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THE Q China and Glass Quarterly

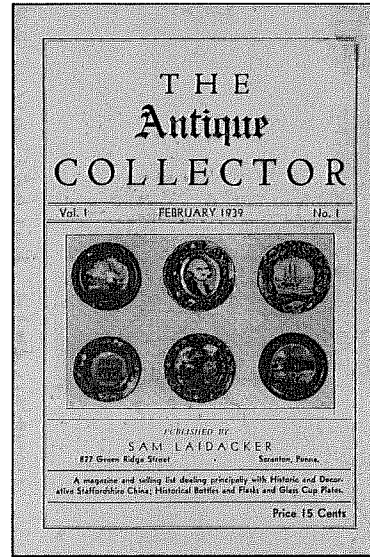
Volume I

January/February 1997

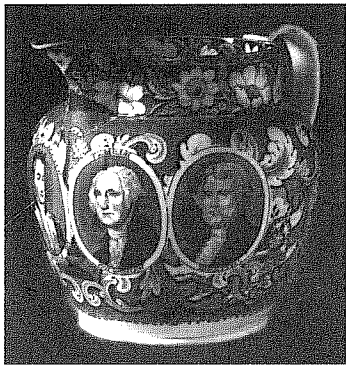
No. 1



The Roling Collection - True Jewels of American Blown Glass

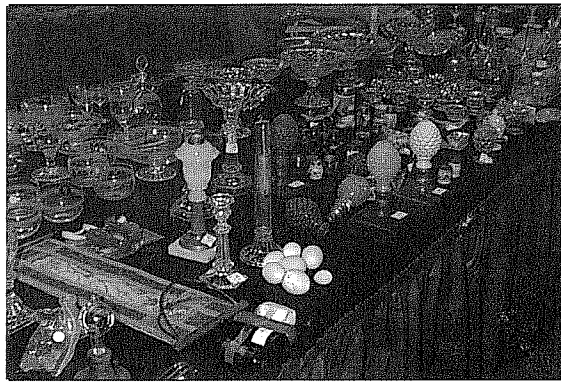


Laidacker's First Issue of the AAC

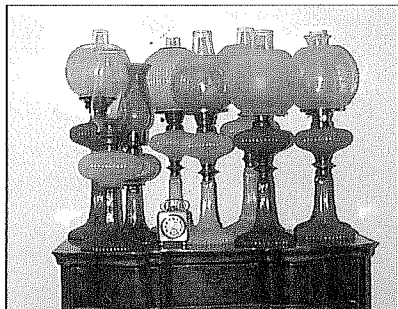


*Northeast, C. S. & S. and Sotheby's
sell bluelots of it!*

What's Inside



The Barlow Sale - October, 1996



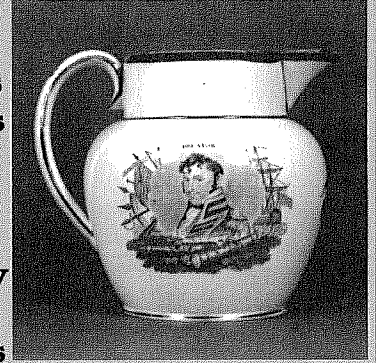
A Fabulous New England Collection

Plus So Much More.....

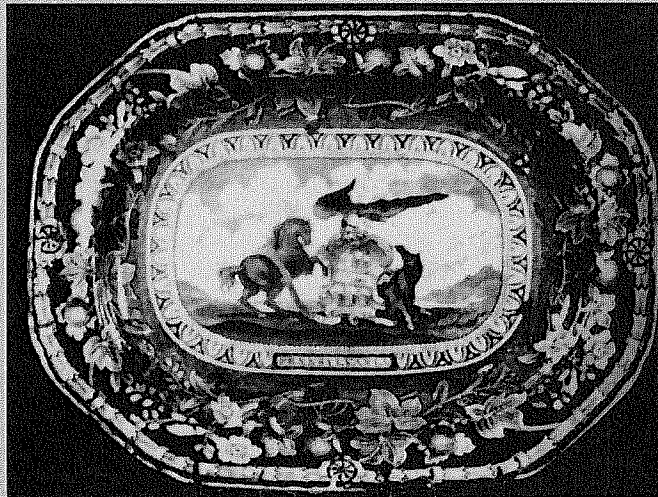
Historical Staffordshire and Collectors Items



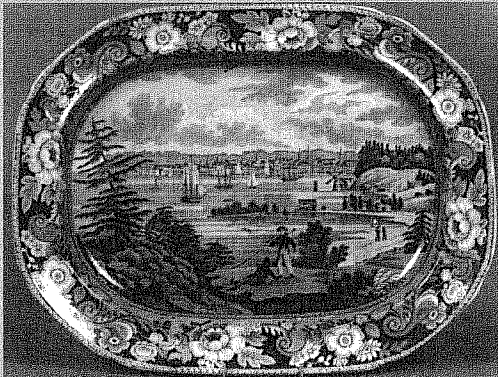
We always have in stock a fine collection of dark blue Staffordshire with both American and English view transfers. Liverpool pitchers of American interest and War of 1812 pitchers and plates are one of our specialities. We maintain an interesting selection of early 19th century Anglo-American pottery such as Leeds, Mocha, Spatter, Lustreware and Gaudy Dutch. Early political Americana is always represented in our ever changing inventory, as is a fine grouping of Currier and Ives litho-



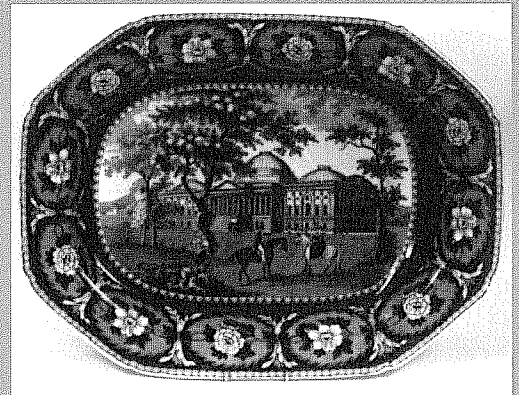
graphs. Our new mail-order catalog will be available shortly for ten dollars (refundable with any purchase). We exhibit at shows in York, PA., Wilton, CT., & Brimfield, MA. and have showcases in the



following antiques centers: Clock Tower Antiques at the Black Angus in Adamstown, PA., New Oxford Antique Center and Golden Lane Antiques in New Oxford, PA. and The Gettysburg Antiques Center in Gettysburg, PA.



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William R. & Teresa F. Kurau

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From the Editor

Welcome to the inaugural issue of the **China and Glass Quarterly**. As is normal with any new enterprise, our hopes are quite high for the accomplishment of certain goals we have set for ourselves through the medium of this little magazine. First, we hope to establish the Q as a primary reference source of English Ceramics and Early American Glass for those collectors, dealers and museums who have an interest in these fields. Hopefully, we can expand our coverage to include American ceramics, European porcelains and European glass. It is up to you, our readers, to express your interest in these fields and provide us with the articles to publish. Our second goal is to make the collecting public aware of the holdings of various museums and historical societies around the Country. We know of many fine public collections of interest, that

are gathering dust in the basements of several institutions. Our goal is to get them into the exhibition galleries, so our readers can visit, enjoy and learn. We also hope to become a "home" to many of the existing collector's clubs dealing within our fields and we hope to be the catalyst for the formation of an American version of "The Friends of Blue", which is so active in Britain. This could lead to specialized shows, lectures, auctions and other experiences, which are now enjoyed by the collectors in such fields as paperweights, political items and Wedgwood to mention only a few. We invite you to make this publication your own...use it as a vehicle to increase the knowledge, the interest and the enthusiasm of the collectors of china and glass.

THE China and Glass Quarterly

is edited by David and Linda Arman and is published four times a year by The Oakland Press, P.O.Box 39, Portsmouth, RI, 02871. The Quarterly is sold at a rate of \$60.00 per year or \$15.00 for a single issue. The Quarterly is mailed via first class mail with postage paid at Portsmouth, RI, 02871.

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All photos, unless otherwise noted, are courtesy of Collector's Sales and Services, Arman Absentee Auctions or are from the private collections of D & L Arman or Joseph Arman.

Welcome to The China and Glass Quarterly

Linda and I conscientiously attempted to make this first issue absolutely perfect in every way. We acquired the computer hardware and software that is the cutting edge of technology in the area of desktop publishing. We interviewed and selected one of the best printing firms to print the final product. We formally proofread the text not once, but three times, after the computer software had proofed it, to insure that this would be a thoroughly professional publication, free of any misspellings and typographical errors. We acquired a top-notch laser printer so we could print, within our own office, a "hard copy" of the finished product, so we would see the quality of the illustrations that would be contained in the magazine you are holding in your hands. "The best laid plans of mice and men.....".

We learned two important lessons that will serve us well, when we put together the next issue. First, no matter what the fancy laser printer and the fancy computer programs show you on the screen, a photo printed on an offset printing press, comes out darker than expected. Sometimes a whole lot darker than expected. Surprise! Another thing we discovered, is that our computer is haunted by a malicious spirit or in computer language a "bug"). For example, on the disc and the "hard copy" that we provided the printing company for page 5, the introduction read "*This feature was not envisioned when we planned **The Quarterly**, it just kind of "came to life", when we received the following items from our readers, that were too short in length to stand alone as a full article, but too valuable to disregard. Hope you enjoy it*". You can see the final printed result. Nobody has an explanation for it, or the misspelled word "received" in the first paragraph, as neither were contained in the finished product. This problem and several others were found when we received a "proof" copy of the magazine from the printer. We had the company rerun any and all pages that we found had errors, which caused a ten day delay and a good bit of money. Now here's the creepy thing, page five came back with several errors corrected, but the two that I mentioned still intact. We double checked the disc we gave the printer and the errors had been corrected. Weird. Spooky. A evil bug.

The moral to this tale of woe, is that this issue is not perfect, as we had hoped. Be assured, that in the future, armed with the knowledge that we have obtained and knowing about the little gremlin that changes our words, we will do our best to improve the quality of our product. Your patience and understanding is greatly appreciated

The Armans

China and Glass Notes

Submitted by Our Readers
With Some Additions and/or Comments by the Editor

This feature was not envisioned when we planned **The Quarterly**, it just kind of “came to life”, when we received the following items from our readers, that were too short in length, but too valuable to disregard. Hope you enjoy it.

English Views on Clews' American View Historical Staffordshire

by Norman Wolfe

I have felt for a long time that the central views in Clews' 'America and Independence' or 'States' series, show a distinctive English flavor. I recently received a copy of the prints from 'Views of the Seats of Noblemen and Gentlemen in England and Wales, Scotland and Ireland' by John Preston Neale. They were originally published in London, England c 1820-23 in six volumes. There were a total of eleven volumes so the search continues for me to complete the set. Many potters used these prints for the views on their pottery in the 1820s and early 1830s. Perhaps the greatest collection is the Grapevine Border Series by Enoch Wood & Sons with close to 60 known views.

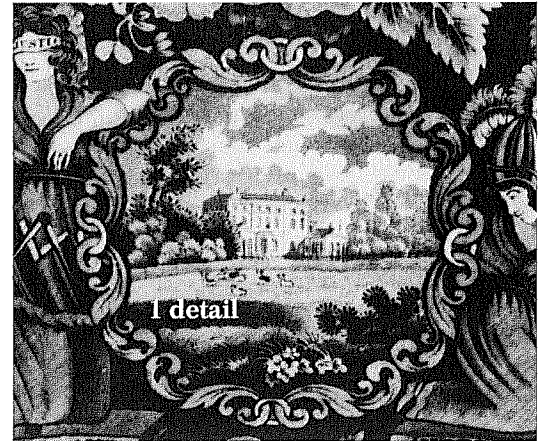
The first is illustrated in Arman I-#2 and is known as *'Building, Deer on Lawn'*. The correct name for this view is **'BUSHEY PARK MIDDLESEX'**. It is



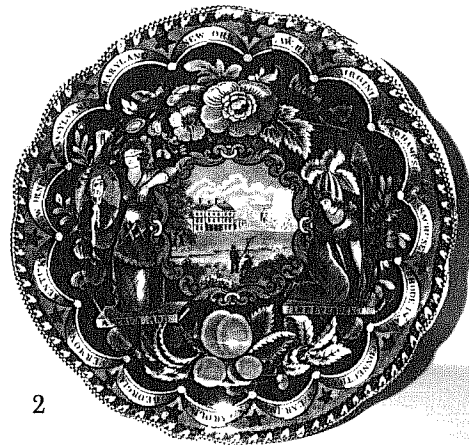
illustrated here on a 10 1/2" dinner plate and has the standard Clews circular impressed mark. The double

undercut footrim tells me this series was probably produced prior to 1830.

The second is illustrated in Arman I-#3 and is known as *'Building, Fishermen with net'*. The correct name for this view is **'BISHTON HALL .**

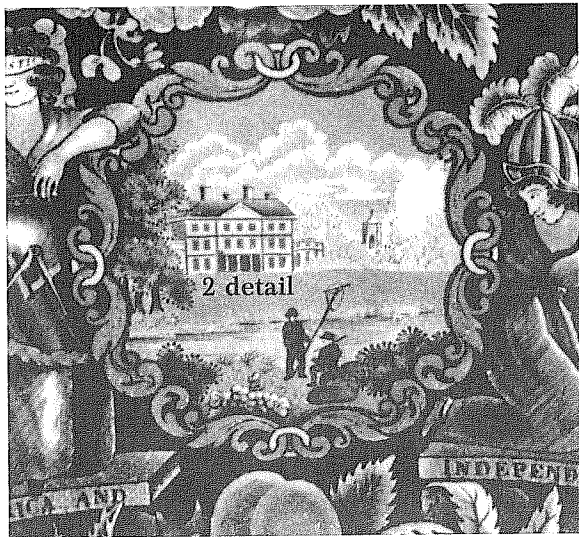


STAFFORDSHIRE'. It is illustrated here on a 10 1/4" soup plate and is marked as the aforementioned plate. Both of these views come from the previously mentioned source by J. P. Neale.



The 'Clews Brothers', as I refer to them, were notorious for not naming their English Views. The Foliage and Scroll Border Series is a good example of this.

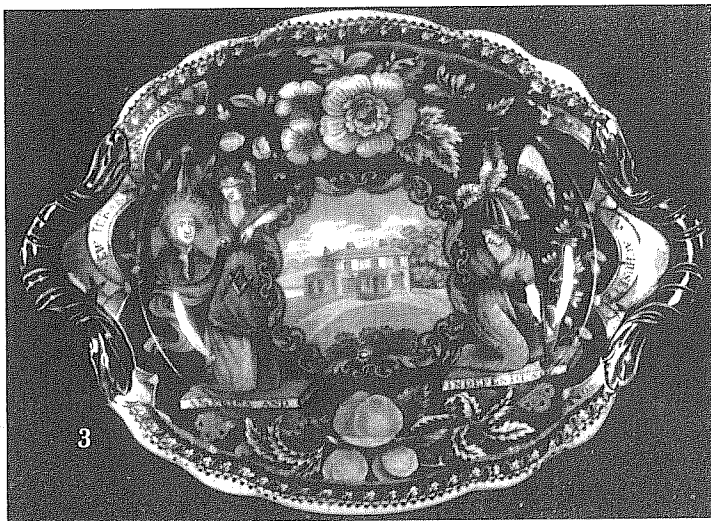
I hope to identify more views in the States series but need the other 5 volumes to accomplish this. More than one source was probably used, so I have asked for help from across the pond, so to speak. The English do not seem too interested in identifying our American Historical Views, even when they picture English homes and castles. Perhaps this is because they do not have access to the pottery produced specifically for export to America.



I sincerely hope that your China and Glass Quarterly will be for America what the Friends of Blue Bulletins are for England. I have all three volumes of Sam Laidackers 'American Antiques Collector' and would highly recommend them for any serious collector. **Norman Wolfe**

(photos 1-4, courtesy of Norman Wolfe)

Mr. Wolfe, thank you for the information. In twenty-seven

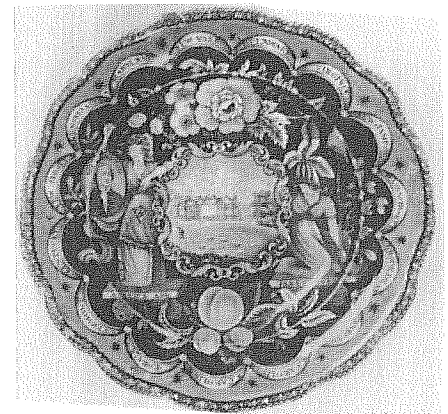


years of specialization, I have only identified one view and that was strictly blind, dumb luck. While wandering through Coysh-Henrywood, "Dictionaries of Blue and White Printed Pottery, Volume I", I came across an illustration identified as "Bear Forest, Ireland". Luckily I recognized that it was the central view on the rather rare gravy tureen undertray illustrated above, which is listed in Arman I-9, as a "Two Story Building, w/ Curved Drive". Unfortunately, the authors, did not cite the source of the view, but I wouldn't bet against Mr. Wolfe, if he were to attribute it to the Neale volumes.

The other views in the series are still unidentified, however in order to assist anyone in identifying any of the remaining views, we have illustrated and identified them here, with the same descriptive names given them in our 1974 book.

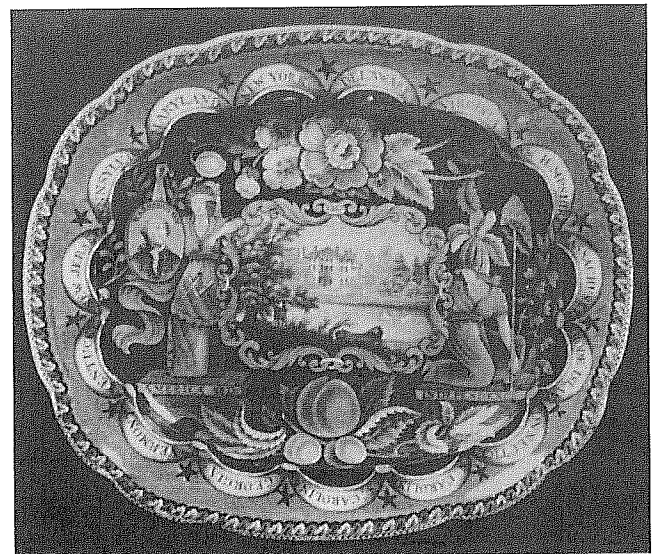


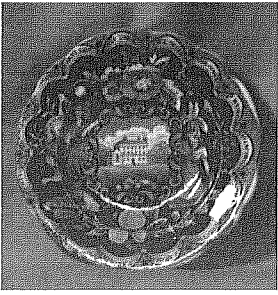
Arman I-4. Dock, with large building and ships. 19 1/2" platter.



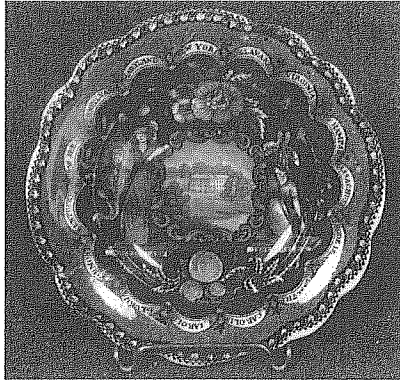
Arman I-5, Building, sheep on lawn. 9" d plate

Arman I-6, Mansion, foreground a lake with swans. 16 3/4" platter.

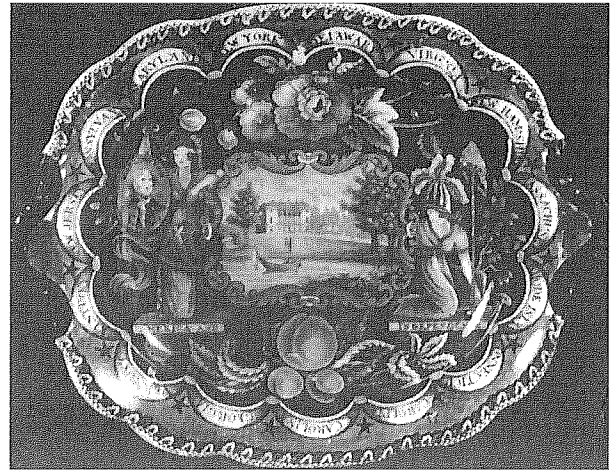




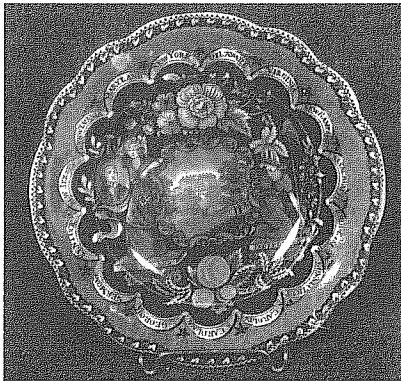
Arman I-7, Three story mansion, small extension to left. 3 1/2" d to 4 1/2" d cup plates.



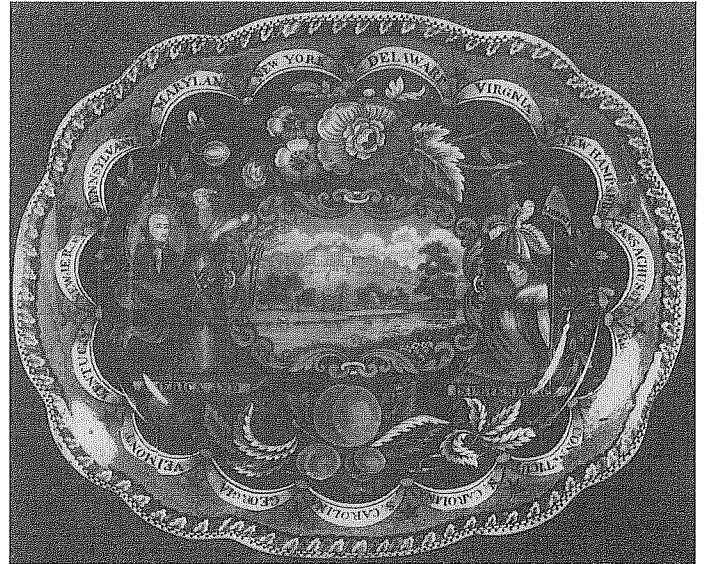
Arman I-8, Three story building, two wings and center section. 5 1/4" d plate.



Arman I-12, Mansion, small boat w/flag in foreground. Extremely rare 16" soup tureen undertray illustrated.

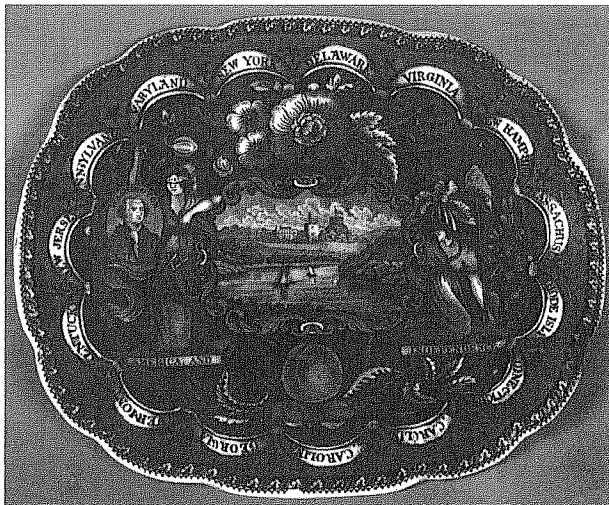


Arman I-10, Building in distance, women in foreground. 6 3/4" d plate



Arman I-13, Building, two wings, water in foreground. Very rare 10 3/4" platter illustrated.

Arman I-11, Castle w/flag, boats in foreground. 12 3/4" platter (Windsor Castle?).




Staffordshire China

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Wolfeboro, NH 03894

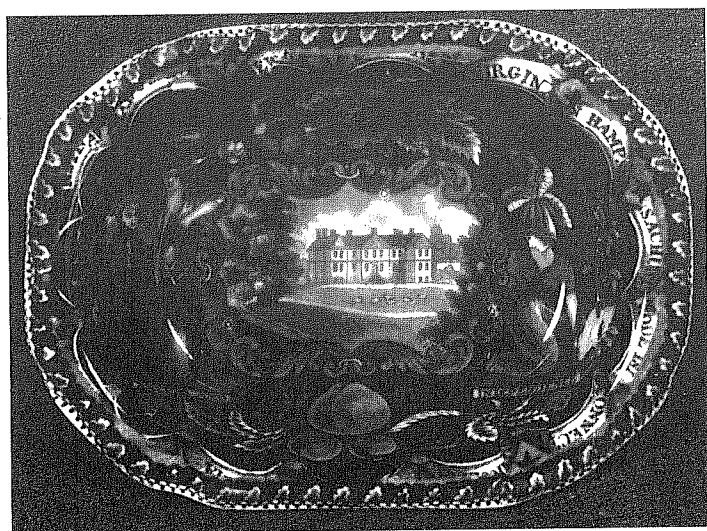
(603) 569-3209



Arms of New Hampshire 10" plate



Arman I-14, Mansion, circular drive. Extremely rare gravy tureen illustrated.



Arman I-15, Mansion, winding drive. Very rare 9" open vegetable dish illustrated.

Three Views of "Chillicothe, Ohio:" Yes, There Are Now Three and Other Vagaries of the Cities Series

by Ted Gallagher

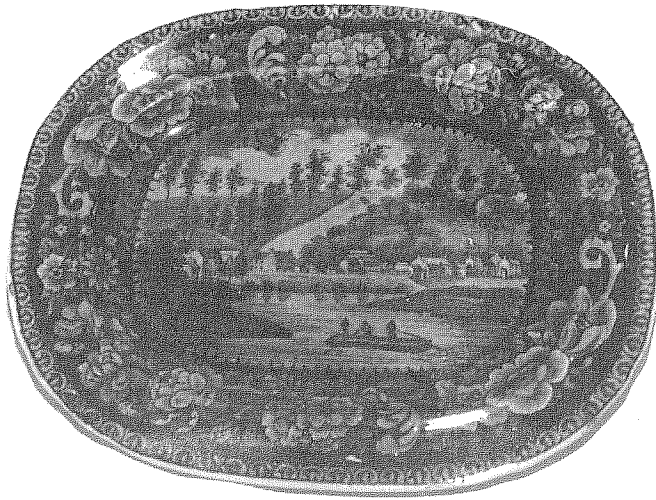
In her invaluable book on American historical views on Staffordshire china, Ellouise Baker Larsen grades the Cities Series as "one of the most significant of the historical china."⁽¹⁾ It would be hard to dispute her estimate. This

series depicts magnificent panoramic views—in rich blue—of some of our earliest American towns and cities, many not produced on any other potters' dark blue wares. In terms of rarity, some views in the series are exceedingly difficult to find. The views of both "Baltimore, and "Chillicothe, Ohio," for instance, widely considered the rarest in the series, are among the rarest views on all "Old Blue" china. Original print sources for nearly half the views in this series are of either unknown or uncertain origin, thus making the china specimens a unique historical record. Yet with all its desirability, rarity, and historical significance, the Cities Series is also one of the most enigmatic. We will explore some reasons why later in this article. But first, there is great news to report in regard to the Cities Series: the discovery of an unrecorded form, an attractive gravy boat, with a previously unrecorded nautical view of "Chillicothe, Ohio". For the first time in any publication, all three views of Chillicothe can be shown here together.



