

Ruby Stain Newsletter

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Page #1 of 9 December 25, 2002 Volume 3, Number 2

This is the second newsletter this year. I may be able to get it to quarterly in another few years. Note that the newsletters essentially are editing and preparing a new edition of *Heacock's Book #7*. Send along pictures of patterns in your collection that are not in Book 7. Do you want a credit on the photo: "From the Collection of NNN."?

Heacock Patterns, New Information:

WESTMORELAND'S NUMBER 15

MFR: Pioneer's Number 15

LOOK ALIKES: Cut Log - Enthol; Broken Column

Heacock, @ p.214 & 226, notes that ruby staining of this pattern has not been confirmed. A Pioneer's catalog page is presented as evidence that it may exist. In fact, it does exist but not in the predicted form. We recently found the illustrated sugar base.



The notches are not stained as in the Pioneer's

advertisement. The ad does not show the top stained.

Heacock gives a circa 1893 to 1905 for the YOP. Given that only the top is stained, this may be a later issue or staining. This is because glass staining is generally more elaborate in the 1890s and simpler in the 1910s. This effect is undoubtedly caused by increasing labor rates. It cost more to stain every notch rather than just the top

ART

The covered compote shown as *Figure 210 on page 33 of Heacock's Book #7* is, in my experience, not old. I bought my first one as old and when it came in the mail I quickly paged to Heacock. The compote had a very light stain but was similar to the one in the picture. Since that time, I have seen 10 to 15 of these light stained compotes. In my opinion, they are new, post WW II, and we will probably find that they were made by Indiana Glass or perhaps the residue of U. S. Glass.

CRYSTALINA

Heacock @ Page 97 interprets a trade publication as calling this pattern Autumn. I do not so read it. He also notes a U.S. Glass production of the pattern to 1907 based upon Revi. It appears that Heacock never saw a piece of ruby stained Crystalina basing his attribution to a 1892 catalog showing dark edged pieces of "No. 334 Crystalina Ware".

The Bredehoft's 1997 book on Hobbs

shows a rubina plate but does not indicate the existence of ruby stained pieces.

common and we can now confirm production in ruby stain and rubina.



New Patterns:

HOBBS' Number 337

MFR: Hobbs, Brockunier & Co.

OMN: No. 337

YOP: 1890 to ?

REF: Neila & Tom Bredehoft ; Hobbs, Brockunier & Co. Glass; Collector Books; 1997; Page 122.

The pattern was produced at the same time as Crystallina, Hobb's #334, and is similar. Given the same date of initial production, one would expect to see ruby stained and rubina #337.



This is a short line pattern there being only the berry and water sets. Amber stained rims are most



CAVITT

MFR: Jones, Cavitt & Co., Limited

YOP: 1887

NAME: Kamm, Book 5 @ pp. 143-44, Plate #24

OMN: Number 128

OTHER: Mikado Fan [Millard 1, Plate 128; Metz 2 @ p. 149], Bryce #128 [Welker], Star Creamer [Belknap, E McC., Milk Glass, Crown Publishers, New York, p. 105, 1949] REF: Heacock, W. & F. Brickenheuser: U.S. Glass From A to Z.

I doubt that this piece, a “salad bowl”, was made by the Jones firm. The factory was destroyed by fire in March 1891, somewhat early for ruby stain to have been made and decorated by an outside firm. Somehow Bryce Bros. acquired the molds, probably before the fire which seemed major. Bryce was then folded into U.S. Glass Company on 1 July 1891. [Welker, J.W. & E.F.: Pressed Glass in



America; Antique Acres Press; 1985; various pages.]

Heacock’s & Bickenheuser’s Book 5, U.S. Glass From A to Z notes the Mikado Fan was from Factory B, Bryce, only in clear and with

limited items. A reference is given to Page 86 but plates illustrating pieces in the pattern are



found at Pages 80 & 82, Plates D & C respectively. Plate D shows the salad bowl.

CELTIC

MFR: McKee & Brothers

YOP: 1984

OMN: Celtic. Kamm originally called it Mirror Punty

REF: Kamm, Book 3, Pages 116-17; Book 6, Page 35, Plate #72.

LOOK ALIKES: Carolina, Punty Band

Probably based upon the design of the pattern, plain top and figured base, and her example being engraved, Kamm speculated that “the upper part may be ruby red in some pieces...” And so it is.



