

# *OPAQUE NEWS*

**Reference Book Updates  
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**NATIONAL  
MILK GLASS COLLECTORS  
SOCIETY**

This article recaps the many reference book updates published in the *Opaque News*, the official publication of the National Milk Glass Collectors Society, over the past several years. Many of the updates were a result of articles written on specific pieces of glass and were never labeled as reference book updates. It is published and distributed for those members who do not have all the back issues and who might wish to update their standard reference publications.

In some instances the updates have not yet been published because of space limitations in the *Opaque News*. Others were not published because of the insignificance of the update or its limited appeal to the membership of the NMGCS. They are included here for those who are interested in them and wish to update their reference books.

These updates deal mainly with the prime reference material for milk glass collectors. For those new collectors who do not have copies of these books, they are still available through many antique book dealers. One of the prime sources for finding these books is the classified book section in the *AntiqueWeekly* or on-line at sites such as [www.biblofind.com](http://www.biblofind.com). The reference books alluded to are:

B = E. M. Belknap's *Milk Glass* (1949)

F = Regis and Mary Ferson's *Yesterday's Milk Glass Today* (1981)

G = Everett Grist's *Covered Animal Dishes* (1988)

H = Shirley Smith's *Glass Hen on Nest Covered Dishes* (2007)

M = S.T. Millard's book, *Opaque Glass* (1975)

N = Betty & Bill Newbound's *The Collector's Encyclopedia of Milk Glass* (1995)

W = Edwin G. Warman's *Milk Glass Addenda* (1952 & 1959)

C/S = Frank Chiarenza and Jim Slater's *The Milk Glass Book* (1998)

Each section of this pamphlet is designed to stand alone. Whenever a reference book update covers a specific item that appears in more than one book, that update has been added to each applicable section.

## Section I

### Belknap's *Milk Glass*

1. (Unpublished): **Frontispiece in color [page 1]** is a picture of the Lavender Ram's Head Bowl which is a product of Cambridge Glass. The color is Opaque Helio. Reference *Colors In Cambridge Glass* by the National Cambridge Collectors, Inc. This bowl is shown on pages 21, 41, and 115. On page 20 is an explanation of the Ram's Head Bowl by Cambridge. "*Note: This bowl has a smooth top edge, an embossed leaf border around the top, embossed vertical flutings about the body, and handles in the form of ram's heads. It is in the style of the Wedgwood earthenware pattern known as "Belmar."* On page 18 is an explanation of the color Helio: "*Helio, introduced in 1923, is an opaque color of the purple family, delicate in tone and very rich in appearance. A fair amount of variation in depth of color will be found between pieces, but in general, the color is consistent within a given piece. Only occasionally will light color streaking be found.*" Belknap claimed to have seen it blue, black, and this purple. He had not seen it in white.
2. (Opaque News - June 1994): **Frontispiece in color [page 3] and repeated as 295c Ribbed Leaf Celery**: This celery, in purple marble, was made by George Davidson, probably 1882-4, and appears as item 30 in a Davidson catalog.
3. (Opaque News – September 2005): **Plate 3c: Easter Bunny & Egg Plate**: Shown in a Gillinder & Son advertisement in Crockery & Glass Journal, January 1, 1903.
4. (Opaque News - March 1997): **Dithridge Attributions** see Ferson 592: From the Dithridge advertisement shown in Ferson 592, we may attribute all of the following items to that company: Ferson 30, **Belknap 3f**, **Belknap 24d**, Millard 18 (both plates), and Millard 24.
5. (Opaque News - March 1997): **Plate 4b & Millard 20 Gothic Border Plate**: An instance of mistaken identities. Although both are named Gothic and have very similar designs, they are not the same plate. The one shown in Belknap, Plate 4b and attributed, perhaps correctly, to Canfield glass has very thick spokes on the inner edge and a linked series of heavily rimmed open circles on the outer edge. Millard, Plate 20, on the other hand, not only has much thinner spokes, but the outer edge is an open work lattice with sharp tips. Millard also alludes to this same plate embossed with the profile of Bryan. It is illustrated, together with the companion McKinley plate, in Ferson, Plates 548 and 549, and attributed to Canton glass. Until a suitable name can be found or invented for one of these near twins, Bart has suggested we refer to the former as Gothic-Thick and the latter as Gothic-Thin.
6. (Unpublished): **Plate 5a Columbus Plate** (Newbound - 270) (Millard - 11): In her article Canton: The Glass Company that Refused to Die, Part 1 (Glass Collector's Digest December/January 1999, Volume XII, Number 4), author Marg Iwen quotes from the 1902 National Glass Co. Export Catalog Number 2. One of the references is to a "Columbus" plate designed by David Barker for Canton Glass in 1892, made in clear and opal.
7. (Unpublished): **Plate 7f**, Millard Plate 5f, and Newbound Plate 259: In an August 16, 1900 *China, Glass and Lamps*, page 40 there is an advertisement and illustration by Dithridge Stamp Plates that exactly match these plates. So mark this plate as Dithridge until another maker comes along.
8. (Opaque News - March 1993): **Plate 8e A.B.C. Alphabet Plate (7")**: A popular children's item, "Alphabet Plates" are found in many different sizes and decorations, made by a number of different glass companies. The one pictured in Plate 8e is definitely a Westmoreland Specialty Co. product, shown in its catalog dated 1926. It is sometimes found with gilt highlighting the letters and the beaded border.
9. (Unpublished): Reference the various Scroll and Eye plates that appear similar. However, one version has a "spoke" or straight glass peg inserted while one version does not. Look at Fer-

son, Plate 388B & **Belknap, Plate 9a**. The Challinor-Taylor catalog reprint shows the plate with the spoke in it. Belknap also attributes this particular plate to Challinor-Taylor. Now look at **Millard, Plate 20**. This plate does not have the spoke and Millard attributes it to Atterbury. I have also found a picture of this plate in *Fenton Glass, The Second 25 Years* by William Heacock, pages 58 & 78 (without the spoke). So we know that there are at least two makers (Challinor-Taylor and Fenton). Is there anyone who has an Atterbury catalog reprint on this plate to confirm the third manufacturer?

10. (Unpublished): **Plate 9e The Serenade** & Millard, Plate 1: Look closely (as well as you can make out the Millard picture) and you'll see that these two plates have two different borders. Notice how some of the flowers are inside the border? So the mold for the 6½" plate was a little different from 8¼" plate.

11. (Opaque News - December 1992): **Plates 12e & 271** and Millard, Plate 21 (**Ancient Castle Plate**): A few months ago I acquired a marvelous book, *American Historical Glass*, by Bessie M. Lindsey, c. Japan 1967, 1st printing; 4th printing 1980, Charles F. Tuttle Co., Inc., Rutland, VT and Tokyo, Japan. It contains 350 black and white photographs, many of them of milk glass items, throughout the thoroughly researched text. Plate 306, p. 312, shows Belknap's "Ancient Castle," also named in this fashion by Millard. On p. 303 Lindsey identifies the plate as the Garfield Monument, located in Lakeview Cemetery, Cleveland, Ohio.

12. (Opaque News – September 2005): **Plate 15b** and Millard 30 **Sunken Rabbit Plate**: Shown in a Gillinder & Son advertisement in *Crockery & Glass Journal*, February 27, 1902.

13. (Opaque News - March 1997): **Plate 17b** and Millard 1 **Arch Border Plate** Belknap follows Millard in attributing this pattern to Challinor, Taylor, although neither of them cites a source. Belknap, however, takes exception to Millard's belittling the quality of the glass. The difference in their appreciation of the plates may be explained by the possibility that they were made by two different companies.

Apart from the obvious difference in the thickness of the border open work, notice that in Belknap, Plate 17b, which we will call Version #1, there is but a single band at the top of the rounded arch, whereas in Millard, Plate 1 (Version #2) two bands are found instead.

To further complicate these two near look-alikes, Frank Chiarenza reports having yet another variant of the Arch Border pattern, a Version #3. It appears to have escaped previous notice in the standard milk glass literature, and is shown here:

If you compare these plates, you will see Version #3 differs from Belknap's in that the single band at the center of the rounded arch continues on and through the smaller round arch below it, ending at the plate's inner border. A similar alteration also results in creating a "Y" configuration inside the pointed arch of Version #3.

Three different makers, perhaps? If anyone can solve this puzzle, we wait to hear from you.

14. (Not published): **Plate 14b, Backward C Round**: I had never noticed the difference but compare Belknap, plate 14b and Millard, Plate a. These are both Backward C patterns but are different. The Belknap plate was made by Dithridge. In an April 22, 1896 *China, Glass and Lamps*, page 9 there is an advertisement and illustration by Dithridge for "New designs in Rococo plates for stamp decorating. Made in Opal, Blue, and Black and in Opal Decorated." So correct Belknap here. Dithridge made these plates in black, Opal, Blue and Opal Decorated.

15. (Opaque News - June 1994): **Plate 17c Daisy Band and Roman Key Plate**: Common Davidson pattern of around 1886. Mr. Bateman says he has not seen anything in milk glass made by Davidson in this pattern which was also made by other glasshouses. Davidson, incidentally, referred to it as Daisy and Greek Key rather than Roman.

16. (Opaque News – September 2005): **Plate 20d** and Millard 44 **He's All Right Plate**: Shown in a Gillinder & Son advertisement in *Crockery & Glass Journal*, January 1, 1903.
17. (Opaque News – September 2005): **Plate 21a** and Millard 43 **Little Red Hen Plate**: Shown in a Gillinder & Son advertisement in *Crockery & Glass Journal*, January 1, 1903.
18. (Opaque News – September 2005): **Plate 21b** and Millard 22 **Chick and Egg Plate**: Shown in a Gillinder & Son advertisement in *Crockery & Glass Journal*, January 1, 1903.
19. (Opaque News – December 2004): **Plate 31a** and N-68 **Maple Leaf Candleholder**: In their authoritative new series on candlesticks (Volume 2), Tom Felt and Elaine & Rich Stoer have found a 1902 Butler Brothers advertisement from Gillinder Glass that shows this beautiful item. This piece can now be positively attributed to Gillinder.
20. (Opaque News - March 1993): **Plate 32a Blue Grecian Column Candlesticks (9½")**: Belknap does not identify the maker of these candlesticks which he calls "beautiful" and "outstanding", but also adds "they are shown here purely as a fine example of what not to purchase as an antique." Indeed, they date only from the 1920s, made by the Cambridge Glass Co., Ohio, and are not (yet) antiques! The pattern is called "Doric Column" and the sticks were intended to be used with a matching bowl called "Ram's Head" (because these figurals serve as handles) to make up a three-piece console set. The candlesticks are found in a number of colors: Ebony (black milk glass); Azurite (blue); Jade (green); and Ivory. See Lyle and Welker's *Cambridge Ohio Glass In Color* (copyright 1969)
21. (Opaque News - March 1993): **Plate 33** and Ferson 521, 522 **Swirl Candlesticks (7¾")**: Belknap did not identify the maker of these candlesticks which he so admired. Ferson does mention "an identical candlestick", called RAY, which is shown in an early McKee catalog) "perhaps thus helping to determine their origins (p. 105). Other glass companies, of course, both foreign and American, have used the "swirl" design which occurs in many variations. I believe some additional support, however, may be added to confirm Ferson's attribution. As is well known, John Kemple acquired and used many of the old McKee molds, including this candlestick. Kemple reproduced it, but with a slight modification; namely, elevating the base by adding three small molded knobs, placed equidistant on the underside. Kemple also issued some of these candlesticks with hand painted floral decorations and this, together with obvious differences between newer and older glass, offers another indicator to distinguish Kemple's from the original McKee.
22. (Unpublished): Millard, Plate 112 Square Footed Candle Holder, Millard, Plate 173 Pyramid Candle Holder, and **Belknap, Plate 35c** Small Scroll Candlesticks: All three of these items appear identical. Since we do not know the proper name for this item, this update is merely to show the relationship between these three candlesticks.
23. (Opaque News - March 1993): **Plate 51** & Ferson, Plate 572 - (**Twig handle, 13 3/8"**) & Ferson, Plate 571 Liberty Bell Platter (Shell handle, 11¼"): The maker of these platters has not been identified with certainty until recently. Ferson believed the smaller one (shell handle) was "possibly a product of the La Belle Glass Company of Bridgeport, Ohio" on the basis of that company's "using the shell rather freely in its designs" (p. 117). The larger version, with the twig handle, Ferson suggests may "possibly have been made by Gillinder and Sons." The curator of American Glass at the Corning Museum of Glass, Jane Shadel Spillman, has published her discovery that Adams and Co., Pittsburgh, was the maker of the "Liberty Bell" pattern. See her article "Adams and Company: A Closer Look" in the National Early American Glass Club *Bulletin* (Winter 1990-1991). Ms. Spillman found the platter described in an Adams catalog dating from 1871-72 where it is part of what was called "Independence Centennial Ware", created for the 1876 celebrations.
24. (Opaque News - March 1993 and March 1997): **Plate 57 (Chrysanthemum Dresser Tray)** & Millard, Plate 38b (Dahlia Corner Tray) This tray has been assigned two different names, neither of which is correct, strictly speaking. In both design and quality of glass, it is outstanding, as Belk-

nap has noted, distinguishing it from the many common dresser trays that we find so frequently. This tray is a McKee product, part of a group of dresser items in what was called "Venetian" pattern, and especially collectable in chocolate glass. Other items in the same pattern as this 8" X 10" "comb and brush tray" are two smaller trays; a round covered jar; a jewel and a glove box; and a cologne bottle with stopper. See James Measell, *Greentown Glass* (1974), p.85.

Update: Opaque News March 1997 THE "Chrysanthemum Tray" (**Belknap, Plate 57**; Millard, Plate 38 and Newbound, Plate 352) Is it McKee, Fostoria, or Fenton? After I thought it was a settled matter, Bart Gardner has reopened the question of who made the beautiful dresser tray illustrated in Belknap, Plate 57 and Millard, Plate 38. Based on information furnished by James Measell in his excellent book, (*Greentown Glass* (1979), p.85, I reported in an *Opaque News* "Update" (March 1993) that this tray was made by McKee and Brothers. Measell illustrates it in chocolate glass and stated that Ruth Herrick named it "Chrysanthemum," but the original name for the pattern was "Venetian." The tray together with a variety of other dresser pieces is shown in a McKee advertisement for "Opal Decorated Novelties," in the August 10, 1899 issue of *China, Glass and Lamps*.

Not content to leave well enough alone, and perhaps just to ruffle my otherwise placid existence, Bart wrote to say, "While browsing through William Heacock's Victorian *Colored Pattern Glass, Bk 4 - Custard Glass*, I saw this tray illustrated as item 463, which Heacock says was made in custard and chocolate by Fenton Art Glass Company. My questions to you are: Does Fenton still own the mold, and is our earlier attribution to McKee still correct?"

These questions put me to the task of trying to untangle the two different names given to this pattern, and in the process I was led to reconsider whether the attribution to McKee might be incorrect.

Both Measell and Heacock, in the references cited above, credit Ruth Herrick with naming the pattern "Chrysanthemum." Measell believes, and I agree, that Herrick probably got the name from Belknap who originated it for this pattern. Millard is alone in calling it "Dahlia Corner Tray (M-38b)."

After carefully comparing a specimen in my collection with those illustrated in Belknap and Millard, I feel confident that they are identical. A close scrutiny of the Venetian pattern tray in chocolate glass shown by Measell, however, reveals that the two patterns, though very similar, are not identical. Therefore, I believe we may be dealing with a case of mistaken identity - it is not simply a matter of different names for the same pattern, but of two patterns which, while almost identical, are in fact different.

The trays shown in Belknap and Millard (which we will continue to call "Chrysanthemum") are not the McKee "Venetian" pattern after all. I haven't been able to get Betty Newbound's confirmation that the milk white glass tray illustrated in her book (Fig. 352, bottom left) is in fact signed McKee, but it is my belief she may be mistaken. Judging only from her photograph, at least, it does not appear to be the same pattern as the chocolate tray shown and identified correctly in Measell (Plate 189) as McKee's "Venetian."

Who, then, was the maker of the Chrysanthemum pattern tray? We have documented proof that it is a product of the Fostoria Glass Company of Moundsville, West Virginia. Line drawings of the tray, together with other matching dresser pieces, appear in a Fostoria catalog of pressed glass dated 1900. The pattern is illustrated and discussed in an article by Albert Christian Revi (*Spinning Wheel*, 1971), which we reprinted in the March 1996 issue of *Opaque News*. The close similarity between the patterns of these Fostoria and McKee dresser items explains why the same name was given to both patterns, thereby obscuring the fact that they are not identical and were actually made by two different companies. We may definitely disregard Heacock's attribution of this tray to Fenton. Replying to my inquiry, Mr. Frank Fenton in a letter dated November 22, 1996, explained the probable reason for the error, stating:

*"Bill Heacock had a tendency to attribute the manufacturer based on color and characteristics, and that's what he did in this case. That tray was not made by Fenton"*

Unfortunately, the photocopy of the McKee advertisement is less than optimal. but if you compare the catalog and advertisement sketches illustrated below, you may be able to see the subtle differences between the McKee Venetian and the Fostoria Chrysanthemum patterns. It will take some doing and the use of a magnifying glass perhaps, for the differences to become apparent.

25. (Opaque News - June 1994): **Plate 59 Fish Platter**: Belknap's attribution to Atterbury may be correct. Sowerby made an identical piece which is marked with the Sowerby Peacock. Mr. Bateman has seen it only in clear flint glass, however.

26. (Opaque News - March 1997): **Plate 64a Versailles Pickle Dish & Millard Plate 62 Scoop Tray**: The Dithridge advertisement shown in Ferson Plate 592 confirms this is a Dithridge product. Belknap should be annotated as to the maker, and Millard should be annotated as to the proper name, as well as the maker.

