

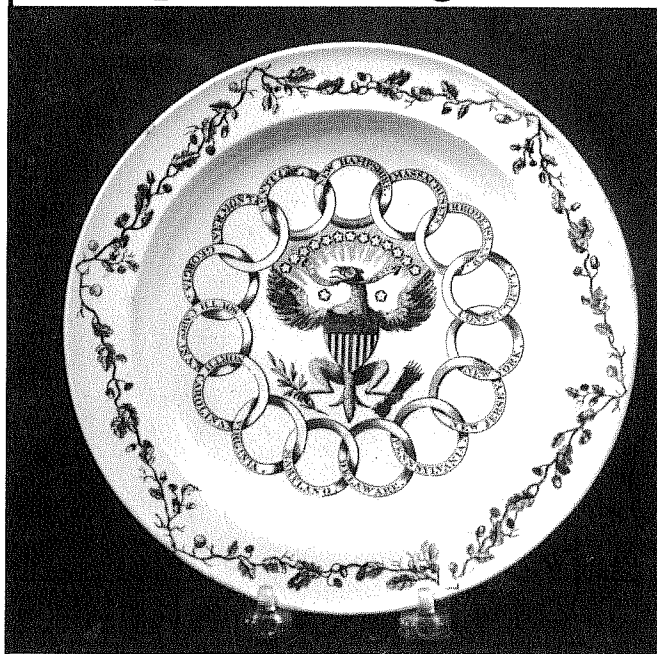
THE Q China and Glass Quarterly

Volume I

July/August 1997

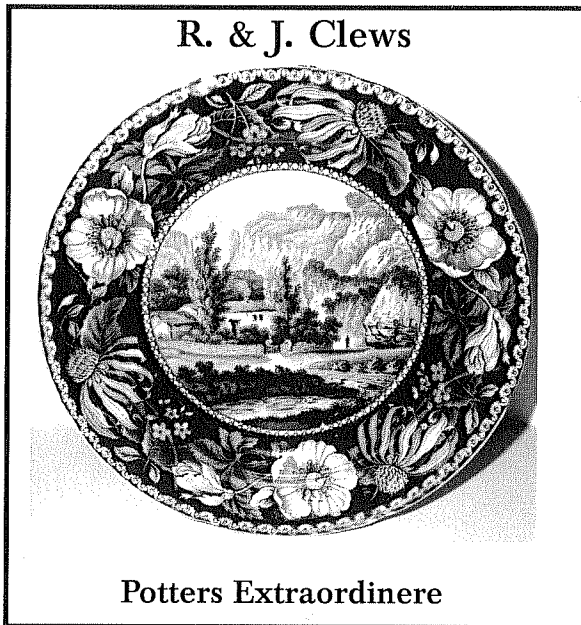
No. 3

Species of Eagles



Meet the Collectors

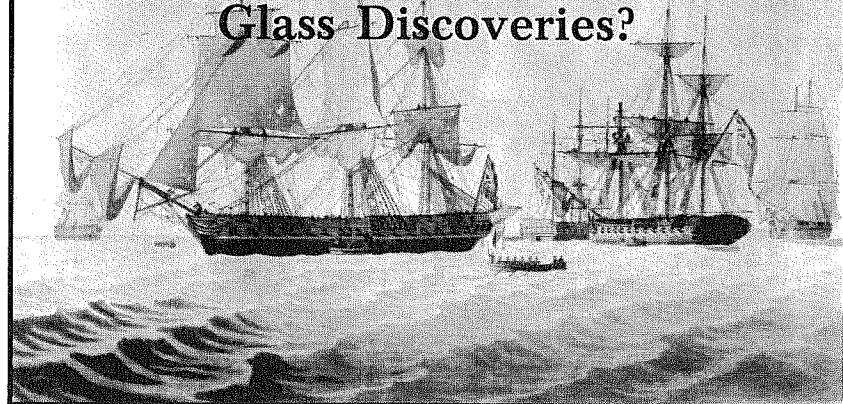
R. & J. Clews



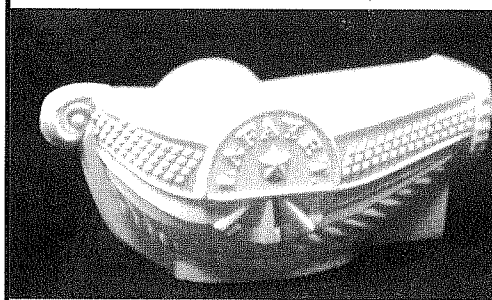
Potters Extraordinaire

What's Inside

What Does the Capture of the Frigate U.S.S. President in the War of 1812 Have to Do with Unpublished Glass Discoveries?



Meet the Collectors



A small choice collection of only 28 colored salts, but seventeen are "unique", "extremely rare" or totally unrecorded.

Plus So Much More.....

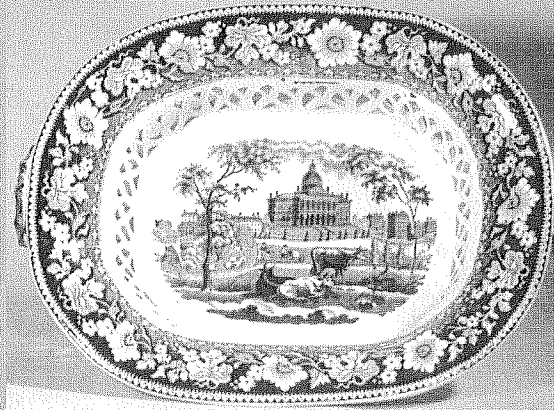
Historical Staffordshire and Collectors Items



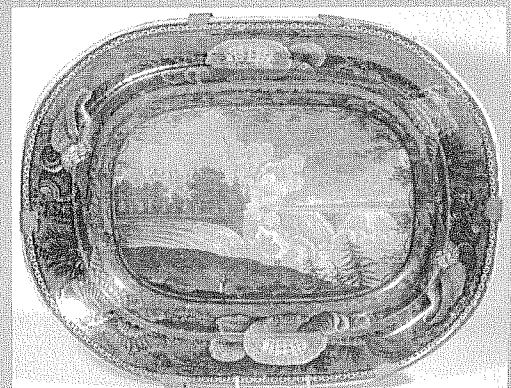
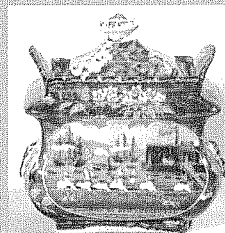
We always have in stock a fine collection of dark blue Staffordshire with both American and English view transfers. Liverpool pitchers of American interest and War of 1812 pitchers and plates are one of our many specialties. We maintain an interesting selection of early 19th century Anglo-American pottery, 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.



Send \$33.00 postpaid for "*Historical Staffordshire - American Patriots & Views*" a color illustrated price guide with 485 photos. Send \$10.00 for our current mail order catalog #23 with over 700 items. In addition, we have just purchased a 300 piece collection of dark blue American Views with many hollow pieces, platters and teasetts such as "Boston Harbor", "Landing of Lafayette", "Franklin's Tomb", "Wadsworth Tower" and "Washington, Scroll in Hand". Call us with your "wants" now.



William R. & Teresa F. Kurau

HISTORICAL STAFFORDSHIRE & COLLECTORS ITEMS

P. O. Box 457

Lampeter, Pennsylvania 17537

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From the Editor

This, our third issue, contains many "firsts". It is the first issue that the number of articles written by our readers outnumber those written by Linda and I. We want to thank Whezzie Gutman, Norman Wolfe, Bob King, Arnold Kowalski, Art Green, Bruce Courson and Kirk Nelson for their pieces. They have added variety of content and different writing styles to The Q, plus they have increased our knowledge in several fields. Keep those articles and letters coming. Also, it is the first issue that we have had a glass advertiser.....not one glass ad, but three. We also have our first book dealer. Finally, it is the first issue where all of the "Unpublished Discoveries" in a field were submitted by our readers. These four firsts are important mileposts, as it indicates great hope for the future of the magazine.

It is hard to believe that the Fall Q will be the final issue for 1997, and we can hardly wait to see the developments in 1998. Shortly after that Fall issue is mailed to you, we will be sending you subscription notices, which will be the true indicator as to the failure or success of this enterprise.

Also prior to the first of the year, we will mount an advertising campaign in the trade publications, with the intention of significantly enlarging our readership. When we reach the level of 750 subscribers, it then becomes economical to publish in full color. This is something we *really* want to do. Sooner, rather than later.

Within the body of this issue, we have included a request for feedback from you, concerning the content of the first three issues. Please do not hesitate to constructively criticize any and all segments of The Q. In order to truly make this your publication, we need guidance from you.

One last item, please support our advertisers, as they are truly making a difference in our continued success. Their commitment, at this early stage in the magazine's development, is crucial. Give them a call, see if they have something you might add to your collection.

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



Letters to the Editor



I knew that the Q would be good, but it is better than I had expected.

Dick Marden

Many thanks for the nice note. Also many thanks for your advertising support. Ed

Just wanted to let you know that I very much enjoyed my first issue of the Q - and I look forward to the next issues. Two thoughts:

1) What about a calendar of upcoming events that would be of interest to collectors. Shows, sales, both here and abroad.

2) Week-end events. Book a nice hotel somewhere and hold mini seminars, themed lectures, "swap and sell" - people can bring items to sell or exchange, a dinner dance on the Saturday night, etc.

Peter Bevacqua

Re the calendar, if we know of anything we will place it in the Q, so if our readers will send it in, we'll print it.

As for number 2, I love it!!!! I suggest Newport, Rhode Island as it is a great tourist location in close proximity to Boston (with it's museums and auction houses), the Cape (with the Sandwich Glass Museum), Worcester, Mass. (with the American Antiquarian Society), New Bedford, Mass. (the Whaling Museum has a fine glass collection), Peabody, Mass. (the Liverpool at their museum)....the list goes on. Buses could handle the transportation to the various locations for shopping, lectures, etc. Also, there are over sixty antique shops in the Newport area and many more within an hours drive. Anyone who has been here knows the restaurants are outstanding and that there are several hotels that have facilities to handle something like this. Finally, the Preservation Society of Newport has restored homes ranging from the early 1700's to the "cottages" built in the 1890's. (I'm rambling on like the chamber of commerce). If there is interest, both glass and ceramics types, please drop us a note and we'll expand this idea in the Fall issue. Ed.

I enclose a copy of a write-up in the current issue of the British Friends of Blue Bulletin. If you are able to supply other British readers, please indicate, as I may then be able to mention your magazine in forthcoming Godden ceramic reference books.

Geoffrey Godden

Many thanks to Mr. Godden for his kind offer and his subscription. We feel we would have little problem supplying the British market and we solicit subscriptions, advertising, articles, comments and schedules of upcoming events of interest to our readers.

I just finished reading *My Antonia* (1918), Willa Cather's masterful portrait of prairie culture, based on her own life. Every so often an author makes a reference to china collecting or china wares. Cather's example gave me a chuckle and I thought I'd pass it along to the readers of "The Q."

The story makes reference to a Mr. Cutter, an inveterate gambler and a womanizer, who lived in a state of perpetual warfare with his wife, and yet, apparently, they never thought of separating.

...Mrs. Cutter painted china so assiduously that even her washbowls and pitchers, and her husband's shaving-mug, were covered with violets and lilies. Once when Cutter was exhibiting some of his wife's china to a caller, he dropped a piece. Mrs. Cutter put her handkerchief to her lips as if she were going to faint and said grandly: "Mr. Cutter, you have broken all the Commandments--spare the finger-bowls!"

Ted Gallagher

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

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China and Glass Notes

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

A Note From New York

I have read your recent issue, and write to you pursuant to the article on page 45. The vase with a view of Mt. Vernon is identical to a pair of vases in the collection of The Metropolitan Museum of Art (acc. no. 66.97.1 and .2) which depict, respectively, views of Saratoga Lake, and Washington's Tomb at Mt. Vernon, both after plates by William H. Bartlett in N.P. Willis' American Scenery, first published in 1840 by George Virtu in London, and by R. Marron & Company, New York.

Hirschl & Adler Galleries had a larger vase of this same form, but rather more elaborately decorated, which depicted a view of Boston and Bunker Hill from the East, which was also taken after a plate in Willis. An attribution to Swansea, Wales, has been suggested for the Metropolitan vases.

I trust this information will be of some use to someone.

With further reference to your article on page 48 about a cobalt blue spooner in the fine ribbed Bell Flower pattern, I want to say that I have seen at least six examples of this over the years.

Stuart Feld
Hirschl & Adler Galleries

Many thanks, the information and photo are appreciated. For those advanced collectors of American Glass, Mr. Feld and H & A, in addition to being one of the nation's premier sources of fine art and furniture, are also known for their fine selection of choice glass for sale. Ed.

A Friends of Blue Exhibit

The Friends of Blue are privileged to announce that, with the help and co-operation of the Wedgwood Museum, a major exhibition of Blue-and-White Transfer-printed Earthenware is to be mounted at Barlaston between the first week of March and the end of June 1998 to mark the 25th Anniversary of the Friends of Blue. It is hoped to display between 600 and 700 items, including many pieces not shown before and to publish a comprehensive illustrated catalogue containing original research.

We will keep you informed of any further information we receive concerning this exhibit. Ed.

A "Blue" Weekend, Near Oxford

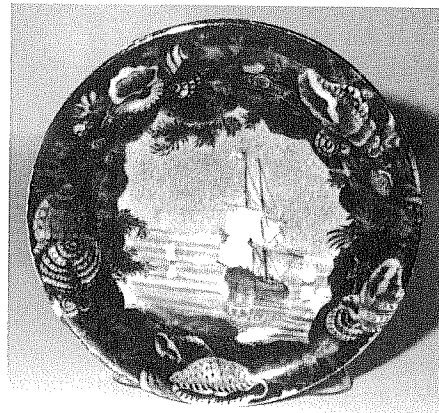
The next UNDERGLAZE BLUE PRINTED POTTERY COLLECTOR'S WEEKEND will be held at the Belfry Hotel, Milton Common, near Oxford (England) on September 27th and 28th. Speakers will include Dr. Minnie Holdaway, Dr. Colin Parkes, Peter Hyland, Martin Pulver, Anna Wolsey and Rosalind Pulver. Topics and events will include Coalport Earthenwares, Spode and later blue-printed wares, Puzzle pieces and a swap/sell. For further details please contact:

Mrs. Rosalind Pulver
PO Box 1812
London NW4 4NW
0181-203-1769

China Notes

excerpts of letters from Norman Wolfe

I am confused. The photo enclosed is the 'Cadmus (so called)', 3 3/4" D, deep mold, partial border. This is the same view as Arman 216 which has the Trefoil border. You do not list this view with this border. In 'Old China Magazine', Vol II, No. 12, September 1903, p 236 this same cup plate is illustrated with 4 other 'Marine scenes'. The terms 'full sail', 'half sail', etc. had not been created at this point in time. In 'American Historical Views on Staffordshire China' by Ellouise Baker Larsen, 3rd edition, p 9, #4 things begin to become confusing. She has 2 different views listed under the same number, the first is illustrated here and the second one, 'Ship, under full sail' is illustrated in Arman S #151A. For one thing they are pointing in opposite directions. The above issue of Old China Magazine is given for illustrations of these views. At this point I turned to 'Historical China Cup Plates' by Richard and Virginia Wood, #97. Here they have it with the shallow mold but it is called 'Frigate, Half Sail'. If you look closely at this view the sails at the top of the mast are open.



China Notes: continued from page 6

In Arman #151 we have 'Ship, under half sail', clearly a different view than the one listed as Frigate, half sail by Wood. Since the 'Historical Staffordshire, An Illustrated Check-List' by David and Linda Arman is probably the most complete listing of historical views available I propose that we give the 'Cadmus (so called) cup plate, partial border a proper reference number. How about 150A? This one has not been used yet.

An Unusual Roman Glass Exhibit

A new exhibition, "Roman Glass: Reflections on Cultural Change" will be open at the University of Pennsylvania

Museum of Archaeology and Anthropology from September 27, 1997 through November, 1988. Featured are more than 200 glass vessels dating from the 2nd century BC to the early 7th century AD. Most of the objects have never been on display before. The exhibition breaks with the tradition of treating the glass as an art form, but it will place the glass in the more natural setting of a Roman household.

The **Q** will cover this exhibition in detail in the Fall issue. For further information, contact The University of Pennsylvania Museum of Archeology and Anthropology, 33rd and Spruce Streets, Philadelphia, PA., 19104 or telephone 215-898-4000.

Differentiating Wedgwood - A Letter from Arnold Kowalsky

Maybe this will help collectors and readers understand Wedgwood.

Arnold Kowalsky

DIFFERENTIATING WEDGWOOD

Confusion abounds when it comes to the name Wedgwood. No less than six potters have used this name on their wares. Mis-cataloging has further added to the confusion, as well as the fact that copying and capitalizing on this famous name was not beyond other potters of the period. Refer to Hampson, No. I, p. 1 re: Wedgewood & Ackerley and Wedgwood & Co.

It is hoped that the simplified name listing below, with the addition of Godden's reference numbers, should assist the reader. (As a further guide, I have underlined important criteria for clarification.)

MARKINGS	TYPE OF MARK	GODDEN #	POTTERY & PARTNERSHIP	DATES
WEDGWOOD & CO.	Impressed	1539	Knottingly Pottery Partners-Tomlinson, (Ralph) Wedgwood, Foster & Co. (From 1804 pottery was named Ferrybridge Pottery)	1798-1801(4)
W.S. & CO'S WEDGEWOOD	Printed or Impressed	3598	William Smith & Co. Injunction of 1848 prohibited usage of name	1825-1855
J. WEDG_ WOOD WEDG_ WOOD (note the space between G & W)	Printed	4276B	John Wedge Wood (Capitalized on the famous name)	1841-1857(75)
WEDGEWOOD & CO.	Impressed	--	Pottery continued by brother, Edmund T. Wood (1857- 1875)	
WEDGWOOD	Printed	3078	Podmore, Walker & Co. (or Podmore, Walker & Wedgwood)	1856-1859
WEDGWOOD & CO	Printed	3079	The "& CO. was Enoch Wedgwood. Company retitled Wedgwood & Co. (Ltd.) (1860-1965).	
WEDGWOOD & CO.	Printed or Impressed	4055	Wedgwood & Co. Many marks and patterns continued	1860-1895
WEDGWOOD & CO.	Printed Trademark	4056	from Podmore Walker & Co.	
WEDGWOOD	Impressed	4073-5	Josiah Wedgwood	<u>1759+</u>
WEDGWOODS	Printed	4084		1827- 1861
WEDGWOOD	Impressed	4086-7	Additional Marks: ETRURIA or PEARL,	1840-1868

~ Ralph and James Clews ~

Potters Extraordinaire - Part I

by
Norman Wolfe

Perhaps I should start by explaining why Ralph's name is placed before James's in the title of this article. Very simply, that is the way it should be. Ralph was the eldest and therefore his name would be first, even if James were the founder of the business and more active in it's workings. This is the way things were, and probably still are done in England. In the book 'English Pottery and Porcelain, an Historical Survey' Edited by Paul Atterbury, p 202, there is an article on Clews by Frank Stefano Jr., dated February, 1974, which shows a handbill on Tippling. The potters names listed at the bottom include 'R. and J. Clews'. This handbill is dated November 1815. Nearly all marks by the Clews brothers, impressed or underglaze printed, omit any first initials. The 'Chinese Landscape' and Moral Maxims' mark both clearly read 'R & J Clews'. I have no idea who put James first.

The earliest examples I have found by the Clews brothers are ironstone or stone china and were probably produced for the domestic market in Great Britain and possibly for export on a limited basis. First I have a soup plate appropriately named 'Chrysanthemums & Bamboo' by Mr. Laurie Fuller in Friends of Blue bulletin #19, winter 1977. It is medium blue, clobbered in pink, orange, yellow, green and dark blue, ochre rim, 9 5/8" D, ironstone, smooth blue glaze, double undercut footrim, impressed 'CLEWS WARRANTED STAFFORDSHIRE' around a crown, underglaze blue 'CLEWS' over a seal type box, 'WARRANTED' across the middle, 'IRONSTONE CHINA' curved on a banner below, c 1815. This piece is heavily potted, similar to Masons ironstone China of the same period. This was purchased in England.



This view is illustrated in P. Williams 'Staffordshire Romantic Transfer Patterns' p. 119 where it is named 'Clews Oriental'. I prefer the name

given to the earlier Davenport version of this same pattern 'Crane & Peony' which is more descriptive. The dessert plate is medium blue, clobbered in orange, purple, pink, yellow and dark blue, gilded, 8" D, stone china, smooth pale blue glaze, double undercut footrim, impressed 'CLEWS STONE CHINA WARRANTED' around a crown, c 1815-20. This was purchased in England.

This pattern is known by several names, I prefer 'Ruins & Mule'. The dinner plate is medium blue, 10" D, pearlware, slightly rippled pale blue glaze, double undercut footrim, standard impressed mark, underglaze blue 'CLEWS' on a square seal, 'Stone China' below, c 1815-25.



Examples of this pattern are known in England, so it was probably produced for the domestic market as well as for export.

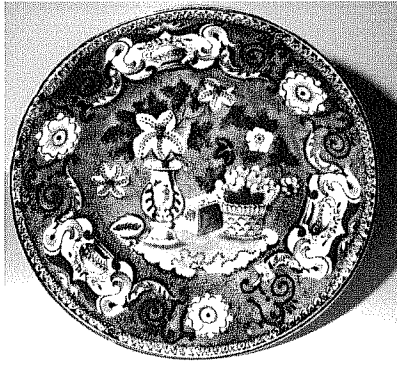


Once again I have changed P. Williams' pattern name, this time from 'Hunting Dog' to 'Pointer & Rabbit'. With so many hunting series out there this makes more sense. The saucer is medium-dark blue, 5 3/4" D, pearlware, slightly rippled pale blue glaze, single rounded footrim, 2 raised bands next to

the footrim, standard impressed mark, underglaze blue 'Stone China' on a seal type mark, c 1815-25.

The 'Basket & Vase' pattern shown here was used by both Clews and Adams. I have saucers by both potters and although the body style is different the design is identical, right down to the stringing around the edge. The Adams version is darker and appears to have been made from a worn copper plate. This would tend to go along with the popular belief

that Adams took copper plates etc. as payment for debts. The Clews brothers rented a potworks at Cobridge from Adams in 1817. It is possible that Adams took the plates at their first bankruptcy in 1827 when creditors forced them to relinquish their entire stock of 'Glass, China and Earthenware'. No mention is made of materials being taken at this time, so the copper plates were probably sold off at auction in 1834 when the Clews' final bankruptcy took place. The Clews saucer is medium blue, 6 3/4" D, pearlware, smooth pale blue glaze, single rounded footrim, standard impressed mark, u/g 'Stone China' on a seal type mark, c 1815-25. The Adams saucer is dark blue, 5 7/8" D, pearlware, smooth pale blue glaze, single rounded footrim, impressed 'ADAMS WARRANTED STAFFORDSHIRE' around an American Eagle, c 1830-40.



This pattern is once again 'Basket & Vase'. The pitcher is medium blue, 6 1/2" H. pearlware, smooth blue-green glaze, u/

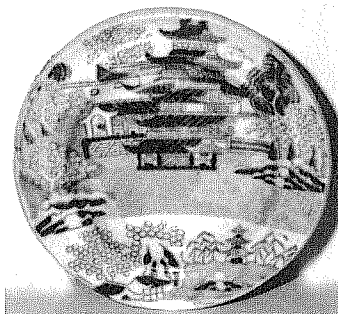


g blue 'CLEWS' over a seal type box, 'WARRANTED' across the middle, 'IRONSTONE CHINA' curved on a banner below, c 1815-25.

