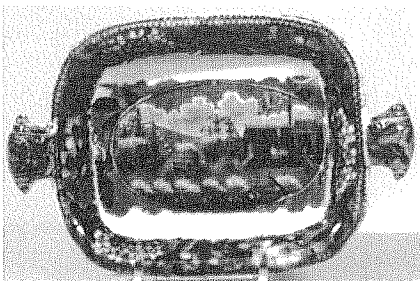


## - Meet the Collectors & Unpublished Discoveries - A Three Day Visit With Rex Stark

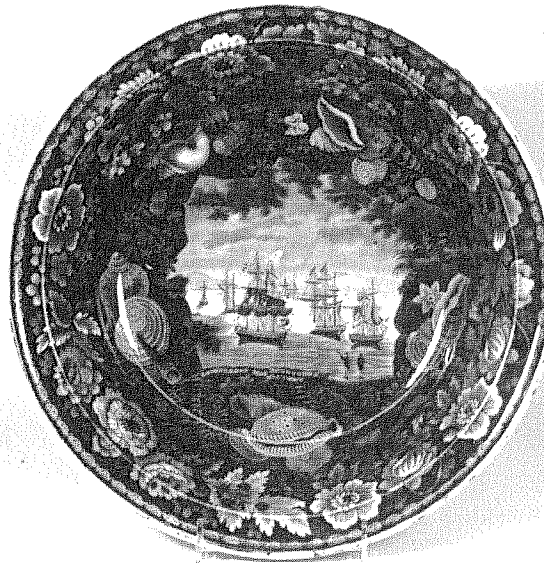
**D**uring the last days of a hot and hazy August, I spent three days in an attic in Massachusetts, with my good friend Rex Stark and his gracious wife, Patti. Two months earlier, I had been privileged to act as Rex's best man at a wedding ceremony in this same house. The reason we were in the attic, was that we were unpacking over forty huge boxes containing Rex's collection of Political Americana. These had been in storage for seven years and had recently been moved into this residence, where Rex had converted the entire third floor into a show-room for his 2000+ piece collection. It was like



The only way to describe this "Washington Tomb" tankard is BIG! Over 5" h and 5" d. This is only the fourth American view tankard I have recorded.



On the other hand, "SMALL" is the word for this toy soup tureen undertray from the "Landing of Lafayette" series by Clews. We know of one other of these little gems and there was a toy soup tureen in the Foliage and Scroll border series, floating around the New England shows a few years ago.



A magnificent dark blue shallow bowl, MACDONOUGH'S VICTORY 14" in diameter with a flanged lip. Finest colors, contrast and condition. Related to a beaded bowl, I have never seen this form before.

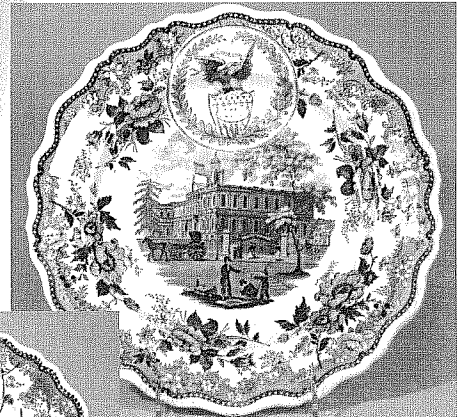
Christmas, with heat and humidity.

The Collection is very impressive and includes a large amount of Liverpool, War of 1812, transfer printed enamels, parian, porcelain and blue transferware. It has taken Rex over fifteen years to amass these pieces and I needed some of his rarities to illustrate our forthcoming book on Liverpool and War of 1812 ceramics. During the three days,

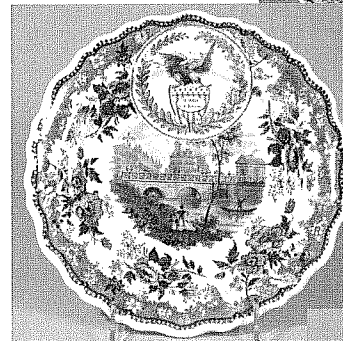
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I took over six-hundred photos and acquired one fine rarity for my own collection (this entailed fast-talking and hard trading to get him to part with the tiny "Landing of Lafayette" undertray).

