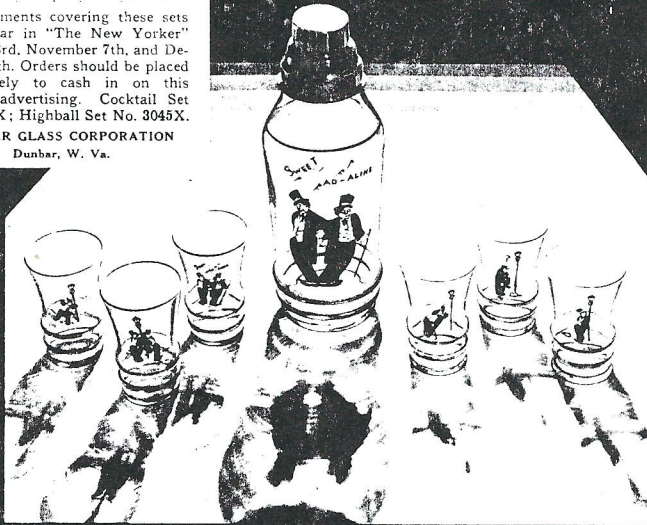


March, 1937

MEET THE INEBRIATES

"The life of the party everywhere."
 Advertisements covering these sets will appear in "The New Yorker" October 3rd, November 7th, and December 5th. Orders should be placed immediately to cash in on this national advertising. Cocktail Set No. 3044X; Highball Set No. 3045X.

DUNBAR GLASS CORPORATION
 Dunbar, W. Va.



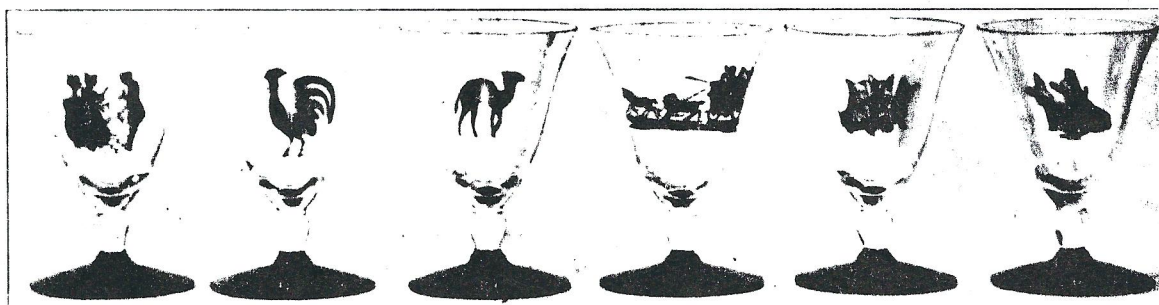
DRINKING THROUGH THE DEPRESSION

With the repeal of prohibition, the American glass factories produced an endless number of cocktail and beverage sets to meet the public demand. Shown here are three of these sets by three different companies - all previously undocumented to the best of our knowledge.

A rather amusing set called *The Inebriates* by Dunbar Glass Corp. was advertised in 1931 with considerable fanfare. It depicts six different scenes of drunks in top hats and tails, leaning on a lamp post, and one humorous scene of a policeman finding an empty bottle by this same lamp post.