This was easily

adapted to different shapes because of its stippled sheet pattern type background.

How about Clews's Willow and on a child's plate no less. This is known as 'Two Temples' and shows the left half of the pattern in reverse with an extra bit at the bottom to fill in. The tiny plate is medium-light blue, 3" D, pearlware, smooth pale blue glaze, double undercut footrim, impressed 'CLEWS'S WARRANTED' around a crown, c 1815-20. It is possible that this is not a child's plate, but what else could it be? (It could be a cup plate....ed). The English were hooked on chinoiserie, this along with the light



color lead me to believe this pattern was produced for the domestic market (in Britain).

The next 2 photos are from the 'Indian Sporting Series' originally produced by Spode. Frankly none of these views look very sporting from the animal's point of view. Side by side comparison shows that Clews faithfully copied the Spode version with one improvement, it is slightly darker.

This view is 'Driving a Bear out of Sugar Canes'. The original engraving and Spode version are illustrated in S.



B. Williams 'Antique Blue and White Spode', p 42 & 43. Note the man in the tree to the right with a gun trained on the bear. The platter is medium blue, 17" x 13", pearlware, smooth pale blue glaze, no footrim, impressed 'CLEWS WARRANTED STAFFORDSHIRE' curved under a Crown, 'G' & 'R' on either side, also impressed 'JOHN GREENFIELD, IMPORTER OF CHINA & EARTHENWARE' in a circle around 'No 77, PEARL STREET, NEW YORK' on 3 lines, c 1820. It is uncommon for an importers mark to be impressed. This shows that a rather large order was placed by John Greenfield, for the potter to go to the trouble of impressing each piece. A similar mark is u/g printed on my 'Doctor Syntax and the Dairy Maid' plate.

This view is 'Death of the Bear', also not very sporting, is it? The dinner plate is medium blue, 10" D, pearlware, smooth pale blue glaze, double undercut footrim, impressed makers and importers marks as listed



above, c 1820. The views and sizes used correspond exactly to the original Spode versions so I assume that Clews made an entire dinner service in this series.

Next I would like to cover one of my favorite series, 'Select Scenery'. According to Sam Laidacker this series is 'fairly scarce and popular'. He is right on both counts. The depth and color are quite impressive. The source of these views is still unknown.

The first view is 'Cheddar in Somersetshire'.

The plate is medium-dark blue, 8 3/4" D, standard impressed mark, u/g blue 'SELECT SCENERY' in a heart-shaped wreath of leaves, 'CHEDDAR' on a ribbon at the bottom with 'In Somersetshire'



above inside the loop of the ribbon, c 1820-30. I suppose this is where cheddar cheese comes from.



Next we have 'Kilcolman Castle'. The soup plate is medium-dark blue, 9 3/4" D, standard impressed mark, u/g blue mark as above with 'Kilcolman Castle' on the ribbon, c 1820-30. Can you imagine

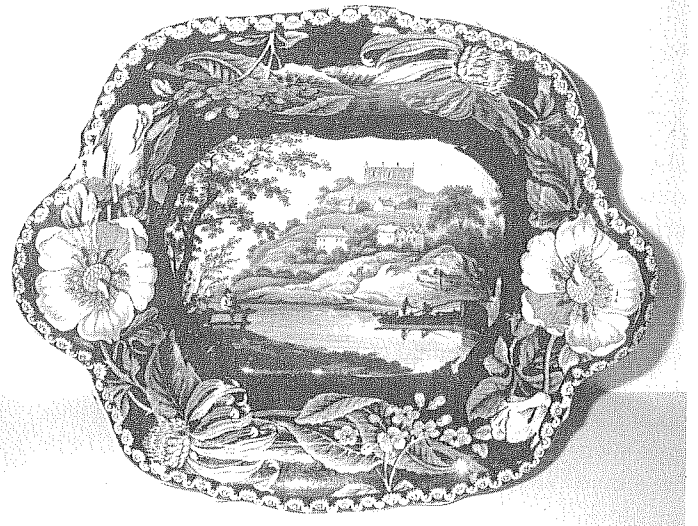
eating clam chowder out of this?

This view is illustrated in Laidacker II p 32. Everyone seems to leave the 's' off when writing about this view of 'Fountains Abbey'. The dinner plate is medium dark blue, 10" D, standard impressed mark, u/g blue mark as above with 'Fountains Abbey' on the ribbon, c 1820-30.



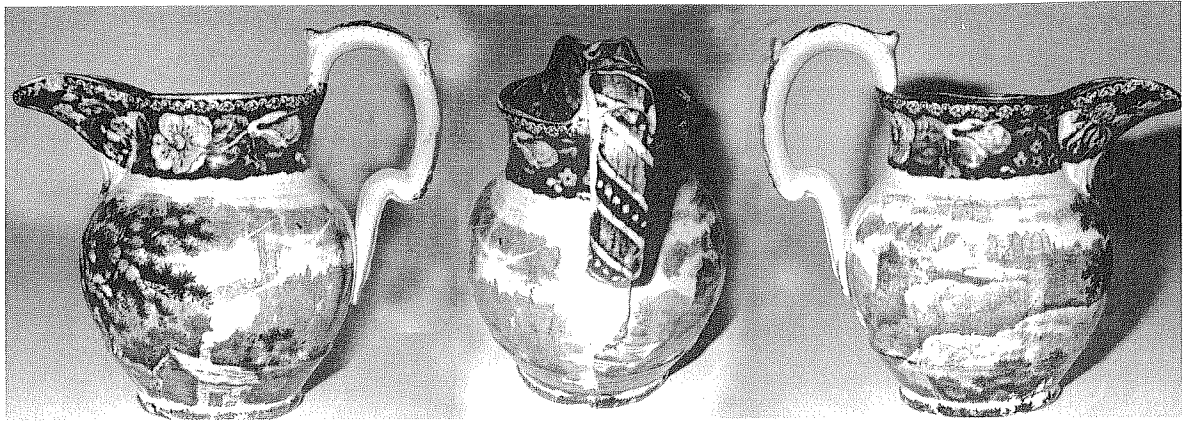
the ribbon, 'In Wensleydale' inside the loop, c 1820-30. The embossing on the rim tends to distort the border pattern somewhat on this piece.

Have you seen my lid? This view is of course 'St. Catherine's Hill Near Guildford' normally found in the Foliage & Scroll Border series. Note that the fishermen in the foreground have been omitted. The uncovered covered vegetable dish is medium-dark blue, 12" x 10", 2 3/4" H. standard impressed mark, u/g blue mark as above with 'St. Catherine's Hill' on the ribbon, 'Near Guildford' inside the loop, c 1820-30.

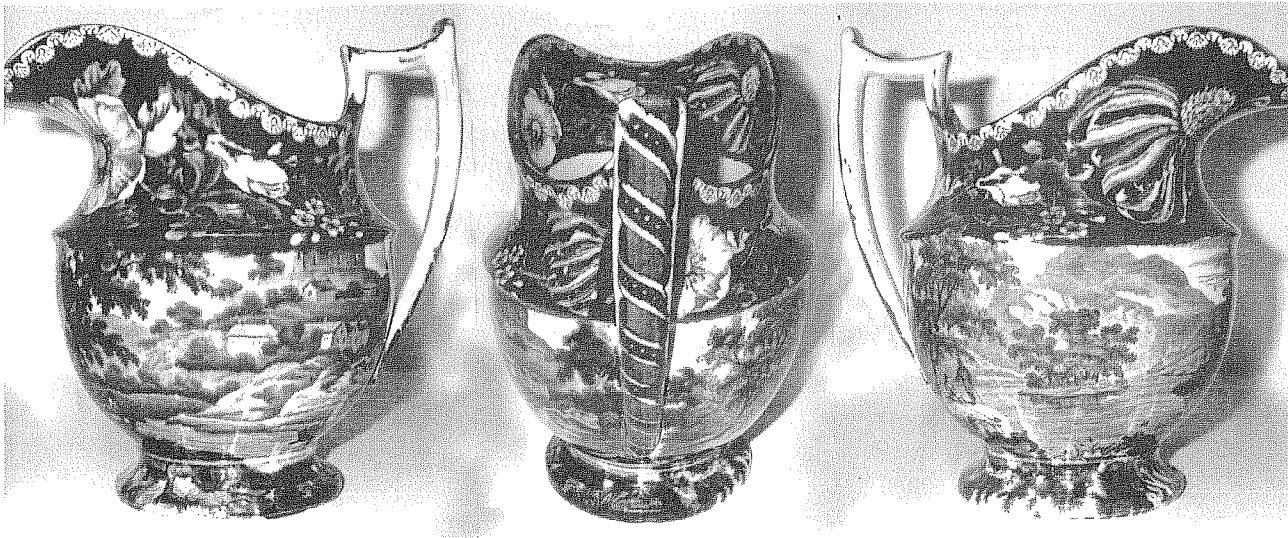


This creamer is of a size and shape I have not seen before. The view is once again Aysgill Force in Wensleydale' as shown on the undertray with bow knot handles. The right view shows the left half of the pattern with a village high on a hill, the left view shows the right half with a thatched cottage in the foreground and in the center, we have a shot of the handle design of diagonal stripes and dots. The creamer is medium-dark blue, 4 1/2" H. unmarked, c 1820-30.

Have you seen my wash basin? This is 'St. Catherine's Hill Near Guildford' again but with an added bonus. The view on the far right shows a wooded Island in a lake with 2 men on the shore to the left. At first I thought this to be another unidentified view, but upon close inspection, I found that it is one panoramic view around to the other side. Although applied in sections this is definitely one view. The wash pitcher is medium-dark blue, 8 1 /



'St. Catherine's Hill Near Guildford' done in a double transfer. The soup ladle is medium dark blue, 12" L, bowl 4" d unmarked, circa 1820-30.



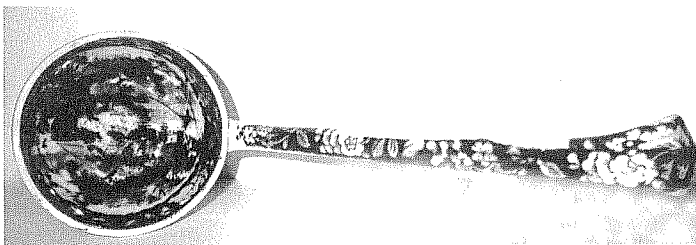
Sam Laidacker lists several other views from this series, which I have not yet come across. They are 'Donemark Mill' on a 7 3/4"

2" H. u/g blue mark as above with 'St Catherine's Hill' on the ribbon, 'Near Guildford' inside the loop, c 1820-30. The rear view shows off that beautiful handle transfer with diagonal stripes and dots.

When I first purchased this soup ladle, I assumed that it went to the Foliage & Scroll Border Series, but could not figure out why the border design did not match. Duh! It is of course part of the Select Scenery Series and all of the flowers match up perfectly. This ladle has an interesting history as it was once owned by Julia D. S. Snow and later by Nina F. Little. I have saved all of the stickers (which covered the bottom of the bowl), including one from a Sotheby auction. The view is

plate, 'View in Glengyle' on a 6 1/2" Plate, 'Ivy Bridge' on a cup plate, 'Killin, Head of Loch Tay' on a 9" platter, 'Norwich' on a washbowl, pitcher and tray, 'Report, Yorkshire' on a 17" platter, 'Rivax Abbey' on a 6 1/2" pitcher and 'Windsor' on 18" and 21" platters. Should anyone have any of these views or any out of the ordinary shaped pieces from the Select Scenery Series and wish to part with them, please let me know. Write to me or call at:

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phone: 1-360-336-5835
fax: 1-360-428-5848



Photos courtesy of Norman Wolfe

Around the Block

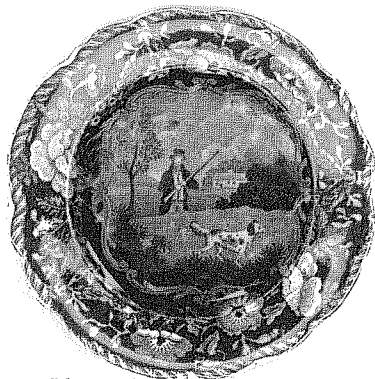
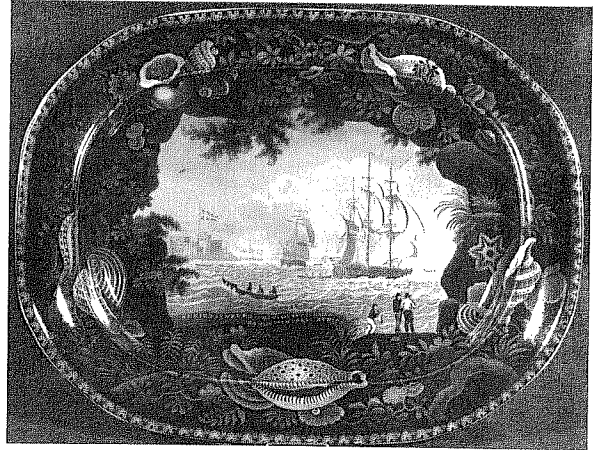
Reports from the Auction Rooms

The six week-ends starting with May 17th through June 21st, was either a bonanza or a nightmare, depending on your outlook, for ceramics collectors and to a lesser extent, American glass collectors. To say there was a plethora of riches, is to understate the situation. We'll briefly touch each of the sales, which included over three-hundred pieces of blue and white and one of the most expensive pieces of American glass on record.

It started on May 17th at the Boonesboro, Maryland auction compound of Johnny Cochran and Associates, who offered 150 pieces from the collection of Carl Wishard, a Pennsylvania collector. We had heard of this sale, while attending the Philadelphia antiques show in early April and were told that the collection consisted of a great deal of American views and would be sold in large lots. A dealers dream, that quickly turned into a nightmare, when we arrived for the inspection. The damage was horrendous and the majority of pieces were being offered individually. A terrible mixture. Here is a brief sampling of lots, condition and prices (including buyer's premium of 10%). A MacDonnough's coffee pot with the base off and reglued, spout and cover chips brought \$605.00; a Batalha openwork basket and tray with handles off and reglued at \$715.00; a 6" h Lafayette at Franklin's Tomb pitcher with a long body crack realized \$357.50; a Mendenhall Ferry platter from the Eagle border series with a hairline crack brought \$990.00 and a 10" d Pittsfield Elm plate with a piece out and reglued brought \$121.00. One thing I have to mention is that I do not understand why some "country" auctioneers feel it necessary to call an auction using the stuttering chant similar to that used by tobacco auctioneers. Much of the time, it was apparent that Mr. Cochran's bidding increments were so jumbled that there were several disputed bids by the so-called successful bidder. I've been in this business as an auctioneer or a bidder for quite some time and I found myself lost several times, as to the level the item was at. However, it could be that at fifty-six, I'm just getting old, deaf and cranky.

The following weekend, William Smith and Company of Plainfield, New Hampshire offered over 75 pieces of Histori-

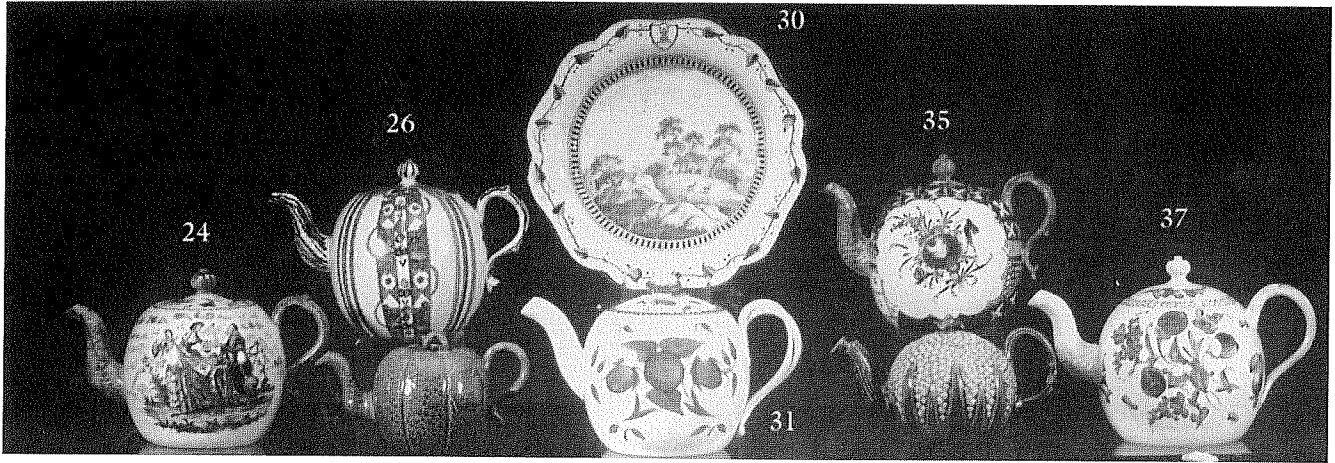
cal Staffordshire that was in excellent condition. The first item offered was a 19" well/tree Christianburg platter illus-



4" d cup plate impressed CLEWS brought \$605.00 in a two piece lot that included a Castle Garden cup plate

trated here, that brought \$2310.00, followed by a 10" d Baltimore and Ohio Railroad plate at \$770.00. The MacDonnough's coffee pot with a spider crack and a hairline realized \$1870.00, while a brilliant proof Upper Ferry Bridge platter brought \$990.00. A beautiful 10" plate with the Arms of New York took \$1100.00, while an extremely rare 5 1/4" d plate with Boston Court House from the Oak Leaves border realized \$1045.00 to a phone bidder. Prices were strong for both American and the few English views that were offered.

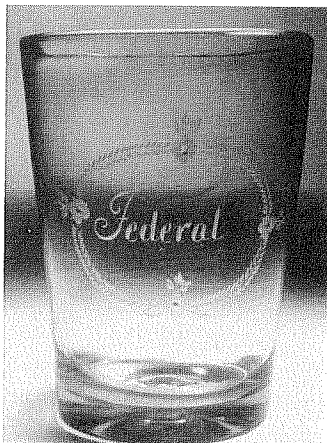
It really got difficult the following week, when Skinners offered a great sale of English ceramics at their Boston Gallery. Timed to coincide with the meeting of the Wedgwood Collectors, the sale contained fabulous rarities from two major collections, with selected additions. Condition was quite mixed, as is normal with this ware, but the prices were strong, strong, strong! Lot 24 was a Wedgwood creamware teapot dated 1772 with polychromed decoration with considerable restoration that brought \$2530.00; lot 26 was a Wedgwood Queensware teapot in a Chintz pattern attributed to decorator David Rhodes with a star-crack that brought \$3795.00; Lot 27 was a circa 1760 green glazed melon-shaped teapot in excellent condition that brought \$6325.00; lot 31 was another Wedgwood Queensware teapot with polychromed decoration and restoration that realized \$1610.00. Lots 34, a Pineapple molded green glaze teapot brought \$3105.00, lot 35 was a Wedgwood Calico pattern polychromed teapot that brought \$3737.00 and lot 37 was another Wedgwood polychromed Strawberry decorated teapot that brought \$1725.00. The plate illustrated as lot 30 is very special, as it is one of the 944 pieces from the so-call "Frog"



Photograph courtesy of Skinner, Auctioneers and Appraisers of Antiques and Fine Art, Boston and Bolton, Massachusetts

service that Wedgwood created for Russian Empress, Catherine the Great. This was the first time I had ever seen a piece from this service. Estimated at \$7,000.00 - \$9,000.00, with a 3 1/2" long hairline, it brought a resounding \$19,550.00.

The next weekend also belonged to Skinners, who held their Americana Sale at their Bolton Gallery. Over 100 pieces of Spatter were offered and all, even those with severe damage, brought terrifically high prices. The sale also contained a small collection of American glass, formed by Frank Inness of New Jersey. The choice piece was the 6 1/8" h tumbler with the word "Federal" surrounding by a wreath. Definitely an Amelung product, which Mr. Inness reportedly found for very little cost at a yard sale, this realized \$83,900.00, including the 15% buyers premium. This has to be a record of some sort.



Photograph courtesy of Skinner, Auctioneers and Appraisers of Antiques and Fine Art, Boston and Bolton, Massachusetts

The final sale in this marathon, took place at Pook and Pook Auctions, in Downingtown, Pennsylvania, Friday, June 20th,

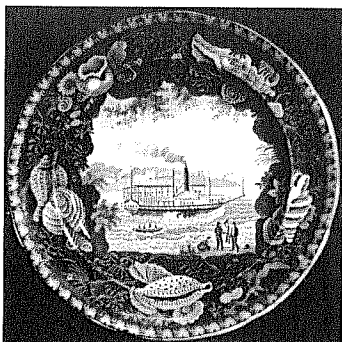


where the Historical Staffordshire collection of Dr. George Baver of Pennsburg, Pennsylvania was offered. Also, on Saturday a small group of

pattern molded glass crossed the block. The condition was once again excellent and the prices reflected it as a 14 1/2" States platter brought \$1760.00, a 15" Niagara From the Niagara Side brought \$1760.00 and a rare little 12" Military Academy at West Point platter took \$2200.00. A fine Syntax soup tureen and undertray brought \$3740.00 and an Arms of Virginia covered vegetable dish brought \$3575.00, both purchased and quickly resold by dealer Bill Kurau.

Due to severe space limitations for this issue, we have not been able to delve into these auctions as thoroughly as we wished, so if space limitations cooperate, we will investigate and list more results from these sales in the Fall issue.

Staffordshire China



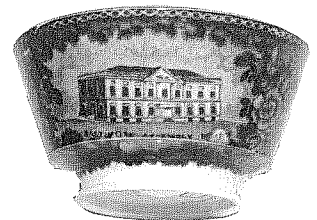
10" plate, Union Line from the Irregular Shell Border series by Enoch Wood and Sons

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- Meet the Collectors -

What do you call a group of eagles? A flock, a coveywhat?

The bald eagle is easily recognized as the symbol of the United States. We find it on our money, on the uniform buttons of our military, on mastheads of

newspapers, on Federal public buildings, carved in wood, perched atop flagpoles.....well, you get the idea. The eagle became the young nation's official symbol amongst quite some controversy, on June 20, 1782.

Actually, this symbol was so important to the leaders of the breakaway Republic, that Congress appointed a three-man

committee to decide the matter, only ten days after the

issuance of the Declaration of Independence. Now this three-man committee wasn't just a bunch of nameless bureaucrats - the three men were none other than Benjamin Franklin, John

Adams and Thomas Jefferson. Heavy-weights all.

There was no shortage of suggestions. One theme discussed was a shield flanked by a rifleman on one side and a figure of liberty on the other. Ben Franklin wanted "Moses

dividing the Red Sea," showing the Pharaoh and his armies being swept to their doom. Jefferson favored a scene of Israelites wandering



Three pieces of Liverpool creamware with the same black transfer of the Seal of the United States surrounded by a linked chain containing the names of the fifteen States that comprised the Union at that time. The States listed are New Hampshire, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Maryland, Virginia, North Carolina, South Carolina, Georgia, which are the original thirteen. The other two are Vermont (1791) and Kentucky (1792). Sometimes these "chains" have sixteen States and include Tennessee, which was admitted in 1796. Therefore all these pieces can be dated circa 1792 - 1796.