As we got further and further into the Collection, it became apparent that it was composed of many collections within the



Two brown plates by Jackson, "The Race Bridge" and "City Hall, NY", with one small added feature. A lovely crest with Eagle and Shield titled "6th REG. / U. S. INFANTRY". Increases the value just a bit, wouldn't you say?



collection. The Battersea-type enamels depicting early Americans, is surprising in its content and depth. So much so, that I decided to add a chapter in the book, strictly dealing with this, one of the earliest uses of the transfer technique. The anti-slavery group was also enormous, with every



A "Texian Campaign" custard cup in light blue. Very rare form heretofore unrecorded for this desirable series



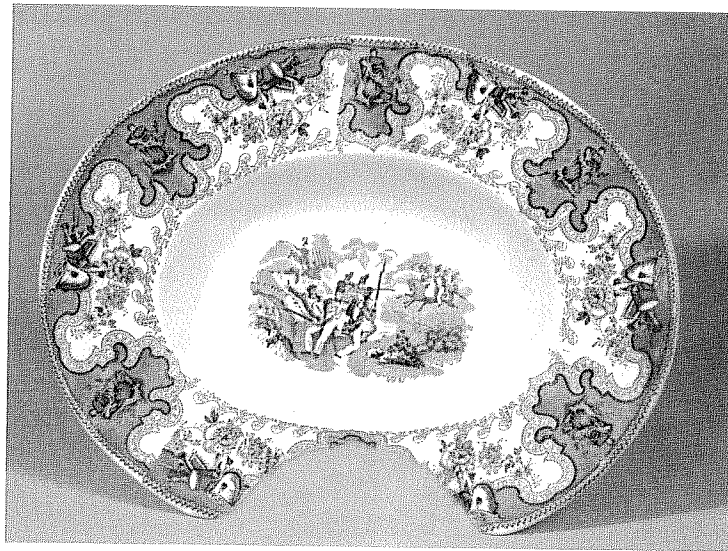
form imaginable decorated with the familiar figure of a kneeling slave. This, of course, neatly led into the ceramics dealing with the American Civil War. As a matter of fact, another book could be written using these two groups to illustrate the vast amounts of ceramic wares the English potters continued to send to America, long after the dark blue transferwares and Liverpool had become passe. After a very brief thought about doing such a book, I decided to leave that project to someone else.

Even though I am now approaching my thirty year anniversary of specialist dealings with historical ceramics, I was amazed at the amount of pieces I never

Another unrecorded form for the Texian Campaign series, a tall tankard with the transfer in mulberry. This view is normally found on a large platter.

knew existed, that Rex had in his collection. Over fifty unrecorded views on Liverpool and "1812", plus unusual forms and unknown views in the field of Historical Staffordshire made for the American market. It was then that I knew I had to share some of these with you, our readers, so I have taken a few of the unpublished rarities and combined two features of **The Quarterly** into this one article, which will introduce you to some very rare items, and at the same time, make a brief visit to the Stark Collection.

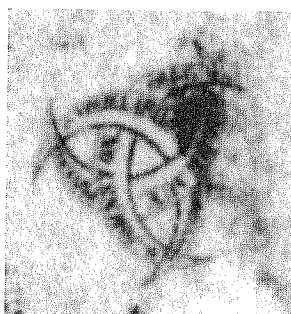
As you can see, the first group we have illustrated are rarities of form or in the case of the two Jackson plates, decoration. Perhaps the most



Measuring over a foot in width, this Barber's Bowl with a light blue transfer of the "Texian Campaign" is both imposing and extremely rare. It is the only barber's bowl with a Historical transfer that I am aware has been recorded. Does anyone know of another?



"VIVA MEXICO" is the slogan the potter placed beneath the Eagle symbol of the Mexican Republic. The transfer is in a light brown, the leaves and outer circle in green, with the inner circle in orange-red. Unmarked.