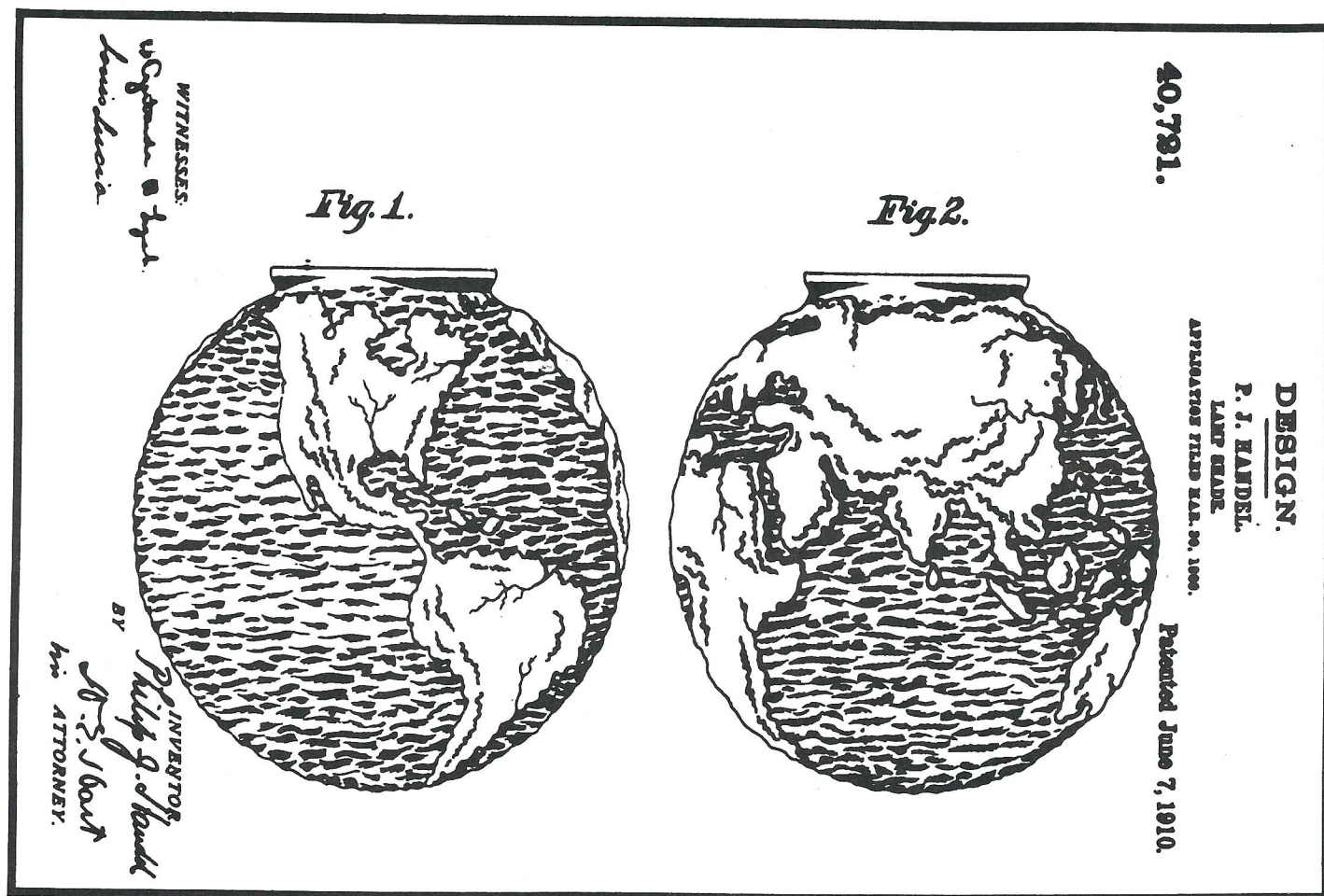
Below this is a highball set advertised by Bartlett Collins (Oklahoma glass company), made in 1937. The ad states the decoration consists of "oranges, lemons and cherries done in natural colors", and that an 18-piece set retails for \$1. I wonder if the swizzle sticks are made of glass too.

The *Silhouette* set of stems was advertised in December, 1931 by the Huntington Tumbler Co. of West Virginia. The stencil-type decoration found on all three of the sets shown here is frequently overlooked as good investments in Depression era glass, and can usually be purchased at very reasonable prices.



SILHOUETTE BEVERAGE SETS

IT'S A GLASS WORLD



FROM AMERICA

The next few pages launch a maiden voyage into the dark waters of International glass reporting. We could think of nothing more appropriate for this title page than a solid glass lamp shade in the shape of a world globe by Philip J. Handel. Shown above is a reprint of the original design patent for this unusual lamp globe, assigned to The Meriden Company. The application for this patent was filed in March, 1909 and finally granted in June, 1910. Whether or not the lamp was actually ever produced is not known by this reporter. The Handel name is highly revered by today's collectors and commands premium prices. His glass ranges from superior lamps to decorated opal glass (similar to Wavecrest).

The World Globe has been used as a subject for glass in other forms, including a covered stemmed compote (*Lindsey frontispiece*) which recently sold at a show for \$1,000. A clear glass bank was made in the 1920's and later, also seen in marigold flashed carnival. A perfume bottle using our great planet as a design is shown in *Revi*, pg. 403.

I was amused by a recent letter from a reader who expressed concern that I might begin writing about "foreign" glass. Antique shops all over America are filled with unsold European glass, not because it is unworthy, but because we know so little about it. It is knowledge which brings understanding, with understanding comes appreciation, and appreciation frequently can turn to love. Collectors who dislike foreign glass, or for that matter new glass, Depression glass, cut glass, colored glass or any kind of glass probably know very little about it. As long as we continue to restrict our boundaries of knowledge we limit a whole new "world" of glass out there for the asking.

We at *The Glass Collector* plan to open our borders, and hopefully yours, as we travel the "Globe of Glass". ANCHORS AWEIGH!