27. (Unpublished): **Plate 67 Blue Decorated Pitcher and Tumblers**: According to William Heacock's *Victorian Colored Pattern Glass, Book IV, Custard Glass From A to Z*, page 30, item 125 & 126, these items are Northwood Louis XV pattern.

28. (Opaque News - March 1997): **Plate 75b Grape Syrup & Ferson, Plate 155B Grape Band Syrup**: The syrups shown in both references are identical. Belknap, therefore needs to be corrected as to the proper name and attribution to John Bryce, patented in 1869.

29. *American Pressed Glass and Figure Bottles* by Albert Christian Revi. Mr. Revi attributes this pattern to Bryce, McKee, and Company circa 1865. It was originally called "R.L." pattern. The pattern was later produced by McKee & Brothers. Two McKee & Brothers advertising illustrations on page 236 seem to bear this out. However, in Jenks & Luna's *Early American Pattern Glass 1850-1910*, they also attribute this pattern to the Boston & Sandwich Glass Company in the 1840's. Readers might want to annotate their reference books with these companies as possible makers (Boston & Sandwich; Bryce, McKee, and Company; & McKee & Brothers).

30. (Opaque News - June 1994): **Plate 92 Marquis and Marchioness Creamer**: This is one of several pieces, bearing the likeness of the Marquis of Lorne and Princess Louise, which include a sugar, spooner, and butter dish, as well as a sweetmeat. The latter together with the creamer is illustrated in Ferson 315 and 316 where full details are also given concerning the occasion for the production of these pieces commemorating the appointment of the Marquis as Governor General of Canada in 1878. Belknap and Ferson do not indicate that the pieces were produced by Henry Greener and Co., Sunderland.

31. (Opaque News - June 1994): **Plate 106a Daisy and Button Bowl**: Just as there is no end to the number of American companies that made pieces with the daisy and button pattern, so, too, is the pattern found among several English firms, including Davidson, Greener and Edward Bolton. Mr. Bateman states, however, that here again he has not seen the pattern in English milk glass, only in clear flint.

32. (Unpublished): **Plate 111 Basketweave Compote**, Ferson, Plate 343; & Millard, Plate 121; and Newbound, Plate 100: All the compotes except for Newbound plate are missing the lid shown in the 1881 Atterbury Catalog (Ferson 337A).

33. (Opaque News- March 1993 - Did Westmoreland Make Opaque Glass in the 19th Century). . . "Let's consider some of Westmoreland's tableware. The Elite line was introduced in January 1896; the Waverley in January 1897; and the Westmoreland in January 1898. While these were very popular lines at the time, with more than 50 items in each pattern, none of them, I believe, can be found today in opal. But two early 20th-century lines can be; namely Star and Daisy (January 1902). These two are pictured in opal in **Belknap, Plate 131** and Ferson Plates 289, 290, and 291). Incidentally, the stars are pressed - not cut, as Millard apparently mistakenly believed

(*Opaque Glass*, Plate #87)." Annotate Belknap, Ferson, and Millard to show Westmoreland as the maker.

34. (Opaque News - March 1993): **Plate 152a Basket Base Duck:** Belknap calls this "an odd little duck about which little is known." This duck should not be confused with the  $5\frac{5}{8}$ " "Basket Base Duck" shown in Ferson 105 as well as Millard 272b, both of which are completely oval. The Duck shown in Belknap is different: it is egg-shaped coming almost to a point at the tail end, and is smaller (exactly 5"). Belknap's ovoid Duck is a Vallerysthal product; the letters "SV" are pressed in relief inside the lid. Although it is not certain what "SV" represents, it may likely stand for "Societe Vallerysthal." In any case, many other pieces definitely known to be Vallerysthal issues are also found with the "SV" mark molded in relief. A close copy of the egg-shaped Duck on basket base, marked with an "M" inside the base and of about the same size, has been issued by Mosser Glass Co., Cambridge, Ohio, listed as its # 187 "Duck on Basket" in a 1985 catalog. It was made in crystal (clear and blue), custard, blue milk glass, green slag, and amethyst slag with white head. Originals of this duck are quite scarce and even the Mosser reproductions are not at all easy to find.

35. (Unpublished): **Plate 181b Scotty Dog Cover:** This is an Akro Agate piece. Reference *The Collector's Encyclopedia of Akro Agate Glassware* by Gene Florence, page 36-37. The correct name for the piece is Scotty Dog Puff Box. According to Mr. Florence, these puff boxes were made in a four year period between 1939 & 1942 - which would coincide with Mr. Belknap's assumption that they were less than ten years old.

36. (Opaque News - February 1986): **Plate 184a & Ferson 557: Dewey on a Scroll Base:** The Fersons in their wonderful book discuss the Flaccus dishes in some detail in several places, pointing out that we still do not know who actually produced these interesting dishes for the various Flaccus companies.

To the list of certain and probably pieces discussed by the Fersons can be added the "Dewey on a Battleship Base" (Ferson - Dewey on a Scroll Base (F-557; B-184a) for the July 1951 issue of *The Antique Journal* lists this for sale and states the "Flaccus label still on". . .

37. (Unpublished): **Plate 204a (Indian Head Match)** and Millard, Plate 294. Ferson, Plate 587 is a catalog reprint that shows this piece was made by Challinor-Taylor as a Match Safe. Correct both Millard and Belknap as to the maker.

38. (Unpublished): **Plate 208b Acorn Sugar:** According to Ferson, Plate 495 and confirmed by Mollie Helen McCain's *The Collector's Encyclopedia of Pattern Glass*, Plate 198, 4th row, this item is a Northwood produce and is properly named Acorn, Nettled Oak or Royal Nettled Oak. Correct Belknap 208b to reflect pattern names and maker.

39. (Opaque News - December 1993): **Plate 208d Beaded Scroll Butter Dish:** The maker of this piece was McKee, attested by its being found signed in script inside the base. Unmarked ones are perhaps more common, as may be the shown by Belknap who otherwise might have given us the attribution.

40. (Opaque News - June 1994): **Plate 212 Casque (Helmet) Sugar and Creamer:** These items are shown in a Davidson catalog, but they were made from moulds which Davidson purchased in the 1880s from W.H. Hepple, Newcastle Flint Glassworks.

41. (Opaque News - June 1994): **Plate 222d Holly Sugar Bowl:** Belknap notes there are two different Holly patterns in Early American pressed glass, but the one pictured does not match either. Here again is an instance of similar designs produced both here and in England. Mr. Bateman writes, "This was made by Angus and Greener. I once had a butter dish in this pattern in milk glass that has the Greener Lion trade mark."

42. (Opaque News - December 1993): **Plate 224c Flower Rim Sugar and Creamer:** Belknap was correct in believing these pieces were "relatively recent." They are part of a complete table

service with matching kitchenware made in the 1930's by Anchor Hocking. A reprint of a 1935 catalog, showing the full line called VITROCK, may, be found on page 144 of Hazel Marie Weatherman's *Colored Glassware of the Depression Era 2* (copyright 1974).

43. (Opaque News - December 1993): **Plate 225b Trumpet Vine Sugar:** Here is a good example of when Belknap's instincts failed to take precedence over whomever or whatever persuaded him to call this an English product. Indeed, Belknap says it looked to him "more French than English" and he should have trusted his intuition. Although I have not yet been able to find it illustrated in any Vallerysthal catalog pages, it is indeed French. Like other well documented PV France milk glass pieces, the letters "S.V." appear in relief inside the base. Formed in the shape of a melon, its vines circle the base and cover, and (when found painted) an orange melon flower serves as the finial.

44. (Opaque News - March 1997): **Plate 229 & Ferson Plate 288 Pressed Threaded Covered Sugar:** This piece should be identified as to its maker and proper name. Ferson apparently adopted Belknap's designation, but overlooked the illustration of this covered sugar in the 1881 Atterbury catalog (reprinted in Ferson Plate 337B). Both Belknap and Ferson should be corrected to reflect the maker as Atterbury and the proper name as "Reeded" pattern.

45. (Unpublished): **Plate 283 Golden Daisy and Rose Custard Sugar & Creamer:** According to William Heacock's *Victorian Colored Pattern Glass, Book IV, Custard Glass From A to Z*, page 24, these items are named Intaglio. See items 53 and 54 for exact photos.

46. (Opaque News - June 1994): **Plate 288b Holly Sugar Bowl Base:** This is another Davidson piece. Mr. Bateman says he has one in his collection at the moment as well as the matching cream jug. They are shown in a Davidson catalog as item 193. A butter dish to match was also made.

47. (Opaque News - June 1994): **Plate 288c Acorn Pitcher:** Belknap believed that this piece is so similar to the Davidson Holly Sugar mentioned above (B-288b) that "it must assuredly come from the same factory." But Mr. Bateman does not think it is also Davidson's, as it is not shown in the Davidson catalog, and believes it may be a product of Henry Greener.

48. (Opaque News - March 1994): **Plate 292e & g. Two Ringed Urns:** These small urns are pictured in the Sowerby catalog (p. 5, top row, third from left), design #1264. Belknap shows them in purple malachite. Impressed on the underside are the peacock trademark and the diamond mark as well, indicating it was registered on Oct. 29, 1877.

49. (Opaque News - June 1994): **Plate 297d A Footed Kettle:** Belknap's "kettle" (a "cauldron" to the English) was made by Sowerby. Sowerby also made a basket similar to Belknap's 298a, and a spill vase like the one shown in Belknap's 297h. You may recall that in the March issue, I discussed the latter piece (which we consider to be a match holder) in connection with an almost identical one known to have been made in this country by Challinor. Our thanks to Geoff Bateman for all these "updates" and we hope to have more contributions from him in the future for the benefit of all those Anglophiles among our members.

50. (Opaque News - March 1994): **Plate 297h Match Holder:** Both Sowerby in England and Challinor, Taylor in this country made this square match holder. Without hands-on examination, it is impossible to tell which of the two is pictured in Belknap. We can be certain that the design itself, however, was an original creation of Sowerby, attested by its having been registered in 1877, some eight or nine years before Challinor began to produce its Mosaic (marble) glass. You will find the Sowerby design for the match holder (# 1225) pictured on page 3 of the catalog (last item in the third row). This is but one example, among others, of a Sowerby design replicated by Challinor, Taylor. In his book, *Tarentum Pattern Glass* (1981), Robert Irwin Lucas shows two of Challinor's match holders on page 126 - one in purple and another in caramel. Challinor's is almost an exact copy, but it does have an inner feature consisting of a small triangular protruding ledge, about a third of the way up on all four corners, that is lacking in the English version. They

are also easily distinguished if one can tell the difference between Challinor's Mosaic and Sowerby's malachite, and, of course, the surest way is to look for the presence or absence of the peacock trademark.

## Section II

### Ferson's *Yesterday's Milk Glass Today*

1. (Opaque News – September 2003): **Plate 97, Birds in Kerchief**: Once again, we have to thank Siegmar Geiselberger, our member in Germany, for providing information about the Birds in Kerchief covered dish. This piece is notably absent from the standard milk glass literature, except of course for our bible, the Fersons' *Yesterday's Milk Glass Today*. They list it as item number 92, illustrated on page 27, together with many other rarities on that page all of which, I believe, were from the Rush Pinkston collection.

In their typical incisive manner, the Fersons regarded this covered dish as "a most unusual and equally mysterious item," and describe its features accurately and in great detail. The only mistake is in their saying "the cover has two flange-like projections that fit into openings in the base to prevent the top from rotating," when in fact there is only one projection. And while most collectors would agree with their observation "the entire piece suggests strongly that it is French in origin," such an attribution relates mainly to its intricate design rather than the glass itself which is heavy, stark white, and glossy, not at all like typical French milk glass.

The maker of this intriguing piece is Riihimäen Lasi Oy, a glassworks in Riihimäki, Finland. The item is shown on page 35 in the company's catalog, dated 1939, and is assigned the number 5652.

2. (Opaque News - March 2001): **Plate 95 Horse on Tub (Pferdodose, oval)**: Von Streit. Commenting on this horse (shown on a tub base), the Fersons observed that it is "moulded in finer detail than the McKee Horse," and adding "Although a cow is found on the same [tub] base, we know nothing about the source of either" (p. 28). As you can see from the catalog listing, the Von Streit Horse ("Pferdedose") was sold on a basket base with a flared woven reed edge. Because the catalog nowhere shows it on a tub base, we assume the Horse on a tub base may be a marriage, and not particularly apt.

3. (Opaque News - April 1986): **Plate 96 Swan & Plate 101 Hen**: Here are some answers from Anne Cook. I have a book entitled *English and Irish Glass* by Geoffrey Wills (c1968) which shows "a group of press-moulded wares, mostly made by Sowerby's of Gateshead, circa 1880." The plate shows four baskets and four covered animals in white, blue, and black milk glass. The swan (F-96) and smallest hen (F-101) appear in the Ferson's book. It is difficult to tell if the larger hen in this illustration is identical to F-107, although the basketweave base with the flared scalloped rim looks the same. In looking at these animals, I am tempted to draw the conclusion that the flared rim basketweave base is the feature by which one could identify English products. Lee's *Victorian Glass*, Plate 111, shows a dove with the same flared scalloped edge basketweave base. I have a page from Raymond Notley's *Carnival Glass* which pictures a hen and swan. He attributes these to Sowerby and he states that Sowerby used many Victorian molds for their Carnival. Presumably, if these molds were Victorian, they were originally used to produce animals in the types of glass being mixed during that period, including milk glass. However, I have never seen or heard of these forms in milk glass and in fact, they are scarce in Carnival. It's interesting to note though that the rims of the bases are flared. I do not have any information tying the cow-on-tub or horse-on-tub to any English maker, but I believe there is somewhat of a connection to Vallerysthal.

4. (Opaque News - March 2001): **Plate 96 Swan (Schwandose, oval)**: This figural Swan with a covered back is shown in Ferson and said to be 1¾" long. I wonder whether that measurement might be a misprint, because the catalog shows this swan in only two sizes: the smaller one (No. 1755) at 80 mm (about 3 1/8 inches) and a much larger one (No. 1690) at 150 mm (about 6 inches).

5. (Opaque News – September 2003): **Plate 97, Birds in Kerchief CD**: The maker of this intriguing piece is Riihimaen Lasi Oy, a glassworks in Riihimaki, Finland. The item is shown on page 35 in the company's catalog, dated 1939, and is assigned the number 5652.
6. (Opaque News - March 2001): **Plate 98 Cow on Round Tub Covered Dish (Kuhdose, rund): von Streit**. Another rare item, and again shown only in Ferson, it measures slightly over two inches in diameter. Assuredly a price for any collector of children's toy glass.
7. (Opaque News March 2001): **Plate 104 Dog (Hundekopf, rund)**: The rarity of this Dog Head covered dish ("**Hundekopf**") is evident as it is shown only in Ferson. It appears that this particular Von Streit catalog may have been a working copy actually used by the staff in the company offices. I say this because many pages have handwritten notations or marks. A few items, for example, have had their printed catalog numbers crossed out and new numbers written in, as seen in two of the Cow covered dishes shown below. Some items have a large "X" mark alongside them, and others -- like the Dog Head -- have a slash line running through them, perhaps to signal items to be discontinued.
8. (Opaque News - March 2001): **Plate 105 & 107 Duck & Hen**: Set on a basket base with flared woven reed edge, the Cow top is the same as the one seen above on a tub base. This basket base appears to be Von Streit's common type for other animals as well, such as the Horse shown above. And though not included in this article, the catalog does show the Duck and Hen covered dishes pictured in Ferson's items **105 and 107**, both of which can be updated as known products of this German company.
9. (Opaque News - March 2001): **Plate 110 Cow on Tub Covered Dish (Kuhdose, oval)**: This 5½ inch oval Cow on a Tub Base can pose a real problem for beginning collectors because of the abundantly available Asian reproductions which have been around for a long time in clear, in depression glass pink and blue, and in opaque. I suspect the Fersons may be alluding to these copies in their statement: "Although the cow is also occasionally available in clear colors, a light sapphire and a pale pink, these demonstrate subtle differences in mold detail from the milk white version, particularly in the tops" (p. 31). It is also possible that this von Streit cow top was used as the model for L. G. Wright's #80-3 five inch cow, set on Wright's usual basket weave base. According to Measell and Roetteis (*The L. G. Wright Glass Company*, p. 75), the moulds for the Cow top **and** the Duck on flange base were made for Wright by Boston in the same year, 1961. This might lend further support to the belief that the von Streit cow and duck served as the models for Wright's copies.
10. (Opaque News December 1993): **Plate 115**: Long-time readers of *Opaque News* will recall reading about Buzz Petkovsek's great find of a rare Alligator top for a covered dish at a flea market for \$2.00! A photo of it was printed in the March 1988 issue of *Opaque News*.

Frances Price now reports some additional information concerning this animal cover from correspondence she has had with Mr. Petkovsek. This "update" also concerns other animals, such as the "Frog on Reed Base Covered Dish" shown in **Ferson's #115**, where it is said to be "one of about seven" other tops, including an Alligator, a Hen, a Turtle and a Moses, all "found on this same reed base." The maker of this series has not been identified. Now, to what is known thus far, Frances Price relates the following additional information for your reference book "update":

(1) The other two animals, from among the seven referred to by the Fersons, are a Rabbit and a Bear. (2) It is believed that the Turtle might possibly be the one used by L.G. Wright from an original mold or a copy of it. (3) The Moses is not the same as the McKee or the one described by Helen Storey (see *Opaque News*, Dec. 1988.) (4) The reed bases have fine stippling in between the rushes, and as noted in Ferson, all of them in this series measure 5<sup>3</sup>/<sub>8</sub>" long. The bottoms are plain, and the reeds and grasses on the sides are similar to the Flaccus pieces and to the Coudersport bases for the "Rush Hens." (5) Also, like the Flaccus animals, the seven in this series all have domed lids. They measure 4<sup>5</sup>/<sub>8</sub>" long and 2<sup>1</sup>/<sub>8</sub>" wide, much narrower than the Flac-

cus pieces which measure from 2½" to 3" wide. (6) Animals in this series have been found in milk white, clear blue, amber and very likely were made in other colors. . .