I was sure that I was bidding on a Carolina pitcher, see Book #7 @ Page 89 when I bought this one.

CHELSEA

MFR: The Cambridge Glass Co.

YOP: Circa 1906-1920s

NAME: By manufacturer. “Nearcut” line.

REF: Kamm #8, Page 65, Plate #103.

Despite the references that state that Cambridge's Chelsea line was marked "Nearcut" I have not found it so. In fact, I was at a loss with regard to the pattern until I visited the new Cambridge Glass Museum in June. They had two pieces in ruby stain. The museum's pieces and mine all exhibit a "spreading" of the stain to the clear parts of



the pattern. All of the pieces that I have seen are souvenired as produced during the time period of the end of the pattern's run.

Kamm describes Chelsea coming "...in rather thick, heavy, bright glass but of a quality not always of the highest—dingy from inferior ingredients, for this was production ware, made in a very large line for use at soda fountains, drug stores, etc." "...it may possibly be found in ruby-stained and engraved, but since this



pattern was made in vast quantities for everyday use, such items are probably rare.

The illustrated piece is the "No. 93 Berry Creamer" as found on Page 91 of Book I of the Welker's reprint of old catalog pages from Cambridge. Book II at Page 112 shows the cruet.

BUTTON AND STAR PANEL

MFR: Bryce, Higbee & Co.

YOP: 1905-

NAME: Arthur G. Peterson

OMN: Unknown.

REF: Glass Salt Shakers: 1,000 Patterns; 1970; Wallace-Homestead Co.; Page 24, B.



Peterson illustrates a salt shaker and notes "[s]ome have red-stained panels." Lola & Wayne Higby's Bryce, Higbee book states that the pattern has only been seen in a shaker and

toothpick. The toothpick was seen in a 1905 Butler Brothers Catalog as the "Rich and Heavy Toothpick".

This may be the first illustration of a ruby stained toothpick. Only the top rim is stained.



BELLAIRE, NUMBER 505

MFR: Imperial Glass Co.
YOP: December 1912-1980s
NAME: By manufacturer
REF: Welker, J.W. & E.F.: Pressed Glass in America; 1985; Figurer 15-135 & Page 391; Measell, J. (Ed.): Imperial Glass Encyclopedia; Pages 53, 266-268, Plate Collector’s Crystal Assortment No. 2.

This might be called “The Tale of Two



Cruets”. The 1913 catalog page shows the cruet with a pressed, faceted stopper. The pattern was part of the “NUCUT” line. The molds were used for crystal production as well as some in carnival, with the pattern reissued in carnival in the 1960s. Apparently Imperial began to reissue earlier patterns in the 1950s as “Collectors Crystal”. This included No. 505. Some pieces of No. 505 were decorated with a fired on cranberry color, the ruby stain of the 1950s , 60s and 70s. [Measell, *op cit.*]

The ruby stained cruet has the “modern” porcupine stopper, perhaps a replacement, but? The souvenir date is about 10 years before the pattern was made. For another chapter in the story of Imperial cruets out of sync with YOP and souveniring see the discussion on the Cape Cod pattern at *Newsletter Volume 2, No. 1.*



IMPERIAL NO. 9

MFR: Imperial Glass Co.
YOP: 1904-1932+
NAME: By manufacturer
OTHER: Pecorah, Malvern, Tulip & Cane
REF: Millard, S.T.: Goblets I, 1938, Plate 150; Kamm Book 7, Page 61, Plate No. 82.

This pattern has had a long life. It was in Imperial’s first trade catalog. A pale blue wine is shown as Item No. 2676 in the Imperial Glass Encyclopedia, apparently of recent vintage. [Measell, J.(Ed.): *op cit.*, 1999.] Catalog 101D, 1920-1932, shows 4 stems, 1.5, 3, 4 and 8 oz, as part of a “Rubigold” (carnival) assortment. [Archer, M. & D.: Imperial Glass, Collector Glass, 1978, p. 121.] At one point it was an extensive line, as originally there were about 75 forms.



This is the first reference to the pattern being found in ruby stain.

LOUISIANA

MFR: U.S. Glass Company

YOP: 1898

OMN: U.S. Glass, No. 15053

REF: Reilly, D. & B. Jenks: U.S. Glass The States Patterns; 1998, Pages 25-26.