Two Liverpool creamware pitchers with the same-sized "chicken-leg" eagle with a banner in its mouth containing the motto "E Pluribus Unum". It is used as one of the two main transfers on the

Red Sea," showing the Pharaoh and his armies being swept to their doom. Jefferson favored a scene of Israelites wandering



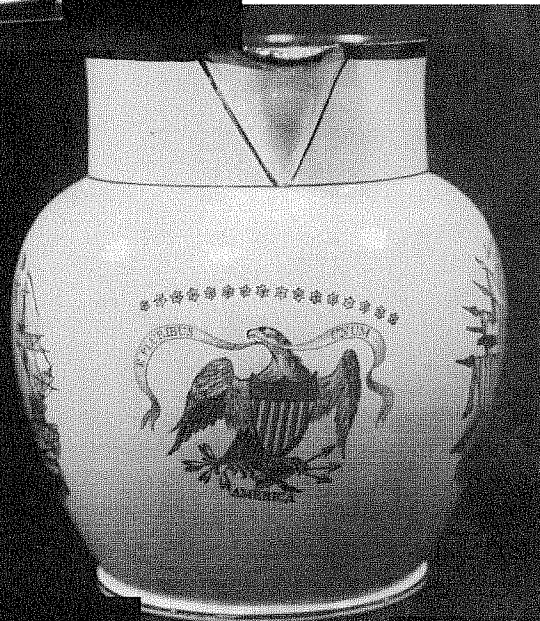
example on the left. On the right it's under the spout on a very rare and desirable "Boston Fusilier" pitcher. The pitcher on the left would probably bring \$1,000.00 to \$2,000.00 at auction, while the last Fusilier sold for \$20,350.00

An unrecorded 6 5/8" d Staffordshire porcelain plate with a green enamel rim and a black transfer "UNITED STATES OF AMERICA / FREE AND INDEPENDENT"



The three men finally agreed on an image of Liberty holding a shield of the States, accompanied by a figure of Justice and the significant Latin motto "E Pluribus Unum." According to our references, this motto appeared on the title page of a London magazine and was familiar to many Americans. However, the significance was that not only did it embody one of the symbolic "truths" of the young Nation (from many (States) one (Country)), but it conveniently contained the appropriate number of letters (13). Congress didn't like this idea, so the search for a Seal was tabled until 1780, when a second committee was formed and recommended a figure of a warrior with a sword and a maiden with an olive branch. Congress didn't like that either, so the project was once again tabled.

in the wilderness and/or a representation of Saxon chiefs Hengist and Horsa. Adams, normally a sensible person, thought the Seal should represent a virtuous Hercules guided by "Virtue" ascending a mountain, ignoring a figure representing "Sloth" inviting him to lie with her at the base of the mountain. I do find it comforting that even these American heroes had their share of really dumb ideas about some things. However, these ideas do speak volumes about ideas emanating from politically appointed committees.

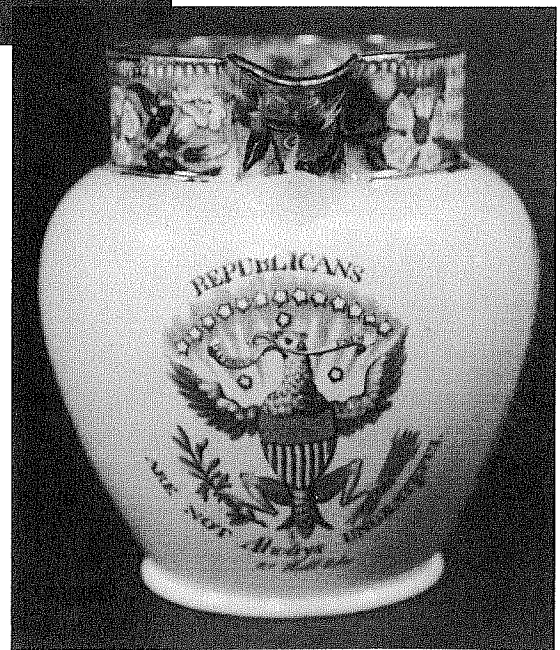


Finally, in 1782, a third committee, with the outside assistance of an expert on heraldry arrived at a confusing grouping of doves, an eagle, a harp, fleur-de-lis, a maiden (Virtue) and a soldier. This Seal was given to a Philadelphian named Charles Thompson, who was a classical scholar. It was he who finally gave us the Seal that we know today. Still, there were those that were not pleased with the choice. Most of us know the story of Ben Franklin, who thought the eagle was a bird of bad moral character, while the turkey was a more respectable representative of

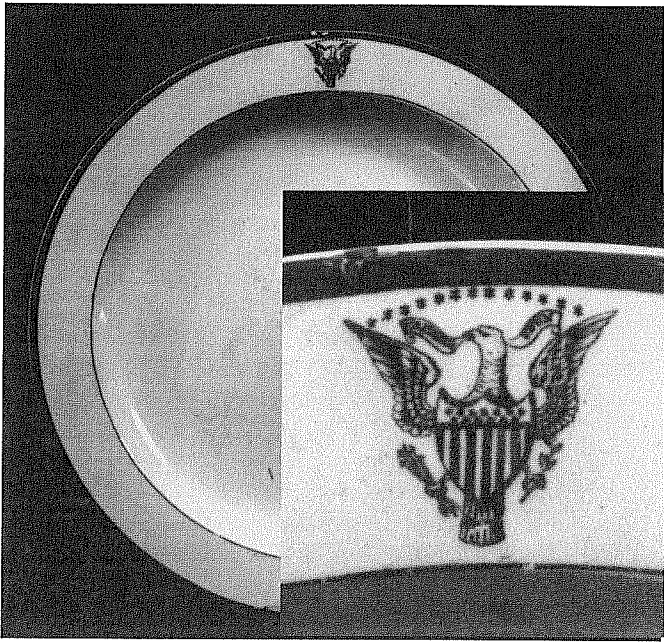


Above: A very unusual Staffordshire shaped pitcher with a transfer under the spout. This was not usually done and the area on this form, was normally left undecorated. This Seal has "AMERICA" in tiny letters beneath the eagle. The other two transfers on the sides are "Capt. Hull of the Constitution" and "Capt. Jones of the Macedonian".

Another Seal, this with the "Jefferson quote" - "Peace, Commerce and Honest Friendship with all Nations, Entangling Alliances with none - Jefferson, Anno Domini 1804" This particular pitcher is huge and has a lavender transfer with a blue enamel border. It is extremely rare.

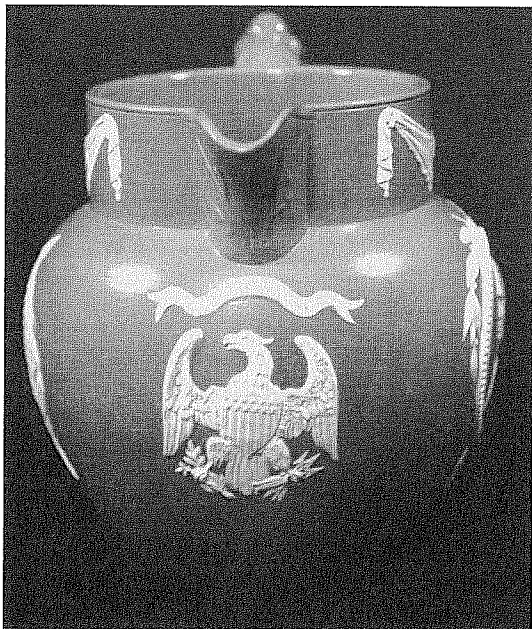


One of the most desirable pitchers in the field of Historical Staffordshire, this is a blue transfer of Washington on one side and Lafayette on the other. Under the spout is the Seal with the motto "REPUBLICANS / ARE NOT ALWAYS UNGRATEFUL". This was made to commemorate Lafayette's visit in 1824. Usually found in black, the blue is much more desirable. This item has also been faked.

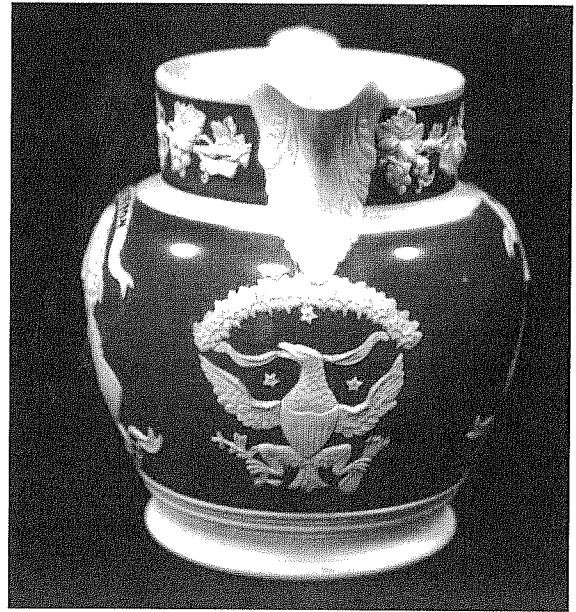


Something I had never seen before, is this 9 3/4" d 18th century creamware plate with a red enamel border and a tiny Seal of the United States painted on the flange of the lip. The Seal is only 7/8" x 7/8" and contains stars on the shield and the motto in the banner. This might be a red transfer, but I examined this quite closely and thought it was painted. How would you like to spend your work-day doing this type of work? When manufactured, this must have been extremely costly.

the Nation. Overall, the choice was a spectacular success and the populace soon showed its inventiveness in the various forms and substances used to display the symbol. The English potters, ever vigilant for an opportunity to produce a product for the American market, represented the Seal in many various forms.



With a red-brown "Copelands Late Spode / England" mark on the base, this tan stoneware pitcher is a late Centennial piece. On one side is a relief bust of Washington and Crossed thirteen star flags on the other. It is also impressed ENGLAND. The eagle is quite detailed with individual feathers and a fierce look on its face.



No this isn't Wedgwood Jasperware. This is an extremely rare stoneware pitcher with a medium blue enamel band around the body containing a white relief decoration of a finely detailed eagle. With relief busts of Washington and Lafayette on the sides, this was made for the 1824 visit already mentioned. These are sometimes found with a chocolate brown or a tan band around the body. This is the only example I've seen in blue.

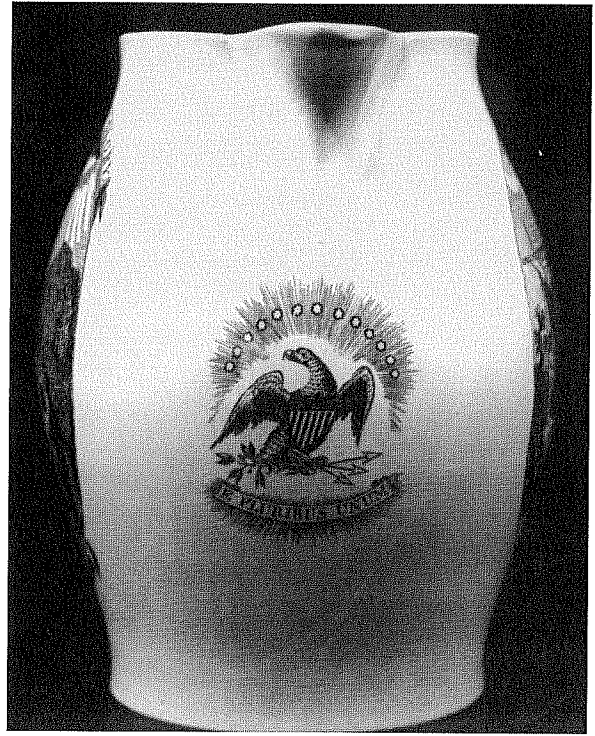
The collection which we are visiting in this issue, is composed of Liverpool-type creamwares, the familiar dark blue Staffordshire and even some porcelain examples containing the Seal. Many of the Liverpool examples are found on jugs containing somewhat common transfers, but there are a few that would be premier pieces in a specialized Liverpool collection. This entire collection is nicely displayed in open



Here is a third stoneware pitcher, which has a chocolate brown enamel band around the body and contains a relief bust of "Liberty" as taken from an 1807 coin. Under the spout is the same Seal as is shown in the blue example above. Opposite the Liberty bust, we find a different version of the Seal, which contains a much more modern looking version of the eagle. However, it was probably made at the same time as the Lafayette - Washington example above....1824.



Another version of the bird with its head in the sky, which contains sixteen tiny stars, clouds and triangular rays of heavenly light. He seems to have lost some weight in the wing area, but his "chicken legs" peek at us from behind the large shield. This was probably manufactured around the turn of the century....1800.



Another version of the English engraver's idea of the Seal. This time the body is angled and the thirteen stars are in an arch of clouds above its head. The banner containing the motto has been taken out of its beak and placed underneath. This is also of the 1790-1820 period.

built-in shelving in several rooms of the house. The husband and wife team, both seem to enjoy the "chase" in locating an example or a form that they do not presently own, but as is the case with many advanced collectors, the number of items that they still need for the collection is steadily dwindling and they feel they may have to branch out into a different field.

So perhaps to tempt them a bit, we decided to illustrate another small, but choice collection of glass salts, as the second part of "Meet the Collectors." The first few illustrations of that article might give them an inspirational thought as to where to proceed next, in their collecting pursuits.



Another piece of rather rare Staffordshire porcelain with a grey-ish tint to the body and having a black transfer of the "chicken legged" Seal. The border and the wavy line are both done in hand applied black enamel. This is in the Chinese (export) style and was made to compete with that market. Circa 1800-1820.

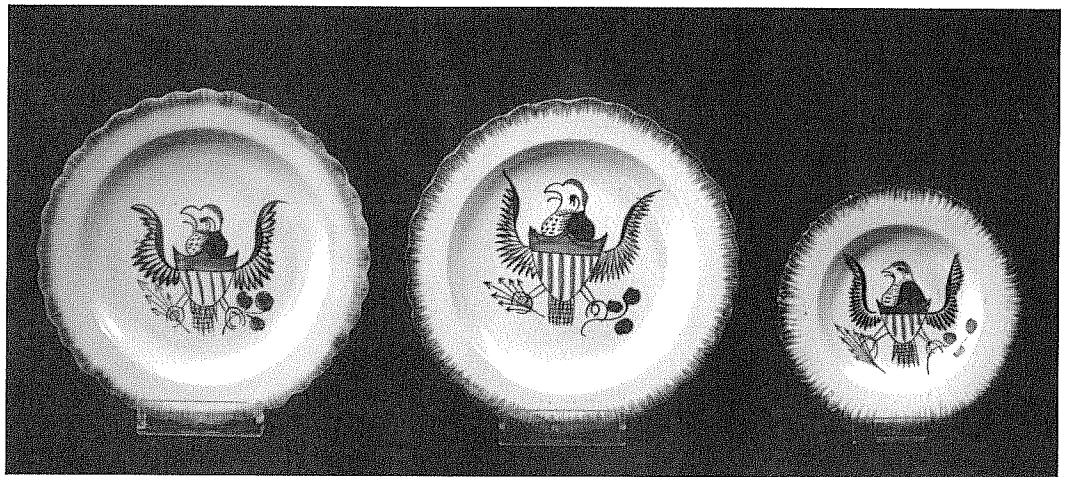


For the children, in this case your daughter, since this little yellow-glazed mug states that it is "A PRESENT FOR MY DEAR GIRL". It has a rust-red transfer with the Seal and a broad banner stating "May Success Attend Our Agriculture, Trade and Manufactures". Things your "dear girl" couldn't have cared less about.



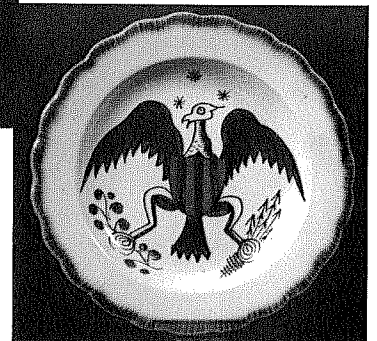
Left: Blue feather edge pearlware soup plates containing identical red transfers of a different eagle and shield. These transfer examples are extremely rare. The smaller of the two is unmarked, while the larger is impressed ADAMS. These were probably once in the Collection of Austin Fine, which was auctioned in the late 1970's by Sotheby's.

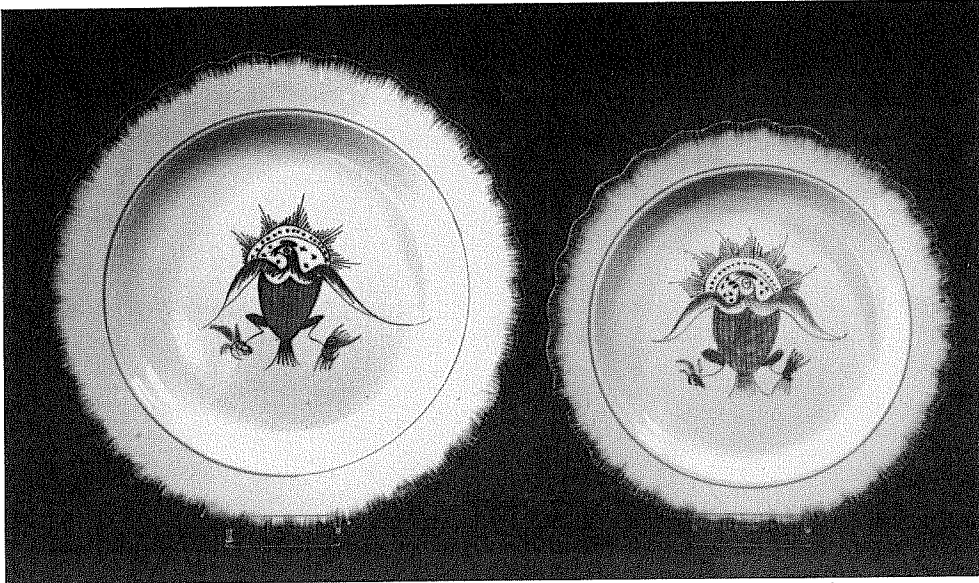
Right: This is the first of the blue or green feather edge plates found in this collection with the funky enameled eagles. This is the so-called "common" eagle, as it is the one seen most often. The plate on the left is green edged, while the two on the right have a blue rim. The two larger are 5 1/4" d (an unusual small size), while the cup plate on the far right is 4" d and impressed DAVENPORT with an anchor. It is considered extremely rare.



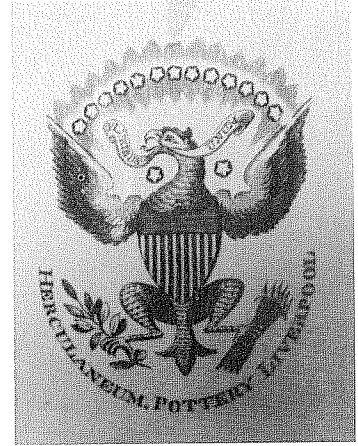
Another version, which we call the "yellow eagles" as the wings are painted in a typically "Pratt-type" yellow-ochre. The plate on the far left has a blue rim, while the other two are green. All are unmarked. This version of the bird is quite scarce.

Below: The rarest rendition of these painted eagles is this, which we have named the "buzzard eagle". It has a green edge and olive branches. The body is brown and the shield is brown and orange. It is 5 1/4" d.

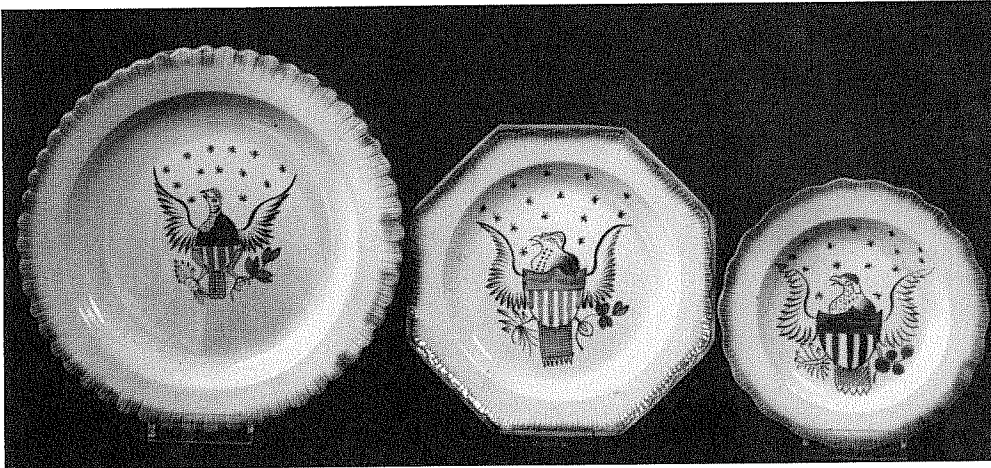




Here is a fourth style, which we have labeled "long winged eagles" for what we hope is obvious reasons. Both plates have a blue feather edge and a yellow ochre line around the shoulder. The birds are painted in brown with an orange shield, with their scrawny talons holding green weeds (I know what is supposed to be there, but take my word for it, these are green leafy weeds). These are considered extremely rare versions of the Seal.



Above: An under the spout decoration, which probably formed the basis for calling this ware "Liverpool". Yes, as you can see, the Herculaneum Pottery in Liverpool did indeed make creamware pitchers, with black transfers, but so did many other potters not located within the confines of the city of Liverpool. The great Staffordshire potters, Josiah Wedgwood and Enoch Wood, both made American Historical creamware transferware.



Another group of "common eagles, all with green feather edge. These are illustrated to show the difference in the scalloping between the piece on the left and that on the far right. The octagonal plate in the center is considered rather rare.

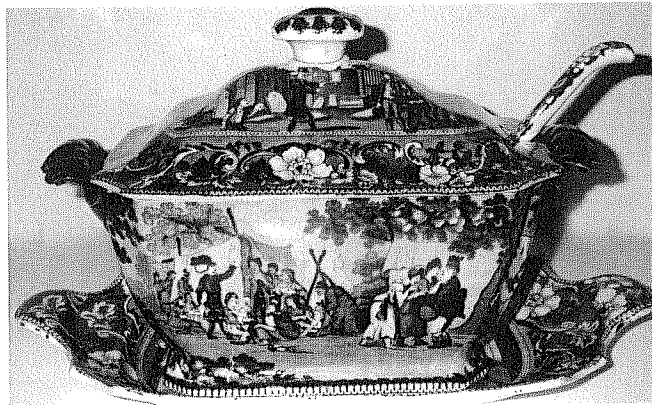
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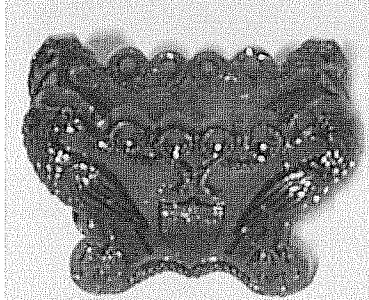
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- Meet the Collectors -

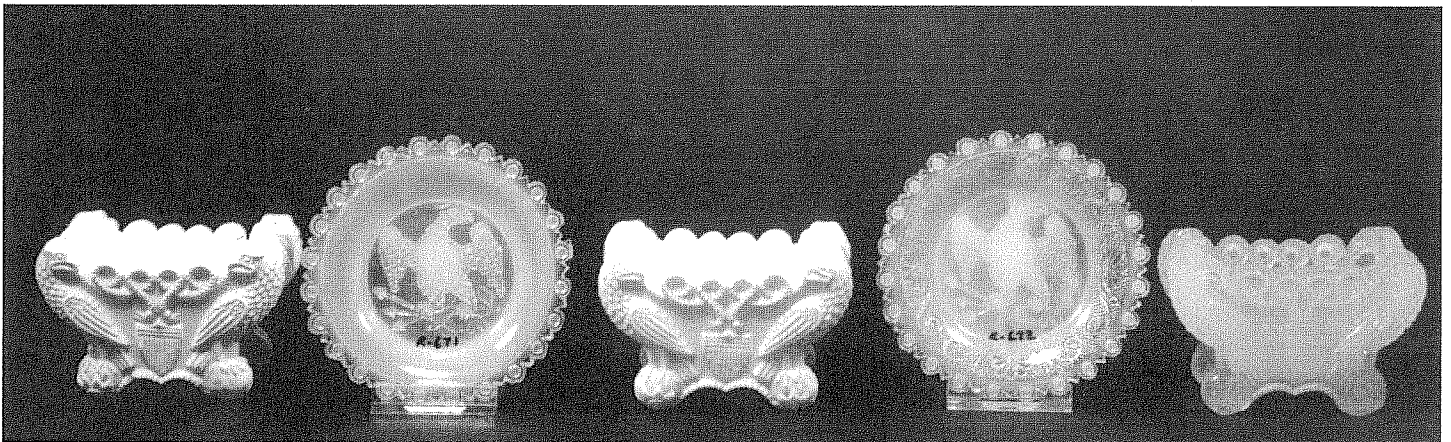
Salts - Little Jewels of Brightly Colored Glass

In the last two issues of the *Q*, we have visited major collections, each of which contained several hundred pieces of glass, including blown, pressed and lacy. In this issue, we are going to visit a small specialized collection that contains only thirty pieces of glass: twenty-eight colored lacy salts and two cup plates. Due to the space limitations in the condominium where the collectors live, this is the total amount that they will allow themselves to own, since this is the maximum number of



"Unique, deep amber EE 3a Eagle Salt. According to the Neals, "Pressed Glass Salt Dishes of the Lacy Period, 1825 - 1850", this term is used only when they know of one to three examples in existence. Other than mold roughness, this and ALL the other salts shown are in fine condition.