Opaque News - March 1994 supplemental information: In the December (1993) issue of *Opaque News*, member Frances Price provided us with an update on a series of "about seven" covered dishes mentioned by Ferson in connection with a Frog on Reed Base (F-115). Faye Crider now tells us there are a total of eight known tops in this series - seven animals plus a Moses. If you are making marginal notes in your copy of Ferson, or keeping an on-going "update file", you should add a Swan to the other six animal covers in this series, viz., Alligator, Bear with Fish, Rabbit in Wheat Patch, Frog, Hen and Turtle.

11. (Unpublished): **Plate 155C**, Belknap, Plate 77, and Millard, plate 130 **Bellflower Syrup**: Reference *American Pressed Glass and Figure Bottles* by Albert Christian Revi. Mr. Revi attributes this pattern to Bryce, McKee, and Company circa 1865. It was originally called "R.L." pattern. The pattern was later produced by McKee & Brothers. Two McKee & Brothers advertising illustrations on page 236 seem to bear this out. However, in Jenks & Luna's *Early American Pattern Glass 1850-1910*, they also attribute this pattern to the Boston & Sandwich Glass Company in the 1840's. Readers might want to annotate their reference books with these companies as possible makers (Boston & Sandwich; Bryce, McKee, and Company; & McKee & Brothers).

12. (Opaque News - December 1994): **Plates 181 Three Bees Matchholder**: This attractive piece is also listed frequently as a toothpick. Heacock, in *1000 Toothpick Holders*, calls it "Bees-on-a- Basket" and lists it in six separate entries: three show it with a handle like the example illustrated in Ferson; the other three with no handle. Using characteristic colors as a clue, Heacock attributes some of these to Northwood (ca. 1898).

The English company Sowerby made a similar piece, but fitted with two handles. You will find it shown as item 1213 on page 3 of the *Sowerby Pattern Book IX* (reprinted in the March 1994 Issue of *Opaque News*). Mr. Bateman remarks, "Not identical, but perhaps too similar to be merely a coincidence that two companies thousands of miles apart would decide to make match holders with three bees as the pattern." Sowerby's may pre-date Northwood's version, as it registered its Three Bees pattern on 22 March 1877.

13. (Opaque News – December 2004): **Plate 190 Hen on Rush Base**: This version can be attributed to Atterbury Glass Company. Don't forget there are two versions of this duck. The one with the grass and cattails is still not attributed to any maker. See Robert Friedrich's article, More Atterbury Opal Ware.

14. (Opaque News - December 1994): **Plate 203 Punch and Judy Mug**: This piece does not carry a trade or registration mark but has been definitely attributed to Henry Greener & Co., Sunderland, probably dating from the 1880s. Made from a two-part mould, the handle of this attractive mug has a series of vertical ribs with a flower pressed at the top. Other companies, notably John Derbyshire, also produced paperweights and other novelties featuring the popular Punch and Judy puppet characters.

15. (Opaque News - December 1994): **Plate 204, Fish Pitcher**: This interesting milk jug is part of a table set that includes an open sugar, a creamer, and a covered butter dish, as well as another milk pitcher similar to the one shown in Ferson but without a turned-out spout. These pieces are all illustrated in Raymond Slack, *English Pressed Glass, 1830-1900*, pp. 104-5). The maker is W. H. Heppell & Co., New Castle-on-Tyne, and the fish designs were registered on Nov. 24, 1882. The large pitchers are also found in purple marble. Fish dishes, pickles, and large trays, besides pitchers and mugs, were also popular among domestic makers during the same period, notably Atterbury. See Ferson 328 and 341, and the Atterbury catalog page illustrations in Ferson 332B, 337C, and 341 B.

16. (Opaque News - December 1994): **Plate 205, Grape Compote**: This compote, attributed to Henry Greener & Co., is one of several other Greener items that feature this grape pattern. A

large plate with open-work border and a pattern in high relief of four large clusters of grapes and leaves on its face was registered July 23, 1876.

17. (Opaque News - June 1994): **Plates 206 and 207** Other items, like the "**Medallion Creamer and Thistle, Rose, and Shamrock Creamer**" shown in **Ferson 206 and 207** commemorating Disraeli, and similar ones for Gladstone, are also products of Henry Greener and Co., usually found embossed with one of two different figures of a lion rampant which that company devised as its trade marks.

18. (Opaque News - December 1994): **Plate 206 Medallion Creamer and Plate 207 Thistle, Rose, and Shamrock Creamer:** Both of these items, well described in Ferson, are also products of Henry Greener. The figure inside the medallion (Ferson 206) is the Prime Minister William Gladstone, issued in 1880 to commemorate his second administration. The same creamer, registered a few years earlier on Aug. 31, 1878, was embossed with the likeness of Benjamin Disraeli, Earl of Beaconsfield. Matching sugar bowls were also made to celebrate these prominent historical figures.

The other creamer (Ferson 207), also by Greener, lacks a cameo but carries the same symbolic floral elements: the Rose of England; Thistle of Scotland; and Shamrock of Ireland.

19. (Opaque News - Sep 2002): **Plate 278, Sheaf of Wheat Pitcher:** The Fersons speculated this pattern may have been designed and sold by Hobbs, Brockunier Company as a companion pattern to the traditional paneled wheat. At the 2002 NMGCS convention, I purchased a modest sized tray with this beautiful pattern embossed on the inside of the tray. However, when turning the tray over the backside of the tray is embossed with the traditional paneled wheat pattern. So, F-278, is definitely Hobbs, Brockunier. I believe they must have added the beautiful shock of wheat to selected larger items in the pattern.

20. (Opaque News - March 1997): **Plate 288** and Belknap Plate 229 **Pressed Threaded Covered Sugar:** This piece should be identified as to its maker and proper name. Ferson apparently adopted Belknap's designation, but overlooked the illustration of this covered sugar in the 1881 Atterbury catalog (reprinted as Ferson 337B). Both Belknap and Ferson should be corrected to reflect the maker as Atterbury and the proper name as "Reeded" pattern.

21. (Opaque News- March 1993 - Did Westmoreland Make Opaque Glass in the 19th Century). . . "Let's consider some of Westmoreland's tableware. The Elite line was introduced in January 1896; the Waverley in January 1897; and the Westmoreland in January 1898. While these were very popular lines at the time, with more than 50 items in each pattern, none of them, I believe, can be found today in opal. But two early 20th-century lines can be; namely Star and Daisy (January 1902). These two are pictured in opal in Belknap, Plate 131 and **Ferson Plates 289, 290, and 291**). Incidentally, the stars are pressed - not cut, as Millard apparently mistakenly believed (*Opaque Glass*, Plate #87)." Annotate Belknap, Ferson, and Millard to show Westmoreland as the maker.

22. (Opaque News - June 1994): **Plates 315 and 316 Marquis and Marchioness Sweetmeat and Creamer** (also shown in Belknap, Plate 92) This is one of several pieces, bearing the likeness of the Marquis of Lorne and Princess Louise, which include a sugar, spooner, and butter dish, as well as a sweetmeat. The latter together with the creamer is illustrated in Ferson 315 and 316 where full details are also given concerning the occasion for the production of these pieces commemorating the appointment of the Marquis as Governor General of Canada in 1878. Belknap and Ferson do not indicate that the pieces were produced by Henry Greener and Co., Sunderland.

23. (Opaque News - December 1994): **Plates 315 and 316 Marquis and Marchioness Sweetmeat and Creamer:** These items have already been identified as Greener products in a previous Update column (see the June 1994 issue of *Opaque News*). Mr. Bateman adds one further observation, however, regarding the pieces illustrated in Ferson, item 315, pictured with a matching

creamer 316, is perhaps not a candy dish but an open sugar bowl, fitted with a cover that is actually the lid for a matching butter dish.

24. (Unpublished): **Plate 343 Basketweave Compote**, Belknap, Plate 111; Millard, Plate 121; and Newbound, Plate 100: All the compotes except for Newbound plate are missing the lid shown in the 1881 Atterbury Catalog (Ferson 337A).

25. (Unpublished): **Plate 395 Fort Necessity Plate** and Millard, Plate 28 Lacy Edge Indian. Both these plates bear the inscription "Fort Necessity" so collectors should know there are at least two versions of plates commemorating the designation of Fort Necessity as a National Battlefield Shrine.

26. (Opaque News – June 2005): **Plates 405 & 407, Salmon and Sardine Covered Dishes**: Ferson states in the write-up for these two pieces: "Although the bases of this pair of packer's containers are not signed, the general consensus among collectors is that they are of the Flaccus group. The opinion is substantiated by the detailed mold work, especially on the base, and by the size and shape, which render them interchangeable with certain of the Flaccus signed pieces. Recently the pictures base was seen in a collection owned by a descendant of the Flaccus family, but the cover was the head of a fox with its teeth clamped on a goose [93]. The pieces, as pictured, embossed either *Salmon* or *Sardines*, are also found with crescent shaped bone dishes of matching design, suggesting that they were available in sets. A third variant is embossed with the same fish but does not name them. 6" long. Hard to find."

Now the plot thickens. In the *China, Glass and Lamps*, Feb. 12, 1896 is an article discussing Ball, Dieters & Crawl of Wellsburg, W. VA: "Messrs. Ball, Dieters & Crawl, who recently purchased the Boyd & Dyers property at Wellsburg and converted it into a factory, now have a first class place. The building has been thoroughly overhauled and enlarged. The ear which is just completed is considered one of the best in the country. It is not as heavy and clumsy as most leers and can easily be operated by one boy. With this leer they expect to save 60 per cent in fuel. It is claimed that it will anneal and fire as much glass as can be fired with twelve kilns; that owing to the manner of construction it is entirely free from sulfur and will not streak or darken the glass, like is frequently done in the burning. This new firm will turn out a line of crystal and opal glassware with decorations consisting of ground laid, printing, hard work, tracing, etc. They are working on a line of hand lamps, night lamps, sewing lamps, salts, molasses can and three different toilet bottles, most of which are made in entirely new shapes. A new shaped night lamp is called the "Cuban," and an entirely new shaped that is known as the "Gomez," both made in opal and beautiful."

In the *China, Glass & Lamps* on May 26, 1897 is the following notice concerning Ball & Crawl (obviously the company had been reorganized): "The new farina dish, salmon dish, sardine dish and pin tray of Ball & Crawl are having quite a nice sale. These goods are made in opal, and they are decorated."

Finally, in the *China, Glass & Lamps* on June 23, 1897 is the last notice to appear in the publication: "Ball & Crawl, the decorators, are doing a nice business in their opal sardine and salmon dishes, bone dishes, banquet globes and other goods, all of which are attractive."

It is almost certain that Ball & Crawl decorated the Salmon and Sardine covered dishes and matching bone dishes. We still don't know who made these beautiful pieces, but we have a starting place.

27. (Opaque News - December 2004): Plate 435 **Polar Bear on Lamp Post Bottle**: A recent eBay auction of this item showed a picture of the base and the word "DEPOSE" was embossed on the base. That would almost assuredly make this beautiful item French.

28. (Unpublished): **Plate 438 Cat in Shoe** and Newbound, Plate 423 Puss 'N Boots Candy Container). In Ruth Ann Grizel's Book, *Westmoreland Glass: Our Children's Heirlooms*, pages 59 &

60 is a description and pictures of this item. It dates to about 1910 and was made by Westmoreland Specialty Company in four different versions. It was named "Cat in Boot Candy Container." Ferson should be annotated as to the maker and item name and Newbound should be annotated as to the proper item name.

29. (Opaque News - March 1997): **Plate 439 Block and Fan Variant Pitcher:** This piece apparently was something of a puzzler for the Fersons. In describing the glass, and the manner in which the handle was applied they seem to suggest an early date of production. But the identical pitcher is shown in a brochure of the Indiana Glass Company, where it is called "Star" pattern and assigned the number 7646. (See Grizel *(Collector's Guide to Lesser Known Modern Milk Glass, Photo #7.)* The Indiana pitcher is shown with many other matching pieces all dating from the 1970s. Does anyone know whether the pattern was actually created by Indiana Glass, or did the company copy or reproduce earlier productions?

30. (Opaque News – December 2004): **Plate 435 Polar Bear on Lamp Post Bottle:** A recent eBay auction of this item showed a picture of the base and the word "DEPOSE" was embossed on the base. That would almost assuredly make this beautiful item French.

31. (Opaque News - September 1996): **Plate 451 Alligator (?) Toothpick:** Our biology professor, James Slater, remarked to Helen Liveten and me the other day that it was curious no one has questioned the true identity of the animal in the novelty piece called Alligator Toothpick. "It most certainly is not an Alligator," Jim said, but having our immediate concurrence, he refrained from giving us his famous Biology 101 lecture. Now Helen and I don't really know what that animal is.

This sent me searching, and I think we may confidently trace the misnomer back to 1931 when Ruth Webb Lee, in *Early American Pressed Glass* (plate 186) illustrated the creature in a line drawing, and called it "Alligator match holder," noting it is found in amber and clear glass. It continued to be the animal so-called by Heacock in 1977 (*1000 Toothpick Holders* (plate 324) who adds "blue and milk glass" to the colors. In 1981, Ferson continued the Alligator designation (*Yesterday's Milk Glass Today*, plate 451) and, like others, called attention to what a delicate piece it is, so fragile that when it survives "in good condition is indeed amazing."

So much for the standard literature. What about the manufacturers own name for this novelty? Unfortunately, no one has yet been able to determine who produced this piece, but we have found a very early documentation in a circa 1890 Butler Brothers catalog (reprinted in Heacock, *Rare and Unlisted Toothpick Holders*, p. 89), and here it is again:

**"Crocodile" Candle Stick or Match Safe.**

*How Many Can You Sell at 10 Cents Each?*



A white opal, beautifully proportioned crocodile candle stick or match holder, the tail bending upwards, forming a handle. 1 doz. in box.

**Price, 83c Doz.**

..... Order here.

It is useless and probably impossible anyway, to change the Alligator and Crocodile designations given to this prized novelty, or to ascertain precisely whether it is a candlestick, toothpick holder, or match safe. But lizard, salamander, or mythological reptile - whatever it is, don't we all wish we had one (at ten cents each)!

32. (Opaque News - March 1993): **Plates 521 and 522 Swirl Candlesticks (7¾")** and Belknap Plate 33. Belknap did not identify the maker of these candlesticks which he so admired. Ferson does mention "an identical candlestick", called RAY, which is shown in an early McKee catalog) "perhaps thus helping to determine their origins (p. 105). Other glass companies, of course, both foreign and American, have used the "swirl" design which occurs in many variations. I believe

some additional support, however, may be added to confirm Ferson's attribution. As is well known, John Kemple acquired and used many of the old McKee molds, including this candlestick. Kemple reproduced it, but with a slight modification; namely, elevating the base by adding three small molded knobs, placed equidistant on the underside. Kemple also issued some of these candlesticks with hand painted floral decorations and this, together with obvious differences between newer and older glass, offers another indicator to distinguish Kemple's from the original McKee.

33. (Unpublished): **Plate 524A Crucifix Candlestick.** This candlestick was made by Gillinder & Sons. Reference an article by William Heacock entitled *Religious Figures in Glass* written for the June/July 1987 edition of *Glass Collectors Digest*. This candlestick appears as Figure 16 in the article. The accompanying text states, "Quite different is this No. 7 candlestick (our Fig. 16) by Gillinder & Sons, listed in crystal and opal. This crucifix appeared in Gillinder ads from 1899 to about 1903. It is much more fancy in design than the others we have featured."

34. (Opaque News June 1999): **Plate 543 California Bear Plate:** Marg Iwen, in the article cited in the preceding update, states that Canton Glass took first place for its glassware display at the California Mid-winter Exposition in 1894. Ferson remarks that this plate "has been attributed to Canton Glass Company. 9" D. Whatever its origin, it is scarce today" (p. 111). In comparing the size and the club and shell design border of this plate with the Columbus Plate mentioned above, it is a pretty safe assumption to credit Canton Glass Company for this plate as well.

35. (Unpublished): **Plate 548, 549 Bryan and McKinley Plates:** When I was reading Ferson's commentary I noticed they placed F-548 and F-549 together under the heading "548, 549 Bryan and McKinley Plates." However the picture of them is in the reverse order. The McKinley Plate is shown first. For accuracy's sake, the heading should be "548, 549 McKinley and Bryan Plates."

36. (Opaque News - February 1986): **Plate 557 & Belknap 184a: Dewey on a Scroll Base:** The Fersons in their wonderful book discuss the Flaccus dishes in some detail in several places, pointing out that we still do not know who actually produced these interesting dishes for the various Flaccus companies.

To the list of certain and probably pieces discussed by the Fersons can be added the "Dewey on a Battleship Base" (Ferson - Dewey on a Scroll Base (F-557; B-184a) for the July 1951 issue of *The Antique Journal* lists this for sale and states the "Flaccus label still on". . .

37. (Opaque News - December 1994): **Plates 558 & 562 Cleopatra's Needle Obelisks:** These ornamental paperweights have not been attributed with any certainty, but it appears they can be claimed on both sides of the Atlantic.