"Chillicothe, Ohio [variation with sailboat]"
gravy boat in dark blue variation: 8" long; 3 3/8" wide; 5 1/4" high from base to highest point of handle; at rectangular base: 3 1/4" long; 2 3/8" wide. Unmarked. The objects illustrated are in the collection of the author.

The available reference literature to date has recorded only two distinct Cities Series views of the former Ohio state capital, Chillicothe. Those two views, both illustrated here, appear on small platters, roughly 9 1/2" -10 1/2" long. In the background of both views appears a hilltop ridge, and both also show a horizontal row of houses and various other buildings at the base of the hill, at middle distance. The important variation in the platters is in the foreground: one view, on the larger-size platter (considered to be the rarer by far of the two listed "Chillicothe" views on platters), shows the Scioto River across the foreground. On the river is a raft carrying three men, two of whom are wielding steering poles, thus its labeling as Chillicothe "three men on raft". It is important to note that the rarity of even *this* long-listed view on a platter is so great that it has never before been illustrated in any standard reference source for historical china. The final view, on the smaller-size platter, shows a different part of town, perhaps a look from the



"Chillicothe, Ohio [Variation with three men on rafts]"
 planer in medium dark blue variation: 10 1/2" long; 8 7/16" wide. On reverse, underglaze mark with blue-printed title *Chillicothe*.

other side of the same hill noted previously. In the foreground are three cows in a pasture, thus its labeling as Chillicothe "with cows".

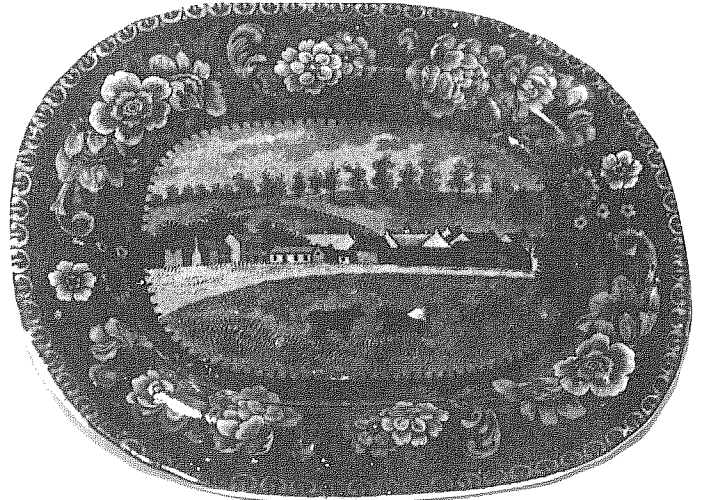
Now that the several views and varying forms of Chillicothe have been displayed, it is worth mentioning that the gravy boat is *not* unique. In fact, the author knows of three such specimens that have all surfaced in the 1990's.

The first of the gravy boats came to light in January, 1994, at the Sotheby's New York sale (2) of the important Americana collection of Bertram and Nina Fletcher Little. The Little's gravy boat was actually identified in the catalogue as the view of "Chillicothe," and sold to David Arman; it remains in his collection. Mr. Arman believed it to be unique and referred to it as such, until, in mid-February, 1996, the author mentioned having viewed the card catalogue at the Brooklyn Museum one week prior and found a record of a

"Chillicothe" creamer, Accession number 62.176.67, gift of Mrs. William C. Esty [in 1962]. Base 2 7/8" x 2"; to highest point of handle: 4 5/8". Badly worn all around top rim, particularly at lip. Also worn at all extremities of handle (top and sides). Cracked down center of each side from the top. Worn at foot."

This second "Chillicothe" "creamer", the museum specimen, was in storage and not available for inspection, and awaits verification. The overall height and dimensions of the base, however, suggest that the Brooklyn creamer, albeit a somewhat smaller size from the Arman example, is still nearer a gravy boat's standard size. Separately, in a stroke of luck in August 1996, the author purchased a copy of *The American Collector Magazine* for December 1939, containing a brief article on the Baltimore & Ohio Railroad on dark blue Staffordshire china, written by the renowned special-

ist-dealer in "Old Blue," the late Alvin Wortham. A clipping from another publication was found inside, used as a pagemark. It was an Alvin Wortham advertisement which had been published some three years earlier, in *The Magazine Antiques* for January 1937, on page 34. The ad was extraordinary in that it featured a bold black-and-white close-up illustration of the superb Ralph Stevenson & Williams cup plate (presumably for sale) with the single medallion portrait of George Washington! Beneath the illustration was a long listing of "some American historical



"Chillicothe, Ohio [variation with cows]" platter in dark blue variation: 9 9/16" long; 7 5/8" wide. On reverse, underglaze mark with blue-printed title *Chillicothe*

views on hand." First on the list were the words, verbatim, "Chillicothe" Creamer [emphasis added.] Alvin Wortham's use of the term "creamer" in his ad suggests that Mrs. Esty, the donor of the Brooklyn Museum specimen, may have been the purchaser of the "creamer" listed by Wortham, or that Mrs. Esty purchased it subsequently from a buyer who had acquired it from Wortham, and retained the term "Creamer" to describe it. This scenario could explain the Brooklyn Museum's use of the same term for its "Chillicothe" gravy boat.

The third "Chillicothe" gravy boat to appear surfaced in October, 1996, in a large and fine collection of "Old Blue" that was sold through Sotheby's New York (3), said to be formed by one of the Du Ponts (though not, it is said, the family member recently implicated in murder.) One of the lots in the sale contained ten miscellaneous table articles, one of which was, quoting the catalogue, an Unmarked sauce boat, printed with a row of houses in the distance." The sauce boat view was in fact "Chillicothe [variation with sailboat]," and is now in the author's collection. It is a wonder how such a rare gravy boat has long escaped the attention of collectors and researchers. Alvin Wortham himself was a prolific writer on the subject of historical Staffordshire china and was known to correspond with other educators in the field, yet he owned the gravy boat, knew what he had, and still it escaped the appreciation of a

wider audience. Nina Fletcher Little, too, took pains to share information about new developments in the field of historical china, though the unrecorded gravy boat in her own collection remained a virtual secret.

Separately, the author is indebted to Hayden Goldberg for word of another unpublicized sighting in the distant past of a "Chillicothe" gravy boat. Mr. Goldberg reports a handwritten note he made in one of his reference books, a note of a "Chillicothe" gravy boat which was listed in an undated sales catalogue issued sometime in the late 60's by specialist dealers Richard and Virginia Wood. It is not known whether that gravy boat is one of the two privately-held specimens cited in this article.

Even Mrs. Larsen, whose encyclopedic book on American historical views was first published in 1939, and later revised and expanded in 1950, never noted the gravy boat and view known to some to exist since at least 1937. Samuel Laidacker, as well, whose two catalogue editions in 1938 and in 1954 (4) of American views followed the 1937 Wortham advertisement, missed the chance to list the third view of "Chillicothe." Later major works such as the long-running journal, *American Antiques Collector* (5), and the 2-volume *Historical Staffordshire; A Checklist* (6), also are silent on this matter.

So, finally we bring an historical "find" out from obscurity, a third view of old Chillicothe. Or perhaps merely a variation of the variation-with-three-men-on-raft. Nonetheless, subtle distinctions are important in a collecting field when rarity hinges on such trifles as rafts or cows; sternwheels versus sidewheels; the presence or not of canal view insets; plain versus embossed rims; pedestals with solid bases or padded feet; abridged or full, or no, borders; diameter deviations of sixteenths-of-an-inch; and eulogies for living governors or late ones.

...A few last words on the enigmatic Cities Series in the hope of spurring discussion and reaching answers.

■ No potter's name identifying the series has ever been seen on any item in the series.

■ Two views are listed by both Mrs. Larsen and Edwin Atlee Barber (7) in Indianapolis, Indiana and Richmond, Virginia — but neither view has ever been located on any piece of "Old Blue" china. Dr. Barber adds to the mystery by not revealing the reason for including these cities' views in the first place.

■ Mrs. Larsen also lists "A View near Philadelphia" in cup plate form, yet there is no record of one found in any of the reference literature before or since her book was published.

...Not to mention *three* distinct views of a sleepy little river town called Chillicothe!

Photos courtesy of Ted Gallagher

Notes

1. Larsen, Ellouise Baker, 1975, *American Historical Views on Staffordshire China*, 3rd edition, p. 205. New York: Dover Publications.
2. Auction Catalogue. *Bertram K. and Nina Fletcher Little Collection of Important Americana, Part I*. January 29, 1994. Sotheby's, N.Y.
3. Auction catalogue, *Decorations, American and English Furniture, Rugs and Carpets*, October 18, 1996. Sotheby's, N. Y.
4. Laidacker, Sam, 1938. *Standard Catalogue of Anglo-American China*. Privately published; and 1954, *Anglo-American China, Part I*, Scranton, Pa and Bristol, Pa.
5. Laidacker, Sam, editor. 1939 *et seq.* *American Antique Collector*. Scanton, Pa. Published privately.
6. Arman, David and Linda. 1974. *Historical Staffordshire; An Illustrated Check-list*. Danville, Va. Arman Enterprises, Inc. and 1977. *First Supplement*. Danville, Va. Arman Enterprises, Inc.
7. Barber, Edwin Atlee. 1901. *Anglo-American Pottery*, 2nd ed. Philadelphia, Pa. Patterson and White Co.

The author appreciates the assistance of Mr. Hayden Goldberg and Mr. Curtis F. Brown for their comments and editorial advice.

Glass Studies Grant Announced

The Trustees of the Gladys W. and Paul C. Richards Charitable Foundation announce the formation of an annual grant for the study and publication of original research in the field of American Glass or glass manufactured specifically for the American market. A total of \$10,000.00 has been made available for the initial year of 1997.

Collectors, scholars, institutions or students are eligible to receive financial support for original research related to the manufacture, distribution and sale of glass in the 18th and 19th century in America. The grants are intended to provide assistance for cost of the projects including travel, photography, living expenses or other expenditures necessary to conduct the research or to publish it. Applicants should submit their proposals in triplicate to:

David R. Arman, Trustee
The Richards Foundation
P O Box 4037
Middletown, RI 02842

Proposals will then be forwarded to the judges, who are yet to be announced. The trustees of the Foundation are currently holding discussions with two of the most recognized glass authorities in the Country, to serve as judges. The judges will

then award the grants in late 1997. All proposals should be received by the Trustee no later than July 1, 1997. For additional information and application forms, contact the above Trustee.

Italian Glass, 1930-1970:

*Masterpieces of Design
from Murano and Milan*

The Corning Museum of Glass
April 19 - October 26, 1997

The **Quarterly** has learned that the Corning Museum of Glass will be the sole American locale for what has been described as "the most comprehensive exhibition of modern Italian glass in the United States". Featuring 20th century products from the two leading glass-design centers in Italy, products of both Milan and Murano will be featured in the six month exhibit. For further information contact: The Corning Museum of Glass, One Museum Way, Corning, NY 14830 or telephone 607-937-5371.

The Quarterly hopes to provide you with an extensive review of this important exhibit in late 1997. ED.

"Old Ironsides" the U.S.S. Constitution Turns 200 in 1997

No doubt there will be events to mark the anniversary in October, 1997. On the occasion of the centennial birthday of the venerable fighting ship, the North Atlantic Squadron was ordered to Boston by the Secretary of the Navy. Boston enjoyed a tremendous celebration during the stay of the famous "white" squadron. Present for the celebration were the flagship, the cruiser *New York*, the battleships *Massachusetts*, *Indiana*, *Iowa*, *Maine*, *Texas* and the cruisers *Brooklyn* and *Marblehead*. A similar visit by Naval vessels is expected this year.

The **Q** will have a large article in the Fall, to honor her, which will include the representation of the ship on both china and glass of the period. Therefore, we are requesting all our readers to let us know if they have any examples of china or glass portraying the Constitution or any of her famous Captains (Hull, Bainbridge or Stewart). We have been recently contacted by a Trustee of the USS Constitution Museum stating they are also interested in any ceramics, not already in their collection, depicting the War of 1812. As collectors, so are we! Let us know what you have and we will pass it along to the museum.

Museum Curators, Collector's Clubs and Show Promoters

The *China and Glass Notes* Feature is Yours to Use.

Publicize Your Exhibit, Meeting or Show.

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to the

Q

Around the Block

Reports from the Auction Rooms



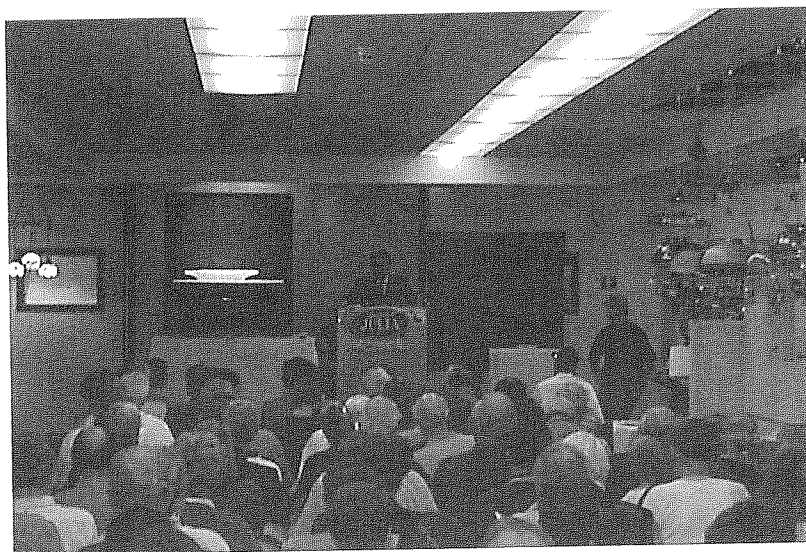
James Julia Sells the Barlow Collection October 10/11, 1996

On October 10/11, James Julia, the Fairfield, Maine auctioneer brought his staff and The Raymond Barlow Collection of Sandwich Glass to the "Olde Byfield Auction Gallery" in Byfield, Massachusetts. He was met there by an overflow crowd of glass enthusiasts, all of whom wanted a piece of the Barlow "mystic", that had been featured by Mr. Barlow over many years on the lecture circuit and illustrated in the books, "Sandwich Glass, Volumes 1 -4", which he co-authored with Mrs. Joan Kaiser. According to sources within the Julia organization, they were happily surprised by the overwhelming response to the Sale, which necessitated an additional printing of the catalogue and an extremely large number of absentee bids.

Prior to the publication of the catalogue, rumors ran rampant



One of the tables loaded with a tiny portion of the Barlow Collection. The crucifix candlesticks did extremely well, with the pair of opaque blue realizing \$1,400.00, a single blue \$825.00 and a single powder blue bringing \$400.00. Prices do not include the 15% buyers premium.



With James Julia at the podium, the auction began promptly at 5 P.M. Note the display of hanging lamps on the right

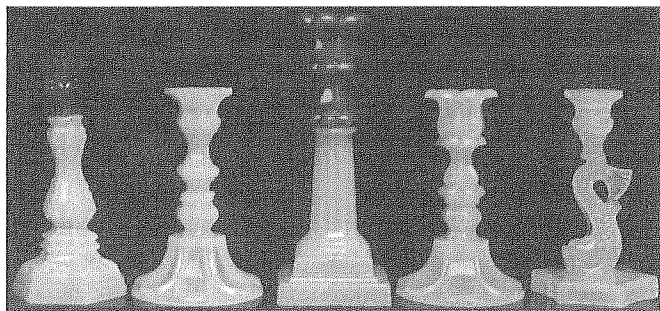
throughout the glass community as to just what was going to be included in the Sale. It was a well-known fact, verified by **The Quarterly**, that many of the choicest pieces had been quietly dispersed to a select group of collectors over the last three years. There are still persistent rumors after the sale, that Mr. Barlow could not bear to part with some of his favorite pieces and that he has retained possession of over ninety

pieces. Time will tell, as to the veracity of this latest tale. When the catalogue was received, many of the fears of the collectors were realized, when many of the rarest and most desirable pieces were not in evidence. However, what was in evidence was an overwhelming amount of Sandwich Glass, ranging from the mediocre to the extremely rare. All in all, not a bad offering, especially when one remembers, that many of the pieces in the books that were thought to be Mr.



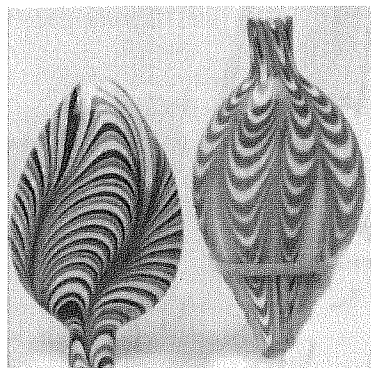
Another packed table with clear candlesticks, lamps and vases.

Barlow's, could still be in the possession of his coauthor, Mrs. Kaiser. A merchandising coup was brought off by James



From left to right: blue/white acanthus stick w/socket crack- \$225.00; clambroth petal/loop stick - \$175.00; blue/white columnar stick - \$700.00; pr of clambroth petal/loop sticks - minor damage- \$400.00 and a pr. of clambroth dolphin sticks w/star bases - one had a crack in the tail - \$475.00 to a phone bidder.

Julia, by the addition of forty-five pieces of outstanding examples of early American glass, as session III of the sale.

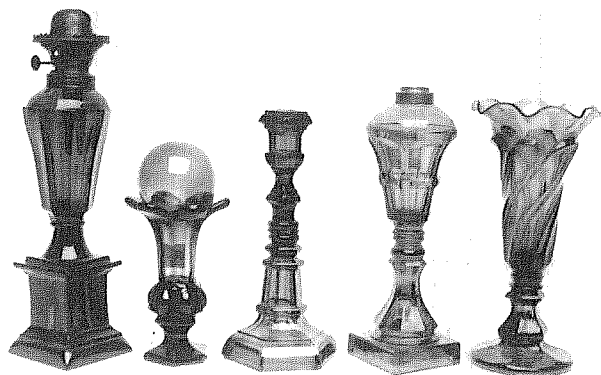


Pocket flasks attributed to Nicholas Lutz, with the one on the right illustrated as #3398 in "Sandwich Glass". Reportedly sold without documentation, they brought an astounding \$6,500.00 and \$1,700.00 to an absentee bidder.

The consignor(s) of this choice group of glass, made a very smart move by including their items in the Barlow Sale and they realized the highest prices of the sessions.

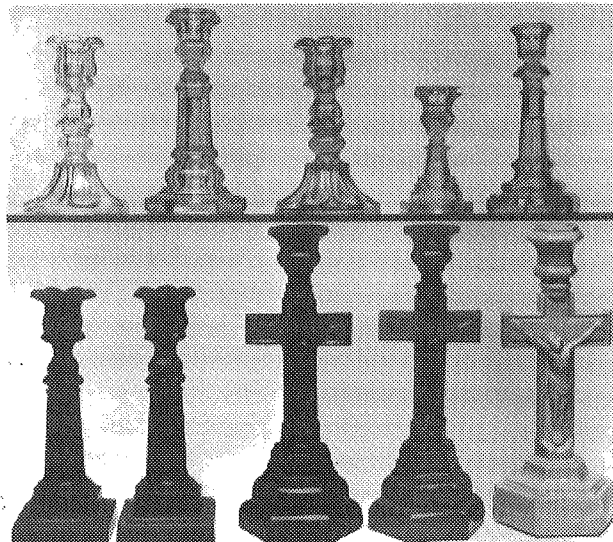
The catalogue was profusely illustrated in both color and black/white, with the majority of the pieces

shown. Some of the terms used in the descriptions were



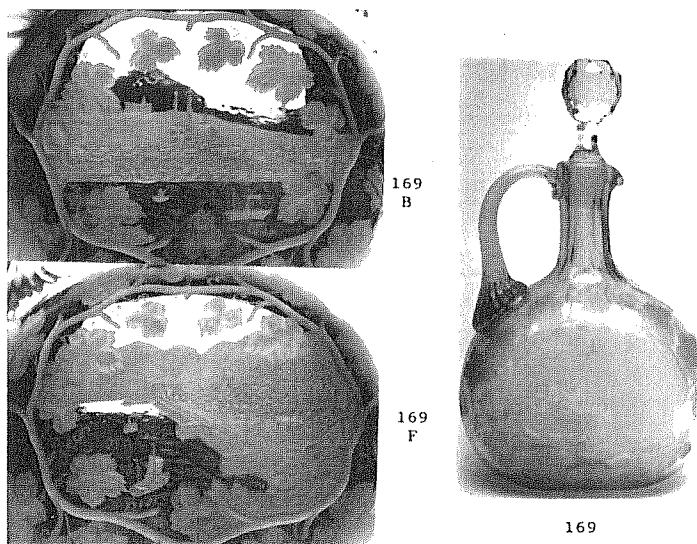
The amethyst lamp brought \$750.00, the amethyst ball/groove patterned vase with chips and grinding sold for \$700.00; the amethyst stick with a chip realized \$400.00; the Bigler lamp (#2097b "Sandwich Glass") brought \$1,800.00 and the amethyst swirled loop vase brought a strong \$3,000.00.

somewhat confusing, since I still don't know what the term "shedding" (as in....Lot #67...."Surface has typical shedding... "?????) means and I was totally lost when a canary salt was described as a "bird bath" (lot #179). Also, what is a "peck mark" (lot #17)? Did we have some of those pesky chickens nipping at the hot glass or is this really a flake? I also took



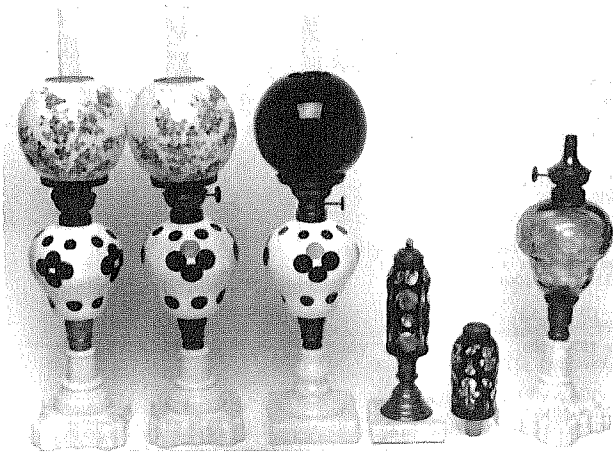
Top row: pr of canary petal/loop sticks - \$650.00; vaseline hex stick - \$200.00; vaseline petal/loop stick w/chip and a "fleck" - \$200.00; hex canary small stick - \$350.00 and another canary hex stick - \$175.00 Bottom row: Pr blue columnar sticks, one in two pcs and having "shedding" - \$400.00; dark blue crucifix - \$825.00; Pr of opaque blue crucifixes to the same buyer - \$1,400.00 and a powder blue crucifix to the same buyer - \$400.00.

exception to some of the loose attributions, such as that used on lot #169, which named the two engraved scenic views on a decanter as that of "the Village of Sandwich" and the reverse as "Boston Harbor". In the absence of a title engraved along with the scene or a source print, I don't see how anyone could attribute these harbor views to a specific location. But I



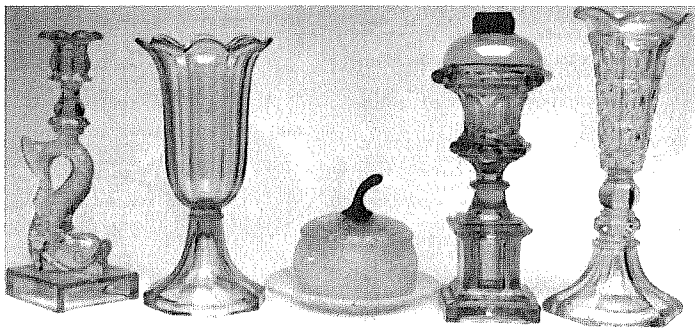
Lot #169, the canary decanter with harbor views supposedly "The Village of Sandwich" and "Boston Harbor", realized a very strong \$5,350.00. It is to be featured in volume #5 of "Sandwich Glass, announced to be in production by Joan Kaiser.

digress, back to the auction.



Pr of double overlay lamps with opal globes - minor damage - \$550.00; a single lamp in double overlay - \$650.00; two peg lamps, (one mounted, the other not) - \$300.00 against a \$750-\$1250 estimate; and a green to clear overlay lamp "with interesting streaks of gall"???- \$1,900.00.

As I said previously, the Byfield Auction Gallery was packed, to the extent that the Julia team had to set up additional chairs to accommodate the two-hundred seventy-five person attendees. Among the people attending the sale, was Joan Kaiser, autographing and selling copies of the Barlow-Kaiser books, the Ross Nelsons from Connecticut, along with their son, Kirk, who, as most of you know, is the Curator of Glass at the Sandwich Museum. The Engels came up from Georgia,

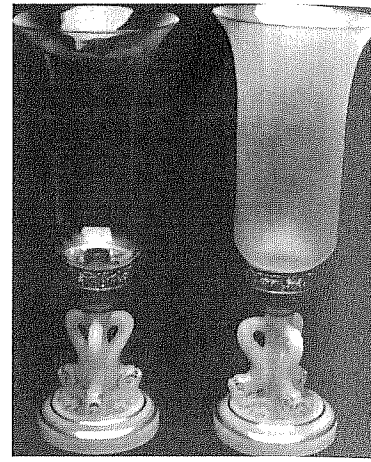


Canary dolphin - \$350.00; canary tulip w/base chips - \$775.00; three pc overshot set with chips on underplate - \$250.00; canary waisted loop lamp (BK #2111) \$1,300.00 and a mis-matched lot of two four printies vase - \$1,250.00 (within the estimate).

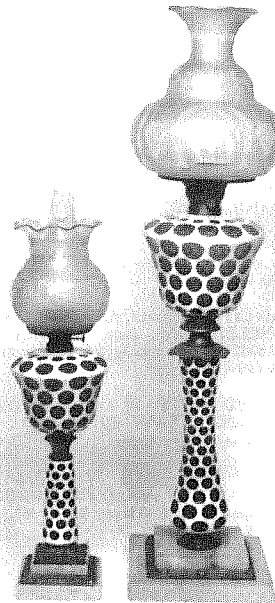
the Zuikas and Tom Monaghan came from Michigan, the Anthonys from New Jersey, dealer Donna Almon from Ohio and Massachusetts was well represented by Art Green, Louis St. Albans, Duff Allen and Richard Strand. The glass was spread on tables throughout the vast viewing area. Some of the better pieces were behind glass, in lighted showcases. The glass was shown throughout the sale, both by placement upon a dais and on a large monitor/screen in full color. All in all, a very professional operation that sold approximately one hundred lots an hour.