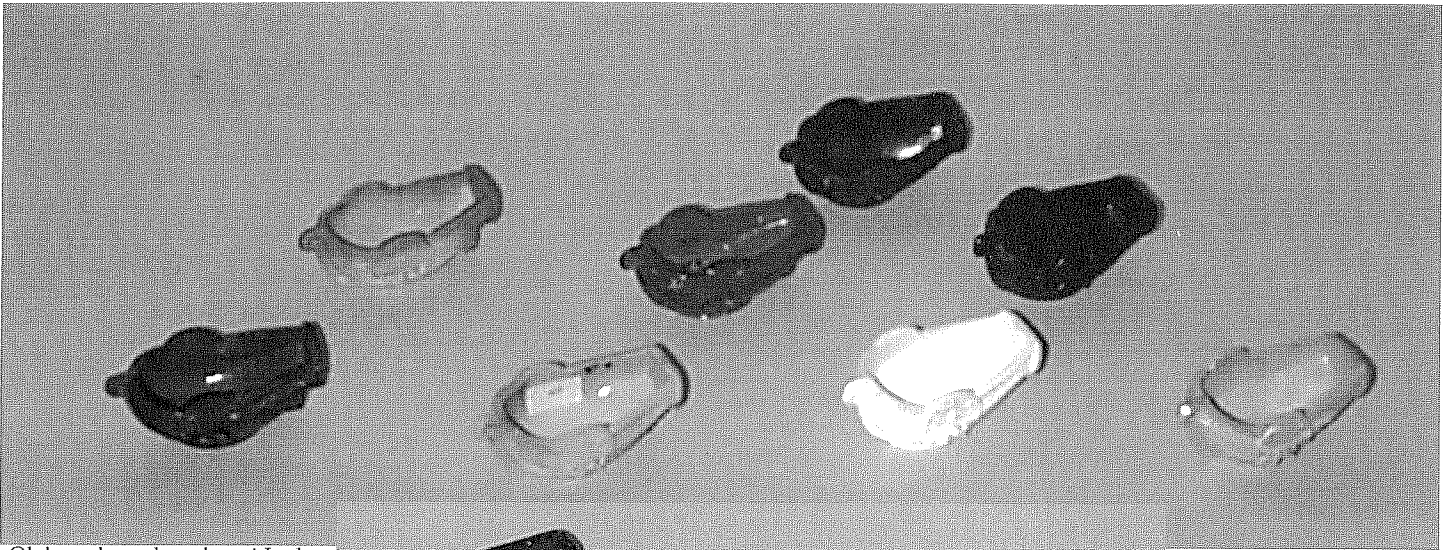
pieces that they can display. However, as you can see by observing the illustrations on these two pages, this collection isn't shabby. It contains a high percentage of items with rarity ratings that are almost entirely "unique" or "extremely rare." In today's market, when these great rarities *never* seem to come on the market, the assembling of this group represents a major achievement. Come with us now and see some of those "little things that mean a lot."



Colored Eagle salts are quite rare as is evidenced by this little grouping. On the far left, we find a "unique" opaque white EE 3b, in the middle an unrecorded, but probably "extremely rare" opaque opal EE 3b and on the far right another unrecorded, but probably "extremely rare" opalescent clambroth EE 3a. The only other colors recorded for eagle salts are a "unique" purple blue, a "rare" opalescent and the truly unique opaque matte lavender illustrated in "New Discoveries". The two opalescent Eagle cup plates are an RL-671 and an RL-672, both of which are classified as "rare".

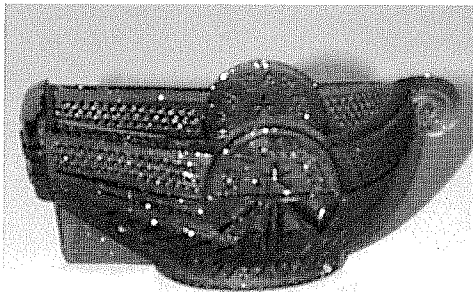


Pedestal salts are really quite lovely and this little grouping is also quite rare. On the far left there is a purple blue PP 2, peacock eye salt, which is only recorded in clear. This piece came from the Elsholz Collection and was exhibited at the Corning Museum in 1954. Next to it is a silvery opaque pale blue RP 3, Round Pedestal salt, which is listed as "extremely rare". Next to that we have another Round Pedestal, this time an RP 2 in mottled opaque starch blue, which is also listed as "extremely rare". Finally, on the far right, there is a violet blue Round Pedestal salt that is totally unrecorded, that is similar to an RP 12, but has a "scale" design and a plain underside. It is early and bell-tone flint.

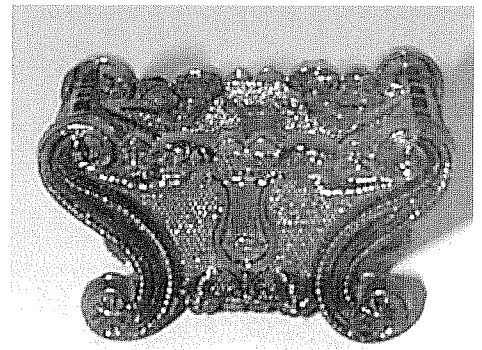


Oh boy, do we have boats! In the back, left to right, there is an extremely rare, opalescent purple blue BT 3, an unrecorded mottled opal opaque violet BT 8 variant (no interior lettering) an unrecorded opaque pale blue BT 8, a very rare opal violet blue BT 6, an extremely rare opal purple blue BT 3, a unique opaque white BT 4, then a very rare purple blue BT 4b and finally a very rare silvery opaque pale

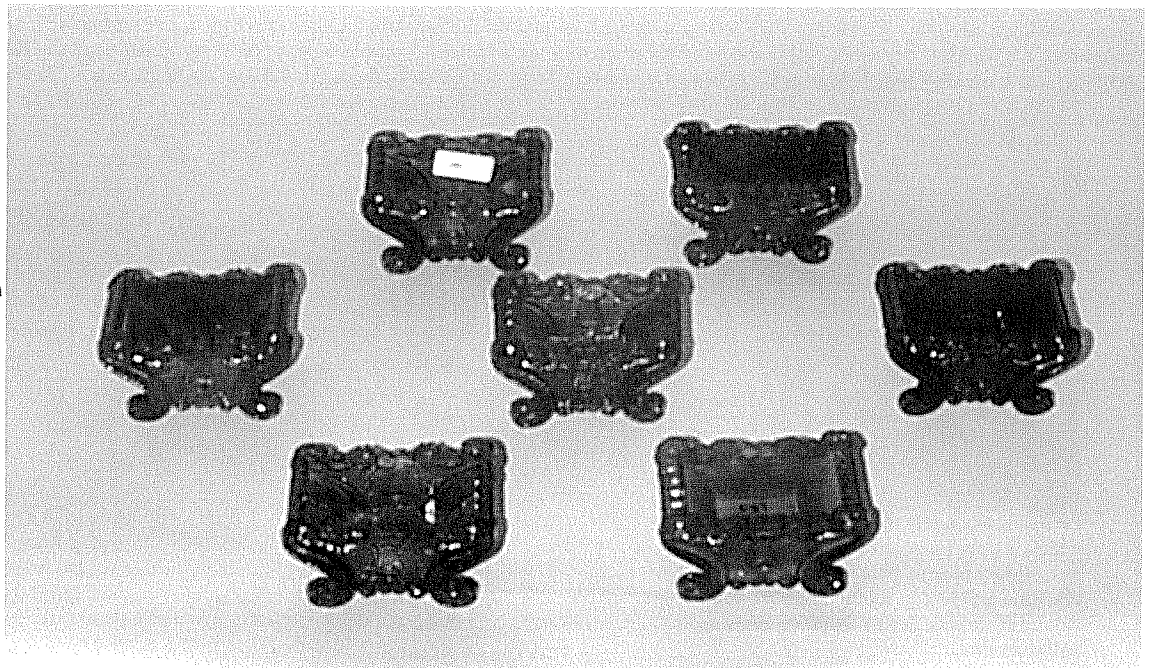
blue BT 8. All of these salts were made at the Boston and Sandwich Glass Company. In the foreground there is an opalescent purple blue Bt 9 boat, a very rare medium blue BT 2 Pittsburgh boat and finally a rare fiery opalescent BT 9 boat. The two BT 9s are attributed to the New England area.



It isn't often that you are privileged to see and handle green lacy salts. Here we have two unique examples, with a peacock green BT 4d Sandwich boat on the left and an unrecorded LE 3, Lyre, variant (stars between the cornucopias and "s" scroll ends), which is also in the same vibrant peacock green.



First we gave you a "fleet" of boats, so I suppose you could call this grouping a symphony section of Lyres. As with the majority of the boat salts, this mold is also attributed to the Boston and Sandwich Glass Company. The colors are again, quite astounding. On the far left we start with an unrecorded, opaque dark violet LE 1, then in the rear, an unrecorded grey blue LE 3, then in the front foreground, a unique dark blue grey LE 2, while in the middle there is a lovely very rare opalescent bright medium blue LE 3, while behind that is a very rare cobalt blue LE 2. The salt in the right foreground is a violet blue LE 2 that is classified as very rare and the final lyre is an unrecorded bright sapphire blue LE 2.



The Elusive Jenny Lind Cup Plate

By R. W. King

In Chapter IV, "Historical Cup Plates" of American Glass Cup Plates, published in 1948 by Ruth Webb Lee and James H. Rose, the following appears:

"Plate 91 displays the first known illustration, in any book in this country, of the Jenny Lind cup plate which belonged to the late Mrs. (Charles F.) Hutchins. We have not seen it, so cannot vouch for its color, which has been described as both green and blue".

The authors classify the rarity of the plate as "uncertain" noting that only the one blue/green example was known at that time, but implying that others might indeed show up. They list its origin as English.

The Mc Kearins, however, in the 1948 edition of their American Glass note that "The age and origin of the Jenny Lind cup plate has been questioned by a few collectors. Personally, we see no reason for doubting either its honorable age or American manufacture. Only one specimen is known at present and that one has been in the late owner's possession for over 20 years."

In Cup Plate Discoveries Since 1948, the notes of James H. Rose over the period 1948-1971, compiled and published by John E. Bilane, no mention is made of the Jenny Lind cup plate, nor has Bilane seen or heard of one since 1971.

Not only did Albert Marble not have an example, but recent (and not so recent) important cup plate sales, including the collections of Mary Parker (1953), Grace O. Doane (1983), Caleb Ewing (1980's) and William J. Elsholz (1986-7) did not include the Jenny Lind.

On December 12, 1989, Richard A. Bourne offered at auction rare early American Glass from unidentified private collections from New Hampshire, Massachusetts, New Jersey and California. The most expensive lot in the sale was a Jenny

Lind cup plate. I was the winning bidder. I implored Dick Bourne to tell me who the consigner was, or, at least, if he knew whether this was the example from the Hutchins estate. He refused to give me any information.



It seems highly improbable that only one example of the Jenny Lind cup plate exists. The "Swedish Nightingale", as she was known, was a highly popular touring entertainer in England and the Continent from 1837, when she, at age 17, was court singer to the King of Sweden, until 1850, when she departed Europe for America. It is said that Felix Mendelssohn wrote the soprano part for his oratorio "Elijah" specifically to suit the voice of Miss Lind.

Jenny Lind's coming to America was due to the incomparable ability of P.T. Barnum to sense, attract, and promote entertainers that would appeal and sell to the American people. Without ever having seen her in person or having heard her sing, Barnum authorized his agents in Europe to get her under contract to him for 150 performances in America.

Jenny arrived in New York City on September 1, 1850, and was greeted by a crowd of 40,000 expectant devotees. Although Barnum had had only 6 months to promote the tour, the hype was such that scores of merchants had prepared goods featuring Jenny's name or likeness. Souvenirs and commemorative wares included cigars, sewing stands, gloves, scarves, riding habits, perfume, etc. Included in the promotional wares were nine types of calabash bottles and three types of flasks produced by six different glass houses, as listed in Mc Kearin. Unfortunately for Jenny, the concept of commercial product endorsement had not yet been conceived. (Barnum missed an opportunity that once!)

The portrait of Jenny Lind shown here was kindly made available for this article by the Barnum Museum, Bridgeport

Connecticut, where the original hangs. The October, 1977, issue of *American Heritage* includes an article on Barnum's promotion of Jenny Lind and includes many artistic images of her as well as a few actual photographs. The photos suggest that Jenny was perhaps more "robust" than the promotional material indicated. Nevertheless, she did not disappoint her fans. She sang 95 concerts in 1850-51, the first one held in Castle Garden in New York City.

When and where was the Jenny Lind cup plate made and for what market? The design, stippling and metal of the plate are consistent with manufacturing practices of the 1840's. The scalloped edge of the plate is lightly flashed. As to color, my example, pictured here, matches my blue 12-heart R-455-C (three examples of which are described by Rose as "electric blue", "bright light blue", and "medium blue").



been for the European market, during her period of popularity in England, beginning with her arrival in London in 1847.

If the plate were in circulation in England in the 1840's, why didn't it follow Jenny to New York City in 1850? Or, if all of the plates manufactured for the European market were gone by 1850, why didn't a few of those in England find their way to the USA? Would it not be reasonable to expect the manufacturer, whether in Europe or the United States, to make the cup plate available to souvenir hunters in New York and elsewhere in America?

If readers know of any additional examples of the Jenny Lind cup plate, or have theories to explain its apparent rarity, it is hoped that they will share their knowledge with other readers of *The Q*.

If the plate were manufactured in the 1840's, it would have

Photos Courtesy of R. W. King and The Barnum Museum

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

by Bruce Courson, Director
Kirk Nelson, Curator of Glass

A new exhibition reveals what is important to the Sandwich Glass Museum when it assumes the role of "collector".

Since 1907, the Museum has been acquiring objects that now comprise the world's most definitive collection of Sandwich Glass. The new exhibit covers pieces that have been donated or purchased over the last ten years. Although a collection may seldom be considered complete, philosophies change as the number of objects increase and as an audiences demands change. The individual collector is likely to acquire objects that satisfy his interests, while a museum must consider not only the desires of the curator but other collectors and the public at large. An individual is often concerned with the objects resale value while an institution is primarily con-

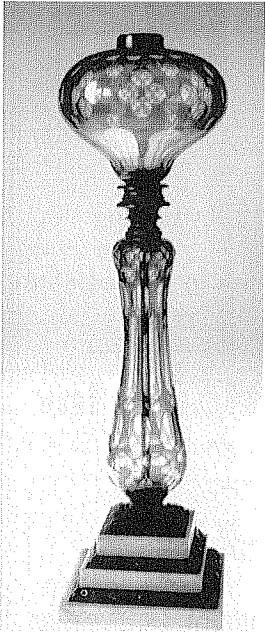
cerned with its educational value since relatively few of its collections are ever deaccessioned.

Provenance is another area which separates the individual and the institution. A good story certainly brings a piece to life, but when that information can be corroborated with written documentation, it is of the utmost importance to a museum and its dissemination to the hundreds of people who depend on that information to aid in the identification of their own pieces.

A spectacular example of this is the Perote Dish, a ruby overlay glass, intricately cut so that the remaining ruby appears as large gemstones set into clear glass. The dish was produced ca. 1885, when Henry Frances Spurr was superintendent of the Boston and Sandwich Glass Company. It was passed through Spurr's family until its recent donation to the Museum by his great-grandson, Richard Spurr Lovis. What

makes the display of this piece even more exceptional is that directly above hangs the drawing used by Eugene Perrote (1840-1935) when he fashioned the dish. This sketch, along with the rest of Perrote's drawings, are the only known working papers that survive to document the conception of patterns during this illustrious period of American glass-cutting.

Edward Haines (1806-1891) was a glassblower for the B&S Glass Company and the Museum is fortunate to have several of the objects he produced in the collection. However, our insight into the life of Haines is broadened tremendously with the acquisition of his personal workbooks that document daily production from 1832 to 1847, a tool he used to fashion various items, the gift of the late Vincent M. Ortello, and even a letter from Jarves, complimenting him on his work but expressing concern for the profanity used by some of his apprentices, the gift of Deborah Ortello.

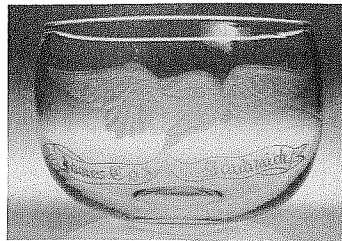


One of the many items displayed is an extremely large and impressive lamp, which comes to the Museum as the gift of Dorsey Naylor in honor of her mother, Elizabeth Tobin, and her uncle, Lane Lovell. This blue overlay lamp cut in the Quatrefoil pattern features a triple-step marble base and measures 28" high to the top of the collar. The lamp is particularly important for having descended in the family of New York City lighting wholesalers Franklin H. and O.D. Lovell. Several years ago the Museum was fortunate to receive an 1877-78 Lovell company trade catalog, the gift of Russell Lovell and Barbara Gill, that features a color illustration of a similar 28" overlay.

Lamps of this size were the largest

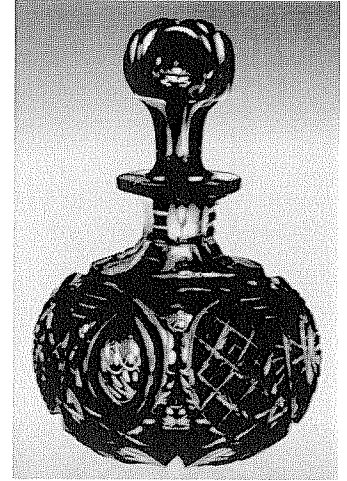
commercially produced in Sandwich, and Mrs. Naylor's example is highly prized by the Museum for its family associations and impressive size.

Many of the items featured in the **"Quest for the Best"** exhibition are extraordinary for their historical associations. One of the most remarkable of these items is a small, colorless bowl engraved with images of a horse and eagle. The eagle surmounts a banner reading "James Cox" and "Sandwich." One of only two blown examples in the Museum's collection to feature the word "Sandwich," the bowl is also one of a very few Sandwich examples known to be marked with the name of the engraver. Cox was born in Birmingham, England, about 1840 and



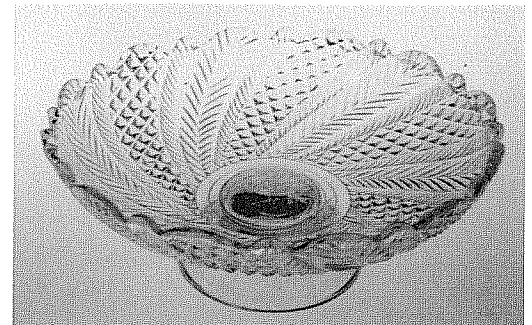
married Emma Haviland of Sandwich on May 3, 1860. He is listed in the 1860 census as a glass cutter and apparently left Sandwich about 1871. This remarkable bowl comes to the Museum as the gift of Mr. George Sutton in memory of his late wife, Nina B. Sutton.

Another outstanding example with a historical association is the Lloyd family ruby-overlay cologne bottle, a recent museum purchase. Illustrated in *Antiques* magazine in 1938 together with a ruby-overlay vase engraved "L," both from the family of color expert James D. Lloyd, who worked for Deming Jarves at the Boston & Sandwich Glass Company and later at the Cape Cod Glass Company. The vase was purchased by the Museum at auction in 1974. These pieces, finally reunited, are part of a small group of firmly-attributed examples that document the Sandwich production of glass that prefigures the so-called "Brilliant" or Rich-Cut style.



"Quest for the Best" celebrates the preservation, study and display of Sandwich Glass. Each piece on view holds a unique place in the Museum's permanent collection and offers the public a unique perspective on the history of the local glass industry. Among these wonderful gifts, however, perhaps none embodies the educational mission of the Museum so well as the collection of approximately one ton of excavated glass shards recently donated by Mr. Tom Monaghan. Examination of these fragments, which were purchased by Mr. Monaghan at the Barlow Collection sale, helped to establish many attributions made in the Barlow/Kaiser *Glass Industry in Sandwich* series. A small selection is currently on view together with corresponding complete examples.

This is but a glimpse at the fine items exhibited by the museum. We cordially invite you to plan a trip to view and enjoy both our "Special" exhibit and our permanent installations.





