

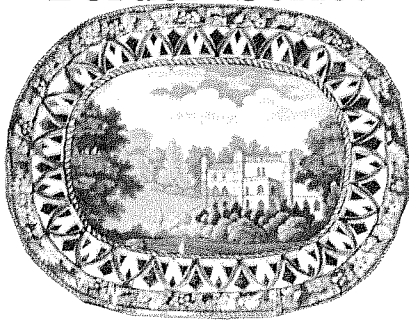
THE Q China and Glass Quarterly

Volume I

April/May 1997

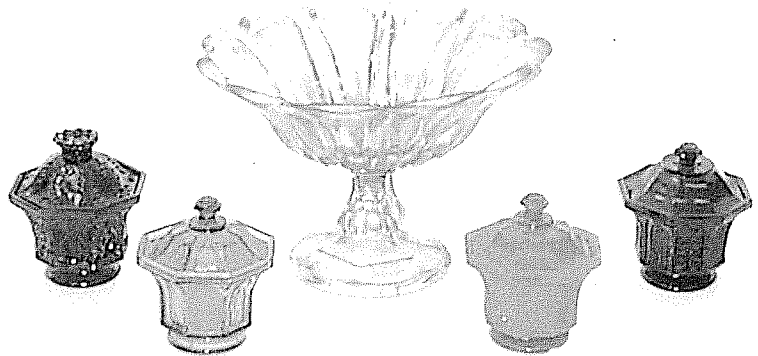
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The Grapevine Border Series

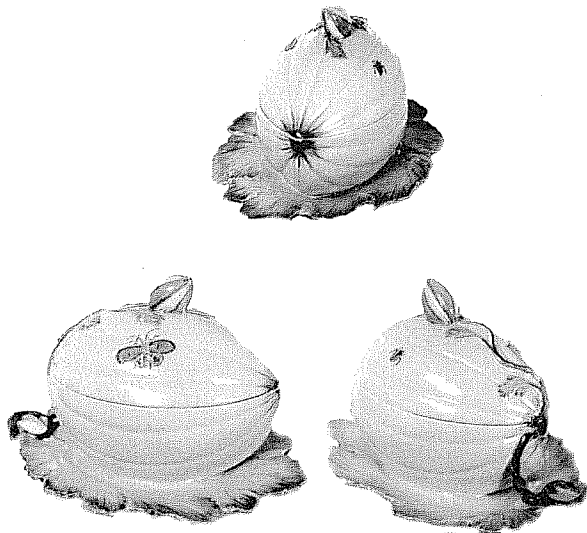


Openwork undertray Wellcombe, Warwickshire. The view taken from Neale's "The Seats of Noblemen and Gentlemen in England, Wales, Scotland and Ireland"

A Class Glass Collection



Yellow-Glazed Earthenware



Three views of the same Wedgwood gray tureen in a melon form, placed on a leaf-shaped undertray. Highlighted in green, orange, red and black. Note the butterfly and the ladybug on the sides. It was these "fruit" tureens that caused Josiah Wedgwood to experiment with the yellow glazes.

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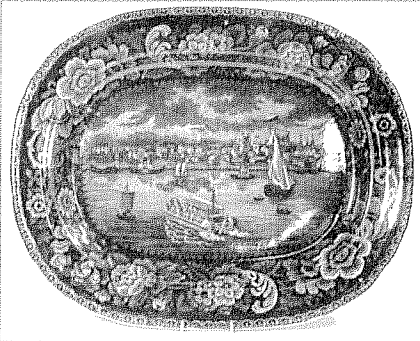
Meet the Collectors



Mrs. Emma DeF. Morse's coffee pot "Baltimore Assembly Rooms" and "Baltimore Almshouse" by an unknown maker (probably Davenport) at The American Antiquarian Society, Worcester, Massachusetts.

Plus So Much More.....

Historical Staffordshire and Collectors Items

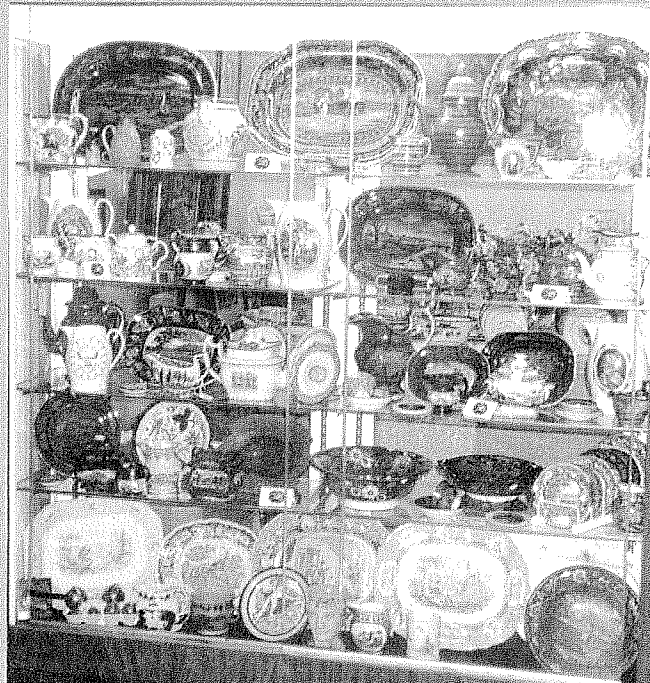


We always have in stock a fine collection of dark blue Staffordshire with both American and English view transfers. Liverpool pitchers of American interest and War of 1812 pitchers and plates are one of our many specialties. We maintain an interesting selection of early 19th century Anglo-American pottery,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



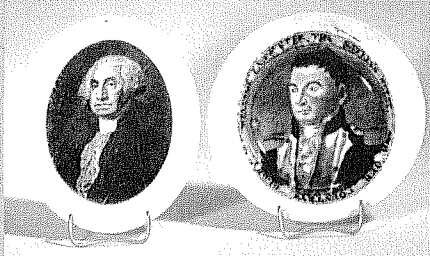
represented in our ever changing inventory, as is a fine grouping of Currier and Ives lithographs.

We exhibit at shows in York, Pa, Wilton, Ct., and Brimfield, Ma. We have showcases with fine selections from our collection 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 Antique Center in Gettysburg, Pa.



Some Items Displayed at a Recent Show

Send \$33.00 postpaid for "Historical Staffordshire - American Patriots & Views" a color illustrated price guide with 485 photos. Send \$10.00 for our new (3-25-97) mail order catalog with over 700 items.



William R. & Teresa F. Kurau

HISTORICAL STAFFORDSHIRE & COLLECTORS ITEMS

P. O. Box 457

Lampeter, Pennsylvania 17537

Tel (717)-464-0731

FAX (717)-464-0590

From the Editor

The preparation of this second issue has been quite a learning experience. In order to cleanse the computer system of the problems we had with the last issue, we had to venture into the area of "computer geekdom". We think we have succeeded in purging the system of its faults and we also believe the problem we had with the quality of the illustrations has been solved. We will know for sure, when this issue is returned from the printer and we can examine it. We had planned on approximately 40 pages for this issue, but that quickly changed. So instead the expected 40 pages, you are receiving 56 pages. So much for the five "P"s (previous planning prevents poor performance).

Most of our readers have responded as we had hoped and **The Quarterly** seems to be heading along paths that you are in the process of choosing. The ceramics people have responded so well, in fact, that we had to hold back three completed china articles and insert an article on glass, in order to achieve some sort of balance. We hope the glass readers will be more forthcoming with articles in the future. One of our initial hopes was that we could promote the establishment of an American branch of the "Friends of

Blue". The first steps toward accomplishing this seem to be taking place (see letters to the editor).

Our subscription base has grown over 10% since the first issue, which is promising, especially in light of the fact that we finally have our WebSite online (www.oaklandpublications.com), which we hope will increase our advertising exposure. We don't intend to advertise much through the antiques media, in an attempt to keep the expenses and resultant subscription costs to a minimum. Therefore, we are relying on our readers to spread the news about **The Quarterly** to other collectors, so we can increase our subscription base to the 750 needed to economically publish in full color.

We think you will find this issue's offerings of interest. The content and direction of this magazine will continue to be guided by you, the collectors, dealers and museum types, who we hope will adopt this as your very own and share your knowledge and interest with the rest of us.

Enjoy.

Table of Contents

Letters to the Editor.....	4	English Yellow-Glazed Earthenware 1780-1835.....	38
China and Glass Notes.....	5	The Land Beyond the Mountains	
“To Flow or Not to Flow” by		Midwestern Glass and Glass Making.....	41
Arnold Kowalsky.....	9	Unpublished Discoveries in Ceramics.....	44
“Stevenson’s Vine Leaf Border		Unpublished Discoveries in Glass.....	47
by Ted Gallagher.....	13	Voices From the Past.....	50
Wood’s Grapevine Border		Laidacker at White Plains	
Series by Wolfe and Arman.....	14	Circa 1930’s.....	50
Around the Block - Auction Reports.....	22	The Roling Collection - Part II	
Northeast Sells Texian.....	22	True Jewels of American	
Meet the Collectors		Blown Glass.....	51
A Study Collection, Deep in		Coming Attractions.....	55
the Woods.....	24		
Mrs. Emma DeF. Morse’s			
Collection of Staffordshire.....	31		

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.

Letters to the Editor



Congratulations on the first issue of the China and Glass Quarterly! I read with great interest the articles written by Norman Wolfe and Ted Gallagher. I hope to see more similar articles in future editions. The Unpublished Discoveries columns are also a lot of fun. I hope the American Glass and Staffordshire collectors, and dealers, fully appreciate the importance and need for this publication

Scott Hambidge

My compliments on the Premier Issue of the "China and Glass Quarterly". I found it interesting, informative, and well worth while. Something sorely needed by those of us interested in Historical Blue. I have but one complaint, and I hope that it is not indicative of a future trend. In your coverage of the Sotheby's auction there was absolutely no mention of the sale or price of a major and important piece of Historical Blue, namely a Pennsylvania Arms of the States platter that came with a rich and wonderful provenance dating back to the turn of the century. It's omission had to be deliberate.

The fact that it sold for only \$8,000.00 when other dealers are presently asking \$25,000.00 for theirs, is certainly not helpful for the "business", but it is one of the facts, and it's mention is necessary for a balanced report. I can certainly see the need for discretion in identifying successful bidders or underbidders, but the fact that it sold and at what price, should be common knowledge, regardless of whether it is high or low, or whether it helps or hinders the commercial interests in Historical Blue.

We want to look to the "Quarterly" as a resource of unbiased information, useful to all of your subscribers, for only then will it secure it's stated purpose and help to create a more astute, active, and hopefully, more organized group of enthusiasts.

I wish you much success in your new undertaking.

Chet Creutzburg

There was no intention to deceive on our part. We omitted reference to this price, since it was such an obvious aberration in the strong "bull" market for Historical Staffordshire. The fact that only one dealer in the audience had the presence of mind to scoop up such an obvious bargain, shows that those present, including myself, weren't paying attention.

We liked the first issue of The China and Glass quarterly, hence our check for \$45.00 to complete the subscription for the remaining three issues this year. Looking forward to the April/May issue.

Not being glass fans, we'd like even more china articles and pictures. How about articles on non-American & English Views sometimes, like Hall's Quadrapeds, Italian and Indian Views, floral patterns, etc.

Question: on page 37 of Vol. I you mention the "mythical Arms of 'New Hampshire' by Mayer, that has never been located." But on p. 7, Richard Marden's ad shows a picture of the plate. What gives?

R. Rago

You were the only reader that caught that. Mr. Marden has a sense of humor and was illustrating a modern reproduction sold at the Strawberry Banke restoration. Mayer made twelve different "Arms" in his States series and logic says he should have made something with New Hampshire on it, but it has never been located.

More on the "bug" (excerpts from various sources)

....there were many errors in my article concerning the Three Views of Chillicothe and also many omissions of vital information that were obtained from Hayden Goldberg and Curtis Brown....

Ted Gallagher

...it was a great disappointment due to the photographs. The method that you are using does not reveal any detail let alone pattern. I request a return of my payment minus the amount for the first issue.

Name withheld by request

We are quite pleased to report this was the only case of a request for a refund.

Received first issue of "The Quarterly" and loved it. I wanted to comment on your "Welcome" letter outlining some of the glitches you experienced getting this first issue printed.

Our company puts out a quarterly newsletter and I proof it for the person that publishes it. She went through many of the same problems. I identified typos, she corrected them, we both saw them corrected on the PC screen and in the hard copy, but when the disk was sent to the printer, the errors mysteriously reappeared. We could not figure out why it kept happening. It was enlightening to hear of someone else experiencing the same phenomenon....

Michael and Becky Neuendorf

I really thought I was going "buggy", but I keep hearing these little horror tales. We're almost ready to go to press on this issue...I can hardly wait to see if it happens again.

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.

Display Ad Rates

Deadlines - the first of the month preceeding publication: January 10th, April 10th, July 10th and October 10th. Those issues will be mailed no later than February 1, May 1, August 1, November 1.

Full page.....	\$250.00
Half page.....	\$150.00
Quarter page.....	\$80.00
Eighth page.....	\$50.00

Internet Advertising

30% additional charge to the above rates for a ninety day listing.

China and Glass Notes

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

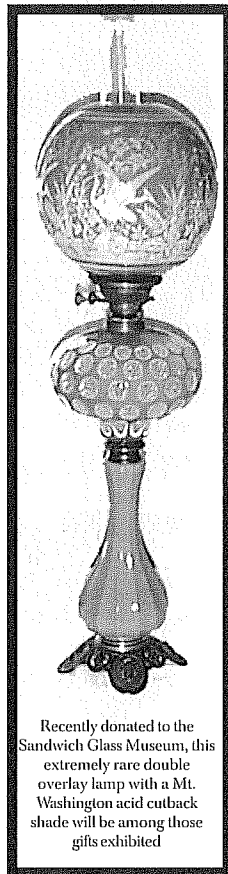
1997 Special Exhibition

“Quest for the Best - Tales of Collecting at the Sandwich Glass Museum”

The collections of the Sandwich Glass Museum have grown dramatically over the past decade thanks to the outstanding generosity of glass collectors, the descendants of Sandwich factory workers, Sandwich town residents and other dedicated supporters from across the country. These individuals have helped the Museum establish a comprehensive record of the local glass industry, which operated from 1825 to 1907 and achieved international acclaim for its pressed and blown wares. In tribute to the generous support of these donors, the Museum's 1997 special exhibition will present a survey of gifts and other acquisitions made to the Museum during the past ten years.

The exhibition will feature extraordinary blown, cut and engraved glassware together with priceless historical documents, tools and other Sandwich factory artifacts. Included among the many treasures will be a unique pentagon-patterned dish made in Sandwich about 1890 by master cutter Eugene Perrote, the gift of a direct descendent of the glass company's last superintendent; a decorated opal lamp shade bearing the only-known Sandwich company paper label; a spectacular 33" tall ruby overlay lamp that descended in the family of Sandwich glassworker John Murray; numerous rarities of early pressed glass from the extraordinary collection of Gladys W. Richards and Paul C. Richards; carved wooden models used to make glass company molds in the 1830-60 period, donated by members of the Westchester Glass Club; and iridescent art glass splendors from the little-known Alton Manufacturing Company, which operated for only a few months in 1907, the last of the Sandwich glassmaking enterprises.

Through the presentation of these and many other rarities, the



Recently donated to the Sandwich Glass Museum, this extremely rare double overlay lamp with a Mt. Washington acid cutback shade will be among those gifts exhibited

Museum will consider the appeal held by Sandwich glass for collectors of American antiques and examine trends that have influenced the remarkable popularity of this glass throughout the 20th century. Through “**Quest for the Best**”, the Sandwich Glass Museum salutes its many supporters and celebrates with them the extraordinary legacy of Sandwich glass. The exhibit opens April 1, 1997. For more information, please call the Museum at (508) 888-0251.

Seminar on Lacy Glass

November 11, 1997

The Sandwich Glass Museum will also sponsor a full day seminar on Lacy Glass with guest speakers Mariam Mucha, Jane Spillman, Kurt Nelson and author Joan Kaiser. **The Quarterly** will publish more news of this event as it becomes available, in the meantime you may contact the Sandwich Glass Museum for additional information.

News on the “States” series and on “Tams vs Wedgwood”.

excerpts of a letter from Norman Wolfe

Thank you for printing my article on the ‘America and Independence’ series by Clews. The gravy tureen undertray that you identified, is in fact **‘Bear Forest, Cork, Ireland’** and is among the Neale prints. I have identified one more view from the photos you supplied with my article. It is the 9" open vegetable dish, Arman I-15 known as **‘Mansion, winding drive’**. It is actually **‘Belton House, Lincolnshire’** also from Neale's prints. It was printed in reverse which is why I had not spotted it before.

In your ‘Unpublished Discoveries in Ceramics’ section, p 36 you show the saucer, ‘Log Cabin, North Bend’ marked J. Wedgwood. The only potter known to have used this mark is John *Wedg* Wood, (1841-60), Burslem and later Tunstall. He had his middle name legally changed to ‘Wedg’, hence J. Wedgwood. The famous Wedgwood factory located in Etruria and founded by Josiah Wedgwood I, never used the letter ‘J’ in any of their marks, always just plain ‘WEDGWOOD’. The only John Tams to be confirmed as a potter in England did not

start until 1875. There may have been an earlier John Tams as stated by Larsen but this remains unproven in my opinion. The importer's mark 'James Tams & Co.' is just another of those pesky coincidences that keep us guessing, I guess. I used the 'Encyclopaedia of British Pottery and Porcelain Marks' by Geoffrey Godden as a reference for this. This is the most complete work on the subject, as I am sure you know.

Norman Wolfe

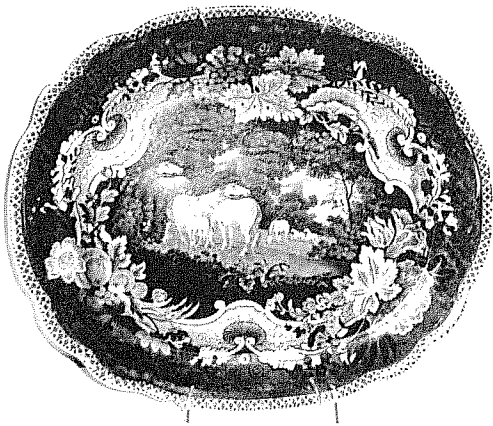
Comments From California

Congratulations on a job well done...despite the production problems! Hopefully, The CGQ will be around for a long time.

Comments

However, as interesting as I found the articles on historical blue, I hope that the Quarterly will be equally generous to the many wonderful patterns that were made for the American market that are not historical. Hundreds of animals, florals, shells, Cupids and country scenes decorate our pottery. Out here in the oft-ignored West, these subjects are especially popular! I suspect they may be even more popular, as a whole, than

the historical. Some examples and mysteries follow.



the historical. Some examples and mysteries follow.

Adams Domestic Animals: Has anyone documented all of the domestic animals which appear on the Adams series that Coysh, in Blue Printed Earthenware, 1800-1850, calls "Rural Scenes Series (Three Cows Pattern)". See the enclosed view of the 18" platter. By the way, no cows, only horses!

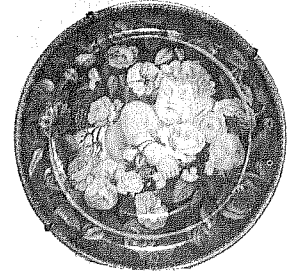
Woods "Cupid Behind Bars":

How do the different patterns in this series connect (other than the border)? Source prints? Note the enclosed photo.



Undocumented Cherub:

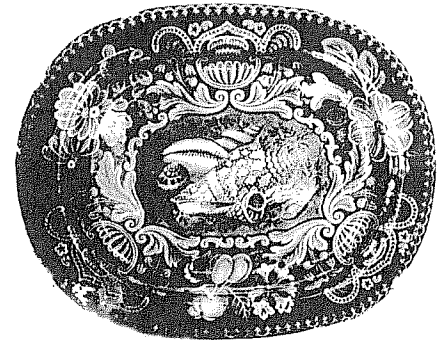
Note the enclosed photograph of a plate depicting a lovely cherub surrounded by roses, so beautifully printed that you can practically smell the flowers, and pinch the cherub's chubby cheeks. Who made this plate? Was it part of a series? As far as we know, it is not shown or listed in any publication.



I hope there are others who like the "other" patterns as much as I do and would like to learn more about them

Stubbs and Kent

Shells: What are the names of the different shells that grace Stubbs and Kent's Shell Pattern Series? Has anyone managed to collect the entire series, which has different shells on almost every size and form?



Announcement

Also, perhaps your readers would like to know that I founded a study group in Northern California in January, 1993, the "Staffordshire Blue Society of Northern California". Despite the name, we are very informal, and meet at one another's homes about three times a year to share our collections and discuss BLUE (and the other colors). If anyone is interested in joining, call or write to me.

Finally, collectors from around the country are more than welcome to stop by and pay us a **visit (by appointment only)** when visiting the San Francisco Bay Area; we're only 45 minutes south of The City. We have an eclectic collection of "Blue" as well as other Staffordshire from the 18th and 19th centuries (and even some historical).

Are there any other groups in the US? Perhaps we've already started your proposed (and long overdue) "Friends of Blue U.S."!

Very truly yours,
MERLIN ANTIQUES
Judith R. Siddall
734 Torrey Court
Palo Alto, CA 94303
(415) 494-7920 (ph)

What about it folks? Want to start a National Blue Society? Contact Judy or The Quarterly. We'll be glad to coordinate until you can nominate and elect officers. ED.

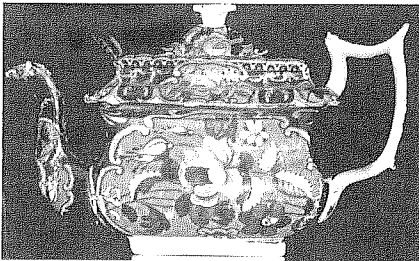
Comments from New York

Men are from Mars and women are from Venus. How about some non-historical deep blue which is both artistically pleasing and emotionally satisfying? You refer to 'Historical' and 'English views'. What about



2

pieces that were made for export to America in the 1820s and 1830s that have never been documented, that are neither American views nor English. I have enclosed



4

PS Another pattern on the unrecorded form basket and undertray that appeared in Quarterly #1 is Ridgway's "Osterly Park."

Dora Landrey

5



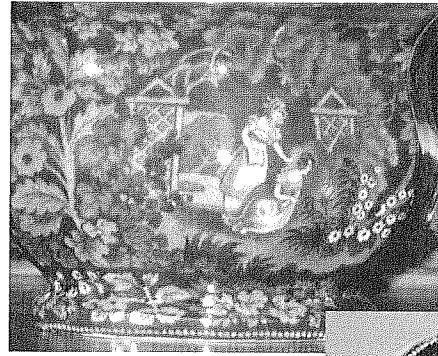
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pieces that fall into neither of those categories? There are so many extraordinary



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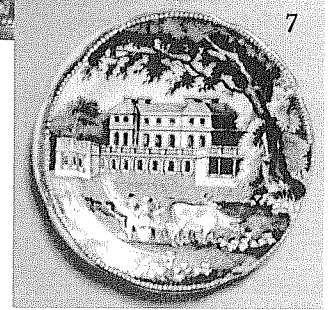
some photos. Can anyone help identify them?



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A detail of a view taken from the side of a teapot.

While we are at it, this was submitted for identification by Carol Ritche of California.



7

An Adams Project

We, with our colleague in England, Dr. David Furniss, are preparing Adams Staffordshire for Collectors.

Two English view problem areas exist which your readers may help resolve.

1. Does an Adams view "Bank of England" exist? Mrs. Hudson Moore lists one, as does Camehl. While most of their compilations are accurate, errors have crept in.

2. Are any of the following Adams views available for illustration? Many of the old blue Adams English views have never been illustrated. A few appear only in Old China Magazine at the turn of the century. We would like to make as many illustrations as possible available to today's dealer and collector. Proper credit would be given, of course.

- a. Armidale, Invernessshire
- b. Berkley Castle, Gloucestershire
- c. Blaise Castle, Gloucestershire
- d. Bothwell Castle, Clydesdale
- e. Branham Park, Yorkshire
- f. Brecon Castle, Brecknockshire
- g. Caister Castle, Norfolk
- h. Carstairs, Lanarkshire
- i. Church of England, Missionary College (Regents Park Series)
- j. Clarence House (R.P.S.)
- k. Clarence Terrace (R.P.S.)
- l. [The] Coliseum (R.P.S)
- m. Cornwall Terrace (R.P.S.)
- n. Denton Park, Yorkshire (Flowers & leaves border)
- o. Dews Hall, Essex
- p. Fonthill Abbey

The Review

q. Glanbran, Carmarthenshire
 r. Hanover Terrace (R.P.S.)
 s. Highbury College (R.P.S.)
 t. Lyme Castle, Kent
 u. Normanton Park, Rutlandshire
 v. Plasnewydd, Anglesey
 w. Polesden, Surey
 x. Regents Quadrant (R.P.S.)
 y. Rode Hall, Chesire
 z. Royal Hospital (R.P.S.)
 aa. St. Mary's Abbey, York
 bb. Sunning Hill Park, Berkshire
 cc. Sussex Place (R.P.S.)
 dd. Tixall, Staffordshire
 ee. York Gate (R.P.S.)

Additionally, any information on Adams pieces not found in standard references would be useful.

Personally, we would be pleased to know about any private collections with significant Adams holdings. Correspondents are invited to contact us at P. O. Box 1558, North Bend, OR 97459.

Judith and Richard Wagner

As we stated elsewhere in this issue, Linda and I are also compiling photos for a new book on the English and other views (both medium and dark blue). I'll search our files for some of the above. We would also appreciate the same type of information. Ed

A Note and a Review from England

The Note....

Friends of Blue

My thanks to you and to Arnold Kowalsky for the copy of the first issue of the *Quarterly*. I have reviewed this for the *Friends of Blue Bulletin* and enclose a copy of my comments.

I will also pass the magazine to a friend for possible review in the *Northern Ceramic Society Newsletter*.

I wish you every success in what has the makings of a very useful research instrument in the field of blue-and-white.

Yours sincerely

John Potter

Keeper of Records

106 Scotia Road Burslem Stoke on-Trent ST6 4ET

1997 has seen the launch of a new quarterly magazine in the U.S.A. Edited by David and Linda Arman and published by Oakland Press, issue number 1 of the "China and Glass Quarterly" came out in January/February this year. David Arman, of course, is well-known for his work on Staffordshire blue-and-white transfer-printed earthenware exported to the U.S.A. and other contributors include Friends of Blue member Norman Wolfe.

Naturally the *Quarterly's* preoccupation is with American collectors and so far as blue-and-white is concerned it tends to concentrate on the export wares. As we all know, these do not photograph well, but the illustrations in this first issue have not come out at all badly. The fifty pages of the issue, which include articles, information, auction reports and for sale/wanted lists, are split roughly half-and-half between china and glass, and in the china section is a promising and interesting feature entitled "Unpublished discoveries in Ceramics." The first illustrates, among other items, a pattern dated to around 1840 and marked "Log Cabin - North Bend", and the problems which can arise across a distance of 3000 miles are highlighted by the maker's mark, which is "J WEDGWOOD". The article falls into the common trap of assuming this to be Josiah Wedgwood III, which is of course wrong as the Wedgwood factory did not use the initial. In fact the mark is probably that of John Wedg Wood who was potting in Burslem (the Hadderidge pottery) and Tunstall between approximately 1841 and 1860 - just about the right date. Nonetheless, this feature promises good things for the future.