In order to get a feel of the auction for you, our reader, I've concentrated on the first one-hundred lots, which I will now

discuss in detail. Of this group, forty-six were damaged to such an extent, as to require a notation in the catalogue, three were passed due to a lack of interest and twenty-eight were purchased by absentee or telephone bidders. Although many people have since told me they thought the prices were soft, I still believe the prices received were quite high and are a tribute to the long hours endured by Mr. Barlow at shows and lectures, a



Other consignment - not Barlow: Pr of clambroth triple dolphin hurricane sticks - \$10,500.00 above the \$8,000 - \$10000 estimate.



25" h white to cranberry overlay lamp - \$12,500.00 and a 36" white to cranberry overlay lamp - \$13,000.00 (below the \$17500. to \$25000 estimate). Not Barlow.

further tribute to the popularity of his four books and also the results of the efforts of the Julia organization. As I said, I thought the prices realized were high. When one analyzes the bids versus the estimates, you find that thirty-four lots brought above the high estimate, twenty-four came in within estimate, while forty-two were below the low estimate. That seems to contradict my opinion that the prices were high, however, one must examine the estimates in light of the condition to realize that the estimates were extremely strong. For example, lot #57, an extremely rare canary peacock eye tray with a rim spall and the tip of one corner missing causing unsightly disfiguration, was estimated at

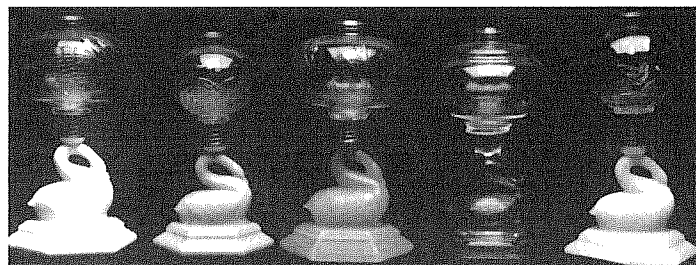
\$4,000.00 to \$5,000.00, but only brought \$2,000.00. The Richard's example in electric blue and in excellent condition only brought \$4,250.00. So I don't think the estimate took into account the affects of damage and the piece realized a good price in light of it's appearance.. Also, one further note along this line, is that a vast majority of the "below estimate" prices were very close to the low estimate and many of the "within estimate" prices were on the high end of the estimate

Earlier I mentioned that there was a third session (lot #850-895) after the two Barlow sessions (lots #1 to 795) and this is where you see the striking evidence of the effects of condition upon the prices. Remember, forty-six percent of the first hundred Barlow pieces were damaged, while in this non-Barlow group, only thirteen of the ninety-five pieces had



Not Barlow: Black triple dolphin lamp - \$5,500.00; Milk glass white triple dolphin lamp - \$6,250.00 and blue-clambroth triple dolphin lamp \$7,000.00, the latter two above high estimate and the first within estimate.

damage noted and these descriptions were extremely demanding and precise, as if they were catalogued by a different person than the Barlow group. Note the difference in prices realized on the illustrated



Not Barlow: Atterbury Swan Lamps - Opaque white - \$1,250.00; opaque lavender - \$300.00 (damage??); pinkish-clambroth \$900.00; clear - \$450.00 and opaque white - crack on swan - \$300.00. Only the cracked example reached the estimates...all others below estimate. Obviously, those present were SANDWICH GLASS, not midwestern glass, buyers.

reference book) tremendously raises the value of a collection (3) damage is NOT good.....especially in the field of early American glass.

(photos 4-14 courtesy of James Julia, Inc.)

examples and you will see the affects of damage. So, what is the moral to this Sale? (1) publicity (exhibitions, etc.) enhances the value of a collection (2) publication (in a



Green Valley Auctions Sell the Sourbeer Pattern Glass and the Forkner Lamp Collections September 20/21, 1996

In a marathon two day, three session sale, auctioneers Jeff and Greg Evans, of Green Valley Auctions, sold an astounding total of 2,200 pattern glass goblets, over 1,000 pieces in tray/table lots, plus 673 catalogued lots of pattern glass in five hours and ten minutes. And that was just sessions one and two. Then the speedy duo (130 lots per hour) tore into the third session, consisting of 212 lots of lighting devices. These were sold in less than two hours, leaving the bidders the rest of the evening to wrap and box their purchases.

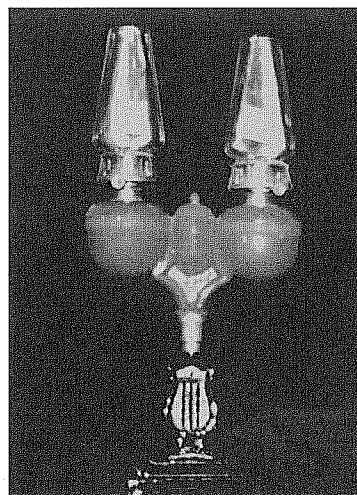
The first two sessions were from the estate of Daniel



Recently discovered sapphire blue blown three mold GV-14 creamer brought a solid \$3,400.00

Sourbeer, the well-known St. Petersburg, Florida dealer/collector, while the lighting devices came from the Collection of Margaret Forkner of Winston-Salem, North Carolina. Three items from the Sourbeer pattern glass reached record levels,

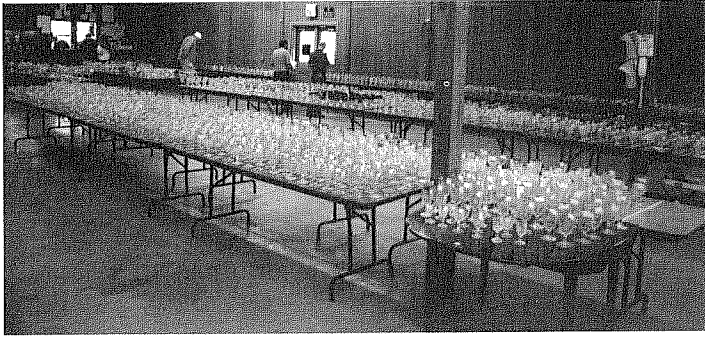
those being a clear fine rib bellflower goblet at \$625.00, a waffle and thumbprint water pitcher at \$1,200.00 and a Hamilton water pitcher reached the same \$1,200.00.



Top lot of the Forkner Collection brought \$3,200.00

Some of the other prices from the Sourbeer Sale were a clear Chilson patterned goblet at \$250.00, a Bull's Eye and Diamond Point wine at \$330.00, a blue over-shot 7" pitcher realizing \$330.00. A

cranberry to clear overshot pitcher at \$270.00 and an amber overshot pitcher (6 1/2" h) at \$180.00. Some non-flint goblets brought very strong prices lead by a rare Swan with Fish



A portion of Friday's 3000+ Session I...pattern glass from the Collection of Daniel Sourbeer of St. Petersburg, Florida

example at \$1,400.00, followed closely by an equally rare Beaver Band patterned goblet at \$1,100.00, a Bird and Strawberry example at \$750.00, a Frog and Spider at \$525.00, a Gargoyle patterned example at \$475.00 and an unusual Pigs in Corn pattern at \$600.00.

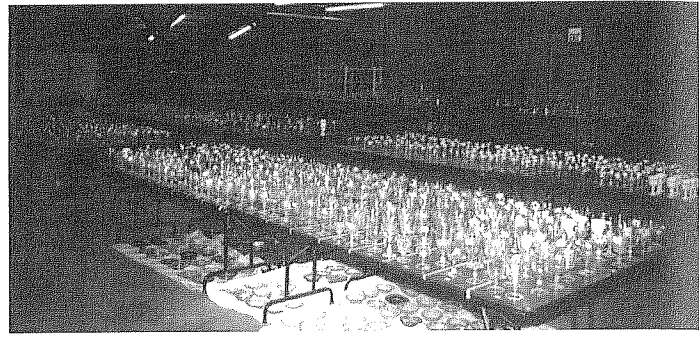
Also, during this session, a sapphire blue blown three mold GV-14 creamer, that was discovered during a routine estate evaluation brought a very strong \$3,400.00.

The third session consisted of the lighting collection of



A portion of the Forkner Collection of Lighting, which was sold in Session III.

Margaret Forkner. As expected, the leading item was a blue and white Ripley Marriage lamp, which retained its rare match cover, which brought a solid \$3,200.00. A Bulls Eye



More from the Sourbeer Collection: Session II which consisted of over 600 lots of catalogued glass.

and Diamond Point hand lamp brought \$400.00, a Moon and Star hand lamp at \$350.00, a Lincoln Drape lamp with a marble base at \$525.00 and a blue and clear lamp in the Palmetto pattern reached \$1,000.00.

The auction gross for the two day event totaled over \$150,000.00, with 212 registered bidders from 30 States and Canada. There were 600+ absentee bids executed by the Green Valley staff, plus

several bidders on the telephones. Green Valley reports that all items were guaranteed and that they did not charge a bidders premium on the totally unreserved Sale. A limited number of priced catalogues are still available by contacting Green Valley Auctions, Mt. Crawford, VA., 22841, at (540)-434-4260.

Photos courtesy of Green Valley Auctions.

Wanted Authors of Book Reviews and Articles

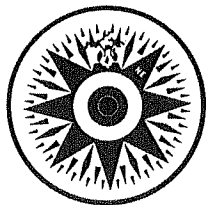
Collectors - do you want to tell us about your collection or your favorite reference book?

(the princely sum of \$50.00 to \$100.00 paid by The Quarterly for articles)

Contact The China and Glass Quarterly

Northeast Auctions Sells a New York Collection of Blue

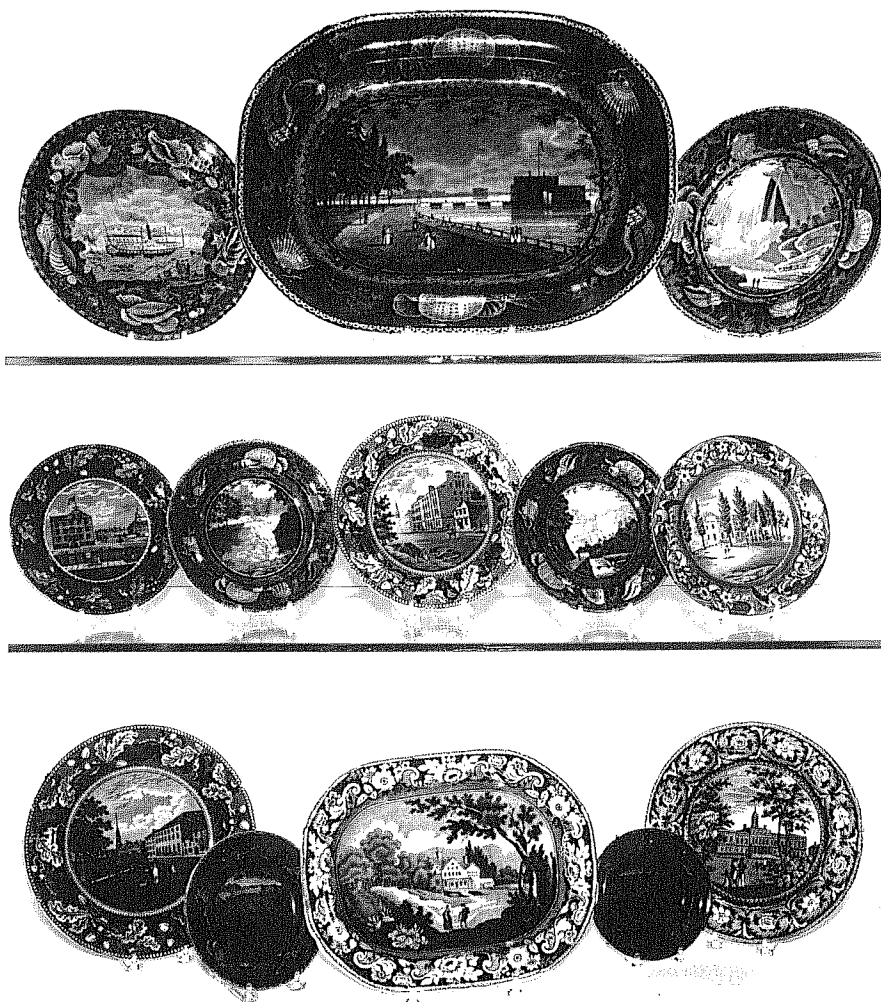
August 3, 1996



The center of New Hampshire Holiday Inn in Manchester was the site of Ron Bourgeault's, Northeast Auctions, August Americana Auction. As usual, he devoted the Saturday night portion of the Sale to the "smalls", which included a choice collection of New York Views on Historical Staffordshire, reportedly belonging to Catskill, New York collector Ken Hultgren. Purchased through the years from many sources, dealer labels from William and Theresa Kurau, Richard Marden and David and Linda Arman were in evidence. Not a big surprise that all of those specialist dealers were present in the audience, plus collectors Chet Cruetzberg, Ted Gallagher, dealer Bill King of Geranium Antiques of Dorset, Vermont and a mysterious "woman in black". This particular person caused quite a bit of consternation among the "regulars", when she overbid them with nauseating regularity. It later turned out that she was Maggie Schorsch, a Park Avenue dealer and sister of high-powered New York dealer, David Schorsch.

Auctioneer Bourgeault, who is known for his rapid pace, finished the fifty-three lots of Blue in one twenty minute stretch, attaining some rather strong prices. For example, of those items illustrated in the photo, the 10" d plate, Union Line in brilliant proof condition brought \$500.00, the 20 1/2" platter, Castle Garden in the "finest condition" brought \$3,000.00, the 10" d plate, Table Rock, Niagara in brilliant proof condition realized \$400.00. The 7 1/2" d plate,

Scudder's American Museum with edge wear and facial scratching brought a strong \$900.00, the 7 1/2" d plate, Trenton Falls made \$400.00, the 8 1/2" d plate, City Hotel, New York reached \$350.00, the 7 1/2" d plate, Pass in the Catskills took \$500.00, and the 7 3/4" d plate, Hoboken in New Jersey by Stubbs realized \$200.00. The 10" d plate, Park Theatre, New York reached \$325.00, the scarce 6 1/2" d plate, Catskill Mountain House with a hairline, inner rim wear and scratching brought \$650.00, an extremely rare 12 1/2" platter, Village of Catskills by Andrew Stevenson brought \$1,700 from yours truly, another extreme rarity, a 5 1/2" d plate, Hudson River View with a large rim chip brought a respectable \$550.00 and the ever popular 10" d, City Hall, New York took \$275.00. Other notable lots were an extremely rare 10 1/2" platter, Brooklyn Ferry from the Fair-Groves Collection, which went to collector Ted Gallagher for a reasonable \$3,800.00 and a Passaic Falls gravy tureen, cover, ladle and tray sold for \$2,750.00.



The strong prices that you see in this report are even stronger, when you realize that **The Quarterly** lists only the "hammer" price, which does not include the house buyer's premium, which in the case of Northeast and the New York houses is 15%. The strong prices realized at this particular sale also reflect the value of desirability and fine condition. A wonderful combination, for the seller.

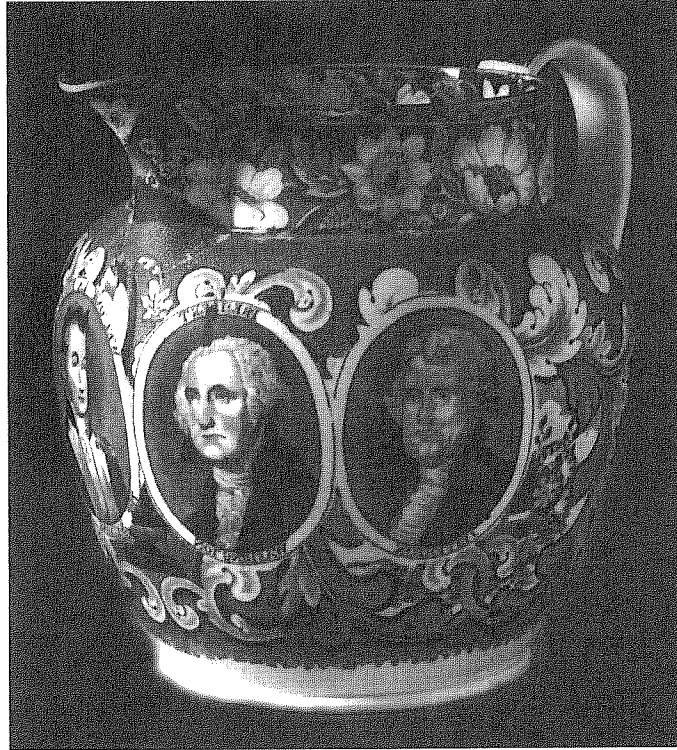
SOTHEBY'S

Founded 1744

Sothebys Sells Ceramics and Historical Staffordshire October 18, 1996

On October 18, 1996, Sotheby's, New York sold a large group of Historical Staffordshire and other English Ceramics consigned by The Dayton Art Institute and a "Private Collection". This second group, many bearing the label of Pennsylvania dealer John Querry, was believed by most bidders to have a DuPont family connection. As is normal with this House, most of the items were in large lots, with condition described in the catalogue with the all inclusive *cracks, chips and wear*, which has a tendency to insure that before you bid, you should attend the exhibition. Many of the same group that attended the Northeast Sale in August were present, thus insuring, in most cases, that not much fell through the cracks. Among those noted in the audience, were Pennsylvania collector Chet Cruetzburg and New York collector Ted Gallagher. The dealers were out in force headed by veteran Pennsylvania dealers Phil Bradley, Bill Kurau and Peg Sutor. Other dealers included

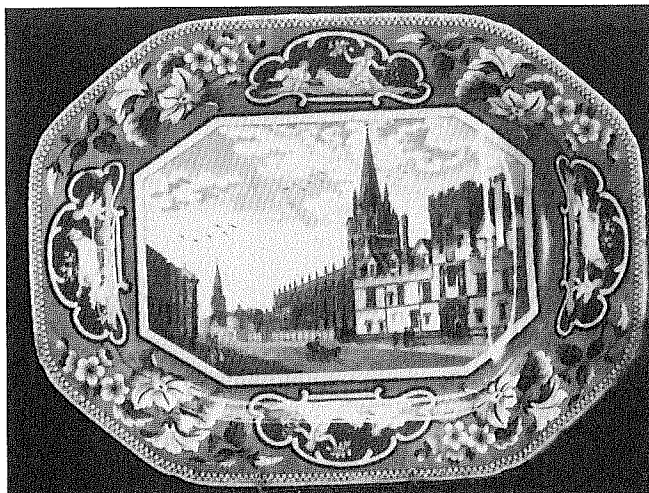
Gary Stradling, Peter Mann and both Armans. There were several other active participants, both in the audience and on the telephone, leading to some rather strong prices.



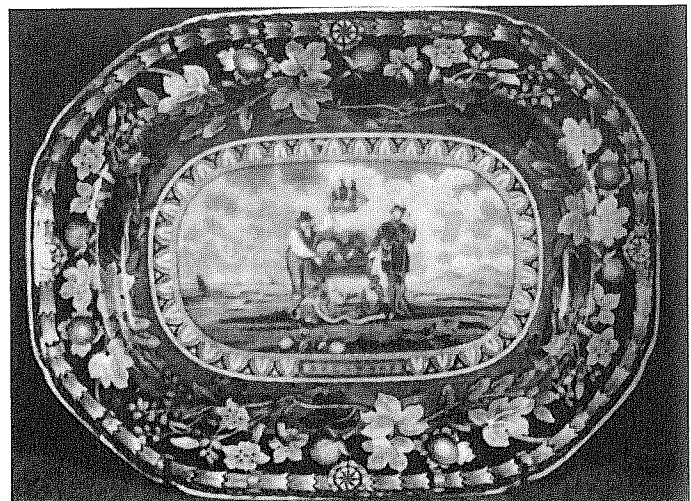
Exceeding rare, this 9 1/2" h four medallion pitcher by Stevenson reached a strong \$16,000.00 in spite of a long meandering crack. Two collectors in the audience both seemed determined to own the piece. As usual, there was only one winner.

Some of the highlights of the sale were a Gaudy Dutch tea service with nine cups and saucers in the desirable Butterfly pattern with some chips and restoration noted, which went for a reasonable \$4,000.00 and a monumental 22" h figure of "Fortitude", (chips and repairs noted) which went into the Joseph Arman Collection at an also reasonable \$1,200.00. A Franklin Tomb wash bowl (chips and restorations) sold for \$1,100.00, a 21" Fairmount platter in perfect condition for \$1,300.00, a Mount Vernon covered vegetable dish (once in two pieces and poorly restored) to a phone bidder at \$900.00, a 18 1/2" Landing of Lafayette well and tree for \$1,600.00 and a Franklin

Tomb coffee pot with some flaking sold for \$1,600.00. From



A gorgeous 21" well and tree platter by Ridgway from the College series titled "All Souls College, St Mary's College at Oxford" brought a respectable \$1200.00 to a telephone bidder.



The Arms of Delaware by Mayer, with a long crack and chips brought a respectable \$1,300.00.



Now in the Joseph Arman Collection, this huge 22" h figure labeled "FORTITUDE" was purchased for a weak \$1,200.00.



Also falling in the category of "weak prices" this highly decorated 14" h figure of St. George and the Dragon is in the other Arman Collection (David and Linda's). It had damage.

the desirable Cities series by Davenport, a 14 3/4" Columbus platter reached \$1,600.00 (stained), a 16 1/4" Sandusky platter at \$2,200.00 and an 18 1/2" Detroit platter brought \$2,600.00 (restored rim chip). There were a few English Views in the groups and they continued to bring strong prices with a 21" well and tree platter, All Souls College by Ridgway bringing \$1,200.00, a footed compote from the same series, lotted with a Quadrapeds (Hall) compote, both heavily damaged bringing \$900.00 to the phone and a rather nice Hollywell Cottage soup tureen from the Grapevine border series reaching \$1,200.00 to the same phone bidder. Sotheby's sales of Staffordshire are somewhat sporadic, with the last offerings being January, 1996 and January, 1993.

"Historical Staffordshire; An Illustrated Check-list" and "The First Supplement"

Are now available to readers of the *Quarterly* from the authors for \$75.00 per set

(we found a case we didn't know we had, when moving) send check to:

David and Linda Arman
P O Box 39
Portsmouth, RI., 02871

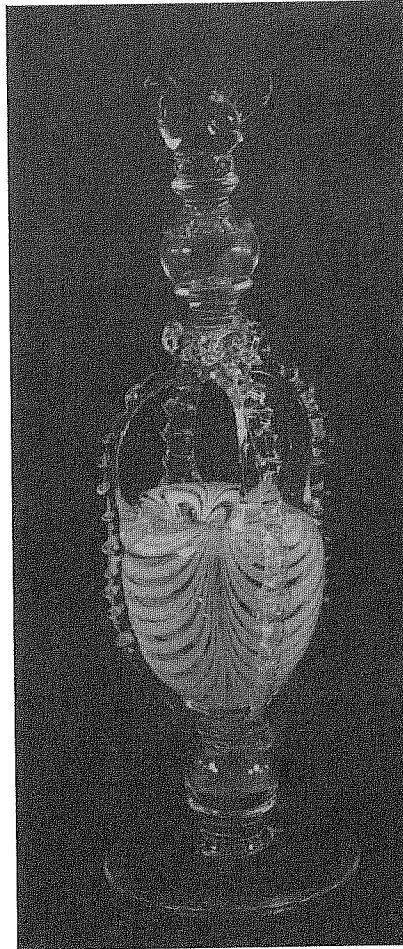
Collector's SALES & SERVICE

Collector's Sales & Service Sells Ceramics and Glass

November/December 1996

In Collector's Sales and Services November and December Sales of ceramics, glass and paperweights there was a wide variety for all to pursue. And pursue they did. There were approximately 2,600 bids between the two sales, with bidders from almost every State being represented. The sales were also duplicated in color on the World Wide Web at the company's web-site (www.antiquechina.com). It all made for some interesting results.

The highlight of the November glass offering was an extremely rare Boston and Sandwich Glass Company blown bank with a William Elsholz provenance, which ultimately sold for \$9,000.00. A pair of Whithall Tatum trumpet-shaped vases in red, white and blue realized \$2,500.00, while a single amethyst tulip vase brought a very strong \$2,000.00, a single electric blue dolphin stick reached \$2,350.00 and an Ashburton wine in peacock green sold for \$2,000.00. Two surprises in the area of glass were a massive clear compote in the Loop pattern, which brought \$1,800.00 and a clear lacy dish in a fan, scroll and floral pattern (McKearin, "American Glass", plate



Extremely rare Sandwich blown bank with loops, chicken finial and rigaree - \$9,000.00

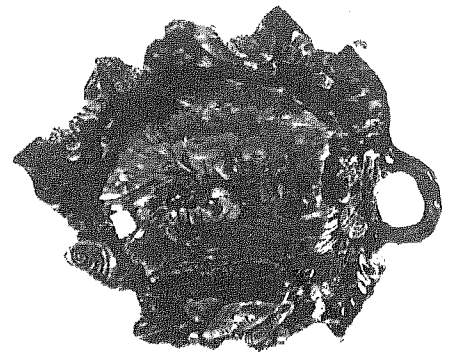
139) reached a strong \$3,500.00.

Bennington and other ceramics were also offered in November with a 9 1/4" Liverpool pitcher with a polychromed ship named "Packet of Boston" bringing a somewhat disappointing \$1,600.00 and an 8" pitcher with "MacDonnough's Victory" and "Commodore Preble" realizing a strong \$5,000.00. The Liverpool pitcher market seems to be sending mixed signals lately, which is a nice improvement in the poor prices realized by all houses after the untimely deaths of collectors Roger Powers and Paul Richards. The Bennington market is even more confusing, but I'll leave the explanation for that, to one of you that has expertise in this field.

The star of the December sale was a heretofore unrecorded large sized pitcher imported by Robert Miller of Alexandria, Virginia for the 1840 Presidential campaign of William Henry Harrison with the ever-present log cabin/cider barrel on one side and a likeness of the candidate titled "Our Country's Hope" on the reverse (no false modesty have these politicianshaven't changed much either in the last 156 years!). This reached a solid



A Bennington Poodle was sold for \$3,250.00. The modeling was superb.



An extremely rare leaf shaped dish by Wood from the Irregular Shell border series - MacDonnough's Victory (one of two known) reached \$2,200.00.

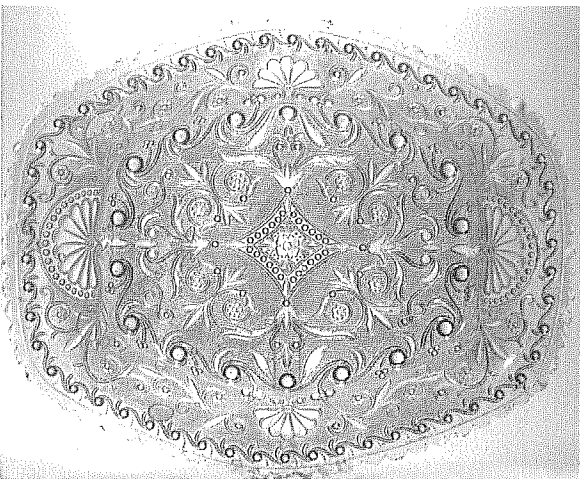


The prices of early figures are always mixed. Here are two early ones, both in excellent condition. The pensive lady on the left found a new home at \$1,100.00, while the two drunks on the right staggered out at \$550.00.