As noted by Bessie Lindsey (*American Historical Glass*, p. 508) large obelisks, nearly 70 feet high, were presented as gifts of the Egyptian government... "In 1877, one was presented to England and another to the United States, by the Khedive of Egypt, Ismail Pasha." Hence, the Fersons have good reason to associate the replica to the obelisk erected in New York City's Central Park in 1881. The gift inspired American glassmakers to create Egyptian patterns on other items also, notably a bread tray, in the late 1870s.

The gift of an obelisk, however, may have no less inspired glassmakers in England, where its Cleopatra's Needle was installed on the Embankment of the Thames River in September 1878. Raymond Slack, echoing it seems Colin Lattimore (*English 19th-Century Pressed-Moulded Glass*, pp. 146-7) states that "a similar model was made as a pomade jar and registered 13 October, 1879, by G. V. de Luca, a firm of merchants' agents in London" (p. 112). And just like our American glassmakers, English companies seem to have been equally inspired to fashion pieces with Egyptian motifs, notably several versions of the famed Sphinx, for example.

So, where were these Cleopatra's Needle obelisks made? Mr. Bateman says "they do not look or feel English to me."

My own impression is that they do. Besides, the two in my collection I acquired in England, and I saw several others there as well that I did not buy. On my searches in this country, however, I have never encountered a single one - though admittedly that is dubious proof about their origin. In any case, finding one without some damage is not easy on either side of the Atlantic. Amusingly, Mr. Bateman suggest that a student of Egyptian hieroglyphics might just be able to discover the maker's name concealed within the many signs and symbols embossed on the sides of the obelisk.

38. (Opaque News - March 1993): **Plate 571 Liberty Bell Platter (Shell handle, 11¼")**; **Plate 572 & Belknap, Plate 51b Twig handle, 13 3/8"**: The maker of these platters has not been identified with certainty until recently. Ferson believed the smaller one (shell handle) was "possibly a product of the La Belle Glass Company of Bridgeport, Ohio" on the basis of that company's "using the shell rather freely in its designs" (p. 117). The larger version, with the twig handle, Ferson suggests may "possibly have been made by Gillinder and Sons." The curator of American Glass at the Corning Museum of Glass, Jane Shadel Spillman, has published her discovery that Adams and Co., Pittsburgh, was the maker of the "Liberty Bell" pattern. See her article "Adams and Company: A Closer Look" in the *National Early American Glass Club Bulletin* (Winter 1990-1991). Ms. Spillman found the platter described in an Adams catalog dating from 1871-72 where it is part of what was called "Independence Centennial Ware", created for the 1876 celebrations.

39. (Opaque News - March 1997): **Plate 619** and Newbound-142 **Fox On Lacy Base**: We need to remove Imperial as one of the named makers of this Fox. Both Newbound and Ferson are incorrect in stating that Imperial made such a piece. The one illustrated in Ferson (619) is either an original Atterbury or the Westmoreland reproduction. Although Kemple also made this fox, it was set on a basket weave base only, never on a lacy base.

Having subtracted one maker, we should now add another. Last November, Bart attended a flea market and antique show in Xenia, Ohio, where he saw the Fox cover on a basket weave base made in red/orange/yellow slag. Whose could it be, he wondered, but the answer was ready at hand - both the top and bottom were marked with Fenton's script capital F. As reported in an update in *Opaque News* (Dec. 1994), Frank Fenton stated his company began using the letter F in a vertical oval mark around 1982, and only on molds which he purchased from other companies. This would indicate that Fenton now owns the mold (probably Westmoreland's?/possibly Kemple's?), and that the piece was made sometime after 1982. Can anyone shed more light?

40. (Opaque News: June 1999): **Plate 626 Kemple Rooster Covered Dish**: Perhaps the minor problem in this entry has been noted previously, but for those whose attention it may not have caught, we should note that the rooster pictured by Ferson in entry #626 clearly has glass eyes, a feature not found on any of the Kemple animals. That fact, indeed, is noted by the Fersons who observe: "...the large Kemple animals all have molded eyes in place of the depressions for inset glass eyes" (p. 152) Therefore, the picture they use was simply an oversight, as the Rooster appears to be Westmoreland's set on its correct diamond basket weave base, or possibly a Westmoreland Rooster cover "married" to a Kemple diamond basket weave base.

41. (Unpublished): This update originally stemmed from a questioned on why Newbound, Plate 218 (Dewberry Goblet) and **Ferson, Plate 627 Blackberry Creamer** were the same pattern with different names - since both items were made by Kemple Glass.

Mr. Tom O'Connor of Antique Publications was contacted for some clarification. According to Tom, both pattern names are correct. The original Blackberry pattern was designed by Hobbs, Brockunier & Co of Wheeling, West Virginia. They were acquired by Co-Operative Flint Glass Company of Beaver Falls, Pennsylvania who ultimately sold their molds to Phoenix Glass Company in 1937<sup>1</sup>. When Phoenix Glass Company ceased operation the molds were acquired by Mr. H. M. Tuska, a private glass jobber. Mr. Tuska sold the molds to Kemple in 1946<sup>2</sup> (along with the Ivy in the Snow and the Moon and Stars patterns) who began using them and renamed the pattern Dewberry. So whenever you see Kemple items listed as Dewberry or Blackberry, just know that some folks believe them to be the same patterns.

However, in Mr. Albert Christian Revi's book, *American Pressed Glass and Figure Bottles*, on pages 69 & 70 - under his discussion on the Belmont Glass Company, he states: "The "Dewberry" pattern was designed and patented on April 12, 1870, by Stephen Hipkins, Jr. and assigned to the Belmont Glass Company. The design is so closely related to Hobbs, Brockunier's "Blackberry" pattern that specimens are probably grouped with this latter ware and have gone unnoticed by the collector..." His chapter on Hobbs, Brockunier & Company, page 186 deals with the patent for "Blackberry" but does not discuss any differences.

Based on Mr. Revi's observations, we believe it may be premature in accepting Mr. O'Connor's explanation of the difference in Kemple patterns names in Ferson and Newbound. It is entirely possible Dewberry and Blackberry are distinct patterns and John Kemple knew exactly what he was doing when he used both those names.

<sup>1</sup>*Early American Pattern Glass 1850 - 1910* by Bill Jenks and Jerry Luna, page 68.

<sup>2</sup>*Kemple Glass Works 1945 - 1970* by Grace Allison, page 7

## Section III

### Grist's *Covered Animal Dishes*

1. (Opaque News - December 1994:) **Plate 30:** Our final "update" concerns an error in Everett Grist's second edition of his book entitled *Covered Animal Dishes*. Although he did correct some of the many errors of his first edition, he unfortunately introduced some new errors in the second edition. One of these was spotted by member Frances Price of Bedias, Texas. On page 32, in discussing the Atterbury Duck, he states that it was "reproduced by Fenton with F mark." Mrs. Price wrote to Frank Fenton to question this assertion, and received the following reply (dated April 30, 1994) which we quote here with Mr. Fenton's permission:

*"The duck that Fenton produced never had an "F" mark in it. The duck was made from a mould owned by Mr. L. G. Wright of the Wright Glass Company and was produced before we started to mark anything with an "F".*

*To add to this information, we began to use the "F" in a vertical oval mark around 1982, after we purchased a large number of old McKee moulds from the Jeannette Glass Company. This logo is used only on Fenton moulds which have been purchased from some other producer. Thus, it would not be on the Atterbury duck."*

Our thanks to Mrs. Price for sharing this letter from Mr. Fenton with us. In addition to correcting the error in Grist, Mr. Fenton has also provided us with additional information concerning the date when his company introduced the "F" in oval mark as well as letting us know when and why the mark is used.

2. (Opaque News - March 1993): **Plate 40 Atterbury Rooster on Lacy Base:** There is no documentary evidence, to my knowledge that the Atterbury Company ever made a Rooster covered dish. Both of those pictured in Grist's plate 40 are Challinor, Taylor products. The one shown at the left is incorrectly set on an Atterbury lacy base; the one at the right is correct on its proper Challinor braided basketweave base. Additional evidence of a Challinor Rooster top is seen in the eye socket of the one at the left (without glass eye); the deep depression, unlike Atterbury's flat-disc surface to accommodate glass eyes in its animal C/Ds, is a sure sign of Challinor's Hens and Roosters. Grist's book, although not without some value, should be used with considerable caution because of its many unfortunate errors both of commission and omission. See Ann Cook's fine critique of his book in *Opaque News* (Vol. 3, No 1) Dec. 1987)

3. (Opaque News - September 1992): An example of a more serious error is found in **Plate 64** carries the caption, "Robin on Pedestal Base made by Vallerysthal recently reproduced by Westmoreland in many colors." No problem with the caption (except that "recently" is about 30 years ago!), but the photo of Plate 64 is neither the Vallerysthal nor the Westmoreland Robin! It is, in fact, the Taiwan copy, as evident from the configuration of the rim and the much less complicated pattern of twigs and branches that form the base (see *Opaque News*, March 1992). It would be unfortunate if a beginning collector used this photo as evidence of a French or Westmoreland Robin on Pedestal Base.

4. (Opaque News - December 1987 - *Covered Animal Dishes* by C. Everett Grist - Book Review by Anne Cook - **First Edition**): . . . Unfortunately, the beginning collector may not have the frame of reference to recognize the errors in identification which have been made throughout the book. For example, in Plate 25, two hens are identified as Indiana Glass Co. when the smaller hen is actually an Imperial mold. I have several in my collection, some of which are signed "IG". In Plate 28, the larger hen is identified as Wright when it is actually an L.E. Smith hen. Again, I have two of these hens with paper labels purchased several years ago. I also have catalog pages from the L.E. Smith Co. which they were kind enough to send in response to my inquiry. Clearly pictured are the hen in question, a standing rooster shown in Plate 50 and wrongly attributed to Westmoreland and a turkey shown in Plate 89 and wrongly attributed to Cambridge. As a matter

of fact, neither of the turkeys shown in the Plate 89 are Cambridge turkeys, although Grist identifies them as such. The larger turkey is an L.G. Wright reproduction which is nearly identical to the Cambridge turkey except for two key differences. The waffle or cross-hatch pattern on the underside of the base is a sure indication of an L.G. Wright reproduction. Feather lines are another. A true Cambridge turkey has a mottled design on the underside and smooth feathers. Plate 47 shows "the largest and smallest" hens in existence, except that I have a larger one, a Central Glass Co. hen which is 9" and E. & E. Collectibles (originally a Robert Wetzel mold) mini-hen which is half the size of the toy chick shown. . .

## Section IV

### Millard's *Opaque Glass*

1. (Opaque News – March 2004): **Frontis Piece, Swan Tureen**: This beautiful tureen can now be attributed to the O'Hara Glass Company of Pittsburgh, Pennsylvania. See Robert Friedrich's article in the March 2004 Opaque News
2. (Opaque News - March 1997): **Plate 1** and Belknap 17b **Arch Border Plate**: Belknap follows Millard in attributing this pattern to Challinor, Taylor, although neither of them cites a source. Belknap, however, takes exception to Millard's belittling the quality of the glass. The difference in their appreciation of the plates may be explained by the possibility that they were made by two different companies. Challinor produced a large cheese plate called "Arch Leaf" (see Lucas, *Tar-entum Pattern Glass*, p. 102) but it bears no resemblance whatever to these two plates.

Apart from the obvious difference in the thickness of the border open work, notice that in Belknap-17b, which we will call Version #1, there is but a single band at the top of the rounded arch, whereas in Millard-1 (Version #2) two bands are found instead.

To further complicate these two near look-alikes, Frank Chiarenza reports having yet another variant of the Arch Border pattern, a Version #3. It appears to have escaped previous notice in the standard milk glass literature, and is shown here:

If you compare these plates, you will see Version #3 differs from Belknap's in that the single band at the center of the rounded arch continues on and through the smaller round arch below it, ending at the plate's inner border. A similar alteration also results in creating a "Y" configuration inside the pointed arch of Version #3.

Three different makers, perhaps? If anyone can solve this puzzle, we wait to hear from you.

3. (Unpublished): **Plate 1 The Serenade** & Belknap 9e (The Serenade): Look closely (as well as you can make out the Millard picture) and you'll see that these two plates have two different borders. Notice how some of the flowers are inside the border? So the mold for the 6½" plate was a little different from 8¼" plate.
4. (Unpublished): **Plate 2, Pansy & Chain Square Plate**: Millard states this piece is found in white and blue. At the October 1998, Springfield, Ohio Antique Show, I found the 8 ½ version in deep black amethyst. So, we must add black to the colors.
5. (Unpublished): **Plate 3 Peg Border Plate**: In an Feb 24, 1898 *China, Glass and Lamps*, page 48 there is an advertisement and illustration by Dithridge for Salts, Peppers, Plates and Molasses Cans. The peg border plate is shown. So mark this plate as Dithridge until another maker comes along.
6. (Unpublished): **Plate 5f**, Belknap, Plate 7f, and Newbound, Plate 259: In an August 16, 1900 *China, Glass and Lamps*, page 40 there is an advertisement and illustration by Dithridge Stamp Plates that exactly these plates. So mark this plate as Dithridge until another maker comes along.
7. (Unpublished): **Plate 6 Stanchion Border Plate**: No big deal here, but Millard states it was made in white, blue, and possibly Nile green. Then in plate 40, he shows it in black. Just to avoid confusion we should correct the write-up for Millard, Plate 6 to include black as a known color.
8. (Unpublished): **Plate 6, Plate 40, & Plate 41 Stanchion Border Plate**: Unfortunately, Mr. Millard may have gotten this one wrong. Challinor, Taylor & Company probably did not make this. In an April 22, 1896 *China, Glass and Lamps*, page 9 there is an advertisement and illustration by Dithridge for "New designs in Rococo plates for stamp decorating. Made in Opal, Blue, and Black

and in Opal Decorated." So correct two things here: Dithridge made these plates and there is no indication that they were made in Nile green.

9. (Unpublished): **Plate 9 (Club, Shell & Loop Border)** and **Plate 41 (Battle Ship Maine, Blue)**: This is the exact same pattern (except for the color) with two different names. Plate 41 should be correctly titled Club, Shell & Loop Border decorated with the Battleship Maine.

10. (Unpublished): **Plate 11 - Columbus Plate** (Belknap 5A) (Newbound - 270): In her article Canton: The Glass Company that Refused to Die, Part 1 (Glass Collector's Digest December/January 1999, Volume XII, Number 4), author Marg Iwen quotes from the 1902 National Glass Co. Export Catalog Number 2. One of the references is to a "Columbus" plate designed by David Barker for Canton Glass in 1892, made in clear and opal.

11. (Unpublished): **Plate 14 & 84B, Square Peg Border Plates**: In an Feb 23, 1898 *China, Glass and Lamps*, page 6 there is an advertisement and illustration by Dithridge for Salts, Peppers, Plates and Molasses Cans. The square peg plate is shown. So mark these two plates as Dithridge until another maker comes along.

12. (Opaque News - March 1997): **Dithridge Attributions** see Ferson 592: From the Dithridge advertisement shown in Ferson-592, we may attribute all of the following items to that company: F-30, B-3f, B-24d, **M-18 (both plates), and M-24.**

13. (Opaque News - March 1997): **Plate 20** and Belknap 4b **Gothic Border Plate**: An instance of mistaken identities. Although both are named Gothic and have very similar designs, they are not the same plate. The one shown in Belknap, Plate 4b and attributed, perhaps correctly, to Canfield glass has very thick spokes on the inner edge and a linked series of heavily rimmed open circles on the outer edge. Millard, Plate 20, on the other hand, not only has much thinner spokes, but the outer edge is an open work lattice with sharp tips. Millard also alludes to this same plate embossed with the profile of Bryan. It is illustrated, together with the companion McKinley plate, in Ferson-548 and 549, and attributed to Canton glass. Until a suitable name can be found or invented for one of these near twins, Bart has suggested we refer to the former as Gothic-Thick and the latter as Gothic-Thin.

14. (Unpublished): Reference the various Scroll and Eye plates that appear similar. However, one version has a "spoke" or straight glass peg inserted while one version does not. Look at Ferson, 388B & Belknap, Plate 9a. The Challinor-Taylor catalog reprint shows the plate with the spoke in it. Belknap also attributes this particular plate to Challinor-Taylor. Now look at **Millard, Plate 20**. This plate does not have the spoke and Millard attributes it to Atterbury. I have also found this plate in *Fenton Glass, The Second 25 Years* by William Heacock, pages 58 & 78 (without the spoke). So we know that there are at least two makers (Challinor-Taylor and Fenton). Is there anyone who has an Atterbury catalog reprint on this plate to confirm the third manufacturer?

15. (Opaque News - December 1992): **Plate 21** and Belknap Plates 12e & 271 **Ancient Castle Plate**: A few months ago I acquired a marvelous book, *American Historical Glass*, by Bessie M. Lindsey, c. Japan 1967, 1st printing; 4th printing 1980, Charles F. Tuttle Co., Inc., Rutland, VT and Tokyo, Japan. It contains 350 black and white photographs, many of them of milk glass items, throughout the thoroughly researched text. Plate 306, p. 312, shows Belknap's "Ancient Castle," also named in this fashion by Millard. On p. 303 Lindsey identifies the plate as the Garfield Monument, located in Lakeview Cemetery, Cleveland, Ohio.

16. (Opaque News - September 2005): **Plate 22** and Belknap 21b: **Chick and Egg Plate**: Shown in a Gillinder & Son advertisement in *Crockery & Glass Journal*, January 1, 1903.

17. (Unpublished): Ferson, Plate 395 (Fort Necessity Plate) and **Millard, Plate 28 (Lacy Edge Indian)**. Both these plates bear the inscription "Fort Necessity" so collectors should know there are at least two versions of plates commemorating the designation of Fort Necessity as a National Battlefield Shrine.

18. (Opaque News – September 2005): **Plate 30** and Belknap 15b: **Sunken Rabbit Plate**: Shown in a Gillinder & Son advertisement in *Crockery & Glass Journal*, February 27, 1902.