The magazine is well-produced, but because it is intended primarily for the American market would be of interest over here mainly to collectors and researchers of the "darkly, beautifully blue" export wares. It is priced at US\$ 60 for a year's subscription (four issues). All in all it is a welcome addition to published research on blue-and-white.

Enquiries to The Oakland Press, P.O.Box 39, Portsmouth, RI 02871, U.S.A.

The Jones Museum of Glass and Ceramics

For those of you that are unaware, this fine institution located in Sebago Maine, has an excellent collection of both American Glass and English Ceramics, including examples of all the categories covered by **The Quarterly**. While a schedule of upcoming events has been promised, you can contact the Museum directly and arrange a visit if you are in the neighborhood. Telephone (207)-787-3370 for information. The hours of operation are 10am to 5 pm (M-S) and 1 pm to 5 pm Sunday. The museum is open from May to mid-November.

A letter and an Article - Flow Blue

After seven years I have just completed an encyclopedia for the period 1780 to the present covering the fields of Blue and White Transfer ware, Historic Blue, Flow Blue, Mulberry, Romantic Transfer ware, Tea Leaf/ Copper Lustre Ware and White Ironstone: This will be published by Schiffer Publishing, Ltd. In 1998.

I would like to take this opportunity, via enclosing the attached article "To Flow or Not to Flow" with selected photographs (your choice), to address misconceptions and misinformation about Flow Blue perpetuated by many writers.

Flow Blue may be found on an ironstone or stoneware body. The period of production for Flow Blue dates from approximately 1838 into the twentieth century. The difference that many writers do not understand is that flowing was a forced occurrence. This style diminished in popularity beginning with the 1860s going into the 1870s and was replaced with clear delineated lines (no blurring). Of course, there are examples of flowing on eighteenth century pieces, but these were accidental and were not made to flow. Reasons for this flowing and not allowing the transferred pattern (the

cobalt) to affix itself cleanly to the body may lie in impurities in the biscuit, the cobalt, the glazing, improper heat, impurities in the kiln, amongst others. Yes, it will be found on all types of earthenware, etc. However, because an item is blue does not mean it is Flow Blue!

I would suggest, if one wishes to learn about Flow Blue, that the interested collector or dealer read or re-read the very fine introductory section found in Petra Williams Flow Blue China an Aid to Identification, (refer to bibliography at end of article). It would appear that many writers perpetuate the misinformation of secondary source materials.

The collector, as well as the dealer should have a small library dealing with his/her subject, in this case Flow Blue, to assist in better understanding their subject. The three books on Flow Blue authored by Jeffrey Snyder, published by Schiffer Publishing, are an excellent start. It must be remembered, however, that no books are without errors. For further information on Flow Blue, collectors are directed to the Flow Blue International Collectors Club and its Membership Chairperson: Sorita Wussow, 11622 Monrovia, Overland Park, KS 66210, or write me directly: Arnold A. Kowalsky, 908 North Broadway, Yonkers, NY 10701.

Arnold Kowalsky

To Flow Or Not To Flow, That Is The Question

Arnold Kowalsky

The development of blue designs was a matter of both technology and taste notes Robert Copeland {1} "Flow[n] Blue ... a chemical technique achieved by introducing (Flow Poder), a chemical such as lime or ammonium chloride into the glost oven. The blue print (cobalt oxide) is allowed to run during fusion of the glaze, thus producing a blurred or halo effect." Copeland notes this process as "...putting flow powder - a mixture of salt (sodium chloride), with lead and calcium carbonate - into the saggars during firing." {2}

In a letter dated January 5, 1848, Herbert Minton relates "... as respect all FB (Flown Blue) patterns, we cannot, after taking all the pains in our power, guarantee that all the pieces of the service [Anemone] should be exactly of the same tint and color or degree of flow. The process is an uncertain one ." {3}

Davenport's Flow Blue production during the approximate period of 1840-1860 was quite large and mass produced, as

was that of his contemporary potters who were involved in the export market. {4}



English potters shipped these "...calculated insult[s] to the engravers art with its deliberate effect of smudge and blur.. {5} These wares for export were "Poorly fired 'seconds' or 'thirds ... at low prices..... exclusively as export wares." {6}

English taste of the period lay in printed, clean, sharply defined wares. {7} Leonard Whiter writes on the subject that "Mercifully the full Flow Blue effect was never sought during the Spode period." {8}

In a series of articles in the "Art-Union" Magazine of June 1844, the editor notes, "...These abominations [as] 'floating blue'..." [an] ... "indulgence of bad taste." "The only place where we can find anything like it is in the wash-house, where the laundress squeezes the blue-bag over wet flannel, and

The formulae for these misguided wares, made for export, could fetch upwards of 100£ each. William Evans' article "Art and History of the Potting Industry (1846), reprinted in The Journal of Ceramic History, No. 3, 1970 states that: "The flow for blue, although of recent introduction, has undergone several changes. That, now in use by W. Ridgway, esq., is considered to be the best. Instead of washing, or placing the flow in the saggars, it is introduced in the glaze; and a great savings of expense is thereby secured.{11} Various recipes for this "flowing" process are noted in detail in many publications, including: Leonard White. Spode. London, England, Barrie & Jenkins, Ltd. 1989, p. 347; Joan Jones. Minton, The First Two Hundred Years of Design & Production, Shrewsbury, England, Swan Hill Press, 1993, pp. 174-175; and Robert Copeland. Spodes Willow Pattern and Other Designs After The Chinese. London, England, Studio Vista, 1980, pp. 163-166.

SUMMARIZATION

The export market proved itself to be a very fertile and profitable endeavor for many English potters. Because of its durability, earthenware/ ironstone services, designed with blue and white transfer (c. 1760-1870) and American (historic) depictions on Staffordshire (c. 1820-1850),-were highly successful commodities. Potters were always seeking new opportunities during this period of great change and experimentation. {12} Thus, from the late 1830's through the 1870's "Flow Blue" followed these earlier successes.

Of course, Flow(n) Blue enabled potters to "unload" their rejects (inexpensive earthenware or ironstone wares) on a market whose taste and discretion were not as one sided as the "taste makers" of the time dictated in England. The color, durability and inexpensive costs made these flow blue wares very popular (but did much to harm the fledgling American pottery industry).{13}

The terminology "Flow Blue" or "Flown Blue" was used by English potters to define a color and process that distorted the artists fine line engraved workmanship. With the addition of salt and acids to the sagger during the second firing blurring of the pattern was effected. In this second

firing the glazing was tinted with "blue poder" to effect not only a halo or "blue sheen" but further exaggerated the blurring process into the glaze.



20

In the late 1870's and onward, taste and circumstances dictated a clear, clean look. To a large extent, floral and art nouveau patterns replaced the romantic and oriental look. The "Flow Blue" (color) took on an almost clear and clean transfer appearance reminiscent of late; eighteenth and early nineteenth century blue and white transfer ware. The difference, however, lay in the rich blue coloring of Flow Blue as opposed to the early soft blue of transfer ware so well noted and illustrated by Coysh, Whiter, Copeland and others in their works.

END NOTES

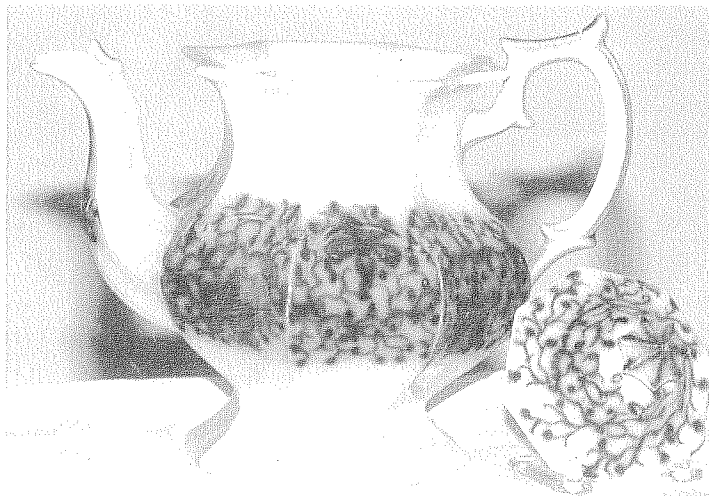
Robert Copeland. Spode's Willow Pattern and Other Designs After the Chinese. London, England. Studio Vista, 1980. p.

It is further noted that a rather compact and concise history of Staffordshire Blue can be found in W.T. Little, Staffordshire Blue. London, England, B.T. Batsford, 1987

2. Robert Copeland. Spode's Willow Pattern..., pp. 19-20

Petra Williams' Flow Blue China, An Aide To Identification, p. 5 notes that "this deep blurring covered printing faults and stilt marks and served to hide other defects such as glaze bubbles."

E. Morton Nance's The Pottery & Porcelain of Swansea and Nantgarw... p. 175 notes that between 1830-1840 "... The flow colors, although transferred in the ordinary way, differ from the usual printed colours in that when fired in the glost-kiln they run and produce a sort of blurring of the lines of the design, which was considered pleasant." "...The process seems to have been discovered by chance ... owing to some materials accidentally left in a-sagger having given a result on firing that was afterwards artificially retrograde." Nance further



notes that "...Less care needed to be taken with the engraving..." "...and due to the flowing process faults in design were often disguised."

3. Joan Jones. Minton, The First Two Hundred Years of Design and Production. Shrewsbury, England, Swan Hill Press, 1993, p. 48.

Geoffrey Godden further notes in his Minton Pottery and Porcelain of the First Period, 1792-1850. London, England, Barrie & Jenkins, Ltd. 1968, p. 161, that this process is described in W. White's book "The Complete Practical Potter, 1847 that "The Flown Blue effect was mainly the result of firing the blue printed wares in an atmosphere containing volatile chlorides. This flown effect, in which the blue colour runs slightly into the glaze, giving a halo-like effect, was very popular in foreign markets during the 1840-1850 period."

Further, Petra Williams' Flow Blue China, An Aide to Identification, p. 5 notes that "...some of the pieces so made are so flown that it is impossible to discern border detail or center pattern; and some are done so lightly that only a halo effect appears."

4. Terence A. Lockett & Geoffrey A. Godden. Davenport China, Earthenware & Glass London, England. Barrie & Jenkins, 1989, pp. 172-179

5. Leonard Whiter. Spode, A History of the Family, Factory and Wares from 1733-1833. London, England, Barrie & Jenkins (reprinted) 1978, p. 144

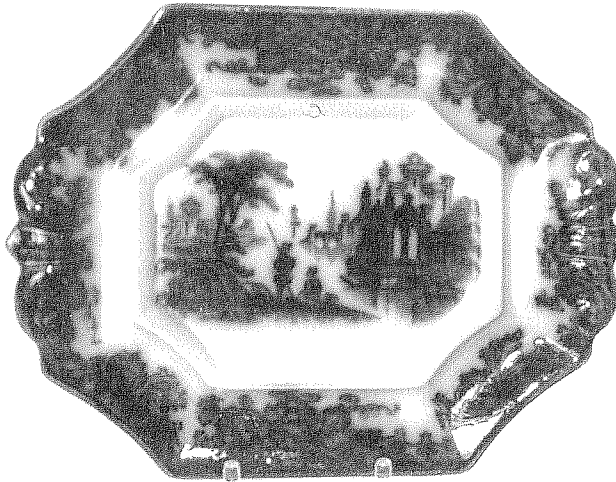
6. Terence A. Lockett and Geoffrey A. Godden. Davenport, China, Earthenware and Glass, 1794-1887 London, England, 1989, p. 172

7. Una des Fontaines. (contributor) English Ceramic Circle Transactions, Vol. II, Part 3, 1983, p. 219

8. Leonard Whiter. Spode, A History of the Family, ... p. 144

9. Terence A. Lockett and Geoffrey A. Godden. Davenport, China, ... pp. 173-174.

Further, Cyril Williams-Wood's English Transfer-Printed Pottery and Porcelain includes an extensive glossary of color terms covering all hues and shades met with in the study of ceramics. This is accomplished by using a parallel system of color codings and terms described by the Munsell system in America and the British Standards Institution, pp. 35-36 and pp. 235-239.



10. Robin Reilly. Wedgwood (2 Volumes) London, England. MacMillan Ltd., 1989, Vol. II, pp. 347-350. Comments also noted in Lockett and Godden's Davenport... pp. 174-175 and Copeland's Spode's Willow Pattern... pp. 163-166

Furthermore, Audrey M. Dudson's Dudson, A Family of Potters Since 1800. Hanley, England, 1985, Dudson Publications, states that it would appear that potters were engaged not only in selling formulae for colors and glazes but sold body shapes themselves.

11. Lockett & Godden's Davenport, China, Earthenware, ... p. 174 and Copeland's Spode's Willow Pattern ... pp. 19-20 notes: "...An underglaze colour must have two components, the color strain (which must be stable and brilliant

when glazed and fired) and the flux to fasten the color to the biscuit body. The glaze has an important effect on brilliance and unfortunately a glaze that gives particularly high brilliance may often have solvent action, which impairs equally the fineness of the pattern. So it is very unusual to find underglaze patterns in cobalt silicate blues, especially in which the lines and dots of the pattern are not to some degree blurred, for the intensity of the cobalt silicate reveals the slightest diffusion of color into the glaze."

12. Michael Berthoud notes the following in his book H. & R. Daniel, 1822-1846. Kent, England. Micawber Publications, 1980, pp. 53-55 and 65: John Daniel (Daniel & Rhead 1836-1840) experimented in Flow Blue and other flown colors (as noted by his ledger, prior to August 1840). "By October 1842 John Daniel was conducting trials for "Flow Blue", but was probably not the first in the field since he records that these were to match Dimmock's 'Blue Flowing Earthenware'.

13. Audrey M. Dudson's Dudson, A Family of Potters... notes that this practice is evident by the ready availability of relief moulded jugs in Flow Blue with Copper Lustre and other applied colors. Most jugs here in the United States have been found unmarked. See picture 3D, p. 21 and Relief Moulded Jugs 1850-1880, pp. 80-90.

14. Leonard Whiter, Spode, A History of the Family, Factory and Wares from 1733-1833, London, England. Barrie & Jenkins (reprinted) 1978, pp. 163-166. amuses herself by giving a rude configuration to the discharged contents.{9}

Comments also noted in Lockett & Godden's Davenport, China, Earthenware... pp. 174-175 as well as Joan Jones, Minton, pp. 174-175 and Coysh and Henrywood, The Dictionary of Blue & White Printed Pottery, 1780-1880. London, England, Antique Collectors Club, 1989, Vol. 1, pp.-8-11

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NEW AWARD FOR RE-SEARCH IN AMERICAN GLASS

The Corning Museum of Glass and the Richards Foundation are pleased to announce the establishment of the Richards Award for Research in American Glass" which will be awarded annually to support research on the history of American glass. A total of \$10,000 has been made available for 1998.

Collectors, scholars, students, and institutions are eligible to receive support for original research related to the manufacture, distribution, sale or use of glass in the 17th, 18th and 19th centuries, in the American market. Support is also available for publication of research and for training of scholars in this field through Internships at museums with collections of American glass. The grants are intended to provide assistance for the cost of the projects including travel, living expenses, photography and other expenditures necessary to conduct research and publish it.

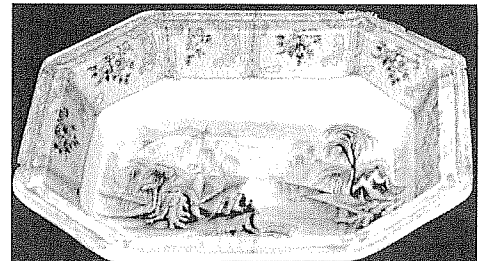
For application forms, please contact The Richards Foundation, P.O. Box 39, Portsmouth, Rhode Island 02871 or The Corning Museum of Glass, One Museum Way, Corning, New York 14830. Completed proposals should be sent to The Corning Museum of Glass by Feb. 1, 1998. A Committee consisting of David B. Whitehouse, Director, The Corning Museum of Glass, Jane Shadel Spillman, Curator of American Glass, The Corning Museum of Glass and Dwight P. Lanmon, Director, Winterthur Museum, Garden and Library, Winterthur, Delaware, will select the recipient(s) of the first Richards Award(s).

A New Importer's Mark

Excerpts from a letter:

In Kansas the other day, I ran across a Staffordshire Blue & White Bowl in the "Ontario Lake Scenery" pattern and on the outside of it is an under-glaze advertising message. I am

sending along a couple of photos of the inside and outside of the bowl. It measures about 8 1/4 inches X 10 1/4 inches. We have a similar one which is slightly larger, but the transfer is darker than this one. Ever see this H.P. MERRILL, Sandusky, Ohio. cartouche? In all my years of collecting this stuff, I've not run into it before. I've known for years that this was a very popular view in and around the Great Lakes area. Some pieces are also impressed B & D.



Albert Peckham

Los Angeles

We've never seen this mark before.

Bill Kurau answered the question in my ad in the last issue. The three Erie Canal cup plates from the Thomlinson Collection are in the New York Historical Society, while the "Washington" feather edge plate is in the Brooklyn Museum. Many thanks. Ed

Rarities of Size, Form and View

Ralph Stevenson's Vine Leaf Border Series

by
Ted Gallagher

The Vine Leaf Border series has always been considered one of the rarest and most desirable of the series dealing with American Views on Historical Staffordshire. The following is a brief look at some pieces of "Old Blue" china made by Ralph Stevenson, from this series, that the reader may not have seen in other references. (*All of the items illustrated are in the author's collection.*)

Esplanade, Castle Garden - Alms House, Boston (on base); **Fort Gansevoort, New York** (on cover) high-domed coffee pot and cover: (with cover in place): 14 1/2" high; (base only): 10 3/4" high; 14" wide from outside of handle to tip of spout; cover only: 4 3/4" dia.; 4 1/4" high.
Note: This item is unique in size. It is the largest Staffordshire coffee pot ever recorded in blue and white with Ameri-

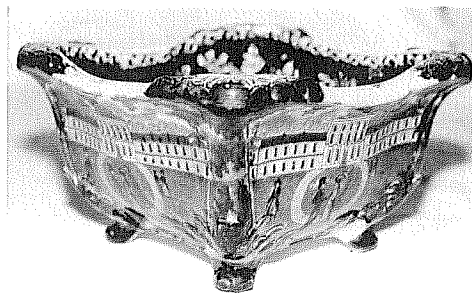


can Historical views. No other similarly-sized coffee pots are known with any transfer prints by any of the English potters. Ralph Stevenson is not known to have produced any tea services or coffee services in the Vine Leaf Border Series, thus making this item a unique form in this series. The first recorded mention known to be made of this item is by Sam Laidacker in his Forward to *Anglo-American China Part I*, 1954, page iv. Could there be a companion teapot of comparable size somewhere, yet to be discovered?

ex coll.: T. Thornton; Bertha Blair; Jens Louy; sold at auction by Arman Absentee Auctions; Paul Richards, sold at auction by Collectors Sales and Services; William & Teresa Kurau

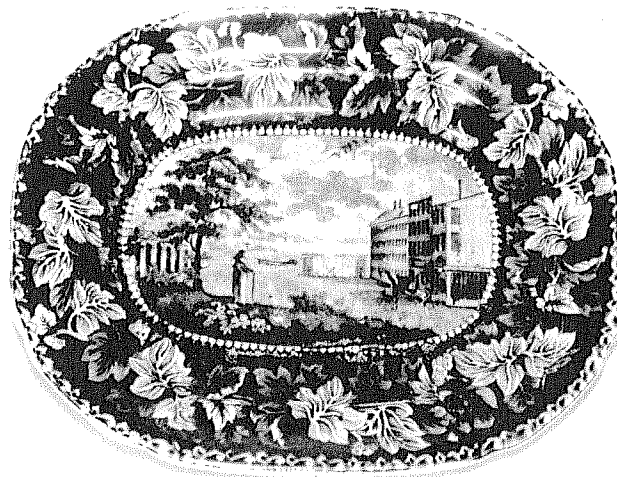
Pennsylvania Hospital, Philadelphia (on each of four exterior sides); **Charleston Exchange** (in well of interior) square-sided fruit bowl with four curved, padded feet; sides flare up to a beaded rim with floral-leaf embossed corners: 9 1/8" square; 5 1/2" high

Note: This item is mis-marked at the base with a blue



transfer-printed mark "New York Battery". Stevenson employed the "Pennsylvania Hospital" also on the soup tureens in this series: some six tureen specimens are known to exist. Aside from the present item, two other fruit bowl specimens of identical form and views are known: one is at the Winterthur Museum and the other was catalogued in a sales list (#20) issued by Bill Kurau in the last decade; that specimen is in a private collection. Of the three, only the present item is undamaged.

Brooklyn Ferry platter: 10 5/8" long; 8 9/16" wide



ex coll.: Duckworth Collection, Toledo Museum of Fine Art; David and Linda Arman; Larry Fair-ElryGroves; Arman

continued page 54

Wood's Grapevine Border Series

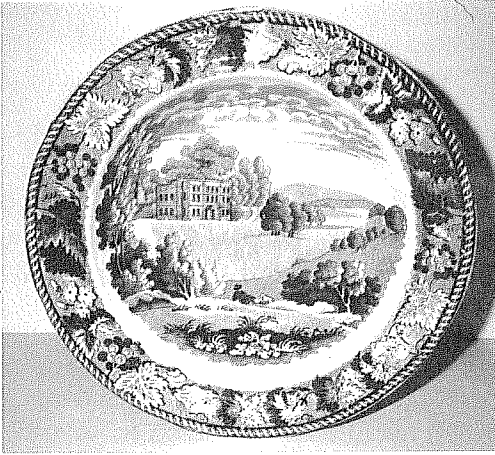
Norman Wolfe with additions by David and Linda Arman

RECENT DISCOVERIES IN THE GRAPEVINE BORDER SERIES

by Norman Wolfe

How long has it been since any new views have been discovered, or just named, in the Grapevine Border Series by Enoch Wood & Sons? The answer to that question, is not since Sam Laidacker published his 'Anglo-American China, Part II' in 1951. In my years of collecting, I have obtained a few additions to be added to the list of known views for this series.

First I have a Porridge or Cereal Bowl, medium blue, 7 3/8" D, pearl ware, smooth pale blue glaze, double undercut foot rim, 3 triple stilt marks back rim, 3 single stilt marks front rim, unmarked. This view is 'Moditonham House, Cornwall' and is a faithful copy of the print from 'The Seats of Noblemen and Gentlemen in England, Wales, Scotland and Ireland' by John Preston Neale, published in London, England in six volumes from 1820-23. Note that the stringing of bound grapevines normally found at the inside of the border is missing on this example. This is not common but is found on many pieces in this extensive series.

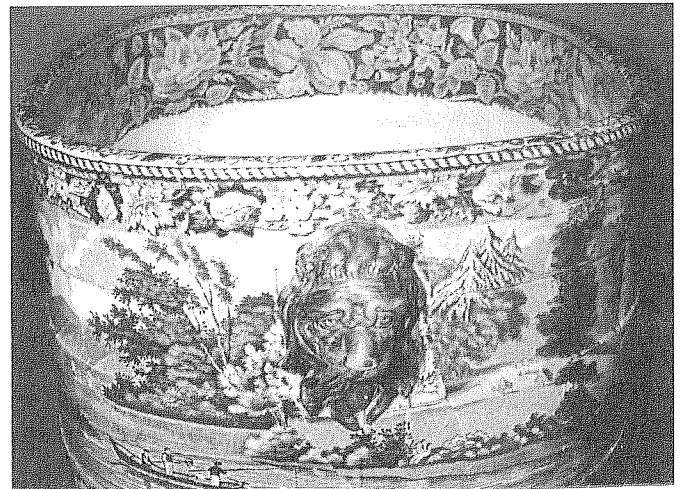


Next I have a Broth Bowl & Saucer which is a rather uncommon set to come across. The handles are of a shape I have never seen before. The floral design on these handles is the same as found on the sauce and soup ladles in this series. The Broth Bowl is medium blue, 6" D, 3 1/4" H. 8" handle to handle, pearl ware, smooth pale blue glaze, single tall triangular foot rim,

applied handles, unmarked. The view here is 'Gnoll Castle, Glamorganshire' also from Neale's Books. Inside of the Broth Bowl is found an as of yet unidentified view of a distant Castle with cows and sheep in the foreground. The Saucer is medium blue, 7 3/4" D, pearl ware, smooth pale blue glaze, single tall triangular foot rim, 3 single stilt marks back and front center, unmarked. This is once again 'Moditonham House, Cornwall' as found on the porridge bowl mentioned above.



The last item I have to offer is a foot bath with 'Hollywell Cottage, Cavan' repeated 3 times around the outside. Note that the border is once again missing the bound grapevine stringing which normally frames the central view. This view has been previously recorded on a water pitcher and a 10" oval tureen according to Laidacker. No mention is made of a foot bath anywhere from this series. The foot bath is medium blue, 18 1/2"



handle to handle, 12" W. 7 1/2" H. pearl ware, slightly rippled pale blue glaze, wide base rim, u/g blue 'HOLLYWELL COTTAGE, CAVAN' on a banner with a flower and leaf above, this is the standard u/g mark for this series, by Enoch Wood & Sons, c-1820-35. The large Lion's Head handles are quite impressive. They are 2" wide and 1 1/2" deep. The nose and eyebrows have the glaze rubbed off from constant handling. There is a major crack repair to this piece, but then how many blue & white foot baths do you see? The border on the inside is a mystery to me. It consists of roses, thistle and orchids. I cannot imagine them creating a border just for the inside of this piece so hopefully someone out there has seen it on another series.

By my count Sam Laidacker had 58 named views in this massive series. Moditonham House, Cornwall and Gboll Castle, Glamorganshire must therefore be #59 & #60. Although there are no makers marks on these pieces I am convinced that they are in fact by Enoch Wood & Sons. The Dictionary of Blue and White Printed Pottery, 1780-1880, Volume 1 also has the information on the Grapevine Border Series that Sam Laidacker compiled. It seems odd to me that no additions have been made in the 45 years since AngloAmerican China, Part II was published. Perhaps it is time that we took a serious look at this series which has more than twice as many views as any other series in the

history of Staffordshire pottery.

Photos courtesy of Norman Wolfe

Mr. Wolfe, once again, as you did in the first issue, you have given me a perfect lead into a full article. Our files are loaded with different pieces from this series, that we have sold over the last 25+ years. We also have two new discoveries to share, which are "**Powderham Castle, Devonshire**" and "**Hylands, Essex**", plus the addition of several new forms, not previously listed by Laidacker.

As some of you know, Linda and I are compiling a new book on the "English" views and we will present this entire Grapevine series in the format we are using in the new book. Since we are "Laidacker trained", we will list the different series by maker and border by basically using Laidacker's numbering system. Please note the distinctive "cable" device on the extreme edge of the border. This is the only way you can identify that certain items (i.e. shakers, cup plates, etc.) are from this series. The items that are previously unrecorded are indicated in **bold** typeface. We will make this a two-part article, listing each of the sixty-two identified views, plus several unidentified scenes, that we hope our readers can identify.