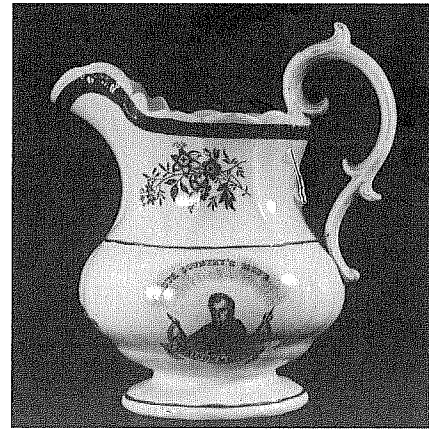


A pleasant surprise was this clear massive compote in the loop pattern, which sold for \$1,800.00 after heated bidding.

\$9,500.00, which was within the expected estimate for this rarity. The Liverpool, once again proved to be a bit weak, with a very rare, but heavily damaged, "Portland Light (house)" pitcher failing to reach it's reserve.



Illustrated by McKearin in "American Glass", he states that this pattern is similar to a "textile or embroidery design". It brought a strong \$3,500.00.

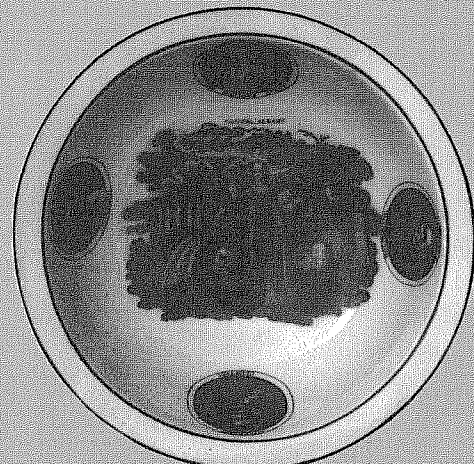


This had it all, Importer's mark, Presidential Campaign item, excellent condition and unrecorded size. It took \$9,500.00 to bring it home.

This auction house is now under the new management of Joseph Arman, who has succeeded his parents. They have retired to publish/edit the very magazine you hold in your hands. The house will continue to hold monthly sales. For further information contact them at 401-849-5012.

**Historical Staffordshire, Mocha Ware,
Bennington Pottery & 18th and 19th**

Century English Ceramics



Xrare four medallion/Capital Albany bowl

**Bill and Marcia King
P O Box 278
Dorset, VT. 05251
802-867-5588**

- Meet the Collectors -

The Early American Glass and Historical Staffordshire Collection of Martin Fixman and Scott Hambidge

One of the many goals which we have set for ourselves with the concept of The China and Glass Quarterly, is to let those collectors in the furthest reaches of the Country, know that there are active collectors in every corner of the land. Some collections are modest, while others, such as that formed by Paul and Gladys Richards, are overwhelming in their holdings and scope. The Fixman-Hambidge Collection is not quite overwhelming, but certainly does not fall in the "modest" category. It is a very nice combination of both Early American Glass and Historical China.

Formed over the last nineteen years by Scott Hambidge and the late Martin Fixman, the Collection numbers over nine-hundred pieces, with roughly six-hundred pieces of Early American Glass and three hundred pieces of Historical Staffordshire. Scattered in groupings throughout the tastefully decorated home, the glass is basically arranged by colors, with the clear pieces often mixed with the Staffordshire. Upon entering the living room, your eye is immediately drawn to the lovely En-



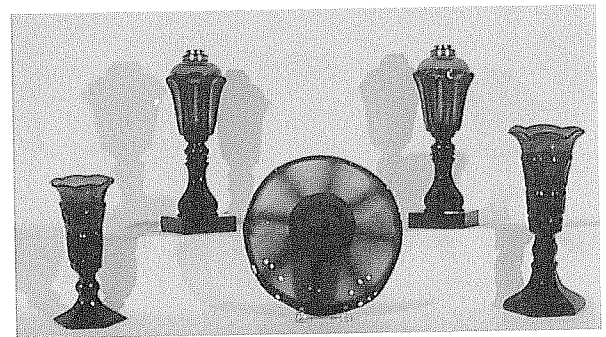
The walnut of the William and Mary cupboard effectively frames the closely packed display of American Glass and Historical Staffordshire

glish, burled walnut, William and Mary glass-front cupboard which displays a lovely selection of clear glass with prime examples of the deep blue Staffordshire. In front of the window, with the sunlight highlighting the colors, is a display of approximately thirty pieces of amethyst glass. Perhaps one of the loveliest displays are the two round tables, containing examples of deep green, blown and pressed glass, flanking the canopied bed in the master bedroom. In the same bedroom, there is a Georgian chest on chest with the entire top, tightly packed with over fifty pieces of canary glass, while in the sitting room, the window filled with the various colors and forms of pressed glass candlesticks, nicely compliments the collection of colored Onion lamps, displayed on the top of another burled chest, which we have illustrated on the front cover. In our opinion, this lovely setting of fine furniture, paintings and rugs are at it's best, when the glow of the light through the prisms of the chandeliers, is reflected off the surfaces of the intensely colored glass and the deep blue of the Staffordshire.

Join us now, as we tour some of the highlights of this lovely Collection.

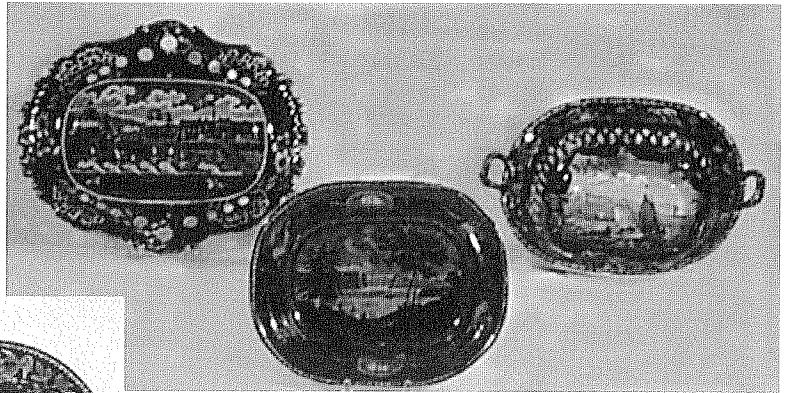


Top row: Very rare pattern molded freeblown candlesticks. Bottom row: freeblown creamer with a coin in the knob stem, heavy pressed glass Staffordshire form sugar and creamer and an extremely rare pattern molded stick on a cup plate base (ex-Elsholz).



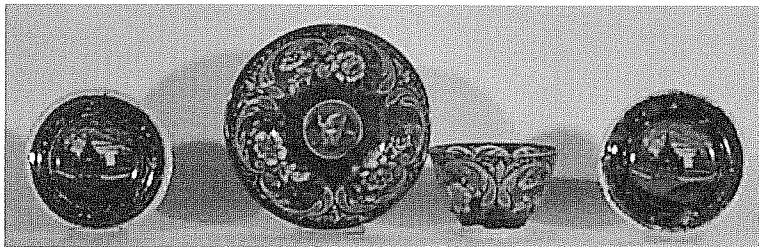
Some of the Amethyst glass found in front of the window in the living room, including loop-patterned lamps, three printie vases and a ribbed footed bowl.

A very rare Landing of Lafayette openwork undtray, a 9" w Tappen Zee from Greenburg platter by Enoch Wood and an East Coves, Isle of Wight openwork basket, also by Enoch Wood and Sons



Very rare 7 3/4" w States vegetable dish, a Hartford State House cup and a Quebec saucer (both extremely rare)

Top row: "Table Rock, Niagara" 10" d soup, 7 1/2" h "New York City Hall/Boston State House" pitcher, Bottom row: 6" h New York City Hall/Boston State House" pitcher, an extremely rare "Landing of Lafayette" footed open salt, a "Hoboken" salt shaker from the Spread Eagle border series and a 10" "Cadmus" plate from the Irregular Shell Border series.



An extremely rare PAIR of cup plates with white embossed rims, "Octagon Church, Boston", by RSW from the Vine Leaf Border series. Also an extremely rare cup and saucer, "Seal of the United States" by an Unknown Maker.



Above - Three very rare, 6 1/2" d plates with raised polychromed borders and medium blue transfers of Dr. Syntax

Below - A very rare 10" d plate with four medallions and a "View of the Aqueduct Bridge at Little Falls" with "Niagara" (an English view) by A. Stevenson, an extremely rare 8 1/2" d plate with two medallions and a "View of the Aqueduct Bridge at Little Falls" with "Hospital, Boston" from the Vine Leaf border series and a very rare 10" d plate with four medallions and a "View of the Aqueduct Bridge at Rochester" with "Park Theatre, N. Y.". The last two by R.S.W.





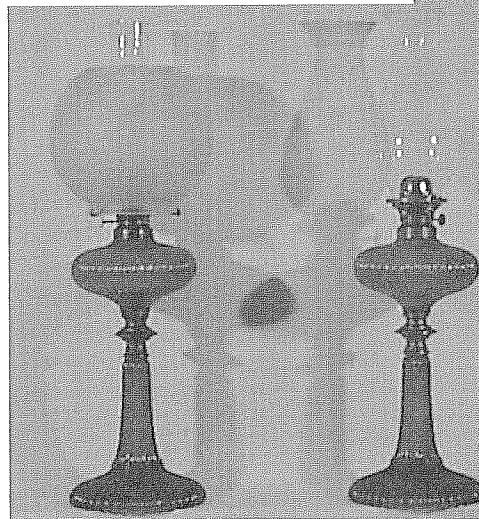
Pair of extremely rare, 11”h x 8 3/4”d Wine Coolers in a “divided prism” pattern mounted on a loop base. Also, one of two known “beehive” celery vases by the Sandwich Glass Company. The other was donated to the Sandwich Museum by the collectors.



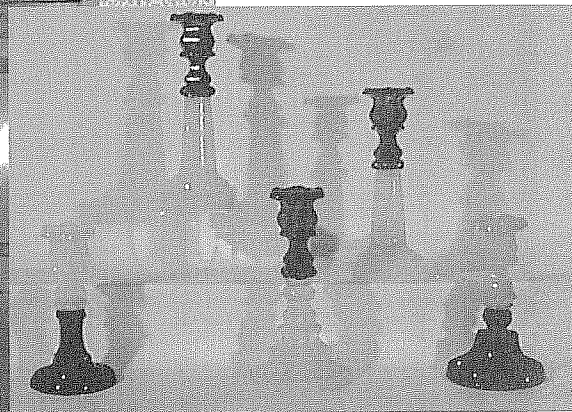
Top row: deep blue freeblown vase and a sapphire blue sugar bowl. Bottom row: Pair of exquisite amethyst freeblown vases and a fantastic sapphire blue sugar bowl base (only...anyone have a lid??) with eight pillar molded ribs.



The display of canary pressed glass on the top of the Georgian Chest on Chest in the bedroom is spectacular!



A luscious assembled pair of lavender Onion lamps. One of these was displayed at the “Sensational Sandwich” exhibition in 1995.



A group of blue and white sticks found in the sitting room.

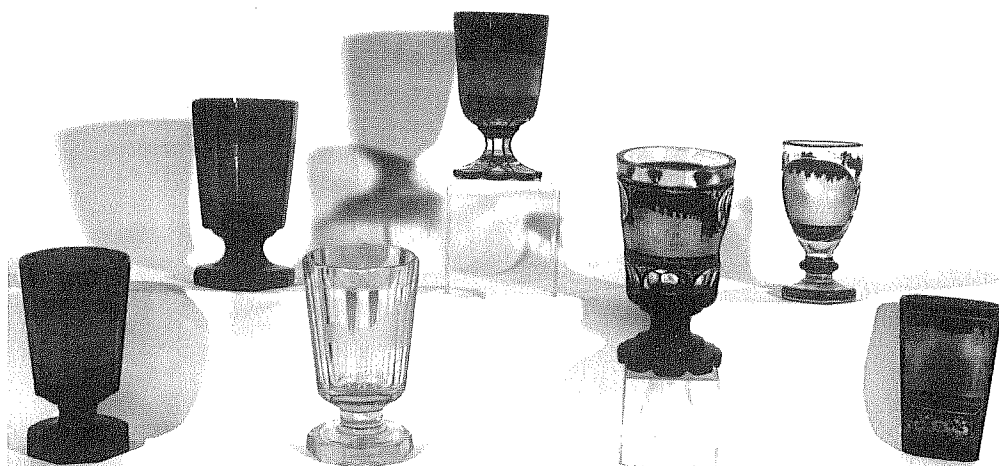


Boston and Sandwich Glass Company covered dishes in the form of setting hens in a rainbow of colors - starch blue, lime-green, alabaster, electric-blue, canary and amethyst. Several were exhibited at “Sensational Sandwich”, 1995.



Fabulous rarities. Top row: Deep lavender with white striations bird feeder and an opaque lavender Sandwich sander (both exhibited at “Sensational Sandwich”). Bottom row: Fine amethyst diamond-daisy pocket bottle, a pale lavender Sandwich match holder and finally an Amelung blue “checkered diamond” salt.

A portion of the collection of Bohemian glass with finely detailed views of various locales in the fledgling United States. Views include "Sabbath Day Point, Lake George", "City Hall, New York", "The President's House, Washington", "Brock's Monument" (Canadian). Several of these were purchased from the Collections of Gladys and Paul Richards. The Corning Museum of Glass has a fine collection of these rarities.



Emerald green is always highly desirable, but the three Sandwich dolphin candlesticks are a bit special by anyone's standards. The pair of three printie vases aren't bad either!



While canary doesn't excite most collector's as much as most other colors, the massed displayed on the top of the Georgian Chest is amazing. Here are a few examples from that grouping including a lovely arch pattern vase and an elongated loop vase. In the bottom row we find a vase in the Bigler pattern, a three printie vase, a large vase in the Ashburton pattern and finally a small vase in the Elipse and Oval pattern.



Above: It doesn't get much better than this. On the left we have an enormous (28" h) blue cut to clear, overlay, Boston and Sandwich Glass Company banquet lamp, with the extremely rare original overlay shade. This tour de force is cut in a honeycomb pattern. Having both the original double duplex burner and clear chimney, this is not only the finest, but also the largest of the over twenty overlay lamps in this collection. On the right is a 25 1/2" h white cut to clear overlay lamp with the original gilding. This is mounted on a double step marble base highlighted with ormulu. It retains the original frosted and cut shade. This is also Boston and Sandwich Glass Company.



Upcoming Liverpool in 1997

We Need You!

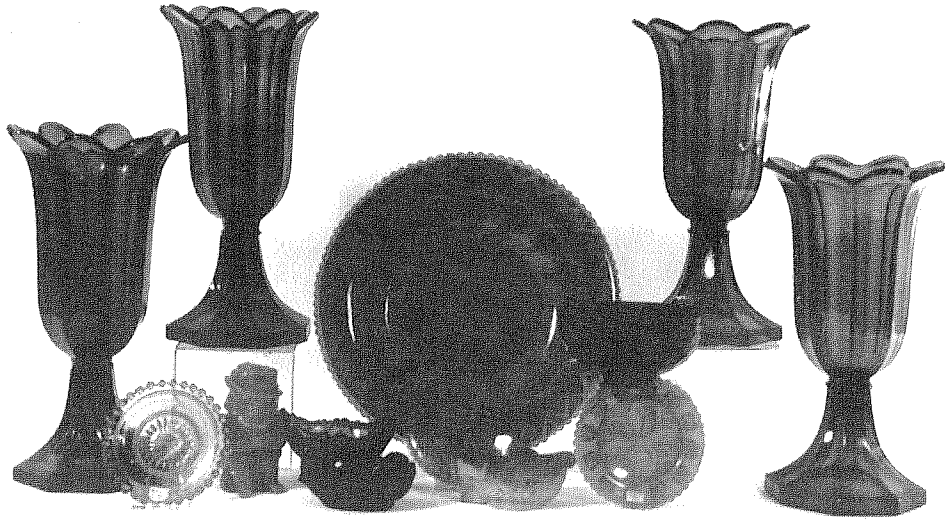
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Some of this year's Bennington offerings

C. S. & S. has planned a full year of Absentee Sales for 1997 alternating each month in the different field mentioned above. For more information please contact us at 401-849-5012



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The most frequently asked question is "how does an absentee auction work?" Basically it follows the same principles as a live auction, only it is done over the phone. A fully illustrated catalogue is provided and bidding can be done by phone, mail, fax or internet. It is a convenient way to take part in an auction.

Flexibility when selling

Our aim is to be flexible with all our consignors. Our pieces come from both dealers and collectors with consignments ranging from an entire collection to a single piece. We are happy to work with you when you are selling your items at auction.

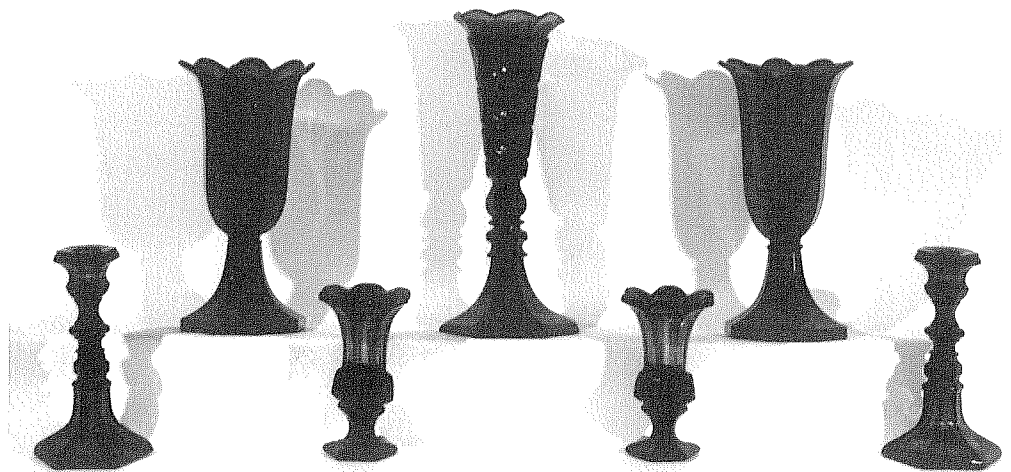


Lots of Early American Ceramics this year

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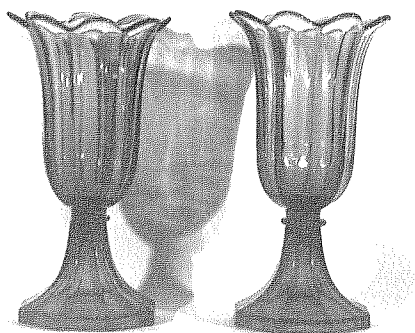
Another group of the amethyst glass found in the living room. Top row: a pair of Boston and Sandwich Glass Company Tulip vases flank a lovely four printie vase with a gauffered rim. Bottom row: a pair of hexagonal sticks with wafers and an extremely rare pair of flower-form vases in the barred oval pattern.



More of that old emerald green pressed glass. Here, on the top row, we have a medium green tulip vase and an exquisite emerald green petal and loop candlestick. The bottom row consists of an exceptional pair of medium green, with an olive-yellow tone, candlestick with a hexagonal socket joined to a simple round base.

This group is in various shades of vibrant blues, with the extremely rare pair of scalloped rim vases in sapphire blue. These are joined by a wafer to typical Sandwich loop bases. Close inspection of the photo reveals that the gaffer finished the tops somewhat differently, but there is no doubt that these were made from the same batch of glass, by the same worker. Also in sapphire blue is the pair of short loop patterned lamps, which retain their original burners. Finally, we have a small vase in the Elipse and Oval pattern. Not at all common in this blue.





One of the rarest pairs of tulip vases we have ever seen. Why? They are in a lovely golden amber. No trace of canary....just amber.

Another group of pressed glass in shades of blue. Here we find a large hexagonal stick attributed to the New England Glass Company and a sapphire blue lamp in the three printie pattern with it's original double burner. Between these we find a diminutive hand lamp in cobalt blue in the loop pattern. It also retains it's original burner. The bottom row has a cobalt blue candlestick with a hexagonal socket and a loop base. Finally on the far right there is an opaque blue columnar stick.



Five hexagonal candlesticks in a rainbow of colors. From left to right: opaque starch blue, deep teal blue, golden amber, canary and deep amethyst.

More of that emerald green stuff. From left to right: a fine pair of New England Glass Company vases in the loop pattern, an extremely rare pair of hexagonal candlesticks, probably Boston and Sandwich Glass Company and a freeblown vase in emerald green with a solid bladed knob stem mounted on a round thick base.



From left to right - "Washington, Scroll in Hand" cup and saucer, a 10" d "Union Line", a 9 1/2" d "View of Liverpool and a 10" soup, "The Beach at Brighton", all from the Irregular Shell border series by Wood. Also, a 9" d "B & O Railroad" by Wood from the Regular Shell border and finally an extremely rare cup and saucer "Seal of the United States" by an Unknown Maker.

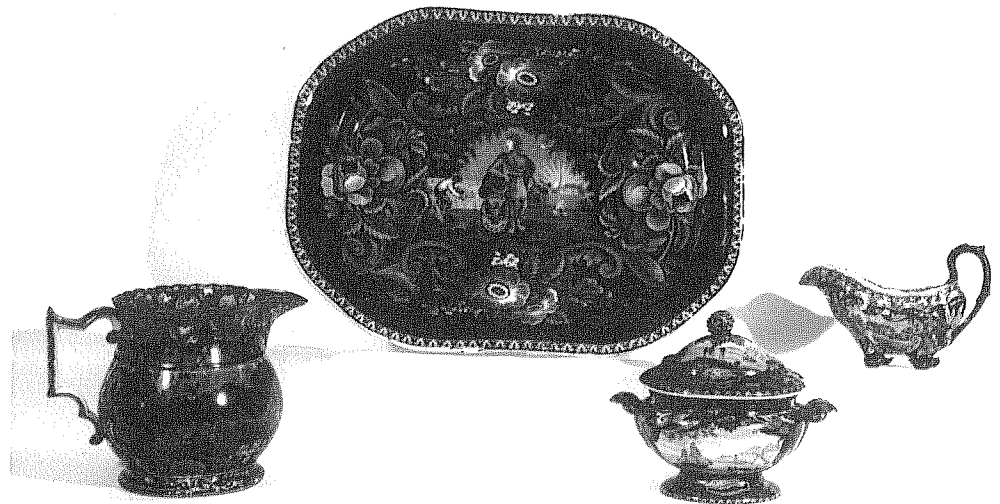


An extremely rare soup tureen and ladle by Enoch Wood and Sons from the Zoological series, with a Camel on the base, a Hare on the base, a Hare on the cover and a rabbit on the ladle.

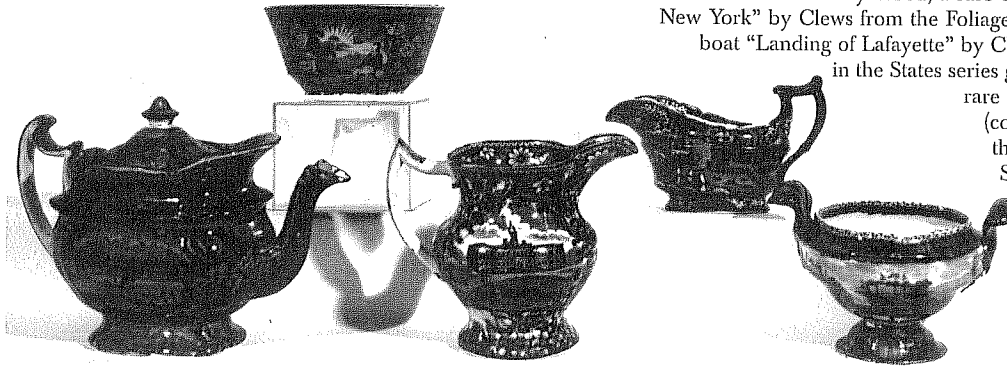
An extremely rare pitcher by Andrew Stevenson "General Lafayette....He was born..etc."



An unusual 6 1/2" h pitcher with a scalloped rim, "Views of the Canal...The Aqueduct Bridge at Rochester" by Wood, a 19" platter, "Peace and Plenty" by Clews, a gravy tureen from the Irregular Shell border series by Wood and a "States" gravy boat with four peg feet by Clews. The latter is an unrecorded form.



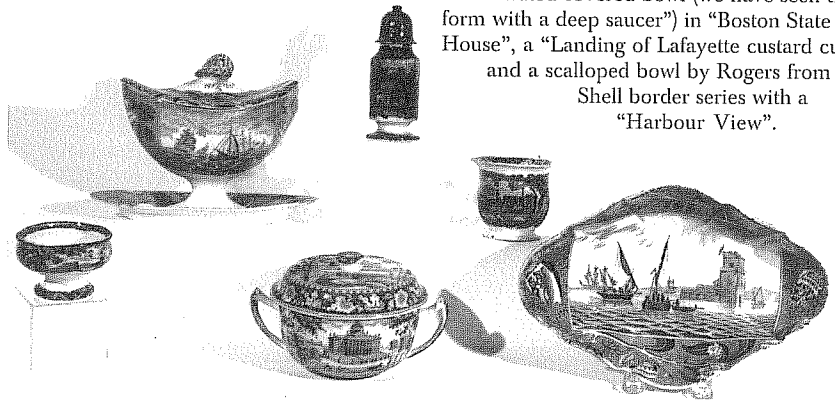
From left to right: a teapot, "Wadsworth Tower" by Wood, a "Franklin Tomb" waste bowl by Wood, a rare 6 1/2" h pitcher with "City Hall, New York" by Clews from the Foliage border series, a scarce gravy boat "Landing of Lafayette" by Clews (this is the usual form found in the States series gravy boat) and an extremely rare ROUND gravy tureen base (cover is missing) by Wood from the Regular Shell border series. See "Unpublished Discoveries in Ceramics" (this issue) for an example with the cover, which I always thought was "unique".



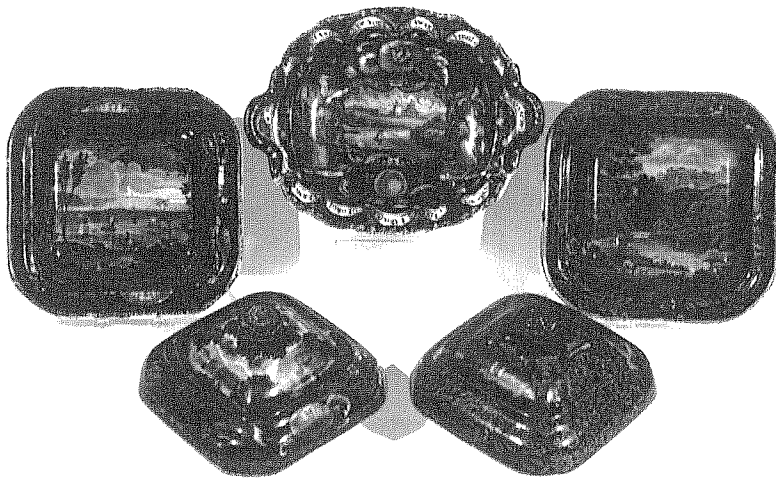
Below - an extremely rare high domed coffee pot "Spread Eagle". Very dark blue by an Unknown Maker.



