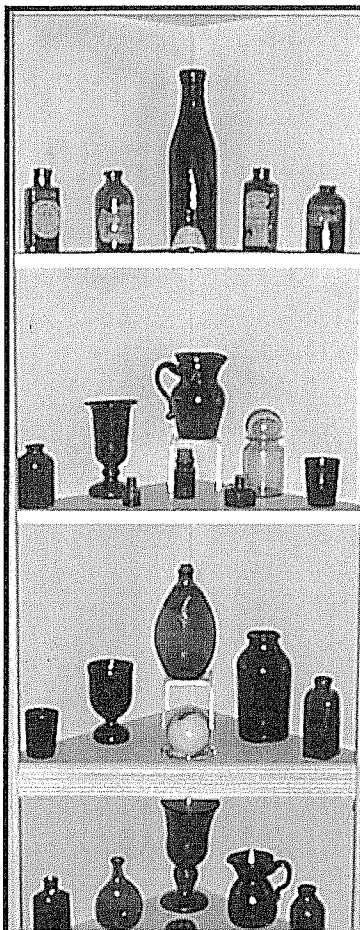


THE Q China and Glass Quarterly

Volume I

October/November 1997

No. 4



Meet the Collector

A Rapidly Enlarging Collection of New England Blown Glass

Meet Rex Stark



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

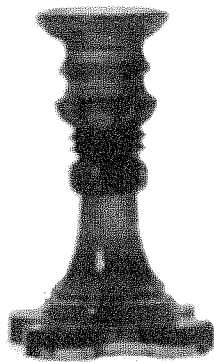
What's Inside



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

Going! Going! Gone!

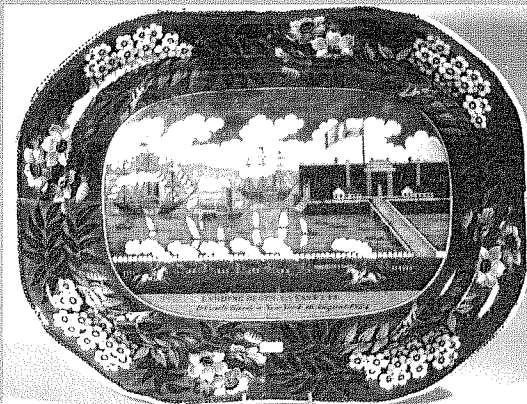
Like the stock market, glass just keeps on going.



Plus So Much More.....

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.



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. All items pictured are currently in stock. Our inventory has never been better, so please call us with your "wants" now. We are always interested in purchasing either a single piece or an entire collection.



William R. & Teresa F. Kurau

HISTORICAL STAFFORDSHIRE & COLLECTORS ITEMS

P. O. Box 457

Lampeter, Pennsylvania 17537

Tel (717)-464-0731

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From the Editor

This issue brings to a close the first year of publication of *The Q*. From a first issue that was beset with major problems, we think we have made tremendous progress in removing the "glitches" from the magazine. However, before we break our arms patting ourselves on the back, Linda and I realize that the jury is still out on the final test of success or failure of this enterprise. That lies in your hands. The hands of our readers, advertisers and contributing writers. In the next few weeks you must decide whether or not to renew your subscriptions, renew your advertising commitment or contact us with your ideas for an article. We'll let you know how it turns out.

On to other matters. The markets, both stock and antiques, seem to be heading skyward. The Stock market fluctuates wildly, depending on some portfolio manager's interpretation of the latest governmental report or the latest pronouncements from on high of the Chairman of the Federal Reserve. On the other hand, the antiques market seems to have completely recovered from the disastrous plunge experienced in the early 1990's, when the art and furniture

markets seemed to implode. The two little segments of this larger antiques market, that concern us are also enjoying a resurgence, with good solid prices being recorded at most auctions. In the "**Around the Block**" feature, this month, you will read of a single blue lacy candlestick reaching an extremely strong price and we are happy to report that the Liverpool pitcher we illustrated on page 37 of the July/August issue, sold at Skinner's for a strong \$20,700.00 (including premium). That bodes well for the general market and for our book on Liverpool, which is scheduled for release in 1998.

Ah yes, 1998 is just around the corner. A new year of discovery, acquisition, education and dispersal. I can hardly wait to see the interesting pieces which will unexpectedly present themselves. We'll fight over them. Some of us will acquire them. Some of us will call them great and others will shake their heads in disbelief. The *Q* will report it all. The good, the bad and the ugly. In the meantime, let us be the first to wish you a most healthy and prosperous New Year.

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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.

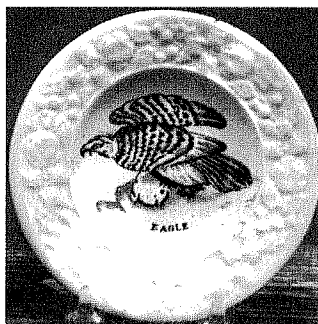


Letters to the Editor



In the recent issue of *The Q*, you mentioned the “buzzard” eagle. Enclosed is really a buzzard eagle!

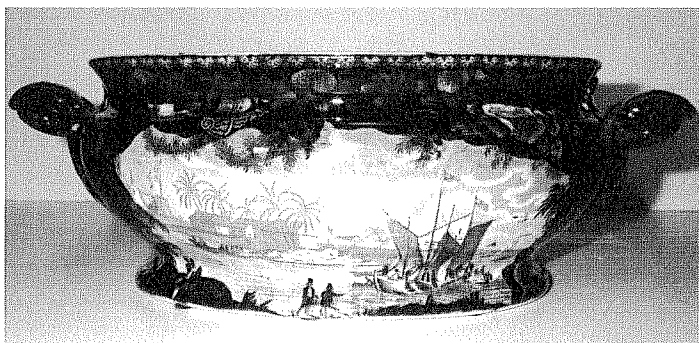
Marvin Engle



Enclosed are the photos of the “Dix Cove on the Gold Coast, Africa” oversized tureen from the Irregular Shell Border series by Enoch Wood & Sons.

If you compare to the photo in Snyder’s book, p 140, you see that my tureen is much shorter and longer than the standard model. The border design at the bottom has been completely eliminated on my tureen. I was told that this is probably the base to a three piece hot water dish which would have included a liner and a high dome lid. An example of this type of piece is known in the ‘Landing of LaFayette’ pattern by Clews (see ‘The Richards Collections’ catalogue for March 26 & 27, 1994) but no other examples of this type are known to me by Wood or any other potter. Perhaps the readers can help with this one.

The hot water dish base is dark blue, 14" L., opening is 10 3/8" x 8 1/4", 4 3/4" H. The base measures 8 1/2" x 6 1/2". I have 2 soup tureen undertrays, one Grapevine Border and the



other Circular Shell Border and believe me they don’t fit. The indentation on the regular soup tureen undertray is 7 1/2" x 6". This is 1" shorter and 1/2" narrower. Frankly I am not convinced that this piece even came with an undertray. For example, covered entre dishes and covered vegetable dishes have no undertrays.

Probably the most interesting aspect of this piece is the underglaze blue mark on the bottom.

It clearly reads ‘DIX COVE ON THE GOLD COAST, AFRICA’ on a rock cartouche. To my knowledge this mark is unique. I know of no other pieces in this series with an u/g blue mark, all others are either marked on the front in the rocks or not at all. Perhaps this is because they chopped off the bottom design where the view name would usually be.

Norman Wolfe



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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

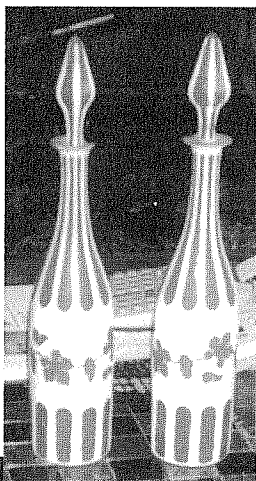
Submitted by Our Readers
With Some Additions and/or Comments by the Editor

Can You Identify These?

excerpt of a letter from George Kahnle:

.....I've enclosed some pictures of things that I can get very little (information) on. You may think they are "discoveries".

#1. The blue decanters I've never seen before. There was one with no stopper lot #283 in the Bourne Sale of 12/12/89 where he described it as "Double cut overlay Sandwich decanter with a frosted "grape leaf" pattern and opaque white cut to clear panels. Mine are white cut to clear cut to blue and with stoppers measure 16 3/4" tall. The stoppers are not interchangeable and bases and stoppers



#1 Blue overlay decanters



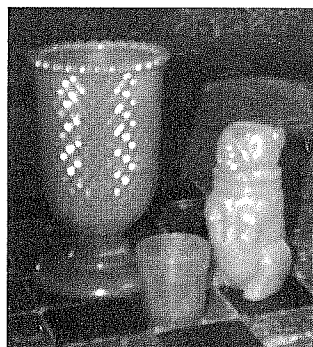
#2 Overlay items with a distinctive cut star. Perhaps I should request, at this point, that when you send photos to us, please take them against a solid light (grey/blue) background so we can reproduce them effectively. Ed

are cut with Roman numerals, so you can tell which goes where.

#2. Barlow/Kaiser do a lot with overlay lamps, but not much with decanters and spills. I am almost certain these are Sandwich based on

the motifs. The strange star on the spill I've never seen in literature, but I have very little on the New England Glass Company. It might be theirs.

#3. The third one is a spill or spooner in paneled (blue) inverted diamond point. The panels are separated by a vertical prism-shaped strip. The pressed



#3 Opaque blue Inverted Diamond Spill, along with some other rather nice blue glass.

glass books I have say nothing about inverted diamond point, much less in colored flint.

George Kahnle

Okay glass experts, can you help Mr. Kahnle with his attributions? Do you know if any of these pieces are illustrated and where?

Grapevine Border Series

The latest issue of the 'Q' came yesterday and once again you have outdone yourselves. This issue is better than the last two put together. I guess the only question is 'can you top this one'?

In reference to 'Woods Grapevine Border Series' WGB 68 -Unidentified view #3 and WGB 69 -Unidentified view #4 are the same view.

I have always called WGB 70 -Unidentified View #5 'Ross Castle, Monmouthshire'. It bears a strong resemblance to the left half of WGB 49, named as above. If you look in Dict II, p 171 it states that the existence of Ross Castle has still not been proved. It goes on to speculate that this view may actually be 'Kirkstall Abbey, Yorkshire'. I do not have the 6" plate of Ross Castle(WGB 49) so I have no idea if it is underglaze blue marked or not.



"Kirkstall Abbey, Yorkshire" by Wm Adams Foliage and Scroll Border series. It really does look like the "Ross Castle" we illustrated in July/August .

In Friends of Blue bulletin 85, p 4 a close-up photo is shown of this same view but from the Foliage and Scroll border series shared by Clews and Adams. This view has been identified as Kirkstall Abbey by Mrs. David Furniss who grew up nearby. The article goes on to say that 'there are still substantial remains by the side of the River Aire'. The source of this view is still unknown.

I have this same view from the Foliage and Scroll border series in my collection and a photo is enclosed for comparison. Frankly, the ruins do look more like an Abbey than a Castle. As with all of the views in this series, the plate is unmarked. It has a different body style and footrim from the other pieces I have which are marked Clews, so I have attributed this view to Adams. It has also been attributed to Adams in the above mentioned ar-

ticle from FOB bulletin 85.

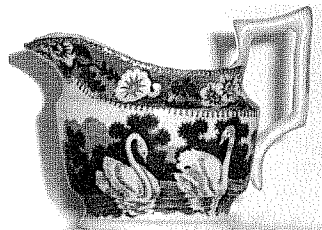
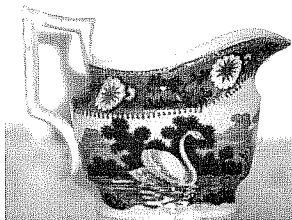
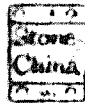
What does all of this mean? Just another question mark for the records I am afraid.

Norm - when I first looked at WGB 68 and WGB 69, I agreed that you were right, then I realized I was illustrating the view of the cover as Unidentified #4. Sorry for the confusion. For our readers: any clarification of the question WGB 70 being WGB 49? Personally, I do not agree, as there is little resemblance in the building and the figures in the foreground are totally different. This necessitated a different copper plate, hence, I believe, a different view. Any comments readers?

Norman Wolfe

Clues on Clews

We recently found a swan creamer who's pattern has previously been attributed to the Shorthose or Bellevue potteries (see photo). However, the pseudo-Chinese mark on the bottom (as pictured), is the same as the mark which we previously found on a pepper pot which has the Clews Basket of Flowers pattern. We mentioned to Norman Wolfe that the clues pointed to the creamer being Clews. Norman kindly researched the pattern and found in Williams and Weber, Staffordshire II (page 364) a Clews saucer that is both



impressed with the Clews crown in a circle mark and contains the same pseudo-Chinese printed mark. We can now attribute this

pattern to Clews, although the other factories may also have used it.

One of the pleasures of the "Q" is the connections it forges between collectors who can share information. Thanks again for your efforts.

Judie Siddall
David Hoexter

Wood's Grapevine Border Series

First, I would like to congratulate both of you on the wonderful job being done in publishing "The China and Glass Quarterly". I look forward to the future issues.

Read the recent article on Vine Leaf & Grapevine Border series in the April/May 1997 issue which prompted me to send the enclosed photos of a covered tureen that may be of interest. It measures: 10 1/8" diameter; 7 1/2" diameter of base; 4 1/4 height; 7 1/2 height with lid and there are no marks.



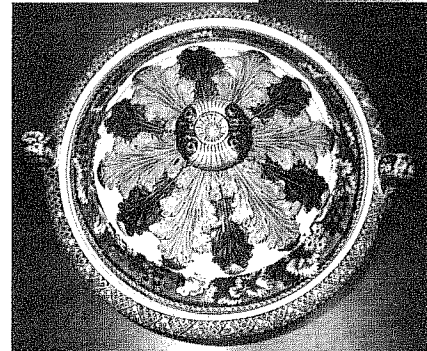
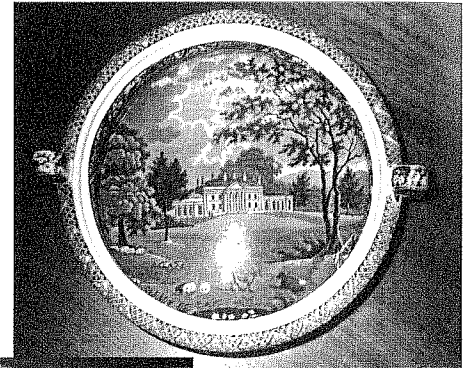
The WGB12 - "Cathedral at York" undertray appears to be a good match for this tureen, if the size is correct.

Other similar pieces we have found are:

Laidacker II -

RLS 1- "Balloch Castle, Dumbartonshire", page 68

Blue & White Printed Pottery, Volume I Coysh & Henrywood (a) Page 239 - sauceboat by Marsh (b) Page



322 - sauceboat, Maker Unknown.

Perhaps some of the views on this tureen would be identifiable by you or your readers. Any help would be greatly appreciated.

Bill and Betty Annable

Friends of Blue Exhibition and Catalogue Information

An Exhibition of late 18th and early 19th century Blue and White transfer printed pottery to mark the 25th Anniversary of the Friends of Blue has been organised, in collaboration with the Wedgwood Museum, at the Wedgwood Visitor Centre, Barlaston, Stoke-on-Trent, from March 21st to July 12th 1998. The Exhibition has about 750 pieces, most of which are from members collections and many of which have not been illustrated or reported previously. A 172 page book containing essays by leading authorities on Blue and White pottery as well as photographs, 12 pages in colour, of all the exhibits is being published. It will be available at the Exhibition or from The Oakand Press, P O Box 39, Portsmouth, RI 02871 for a price as yet to be determined, plus postage and handling (see below).

Editor's Note: We have made arrangements to purchase several hundred catalogues and will have them shipped to the United States. We have not been told the suggested retail price, as yet. I am sure we will have more information in the January/February issue.

IMPORTERS, RETAILERS, WHOLESALERS, and AUCTIONEERS Of EARTHENWARE AND SOUVENIR WARES IN THE UNITED STATES AND CANADA - PART I

by
Arnold Kolwalsky

From the eighteenth to the twentieth century importers and/or retailers played an important role in distributing table and decorative wares throughout the United States and Canada. As in England, china and earthenware destined for sale and distribution was auctioned on U.S. and Canadian wharves during the late eighteenth and early nineteenth centuries. As towns and cities grew, so did an emerging network of importers, retailers and tradesmen who brought their wares to all areas of the expanding North American continent. Importers and retailers, as well as others, used china and earthenware as an advertising vehicle as is evident by the **printed back stamps** of the "American and Canadian Importer" listing.

An exception has been noted for the American importer, John Greenfield, importer of china and earthenware, at No. 77 Pearl Street, New York. His marking (the only one recorded to-date) is an **impressed** double circle (recorded in the FOB Bulletin No. 94, Winter '96/'97, p. 8).

Canada's rich history of china imports paralleled that of the United States. The major waterways of Canada not only helped move wares into the back country, but also served to move goods of the constantly expanding chinaware trade into the United States via the Mississippi, Missouri and Ohio Rivers, etc. Later expansion was effected by rail and other avenues of ground transportation. Flow Blue chinaware was the predominant media used and ordered for advertising and special occasion pieces. In addition, military camps, steamship lines, hotels, taverns, etc. placed direct orders for their china/earthenware needs as well as orders for special and/or occasional pieces. Further, pattern and/or maker's marks, back stamps often included advertising marks, as noted, but not limited to:

SAMPSON BRIDGWOOD & SON (LTD.) "Made for Walker and Pratt Manufacturing Company, Boston, Massachusetts" marked "Crawford Cooking Ranges." (Crawford Cooking Ranges has also been noted with a Rowland & Marsellus marking.)

BURGESS & LEIGH, Burleigh pattern imprinted with the Harvard University Insignia. W.H. GRINDLEY & CO., Melbourne pattern marked "First Baptist Ladies Society, 1904".

GEORGE JONES & SONS (LTD), Abbey Pattern - a "Shredded Wheat Dish" used as a promotional give-away.

WOOD & SON(S) (LTD), Trilby Pattern marked "Compliments John A. Hedin & Co., Furniture & Carpets, East Cambridge, Mass."

The late Victorian period ushered in the manufacture of English china "Souvenir" wares, predominantly in blue, another important export commodity to the United States. Many of these "Souvenir" wares are marked and identified by both the potter and importer. With the emergence of depart-

ment stores, which now brought specialties under one roof, this late Victorian fad found new venues for reaching the market place.

I have attempted to organize this information into a cohesive, but nowhere complete, listing which is separated into four sections:

American Importers, Wholesalers, Retailers and Auctioneers, 18th -early 20th century.⁽¹⁾

American Importers, Wholesalers, Retailers and Auctioneers, 18th -early 20th century.⁽²⁾

Canadian Importers, Wholesalers, Retailers and Auctioneers, 18th -early 20th century.⁽³⁾

American Importers, Wholesalers, Retailers of "Souvenir" Wares, late 19th -early 20th century.⁽⁴⁾

American and Canadian Importers, Wholesaler, Retailers and Auctioneers of the 18th -early 20th century which are listed below do not represent the total body of trades people nor manufacturers. In most cases addresses and dates recorded for retailers, importers and the like may not represent the actual addresses and dates of the company's listed due, in part to conflicting material. This information has been recorded as it was found, and are vignettes gleaned from bills of lading, correspondence, newspaper ads, etc. Willow Ware Imports and Retailers have been recorded from ongoing research of back stamp markings.

This is an area that is ripe for further scrutiny. Such research and the resulting data would definitely provide invaluable insight into the dating of imported wares and their respective manufacturers.

For further reading, I would direct the researcher and collector to the following **selected references** (see bibliography for complete titles): David & Linda Arman, Edwin Atlee Barber, Blue Berry Notes, Arlene Burgess, Elizabeth Collard, Neil Ewins, Mary and Frank Gaston, Ellen Hill, Sam Laidacker, Ellouise Baker Larsen, Frank Stefano, Jr. and Petra Williams.

(1) This section records information taken from printed back stamp markings.

(2) This section is not recorded from back stamp markings but abstracted from sources noted above.

(3) This section records information gleaned from various printed and recorded sources as listed above as well as from the bibliography.

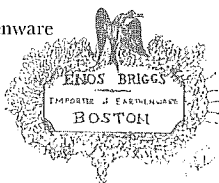
(4) This section records information gleaned from various printed and recorded sources as listed above as well as from bibliography.

Ed. The following information is taken from Encyclopedia of American, English and European Earthenware, Ironstone, Stoneware (1780-1980) to be published in 1998. (Copyright pending).

**IMPORTERS, WHOLESALERS, RETAILERS, AUCTIONEERS
ENGLISH IMPORTS -18TH THROUGH EARLY 20TH CENTURY
UNITED STATES**

IMPORTER	POTTER REPRESENTED	IMPORTER	POTTER REPRESENTED
R.J. Allen, Son & Co. 309/311 Market St. Philadelphia,	F. & R. Pratt & Co.	Davis Collamore & Co. B'way, Corner 21st S New York (N.Y.C.) c 1880's	W.T. Copeland & Sons*
J.L. Altenbaugh Tiffen, Ohio	Anthony Shaw (& Son(s))	Gilman Collamore & Co Union Square New York (N.Y.C.) c. late 1870s+	W. T. Copeland & Co.* William Davenport & Co. (& possibly Henry, 1881-1887)
Imported By Babcock Brothers Evansville, Indiana	Thomas Goodfellow	Horace Collamore Boston, (MA) (c. 1814-1826)	Bailey & Batkin
Baldwin, Pond & Co. Woonsocket (RI)	Jacob Furnival	Manufactured for Davenport Bros. 203 Greenwich St. N.Y. (N.Y.C.) (c. 1842-1890(92)	Joseph Clementson Clementson Bros. (Ltd.)
L. Barth & Son New York [NYC] (c. 1900)	Wood & Sons, Ltd.	G. Dummer & Co. China Dealers 112 Broadway N. (New) York (NYC)	New Hall, (Bone China).
J.D. Bass Boston (MA), America c. 1810	Minton	Ebbets & Gale 71 Pearl [St.] New York City (NY) early 1800's	John Davenport
N.G. Bassett Importer Newburyport (MA) c. 1840s)	J. & G. Alcock	Evans & Hill Importers Concord, NH	Podmore, Walker (& Co.)
Mr. Billsland, Importer ⁽¹⁾ 447 Broadway New York (N.Y.C.) (c. 1840s -1852)	Chamberlains & Co. Chamberlains/Worcester Man.to the Royal Family STONE CHINA	Wm. Everhart. Importer	See P. Williams, <u>Flow Blue</u> , <u>Vol. 1</u> , p. 89 for pattern "Bouquet" marked "F&W".
Clifford Black & Co. Malden, Mass.	Wood & Sons Ltd.	J.C. Fairchild Madison Mich (or marked) WIS. c. 1830's	Joseph Clementson
F.J. Blair Importer Corner of Wisconsin & Water Sts., Milwaukee, Wis.	J. Clementson	Field & Clark Importers of Earthenware Utica (NY) c. 1822-1829	--
Manufactured for / Bowman & Bowlush ⁽²⁾ c. 1850+(80)	J. & G. Meakin	Manufactured for & Imported by Chauncey J. Filley St. Louis, M.O. (c. 1854)	Mayer Brothers & Elliott.
Enos Briggs Importers of Earthenware Boston (MA)	Bates, Walker & Co. R. Hall (& Son) (& Co.)	Manufactured for & Imported by E.A. & S.R. Filley, St. Louis, M (MO) (c. 1854)	T.J. & J. Mayer
Richard Briggs Boston (MA) c. 1880's	W.T. Copeland & Sons*	W.B. Fuller Co. Mansfield [MA]	Wood & Sons Ltd.
John W. Bull No. 70 State Street Hartford (CT) c. 1840s	--	A.S. Gardner & Co. Cleveland -O (OH)]	Joseph Clementson
Burley & Co. c 1890s	W.T. Copeland & Sons*	Wm. H. Glenny Importers Buffalo, NY	Ridgway Son & Co.
Burgess & Goddard Importers New York City	S. Bridgwood & Son John Edwards Wedgwood & Co.	J. Greenfield's China Store No. 77 Pearl St. New York (N.Y.C.) c. 1824-1832	James & Ralph Clews Job & John Jackson
P. & I. Chamberlain Importers Louisville (KY)	James & Ralph Clews Enoch Wood & Sons		
Clark, Lovering & Co Importer more [MD]	Wm. Ridgway (& Son/Co.) Balti-		

*For a listing of importer names on back stamps of W.T. Copeland & Sons, 1869-1953, refer to Copeland, pp. 94-100.



IMPORTER

Townsend Harris
(Imported By)
Pearl St.
New York (N.Y.C.)

Harris & Chauncey
70 Wall St.
New York (N.Y.C.)
c. 1826-1829

Henderson & Gaines
Importers
45 Canal St.
New Orleans (LA)
1836-1866

Henderson, Walton & Co.
Importers
45 Canal St.
New Orleans (LA)
c. 1834-1836

Henshaw & Jarves
Importers of Earthen Ware
and Chinaware
Boston (MA)
c. 1815-1818

Hill & Henderson
Importers
New Orleans (LA)
c. 1822-1834

Geo. T. Horan
House Furnishers
Charleston (MA)

Huntington & Brooks
235 Main St.
Cincinnati (OH)

J.C. Huntington & Co.
162 Main St.
Cincinnati (OH)

Jenness & Mather
Detroit (MI)
c. 1850's
80 Pearl Street
New York (NYC) ⁽³⁾

Jones, McDuffe & Stratton
Importers
[Boston, MA]
c. 1890's

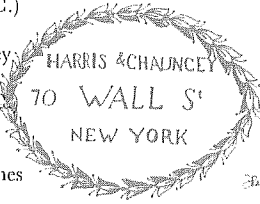
Imported by
T.T. Kissam
145 Maiden Lane
New York, (NY)
c. 1840s

Robert Lawrence
[Pearl Street]
Cincinnati (OH)

Chas. Lovering & Co.
Importers
Baltimore (MD)

JNO. R. Ludlow & Co.
Charleston, o. Ca. (SC)
c. 1802-1823

H.P. Merrill
Sandusky, Ohio
c. 1840s -early 50s

**POTTER REPRESENTED**

T. Mayer

Enoch Wood & Sons

William Davenport & Co.

John Davenport

Wood & Caldwell

James & Ralph Clews⁽⁷⁾
John Davenport⁽⁷⁾
R. Stevenson & William
Enoch Wood & Sons

Wood & Sons Ltd.

Jacob Furnival

Jacob Furnival & Co.

T.J. & J. Mayer

W.T. Copeland & Sons*

Charles James Mason (or &
Co.)

James & Ralph Clews

Wm. Ridgway (& Co.)

Henshall, Williamson & Co.

(Fruit & Flower Border Series)

Joseph Heath
ca. 1845-1853

**IMPORTER**

Robert H. Miller
Alexandria D.C.
c. 1822-1840s

Robert Miller ⁽⁴⁾
Alexandria, Virginia
c. 1840

Mitchell & Freeman
China & Glass Warehouse
Chatham St.
Boston [MA]
c. 1828-1832

James Mortlock

Peter Morton
[68 Front Street]
Hartford (CT)
c. 1823-1831

Nell, Warton & Co.
Louisville, KY (Kentucky)
c. 1832-1839

Ovington Brothers
1 Brooklyn (NY)
c. 1880's

Peppard & Callan⁽⁶⁾
Importers
Pittsburgh (PA)

W.H. Plummer
26 West 22nd or 23rd Street
New York (NYC)

Portland Blue Plate Co
Portland (MAINE)

A. Reeves & Co.
Louisville, (KY)
c. 1835-1850

(M.W.) Sackett & Co.
Pittsburgh (PA)
1870s

Hector Sears
226 Greenwich St.
New York (N.Y.C.)

C.A. Seizer
Euclid Ave.
Cleveland (OH)

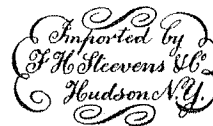
J.M. Shaw & Co.
New York (N.Y.C.)
C. 1870'S

Shawmut Furniture Co.
Boston, Mass.

Sherman & Gillin
38 Pearl St.
New York (N.Y.C.)

F.H. Stevens & Co.
Hudson, NY

T. Sweeney & Son
Dealers in Queensware
and Manufacturers of Flint Glass
63 Main St.
Wheeling (VA)

**POTTER REPRESENTED**

Wm. Adams (& Sons)
R. Stevenson (& Son)

J. Furnival & Co
(c. 1845-1870)

Enoch Wood & Sons

James & Ralph Clews

W.T. Copeland & Sons*

Bellevue/Hull

Cauldon (Ltd.).

Burgess & Leigh

Charles Meigh (& Son)

Edward Clarke (& Co.)
(Tunstall)

J. & G. Alcock

Brown-Westhead Moore &
Co.

W.T. Copeland & Sons*

Wood & Sons
pattern noted as "Chain of
States"

Job & John Jackson

Wm. Adams & Son

T. & R. Boote Ltd.

IMPORTER

James Tams & Co. ⁽⁵⁾
Importers/Manufacturers
Philadelphia (PA)
1820s-1850s

Taylor & Wright Importers
62 Pearl Street
New York, (N.Y.C.)