**The JONES
MUSEUM
& of Glass
& Ceramics**

Sebago, Maine 04029

May 8 - November 16, 1997

SPECIAL EXHIBITS

DECORATION IN GLASS AND CERAMICS

**18TH CENTURY GLASS OF THE MID
ATLANTIC STATES**

SIXTY-FIVE YEARS OF MODERN STEUBEN

**VARIATIONS ON A THEME: A PERSONAL
ESSAY**

Gift Highlights from 1996
Objects of the Month

SPECIAL EVENTS

MEMBERS' DAY

"The Manufacture of American Hand Held Fans"
Saturday, June 28, Mary Frazier, 1:30-4:00
Members \$10. Tea Guests \$12.50

OPEN HOUSE & APPRAISAL DAY

Saturday, July 12 10:30-4:30
Up to 3 objects for \$10. donation

HIGHLIGHTS OF THE COLLECTION:

July 20, August 13 & September 21
1:30 p.m. \$7.50

HOLIDAY SALE

November 15 10:30-5 November 16 1-5

SEMINARS

Great U.S. Glassmakers: Northwood, Fenton & others
Professor James Measell of Wayne State University
August 9

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Judith Applegate, Lecturer, Researcher and Author
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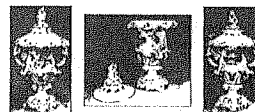
Jeffrey S. Evans, VAR #555

Gregory L. Evans, VAR #1571

Beverly A. Evans, VAF #273

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TUCKER CHINA**
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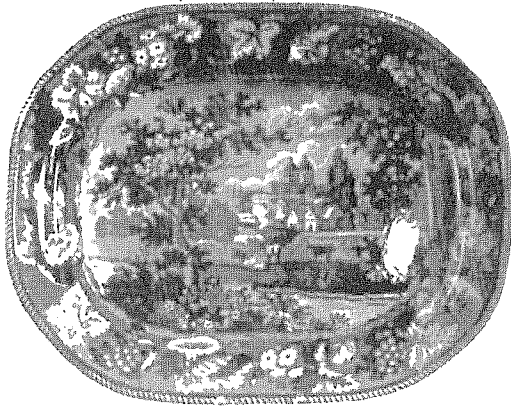
Woods Grapevine Border Series

continued from the April/May, 1997 issue

Previously unrecorded items are indicated in boldface

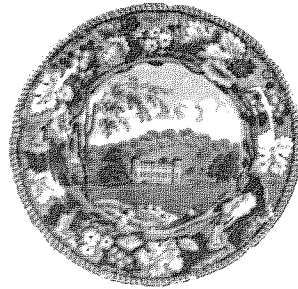
WGB 27 - GREENWICH (View of)

15" platter



WGB 31 - HAGLEY, WORCESTERSHIRE

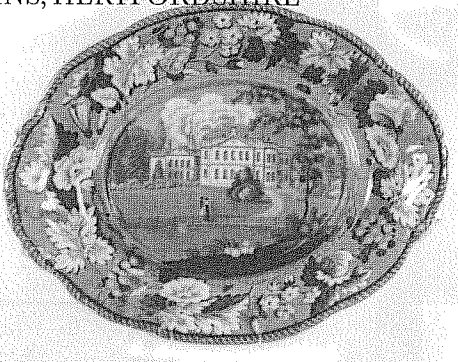
6 1/2" d plate



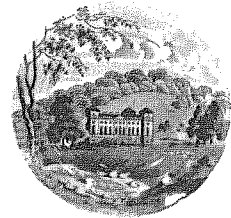
3 3/4" d cup plate
w/o border

WGB 28 - GUBBINS, HERTFORDSHIRE

gravy tureen



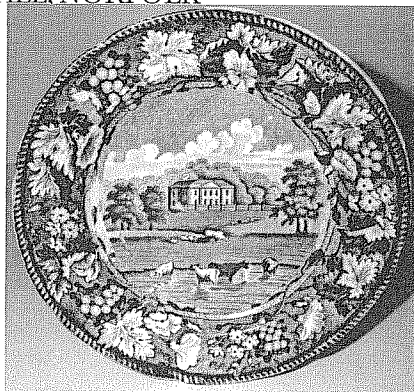
gravy tureen
undertray



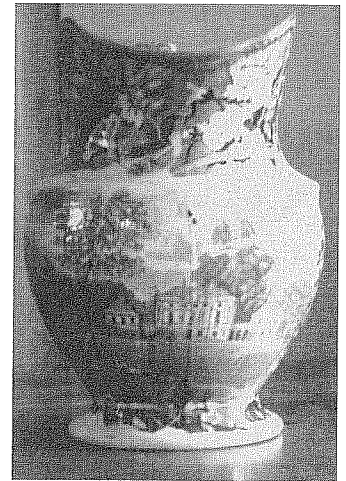
WGB 32 HARE HALL, ESSEX
A discovery of Judy Siddall

WGB 29 - GUNTON HALL, NORFOLK

7 1/2" d plate



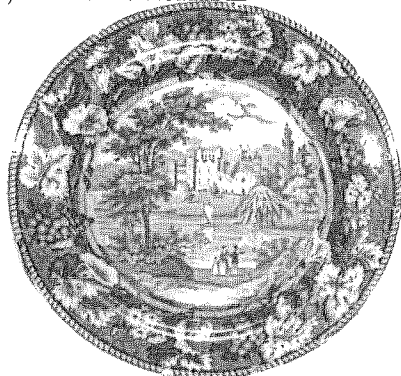
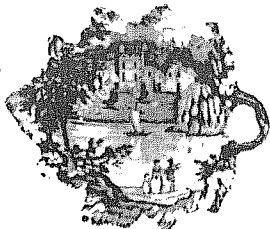
wash pitcher



WGB 33 - HAREWOOD HOUSE, YORKSHIRE

WGB 30 - GUY'S CLIFF, WARWICKSHIRE

10" d plate
10" d soup
leaf shaped dish



14"-15"
platters



WGB 34 - HOLLYWELL COTTAGE, CAVAN
 water pitcher
 oval soup tureen



footed soup tureen
 footbath
 5" x 10 1/2"d compote
 10"d plate

WGB 35 - HOLYROOD HOUSE, EDINBURGH



10"d plate

WGB 36 - HYLANDS, ESSEX

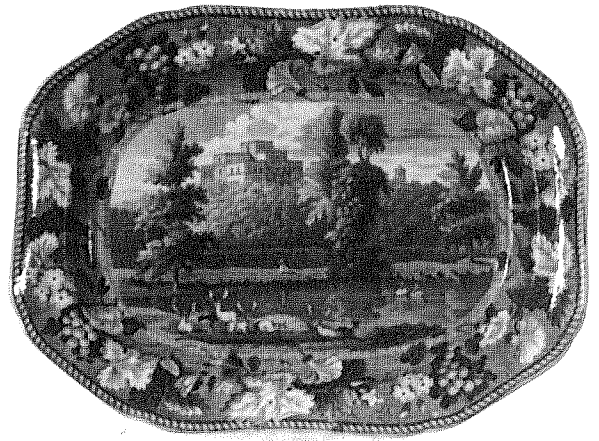
5"h X 10 1/2"d footed
 compote (interior)



WGB 37 - KENILWORTH, CASTLE, WARWICKSHIRE

5 1/2"d plate (no illustration recorded)

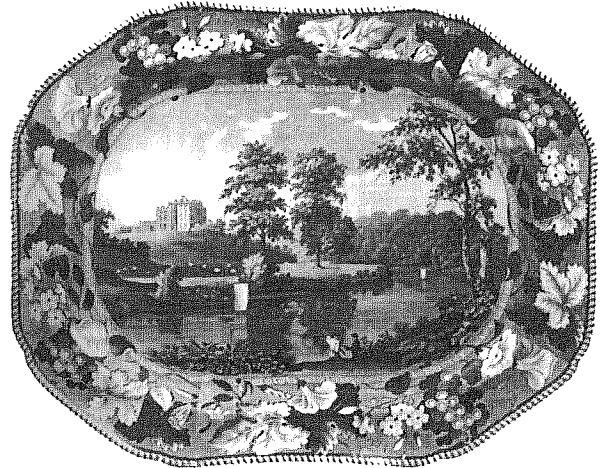
WGB - 38 - KENMOUNT, DUMFRIESHIRE



16 1/2" platter

openwork basket
 openwork undertray
 vegetable dish

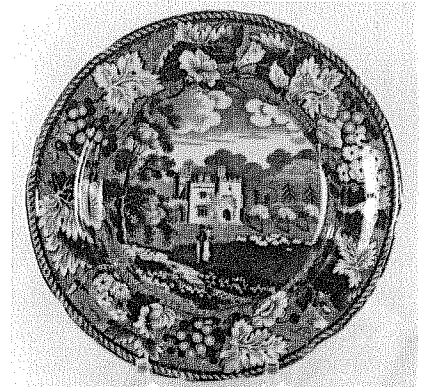
WGB 39 - LAMBTON HALL, DURHAM



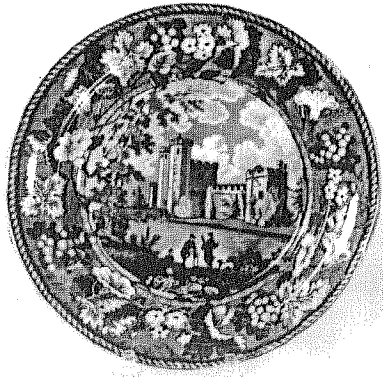
6 1/2"h pitcher
 21" platter
 6 1/2'h covered mug
 5 1/2" mug

WGB 40 - LUSCOMBE DEVON

7"d plate



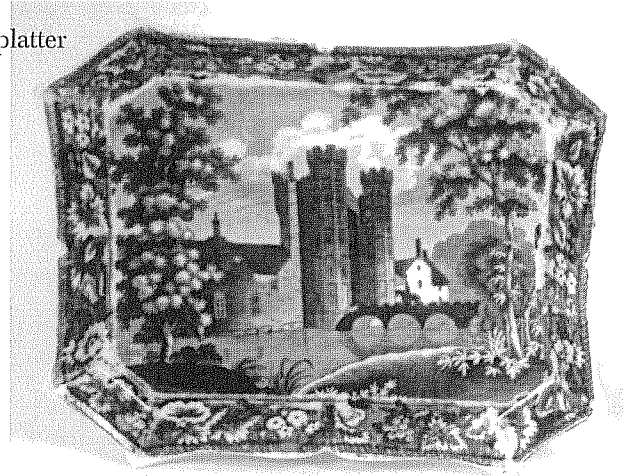
WGB 41 - MAXSTOKE CASTLE, WARWICKSHIRE



8 1/2" d plate

WGB 45 - OXBURGH HALL, NORFOLK

10" platter



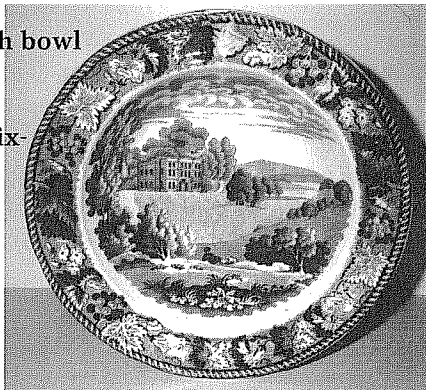
rectangular gravy undertray

WGB 42 - MODITONHAM HOUSE, CORNWALL

under plate for broth bowl

9 3/4" d x 4 1/2" h mixing/serving bowl

porridge bowl



WGB 46 - RICHMOND (View of)

13" platter



WGB 43 - OREILTON, PEMBROOKESHIRE

6 3/4" pitcher

water cistern

bidet (see Coysh-Henrywood for illustration)

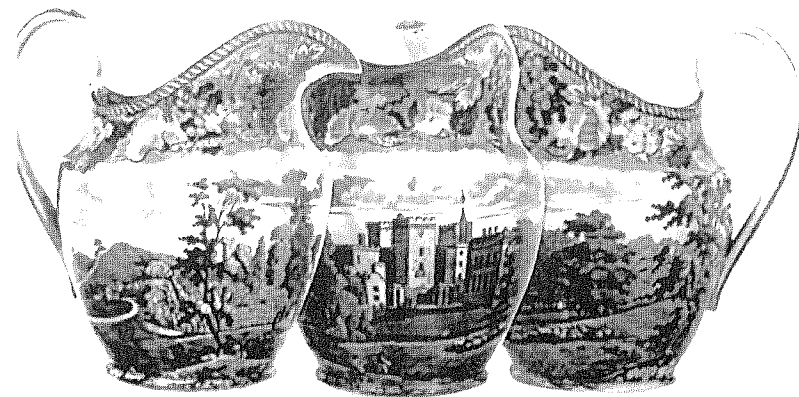
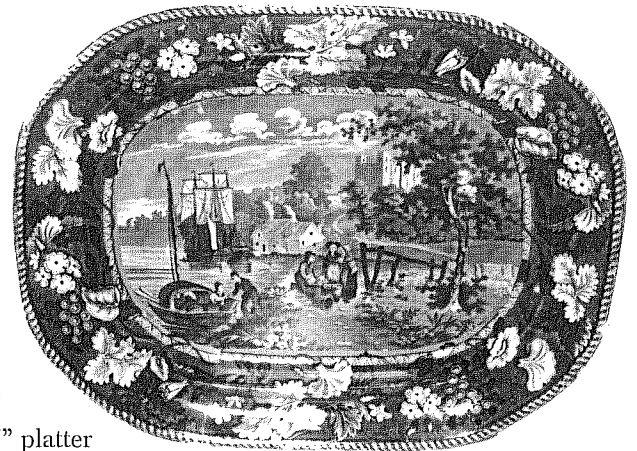
WGB 44 - POWDERHAM CASTLE, DEVONSHIRE

(identified by Norman Wolfe)

WGB 47 - ROCHESTER, CASTLE

16" - 17" platter

soup tureen undertray



WGB 48 - THE ROOKERY, SURREY

7 3/4" d plate (no illustration recorded)
6 1/2" d small bowl (no illustration recorded)

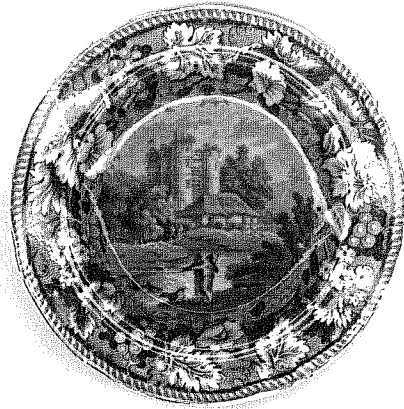
WGB 49 - ROSS CASTLE, MONMOUTHSHIRE

6" d plate



WGB 50 - SALTWOOD CASTLE

6 1/2" d plate



WGB 51 - SHARON CASTLE, YORKSHIRE

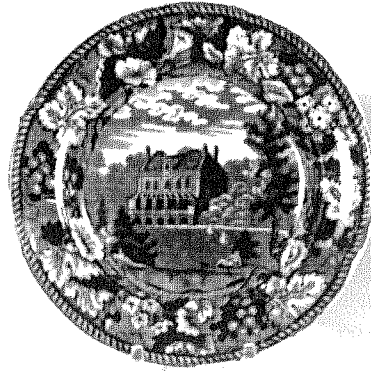
gravy tureen
gravy tureen undertray



WGB 52 - SHERBORNE CASTLE, DORSETSHIRE

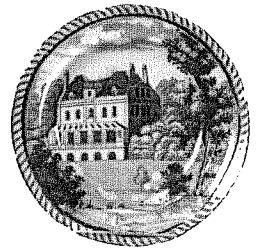
gravy tureen undertray (no illustration recorded)

WGB 53 - SHIRLEY HOUSE, SURREY



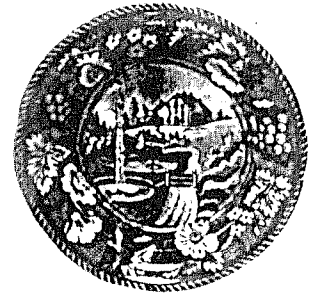
6 3/4" plate

3 1/2" d cup plate



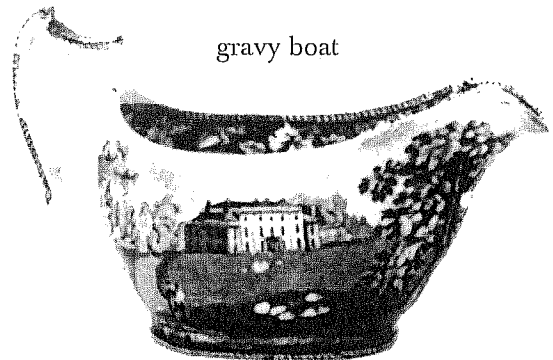
WGB 54 - SPRING VALE, STAFFORDSHIRE

4 1/2" d cup plate
5 3/4" d plate

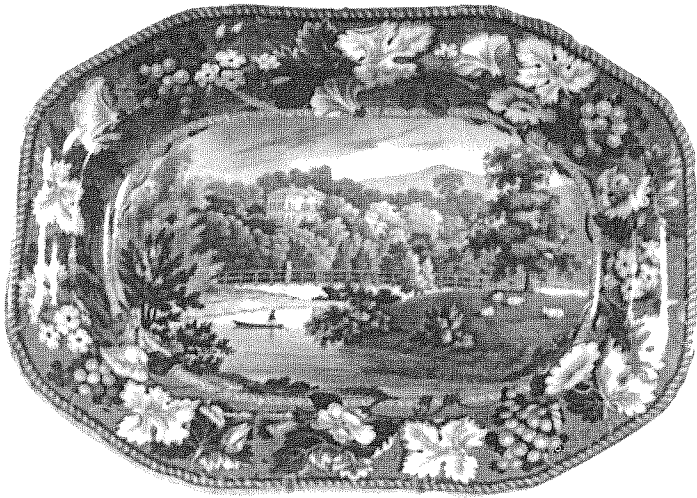


WGB 55 - SPROUGHTON CHANTRY, SUFFOLK

gravy boat



WGB 56 - SUFTON COURT, HEREFORDSHIRE



12" platter

WGB 59 - THORNTON CASTLE, STAFFORDSHIRE

10" d plate



10" d soup

WGB 57 - TAYMOUTH CASTLE, PERTHSHIRE



10" d plate

WGB 60 - WARDOUR CASTLE, WILTSHIRE (without tree)



10" d plate
8 1/2" d soup

WGB 58 - THRYBERG, YORKSHIRE



10" d soup

WGB 61 - WARDOUR CASTLE, WILTSHIRE (with tree)



10" d plate

WGB 62 - WARWICK CASTLE

10" d plate



WGB 65 - WORCESTER (View of)

12" platter (no illustration recorded)

WGB 66 - UNIDENTIFIED VIEW #1



exterior gravy tureen

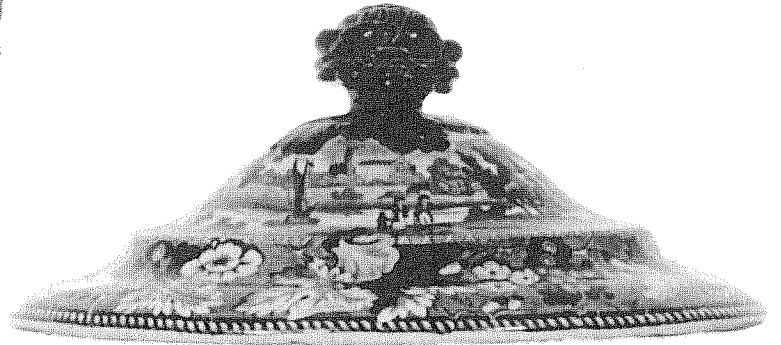
WGB 63 - WELLCOMBE, WARWICKSHIRE

10" d plate



WGB 67 - UNIDENTIFIED VIEW #2

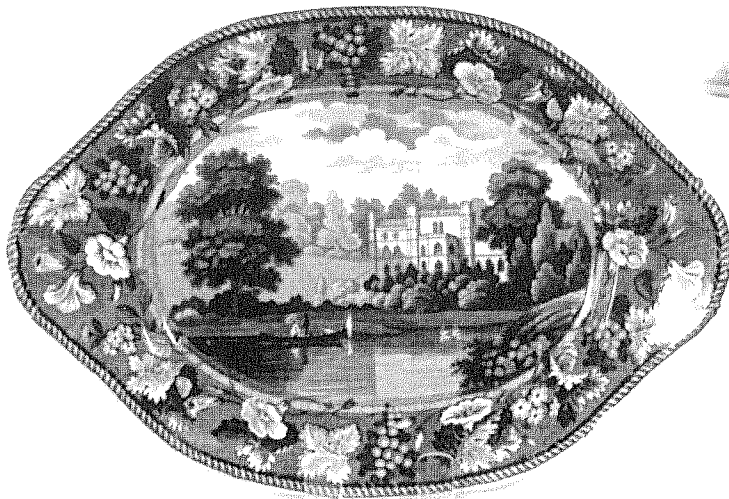
openwork undertray



soup tureen cover

'RIVEN HALL PLACE, ESSEX'

WGB 68 - UNIDENTIFIED VIEW #3



soup tureen undertray



exterior of open vegetable dish

WGB64 - WINDSOR CASTLE

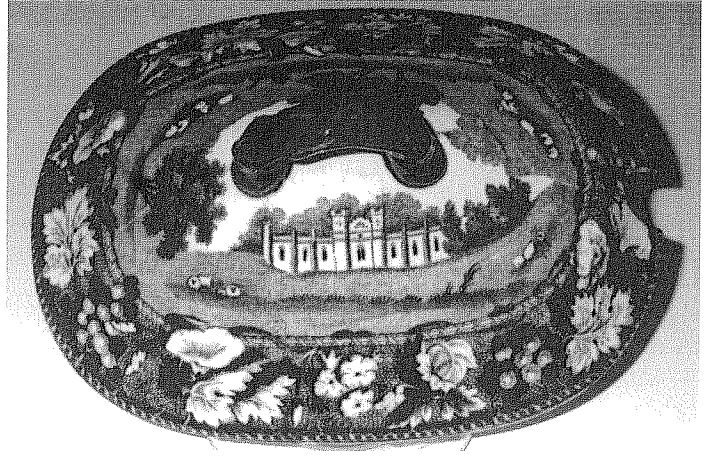
18 1/2" platter (with and without well)(no illustration recorded)

WGB 69 - UNIDENTIFIED VIEW #4



exterior of octagonal gravy tureen (unrecorded form)

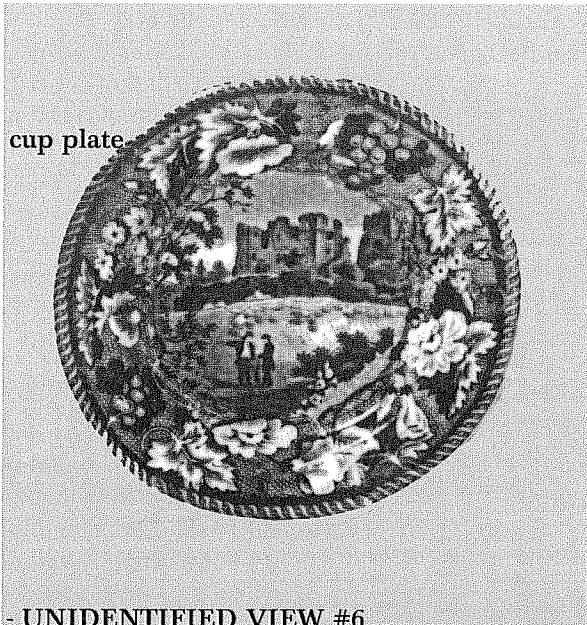
WGB 72 - UNIDENTIFIED VIEW #7



gravy tureen cover

WGB 70 - UNIDENTIFIED VIEW #5

4 3/4" d cup plate

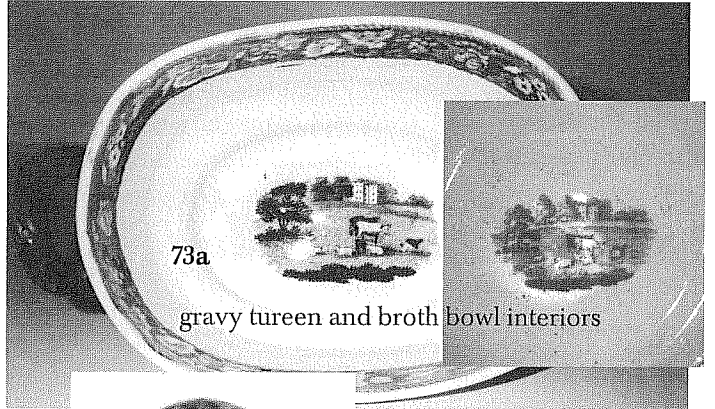


WGB 71 - UNIDENTIFIED VIEW #6



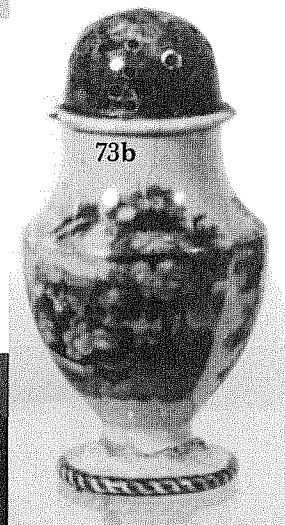
gravy tureen exterior

WGB 73a/b/c (partial views)



73a

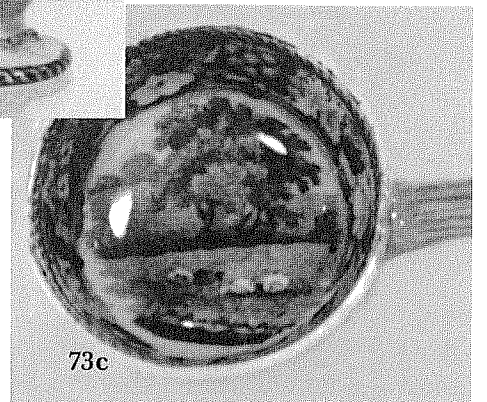
gravy tureen and broth bowl interiors



73b

exterior of shaker

bowl of gravy ladle



73c

Reference Books - A Review

TWO IMPORTANT BOOKS ON AMERICAN GLASS: A REVIEW ESSAY

by Art Green

Arlene Palmer. *Glass in Early America: Selections from the Henry Du Pont Winterthur Museum*. 1993.