Below - an extremely rare open footed salt, "Landing of Lafayette" by Clews, a Gravy tureen on stand by Rogers, "Fleet Scene", a salt shaker by Wood, "Maison de Raphael" from the French Views series, a very unusual two-handled covered bowl (we have seen the form with a deep saucer) in "Boston State House", a "Landing of Lafayette custard cup and a scalloped bowl by Rogers from the Shell border series with a "Harbour View".



Left: Two very rare square covered vegetable dishes - "Quebec" from the Regular Shell border series and "Environs de Chambery" from the French Views series, both by Wood. In the center is an oval vegetable dish base "States...Castle with Flag" by Clews.



Right: An extremely rare soup tureen from the Regular Shell border series "Bellevue on the Passaic" by Enoch Wood and Sons.

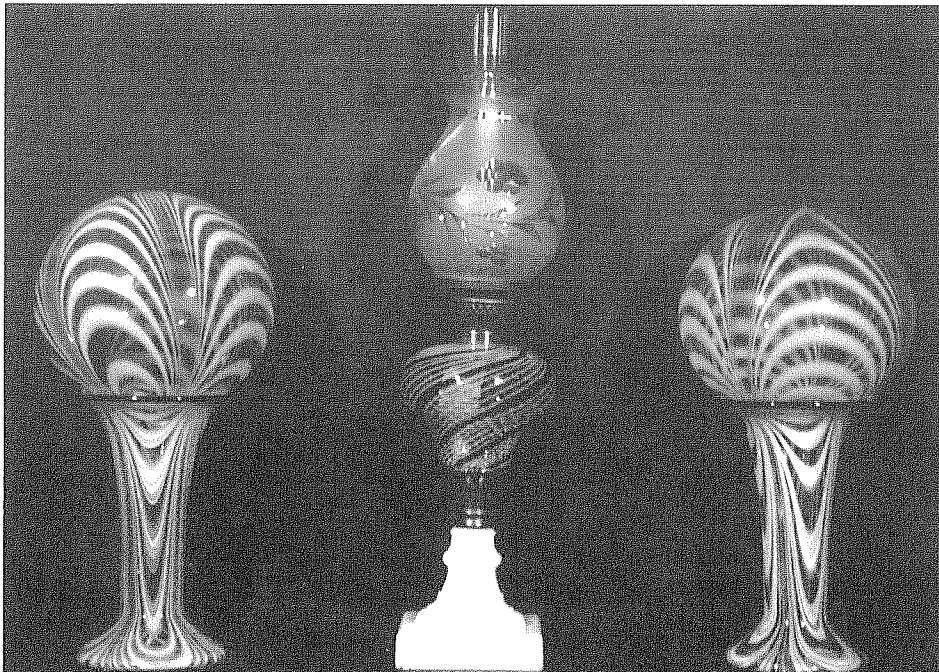
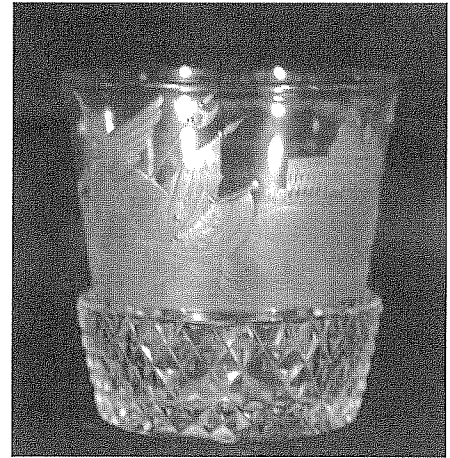


Below - a portion of the fine collection of miniatures found in the collection. From left to right: one of a pair of deep canary miniature candlesticks, a pale aqua footed tumbler, an extremely rare amber paneled mixing bowl, a sapphire blue paneled wash bowl, a black amber book (that's the dark diamond-shaped item below the wash bowl), three olive green lacy plates (rather late), a magnificent emerald green paneled footed compote (ex-Wakefield Collection), an apple-green barred-oval footed goblet, a cobalt blue paneled wash pitcher and finally the other canary candlestick.



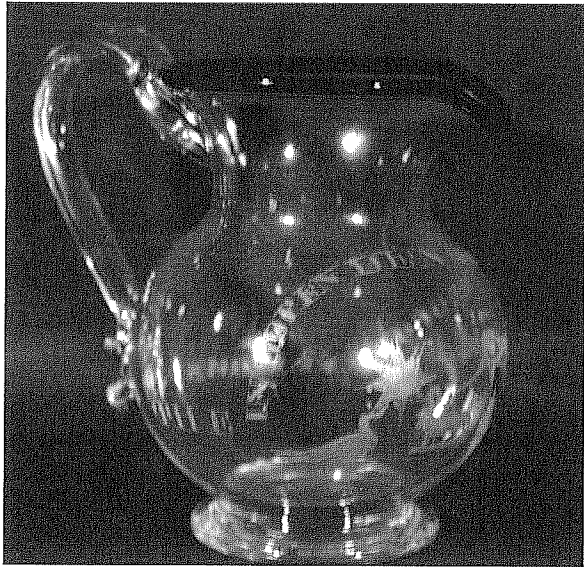
A unique Boston and Sandwich Glass Company lacy pressed glass compote with the 9 1/2" d Gothic (Arch) pattern bowl attached by a wafer to the lacy pressed base in the Scrolled Leaf pattern. Exhibited at "Sensational Sandwich", 1995.

An extremely rare 3 3/8" h clear tumbler with a thick diamond cut band around the lower third of the body. Above this is a finely detailed engraving of an eagle riding a shell surrounded by martial symbols with a city in the left background and an official building on the right. This appears to have been adapted from R. Hall's Historical Staffordshire view named "Eagle" (Arman, "Historical Staffordshire; an Illustrated CheckList", plate 574), which was taken by the Hall pottery from the heading of a diploma in the collection of the New York Public Library (see Larsen, "American Historical Views on Staffordshire", plate 501). Anyway, the city is unidentified in the source engraving, but was originally engraved in New York, so it could be an early view of New York. The building could be anything from the Capitol, Washington, the New York City Hall or the Boston State House. It looks like the Capitol, Washington to me.



Pair of rather rare, 13" h clear with white looping, witch ball holders with 7" d witch balls. The flared mouths have applied blue rims. In the center is a lamp with a clear font with deep electric blue and white loops. This attached by a brass connector to a white pressed base. Original brass burner and frosted shade cut in a band of leaves and flowers.

Historically important freeblown pitcher descended in the family of Sandwich glassblower Edward Haines. Reportedly engraved by his friend and fellow Odd-fellow lodge member George Lapham in an Odd-fellows motif. Boldly applied handle and solid base with a fine applied blue rim. Exhibited at "Sensational Sandwich", 1995.



That ends our brief tour of this fine combination Collection of Historical Staffordshire and American Glass. Although we were only able to illustrate a small portion of the Collection, it becomes apparent that the glass portion of the Collection encompasses all categories of the field, from blown three mold

A 4 3/8" h tumbler that bears a striking resemblance to the Haines pitcher. The engraving is virtually identical leading one to attribute it to Haines and Lapham. Illustrated Inness, "Pittsburgh Glass", plate 158.



through pressed cup plates and salts. The ratio of colored to clear pieces in the glass portion is obviously heavily tilted in favor of color. This seems to be the prevail-

ing trend the last twenty years. Also, while still examining the glass portion, it once again becomes obvious, that there are a great many "rarities" in this Collection, whether it be in color, form or both. The Staffordshire is also exceptional in many respects as it includes not only American Views, but excellent representations of English and Literary portions of this genre.

It is hoped that many of you will allow us to feature your Collections in forthcoming issues of *The Quarterly*. Anonymity can be preserved if you so desire.

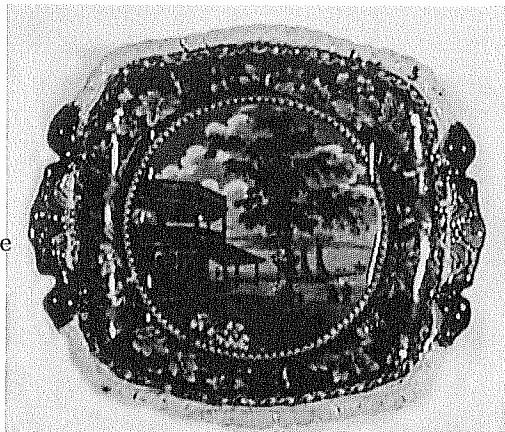
Unpublished Discoveries in Ceramics

This regular feature of *The Quarterly* is probably going to be my personal favorite. My curiosity is quite active, when I think that perhaps we might actually find out, some day, the true extent of what's really out there. It seems that every time I view a collection, whether it be in a public institution or a private holding, I learn something new, find something that I didn't know existed. When you realize that Historical Staffordshire has been recorded and/or written about, since the 1870's, with the publication of *The China Hunters Club*, it seems incongruous that anything could still be "undiscovered". Our reference library contains hundreds of books, sales lists, pamphlets and correspondence, dating from 1878 through the present and still we stumble across things that are "new" discoveries. Since the publication of our first book in 1974, collectors have been kind enough to send us photos of items that were not listed in our two volumes and as you can imagine, we have quite a backlog to publish. Space restraints will force us to keep the maximum items published each issue to no more than ten unpublished discoveries. We plan to publish those items, that you, our readers, send in first and then go into our archives, when necessary. So get those cameras out and let's get the information flowing...there are

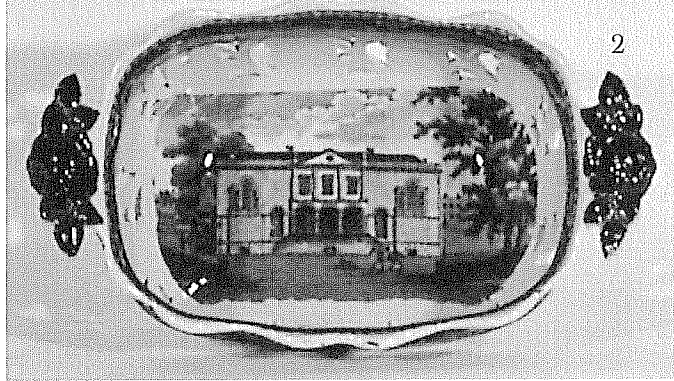
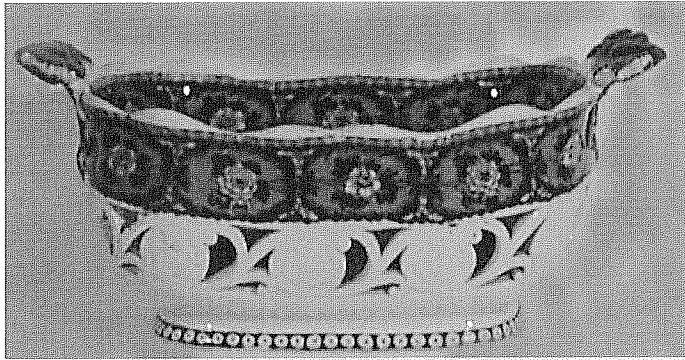
anxious and curious collectors (and one editor) out there who can't wait to see what you have.

As I stated earlier, we seem to find "new" items in every collection we visit. To start off this column, we will publish those discoveries found when we photographed the Fixman-Hambidge Collection, which was highlighted in the previous article.

The first piece is a 5" square tray with lovely embossed handles and rim. The view you probably recognize as "the Battery, New York (Flagstaff Pavilion)" with the Vine Leaf border of Ralph Stevenson and Williams. It is



a totally unrecorded form and is obviously an undertray for something, as it has a slight circular indentation in the center. Brilliant proof, it really is a true little gem. The second item (2), also from the same Collection is another

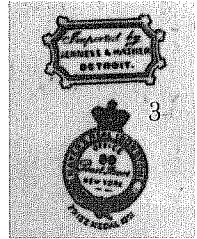


instance of a totally unrecorded form. The series is The Beauties of America by Ridgway and the interior view is that of the "Exchange, Charleston". We have seen this form one other time, when it had a transfer of one of the Colleges at Oxford or Cambridge. This was also by Ridgway and was from the College series. The normal basket in the Beauties of America is a large round item, with matching undertray and we illustrate an example with "Octagon Church,

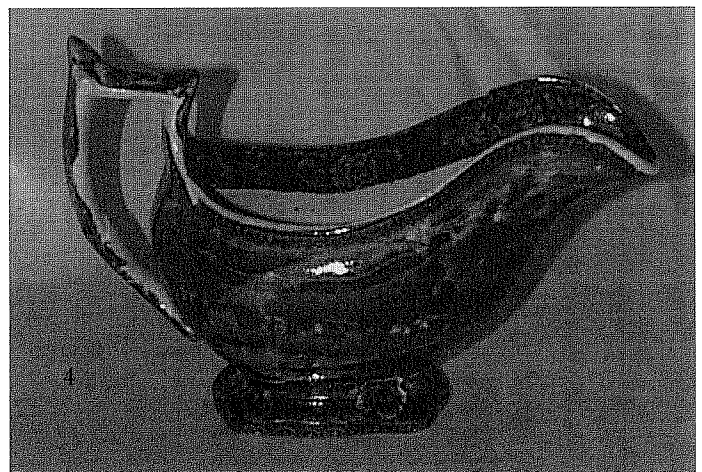


Boston", in Arman I-271. The above example is rather small (approx. 5" h x 9" w) and has lovely scrolls forming the

openwork. It is also brilliant proof. The third item from the Fixman-Hambidge Collection is a completely new discovery. It is a rather unpretentious ironstone platter with a brown transfer of a Sailing Steamship (part wind driven and part paddle-wheel) with the title beneath "E. B. & S. WARD'S STEAMERS". On the reverse, also in underglaze brown is a typical Staffordshire crowned-buckle device encircling the address "80 PEARL STREET / NEW YORK". Within the buckle is "Mayers Real Ironstone" / Prize medal 1851". Above this, within a scrolled rectangle is a brown underglaze transfer reading "Imported by / Jenness & Mather / Detroit". Try to figure that one out....a New York steamship company with an advertising ceramic, imported by a Great Lakes company.



The fourth item we illustrate, is a heretofore un-published third view of "Chillicothe, Ohio", by Davenport from the rare Cities series. Once in the collection of Nina Fletcher Little, who's vast collection of folk art was dispersed by Sotheby's in 1994, this was thought to be "unique". However, thanks to the dogged investigation of various collections, now underway by Ted Gallagher of New York, another battered example was located in the Collection of



the Brooklyn Museum. Then, to make it even less rare, another was recently sold in a lot at Sotheby's and was acquired by Ted. The first two views of "Chillicothe" are on small platters and have the village in the background and one has "cows" in the foreground, while it's companion has a "raft" on a river in the foreground. This third example has the river, but features a "sailboat" on the river. There are only three known examples, at this time.



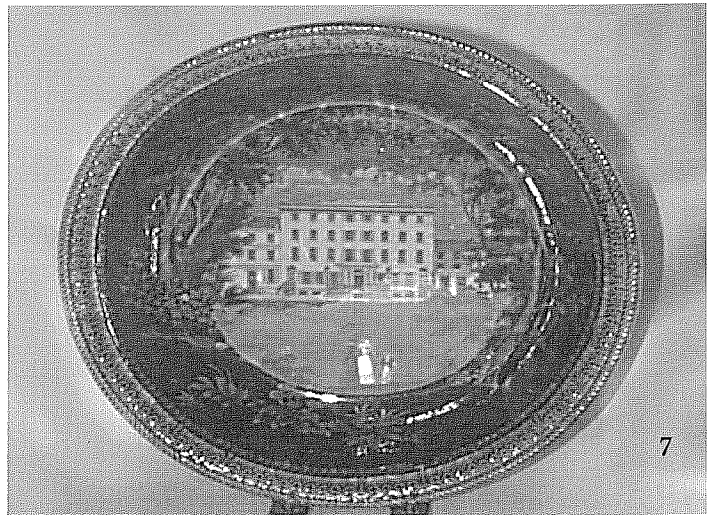
The next item is a Liverpool creamware pitcher (#5) which has two unpublished and unrecorded transfers of (a) Washington flanked by "Liberty" and a woman holding a tablet inscribed "Independence / July 4 / 1776". This is surrounded by an unusual "chain of States" design. The reverse transfer (b) has a defiant eagle standing on a rock with a fan device of rays and stars above him, containing the slogan "SUCCESS TO THE AMERICAN NAVY". A discovery of collector-dealer Rex Stark, it now resides in his fine Collection and is believed to be the only known example.

The sixth item we feature is a discovery of William and Teresa Kurau and is a 3 9/16" h double handled mug by Henshall, from the lovely Fruit and Flower border series, with a dark blue transfer of "the Dam and Waterworks, Philadelphia (Sidewheel Steamboat)". This has been "reported" to exist, but this is the first time we can actually view the form.....remember, this is small, only 3 9/16" h. It is the only known example.

The seventh item is a 10 3/4" d embossed rim bowl with the very rare view of the "United States Hotel, Philadelphia"



from the foliage border of S. Tams and Company. This was also once in the Collection of Nina Fletcher Little and was



acquired at the Sotheby's Sale. It is a totally unrecorded form for this rare series. This piece has, in fact, been published once before, since it was illustrated in a group of Historical Staffordshire by Mrs. Little in her book, "Little by Little". To our knowledge, it is "unique".

The next item was discovered by yours truly, several years ago in Ohio. It is a round gravy tureen



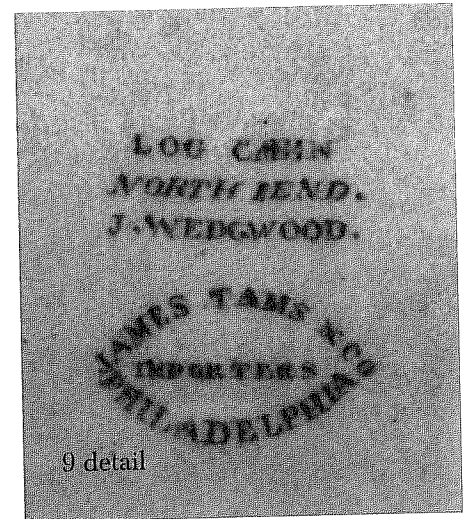


by Enoch Wood and Sons from the Regular Shell border series and has the view "Passaic Falls, State of New Jersey" around the body and "The Capitol at Washington" on the cover. It stayed in the possession of the advanced collector who purchased it from me, until quite recently, when it was acquired and quickly resold by specialist dealers William and Teresa Kurau. It was always thought to be unique, until I "discovered" the Fixman-Hambidge base, illustrated in the "Meet the Collectors" section of this quarter's issue.



The ninth item, illustrated above is a totally "new" view/series by the J. Wedgwood factory and bears the identical James Tams, Philadelphia Importer's mark found on the

rare "General Wm H. Harrison" series and the extremely rare "Henry Clay - Star of the West" pieces. Anyway, the little saucer, which was discovered by Rex Stark, is titled on the reverse "Log Cabin / North Bend / J. Wedgwood". Obviously made for the 1840 Presidential campaign of William Henry Harrison, since it features a log cabin, cider barrels and the yeoman farmer plowing his fields. Now comes the sixty-four dollar question.....after inspecting the two "Harrison" pieces in my own Collection, I find there is NO mark, other than the



"James Tams, Importer" mark. Nothing to indicate that the "Harrison" or "Clay" pieces were actually made by the Tams firm in England. Could it be just a coincidence that the Philadelphia importer had the same name as the English potter? Mrs. Larsen, in her book, "American Historical Views on Staffordshire China", states that John Tams of Longton (a potter) was the cousin of James Tams of Philadelphia (an importer), but does not elaborate as to where she obtained this nugget of information. Mrs. Larsen also attributes these two political rarities to John Tams, not S. Tams or Tams, Anderson and Tams, the acknowledged potters of "The Capitol at Washington", "The United States Hotel, Philadelphia" and "The Capitol, Washington". So that leaves us with a potential problem; did this person John Tams actually manufacture two of the three political items bearing the identical Importer's mark, or have the "Harrison" and "Clay" rarities been mis-attributed to Tams all these years, when they were actually made by Josiah Wedgwood III, who is recorded as working between 1823-1842, the exact period in question? Let us know if anybody has a marked example of either the "Harrison" or "Clay". Back to the "Log Cabin / North Bend" piece. It is believed to be unique, at this time.

The final unpublished item is a 9 1/4" d plate reportedly by J. Twigg and shows the extremely rare view of the "Temple at Nauvoo (Illinois) surrounded by a swag border containing the names of the Mormon leaders, such as "John Smith / Patriarch" and "Brigham Young / President". Around the center, on the shoulder is the history; "holINESS TO THE LORD - THE HOUSE OF THE LORD BUILT BY THE CHURCH OF JESUS CHRIST OF LATTER DAY SAINTS COMMENCED APRIL 6th AD. 1841.-". Listed by Sam Laidacker in his volume on American Views, I have no idea where I obtained this photo, but close examination reveals a lot # 361 on a sticker, so it probably came from a

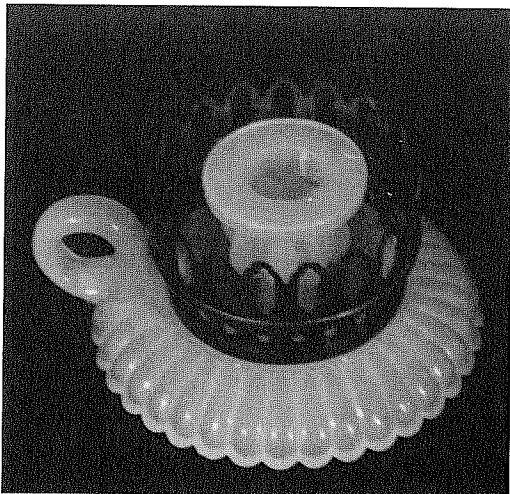
Pennypacker Sale of the 1970's. That is probably the only time I have actually seen one of these plates. This plate bears witness to the ultimate settlement of the western United States and most importantly, shows the progress of the Mormans from their original home in Illinois to their move and settlement of the Great Salt Lake basin of Utah, a region they dominate to this day.

As I stated earlier, get your cameras working and start flooding us with all those unrecorded items you have laying around your collections. Who knows, perhaps you will be the one that has the mythical "Arms of New Hampshire" by Mayer, that never has been located. You could also be the person that unlocks the mystery of some of those pieces attributed to the prolific "Unknown Maker". English and American Views are welcome, as is Liverpool, War of 1812 and just about anything else you have.

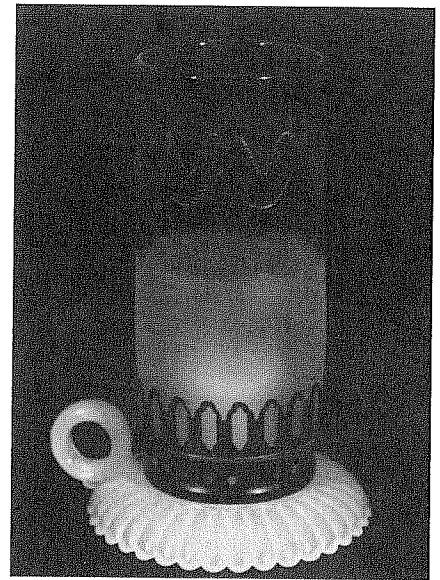


Unpublished Discoveries in Glass

We have been dealing in ceramics for ten years longer than the seventeen years we have dealt in Early American Glass, so our files should contain a much larger amount of unpublished material for china, than we have for glass. However, this does not seem to be the case, as our stack of photos for unusual glass seems to be as thick as the pile for ceramics. Once again we will limit ourselves to ten items in each issue and we will publish those items you send in, prior to publishing the pieces in our archives. As regards the question of balance, glass is a bit more of a problem than ceramics, since there are so many sub-categories within the field, and it quickly becomes apparent that the collector of cup plates has very little interest in the blown glass. You will notice that throughout this issue, we have attempted to have articles of interest in as many of the different categories as we possibly can. In this particular article, achieving this was quite easy.



As we did in the previous article, "Unpublished Discoveries in Ceramics", we will start with the Fixman-Hambidge Collection and an extremely rare little gem of a lighting device. It is a clambroth candlestick lamp with the original chimney engraved in a swag design. The height with the chimney is 7 3/4" h, while the stick itself is only 2 7/8" h. The stick is patterned in a lobed design ending with a scalloped rim. It has a molded handle and is fitted with a brass chimney holder. Exhibited at the "Sensational Sandwich" exhibit in 1995, it was showcased as being one of two known. There is another battered example illustrated in Barlow-Kaiser, "Sandwich Glass", plate 4044, the whereabouts of which, is unknown to me. The Fixman-Hambidge example is in "fine" condition.



The second item we will illustrate will be one of the set of

four Amelung case gin bottles discovered by Steve Minor in

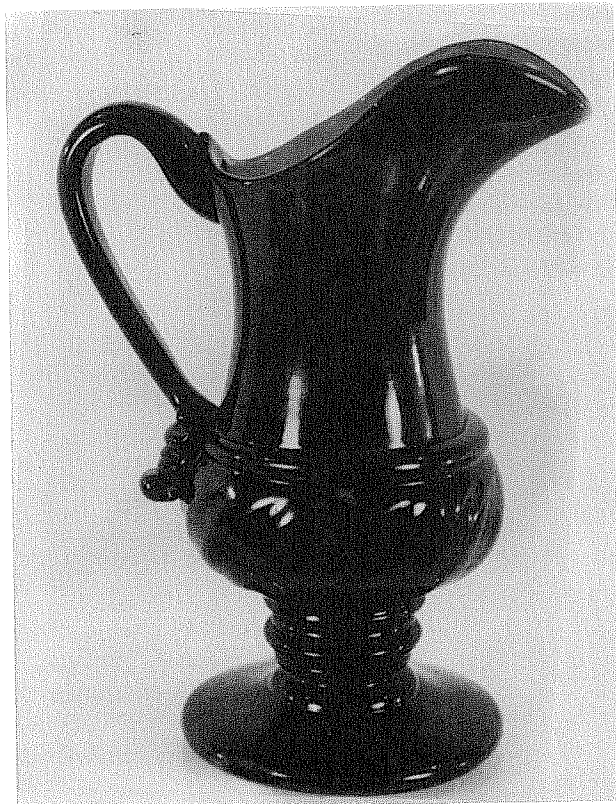


North Carolina. Authenticated pieces of Amelung are few and far between, so the discovery of these was greeted with great enthusiasm by both collectors and museums alike. Three of the four bottles were sold through auction, with one going to a public collection and two remaining in the hands of private collectors. The fourth was retained by Mr. Minor.