H.P. & W.C. Taylor
Perfumers
Philadelphia (PA)
c 1865

I M. Thompson & Co.
Wheeling, VA
c. 1826-1845

Thompson & Parish
10 Pearl Street
or
79 Pearl Street
New York (N.Y.C.)

Tyndale and Mitchell
No. 219 Chestnut Street
Philadelphia (PA)
c. 1847-1861

L. Weafelaer & Co.
New York (N.Y.C.)
c.1840-1860

R.M. Williams
183 Washington St.
New York (N.Y.C.)

Peter Wright (& Sons) ⁽⁶⁾
Importers
Philadelphia (PA) U.S.A.
1840s+

Wright & Pike
Importers
North 3rd St.]
Philadelphia (PA)

POTTER REPRESENTED

J. & G. Alcock
John Tams, et.al.
J. Wedg Wood

Podmore, Walker (& Co.)

James & Ralph Clews

J. & G. Alcock

Francis Morley & Co.

Wm. Smith (& Co.)
John Wedge-Wood

Ralph Stevenson & William

Thomas Furnival & Co.
G. Phillips

J. & G. Alcock

Wright Tyndale
and Van Roden
(Chestnut Street)
Philadelphia (PA)
c. 1818-1960's

James & Ralph Clews

(1) Godden notes in Masons, Mr. Billsland as an importer of Masons-ware.

(2) See White Ironstone Notes, Vol.3, No. 3, Winter 1997, p. 12 for a copy of importer's marks. Also refer to G. Bowman, included in Souvenir Wares Section, as the company may have preceded Bowman & Bowlush.

(3) See Arman Quarterly, Vol. 1, 1997, p. 34 where two importer's marks are noted on one piece.

(4) See Arman, Quarterly, Vol. 1, 1997, pp. 20-21.

(5) See Ewins, pp. 85-86, FN #s 18-21

(6) See Ewins, p. 96, Plate 16

(7) Arman notes in Historical Staffordshire, Undated Supplement, "... Errors corrected..." Change the attribution of the maker of both the Cities Series and the Don Quixote Series from Clews to Davenport."

(8) Sam Laidacker notes in the American Antiques Collector, Vol. 1, March 1940, No. 9, "...Peppard's were in business and Callan became a lawyer and that ...at any time from 1819 to 1848 these men could have had an importing business in addition to their regular work. . .", p. 189

-Both Montgomery Ward and Sears & Roebuck were actively involved in the import of English Earthenware and China to the United States (1870s+). (Microfilm and catalogs are available at the New York Public Library System, and Montgomery Ward Catalogs are available on microfilm at the University of Wyoming Library.)

N.B.: Refer to Robert Copeland's Spode & Copeland Marks pp. 47-50 for special Canadian and American orders & imports, for the 20th century and David & Linda Arman's, Historical Staffordshire, An Illustrated Checklist, First Supplement, "Importers Marks. . .1822-1849", pp. 97-102.

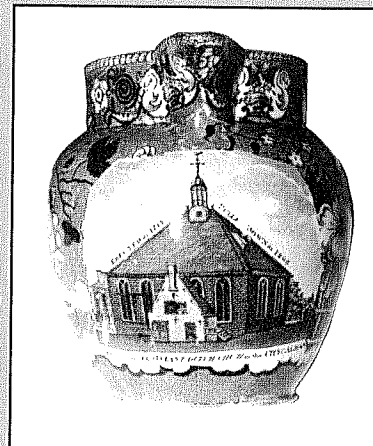
Duplicate Auction Catalogues For Sale

1. Lorimer, Part I, Parke-Bernet, March 29,30,31, April 1, 1944. Includes Staff., Liverpool, Glass and Lustre....\$75.00
2. Lorimer, Part II, Parke-Bernet, October 24-28, 1944. Same...\$75.00
3. R.T. Haines Halsey, Parke-Bernet, November 11/12, 1943. Staff. and Prints...\$45.00
4. Frelinghuysen, Parke-Bernet, Jan. 24/25, 1964. Staff. figures, toby jugs and lustre. \$35.00
5. Sussel, Parke-Bernet, March 19-21, 1959. Early American Glass, export and historical prints....\$35.00
6. Yaeger, Parke-Bernet, March 17-20, 1943. Hist. Staff., English Ceramics....\$75.00
7. Howe, Part I, Parke-Bernet, Nov. 7-8, 1940. Early American Glass... \$75.00
8. Howe, Part II, Same, April 3/4, 1941. EAG.....\$75.00
9. Wood, Parke-Bernet, Jan. 22/23, 1942. Early American Glass..\$75.00
10. Fish, Parke-Bernet, Jan. 5/6, 1940. Early American Glass. \$100.00
11. Maclay, American Art Assn., Dec. 5-7, 1935. Early American Glass. \$75.00

David & Linda Arman, P O Box 39, Portsmouth, RI 02871
401-841-8403

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

WANTED: "Dutch Church at Albany" (with or without Eric Canal view insets) by Andrew Stevenson



"Old Blue" rarities sought, traded ~~~

**BLUE-PRINTED POTTERY ITEMS IN THE STOCK BOOK OF AN EARLY
19th. CENTURY NEW YORK GENERAL MERCHANT
(Finally!! Proof the American term "Cup Plate" is correct)**

by
Martin Pulver, F.R.S.A.

An interesting hand-written stock-book, kept meticulously from April 28th. 1835 to March 20th. 1840 by a New York merchant, has somehow survived intact. The owners would no doubt have been astounded to learn that the line after line of items of stock with their individual prices, extensions, totals and suppliers' names, could hold any interest at all for readers over 180 years in their future. Yet we know that the chance of detailed contemporary information of the business procedures of such relatively humble firms is rare enough to excite our collectors, if ever it does turn up.

This particular firm starts out on April 27th. 1835 as "Messrs. North & Wheeler, New York" and in May 1836, it becomes "Messrs. Wheeler & Co., New York". The Company name remains the same until July 1839, although the address is occasionally varied from the majority of entries where it is still "New York", to "Catskill", "Walton", "Albany" or "Hudson". In July 1839, the firm's title becomes "Messrs. Wheeler, Gardiner & Co., New York" with an occasional address change to "Walton". There is a change of handwriting on 16th. October 1839 indicating a change of bookkeeper at that point and the address is less often given as "New York". The other addresses are "Athens", "Walton", "Catskill" and "Oxford". The last entry is dated March 20th. 1840 under "Wheeler, Gardiner & Co., Walton".

While the general merchandise purchased by this firm is fascinating in itself, preserved food, textiles, clothing and household supplies are not our particular interest -except where the household supplies are ceramic and peak of excitement -blue-printed pottery! Such items form a very small percentage of the goods listed, only eight pages out of ninety-seven show some mention and we illustrate a portion of these for clarity.

The reader will note that individual pricings are in British currency, presumably because, with few exceptions, the goods were purchased from importers handling only British goods, and then those prices were converted for totaling, to American currency. Details of the conversion rate, although not absolutely consistent, seem to indicate that eight British shillings (8/-) equalled \$1 American. As eight shillings in today's British currency equals forty pence, this indicates a conversion rate in 1835/40 of \$2.50 to £1. (Perhaps some

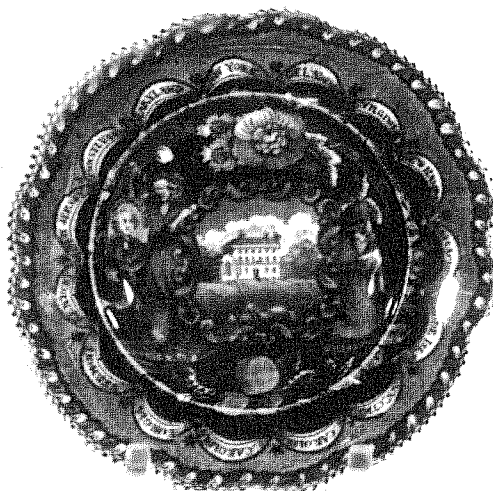
fiscal historian among our readers would be kind enough to confirm or refute my suggestion). At this point, our younger readers might find a table of the older form of British currency of some help. In that system, abandoned as recently as the early 1970s, twelve old pence equalled one shilling and twenty shillings equalled one pound sterling (therefore two hundred and forty old pence equalled one pound sterling).

Round sums in shillings were indicated thus 5/- (five shillings) and fractions of a shilling thus 3/6. The latter would indicate three shillings and six pence or three and one half shillings, (remember twelve pence, not ten, to a shilling). Where actual fractions of half or quarter were shown, they referred to old pence and fractions of a penny. Finally, in the book, quantities are priced in units or fractions of dozens (lots of twelve) or grosses (lots of one hundred and forty-four).

The book's earliest list devoted to ceramic pots is dated 27th. April 1835 and holds a great deal of interest for us. It is as follows:

- 2 doz. Black (?) tea pots
- 1 doz. C.C.(?) Chambers
- 3 doz. C.C.(?) Bowls (two prices presumably indicate two sizes)
- 1 doz. enamel ditto and half doz. creams (two prices again)
- Half doz. salts (two prices) and two doz. tumblers (two prices)
- 1 doz soups
- 2 doz. plates (three sizes)
- Half doz. nappies* (two prices and large items as reflected in the prices)
- Half gross printed teas (priced in pence and no colour mentioned)
- 2 doz. pink muffins (not a popular colour in Britain at that time)
- 1 doz. **CUP PLATES**** (PROOF AT LAST! THEY DID EXIST)
- Half gross enamelled teas "strangely enough, cheaper than the printed teas)

Cartage for all the above totalled twenty-five cents. The supplier was "J.Barrow & Co,"



A **cup plate** by Clews from the popular "STATES" series. This is a full border, 4 1/2" d plate

We can pick out several items of particular interest from the next delivery of pots. This was listed on October 1st. 1835 and the supplier was "Jno. Wright Jr. & Co." (Incidentally, this name tends to confirm what we might in fact expect, that the importer was American and not British; the suffix "Jr." being found much more commonly in American business names; and if more confirmation is needed, the list includes "Pitchers", a term used very rarely in Britain, the preferred description being Jugs).

For the first time, the list clearly stipulates "Blue Printed" wares and the first three items seem to refer to "1 doz. sets" of each. "Twiffler" is a plate size still recognized and refers to a "between" size -smaller than a tea plate but larger than a cup plate. "Hoop Plates" are mentioned. What are they? A word which is difficult to decipher but may be "Covd", perhaps a shortened form of "Covered", refers to "Dishes" and "Bakers" which is to be expected, but also to "Sauce Boats". Were they also sometimes supplied covered?



Could this refer to a sauce tureen?
ED) A most unusual form listed is "1 Pr. Decanters". These would surely be a great rarity for collectors

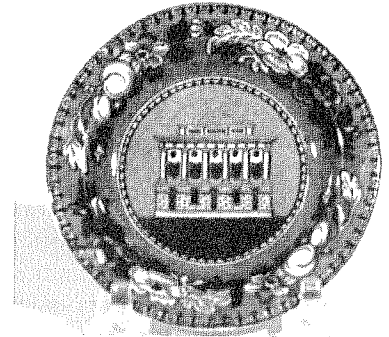


Above a sauce boat and a sauce tureen. Were the merchants referring to one of these when they wrote "2 pr cov'd sauce boats"?

to find; however, there are just a few glass items in the list and as the decanters are immediately below "1 doz. Cut Tumblers", which must certainly be cut glass, it is likely that the decanters were glass too, as were the next item - "1 doz. Wines" - and the next - "2 doz. Glass Cup Plates" clearly indicated. What exactly were a "Set Blue Soup Tureen Cups"? It is also quite a surprise to see "Tureen" spelt in the modern fashion; the old-fashioned spelling "Terrine" was used constantly in other documents of this date. "Moco Fruit Bowls" are also mentioned; could they possibly be referring

to Mocha ware? (that body was certainly at the height of its popularity at that time, the earliest known dated piece being 1799).

The next section of particular interest to us is dated "May 28th. 1836. Once again the supplier is "Jno. Wright Jr. & Co.", but this time their address is added - "36, Water St." Here a "Sauce Tureen" makes its appearance for the first time and "Moco Pitchers" are added to the "Moco Bowls". It is also worth noting that "1 Blue Ewer" (not Pitcher) "& Basin" is listed with other toilet items, "Soap Box" and "Brush Tray". Finally,



Here we have a 3 1/2"d medium dark blue cup plate, HOLIDAY STREET THEATRE (Baltimore) by Henshall.

Lustre ware is mentioned for the only time in the book; "half doz. Lustre Creams". This ware was greatly in demand in Britain at this time and so it is very surprising to find it forming such a small percentage of this firm's imports of pottery.

The next listed section of pottery interest, dated "May 13th. 1837" seems to form the peak of the dealings in this material

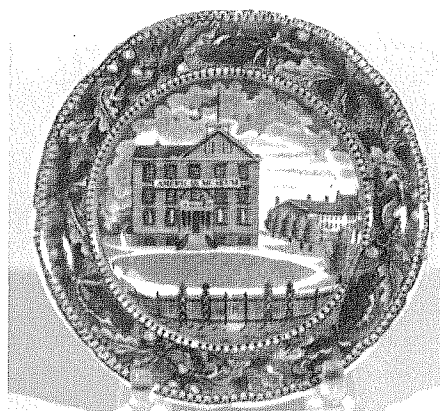
shown in the book. The total value of \$115.24 for pottery plus a little glass, is by far the largest single transaction in those items. The same company has supplied the goods, (this time entered as "John Wright Jr. & Co." by the



A true rarity in cup plates is this 4 5/8"d dark blue "THE AQUADUCT BRIDGE" (an Erie Canal view) from the Star and Flute border series (a series consisting of four known pieces).

new bookkeeper). Unfortunately, his writing is not as clear as his predecessor's and this makes it more difficult for us to decipher items of particular interest. Nevertheless, one item which alone totals the relatively enormous sum of \$16.20, seems to be for "3 Gross Pink Blue & Brown Teas" followed by another \$9 worth of the same. (Of course we can only speculate as to whether these "Teas" were a mixture of single coloured items, or whether each piece was printed in the three colours mentioned.) The listing of "Yellow Peppers" is the

only occasion on which we find a mention of items with that colour-glaze in this book, but this is in line with its comparative scarcity in other markets. So far, our sections of interest have contained items only of ceramics or glass, but two items here are ambiguous. "Stove foot Lamps" (whatever they may be) and "Japan Lanterns" might be manufactured in ceramics



4 5/8" d "AMERICAN MUSEUM" example from the Stevenson Acorn and Oak Leaf border series

or glass, but may equally well be of other materials and have been included mention of a "China" item; (the description itself is indecipherable). At the time in question, "china" was an acceptable alternative word for "porcelain", Could these half-dozen items have represented

a daring experiment by our merchant to raise his sights to include wealthier customers (and if so, did it succeed)? The cost of porcelains over earthenwares, since the earliest productions to the present day, has maintained a remarkably constant ratio of three to one and the high cost shown in the stock figures indicates that this "china", may well have actually been some form of porcelain. (If it originated in Britain, it would have been bone china, otherwise hard-paste).

The last two sections to concern us show a marked decline in purchases of pots. Probably it was found that profits in those items were less than expected and capital could be more usefully laid out in other directions, (The possible speculation in porcelain bodies may have gone horribly wrong). On "November 28th, 1837" a small purchase totalling \$9.76 for three items was made from "John Wright Jr, & Co." once again and, a long time after, on "July 3rd, 1839, the last order in the book for the material in which we are interested, was placed with a firm which may have been a continuation of the last supplier, "Wright Shillin & Co.". There is nothing of note in the items ordered on this occasion, except perhaps that green printing is mentioned for the first time - "2 gross Emerald Teas". The total cost was a respectable \$41.62, but still did not approach that of earlier orders and seems to have been a last fling after a long pause. As we know, the last overall entry in this book (by no means necessarily the end of the firm) was to be less than a year later. For all we know, business in pots may well have picked up again in succeeding years and reached unprecedented heights.

To try to make definitive judgements on the entire early 19th, century ceramics import business into the USA, on the basis of the stock records of a single relatively small general merchant over a five year period, is of course an impossibility and I do not claim to do anything of that nature. However, this unexpected survival of a contemporary document

gives us an opportunity to lift a corner of the veil which hides from us a way of life (and business) which is long gone. In addition, steeped as we all are in our current business attitudes, without the puzzles posed by some of the seemingly incomprehensible preferences and actions of our business forbears, we would probably never be stimulated into trying to get into their skins and understanding a small part of their world.



3 1/2" d THE LANDING OF LAFAYETTE, with the solid blue band border.

* "Nappies" were made at many British factories in the early 19th. century. Unfortunately, their precise use and appearance seems to have been forgotten. I have consulted Mr. Robert Copeland of the Spode/Copeland

factory who is a former practicing potter and who passed on to me his best educated guess. He thinks that they were flat-bottomed bowls (rather like soup plates without a rim) made in various sizes from six ins. diam. upwards. However, he cannot make a sensible guess at their use. Naturally, if any reader can put us right on this, we should be delighted.

** "Cup Plates", as you know, have long been a source of dispute as to whether they actually existed, or whether the name was fabricated to fill a gap in our knowledge. On the whole, American opinion has been that cup plates have always been around and have always been referred to by that name. British opinion has always expressed doubt and has inclined to attribute it to American "wishful thinking". I feel that the references in this book establish beyond doubt that cup plates were a perfectly normal label to put on small plates in early 19th century America. To claim that it was in international use is a far more difficult matter. After much discussion, I feel that these plates may have originated in the early American method of taking tea, which followed closely the contemporary Continental European (not the British) of using the saucer to cover the cup while allowing the tea to steep. The wet saucer would then not be usable in polite society as a receptacle on which to put down the cup and so a small plate would have been necessary to take on that duty. This may have been the origin of the cup plate,

ACKNOWLEDGMENT: My profound gratitude goes to my good friend, Mrs. Bella Kleinman of New York who originally found the ledger, which inspired this article. She was later kind enough to present it to me, in view of my great interest in the subject.

Two pages of the original ledger are reproduced on the next page. Ed.

New York 27 th April 1835			
M ^{rs} North Wheeler			
2 doz 1 3/4 Sea	107	2.50	
1 " C. C. Chamber	184	2.25	
23 " " Bawls 4/		2.62	
1 " Enal. do 4/ 1/2 doz Creams 4/ 3/		87	
2 1/2 " Salt 4/ 3/ 2. Chumbling 3/6 1/2		1.25	
1 " Soap 4/		50	
2 " Plates 3/6 3/3 3/		9.44	
1/2 " Stappies 12/ 15/		1.69	
1/2 doz Printed Sees	4/	2.00	
2 doz Milk Muffins	4/	1.50	
1 " Cup Plates	3/6	1.44	
1/2 doz Enamelled Sees	12/	7.5	
		25	
		179.07	
Rec ^d Paym ^t of 5 th Ct		95	
		184.12	
New York April 29 th 1835			
M ^{rs} North Wheeler			
Bot of J. G. Lewis & Sons			
1/2 doz White do 1/2 doz 6. 0.25	36	38.00	
2 " Round Seal Rods	1.0-0	59	6.25
2 doz 1 1/2 doz Eng Bow	2.17	287	2.28
1 " Round 2 " Round do	3.36	44	4.02
1 do 1/2 " Hoop do	2.0	58	3.65
1 " Row All Steel	41 1/4	57	2.25
1 " English do	26	14	3.54
1 doz Enamelled Sees	12/	7.5	
1 " Plate 4. 8. 10. 1/2 Milk hot	6/	59.00	
		58	
		92.70	
		4.09	
		96.79	

New York Oct 1 st 1835			
M ^{rs} North Wheeler			
Bought of Thomas H. Peers			
10 doz Sugar Plates	24	2.50	
10 " " "	208	1.00	
3 " " "	24	1.44	
1 " " "	6	1.12	
3 " " "	3/	1.12	
2 " " "	3/	1.12	
1 1/4 " " "		1.75	
1 " " "		2	
Rec ^d Paym ^t of Thomas H. Peers			
Eliza H. Peers			
New York Oct 1 st 1835			
M ^{rs} North Wheeler			
Bought of Wm Wright & Co.			
1 doz 1 1/2 Blue Printed Plates		1.00	
1 " " " " Twifles		1.00	
1 " " " " Muffins		1.00	
1 " " " " Plates		1.00	
1 pr. Cand. Dishes		1.00	
1/2 " " " " Bawls 2 1/2 2 3/4		1.06	
5 " " " " Dishes 2 1/2 3 1/2 4		2.2	
2 " " " " Sauce Bawls 1/6		1.5	
1 " " " " Tea Pot Sugar & Cream 4		2.00	
4 Glass Sees 1/2 1 Bawl & 2 Plates 7/6		2.00	
2 " " " " " "		1.00	
1 doz. Cust Dumbles		2.00	
1 Pr Decanters		1.00	
1 doz " " " " "		2.00	
2 " " " " " Plates 3/6		1.00	

Ed. The confusion concerning the term "cup plates" has been around since A. W. Coysh disputed the term in his 1970 publication, Blue and White Transferware. Mr Coysh saw the light in his later book The Dictionary of Blue and White Printed Pottery, co-authored with R. K. Henrywood. Many Americans do share Mr. Coysh's questions regarding these plates (see Norman Wolfe's comments at the end of his Part II coverage of the Clews pottery, in this issue), but the majority of us "Yanks" have sailed serenely along, unconcerned by these questions and totally at ease with our terminology (and possible ignorance). Both the American Glass world and the American collectors of English ceramics have always assumed the usage, as put forth by Mary Louise Gutman, in the next article was correct. The usage, as discussed by Mr. Pulver, at the end of his article, seems to make a lot more sense to me, however, who really knows?? These little plates will continue to be highly sought after and extremely hard to obtain, no matter what we label them.

"AROUND THE BLOCK" continued from page 25

The lowest shelf's first lot also produced another surprise, when the deep teal blue Mt. Washington dolphins (a pair) reached \$3,250.00 against an estimate of \$4,000.00 - \$6,000.00. The remainder of the shelf did as expected, with the pair of canary eye and scale lamps bringing \$2,300.00, the pair of blue and white small acanthus sticks reaching \$3,000.00, the pair of electric blue petal and loop sticks realizing \$3,250.00 and the pair of canary dolphins stopping at \$1,200.00. A few pleasant surprises for the consignor and basically a continuation of the strong glass market being seen at all the recent auction sales.

Have the prices reached the top? Personally, I do not think they are even close to reaching the true value of these early

and fragile pieces of Americana. I have felt for years, that this market has a long way to go to catch up. There may be fluctuations, from time to time, but I predict that the rise in the value of both glass and ceramics will continue at a percentage higher than other Americana. At one time in the 1930's and 1940's, American Glass brought prices equal to the price of a very good piece of furniture. Only recently have we seen a piece of glass reach the \$75,000.00+ mark and pieces of ceramics begin to nudge the \$50,000.00 plateau. Several major art and furniture dealers are exhibiting choice pieces of glass and ceramics at the most prestigious antiques shows and are asking prices comparable to the value of their top line pictures and wood. I truly believe it is a "growth market". Ed.

FROM CUP TO SAUCER TO CUP PLATE

by
Mary Louise Gutman

Who invented the Cup Plate? We know that the purpose of these little plates was to keep a person's linen from being soiled, or, lacking a cloth, her table from being marred. We know that the size of these plates are between 3" and 4 1/4", give or take a fraction. We have learned that in some few circles in England, and much more prevalent in America, it was the custom to pour one's tea from the cup into the saucer, so it would cool more quickly, and then to drink directly from the saucer. The cup was then placed on the cup plate. Also, to be remembered, in the 18th and early 19th Centuries, many cups were handleless, making them too hot to handle.

According to one source, the first cup plates were of china and manufactured by all the European potteries. "Most of them were made to match sets". I shall not write about the Continent in this article, but in England these plates were made almost entirely of earthenware, and not "of made to match sets". I have a collection of Lustre Cup Plates, none of which belonged to a set, and I have seen numerous tea sets, as well as dinner sets and desert services, none with accompanying cup plates. According to their owners, those illustrated here, were not from sets either, nor had they seen any others that were.

There is no doubt that many English potters were making cup plates along with their regular line of table and other wares, in order to capture the lucrative United States trade. Staffordshire manufacturers, in particular, were turning out these "Anglo-American" wares by the shipload, and sending them from the Western seaport City of Liverpool to the Eastern Seaboard cities of the United States. Along with the potters mentioned in the illustrations, I would like to mention several other names, who, we know made a great deal for export. William Adams & Sons, Davenport (with the famous anchor mark), Ralph Stevenson, Joseph Stubbs,

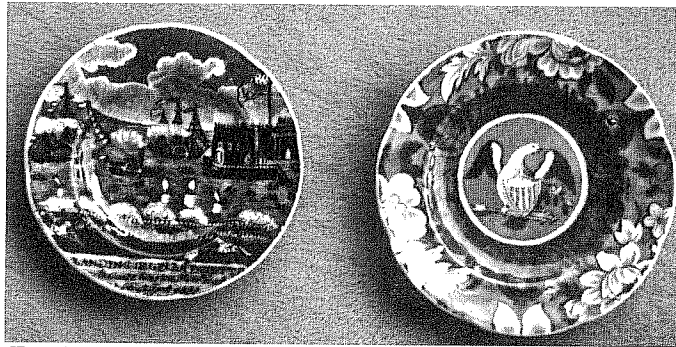
William Ridgway, and last but not least, the Wedgwoods.

It was natural that many of the subjects used were of historical content, such as busts of Washington and Clay, as well as American views and places commemorating important events. These potters also made some very colorful

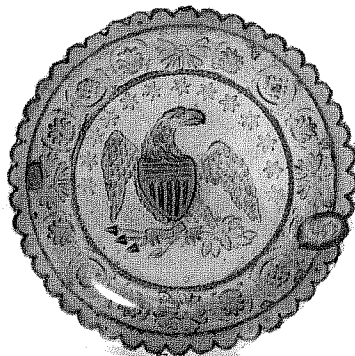
designs which were particularly popular with the Pennsylvania Dutch. A group of these are illustrated and described in this article, and most were made during the first half of the 19th Century, the largest output coming after the War of 1812. I would like to mention one cup plate not illustrated here, it is part of the Leon Collection of English Yellow Glazed earthenware at the Smithsonian Institute in Washington, D.C. It is a 3 "" cup

plate "a crude version of the Great Seal of the United States". It has the impressed mark, ENOCH WOOD AND SONS, BURSLEM, dating it between 1818 and 1830.

Cup plate collecting in the United States reached its peak in the 1930s and 1940s. One of the largest and most famous collectors was William Randolph Hearst, the Newspaper Magnate. It was estimated he had over 1,000 cup plates. Mr. Hearst collected "Historical Blue" as well as pressed glass cup plates, which brings us to another very large area of this subject.



Two dark blue Historical Staffordshire cup plates, on the left a 3 1/2"d "Landing of Lafayette" by R. and J. Clews. On the right is an extremely rare "Arms of the United States" by an Unknown Maker. This view appears only on tea services and cup plates



A spectacular sapphire blue Eagle cup plate attributed to Pittsburgh, circa 1840.

Referring back to my original question: "Who invented the cup plate?", we do not know the "who" of the original earthenware ones made in England, but we do know the origins of the pressed glass ones made in the United States. Here when people refer to cup plates, I believe the first thing that comes to mind are those of pressed glass, made by the Boston and Sandwich Glass Company in the small town of Sandwich, Massachusetts. This plant was started in 1825 by Deming Jarvis who had invented the pressing machine a year earlier. The site was chosen, not because of sand, but because of timber. There was a large amount

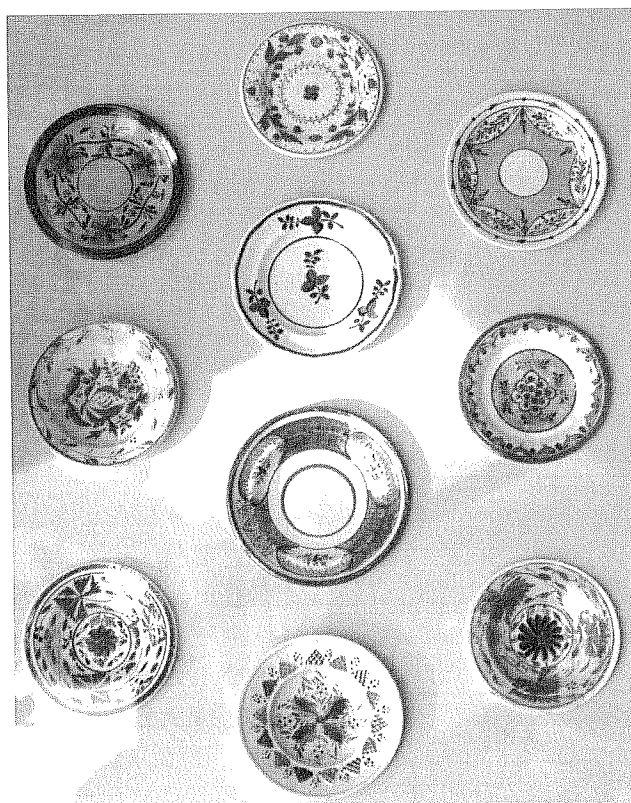
of this in the area, and wood was needed for fuel for the factory, as well as for building houses for the workmen.