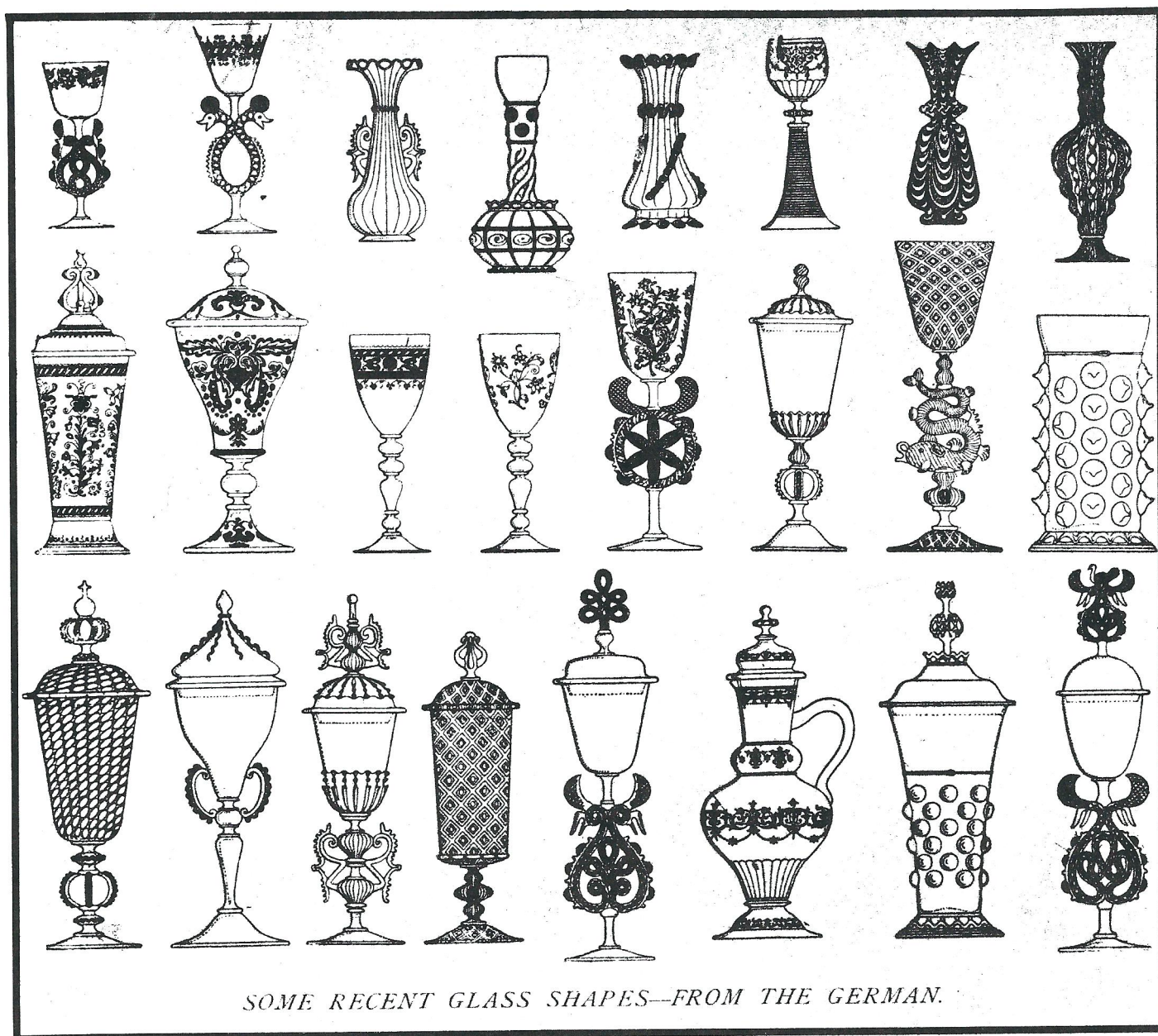
FROM GERMANY

Illustrated below is a reprint from an 1897 issue of the *Glass, China & Pottery Review*. The illustration accompanied a reporter's eyewitness story on his trip to Bohemia (now part of Czechoslovakia).

The report and reprint are especially interesting, because many of the items shown could be confused for *much earlier* glass made in the 16th and 17th centuries. In fact the covered dish on the bottom right is an almost perfect match to one illustrated in Newman's *An Illustrated Dictionary of Glass*, page 346, dated from 1538-84.

The goblets and covered jars shown below with the ornate stems and finials are known as *Winged glass*. I became fascinated with this fragile stemware when I studied a major collection at the Castle Museum in Nottingham, England. So much of this is referred to simply as "Venetian", but the reprint below proves conclusively that the late 19th Century German (Bohemian) glassmakers were capable of outstanding work.

Most of the glass pictured here is found in museums today, usually dated much earlier than the 1890's. Poor quality reproductions from Italy are a detriment to collecting this glass today.



ENGLAND RESEARCH REPORT

In late October, 1981, this writer made a 13 day research trip to the British Isles. I have never been much of a sightseer or tourist, as I prepared for the trip with my typical non-chalant attitude.