Engraved with the initials "F G" and surrounded by a wreath, the engraving is indicative of the "round hand" script used during the period from 1788-89. Very large, this imposing specimen is 12 3/4" h x 4" w and has a typically grey cast to the glass. The ball stopper is also original. This exciting discovery brings the known total of authenticated Amelung

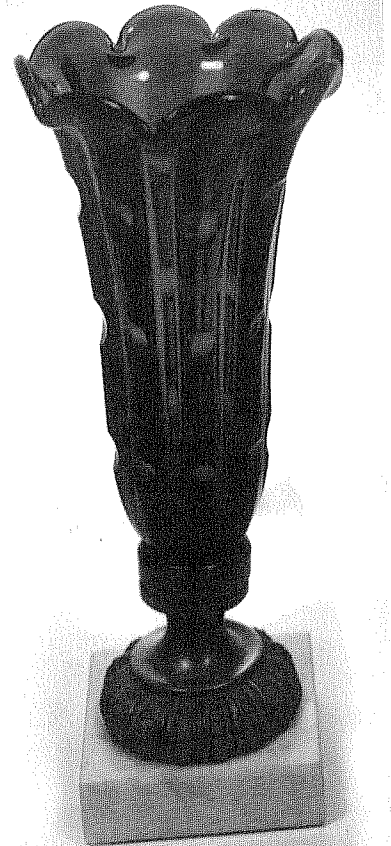
pieces to fifty-six, with the majority residing in public collections. With the addition of three of these bottles, the number of pieces in private collections now stands at eight.

The third item in this list of unpublished pieces of early American glass is a magnificent 9 3/4" h olive-amber, freeblown, footed pitcher with a gadrooned swag around the lower portion of the body and mounted on a solid stem, composed of five various sized wafers. Virtually identical to the only other known example, once owned by Mrs. Frederick Fish, which is now in the Collection of the Detroit Museum of Art, this piece has the finest form, proportion, color and condition. Ex-Collections Colonel M. Robert Guggenheim and Mrs. John A. Logan, it was sold at auction in 1995 and presently resides in a fine California Collection.



The next item is a rather unusual emerald green vase with the bowl pattern molded in a typical eight rib, pillar mold design. Having the lovely gauffered rim, it is mounted on an ormolu stem, which is attached to a square marble base.

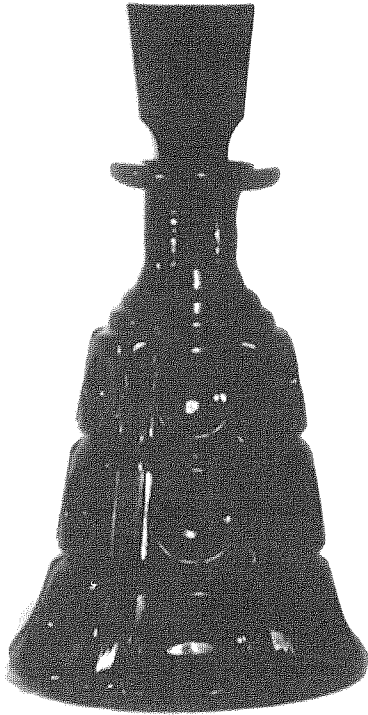
Each of the pillar molded ribs have been "notched" as a means of further decoration. This rarity is closely related to that fine pair of emerald green pillar molded vases in the Collection of the Bennington Museum, which have square



monument bases in emerald green pressed glass. To the best of our knowledge, there are only four of the emerald green vases with the monument bases known to exist and only this single example of the emerald green vase and marble base. We have seen at least one of these in canary and it also had the "notched" pillar molded ribs. Any further information concerning other known specimens of this type, would be greatly appreciated.

The fifth item is a deep amethyst cologne in the three printie block design with a flared lip and a plain base. It retains its original solid amethyst pressed stopper. It appears that this was an off-hand piece and not a production item, as we know of only two recorded examples. The bottle was apparently

pressed using a mold for a lamp font, which the gaffer then inverted, flattening and closing what would have been the



shoulder of the lamp font, but which now became the base of the cologne. The short neck and flanged lip were then fashioned by manipulation and voila! A heretofore unrecorded cologne bottle in a great color and pattern.

The cologne is approximately 6 1/2" h (including the stopper) and was thought to be "unique" for quite some

time, until New York dealer/artist Arlene Gade discovered another. So, now we know of two examples. Are there more? Let us know.

The sixth item is a bottle that has a rather distinguished provenance, it was once in both the collections of Charles Gardner and Paul Richards. It is a Zanesville, Ohio globular bottle in deep amethyst pattern molded in the all-important twenty-four rib (vertical)

pattern. The lip is turned over and the base has a rough pontil. The color, as far as we know, is "unique" in a twenty-four rib globular bottle and the rib count does indeed fortify the theories that the Ohio glasshouses manufactured glassware in this sophisticated "artificial" color.

This glob was



also in my personal collection and was sold in March, 1996 at Absentee Auction.

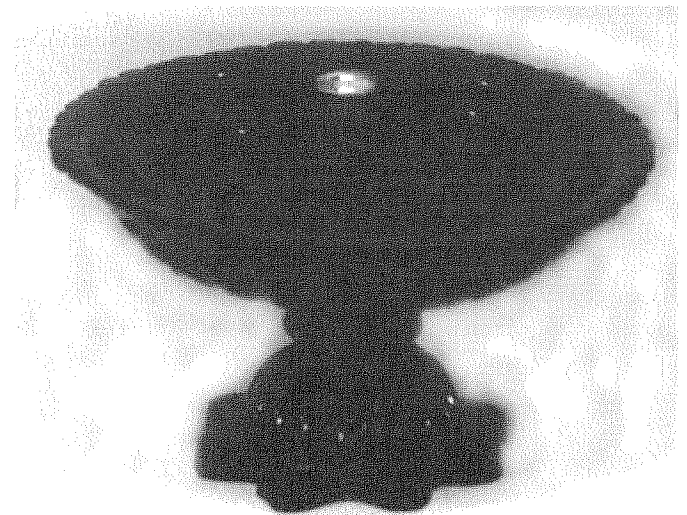
The next midwestern bottle is one of my great favorites. It is a 4 1/2" h red amber miniature globular bottle pattern

molded in a sixteen rib design, swirled to the left. It has a flanged lip, applied solid handle and applied solid base. We believe that this is also an off-hand piece and was meant to be used as a cruet. This little gem was discovered by my son and myself at an antiques show in New York

State, where the dealer who owned it had no idea as to provenance, family history or even what it was. We attribute it to the Mantua, Ohio factory and have no doubt as to it being American from this area. It was sold at auction in November, 1991. I've always regretted selling it.



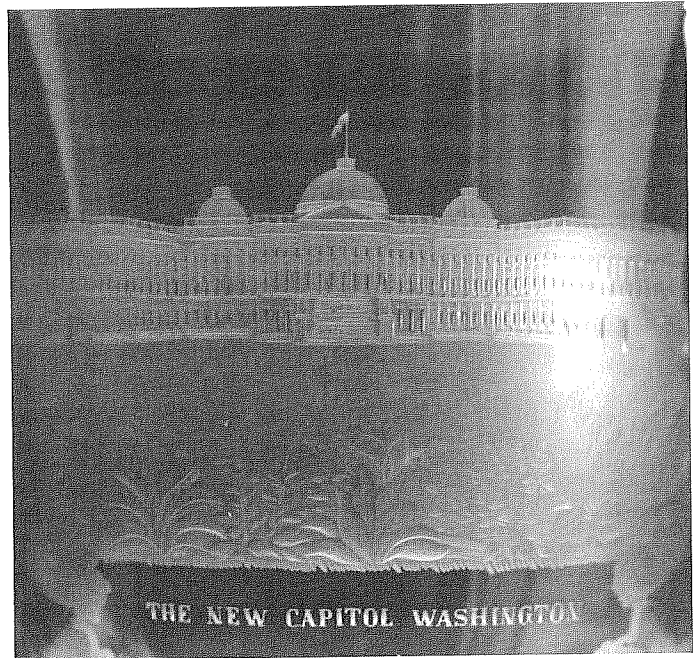
The eighth item, many of you will recognize from Kenneth Wilson's new book, "Early Glass", which highlights the collection of the Toledo Museum of Art. In volume I of that book, Mr. Wilson illustrates a little sapphire blue pressed glass sweetmeat identical to the one illustrated below, which he states is "unique". Here is another, from the Paul and Gladys Richards Collection. It has the same bowl patterned in an alternating design of plain panels and diamond panels. The bowl is attached by a wafer to the pressed glass hollow domed base. We believe it to be another midwestern piece



and I'm sure that more will turn up.

The ninth unpublished piece is a monumental 20" h x 7 1/8" d Bohemian covered goblet with a ruby stain and having a 4 1/4" x 5 3/4" rectangular medallion containing a finely engraved view of "The New Capitol Washington". This was sold by Collector's Sales and Services in a one item absentee auction on March 9, 1993 and is currently in the Collection of The Corning Museum of Glass. The view is of the Capitol prior to 1847, which is the year they removed the pole from the central dome. In the foreground are twenty-one tiny figures walking on the broad lawn leading from the steps of the building to a "jungle" of plants in the near foreground. It is believed that this masterpiece is the largest known piece of this genre to contain an American subject. It was discovered by a New York dealer who specializes in French and Bohemian glass and ceramics.

The final item is a "cross-over" between the glass and



ceramic fields. It is a Staffordshire pearlware pitcher with pink lustre bands and a greyish-blue banded body containing applied white relief decorations of classical cherubs. Under the spout is a black transfer of a very large importer's mark for **Henshaw and Jarves / Importers of Earthen & China Ware / Boston / from Wood & Caldwell's / Manufactory / Burslem, Staffordshire**. This example, which was once in the Paul and Gladys Richards Collection, was sold by Collector's Sales and Service and purchased by The Sandwich Glass Museum, due to the tie-in with Deming Jarves. It is considered quite rare.

That completes the ten items for this issue. Please activate your cameras and send in your contributions. Let's find out what's out there!



Voices From the Past

Articles, Letters, Sales Lists and Auction Results from 1890 to the Present

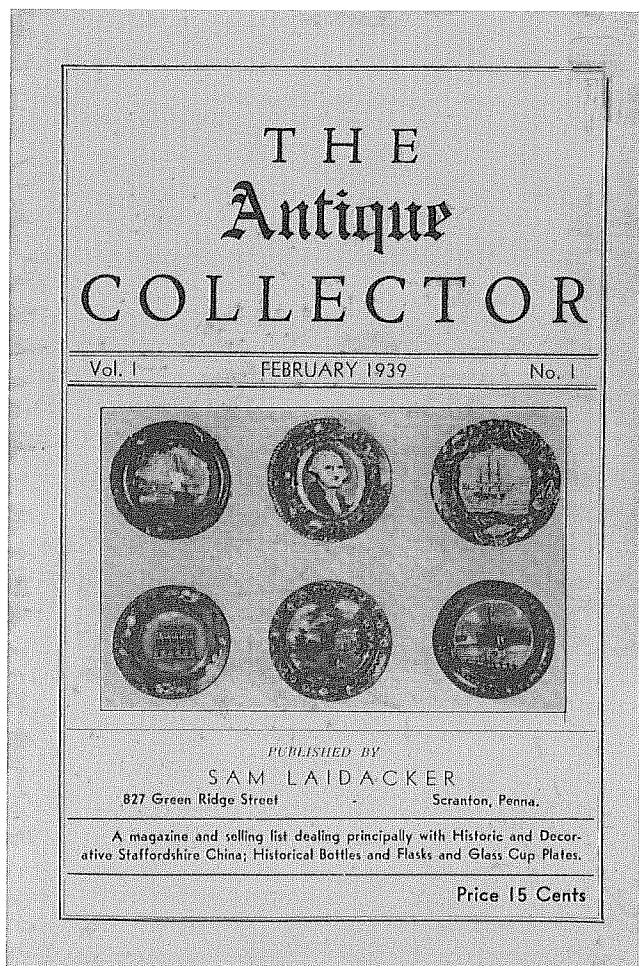
Let Me Introduce You to Sam Laidacker -

It seems only fitting, that we should include in the initial issue of *The Quarterly*, an introduction to a gentleman named Sam Laidacker. Mr Laidacker dominated the field of Historical Staffordshire, and to a lesser degree, the field of Early American Glass, for a twenty year period during the 1930s to 1950s. Sam recently died, but he will be immortalized by the vast amount of information that he compiled and made available to the collectors of his day. He is probably best known for his books, *Anglo-American China PART I* (the American Views) and *Anglo-American China, Part II*, (the English and other views), which he published in 1954 and 1951, respectively. These were both an update of his 1938 work, *The Standard Catalogue of Anglo- American China, 1810-1850*, in which he combined a listing of items by maker, by border, by view, by item and added current auction prices. This led to what we termed as the "second great period of collecting" in the field of Historical Staffordshire, in the introduction to our

book, *Historical Staffordshire; an illustrated check-list*. However, it is not these books that we wish to introduce to you at this point, but rather the little pamphlet initially titled, *The Antique Collector*, but changed by the second issue to *The American Antiques Collector*, because of a conflict with another publication of the same name. Sam published twenty-nine issues of the AAC during the period from 1939 to 1956.

Journey with us, back to February, 1939. To set the historical stage, America was at peace, although the World had been at war for some time. The Japanese had invaded the Asian mainland, Churchill was in the Opposition Party in England and the Axis Powers were reigning unchecked in their landgrab in Europe and Africa. F D R was President. Many of us, including myself, were probably not even born.

Author's note: The front cover of the 1939 issue had one cup plate with a single medallion of George Washington surrounded by the Oak Leaf border of R. Stevenson and Williams. Chipped and somewhat battered, it is unique. At the time of the printing of Laidacker's first issue, it was in the collection of a Mrs. R. W. Tener, who purchased it from Richard and Virginia Wood, specialist dealers who lived in Baltimore, Maryland. At the time of the dispersal of the Tenner Collection, it was acquired by Ellouise Baker Larsen, the author of her own book on the subject. Upon her death, her entire collection was given to The Smithsonian, where the little plate resides to this date. Many years ago, I was told a story with a moral, by a fine man, named Caleb Ewing. Cal, who died a millionaire many times over, was employed by an oil company in his youth and his territory covered the area between Philadelphia and Pittsburgh, along U. S. Route 30. At one time, this was the trail used by peddlers selling their wares to early settlers in the first quarter of the 19th century. They would fill their wagons in Philadelphia and peddle their way to Pittsburgh, replenish there and peddle Pittsburgh items on their way back to Philadelphia. Cal found many wonderful pieces of early glass and china during his travels. Since he was raising a rather large family at the time, he would supplement his income by selling the majority of these items, to the vari-



ous dealers he knew. Whenever possible, he would squirrel a piece away to join his own growing collection (we'll do an article in the future on the fabulous Ewing Collection). I know I'm rambling, so I'll get to the point - Cal found THE medalion cup plate one day and decided that since it was soooo battered, he would sell it. He called his friend Dick Wood and sold it to him for \$75.00. Wood sold it to Tenner, and Cal regretted making that call to his dying day. The moral of the story, as Cal told it, was keep that rarity until you find a better example, and then sell it. Anyway, I digress, back to Sam Laidacker.

I think you might find it rather amusing to see the four page sales listing that was contained within the pages of that first

FEBRUARY 1939

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TERMS: Unless credit is established, remittance must accompany order. Goods sent on approval to reliable persons. Prices not and everything subject to prior sale. Approval goods must be returned prepaid within 30 days. Prices include packing, but not transportation. Add postage on goods which do not express collect. Everything is in fine or proof condition unless noted and overbidding offered is unconditionally guaranteed as to correctness of description, soundness, authenticity and condition.

HISTORICAL CHINA

Numbers are those given to the sales by THE STANDARD CATALOGUE OF ANGLO-AMERICAN CHINA

WILLIAM ADAMS & SONS

- 3 Catskill Mountain House, U. S. 10 1/2" Pink plate. Proof \$12.50
- 3 " " several as above. High color, slight defects 30.00-40.00
- 3 " " another but soup plate. Brilliant deep color. Proof 12.50
- 5 "Harpers Ferry, U. S. 15 1/2" Pink platter. About proof 30.00
- 6 "Headwaters of the Juniata, U. S. 10 1/2" Sepia soup plate. Six on hand 8.50
- 7 "Lake George, U. S. 13 1/4" Pink platter. Scarce. Slightly discolored 33.00
- 8 "Military School, West Point, U. S. 17 1/2" Sepia platter. Mismarked 30.00
- 9 "Niagara Falls", Proof. (From Dickins Collection. Not in Museum)
- 9 "Montevideo, Connecticut, U. S. 7 1/2" Pink plate. Slight defects 4.50
- 9 "View Near Conway, New Hampshire, U. S. 9" Pink plate. Proof 12.00
- 15 "New York, U. S. Pink cup and saucer with sailor boy and girl border. Cup proof, saucer proof except short line. RARE 20.00
- 20 "Log Cabin" (Harrison medallion) Pink covered sugar 25.00

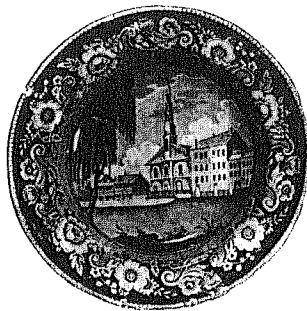
RALPH and JAMES CLEWS

- 30 "American Eagle On Urn". Dark blue teapot. Appears proof but has small crack from top of spout. Scarce view and beautiful 20.00
- 36 "Landing of Lafayette", 19". Dark blue platter. Proof (few scratches) 75.00
- 36 " " Dark blue creamer 5" high. Proof appearance but has several cracks. Rare item from Hearst Collection 15.00
- 36 " " Covered sugar bowl to match. Knob repaired on cover. Slight check in base. Appears proof. Scarce 23.00
- 36 " " Covered gray tureen. Cover only has Landing, etc. Base an English view. Both came together and both proof. 8 1/2" long 15.00
- 36 " " 10" x 12 1/2". Covered dark blue vegetable dish. Cover proof, small crack in base. Rare item 60.00
- 38 " " Peace and Plenty", 8 1/2" dark blue plate. Rim chip repaired 6.50
- 38 " " 19" dark blue platter. Rim chip. A real beauty 42.50

STUBBS

- 40A "States", 10 1/2" dark blue plate. Brilliant proof 25.00
- 40B " " (fishermen instead of sheep) 10 1/2" dark blue plate. Appears proof but has several cracks 10.00
- 40B " " As above but a soup plate. Small crack 8.00
- 40C " " 9" soup plate. Brilliant proof 20.00
- 40L " " 7" dark blue pitcher. Appears proof but handle was broken and replaced. A rare piece 25.00
- 40G " " 4 1/2" cup plate. Two small checks. Appears proof. Rare 25.00
- 40L " " 10" pitcher. Appears proof but slight check under lip. Size rare 40.00
- 42 "Water Girl". Dark blue wash bowl and pitcher. Bowl damaged but good appearance. Pitcher almost proof 15.00
- 42 " " Dark blue cup and saucer. Proof 5.00
- 42 " " Winter View of Pittsfield, Mass. 8 3/4" Dark blue plate. Appears proof 10.00
- 49 " " Repose In The Wood" (Don Quixote) 5 1/8" dark blue plate. Proof 7.00
- 72 " " Dr. Syntax Sketching The Lake". Gray boat. Damaged. Scarce 4.00
- 79 " " Dr. Syntax Setting Out On His Second Tour". 9 1/2" platter. Damaged and repaired but a scarce view 6.00
- 98 " " Christmas Eve" (Wilkie Series) 9" plate. Brilliant proof 15.00
- 98 " " another but glaze is slightly worn 12.00
- 100 " " The Escape Of The Mouse" 9 1/2" square footed comport 4 1/2" high. Prf 20.00
- 100 " " oblong vegetable dish. Proof except 3" crack 20.00
- 103 " " The Rabbit On The Wall" 7 1/2" vegetable dish. Cracked 5.00

Ted Gallagher
1793 Riverside Dr. #4-C
New York, NY 10034
212-942-9064



"Church and Buildings
Adjoining Murray Street, NY"

"Old Blue" rarities sought, traded ~ ~ ~
All correspondences are welcome ~ ~ ~

PICTURESQUE VIEWS—HUDSON RIVER SERIES

- 105 "Bakers Falls" 9" plate. Black or sepia. Proof 9.00
- 105 " " 9" black plate. Few rim chips 4.50
- 106 "Fort Edward" 3 1/4" black plate. Proof 8.00
- 106 " " 5 1/4" sepia plate. Inside check 4.50
- 106 " " another. Pink Glaze on edges worn 6.00
- 108 "Near Franklin" 10" sepia plate. Proof 8.00
- 108 " " three 10" sepia plates. Edges worn. Each 5.50
- 109 "Near Fort Millie" 7 1/2" sepia pitcher. Proof 14.00
- 109 " " 9" sepia soup plate. Proof 9.50
- 110 "Fort Montgomery" 6" black plate. Proof. Scarce view 14.00
- 110 " " another 1" check. Both from Erskine Hewitt Collection 10.00
- 113 "Near Hudson" 6" black plate mismarked "Fort Montgomery". Rim flakes 5.00
- 113 " " 9" purple vegetable dish. Proof 9.00
- 114 "Jessup's Landing" 10" sepia plate. Proof. Hearst Collection 12.00
- 115 "Junction of Sacandaga and Hudson River" 6 1/4" sepia plate. Proof 7.00
- 117 "Newburg" 15" black platter. Rim glaze slightly worn 12.50
- 118 "New York, Hudson River". View of the city. Fort in foreground on right. 50.00
- 119 " " 19" x 22" light blue platter (5" crack). Very rare view 19.00
- 119 " " Penitentiary in Allegheny" 16" handled tray. Damaged. Scarce 14.00
- 122 "Pittsburgh" 10 1/2" medium blue plate. Proof. Hearst Collection 9.50
- 123 "Rapids Above Hadley Falls" 7" purple plate. Proof 6.00
- 124 "Near Sandy Hill" 8" sepia plate. Proof 8.00
- 126 "West Point" 8" black plate. Proof

DAVENPORT—GODWIN—GREEN—HEATH

- 133 "Montreal" 18" pink platter by Davenport. Proof 25.00
- 136 "Franklin" pink basin. Franklin with kite. Chip under side 30.00
- 143 "Baltimore" 18" light blue platter by Godwin. Inside crack 20.00
- 143 "Narrows from Fort Hamilton" Godwin 10" plate. Hair line 11.00
- 145 "Schuylkill Water Works" 9 1/2" sepia plate. About proof. Godwin 11.00
- 150B "W. Penn's Treaty" 9 1/2" sepia soup plate. Proof. Green 6.00
- 150C " " 7 1/2" sepia plate. Small chip under side. Green 3.00
- 151 "Richard Jordan" 15 1/2" purple platter. Proof. Hearst Collection 27.50
- 151 " " 9 1/4" sepia plate. Proof (by Heath) 9.00
- 151 " " 9 1/4" lavender plate. Proof 12.50

JOB and JOHN JACKSON

- 156B "American Scenery, Conway, New Hampshire" 5" scalloped edge pink cup plate. Proof. Rare 25.00
- 157 "American Scenery" lavender pink cup and saucer 6.00
- 159 "Battery, etc. New York" 8" black plate. Proof 14.50
- 159 " " another in pink. Proof 14.00
- 159 " " another. Purple. Proof. Hearst Collection 16.00
- 162 "City Hall, New York" 10 1/2" purple plate. Proof 16.00
- 167 "Hancock House, Boston" 8" pink plate. Proof. Hearst Collection 16.00
- 170 "Harvard Hall, Mass." 6 3/4" black plate. Proof. Hearst Collection 15.00
- 170 " " another. sepia. Fine but has two small lines 8.00
- 172 "Lake George" 7" x 9" tureen tray. Perfect. Disc 19.00
- 173 "Newburgh, New York" 18" black platter. Proof. Hearst Collection 25.00
- 176 "The Race Bridge Philadelphia" 9" pink plate. Proof 8.00
- 176 " " as above. Slight crack 12.00
- 176 " " as above but 7 3/4" medium blue. Proof. Dickins Collection 12.00
- 177 "At Richmond" 7" purple plate. Proof 22.50
- 178 "Schenectady On The Mohawk River" 9 1/2" purple pitcher. Proof 25.00

T. MAYER

- 193 "Arms of Maryland" Large footed open scroll two handle urn or tureen. 16" long and 8 3/4" high. No cover. Practically proof. Very rare \$200.00
- 196 "Arms of New York" 10" plate. Brilliant proof 60.00
- 197 "Arms of North Carolina" 14 1/2" platter. A very rare platter. No chips nor cracks but glaze worn and cut 200.00

CHARLES MEIGH

- 208 "City Hall, New York" 10 1/2" light blue plate. Proof 9.00
- 210 "Village of Little Falls, New York" 8 1/2" light blue plate. Glaze is worn but design clear. Scarce. (Note cat. error) 12.00
- 213 "Utica, Large saucer or 7 1/4" sepia plate (check) Either 3.50
- 205 "Ballston Springs" (Newly listed view) 10 1/4" round light blue bowl 12.50

J. & W. RIDGWAY—Beauties of America Series

- 235 "Almshouse, Boston" large open handle soup tureen. Cover (crk) "Cambridge College" 246. Base proof. (Hearst) 55.00
- 236 "Almshouse, New York" 16 1/2" platter. Proof 42.50
- 238 "Bank of Savannah, U. S." 244 "Exchange, Charleston" & "Insane Hospital, Boston" 248 (on cover crk) Small scroll handle covered gray tureen 30.00
- 240 "City Hall, New York" 10" plate. Deep color. Proof 12.50
- 240 " " another. Proof but lighter in color 10.00
- 249 "Library, Philadelphia" 8 3/4" plate. Fine appearance but glaze worn 9.00
- 251 "Octagon Church, Boston" 9 1/4" soup plate. Fine but cracked 7.50

JOHN RIDGWAY

- 260 "Columbian Star" Log cabin 13" light blue platter. Proof 15.00
- 260 " " Miniature light blue sugar bowl with cover. Proof 1.00
- 260 " " 7 1/4" sepia plate. Proof 4.50
- 260 " " 10 1/4" green plate. Proof 7.00
- 260 " " 10 1/4" light blue plate. Proof. I have several 5.00
- 260 " " as above but slight check 3.00

WILLIAM RIDGWAY & CO.