The Company prospered from the beginning, as they turned out fine flint glass for all sorts of uses. There were, of course, full sets of glass made for the table, cut, etched and engraved, besides the pressed glass. By 1880 the Company was still doing good business, including export, but gradually it began running at a loss. The plant was closed in 1888 and has never been re-opened, its buildings torn down in 1920. On this site now stands the Sandwich Glass Museum. It is generally thought that Pressed Glass was the most important part of the Boston and Sandwich Glass Company. The name "Sandwich" has become generic, in spite of the fact that there were many more factories making pressed glass. In 1829 the New England Glass Company was founded in Cambridge, Massachusetts, and there has always been confusion between the production of the two Companies. According to the late Vincent Ortello, who was President of the Early American Glass Collectors Club when I discussed this with him, it is impossible to tell the difference between the glass made at these two New England factories. Not so with *some* of the glass cup plates made in the Mid-West plants. Their distinguishing characteristic is the "Bull's Eye" border found only on pressed glass made outside of New England.

The term "Mid-West" covers a large area, starting in Philadelphia and extending into Ohio. The



Some of the authors collection includes black and also blue transfer printed examples. Many of those illustrated above are pink lustre, highlighted in other enamel colors.

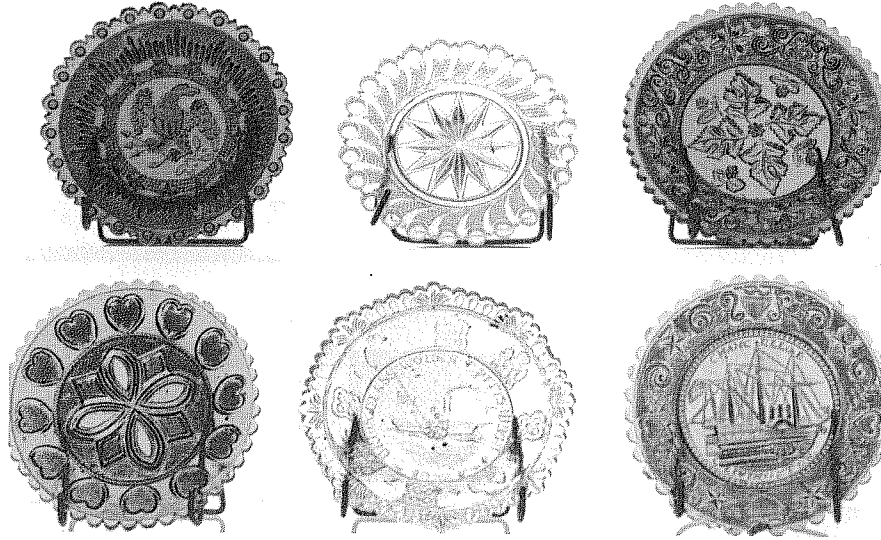


A nice group of pink lustre cup plates in various patterns. As you can see, the sizes vary (normally from 3" to 4 1/2").

largest factories were in and around Pittsburgh, Pennsylvania. According to "American Glass Cup Plates", by Ruth Webb Lee and James H. Rose, these plates were divided into two groups "Historicals" and "Conventionals". The former covered "Busts, Log Cabins, Ships, Monuments and Eagles". There are some 58 plates displaying the Eagle, and nearly all are variations of the design on the Great Seal of the United States. There are only two busts known of George Washington, however; there are 6 to 10 different versions of Henry Clay, who was a famous politician in the Mid 19th Century, but never became President. There are some of President William Henry Harrison in the so-called "Log Cabin" group. I would like to mention one design which will be of interest to English readers, that of Queen Victoria. Many were made in the United States for export to England, and some were made in England for export to America, as well as for home consumption.

Cup plates, as with most other commodities, have appreciated enormously in value. The pressed glass ones even more than those made of earthenware. When they were first produced in the 19th Century, most of them used to sell for less than \$1.00. They then went up to several dollars or a little more in the 1930s and 1940s when cup plate collecting became the rage. At an Antiques Show I recently attended, some had "gone thru the roof". I bought the pressed glass one of the American Eagle for \$28.00, and found afterwards (from Ruth Webb Lee's book) that it is a reproduction, probably made in 1922.⁽¹⁾ The same dealer had an emerald green plate, with a ship design for \$ 1,500.00 and one of cobalt blue for \$2,100.00. As to the earthenware cup plates, I can find no reference as to what they sold for when they were first made in the 19th Century, but in the 1930s and 1940s they were selling from \$20.00 upwards to \$150.00 for some

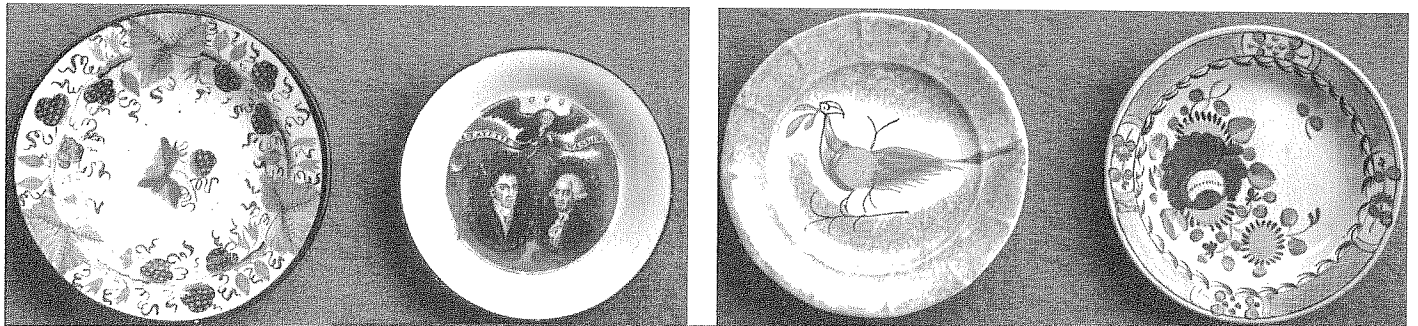
historicals. I checked out these plates at the Antiques Show, as well as at a shop in New York, and there was the same wide range of prices, as with the glass ones. I bought a 3 3/4" impressed Davenport with Anchor, of an inconsequential view, for \$30.00. Another dealer was selling "Historical Blues and Gaudy Dutch" from \$475.00 up. The Clews "Landing of Lafayette," illustrated here, was priced at \$525.00, a Ridgway "Philadelphia



Six of the finest glass cup plates with the top left a Pittsburgh eagle in blue with the bulls eye border, a clear "peacock eye" attributed to Philadelphia and a green floral Eastern plate. The bottom row has an electric blue heart, an extremely rare "Union Glass Works" and a green "Chancellor Livington" ship plate

might suddenly become quite wealthy, as well as delighting in your finds.

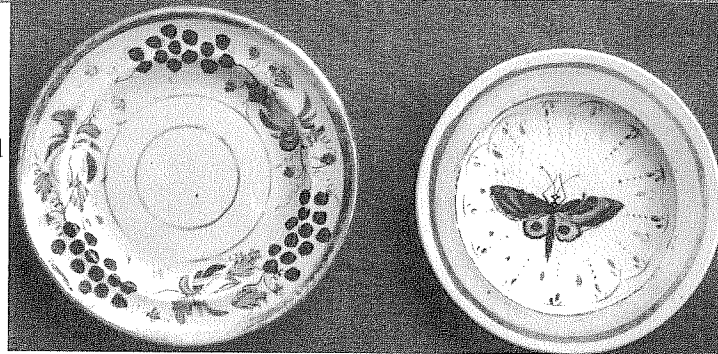
⁽¹⁾Evidently many reproductions were being made in the 1920s and 1930s, some for the collectors, and others as new pieces for use as ashtrays as well as for souvenirs. The only sure thing about these reproductions is that they were not being made for their original purpose.



Above: a rare "strawberry" pattern in enamels and a black transfer "Washington and Lafayette"

Above: a light blue spatter cup plate with a peacock center and a "King's Rose" in red and green enamel.

Custom House" at \$950.00 and an ENOCH WOOD & SONS "Boston State House" at \$1,000.00. I suggest you search your cupboards and attics, and, if you can find cup plates, you



Left: a pink lustre plate impressed "Harley and Co.", next to a desirable pink lustre bordered Butterfly (painted over the glaze)

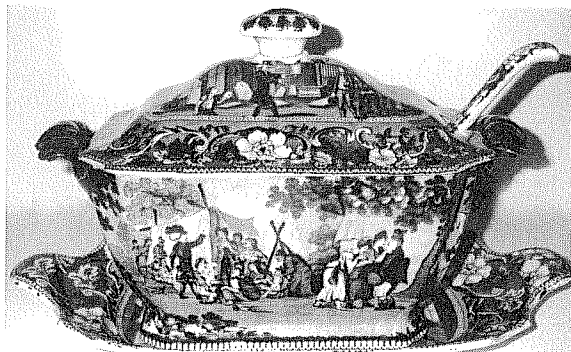
Photos by John Harbold, courtesy of Mrs. A. J. Gutman

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“Hurl Gate” An Elusive “Old Blue” Rarity, a Hellish Place in American History

by
Ted Gallagher

In the April/May, 1997 issue of the “Q”, David Arman highlighted the magnificent Morse Collection of “Old Blue” china at the American Antiquarian Society (AAS). He also paid fitting homage to surely one of the greatest of Staffordshire view rarities, the “View at Hurl Gate, East River” by Joseph Stubbs from the Eagle and Scroll Border Series. This article will discuss the long absence of this rare china view from the market, its strange name, which is actually *Hell* Gate, the significance of the geographical place itself, and its torturous role in the long history of New York City.

Joseph Stubbs was the only potter to produce the view of “Hurl Gate” on Staffordshire china. The “Hurl Gate” specimen at the AAS has been there since Mrs. Emma DeForest Morse donated hers in 1913.⁽¹⁾ Only one other example is known to exist, and it was donated by Ellouise Baker Larsen to the Smithsonian Institution in 1962. The illustration of “Hurl Gate” accompanying this article is of the Larsen specimen, which measures 7 1/4 inches in diameter and is in proof condition.⁽²⁾

The rarity of “Hurl Gate” cannot be overstated. The last known record of its sale was at the American Art Association in New York on February 19, 1937, at the auction of the Eugene Tompkins Collection⁽³⁾, where the china view, 7 1/4 inches in diameter and in proof condition, sold as a single item, Lot 49, for \$155. I am virtually certain that the Tompkins and Larsen specimens are one and the same article, based on a comparative point-by-point correlation of the specimen in the Larsen illustration (see next page) and of that in the Tompkins illustration in the auction catalogue. I conjecture that Mrs. Larsen was the winning bidder on the Tompkins “Hurl Gate.” Now the only specimens known are both locked away in museums, and collectors have been searching fruitlessly for another one for the past 60 years. It is considered by many to be the “Blue Holy Grail.”⁽⁴⁾

Now, for some history of the locale. In 1615, a Dutch shipper, Adrian Blok, made the short voyage north along what is now called the East River, from Lower Manhattan to Long Island Sound. On the voyage, he named the water route, which he was the first European to explore, the *Hellegat Riviere*, after a branch of the Scheldt River in his native Flanders.⁽⁵⁾ The name translates as “*beautiful passage*.” Blok could not have known the death toll that the waters of this “beautiful pas-

sage” would later exact. Unlike the majestic expanse of the Hudson only two miles to the west, the East River runs narrow, girdled by Manhattan Island on its west bank and by Long Island on its east bank. The East River also has a co-conspirator in the Harlem River, similarly narrow, which runs headlong toward it from points north, both rivers converging at Long Island Sound.

In the late 1650s, an Englishman wrote a description of the meeting place called Hell Gate, “which being a narrow passage there runneth a violent stream both upon flood and ebb, and in the middle lyeth some Islands of rocks which the current sets so violently upon that it threatens present shipwreck; and upon the flood is a large whirlpool which continually sends forth a hideous roaring, enough to affright any stranger from passing that way.”⁽⁶⁾ Thus, early on, the name *hellegat* -- originally applied to the whole of what is now the East River -- has been restricted to the place where narrow rivers collide and churn with the currents of the Sound and, wrenched from its poetical meaning, “*beautiful passage*,” to something smacking of the infernal. It was not solely through Englishmen’s ignorance of the Dutch language, however; for even the Dutch themselves speedily forgot the origin of the name, and gave it a meaning that better reflected its true, ungodly force.

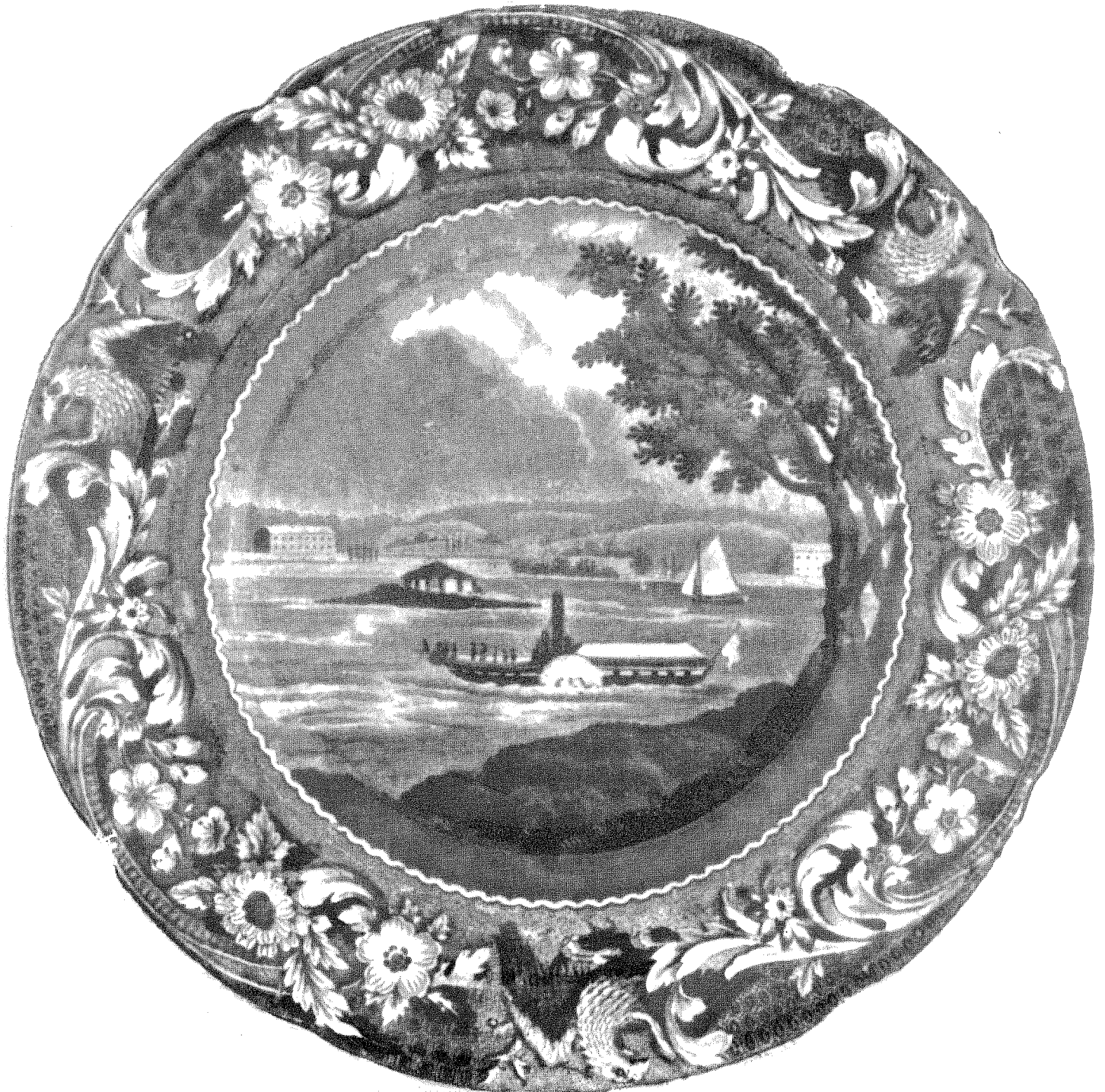
Propriety perhaps swayed Stubbs in his decision to call the place Hurl Gate and not its long-standing name of Hell Gate. Stubbs probably wanted to avoid any profanity that might irk the sensibilities of Americans.

James Fenimore Cooper memorialized the treachery of Hell Gate in his novel *The Water Witch*:⁽⁷⁾ “Being at the best of times a very violent and impetuous current, it takes these impediments in mighty dudgeon; boiling in whirlpools; brawling and fretting in ripples; raging and roaring in rapids and breakers. At low water, for instance, it is pacific a stream as you would wish to see. But as the tide rises it begins to fret; at half-tide it roars with might and main, like a bull bellowing for more drink; but when the tide is full, it relapses into quiet, and for a time sleeps as soundly as an alderman after dinner. In fact, it may be compared to a quarrelsome toper, who is a peaceable fellow enough when he has no liquor at all, or when he has a skinful, but who, when half-seas over, plays the very devil.”

Before improvements were made to the natural features of the channel, a thousand vessels a year were wrecked by collision with its projecting rocks, with such names as Shell Drake Rock, Pot Rock, Bald Headed Billy, Negro Head, Hen and Chicken, Great Mill Rock, Frying Pan, Hog's Back, the Gridiron, and Hallet's Point. Many of these projected upward, but were concealed from view at changing tide just below the water surface. Over the centuries, it was not so

Hell Gate closed to mass shipping, trans-oceanic crossings were exposed to one hundred extra miles of dangerous Atlantic coast along the south shore of Long Island.

The first scientific survey of Hell Gate was taken in 1845, followed by immediate appeals to Congress for funding to clear the rocky passage. Congress's response was to order additional surveys. With each subsequent appeal, Congress



"View at Hurl Gate, East River" by Joseph Stubbs: Larsen Collection, Smithsonian Institution, Washington, D.C. *Photo courtesy Smithsonian Institution.*

much the damage done to the light coaster that frequented the passage, as the exclusion of larger craft from this much needed entrance to the harbor of New York, that made the bars of Hell Gate so hurtful to American commerce. With

repeated its wish for more surveys. Meanwhile, a French engineer named Maillefert came forward and volunteered to conduct experiments, at no cost, to open Hell Gate. He used gunpowder, which explodes underwater in a shock-wave effect

that shatters surrounding rock. The process was remarkably simple and, within certain limits, was quite successful. By 1851, despairing of any Federal action, private shipping interests in New York City hired engineers to begin work on making the Gate safer.

Finally, over the next quarter century, with interruptions from the Civil War, the U. S. War Department, commissioned by Congress, systematically blasted nearly every reef, ridge, and rock cropping. This succeeded in taming the worst of Hell Gate, though still, even today, sailors remain wary of its brute force and await favorable tides before entering this most hellish of places.

Notes

⁽¹⁾ The Morse specimen measures 7 1/2" in diameter. It has visible glaze wear in the well of the plate and an extensive, old repair to the rim at 8:00.

⁽²⁾ Although the actual size of the Larsen specimen is 7 1/4" in diameter, the photo print appearing in this article shows the plate somewhat larger.

⁽³⁾ This date corrects an error that I made in a letter to the editor of *The Maine Antique Digest (MAD)*, October, 1996 issue, in which I stated that the Tompkins sale took place in 1936. "Hurl Gate" was the subject of that letter.

⁽⁴⁾ *Ibid.* The term "Blue Holy Grail" was added by *MAD* editor Sam Pennington as a lead to my letter.

⁽⁵⁾ Passages are borrowed from James Richardson's article, "The Unbarring of Hell Gate," in *Scribner's Monthly*, (Vol. III, No. 1, November, 1871, pp. 33-53).

⁽⁶⁾ *Ibid.*, page 34.

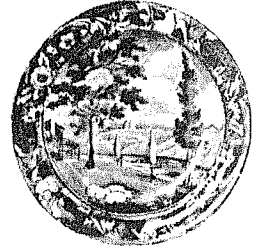
⁽⁷⁾ Cooper, James Fenimore. *The Water Witch; or: The Skimmer of the Seas*. 1830. Dresden. Walther, publisher.

Ed. Ted is absolutely correct in that this is one of the rarest views in the field. Perhaps of interest to our readers is that this rather "common" series also contains three other great rarities. They are illustrated to the right: The first is a 10" d plate "HIGHLANDS, NORTH RIVER", the second an 8 1/2" d plate "NEW YORK BAY" and the last the very elusive 4 5/8" d cup plate "MENDENHALL



FERRY". We have seen only one each of these during our 27 years of specialization.

The 10" HIGHLANDS was de-accessioned in a large group lot at a New York auction. It was later sold by Arman Absentee Auctions in January, 1993, realizing \$1,650.00 (includes premium). The 8 1/2" d NEW YORK BAY (which I personally think is one of the loveliest views in the field) came from the Collection of Paul C. Smith and was sold by Arman Absentee Auctions in February, 1989, bringing \$2,530.00. The little MENDENHALL came out of the Nancy Nebenzahl Collection and was sold by Collectors Sales and Services in August, 1994 for \$1960.00 (with a hairline). What would a HURL GATE bring at auction? Interesting question. Perhaps one will come to auction and we'll find out.



NEW LIST STAFFORDSHIRE CHINA

Please send a large SASE for our new list, #66. We welcome opportunities to buy single items or collections.



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

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Wolfeboro, NH 03894
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~ Ralph and James Clews ~ Potters Extraordinaire - Part II

by
Norman Wolfe

Very little first hand information has survived the years concerning the Clews Brothers. All we have to go by are the beautiful patterns and views they left behind. Their entire potting career in England lasted just under two decades but during that period they produced some of the highest quality dinnerware in Staffordshire history. I have omitted much of their best work from this article, such as Doctor Syntax, Wilkie's Designs, States, Winter View of Pittsfield, Mass. and Landing of Lafayette, because they have been so well covered in previous publications. Any new information I should come across concerning these, will be passed along in due course.

I have also excluded the Neptune pattern from this series of articles. The body styles don't match any known Clews patterns and a marked piece has never been recorded. I feel this is another case of guilt by association, like the Cities series and Don Quixote, namely if it looks like Clews, it must be Clews, but this is not necessarily so.

Photo # 1

I feel fortunate to have this cup plate. It was purchased in England this year from a dealer who bought it here in America. This little plate has crossed the Atlantic three times and I intend to keep

it here for quite a while. The cup plate is 4 3/8" D, impressed circular Clews mark, u/g blue 'SELECT SCENERY' in a wreath of leaves, 'IVY BRIDGE. DEVON' on a ribbon below. No reference has been made to Devon before and I always assumed that the name Ivy Bridge was made up. There doesn't seem to be any Ivy on the Bridge or anywhere else in this view.

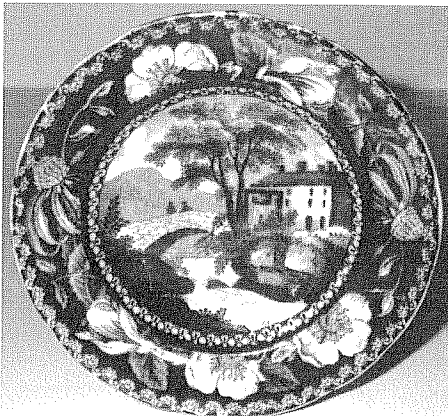


Photo #2

This pattern is a new one on me and was probably produced

for the domestic market in England. Until a better name comes up I call it 'FLORAL BORDER GEOMETRIC CENTER'. The child's plate is medium blue, pearlware, no footrim, impressed Crown with 'G' and 'R' on either sides, 'CLEWS WARRANTED STAFFORDSHIRE' curved below. This is one of their earlier marks c 1815-25.

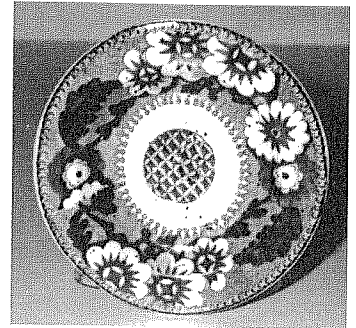


Photo #3

At first glance this looks like Spode but it is once again



Clews. Just like the Indian Sporting Series, Clews borrowed this pattern and produced it in a slightly darker blue. The circular soup tureen and undertray bear the view known simply as 'CASTLE'. It is actually THE GATE OF SEBASTIAN and was the entrance to the ancient city of Capena on the famous Appian Way in Italy. It has the standard impressed Clews circular mark and u/g blue 'CLEWS' on a Chinese style square box with 'Stone China' below, c 1815-25. This photo was sent to me by Judie Siddall.

Photo #4

I am sure this pattern has another name but I have always called it 'DOGS WITH SPOTS'. As far as I know it was only produced on tea/coffee wares for export. The scrolled fern-like leaves and flowers make a beautiful border with a string



circular mark, c 1820-30.

Photo #5

Here we have a sugar bowl in the same 'DOGS WITH SPOTS' pattern which is quite large even for this era. It measures 6 1/2" L. and 5 3/8" H. without the lid. The handles are of a jungle mask in relief which serve no practical purpose. Without handles I can see how the lid got broken. The base is indented vertically every 1/4" and is unmarked as are many hollow bodied pieces, c 1820-30.



Photo #6

The shape of this coffee pot matches exactly one I have seen in the 'Landing of Lafayette' pattern. It has the same indentations as the above listed sugar bowl. I attribute this piece to Clews on the basis of these observations. My name for it is 'CASTLE MAN POINTING'. The coffee pot (no lid) measures 10" from spout to handle and is 6 7/8" H., ca. 1820-30. On the reverse side is a dense forest with no central view. The border design here is quite similar to that used by Clews with the Flower and Foliage border series which is known primarily on pitchers. Views in that series include NEW YORK, CITY HALL, etc. The flowers are different and the stringing around the edge does not quite match.



here is quite similar to that used by Clews with the Flower and Foliage border series which is known primarily on pitchers. Views in that series include NEW YORK, CITY HALL, etc. The flowers are different and the stringing around the edge does not quite match.

Photo #7

My creamer is the same shape as the one illustrated in Arman #1 p 10 bottom right showing the LANDING OF LAFAYETTE. This is once again 'CASTLE MAN POINTING' and is 5 1/2" H. at the handle. The border of branches and leaves at

of pearls around the center. The tea bowl is 3 7/8" D and 2 1/2" H. The saucer is 6" D and has the standard impressed Clews

the top of the creamer is the same as at the bottom of the coffee pot, c 1820-30.

Photo #8/9

This photo shows three less than common shapes. These all match up with known pieces in the LANDING OF LAFAYETTE series. a). The footed master salt



POINTING' pattern once again. It is 3 1/4" D and 2" H. b). The covered mustard pot has the same FOREST border but now has a different central scene. This time we have a MAN ON A BLUFF FISHING. It is 3 1/4" D, 3 1/4" H. and has a spur handle exactly the same, as two Clews custard cups, I have in my collection. Inside the rim is a border of grapes and leaves which matches the border design illustrated on a small dish in Staffordshire II, Williams and Weber, page 364. This pattern is named HADDINGTON and is impressed Clews. The lid has a slot for the spoon and fits this piece nicely, but alas, it is in the CORONATION pattern (also by Clews). c). The pepper pot has the same border and stringing but has two different central views. Both show a 'MAN ON A BLUFF FISHING' and are quite similar. What appears to be a black Labrador Retriever is jumping into the water in both views. It is 2 1/4" D. and 4 1/8" H. c 1820-30.

The last five pieces described, are all from the same series. Rather than call it Foliage Border, I think that the FOREST BORDER SERIES would be less confusing. It seems odd that all I have come across so far are relatively uncommon shapes. Do plates and platters exist or was this pattern just used on a tea/coffee service? I seem to have as many questions as answers on this one, how about some help out there?

Photo #10

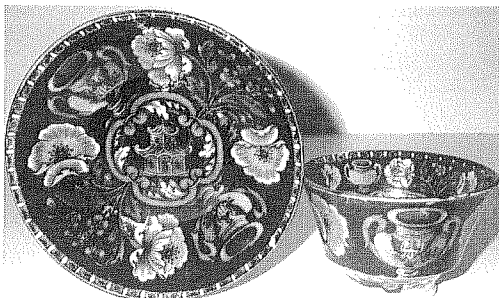
This saucer is in the 'CORONATION' pattern, the same as my mustard pot lid listed above. It is 5 3/4" D and has the standard impressed Clews circular mark, c 1820-30.



Photo #11

The 'AMERICAN EAGLE ON URN' falls into the category of historical chinoiserie.

Funny how we are willing to pay twice as much for this compared to other patterns simply because it has an Eagle on it. The tea bowl is 4" D and 2 1/2" H. The saucer is 5 3/4" D. and has the standard Clews impressed mark, c 1820-30. It is darkest blue and quite beautiful.



Photos # 12 & 13

This pattern is, to my knowledge, previously unrecorded. The shape is identical to the one illustrated in Arman #1, p 10, bottom, with the LANDING OF LAFAYETTE pattern on it. The sugar bowl has the standard impressed Clews circular mark plus u/g blue 'CROWN APPLE' on a unique shaped cartouche, c 1820-30 again. These photos were sent to me by Judie Siddall.