Kenneth M. Wilson. *American Glass, 1760-1930*. Two volumes. Hudson Hills Press, 1994.

More than half a century has passed since publication of George McKearin's *American Glass*, yet students of the subject still struggle to emerge from its shadow. Despite serious challenges to the authority of the famous dealer/collector/scholar from Hoosick Falls, the frequent reprinting of his work shows that for most collectors it remains the virtual Bible of the field.

McKearin's all-inclusive study, covering glass made in the U.S. through the Civil War era, was followed by a number of more regionalized studies. The best of these included Kenneth M. Wilson's *New England Glass and Glass Making* (1972) and Lowell Innes' *Pittsburgh Glass* (1976). In that same tradition is the most extensive study of the products of a single glasshouse, Barlow and Kaiser's massive four (soon to be five!) volume *The Glass Industry of Sandwich*. The focus of attention on a particular region or factory has some great advantages. The history of technique as developed within a single working tradition, including the stretching of old traditions in the face of major technological innovations, can be traced quite well. So can the inter-relationship of glass as art form and as industry or business, seen in particular depth in the Barlow/Kaiser volumes with their extensive documentation.

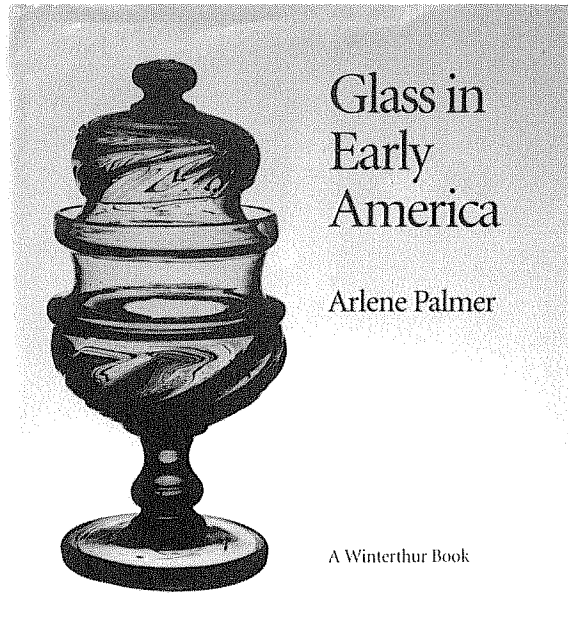
The research done by these and many other localized studies has recently given way to (and surely prepared the way for) a renewal of the broader focus. Two relatively recent works, Arlene Palmer's *Glass in Early America* and Kenneth Wilson's *American Glass: 1760-1930* return to the subject as a whole.

These authors, however, offer more modest goals than McKearin. Each work is actually a *catalogue raisonné* of a particular collection: Palmer's of the Winterthur Museum and Wilson's of the Toledo Museum of Art. Limiting themselves in this way the authors not only gain museum support for their beautifully (and obviously expensively) produced volumes. They also obviate the need of combing the countryside for the best examples or the widest variety of particular forms. In each case they depend upon the collecting skills of prior generations of curators in their respective institutions. To their credit, both authors are courageous with respect to those who assembled the collections they study, showing little hesitancy to debunk myths or reveal that the old-time collectors and curators were hoodwinked now and then.

The title Palmer chose for her book is of special significance. *Glass in Early America* is a catalogue of glass that existed and was probably used in the colonies and early republic, no matter where it was made. Such glass should properly be considered a part of Americana, much as are ceramics and metals imported from Europe for use in early America. In previous studies Palmer had labored to show that not all once considered "Stiegel" or "Wistarburg" was in fact made in this country, and that most glass used here through the first quarter of the nineteenth century was imported. Rather than excluding such objects from her purview, however, she here redefines the field by granting them full dignity and showing them equally with products still thought to have been made in this country. *Glass in Early America* thus offers a new way of thinking about the place of glass in appreciating the material culture as it actually existed in the America of the early days, when the householder had little concern about

the place of origin of the tankard out of which he drank his beer.

The honest dealer has much to learn from the frequent use of the words "probably" and "possibly" preceding attributions in this catalogue. The fact is that through 1820 it is probably best to speak of a nearly seamless "Anglo-American" Glass making tradition, carried out on both sides of the Atlantic. This production, in which the former colony quite successfully copied the work done "back home," co-existed in



Glass in Early America

Arlene Palmer

A Winterthur Book

competition mostly with German-Bohemian, and a sprinkling of Spanish, imports. A truly distinctive American glassware emerges mostly in the nineteenth century.

The Winterthur collection is especially strong in early blown products and is thus a good place to see and test the European-American connection. Within the American-made realm there is a strong emphasis on the “offhand” table glass products blown at bottle-glass factories, much the rage among present-day collectors. Palmer’s choice to categorize objects by function (rather than by region or technique) is a helpful one. The reader gets an idea here of the evolution of the cream jug or the sugar bowl as a form over the course of more than a century. My only disappointment about this book is that I want more. Palmer tells us that fewer than a third of the glass objects in the Winterthur collection were chosen for depiction here. I’m sorry a way couldn’t have been found to show the rest of the collection, or at least the bulk of it, in group photos or with less detail, so that the collector interested in certain objects or forms might have a sense from the volume that he or she “knows” fully what exists at Winterthur before having to make the journey there.

The Toledo Museum of Art shows a very different collection of American Glass. This two-volume work defines the subject in the more traditional way, by place of manufacture. The first volume, the subject of this review, covers the “early” period, while the second emphasizes the art glass and brilliant cut periods. Toledo is the home of a major glass collection thanks to the presence there since 1888 of Libbey Glass, successor to the New England Glass Company, from 1818 through 1888 located in Cambridge, Massachusetts. Because of these New England roots, the collection complements Winterthur’s. It is strong in nineteenth century, especially in the products of the early flint glass houses (South Boston, Cambridge, Sandwich, Pittsburgh, etc.) and in early pressed glass, more than in the free blown and pattern-molded products. Wilson has chosen to show the collection as divided by glass types and Glass making processes: bottle glass, flint glass, pressing, cutting, engraving, and so forth. This ordering is appropriate to the real strength of this

catalogue, which is the wealth of technical information supplied both within the individual descriptions and in the brief but highly specific introductory essays. Especially helpful is the glossary, including many technical terms of glass manufacture. At times the reader can feel overwhelmed by the technical language used to describe even the most unpretentious of objects (I for one must be too much of an innocent to understand all his talk of gender in pressed glass molds!), but one can easily skim such detail if patience wanes. Wilson was right to offer more, rather than less, than some readers might want.

Any collector will have some quibbles with attributions here and there. (1) Neither volume is as rich as I might have wanted in early American cut and engraved glass, an area undervalued by collectors but probably considered the finest of glass by those who made it. But these are small complaints, in no way diminishing the great achievements of two of our most important glass scholars. Both of these studies contribute greatly to our appreciation of early glassware and its place within American decorative arts. The outstanding photography, including much in color, makes the volumes themselves beautiful objects to behold and to own.