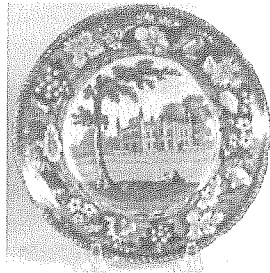
The Grapevine Border Series Enoch Wood and Sons

WGB 1 - ARMITAGE PARK, STAFFORDSHIRE

cup plates

3 1/2"d - 4 1/2"d

toddy plate 5 1/2"d



9" square covered vegetable dish

WGB 2 - BALBOROUGH HALL, DERBYSHIRE

8 1/2"d plate



WGB 4 - BELSAY CASTLE, NORTHUMBERLAND (misspelled "Bilsay" by Laidacker and corrected by Coysh-Henrywood)

9 1/2" platter (no illustration recorded)

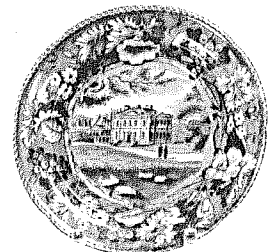
WGB 5 - BELVOIR CASTLE, LEICESTERSHIRE

7 1/2"d plate (no illustration recorded)

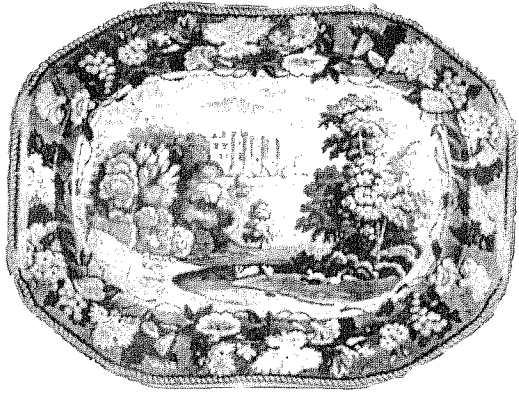
WGB 6 - BICKLEY, KENT

WGB 3 - BEDFORDS,
ESSEX

5 1/2"d plate

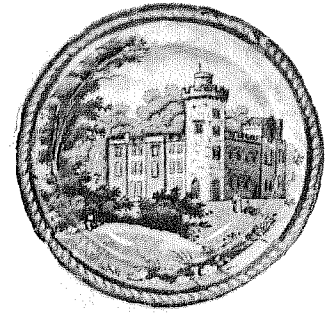


WGB 7 - BRANCEPETH CASTLE, DURHAM



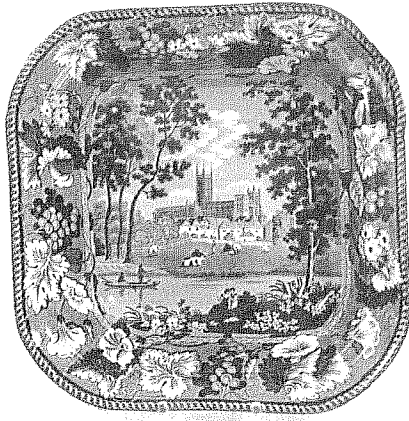
19"
platter

WGB 10 - CASTLE FORBES,
ABERDEENSHIRE



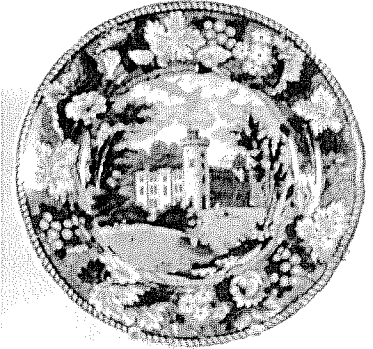
3 1/2"d cup plate (w/o border)

WGB 8 - CANTERBURY (City Of)

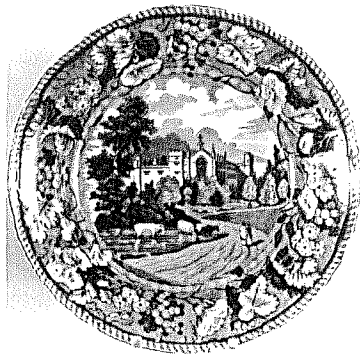


10" square covered
vegetable dish

6 1/2"d plate

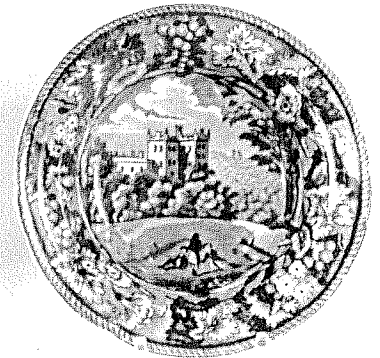


WGB 9 - CASHIOBURY, HERTFORDSHIRE



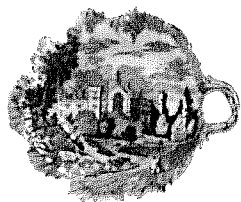
8 1/2"d plate

WGB 11 - CASTLE
HUNTLEY,
PERTHSHIRE



7 1/2"d plate
6 1/2" d small soup

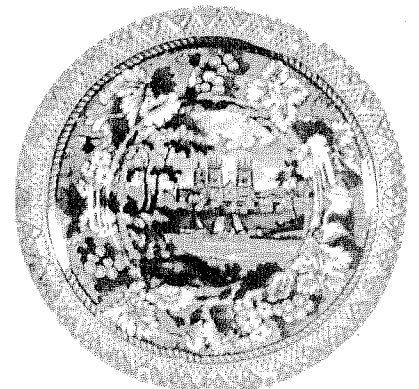
WGB 12 - CATHEDRAL AT YORK



leaf-shaped dish

plates 6 1/2"d - 7"d

**circular undertray
with an embossed
rim** (illustrated)



WGB 13 - CAVE CASTLE, YORKSHIRE



9”d plate

WGB 17 - CULZEAN CASTLE, AYRSHIRE



9”d plate

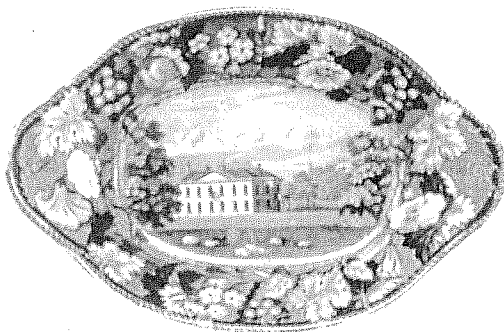
WGB 14 - CLAREMONT SURREY

10 1/2” platter (no illustration recorded)

WGB 15 - COKETHORPE PARK, OXFORDSHIRE

relish dish

gravy tureen
undertray
interior soup
tureen



WGB 18 - DALGUISE, PERTHSHIRE

10”d plate



WGB 16 - COMPTON VERNEY, WARWICKSHIRE

11” platter

8 3/4”d plate

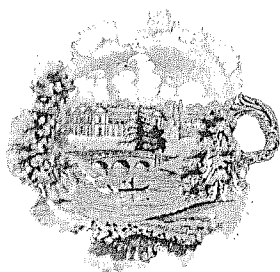


WGB 19 - DORNEY COURT, BUCKINGHAM SHIRE

boat shaped dish
openwork undertray



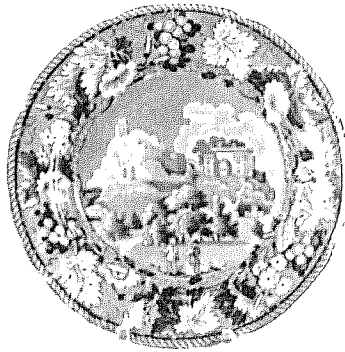
leaf-shaped dish



openwork basket

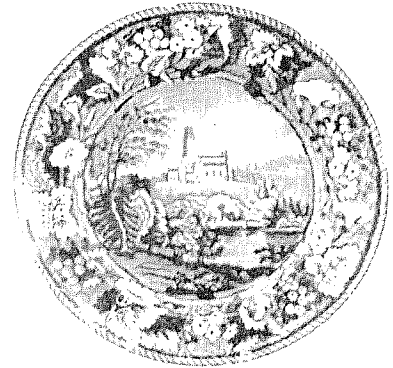
WGB 20 - DUNRAVEN, GLAMORGAN

6 1/2" d plate



WGB 24 - FONTHILL ABBEY (distant view)

7 3/4" d plate



WGB 21 - DURHAM, (CATHEDRAL)

Reported to exist in *The Old China Magazine*. Deleted by Laidacker

WGB 25 - GNOLL CASTLE, GLAMORGANSHIRE

broth bowl (illustrated page 14)

WGB 22 - ELSHOLT HOUSE, YORKSHIRE

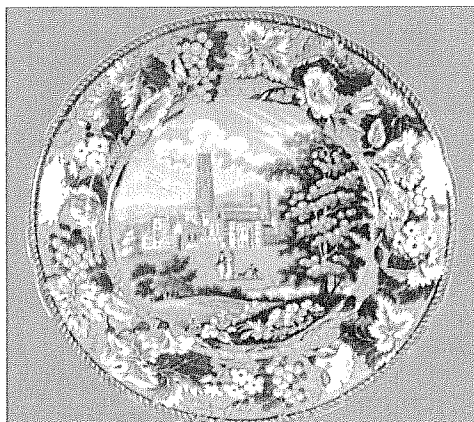
10" plate



soup tureen cover

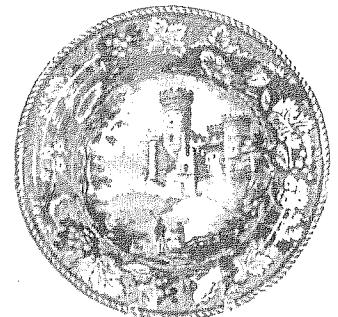
WGB 23 - FONTHILL ABBEY, WILTSHIRE
(close view)

10" d plate



WGB 26 - GOODRIDGE CASTLE, KENT (part of)
(note: veracity of Laidacker's note doubted by Coysh-Henrywood. The below illustration verifies Laidacker's records.)

8" plate
7 1/2" d small soup



*To Be Continued in the Fall
Quarterly.....*

Arman and Wilson

Auctioneers and Appraisers

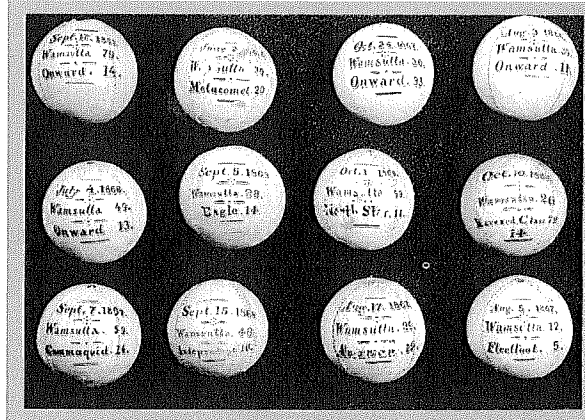
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Spring 1996

1860's baseballs

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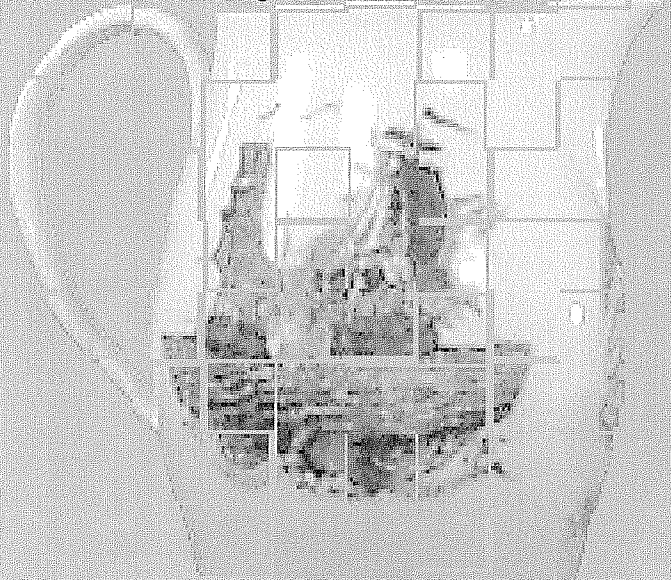
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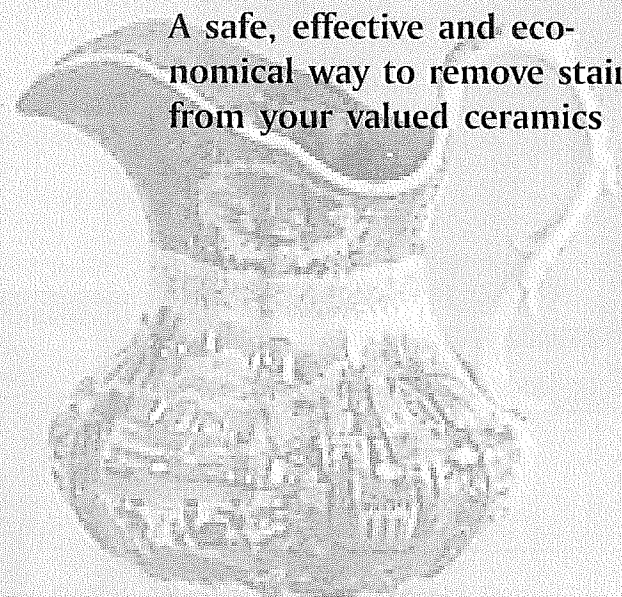
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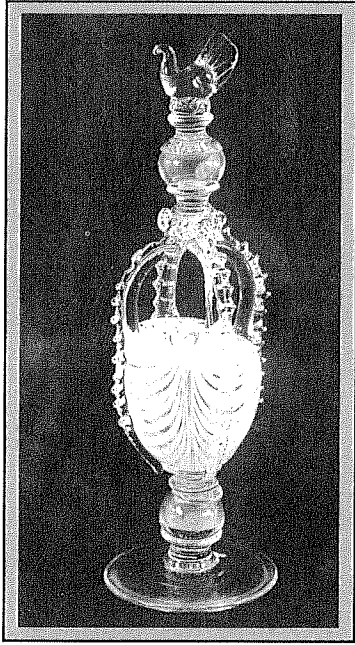
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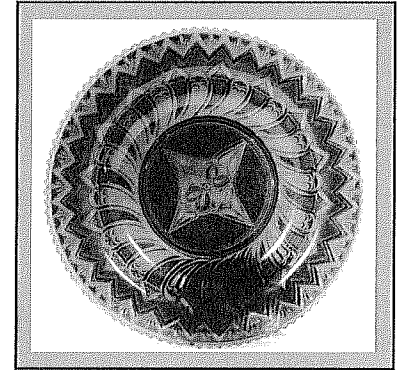
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Have you Heard?

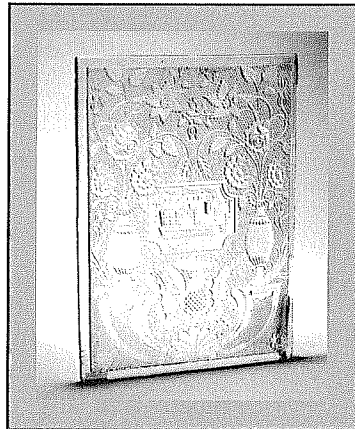
Collector's Sales and Services sells Glass...



November 1996
Sandwich Blown Bank
\$9,000.00



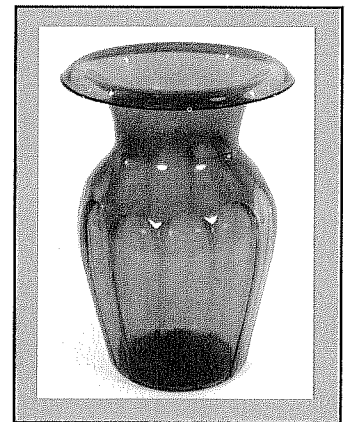
February 1997
Violet blue pressed bowl
\$6,750.00



March 1997
The Ritchie panel
\$10,500.00



February 1997
Pair of emerald green tulip
vases
\$8,250.00



January 1997
Teal paneled vase
\$10,000.00

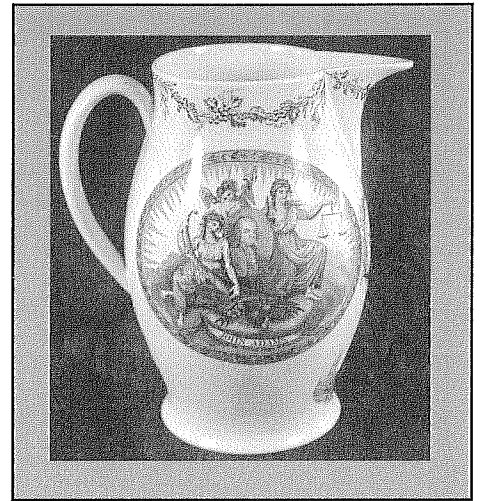
March 1997
Pair of sapphire blue
arch pattern lamps
\$6,750.00



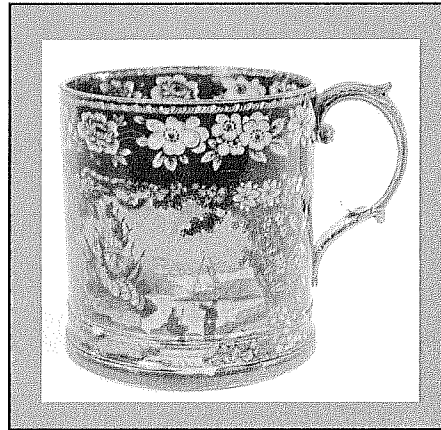
...and Ceramics



November 1996
Bennington poodle
\$2,250.00



February 1997
Liverpool jug with
transfer of John Adams
\$14,000.00

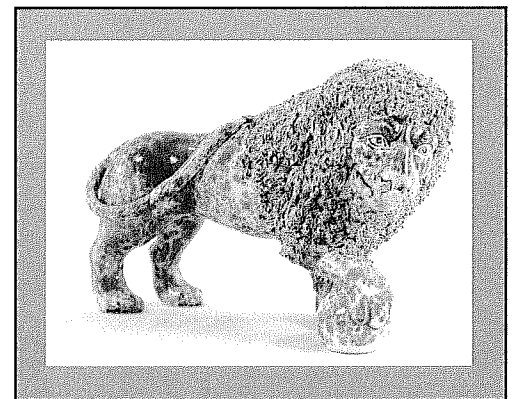


February 1997
Historical Staffordshire
tankard
\$3,600.00

January 1997
Soup tureen, undertray and ladle
Coronation of George VI
\$3,400.00



October 1996
Bennington Lion
\$3,500.00



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Around the Block

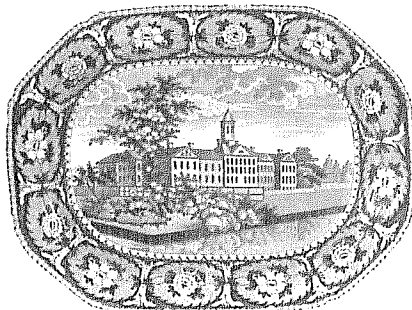
Reports from the Auction Rooms



Texian Campaigne Soars to Record Heights at Northeast Auctions - March, '97

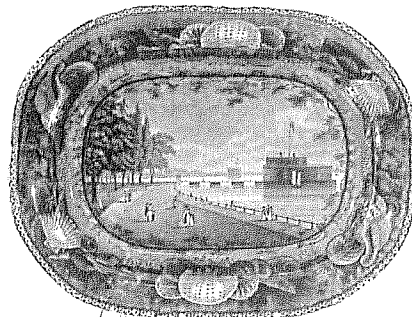
Ron Bourgeault and Northeast Auctions once again took the antiques world by storm with another highly successful sale at the Center of New Hampshire Holiday Inn in Manchester, New Hampshire. The sale was typical Bourgeault, with scads of brown shiny furniture that brought astounding prices. However, we will not concern ourselves with pieces of furniture that brought five to six figures, but we will investigate the Texian phenomenon. It has been said that Texas is not only a State, but also a "state of mind." Perhaps that is the explanation for Bourgeault's success with this particular series, because he has consistently received the prices we are going to discuss in this sale review.

Saturday evening is traditionally reserved for the "smalls" at Northeast sales, so it is there that we find the first lots of Staffordshire. Two and a half hours into the sale at lot #265, we find that we are offered "nine Texian Campaigne dessert plates," three in brown and six in purple. These were 7 1/2" d and eight were perfect, with one having a hairline. They were reasonably estimated at \$1,000.00 to \$2,000.00. They were hammered down at \$5,000.00 (plus a 15% buyers premium). This places the per item cost at approximately \$640.00/plate. Lot #266 consisted of eight 9 3/8" d



plates with purple transfers, with six perfect and two with cracks. They realized \$5,250.00 or approximately \$750.00/plate. Lot #268 was a 16 1/2" Almshouse, New York platter by Ridgway from the Beauties of America series that had mellowing and facial scratching that realized a strong \$1400.00, while a lovely 18 1/2" Castle Garden platter from the Regular Shell border series was passed, when it did not reach its estimate of \$2,000.00-\$3,000.00. The final lot of Historical Staffordshire of this session was a group of eight 10" soups from the Italian Scenery series by Wood, which brought a reasonable \$850.00.

The next day saw furniture and more furniture, including a Pennsylvania walnut cupboard with a wonderful Joe Kindig provenance, chock full of Texian Campaigne in brown and purple. The cupboard, which was estimated at \$25,000.00 to \$35,000.00 brought \$24,000.00, while the six lots of china, estimated at \$6,050.00 to \$10,050.00, brought an astonishing \$24,350.00. Lets review these six lots. The first was a group of six brown 10 1/2" d plates, with two having hairlines and four



perfect. These were sold for \$5,500.00 or over \$1,000.00 per plate with the premium. The next lot was a single 9 1/2" soup in brown that took a more reasonable \$350.00. Fourteen brown 9 1/2" d plates comprised the next lot, which brought the



high price for the Staffordshire of \$7,000.00. Two of these had "spider cracks" and twelve were perfect. Lot #609 brought forth the first of the two 17 1/2" platters, which was in brown and perfect. It brought \$2,500.00, while the purple example, two lots later, brought \$3,500.00 and was also perfect. That leaves us with the final lot of Texian, which was a group of eight purple 8 1/4" d plates, two with hairlines and six perfect. They matched the prices of the previous night with a strong

\$5,550.00.

So let's see.....that partial dinner service of purple and brown plates and platters consisted of (6) 10 1/2" plates (22) 9 1/2"- 9 3/8" d plates, (8) 8 1/4" d plates, (9) 7 1/2" d plates and (2) 17 1/2" platters for a total of 47 pieces. The total cost, with the premium, was \$39,740.00 (there is no sales tax in New Hampshire). I only have one question.....are they dishwasher safe?

W a n t e d

David and Linda Arman are currently in the process of collecting photographs and information for three new reference books dealing with the trade in "Historical Ceramics" between America and Europe during the period from 1780 through 1865. While the main focus will be placed on English products, there will be a section in Volume I dealing with items made on the continent. The three areas of interest are:

Volume I - American Historical Events and Personages:

Liverpool pitchers, plates, tankards, platters and tureens
 War of 1812 pitchers and plates
 Porcelain (English, French and German)
 American Civil War on plates and mugs

Volume II - American Views on Staffordshire China

Dark blue and lighter colors by various English potters
 Staffordshire Figures of Important Americans (1780-1865)
 Snuff boxes and Cigar cases

Volume III - European and Other Views on Dark and Medium Blue Staffordshire

Dark blue series by various English potters
 Medium blue series by various English potters

The format we plan to use is the same used in our other books, which is continued in the Woods, "Grapevine Border" article in this issue. Photo credits will be given, if desired.

We have scheduled Volume I for publication by Fall, 1998. Volume III will hopefully be completed and published by Fall 1999- Spring, 2000. Volume II, a complete revision and update of *Historical Staffordshire; An Illustrated Check-List* and *The First Supplement to Historical Staffordshire* will hopefully be completed by Fall 2001 - Spring 2002.

Collectors: Please don't send photos just yet, but let us know what series and individual views you have represented in your collection. Dealers: we realize that your inventory is constantly churning, so send us anything you have, when you get it.

- Meet the Collectors -

A Study Collection, Deep in the Woods

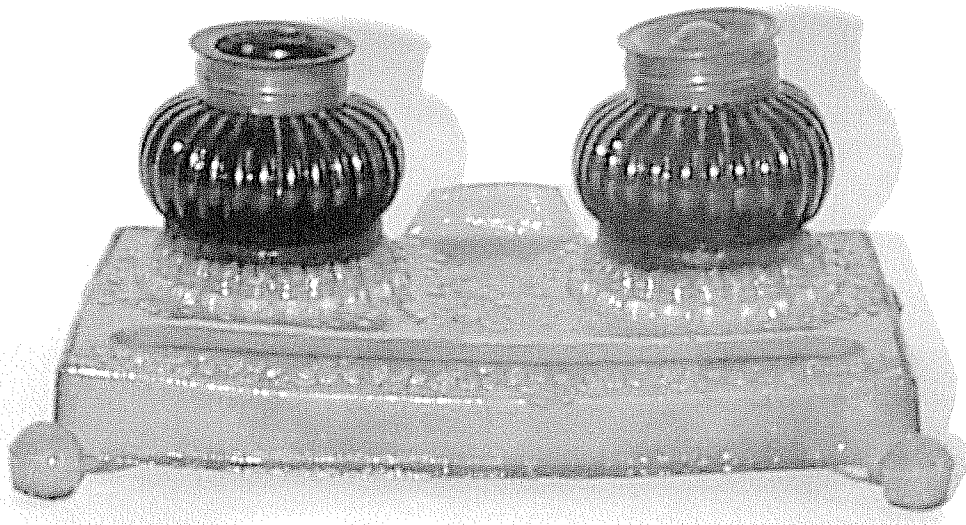
The entrance wasn't grand, just a narrow asphalt road between an opening in the mile-long fence. Ahead of us was a forest of tall trees, both pines and hardwoods. As we drove down the winding road, a lovely Georgian-style brick house came into view, while behind the house we could see the wide river. A lovely setting deep in a dense forest.....obviously the home of people who value their privacy.

The home was beautifully furnished with a mixture of antique and modern furniture in the Federal style, which nicely complimented the various pieces of colored glass exhibited in the secretaries, bookshelves and hanging cupboards. Natural light from the solid wall of windows overlooking the river, highlighted the contrasting colors of the glass. The husband and wife collectors welcomed us and we started our photography session.

It quickly became apparent that this collection, the start of which predated the Barlow-Kaiser books by many years, was a virtual catalogue of the production of the Boston and Sandwich Glass Company. Sure, there were a few New England and Midwestern pieces in evidence, but they were included not only for their individual rarity, but as comparison pieces vis a vis the Sandwich items. It also became apparent that many pieces in this collection were used to illustrate the Barlow-Kaiser books and many had been lent anonymously for exhibitions at the Sand-

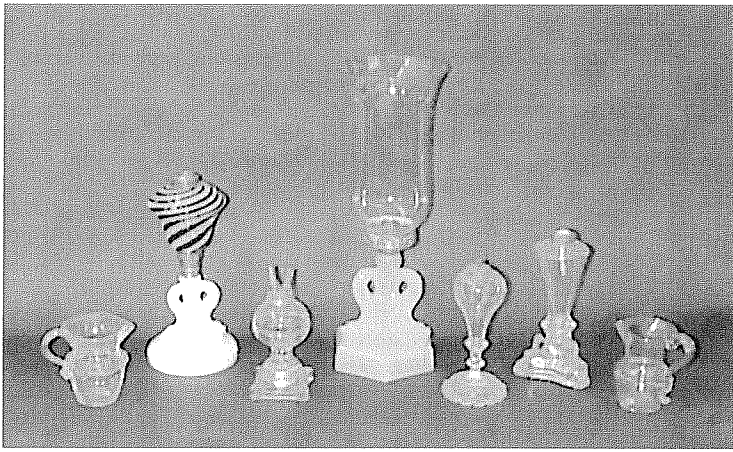
wich Glass Museum, in Massachusetts. The collection was impressive, but we noted that many pieces we had sold to the collectors were missing, so we questioned the collectors as to their location. It was then that we were led to the Glass Room. A large room, with the walls lined with lighted showcases filled with lamps, vases, salts, candlesticks, compotes, both in clear and in color. Centered in the room was a desk littered with notes and slides pertaining to the collection, which reinforced

our impression that this was a "learning" and "study" collection, which was being formed with the idea of illustrating the versatility and wide range of products of the Boston and Sandwich Glass Company. In many ways it was a mirror image of the Collection of the Sandwich Historical Society's, Sandwich Glass Museum.