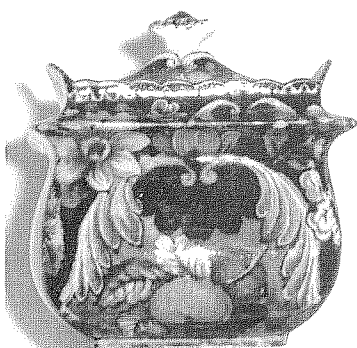


Photo #14

Another previously unrecorded design known only on tea/coffee wares is illustrated here. I call it 'CATHEDRAL AND FISHERMAN'. The dark pom pom border frames perfectly the lighter central view of a huge Cathedral with river and a man fishing in the foreground. The tea bowl is 4" D, 2 1/2" H and the saucer is 6" D, standard impressed Clews circular mark, c 1820-30

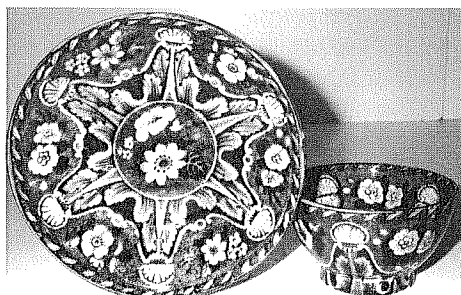
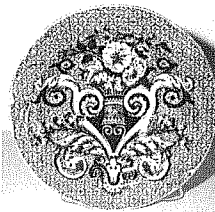


Photo #15
'SHELLS AND FLOWERS' seems like an appropriate name for this pattern. The geometric design of the six pointed star makes this set an eye-catcher. The tea bowl is 3 3/4"

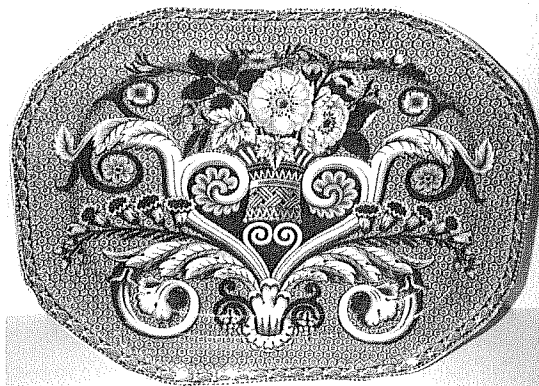
D., 2 1/4" H. and the saucer is 5 7/8" D, standard impressed Clews circular mark, c 1820-30.



Photos #16 & 17

This design is marked 'MOSAIC

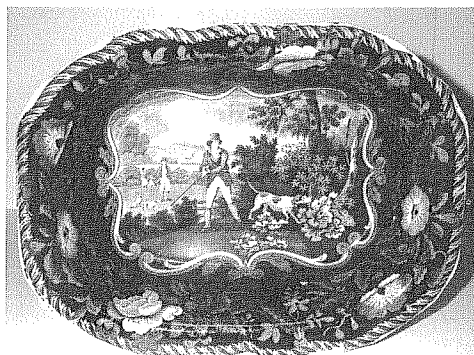
TRACERY' and the name fits. The geometric background helps to set off the scroll and floral center. The cup plate is 3 7/8" D and has the



standard impressed Clews circular mark. For contrast how about a 17" platter in the same pattern. It has no foot rim but does have the u/g blue name in a diamond shaped cartouche with flowers here and there, c 1820-30.

Photos # 18/19/20

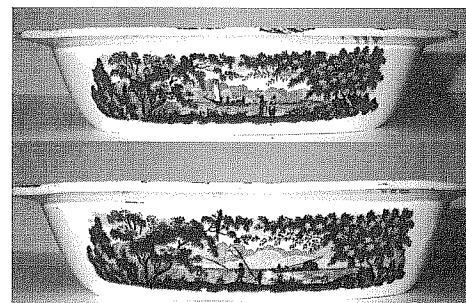
This series is one of my favorites and is known as the HUNTING VIEWS series. This view shows a man and his hunting dog. If you look behind the shrub to the right you will see a



rabbit hiding, I have named this one 'RABBIT HUNTING'. The other man may be his loader and he waits with two more dogs, a woman and child approach in the distance. I am told that this was used as a pie dish

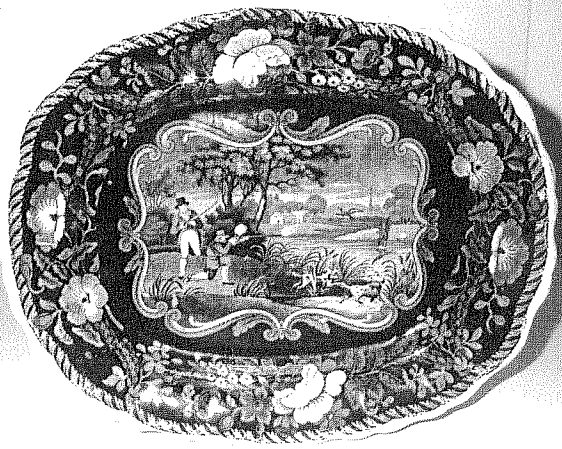
for the many meat dishes they ate in those days and isn't an open vegetable as I would have thought. It is 12 1/8" x 9 1/4", 2 3/4" H., combed back and the standard Clews impressed mark, c 1825-34.

The exterior is decorated on the two long sides with the bottom half of ST. CATHERINE'S HILL NEAR GUILDFORD and an unidentified view. These two views were also used in the Foliage and Scroll Border series and the Select Scenery series. RABBIT HUNTING is also known on a 15 1/2" platter, see CS&S catalogue for April, '97, #46.



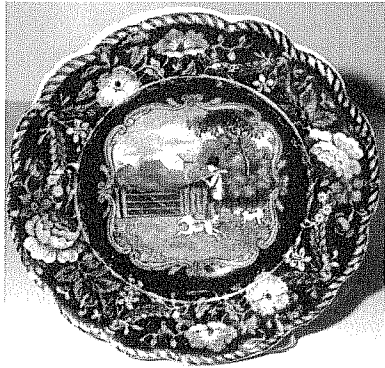
Cup Plate or Not?

Photo #21
Another from the Hunting Views series is illustrated here and shows 'DUCK HUNTING' this time.



The platter is 13 1/2" x 11", has no foot rim and is unmarked. The indented beaded rim matches exactly the molds used in the Picturesque Views series and other colored dinnerware that came along late in the Clews Brothers potting career, c 1825-34.

Photo #22

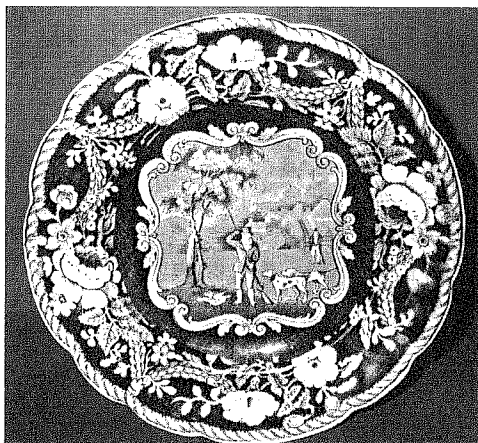


I had originally called this 'RETURN FROM THE HUNT'. It was pointed out to me that the man has no 'bag' of game. Perhaps then he is 'SETTING OUT FOR THE HUNT' instead. The man carries a gun over his shoulder with two dogs at his side, he approaches a gate. The cup plate is 4 1/2" D, double undercut foot rim

and the standard Clews impressed mark, c 1825-34. This body style is different than the above platter and will be covered in part 3 of this article.

Photo #23

Two geese lay to the left of the hunter in this view so GOOSE HUNTING seems appropriate. The man reloads his rifle while two hounds look on. Another man stands to the right in the distance. The plate is 8 3/4" D and has the standard Clews impressed mark. What is uncommon here is the body style. It has



the double undercut footrim as used by most potters in the 1820s, but has the deeply indented rim characteristic of the 1830s. It is odd that they used two different body styles for this series unless it came at a transitional period in the Clews brothers short potting career.

Has anyone ever noticed that most tea/coffee patterns have no cup plates? If they do it is usually because the pattern was also used for dinnerware. Here are some examples where cup plates and cups are present: LANDING OF LAFAYETTE, CITIES, IRREGULAR SHELL, LAFAYETTE AT FRANKLIN'S TOMB, AMERICAN SCENERY, CATSKILL MOSS, VINE BORDER, LACE BORDER, BOSTON STATE HOUSE, ARMS OF THE STATES (MELLOR & VENABLES), AMERICAN VIEWS (GODWIN), AMERICAN CITIES & SCENERY, RESIDENCE OF THE LATE RICHARD JORDAN, BOSTON MAILS, AMERICA (FORD) AND LAKE. In all of these examples both tea/coffee and dinnerware services were made. The only examples I have found where cup plates seem to belong to a tea/coffee service are BOSTON HARBOR - SPREAD EAGLE by Rogers and the ARMS OF THE STATES by an unknown maker.

Has anyone ever noticed that most dinnerware patterns have cup plates? The States series has cup plates but no tea wares. The same goes for Peace and Plenty, A Winter View of Pittsfield, Mass, Doctor Syntax, Wilkies Designs, etc. Some of these dinner services had as many as 180 pieces. It seems logical to me that if these had been intended as cup plates, they would have had the sense to match them up with tea wares.

A perfect example is the Grapevine Border Series by Wood. We now have nearly 70 named views and many more yet to figure out. New shapes are discovered on a regular basis. There are several cup plates in this series but you know it is funny, there are no tea pots, no sugar bowls, no slop bowls or cups and saucers. Do you know why? Because these little plates were never intended as cup plates. We resourceful Americans adapted them to our own needs. Call them what you please. Although I can't tell you what they were originally used for, these were never intended to have a tea cup placed on them while people slurped their tea from the saucer. Perhaps they were used as drinking glass coasters or for individual servings of condiments such as mustard. I, of course, still call them cup plates, just like you do.

Classified Advertisements

Wanted - Ridgway Soup Tureen Undertray from Beauties of America series. Damage okay. Also want a Stiegel 16 or 20 diamond cobalt blue sugar bowl base or "baptismal" bowl. Also want blue and green feather edge, especially hollow pieces. Jack Louv, 717-786-8371 (nite), POBox 215, Refton, PA 17568

For Sale - We still have a few copies of Historical Staffordshire, An Illustrated Check-list & The First Supplement available. Cost ppd is still \$75.00. David Arman, POBox 39, Portsmouth, RI 02871(30 words)*

Classified ads are an economical way of selling or locating items. The charge is \$.25 (that's right a quarter of a dollar) per word, with name, address and telephone number counting as six words. All orders **must be prepaid.*

Around the Block

Reports from the Auction Rooms



Northeast Auctions Sells a Small Collection of Colored Pressed Glass - August 3rd, 1997

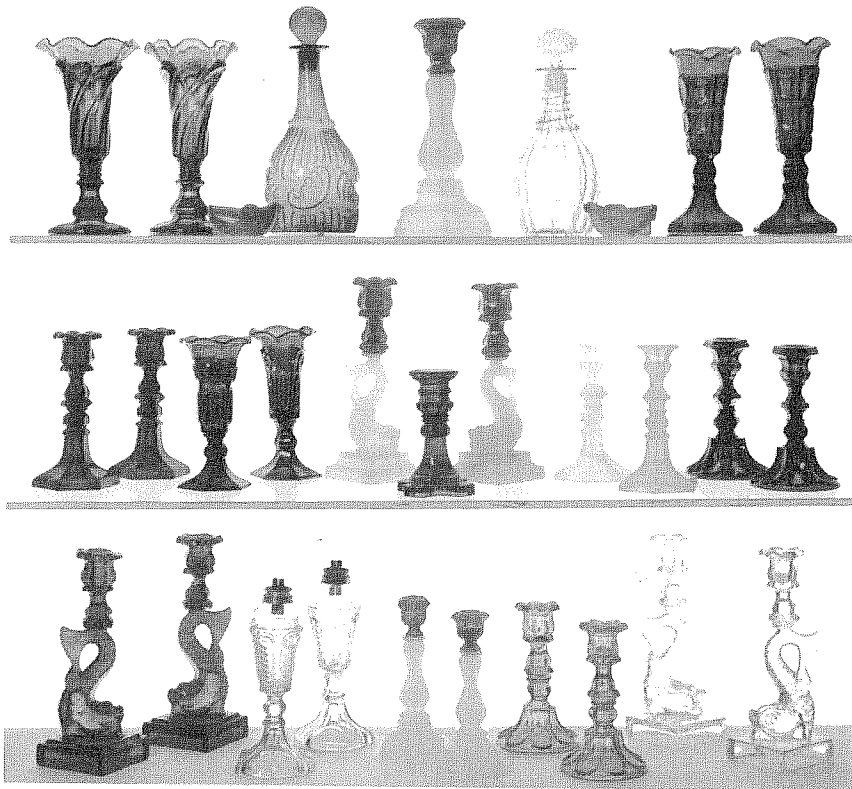
In early August, Ron Bourgeault and the merry band that make-up the highly successful auction company known as Northeast Auctions, held another wild sale of Americana.

In amongst all the furniture and paintings was a significant offering of colored glass, that was reportedly the private collection of a New York State dealer. As you can see by the illustration, there were many wonderful forms of early pressed glass in equally wonderful colors. The star of the sale, was the cobalt blue lacy candlestick shown on the center shelf. Estimated at \$5,000.00 to \$8,000.00, the provenance was the collection of world famous Maine retailers, L. L. Bean. I vaguely remember that collection being sold many years ago, but I really don't know either the exact date or the auction house.

Anyway, it was catalogued as "Rare cobalt-blue lacy Sandwich Glass Candlestick With Socket Number One (Barlow-Kaiser terminology) and Crossbar Base. Height 6 3/4" h." I was unable to attend the sale in person, but two knowledgeable collector-dealers assured me that the base (which looks ground to me) was 100% correct and perfect. They were obviously proven correct as the bidding quickly soared to a strong \$23,000.00 (plus a buyer premium of 15%), which has that little beauty bringing a very nice \$26,450.00 or three times the high estimate. Nice job Northeast!

As most of you are aware, glass prices have continued to be strong during the last several months, with the possible exception of Blown Three Mold. The two pieces of Blown Three Mold illustrated above, proved that where rarity is

concerned, people are still willing to bid strong. The sapphire blue quart GV-9 decanter with the original ribbed stopper brought a hammer price of \$7,500.00 (against an estimate of \$2,500.00 to \$3,500.00) and the double molded clear quart GIII-15 (from the Gotjen Collection sold by Arman Absentee Auctions in January, 1985 bringing \$1,500.00) brought \$2,800.00 plus premium.



Starting with the top shelf, we will describe the pieces and their hammer prices. Damage is not listed in Northeast catalogues and as I said, I was unable to attend the sale, but the two gentlemen that did, reported that there was a great deal of minor roughness and flaking, especially to the bases of the pieces. At the top

left we have a lovely pair of Twisted Loop vases in medium amethyst, which sold for \$3,400.00. While the opal medium blue boat salt brought \$1,200.00. The single, tall blue and white Acanthus stick realized \$700.00, the other boat salt brought 550.00 and the pair of blue Three Printie vases cost \$1,200.00 plus the 15% premium. (all prices are without the 15% buyers premium).

The second shelf produced a surprise, when the pair of plum amethyst Petal and Hex sticks brought \$5,000.00 (est. \$1,500 - \$2,500). The green Elipse and Oval pair of vases stopped at \$2,500.00, the pair of blue and white dolphins at \$4,000.00 (est. \$3,000 - \$5,000), the pair of pale jade-green hexagonal sticks took \$2,000.00 and the pair of deep emerald green Hex and Loop candlesticks struggled to \$3,750.00 (est. \$3,000 - \$5,000).

continued on page 14

MAGICAL GLASS WHIMSIES

by
Maureen Timm

The art of glass making was mastered by the Egyptians over 3500 years ago. Glass beads and small amulets were discovered thousands of years before Christ. Glass making spread throughout the Roman Empire, survived the Dark Ages, kept alive in small isolated glasshouses, and was reborn again in Venice. From Venice it was carried to France and later into England. A different tradition was preserved in the small glasshouses scattered throughout the German forests. The two very different traditions of Germany and Britain were the main sources influencing American glass, which retained some of the characteristics of each while incorporating others.

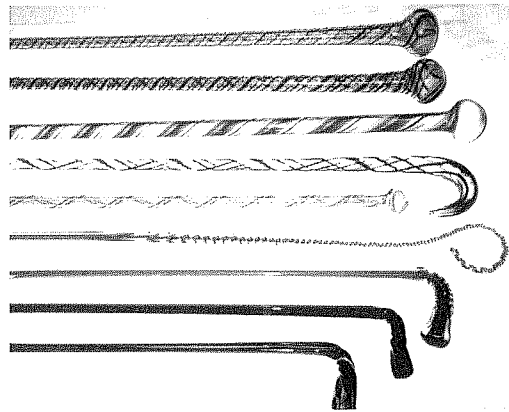
The term whimsy is used for the odd or unusual pieces of glassware created by individual workmen to show their skill and inventiveness. Whimsies were produced in Spain and elsewhere in Europe from the sixteenth century on. Miniature top hats, buckets, large tobacco pipes, birds, lizards and farm animals were blown in both clear and colored glass. Some were used to decorate the interiors of workmen's cottages and others were sold as souvenirs.

Small bottles with short necks appeared in seventeenth century England in response to requests from devout householders for containers of holy water. Word spread that the families owning these bottles were protected from evil spirits, especially witches, and the demand increased. Over the decades the bottles became hollow spheres of glass known as witch balls. The inner surfaces were smeared and daubed with a variety of colors. The Victorians believed these glass balls would keep away evil spirits, sickness and bad luck. Folklore claims that by wiping the dust and soot from the ball the spirits were exorcized. The tradition was carried to America where the balls were made from the nineteenth century on.

One of the most famous glassmaking areas was in Nailsea, Somerset, England. Between 1788 and 1875, this town, approximately seven miles from Bristol, was a glassmaking center.

Glass workers occasionally spent time during lunch, or after completing their regular work schedule, creating unusual glass objects. These included candy striped canes, darners, hats, pipes, paperweights, witch balls and other unusual items.

Glass canes range from very short, under one foot, to lengths of ten feet. They are made in hollow and solid form. Hollow canes can have a bulb type handle or the rarer "C" or "L" shaped handle. Canes are found in many fascinating colors, with the candy striped being a favorite among collectors. Many canes are filled with colored powders, gold and white being the most common and silver more difficult to find. Sometimes they were used as candy containers.



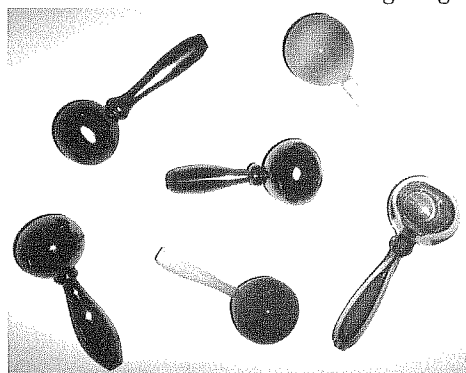
A Group of Blown Glass Laticinio Canes

The canes were hung in a conspicuous place in the home. They were carefully cleaned every morning to create a spell against disease. This superstition was so deeply rooted that the owner could not be persuaded to sell one. If the cane was accidentally broken, it was believed that some dire misfortune would fall on a member of the household.

A principle of glassblowing is that if one starts with a gather of variegated color at the end of the blowpipe, when the taffylike mass is stretched out the original pattern is prolonged. From this concept, made use of by the early Venetians who expanded and extended millefiori designs, have come the highly decorative walking sticks of striped and spiraled glass made in New Jersey. Like witch balls and rolling pins, these canes originated in England's Stourbridge region where many elaborate ones were produced to be sold as souvenirs.

Rolling pins were also credited with magic. In England they were blown especially to be salt containers which evolved out of necessity.

From the beginning of time, salt has been the very "stuff of life," a need satisfied instinctively by animals as well as man. When civilizations developed, men hoarded salt as a precious commodity, and by the Middle Ages householders in Europe and Britain often had their salt supply consecrated by the church to protect it against evil.



Blown Glass Darners in Peachblow, Blue and Mercury Glass.

The earliest rolling pins were open at one end to admit a ground glass stopper which kept out dampness. Made of "black" glass that was dark olive-green in the light, they tapered toward the knobbed ends which made useful handles for hanging them at the hearth. They were cleaned daily to bring good luck and good health.

One glass blower conceived the idea of blowing rolling pins to hold exactly a pound of tea at a time when it cost a guinea a pound. These became an immediate success as wedding gifts. Some were filled with candies as gifts for sweethearts

who used them for luck in making wedding pastries. Some were painted with enamels and inscribed with good luck mottoes such as "To wish ye well." Many were decorated with appropriate nautical mottoes for bon voyage gifts. If the rolling pin was broken during the voyage this was regarded as a warning of misfortune ahead.

Most of the colorful glass pipes originated in England's Nailsea Glass Works. Pipes with large bulbous stems and bowls are usually referred to as "English Style" and were imported from England between 1850 and 1900 for wall decorations.

The glass pipes attributed to glasshouses in America are more delicate with long twisted stems. This fragile style with four foot stem was known as a "church warden's pipe" in Spain.

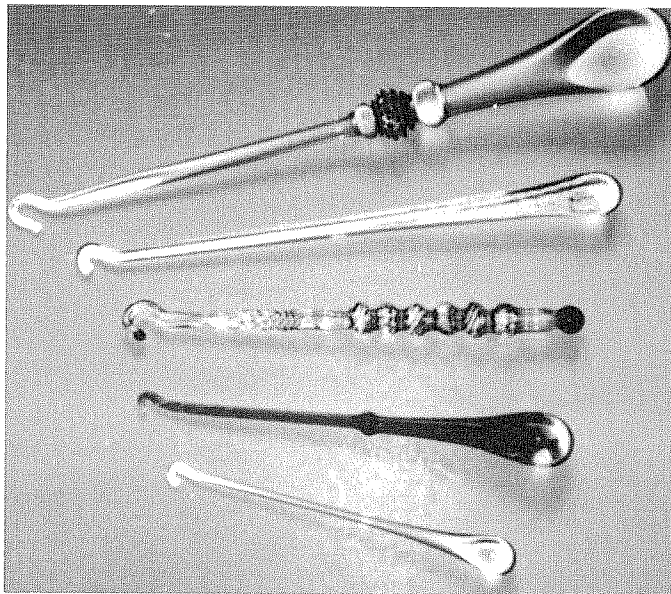
The Lily appears to be an American glass house whimsy. There are many styles available. One is a vase type and can retain water. Others are a cornucopia style, usually made with thin, colorful glass and a thin, swirling tail. Most lilies are several shades of one color. The tails are usually twisted, curled and pinched off at the end.

During the twentieth century oblong glass "cards" about 4 x 6, etched with holiday greetings, were made to hang in parlor windows. Merchants may have copied this idea for business window cards of etched glass and there may still be some in existence.

Glass hats were made in amber, blue, green, amethyst and red. Some have low round crowns and wide brims curled up at the sides.

Linked chains of glass existed during the Victorian years. Glass blowers who were forming a chain for a sweetheart, usually added a glass heart at the center of the links. These chains were hung in archways, doorways, across windows, over mantels and used as tiebacks for curtains.

Chains were made in varying lengths depending on the intended use. A curtain tieback could be one to two feet long while a chain exists which is one hundred sixty feet long.



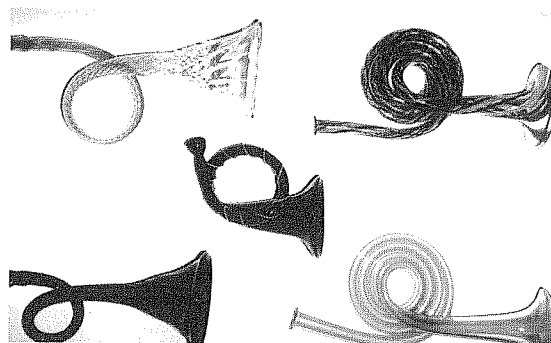
Blown Glass Button Hooks in clear, Teal green and aqua.

visitors to the United States Centennial exposition held in Philadelphia in 1876 could attend a glassblowing exhibit and take home glass souvenirs. These included birds of paradise, Turkish smoking pipes, Cinderella slippers, goblets, vases, cigar holders, Liberty Bell mugs, baskets, crosses, candelabra and hundreds of other useful and ornamental glass work.

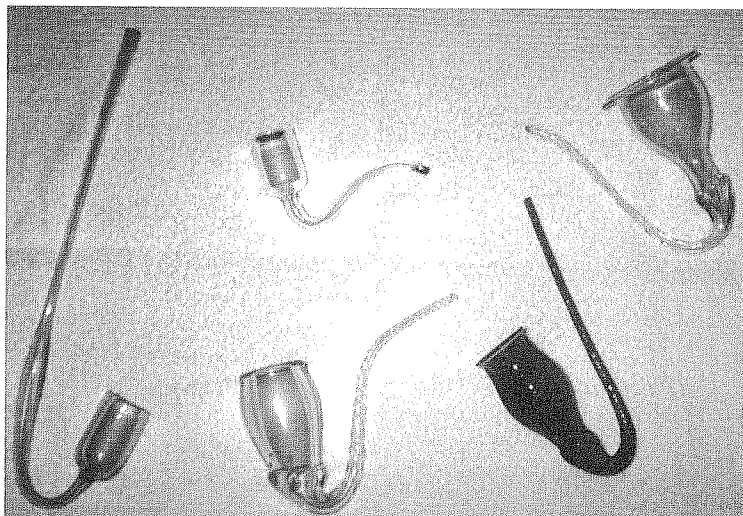
Because of their uniqueness and infinite variety, whimsies can rarely be attributed to a specific glass house or glass worker. Whimsies occurred wherever glass was made and were created as individual workers expressed their own artistic talents.

The special talents of glass makers in Europe and the United States have all combined to bring us the fascinating world of glasshouse whimsies.

Some recent prices, which may interest you. An aqua witch ball with wide bluish white loopings, sheared mouth, smooth base, probably American c. 1850-80, 4" d. (1/8" mouth fissure) may sell for \$340. A clear ball with pink and white loopings, sheared mouth, probably American c. 1850-80 5" d. books for around \$715. A cane, 31" cased cranberry glass, swirled, ribbed ext., mid 19th century sells for around \$150. A pipe, 26" long, Nailsea type, opaque white, pink loopings, three separate PCs. bowl, stem, and connector; c. 1870 books for around \$145. A powder horn, 14" high, cannon shaped, twisted neck, clear non-lead glass, blue and red loop pattern, pontil scar, American, mid 19th century may sell for \$150 or more.



Blown Glass Horns in clear, laticinio, deep blue and vaseline. They work!



Blown Glass Pipes in clear, aqua, golden amber and mercury glass.

If you would like to join the Whimsy Club you can contact Lon Knickerbocker, 20 William St., Dansville, NY 14437.

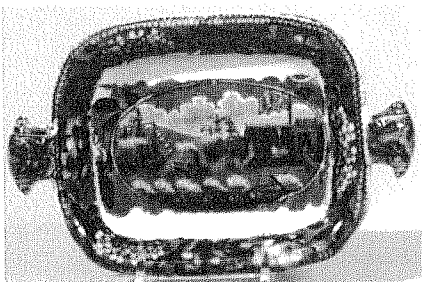
For further information on glass whimsies please refer to **Concise Encyclopedia of American Antiques by Helen Comstock or Glasshouse Whimsies by Joyce E. Blake.**

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

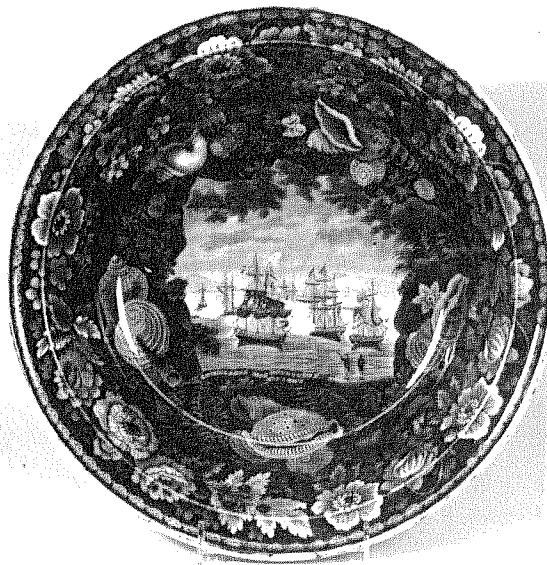
During the last days of a hot and hazy August, I spent three days in an attic in Massachusetts, with my good friend Rex Stark and his gracious wife, Patti. Two months earlier, I had been privileged to act as Rex's best man at a wedding ceremony in this same house. The reason we were in the attic, was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



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



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



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

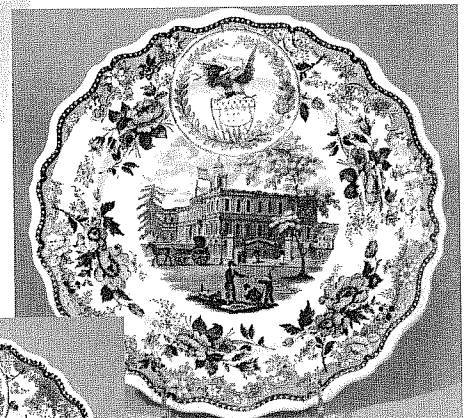
Christmas, with heat and humidity.