(1) So here are a few of mine, more or less at random: 1) Regarding salts or “bonnet glasses:” one gets the impression from these volumes that diamond molded salts are generally English (Palmer #226; Wilson # 1316-19), while vertically ribbed ogee salts (Wilson # 171-175) are more likely to be American. Is there a basis for this distinction? 2) Does bottle-glass and natural color make the same molded piece more likely American, or is it simply that the English writers haven’t bothered with such pieces? 3) I question the American attribution of Wilson # 230 and 231, three-mold GII-series decanters in artificial colors. The possibility of Anglo/Irish origin should at least be raised. 4) This glass lighting collector has to ask why the blown candlestick (Wilson #168) is “probably New England” when it is so clearly related to well-known Pittsburgh examples.

~~~~~ **Wanted - Feedback** ~~~~~

**We, at The Q, would like to know if you are pleased with the content and presentation of our first three issues.**

**Which features do you enjoy and which do you wish we would drop or modify?**

**What do you want to see covered in The Q?**

**Tell us your thoughts and impressions. If you want we’ll publish your letter or we’ll keep it confidential, whatever you indicate.**

**Many thanks!**

## A Short History of The Cambrian Pottery Swansea, South Wales

by  
Mrs. Arthur Gutman

Much interest has developed in the Cambrian Pottery since Queen Elizabeth II started to collect "Nantgarw".



A fine group of 8" d "perforated border" dessert plates with pink lustre decorations and rims. An embossed basket-weave forms the inner rim, which is decorated in a striking lime-green enamel. (The goofy expressions on the three animals faces are priceless. ED)

Since little is known by the general public about these works, I will attempt to briefly describe both the business history and the potters who produced this lovely ware.

"The Pottery and Porcelain of Swansea and Nantgarw" by E. Morton Nance is considered the best authority on the subject. However, this book, which was published in 1942, is voluminous, out of print, and difficult to locate, except in some few major libraries. I will try to capsule a bit of the history, which I found in the references I have listed below, as well as items learned from a visit with Mr. W. D. John (author of "Old English Lustre Pottery") and the National Museum of Wales, in Cardiff, some years ago.

As early as 1764 there were kilns at Swansea. In the mid-1780s a George Haynes arrived on the scene and added many more.

It was at this time also, that these works took the name "Cambrian", and good quality of general earthenware was produced. From 1802 until 1810 there was a partnership between George Haynes and Lewis Weston Dillwyn. They continued to make creamware with underglazed blue decoration, as well as green and yellow glazed earthenware and black basalts. During that period the mark used was an impressed "SWANSEA", and the outstanding decorator was a talented artist named Thomas Pardue.

After a disagreement between the partners, Haynes retired, leaving Dillwyn in control, who took the Bevingtons, father and son, into a limited partnership in 1811. They made a wide range of earthenware and the mark used most often during this period was "Dillwyn & Co.", in either a straight line or in a half circle with the addition of "SWANSEA". In 1814



Another group of seven dessert plates forming a lovely wall-hanging. Again, they are decorated in pink lustre and lime-green, with the notable exception of the floral plate in the center of the group, which is highlighted in blue, red, green and pink lustre. Most of these are impressed *Dillwyn and Company / Swansea*.

Dillwyn also formed an association with William Billingsley and his son-in-law George Walker. They were the originators of the famous "Nantgarw" porcelain. They moved, from their works in Nantgarw, to Swansea in order to have more kilns. During the period from late 1814 until September of 1817, this pottery produced good quality earthenware, along with the well known Swansea porcelain. Due to another disagreement, as well as the fact that Dillwyn was losing interest, this association was terminated, and the Cambrian pottery was leased to the Bevingtons. This proved to be a mistake as their limited out-put was of such poor quality, that they only lasted a couple of years. By 1824 Dillwyn's enthusiasm had evidently returned, and he regained possession not only of the Cambrian Pottery, but he also purchased the nearby Glamorgan Pottery as well. This time earthenware was produced, primarily tableware and jugs, both in pearlware as well as in "yellow glazed" earthenware. Many of these had lustre trim, with purplish lustre transfer prints of castles, houses and pastoral scenes. It was after this date, 1824, that the most characteristic and best known of the Swansea output was produced.

The Cow/Milk Creamers are exceedingly well known, a very large collection of them being in the City Museum at Stoke-on-Trent. Also well known, and particularly lovely, are the "perforated or wicker basket" bordered plates. These plates are copied from the much earlier Lakin examples, which were made between 1805-1810. The examples illustrated are from a large desert service of this date, with the impressed mark "LAKIN". Many of the Dillwyn plates were marked with the usual "Dillwyn & Co. / Swansea" in a broken circle, and many had pink lustre on the outer rim of the



The Glamorgan cow creamer on the left is overall pink lustre with a green base. The Cambrian example, on the right has pink lustre and red spots and a green base.

basket-weave border and green enamel paint on the inner border. In the center of the plates you will usually find a graceful swan, an exotic bird, a crude house, a castle, flowers, and very rarely an animal (such as a monkey, a lion or a tiger). These plates are quite rare, highly sought after, and form a lovely display, either on a wall or in a cupboard.

## REFERENCES

John, W.D. & Baker, Warren "Old English Lustre Pottery" 1951



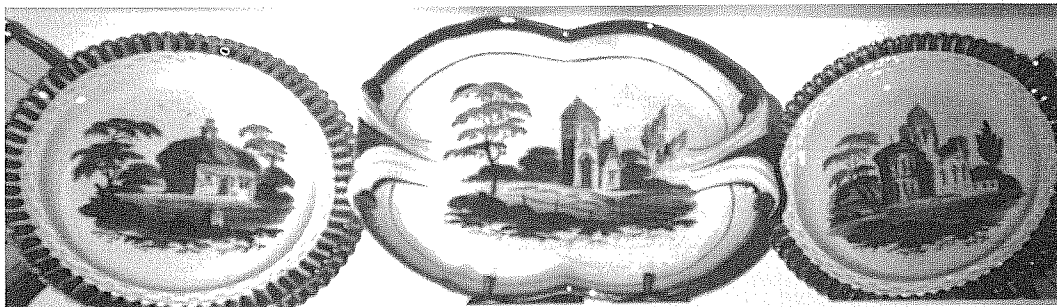
Cambrian Pottery cup, saucer and mug in yellow glaze, with copper lustre, black red and green decoration.

Miller, J. J. II, "English Yellow Glazed Earthenware" 1974

Cushin, John P. "Animals in Pottery and Porcelain" 1974

Godden, G. A. and Gibson, Michael "Collecting Lustreware" 1991

Nance, E. M., "The Pottery and Porcelain of Swansea and Nantgarw" 1942



Part of an impressed LAKIN dessert service with pink lustre (only - no lime-green) decorations. Note the same openwork border and basket-weave rims as the later Dillwyn examples. These are circa 1805 - 1810.

Photos courtesy of Mrs. Arthur Gutman

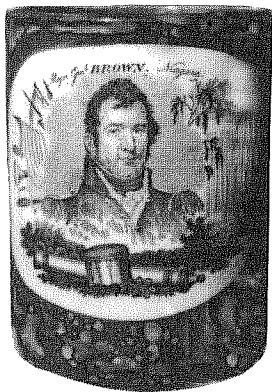
# Unpublished Discoveries in Ceramics

The ten items published for the first time in this issue represent a first for **The Quarterly**, as they have all been sent in by our readers. Way to go! Keep it up folks and keep those cameras rolling.

The first five items are from dealer-collector Rex Stark, who specializes in political and historical ceramics. First we have illustrated a creamware pitcher with a blue line border and a black transfer of Thomas Jefferson. This particular portrait bust of Jefferson is heretofore unrecorded on any piece of ceramic. Judging by the form and decoration, we believe it was probably made by the Herculaneum Pottery Company in Liverpool, as it bears a great similarity to those marked pitchers with the Gilbert Stuart bust of Washington that one sometimes encounters. At this time we believe this to be unique.



The second item is a wonderful tankard with an overall pink Sunderland splash lustre and a white oval containing a black transfer of a portrait bust titled "Majr Gen'l BROWN / Niagara". As you might recall, in the last issue we were all-atwitter about a Staffordshire-shaped pitcher in this same splash lustre with portraits of Brown and Decatur, since we had knowledge of this particular decoration only occurring in a barrel-shaped and Liverpool-shaped pitcher. Leave it to Rex to come up with a totally new, non-pitcher, form. Apparently, this particular tankard had



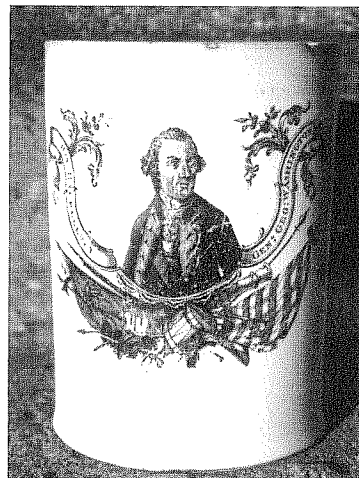
sat unnoticed in a Midwest antiques shop, until an acquaintance of Rex's called to see if he might be interested in obtaining it. Needless to say, he was and it came into his collection at a very reasonable cost. Once again, we believe this to be unique.

The third item is a small child's handled mug with thin blue

bands flanking a wide deep tan band with a hand painted black enamel motto, "ANDREW JACKSON / HERO OF NEW ORLEANS," which is placed above and below two cannons flanking a stack of cannon balls. This came from legendary New York dealer Louis Lyons, who was also responsible for the majority of the Yellow-glazed earthenware featured in our last issue. This too, is considered unique.



Rex's final items are a Liverpool creamware punch bowl with a black transfer portrait bust titled "His Excellency / Gen'l Geo Washington." This is placed above martial symbols and the crossed flags of France (Fleur de Lys) and the striped Federal flag of the American republic. A virtually identical transfer is found on



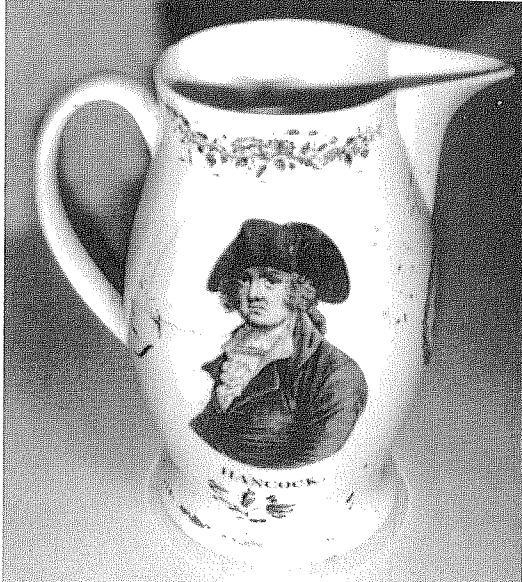
the fifth item, which is a Liverpool creamware tankard with the same type of transfer, with the same title, but a totally different portrait of "Washington." The usual bust of Washington that is normally found within this ribbon device, is taken from a portrait by Pierre du Simitiere, which was engraved by Ellis and published in London in 1783. There are over twenty engraved versions of the du Simitiere portrait known

and these two, that we are now illustrating, could be some of those. However, it is equally likely that those sly English potters, simply substituted Washington's name, for that of some English politician or military notable. This raises an interesting question. If you have a piece of historical china with a portrait of one person and purposely titled with another name by the potter, how is it classified? As the person usually associated with the portrait or the name given

by the potter? This brings us to the next piece, which is a Liverpool pitcher which will be sold here in New England on August 10th. On one side is the extremely rare transfer of the "standing Jefferson" and on the other a surly looking fellow labeled "HANCOCK." Now this particular transfer of "Hancock" is illustrated in Robert McCauley's book "Liverpool Transfer Designs on Anglo-American Pottery" as James Monroe.

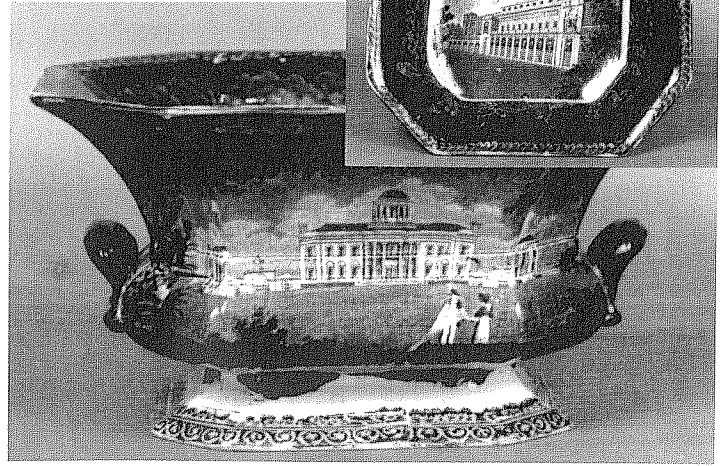
However, it appears that this was a stock transfer that has been used as "Phillip Crandall" (an English minister) and also as "I. Baker." So, is the piece illustrated here to be catalogued as "Hancock"?

In our forthcoming book on this ware, this transfer will be listed as a "Hancock" portrait, with a lengthy explanation as to the various names which have been attached to it.



Photograph courtesy of Skinner, Auctioneers and Appraisers of Antiques and Fine Art, Boston and Bolton, Massachusetts

The next piece is a brilliant dark blue eight-sided footed deep compote discovered some time ago by Bill and Terry Kurau, the Pennsylvania dealer-collectors. Not only



is this a very unusual form, but it has the extremely rare transfer of "The Capitol, Harrisburg" (Pennsylvania) on the exterior. This has only been recorded on a very few soup tureens and **nothing** else. On the interior is what appears to be a large English building, similar to those found on Tam's Foliage border series, which includes the "Harrisburg" soup tureen. Interestingly, the border design on the interior, appears to closely match that found on the "United States Hotel, Philadelphia" pieces by Tams, but the Scroll border that appears on the exterior foot, is similar to the Adams/Clews design of the Foliage and Scroll border series. The form with this view is believed to be unique.

The next piece was also submitted by the Kuraus and is a diminutive creamware footed bowl with a blue floral transfer on the exterior, the same florals on the interior surrounding a portrait bust of the "Fur-hatted" Dr. Franklin. Those familiar with Mrs. Larsen's book, "American Historical Views on Staffordshire China" will recognize this



portrait of the good doctor as identical to that found on an extremely rare 5 1/2" h pitcher by Ralph Wedgwood. The reverse of the pitcher contains a portrait bust transfer of Washington. There are only three known examples of the pitcher and this is the only record of this wonderful little bowl.

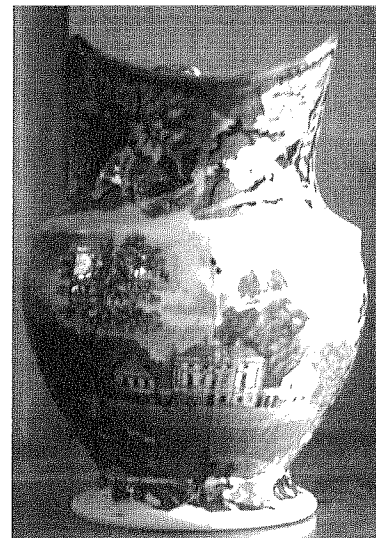


Our sixth item was submitted by Mrs. Arthur Gutman and is a buff ground War of 1812 pitcher with a black transfer of the "Enterprise and the Boxer" and "The Wasp Boarding the Frolic." What makes this so special is the lovely underglaze blue band around the neck, which we have never seen prior to this example. Does anybody know of another?

The final two pieces are both from Wood's Grapevine Border series, with the first, a 6 1/2" d plate with a view of "Saltwood Castle". To the best of our knowledge, this view, with this border has never been illustrated previously. The second piece from the same series, is a wash



pitcher, that was discovered by California dealer Judy Siddall and identified by Norman Wolfe, as a totally new title within Wood's Grapevine Border series. The view is "Hare Hall, Essex" and has been included in our second-part listing of this series, elsewhere in this issue.



## Unpublished Discoveries in Glass

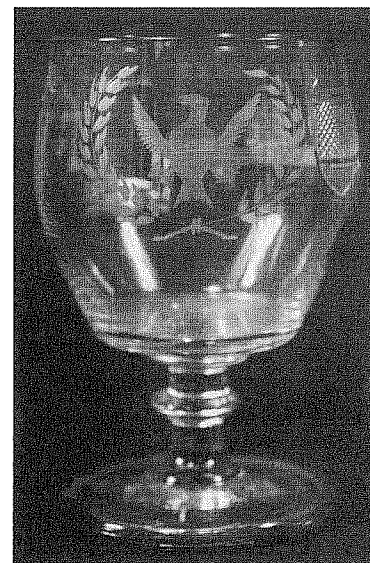
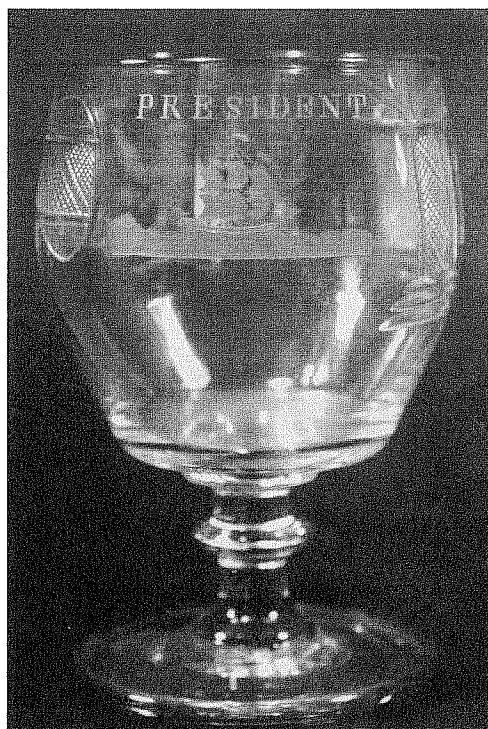
I wish I could say that the following ten pieces of glass were all sent in by our readers, unfortunately, it seems that the only new discoveries in this field, are those from our files. However, don't lose hope, we know that one fine day, we will be able to say, as we said for the Ceramics Discovery section, that



all the following were submitted by our readers.

The first piece which we will illustrate today is a historically important goblet that has been attributed to the Kensington Glass Factory, in Philadelphia. As such, it is an important example of early Eastern engraving. It was formerly owned by Stephen Decatur, commanding officer of the

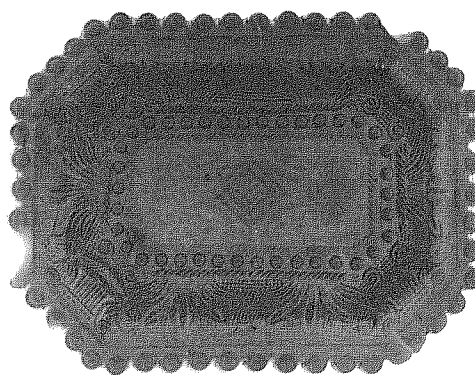
U.S.S. President, which was captured by the English fleet, after a successful single ship battle with H.M.S. Endymoin on January 14, 1815. Once in the fabulous Arthur Sussell Naval Collection, the 6 1/2" h x 4 1/2" d clear goblet is bell-tone flint and is engraved with the Seal of the United States, a frigate titled "PRESI-



DENT" and Masonic symbols. These are separated by a joined double oval containing ribs and cross hatching. It has a rough pontil and a bladed stem.

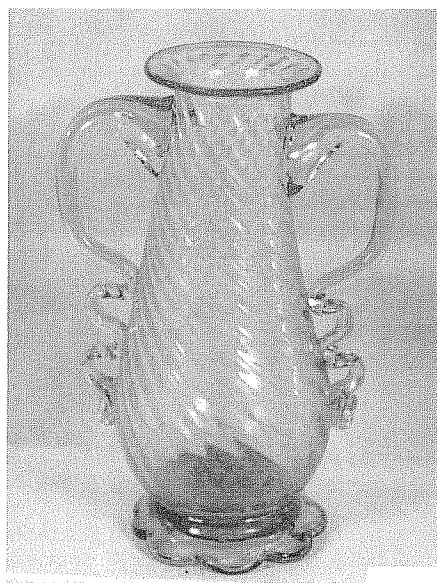
The second piece was obtained from Maine dealers Bill and Arlene Schwind and is a tall clear lamp with a typical Pittsburgh strawberry diamond and fan

design on the font, a cut hollow diamond-shaped stem and a thick solid heavy square “lemon-squeezer” base. Although at first glance this would appear to be a Pittsburgh product, there were small differences that convinced both Schwinds, myself and Joseph Arman to attribute it to an Eastern origin. Our third item is also connected to the Schwinds, as it was purchased by them when it surfaced at an auction outside Pittsburgh. It is a fourth recorded example of the famous Zanesville, Ohio family of vases in bottle glass



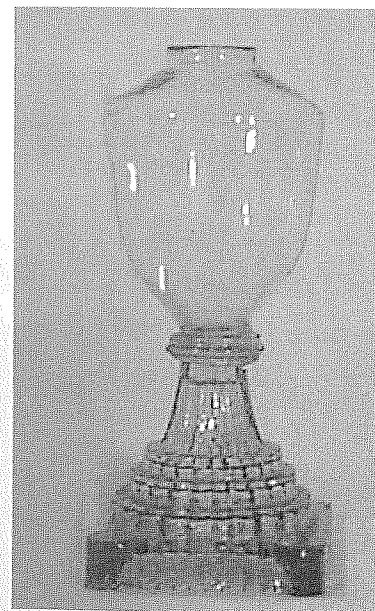
border was discovered several years ago by Boston dealers-collectors Art and Kathy Green. As you can see, there are baskets in the four corners and acanthus leaf clusters around the

interior sides. It is related to an example with lyres in the corners, which is in the Corning Museum of Glass. We believe it is still considered unique.

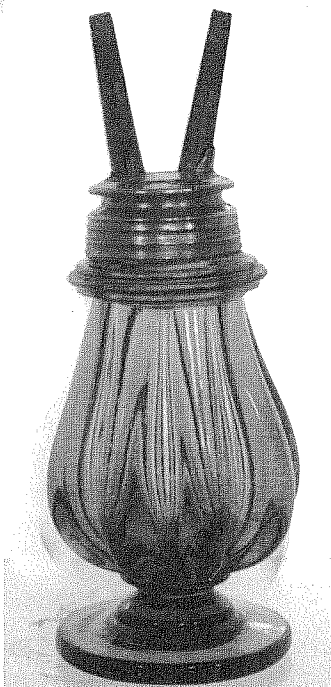


aqua and with the handles applied and finished in the “Spanish-style.” 6”h, it was probably blown by the same gaffer that produced that vase illustrated in McKearins, “American Glass,” plate 76. This also has the same petal base as those found on the fabulous Zanesville sugar bowls and creamers.

The next example appears to be a rather common lamp, however, this example, which is in the Fixman-Hambidge Collection is in bottle glass aqua. We have seen two examples of this form in a deep amber, which is also bottle glass. So, what makes this interesting, is that we have a rather sophisticated lamp form with a pressed base, that is normally found in clear. However, three extremely rare examples are found in crummy old bottle glass. I think there is some significance in this, although for the life



Our fourth piece is a striking medium amber, footed sparking lamp, in an eight-rib pillar mold design. The typically thick round Pittsburgh base has a polished pontil and is nicely balanced by the applied bladed rings around the neck. It is shown with its original grass double burner. We have never seen another, in either clear or color. Does anyone out there know if this was a production item or a single offhand piece?



The deep shimmering blue lacy rectangular dish with the Midwestern Bulls-Eye

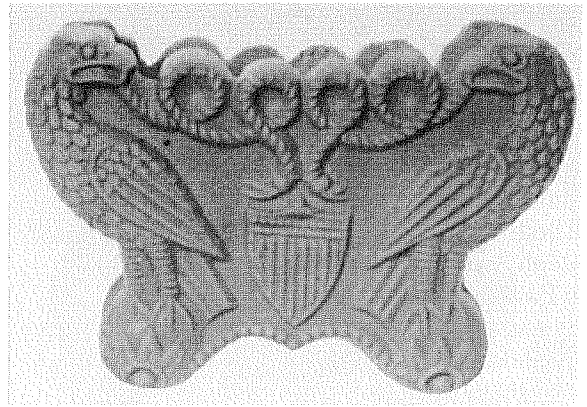
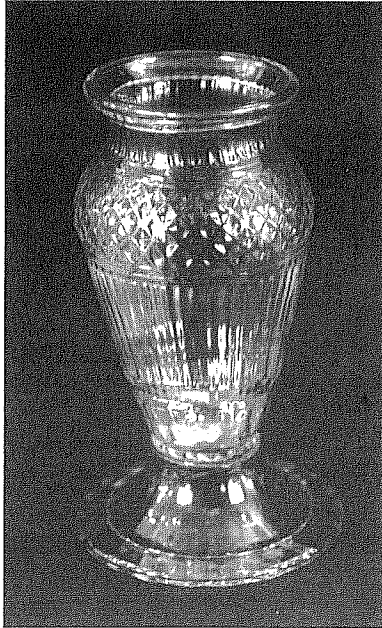


of me, I really can't figure it out.

Speaking of bottle glass, the fantastic golden amber blown three mold open footed bowl illustrated next, is in the GII-18 design. It has a plain applied funnel foot in the same glass. It was once in the

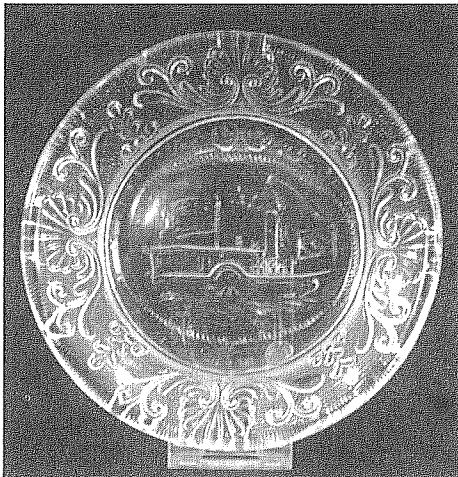
Collection of Dorothea Yeager, which was sold at auction in the 1980's. This sugar bowl was listed in McKearin, "American Glass," as unique and to the best of our knowledge, it is still the only known example.

Another example of blown three mold is the clear vase in the GII-18 pattern, which is the eighth piece we have illustrated. The lovely funnel base is ribbed and has a wide folded rim. Originally in the Elsholz Collection, it was purchased by Paul Richards. After his untimely death and a two year stay in my collection, it was sold at auction. It is one of two known, with the other in the Collection of the Corning Museum of Glass.



with a matte finish. Unlisted in any reference, this was purchased many years ago from New York dealer, Arlene Gade by collectors Larry Fair and Elry Groves. Colored eagle salts are all quite rare, but this is the only example in this color that we have recorded. It was sold when we disbursed the Fair-Groves Collection in 1985 and I no longer have any idea who purchased it. So, we must list it as "present whereabouts unknown."

Our last two examples are pressed glass, the first being a round shallow bowl from the Collection of Roland Sallada, which was dispersed last summer in a New England auction. This steamboat is normally found on an octagonal lacy plate, which is illustrated in most references on the subject. Manufactured in the Midwest, circa 1830-45, the plate is considered one of the finest examples of

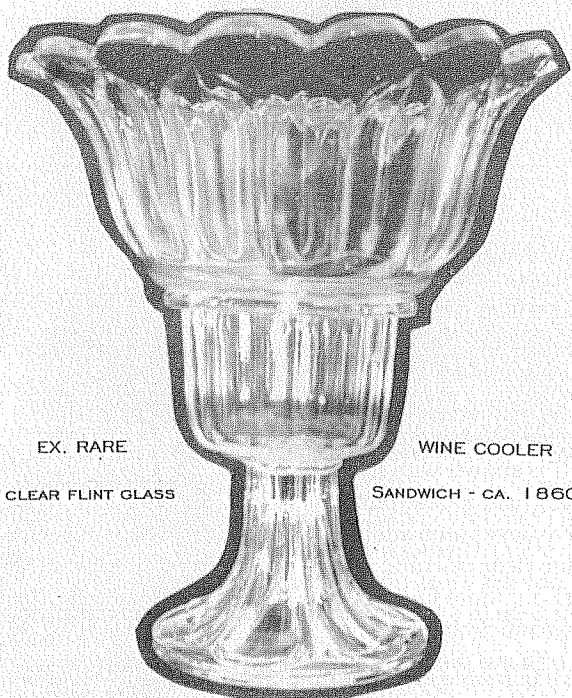


Pittsburgh lacy pressed glass. The bowl, however, is made of a rather thick, aqua-tinted bottle glass and appears to be of that genre known as "pre-lacy." The rim was totally polished smooth, which we believe was done at the factory. It was definitely made as a bowl and was not one of the lacy plates manipulated into a bowl. We believe it is unique and we don't understand why there have not been other examples recorded, since there was a full-sized mold made to produce a bowl. Does anyone know of another or have a theory which might clarify the matter?

The last piece is my personal favorite and as you can see, it is a pressed glass Eagle salt (EE-3b) in an opaque lavender color

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# Voices From the Past

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

~Mail-Order Catalogue From George and Helen McKearin~



## Foreword

It is 1953 and we have been dealing in antiques, especially Americana, for thirty years. We do not attach undue importance to this fact. Longevity alone adds no more distinction to a business than it does to a person. Our chief feeling about this anniversary is one of gratitude. To have been in the antique business in this country, either as a dealer, or a collector, from about 1920 to 1953 means that we have enjoyed exciting privileges, opportunities, and experiences that are hardly to be shared by those who come after us. We have survived boom and depression; fads and fakes; war and the fear of war. We have known many of the great collectors of this period and helped to form many of the great collections. Our existence as a business has been almost coincident with what must always be regarded, we think, as the golden age of research in American antiques. There are still great and challenging gaps in our knowledge in nearly all fields of American antiques, but one is never too old to learn if one keeps an open mind, and an active interest. Our greatest pride stems from the fact that we have had the privilege of doing our small share in stimulating interest and making available to collectors and students more accurate knowledge in the field of American glass. But we freely admit there is still much to be learned, many errors to be corrected, and traditions exploded.

If you are traveling, especially by motor, any time this Summer or early Fall you should make a point of visiting our Shop at Hoosick Falls N. Y. It is easy of access either by train from Boston, or from New York City by way of Albany. We are about 32 miles from Albany and only 10 miles from Bennington, Vt. It is easy to reach us by motor.

We have constantly on display a fine stock of antiques in nearly all categories—furniture, glass, earthenware and china, primitives, and so on. In glass you will find an exceptionally fine stock of early American Blown glass, historical bottles and flasks, cup plates, and a very fine selection of Blown Three Mold glass. We also carry a nice stock of Pressed glass, including Lacy

glass, lamps, vases and candlesticks; pressed tablewares, especially of the earlier patterns.

We also have an interesting stock of Irish, English and Continental glass, mainly of the 18th century. We have an especially fine stock of early wine glasses and a very interesting collection of these can be formed at moderate cost.

It will be worth your while to plan to visit our Shop in Hoosick Falls this summer or fall.

Unless otherwise specified all references by plate number and page in this Price List are to the books, AMERICAN GLASS, or TWO HUNDRED YEARS OF AMERICAN BLOWN GLASS, by Helen and George S. McKearin.

Orders under \$100.00 will be sent by express, charges collect, unless carriage charges are included. Any item not satisfactory can be returned within five days and money will be refunded.



A group of three very fine English Newcastle Champagnes, ca 1735

### Moderately Priced Blown Glass For the Collector With a Modest Pocketbook

Time and time again I have heard collectors say "I would love to collect Early Blown Glass but it is so expensive I cannot afford to". This is just hooey. As a matter of fact a very nice and representative collection of Early Blown Glass

can be assembled at prices for individual pieces no higher than Victorian glass novelties. Moreover, when you get together such a collection you have something of permanent interest and representative of the glass maker's craft. We are listing herewith quite a wide and varied selection of interesting items in Blown glass, and all at prices ranging under \$50.00

#### Abbreviations Used in This List:

H. Height; TD. Top diameter; D. Height; DF. Diameter of foot; DB. Diameter of base; GD. Greatest Diameter; GDB. Greatest Diameter of Body

- MK 8397 Small light pale green shallow bowl, flaring sides with heavy folded rim. H. 1 1/8- TD. 4 1/8". Attributed to Lockport, N. Y. Glass Works.....\$ 20.00
- 31240 Light green wine, cone shape drawn bowl and stem, flaring circular foot, plain rim. H. 4 1/8" AD. 2 1/4" DF. 2 1/2". Definitely American Blown wines in light green or other colors are rare.....35.00
- 31669 Sapphire blue small barrel shape punch cup, applied semiear shaped handle. H. 2"; TD. 1 1/4", DB. 1 1/2", GBD. 2 5/16".....20.00
- 27841 Whimsey in the form of a French horn, free-blown in light green glass, heavy folded rim with two slight chips. Overall length, about 6"; diameter at the bell, 2" .....17.50
- 10904) Miniature bowl in thin light green glass, tapering sides with narrow folded rim. H.1 1/2"; TD 3 1/4"; DB. 1 3/8". A charming little piece, probably New York State. Small pale green witch ball matching above bowl making a delightful combination with the bowl and blown at the Sand Lake, N. Y. Glass Works. Diameter, 2 3/4". Two pieces.....35.00
- 30666 Pattern-molded salt cup, clear glass with grayish tint, unusual ogee shape straight cylindrical sides at the top short stem, plain circular foot, patterned in expanded ribbing. I would say definitely an American piece of so-called Stiegel type. H. 3"; TD. 2 1/4"; DF. 2 1/4".....25.00
- 31287 Small free-blown pale green witch ball. Diameter, 2 1/2".....2.00
- 53-87 Free-blown clear miniature pitcher, pear shaped body, broad cylindrical neck, flaring tooled rim with pinched lip, solid applied semi-ear shaped handle. H. 3 1/2"; TD. 1 3/4"; GDB. 1 13/16"; DB. 1 3/8". Midwestern, probably Pittsburgh area.....17.50
- 25026 Whimsey in form of a crudely shaped small powder horn, knob shaped finial, brilliant olive green glass. Overall length, about 6". Possibly Saratoga (Mountain) Glass Works.....40.00
- 18739 Vinegar bottle, pale green, cylindrical shape tapering to cylindrical neck with flanged lip. Midwestern. H. 6 3/4" .....15.00
- 27353 Miniature flask, chestnut shape with flattened sides, short cylindrical neck with plain lip, applied trailings or quillings on sides and edges. H. 3 5/8"; width 2 3/4". Attributed to Gallatin Glass Works, New Geneva or Greensboro, Pa.....35.00
- 28283 South Jersey handled jug, brilliant aquamarine, cylindrical form rounding at shoulders to short cylindrical neck, applied sloping collar, applied solid semi-ear shaped handle, pattern molded with decoration of expanded vertical ribbing. H. 5 3/4"; GD. at shoulders, 3 9/16" .....35.00
- 29835 Dark amber free-blown jug, tapering globular Body short cylindrical neck and collared lip. Ohio. H. 5 3/8"; GDB. 4".....35.00
- 31077 Whimsey in form of a fairly large low crown hat with wide rim upturned at sides, aquamarine. H. 1 1/2"; dimensions 6 1/8" by 4 3/4" ". An unusual and rare hat.....35.00
- 25031 Olive amber (black glass) door stop in the form of a turtle. Perfect condition which is unusual in these turtle stops. Overall length, about 6 3/4"; width, 3 3/8"; H., about 2 1/4"; One of the best glass turtles we have ever seen. Attributed to one of the Stoddard New Hampshire glasshouses .....35.00
- 8466 Crude free-blown small tumbler, brilliant deep reddish amber, cylindrical form flaring to heavy base. Possibly from one of the Stoddard glasshouses. H. 4 1/2"; TD. 2 1/4"; DB. 3" .....25.00
- S-9 Small witch ball in brilliant olive amber glass. Blown at the Saratoga (Mountain) Glass Works. D. 2 3/4" .....10.00
- 3703 Small free-blown clear amber vase tapering cylindrical body with flaring rim, short cylindrical stem and circular foot drawn from same gather as the body. H. 5 1/2"; TD. 2 1/8"; GDB. 2 1/2" DF. 1 1/8". Possibly Stoddard .....35.00
- SM-34 Toilet or vinegar bottle, brilliant sapphire blue, tapering cylindrical form, cylindrical neck and flanged lip, tam o shanter stopper. Overall height, 7". Stiegel type .....30.00
- 30678 Pair of small free-blown clear sparking lamps, circular form, sides flaring and then sloping in to short cylindrical lip, applied semi-ear shaped handle, loop at base of one handle, original tin burner in one lamp. Pair..... 25.00
- 18797A Free-blown amber vase, very slender cylindrical body with flaring rim, hollow knob stem and hollow slightly domed foot drawn from the same gather as body. Midwestern. H. about 6 7/8"; " TD. 2 1/2 " ; DF. 3 7/8 " " ; GDB. 1 1/2".....35.00
- 4500 Toilet or vinegar bottle, pale greenish glass, pattern-molded with spiral ribbing, 20-rib mold. Midwestern. H. about 6 1/2"; GDB. 2 5/8 " .....30.00
- MK3202 Stiegel type handled cruet, pale greenish glass, pear shaped body, cylindrical neck, slightly flaring rim with pouring lip, pattern-molded with expanded vertical ribbing, applied hollow semi-ear shaped handle. H. about 6 1/4"; TD. 1 5/16"; GDB. 2 3/4".....17.50
- 5459N South Jersey free-blown flip glass, aquamarine, straight sided cylindrical form. H. 5 7/8"; TD. 3 3/4"; DB. 3 3/8". This glass was purchased many years ago from Renwick C. Hurry, one of the old time dealers and collectors who originally acquired many of the finest pieces known of South Jersey glass. Many of these pieces Mr. Hurry acquired from descendants of blowers in the various South Jersey glass houses.....35.00
- 30485 Clear free-blown sparking lamp, tapering cylindrical form flaring to heavy circular base, short cylindrical neck, applied semiear shaped solid handle, original tin burner, tiny heat cheek near upper part of handle. The burner is worth price of the lamp. H. 2 7/8"; GD. of font, 2 3/16"; DB 2" .....6.50
- 27889 Tiny free-blown sparking lamp, short globular body resting on heavy flaring circular foot, applied semi-ear shaped handle. Overall H. 1 7/8" GD. of font, 2 3/8"; DF. 2 1/4".....10.00
- 29402 Clear free-blown miniature cup and saucer. Cup, tapering cylindrical form with applied semi-ear shaped solid handle. Saucer, with flaring sides and plain rim. Dimensions: Cup-H. 1 3/4" TD. 1 3/4" Saucer-H. 3/4"; TD. 3 1/4" .....25.00
- 25310 Very choice small witchball in very brilliant golden yellow glass. Lancaster (N. Y.) Glass Works. D. 3 1/8" .....7.50
- 12977 Jar, clear olive-yellow, straight sided cylindrical form rounding slightly at shoulders to broad cylindrical neck with collared lip. Probably Connecticut.....40.00
- 26369 South Jersey aquamarine globular shaped handled jug, short cylindrical neck and collared lip, applied circular foot and applied handle .....40.00