- 266 "Caldwell, Lake George" 7 1/2" black plate. Small line 4.00
- 269 "Harpers Ferry from the Potomac" 9" blue plate. Proof 4.50
- 270 "The Narrows from Fort Hamilton" 17 1/2" black platter. Proof 14.00
- 273 "View from Fort Putnam" 15 1/2" light blue platter. Proof 14.00
- 274 "Valley of Shenandoah from Jefferson Rock" 7" light blue plate. Proof 6.00
- 275 "View from Ruggles House, Newburgh" 10 1/2" light blue plate. Proof 6.00

A. STEVENSON—R. STEVENSON—R. S. & W.

- 309 "Junction of the Sacandaga and Hudson Rivers" 14 1/2" dark blue platter by A. Stevenson. Proof. Very rare 225.00
- 339 "Brooklyn Ferry" Illustrated page. Hope to have it soon
- 344-343 "Exchange Charleston" 10 3/4" serving dish. By R. Stevenson. Proof with "Esplanade & Castle Garden" on cover. Cover appears fine but is cracked. Two very rare views on a beautiful piece 75.00
- 345 "Fort Gansvoort, New York" 7" plate with white edge. See Ill. page 4. Brilliant proof. (From Hearst Collection) 65.00
- 352 "New Orleans" pinkish mulberry teapot by R. S. with this very scarce view. Practically proof and a beautiful piece 50.00
- 362d "City Hotel, New York" 8 1/2" plate with medallions of Washington and Lafayette at top and vignette "Entrance of the Erie Canal into the Hudson at Albany" 366 below. A dark blue brilliant proof. Rare 100.00
- 370 "Nahant Hotel near Boston" 8 1/4" plate. (with tree) Scarce and proof except for slight glaze wear. Deep blue 25.00
- 373 "Park Theatre, New York" 10" plate. Medium blue. Brilliant proof 22.00
- 373 "Park Theatre, New York" note 6 1/4" plate impressed "John Geddes, Verreville Pottery, Glasgow". Proof and rare 25.00
- 374 "Scudder's Museum" 7 1/4" dark blue plate. A beauty but has been broken in half. Small part missing. Rare 10.00

JOSEPH STUBBS

- 387 "Church in the City of New York" 6" plate. Small crack. Ill. Rare 22.50
- 388 "City Hall, New York" 6 3/4" plate. Ill. Glaze worn slightly at ridge. A very scarce view by Stubbs 22.00
- 389 "Fairmount near Philadelphia" 10" plate. Proof 14.00
- 389 " " 10" plate with small line. Deep color 10.00
- 389 " " 10" soup plate. Proof 12.50

ing Staffordshire, English Ceramics, American Glass, Historical Flasks and others. In the 1939 edition Sam included the following article on Staffordshire.



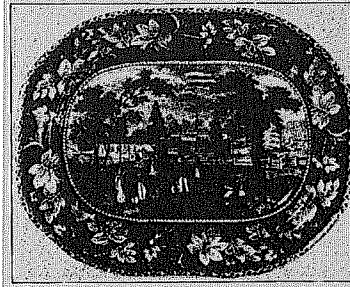
Fort Gansevoort 345

Brooklyn Ferry 339

Hospital Boston 347a

In this initial article I will not discuss the maker to great extent because there is yet considerable question. Chaffers lists Ralph Stevenson alone in 1815; & Sons in 1834 and gave up business in 1840. I have seen some pieces in this series impressed "STEVENSON" and quite often the back has "R S" printed and which can be understood quite easily while others have "N G" which is puzzling. The sail on a boat in the Esplanade platter has "R. S. & W Cobridge Pottery" on it and I have a small tray before me with a double scroll mark "R. STEVENSON & WILLIAMS Cobridge Staffordshire" which will explain the initials. Just what this partnership was and when it was in effect is not clear from present information. For detailed investigation on both Andrew and Ralph Stevenson I refer you to Antiques Magazine, Nov. 1934 by E. B. Larsen. Regardless of missing details we do know that it is one of the most beautiful series of American views as well as one of the most elusive. Most views are found both with and without the white edge.

In The Standard Catalogue of Anglo-American China I list fourteen different and I find there is still another. I suspected it when I listed a soup tureen ladle with "Fort Gansevoort" 345 on it. Now two of the tureens have come to light. The main view is "Pennsylvania Hospital". The first one I saw and has "Almshouse, Boston" 335 on the cover. The second has



"Battle of Bunker Hill" 337 on the cover and inside. The tureen is the same shape as the "Fulton Market" 346 gravy tureen which is shown here. "Fulton Market" in New York City is a very rare subject and I have seen but two in my experience. This little tureen sat on the "Columbia College" 341 tray alongside of it and was purchased by the Teners at the Hearst sale for \$150.00. Note in the catalogue that neither has been sold in recent years. There is a tray

It might be interesting to see what the last fifty+ years have added to our knowledge of this particular series, based on this article. First, do we know for sure that the maker is actually Ralph Stevenson and Williams? If you said yes, you're correct. On to the next paragraph. Sam lists a soup ladle with a view titled **Fort Gansevoort**. This is correct, since it was illustrated on the May, 1904 cover of *The Old China* magazine. (yes, I said 1904, but more about *The Old China Magazine* in another issue). However, do we know of any other? (The answer is yes. The Larry Fair/Elry Groves collection contained a soup ladle with **New York Battery/Flagstaff Pavilion** on it. That Collection was sold by us in 1985 and the ladle, which was perfect, brought \$1320.00). He makes another interesting statement, as regards the form of the soup tureens, in that they have the peg feet and slightly swayed back of the little gravy tureen. That is not the norm, but rather the exception in this series. Of the five or so soup tureens known to exist, the majority are oval in shape and have a solid, not footed base. One very interesting item that is mentioned was that there was a marked example with the title

| | | |
|--|--|--------|
| 391 | "Hoboken in New Jersey" (People and sheep) 4" salt shaker. Slight mend in base. Proof appearance. Rare | 20.00 |
| 392 | "7 3/4" plate. Appears proof but slight wear and a short line | 10.00 |
| 393 | "Nahant Hotel near Boston" 8 1/2" plate. Brilliant proof | 17.00 |
| 397 | "Upper Ferry Bridge over the River Schuylkill" 8 3/4" plate. Proof | 15.00 |
| 400 | "Woodlands near Philadelphia" 7" plate. Bl. Brilliant proof | 17.00 |
| 400 | "10 1/2" open edge platter. Appears a brilliant proof but has a crack at base rim. Very attractive and scarce piece | 30.00 |
| ENOCH WOOD & SONS | | |
| <i>Gothic Border A37</i> | | |
| 412 | "Constitution" (Columbus at Anchor) 10" plate. Proof | 20.00 |
| 416 | "Cape Coast Castle on the Gold Coast Africa" 10 1/2" brilliant dark blue platter. Frigate with U. S. flag. Practically proof | 40.00 |
| 418 | "Chief Justice Marshall" 8" plate. Brilliant and almost proof | 18.00 |
| 420 | "Commodore MacDonough's Victory" 10" plate. Proof | 22.50 |
| 420 | "10" plate. Appears proof but a P line | 16.50 |
| 420 | "7 3/4" plate. Fine appearance but a G crack | 5.00 |
| 420 | "9" plate. About proof | 14.00 |
| 423 | "Dartmouth" (English city) 9 1/4" plate. Proof | 14.00 |
| 427 | "Earth on the Thames" 13" platter. Proof | 35.00 |
| 432 | "Southampton, Hampshire" 7 3/4" plate. Brilliant proof | 11.00 |
| 436 | "Wadsworth Tower". Have almost a tea set. Improb. | |
| <i>Rijndar Shell Border A38</i> | | |
| 448 | "Battery, New York" trefoil border cup plate. (See cover). Proof | 20.00 |
| 449 | "Belleville on the Passaic River" & 465 "New York Bay" on cover. Large dark blue soup tureen. Brilliant. Has a few checks. Scarce view | 65.00 |
| 451 | "Castle Garden and Battery, New York" 16 1/2" dark blue platter mismatched "Lake George". Brilliant and proof | 115.00 |
| 450 | "The Capitol, Washington" 7 1/2" plate. Crack and glaze worn. Rare | 14.00 |
| 452 | "Catskill House, Hudson" 6 1/2" plate. Rare. Brilliant proof | 30.00 |
| 457 | "Highlands, Hudson River" Brilliant blue platter. Rare and proof. 12" | 60.00 |
| 462 | "Marine Hospital, Louisville, Kentucky" 9 1/4" plate. Proof | 16.00 |
| 467 | "Passaic Falls" covered gray tureen. Slight crack. Rare | 52.00 |
| 471 | "Table Rock, Niagara" 10" soup plate. Brilliant proof | 17.50 |
| 472 | "Tappan Bay from Greensburg" 8" vegetable dish. Cracked. Rare | 22.50 |
| 473 | "Transylvania University" 9" plate. Proof | 17.00 |
| <i>FRENCH PIECES (See Next Issue)</i> | | |
| <i>Miscellaneous and Celtic Series by Wood</i> | | |
| 514 | "Franklin's Tomb". Have a number of pieces. Inquire | |
| 515 | "Landing of the Fathers at Plymouth, etc." 10" plate. Proof | 9.00 |
| 515 | "Same view. 9" plate. Proof. Good color | 8.50 |
| 515 | "6 1/2" plate. Scarce size, nice color and proof | 10.00 |
| 516 | "State House, Boston" (with church) 8 1/2" plate. Proof | 12.00 |
| 517 | "Washington at Tomb" 6 3/4" large size saucer. (Hearst) | 7.00 |
| 527 | "Fearnought Water Works on the Schuylkill" 9" black plate. Proof | 15.00 |
| 532 | "Natural Bridge, Virginia" 9" black plate. Proof | 12.50 |

Continued on Page 13

China Listing (Continued)

| | | |
|-----|---|-------|
| 536 | "Pass in the Catskills" 7" black plate. Proof | 10.00 |
| 539 | "Transylvania University, Lexington" 10 1/2" light blue plate | 14.00 |
| 540 | "Trenton Falls" 8" pink plate. Proof. Scarce | 11.00 |
| 557 | "Washington" (Canova statue of _____ as Caesar) 7 3/4" pink plate. Proof. | 12.50 |
| 557 | "Light blue open work open handle basket. Proof | 22.50 |
| 557 | "12" round pink platter with green center. Rare and proof | 25.00 |
| 546 | "Castle Garden" 8" medium blue plate. About proof. Scarce. (Hearst) | 15.00 |
| 547 | "Dumb Asylum, Philadelphia" 8 1/2" mulberry plate. Proof. Rare (Hearst) | 17.50 |
| 549 | "President's House, Washington" 10 1/2" mulberry plate. Edge rough | 10.00 |
| 550 | "State House, New Haven" light blue soup tureen. Rare. Damaged | 20.00 |

UNKNOWN MAKERS

American City Scenes

| | | |
|-----|--|--------|
| 565 | "Columbus" (Ohio) 14 3/4" dark blue platter. Appears proof but had a piece broken and repaired. A very rare view | 60.00 |
| 567 | "Hobart Tavern" 9" medium blue plate. Scarce. Proof (Hearst) | 14.00 |
| 569 | "Louisville" (Kentucky) 12 1/2" dark blue platter. Proof. Very rare | 125.00 |
| 570 | "Near Fishkill" 7 3/4" plate. Cracked. Rare | 7.50 |
| 572 | "Quebec" 9" dark blue plate. Proof | 12.00 |

Various Makers

| | | |
|-----|---|-------|
| 581 | "Albany Theatre" so-called 3 1/2" cup plate. Tiny check (See cover) | 12.00 |
| 585 | "Exchange, Baltimore" 10" plate. Brilliant proof | 20.00 |
| 601 | "Railroad" dark blue saucer only. Proof | 5.00 |
| 602 | "Cadmus" (?) 9" plate. Dark blue, brilliant proof | 15.00 |
| 620 | "View from Coenties Slip" (New York Fire) 7 3/4" sepia plate. Proof | 10.00 |
| 634 | "American Villa" 8 1/2" dark blue plate by B. B. & B. (no Lawrence Mansion about it). Brilliant proof | 5.00 |
| 845 | "Spatter" Peacock or pea fowl 3 3/4" green cup plate. Proof except for a tiny kiln flaw but very rare | 50.00 |
| | "Shannon" medium blue 10" plate with British frigate. Companion to 639 | |
| | "Chesapeake & Shannon" platter. Proof | 50.00 |

Space does not permit me to list all historical china that I have in stock and I have not touched the decorative. Both will be included in the next issue when I expect to have a lot of new material to offer. I already have eleven views in the Wood, French Series, A39 and a number of pieces by known and unknown makers. Send in your subscription to be sure that you will continue to receive THE ANTIQUE COLLECTOR. The price is but a dollar for twelve issues.

issue. So, for your amusement and education, here it is:

Wouldn't it be nice to be able to travel back in time with the money you earned in 1996 in your pocket? You could buy the whole list for the price of a few pieces, at today's prices. However, this should not surprise us, since it has been over fifty years since these prices/pieces were offered. If you had put the money in an 8% certificate of deposit in 1939, what would that \$225.00 you spent on the Junction of the Sacandaga platter with Sam, bring you today? Of course, there are other benefits to owning a lovely piece of old blue, rather than just the monetary.

In addition to the listing of prices, *The American Antiques Collector* published original research in many fields, includ-



"Fulton Market, New York 346" and Columbia College, New York 341"

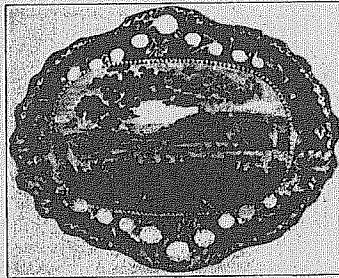
in the Morse Collection in the American Antiquarian Society in Worcester, Mass., but very few collectors or collections can show another.

One of the most popular and often illustrated views in this series and shown here is "Esplanade and Castle Garden" 343 platter. A 16½" one in the Hearst sale brought \$370.00 having advanced from \$140.00 in the Alexandre-Pompkins sale in 1937 altho Mr. Hearst paid \$1100 for this one in the Kellogg sale. The view is found, too, on pitchers and on the cover for the rare "Exchange, Charleston" 344 serving dish.

One, two and four medallions were used in this series, too, and are very scarce. "Battery, New York" 338a with medallion of Washington, a 7" plate, brought \$200.00 in the Hearst sale after having sold for \$510.00 in the Tomlinson sale a few years previous. I doubt if an offer of triple that figure could produce another. Two medallions were used on "Hospital, Boston" 347a which brought \$65.00 and shown here. All this series is beautiful. The blue is especially rich and deep and the glaze heavy that there is plenty of brilliance. Altho not so many pieces are found, they are generally in fine condition. The four medallions came on a 10" plate, "Capitol, Washington" 340. All three vignette views were used and medallions are the same as those in the oak leaf border A34.

"Brooklyn Ferry" 339 is found on both a vegetable dish and a 10¾" platter and either is very scarce. If all goes well I will have a platter to offer very soon. The next larger size platter is "Battle of Bunker Hill" 337 and is 12½". Who wouldn't like to own one? The tureen tray shown here had a rim chip and sold for \$200.00 in the Hearst sale having come from the Kellogg collection in 1925 at \$400.00.

"Fort Gansevoort, New York" 345, 7" plate shown here is one of the inland views. The plate is beautiful and by no means common despite the



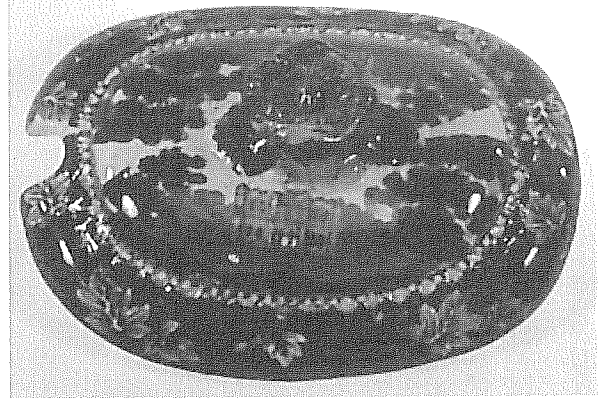
"Battle of Bunker Hill 337"

fact that this one brought but \$50.00. I want more for mine. The view is found, too, on the tureen ladle. Possibly the most often found view of this series is the "Almshouse, Boston" 335 a 17" platter, but it is just as good looking as any of the rarer subjects. The other views in the series are "Almshouse, New York 336 and "Deaf and Dumb Asylum, Hartford" 342 which went with the bowl "Lawrence Mansion, Boston" 348.

This later view is so marked and there is no need for "American Villa" 634 being referred to as "so-called Lawrence Mansion." The bowl is rare despite the fact that one was incorrectly catalogued as "so-called" in the Hearst sale and went thru a "sleeper" at \$30.00. Still another view is shown on the cover of the "Fulton Market" gravy tureen, but I have never been satisfied which of the many names given it is correct.

Lawrence Mansion. Please contact us if you have seen this title on any piece from this series. Back to the article, Sam closes with the cover of the gravy tureen as being an unknown view. As we now know, it is a rare view of a rare building, namely the **Masonic Hall, Philadelphia**. It is illustrated and identified in our book, *Historical Staffordshire, an illustrated checklist*. So, as you can see, we have learned a bit since 1939. However, I bet that much of the above "new" information was learned as a result of the AAC.

In future issues, we will explore many more of the twenty-nine volumes of *The American Antiques Collector* and you will become better acquainted with Sam and the other dealer/collectors of this period. In the Spring issue, we will review one of his articles on the English views.



Gravy tureen cover, Masonic Hall, Philadelphia

The Roling Collection - Part I

True Jewels of American Blown Glass - Sold at Absentee Auction July 15, 1983

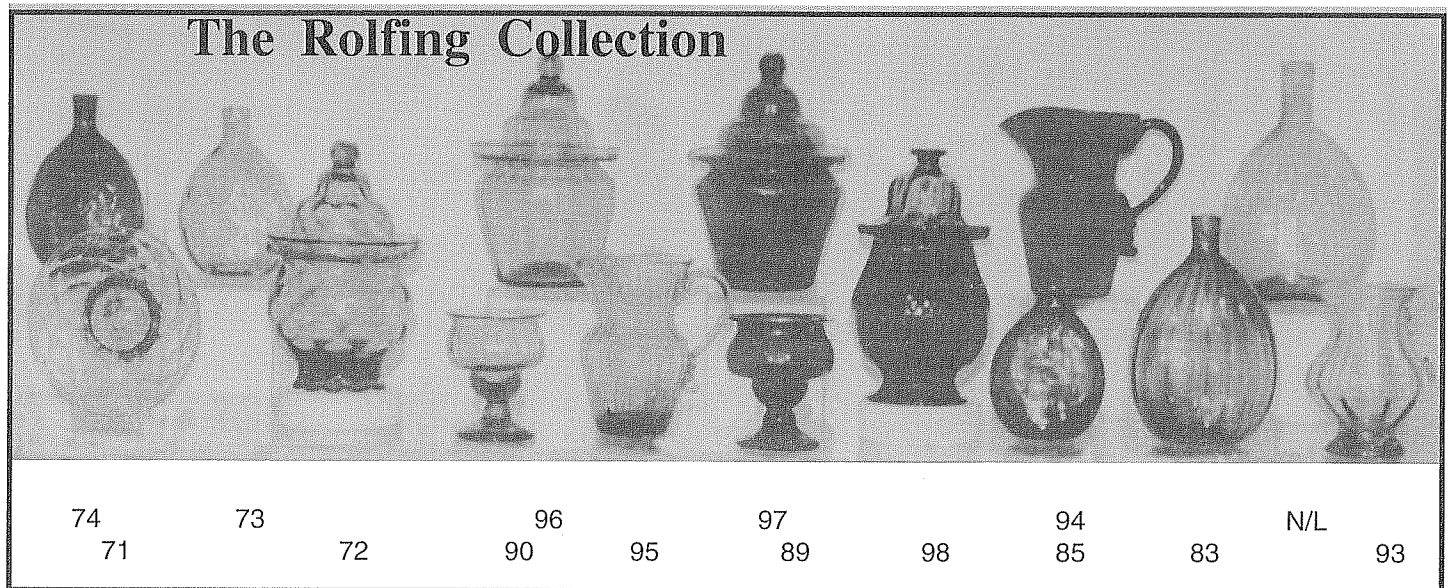
The elderly lady in the wheelchair pushed herself out of the booth next to mine and as soon as she caught sight of the four showcases filled with the Caleb Ewing Collection of glass, she headed in my direction. "Do you purchase glass?", she asked. "What type of glass do you have?", I answered. "Well, if you are interested, why don't you come to my house tomorrow, before the show opens." Naturally, the next morning I could be found ringing the doorbell, at the appointed hour, of a rather large house on Lake Michigan, about one hour north of Chicago.

The same lady opened the door and noted the surprise on my face, when I saw she was without the wheelchair. "I just use the darned thing when I'm on my feet a long time," she explained. She invited me in and stated that I probably wanted to see the glass. She opened a corner cupboard in the hallway to reveal

a large group of clear pattern glass. Noting my face dropping in disappointment, she guided me out to the kitchen and there, with light streaming through it, was a showcase containing glass. Blown and pattern molded glass, in blue, green, citron and amethyst. Sugar bowls, creamers, salts, pans and vases. Wow!!!! Over the next few months we quickly became friends, while negotiating the sale of the collection. I learned that she and her late husband had formed the collection during the period from 1930 through the late 1940's, buying their pieces from two giants of the time, Neil Gest and Rhea Knittle. She said they did buy a few pieces from that "young man," George McKearin. They had enjoyed the pursuit of the items and the thrill of ownership and now it was time to give other collectors a chance. Thus the collecting world was given the opportunity to obtain some of the finest glass ever made in America, and we initiated a new sales concept, called an "absentee auction."

Let me introduce you to a remarkable collection formed by a remarkable lady. (Note: prices realized are indicated in "bold" and only photographed items are listed).

25. Medium Olive green bottle, approximately, Pint, GII-7, Possibly Keene. Slender barrel shape. Slanting double collar. Listed as Rare. 8 1/2" h. Ex-Collection William T



In the interest of brevity, all references will be Coded throughout this listing. A-31-4 means Ref. A listed below, page or illustration number 31 the fourth item in that illustration counting from left to right.

A American Glass, George and Helen McKearin, 1975, Crown

B. Two Hundred Years of American Blown Glass, Helen and George McKearin, 1950, Doubleday and Company

C. American Bottles and Flasks, Helen McKearin and Kenneth Wilson, 1978, Crown

D Steigal glass, F W Hunter, 1950, Dover

E Pittsburgh Glass, Lowell Inness, 1976, Houghlin, Mifflin and Company

F. Glass Gaffers of New Jersey, Adaline Pepper 1971, Scribners

G. American Glass I: Blown and Moulded, Articles from the Magazine Antiques

B L O W N T H R E E M O L D

1. Large Clear Punch Bowl, G II-22. Deep hemispherical bowl with applied very short stem and plain circular heavy foot. 6 1/4" h, 9 1/4" d. Folded rim. Illustrated A-109-5. Extremely rare size and form. Purchased from Neil Gest. **\$850.00**

2. Pair of small clear Celery Vases, GIII-6. Cylindrical with flared mouth and folded rim. Bowls end at the bottom with a plain applied short stem and circular foot. Rare size...6 1/8" h, 5" d top. Illustrated A-111-2. Purchased from Neil Gest See **\$600.00**

21. Sapphire Blue large dish, GIII-25. 7" d, 1 9/16" h. Shape D-2. Unrecorded size and shape. Probably unique. Folded rim. For illustration of pattern, but not shape see A-121-5. Purchased from Neil Gest. **\$1000.00**

23. Olive Yellow Green Bowl/Pan, GII-6. Flat base with folded rim. Illustrated A-117-3 and B-14-1, where it is stated that only three or four in this color are known to exist. 7 7/8" d, height ranges from 2 3/4" to 2 1/8" (rim of bowl uneven). Extreme rarity. This is the rare Kent, Ohio pattern. Purchased from Neil Gest. **\$5500.00**

24. Sapphire Blue Pint decanter with blown stopper, GV-8. Listed as very rare. Stopper blown and ribbed. Appears mint, but close inspection reveals a bruise on the corner of the base. Purchased from Neil Gest. **\$950.00**

Howe (Lot 139...2nd sale, April, 1941). Purchased from Neil Gest. Illustrated A-102.4. **\$2400.00**

30. Gray blue inkwell, GII-15. Listed as scarce. 1 7/8" h, 2 1/4" d. Purchased from Neil Gest. **\$2100.00**

P A T T E R N M O L D E D - S T E I G E L

48. Clear checkered diamond salt. Now attributed to the Amelung factory. Very rare. Illustrated A-32-4. Has a shallow flake inside top rim, 3" h, 2 1/8" d. Purchased from Neil Gest. **\$750.00**

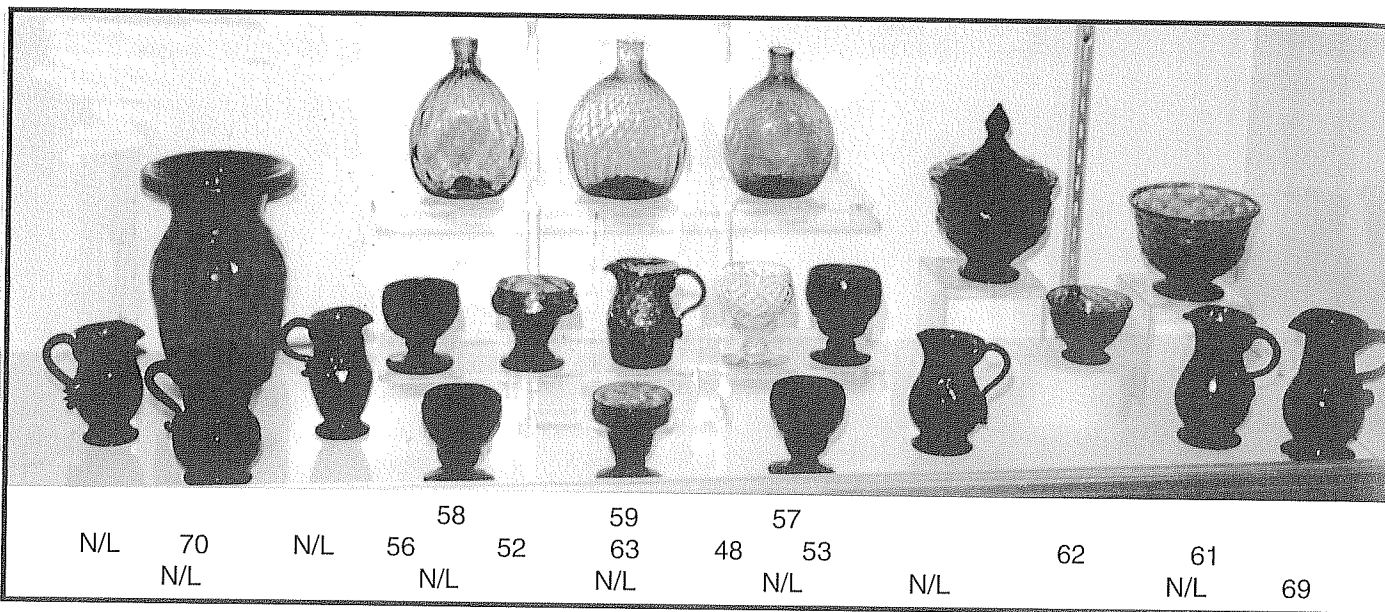
52. Deep Emerald Green 11 expanded diamond salt. Rare color. Same form as previous. Lovely color and form. Purchased from Neil Gest. **\$600.00**

53. Deep cobalt blue checkered diamond salt. Strong impression of the checkered diamond design. Extremely rare. Illustrated A-9-4. **\$750.00**

56. Emerald Green (w/yellow tint) diamond daisy salt. Extremely rare (one of three known to exist). Illustrated A-32-7. Heavy in form, and unlike the preceding salt. Ex-Collection of Richard Loeb (March, 1947...lot 97). Purchased from George McKearin. **W/D**

57. Amethyst "perfume" bottle in the extremely rare Daisy in Hexagon pattern. Only eight or ten of these are known to exist. This one has a clear impression. Illustrated B-1-2. Now the bad news.....there is evidence of a tiny bit of grinding on the outside of the neck, from which there is a 1/4" light refracting line. Otherwise, this is a magnificent specimen of an extremely rare item. Purchased from Neil Gest. **\$3900.00**

58. Amethyst "perfume" bottle in the rare 12 expanded diamond pattern. Rarer than the Daisy Diamond pattern, this bottle also has a very good impression. It is perfect in all respects, except for a tiny pie-shaped sliver out of the inside of the neck. Ex-Collection William W. Wood III (January, 1942...lot 116). 5 1/8" h.