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

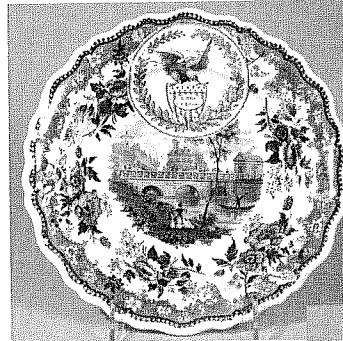
collection. The Battersea-type enamels depicting early Americans, is surprising in its content and depth. So much so, that I decided to add a chapter in the book, strictly dealing with this, one of the earliest uses of the transfer technique. The anti-slavery group was also enormous, with every

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

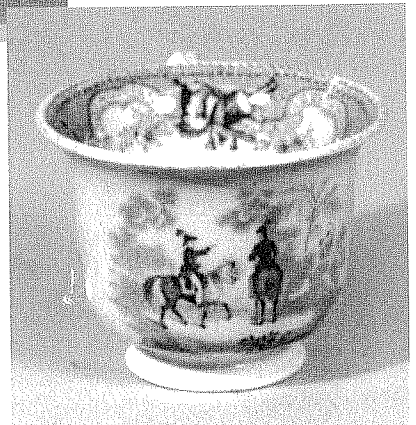
As we got further and further into the Collection, it became apparent that it was composed of many collections within the



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



enormous, with every



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

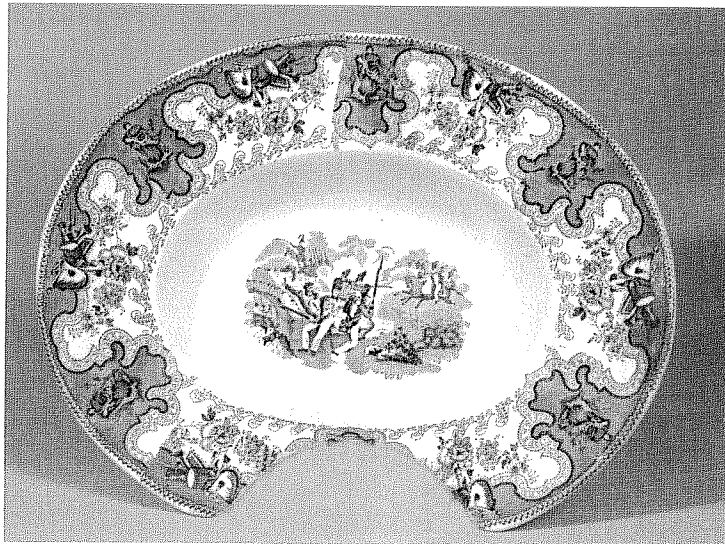


form imaginable decorated with the familiar figure of a kneeling slave. This, of course, neatly led into the ceramics dealing with the American Civil War. As a matter of fact, another book could be written using these two groups to illustrate the vast amounts of ceramic wares the English potters continued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

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

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

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



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

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



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



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



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

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



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

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

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

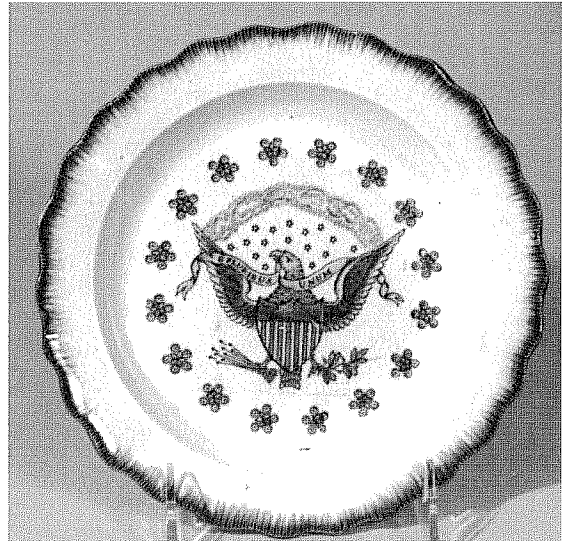
On this page are four of the enamel decorated "eagle" plates we discussed



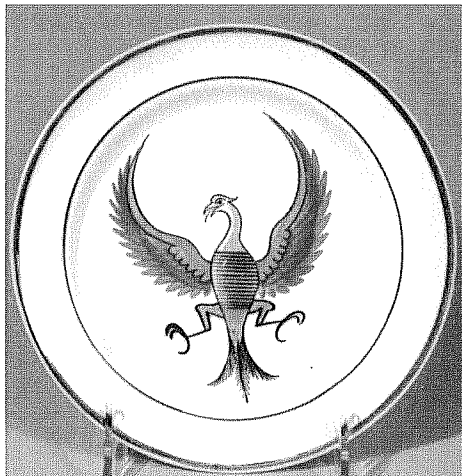
This 10" d plate has an embossed rim highlighted in deep blue. The "common" eagle is in shades of blue, green and red. It is impressed "CLEWS" with the crown and circle mark.

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

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



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

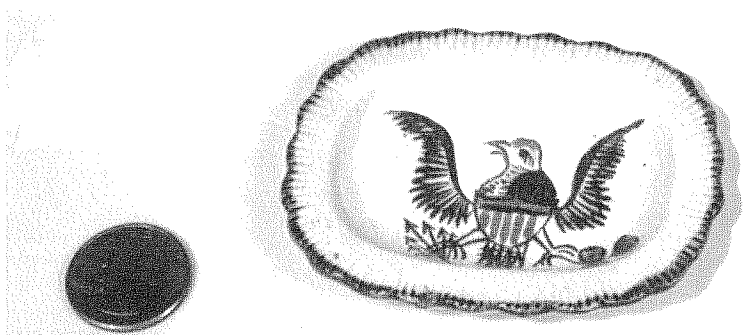


Another type of enameled eagle, which I'll dub the "phoenix". Unusual light blue with orange and brown. This is the only example I have seen.

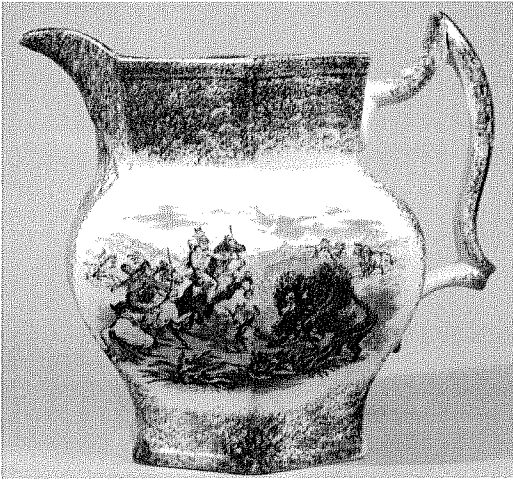
story about as much as I like the bowl. On to other items.

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

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



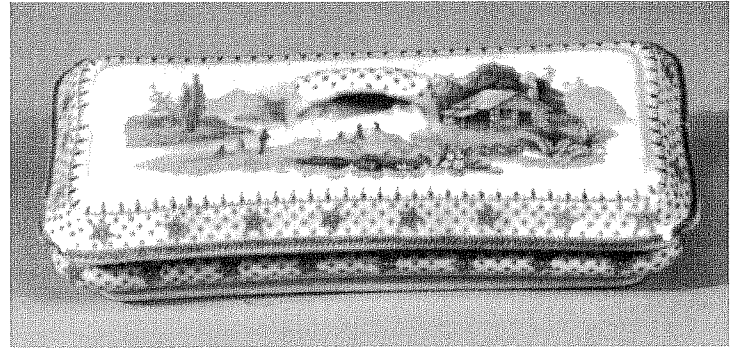
Less than 3 1/2" in width, this tiny blue feather edge miniature platter has the "common" eagle in green, blue, brown and red. This is the only example we have seen from what must have been a complete service. Does anyone know of another?



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

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

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

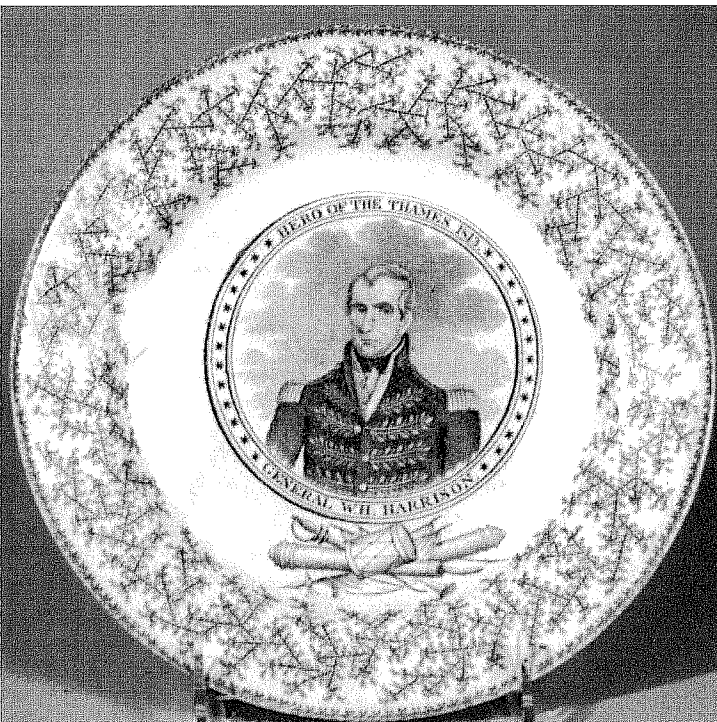


Light blue "Columbian Star" by Ridgway. The records of washbowls in this series indicated that there should be other toilet articles in existence.

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

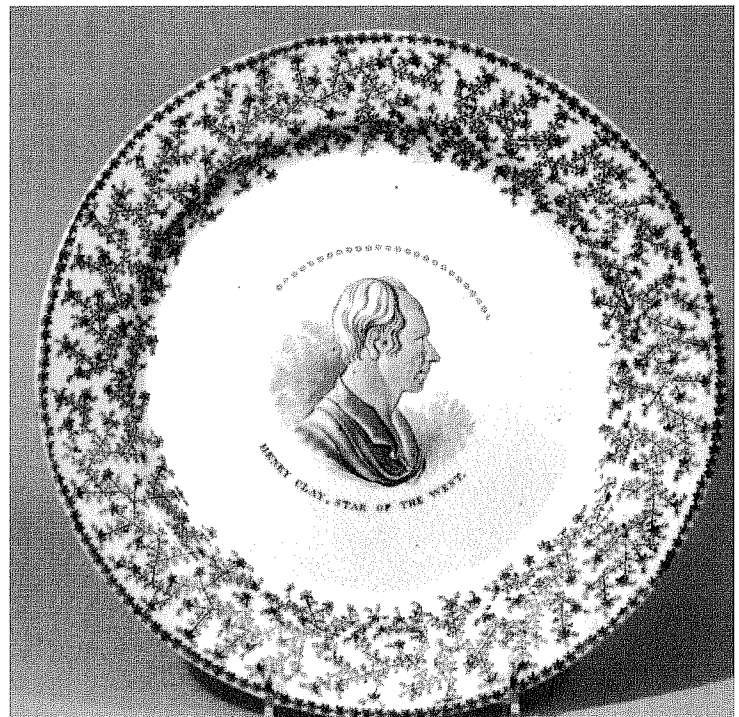
Above you see illustrated a very rare brush box or razor box by Ridgway from the Columbian Star series made for Harrison's 1840 Presidential campaign. We knew there were bowl and pitcher sets, so it followed that other toilet articles were sure to exist. This is the first of these boxes **we** have recorded.

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



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

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



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

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

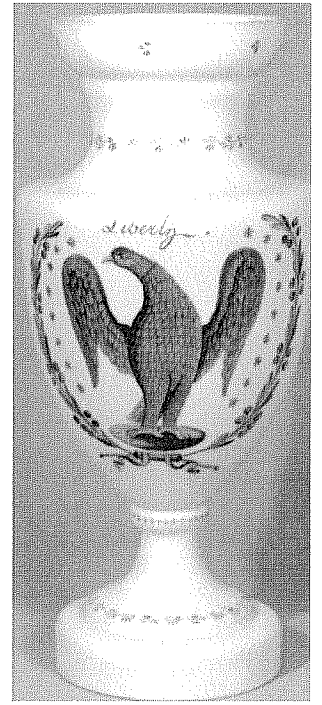


engraving of a Log Cabin on the front. This is another campaign piece for the Harrison Campaign and probably came from the same factory as that tumbler illustrated by George and Helen McKearin in their monumental work *American Glass*, plate 58a. A few of these campaign pieces were sold within the last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

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

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

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



Unpublished Discoveries of Early American Glass

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



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

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

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

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

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

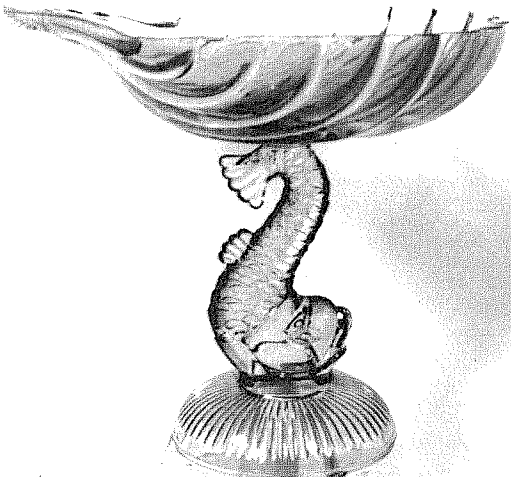
On the next page, we illustrate two Dolphin compotes, which we attribute once again to the Pittsburgh area. The first is a striking electric blue





and is practically identical to another illustrated in Inness, Pittsburgh Glass, plate 396. However, close inspection will reveal

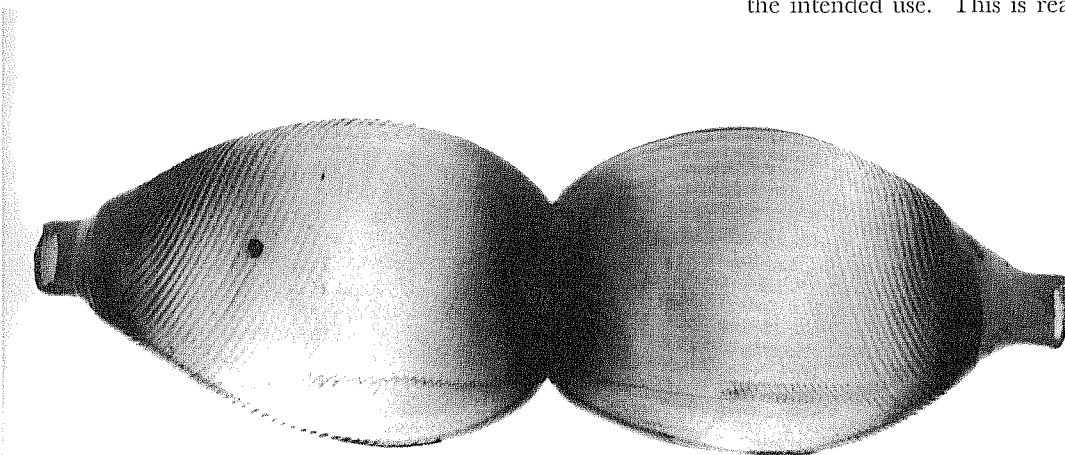
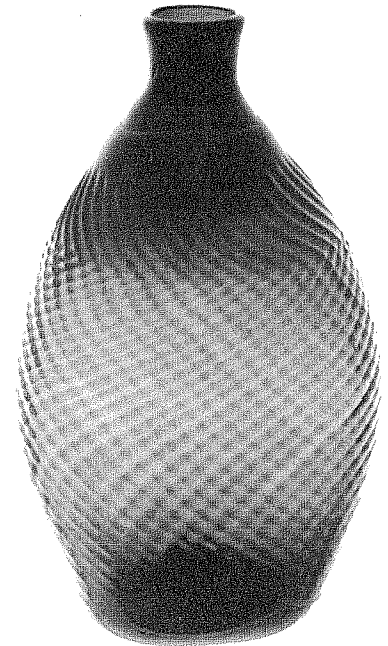
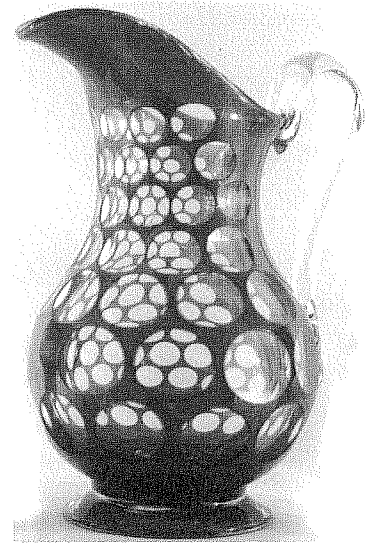
that the Inness examples are pattern glass (Jacob's Ladder), while that shown above is pierced loopings. These are non-flint of the 1880's. Below is the second dolphin compote which is identical in every respect to that example illustrated in Inness (plate 395), except one - the dolphin standard is NOT frosted. This Bakewell product is also of the 1870-1880's period and is non-flint.



Our next piece is illustrated above right and is still another Pittsburgh piece. This time it is a rather rare example of freeblown overlay glass, cut in a simple pattern of printies. This has a typical bold flaring

mouth and lip and a lovely applied solid handle. The handle and the applied base are both clear glass, and the base has been star-cut. Pittsburgh overlay is not well documented and the Inness book is amazingly short on illustrated examples.

Our final two illustrations show two New England pitkins that are more than just a bit unusual. Both came from the John Tiffany Gotjen Collection and both are quite special. The first is your typical olive-green bottle, but the thirty-two ribs are swirled both to the left and to the right, forming a lovely diamond design. I believe there is only one other recorded. Below is a pair of olive-amber pitkins that the gaffer joined together at the base, while the glass was still hot. One is patterned in a thirty-six rib, swirled to the left design and the other in a thirty-eight vertical rib design. It is 12 5/8" across and one could only guess at the intended use. This is really a strange one.



Send in those photos folks, let the world know what you've found. Nothing is too big or too small, too early or too late. It just has to be unpublished.

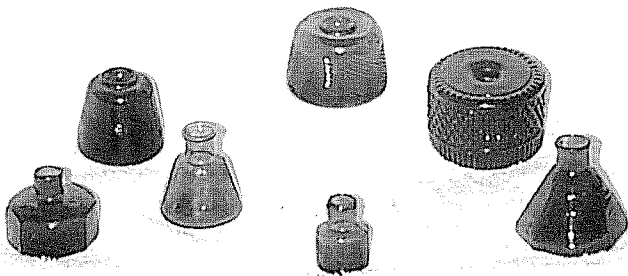
Meet the Collectors

Joseph Arman's Collection of New England Freeblown Glass

It was not a big problem, but rather one of balance, as this issue of *The Q* had more ceramics articles than glass, so your friendly editor needed a two page story in a hurry. Right there, under my nose, I realized that our son had been quietly accumulating a rather impressive collection of early New England freeblown.

Olive-green and olive-amber are the glassmakers colors native to New England. This basically utilitarian ware traces its origins to sixteenth and seventeenth century Europe and the familiar (American) shapes and colors are often found in the paintings of that period in Holland, England and Spain. The earliest glass makers in America were making this same ware in English Virginia (1584), in Spanish Florida (1565) and in French Quebec (1608). Pieces are still found along the Florida coast after hurricanes and in Boston, while digging for any type of new construction.

The first group of "containers" or bottles are illustrated above and consist of those examples in the collection that still retain recognizable portions of their original paper labels. The two round cylindrical bottles on either end contained a quantity of black ink, that was later placed into individual inkwells. The small domed bottle in the center is meant to serve as both a container for the ink and as an individual inkwell. The two square bottles flanking this, are "blacking" bottles, which contained a liquid used to darken shoes, belts, harnesses and "chair bottoms." This product and these containers are found extensively advertised in the newspapers of the period.

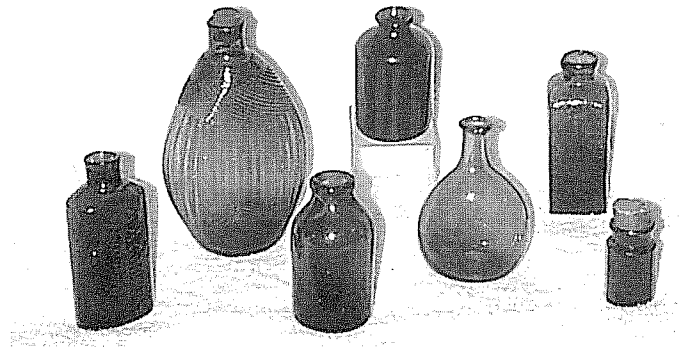


Above, we have a display of the various types of inkwells from the region. The three larger pieces in the rear are all blown, with the one on the far right blown into a three part mold. The other two are Pitkins and are indicative of the uses the gaffers made of this particular method of manufacture,

with this design being found mostly on flasks, rarely on inks and very rarely on jars or cruets. The remaining inks were mostly manufactured by blowing the glass into a full-sized mold, which gave the bottle it's size and decoration. Often these bottles contained an embossed advertising message on the sides, that also resulted from being blown into the mold. All of the bottles in the first two illustrations were probably capped with a cork stopper.



Below, we have a nice display of various types of bottles. The largest piece, in the left rear, a Pitkin flask, used for liquor. This is pattern molded in a vertical rib design, which not only enhanced the beauty of the bottle, but also served the practical purpose of giving the holder a better grip, than a smooth surface. The bottle on the far left is an oval bottle, probably used to hold snuff, while the one in the



middle-forefront probably held some type of food product, such as mustard. These come in various sizes and are believed to have been used as "canning" jars. Of the four remaining pieces in this illustration, the square piece is recognized as a typical blacking bottle, the two cylindrical bottles are inks and the ovoid flask is termed a chestnut (from it's shape) and is an unpatterned liquor container.

On the next page, we leave the realm of strictly utilitarianism and find a few offhand pieces that were not the common "production" items normally manufactured by these glass factories. The pair of pitchers are classic New England bottle glass products. The glass blowers made bottles all day and occasionally put their talents to work producing a piece of tableware. The amber pitcher on the left has a pleasing form with a nicely formed mouth enhanced by the tooled decoration around the lip. The handle is applied and is solid.

Nothing fancy or elegant, but useful and practical. You may recognize the second pitcher, as it is that same piece illustrated by George and Helen McKearin, *American Glass*, plate 74-13. Identified as Stoddard, New Hampshire it is a deep red amber. Here we have a rolled lip and a pinched neck. The solid handle lacks any great amount of grace, but is quite functional and has been doing its job for over 150 years. Both of these pieces are considered to be rather rare and are both quite

desirable.

On the right we find one of the rarest items in the collection, which is a pair of dense red



amber freeblown vases, having nicely flared mouths, long slender necks and pleasing bulbous bodies. These are attached to solid "wine glass" stems and are mounted on delicate round bases. This form of stem is termed "wine glass", because it is this bladed or knob form, which is usually found on that particular form of drinking vessel. These vases are quite exceptional, because they show that the gaffer might have been relegated by circumstances to producing uninspiring bottles and flasks all day, in order to earn a wage, but had an innate sense of form, proportion and beauty. While these pieces lack the grace and towering majesty often found in Pittsburgh pieces, they certainly are far more elegant than those two examples in the illustration below. The red amber vases are the exception, rather than the norm, when one encounters New England blown glass.

On the right is another interesting array of utilitarian pieces. Once again, these are not production items, but all are classified as "individual" pieces. The diminutive aqua cylindrical jar comes with a matching witch ball cover. Often, these round balls served as excellent seals to preserve the food contents of the jar from

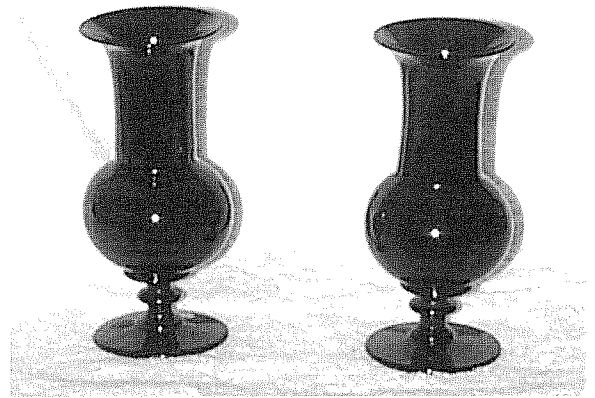
the ravages of insects and spoilage. The gaffer did a nice job on this example of pinching the neck and flaring the flanged mouth. This was the typical "cannister" of its day and in various sizes, served the home owner as a storage container for dry foods such as flour, beans and sugar. To the right of this, we find two examples of freeblown vases, the first in dense brown amber and the other in a golden amber. It is obvious to even the most casual observer, that these lack the grace and



style of that pair below. These were made using one gather of glass, which was then blown and manipulated to form the bowl, knob stem and base, all in one piece. Lacking any refinements, such as tooled rims or pattern molding, these are typical austere New England pieces. BUT, after all these years they still work! All you need do is add water and flowers and you create instant beauty.

The little cockeyed piece in the front foreground is one of Joe's favorite pieces, as it personifies all that he loves about New England glass. The gaffer took a little blob of amber glass and blew, then manipulated it until he had it formed into the shape of a footed master salt, complete with a rolled rim, knob-type stem and a heavy solid base. Then, to Joe's delight, as it was cooling, it's mouth and bowl sagged. Being a thrifty New Englander, the gaffer saved it and probably took it home.

The two final pieces in this collection are drinking vessels. The one in the center-right is a chalice and is made of



thick deep amber glass. The stem is drawn out from the bowl and was manipulated to form a wedge-shaped base. The weight of the thick base provides some stability. The extreme edge of the lip has been beveled inward, to provide a smooth surface for one's lips. The last piece is a simple tumbler. This form must have been made in quantity, but whether it be New England or Midwestern, this is not an easily found piece to add to one's collection. This is a dark olive-green and has a plain rim and rough pontil.

Considering that none of these pieces are really common, Joe has accomplished a lot in the formation of this collection in only a few years. We'll give him another ten years or so, and return for an update.

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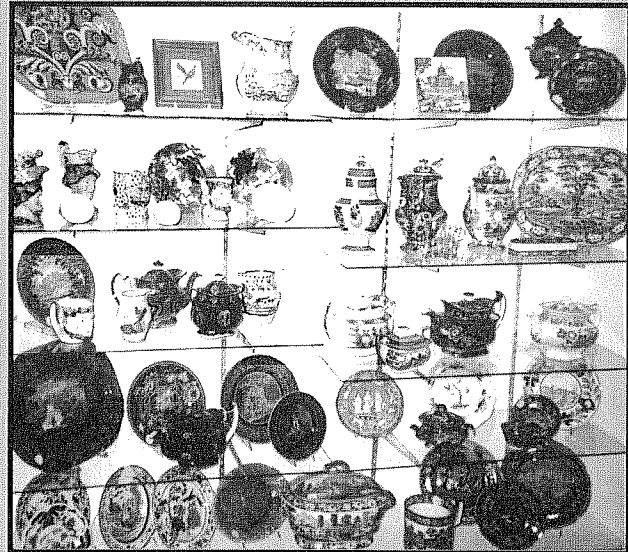
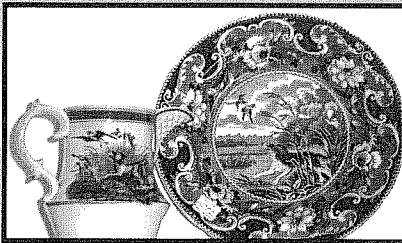


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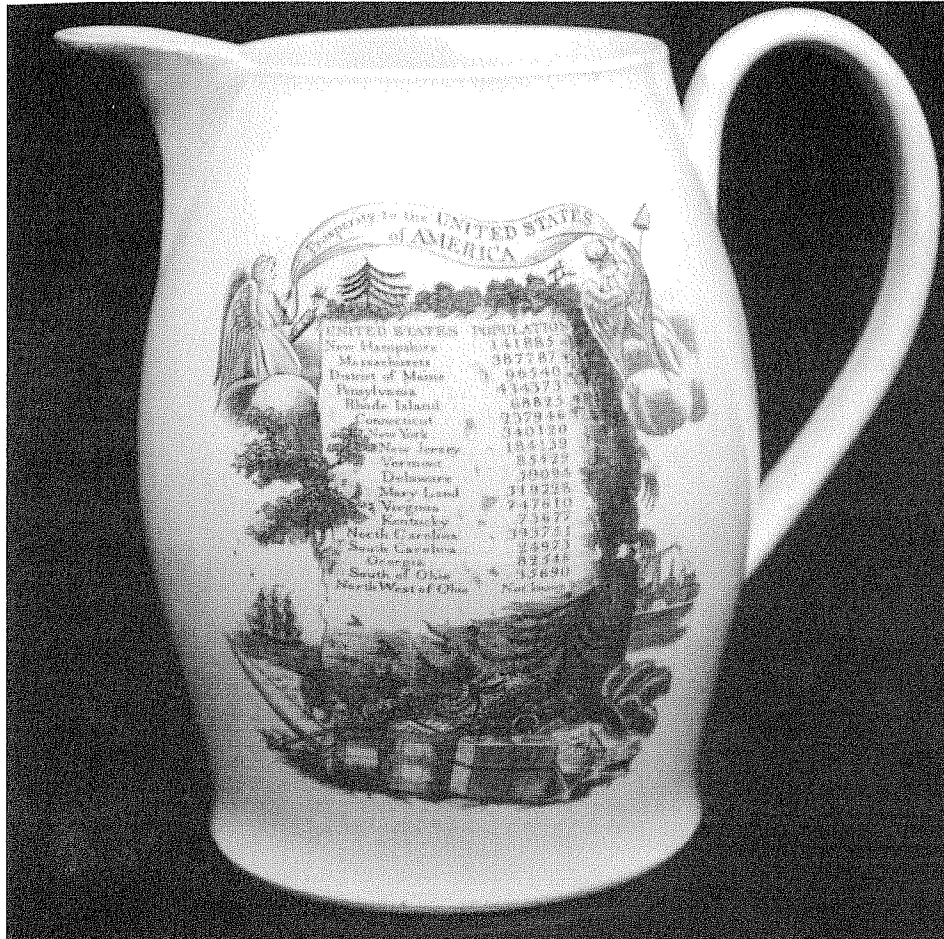
~ Windows, Whiskey and Tommy Jefferson ~

Midwestern Glass and Glass Making - 1790 - 1810

Historical Background

The key to the story is the mighty network of rivers arising from the conflux of the Allegheny and Monongahela to form the "O-He-Yo", a Wyandot Indian word for "fair to look upon." The French called it "La Belle Riviere" and placed an outpost there in the early 18th century and named it Fort Duquesne. After their victory in the French and Indian Wars, the English renamed the little town Fort Pitt, after their great Prime Minister. By the end of the 18th century, the newly liberated American States encouraged settlement in the Northwest territories and Western Reserve by awarding veterans of the Revolutionary War land. "Pittsburgh" quickly evolved into an important ship-building center and departure point for people and goods moving west. West, because the mighty Ohio river was the only major river flowing in a south-westerly direction to western Virginia, Kentucky, Indiana, Illinois, Missouri, Mississippi, Arkansas and Louisiana. To Pittsburgh came the weary settlers, trekking across the untamed mountains by cart, wagon or simply pushing a wheelbarrow, containing their meager worldly goods. For all, it was the dream of a river flowing west to immense tracts of land that kept them going...the "shining road", the Ohio. "All their lives the immigrants would remember that shining road, like a

gift, like a promise, like God's providence in an unfeeling world...."