It never hit me until I arrived. I was actually in England, land of my ancestors. From the first day to the last, the trip was a constant learning experience. There was no time for tourism, but my eyes absorbed every sight as I travelled to and from a variety of museums, including Victoria & Albert, the British Museum, the Castle Museum of Nottingham, and the Broadfield House Glass Museum at Brierley Hill (in the famed Stourbridge area). My name is virtually unknown over there, but I was still treated with typical British courtesy and respect.

Arrangements and appointments were made well in advance of the trip by carnival glass collector, and now good friend, Ray Notley of London. Ray arranged for me to meet several other glass collectors, and as one of my few English readers, was important in getting doors opened for me.

Perhaps the single most memorable experience was my *personal showing* of THE PORTLAND VASE. If you are not already familiar with this priceless antiquity, it is a hand carved cameo glass vase almost 2,000 years old which was copied in the 1870's by John Northwood. The room in which the vase was normally displayed was closed for painting. I was terribly disappointed so Ray phoned the curator of Greek/Roman antiquities and told them a "famous American author" had travelled from the States just to see it. It was stored in the vaults, so after I gave them all my identification and signed a number of forms, the vase was brought up to me, under armed guard, in a laundry basket. It is unquestionably the oldest and most valuable glass I have ever touched. I am featuring this vase, and the Northwood copy, in the next issue of *The Glass Collector*.

Another thrilling experience was my appointment to meet Cyril Manley, author of the newly released *Victorian Glass*. Mr. Manley has a private collection of English glass which rivals some of the finest museums. At nearly eighty, this wonderful gentleman collected glass as a young man during the Depression, and still collects today. I spent many fascinating hours listening to his personal experiences as a researcher and collec-

tor. He lives right in the heart of the Stourbridge glass area and is a breathing encyclopedia of knowledge. I was honored when he gave me permission to photograph several pieces from his collection. Sadly, many of these pictures were in my briefcase, which was stolen out of my van during the Thanksgiving holidays. How I wish I could share some of these "memories in glass" with you readers.

I have been corresponding with Mr. Manley since my visit to his home and he has most graciously assisted me in identifying the vase shown here (see also cover photo). I knew this vase was English when I first spotted it and purchased it almost a year ago. Exact attributions on English glass are incredibly vague here in the States. We have been content with labelling these imports "Stourbridge glass" or calling them "Webb Style".



Mr. Manley states that my vase is definitely from the Stourbridge area, dating from 1880 to 1900. Seeing only the photograph with no dimensions, he described the exact height (14") and the small 1" polished pontil underneath. He asks me if the vase is cased, which it is not. The color of the main body of the vase is an ivory shade, typical of the old English "custard", and the applied robins' egg blue ornamentation looks like dripping wax. I was thrilled when Mr. Manley told me his "best bet" was Richardson's at Wordsley because this is where John Northwood got his start as a glass decorator

and engraver. I am not saying this vase is Northwood, just that there is some minute association.

In my original interview, Mr. Manley told me that Richardson copied Stevens & Williams quite a bit. In fact, the entire Stourbridge area of England was spotted with glass factories capable of producing outstanding art glass creations. This area looks very much like the Ohio River Valley area near Wheeling (WV) - with the winding hills and valleys, factory chimneys belching out steam and smoke, and quaint little homes precariously dotting the hill-sides.

My three-day visit with Frank & Mavis Kirk of Nottingham was most gracious. I studied their collection of carnival glass, filled with both American and English patterns. The picture of the Kirks standing in front of their collection was also lost, but the memory of those wonderful days in Nottingham (remember Robin Hood?) are etched into my memory forever. We visited the Castle Museum, and through the most generous assistance of fine arts curator Pamela Wood, our group was escorted to the private storage area to see the collections of glass not on display for the public. A fantastic collection of fancy Venetian style glass given the Museum was a true sight to behold.

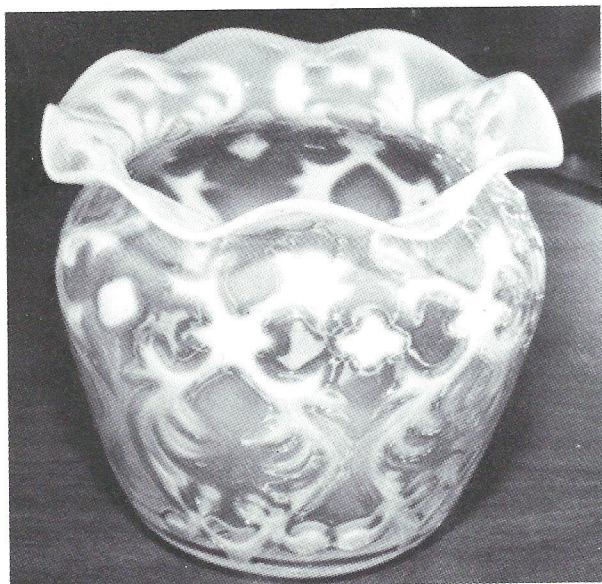
A glass lover's dream-come-true was my visit to the Broadfield House Glass Museum in the Stourbridge area at Brierley Hill. It was a beautiful old mansion converted into a glass wonderland. Several pieces of priceless Cameo Glass by Woodall and others were displayed, as well as many of John Northwood's early hand-engraved works on crystal. I was truly astounded by what I studied at this museum and want to thank the curator Charles Hajdamach for his most helpful assistance and advice during our brief visit.