19. (Unpublished): **Plate 36 Cream Grape Plate**: According to *Victorian Colored Pattern Glass, Book 4, Custard Glass From A to Z* by William Heacock this is product of Northwood Glass and the pattern was called Grape & Cable. See pages 21-23 of Mr. Heacock's book for examples of this pattern. The plate pictured in Millard appears to be stained in the classic Northwood nutmeg brown which lends more credence to this supposition.

20. (Opaque News - March 1997): **Plate 37 Scalloped Tray**: Look at Ferson-597. Millard's tray shown in plate 37a is a product of the Eagle Glass and Manufacturing Company. The pattern is not named in the advertisement. but it is called an Ash Tray. Both the maker and the type of tray should be noted in the Millard entry.

21. (Opaque News - March 1993 and March 1997): Belknap, Plate 57 (Chrysanthemum Dresser Tray) & **Millard, Plate 38b Dahlia Corner Tray** This tray has been assigned two different names, neither of which is correct, strictly speaking. In both design and quality of glass, it is outstanding, as Belknap has noted, distinguishing it from the many common dresser trays that we find so frequently. This tray is a McKee product, part of a group of dresser items in what was called "Venetian" pattern, and especially collectable in chocolate glass. Other items in the same pattern as this 8" X 10" "comb and brush tray" are two smaller trays; a round covered jar; a jewel and a glove box; and a cologne bottle with stopper. See James Measell, *Greentown Glass* (1974), p.85.

**Update:** Opaque News March 1997 The "Chrysanthemum Tray" (Belknap, Plate 57; **Millard, Plate 38** and Newbound, Plate 352) Is it McKee, Fostoria, or Fenton? After I thought it was a settled matter, Bart Gardner has reopened the question of who made the beautiful dresser tray illustrated in Belknap-57 and Millard-38. Based on information furnished by James Measell in his excellent book, *(Greentown Glass* (1979), p.85, I reported in an *Opaque News* "Update" (March 1993) that this tray was made by McKee and Brothers. Measell illustrates it in chocolate glass and stated that Ruth Herrick named it "Chrysanthemum," but the original name for the pattern was "Venetian." The tray together with a variety of other dresser pieces is shown in a McKee advertisement for "Opal Decorated Novelties," in the August 10, 1899 issue of *China, Glass and Lamps*.

Not content to leave well enough alone, and perhaps just to ruffle my otherwise placid existence, Bart wrote to say, "While browsing through William Heacock's *Victorian Colored Pattern Glass, Bk 4 - Custard Glass*, I saw this tray illustrated as item 463, which Heacock says was made in custard and chocolate by Fenton Art Glass Company. My questions to you are: Does Fenton still own the mold, and is our earlier attribution to McKee still correct?"

These questions put me to the task of trying to untangle the two different names given to this pattern, and in the process I was led to reconsider whether the attribution to McKee might be incorrect.

Both Measell and Heacock, in the references cited above, credit Ruth Herrick with naming the pattern "Chrysanthemum." Measell believes, and I agree, that Herrick probably got the name from Belknap who originated it for this pattern. Millard is alone in calling it "Dahlia Corner Tray (M-38b)."

After carefully comparing a specimen in my collection with those illustrated in Belknap and Millard, I feel confident that they are identical. A close scrutiny of the Venetian pattern tray in chocolate glass shown by Measell, however, reveals that the two patterns, though very similar, are not identical. Therefore, I believe we may be dealing with a case of mistaken identity - it is not simply a matter of different names for the same pattern, but of two patterns which, while almost identical, are in fact different.

The trays shown in Belknap and Millard (which we will continue to call "Chrysanthemum") are not the McKee "Venetian" pattern after all. I haven't been able to get Betty Newbound's confirmation that the milk white glass tray illustrated in her book (Fig. 352, bottom left) is in fact signed McKee, but it is my belief she may be mistaken. Judging only from her photograph, at least, it does not appear to be the same pattern as the chocolate tray shown and identified correctly in Measell (Plate 189) as McKee's "Venetian."

Who, then, was the maker of the Chrysanthemum pattern tray? We have documented proof that it is a product of the Fostoria Glass Company of Moundsville, West Virginia. Line drawings of the tray, together with other matching dresser pieces, appear in a Fostoria catalog of pressed glass dated 1900. The pattern is illustrated and discussed in an article by Albert Christian Revi (*Spinning Wheel*, 1971), which we reprinted in the March 1996 issue of *Opaque News*. The close similarity between the patterns of these Fostoria and McKee dresser items explains why the same name was given to both patterns, thereby obscuring the fact that they are not identical and were actually made by two different companies. We may definitely disregard Heacock's attribution of this tray to Fenton. Replying to my inquiry, Mr. Frank Fenton in a letter dated November 22, 1996, explained the probable reason for the error, stating:

*"Bill Heacock had a tendency to attribute the manufacturer based on color and characteristics, and that's what he did in this case. That tray was not made by Fenton"*

Unfortunately, the photocopy of the McKee advertisement is less than optimal. But if you compare the catalog and advertisement sketches illustrated below, you may be able to see the subtle differences between the McKee Venetian and the Fostoria Chrysanthemum patterns. It will take some doing and the use of a magnifying glass perhaps, for the differences to become apparent.

22. (Opaque News – December 2005): **Plate 43** and Belknap 21a: **Little Red Hen Plate**: Shown in a Gillinder & Son advertisement in *Crockery & Glass Journal*, January 1, 1903.

23. (Opaque News – September 2005): **Plate 44** and Belknap 20d: **He's All Right Plate**: Shown in a Gillinder & Son advertisement in *Crockery & Glass Journal*, January 1, 1903.

24. (Opaque News - March 1997): **Plate 62 Scoop Tray** & Versailles Pickle Dish (Belknap Plate 64a): The Dithridge advertisement shown in Ferson Plate 592 confirms this is a Dithridge product. Belknap should be annotated as to the maker, and Millard should be annotated as to the proper name, as well as the maker.

25. (Unpublished): **Plate 70 Scroll Handled Tray**: Ferson, Plate 591 is an advertisement for Dithridge & Co. In the upper left hand corner is the #194 Versailles Olive which is an exact duplicate of Millard, Plate 70, which should be corrected as to the name and maker.

26. (Opaque News - March 1993 - Did Westmoreland Make Opaque Glass in the 19th Century). . . "Let's consider some of Westmoreland's tableware. The Elite line was introduced in January 1896; the Waverley in January 1897; and the Westmoreland in January 1898. While these were very popular lines at the time, with more than 50 items in each pattern, none of them, I believe, can be found today in opal. But two early 20th-century lines can be; namely Star and Daisy (January 1902). These two are pictured in opal in Belknap, Plate 131 and Ferson Plates 289, 290, and 291). Incidentally, the stars are pressed - not cut, as **Millard** apparently mistakenly believed (*Opaque Glass*, **Plate #87**)." Annotate Belknap, Ferson, and Millard to show Westmoreland as the maker.

27. (Unpublished): **Plate 90 Grape Tureen**: Reference *Victorian Colored Pattern Glass, Book 4, Custard Glass From A to Z* by William Heacock. This item appears to be the Northwood Grape & Cable Centerpiece Bowl. See, page 22, item number 33 for an exact picture.

28. (Unpublished): **Plate 95 Beaded Medallion Footed Nappy**: Reference *Victorian Colored Pattern Glass, Book 4, Custard Glass From A to Z* by William Heacock, this item is a Northwood Inverted Fan & Feather pattern jelly compote. See, page 20, item number 4 for an exact picture.
29. (Unpublished): **Plate 103 Crimped Edge Bowl**: Reference William Heacock's Encyclopedia of *Victorian Colored Pattern Glass, Book 4, Custard Glass from A to Z*: Item 199 on page 35 is an exact duplicate and is called Beaded Cable. Recommend we update Millard as to maker and pattern.
30. (Unpublished): **Plate 112 Square Footed Candle Holder, Plate 173 Pyramid Candle Holder**, and Belknap, Plate 35c Small Scroll Candlesticks: All three of these items appear identical. Since we do not know the proper name for this item, this update is merely to show the relationship between these three candlesticks.
31. (Unpublished): **Plate 121 Basketweave Compote**, Belknap, Plate 111; Ferson, Plate 343; and Newbound, Plate 100: All the compotes except for Newbound plate are missing the lid shown in the 1881 Atterbury Catalog (Ferson 337A).
32. (Unpublished): **Plate 122 Paneled Flower Compote**: Reference *Victorian Colored Pattern Glass, Book 4, Custard Glass From A to Z* by William Heacock. This item is a Northwood Intaglio Pattern Berry Sauce. See, page 24, item number 57 for an exact picture.
33. (Unpublished): **Plate 126 Square Leaf Syrup**: According to Mollie Helen McCain's *The Collector's Encyclopedia of Pattern Glass*, Plate 198, 4th row, this item is also a Nettled Oak Syrup. Correct Millard to reflect the maker as Northwood and pattern name.
34. (Unpublished): Ferson, Plate 155C, Belknap, Plate 77, and **Millard, plate 130 (Bellflower Syrup)**: Reference *American Pressed Glass and Figure Bottles* by Albert Christian Revi. Mr. Revi attributes this pattern to Bryce, McKee, and Company circa 1865. It was originally called "R.L." pattern. The pattern was later produced by McKee & Brothers. Two McKee & Brothers advertising illustrations on page 236 seem to bear this out. However, in Jenks & Luna's *Early American Pattern Glass 1850-1910*, they also attribute this pattern to the Boston & Sandwich Glass Company in the 1840's. Readers might want to annotate their reference books with these companies as possible makers (Boston & Sandwich; Bryce, McKee, and Company; & McKee & Brothers).
35. (Unpublished): **Plates 148 Covered Urn and 150 Open Urn**: Look at Ruth Ann Grizel's *Westmoreland, Our Children's Heirlooms*, page 73, and Loraine Kovar's *Westmoreland Glass 1950-1984, Volume II*, page 65. There seems little doubt that these two items are Westmoreland Specialty Company products.
36. (Unpublished): **Plate 151 Knotted Cord Creamer**: Reference Ruth Ann Grizel's *Westmoreland, Our Children's Heirlooms*, page 64, lower left panel. The Millard item is identical to the Westmoreland Diapered Flower creamer (sans lid). Millard should be corrected to reflect the correct name and identify the maker.
37. (Unpublished): **Plate 152 Scalloped Top Creamer**: This creamer appears to be a Westmoreland Specialty Company product. See Charles West Wilson's new book, *Westmoreland Glass*, page 216 (Square Shaped Mustard Sugar & Cream). Millard should be corrected to show maker.
38. (Unpublished): **Plates 162 Square Scroll Salt, Plate 169 Spider Web Salt, and Plate 197 Creased Bale Salt** are all Dithridge and Company products. Reference Ferson, Plate 589 which is a reprint of a Dithridge & Company advertisement. As an added note the name Millard gives to Plate 139 (Spider Web) is incorrect. Dithridge named this pattern **Alba** (See Ferson, Plate 139).
39. (Opaque News – March 2003): **Plate 179 & Newbound, plate 57 &, Fainting Couch Covered Dish**: Believe it or not, this rare beauty was originally a condiment container! It was made by Westmoreland Specialty Company. In her new book, *Westmoreland Glass Volume 3, 1888-1940*,

Lorraine Kovar shows a line drawing of the fainting couch in the mustard container section and identifies it as MJ-39, Fainting Couch Container. She speculates it was not a mustard container, but held some other condiment.

In the section on mustard containers (page 57), Lorraine answers one of my longstanding unspoken questions: "Collectors often wonder why so many of these mustard jars were produced. Around the turn of the century when these items were being shown on the market as new items, prepared mustard was unheard of. Only the powdered mustard was available. The housewife of the time had to mix this into the spread as we know it today. Another reason for the vast numbers of these mustard jars is that it was a great marketing ploy. The housewife felt that she was getting something for nothing when she purchased the mustard. After all, she could use the cream and sugar for many years to come. I suspect after a while, when just about every household had about ten sets of these mustard jars, the novelty wore off."

40. (Unpublished): **Plate 183 Handled Basket Sauce:** Ferson 574A is a reprint of an Atterbury Catalog Advertisement which names the piece a "2 Handle Salt." Millard, Plate 183 should be corrected as to what the piece is and who the maker was.

41. (Opaque News - September 1992): Here is an obvious and simple example of printer's error: If you have a copy of the 3rd edition (1953) of Millard's *Opaque Glass*, you may have noted that **Plate 204** mislabels the "Herringbone Butter" and the "Covered Strawberry Dish." Curiously, they are properly captioned in the first edition (1941), and it appears the photographic plate was unwittingly reversed in the later edition.

42. (Opaque News - March 2001): **Pate 184b** and C/S Plate 154 **Ram Covered Dish Widderdose**: The description we gave this piece in *The Milk Glass Book* (item 154) turns out to be right on the mark -- "This charming miniature dish may be a child's piece or, perhaps, a covered salt." In fact, the Ram covered dish ("**Widderdose**") appears on a catalog page together with about 25 other items, all under the heading: "**Spielzeugartikel und Salzfasser**" -- that is, "Toy Articles and Salt Cellars." Collectors of salts will be delighted to know the company did intend it for such use. And we are now able to explain those "cryptic registration numbers" embossed in both the base and the cover. The enigmatic letters "MS" no doubt are an abbreviation of "Musterschultz" (i.e., "design patent") and "2509" inside the lid is the catalog number. The base bears a different number (2184) because it could be used with other lids having different patterns but of the same size. Again, I remind you that this piece, like all the others, was made in clear as well as opaque white or blue, either plain or decorated.

43. (Opaque News - September 1996): **Plate 205-B Sawtooth and Lions' Heads C/D:** From time to time, I glance through the pages of Millard and Warman, where very few pieces are attributed to their makers and am able to spot a couple that have been identified elsewhere. One such item is a very handsome "Oblong Sawtooth Covered Dish" shown in Millard (plate 205-B). Having recently come upon one of these, in clear crystal, I searched the literature and find it shown in Ruth Webb Lee's *Early American Pattern Glass*, plate 41 (top row). Lee discusses the many different varieties of sawtooth pattern glass, going back to the 1860s, both in the Massachusetts and the Pittsburgh areas. The sawtooth pattern items shown in Millard (plates 211 and 212), for example, are unmistakably Sandwich.

Lee describes the piece in question as an "oblong dish with knobs and handles formed of Lion's heads," adding that they were made by Bryce Bros. of Pittsburgh and date from the 1880s. The finial, incidentally, is quite novel, as it is designed as two Lions heads facing in opposite directions and joined together by their manes, thereby creating a loop handle for the cover. The handles on the ends of the base are each formed as a Lion's head, with open mouth from which gushes a stream as if of water to create a looped handle. The underside of the base has a rosette in the center, formed by diamond points to complement the dominant sawtooth pattern of the dish. I imagine this piece is harder to find in milk white than in clear or transparent colored glass.

44. (Unpublished): **Plate 206 Crown Top Sugar:** This should be a product of Westmoreland Specialty Company. Reference Charles West Wilson's *Westmoreland Glass Identification & Value Guide*, page 261, line 200 and Lorraine Kovar's *Westmoreland Glass, Volume II*, page 65.
45. (Unpublished): **Plate 207 Twin Horn Sugar:** According to the Newbound, Plate 311; Charles West Wilson's *Westmoreland Glass*, page 217; and Ruth Ann Grizel's *Westmoreland Glass - Our Children's Heirlooms*, page 66, this item is a mustard container and is a product of Westmoreland Specialty Company. If Newbound, Wilson and Grizel are correct, then Millard, Plate 207 needs updating to identify correct name as Cornucopia and maker as Westmoreland.
46. (Unpublished): **Plate 209 Grape, Ruffled Top Nappy:** According to William Heacock in his *Victorian Colored Pattern Glass, Book 4, Custard Glass from A to Z*, this piece is called Grape Arbor and was produced by Northwood. See item number 200 on page 35 for a colored, detailed picture.
47. (Unpublished): **Plate 225 Marble Square Set:** Ferson, Plates 242-245 shows this pattern and correctly identifies the maker (Challinor-Taylor) and pattern name (Oval Medallion or Oval Sett). Millard, Plate 225 should be annotated to show correct and the maker.
48. (Unpublished): **Plate 234 Marble Heavy Footed Bowl:** This item is a product of Westite Corporation of Weston, West Virginia. In 1936, the Westite Plant burned down and Akro Agate acquired many of the Westite molds, including this one. However, telling the difference is relatively easy. Akro Agate modified this mold to add a series of graduated darts to the outside of this planter - something that won't appear on any Westite product. To compare the two manufactures, pictures of the Akro Agate piece can be seen in Roger & Claudia Hardy's book, *The Complete Line of Akro Agate Co.*, page 77.
49. (Unpublished): **Plate 244 Northwood Custard Set, Unmarked:** According to *Victorian Colored Pattern Glass, Book 4, Custard Glass From A to Z* by William Heacock this is product of A. H. Heisey Glass, not Northwood and the pattern was called Ring Band. See page 40 of Mr. Heacock's book for clear, colored photographs of this pattern.
50. (Unpublished): **Plates 245 (Northwood Custard Set, Marked) and 246 (Far right, Northwood Sauce, Scalloped Top).** According to *Victorian Colored Pattern Glass, Book 4, Custard Glass From A to Z* by William Heacock this pattern is named Chrysanthemum Sprig. See page 26 of Mr. Heacock's book for clear, colored photographs of this pattern.
51. (Unpublished): **Plate 246 Northwood Footed Sauce, Blue:** According to *Victorian Colored Pattern Glass, Book 4, Custard Glass From A to Z* by William Heacock this pattern is named Louis XV. See page 30 of Mr. Heacock's book for clear, colored photographs of this pattern.
52. (Unpublished): **Plate 247 Northwood Shell Items:** According to *Victorian Colored Pattern Glass, Book 4, Custard Glass From A to Z* by William Heacock this pattern is named Argonaut Shell. See page 27 of Mr. Heacock's book for clear, colored photographs of this pattern.
53. (Opaque News - June 1999): **Plate 257b Square Candle Holder:** As seen in the ad accompanying Tom Felt's article, this may now be confidently attributed to Jefferson Glass Company, listed as its "No. 6 Chippendale Candlestick," dating to circa 1910.
54. (Opaque News – December 2004): **Plate 271 Grass Based Duck:** This item can now be reasonably attributed to Atterbury Glass Company. See Robert Friedrich's article, More Atterbury Opal Ware.
55. (Unpublished): **Plate 279 Tomato Dish:** Ferson 588 is an advertisement for Challinor, Taylor and clearly shows it as a tomato butter. The write-up accompanying Ferson, plate 163 also states that Adams & Company advertised this item. Millard, Plate 279 should be updated to show it as a butter dish and the maker as either Challinor, Taylor or Adams & Co.