This is the underglaze mark of the plate on the right. The three entwined crescents state that this was "MADE BY / JOHNSTON / LONGPORT"



With the transfers in a bluish-purple, the wide geometric border encircles a portrait bust titled "MAXIMILIANO PRIMERO / EMPERADOS DE MEXICO". Maximillian ruled Mexico, with French support, from 1864 to 1867, when he was deposed and executed by Juarez.

interesting piece is the unbelievable "Texian Campaigne" barber's bowl. Although I knew these existed in the so-called "romantic" patterns of the 1840-1870 era, I never thought that one with a historical view existed until the day I received a phone call from England and a customer asked what I thought this one



"New England Oyster House" on scrolls flanking the Seal of the United States on this thick, coarse, small shallow bowl. Does anyone know of the location of this eatery?

The reverse of the "New England Oyster House" bowl has an importer's mark for "C. E. Wiggin / Importer / Boston Mass."

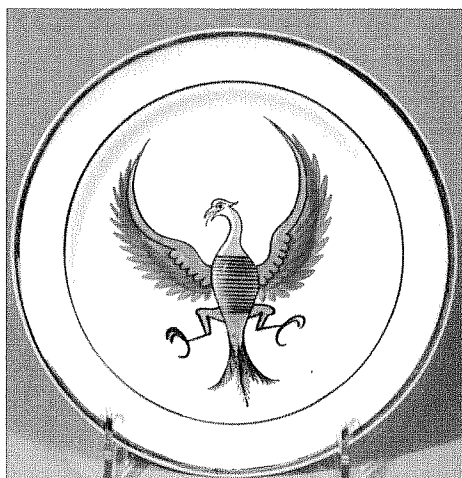
probably made for the supporters of the Emperor Maximilian and the other a bit later, which celebrates the Mexican Revolution. Obviously, some of these potters carried on an extensive trade with our neighbors to the South.

was worth. I stammered out some extremely high figure and



This 10" d plate has an embossed rim highlighted in deep blue. The "common" eagle is in shades of blue, green and red. It is impressed "CLEWS" with the crown and circle mark.

he said thank you and goodbye. The next thing I knew, Rex had purchased the bowl, while visiting an antiques show in Florida! He obtained it from the same person who called me, for a great deal less than I had quoted. It is both spectacular and perfect. Rex likes that

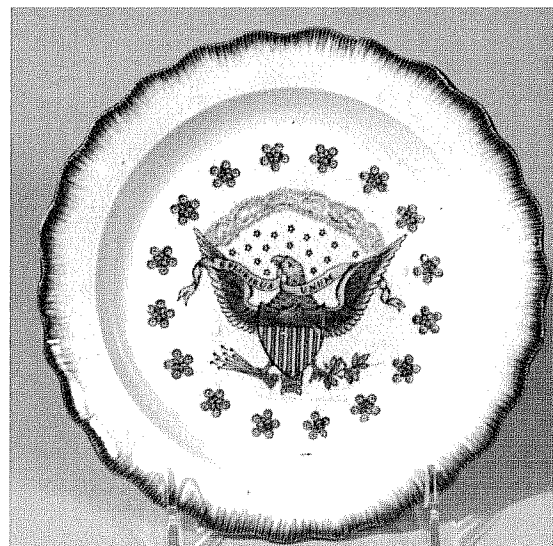


Another type of enameled eagle, which I'll dub the "phoenix". Unusual light blue with orange and brown. This is the only example I have seen.

story about as much as I like the bowl. On to other items.

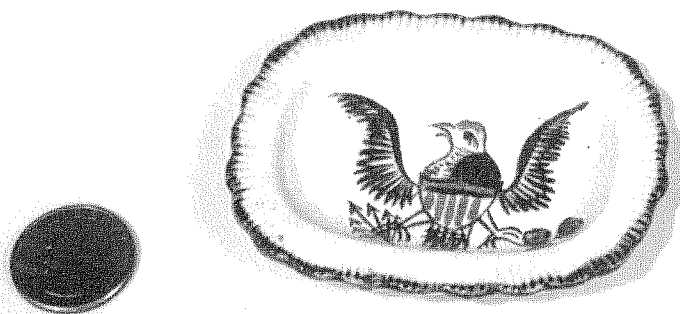
In the second issue of **The Quarterly**, we illustrated a platter from the Don Quixote series with a Spanish title on the reverse. Rex owns two plates, obviously of Staffordshire origin of the 1840 period. Both were made for the Mexican market, one

in our last issue. The first is impressed "CLEWS", which is the only time I recall this potter being associated with this type of ware. The second is a bird resembling a "phoenix", but probably meant to be another type of eagle. I have never seen this before. The



This 9" d plate is quite lovely and obviously the work of a talented decorator. Probably the most intricate of all the enameled eagles.