Liverpool creamware pitcher for the American market circa 1800, with a black transfer of the results of the first census of the United States. While the design has a few inaccuracies, it is generally close, except for South Carolina, where the engraver left out a number. The actual results, which show the terrific growth occurring in the "west" was: New Hampshire - 141,835; Massachusetts - 378,787; Vermont - 85,425; Delaware - 59,096; South Carolina - 249,073; **Tennessee** - 35,691; District of Maine - 96,540; **Pennsylvania** - 434,373; Rhode Island - 68,825; Connecticut - 237,946; **New York** - 340,120; New Jersey - 184,139; Maryland - 319,728; **Virginia** - 747,610; **Kentucky** - 74,677; **North Carolina** - 393,751; Georgia - 82,548; **South of Ohio** - 35,690 and North West of Ohio - *not known*. Those States shown in bold are those that have population in the basins of the great rivers of the "west". Using a bit of smoke and mirrors and guesswork, one could estimate that between 12% and 16% of the population in 1790, lived in the west. The recorded growth during the next twenty years was phenomenal. *Low Collection.*

They came and they tamed the wilderness and formed the new States of Ohio, Indiana, Kentucky and Tennessee. At the Pittsburgh boat yards, \$35.00 would buy a rectangular flat-bottomed boat with a shed-like cabin, which housed both animals and humans and a low railed deck to hold the cattle and horses. Nicknamed a "broadhorn" it had two long steering oars set in notches on the roof. Like a floating barnyard, it moved serenely down the "shining road", stopping at Wheeling, Louisville or Cincinnati for supplies. Some stayed and others kept moving west. Cities

named Cairo, Natchez, St. Louis and Memphis were built.

In 1803, the third President of the young United States brought off the most significant land purchase in history, when Thomas Jefferson, the farmer from Monticello, purchased that land known as "Louisiana" from the cash poor Revolutionary French government of Napoleon. At a single stroke, the size of the coun-

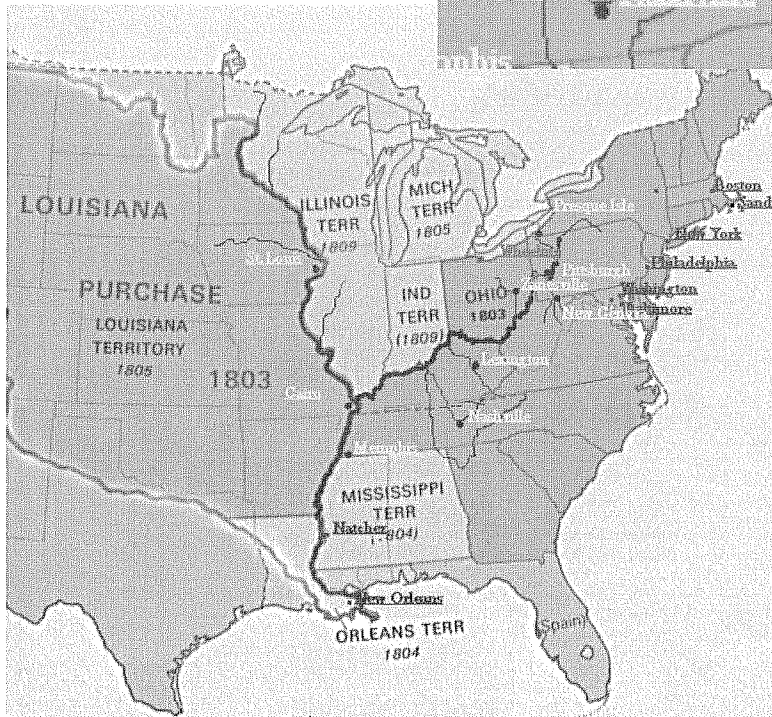
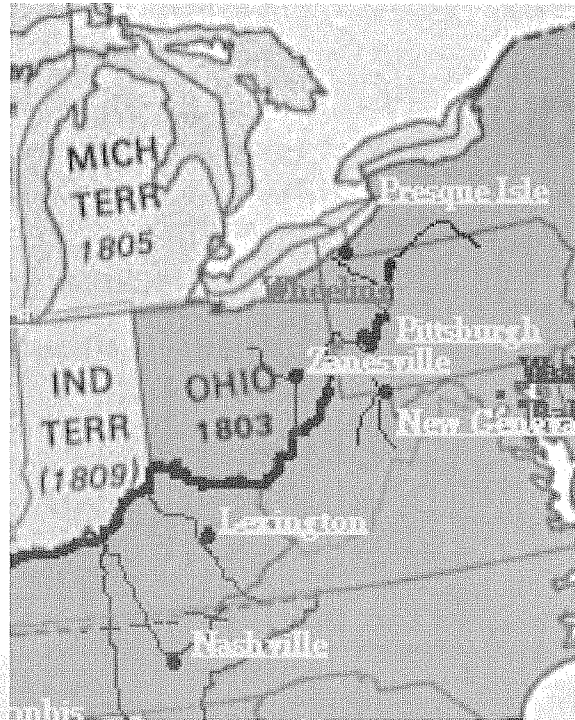
try was doubled and the mighty Mississippi River and all its tributaries came under the control of the Americans. Ohio became a State in 1803, Mississippi became a territory in 1804, Louisiana (to Montana) and Michigan became territories in 1805, followed by Indiana and Illinois in 1809. The "broadhorns" kept floating down the rivers, taking the Germans, the Irish, the Virginians and New Englanders west. At the end of the journey, the little boats would be broken up to form a small dwelling. Settlements were built, then towns, and finally cities. As an example of the explosive growth, take Indiana, the central portion of which was purchased from the natives in 1818. By 1824, four wagons moved the seat of government from Corydon to the new centrally located town of Indianapolis. Within a very short time the new capital boasted not only a State House, but an Institute for the Blind and a State Hospital. All these hundreds of towns needed glass. Window glass, which formed the basis of a great industry, which was forming primarily in Pittsburgh and Wheeling, but also in New Geneva, Mantua, Zanesville,

Kent and Louisville. River towns.

At first, window glass came in a variety of colors that were the result of the elements found in the local sand. From aqua to amber. Then as tastes and demand changed, the glass companies rushed to perfect the process to make "white glass", free of all hints of color. Competition between the companies was fierce. Lowell Inness mentions one particular instance in 1801, when New Geneva triumphed over the larger houses in Pittsburgh for a contract calling for the purchase of eight hundred 10" x 12" panes for the new courthouse in Chillicothe, Ohio. Eight hundred pieces for one building in one little town. This gives you the idea of the enormous volumes of glass that was being used in the new territories.

Window glass was created using one of two methods. The first involved the gaffer blowing a large long cylinder of glass, which was split lengthwise and flattened, which was the fastest process and allowed the manufacture of large individual panes. The drawback to this was the rippling that was caused by the flattening process. The second method was called crown glass making where the gaffer blew a large flat circular sheet called a "crown". This could be cut into small, but extremely clear panes, without the offensive rippling common to the other method. These methods were used throughout the 19th century, with little modernization of the techniques.

If the manufacturing techniques were rather primitive, the marketing system was positively archaic. One has to read Lowell Inness' "Pittsburgh Glass", where he quotes excerpts from Bakewell's Thomas Pears' letters to his wife, which give a first-person view of the difficulties of selling glass in 1819 to 1820, along the rivers. Glass was purchased direct from the factories or from merchants. Often agents of the factory would accompany a flatboat load of glass, stopping at the different river towns to sell, barter or auction the goods. Due to the lack of a National Banking system manufacturers used vouchers, letters of trade and old fashioned barter as payments. This was an unwieldy system, which weakened the companies by the extension of too much credit. If a financial crisis occurred (as they did following the unpopular War of 1812 and again in 1837), their accumulation of debt would quickly lead to their demise. According to the McKearins, writing in "Two Hundred Years of American Blown Glass", more than half the companies operating glasshouses failed in the five year period between 1815 and 1820. However, due to the strong demand for the product, others with a bit of capital would purchase the defunct plant and start



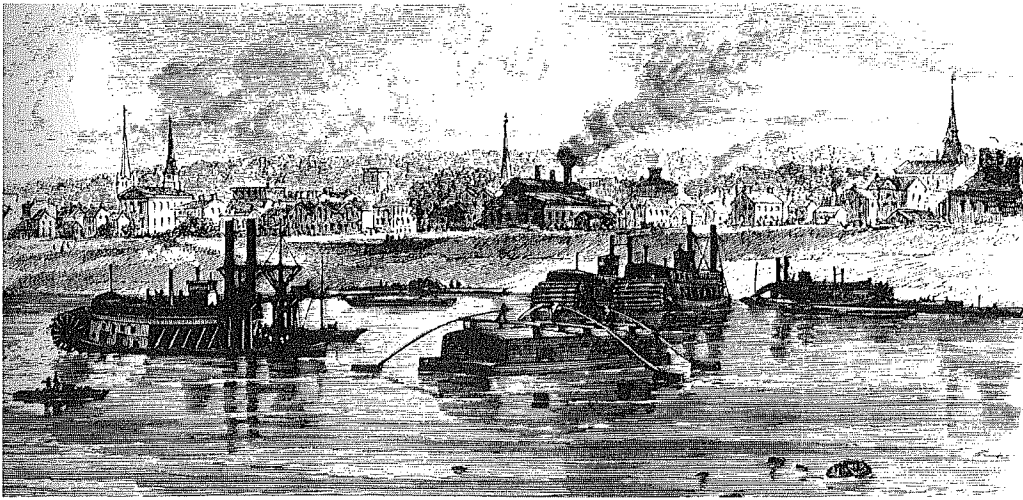
The United States, circa 1810, showing the extent of the land acquired by the Louisiana Purchase and the area drained by the two great western rivers, the Mississippi and Ohio. This includes the area from the western side of the Appalachians to the Great Lakes to Missouri and even Texas. The inset shows the smaller rivers which feed the Ohio and Mississippi and the cities which grew along their banks. The rivers were the Interstate Highway system of the era. Also note the town of Presque Isle, Pennsylvania. It was here that the goods from Pittsburgh arrived on the Great Lakes after a trip north up the Allegheny to Frenchman's Creek to Waterford, Pennsylvania and then overland (14 miles) to Presque Isle. This opened the Great Lakes and Canadian markets to Pittsburgh and the other midwestern industrial centers.

anew. Thus was the tumultuous history of manufacturing in the west.

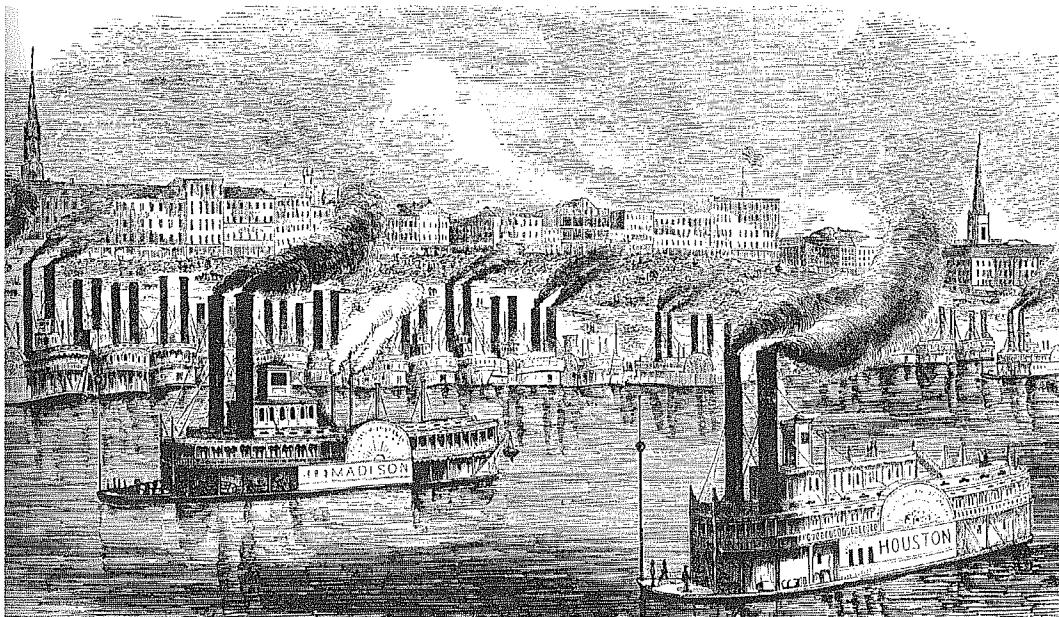
This barter economy caused the demand for the second major product of the early Midwestern glass makers..... bottles or containers to hold the liquid products of the burgeoning agricultural industry. Farm-

ers, who grew the corn and grain, converted it to whiskey, and thus needed containers to hold the product. Whiskey not only had a higher value, but was also easier to transport. Taverns and homes needed the containers to store the product and glassware to drink it. So the factories produced a variety of bottles, flasks and blown table wares. The bottles and flasks seem to remain the "natural" colors produced by the local sands, but society, entranced by the Anglo-Irish and Bohemian imports, wanted high quality "white" lead glass for their tables.

It wasn't until 1811 that the first steamboat, The New Orleans, was launched in Pittsburgh, which enabled that city to ship its wares downstream to New Orleans, South America and the Indies. The power craft quickly conquered the rivers, opening a triangular area of trade, which included the Great Lakes, the prairie as far north as Fort Benton and the great Gulf port of New Orleans. This turned out to be a rather mixed blessing for the glass makers, as the exports which used



A 19th century woodcut engraving of the little town of New Albany, Indiana, across the Ohio from Louisville. Even here it is evident that there is a good sized population building permanent structures needing the windows produced by the glass makers. The vessels on the river are quite varied, from a small boat, to a raft to a "broadhorn" and of course the steamboats.



A woodcut of "The Queen City of the West" Cincinnati, Ohio founded just after the Revolution and populated with Kentuckians, Virginians, New Englanders, Irish and dominated by the Germans. In an 1832 issue of *The Edinburgh Review*, a Scottish traveler noted "the city of Cincinnati on the Ohio River which was only thirty years ago a forest crossed only by the red man and is now a rising town with 20,000 inhabitants and increasing at the rate of 1,400 houses a year." In 1815 the city boasted of a public library of 1,500 volumes, four printing offices and three weekly papers. Another visitor noted that the town had two museums of natural history, a picture gallery and an art school. This view shows the city on the hill, overlooking the Public Landing, where one can count dozens of steamboats. The Germans who populated this area referred to the Ohio river as the "Rhine" of America.

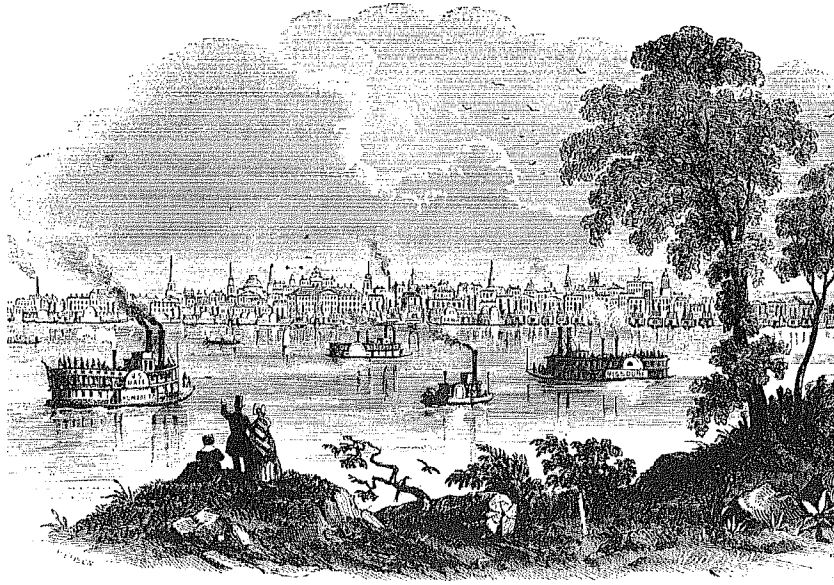
to flow easily "down river" could now receive competition from imports coming "up river". At the end of the 18th century, the giant of global glass production was Bohemia, which employed several hundred thousand workers in the production of high quality "crystal" glass and exported tons of glass to Spain,

Portugal, Germany and England. The Napoleonic Wars and the crushing blockade of Europe by the English Navy, crippled this trade and enabled the Anglo-Irish glass industry to successfully challenge this leadership. The "new" Empire style made the English cut glass, which resembled tiny sparkling diamonds the vogue, and England, assisted by protective tariffs, became the leading glass maker to the world. It should be no great surprise to the student of American glass, that those

importers of Staffordshire china, as discussed in our book, "The First Supplement Historical Staffordshire", located in the river cities of New Orleans, Louisville, Cincinnati, Wheeling and Pittsburgh, would also carry an Anglo-Irish line of fine glass wares. After the War of 1812 and the Napoleonic

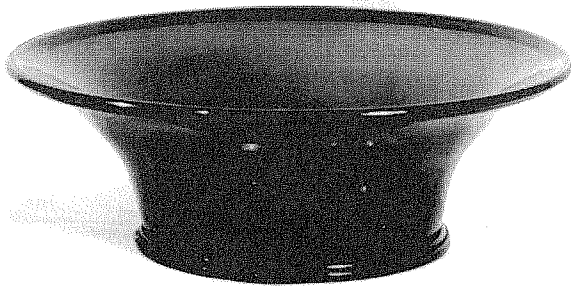
Wars, England adopted an aggressive trade policy of subsidizing its exports, so that it could be sold at well below its cost. The imports flooded the East coast, causing many of the infant

industries, such as ceramics and glass to wither on the vine. The ripple effect eventually reached the Midwest and caused failures and reduced production. Politically volatile, this led to the emergence of western lawmakers calling for the "American System" to combat the threat. That is where we will take up the story in the next installment of *Midwestern Glass and Glass Making*.

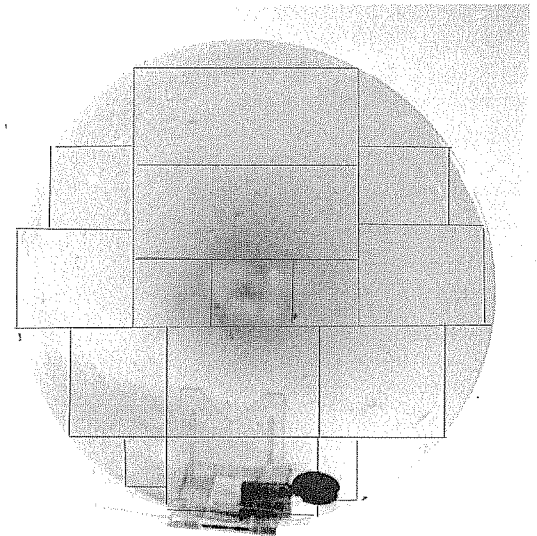


Left: A 19th century woodcut of St. Louis on the Mississippi. The steamboats plied the rivers from Waterford, Pennsylvania to New Orleans to a point three thousand five hundred and sixty miles from the sea, up the Missouri river near Fort Benton. These boats carried fur from the Northwest, tribute and payments to the Indians, Mormons, emigrants, soldiers and gold seekers bound for California and Montana. By mid-century one traveler reported that one could always count nearly one hundred steamboats on the levee, "taking in or discharging freight...."

The Glass



Freeblown milk pan in a medium amethyst color with folded rim and pontiled base. Made from bottle and window glass 1800 - 1860. Loosely attributed to Mantua, Ohio on the basis of color.

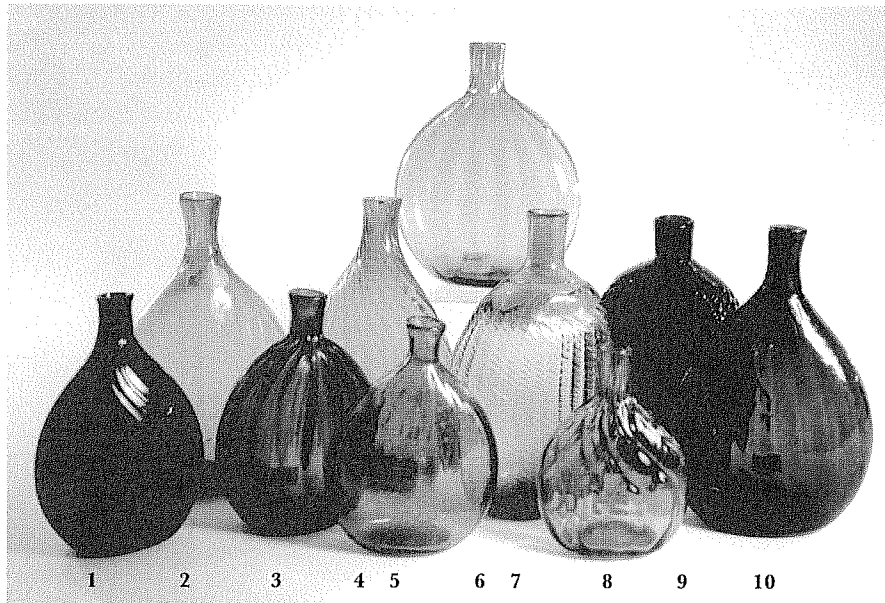


Above: This is a flat disk of glass with a pontil at the center which is the "crown" glass referred to in the text. Approximately 60" in diameter, the crown would be cut as indicated, yielding (2) 6" x 5" and (2) 6" x 4" pcs all having one rounded side. There would be (2) 11" x 8" pcs; (2) 16" x 10" pcs; (4) 15" x 10" pcs; (2) 14" x 10" pcs; (2) 11" x 8" pcs and (4) 6" x 5" pcs.



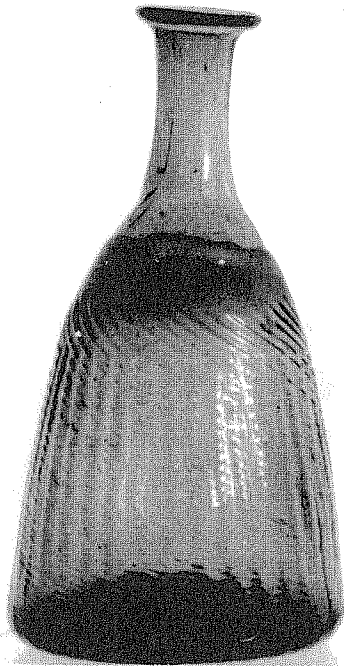
Typical freeblown table wares made from bottle and window glass circa 1797 - 1860. Colors of this group range from a darkish olive green of the bowl on the left, to the two aqua bowls in the center and then to a golden amber found in the rare circular window.

Right: A fine selection of Midwestern flasks. From left to right we have (1) a dark red amber chestnut in a 24 rib pattern, (2) a golden amber chestnut in a twenty four vertical rib pattern and (3) medium red amber twenty-four rib chestnut, which is in front of a (4) rare yellow twenty-four rib chestnut. These and (10) the red amber twenty-four ribs chestnut on the

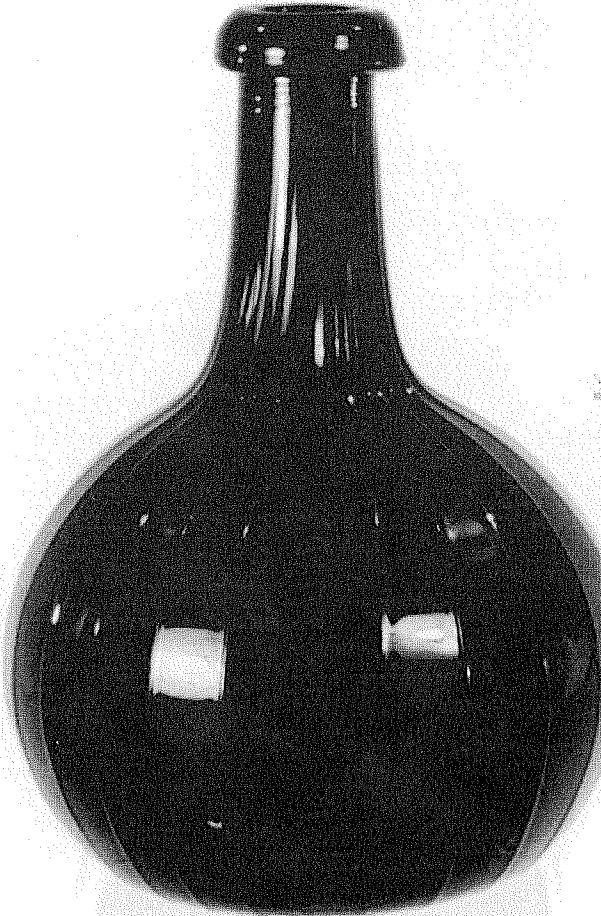


far right are all attributed by the rib count to Zanesville, Ohio. The small deep citron (5) unpatterned chestnut in the foreground is next to a (7) sea-green pitkin, which is behind (8) a fine sea-green small chestnut flask in the Zanesville "ten-diamond" pattern. Number 6, in the rear, is an aqua sixteen vertical rib chestnut. The light blue flask in the rear is patterned in a twenty rib pattern and is probably Pittsburgh, while the last flask, (9) is a deeply patterned root-beer colored golden amber pitkin.

Two rare and rather special bottles. Left we have an extremely rare olive-green pitkin cruet. This New England bottle was created using the "German post" method and has two layers of glass and two intersecting patterns. On the right we have it's Midwestern counterpart, a rare Mantua, Ohio light amethyst cruet pattern molded in a twenty rib mold with the ribs ending in a terminal ring around the pontil.



Right: One of the bottle forms originating in the Midwest is that of the "glob" or globular bottle. With a turned over collar and shallow indented base, it is usually decorated in a rib pattern. Colors are usually in the amber family, ranging from deep black amber, through red amber to the lovely golden amber. The bottle illustrated here is probably the finest known example of a globular bottle



having perfect form, a rather rare twenty-four vertical rib pattern and in a deep, almost black, amethyst color. The form has a transitional feel to it, usually found in the earlier Stiegel products. Provenance isn't bad either, having once been in the collections of Charles Gardner and Paul C. Richards.



Blown and blown pattern molded drinking vessels 1790 - 1840. On the left is an olive green handled mug with a plain rim, flat pontiled base and a thick applied handle with a simple turned over curled ending. This is a typically New England product, having little or nothing artistic about it. On the other hand, the other two examples are classic Midwestern and have excellent form and proportion and their appearance is enhanced by the use of the rib patterns. Note the subtle lines of the tankard, the curve of the body and handle. Not only was the gaffer good, but he was having a good day. This is where glass approaches the realm of art. The tumbler is aqua, while the mug is a delicious clear green.