Perhaps the only positive footnote to the loss of all those photographs of rare glass is I now have the perfect excuse to return to England. As if I needed one. I made many new friends over there, saw a land of incredible beauty and wonder, and expanded my knowledge and appreciation for ALL glass even more.

My heartfelt thanks to Ray Notley, Frank & Mavis Kirk, Michel Lerpiniere, Miss Pamela Wood, Mr. Hajdamach, glass dealers Ronald Inch and Michael Blicq, and finally Mr. Manley. The unselfish assistance and willingness to share your knowledge will help bridge the "glass gap" between our two countries.

FROM ENGLAND

Pictured here is an unusual yellow opalescent vase in the *Spanish Lace* pattern. It is about 8" high and equally as wide. This vase is not our American version of the pattern - it is the English original.



The most suprising revelation derived from my research in England is that country's contribution to our own American industry. Certainly we imported many of their brilliant glass-makers - Northwood, Carder, Dugan, and others - but we also imported many of their ideas. As much as I hate to admit it, the English glass industry was the first to commercialize most of the colors made in glass, including ruby, custard, mosaics, and even carnival glass.

The truth must be faced. The glass industry was a "business" and if something was a hot seller, someone was going to try to cash in on that market. My continual references to "copies" are not meant to be derogatory. It is important who was first, but it is important to report and accept the truth. I was stunned by what I learned over there and my findings will be released very soon.

Oh no - not ANOTHER *Maple Leaf* pattern! Unfortunately, it's true... but fortunately Metz named this *MAPLE WREATH* on page 198 of her second book. The Unitt's call this pattern by its original name in their *Treasury of Canadian Glass* on pages 124-125. The set is shown in a gorgeous emerald green on page 144 of this same book.

Maple Wreath is one of the few patterns in the Unitt books of which no American production is known. It is attributed to 4 different companies in their book, none of them American, including the Jefferson Glass Co. of Toronto. This factory was purchased by the West Virginia firm of the same name in 1912.

The reprint here is from an original catalogue acquired recently. Much of this same catalogue, which dates circa 1918, was reprinted previously in Gerald Stevens' *Canadian Glass 1825-1925*, a rare book I do not have in my library. Since most American collectors do not have this book either, I will be reprinting many portions of this catalogue in future issues of this quarterly.

One of Jefferson's American patterns appears in this Canadian catalogue, *Ribbed Thumbprint*. Of major interest are the complete sets of *Panelled Thistle*, *Style* and *Hawaiian Lei* shown within its covers. These are known Higbee patterns. This is Jefferson's Catalogue No. 21.

A catalogue No. 12 reprinted in the rare Stevens book includes items in *Ohio Star* and *Hobstar & Feather*, two patterns from the Millersburg Glass Co. which closed in 1911.

What does all this prove? It conservatively tells us that we at least have to keep an open mind when it comes to many of the controversial dual American/Canadian attributions of many patterns.

However, I strongly disagree with the many attributions based on the so-called "Burlington Mark" (Unitt, pg. 250), a regrettable theory concerning the veined design found at the top of "stuck" handles. This impression was left by a finishing tool and is NOT a factory mark of ANY kind. I also disagree with the attributions based on the glass appearing in a Toronto Silver Plate Co. catalogue. And finally, I am skeptical and curious about the "private digs" referred to frequently in the Unitt book. I was just interviewed by Hyla Fox of the *Toronto Star*, for her antiques column, and she agrees. More on this later!



ORREFORS

The Glass of Distinction!

Awarded the Grand Prize at Paris Exhibition, 1925

ARTISTS—EDWARD HALD AND SIMON GADE



BACCHUS BOWL

Swedish Rock Crystal in delightful ORREFORS COLOURS
at our showrooms, 18 West 23rd St., New York City



Create new interest in your department by showing your customers:

ORREFORS Blue
ORREFORS Amethyst

ORREFORS Amber
HOFMANTORP Topaz

A. J. VAN DUGTEREN & SONS

18 West 23rd Street, New York City

Telephone, Gramercy 2954

FROM SWEDEN

Perhaps the greatest name in Swedish made glass is Orrefors. This glass factory began in 1898 as a manufacturer of utility glass (bottles, window panes, etc.) but in 1913 began to produce decorative glass and high quality crystal. In 1916 and 1917 glass designers Simon Gate and Edward Hald went to work here and as the ad here declares, won the Grand Prize at the Paris Exhibition in 1925. This ad appeared in 1927 and illustrates the famed engraved Bacchus Bowl.