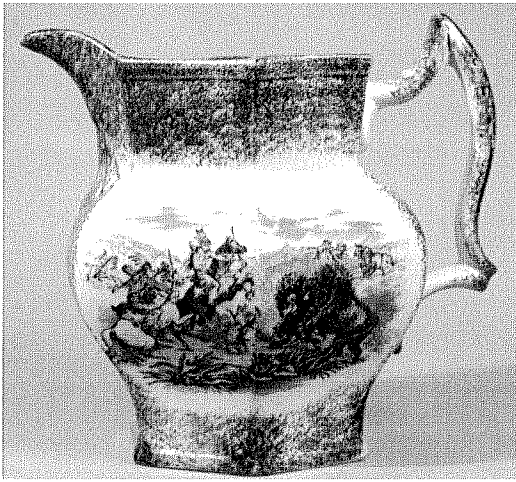
plate illustrated above, is spectacular in that the art work is superb and the potter used pale blue, dark blue, brown and ochre to create one of the most pleasing examples of this



Less than 3 1/2" in width, this tiny blue feather edge miniature platter has the "common" eagle in green, blue, brown and red. This is the only example we have seen from what must have been a complete service. Does anyone know of another?

On this page are four of the enamel decorated "eagle" plates we discussed

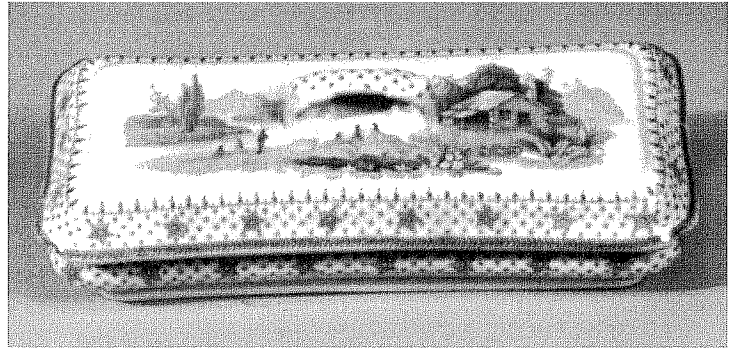




Blue spatterware pitcher in the typical hexagonal shape. While these are often found with transfers, this is the first I have seen with an American scene of Indians hunting buffalo.

genre I have seen. The tiny platter illustrated at the bottom of that page was purchased by Rex over ten years ago. It is quite small and is the only example from what must have been a child's service, that we have ever seen.

For those of you who like spatter, the blue spatter pitcher with a matching blue transfer of an Indian Buffalo Hunt, has to be considered extremely rare. Once again, I do not recall seeing another. Unfortunately it is unmarked, so we can only guess at the maker. Below, if we were printing in color, you would be surprised to see a "Harrison" plate in red. Rex also has another of these rarities in green. I think I knew they occurred in green, but I can't find any record of an example in red. They will both be illustrated in color in our forthcoming book on Liverpool and War of 1812 ceramics. It's companion to the right should be familiar to you as an example of the extremely rare "Henry