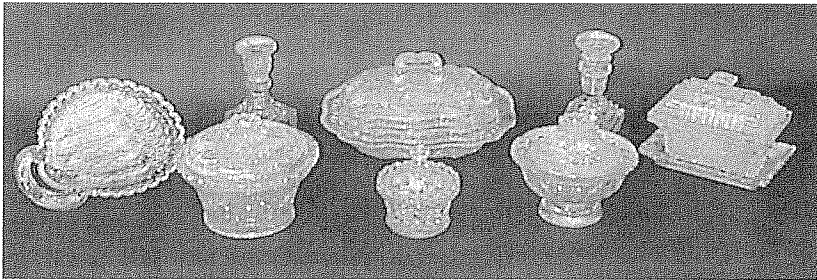
An extremely rare, one of six known to exist, Boston and Sandwich Glass Company Inkstand in fiery opalescent starch blue, with the original deep cobalt blue, melon-form inkwell and sander. Both retain their original brass fittings. The top of the stand is decorated in the "Basket of Flowers" motif popular in the 1830's. Discovered on Cape Cod by the late Jesse Caldwell Leatherwood of Dillingham House Antiques and acquired by Caleb C. Ewing. Purchased by the collectors when the Ewing Collection was disbursed in 1983 by David and Linda Arman. The stand was illustrated in the Arman's advertisement placed on a Boston card table along with several other items of glass and china in *The Magazine Antiques*. It was spotted by the sharp-eyed collectors, who immediately purchased it. The other five stands are located in The Sandwich Glass Museum, (aqua, also ex-Ewing Collection), two in the Metropolitan Museum (light blue and dark blue), one in The Corning Museum (light blue) and one, who's location is presently unknown, was last recorded in the William Elsholz Collection.

Come with us now and tour the collection. Many of the photos consist of groups as they are displayed in the collection vividly illustrating the various forms within a group, such as vases or lamps. Also, we must note, that in most of the photos, we show only a "single" item to illustrate the form, while in fact the collection has that particular piece in a matched "pair", but space precluded us from illustrating both pieces. We came away from our photo session somewhat awed by the scope of the collection and once again amazed at the amount of great rarities. Also, we were impressed by the condition, which was superb. Enjoy.



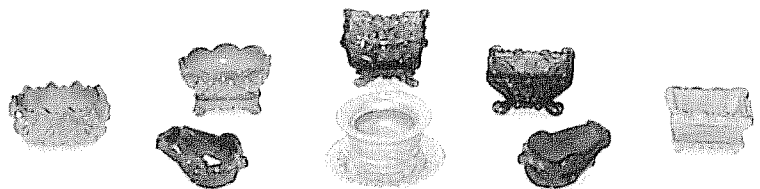
Left: Pressed and freeblown pieces including a duo of Thomas Cains' creamers, one with a chain decoration and the other with a mercurial ring. The lovely lamp has a white triple dolphin base and a blue and white threaded font. It is illustrated Barlow-Kaiser (B-K) #3403 and #2301. The small clear lamp next to it has a mercurial ring decoration around the font, which indicates another Cains attribution. The spectacular clambroth/alabaster triple dolphin "hurricane" candlestick has the original blown hurricane shade with the original brass fitting (Barlow-Kaiser (B-K) #4040). The triangular lacy lion-paw based clear lamp has a cone-shaped font pattern molded in a swirled rib design.

Right: An extremely rare lacy chamberstick with a unique hollow socket (the owner thinks it may be a broken top) pattern molded in a vertical rib pattern. An old friend from the John Gotjen Collection, a unique clear vase with solid stem and base with the upper two-thirds of the bowl pattern molded in a swirled eight pillar molded rib design and a gauffered rim. The lower portion of the bowl has another layer of heavy applied glass. Another Gotjen piece is the unique clear freeblown goblet with a hollow knob stem containing an 1845 dime. If not unique, then the clear 16 1/2" h elongated celery vase is certainly extremely rare. The gaffer must have pulled and pulled and pulled.... Next we have a fine lacy candlestick with a desirable Barlow-Kaiser (B-K) #2 socket. Thomas Cains also made lanterns as is evidenced by this chain decorated example. Finally a clear lacy candlestick with double melon knob stems and a rare tulip-form socket.



Right: A group of lacy salts in various shades of blue - a very rare OL-15 oval diamond in opaque light mottled blue, then an extremely rare OP-3 in opaque violet, a spectacular unique PE-1a Providence salt in deep peacock blue, a very rare LE-1 in opaque mottled blue and finally on the back row a very rare CT-1 charioteer in silvery opaque blue. In the foreground we have a mint very rare, BT-2 Pittsburgh Boat salt and a rare cobalt blue BT-4d Sandwich boat salt flanking an outrageous RP-1 round pedestal salt with undertray, in silvery opaque blue. Wow!

Left: Extremely rare, clear opened handle lacy hairpin shell-shaped tray with a pair of short lacy candlesticks flanking the extremely rare lacy Princess Feather covered vegetable dish. In the foreground three lacy covered dishes, the extremely rare one to the left in an arch, thistle and scroll pattern, the one on the right in a Peacock Feather pattern, while the small, probably unique, example in the center is in the Roman Rosette pattern. On the far right we have an extremely rare lacy covered casket and cover in a Gothic Arch pattern sitting upon the original Heart patterned undertray.

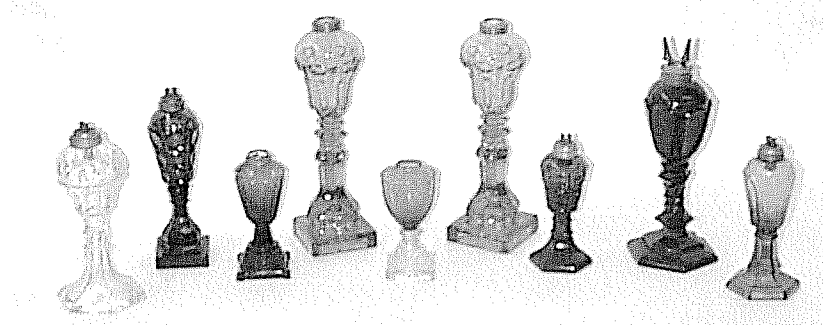
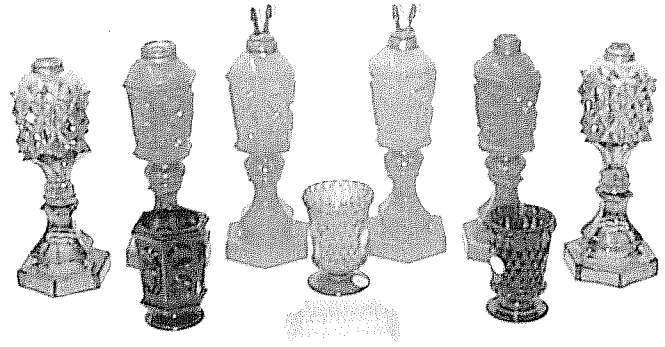


Left: The two outer lamps in the background have pressed bases in a marbelized design of shades of amethyst or mauve and white (B-K #2370). The font of the example on the left is a cranberry cut to clear single overlay, while the font on the example to the right is a white cut to cranberry single overlay. The two lavender Onion Lamps illustrate two of the sizes found in this form and the example on the left has a matching match holder, while the match holder in front of the smaller lamp is in a vibrant jade green. Between the two holders is an extremely rare, opaque deep greasy blue, covered mustard pot. Behind this, a form you may recognize from the Fixman-Hambidge Collection featured in our last issue, is an extremely rare Wine Cooler in deep canary. Prior to illustrating the Fixman-Hambidge example, I was unaware of the existence of this form and now in our second featured collection, we come up with one in color. I learn something new every day.



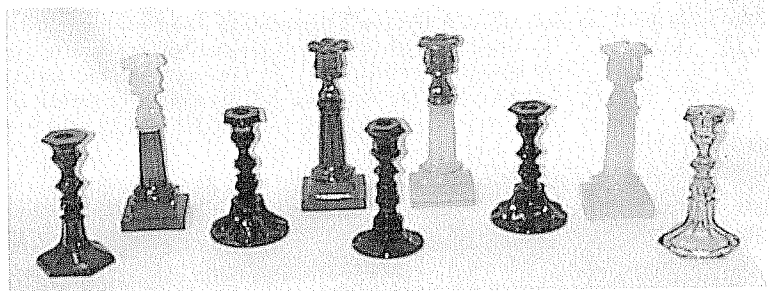
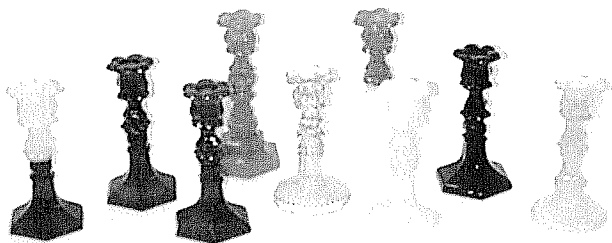
Left: The first vase in the background row, is a deep blue New England area Pillar Molded design. The loop patterned example next to it, is in a pure emerald green and is a honey. The center amethyst elongated loop design, was probably made by the same gaffer who made the pulled clear celery on the previous page. Once again, he pulled and pulled. Next to this we have a canary Scale and Eye pattern example, while on the end we find an extremely rare canary example of the three sectioned Pressed Leaf vase mounted on a pressed leaf patterned base. In the foreground there is a sapphire blue elongated loop vase mounted on a round base. Next to this we have a violet ellipse and oval example with a smaller version in peacock blue next to it. Finally on the far right is an absolutely spectacular light to medium emerald green elongated loop patterned vase mounted on a square base. Note the variety of bowls mounted on the hexagonal bases and note the variety of bases used with the elongated loop bowls. Versatile little devils, these Sandwich Gaffers!

Right: The three pairs of lamps in the back row are absolutely stunning. The outer pair are in the deepest, most vibrant electric blue that I have ever seen and are in the Giant Sawtooth pattern.. The central pair of Star and Punty lamps are a dark greasy jade green and they are flanked by another pair of Star and Punty lamps in a gorgeous opaque starch blue with a "sand" (crizzled) finish. The Star and Punty Spillholder to the left, in the foreground, is a deep amethyst, while the two Inverted Diamond Spillholders are in a bluish-green and amethyst. In the close foreground we have another of the jade green match holders for the Onion Lamps.



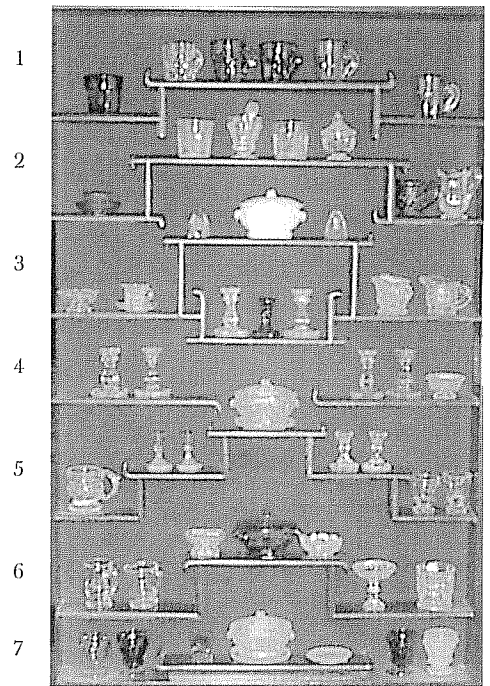
of a deep amethyst Short Loop lamp attached by a wafer to a heavy pressed hexagonal base. The two small lamps flanking this have blown molded fonts and pressed bases. The example on the left is in a grey-blue and in the Three Printie pattern, while the other is in shaded sapphire blue in the Elongated Loop design.

Left: Lamps with blown, pressed and pattern molded fonts joined to a variety of pressed bases. On the far left a canary Ring and Oval font on a hexagonal base, while next to that we have an amethyst Three Printie lamp (B-K #2102a) mounted with an octagonal stem on a square base. Another Gotjen piece, the 6" h violet lamp with the blown molded font in the elongated loop pattern attached by a wafer to the small pressed base (B-K #2106). The center pair should be familiar to all owners of the B-K Volume 2, where they are illustrated in shimmering peacock green (#2115). The smallish Circle and Elipse fonts are attached by wafers to the oversized pressed bases. Between these giants (11 1/2" h) is a 5 1/2" h lamp with a freeblown cobalt blue font attached to a clear lacy base (B-K #2048). The fabulous Ewing Collection had one of these with an emerald green font. The remaining three examples consist

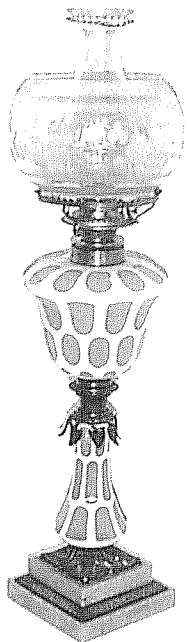


Above: A plethora of candlesticks, mostly with the popular petal socket mounted on a variety of bases and in a virtual rainbow of colors. From left to right we have a clambroth socket with a deep opaque violet base, then a pair of opaque violet blue sticks with hexagonal bases. The opaque starch blue candlestick next to the pair is an unusual Mt. Washington combination of the petal socket with the same colored stepped base. The center canary stick of the group to the left has the unusual Diamond Point base (B-K #4017). Behind this we find another Mt. Washington stick, this time in the expected blue socket and clambroth stepped base. The next two candlesticks in the foreground represent two of the outrageous colors in the Sandwich repertoire, with the one on the left in a pale lime-green and the one on the right in a luscious lemon-yellow. The amethyst example between them is completely outshone by them. On the above right, we continue with the petal socket, this time mounted on the columnar base. The colors are clambroth and opaque violet, opaque starch blue, opaque starch blue and clambroth and finally a special lime-green. In the foreground we are introduced to the hexagonal sockets. From left to right we have an opaque starch blue hexagonal socket and base. Next is the hexagonal socket mounted on a loop base in amethyst. The center stick in this group is an opaque violet socket with a round base in the same color. The next piece has the hexagonal socket mounted on a loop base, but this is in a translucent blue with white striations. The final item on the far right is in a very unusual shade of forest green.

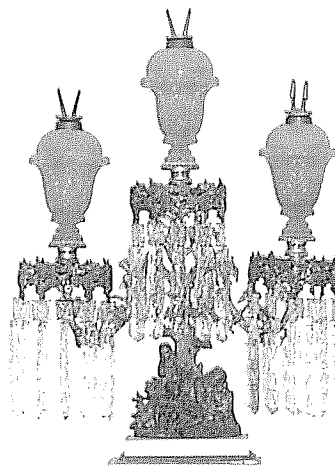
Right: The collection contains a large number of miniatures, a portion of which are displayed in this hanging mahogany display case. In the center of the case there are four miniature soup tureens in fiery opalescent, clear, cobalt blue and canary. On shelf 1, there are several tasters in canary, blue and clear. Shelf 2 has an extremely rare peacock blue paneled cup and saucer (B-K #3349b and 3350b) and then on the far side another extremely rare item - a cobalt lacy pitcher. Shelf 3 contains a pair of canary candlesticks which are flanking a deep blue stick. Shelf 4 has a selection of clear items including a lacy footed bowl on the far right. On the far left of shelf 5, there is a tiny miniature blown three mold 1 3/4" h handled custard cup (B-K #3310), which is next to a lovely pair of opalescent violet toy candlesticks (B-K #3360). On shelf 6, there is another grouping of rare clear lacy miniatures, while shelf 7 has footed goblets in blue, clambroth, electric blue and amethyst. Also flanking the canary soup tureen and undertray, is a clambroth lacy plate and a canary miniature iron. Miniatures are extremely popular since you can tastefully display a large amount in very little space.



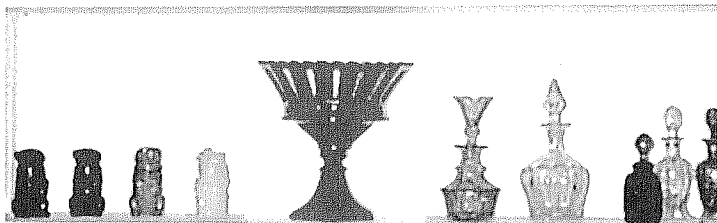
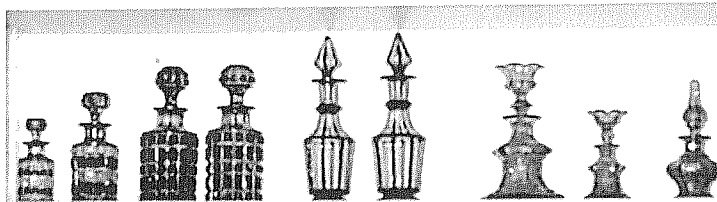
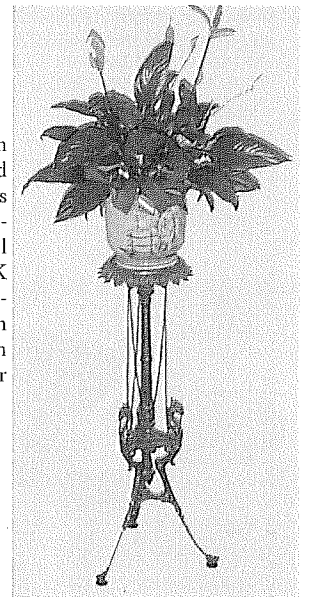
Left: An extremely rare 23 1/2" h white cut to jade green single overlay lamp with the original engraved shade. Illustrated B-K #2348.



Right: Opaque starch blue Acanthus fonts are perched atop the cast brass stem and arms from which are hung star and rosette prisms. This is mounted on a double stepped marble base enhanced with brass ormolu



Right: Illustrated in the Boston and Sandwich Glass Company catalogue, the metal plant stand (B-K #3088) holds another Sandwich product, a blown molded opal flower pot.

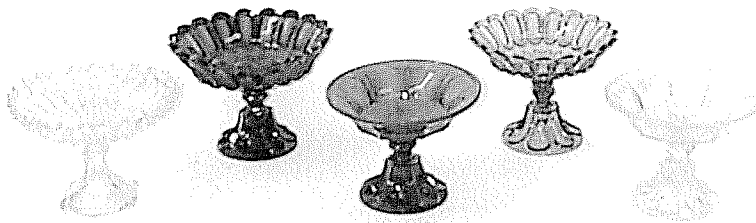
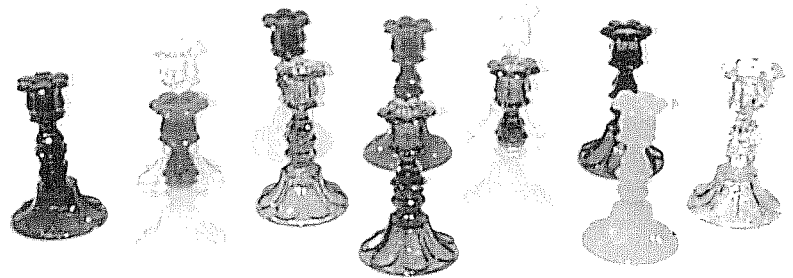


Left: The built-in shelf holds a portion of the colognes found in this collection. The top shelf has a selection of the "petticoat dolphin" candlesticks and matching compotes in opalescent canary, clear and opalescent electric blue. The overlay colognes on the middle shelf are blue cut to clear, the next two are green cut to clear and the middle pair is blue cut to clear. The three colognes on the right are all in the same shade of amber. The lower shelf has three of the bear pomades in deep amethyst and a clambroth "cavalier" pomade. Next to that is a fine deep amethyst "Ribbon" compote. Finally, on the right are another group of colognes, the first in a lime-green, the next an extremely rare canary patterned in the Loop pattern. The three in the corner are a blue New England Glass Company hexagonal cologne, along with two others in clear, that are possibly French.



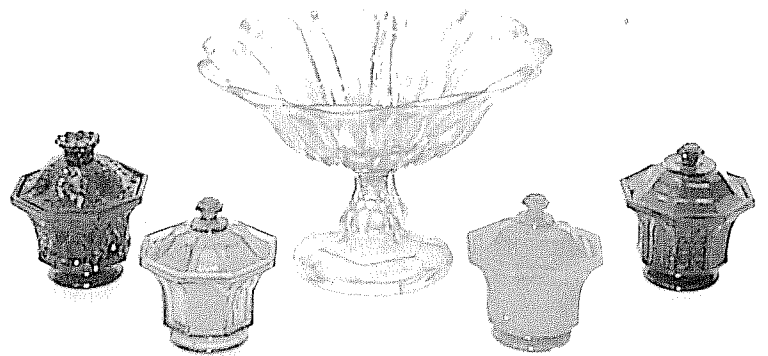
Left: The back row illustrates four uses of the Elongated Loop pattern. First we have a canary lamp mounted on a hexagonal base. The center pair shows a pair of vase with the pattern twisted in two different directions. These are mounted on square bases. Finally on the right there is a deep amethyst vase with a gauffered rim and a simple round base. In the foreground are three of the little "flower stands" in the Barred Oval pattern, the first in deep citron, the second in amber and the third in lime-green (B-K #3041a).

Right: Illustrated is a "gaggle" of Petal and Loop candlesticks in the rainbow of colors the folks at Sandwich concocted for their customers. From left to right we have an opaque starch blue, vaseline, opaque turquoise blue and clambroth, opaque starch blue and clambroth, medium electric blue, dark intense electric blue, opaque violet blue, canary, transparent blue and clambroth, deep amethyst, rose-alabaster and citron. Wow!!

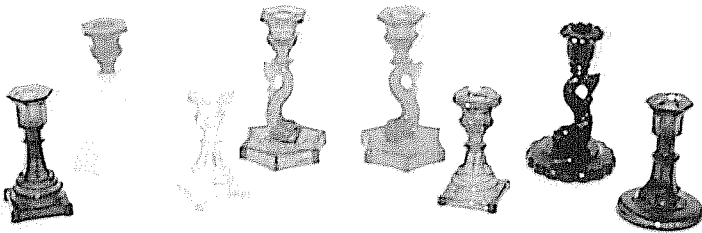
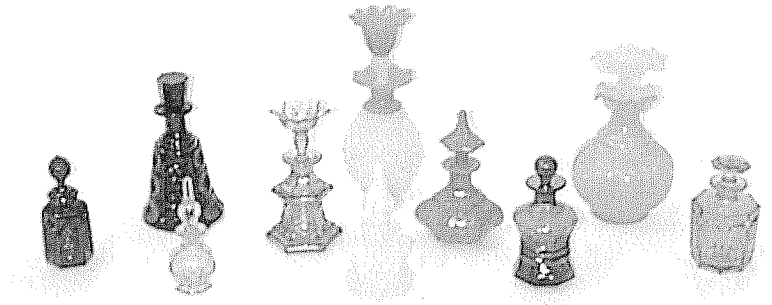


Left: Compotes in a variety of patterns. On the left there is a canary example in the Prism pattern on a hexagonal base. Next, a luscious violet piece in the Short Loop pattern on a Loop base. The center compote is in purple and is in the Bigler pattern. The piece behind it is another Loop pattern on a Loop base in a medium to light amethyst. On the far right is another Bigler piece on a Loop base, this time in canary.

Right: Sugar bowls surrounding a massive magnificent deep canary Loop pattern compote on a round base. The sugar bowls from left to right are: deep opaque amethyst with white striations in the Acanthus pattern. The remaining three are all Gothic Arch designs in peacock blue, opaque starch blue and deep clear amethyst.

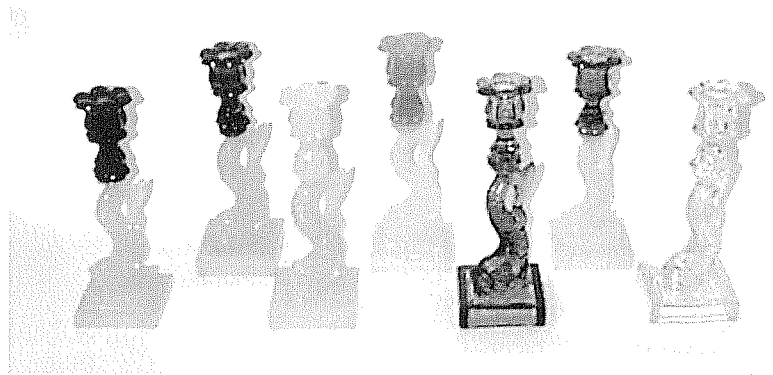
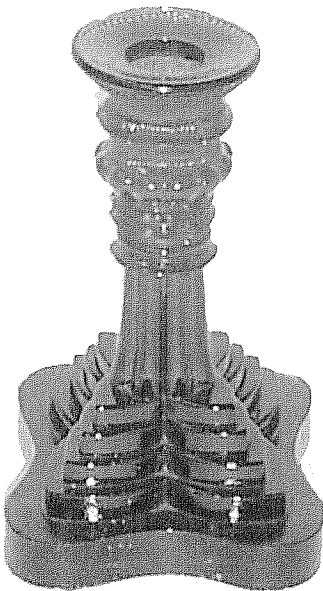


Right: Cognes ranging from New England Glass Company to questionable Sandwich to definite Sandwich. On the left we have a New England hexagonal in deep blue, next to an extremely rare amethyst three printie bottle created from a lamp font mold (one of two known to exist). The small amber example in front is a typical Sandwich piece, as is the medium emerald green hexagonal piece with the lovely floral-form stopper. The lovely Hobnail bottle is in starch blue and clambroth, while the hexagonal piece in the foreground is in a great opaque lemon. The shiny opaque violet example has a somewhat clouded pedigree, as does the opaque clambroth and greasy jade green paneled bottle with a floral stopper. The waisted bottle to the left is in a clear emerald green, while the one to the right is in medium amber.



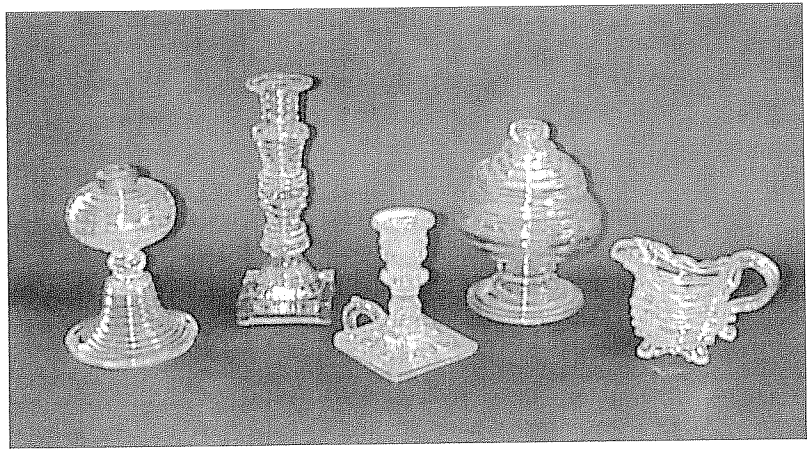
Left: A representative grouping of small candlesticks (5" to 6 1/2" h). From left to right we have a medium amethyst stick with a thin hexagonal socket mounted on a square stepped base, while the clambroth and opaque starch blue dolphin to the rear has a hexagonal "star-shaped" base. To the left of the electric blue dolphin, we have a canary stick with a thick hexagonal socket and a square stepped base. The four sticks on the right consist of a wonderful opaque starch blue dolphin next to a deep citron stick with the thick hexagonal socket mounted on the square stepped base. The remaining dolphin is somewhat special in that it has a base with large scallops and a scalloped socket. It is in deep opaque amethyst. The final example is a variation of the first, with the thin hexagonal socket mounted on a round base. It is in sapphire blue.