This ad was found in an American trade journal, placed by the distributor of Orrefors glass. A few items in the Swedish rock crystal are illustrated, listed in colors of blue, amethyst, amber and topaz. The great Orrefors firm is still in business today, producing stemware, chandeliers and decorative glass for the world marketplace.

FROM FRANCE

One of the oldest existing glassworks in the world is the Baccarat Glass Factory in France, established in 1764. The official name of this company is *Compagnie des Cristalleries de Baccarat*. Just about every type of glass imagineable has been made by this firm, from fine blown crystal to crude pressed milk glass.

An exceptional example of Baccarat, possibly even a one-of-a-kind, is pictured here. This outstanding crystal punch bowl was a gift from France to Alice Roosevelt, our First Lady in 1906. It was presented to her by the Count De Chambrun.

No description of the bowl accompanies the illustration, but it appears to be cut. However, it must have been partially molded to create the raised clusters of fruit. If this punch bowl is entirely press molded, and not cut, then undoubtedly others do exist for glass collectors to seek out.



*Exclusive Designs
in
Deep Etched Ware*

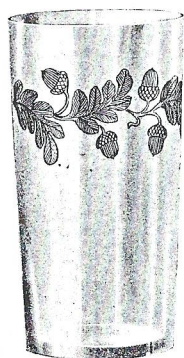


CENTRAL GLASS WORKS

WHEELING WEST VIRGINIA

CENTRAL GLASS REPRINT - CIRCA 1922

DEEP PLATE ETCHED 19 OPTIC



871—12 oz. Tumbler



871—8 oz. Tumbler



301—8 oz. Tumbler



945—Tumbler Cut 17



946—Water Bottle
Cut 17

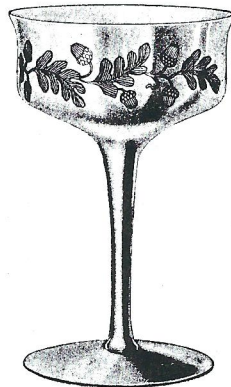


32—64 oz. Jug

DEEP PLATE ETCHED 19 OPTIC



818—10 oz. Goblet



818—6 oz. Saucer Champagne



818—6 oz. Sherbet

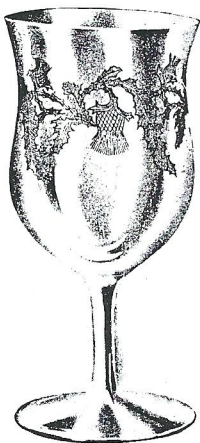


112—Large Almond

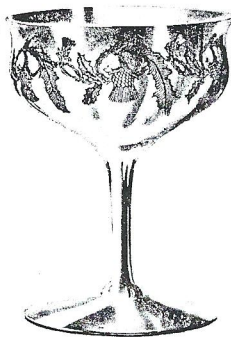


112—Ind. Almond

DEEP PLATE ETCHED 10 OPTIC



528—10 oz. Goblet Optic Etched 10



528—6 oz. Saucer Champagne Optic Etched 10



528—6 oz. Large Sherbet Optic Etched 10



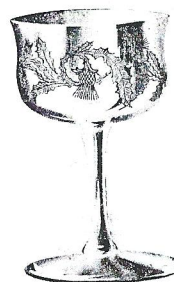
7809—4 oz. Sherbet Optic Etched 10



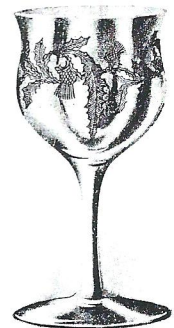
530—4½ oz. Handled Custard Optic Etched 10



528—3 oz. Wine Optic Etched 10

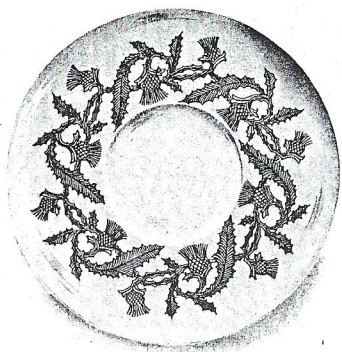


528—3 oz. Cocktail Optic Etched 10



528—4 and 5 oz. Claret Optic Etched 10

DEEP PLATE ETCHED 10 OPTIC



5 in. Lead Blown Sherbet Plate Etched 10
6 in. Lead Blown Finger Bowl Plate
Etched 10