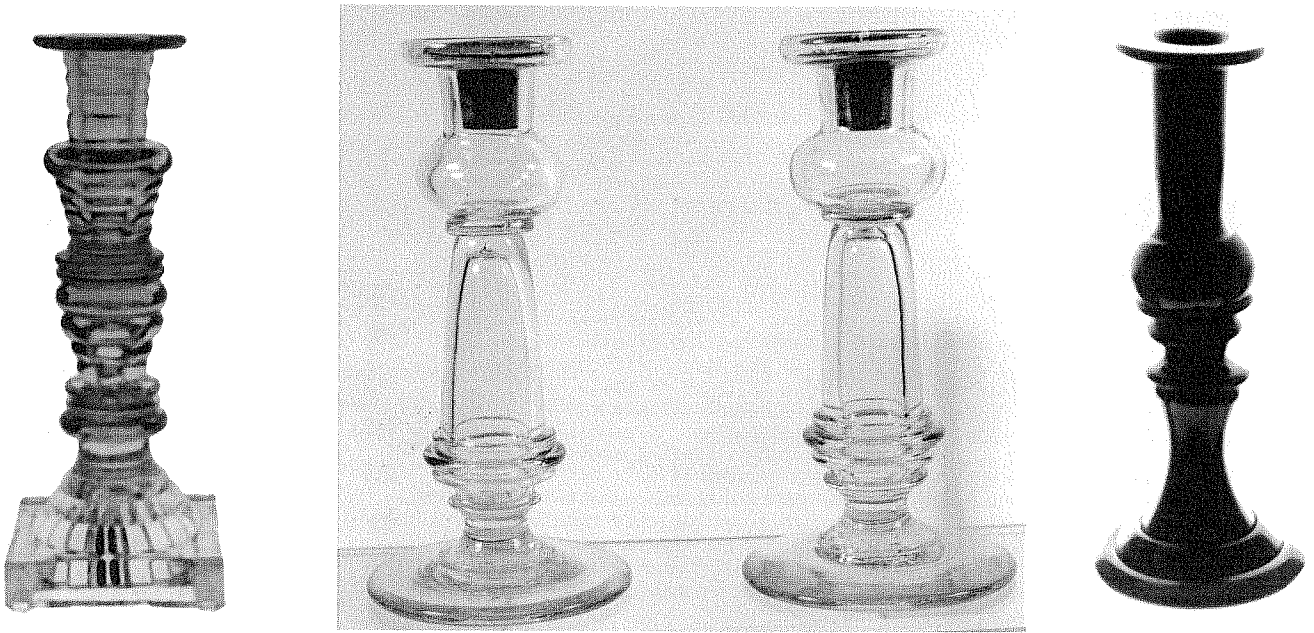


Two fine footed salts. The example on the left is probably South Jersey, circa 1820-1870 and has been artistically enhanced by the addition of white looping to the clear glass. Both Pittsburgh and Jersey are identified with this type of decoration. Nice piece, however, when it is compared to the sea-green Zanesville example, that is pattern molded in a twenty-four rib design, it is entirely outclassed in form, proportion, workmanship and beauty.

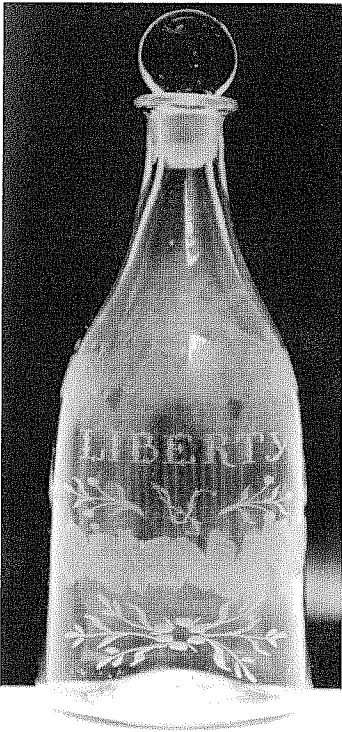


Right: Created in a window or bottle glass factory, this superb red amber footed compote once again illustrates the use and understanding of form and proportion by the gaffer. The boldly flared mouth and deep bowl is nicely balanced by the applied funnel foot. This Ohio product was not a

production piece, but rather something the gaffer made in his spare time, probably for personal use. The rest of the time he blew bottles. Now, I like Midwestern bottles and flasks as well as the next guy, but that seems a waste of a wonderful talent.



Here we have four candlesticks showing that New Englanders too, on occasion, had an artistic sense. On the far left, is the classic "Beehive" design firmly attributed to the Boston and Sandwich Glass Company. This is a fine example that calls for no apology, when placed next to the pair of classic Pittsburgh sticks in the center. The stick with true "star" quality is the olive green New Hampshire example on the far right. Only very rarely, does one encounter a New England piece with the presence and artistic qualities that are found in this piece. Again, true talent having a better than usual day with a blow-pipe.



These "pocket-bottles" have a decided 18th century European origin, however it is a known fact that they continued in popularity well into the 19th century in the Midwest. Rarely found unpatterned, they were decorated in the typical ribbed, swirled and diamond pattern known to have been used by Mantua, Kent, Zanesville and others.

18th century examples of the imports which obliterated America's fledgling glass industries. While the copper wheel engraved decanter on the left, is probably English, it might be attributed to an American origin, as it does have the Seal of the United States on one side and "LIBERTY" on the reverse. However, the delicately engraved example on the right, while attributed to the Amelung enterprise in "American Glass", has now been proven to be of Bohemian origin.

To Be Continued.....

Voices From the Past

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

The Caleb C. Ewing Collection of Early American Glass & Historical Staffordshire ~ Part I

In the first issue of *The Q*, we mentioned Caleb Ewing when we discussed the unique Washington medallion cup plate, which Mrs. Larsen donated to the Smithsonian. Cal's first love was Early American Glass and his Collection, while not as large as the Elsholz holdings, was certainly more representative of the field, since it included much more of the rare and desirable blown glass, which Elsholz's lacked. In addition to the wonderful pieces of blown and pressed glass, we are listing in this and the January/February issue, the Collection included several hundred cup plates and several hundred salts. As a matter of fact, Cal's collection of salts was used by the Neals as models for the drawings in their definitive work, *Pressed Glass Salts of the Lacy Period*. Linda and I fought Cal's attempts to interest us in glass, refusing his many offers to accompany him to Bourne auctions or visits to dealers such as Abraham and May. He stated many times that he was going to "get" us into glass, if it was the last thing he ever did. When Cal died of cancer in the early 1980's, we received a call from his son, who told us that his father's

instructions were that *we* were to sell his glass and Staffordshire (over 2000 pieces) and that Cal had left his library to us to assist in this labor. Needless to say, we were an instant presence in the glass world and have been profoundly grateful to Cal ever since.

Cal got into Staffordshire rather late in his collecting and decided to concentrate on smaller pieces, such as child's mugs, salts and cup plates. His collection is quite impressive and remember, he did own the fabled Washington medallion at one time, but decided to dispose of it and wait for a better example. This was a **major** collection of Staffordshire, even though the items themselves were small.

It was a Collection put together in the period from 1940 through 1975. Some might say that was "the good old days", before things became hard to find. We hope you enjoy this collection formed by a gentleman and a very gentle man. Ed.

In the interest of brevity, references will be coded throughout this list. A-31-4 will mean: Reference "A" listed below (which is Lee, *Sandwich Glass*), page or illustration number 31, the fourth item in the illustration counting from left to right.

- A. *Sandwich Glass*, Ruth W Lee, self published, eighth edition.
- B. *American Glass*, George L and Helen McKearin, 1975, Crown Publisher.
- C. *American Glass I. Blown and Moulded*, articles from *Antiques Magazine*, 1974, Pyne Press.
- D. *Pittsburgh Glass*, Lowell Innes, 1976, Houghlin Mifflin Company
- E. *Two Hundred Years of American Blown Glass*, Helen and George McKearin, 1950, Doubleday and Company.
- F. *American Bottles and Flasks*, Helen McKearin and Kenneth Wilson, 1978, Crown.
- G. *Stiegel Glass*, F. W. Hunter, 1950, Dover.
- H. *Glass Gaffers of New Jersey*, Adeline Pepper, 1971, Scribners.

The Caleb C. Ewing Collection
of
American Blown Glass

Blown Glass #	Inventory #	Description/Color (if other than clear)
1	595	2 7/8" Blue 11 Diamond Salt (shape/pattern: G-86). Perfect..\$345.00
2	492	3" Blue 20 Vertical Ribbed Salt (shape only: B-32-4). Perfect.....\$225.00

3	495	2 7/8" blue 11 Diamond Salt. Same as number 1. Slightly wider mouth. Perfect.....\$345.00
4	261	2 3/4" blue 24 vertical ribbed Salt. (shape only: B-9-4). Perfect....\$265.00
5	497	3" blue 11 heavy diamond Salt. (shape/pattern:B-32-6). Perfect....\$250.00
6	596	2 1/2" blue 12 heavy vertical ribbed, swirled to the right, Salt. (shape:B-32-7). Perfect....\$325.00
7	540	3 1/4" blue 11 diamond swirled Salt (near the top rim to the right). (shape similar to:B23-1). Perfect...\$350.00
8	494	3" blue 16 vertical ribbed slight swirl to right Salt.(shape similar to:B23-7). Perfect.....\$235.00
9	42	3 1/4" blue 13 quilted diamond Salt. (shape similar to B-23-3). Large "bite"/chip off foot.....\$45.00
10	63	3 1/4" clear 26 vertical ribbed salt with slight swirl to right. (shape similar to:B-23-7). Perfect....\$135.00
11	258	3 1/4" clear 12 vertical heavy ribbed swirled to the right Salt. (Shape: B-23-3). Minute flake on rim....\$95.00
12	494	2 7/8" blue 11 swirled diamond Salt. (Shape:B-9-4). Long roughness/chip around 1/2 of foot rim.....\$65.00
13	498	2 3/4" blue checkered diamond Salt. (Similar salt:B-32-5). This one has a tiny flake inside top rim and evidence of grinding partially around this portion of the rim.....\$600.00
14	496	3" blue 11 heavy diamond Salt. (shape:B-32-5). Shallow chip on the rim.....\$125.00
15	493	2 5/8" blue 12 wide vertical ribbed salt (G-64). Perfect..\$225.00
16	447	3" clear with blue top rim 18 thin vertical ribbed salt. (Shape: B-23-3). Perfect....\$165.00
17	58	2 1/4" "chalice" type blue footed salt. (B-80-13). This has the illustrated chalice form, but is a much shorter salt. Somewhat heavy. Perfect,....\$130.00
18	539	3 1/4" sea green 24 vertical ribbed Salt (identical: B-80-10). Probably Zanesville, Ohio. Perfect.....\$875.00
19	459	3 1/8" emerald green 26 ribbed (vertical) Salt. (identical: B-23-1). Perfect....\$900.00
20	460	2 5/8" pale amethyst 22 broken rib Salt. (Identical: E-3-4). (similar:B-80-6). Tiny nick on rim, otherwise perfect..\$800.00
21	594	2 3/4" amethyst 22 vertical ribbed Salt. Same as the above. Perfect....\$900.00
22	489	2 5/8" deep emerald green, diamond quilted salt.(B-80-1). Perfect....\$975.00
23	537	2 5/8" gray/black clear salt. Heavy foot with short stem. Ovoid bowl with rounded shoulder with vertical rim. Form not illustrated. Heavy foot seems to be hollow.Pperfect...\$95.00
24	868	2 1/4" aqua one piece footed salt. Similar in shape, but much larger than the three molds(B-110-9). Lid is flared, not vertical as the illustration. Perfect....\$145.00
25	61	2 1/2" light green tint footed salt with applied foot. Heavy stem to a round "cooking pot/kettle" shape (sorry about these descriptions). Perfect....\$85.00
26	60	2 1/2" clear salt. (shape identical:B-110-10). No mold or pattern marks. Two tiny flakes on rim.....\$45.00 (custard cup????)
27	445	1 3/4" blue plain salt. (shape similar: B110-11). 1/2" chip gone out of the rim.....\$30.00
28	446	3 1/8" purple amethyst with amethyst foot 24 rib (vertical) salt.. (shape:B-23-1). Lovely combination, but foot has been broken in half and glued.....\$75.00
29	204	2 1/2" clear pressed and blown footed salt. Very heavy with a heavy ribbed (horizontal) coil forming a beehive effect. Perfect..\$135.00
30	62	2 3/8" clear 24 ribbed swirled (left) salt. One piece. Perfect....\$145.00
31	504	3 1/4" blue green one piece heavy glassed salt, probably New York State. Has a bulbous hollow foot, short stem and vertical sides, without tapering. Crude. Small chip on rim..\$135.00
32	502	3" medium green one piece heavy glassed salt, probably New York State. An attempt at the more graceful "Stiegel" forms (similar to: B-23-6). Perfect....\$500.00
33	501	2 3/4" medium green one piece heavy glassed salt. (similar to: B-110-12, but rim flanges outward). New York State. Perfect..\$375.00
34	503	2 3/4" medium green hollow base, one piece New York State salt. Wide base of single layer of glass going into a hollow single "knop" stem to a small bowl formed by depressing a round ball of glass in half. Pontil mark inside the bowl. Result is somewhat crude, but perfect....\$245.00
35	595	2 1/4" medium green hollow stem footed salt, probably New York State. Lighter glass than the preceding. Rim of foot has been folded. Perfect....\$145.00
36	500	2 7/8" olive amber heavy salt with applied foot. Probably New England. Perfect....\$250.00

Several of these salts are really quite rare. Number 13, the blue checkered diamond is an Amelung product, which we haven't seen in ages. Numbers 18, 19, 20, 21 and 29 are all very rare and beautiful Midwestern products. They would bring many times the prices quoted back in 1980, when we started the dispersal of the Collection. Item number 36 is of New England origin and I can't recall when we've seen another.

Item number 37, the aqua Lilypad salt is one of the finest examples of American Blown glass we have handled. The double Lilypad is an extremely rare touch. The price is ludicrous, but don't forget, this was our first attempt at selling glass and the prices we were quoting really were considered high, at that time. The amethyst blown three mold G-II-18 salt is another show stopper, as are the two green blown three mold bottles, numbers 72 and 73. Wish I knew where some of these goodies are today.

37	542	2" aqua double lily pad crimp-footed salt. Extremely rare item, from the collection of Titus Geesey. Has lily pad decoration up from base and another down from top. Threaded rim. Probably New York or New Jersey. Perfect....\$850.00
38	588	2" clear G-III-25 three mold salt. Sunburst in a square. (form similar to, but without flanged top; B-110-11). Sandwich. Perfect....\$175.00
39	505	2" blue G-III-25 three mold salt. Same form as the above. Perfect....\$550.00
40	506	1 3/4" blue G-III-25 three mold salt. (identical: B-110-11). Two tiny chips out of the rim....\$275.00
41	590	2 1/2" blue G-III-25 three mold salt. FAINT imprint. (shape: B-110-10). Perfect....\$400.00
42	591	2 1/2" amethyst G-II-18 three mold salt. (Identical to: E-9-4; B-110-8). Has a tiny chip/check which clearly shows in Ref: E-9-4. Extremely rare.....\$750.00
43	530	2 1/2" citron 16 vertical swirled rib Ohio Salt. (B-80-6). Perfect....\$600.00
44	592	2 1/2" blue G-III-25 three mold salt. Perfect....\$475.00
45	507	2 1/2" clear, same as the above. Perfect...\$275.00
46	559	2 1/2" clear same as the above. Perfect...\$225.00
47	59	2 1/4" clear heavy ribbed salt (38 ribs). Looks similar to open round ribbed bowl mounted atop a similar solid bowl. Proof...\$65.00
48	972	1 3/8" round (not footed) clear salt. 12 heavy vertical ribs. Perfect....\$60.00
49	536	Blown molded oblong salt, clear. (identical: A-26-1). Slight roughness top rim....\$65.00
50	362	Blown molded oblong salt, clear (identical: A-26-4). Tiny chip on rim, plus usual roughness...\$40.00
51	535	Blown molded oblong clear salt (identical: A-26-3). Usual roughness, perfect....\$75.00
52	987	same as the above....\$ 65.00
53	1035	Blown molded clear oblong salt (A-26-6). Tiny chip on rim....\$70.00
54	69	Blown molded oblong clear salt with plain rim, vertical ribbing on bottom half and sunburst bottom. Several large shallow chips on side.....\$35.00
55	599	Blown molded oblong clear salt with a pattern of vertical ribs alternating with panels of diamond quilting. Usual rim roughness.....\$50.00
56	597	same as the above, but in blue-purple. About mint...\$425.00
57	390	Blown molded oblong Blue salt (A-26-3). Has roughness and several chips around top rim and a 1/4" hole in bottom..\$175.00
58	529	Blown molded oblong blue salt (A-26-4). Ends are different, in that they are finished with a continuation of the vertical rib pattern, not the chevron. Very rough rim resulting from excessive chipping....\$175.00
59	801	Blown footed Egg cup, olive amber, 2 1/2" high. (Ref: G-24). Rim on this has been slightly rolled and turned down. Polished pontil. Two minute flakes under turned down rim....\$65.00
60	797	Round clear blown molded salt (A-26-7). Perfect...\$65.00
61	867	Octagonal clear blown molded salt (A-26-8). Tiny flake on the rim.....\$95.00
62	534	same as number 60 above. Perfect....\$65.00
H A T S, B O T T L E S A N D S H A L L O W B O W L S		
63	263	Clear blown hat, three mold (G-III-3). Perfect...\$200.00
64	586	Clear blown hat, three mold w/ rayed base (G-II-16) Perfect..\$245.00
65	543	Blue blown hat, three mold (G-III-25). Perfect...\$650.00
66	589	Blue blown hat, three mold (G-III-25). Perfect...\$650.00
67	256	Clear three mold 5 1/8" diameter bowl. Probably G-II-16. Turned finished rim. Perfect....\$225.00
68	361	Light green 6 1/2" 18 ribbed shallow bowl. Probably Western Penn. or Ohio (D-173-2). Perfect....\$575.00
69	397	Olive amber Flask, broken swirl chestnut flask. Proof...\$600.00
70	199	Olive amber Ohio broken swirl pitkin flask. Perfect...\$900.00
71	253	Olive amber, three mold blown decanter G-III-16. Perfect...\$600.00
72	581	Olive green-emerald green, G-II-28 square decanter (B-102-3). Rare and mint.....\$1000.00
73	1805	Sea green Ohio globular bottle. Applied rim/lip. Perfect..\$160.00
74	193	Clear three mold decanter G-III-5, w/acorn stopper (B-114-1). Probably did not originally go together, but they now make a smashing pair. Height: 10 3/4". Perfect....\$350.00
75	758	Aqua blown tall (3 3/4") crowned cowboy hat. Not terribly old, but unusual. Tiny chip on brim...\$65.00

76	150	Olive green rolled brim hat (B-75-13 is similar). Rim has been turned. Perfect....\$175.00
77	436	Clear 2 3/4" miniature decanter, G-III-12 (B-105-12) w/wafer stopper. Extremely rare and proof.....\$300.00
78	439	Clear 4" decanter (1/2 pint), G-III-21. Waffle diamond sunburst. With swirled stopper. Tiny chip on collar..\$275.00
79	437	Clear 4 3/4" cruet bottle w/stopper. G-I-24. Perfect..\$75.00
80	438	Clear 4 7/8" cruet bottle w/stopper. G-II-44. Perfect..\$75.00
81	440	Clear 4" bottle decanter without design (B-72-6 for form). Perfect...w/stopper.....\$70.00
82	35	Clear 5 7/8" same as the above. Perfect..w/stopper..\$70.00
83	32	Same as the above, but 6 5/8". Perfect...\$80.00
84	472	Opaque white Bristol-type cologne bottle w/stopper. Good amount of the original gold swagging still remaining. Perfect..\$45.00
85	39	Clear blown glass cruet w/pouring spout and stopper. 4 1/2" tall. Has a handle. perfect.....\$40.00
86	434	Blue blown ribbed cologne bottle 5 1/2" tall. G-I-7 three mold. Double ringed neck. No stopper. Perfect...\$45.00 Another in amethyst.....\$165.00

87 399 Deep blue blown three decanter stopper (only). (B-114-2). Extremely rare color. Mint....\$150.00

FLIPS, MUGS AND GLASSES

88	40	Clear blown three mold handled mug G-III-8. Tiny shallow flake on inside of rim....\$225.00
89	141	Clear 7 5/8" blown three mold flip, G-II-34. Rare size. Perfect.....\$850.00
90	251	Clear 6 1/2" 3/4 ribbed flip with engraved trellis of vines around top. Perfect.....\$175.00
91	475	Clear 3 3/8" blown 5/4 ribbed handled mug with engraved leaves and buds around top. Perfect.....\$45.00
92	34	Clear 4 1/2" blown 4 1/2 rib flip glass. Perfect...\$60.00
93	476	Clear 4 3/4" blown spill holder with engraved leaves around rim. Perfect.....\$60.00
94	252	Clear 5 1/2" blown stemmed goblet (B-12-1). Perfect....\$65.00
95	429	Clear 3 3/8" blown whiskey tumbler. Slight chipping around rim.....\$35.00
96	257	Clear 5 1/2" blown twist stem wine. Tiny chip on rim...\$65.00
97	444	Clear blown 4" wine glass. Perfect...\$20.00
98	161	Sea Green 2 3/8" blown and swirled whiskey tumbler. Perfect..\$165.00

VASES & BOWLS

99	146	Set of two similar blown footed engraved vases (B-7-1). Shape is the same, decoration is slightly different. Tiny shallow chip on rim of one.....\$1200.00 8 1/8" high
100	1807	Heavy flint glass clear footed compote. 5 3/4" high. Totally plain. Perfect.....\$60.00
101	1046	Amethyst blown twelve paneled finger bowl. 3 3/8" h x 4 1/2" d. Flute pattern. Perfect....\$145.00
102	1047	Same as the above, but slightly smaller. Perfect...\$140.00
103	149	Clear pillar molded compote with blue rim (D-197). Perfect..\$450.00
104	139	Amethyst blown 7 3/4" paneled vase (B-33-1). Rare form. Tiny chip underside folded rim.....\$2400.00
105	140	Same as the above, but in electric blue. Perfect.....\$3500.00
106	138	Same as the above, but in sapphire blue. Perfect.....\$3200.00
107	137	Same as the above, but in clear. Perfect.....\$850.00
108	151	Deep olive green Saratoga (Mountain) Glass Works footed bowl 4 3/4" high (B-69-2nd row #10). Perfect.....\$300.00
109	152	Deep amber Ellenville, N Y footed bowl (for shape: B-28-4). Folded finished rim. Perfect.....\$450.00
110	154	Aqua blown footed bowl, probably Mt Vernon. Perfect....\$495.00
111	26	Clear with white loopings footed vase (B-54-6 for similar form). Probably Pittsburgh. Perfect....\$475.00

In the next issue of The Q, we will examine Cal's collection of blown glass "Sugars, Creamers & Pitchers", "Footed Bowls" and "Lighting Devices - Sticks and Lamps". Please turn the page for the first of three parts of Cal's Collection of Pressed Glass.

To Be Continued.....

In the interest of brevity, we will reference the following volumes and illustrations contained therein, during the course of the following list. It is difficult to describe forms, etc., so we will cite these references/illustrations as often as is possible:

- A. Sandwich Glass, Ruth Webb Lee, eighth edition, published by the author.
- B. American Glass, George L. and Helen McKearin, 1975, Crown Publishers.
- C. American Glass, II. Pressed and Cut, articles from Antiques Magazine, 1972, Pyne Press.
- D. Pittsburgh Glass, Lowell Innes, 1976, Houghlin Mifflin Company.

The Caleb C. Ewing Collection
of
American Pressed Glass

M I N I A T U R E L A C Y

Pressed Glass #	Inventory #	Description
PG 1	914	Wash pitcher, (Ref A, plate 80, top row, far right) Canary, no damage.....\$350.00
2	567	Wash bowl, (same refs), blue, paneled side, proof..\$175.00
3	568	Wash Bowl, same as the above, proof.....\$175.00
4	295	Soup tureen, cover, tray, clear, (Ref A, plate 80, top row middle). Fan design all three pieces. Shallow flakes underside lid, unseen shallow chip inside base foot rim, small ground area rim of tray.....\$475.00 set
5	799	tureen base (only), same as above, badly damaged. One handle off and crudely replaced, the other partially gone...\$30.00
6	655	creamer, clear, (Ref A, plate 80, middle row, 1st to left) two tiny flakes on top rim and one scallop on foot rim off, otherwise proof.....\$95.00
7	798	creamer, clear, same as the preceding, except it has a fan handle. Shallow flake and roughness top rim. Scalloped base.....\$185.00
8	656	creamer, amethyst, (same refs). Heavy damage, in that handle has long shallow chip on side, spout gone, 1/2 scallops on base rim gone.....\$125.00
9	931	creamer, opal, (same refs). Tiny flake top rim, otherwise proof.....\$450.00
10	911	footed bowl, opal, (Ref A, plate 80, middle row 2&3 from left). two chips on foot rim and one scallop gone from top rim. Looks good.....\$375.00
11	870	footed bowl, same as above, clear, perfect except for two scallop off top rim flaked.....\$175.00
12	520	cup with saucer, clear, (Ref A, plate 80, middle row, 2nd from right). Cup has chip out of rim, three shallow flakes off rim of saucer.....\$75.00
13	726	saucer (only), clear, overall rim roughage....\$45.00
14	727	saucer (only), clear, slight rim roughage....\$60.00
15	869	footed compote, clear (ref A, plate 80, bottom row,). excellent condition with only minor flaking on top rim. Lee states this is the rarest. 1 1/2" high, rayed base and bowl center.....\$400.00
16	910	soup tureen and cover (Small size) Blue, remarkable condition with only a few flakes on underside of cover that are unseen.....\$650.00
17	685	soup tureen tray (only), clear. Fits small size tureen. Overall scallop roughness, border clear.....\$60.00
18	873	oval platter, canary, bulls eye center, paneled border. Proof.....\$225.00

As you probably know, colored lacy miniatures are considered quite rare. This Collection has a good representation of these rarities, along with some very rare examples in clear. The numbers which are crossed out, were those items that quickly sold as the result of our advertising, as this was before we had any listing of Glass collectors. As always, the great rarities sold at "light" speed. It takes an experienced collector to know what is considered "rare" and only then will you realize that the opportunities to possess these items are quite limited and must be quickly grasped, if and when occasion arises.

19	932	oval veg. dish, opal (Ref A, plate 81, top left). Proof except small piece broken out and glued back in..\$75.00
20	519	oval veg. dish, clear, (same refs). Several tiny flakes around rim.....\$125.00
21	602	Oval veg, dish, clear. same as above.....\$125.00
22	871	Oval veg dish, clear, same as above.....\$125.00
23	684	Oval veg. Dish, clear, same as above, missing a few scallops.\$110.00
24	603	Oval veg dish, clear, same as above but with larger scallops. proof.....\$175.00
25	872	oval scallop dish, opal, RefA, plate 81, 2nd row). Perfect.\$650.00
26	876	min. plate, amethyst, (Ref A, plate 81, third row left). Tiniest flake on rim.....\$650.00
27	875	plate, opal, same refs, Heart pattern. Mint...\$350.00
28	877	plate, deep blue, heart pattern, proof.....\$650.00
29	729	plate, clear, proof.....\$70.00
30	730	plate, clear, proof.....\$70.00
31	731	plate, clear, two scallops faint roughness...\$65.00
32	518	plate, clear, five scallops ground.....\$40.00
33	728	plate, clear, (RefA, plate 81, 4th row, left). three surface spall on top, scallop roughness....\$35.00
34	874	plate, canary, (RefA, plate 81, 4th row, right). Large shallow flake that doesnt go through or detract. Rare color.....\$275.00
35	521	rectangular footed dish, (RefA, plate 82 top row). Great rarity with a tiny chip and a flake on foot.....\$650.00
36	449	candlesticks, canary (Ref A, plate 83). A pair that is proof.....\$450.00
37	878	plate, clear, Ref A, plate 83, 2nd row right side). Proof.....\$50.00
38	759	candlesticks, electric blue. Proof....\$600.00
39	657	tumbler, deep blue, very lacy. Lee state that she only knows of two of these. Proof, except for shallow flake that does not go through rim.....\$750.00
40	912	flat iron, opal, perfect.....\$650.00
41	911	flat iron, smokey blue?, perfect.....\$550.00
42	38	sparkling lamp w/pressed base, blown font, 3 $\frac{1}{2}$ " high, clear, with original tin font, waterfall base. Proof...\$350.00
43	178	footed tumbler, blue, late paneled, unusual...\$175.00
44	179	footed tumbler, blue same.....\$175.00

WHISKEY TASTERS AND TUMBLERS

45	915	Min whiskey taster, blue, proof.....\$195.00
46	917	min whiskey taster, amethyst, proof.....\$225.00
47	918	min whiskey taster, peacock blue, proof..\$195.00
48	628	min whiskey taster, lacy, emerald green, proof.....\$195.00
49	629	min whiskey taster, lacy, amethyst,...tiny chip on rim.....\$165.00
50	1042	min whiskey taster, lacy canary, mold roughness on foot, otherwise proof.....\$195.00
51	1041	min whiskey taster, lacy, opal, exact form as others, but blower expanded mouth giving it a "salt" look. Unusual and proof...\$195.00
52	522	min whiskey taster, paneled, greenish yellow, proof...\$65.00
53	630	min whiskey taster, clambroth, proof.....\$55.00
54	803	min whiskey taster, canary, proof...\$75.00
55	802	min whiskey taster, canary, proof...\$75.00
56	916	min whiskey taster, amethyst, tiny shallow flake on rim..\$95.00
57	431	whiskey tumbler, 2 $\frac{1}{4}$ " high, blue, proof.....\$65.00 (paneled)
58	800	whiskey tumbler, 2 $\frac{1}{4}$ " high, blue, proof.....\$65.00 (looped)
59	43	tumbler, 3 $\frac{1}{4}$ " high, emerald green, paneled, proof....\$125.00
60	44	tumbler, 3 $\frac{1}{4}$ " high, amethyst, paneled, tiny flake inside rim,.....\$115.00

(NOTE: We are going to change the method of citing references. For example, Ref. A, 80-3, will translate to mean: Sandwich Glass by Lee, plate 80, the third item illustrated starting at the top and counting left to right across the page and down the rows. This will save time and effort.)