Below: An extremely rare and very desirable, deep cobalt blue, lacy pressed glass candlestick with the lacy socket attached to the square undulating base with a four-lobed columnar stem and wafer. It just doesn't get much better than this.



Above: A grouping of one of the popular designs in American Glass, the Dolphin candlestick with the Petal socket with both the single and double stepped square bases. These, as with most Sandwich candlesticks, were made in a large variety of colors and color combinations. Here we have, from left to right: opaque starch blue and clambroth, translucent starch blue and clambroth, pale lemon yellow (socket) and clambroth, jade-green and white (Mt. Washington version), intense electric blue, electric blue and clambroth and finally the old standby - canary.

Right: An extremely rare freeblown lamp in the Sandwich "Beehive" pattern (B-K #2007), next to a magnificent clear 9 1/2" h "Beehive" candlestick from the John Gotjen and George McKearin collections. In the center is a clear lacy chamberstick, which is quite rare. The clear "Beehive" sugar bowl is placed next to an extremely rare pre-lacy heavy ribbed pressed glass creamer.



Left: A lovely Sandwich "Flower Stand" in dense fiery opalescent. Next is a marvelous lamp with an opaque lime-green triple dolphin base and a clear frosted cut font (B-K #2372). In the foreground is a clear lacy Peacock Eye mustard pot with a matching undertray. The next triple dolphin lamp is breathtaking, in that the base is an opaque fiery opalescent dotted with large speckles of various shades of red and blue. (For a lamp base with similar coloration see that example from the Sandwich Museum illustrated B-K #2394). The cologne on the far right is a superb Sandwich product with white cut to opaque violet.

Right: An extremely rare lamp with a cranberry cut to clear font attached to a marbled opaque white base. The soft translucent starch blue, triple dolphin based candlestick retains its original clear blown engraved, "hurricane" shade. The final lamp has a coral cut to white cut to clear font attached to a shiny opaque red-brown base (B-K #2379), which is referred to as "mahogany".

Thus ends our pictorial tour of "the collection in the woods". We find it quite interesting to compare the goals that motivate collectors in the various fields, in which we specialize. Glass collectors have a totally different mentality than the collectors of ceramics. Probably because of the vast number of sub-categories in the field we call American Glass, most glass collectors just don't attempt to cover the entire field ala William Elsholz or Caleb Ewing. Most specialize in form (i.e. cup plates, salts, historical flasks, Pitkins, lacy, etc.). This is quite understandable in this age of smaller homes which limit the number of items one can display.

The collectors, we have just visited, have labored through the years to increase their own personal knowledge, much like author Ray Barlow, prior to the publications of his four volume reference series. The end result was not just the acquisition of



rare and beautiful pieces, but the ongoing enlightenment of the collectors involved. After a lifetime of collecting, this collection is still growing and their personal knowledge is still being increased. By sharing their home and collection with you, these collectors have rendered a valuable service to us all, by making us aware of what is available and how it fits into the story of a little town on Cape Cod that produced some of the most beautiful items manufactured during the American industrial revolution.

- Meet the Collectors -

Mrs. Emma DeF. Morse's Collection at the American Antiquarian Society Worcester, Massachusetts

I first became aware of Mrs. Emma DeF. Morse, when two pieces, a brown 17" platter depicting the "State House, New Haven" and a mulberry 17" platter with "Harvard College" were published in the May 1902 (that's right....1902) issue of the Old China Magazine. I first became *seriously* interested in Mrs. Morse, when the same magazine published portions of her holdings in the extremely rare medallion group, in September 1902. Later, while researching some of Sam Laidacker's, American Antique Collector magazines, I learned that Mrs. Morse had donated her collection to the American Antiquarian Society in Worcester, Massachusetts. So that is what brought me to Worcester on March 31st, during the beginning of a massive snow storm, which was later characterized, by the local media, as a "white hurricane," dropping 30+" of wet heavy snow, whipped by 60-70 mph winds. Nature's April-fool, since the previous day we had enjoyed 60-70 degree temperatures.

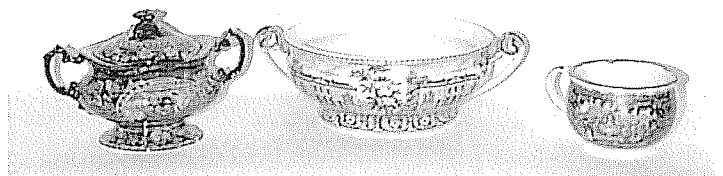


The American Antiquarian Society located at 185 Salisbury Street, Worcester, Massachusetts, is not only the home of the Emma DeF. Morse Collection of Historical Staffordshire, but also contains a fabulous collection of 18th and 19th century American books, broadsides, ledgers, advertisements and prints, plus a fine collection of American portraits.

As I parked in front of the impressive brick structure, I was greeted by a very large wild turkey standing approximately 6' from the car. It seemed, she too was visiting the Society and had taken up residence there for the last two months. This in the center of Worcester, the second largest city in Massachusetts! Anyway, back to the collection of Mrs. Morse.

From information provided to me by the gracious Curator of

Graphic Arts, Mrs. Georgia Barnhill, I learned that Mrs. Morse and her husband Edwin, started collecting in 1885,



Here's a few items I had not seen before, namely an "Arms of Connecticut" gravy with a cover, a most unusual 12" to 14"d low footed bowl by Ridgway with two views on each side of "Exchange, Charleston" and "Bank Savannah". The little handled "ladies spittoon"/"babies potty" (whatever it is) is by Phillips and shows "Franklin's Tomb". This view is known only on a tea service, so what is this form doing with this view? Is it the "posset cup" listed in Arman, "Historical Staffordshire"? Just what is posset and why did it need a huge "cup" like this?



Illustrated here, for the first time since February 1903, the Morse coffee service from the "Baltimore Views" series. From L to R, the views are: Coffee Pot, "Baltimore Almshouse" (body) "Baltimore Assembly Rooms" (neck), creamer "Baltimore Masonic Hall", sugar bowl "Baltimore Almshouse" and small coffee pot "Assembly Rooms" on the base, "Almshouse" on the neck and "Baltimore Hospital" on the cover.

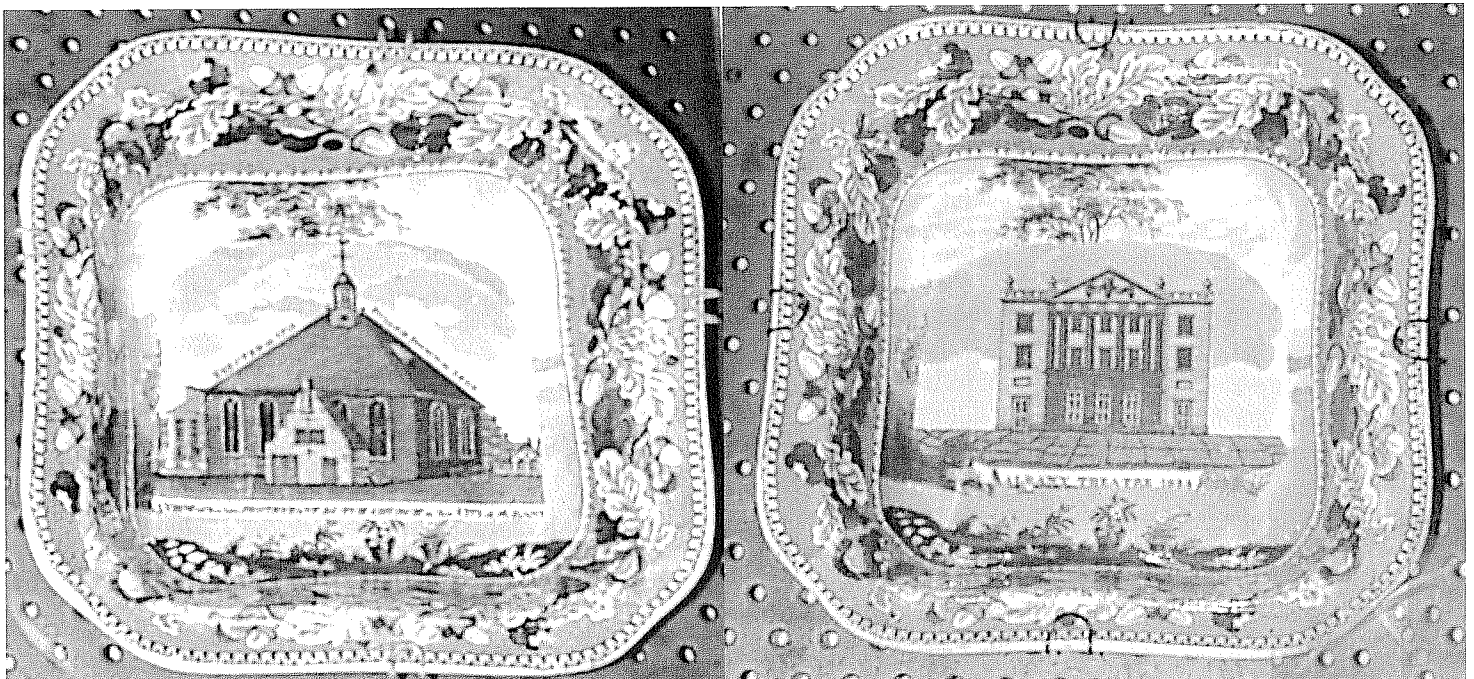
with the intent of obtaining every known American view. Edwin had been an invalid for several years, as a result of wounds received as a Captain in the Worcester Guards, at the Battle of Spotsylvania, during the Civil War, died in 1890. Mrs. Morse continued her collecting and by 1907, she and her collection were featured in the magazine "American Homes and Gardens," with the comment by Alexander Hudnut (another early Staffordshire collector) that she was one of the

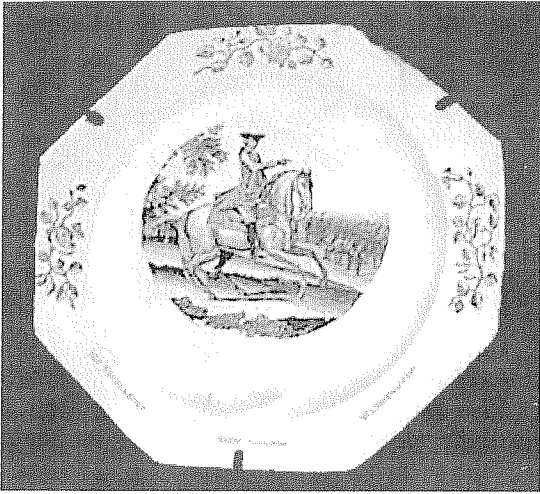


Above and to the right: The bowl and pitcher set is one of the smallest I have seen, with the pitcher measuring a scant 7 1/2" h. Manufactured by Ralph Stevenson and Williams, they are a lovely mixture of light, medium and dark blues. The figure in the foreground, according to Mrs. Larsen, is "Justice". Yes, there is a wedge-shaped piece out of the lip of the pitcher, but it is intact, located inside the piece, waiting for a very easy restoration.



Below: These two square vegetable dish bases are among the rarest views in historical "blue". On the left we have the "Dutch Church at Albany", a transfer apparently used here by Ralph Stevenson and also by Andrew Stevenson, who made pitchers containing the view. According to Mrs. Larsen's note, this is the only vegetable dish with this view. The second base is "Albany Theatre 1824", also by Ralph Stevenson and apparently only known to exist on this particular dish in this Collection. I noticed only one cover at The Society and that has the four medallions of "Washington", "Jefferson", DeWitt Clinton" and "Lafayette" placed on the four sides.





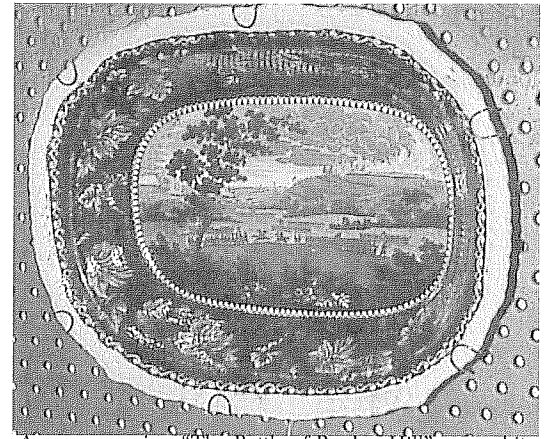
Something else I had never seen, an octagonal Liverpool creamware plate with Washington on horseback pointing toward his troops, with the inscription "HIS EXCELLENCY GEN'L GEORGE WASHINGTON".

it be properly and safely displayed. Thus, in 1913, the Society paid \$1,200.00 for the permanent installation of the cases in which the collection is displayed to this day, in what is now Mrs. Barnhill's office. For our reader's further information, The American Antiquarian Society is a fine research library with extensive holdings of 18th and 19th century American books and prints, which means they have many of the source prints for Historical Staffordshire and Liverpool. In addition, they have a large representation of period trade catalogues, ledgers and advertisements, all of which should be of interest to the serious collector and researcher in the fields of both glass and ceramics. It is a little jewel of a place and I can't urge you enough, to visit, should you be in the area of central Massachusetts.

As previously stated, the Collection consists of approximately 280 pieces, consisting mostly of the dark blue, with groups of pink, mulberry and brown displayed in two of the six cases. Because of the confines of the office, some of the

most successful collectors of the last decade. In 1913, although she was not a member of the American Antiquarian Society, she donated her 280-piece collection with the proviso that

camera angles and lighting effects, were somewhat less than optimal, but I believe we have photographed the Collection in its entirety and you should be able to identify most of the views. You will note that the Collection is typical of one



A very rare view "The Battle of Bunker Hill" on a white rimmed vegetable dish. We have seen it on platters and openwork trays and bowls, but not a vegetable dish.



A small copper lustre pitcher with a cream-colored band containing black transfers of two English genre scenes and "Welcome Lafayette" hidden under the spout. The large copper lustre pitcher is "William Henry Harrison" and the inset shows the reverse which has a "Log Cabin" with the sign hanging on the door, "To Let In 1840". The remaining copper lustre pitcher is so small that there was no room for the usual red or yellow ground, just the white areas containing a black transfer of "Andrew Jackson - The Hero of New Orleans"

formed in this period, in that it consists primarily of plates and platters, with little representation of the hollow pieces. The reason is simple, until the last thirty years, this ware was displayed as the ceramics prints that they are and were hung on walls in the place of framed prints. However, the hollow pieces that are in this Collection are rare and quite wonderful.

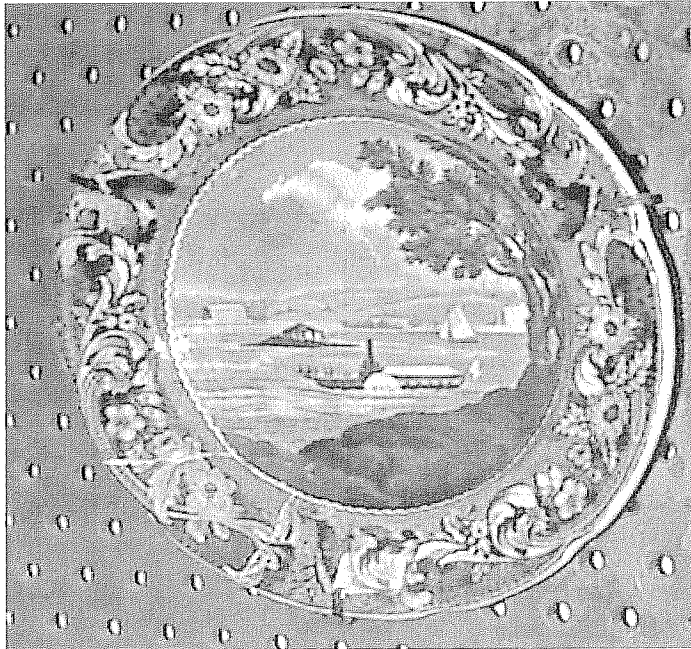
Speaking of rarities, the jewel of the Collection is the diminutive washbowl and pitcher set in a vibrant blue depicting "The Capitol, Albany" with portrait medallions of "Sir Edward Coke" (English, 1552-1634) and "Chief Justice of New York, Kent" (1763-1847). Two creamware bowls in black and white with this view have been recorded (one was offered in the last **Quarterly** by an advertiser), but only one set has been found in blue and that is the Morse example, illustrated in the *Old China Magazine* and once again in Mrs. Larsen's book. The pitcher is adorable (I'm gushing, aren't I?), since it is only 7 1/2"H. Why has there only been one set located in blue? Does anyone know



An extremely rare "Arms of Connecticut" gravy tureen with an even more rare cover. By Mayer from the "Arms of the States" series.

of another?

Running a close second as to desirability and rarity are the **TWO** high domed coffee pots from the exceedingly rare "Baltimore" series by an Unknown Maker (I'm pushing for Davenport as the manufacturer). These two pots, 10 3/4" h and 9 1/2" h are the only two recorded examples that I can locate and they are only illustrated in the February 1903 issue of the *Old China Magazine*. I was also fortunate enough to make an up close personal acquaintance with the elusive 7 1/2" d plate by Stubbs from the Eagle border series "View At Hurl Gate, East River." Mrs. Larsen in her fine work, *American Historical*



So very rare, is this little 7 1/2" d plate by Stubbs from the Spread Eagle border series, "View At Hurl Gate, East River". I have little doubt that if one came up at auction it would sail past the \$5,000.00 mark with little or no effort.

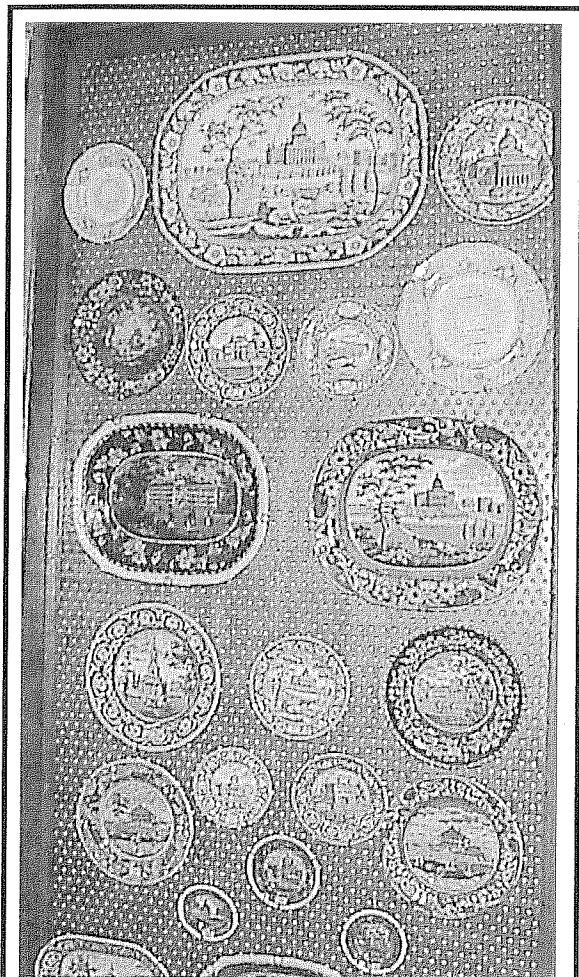
Views On Staffordshire China blithely lists this as occurring in "Plates, 7 1/2, 7 1/4, 7 inches," however I truly doubt that there are three pieces with this view in existence, as this is the only one I have ever heard of or personally viewed. Once again, does anyone know of another? Enough said for now, let me take you on a photographic tour of The American Antiquarian Society's collection of Historical Staffordshire formed by the late Mrs. Emma DeF. Morse.

Close up views of the coffee service illustrated earlier in this article. Made by an unknown maker, this rare service has many characteristics shown by other unmarked series with American views that are now known to have been manufactured by the Davenport firm. Long considered the rarest of the rare, there have been very few pieces offered in the last thirty years, with one notable exception. In 1981, due to a rather strange deaccession of a portion of the



fabulous Duckworth Collection, eight pieces came on the market, which we acquired and offered on our mail order list. These consisted of four perfect cups and saucers with views of "Baltimore Hospital" and "University of Maryland", a teapot and sugar bowl, both with "Baltimore Almshouse" and two waste bowls, one with "Baltimore Assembly Rooms" and the other with "Baltimore Court House". The entire group sold to the first caller for over \$9,000.00 (three of the major pieces had damage).



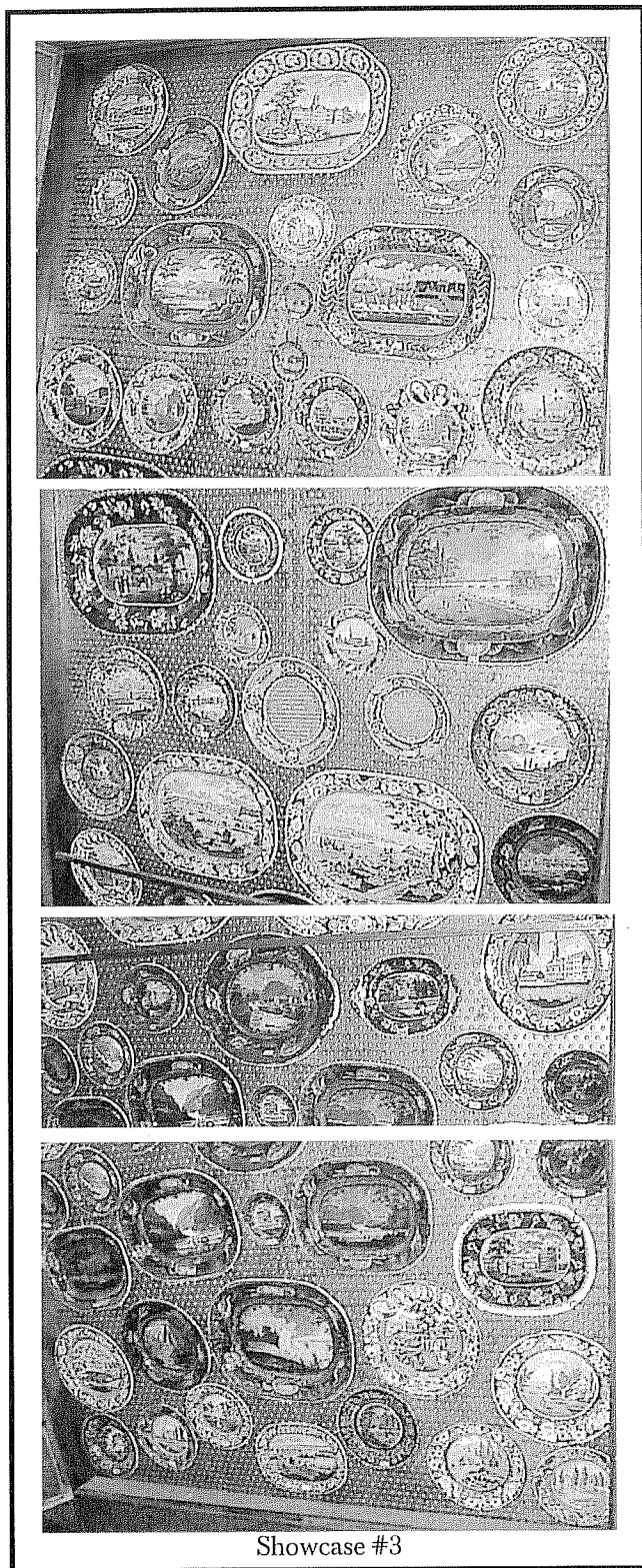


Showcase #1

Left: Show-case #1 contains quite a few great rarities. Please note the three white embossed rim cup plates by R.S.W. from the Acorn and Oak Leaf border series: "Octagon Church", "Boston State House" and "Staughton's Church". Below the "Battle of Bunker Hill" vegetable dish, you will see an extremely rare 6"d "Harvard College-End View" and a 5"d "Boston Court House" both also by R.S.W. from the Oak Leaf border series. To the right of this last plate, you'll find a 10"d "Constitution and Guerriere" plate by Wood from the Irregular Shell border series. Case #2 on the right, is shown in three sections. The upper section contains one piece which I had never seen prior to this visit - it is the small round piece to the right of the large "Upper Ferry Bridge" platter. It is a 5"d round, scalloped rim, leaf-shaped dish with the view "Upper Ferry Bridge" from the Eagle border series by Stubbs. The center section has a "Pickett's Charge" platter and a rather rare 10"d "Franklin's Tomb" plate to it's right. Below the 21" "Capiot, Washington" platter by Ridgway, you will find the large "Detroit" platter by Davenport from the Cities series. Below this, continued in the next section are others from this series: "Sandusky", "Columbus" and "Louisville". on the far left of this lowest section is an extremely rare 9 1/2" "Chillicothe (raft)" platter. This case also contains two pieces from the medallion series, a 9"d plate with four medallions and the view "Faulkborne Hall". This is by Andrew Stevenson from the Wild Rose border series. The other medallion is from the large scroll series by R. S. W. and contains two tiny medallions of "Washington" and "Lafayette". There are quite a few other views readily identifiable. How many can you identify?