530—14 oz. Finger Bowl



731—11 oz. Handled Ice Tea



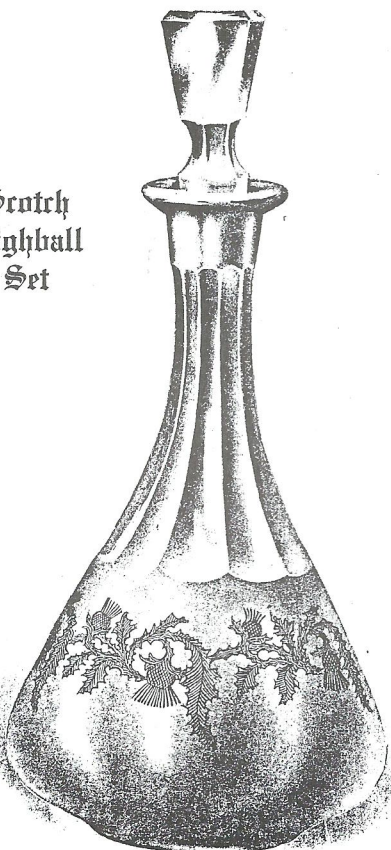
733—Tea Pot Cut 1



No. 11—80 oz. Jug Covered

DEEP PLATE ETCHED 10 OPTIC

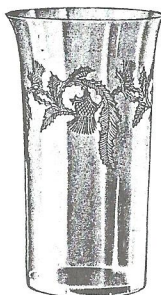
Scotch
Highball
Set



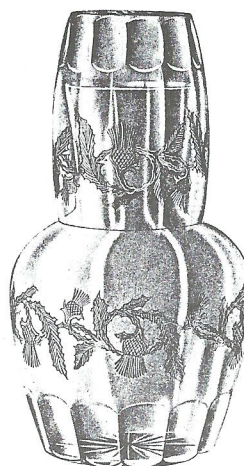
983—Qt. Decanter Cut 10 Etched 10



530—2½ oz.
Also made in ¾ oz.



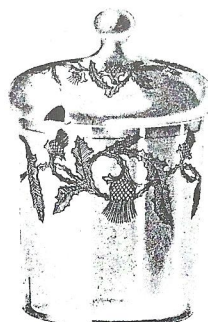
530—8 oz. Optic High Ball
Etched 10



946—Boudoir Set Cut 17



68—6½ oz. Ale
Etched 10 D. S.

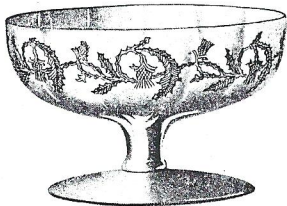


284—8 oz. Marmalade Jar



283—4½ in. Coaster Plate
for 284 Marmalade Jar

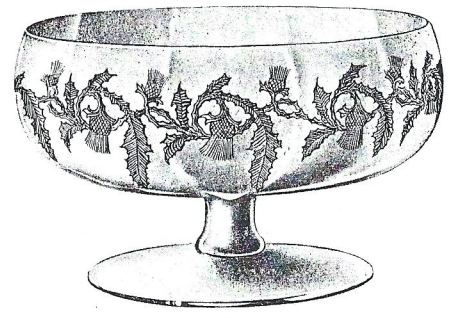
DEEP PLATE ETCHED 10 OPTIC



62—4½ in. Comport Optic Etched 10



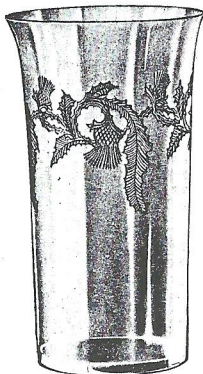
62—6 in. Comport Optic Etched 10



62—7 in. Comport Optic Etched 10

67—5 in. Comport
Etched 1067—6 in. Comport
Etched 10

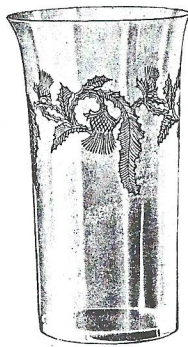
DEEP PLATE ETCHED 10 OPTIC



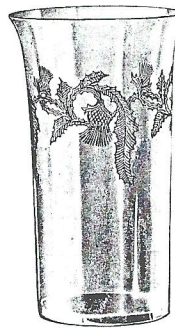
530—14 oz.



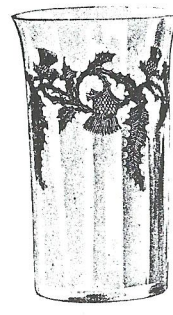
530—12 oz.



530—11 oz.



530—9 oz.



530—8 oz.



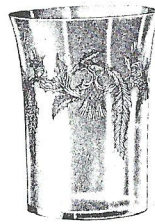
530—10 oz.