- 28511 South Jersey jug, pale green, patterned molded with expanded ribbing, globular body, short cylindrical neck and collared lip, applied circular foot, applied semi-ear shaped handle. H. 5 1/4"; DF. 2 3/4"; GDB. 4 1/8" .....45.00
- 29509 Clear free-blown glass pitcher, tooled lip and applied handle. Probably Midwestern.....35.00

## CHOICE ITEMS IN BLOWN GLASS INCLUDING RARITIES FOR THE ADVANCED COLLECTOR

31578 Stiegel brilliant amethyst "Diamond-Daisy" perfume bottle. One of the finest specimens we have ever seen. Price on application.

OD4 Stiegel perfume bottle, deep amethyst, pattern-molded with expanded vertical ribbing, 20-rib mold. A beautiful specimen and from a famous collection formed many years ago. This pattern actually is less frequently encountered than the "Diamond-Daisy". Price on application.

24366 Tall blown flip glass, clear blue. Ohio or Midwestern. H. 7"; TD. 5 3/8"; DB. 3 3/4" .....115.00

Ohio molded bottles with straight sided cylindrical form are occasionally encountered in a similar shade of blue.

31083 A rarity in Sandwich glass. Clear flint glass, combination 2 section inkwell and shot cups egg shape font, each section with elaborate applied spout, button decoration on each side, cylindrical shape shot cup with flaring upturned rim and 5 applied bosses, cylindrical stem with angular knob, flaring circular foot. H. 5 1/4"; TD. 2 1/8"; DF. 2 7/8" .....350.00  
This piece has a definite Sandwich history, and in rarity is comparable with the fine glass banks blown by individual workers at the Sandwich Glass Works.

28809 Pair footed vases, pale green with loopings of milk white, chalice shape, knob stem, circular foot. H. 8"; TD. 4 1/4"; DF 3 1/4" Matching with balls. Diameter about 6". Probably South Jersey. Set.....250.00

31326 Stiegel type small footed creamer, sapphire blue with milk white rim, expanded diamond pattern. H. 3 7/8" .....150.00

28923 Large clear glass flip, straight sided cylindrical form tapering slightly on one side, engraved with copper wheel-large letter "G" in script. H. 7"; TD. 5 5/8"; DB. 4 1/4" .....90.00

30527 Pitcher, pale aquamarine, globular body tapering to broad cylindrical neck and flaring rim with pinched lip, pattern molded with swirled ribbing, applied solid semi-ear shape handle. H. 4 3/4", ..... 60.00

31576 Large free-blown deep amber pitcher, body sloping upward from center to neck and downward to foot giving a sort of diamond effect, broad cylindrical neck with high arched lip, applied circular foot, applied solid high arched handle. H. to top of handle 10 1/8"; GDB. at center, 5 3/8"; DF. 3 3/4". A very unusual pitcher. Probably South Jersey.....115.00

31064 Stiegel type sapphire blue footed creamer, pattern molded with expanded vertical ribbing, ovoid body rounding to broad cylindrical neck with flaring rim and pinched lip, short knob stem and applied sloping circular foot, applied semi-ear shaped handle. An exceptionally fine piece and in an unusual form... 125.00

31039 Pair free-blown light green footed pitchers, wide angular globular body. H. 6 1/2"; TD. 5 1/4"; DO. 3 3/4"; GDB. ....250.00  
These pitchers came from a small collection of South Jersey glass made over 30 years ago. They were acquired from a man in Bridgeton, N. J. who stated they were made in Millville, N. J. by one of his ancestors. Circa 1825- 1830.

29626 Clear sugar bowl and cover, bowl with high galleried rim, unusual double domed cover with flat button finial, hand pressed stem and base, latter ribbed on inside, Overall H. 7 1/4"; without cover, 5"; probably Pittsburgh area.....85.00

31237 Free-blown miniature olive-amber small beaker with pouring lip, H 2 3/8"; TD. 2 1/8"; DB. 1 13/16". A rare item from the Herbert D Mason Collection. Attributed to Keene (Marlboro St.) Glass Works.....75.00

31238 A rare pair of clear flint glass vases, globular body, broad cylindrical neck and flaring rim, stem with large hollow knob between double rings. Heavy circular foot with folded rim, applied heavy ribbed semi-ear shaped handle rolled over at base, body decorated with heavy swirled gadrooning and chain of quilting around neck. Silver Spanish coin in hollow knob of each, dated 1780. Cooling crack in body of one vase. H. 6 7/8"; TD. 3 5/8"; DF. 3 7/8"; GDB. 3 5/8". Probably New England area circa 1815-1830.....275.00

24456 Heavy free-blown amber footed bowl, ogee form with wide flaring rim, short stem and flaring circular foot. Midwestern. TD. 5 5/8"; A very fine free-blown piece.....140.00

31650 Extremely rare olive-amber (black) glass double handled vase, globular body, cylindrical neck, flanged lip, short baluster stem and very thick circular foot. Applied right angled handles. H. 8 1/8"; TD. 3 1/2"; DF. 4 1/8"; GDB. 3 3/4". Connecticut glass, probably Westford or West Willington. An extremely fine piece in this early black glass.....350.00

31799 Clear flint sugar bowl and cover, pattern molded with expanded vertical ribbing, applied circular foot, domed cover with flat finial. A type attributed to Bakewell, Page & Bakewell. Pittsburgh. An exceptionally fine and perfect specimen.....150.00

31618 Olive green (black) glass free-blown pitcher, bulbous body, broad cylindrical neck flaring to tooled rim and pinched lip, applied circular foot and solid handle, neck threaded. H. 6 5/8"; TD. 3"; DF. 3"; GDB. 4 1/16". Similar to type of pitcher made at the early Coventry, Conn. glass works. One of the finest specimens of these pitchers we have ever seen.....350.00

31631 Small Stiegel type deep sapphire blue cream jug, applied foot and handle. H. 3 5/8" .....50.00

31605 Light green free-blown jug or pitcher bulbous body, broad cylindrical neck, plain rim and tiny pinched lip, applied semicircular shaped handle. H. 6 1/4"; TD. 3 7/8"; GDB 5 3/4" .....60.00

30510 Chestnut flask, light citron color, rather elongated shape, patterned in 16 rib mold. Ohio, may be Mantua .....90.00

29477 Small Chestnut flask, deep amber, 10-diamond mold. Type attributed to Zanesville, Ohio Glass Works.....125.00

9133N Deep amber free-blown vase, small globular body rounding to tapering cylindrical neck with plain flaring rim, applied heavy circular foot. H. 9 1/2"; TD. 4 3/16"; DF. 3 3/4"; GDB. 4 1/8". Midwestern..... 100.00

GR-78 Rare South Jersey vase, deep amber, short globular body rounding to broad cylindrical neck with flaring rim, baluster stem and applied circular foot. Opaque white ring at base of bowl and base of stem. H. about 7", TD. 3 5/8", DF. 3 1/4"; GDB. 2 7/8". A rare South Jersey item formerly in the collection of Mrs. Frederick S. Fish .....125.00

11437 Tall free-blown jar, brilliant reddish amber glass, tapering cylindrical form rounding at shoulders to short neck and heavy rolled-over rim. Midwestern. H. 10"; TD. 3 7/8"; DB 3 1/2"; GD. at shoulders, 4 7/8"h..... 100.00



Item #31039 - one of a pair

## Voices From the Past

### ~Mail-Order List from Richard and Virginia Wood~ (Undated But Probably 1960 - 1965)

Richard and Virginia Wood were the premier dealers in Historical Staffordshire during the period from roughly 1950-1975. As Linda and I were just getting started, the giants such as Sam Laidacker, Mrs. Larsen, Caleb Ewing and the Woods, were closing out their careers. You may be familiar with the Woods publication "Historical China Cup Plates", where they listed and illustrated over one-hundred American view plates. In this issue we are publishing one of their sales lists, the earliest we have, to let you know a bit about these dealers and some of the great pieces they handled. Enjoy...especially the prices.

## COLLECTORS' ITEMS #47

RICHARD H. and VIRGINIA A. WOOD  
4 Hillside Road  
Baltimore, Maryland 21210  
Phone: (301) 889-4090

All offerings are in very fine condition unless otherwise stated. Satisfaction is guaranteed, and we will gladly ship on approval. Returns may be made for any reason whatsoever within five days of receipt. Prices do not include transportation, and orders will be shipped by Express collect unless you specify Parcel Post.

## HISTORICAL CHINA

1. 4½" med. dk.bl. cup plate, Landing of the Pilgrims. Impressed Wood. Brilliant proof and extremely rare. \$145.00
2. 3 3/4" dk.bl. cup plate, Battery, N.Y. Wood's Trefoil border. We have never seen a finer example. 45.00
3. 6½" dk.bl. Highlands at West Point, Hudson River. Wood's Shell border. Very rare. Brilliant proof. 90.00
4. 16½" dk.bl. platter, Lake George, State of New York. Wood's Shell border. Very rare with this contrasting light center. Proof. 275.00
5. 13" dk.bl. bowl, Lafayette at Tomb of Franklin by Wood. Very fine appearance but a large circular piece has been broken from the bottom and neatly cemented in. A fine and impressive cabinet piece at a very moderate price. 37.50
6. 11" dk.bl. open handled basket with pierced open fretwork around sides, Erith on the Thames; and the large frigate in the harbor flies the American flag, and is probably the Constitution. The sides are decorated with so-called Cadmus views. It is complete with 9½" matching oval tray with open fretwork, Chiswick on the Thames, and on this tray asloop in the foreground flies an American flag. Both pieces have the lovely and desirable contrasting light centers. These were very vulnerable and delicate items and are seldom found in brilliant proof condition as here. The set (This is in Wood's Irregular Shell border). 375.00
7. 7½" dk.bl. Vue Prise En Savoie from Wood's French series that is associated with Lafayette. Proof. 14.00
8. 3 3/4" med. blue cup plate, so-called Columbus, Georgia, in Wood's Celtic series. Larsen 75 and Laidacker W79. Attractive white edge with embossed beading. Brilliant proof and extremely rare. 55.00
9. 3 3/4" creamware cup plate with rust red transfer of Lafayette and Washington. Rust red edge line. Larsen 623. Extremely rare and brilliant proof. Marked Wood. 145.00
10. 3 3/4" cup plate with rust red transfer of Jackson, hero of New Orleans. Rust red edge line. Larsen 613. Extremely rare. Proof. 135.00
11. 4 3/4" med. blue cup plate from the Washington series by Wood, Larsen 88. As on all of the cup plates, the statue of Washington is supplanted by an urn. Proof and rare. 27.50
12. 10" dk.bl. Alms House in the City of New York by A. Stevenson. Extremely rare. Proof. 175.00
13. 11½" dk.bl. platter, The Temple of Fame as introduced in a print to the Memory of Commodore Perry. A Stevenson. A truly great rarity. Proof except for slight wear. Substantially under priced. 195.00
14. 10½" dk.bl. Niagara by Andrew Stevenson. At bottom is a vignette Entrance into the Canal of the Hudson at Albany. Across top are four medallions of Jefferson, Lafayette, Washington and Clinton, Larsen 553. These medallions are the most sought after of all pieces of blue. Extremely rare and proof. 575.00
15. 3½" dk.bl. cup plate in the States series by Clews. Proof and rare. 95.00
16. 4½" dk.bl. Landing of Lafayette cup plate. Appearance is brilliant proof but there is a little tiny hair line on the under side of the shoulder. Over discounted. 45.00
17. 3 3/4" dk.bl. double transfer, Pittsfield Elm cup plate. Clews. Rare in a cup plate. Proof. 75.00

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| 18. | 11½" dk.bl. Landing of Lafayette oval tray with scalloped edge, pierced with circles of openwork at bottom and top. Condition is brilliant proof and this is both extremely rare and a most handsome piece                                                                 | 300.00 |
| 19. | 4¼" dk.bl. cup plate, Letter of Introduction from Clews' Wilkie. Extremely rare. Proof                                                                                                                                                                                     | 110.00 |
| 20. | 4 ¾" creamware cup plate with dark blue center transfer, Dr. Syntax Stopped by Highwaymen. Border of embossed animals and flowers. Probably Clews. We think one of this series was illustrated in Old China many years ago. Tiny little no harm edge flake. Extremely rare | 50.00  |
| 21. | Another, from the same series, Syntax Taking His Tour. Proof                                                                                                                                                                                                               | 55.00  |
| 22. | 13½" deep purple platter, Hudson, Hudson River. Clews' Picturesque Views. Proof                                                                                                                                                                                            | 45.00  |
| 23. | 15½" black platter, Newburg. Same series. Proof                                                                                                                                                                                                                            | 35.00  |
| 24. | 3 ¾" deep pink cup plate, Sandy Hill. Same series. Proof                                                                                                                                                                                                                   | 24.00  |
| 25. | 5¼" dk.bl. Mendenhall Ferry. Stubbs Eagle and Scroll border. Rare and the finest possible                                                                                                                                                                                  | 70.00  |
| 26. | 6¼" dk.bl. Harvard College with R.S. & W. Acorn and Oak Leaf border. Far and away the rarest of all the Harvard views. Larsen 282. Brilliant proof and one of only a very few known proof examples                                                                         | 325.00 |
| 27. | 5" dk.bl. American Museum cup plate with embossed white beaded edge from same series. Proof and also extremely rare in this size and condition                                                                                                                             | 160.00 |
| 28. | 6¼" med. dk.bl. Columbia College with Acorn and Oak Leaf border of R.S. & W. Rare in any size but especially in this small size. Proof                                                                                                                                     | 120.00 |
| 29. | 16½" dk.bl. platter, Alms House, Boston. Stevenson's Vine border. Embossed white edge. We can not replace this platter to sell at this price. Proof                                                                                                                        | 235.00 |
| 30. | 10" dk.bl. Capitol at Washington with handsome embossed white edge. Same series as above. Proof and a beauty                                                                                                                                                               | 65.00  |
| 31. | 9 ¾" pink Erie Canal at Buffalo. Stevenson's Lace border. Proof                                                                                                                                                                                                            | 38.00  |
| 32. | 7½" pink New Orleans. Same series. Proof                                                                                                                                                                                                                                   | 32.00  |
| 33. | 7½" pink plate, Thorps & Sprague, Albany. This is Larsen 702 and is illustrated in her book. However, ours is different from the illustration in that the title of the view is printed on the front beneath the building. Proof                                            | 35.00  |
| 34. | 13" lavender bowl, Riceborough, Georgia. Same series. A great rarity and only a very few are known. Proof. Under priced                                                                                                                                                    | 100.00 |
| 35. | 10½" deep pink soup, Catskill Mountain House soup. Adams. These soups are much, much rarer than the diner plates                                                                                                                                                           | 32.00  |
| 36. | 10" pink Catskill Mountain House plate. Fine appearance but curving crack along small section of table ring and an under edge chip                                                                                                                                         | 14.00  |
| 37. | 8" deep pink Shannondale Springs, Virginia. Same series. Beauty                                                                                                                                                                                                            | 22.00  |
| 38. | The same in black                                                                                                                                                                                                                                                          | 18.00  |
| 39. | 6 ¾" deep pink Monte Video, Conn. Proof                                                                                                                                                                                                                                    | 22.00  |
| 40. | The same in black. Proof                                                                                                                                                                                                                                                   | 19.00  |
| 41. | 6" deep pink New York. Same series. Proof. Rare                                                                                                                                                                                                                            | 24.00  |
| 42. | Another, practically proof                                                                                                                                                                                                                                                 | 19.00  |
| 43. | 12½" deep brown oval vegetable dish with handles, Lake George. Same series. Proof                                                                                                                                                                                          | 38.00  |
| 44. | 10½" deep brown, Narrows from Fort Hamilton. T. Godwin. Proof                                                                                                                                                                                                              | 12.00  |
| 45. | 10¼" lt. blue soup, View from Ruggles House, Newburgh. Ridgway's Narrow Lace. Proof                                                                                                                                                                                        | 9.00   |
| 46. | 3" lt. blue handled custard cup, Narrows from Staten Island. Same series. Tiny faint short hair line. Plenty rare                                                                                                                                                          | 9.00   |
| 47. | 10½" lt. blue City Hall, N.Y. Meigh. About proof                                                                                                                                                                                                                           | 6.00   |
| 48. | 9½" lt. blue soup, Yale College, New Haven. Same maker. Rare. Proof                                                                                                                                                                                                        | 10.00  |
| 49. | 9" plate, the same                                                                                                                                                                                                                                                         | 10.00  |
| 50. | 8½" lt. blue Mount Vernon in Moller Venables Arms of the States series. Quite rare and this one bears some seldom found Arms of the States: S.C., Geo., Ohio, Illinois, Alabama, Conn. N.H., R.I. About proof with just a tiny edge flake                                  | 26.00  |
| 51. | 4" lt. blue cup plate, New York from Weehawken, in same series and this has Conn., Mass., Maryland and N.C. Proof and very rare                                                                                                                                            | 45.00  |
| 52. | Another, almost proof with couple tiny edge flakes and a flake under edge                                                                                                                                                                                                  | 25.00  |

Item #13 is an extremely rare and important piece of Historical Blue. In our thirty years of peddling we have handled the view on two occasions, both times it was the same piece, which we originally acquired from the fabulous Duckworth Collection. It would bring well over \$7000.00 today. Item #14 isn't exactly a common item, the prices recently have fluctuated from \$6000.00 a few years ago to probably \$3000.00+ today. Item #26 is extremely rare and I have only seen one in perfect condition. It went from the Paul Smith Collection to Paul Richards and was purchased privately from his estate. Other extreme rarities are #1, #3, #8, #18, #27 and #34. Any of these would bring a premium price in today's market.

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| 53. 4" med. blue Lovejoy cup plate, Larsen 666. Extremely rare. Proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 60.00  |
| 54. 4" med. blue cup plate, Wilkesbarre, Vale of Wyoming. Ridgway's Catskill Moss series. Our first in years. Proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 40.00  |
| 55. 4" med. blue cup plate, Utica, N.Y. Meigh. Extremely rare in this size. Proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 45.00  |
| 56. 7½" black Water Works, Phila. Proof. Jackson                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 22.00  |
| 57. The same, but 9". Proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | 22.00  |
| 58. 10½" black, President's House, Washington. Proof.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 24.00  |
| 59. 7" brown Harvard College, Larsen 371. Jackson. Rare and proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 35.00  |
| 60. 7" black, At Richmond, Va. Jackson. Rare. Proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 24.00  |
| 61. 7" deep purple Fort Conanicut, R.I. Jackson. Quite rare. Proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 40.00  |
| 62. 5" brown cup plate showing left section of Fort Ticonderoga. Very rare. Jackson                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 30.00  |
| 63. Black handled custard cup showing entire view of Fort Ticonderoga. Rare view but extremely rare form                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 35.00  |
| 64. Purple covered gravy tureen, Fort Ticonderoga, N.Y. University Hall on cover and Lake George on tray. Very rare and especially in brilliant proof condition as here. Jackson                                                                                                                                                                                                                                                                                                                                                                                                                                             | 115.00 |
| 65. 18" black platter, View of Newburgh. Jackson. Very rare in this series and brilliant proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | 75.00  |
| 66. 15" green platter in the Agricultural Vase series by Ridgway, Morley, Wear. Same series as Larsen 491. This is an unlisted platter, but all members of this series that we have seen have been Canadian views and we suspect that this also is. In foreground is a hay wagon with men and horses. In middle ground on lake is a side wheeler and on an island nearby are 3 houses. Proof and rare                                                                                                                                                                                                                        | 45.00  |
| 67. 9½" brown plate, Soldiers, United States, Larsen 700 where it is thoroughly described. Early type light weight plate without table ring, circa 1810, and shows Washington with his foot on the British Lion, Continental Soldiers, Virtue and Valor inscription, etc. Mrs. Larsen seldom commented in her book on rarity but here she thought it sufficiently important to comment that it is very rare. This is the only one that we have ever owned or seen except for the one in the Larsen collection. Has a tiny edge flake and a tiny edge hair line but this plate is worthy of even the most advanced collection | 125.00 |
| 68. 7" early creamware plate with black transfer of the Hornet and Peacock contained within a floral wreath. McCauley 121. Pink lustre edge line. Early, around 1820. Very rare and these naval prints are quite desirable. Proof                                                                                                                                                                                                                                                                                                                                                                                            | 85.00  |
| 69. 3½" dk.bl. cup plate, unidentified English view. Riley's Scroll border. Prf.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 12.00  |
| 70. 4" dk.bl. cup plate, showing unidentified English ruins. Proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 10.00  |
| 71. 4" med. blue cup plate, Italian Buildings. Hall. Proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 7.50   |
| 72. 4" deep pink Belzoni. Proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 10.00  |
| 73. 4½" deep pink of Horseman in garden. Beautiful color. Proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 10.00  |
| 74. 4" deep purple, showing large Indian Mosque. Much nicer than it sounds. Beauty                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 10.00  |
| 75. 4" purple of house by lake with three medallions on shoulder. Beauty                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 9.00   |
| 76. 3 ¾" lavender of Monument with two pairs of young lovers seated nearby. Proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 9.50   |
| 77. 3½" purple, centering on an Urn mounted on a plinth with lake in background. This may be American historical and it is quite rare. Proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 15.00  |
| 78. 3 ¾" two color with red flowers and green leaves overall. Rare. Proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | 9.00   |
| 79. 3½" med. blue miniature soup from the Franklin and Kite set. Usually included in cup plate collections. Proof                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 10.00  |

Matching item #13 in rarity is item #67, which I have never seen on a plate or heard of selling, since we started business in early 1970. The color described as "brown" is especially intriguing, as I have no idea whether they are describing the ground or the color of the transfer...probably the transfer, although I don't know of this transfer occurring in brown. Item # 66 is now known to be "The Outlet of Lake Memphramagog".

An interesting exercise is to compute the percentage of gain over the thirty-two year period from the issuance of this list to the present day. It is obvious that the "Temple of Fame" platter would give you an outstanding investment return, but that the four medallion would have gained somewhat less than 5% per year. Seems the antiques market is just like the stock market. Not only do you have to know what you are doing, but you need some luck. Of course you can't really display your shares of a mutual fund in a cupboard.

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AMERICAN HISTORICAL VIEWS ON STAFFORDSHIRE CHINA, Larsen, first edition, 1939.....\$145.00  
ANGLO-AMERICAN CHINA, PARTS I & II, Laidacker, dust jackets. Inscribed by author. (Part I is 2nd edition).....\$85.00 set  
STANDARD CATALOGUE OF ANGLO-AMERICAN CHINA, Laidacker, 1938.....\$45.00  
HISTORICAL STAFFORDSHIRE; AN ILLUSTRATED CHECKLIST, w/FIRST SUPPLEMENT, Arman.....\$115.00  
THE BLUE CHINA BOOK, Camehl, First edition. 1916.....\$65.00  
Reprint (Hardcover).....\$45.00

### Other Ceramics

NAVAL CERAMICS, Pugh, Ceramic Book Club, 1971, 113 pages text, 130 b/w photos plus 13 color plates.....\$225.00  
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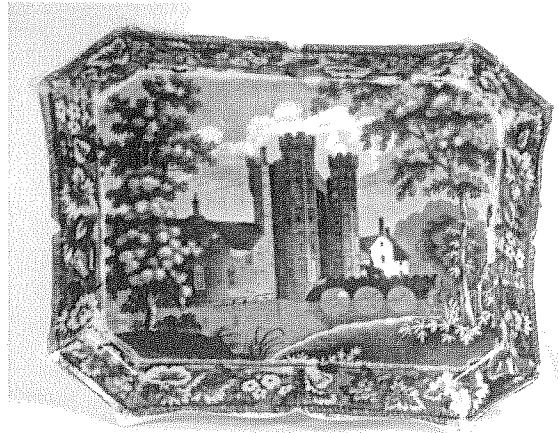
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# Coming Attractions

*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 (Fall issue)

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 (Fall issue)

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

"Ralph and James Clews, Potters Extraordinere, Part II" by Norman Wolfe (Fall issue)

## Glass

Collecting Early American Glass by Michael Mackintosh

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

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

"Windows, Whiskey and Tommy Jefferson - Midwestern Glass and Glassmaking, Part II" by David Arman (Fall issue)

## **Plus**

Letters to the Editor  
China and Glass Notes  
Around the Block  
Unpublished Discoveries of Glass and China  
Voices From the Past

## **Needed**

Book Reviews (Check with us for subjects)  
Articles of Interest  
New Discoveries in both Glass and China  
China and Glass Notes

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