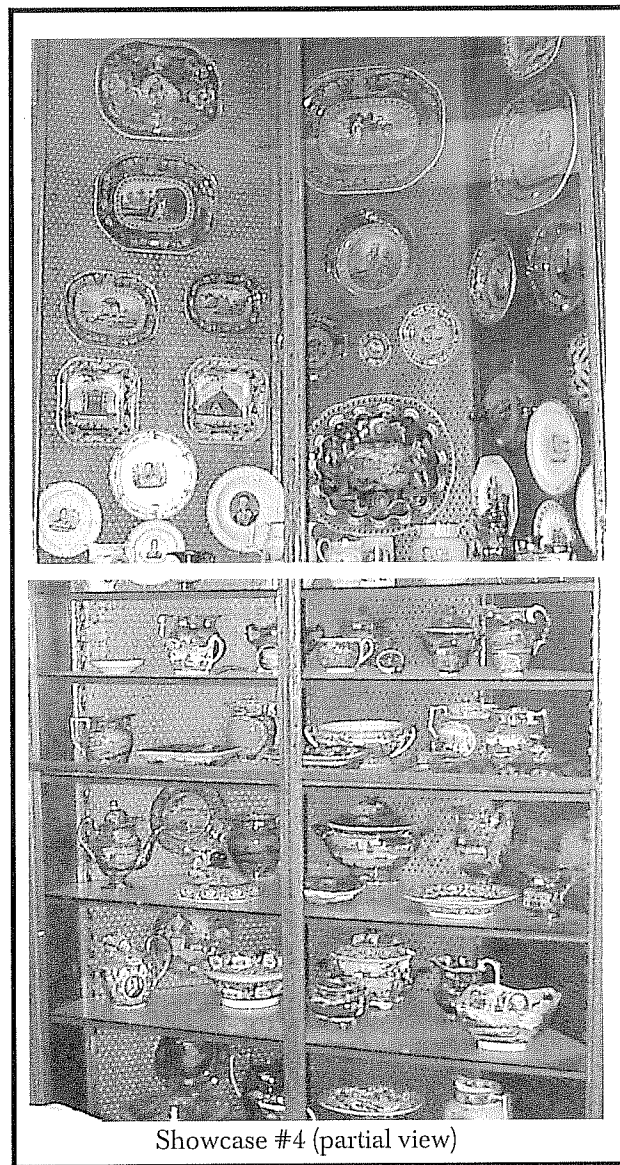


Showcase #2



Showcase #3

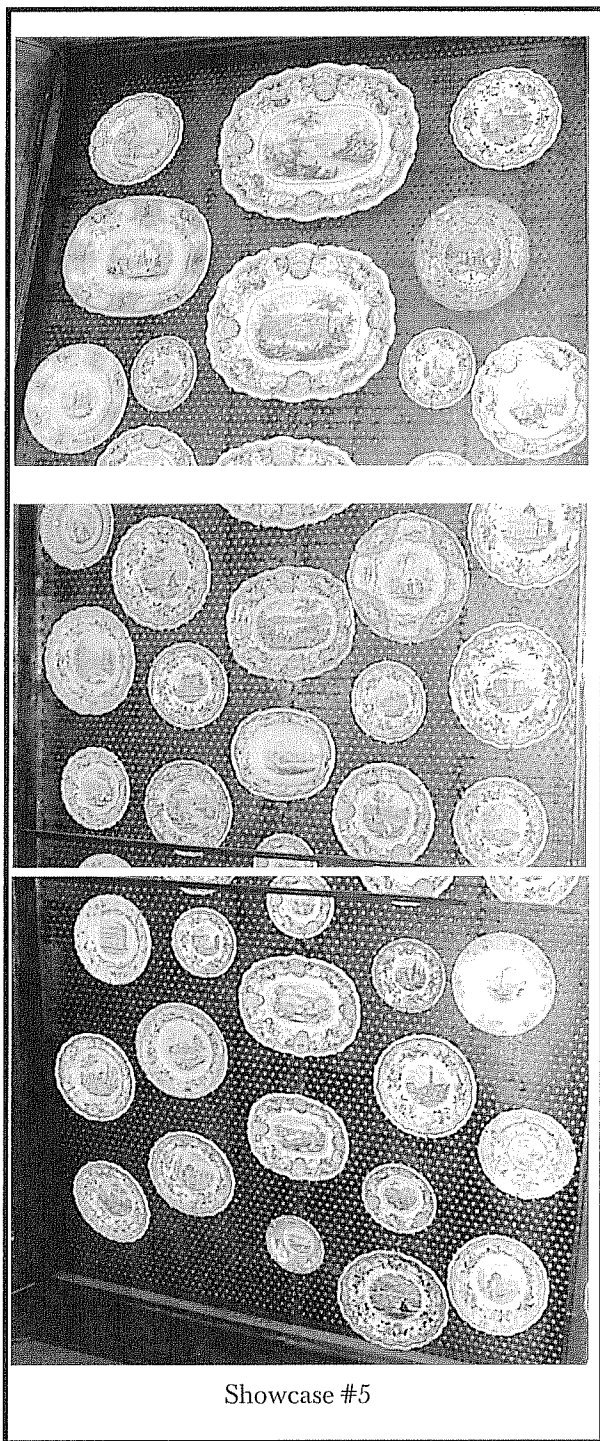
Showcase #3, above, displays several of Enoch Wood and Sons lovely Shell border pieces, notably a 21" platter "Castle Garden", a very rare "Hope Mill" soup tureen undertray, a 16" "Lake George" platter, a 14" "Niagara From the American Side" platter and two 13" platters, "Highlands, Hudson River" and "West Point". The two Stevensons also have several examples, including a two medallion "City Hotel, New York" and a four medallion "Park Theatre, New York", plus an extremely rare "Troy from Mt Ida" 10" platter, a 16 1/2" "New York From Heights Near Brooklyn" platter and a 20" "View of New York From Weehawk" platter. In my opinion, the three rarest pieces in this case are the 10"d "Highlands, North River" plate and the 7 1/2"d "Hurl Gate" plate, both by Stubbs and the lovely 10 1/2" platter, "Brooklyn Ferry" by Ralph Stevenson.



Showcase #4 (partial view)

Showcase #4 really holds some treasures. The upper section has on the far upper right, a partial view (my photography **does** leave a bit to be desired, but this case was especially difficult to shoot) of one of the rarest and most desirable platters in the field, namely an 11 1/2" "Temple of Fame...To The Memory of Commodore Perry" by Andrew Stevenson. Below that, and somewhat more visible are Mayers "Arms" including a "Pennsylvania", "New Jersey", "North Carolina", "South Carolina", "Virginia" and a "New York" beaded bowl. In the center is the rare 18 1/2" "States" platter, surrounded by plates depicting heroes of the War of 1812, from left to right "Major Gen'l Brown", "Pike", then two of "Lafayette" (yes, I know he was earlier than 1812) and on the right the "Washington" Liverpool and a "Jones of the Macedonia" and finally a "Capt. Hull of the Constitution". Of course, you should readily recognize the "Dutch Church" and the "Albany, Theatre" vegetable dishes. Not only does the lower section contain THE washbowl and pitcher, but it also has a four medallion cut-corner square bowl with the view "Dorney Court" from the Oak Leaf border series. On the shelf with the "Baltimore" pieces, there lurks a "Belleville on the Passaic" soup tureen by Wood and directly below that is a very rare small soup tureen by Ridgway with four little peg feet and the view "Almshouse, Boston". This is really a great collection!

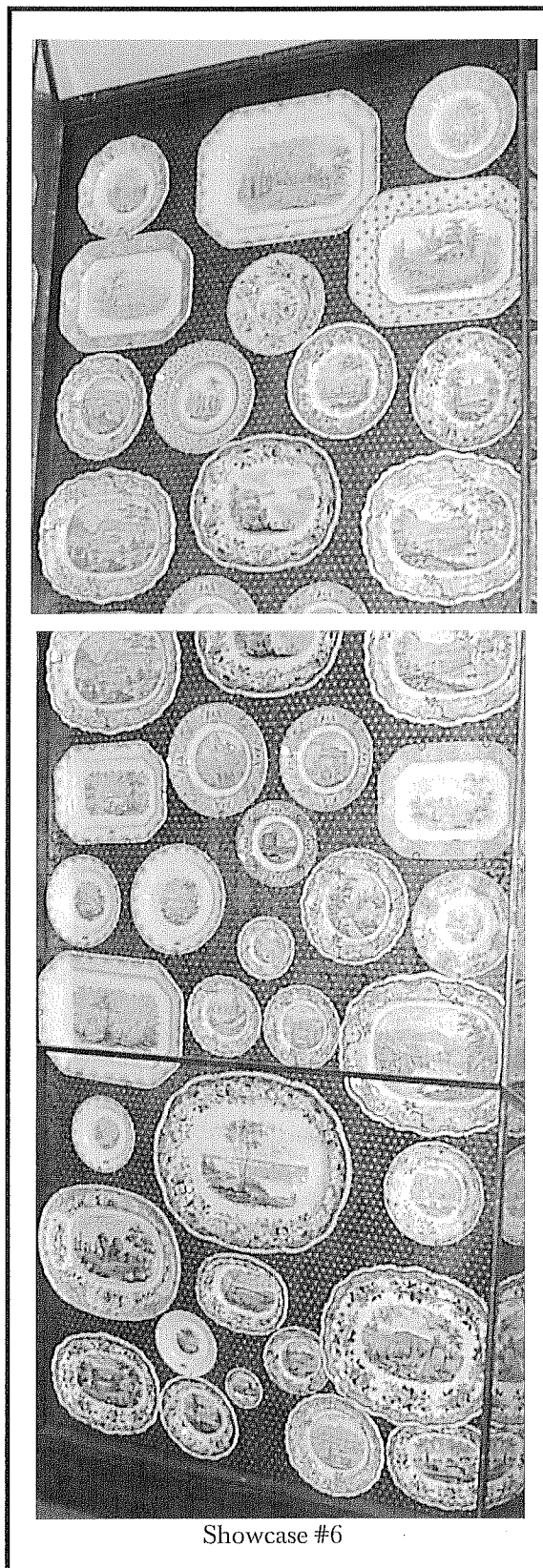
As you can see, this Collection contains great rarities and "boring common" pieces all mixed together. What gives me great food for thought is this.... this woman and her husband, without *any* of the reference books we now take for granted,



Showcase #5

Showcase #5 is all reds and pinks, with a few mulberry that includes six platters from Adam's "U. S." views series. From the top we see the 20" "Falls of Niagara", a 17" "West Point", the outer two edges of a 15" "Harpers Ferry" (between section one and two), a 13" "Lake George", an 11" "White Mountains, New Hampshire" and a 10" "Skenectady on the Mohawk". Close inspection also reveals a large "Texian Campaign" platter and a red "Buffalo on Lake Erie" vegetable dish from Wood's Celtic China series. We do not list red/pink as one of the known colors in this series. Learn something new every day.

scoured the country-side and managed to assembled the only known examples of at least four views. Remember the time-frame, 1885, prior to the automobile and its resultant mobility. Prior to electricity and prior to trade periodicals, where one could locate specialist dealers. How did they do it? Did they hop into their buggy and knock on farmhouse doors, as is described in the 1913 work by Camehl in "The Blue China



Showcase #6

The last case is filled with blues and purple and includes a fine representation of pieces by Wood, Clews and Jackson.

Book"? Mrs. Morse donated her Collection by the time that book was available. Did they own one of the early volumes of Halsey's great work, "Early New York on Dark Blue Staffordshire Pottery"? How did they know what to buy and where did they find it (just around Worcester)? Interesting questions.

All photographs courtesy, American Antiquarian Society

English Yellow-Glazed Earthenware 1780 - 1835

Some unusual forms

When Jefferson Miller published his 1974 volume titled **English Yellow-Glazed Earthenware**, it marked the first and only time that an entire book had concerned itself with this ware and its distinctive color. Using the extensive collection formed by Mr. and Mrs. Jack Leon (now in the Smithsonian) as the basis for his illustrations, he took us on a tour of the history, the potters, the forms and the decorations found on this colorful ceramic. It is the intent of this article to add to the one-hundred seventy+ examples, which were illustrated by Mr. Miller.

First, we need to give you the briefest of backgrounds into the product. Yellow, along with blue has long been a favorite color of potters, since it can be found with some regularity in the ceramics of 15th century China. In the 17th century, the English potters, Toft and Sampson, used a yellow ground/slip on many of their pieces. However, it was not until the great Josiah Wedgwood, seeking a natural color for his molded pineapple and melon-shaped pieces in the last half of the 18th century, that we see evidence of an increased popularity in English ceramics. Many of those potters

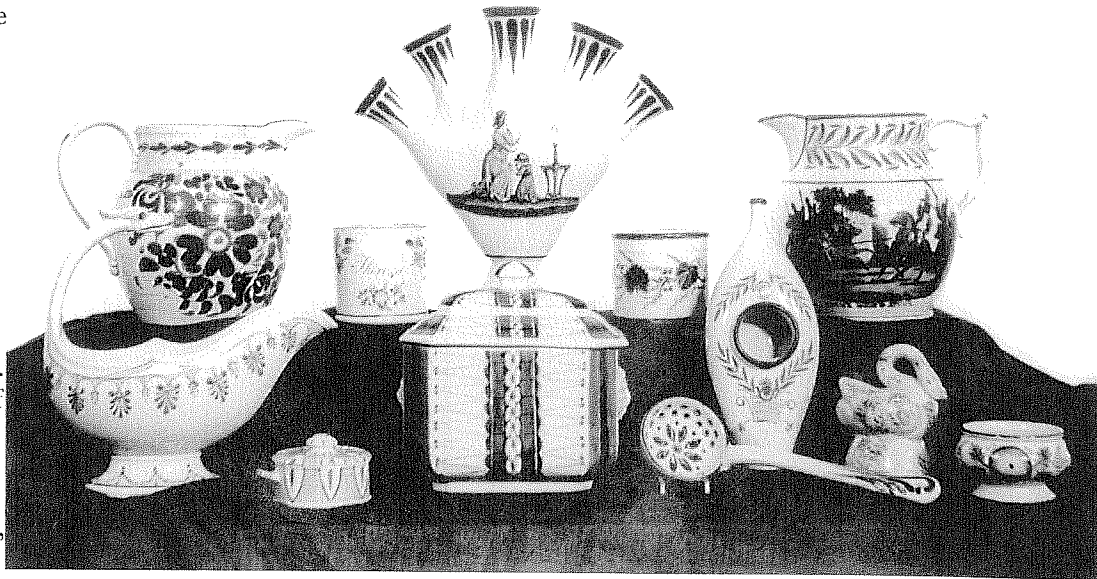
who produced the deep blue Historical Staffordshire are known to have produced the yellow-ware. In addition to Wedgwood, we have Davenport, Rogers, Enoch Wood and Sons, Phillips and Herculaneum to name just a few. Other manufacturers that did not maintain an active export trade

with the United States, but did produce yellow-glaze, are Alcock, Shorthose, Leeds, Fell, Sunderland, Spode and Dawson. Prior to the Miller book, collectors referred to this ware as "canary", a term which is mistakenly still in use. The color actually ranges from a washed-out pale creamy yellow to that brilliant

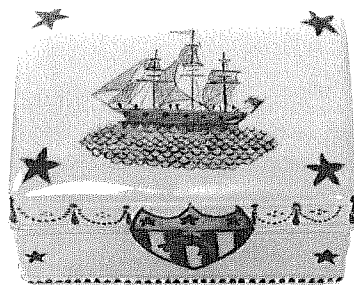
color found in the daffodil. A cupboard when filled with this spectacular colorful ceramic is a visual assault on your senses.

The forms which one usually encounters, are those

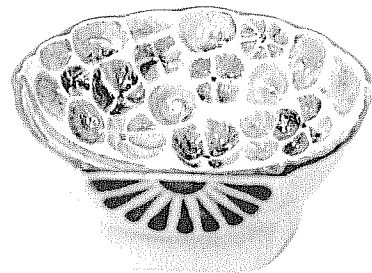
meant for use at the table. By far, the most common form seems to be the pitcher, followed closely by mugs, tea/coffee services and plates. Shakers, strainers, bowls, salts, vases, sauce boats and leaf dishes seem to have been made in great number, although



Top row: Pitcher with a rust-red flower with green leaves, a rare quintal with a black enamel scene of a mother with child flanked by two mugs and a black transfer "Napoleon" pitcher highlighted in enamel. Bottom row: Delicate gravy boat with a serpent handle, a wild mustard jar in red, green and black, a sugar chest in green-blue, red and brown, an invalid feeder, a strainer ladle, a figure of a swan with sponged brown decor and a footed salt with a brilliant red stylized flower and green leaves.



A small rectangular covered box decorated in bright blue-green, red-rust, black and brown with a three masted sailing ship and a shield containing a heraldic device.



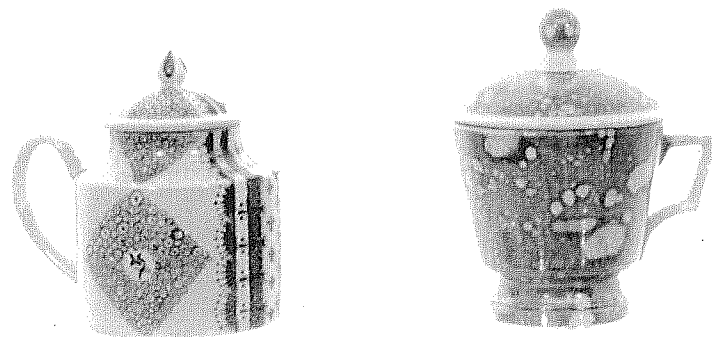
A small food mold with the relief "fruit" highlighted in blue and green. The rim and the sunburst is in red.

seem to have been made in great number, although one must

quickly became the norm. The transfers were applied in black, brown and red, bypassing the other colors, such as purple and green. The subject range is the same as that found on the creamware and pearlware products of the same period. From classical to genre to bawdy.



A footed master salt has red, blue, green and brown enamel decoration, while the small figure of "Spring" has pink "splash" lustre, along with red, black, green and blue enamel.



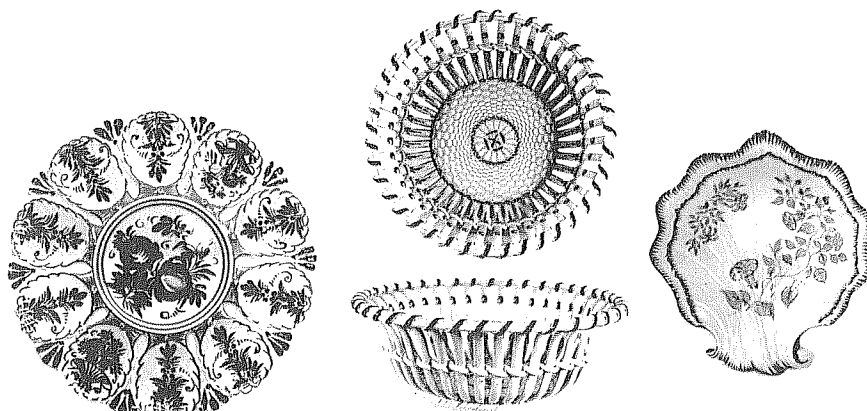
A spectacular covered mustard pot with a diamond composed of tiny red circles enclosing a tiny flower. Parallel bands of green, red and blue containing other geometric figures meander across the body and cover. The covered egg cup on the right is covered in pink splash lustre.

be cautioned that this ware, in any form, is not considered "common". Some "rare" forms include a cane handle, stirrup cups, plaques, boxes, quintals and figures. The decoration is varied, with the earlier items colored by applied enamel decorations in green, rust, red, brown, black, purple and both pink or copper lustre. In most cases, the enamel was applied to highlight the molded or relief decorations found on the earthenware pieces. According to Mr. Miller this applied enameling was an expensive, labor intensive method of adornment. It was replaced by the relatively inexpensive method of transfer printed decorations, which

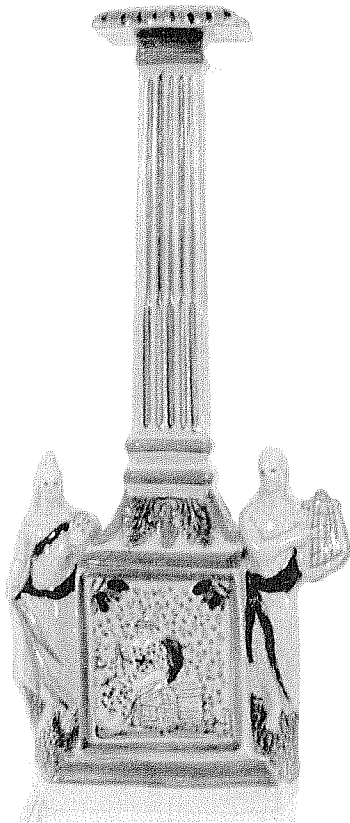


Top row: An extremely rare buff enamel Dogs Head bank next to a miniature creamer with red stylized flowers and green leaves. The embossed openwork plate with the basketweave highlighted in brown and red. The tankard has an intricate leaf decoration. Bottom row: A mustard pot in red and black and a rare flower pot with rust-red flowers/leaves and green vines. A rare spittoon with an overall brown transfer of leaves. A simple toy teapot with a black rim and a basketweave decoration.

Historical transfers for the American market do exist and they are considered very rare and quite valuable. The Leon Collection contains several such pieces, which are illustrated by Mr. Miller, including a portrait plaque of George Washington, a beaker with Benjamin Franklin and a wonderful tankard with a black transfer of the map of the eastern United States. Once again, Staffordshire-shaped pitchers are the form usually found, but a very few Liverpool shapes are known in yellow-glaze. The small mugs with transfers of Lafayette and Washington are relatively



A charger with an intricate floral decoration in green, black and red. A delicate basket and undertray highlighted in red and black and a large shell dish in red enamels and red feather edge.

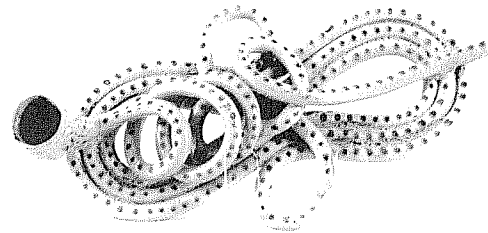
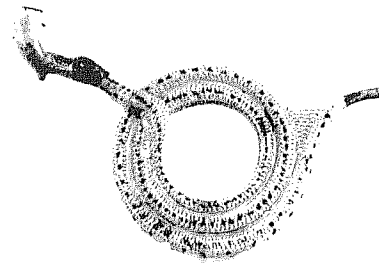


Rare, rare, rare is this candlestick with a monument base flanked by two small figures. Decorated in enamel and pink lustre.

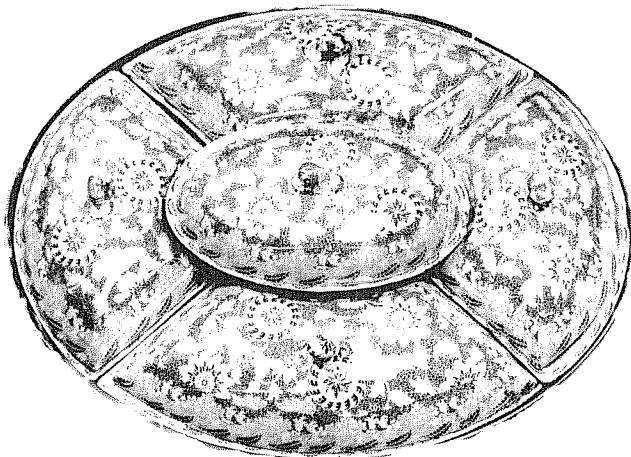
common, being currently priced between \$900.00 to \$1500.00. Rarity and desirability are obvious when one encounters the same small mug with the simple name and perhaps a small portrait bust of "Washington", "Monroe", "Adams" or "Madison", usually bearing a price-tag of \$3,000.00 or more. Such are the nuances encountered within the field.

Finally, it becomes rather obvious that any form the potters produced in either creamware or pearlware, will be encountered with this distinctive

and perhaps make a visit to the Leon Collection in Washington's Smithsonian Museum. Other public collections that have some pieces are the Art Institute of Chicago, The W. R. Nelson Gallery of Art in Kansas City and the Rose Museum at Brandeis University near Boston. For an excellent reference book for creamware, we suggest Donald Towner's



Two yellow-glaze pipes, the lower with a head forming the bowl

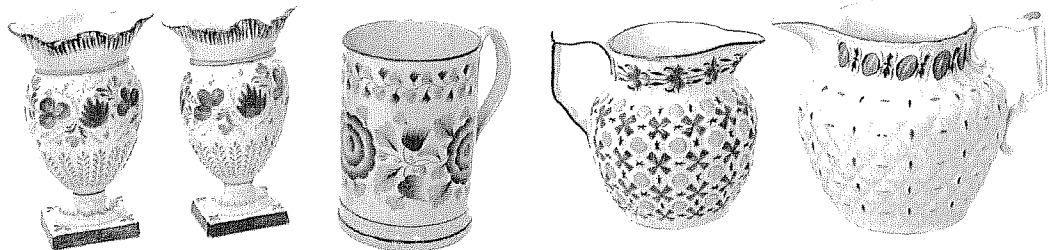


A rare supper set in yellow glaze with a gray transfer of floral and leaves

Creamware, published in 1963 or his 1957 volume titled **English Cream-Coloured Earthenware**. He also authored another volume **The Leeds Pottery**, which is an excellent reference, when studying yellow-glaze.

yellow-glaze. Therefore the study of references dealing with creamware or pearlware are helpful to the collector of the yellow.

If you find this ware of interest, we strongly suggest you acquire a copy of Mr. Miller's book for a much more detailed discussion of this Ceramic



A pair of vases decorated with silver lustre feather edge border, red flowers and leaves around the body and green leaves. The tankard has a red stylized floral with green leaves decor. The two pitchers have embossed decorations which are highlighted in (1) rust-red and green and (2) black, red and silver lustre.

The Land Beyond the Mountains

Midwestern Glass and Glass Making

This is the first of a series of articles which will explore the products, styles and forms of Midwestern glass. We intend to accomplish this in some sort of a chronological order, so the articles currently scheduled will be as follows:

1790-1810 - Windows, Whiskey and Tommy Jefferson
 1810-1845 - Let There Be Light ~ Out of the Darkness
 1820-1870 - Blow Hard ~ Patterned Glass
 1820-1860 - "Pressing Is A Mechanical Operation..."

1790-1840 - Beyond the Essentials ~ "Ohio Stiegel"
 1815-1835 - Making a Good Impression ~ Cut/Engraved
 1820-1860 - Making Fancy ~ Applied Decoration
 1850-1870 - Glass for the Masses ~ EAPG

In an attempt to involve the collectors of glass in the future direction and content of **The Quarterly**, it is our intention to liberally sprinkle these articles not only with provable facts/theories, but also some totally off-the-wall statements, which hopefully will get you writing (illustrated) letters to your editor. Everyone is invited to participate by writing your own articles that fit within the framework of Midwestern Glass and Glass Making and we will be most happy to include them in this series. Also, as we investigate the various products of the Midwest, we plan to make comparisons with the industry as it was evolving to the east of the mountains, along the Atlantic coast. Join us, you are all invited.

Historical Background

In the last years of the Eighteenth Century, 1797 to be exact, the initial glass houses of the region, which is now considered as the "Midwest" were established. For our purposes, this is the region which incorporates western Pennsylvania, western Virginia (now northern West Virginia), Ohio and Kentucky. In Pittsburgh, a thriving frontier town of over 2000 people, James O'Hara and Isaac Craig founded the city's first glass factory. A few months earlier, Albert Gallatin had founded the New Geneva Glass Works, sixty miles south of Pittsburgh. The rapid population expansion of the region had resulted in a demand for the two basic products of most 19th century American glass factories: windows and bottles.

Every new building, be it a large public courthouse or a humble cabin, needed windows. Also, the basic medium of

exchange in these territories was whiskey made from standard grain crops of the area, rye, barley and corn. It was an export crop which was shipped further West and Southwest, down the rivers. The ideal container for storing or

transporting this liquid was glass. Thus the standard product remained windows and bottles for these Western factories throughout the first half of the Nineteenth century.



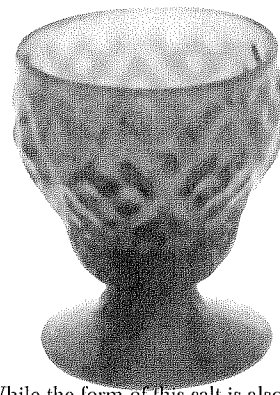
The city of Pittsburgh, circa 1790, although the steamboat *Pennsylvania* in the foreground was not built until 1823. This seeming contradiction is the result of the potter, in this case J & R Clews, (exercising plagiaristic license) combining two views of the city. However, this platter beautifully illustrates the singular importance of the river and the amount of traffic that used it, as in this one view, we see small sailboats, flat-boats, barges and steamboats against the background of the glass house chimneys along the banks of the Ohio river.

The workers who produced this early ware were a mixed lot. Some had been induced to immigrate to this country from Europe. Others had come into the area from earlier glass factories, such as the Stiegel and the Amelung endeavors. As a matter of fact, the third Superintendent of the O'Hara Works in Pittsburgh, was Frederic Amelung, the son of New Bremen founder, John Amelung, who arrived at Pittsburgh with a complete set of molds. With these workers and the

early tradition of glass making they brought with them, came the production of that body of Early American Glass that was termed "Ohio-Stiegel". Here was the full flowering of American glass manufacturing. Stiegel and Amelung had been concerned with the continuation of the Continental and English types, but the rugged frontier Glass Houses developed types and techniques purely American. The quality of their product is remarkable and is the equal to any glass produced anywhere.