1096—9 oz. Table Tumbler



201—8 oz. Tumbler



530—5 oz.



530—5½ oz.



530—7 oz.

CORRECTIONS AND ADDITIONS

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

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BOOK 1 - <i>Toothpick Holders From A to Z (softbound)</i>	9.95	7.00
(hardbound)	13.95	10.00
BOOK 2 - <i>Opalescent Glass From A to Z (softbound)</i>	12.95	9.00
(hardbound)	16.95	13.00
BOOK 3 - <i>Syrups, Sugar Shakers & Cruets (softbound)</i>	12.95	9.00
(hardbound)	16.95	13.00
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(hardbound)	25.00	22.00
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(hardbound)	18.95	14.00
FENTON GLASS - THE SECOND 25 YEARS (softbound)	17.95	15.00
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1,000 TOOTHPICK HOLDERS (soft cover only)	10.95	8.00
VICTORIAN COLORED GLASS 1 (Pocket Book) soft only	9.95	7.00
VICTORIAN COLORED GLASS 2 (Pocket Book) soft only	9.95	7.00
OLD PATTERN GLASS - ACCORDING TO HEACOCK (soft only)	9.95	8.00
Back issues of PATTERN GLASS PREVIEW (over 100 pages)	18.00	10.00

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REFERENCE KEY

Glass research is nothing new. It has been going on for many decades, but only since 1960 has there been a serious contribution to researching glass made after 1900. Much of the glass Kamm and Lee listed in their classic references was less than 50 years old when first published. Now in the 1980's this same glass is fast approaching a century in age, and the historical record is becoming more and more important to collectors, dealers and museums. Age has nothing to do with the value of glass. Buyer demand is the single determining factor. If no one appreciates, understands or desires an old piece of glass, then it has little or no value. *The Glass Collector* is dedicated to the study of glass and the dissemination of information for the public and historical record. Knowledge and understanding create a healthy market of collectors (buyers), and this can only be achieved by the sharing of information.

To the dozens of glass researchers from the past and the present, we dedicate this first issue of *The Glass Collector*. It is through their efforts that we have achieved the knowledge of today, and only through continued effort that we can hope to achieve the knowledge of tomorrow.

BB - Butler Brothers catalogues
BTG - Bickenheuser's "Tiffin Glassmasters"
Barnett - Jerry Barnett's "Paden City - The Color Company"
Bennett - Reprint of 1903 Cambridge Catalogue by the Bennett's
Bond - Marcelle Bond's "The Beauty of Albany Glass"
FB - Personal research files of Fred Bickenheuser
FGM - Research archives of Fenton Glass Museum
F1 & F2 - Heacock's Fenton books, "First 25" and "Second 25"
GC - "The Glass Collector"
H1-H6 - Heacock series on colored pattern glass, Books 1-6
Herrick - Ruth Herrick's "Greentown Glass" (out-of-print)
Innes - Lowell Innes' "Pittsburgh Glass, 1797-1891"
K1-K8 - Minnie Kamm's series on pattern glass, Book 1-8
Krause - Gail Krause' "The Years of Duncan"
LPG - Ruth Webb Lee's "Early American Pressed Glass"
LVG - Ruth Webb Lee's "Victorian Glass"
LSG - Ruth Webb Lee's "Sandwich Glass"
Lechler - Doris Lechler's "Children's Glass Dishes"
Lindsey - Bessie Lindsey's "American Historical Glass"
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 - Evertt & Addie Miller's two books on New Martinsville Glass
Newman - Harold Newman's "An Illustrated Dictionary of Glass"
1000 TPH - Heacock's "1,000 Toothpick Holders"
OPG - Heacock's "Old Pattern Glass"
Pet Pat - Arthur Peterson's "Glass Patents & Patterns"
Pet Sal - Arthur Peterson's "Glass Salt Shakers"
Presznick 1-4 - Series of 4 book on Iridescent Carnival Glass
Preview 1-6 - Set of six newsletters on pattern glass, published 1981
Revi - A.C. Revi's "American Pressed Glass & Figure Bottles" (out-of-print)
SM FIN - Don Smith's "Findlay Pattern Glass" (out-of-print)
STOUT - Sandra Stout's "The Complete Book of McKee Glass"
U1 & U2 - Doris & Peter Unitt's two books on Goblets
UCG - Doris & Peter Unitt's "Treasury of Canadian Glass"
Vogel 1-4 - Clarence Vogel's set of four books on Heisey glass
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 1-3 - Mary, Lyle & Lynn Welker's reprints of Cambridge Catalogues

These are the primary reference books used by this magazine as cross-reference. Some involve little research, some are strictly catalogue reprints, some are referred to merely for pattern names. The list is not complete. As *The Glass Collector* expands its coverage into other categories of glass, so too will this list expand.