56. (Opaque News – December 2004): **Plate 286** and N-286 **Moses in Bull Rushes**: This version can be attributed to Atterbury Glass Company. Don't forget there are two versions of this covered dish. See F-421 for a discussion of the differences between the two similar dishes. See Robert Friedrich's article, More Atterbury Opal Ware.

57. (Unpublished): **Millard, Plate 290 Ring Handled Mug**: If you look at Newbound, Plates 207 & 303 Covered 6" Sugar you see Millard's Ring Handled Mug appears to be the base of the Newbound Sugar. Why would a mug have two handles (except for a child's piece and this is a little delicate for that)? Correct Millard to identify the piece as a sugar bowl base.

58. (Unpublished): **Plate 294** and Belknap, Plate 204a **Indian Head Match**: Ferson, Plate 587 is a catalog reprint that shows this piece was made by Challinor-Taylor as a Match Safe. Correct both Millard and Belknap as to the maker.

## Section V

### Newbound's *The Collector's Encyclopedia of Milk Glass*

#### First Edition

1. (Opaque News – March 2005): **Plate 2** - Bottom left - the bottles with brown roses and the one with pink roses are Charleton decorated and are not circa 1910, but certainly the moulds could be from that era.
2. (Opaque News - June 1996): **Plate 5** - The bottle shown (top row) is actually **the Father figure** of the three part family group, not the Mother bottle which is formed with sloping shoulders and a string of beads around her neck. The transparent blue or amber stoppers for these bottles are either round (as shown) or square with minimal facial features - eyes, nose, and mouth - but they are not interchangeable, as the Father's face sports a mustache. Excluding the stoppers, both parents measure a little over 6½ inches, and the Child is 5 inches high.
3. (Opaque News - June 1996): **Plate 6** - The **Grandfather's Clock bottle** has not been identified as to its maker, but the embossed "DEPOSE" on the underside tells us it is probably French. The elusive missing stopper is 3" high, with a geometric pattern complementing the clock, and formed with a deep socket to accommodate a candle perhaps.
4. (Opaque News – March 2005): **Plate 8** - Bottom right - although not Charleton, the round perfume is Westmoreland's 1902-4 line.
5. (Opaque News - June 1996): **Plate 13** - The **refrigerator bottles** are found with a number of different decorations, and appear to have been made by at least two different firms. Some are found with the name CARLTON GLASS embossed on the underside. Others with bird and flower decorations or simply with the word "MILK" in large script are imports from Italy, made as part of a kitchen set, including a canister marked "Coffee" for example. The undersides of these pieces are embossed with the figure of a recumbent animal (a lion?), and a monogram that seems to be "BRF" together with an equally difficult signature that looks like it might be "Egiziu."
6. (Opaque News – March 2005): **Plate 48** - Bottom right - the Pond Lily Box is Charleton decorated
7. (Opaque News - June 1996): **Plates 55 and 114**: Many pieces made by the companion French glass makers Portieux and Vallerysthal are troublesome for collectors as they frequently issued seemingly identical pieces, but which on close inspection reveal striking variations in mold details. A full study of these parallel pieces needs to be undertaken, but a case in point is the Beehive covered dish. The one shown in Plate 55 is the Portieux version, having a rich cluster of foliage around the base but lacking embossed bees on the lid and sides. The Vallerysthal version, shown in Plate 114, has the bees flying about the cover and sides but an unadorned base. Imperial's later copy (shown in plate 55) appears to have been inspired by the Vallerysthal version.
8. (Opaque News – March 2003): **Plate 57 & Millard, plate 179, Fainting Couch Covered Dish**: Believe it or not, this rare beauty was originally a condiment container! It was made by Westmoreland Specialty Company. In her new book, Westmoreland Glass Volume 3, 1888-1940, Lorraine Kovar shows a line drawing of the fainting couch in the mustard container section and identifies it as MJ-39, Fainting Couch Container. She speculates it was not a mustard container, but held some other condiment.

In the section on mustard containers (page 57), Lorraine answers one of my longstanding unspoken questions: "Collectors often wonder why so many of these mustard jars were produced. Around the turn of the century when these items were being shown on the market as new items,

prepared mustard was unheard of. Only the powdered mustard was available. The housewife of the time had to mix this into the spread as we know it today. Another reason for the vast numbers of these mustard jars is that it was a great marketing ploy. The housewife felt that she was getting something for nothing when she purchased the mustard. After all, she could use the cream and sugar for many years to come. I suspect after a while, when just about every household had about ten sets of these mustard jars, the novelty wore off."

9. (Opaque News - September 1996): **Plate 59 Quilted Pattern Jar**: Pictured in Newbound's plate 59 is a jar (N 59) which the Newbounds believed might be Old Morgantown. Actually, it is one of a group of items made by L. E. Smith from 1969 - 1972 and named "Boutique." Besides the 8" size jar shown in Newbound, it was made in a 6" and a 4" size, together with matching tumblers and ashtray. Information gained from R. Grizel, *Lesser Known Modern Milk Glass* (1996), #33.

10. (Opaque News - June 1996): **Plate 63 - "Scroll and Lace" candlestick** is often called "Flame" by Westmoreland collectors. It is Westmoreland's #1872 candlestick, first made in the 1890's and continued in production for many years. Westmoreland promoted them as the matching sticks for its large open sleigh.

11. (Opaque News - December 2004): **Plate 68 and B-31a. Maple Leaf Candleholder**: In their authoritative new series on candlesticks (Volume 2), Tom Felt and Elaine & Rich Stoer have found a 1902 Butler Brothers advertisement from Gillinder Glass that shows this beautiful item. This piece can now be positively attributed to Gillinder.

12. (Opaque News - March 1997): **Plate 142 and Ferson 619 Fox on Lacy Base**: We need to remove Imperial as one of the named makers of this Fox. Both Newbound and Ferson are incorrect in stating that Imperial made such a piece. The one illustrated in Ferson (619) is either an original Atterbury or the Westmoreland reproduction. Although Kemple also made this fox, it was set on a basket weave base only, never on a lacy base.

Having subtracted one maker, we should now add another. Last November, Bart attended a flea market and antique show in Xenia, Ohio, where he saw the Fox cover on a basket weave base made in red/orange/yellow slag. Whose could it be, he wondered, but the answer was ready at hand - both the top and bottom were marked with Fenton's script capital F. As reported in an update in *Opaque News* (Dec. 1994), Frank Fenton stated his company began using the letter F in a vertical oval mark around 1982, and only on molds which he purchased from other companies. This would indicate that Fenton now owns the mold (probably Westmoreland's? / possibly Kemple's?), and that the piece was made sometime after 1982. Can anyone shed more light?

(Opaque News - March 2005): **Plate 159** - Bottom right - the painted hen on nest is Charleton decorated

13. (Opaque News - December 2004): **Plate 162 and M-286 Moses in Bull Rushes**: This version can be attributed to Atterbury Glass Company. Don't forget there are two versions of this covered dish. See F-421 for a discussion of the differences between the two similar dishes. See Robert Friedrich's article, More Atterbury Opal Ware.

14. (Opaque News - June 1996): **Plate 166** - Just in case you may be misled into thinking this wonderful **Pocket Watch** covered dish is an original Imperial design, it was in fact a circa 1892 creation of the Adams Co. (U.S. Glass Factory A). If not actually pressed from the original molds, this Imperial copy (#260 called "Watch" Candy Box) issued in the 1950s is a very faithful copy of this very attractive piece.

15. (Opaque News - June 1996): **Plate 177** - The miniature tureen has been identified in an undated Gillinder catalog and can definitely be attributed to that company. It was also made in blue milk glass, a bit harder to find in that color.

16. (Opaque News - June 1996): **Plates 191 and 231** - Betty Newbound's question mark after Gillinder can be removed on the "Chubby Dog" manufacturer. (See the article on Gillinder in *Opaque News*, December 1995)

17. (Opaque News - Not yet published): **Plate 192** (Bear Bookend): This bookend is definitely not an import. It is illustrated in *Harry Northwood: The Wheeling Years, 1901-1925*, by Heacock, Measell, and Wiggins published by Antique Publications in 1991. It is shown on pages 132 (Figure #817) and on page 175, where it is also discussed. As for the "white coating" which the Newbounds mention, it is common on Northwood Luna pieces. They sometimes stained or painted this glass. An example of this treatment is to be found on page 141 (Figure #922) of the same book. Now for the real kicker. Newbound's value at \$35-\$45 each is extremely low. It lists in the above publication for \$350 each!!!! (Note: Courtesy of Charles Griggs of Texas)

18. (Opaque News - June 1996): **Plate 210** - To amuse you, here are two more poems, relics of the Victorian Age, that have been preserved on those handsome Westmoreland "Rookwood" steins:

"Here's to the lying Lips we meet,  
For truthful Lips are bores  
And lying Lips are very sweet  
When lying close to yours."

"Here's to a good meal  
When you're happy  
And good wine  
When you're dry,  
A pretty girl who loves you  
And Heaven when you die."

19. (Unpublished): **Plate 211 Green background with Three Gentlemen**: This isn't a mug - it's a pitcher or creamer. Notice the spout?

20. (Unpublished): This update originally stemmed from a question on why **Newbound, Plate 218 (Dewberry Goblet)** and Ferson, Plate 627 (Blackberry Creamer) were the same pattern with different names - since both items were made by Kemple Glass.

Mr. Tom O'Connor of Antique Publications was contacted for some clarification. According to Tom, both pattern names are correct. The original Blackberry pattern was designed by Hobbs, Brockunier & Co of Wheeling, West Virginia. They were acquired by Co-Operative Flint Glass Company of Beaver Falls, Pennsylvania who ultimately sold their molds to Phoenix Glass Company in 1937<sup>1</sup>. When Phoenix Glass Company ceased operation the molds were acquired by Mr. H. M. Tuska, a private glass jobber. Mr. Tuska sold the molds to Kemple in 1946<sup>2</sup> (along with the Ivy in the Snow and the Moon and Stars patterns) who began using them and renamed the pattern Dewberry. So whenever you see Kemple items listed as Dewberry or Blackberry, just know that some folks believe them to be the same patterns.

However, in Mr. Albert Christian Revi's book, *American Pressed Glass and Figure Bottles*, on pages 69 & 70 - under his discussion on the Belmont Glass Company, he states: "The "Dewberry" pattern was designed and patented on April 12, 1870, by Stephen Hipkins, Jr. and assigned to the Belmont Glass Company. The design is so closely related to Hobbs, Brockunier's "Blackberry" pattern that specimens are probably grouped with this latter ware and have gone unnoticed by the collector..." His chapter on Hobbs, Brockunier & Company, page 186 deals with the patent for "Blackberry" but does not discuss any differences.

Based on Mr. Revi's observations, we believe it may be premature in accepting Mr. O'Connor's explanation of the difference in Kemple patterns names in Ferson and Newbound. It is entirely possible Dewberry and Blackberry are distinct patterns and John Kemple knew exactly what he was doing when he used both those names.

<sup>1</sup>*Early American Pattern Glass 1850 - 1910* by Bill Jenks and Jerry Luna, page 68.

<sup>2</sup>*Kemple Glass Works 1945 - 1970* by Grace Allison, page 7

21. (Opaque News - June 1996): **Plates 221 and 224** - As indicated, both the rolling pins shown in these photos, each equipped with slightly different wooden handles, may well be products of the Cambridge Glass Company. But I am puzzled by the wooden handled version in plate 221 which invariably is found with the words (embossed around one end of the milk glass tube): "IMPERIAL MFG. CAMBRIDGE O. U.S.A. PAT JUL. 26, 1921" Presumably, it bears no relation to Imperial Glass Company of Bellaire, Ohio, or does it?

22. (Opaque News - June 1996): **Plate 223** - this modern ladle is a Westmoreland product created for its several punch bowl patterns (also shown in Ferson 226 where the information is correct, but the maker is not identified.)

23. (Opaque News - March 1997): **Plates 257 & 271 Bar & Scroll Edge Plate and Paneled Edge Plate**: Although Newbound gives them different names; they are identical, except for the different painted decorations on the faces of the plates. Millard (plate 21) also pictures it and names it Paneled Peg. This plate's ultimate origin may be traced either to Dithridge or Gillinder, two companies from whom Mannington Glass Co., of Mannington, W.V. acquired many molds. In turn, several hundred of the Mannington molds were purchased by John Kemple in the mid-1940s, and many plates we find today with this border and painted decoration can be attributed, as Newbound correctly has, to Kemple who called it **Panel Peg Open Edge**. When the new book on Kemple glass is published, much of the mystery surrounding this and many other Kemple pieces will no doubt be cleared up.

24. (Not Published): **Plate 259**, Millard, Plate 5f, and Belknap, Plate 7f: In an August 16, 1900 *China, Glass and Lamps*, page 40 there is an advertisement and illustration by Dithridge Stamp Plates that exactly these plates. So mark this plate as Dithridge until another maker comes along.

25. (Opaque News - March 1997): **Plate 268 (bottom row)**: The names given to these two plates differ from the ones used by Belknap and Millard. Newbound's titles are quite appropriate, but merely to help collectors equate her titles to previous ones, the plate on the left has been called "Rooster & Hens." The plate on the right is usually known as "Rabbit Chariot."

26. (Not Yet Published): **Plate 270 - Columbus Plate** (Belknap 5A) (Millard - 11): In her article Canton: The Glass Company that Refused to Die, Part 1 (Glass Collector's Digest December/January 1999, Volume XII, Number 4), author Marg Iwen quotes from the 1902 National Glass Co. Export Catalog Number 2. One of the references is to a "Columbus" plate designed by David Barker for Canton Glass in 1892, made in clear and opal.

27. (Opaque News - June 1996): **Plate 272** - The "Iron Cross" pattern plate with an undulating border may be attributed to Bryce Brothers (U.S. Glass factory B) circa 1880s. Heacock shows a covered butter dish in this pattern (*U.S. Glass from A to Z*, p. 82) and notes that the design may not have been part of an extended table service.

28. (Opaque News - March 1997): **Plate 273 101 Border Plate** (Millard-25 & -45) (Belknap-13c) compared to "Ring & Dot Border Plate" (Millard 37): Belknap has it correct, but there is a problem in some of the other references because two similar patterns have been confused. Newbound-273 and Millard-45 are both mislabeled. These are not "101 Border Plates," but "Ring & Dot," for if you look closely you'll see the solid bars which separate the circles of the "101" pattern are lacking in the "Ring and Dot."

29. (Unpublished): **Plate 309**, top row, far right (**Slender Panel Covered Sugar**). First, I don't believe this is a sugar. It has a spout. Second, Charles West Wilson's *Westmoreland Glass*, page 217 identifies it was a Westmoreland produce and a creamer. The accompanying sugar has no handle and no spout.

30. (Unpublished): **Plate 325**, bottom row, far right (**Heron in Marsh Match or Toothpick**): The original version of this item was called Kingfisher and has some mystery surrounding it. The original version was made in clear colors. It has been reproduced in chocolate and milk glass. I'll get the chocolate in a minute. Just know that the only known examples made in milk glass differ from the original and were made by St. Clair Glass in the 1960s.

To tell the difference between the St. Clair and earlier versions, look at the swimming fish on the base of this item. All versions have three pairs of swimming fish. For the original on all three pairs of fish, the tail of the fish on the left overlaps and is on top of the fish on the right. On the St. Clair reproduction, one of the pairs is reversed. The tail of the fish on the right overlaps and is on top of the fish on the left. All three of the cited references below agree on this identification method and the maker as St. Clair.

Toothpick collectors and writers have some disagreement on the original maker. Pauline Breer Griscom's reference book on toothpick holders, *Is It Old, Is It New*, states it was made by Bryce Brothers. However, two other publications disagree. *Toothpick Holders, China Glass and Metal*, by the National Toothpick Holder Society and *1000 Toothpick Holders* by William Heacock both list the manufacturer as Canton Glass Company. The first reference claims it was made from 1890-1899. Mr. Heacock's book has a picture of an old Canton ad, saying it was from the 1920's. I believe Mr. Heacock's date is incorrect. Canton Glass Company was in Marion, Indiana and joined the National Glass Company in 1899 and was shut down shortly thereafter. It definitely was not in operation in 1920.

Finally, there is still one mystery concerning this piece -- who made the old, chocolate Kingfisher toothpick. Canton would not have had the chocolate glass formula at that time. Chocolate glass was invented by Jacob Rosenthal at the Indiana Tumble and Goblet Company in Greentown, Indiana. It was introduced by the company at the Pan Am Exposition in 1901 in Buffalo, NY. This was after the Canton Company had closed. The Greentown Factory also joined National Glass after it was closed by a fire in 1903. So most likely another factory in National made it sometime close to 1903. Where still remains a mystery. A picture of the old chocolate Kingfisher toothpick can be found in *Greentown Glass* by James Measell.