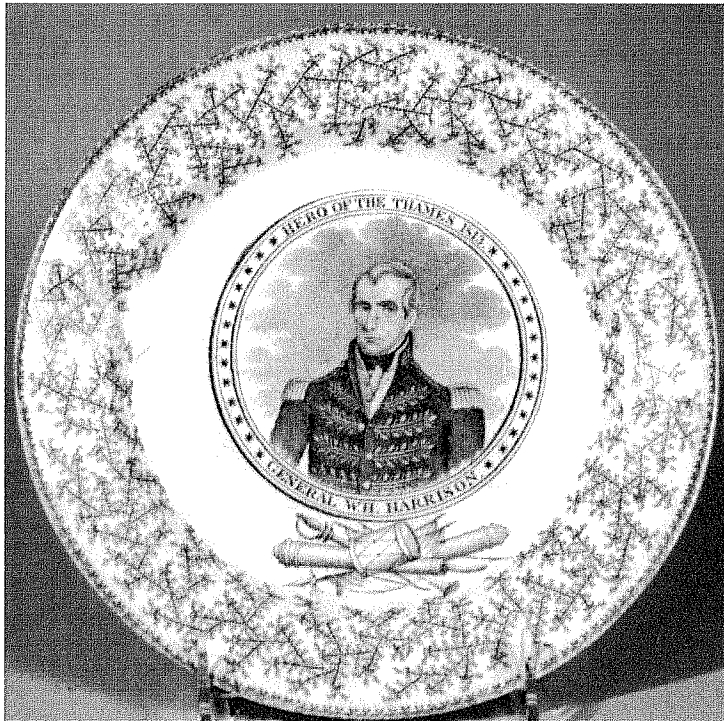


Light blue "Columbian Star" by Ridgway. The records of washbowls in this series indicated that there should be other toilet articles in existence.

recorded or illustrated, was in Barber's 1899 volume, Anglo-American Pottery, where he illustrated an example, which I believe was from the Collection of the Victoria and Albert Museum. Any form with this bust of Mr. Clay is considered an extreme rarity.

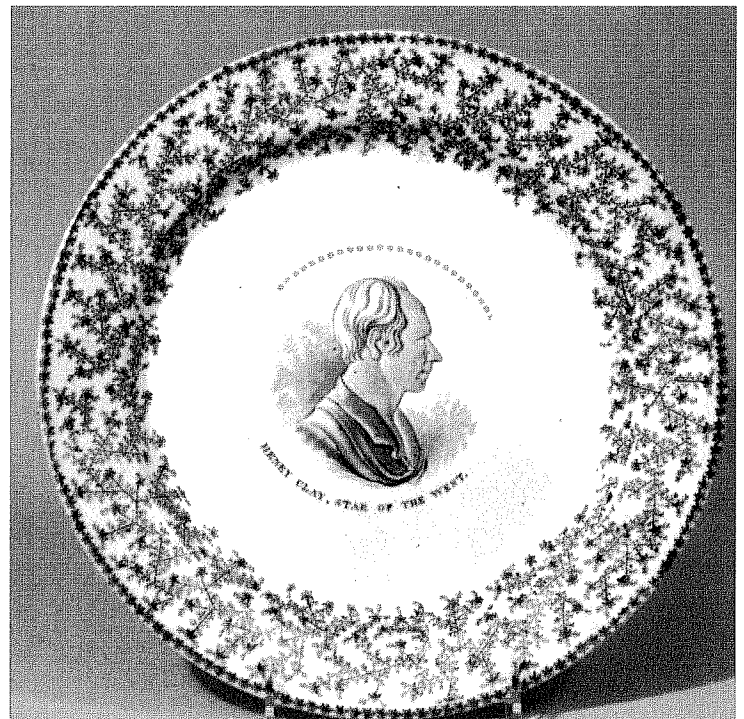
Above you see illustrated a very rare brush box or razor box by Ridgway from the Columbian Star series made for Harrison's 1840 Presidential campaign. We knew there were bowl and pitcher sets, so it followed that other toilet articles were sure to exist. This is the first of these boxes **we** have recorded.

For our two final pieces, we have chosen to illustrate two rather unusual pieces of glass. The first is a simple clear lamp with a freeblown font, which retains it's original metal collar and single



Transfer printed in a vibrant red, this 10"d plate with the portrait bust of General William Henry Harrison is quite attractive. It's a new color for this series.

Clay / Star of the West" portrait bust, which we illustrated and discussed in our second issue. Until now, the only other **plate**



Talk about rarities, this grey-black transfer 10"d plate with a portrait bust of "Henry Clay / Star of the West" is really up there. Only one other plate is recorded in our references.