LACY PLATES AND BOWLS

61	741	5 1/2" lacy bowl, blue, Tulip and acanthus (Ref A, 131-1). one scallop has been off and reglued.....\$275.00
62	239	4" lacy bowl, amethyst, plume (Ref A, 84-4). Seven scallops flaked.....\$95.00
63	51	4 1/4" bowl, blue, Crossed Swords (Ref A, 85-1). Four scallops flaked.....\$140.00
64	47	3 3/4" bowl, amber, Roman rosette, (Ref A, 84-3). Two tiny spalls.....\$65.00
65	49	4" bowl, blue, Roman Rosette, proof.....\$85.00
66	240	4 3/4" plate, clear, cinquefoils & roundels Midwestern (Ref D, 261-2). Tiny flakes on two scallops....\$55.00
67	601	4 1/2" bowl, clear, Oak Leaf (RefA, 85-4). Tiny flakes on a few scallops.....\$25.00
68	128	5 3/4" clear lacy bowl (Ref A, 91-3center/91-4 border). Quatrafoil (four pointed star) with princess feather border. One scallop flaked.....\$50.00 (A-135)
69	905	5" plate, clear, Rose/Anthemion. Midwestern (RefD, 268-2). One scallop flaked.....\$50.00
70	53	4 1/2" plate, clear, Oak Leaf, floral border. 60 scallops proof.....\$45.00
71	92	4 1/2" bowl, electric blue, Peacock Eye, (RefA, 85-5). Two scallops flaked.....\$100.00
72	732	5 1/8" bowl, clear, Acanthus leaf. Proof....\$25.00
73	127	5 1/8" bowl, clear, Acanthus Leaf. Flake of one scallop..\$25.00
74	567	5 1/8" bowl, clear, Acanthus Leaf. Spalls, several scallops chipped....\$20.00
75	634	4 1/2" shallow bowl, opaque white, Princess Feather. Slight surface spalls.....\$245.00 (RefB, 142-6)
76	687	3 3/4" honey dish, opal paneled. Overall roughness on rim.....\$20.00
77	46	3 1/2" bowl, opal Roman Rosette. Proof.....\$70.00
78	48	3 3/4" bowl, opal Roman Rosette, Proof....\$70.00
79	517	4" bowl, opal Roman Rosette, Several chips on rim..\$55.00
80	513	4 1/2" bowl, clear, Peacock Eye. Two rim chips, roughness....\$50.00
81	514	Same, rim slightly rough.....\$60.00
82	515	Same, surface spalls, roughness....\$50.00
83	512	Same, surface spalls, roughness....\$50.00
84	54	5" clear plate, Early midwestern. Strawberry Diamond, round w/38 bullseye scallop border (mate to ref C, page 146, lower right). Extremely rare and proof.....\$300.00
85	55	5" clear plate, Heart (refA, 105-2). Flakes on one scallop.....\$65.00
86	91	4 1/2" amber bowl, Crossed Swords. Chip on rim loosing a large scallop.....\$110.00
87	635	4 1/8" amber bowl, Plume (ref A, 84-4). Proof....\$85.00
88	688	4 3/8" canary bowl, Sunburst w/prism border. Unseen chip on table rim.....\$95.00
89	50	4" lt amethyst bowl, Sunburst w/bullseye center and concentric circles (6) border. Roughness on scalloped rim...\$50.00
90	713	4" deep blue bowl, Sunburst w/six evenly spaced concentric circles. Flakes on five scallops.....\$65.00
91	1801	4" deep blue bowl, Sunburst w/six evenly spaced concentric circles. Flakes on six scallops.....\$60.00
92	1802	Same, surface spalls, chip out-two scallops gone....\$10.00
93	600	Same as #68 above, 4 1/2". Five scallops chipped....\$25.00 (RefA, 135)
94	902	4 1/2" plate, clear, Ref-Lee-Rose #810. Rim check.....\$50.00
95	508	5" clear plate, thick early Daisy. Can't find it in the books. Have two proof....\$45.00 ea
96	673	4 1/4" clear plate, thick early, probably midwestern. Rosettes within Diamonds, diamond and point border. Proof...\$45.00
97	442	4 3/4" apple green shallow bowl (similar to French items B-137). Proof.....\$95.00
98	225	5" blue shallow bowl, Diamond alternating with double plain panel (D-232). Eight scallops badly chipped.....\$250.00
99	904	5" clear scalloped w/bullseyes plate, Midwestern peacock eye. Similar to B-141-4. Slight flakes only.....\$85.00
100	908	6 1/2" clear bowl, Thick early heart (B-151-2). Crack..\$20.00
101	229	Same, slight flaking.....\$75.00
102	734	7 1/2" plate, clear, same as above. Proof.....\$75.00
103	733	Same, Proof....\$75.00
104	349	Same, tips of three heart flaked....\$65.00

What can one say about long pages of lacy pressed glass plates and bowls, except that once again, Cal had a great many in color. The items represented on these two pages simply foretell what is to come as we go further into this particular field. Including very large bowls, plates, sugar bowls, and ink-stands which are now in the collections of the Corning and the Sandwich Museums. Stay tuned folks, it does get better, especially in this particular field. Cal's holdings of sticks and vases was unrivaled.

105	234	6" pale green, thick early checkered diamond plate w/fan border (B-131-7). Proof.....\$85.00
106	222	6" clear plate, Midwest Shells and Circle design (D-260&262-3).Proof.....\$75.00
107	247	Same, (heavier/earlier) flake on two scallops...\$75.00
108	737	6" clear plate, Midwest Heart variant describe Ref D-282. Somewhat rare (C-pg154-7-3). Proof...\$195.00
109	132	6 1/8" clear plate, Flower and Star, midwestern(D-317).Flake on one smaller scallop.....\$70.00
110	347	6 3/4" clear shallow bowl, Oak Leaf (B-155-#1). Unusual size in this pattern. Four scallops flaked....\$75.00
111	236	6 1/4" clear bowl, Nectarine (B-157-3). Identified by McKearin as "rare". One scallop flaked.....\$90.00
112	346	Same as 110. Better impression. Five scallops flaked...\$75.00
113	348	7 1/2" clear bowl, same as above. Several scallops rough..\$75.00
114	379	6" clear deep bowl, Strawberry Diamond swirl (C-151-1). Four chips on top of rope border....\$175.00
115	378	7" deep bowl with pink tint, same as above (Strawberry Diamond w/Cable..N E Glass).Underside of Cable is very rough and it appears some has been ground.....\$225.00
116	224	5 5/8" clear plate, Pittsburgh, soda glass marked "T & J Robinson Pittsb'g". Tiny flake one scallop....\$95.00
117	90	6" clear plate, Midwestern "Scroqled Eye"(B-142-2). Overfill roughage, seven scallops chipped, some badly....\$90.00
118	511	6" clear plate, Geometric design w/bullseye border (D-266-2). Uncommon. Roughness on scallop tips.....\$150.00 Midwestern
119	510	7" clear plate, Midwestern Thistle (B-144-1). Rare. Slight flaking on tips of some scallops.....\$175.00
120	509	6" clear shallow bowl, Midwestern "Hairpin"(D-300). Six scallops chipped.....\$65.00
121	235	6 3/4" clear bowl, Tulip and Acanthus pattern (B-156-3). Small chip out of rim.....\$55.00
122	231	6" clear plate, Sandwich Acorn (b-151-9). The "Washington, George" plate, without G. W. Proof....\$45.00
123	792	7" clear bowl, Princess Feather (A-90-1). Minor roughage on top rim.....with Pineapple....\$200.00
124	357	6 3/4" clear bowl, Princess Feather (A-90-4). Rim spall and overall rim roughage.....\$70.00
125	980	7 1/2" clear plate, thick Star & Diamond pattern (A-91-3). Uncommon. One scallop chipped, others are rough..\$100.00
126	228	8 1/4" plate, clear, Midwestern Flower and Star(D-317). Overall scallop roughness....\$125.00
127	219	6 1/4" clear deep bowl, Peacock Eye (A-109-2) . some flaking on the scallops.....\$50.00
128	374	8" clear plate, Peacock Eye and Thistle (A-114-2). Fine condition.....\$150.00
129	220	7 1/2" clear bowl, Peacock Eye w/diamond center swirl(A-117). One small chip on rim, usual roughness.....\$65.00
130	221	Same as the above,usual rim roughness...\$65.00
131	223	7" deep bowl, soda glass, Harp(B-144-2). Slight flaking on rim.....\$105.00
132	631	Same as the above, but with Pink tint..\$265.00
133	384	6" green plate(see #108 above) Midwestern Heart(RefD-282). Slight rim roughness.....\$350.00 X-Rare.
134	385	6" blue plate, same as the above. Two scallops chipped plus usual rim roughness.....\$300.00 X-rare
135	907	6 1/4" bowl, blue green (light), Daisy w/beaded scale and eye border. (RefB 152-4 w/swirl). Usual roughness. Rare..\$245.00

To Be Continued.....

The Caleb C. Ewing Collection of Historical Staffordshire

~ Part I ~

In the interest of brevity, we will reference the following volumes and illustrations contained therein, during the course of this list. Many of these items were used to illustrate our second book on Historical Staffordshire:

- A. Historical Staffordshire, An Illustrated Check-List, David and Linda Arman, 1974, Arman Enterprises, Inc.
- B. First Supplement to Historical Staffordshire, David and Linda Arman, 1977, Arman Enterprises, Inc.
- C. Historical China Cup Plates, Richard and Virginia Wood, self published.

The Caleb C. Ewing Collection
of
Staffordshire
Cup Plates, Salts, Mugs and Miniatures

H I S T O R I C A L S T A F F O R D S H I R E

Richard and Virginia Wood's volume on cup plates (reference "C" above) is the source of the many plates rated as "extremely rare" in this listing. I mention this, because I do not want you to feel that I easily used this word.

Staffordshire Number	Inventory Number	Description
1	1742	5½" toddy plate, LANDING OF LAFAYETTE. Proof....\$300.00
2	1743A	4½" cup plate, Landing of Lafayette. Proof...\$400.00
3	1743B	4½" cup plate, LANDING OF LAFAYETTE. PROOF...\$400.00
4	1745	3½" cup plate, LANDING OF LAFAYETTE. Proof...\$375.00
5	1744	3½" cup plate, LANDING OF LAFAYETTE. Proof...\$450.00
6	1051	9" plate, LANDING OF LAFAYETTE. Proof.....\$300.00
7	553	Round footed salt, LANDING OF LAFAYETTE (Oval medallion) One of two known. Proof.....\$1200.00
8	553	Round Footed salt, LANDING OF LAFAYETTE (hexagonal medallion). Proof...\$1200.00 (ref B-1f)
9	1795	3½" cup plate, STATES..THREE STORY MANSION..(A-7r). All states showing. Proof.....\$400.00
10	1747	4½" cup plate, STATES..THREE STORY MANSION..(B-7). Full border. Uncommon and proof....\$475.00
11	1774	4" cup plate, QUEBEC (C-20). Dk blue from the Cities series. Extremely rare and mint.....\$700.00
12	1733	3½" cup plate, PITTSFIELD EIM (B-33b). Double view showing church top and bottom. Proof...\$400.00
13	1733	3½" cup plate, PITTSFIELD EIM (B-33c). Double view showing hotel top and bottom. Proof....\$400.00
14	1748	4½" cup plate, PITTSFIELD EIM (B-33d). Full view with two border medallions. Roughness on rim, otherwise proof..\$450.00
15	1746	4½" cup plate, PEACE AND PLENTY. Full view. Rare and proof....\$750.00
16	1740	3½" cup plate, PEACE AND PLENTY. Double view (b) (B-34). Slight roughness, but proof...\$400.00
17	1741	3½" cup plate, DR SYNTAX DRAWING FROM NATURE (B-44). Brilliant mint....\$350.00
18	1741	3½" cup plate, DR SYNTAX BOUND TO A TREE BY HIGHWAYMEN (C-25). Rare variant showing portion of drawing from nature. B/m...\$350.00
19	1740	3½" cup plate, DON QUIXOTE-YANGUESIAN CONFLICT (C-23). Rare and mint.....\$700.00

20	1741	4 1/2" cup plate, CHRISTMAS EVE (B-87). Dk blue by Clews from the Wilkie series. Tiny chip on rim and two faint hairlines on back.....\$165.00
21	1741	4 1/2" cup plate, LETTER OF INTRODUCTION (B-91). Dk blue from Wilkie series. Tiny flake on rim.....\$250.00
22	1740	3 1/2" cup plate, CHRISTMAS EVE (B87). Partial view without a border. B/proof.....\$300.00
23	1740	3 1/2" cup plate, THE ERRAND BOY (C-36). Double transfer. B/proof.....\$300.00
24	1736	5" toddy, FT EDWARD, HUDSON RIVER. Lavender by Clews. (C-38). 1" h/l on back.....\$15.00
25	1736	4 1/8" cup plate, FT EDWARD. Brown by Clews (C-38). Brilliant proof....\$75.00
26	1736	4 1/8" cup plate, FT EDWARD. Brown (C-39). Proof...\$70.00
27	1736	3 3/4" cup plate, FT EDWARD. Mulberry (C-40). Extremely rare variant. B/prf.....\$150.00
28	1736	3 7/8" cup plate, NEAR SANDY HILL. Deep Pink. Have three, all b/mint....\$75.00 each
29	1736	3 7/8" cup plate, FAIRMOUNT. Lt Blue (C-43). Proof...\$70.00
30	1736	3 7/8" cup plate, FAIRMOUNT. Pink.(C-43) Impressed ADAMS. Proof.....\$75.00
31	1736	3 7/8" cup plate, FAIRMOUNT. Black (C-43).Proof...\$75.00

E N C H W O O D

32	1797	3 3/4" cup plate, TWO SAILBOATS (B-153). B/proof...\$375.00
33	1779	3 3/4" cup plate, FRIGATE, HALF SAIL (C-97). B/proof...\$375.00
34	554	Salt Shaker, FOUR MEN IN A BOAT. (B-153f). Great rarity in mint condition.....\$950.00
35	556	Salt Shaker, FOUR MEN IN A BOAT (B-153f for view). Different shape than above, this similar to an inverted light bulb. Has damage that was poorly restored on foot and top.....\$550.00
36	1845	Salt shaker, WADSWORTH TOWER. Unrecorded form of this view. Finial and foot has old bad repair. Needs restoration..\$550.00
37	1762	3 3/4" cup plate, CASTLE GARDEN (C-101). Finest possible
38	1763	3 3/4" cup plate, CASTLE GARDEN Same as the preceding from the Regular Shell border series. Has a faint h/l on back... looks great.....\$150.00
39	1800	5 3/4" toddy plate, HUDSON RIVER VIEW (C-102). Extremely rare. Proof....\$550.00
40	557	Footed Master Salt, REGULAR SHELL BORDER. Border only, but definitely from this series. Mint...\$800.00
41	1782	4 3/4" toddy plate, FRENCH VIEW...ARCHED BRIDGE. (B-211). Brilliant mint.....\$250.00
42	1764	3 3/4" cup plate, CASTLE GARDEN. Trefoil border. B/mint..\$300.00
43	1765	3 3/4" cup plate, CASTLE GARDEN. Trefoil border. Has a h/l and a tiny flake on the back....\$150.00
44	1766	3 3/4" cup plate, COTTAGE IN THE WOODS. Trefoil border. Finest example....\$275.00
45	1759	4 1/2" cup plate, LANDING OF THE FATHERS. Med blue by Wood. B/M.....\$275.00
46	1760	3 3/4" cup plate, LANDING OF THE FATHERS. Extremely rare version with the partial border. Proof.....\$375.00
47	1761	3 3/4" cup plate, LANDING OF THE FATHERS. Extremely rare version w/partial border, no scrolls. Mint....\$450.00
48	1770	3 1/2" cup plate, LAFAYETTE AND WASHINGTON (C-114). Unusual rarity since it is in the uncommon black transfer, instead more common carmine. Extremely rare and proof (has two little marks where it touched another piece during firing..\$900.00
49	1769	3 1/2" cup plate, same as the above, but in Carmine. Proof, except for tiny chip that I believe happened in the making...\$750.00
50	1768	3 1/2" cup plate, JACKSON, HERO OF NEW ORLEANS. Proof, except where it touched something during firing....\$650.00
51	1740	3 5/8" cup plate, WASHINGTON'S TOMB (so-called)(C-125). Extremely rare. Tiny spot on shoulder....\$650.00
52	1737	3 7/8" cup plate, COLUMBUS GEORGIA. Pink from the Celtic series. Extremely rare. Proof...\$500.00
53	1767	3 7/8" cup plate, COLUMBUS GEORGIA. Med. Blue. B/mint...\$550.00
54	1791	5 1/4" toddy plate, STATE HOUSE, BOSTON. Uncommon by Ridgway. Proof.....\$400.00
55	1754	4 5/8" cup plate, EXCHANGE, BALTIMORE. (A-264). Extremely rare. B/proof...\$700.00
56	1737	3 7/8" cup plate, LOG CABIN. Pink by Ridgway for the Wm H Harrison campaign. Rare. Perfect.....\$450.00

Now that we collect rare cup plates, it amazes me just how many Cal had accumulated in a relatively short period of time. Also, when was the last time you saw or heard of a footed master salt with an American Historical View? For that matter, when was the last time you saw a salt shaker in the Shell Border series?

57	1735	37/8" cup plate, VALLEY OF THE SHENANDOAH....Blk from the American Scenery series. Proof....\$95.00
58	1735	4" cup plate, WILKESBARRE, VAIE OF WYOMING. Lt blue from the Catskill Moss series...Proof.....\$95.00
59	1758	3 1/2" cup plate, WOODLANDS NEAR PHILADELPHIA. Dk blue by Stubbs. Faint h/l on back....\$150.00
60	1777	3 1/2" cup plate, WOODLAWNS NEAR PHILADELPHIA. Same as above. B/proof.....\$400.00
61	1784	3 1/2" cup plate, HOLLIDAY ST THEATRE. Dk blue by Henshall. Short faint h/l on back....\$400.00
62	1793	3 3/8" cup plate, UNIDENTIFIED BUILDING. Dk blue by Henshall. (G-119). Faint h/l on back....\$400.00
63	1789	5" toddy plate, SCUDDER'S AMERICAN MUSEUM. Extremely rare by RSW from the Oak Leaf Border series. Has the white rim. B/proof....\$850.00
64	1792	5" toddy plate, STATE HOUSE BOSTON. White rim by RSW. Has a faint h/l on back.....\$400.00
65	1792	5" toddy plate, STATE HOUSE BOSTON. White rim by RSW. B/proof....\$650.00
66	1756	4 3/4" cup plate, STATE HOUSE BOSTON. Without white rim, from the Oak Leaf Border series. Mint....\$650.00
67	1776	4 1/8" cup plate, STAUGHTON'S CHURCH, PHILADELPHIA. White riv by RSW, extremely rare. (C-88). B/proof....\$750.00
68	1757	4 1/8" cup plate, OCTAGON CHURCH REMOVED Boston. White rim by RSW. Extremely rare and B/proof....\$850.00
69	1790	5 3/4" toddy, ST PAUL'S CHURCH. (B-359). B/proof and an extreme rarity.....\$950.00
70	1778	5 1/4" plate, MENDENHALL FERRY. Dk blue by Stubbs. B/prf..\$500.00
71	1755	4" cup plate, BOSTON HARBOR. Brilliant dk blue by Rogers. B/proof...\$500.00
72	1788	4 5/8" cup plate, BOSTON STATE HOUSE. Med blue by Rogers. Unlisted in any reference. A faint h/l, otherwise proof and extremely rare.....\$600.00
73	1753	4" cup plate, ARMS OF SOUTH CAROLINA. Dk blue by Mayer. B/proof.....\$750.00
74	1831	4 1/8" cup plate, CONWAY N. HAMPSHIRE. Lt blue by Jackson from the American Scenery series. Faint h/l....\$95.00
75	1832	6 3/4" tray, FORT TICONDEROGA, N Y. Brown by Jackson. Quite uncommon, with tiny flakes on two handles...\$225.00
76	1833	4 1/8" cup plate, FORT TICONDEROGA (left side of vw). Black Faint h/l.....\$125.00
77	1736	4 1/8" cup plate, FORT TICONDEROGA (left side) Mulberry. Faint crazing on back....\$125.00
78	1834	4 1/8" cup plate, FORT TICONDEROGA (right side) Mulberry. Faint h/l on back....\$125.00
79	1735	4" cup plate, NEW YORK FROM WEEHAWKEN. Lt blue by Mellor-Venerable with Arms of States border. Proof...\$125.00
80	1751	3 3/4" cup plate, WILLIAM PENN'S TREATY. Lt blue by T Green. I believe this to be extremely rare. Proof....\$350.00 (B-561)
81	1752	3 1/2" cup plate, THE RESIDENCE OF RICHARD JORDAN. Lt blue by J H & Co. Proof....\$195.00 (B-562)
82	1750	4" cup plate, MONTREAL. Pink by Davenport. Rare and proof..\$375.00
83	1738	3 3/4" cup plate, GENTLEMAN'S CABIN. Black by Edwards from Boston Mails series. Proof..\$45.00 (B-563)
84	1737	3 3/4" cup plate, TEXIAN CAMPAIGNE. Pink by Shaw. B/proof..\$250.00
85	1741	same as above, brown! (B-572). B/proof....\$250.00
86	1735	4" cup plate, GEORGEVILLE. Lt blue by Morely. The Canadian Lake seires. Proof....\$150.00
87	547	2" miniature mug, SURRENDER OF CORNWALLIS. Pink lustre band, black transfer. Rare and proof....\$750.00 (B-599A)
88	548	2 1/2" miniature mug, LAFAYETTE CROWNED IN GLORY. Pink lustre band. Rare transfer, and proof.....\$900.00
89	1771	3 5/8" cup plate, LAFAYETTE CROWNED IN GLORY. Black band border, black transfer. Extremely rare. Tiny chip on rim....\$450.00
90	1772	same as the above, has an old discolored repaired of a line. needs to be redone. Extremely rare.....\$275.00
91	669	4 3/8" copper lustre jug with red band, CORNWALLIS SURRENDERING HIS SWORD/LAFAYETTE CROWNED IN GLORY. Rare item in proof condition.....\$875.00
92	1838	7 1/2" copper lustre jug with yellow band, same as the above. The largest of these I have ever seen. Crack off rim near handle in the lustre area. Rare size.....\$750.00
93	552	5 1/2" ale/cider mug FAMOUS NAVAL HEROES. Dk blue by unknown maker. Proof. Unique.....\$1200.00 (B-604)

In addition to those items listed as extremely rare, the Wood's book also lists 14 and 66 as "extremely rare. The two miniature mugs, numbers 87 and 88 are both in the same catagory, with only a very few known to exist. For the record, the unique ale mug, number 93, was withdrawn by Cal's son and was only recently sold by him through Collector's Sales and Services.

To Be Continued.....

Historical Ceramics

Choice Collector's Items For Sale

Early American Glass

For the last year, Linda and I have been basically out of the antiques business, only occasionally able to add something to our own collection or purchasing something to sell through Collectors Sales and Service. Now after a year of retirement and living on a fixed income, we're **bored. Bored! BORED!** So you, our readers, are the first to know, we are going to begin dealing again and will be issuing sales lists periodically, along with increased consignments through Collectors Sales and Services. We hope you will find something to add to your collection from the following list. All items are sold with an unconditional guarantee. Any item may be returned for any reason within five days (phone notification required). Merchandise will not be shipped until we receive your check. We will hold an item for seven days after the receipt of a telephone order...if we do not have your check at the end of that period, we will again offer the item for sale. Prices include packing, insurance and shipping via UPS. We offer a layaway plan. Ask for details. Please allow for adequate time for check clearance prior to shipping. We will purchase one piece or an entire collection. Try us and see.

1. 10 1/4" d plate, NIAGARA w/FOUR MEDALLIONS OF WASHINGTON, LAFAYETTE, CLINTON AND JEFFERSON and an vignette of THE ENTRANCE OF THE ERIE CANAL AT ALBANY. Dark blue by Andrew Stevenson. Has a small in the making "touch" on the inner rim, otherwise brilliant mint....\$3250.00

2. 6 3/8" d plate, St. PAUL'S CHAPEL NEW YORK w/ONE MEDALLION OF WASHINGTON and a vignette of VIEW OF THE AQUEDUCT BRIDGE AT LITTLE FALLS. Dark blue by RSW. Ex-Little Collection. Brilliant proof.....\$4250.00

3. 7 5/8" d plate, WELCOME LAFAYETTE THE NATIONS GUEST AND OUR COUNTRY'S GLORY. Dark blue by Clews. Green Feather edge and heavily embossed rim of wreaths and leaves. Impressed. Slight dullness to transfer, otherwise perfect....\$1750.00

4. 4 3/4" d cup plate, WELCOME LAFAYETTE THE NATION'S GUEST AND OUR COUNTRY'S GLORY. Dark blue by Clews. Embossed floral border without the blue rim. Impressed mark. Brilliant proof....\$2250.00

5. 10 1/8" d plate, HIGHLANDS, NORTH RIVER. Brilliant dark blue by Stubbs from the Eagle Border series. Brilliant proof, finest example....\$6500.00

6. 6 1/4" d plate, CHURCH IN THE CITY OF NEW YORK. Dark blue by Stubbs from the Eagle Border series. Glaze a bit thin, but still brilliant proof.....\$950.00

7. 6 1/2" d plate, HIGHLANDS AT WEST POINT, HUDSON RIVER. Finest dark blue with great contrast by Wood from the Regular Shell Border series. Finest example....\$1250.00

8. 6 1/2" d plate, CATSKILL HOUSE, HUDSON RIVER. Brilliant dark blue by Wood from the Regular Shell Border series. Finest example, brilliant proof....\$1150.00

9. 9 3/4" w platter, LAFAYETTE AT WASHINGTON'S TOMB. Brill-

liant dark blue by Wood. Finest example.....\$3500.00

10. 2 1/8" h canary mug with pink lustre rim, A PRESENT FOR MY DEAR GIRL / SEAL OF THE UNITED STATES / MAY SUCCESS ATTEND OUR AGRICULTURE, TRADE AND MANUFACTERS. BROWN transfer. Finest example....\$1750.00

11. 11 1/2" h Liverpool creamware pitcher, THE BOSTON FUSILEER / UNITED WE STAND, DIVIDED WE FALL / SEAL OF THE UNITED STATES. Black transfers by Herculaneum. Appearance is quite good, however this once was in several pieces and has been extensively restored. Glaze is quite thick. Less than half the price of perfect....\$8850.00

12. 7 1/4" d round openwork tray with basketweave border, BRITISH VIEWS. Shows a man on a horse, with a manor in the distance. Trace of an internal hairline on the reverse and some slight stacking wear....\$425.00

13. 10 3/4" w oval openwork undertray, OXBURGH HALL. Brilliant dark blue by RSW from the Acorn and Oak Leaf border series. Brilliant proof....\$750.00

14. 8 1/2" d blue feather edge plate with a thin ochre line on the shoulder and a funky SEAL OF THE UNITED STATES (long-winged version...see The Q (July/August - page 18). A few minute flakes on the extreme edge of the rim, otherwise perfect...\$1100.00

Lacy Glass Salts

15. Unrecorded opal opaque, EE 3b eagle salt. Minor mold roughness and slight flaking to underside of one foot...\$1500.00

16. Unrecorded opaque violet w/striations, LE 1 lyre salt. Shallow flake on one foot and hint of mold roughness....\$1500.00

17. Unique opaque white, BT 4 boat salt. Mold roughness and some shallow mold flaking on the interior edge of the sternboard.....\$2250.00

All Prices are NET**All Prices are NET****David and Linda Arman****P O Box 39****Portsmouth, RI 02871****401-841-8403 Fax/Phone****oakland@edgenet.net**

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

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

"Ralph and James Clews, Potters Extraordinere, Part III" by Norman Wolfe

"Lowestoft Ceramics" by Maureen Timm

Glass

"Beyond the Essentials", Part III of a multi-part series on Midwestern Glass and Glassmaking by David Arman

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

"The Caleb C. Ewing Collection of Blown and Pressed Glass, Part II"

"The United States Frigate Constition on Glass and Ceramics"

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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