So, correct the Newbound entry to reflect the proper name -- Kingfisher and the maker as St. Clair Glass.

Thanks to Richard Ryan of Fort Worth, Texas for helping with this information.

31. (Opaque News – March 2005): **Plate 340** - Bottom left - the "shell" dish is Westmoreland's #324-2 Leaf Dish and is Charleton decorated

32. (Opaque News - March 1997): **Plate 350 Artist's Palette**: This is not a big deal, but it should be noted that the illustration of this piece in Newbound is upside down. New member Lana Sumerall of Leavenworth, Kansas, has informed Bart that she has one of these pieces with a painted sailboat. To view the boat correctly the palette has to be turned the other way around. Anyhow, all it takes is to turn the Newbound illustration upside down and you will see that the paint brushes should be pointing up, otherwise they would fall out!

33. (Opaque News - March 1993 and March 1997): Belknap, Plate 57 (**Chrysanthemum Dresser Tray**) & Millard, Plate 38b (Dahlia Corner Tray) This tray has been assigned two different names, neither of which is correct, strictly speaking. In both design and quality of glass, it is outstanding, as Belknap has noted, distinguishing it from the many common dresser trays that we find so frequently. This tray is a McKee product, part of a group of dresser items in what was called "Venetian" pattern, and especially collectable in chocolate glass. Other items in the same pattern as this 8" X 10" "comb and brush tray" are two smaller trays; a round covered jar; a jewel and a glove box; and a cologne bottle with stopper. See James Measell, *Greentown Glass* (1974), p.85.

Update: Opaque News March 1997 The "Chrysanthemum Tray" (Belknap, Plate 57; Millard, Plate 38 and **Newbound, Plate 352**) Is it McKee, Fostoria, or Fenton? After I thought it was a settled matter, Bart Gardner has reopened the question of who made the beautiful dresser tray illustrated in Belknap-57 and Millard-38. Based on information furnished by James Measell in his excellent book, (*Greentown Glass* (1979), p.85, I reported in an *Opaque News* "Update" (March 1993) that this tray was made by McKee and Brothers. Measell illustrates it in chocolate glass and stated that Ruth Herrick named it "Chrysanthemum," but the original name for the pattern was "Venetian." The tray together with a variety of other dresser pieces is shown in a McKee advertisement for "Opal Decorated Novelties," in the August 10, 1899 issue of *China, Glass and Lamps*.

Not content to leave well enough alone, and perhaps just to ruffle my otherwise placid existence, Bart wrote to say, "While browsing through William Heacock's *Victorian Colored Pattern Glass, Bk 4 - Custard Glass*, I saw this tray illustrated as item 463, which Heacock says was made in custard and chocolate by Fenton Art Glass Company. My questions to you are - Does Fenton still own the mold, and is our earlier attribution to McKee still correct?"

These questions put me to the task of trying to untangle the two different names given to this pattern, and in the process I was led to reconsider whether the attribution to McKee might be incorrect.

Both Measell and Heacock, in the references cited above, credit Ruth Herrick with naming the pattern "Chrysanthemum." Measell believes, and I agree, that Herrick probably got the name from Belknap who originated it for this pattern. Millard is alone in calling it "Dahlia Corner Tray (M-38b)."

After carefully comparing a specimen in my collection with those illustrated in Belknap and Millard, I feel confident that they are identical. A close scrutiny of the Venetian pattern tray in chocolate glass shown by Measell, however, reveals that the two patterns, though very similar, are not identical. Therefore, I believe we may be dealing with a case of mistaken identity - it is not simply a matter of different names for the same pattern, but of two patterns which, while almost identical, are in fact different.

The trays shown in Belknap and Millard (which we will continue to call "Chrysanthemum") are not the McKee "Venetian" pattern after all. I haven't been able to get Betty Newbound's confirmation that the milk white glass tray illustrated in her book (Fig. 352, bottom left) is in fact signed McKee, but it is my belief she may be mistaken. Judging only from her photograph, at least, it does not appear to be the same pattern as the chocolate tray shown and identified correctly in Measell (Plate 189) as McKee's "Venetian."

Who, then, was the maker of the Chrysanthemum pattern tray? We have documented proof that it is a product of the Fostoria Glass Company of Moundsville, West Virginia. Line drawings of the tray, together with other matching dresser pieces, appear in a Fostoria catalog of pressed glass dated 1900. The pattern is illustrated and discussed in an article by Albert Christian Revi (*Spinning Wheel*, 1971), which we reprinted in the March 1996 issue of *Opaque News*. The close similarity between the patterns of these Fostoria and McKee dresser items explains why the same name was given to both patterns, thereby obscuring the fact that they are not identical and were actually made by two different companies. We may definitely disregard Heacock's attribution of this tray to Fenton. Replying to my inquiry, Mr. Frank Fenton in a letter dated November 22, 1996, explained the probable reason for the error, stating:

*"Bill Heacock had a tendency to attribute the manufacturer based on color and characteristics, and that's what he did in this case. That tray was not made by Fenton"*

Unfortunately, the photocopy of the McKee advertisement is less than optimal. but if you compare the catalog and advertisement sketches illustrated below, you may be able to see the subtle differences between the McKee Venetian and the Fostoria Chrysanthemum patterns. It will take some doing, and the use of a magnifying glass perhaps, for the differences to become apparent.

34. (Opaque News – March 2005): **Plate 358** - Made and decorated by Lornita Glass Co
35. (Opaque News - June 1996): **Plate 368** - Just a caution that the **Mephistopheles Vase** was reproduced in the 1940s by Imperial (their #486 and called "Masque Vase"). They are usually marked with the IG Logo. The French originals are found in white and blue milk glass; the ones in white are rarely marked; the blue ones, however, are almost always marked with the name "PORTIEUX" embossed on the underside, together with the registry or patent designation ("DEPOSE").
36. (Unpublished): **Plate 379, Zipper & Jewel 7" Vase**. It appears this vase was produced by Phoenix Glass for the K.R. Haley Glassware Company, Greensburg, PA in 1948. Reference Jack D. Wilson's book *Phoenix & Consolidated Art Glass 1926-1980*, pages 178 & 179. These pages reproduce a Haley Glass Company catalog dated May 1, 1948 and shows this vase in clear. The catalog states articles were made in opaque and clear.
37. (Unpublished): **Plate 381, Beads, Stars & Scroll Vase**. This vase was made by the Eagle Glass Manufacturing Company. It appears in their China, Glass, and Lamps advertisement in 1899. To see the advertisement see F-597.
38. (Opaque News June 1999): **Plate 382 - Double Opening Vase**: An eBay bidder has reported winning one of these vases in a recent auction. It is said to be made in a gray/blue color and to carry a PV FRANCE sticker. We have not seen the vase, but if the report is accurate, it provides an attribution for the item shown in Newbound.
39. (Opaque News – March 2005): **Plate 383** - Bottom right - the decoration attribution is correct - vase is Consolidated's Regent #2321.
40. (Opaque News – March 2005): **Plate 386** - This vase is Charleton decorated "ivy" not violets
41. (Opaque News - June 1996): **Plate 403** - The playing card holder (middle of bottom row) is a well know as a Westmoreland Specialty Co. product.
42. (Opaque News - June 1996): **Plate 406** - The three section item of half-egg's around the centered metal handle is indeed a candidate for "Watsit?" and Betty's guess is certainly plausible. But, in fact, it is a condiment tray designed to hold a salt shaker, pepper shaker, and mustard or jam container. These missing pieces are egg shaped at the top, with the bottom portion tapered, so when placed inside the half-eggs of the tray, each piece appears to be a whole egg. One example has an attractive hand-painted decoration of a rail fence, with trees in the foreground and mountains in the distance, all done in varying shades of sepia, typical of many Mt. Washington or Smith Brothers products, and may be a clue to the origin of this unusual condiment set.
43. (Opaque News – March 2005): **Plate 417** - Middle - the baby shoe was made by Lornita but the decoration is Charleton.
44. (Opaque News - June 1996): **Plate 419** - "West Virginia" should read "Westmoreland" Specialty Co., of course. Obviously, just a typographical error here, which unfortunately is unavoidable in going from manuscript to print. I call attention to this typo only for the benefit of new collectors who may waste time needlessly trying to find out about this mysterious Specialty Company in West Virginia.
45. (Not Published): **Plate 421 Easter Basket**: In a February 17, 1897 *China, Glass and Lamps*, page 25 there is an advertisement and illustration of this piece by Eagle Glass and Manufacturing Company. So attribute this piece to Eagle Glass.
46. (Unpublished): **Plate 423 Puss 'N Boots Candy Container** and Ferson, Plate 438 Cat in Shoe: In Ruth Ann Grizel's Book, *Westmoreland Glass: Our Children's Heirlooms*, pages 59 & 60 is a description and pictures of this item. It dates to about 1910 and was made by Westmoreland Specialty Company in four different versions. It was named "Cat in Boot Candy Container." Fer-

son should be annotated as to the maker and item name and Newbound should be annotated as to the proper item name.

47. (Opaque News – September 2005): **Plate 430 Egg with Horseshoe and Embossed Easter**: Gillinder called this product Number 4: Egg decorated and gilt and advertised it in an April 12, 1903 crockery and Glass Journal advertisement.

## Section VI

### Warman's *Milk Glass Addenda*

1. (Opaque News - September 1996): **Plate 46A - b Wild Bouquet Pattern**: The maker of this piece has been identified, and the name invented by Warman for this pattern should be corrected to its original designation.

Mr. Gardner states, "I found an advertising flyer and good pictures of items in this pattern in *Dugan / Diamond, The Story of Indiana, Pennsylvania Glass* by William Heacock, James Measell, and Berry Wiggins. It appears this item was produced by the Northwood Glass Works right after it came under the control of the National Glass Combine. The pattern was called "Wild Bouquet." References and pictures are on pages 34-37, and on page 79 (Plates 110 through 118), and page 92 (Plates 337 through 341). Page 36 shows a reprint of 1903 Butler Brothers catalog advertising pieces in this pattern. As a footnote, it appears this is one of the last patterns designed by Harry Northwood before his departure for England."

2. (Unpublished): **Second Edition, Plate 49-A, item a, Kilt Creamer**. Reference *American Pressed Glass and Figural Bottles* by Albert Christian Revi, page 26. This creamer is a product of Atterbury & Company was patented as their Basketweave with an added shell ornament. An excellent picture of this pitcher is also on page 26 of Mr. Revi's book.

3. (Unpublished): **Second Edition, Plate 55-D: Arch & Buttons Spooner**: This is a product of Tarentum Glass and the pattern is called Cane Insert. A picture of this spooner can be found in the *Encyclopedia of Victorian Colored Pattern Glass Book 4, Custard Glass from A to Z*, by William Heacock, item 304, page 46.

4. (Opaque News - September 1995): **Plates 79C & D Horse Head and the Swan vases** side-by-side Recorded in an article, "Frederick Carder Designs Chinex," by Donald S. Hall, *THE DAZE*, November 1977, is a clue to a possible attribution for one of our milk glass pieces. In his attempt to verify a piece of Steuben glass, Mr. Hall contacted Paul V. Gardner, author of *The Glass of Frederick Carder*, and a curator of ceramics and glass at the Smithsonian Institution. In his book, Mr. Gardner revealed that both he and Frederick Carder designed and carved plaster molds for the Macbeth-Evans Division of the Corning Glass Works while employed by Corning. Gardner reluctantly admitted that he carved the plaster model for the Swan Song vase. (See *Weatherman's Colored Glass of the Depression Era, Bk. 2, p. 262*).

He also described his designs for two other vases, as follows: "One was a round slightly flaring 'cactus plant' center with two sleeping Mexicans in sombreros seated opposite each other with their backs against the cactus center. The other vase was a square slightly tapered center with two horses heads on opposite sides forming handles. All of these were made in the creamy toned glass, probably Ivex."

From this description, it does seem entirely likely that our "unknown" horse head vase, like the Swan Song, is a Macbeth-Evans product. Edwin G. Warman, in *Milk Glass Addenda*, shows both the Horse Head and the Swan vases side by side (Plate 79 C and D), remarking they were of recent origin, the latter being "15 to 20 years old." The Mexicans with cactus is also a familiar piece, and given all the evidence, we should have little doubt about attributing all three of these pieces to Macbeth-Evans.

5. (Opaque News - March 1998): **Plate 86D Square Footed Candle Holder**. Hidden in Robert Friedrich's article, Cambridge Opal Glass in 1903 Part III, published in the Opaque News and illustrated on page 16 of the same issue is positive attribution to Cambridge Glass Company.

## Section VII

### Chiarenza & Slater's *The Milk Glass Book*

1. (Opaque News - December 1998): **Plate 19 Frog Bottle:** David Schepps, whose vast collection of glass frogs is unsurpassed, reports the bottle is of German origin. It is also found in clear glass, sometimes with painted decoration. We were unable to estimate the value of this bottle in our price guide, but Mr. Schepps informs us that in his experience it falls in the \$350+ range.
2. (Opaque News - June 2000): **Plate 39 Horseshoe Dresser Box:** It should be noted that this box was made **BY** not **FOR** the Alton Manufacturing Company, a subsequent company occupying the factory of the former Boston & Sandwich Glass Company. [Robert Friedrich, Flushing, New York].
3. (Opaque News - December 1998): **Plate 52 Young Victoria Statuette:** We have now come across this piece illustrated in clear frosted glass in Charles Hajdemach (British Glass 1800-1914, p. 351). Mr. Hajdemach does not state a positive attribution, but suggests John Derbyshire, circa 1874, as a possibility.
4. (Opaque News - December 1998): **Plate 73 The Drunkard ("Pochard") Candlestick:** Member Allyne Rogers having this candlestick in blue milk glass, signed "Portieux."
5. (Opaque News - June 2000): **Plate 75 Madonna and Child Candlestick:** This candlestick was also made in crystal. A review of patent records revealed the design is number 8,719 issued Oct 19, 1975, to William H. Roby of East Cambridge, Mass. I have not been able to find any information about Roby, but I would guess there is a pretty good chance the candlesticks were produced by the New England Glass Company. [Tom Felt, Alexandria, Virginia].
6. (Opaque News - June 2000): **Plate 81 Scroll and Cross Candlestick:** An original 1902 catalog illustration of this candlestick appears in Frances Bones, Fostoria Glassware 1887-1982, Collector Book, copyright 1999, page 9. It is listed as number 1192 Candlestick, eight 10½ inches. [Robert Friedrich, Flushing, New York]
7. (Opaque News – March 2005): **Plate 92, Startled Doe Covered Dish:** This is listed as August Walther's catalog number 195.
8. (Opaque News - December 1998): **Plate 96 Spaniel Dog Covered Dish:** Member Barbara Scott reports having this covered dish in purple slag.
9. (Opaque News - June 2000): **Plate 98 Duck on Ovoid Basket Weave Base:** We know of two sizes. The one shown in the book and a slightly larger one which measures 4" long, 2¼" wide, and 3¼" high. The large one is identical to the smaller one in all details [Submitted by Helen Story, Hershey, Pennsylvania].
10. (Opaque News - March 2001): **Plate 102 Sea Gull Covered Dish (Movendose, oval):** Although some of the catalog sketches, such as this one, do not provide clear enough details to make attributions absolutely certain, I believe this Sea Gull ("Movendose") is indeed shown as item #102 in *The Milk Glass Book* where reference is made to the slight resemblance to L. G. Wright's 5 inch Duck owing mainly to the similar flanged base.
11. (Opaque News – September 2005): **Plate 108 Quail Pie Covered Dish:** Canadian member Sid Lethbridge posted this interesting tidbit on the Yahoo's hen group chat site:

"I just received my Riverside newsletter and there is an excellent article by Jack Senander on the misattribution of the glass shown on pages 4 through 13 and Plates 1-5 of "Riverside Glass

Works" by Cliff Gorham. These are not the product of Riverside but instead were made by Elson Glass. The catalog pages had been provided to Gorham by a local historian as supposedly being Riverside catalog pages. They are not marked in any way with a company name. However, Tom Bredehoff pointed out that several of the patterns shown are proven Elson Glass products:

- No. 88 - Daisy and Button
- No. 90 - Hobnail
- No. 9 – Swirl”

“Jack has investigated this thoroughly and has now stated that he concurs with Tom's conclusions. This means that the #100 Etched Dish aka the covered quail dish is an Elson product not Riverside.”

“I sent this intriguing little notice to Frank Chiarenza (as did member Dick Reed) because the quail pie dish is also shown in *The Milk Glass Book*. Here is his reply:”

“Indeed, this is news to me. I think we all had simply given credence to the historian in Wellsburg, WV who gave the catalog pages to Cliff Gorham, and it was she who identified them as illustrating items made by Riverside Glass. No one thought to question her authority, I guess.”

“Of course, it always seemed odd to me that the Quail Pie CD was a Riverside product, because it is the unique instance of Riverside making an animal covered dish but no other figural dishes. But then, the same may be said of Elson. In addition, neither Riverside nor Elson are known for making much opaque glass, if any, though the latter did make some opalescent pieces.”

“If, as it now appears, Elson was in fact the originator of the Quail Pie, then I would suspect the earliest productions were made in clear frosted. And it may be that the ones that are found in opaque (milk glass) could have been made later, perhaps after Elson joined the National Glass Company in 1898. With little other positive documentation, we can only speculate.”

“Incidentally, since W. K. Elson was one of the founders of Central Glass before he formed his own company, there is good reason now to suspect a remote connection between Elson's Quail Pie dish and the hens and other animal covered dishes made by Central”

Sid posted a little more information the next day:

“Elson started up in 1882. They operated until 1892 when it was reorganized and became the West Virginia Glass Co. Not much more is known. A few folks like Tom Bredehoff are studying the products of this company.”