Illustrated A-9-3 & B-1-7. Purchased from Neil Gest. \$1600.00

59. Amethyst "perfume" bottle in the extremely rare Diamond over Flute pattern. Considered much rarer than the two preceding bottles, this one is brilliant mint, with an extremely strong impression. We have correspondence from Neil Gest stating that this is the largest of these and the best impression that he had ever seen. 5" h. Illustrated A-9-5 & B-1-6. Purchased from Neil Gest. \$2100.00

60. Deep sapphire Blue footed sugar bowl and cover in the 11 expanded diamond pattern. Cover also in 11 expanded diamonds with swirl-ribbed finial. Almost identical to bowl illustrated B-2-2 in form. Ex-Collection William T Howe (April, 1941...lot 59). Height to top of finial 6 3/4", 4 3/8"d. Purchased from Neil Gest. \$2300.00

61. Amethyst footed bowl in the fifteen diamond pattern. Applied short stemmed foot. Identical to B-2-1. Rare. 3 3/8" h, 4 3/8 d. Purchased from Neil Gest. Folded rim. \$1400.00

62. Amethyst footed bowl in the fifteen diamond pattern. Applied short stemmed foot. Identical to the above (no folded rim though), except it is almost a miniature....., 2 1/8"h, 2 2 7/8"d. Haven't seen anything like it in any book. Purchased from Neil Gest. \$425.00

63. Fantastic Emerald Green fifteen diamond creamer. Has a great provenance: Item number 163 at the Girl Scouts loan Exhibition (Sept., 1929) from the private Collection of George S McKearin. Sold at the McKearin Auction of January 7, 1932 (lot #309). Purchased from Neil Gest. This will be the first time this piece is available in over fifty years (same goes for the rest of this Collection!). Straight sided cylindrical form, rounding to a cylindrical neck with a flaring rim and partially folded spout, which is beautifully formed. 3 1/8" h, 2" d @ widest point. Solid emerald handle with intact curl. A real beauty. \$1100.00

69. Sapphire blue eleven diamond PETAL-footed creamer.

Appears to be from the same mold and batch of glass as the above. Form is the same so it appears that it was made by the same blower. We have a letter from Neil Gest to this effect. Probably the only case of this, where the only difference is in the form of the foot. 5 5/8" h, 2 1/2"d. Rare two some. Purchased from Neil Gest. \$350.00

70. Deep sapphire thirteen paneled vase, Form illustrated A-33. Long considered one of the great rarities in American glass, this is one of the finest examples of this form we have ever seen. Big and beautiful. Purchased from Neil Gest. \$1400.00

P A T T E R N M O L D E D - T E N D I A M O N D

71. Deep Aqua ten diamond small bowl. 5 1/4"d, 1 5/8" h. Extremely rare as only four of these are known to exist. Ex-Collection William W Wood III (January, 1942..lot 265). Also Ex-Follensbee Collection, Cleveland, Ohio. Purchased from Rhea Knittle. Similar item Illustrated A-23-10. \$1600.00

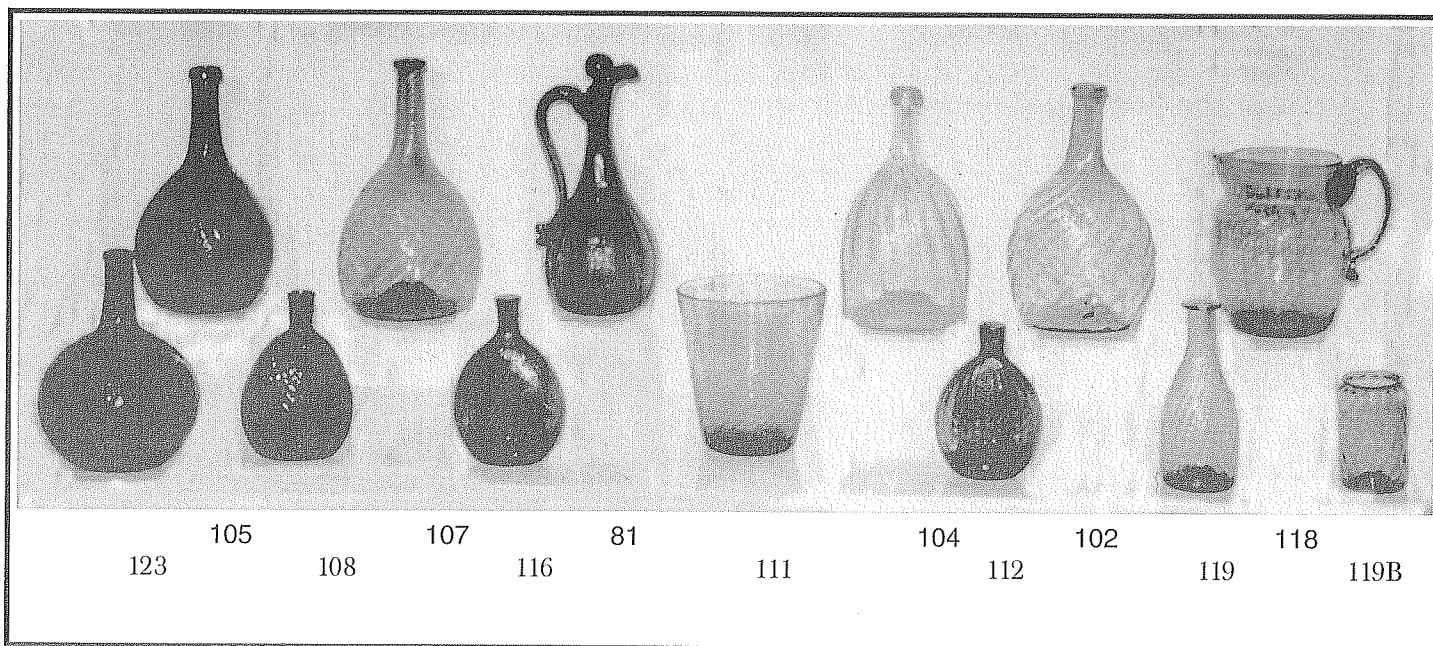
72. Brilliant light green ten diamond petal footed, double domed Sugar bowl. One of three known to exist (and one of the others has damaged). One of the most important pieces of American Glass.....the apex of American glass-making. Probably blown at the White Glass Works, Zanesville, Ohio. Purchased from and discovered by Rhea Mansfield Knittle. MINT!!! \$18,000.00

73. Deep aqua ten diamond ogival chestnut flask. Illustrated C-98-2. Somewhat unusual. 4 7/8"h, 2" deep at the base. \$325.00

74. Yellow Green ten diamond chestnut flask. Illustrated C-98-2. Listed as rare. 5 1/4"h, 2 1/4"deep at base. One potstone in body, but no damage. \$1500.00

P A T T E R N M O L D E D - R I B B E D

78. Clear twenty-four ribbed galleried rim sugar bowl with domed cover. Similar to E-163-2. Cover not ribbed, (but has a folded rim). Heavy applied plain foot. Nice lines and proportion. 6 1/8"h to finial, 4 1/8"d at rim.



\$350.00

81. Magnificent Sapphire Blue sixteen ribbed cruet with applied hollow handle (great curled tip) and hollow ball stopper. Very large (9 5/8" to top of stopper) and vibrant color. Best possible example. For similar form see E-167-1. Purchased from Rhea Knittle. **\$800.00**

83. Medium amethyst twenty rib chestnut. Similar to the Steigel type bottles. 6 3/8" h, 2 7/8" w wide at base. **\$950.00**

85. Yellow green small chestnut with sixteen ribs. Nice color. Slight flare to neck, which is unusual. Purchased from George McKearin) 4 3/4" h. **\$875.00**

86. Light amethyst, twenty-two rib, slightly swirled salt. Color heavy in some spots and only trailing lines in others. Purchased from Neil Gest. **\$600.00**

89. Extremely large twenty-four rib amber salt. Zanesville. For form (not size), see A-80-10. Rare in this size... 3 3/8" h, 3 1/8" d. Purchased from Rhea Knittle. **\$3300.00**

90. Extremely large twenty-four rib aqua salt. Zanesville. Same form as above. Again, a rare size... 3 3/8" h, 3" d. Purchased from Rhea Knittle. **\$700.00**

93. Light green (bottle glass) footed creamer with heavy applied foot and short, solid crimped handle, in twelve rib pattern. Made to go with sugar bowls, shaped like A-52-5. Applied threading around neck. Very pleasing form. 4 5/8" h, 4 3/4" d. Purchased from Neil Gest. **\$575.00**

94. Fantastic red amber, twenty-four rib pitcher with spectacular flaring spout and solid applied handle with great curl. Finest possible example of a Zanesville pitcher. As nice as form illustrated A-77-2. Tooled rim. 5 1/4" h, 3 5/8" across the top. Purchased from Nell Gest. **\$6250.00**

95. Clear brilliant green twenty-four rib large creamer identical to A-77-2. Same fine proportions and form. 5" h, 3 1/4" across top. Has a shallow flake on top

rim.....but it matches number 96 below... **\$700.00**

96. Clear brilliant green twenty-four rib galleried rim sugar bowl with double domed cover and ball finial. Adjectives do not do this justice, but let me suffice to say that it is the best possible example in all respects. Illustrated A-77-1. 7" to top of finial, 5" across rim. Both 95 and 96 purchased from Neil Gest. **\$12,000.00**

97. Amber twenty-four rib galleried rim sugar bowl with double domed cover and ball finial. Again, adjectives do not work satisfactorily, however this one has a slight problem. The galleried rim slants at a depth of between 3/8" and 1/8". Upon very close examination with a loop, we feel that a portion of the circumference of the galleried rim has been ground (approx. 40%) to erase some unknown damage. The damage has been successfully removed, leaving the slant to the gallery as the only evidence of the unusual.....the bowl looks great. Form illustrated A-77-1. 7" to top of finial, 5 1/8" across rim. **\$2600.00**

98. Clear brilliant amethyst footed, galleried rim Sugar bowl with twelve ribs and domed cover. Attributed to Bakewell, Pears & Bakewell. Illustrated A-52-5 (form) and E-color, plate 5-1. Cover has folded rim. Base applied. Form, color and proportion make this one of the stars of this collection. 7" to top of finial, 4 1/8" d. **\$4800.00**

99. Purple Blue twelve rib, footed, galleried rim sugar bowl with domed cover. Again, Bakewell, Pears and Bakewell. Illustrated A-52-5 (form). Applied heavy foot which has had a piece off and glued back on. Cover has folded rim. Minute flake to inside of galleried rim. Looks very good. 6 1/2" h, 4" d. **\$700.00**

P A T T E R N M O L D E D - S W I R L E D

102. Aqua club Bottle with sixteen ribs swirled to the left. 8 1/4" h. **\$50.00**

104. Brilliant aqua flattened club bottle with sixteen ribs swirled to the right. Purchased from Sam Yaeger. 8 1/2" h. \$125.00

105. Light amber twenty-four rib swirled to the right, Zanesville Glob. 8 7/8"h. \$375.00

106. Extremely large and fine Golden Amber Milk Pan with twenty ribs swirled to the left. Folded rim. Illustrated B-10-1. Ohio attribution. Very rare in this very large size and deep vibrant color. 10 1/2"d, 2 7/8" h. Finest possible example of a rare form and color. Purchased from Rhea Knittle who illustrated it in her June, 1932 article in the Magazine Antiques. \$2600.00

107. Rare green twenty-four ribs swirled to the right club bottle (with tapered base.....really a cross between a club and a glob). Very tall...9 1/4"h. Fine green color. Purchased from Sam Yaeger. \$1500.00

108. Red amber (almost red) twenty-four ribs swirled to the left chestnut. Very strong impression and unusually long neck. Purchased from Sam Yaeger. 5 3/4" h, 1 7/8" wide at base. \$225.00

109. Deep blue twenty-two rib swirled to the left salt. Typical ogee form. 2 1/2" h, 2"d. Has two small chips on rim. Purchased from Neil Gest. **unsold**

110. Aqua twenty-four rib swirl to left tumbler. 3 3/4"

(1 "1) light refracting line off handle. Rare in this size and color. Purchased from Neil Gest. 6 1/4"h. \$300.00

119. Brilliant light green twenty-four rib broken swirl (popcorn effect) cruet. Identical to A-78-6, which is attributed to Zanesville. Unusual form for this decoration. Purchased from Sam Yaeger. \$550.00

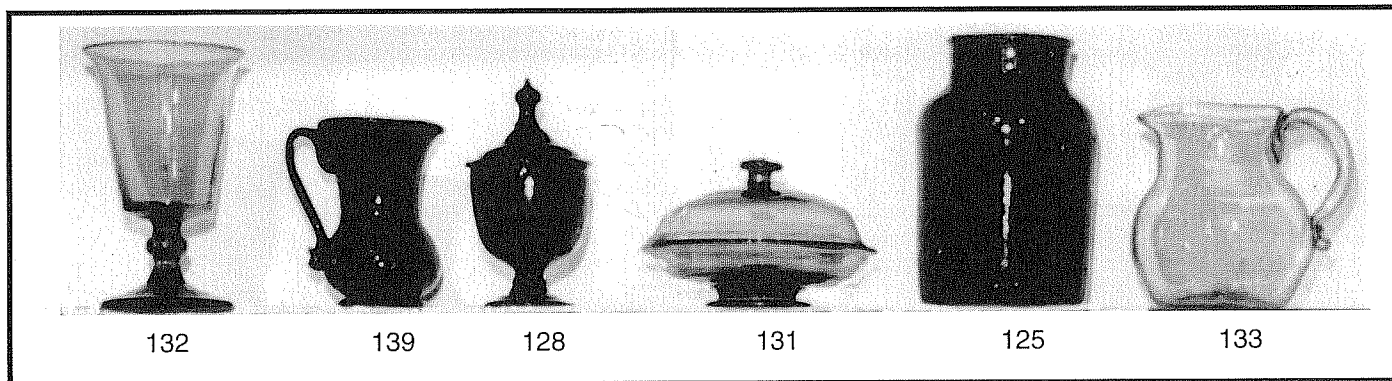
119B. Light bright green condiment Jar. Cylindrical shape with rounded shoulder with flared rim. Pattern could be either Small diamonds or broken swirl. Purchased from Neil Gest, 3 3/4" h. \$225.00

F R E E B L O W N

123. Brilliant red amber glob, that is magnificent in both color and shape. A perfect glob form, Rather large too, as it is 7 1/4"h and 5 1/4" d. Has a turned lip. Purchased from George McKearin. \$600.00

125. Large amber wide mouth cylindrical Jar/container. Turned over rim. Color of amber is same as following Zanesville sugar bowl. 8 3/8" h, mouth 4" d, base 5" d. Purchased from George McKearin. \$275.00

128 Cobalt Blue pedestal footed sugar bowl and cover. Cover has applied "Steigel- type" finial. Foot of bowl has a folded rim. Purchased from Neil Gest. \$425.00



h, 3" d. \$110.00

111. Large Aqua twenty-four rib swirl to the right flip. The largest of these I have ever seen. 5 1/2"h, 5 1/8" d. Purchased from Rhea Knittle. \$150.00

P A T T E R N M O L D E D - B R O K E N S W I R L

112. Yellow green chestnut with broken swirl to the left. 5 1/4" h, 1 3/4" wide at base. Purchased from George McKearin. Rare color. \$425.00

116. Sapphire blue forty rib broken swirl chestnut. This is quite unusual since you can see evidence of the double dip and a faint impression of the vertical rib. This could be a legitimate piece of Midwestern glass in the very rare blue. One line of darker slag meanders through the bottle. 5 3/4" h. Purchased from Neil Gest, who listed it as a...."very rare blue half pint Ohio Chestnut flask, Herringbone pattern". \$300.00

118. Light Emerald Green Broken swirl pitcher. See B-40-4 for form. Has applied double rib solid handle and four beads of threading around neck. Tooled rim. Has a short

131. Clear grey-blue low-footed dish with matching domed cover. This piece is illustrated in A-68-15 and B-4-1 in a somewhat larger size, but without mention of a cover. It has one. It is a high dome with a folded rim and a heavy knob finial. It sits into the base on the folded rim, which is slightly flared to receive it. Ex-Collection of Mrs. Frederick Fish (January, 1940. ..lot350), in who's sale it is listed as Unique by Helen McKearin. 4 1/2"h to top of finial, 7 1/4"d. Purchased from George McKearin. \$1900.00

132. Bright light emerald green chalice-type vase with knob stem and heavy foot. Quite similar in form to the pressed glass tulip vases. Foot is 4 1/8"d and is in one piece with the knob stem, which is applied to the base of the vase. The mouth of the vase is nicely flared. Has to be a rarity in blown glass. Purchased from George McKearin. 7 7/8" h, 5" d at mouth. \$325.00

133. Yellow green pitcher with folded spout and hollow applied handle. Irregular mouth and body and slight tilt to handle which makes this large free-blown piece one of

the best of it's kind. Definitely midwestern, probably Ohio. 6" h, 6" @ widest pt. Purchased from Sam Yaeger. \$275.00

139. Olive amber Pitcher, probably from Keene, New Hampshire. Heavy applied base and solid handle. Rolled rim. 3 3/4"d @ widest pt. Probably another Individual piece. Purchased from George McKearin. \$650.00

141. Clear vase with opaque white loopings, complete with witch ball to match. Similar item lillustrated E-49. This one has the plain top to receive the ball and the looping is somewhat not as heavy. 8 3/4" h. Lovely and graceful. \$550.00

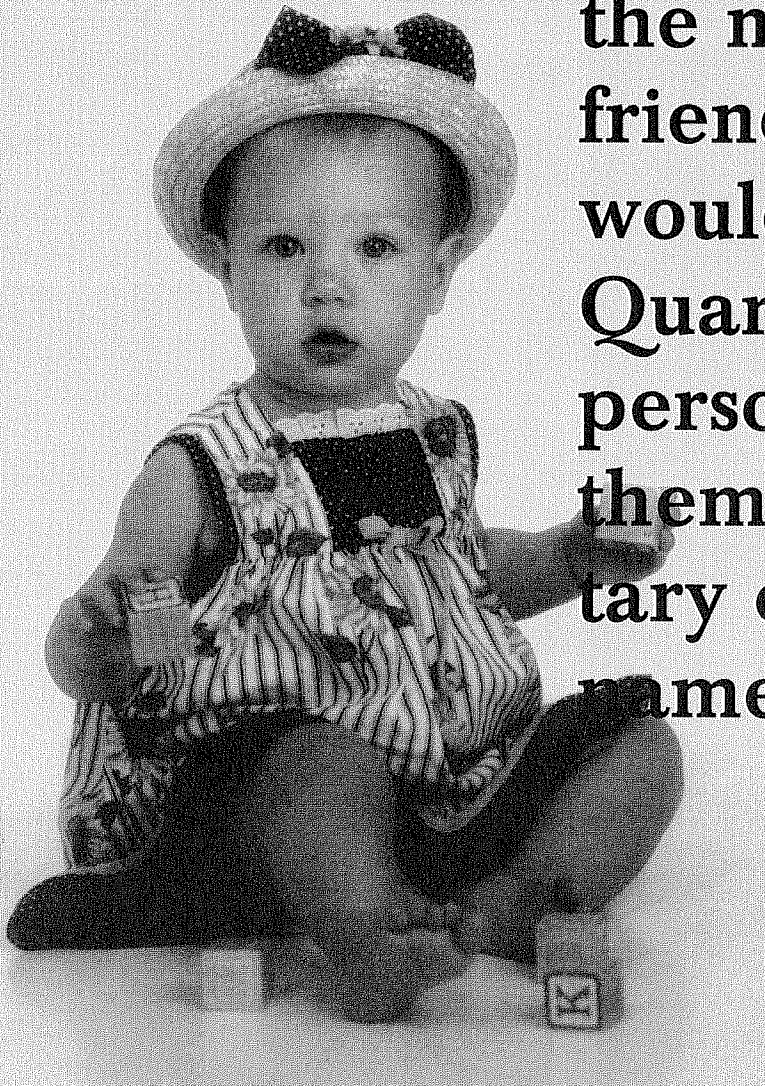
142. Sapphire blue straight sided handled mug. 3 3/8" h, 2 5/8" d. Solid handle with crimped end (never had a curl). Purchased from Rhea Knittle. \$200.00

END OF PART I

In the next issue of **The Quarterly** we will illustrate and discuss a second portion of this magnificent Collection.

We apologize for the poor quality of the photos for this Collection, but the originals, that were not very good to begin with, have deteriorated with age.

Hey!



Do I have a deal for you! Send me the name of a friend you think would enjoy **The Quarterly** and I'll personally send them a complimentary copy in your name. Free!!!!

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Coming Attractions

April - May Issue

Letters to the Editor (the good, the bad and even the ugly). Will probably contain reader "feed-back" regarding this, the first issue.

China and Glass Notes

American Commercial Enterprises. Represented on Historical Staffordshire by Ted Gallagher

Comments on the Grapevine Border series by Norman Wolfe

Around the Block.....auction reports from January 1st through March 31st.

Meet the Collectors (pictorial reviews of both a china and a glass collection)

Unpublished Discoveries - Glass & China

Articles:

"Collecting Early American Glass", an illustrated reprint of a lecture given by collector Michael Mackintosh at the Filoli Museum

Interesting forms found in Yellow-Glazed English Earthenware

"Welcome Lafayette" in both China and Glass

Voices From the Past -

Volume I, Number 1 of The Old China Magazine (October, 1901)

Photos of Sam Laidacker's show booths, circa 1940-50

The Roling Collection - Part II

Book Reviews

"Sandwich Glass" by Ray Barlow and Joan Kaiser reviewed by M. Hausladen

"Dictionaries of Blue and White Printed Pottery" by Coysh-Henrywood reviewed by D. Elbert.

and much,

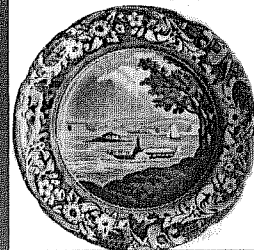
much

more!

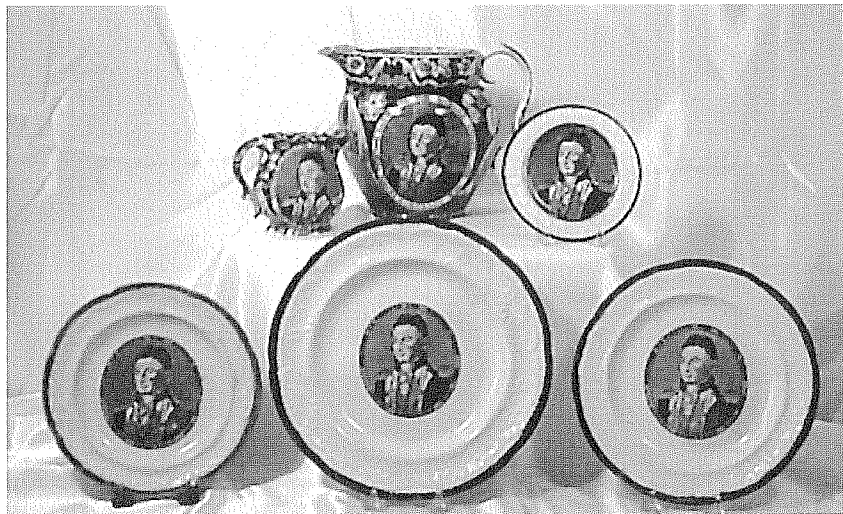
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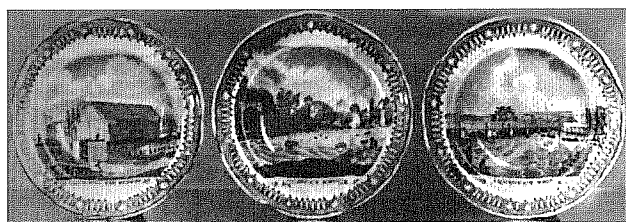
Wanted to Purchase



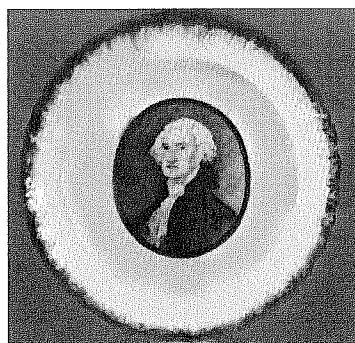
Unusual War of 1812 pitchers (especially those with green, canary or lustre grounds) and Liverpool pitchers, especially those in canary or with rare transfers. Condition not important.



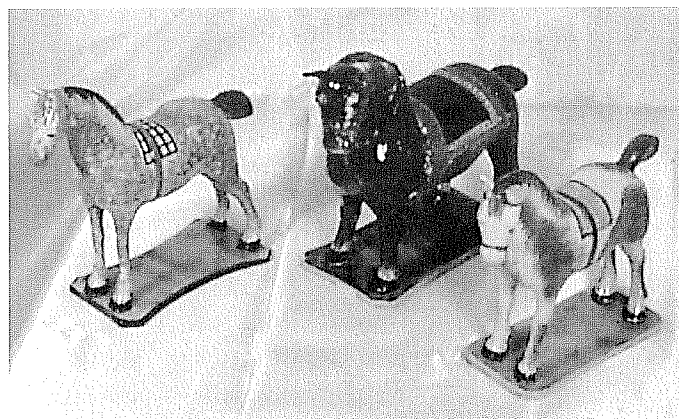
Unusual American Historical Staffordshire plates, platters and pitchers with views of: The War of 1812, Washington, Lafayette, Jefferson, Clinton (no not Bill, DeWitt), any very rare cup plates, small platters (under 12 1/2"), small pitchers (under 4 1/4"h). Specific wants are "Hurl Gate" by Stubbs, "The Temple of Fame..." by Stevenson, "Chillicothe..w/raft" by Davenport, "Almshouse Boston" vase by Ridgway, "Masonic Hall, Philadelphia" by Ridgway, any medallion plate or platter, "Henry Clay, Star of the West" plate or platter, "Fulton Market" salt shaker...etc.



Wanted - Information as to the location of the above "Erie Canal" cup plates and the below 8 1/2"d plate. Last seen in the Thomlinson Collection.



Staffordshire figures of animals from the period 1780-1820. Creamware, pearlware and yellow-glaze all of interest.



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