fluid burner. What makes this so special is the rather crude

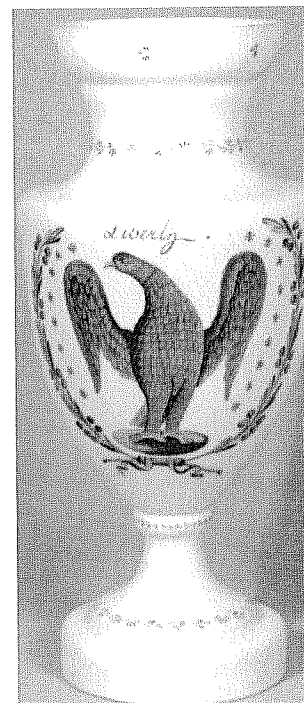


engraving of a Log Cabin on the front. This is another campaign piece for the Harrison Campaign and probably came from the same factory as that tumbler illustrated by George and Helen McKearin in their monumental work American Glass, plate 58a. A few of these campaign pieces were sold within the last few years at an auction near Cincinnati, and they brought phenomenal prices. They are also considered exceedingly rare.

Our final example from the Stark Collection is probably Bohemian for the American market. I'm sure that most of you are familiar with

the tumblers in opaque white or opal glass with this same type of eagle representing the Seal of the United States. This is a much larger 14" h vase with a frosted white exterior. Once again, I don't recall seeing another.

This is where we will end this visit to this most interesting and eclectic Collection. Hopefully, prior to the release of our book next year, we will examine other pieces from the Collection in the "Unpublished Discoveries" section of the **Q**.



## Unpublished Discoveries of Early American Glass

Continuing from the previous article, the next piece of unpublished glass is the clear Pittsburgh *open* sugar bowl on the right. Cut in a typical Strawberry Diamond and Fan design, this has a notched rim and a thick applied starcut base. The slight flare to the rim, makes it obvious that this was never meant to have a cover. The form is both unusual for this

period and is unrecorded in any of our references. As with most Pittsburgh cut pieces of the early years of the Nineteenth century, this is quite a sophisticated piece of glass.



On the left is another Pittsburgh product, this time a lovely golden amber pressed glass sugar bowl and cover in

the Bigler pattern. This is rare colored flint glass of the 1850's. It is similar to a geometric piece illustrated in Inness, Pittsburgh Glass, but this is pattern glass and therefore somewhat special.

Below, we find another piece of colored pattern glass, this time in a lovely opaque powder blue. The handle is applied. Surprisingly, it is also flint glass

of the mid-nineteenth century. Origin is not hard and fast, as the pattern was made in both the west and east, but we lean toward a Pittsburgh attribution.

On the next page, we illustrate two Dolphin compotes, which we attribute once again to the Pittsburgh area. The first is a striking electric blue

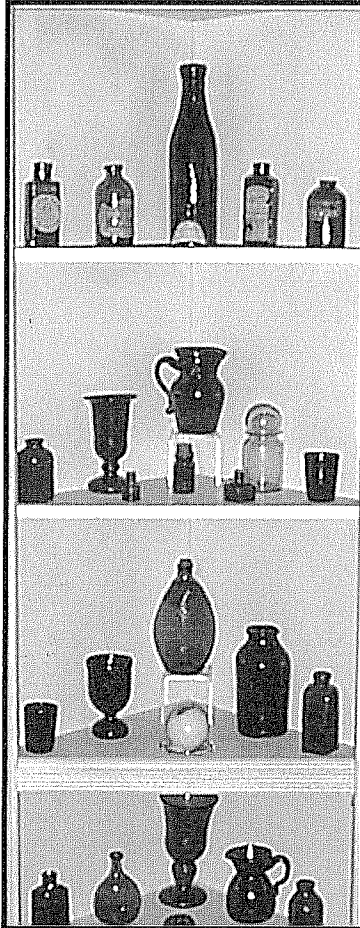


# THE Q China and Glass Quarterly

Volume I

October/November 1997

No. 4



## Meet the Collector

A Rapidly Enlarging Collection of New England Blown Glass

## Meet Rex Stark



King George I of the House of Washington? But for the man, it could have happened.

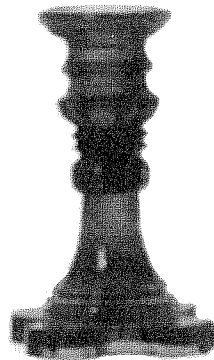
## What's Inside



Cup Plates - they are what they are. What are they?

## Going! Going! Gone!

Like the stock market, glass just keeps on going.



*Plus So Much More.....*