“As for what the dish is called, the manufacturer just called it #100 etched dish, but it is the one shown on this web page as the quail pie dish.” <http://www.eapglass.com/feature.htm>”

12. (Opaque News - March 2001): **Plate 111 Twin Hen Salt Covered Dish (Doppelte, Hennen-dose)**: It seems that the example shown in *The Milk Glass Book* -- a blue base with white lids -- is not a color combination actually offered that way in the Von Streit catalog. Because the lids themselves are identical to those shown in the catalog on individual hen salts, it is likely that some previous owner put together spare parts to form a whole piece. This probably should not be considered a “marriage,” however, at least not in the usual sense of the term. By the way, you should know that this double Hen dish was also made in a larger size (190 mm), assigned No. 1912 in the Von Streit catalog.

13. (Opaque News - March 2001): **Plate 115 Cow (Kuhdose, oval)**: Set on a basket base with flared woven reed edge, the Cow top is the same as the one seen above on a tub base. This basket base appears to be Von Streit's common type for other animals as well, such as the Horse shown above. And though not included in this article, the catalog does show the Duck and Hen covered dishes pictured in Fersons' items 105 and 107, both of which can be updated as know products of this German company.

14. (Unpublished): **Plate 116, Hen Covered Dish**: I cannot be positive, but this appears to be one of a series of figural covered dishes shown in the 1928 A. G. Brockwitz catalog. The hen is advertised in three sizes, along with a rabbit and duck. The bases seem to be identical in all three items, as well as C/S 116. The catalog page also shows the tops of all three figurals resting on a straw lined ground.

15. (Opaque News - March 2001): **Plate 122 Musterschutz Breakfast Set (Hennendose, oval)**: Much of the commentary concerning this piece in *The Milk Glass Book* (item 122) is correct, including the assumption of a German origin. What we completely misunderstood, however, is the marking "**Musterschutz**" and the number 1391 which, as is now evident, is precisely the catalog factory number. The word "**Musterschutz**" simply means "design patent" or "trade-mark," comparable to the French "Depose." As you can see in the illustration above, the Hen covered dish was sold "**ohne Eierbecker**" and "**mit 6 Eierbechern**" -- that is, "without egg cups" or "with 6 egg cups." The egg cups themselves are also illustrated elsewhere in the catalog, and were sold individually, either with or without the chick lids. This explains why they are marked with two different numbers -- "1393" embossed in the lid and "1392" in the cup itself. The breakfast set (as well as other items shown below) was made in clear, and in both white and blue opaque. All were offered optionally with painted decorations.

16. (Opaque News - March 2001): **Plate 124 Love Birds Covered Dish (Taubendose, oval)**: Although we have only an artist's drawing to rely on, it does look as if the **cover** for Westmoreland's much admired "Love Birds on a Nest," first introduced in the 1950s is a copy of the von Streit No. 1025 Dove ("**Taubendose**"). The Westmoreland base, however, is different. We do not know whether Westmoreland's **base** was copied from still another unknown original or a newly created one. If a new design, it certainly is a credit to Westmoreland's expert mould makers because their base does replicate the pattern embossed around the Doves on the cover. Designing a new base would not be unusual for Westmoreland, by the way, as evidenced in the completely original base it created for its reproduction of Atterbury's "Chic on Egg Pile" lid.

To further complicate the matter, there is also still another totally different base on which a "Love Birds" cover has been found, as reported by member Barbara Scott (*Glass Collector's Digest*, Dec/Jan 1996, p82). A question therefore must be raised as to whether the von Streit version is "**the**" original, or whether it is itself a copy of some other as yet unidentified maker.

17. (Opaque News - March 2001): **Plate 128 Lizard on Strawberry**: Although commonly referred to as "lizard on Strawberry," the company catalog name is simply Strawberry ("**Erdbeer-dose**") followed by the notation "with and without spoon hone ("**Loffellock**"). Reported in *The Milk Glass Book*, this remarkable piece has already been attributed to Von Streit, as it was featured in the company's 1903 advertisement.

18. (Opaque News - March 2001): **Plate 143 Fan-Tailed Pigeon Covered Dish (Taubendose, rund)**: Previously shown in Ruth Web Lee (*Victorian Glass*) but without attribution, she includes the German-made Dover or Pigeon ("**Tabuendose**") in plate 111 where curiously Lee has placed it in the company with seven other covered dishes which are All-American-made! The Atterbury Frog sits alongside her, while a Flaccus Sheep on Bo-Peep base and five McKee animal covered dishes complete her rare assemblage.

19. (Opaque News – December 2004): **Plate 147 Snail on Wooden Pail:** In the 2004 NMGCS auction, one in blue was sold and one in white was offered at one of the dealer tables. So add both white blue milk glass to the known colors.

(Opaque News – March 2006): It is, however, an original design and I was sure that the snail on the top signified it was of French design and origin. Alas, I'm wrong again! This piece appears in the German firm, Fenner Glasshutte, 1903 and 1909 catalogs. It was marketed as a sugar bowl. The page is reproduced for your records at the back of this issue.

20. (Opaque News - March 2001): **Plate 154** and Millard, plate 184-b **Ram Covered Dish Widderdose):** The description we gave this piece in The Milk Glass Book (item 154) turns out to be right on the mark -- "This charming miniature dish may be a child's piece or, perhaps, a covered salt." In fact, the Ram covered dish ("**Widderdose**") appears on a catalog page together with about 25 other items, all under the heading: "**Spielzeugartikel und Salzfasser**" -- that is, "Toy Articles and Salt Cellars." Collectors of salts will be delighted to know the company did intend it for such use. And we are now able to explain those "cryptic registration numbers" embossed in both the base and the cover. The enigmatic letters "MS" no doubt are an abbreviation of "Musterschutz" (i.e., "design patent") and "2509" inside the lid is the catalog number. The base bears a different number (2184) because it could be used with other lids having different patterns but of the same size. Again, I remind you that this piece, like all the others, was made in clear as well as opaque white or blue, either plain or decorated.

21. (Unpublished): **Plate 156 Butterfly Covered Dish:** This wonderful item appears in the 1930 Meisenthal Glass Company Catalog as "Papillon" Sugar Bowl.

22. (Opaque News – March 2006): **Plate 165 Gingerbread House:** Sharp eyed readers might notice that the catalog page includes the **Gingerbread House** shown in **C/S 165**. It makes perfect sense that this wonderful piece is German—after all the Hansel and Gretel story is one of the Grimm Brother's most popular fables. If you look at some of the early copies of Hansel and Gretel with their woodblock illustrations, the milk glass version of the Gingerbread House is a surprisingly close approximation of the original drawings.

23. (Opaque News - December 1998): **Plate 178 The Battleship Maine Variants:** Member Marvin McVey tells us he has the beaded cabin variant in his collecting, bringing the known number now to three. Are there others yet unreported?

24. (Opaque News – March 2005): **Plate 186 Sailor on Boat Covered Dish:** This is listed as August Walther's catalog number 194.

25. (Opaque News - December 1998): **Plate 193 Clown Ash Tray:** This tray is attributed to Gillinder & Sons. Member Tom Felt found it illustrated with other "Easter Novelties" by that company in the Feb 27, 1902 issue of **Crockery & Glass Journal**.

26. (Opaque News - June 2000) **Plate 204 Performing Horse Dish:** This dish carries the logo of a chain of CIGA HOTELS, including the hotel *Meurice* in Paris, the *Danielli* and *Regina* in Venice, and others, where face cloths and towels also carried the same logo of four horses raised in a sort of quilting.

The source for the logo is not related at all the Spanish riding school or Lipizzaner Stallions. Rather, it represents the four bronze horses seen on the facade above the portals of the San Marco Church in the Piazza in Venice. You were right in guessing it was a "commemorative or souvenir" piece! Wit breakage and pilferage, however, the hotel chain found it too expensive to continue stocking it in their guest rooms, so they changed it. As to the maker, it would seem that

Murano Italy is a likely source for this milk glass soap dish. [Submitted by S. Leon Kaye, Metuchen, New Jersey]

27. (Opaque News - June 2000): **Plate 207 Fan and Circle Variant Tray:** The 13½ tray shown is not the same as the one pictured in Belknap (item 48). We have the Belknap tray whose size Belknap did not mention; it is a bit smaller, measuring 11 <sup>5</sup>/<sub>8</sub> inches. Also, take note that the scroll work on the both plates is different, both at the sides and on the ends, more reticulated on the large and less on the smaller one. [Submitted by Dick & Noni Manley, Wakefield, Massachusetts].

28. (Opaque News - December 1998): **Plate 212 Phrenologist's Head Inkwell:** Mr. S. Leon Kaye has brought to our attention a reference with which we were not familiar. William E. Covill, Jr. in his book, *Ink Bottles and Inkwells* (copyright 1971), shows the Phrenologist's Head Inkwell as Fig. 1417, p. 336, and says it is embossed "PATENTED DEC. 11, 1855" on the frame. He further states it is marked "WASHINGTON MANUAL BY SEE" on the underside of the hinged cover; and "J.H. SEE WASHINGTON" on the side of the milk glass font under the frame. It may be, therefore, that there are variants of this inkwell, since the embossed words differ slightly from those on the specimens we have examined. We also did not find the patent date marked on the frame.

29. (Opaque News - December 1998): **Plate 236 Santa Claus Oil Lamp:** Member Barbara Scott adds the following information drawn from Ann Gilbert McDonald, *Evolution of the Night Lamp* (1979): Nicholas Kopp is credited with creating this Santa lamp made at Consolidated and said to be from "Fostoria Shade originally." The same information is given by Melvin Murray, *Fostoria, Ohio Glass II*, 1992)

30. (Opaque News - December 1998): **Plate 285 Hunting Dog Card Holder:** We were way off in suggesting this piece depicts a "hunting" dog. It definitely is **not** hunting, but rather chasing or playing with a ball.

Imperial Glass lists it as their No. 11/739 Card or Cigarette Holder (see Garrison, *Imperial's Vintage Milk Glass*, p. 112). As a pre-1950s product, it does not carry the IG logo, or course, nor does it have any other markings. We doubt it was an original design, as Imperial often reproduced or copied earlier glassware designs both foreign and domestic - the Vallerysthal Beehive Honey covered dish (1950/60) and the Challinor-Taylor "Daisy" bowl (1950/484) are but two examples.

31. (Opaque News - December 1998): **Plate 296 American Indian Chief Figure:** Several members called to our attention that this Indian figure was advertised in 1981 as "Standing Tall" in a limited edition of 1000 by J & B Glass Company of Fort Wayne, Indiana (see *Glass Review* July/Aug 1981, p. 76). The trademark is a "C" placed inside a hexagon. The Indian is also shown in black milk glass by Toohey (No. 629, p 62) who offers an additional reference to a Boston advertisement in the March 1984 issue of *Glass Review* (p. 46).

32. (Opaque News - December 1998): **Plate 297 Polar Bear Paperweight:** We are somewhat embarrassed to have missed the maker of this Polar Bear. Our hunch about its "questionable age," however, was correct. Barbara Scott reports this paperweight was made by Summit, but the actual origin of the mould is uncertain. We still think it is hard to find, although the value assigned to it in our price guide is much too high.

33. (Opaque News – December 2004): **Plate 312 Walnut Double Salt:** Bart Gardner reports he has found this open salt in caramel opaque. So add caramel to the known colors.

34. (Opaque News – December 2004): **Plate 339 Cherry Square Sugar:** Bart Gardner reports he has found this sugar in blue milk glass. So add blue milk glass to the known colors.

35. (Opaque News - June 2000): **Plate 343 Jeweled Oval Sugar Shaker:** I have this shaker in a somewhat ugly variegated glass which appears to be the result of some sort of (mineral) salts

being sprinkled into the pot or onto the gather. It could just be a glass blower's whimsy, but since it is not marked "Patd Apld For" I wonder if this was purposely colored differently. Perhaps it was used as a patent model, rather than carving a wooden patent model. At any rate, this is a different color being reported [Cay Bettinghaus]

36. (Opaque News – June 2003): **Plate 367 Bearded Old Man Grape Carrier Toothpick:** I am more convinced than ever that glass books should be issued as single pages in a loose leaf binder so that a page with errors can be removed and a corrected page inserted. Since the 1998 publication of Jim Slater's and my *The Milk Glass Book* so much new information has come to light that refutes or augments our listed entries that make one wish for a simple way to publish corrections and additions. Fortunately, *Opaque News* affords that opportunity to members of the society, but there is no way short of a revised edition to pass on such new information to readers of the book who are non-members. (*Don't forget to renew your subscription!*)

This brief update is but one example of how far off we were not only in describing but even in assigning the category for one of our items which we listed under the heading "Toothpicks/Match holders."

Thanks to our member from Germany, Siegmar Geiselberger, who publishes an excellent journal titled "*Pressglas-Korrespondenz*," I have received some information regarding what we called the "Bearded Old Man Grape Carrier Toothpick"

To start with, it is not a toothpick holder, nor is it a matchholder. Also wrong was our notion that the figure is represented as holding a grape basket on his shoulders. So too is our suggestion that it might be of French origin. What more can be wrong? Well, we thought we were safe at least in stating that it is "rare," but with eBay auctions turning up so many pieces once considered rarities, very little can be considered rare anymore. Here, then, is an update for item # 367 in *The Milk Glass Book*.

Had we recognized the figure is a gnome, we might have been more likely to seek a German origin, for it is indeed a product of a glassworks in Germany. The illustration reprinted here comes from a page in a trade catalog issued in 1890 by a company called -- hold your breath! -- "*Vereinigte Radeberger Glasshütten Achiengesellschaft in Sachsen*." In English, that translates roughly as "Union of the Glass Houses of Raderberg Limited Corporation in Saxony." (The word "Achiengesellschaft" means a company which sold its shares at the stock market). We may assume this represents a consolidation of a number of factories in the region of Raderberg in Saxony, much like the conglomerates formed in this country at about the same time, such as the U.S. Glass Company in 1891 and the National Glass Company in 1900.

The catalog designates item number 3913 as an egg cup ("eierbecher") formed as a dwarf or gnome ("gnomen"). The letter "M" that follows may indicate the type of glass it was made in, an abbreviation for "Milchglas" (milk glass).

Now, of course, the depiction becomes clear. In keeping with popular folklore accounts of the activities of gnomes, he is treading wearily along a rocky ledge, carrying precious stones in his basket on his way to a cave where the treasures will be buried and closely guarded. How much more fitting, then, that the gnome's basket weighing heavily on his shoulders should serve to hold a nourishing egg rather than sticks. (No offense intended to all you collectors of toothpick holders, by the way!)

37. (Opaque News - June 2000): **Plate 377 Columbus Hanging Matchholder:** We have this item also as shown in satinized milk glass, but it was made in clear frosted glass as well which is perhaps why missed finding it illustrated in Bessie Lindsey's *American Historical Glass* (item 432, page 442).

Lindsey identifies the figure as Edward Hugh Sothern (1859 - 1933), an American stage actor who appeared in many Shakespearean plays; hence, the obvious Renaissance costume. The patent date is 1876. [Submitted by Dick & Noni Manley, Wakefield, Massachusetts].

38. (Opaque News – December 2004): **Plate 339 Cherry Square Sugar**: Bart Gardner reports he has found this sugar in blue milk glass. So add blue milk glass to the known colors.

39. (Opaque News - December 1998): **Plate 414 Walking Fish Covered Dish**: For the benefit of those who do not have Millard's out-of-print book *Opaque Glass*, we should have made clear that Millard correctly attributes this covered dish to Challinor, Taylor.

## Section VIII

### Shirley Smith's *Glass Hen on Nest Covered Dishes*

#### ERRATA 2/18/07

1. Copyright page (Title page verso) Line one, "**Charleton**"
2. Page 16, 3. line two, "[ON **Sept99**:15-16]"
3. Page 48, Colors for Fenton#**5182 8**" hen on scalloped rim base.
4. Page 49, Colors for Fenton # 5183 **8**" hen on smooth rim base.
5. Page 105, first paragraph, "**Wasserberg**"
6. Page 110, SMI08. "**Smith egg plate. Available. \$35.00-\$40.00.**"
7. Page 123, "Colors for **Westmoreland 7**" rooster dish"
8. Page 154, under Forms, Shannon #4293 rooster, "This is the only standing rooster, other than Portieux **and Ivima**, known...."
9. Page 187, 4th paragraph, line 4 should read: "Just as collectors over the years have encountered dealers who, in the hopes of improving salability, attribute their wares to totally incorrect **makers, wholesalers**, importers, and exporters seem to have an unwritten rule that not revealing the origin of their merchandise will improve sales."
10. Page 196, 13. "Geometric" base hen dish...line 5, "...and the beak. **Base is...**"
11. Page 213, CSM, line 6, delete "**it**"
12. Pages 217, 218 Websites: WEB1 <http://aarf.com/femilk01.htm>  
WEB3 <http://whaticollect.com/articles/765.html>  
WEB11 <http://eapglass.hypermart.net>  
WEB12 <http://collectibles.about.com/hobbies/collectibles/library/priceguides/blfentonlo-go.htm>  
WEB14 <http://groups.yahoo.com/group/glass-hen/>  
WEB29 <http://home.nycap.rr.com/hennest/>  
WEB31 <http://archive.columbiatribune.com/2006/mar/20060302life051.asp>  
WEB32 <http://wheeling.weirton.lib.wv.us/history/bus/central.htm>  
WEB41 <http://geocities.com/tiaraman1947/>

WEB44 <http://heiseymuseum.org/faq/>  
WEB47 **Rindskopf history**