The American glass tradition had its first successful commercial start with the acquisition in 1739 of 2000 acres of land in Salem county New Jersey by Caspar Wistar. Although there had been little or no glass produced in the Colonies for over fifty years, Wistar felt he could supply his fellow Pennsylvanians with both window glass and bottles. The New Jersey location provided all the raw materials needed to make the product, plus it had two great added attractions, namely proximity to both deep water (for transportation) and to the thriving city of Philadelphia (for customers). One small problem, neither Wistar nor his son had the slightest idea as how to manufacture glass.

So they imported glass-blowers from Germany on the following conditions : that they teach ONLY he and his son their art, while he would provide them with money (both a cash advance and living expenses), food, land, servants and materials to set up a glass factory, plus he would initiate an employee profit



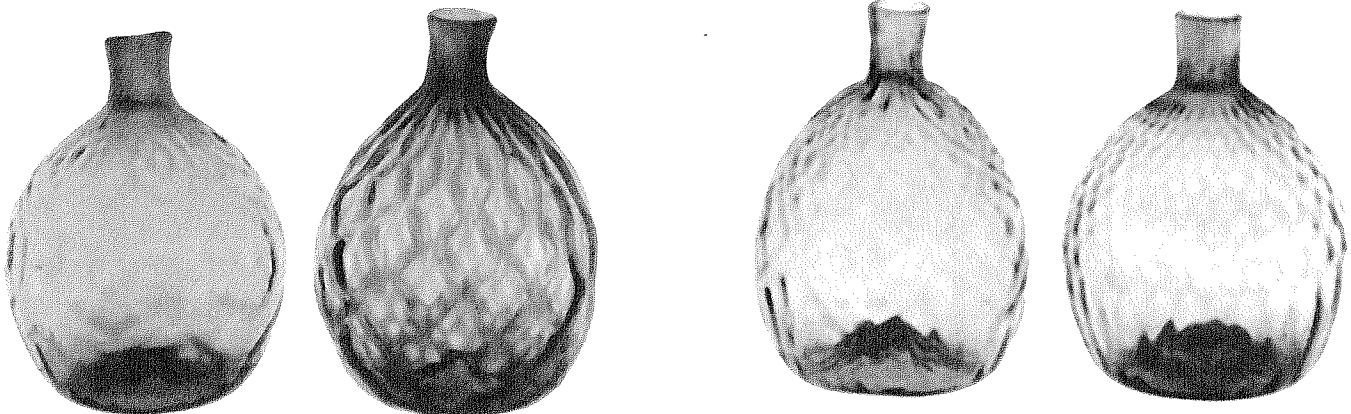
While the form of this salt is also found in Europe, this exquisite, vibrant blue, checkered diamond salt has been identified as an Amelung product.

sharing plan, with the blowers receiving one-third of the profits. The factory was successful and counted the following items among its products: window glass "of various sizes", lamp glasses "cut (to size) on short order", bottles, case bottles, snuff and mustard bottles. These were advertised as "...clear of the duties the Americans so justly complain of;". This from an advertisement dated July 31, 1769. The company was successful enough, so that it operated for 42 years until it was offered for sale in 1780, the year before Richard Wistar died.



Similar in form to those pieces made in Holland and Germany, this beautiful 4 3/4" h emerald green freeblown pitcher has a heavy applied strap handle with a typical 18th century thumb-rest. This is a "classic" Wistar product.

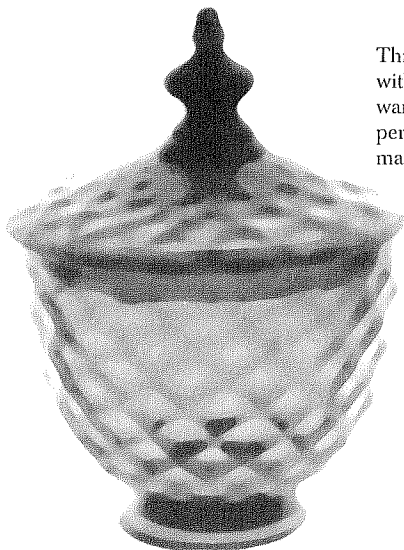
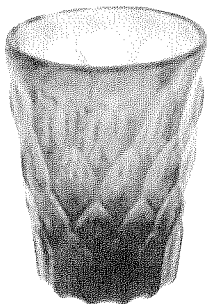
The second enterprise which contributed to the Midwestern tradition, was that of "Baron" William Henry Stiegel, who operated in and around Manheim, Pennsylvania from 1763 to 1774. At one time the holdings included several hundred acres of land and employed over 130 men who produced brilliantly colored glass in blue, amethyst, green and white (clear). Once again the main product was bottles, but there is recorded evidence that he produced flint tableware as well as products made of "soda glass". According to McKearin, in *American Glass* the company produced decanters, tumblers, mugs, bowls, salts, glasses, sugar boxes (with covers), pocket bottles, cruets, smelling bottles, fine and plain wines, toys, candlesticks and blue flower jars. While most of the output was in clear glass, there are ledger entries proving both amethyst and blue glass were made in commercial quantities. Like the Wistar project, Stiegel at-



Amethyst "pocket bottles" with distinctively non-European patterns decorating a distinctive 18th century European form. From the left: the Daisy-Hexagon amethyst pocket bottle is the rarest of all these patterns identified as Stiegel. The second bottle is a "nupt-diamond", also in

deep amethyst. The ever-popular Diamond-Daisy pattern is shown next to a true expanded diamond pattern.

tempted to meet the European competition by excelling in the manufacture of goods similar to those available from England and the Continent. Thus, rather than evolving any styles that are definitely American, these two factories' products are strictly the result of native Europeans bringing their craft with them to America and never really achieved a strictly American form.

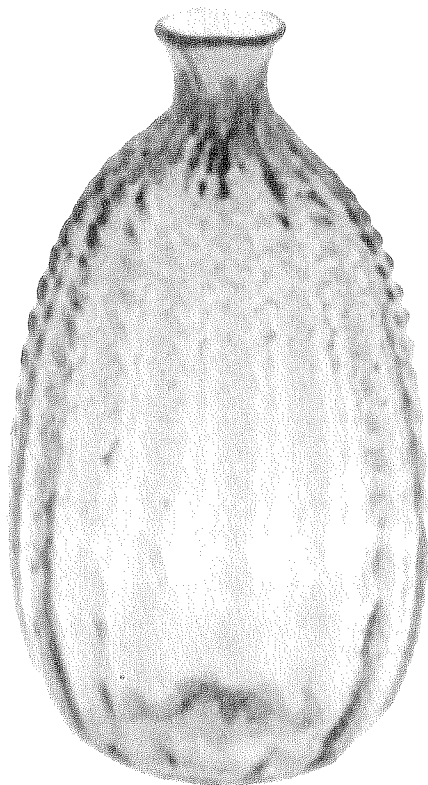


Three "Stiegel-type" items in deep vibrant blue, with an expanded diamond design, typical of the wares being produced in England during this period and widely believed to have been manufactured by Stiegel at Manheim.

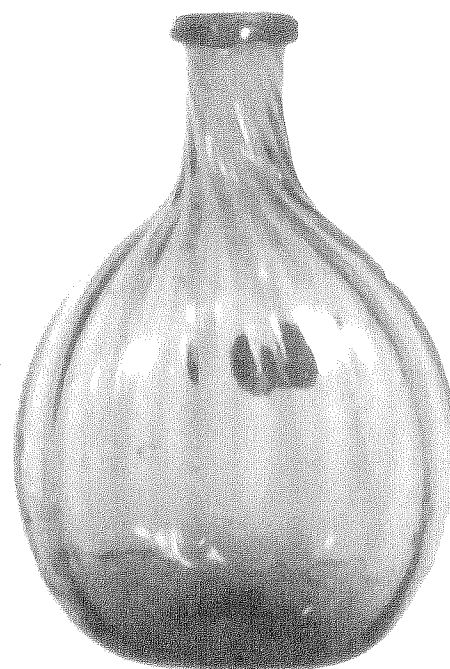


Another German that followed this same path was the famous John Frederick Amelung who established his "Glassmanufactory" at New Bremen, Frederick County, Maryland in early 1785. He and the sixty-nine other Germans, who he brought with him, when he immigrated to America, initially produced and advertised window glass and "white hollow-ware". As is evidenced by the finial and handles of the wonderful "Miss C. G." amethyst sugar bowl (illustrated McKearins, "American Glass", plate 39-2), the Amelung factory closely followed their Germanic origins, with ornately applied rigaree and animal-form finials. This similarity also exists, as one would expect, between the

Wistar and Amelung products. By 1790, Amelung employed over 450 workers. By 1797, he had been forced into bankruptcy and the glass house was closed and his workers moved on to other glass producers, such as the new works owned by Albert Gallatin at New Geneva, Pennsylvania and the O'Hara-Craig Works at Pittsburgh. Frederick Amelung's son ultimately became the third superintendent of those Pittsburgh works, when he arrived in 1805. This is the beginning of the midwestern tradition and this is where we will continue our tale in our next installment.



Side view of the bottle below-right



Two rare transitional bottles/flasks which show a decided 18th century influence, but are known to have been made at the early western Pennsylvania works. Left: a 5 5/8" h bright medium green pocket bottle with an unusual pattern molded combination of sixteen vertical and twenty-four swirled ribs. Probably, New Geneva. Right: 5 1/4" h medium yellow-green bottle pattern molded in a fifteen vertical rib pattern. Probably from the Pittsburgh-Monongehela area. Note the definite form relationship with those amethyst "pocket bottles" on the opposite page. This bottle is illustrated and discussed in Wilson/McKearin, *American Bottles and Flasks*, plate 87-2

Unpublished Discoveries in Ceramics

The first four items in this issue's article were sent in response to our article in the Winter issue of **The Quarterly** and the remaining six items are from our own archives. Come on folks, keep your editor happy and crank up those cameras.

The first piece is a 18 3/4" platter by Davenport from the Don Quixote series. This was submitted (sounds like a contest doesn't it?) by Carol Richter of California. Doesn't seem like



a big deal at first glance, but it is the mark which asks all the questions. As you can see, the underglaze mark "Encuentro con la Duquesa" is in Spanish. The usual underglaze title is "Sancho Panza and the Duchess." To make things even more interesting, the color of the Richter platter is described as a "medium blue," rather than the deep blue associated with this series and other Davenport products (it just occurred to me that some of the

Cities series by Davenport does come in a lighter blue. Hmm.). Okay, what does this mean? Was there trade between the Staffordshire potters and the Iberian peninsula? Did it thrive or was it a stillborn attempt by England to solve their enormous economic and trade problems, brought on by the Napoleonic Wars, by exporting to places recently conquered and wrested from French control? Another clue in the puzzle could be that large **Boston State House** service by Rogers found in Italy in the 1940's. Was this marketed there

*Encuentro con
la Duquesa*

as St. Peter's and was this another English attempt to enter recently freed markets? Does anyone have the answer or a plausible theory?

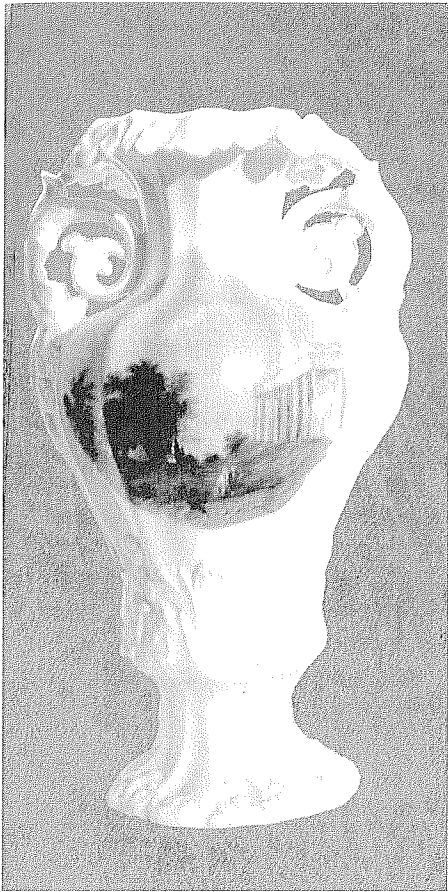
The next three items were discovered by John Watson, a dealer-collector from Pennsylvania, who covers the area from Maine to Ohio to Maryland searching for antiques. His first item is a *Staffordshire*-shaped War of 1812 pitcher decorated in overall pink splash lustre and bearing the black transfer portraits of Decatur and Brown. Prior to this discovery, the



five or six recorded examples of War of 1812 pitchers with overall pink splash lustre were in either the Liverpool form or a barrel shape. As far as we are aware, this is the only

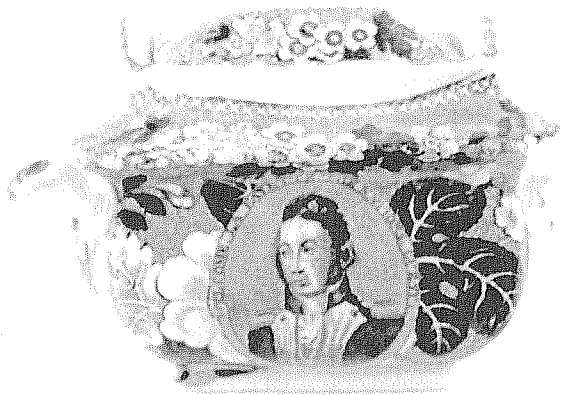


known example with this decoration, in this form. John's



second item is an ornate Victorian type porcelain vase with a beautifully executed view of Mt Vernon, after the Thomas Birch engraving in overglaze enamels. We have seen extremely rare Paris porcelain pieces with extremely high quality portraits of the early presidents and Lafayette done during the period from 1800 to 1835, but nothing of this quality after that time frame. There are, of course, the portraits done during the American Civil War by Lux, but this is a totally different genre.

Finally, we have a Lafayette medallion sugar bowl found by John several years ago and sold at auction. As you can see, the portrait of Lafayette bears the typical slogan "Welcome



Lafayette The Nation's Guest." The interesting thing about this piece and the moral to the story is that the other side does not have the medallion, only a transfer of leaves and flowers. So turn those pieces you see on dealers shelves around folks, you might have a most pleasant surprise.

The next item, a 3" h handled child's mug was discovered at

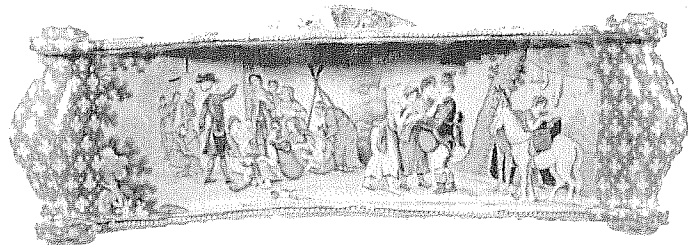
the auction of the Collection of Pearl J. Rose held in Providence, Rhode Island five years ago. It is an unlisted form for the States series and is that view now known as "Belton House, Lincolnshire" (or Arman, *Historical Staffordshire, an illustrated check-list, #15*). It is still the only example known.



That strange piece illustrated from the Dr. Syntax series is a

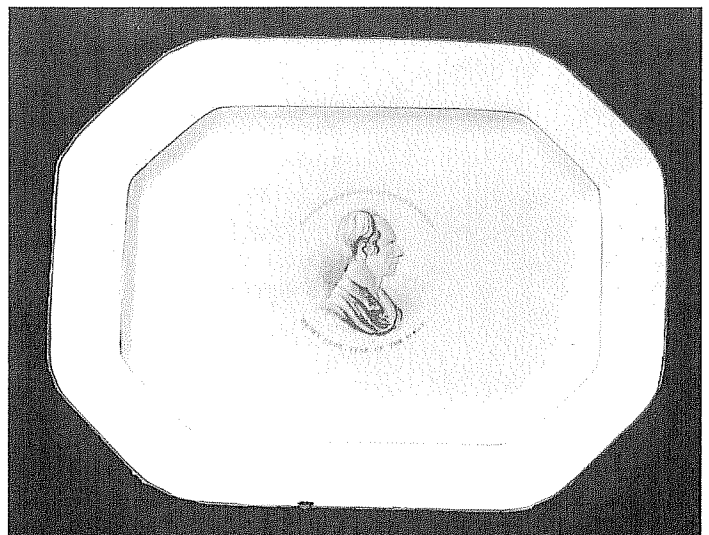


huge cheese dish and bears the views of *Dr. Syntax Bound to a Tree by Highwaymen* and *Dr Syntax and the Gypsies*. As I said,



the piece is enormous and is meant to hold an entire "wheel" of cheese.

The 17 1/2" platter illustrated next, is a most important piece



of political ceramics and is the companion transfer of "The William Henry Harrison" transfers that we discussed in our last issue. It is a light blue transfer of a portrait bust titled "HENRY CLAY / STAR OF THE WEST." It was discovered several years ago in the Illinois-Wisconsin area. It now resides in the collection of Rex Stark, the Massachusetts dealer-collector. This is the only platter known to exist and I believe there are only two plates known, one in the Victoria and Albert Museum and the other in the Stark Collection. They bear the same James Tams importer mark found on the "Harrison" pieces discussed in the last issue.

The 9"d plate with the blue feather edge and the blue transfer



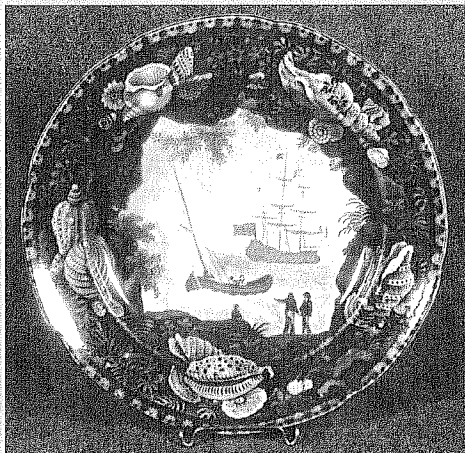
of a young Lafayette in uniform passed through Arman Absentee Auctions years ago and I know neither the present location nor where it was found. This is unique since this is the only example I have recorded with Lafayette facing to the right. The only transfers of this portrait we have seen are with the young Marquis facing the left. We have pieces in our own collection that are identical in every way, but this small variation. When you give it some thought, this was not just a simple case of flipping over a photo negative, as we can do with today's technology, this required the engraving of an entire copper plate to make the transfer. So what seems to be a tiny variation in today's world, becomes an entirely new view, in the world of 1824. The piece is attributed to the pottery of Andrew Stevenson.



Next we have a wonderful example of an American Historical *continued page 49*

Staffordshire China

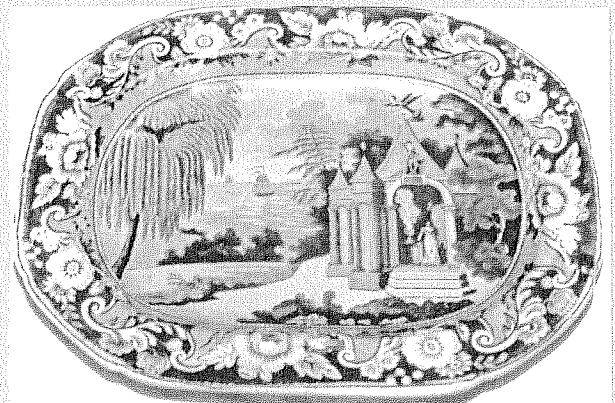
Please send a large SASE for our list.
We welcome the opportunity to buy a single item or a collection



10"d Cadmus plate by Wood from the Irregular Shell Border series.

Richard G. Marden
Box 524
Wolfeboro, NH 03894
(603) 569-3209

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

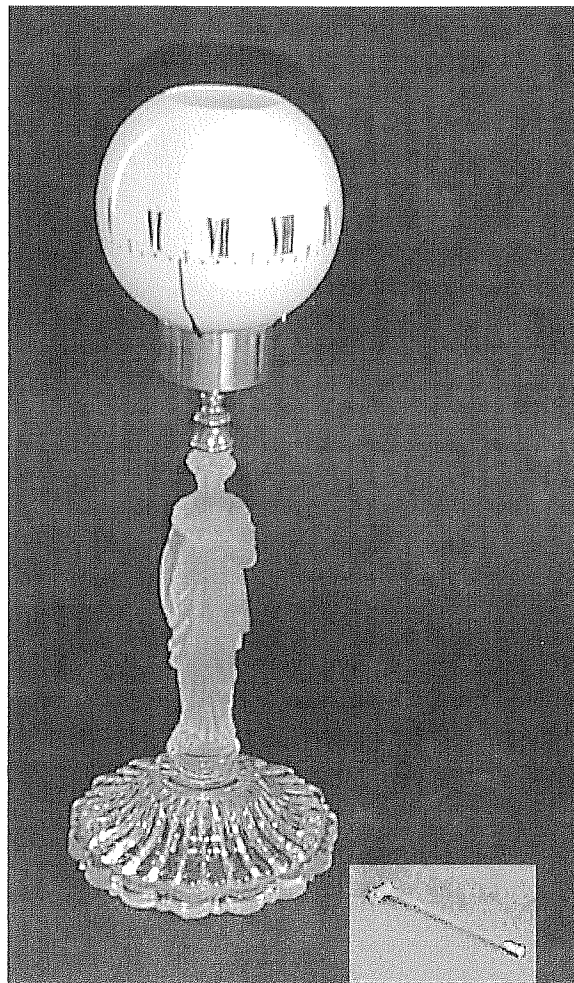


"The Temple of Fame... to the Memory of Commodore Perry" by Andrew Stevenson

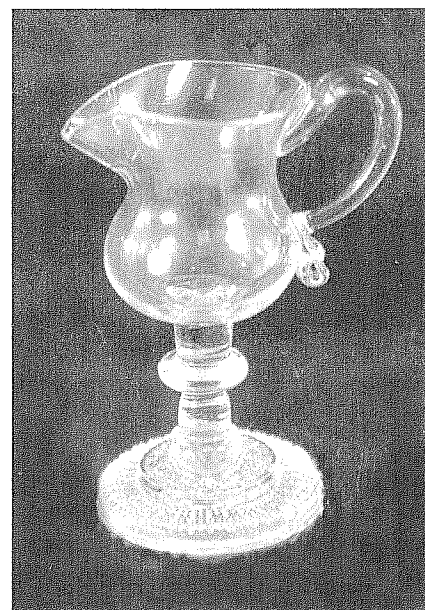
"Old Blue" rarities sought, traded ~ ~ ~
All correspondences are welcome ~ ~

Unpublished Discoveries in Glass

Collectors of Sandwich Glass will undoubtedly recognize our first item, which is a 14 1/2" h clock-lamp with a frosted Madonna base. For those of you not familiar with this device, allow me to explain. The standard is a typical frosted Madonna usually used for a candlestick. In this rarity, those inventive craftsmen at Sandwich mounted a brass screw device on the top and placed the cylindrical brass clock upon her head. The interior of the brass clock device also contains a receptacle for a tiny fluid lamp, a clear glass chimney and an opaque opal globe, upon which are painted Roman numerals. You wind the clock mechanism, which causes the globe to rotate around the stationary black indicator, once every twelve hours. The internal fluid lamp causes light to come through the globe, so you can tell the time in the dark. The brass device to the right of the lamp-clock is a winding tool. The white item seen inside the clear globe in the second photo is a glass donut which floats on the surface of the lighting fluid, the purpose of which is to keep the flame from touching the glass chimney. This example was recently discovered in an attic in France and belonged to a family with strong import-export ties to South America. It is believed to be the second known example, the other being the one illustrated in Barlow-Kaiser and having an opal-blue globe.



The second rarity is a typical Boston and Sandwich Glass Company "sparkling lamp" base with a wine glass standard mounted on a clear lacy miniature cup plate. However, the gaffer formed what is normally the lamp font into a lovely little 4 1/8" h pitcher and applied a solid handle. This was discovered in Newport, Rhode Island by auctioneer-ceramics restorer Scott Wilson and was purchased for the enormous cost of \$40.00. It sold at auction for a considerable profit. It is believed to be unique at this time.

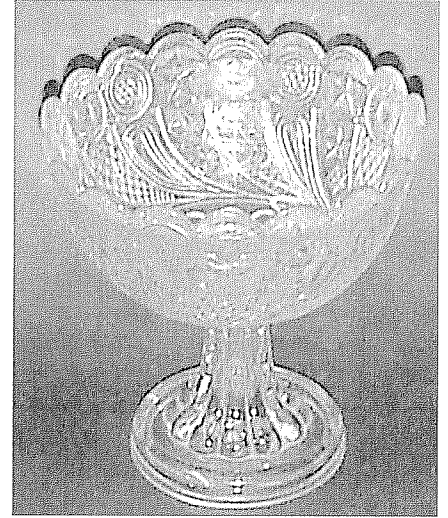


Our next item is an enormous (20 1/2" h) pair of clear pillar molded candlesticks with clear frosted etched hurricane



extremely rare. I'll say! Does anybody know of another example?

The second piece is a variant pattern to the Horn of Plenty, with the alternate "horns" filled with a "feather-type" device and the rounded end filled with a large star. It also has a lobed stem, but an unpatterned base. It is bell-tone flint glass. Is this an Eastern or a Midwestern product? Anyone know? The third piece of pattern glass, is an extremely rare 5 7/8" h cobalt blue spooner in the fine rib Bellflower pattern. Again, Lee mentions that she has one in her collection,



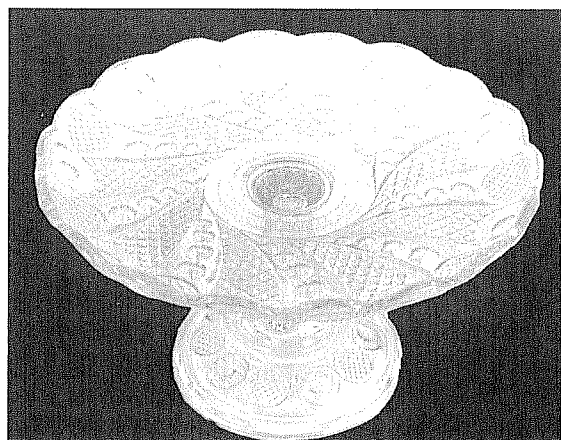
but does anyone know of another?



The final piece is a magnificent Star and Puntly cologne with a hollow stopper in sapphire blue. It was

shades and mounted on thick pre-lacy pressed glass toddy plates decorated with a design of narrow diamonds. Typically Pittsburgh in form, they appear to be circa 1825-35 and represent an unrecorded combination of pressed and pillar molded glass. They are also fitted with silver sockets, which is also rather unusual. It is quite possible that they are unique.

The next four pieces are all pieces of pattern glass that are extremely rare in either form or color. To the best of our knowledge, none of these have ever been illustrated in any reference. The first is a simple clear Horn of Plenty cake stand, which has a lobed standard and patterned base. A



product of the Boston and Sandwich Glass Company, it is mentioned by Ruth Webb Lee as the rarest form/piece in this pattern and calls it

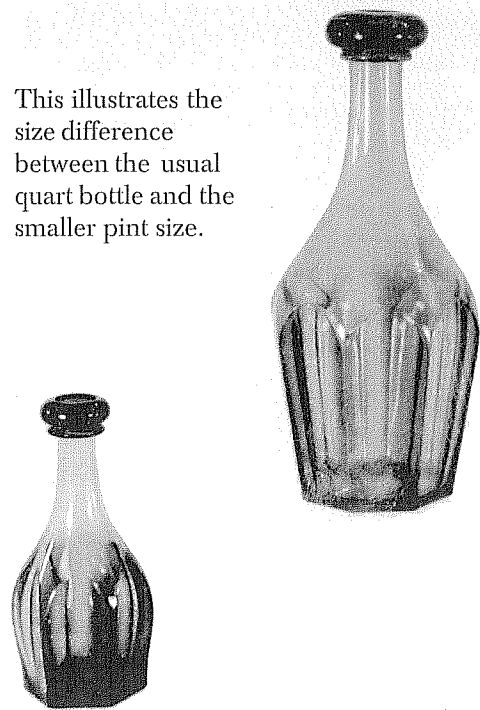
purchased from a collection by a Connecticut antique dealer, who is quite well-known for his fine furniture. It is believed to be unique in this wonderful vibrant color.

That leaves us with three bottles that



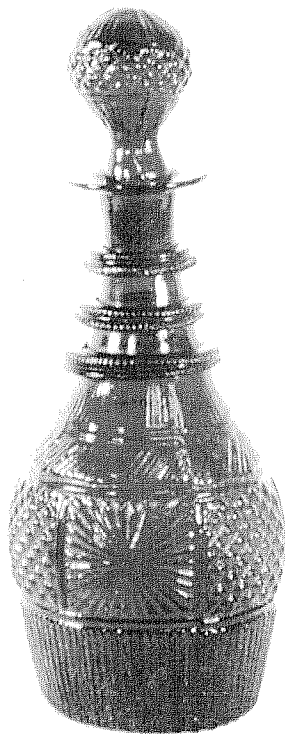


are extremely rare due to both their form and color. The first is a GI-10 blown three mold cruet that is listed in McKearin, *American Glass*, as unique. At the time it was sold, we knew of two others from the set, but quite recently a blue GI-10 shaker was discovered by Jim McCloskey of Baltimore. This cruet was found in a Massachusetts antiques shop that specializes in American Glass and was mis-identified as a toilet bottle. The second bottle is also blown three mold and is a spectacular GIII-6 pint decanter and stopper in an intense cobalt blue. Purchased by the legendary New York dealer Louis Lyons from a Christie's



This illustrates the size difference between the usual quart bottle and the smaller pint size.

auction, it was sold to Paul Richards by New York dealer Arlene Gade, after it was authenticated by the Corning Museum as NOT being one of the Mutzer fakes. It is a product of the Sandwich Glass Company and is believed to be unique. Our final item is a 6 5/8" h brilliant emerald green *pint* bar bottle with a thick blob top and patterned in a six-panel design attributed to Pittsburgh. We know of three bottles in this pint size, one in clear, another in amethyst and this example. We believe they were patterned in a tumbler mold and formed into the bottle.



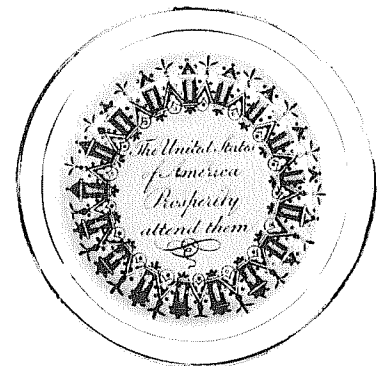
A final word....get those cameras out folks and send us photos of your unpublished rarities. If you are not sure if your piece has been illustrated in some obscure reference book, send it in and you can be assured that our readers will let us both know where it can be found.

continued from page 46

tankard decorated in the blue, green and ochre colors usually referred to as "Leeds." The pearlware body is embossed with a band of flowers beneath the lip and vertical wavy lines around the base. These are all highlighted in blue, ochre and green. There is a narrow band between these two decorated bands that is embossed "AMERICA INDEPENDENT . 1776." This was made in a two-part mold and the handle applied. We know of two examples of this rarity, one in the Stark Collection and the other in our collection.

The final item is an extremely rare 3 3/8" d cup plate with a red transfer which reads "The United States of America Prosperity attend them."

There are only four examples I have recorded. The example illustrated came from the Nancy Nebenzahl Collection. Another turned up in Maine several summers ago and sold for well more than \$1,000.00. Two years ago a 6" d plate and a 7 1/2" d plate were discovered at a New York auction. Does anybody know of more? Let us know.



Voices From the Past

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

Laidacker at The White Plains Antiques Show Circa 1930's

Below: Sam Laidacker's booth identified on the reverse as "1930's". The poplar or pine cupboard is surrounded by small folio Currier and Ives prints and is covered by various historical flasks. The cupboard contains Historical Staffordshire. The top shelf has **The Headwaters of the Juniata** 10" d soup, **West Point** 17" platter, **Catskill Mountain House** 10" soup, a **Sower** coffee pot, all by Adams. The middle shelf has a **Revelation** plate, a **Landing of the Fathers** plate, a rare **Highland Hudson River** 13" platter and a **Castle Garden** cup plate, all by Wood. There is a 9" **Quebec** by Davenport and a small **States** plate by Clews. The lower shelf has four 10" plates, two **States** by Clews and a **View of Liverpool** and a **Macs Victory**, both by Wood. This shelf also contains an irregular shell gravy boat and an oval dish with an English view from Stevenson's **Panoramic Scenery** series.



Above: A massive number of 10" d plates. We have identified the following views: **City Hall, NY**, **Macs Victory**, **Fairmount**, **The Valentine**, **Capital Washington**, **Ermenonville**, **Troy/Union Line**, **Hospital Boston**, **Landing of Lafayette**, **Faulkborne Hall**, **B&O Level** and **Beach at Brighton**. The large platters are **Lake George**, **Chrtiansburg**, **Niagara from the American Side** and a **Fruit and Flower** example with a **Castle**. There is a **Liverpool** plate with **The Seal of the United States** and another with a **ship transfer**. The **blanket chest** along the side wall holds an irregular shell **gravy tureen**, while the table in the foreground has three **Adams** plates from the **U.S.** series and a **Penns Treaty** plate. The table on the left side of the booth has a **Lacy** compote, plus a selection of **glass cup plates**. On the back table there is a selection of **Midwestern** pattern **molded flasks** and several **Historical Flasks**. On the same table is an extremely rare **mustard jar** with **Highlands**, **Hudson River** and a very rare **Park Theatre** 6" d plate from the **Eagle border** series. There is a group of **Bellflower** pattern **glass items** on a small table in the corner of the back wall, while a group of **late decanters** and a **clear kerosene lamp** are visible on the far right. Again, **Currier and Ives** prints are displayed hanging from the walls.

The Roling Collection - Part II

Sold at Auction July 15, 1983



			42	40	39	40	45			
	14	36	35	37	38		41	43	11	
31	13	15		22		20	16	12		32

The first part of this marvelous Collection was featured in the last **Quarterly**. Please use the coded reference chart from that issue. Once again, the sales prices are in **bold**. Also, once again, we apologize for the poor quality of our photos, even the help of collector Dana Charleton allowing us to use her photos didn't improve the quality.

1. Large Clear Punch Bowl, GII-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**

11. Sapphire Blue Pitcher, GIII-6. Rayed base which is continued over footed, tooled rim and solid handle with crimp. PROBABLY A MUTZER fake of the 1920's as discussed in the Magazine Antiques, January, 1983. Identical form illustrated page 228, in that article. Pattern and color identical to bowl illustrated Pl VIII, page 235, same article now in Bennington Museum Unlisted form and color in this collectible fake. 4 1/8". **\$200.00**

12. Purple Blue Creamer, GIII-24. Rayed base, tooled rim, solid handle with rib and extremely fine curled end. Fine form and proportion. Purchased from Neil Gest. **\$425.00**

13. Purple Creamer, GV-8. Plain base, tooled neck and rim, solid handle with rib ending in crimp, but curl is broken off. Very rare in this color. Purchased from Neil Gest. 4 1/2" h. Fine shape. **\$625.00**

14. Sapphire Blue Creamer, GI-29. Ringed base, solid handle with fine curl on the end. Has a hard to spot crack which meanders around base, but appears brilliant proof. Ex-Collection Frederick Gaston (lot 96), purchased from Neil Gest. Illustrated A-108-5 (appears to be exact same pitcher). 4 3/8" h. **\$250.00**

15. Sapphire Blue small (almost a miniature) creamer, GIII-21. Rayed and ringed base with solid handle with nice curl. 2 5/8" h. Perfect. Extremely rare. Purchased from Neil Gest. **\$750.00**

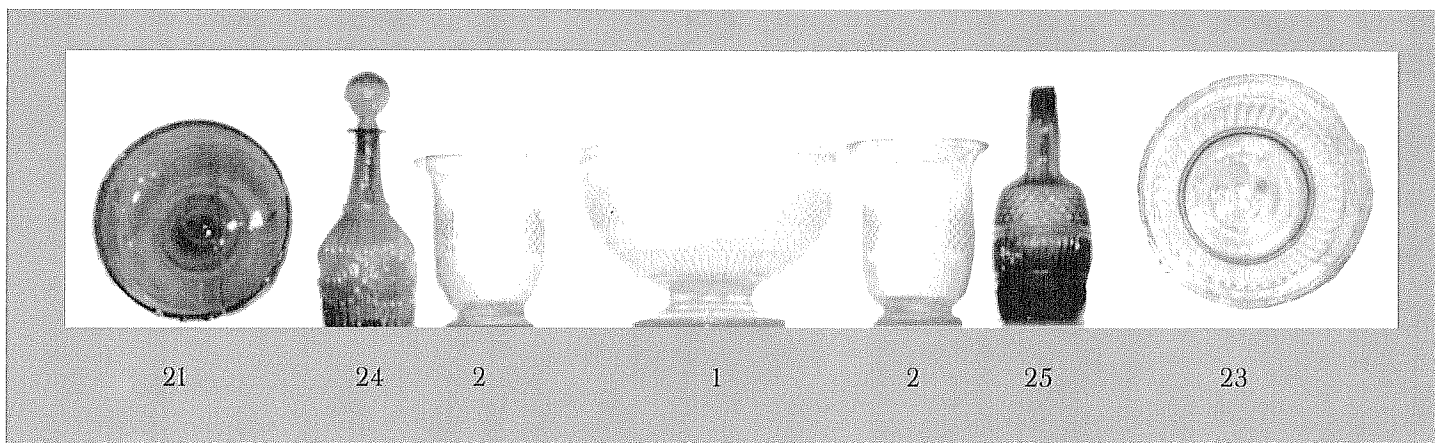
16. Sapphire blue small creamer, GIII-24. Rayed base with solid handle ending in a nice curl. 3" h. Unlisted in this size and form. Extremely rare. Has two "rough" areas on rim (minute chips). Ex-Collection Alfred B. Maclay (lot 477.. 1935 sale). Purchased from Neil Gest. **\$375.00**

20. Cobalt/Purple blue dish, GIII-23. One of two known to exist. Rayed base and folded rim. 4 1/2" d, 7/8-1 1/8" h. Ex-Collection Alfred B Maclay (lot 488...1938 sale). Purchased from Neil Gest. Illustrated A-111-3. **\$1200.00**

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**

22. Cobalt Blue sparking lamp (I think). Pattern is GIII-24. Ex-Collection of Mrs Frederick S. Fish where it is illustrated in the sale catalogue (January 6, 1940.....lot 324) and described as a "unique Sandwich Blown Three Mold Blue Glass Salt Shaker.....blown in a bottle mold and by hand given its unique shape..". Personally, I-think it to be a sparking lamp. Purchased from Neil Gest who described it as an "Inkwell". Whatever it is, it is Extremely Rare and very desirable. **\$1100.00**

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 is blown and ribbed. Appears mint, but close inspection reveals a bruise and a short line on the corner of the base. Purchased from Neil Gest. **\$950.00**

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 H Howe (Lot 139...2nd sale, April, 1941). Purchased from Neil Gest. Illustrated A-102-4. **\$2400.00**

31. Clear sugar bowl with cover, GIII-20. Pedestal foot, molded and expanded ribbing. Cover is GII-18 with folded rim. Listed as rare. Illustrated A-112-3 (cover slightly different pattern). Purchased from George McKearin. **\$1300.00**

32. Clear sugar bowl with cover. GII-18. Pedestal foot, molded and expanded ribbing with folded rim. Cover swirled ribbing and diamonds. Ex-Collection Mrs Frederick S Fish (January 6, 1940....lot #337). Purchased from Neil Gest. **\$800.00**

35. Sapphire Blue salt, GIII-13. Shape S-7. 2 7/8" h, 21-4" d. Purchased from Neil Gest. Color is Sapphire Blue. **\$500.00**

36. Purple blue salt, GIII-4. Shape S-5. Rayed base. 2 5/8" h, 2 3/8" d. Purchased from Neil Gest. **\$500.00**

37. Sapphire Blue salt, GIII-23. Shape S-5 Rayed base. Ex-Collection William W Wood III (January, 1942...lot 52 or 53). Ex-Collection W M Van Winkle (1938). Purchased from Neil Gest. **\$250.00**

38. Same as the above in all respects including provenance. **\$275.00**

39. Medium Amethyst salt, GIII-4 Shape S-8. This has caused me some worry since the publication of the article on the Mutzer fakes (Antiques Magazine, January, 1983). The difference between the interpretation of this particular salt as a GIII-4 or the suspect GIII-6, is one of degrees. I have examined this item with a loop and can find no evidence that it fits the description of the flaws as found in the fakes, therefore we guar-

antee it to be as described.....a GIII-4 in light amethyst. Ex-Collection of Mrs Frederick Fish (January 6, 1940...lot 328). Purchased from Neil Gest. Extremely rare. 2 1/2" h, 2 1/2". **\$550.00**

40. Purple blue salt, GIII-20. Shape S-3. Slightly lop-sided. 21/8" h, 2 3/8" d. Listed as rare. Purchased from Neil Gest. **\$300.00**

41. Purple Blue salt, GII-16 or 18. Shape S-13. Appears to be the GII-16 that McKearin lists, but the upper row of ribbing is quite visible.....therefore an "unlisted" G-II-18, with a 15 diamond base. Finest possible example. Purchased from Neil Gest 2 1/2" h, 2 7/8" d. **\$350.00**

42. Sapphire Blue salt, G-II-16. Shape S-14. 16 diamond base (unlisted). Listed as rare . 1 1/2" h, 2 1/2" d. FOLDED rim.....Purchased from Neil Gest. **\$325.00**

43. Purple Blue salt, GIII-25. Shape S-15. Ringed base. 1 7/8" h, 2 7/8" d. Ex-Collection of Mrs Frederick Fish (January, 1940...lot 326). Purchased from Neil Gest. **\$475.00**

44. Sapphire Blue salt, GIII-23. Shape S-5. Rayed base. Purchased from Neil Gest. **\$275.00**

45. Sapphire Blue salt GII-18. 16 diamond base. Has a tradition of ownership in Kensington Pa. Purchased from Neil Gest. **\$350.00**

86. Light amethyst twenty-two slightly swirled ribbed salt. Color heavy in some spots and only trailing lines in others. Purchased from Neil Gest. 2 3/4" h, 2 3/8" d. **\$600.00**

87. Light amethyst sixteen ribbed salt. Almost a miniature of the above. 2 1/4" h 2" d. **\$225.00**

88. Deep amethyst sixteen rib Very unusual shape. 2 5/8" h, 2 5/8" d. Purchased from Neil Gest. **\$300.00**

91. Sapphire blue fourteen rib footed handled pear shaped pitcher with small handle. Solid applied foot and handle with curl. Ex-Collection William T H Howe (January, 1941....lot 317). Purchased from Rhea Knittle. 5" h, 3" d @ widest pt. **\$300.00**



108

113

106

101
86100
8892
8791
117

114

115

103

92. Deep sapphire blue, fourteen rib creamer with tooled and flared rim and solid applied handle. 4 1/8" h, 2 3/4" d @ widest pt. Purchased from Rhea Knittle. Faint light refracting line near handle base. **\$225.00**

100. Small purple blue sixteen rib footed, galleried rim Sugar bowl with domed cover. Cover also has the sixteen ribs going into the finial. Matches the creamer, #92, quite well in color, form and shape of ribs. Has two shallow chips off the inside rim of gallery, that do not detract from form. Purchased from Neil Gest. **\$400.00**

101. Deep purple blue sixteen rib swirled to the left footed bowl. Applied foot with folded rim. Similar in form to E-163-4. 3 1/4" h, 4" d. Purchased from Neil Gest. **\$350.00**

103. Amber twenty ribs, swirled to the right, creamer with applied solid double ribbed handle. Unusual. Purchased from Rhea Knittle. 4 1/4" h, 3 1/2" wide. **\$1100.00**

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**

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**

113. Amber twenty-four rib Zanesville, "Grandfather" flask. Big and lovely. 7 7/8" 2 1/2" wide at base. Uncommon. One row of bubble has opened during the making. Purchased from Sam Yaeger. **\$850.00**

114. Fantastic Yellow twenty rib broken swirl deep bowl with

folded rim. 8 3/8" d, 3 7/8" h. Illustrated A-81-3 and B-14-2. Very good provenance: item number 207 at the Girl Scouts Loan Exhibition, September, 1929 from the private Collection of George McKearin Purchased from George McKearin listed as "Very Rare" in Ref. B. Colorations superb and takes this above the realm of very rare. **\$2800.00**

115. Fantastic yellow 20 rib vertical swirl chestnut flask made in the same mold (and could be same batch of glass) as the above. Color is finest. I believe this, to be identical to a flask in the Ford Museum. 7 1/4" h, 2 3/8" wide at base. Purchased from Rhea Knittle. **\$3000.00**

122. Pair of clear with red, white and blue looping vases with knop stem on a heavy clear base. Wide flaring mouth with ruffled edge. Interesting letter that pertains to these vases from Rhea Knittle dated 4-16-38, where she states that they are one of four that were purchased from the early Kearn's glass house in Zanesville and are not the usual Pittsburgh or Wheeling looped pieces. The pieces are not a true pair in form, but appear to be from the same batch of glass. One is damaged, in that the foot was broken and glued. Purchased from Rhea Knittle. **\$250.00**

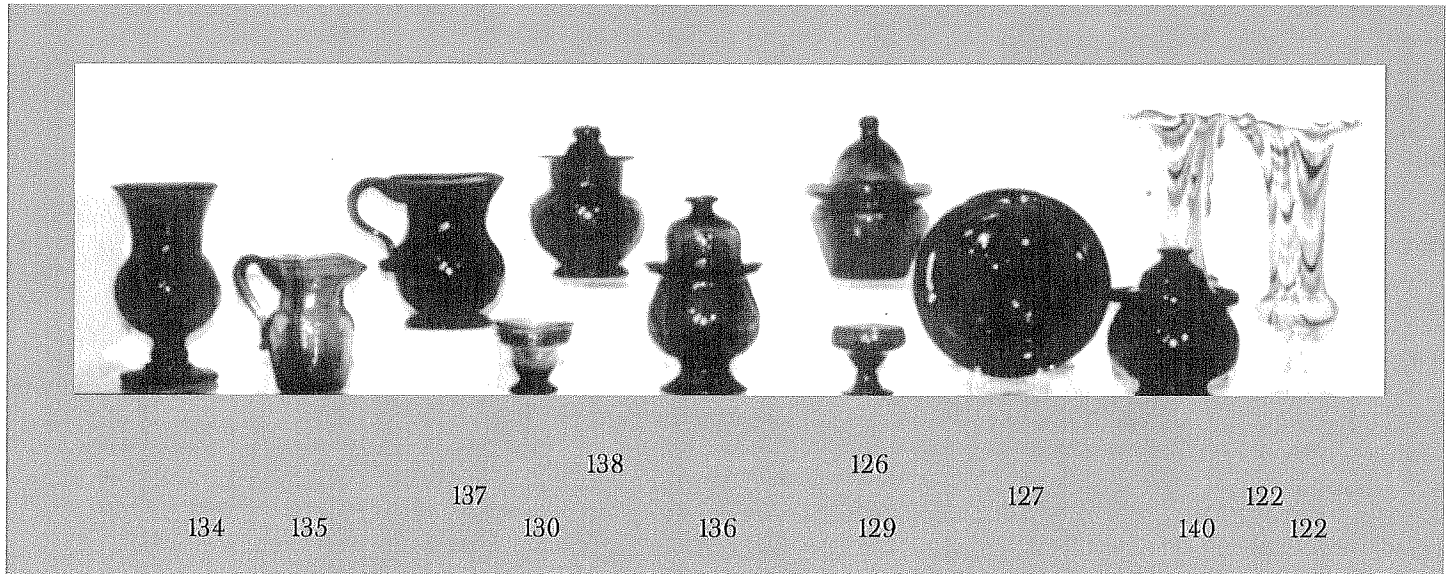
126. Amber galleried rim sugar bowl with domed cover and ball finial. Identical to A-82-10 where it is identified as Zanesville. Lid has folded rim. 6 1/4" h, 5 1/8" across rim. Neil Gest, when writing the foreward for the Wood sale in 1942, states that these unpatterned Zanesville sugars are much more rare than the extremely rare patterned pieces. This is a beauty with high dome and graceful base combining in the best possible example of a great rarity. Purchased from Neil Gest. **\$2200.00**

127. Fantastic deep amethyst Pan with folded rim. 7 1/4" d, 2 1/2" h. Extremely rare., Identical to bowl shown G-pg 200-7, except this is much larger. Attributed to Mantua, Ohio. Finest possible example. Purchased from George McKearin. **\$750.00**

137. Cobalt blue large pitcher/creamer with applied and crimped foot. Definitely a South Jersey individual piece as is described A-60-4. Ex-Collection Mrs. R. C Roling. 5 7/8" h, 4 1/4" @ widest pt.. Probably Unique, as is it's companion sugar, listed below. Purchased from Neil Gest. \$850.00

up your own mind. 5 1/4" h, 4 1/2" across mouth. \$500.00

143. Aquamarine large lily-pad bowl with applied foot (not crimped). 12 5/8" d, 5 1/2" h. Undoubtably the finest piece with this decoration that has been on the market in many years. In this piece, a master glass blower demonstrated all the ingredi-



138. Cobalt blue South Jersey Sugar Bowl with applied crimped foot. Has flat cover with button finial. Illustrated A-60-5. ex-Collection of Mrs. R. C. Roling. 5 7/8" h to top of finial, 4 1/4" @ widest pt. Probably unique, since it is an individual piece. Purchased from Neil Gest. \$750.00

140. Deep purple blue low footed galleried rim domed sugar bowl. I do not know the origin of this bowl other than it was purchased in 1937 from a New Hampshire shop, who's owner stated that it had a Massachusetts history. I'll let you examine it and make



ents for greatness. The massiveness of it and the use of the large type III, Lily-pad decoration, highlight the wide flaring uneven folded rim. A most important piece of American blown glass. Were it not for the unusual overall quality of this Collection, this piece would be the undoubted centerpiece of any Collection. Blown at the Redwood, N Y Glass Works and purchased from George McKearin . \$6000.00

continued from page 13

Absentee Auctions; unknown; Ken Hultgren; Northeast Auctions

Fulton Market custard cup with handle and cover: cup with cover in place: 3 5/16" high; cup: 2 1/2" high; 3 1/4" wide; cover: 2 7/16" dia.; 1 3/32" high.



Ralph Stevenson is not known to have produced custard cups in any of his dark blue series with American historical views, thus making this item a unique form in this series.

ex coll.: Nina Fletcher Little; Sothebys, William and Teresa Kurau

This series certainly does contain some of the rarest items known to exist in the field. In addition to the pieces in this article, other rarities are: St Patricks sauce boat, Boston State House creamer and a Capitol Washington flask.

Note: This item is believed to be unique.

Photos courtesy of Ted Gallagher

Coming Attractions

*One thing we learned while we collected the articles and information that you see in this issue, is that our readers and our prospective writers are busy people and really can not be held to a strict schedule as to deadlines. In our first issue we listed several "Coming Attractions" that did not arrive, but we are assured are still in the works. Therefore, now and in the future, this page will list the promised articles and authors that you will be seeing **sometime** in a future issue.*

China

Staffordshire Cup Plates by Mrs. Arthur J. Gutman

The Cambrian Pottery by Mrs. Arthur J. Gutman

American Historical Views of Private Commercial Enterprises on Dark Blue Staffordshire China by Ted Gallagher

A multi-part article Encyclopedia of American, English and European, Ironstone and Stoneware: Marks, Makers and Patterns by Arnold and Dorothy Kowalsky

"Dictionaries of Blue and White China" a book review by D. Elbert

Glass

Collecting Early American Glass by Michael Mackintosh

"Sandwich Glass: Volumes I - IV a book review by M. Hausladen

"Glass in Early America" a book review by Art Green

"Early Glass" a book review by Art Green

A series of articles on Early American Pressed Glass by Jeffrey Evans

The Elusive Jenny Lind Cup Plate by Bob King

Plus

Letters to the Editor

China and Glass Notes

Around the Block

Unpublished Discoveries of Glass and China

Voices From the Past

~~~~~Advertising Information~~~~~

Cost per Issue

Full page - \$250.00 Half page - \$150.00 Quarter page - \$80.00 Eighth page - \$50.00

Discounts ~ 10% when payment included with copy

Discounts ~ 10% if you place the same size ad for all four issues in a calendar year.

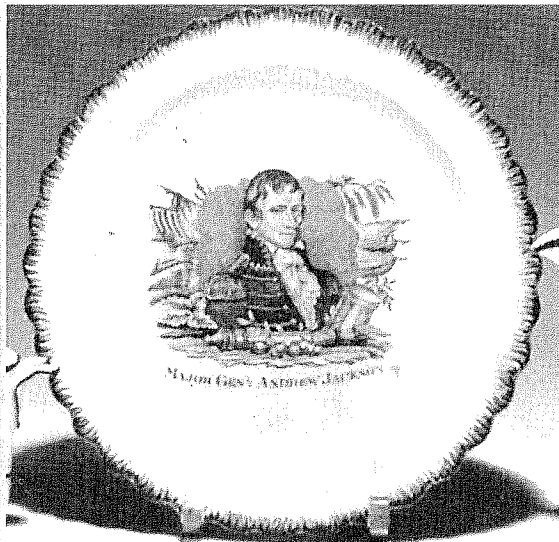
This discount will be applied to the ad for the October/November issue

Wanted to Buy

Liverpool and War of 1812 pitchers with unusual transfers and subject matter. Condition relatively unimportant



Plates, plaques, tankards, platters and tureens all are of interest.

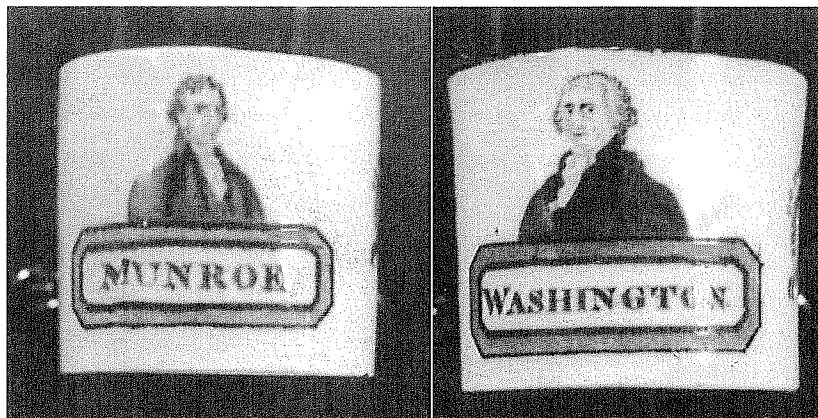


Snuffboxes, glass cases and cigar holders with American Historical views.

This transfer of Major Gen'l Andrew Jackson on either a plate or a pitcher



Children's mugs with transfers of subjects significant in American history.



Condition is unimportant, as long as the transfer is intact.

David and Linda Arman
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