The pattern has drawn good and bad reviews. Metz called it Pecorah and dismissed it thus: "Goblet is the least offending in design of the pattern; sugars and creamers are awkward and clumsy and fussy and not E.A.P.G." [Metz, A.H.: Much More Early American Pattern Glass, Book II, 1965, p.179.] Bob Batty states that since Kamm never saw a piece and since collectors cannot remember numbers it had to be named, he never heard of Millard. "...a name without numbers is attached to this beautiful, but not very old, pattern. Its beauty reminds one of the tree-shaded streets of Malvern, Arkansas, and its seventy-five different items [forms] equal to the products of that industrial city." Bob never met a pattern

One of the States patterns of U.S. Glass. Despite it being produced during the pre-eBay height of popularity of ruby stain, there is no known reference to the existence of ruby stained Louisiana. Indeed, the two pieces that I have come from a 35 year collection of the Louisiana pattern.



he didn't name, generally after an Arkansas city. [Batty, B.H.: The Complete Guide to Pressed Glass, Pelican Publishing Co., Gretna, La, 1978, Page 229, Plate No. 277.]

IMPERIAL NUMBER 261

MFR: Imperial Glass Company
YOP: 1904, in first catalog
NAME: By manufacturer
OTHER: Beaded Oval [Unitt Book 2]
REF: Kamm Book 7, Pages 10-11, Plate No. 88
LOOK ALIKE: Beaded Oval, Louisiana

Imperial No. 261 and Louisiana are very similar patterns. A picture of them side by side is attached for comparison.

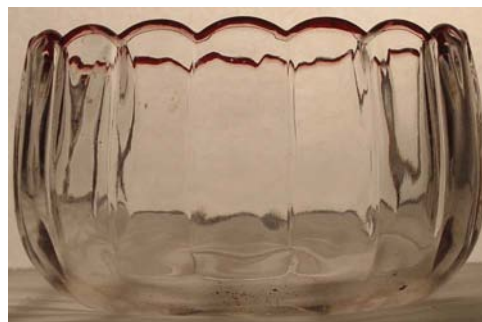


This is the first reference to ruby stained in this pattern. It does come in vaseline.

This piece came from the mold too hot and the carrying-in boy couldn't keep it level. Shapes like these are not rare. The glass must have been produced very cheaply because they even spent the labor and materials to decorate the misshapen pieces rather than convert them to cullet or sell them undecorated.

WEST VIRGINIA'S OPTIC

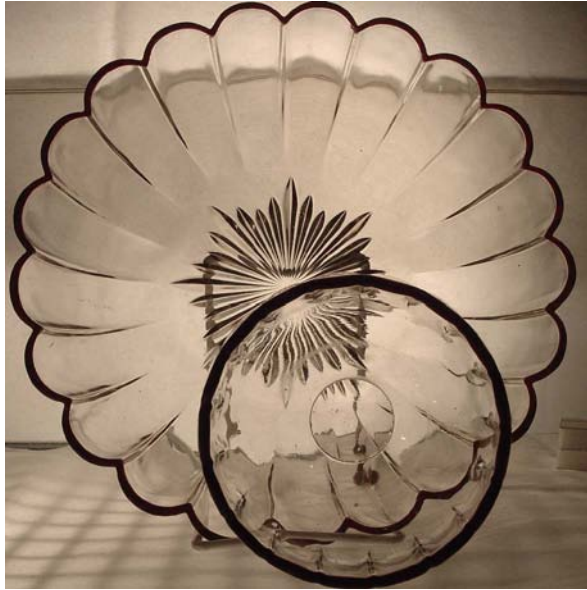
MFR: West Virginia Glass Co.
YOP: 1894
OMN: No. 203 Pattern
REF: Kamm Book 6, Page 49, Plate 54



DERBY

MFR: Riverside Glass Works
YOP: 1897-?
NAME: By manufacturer. Lee (Victorian Glass Handbook, 1944, Plate 37) called Riverside which Kamm (Book 8 @ p. 35) used. McCain (Field Guide to Pattern Glass, 2000, Plate 66) used Riverside and Darby.
REF: Gorham, C.W.: Riverside Glass Works; 1995, various pages.

I have had a piece of this pattern for many years. Originally I thought that it was *Crystalina*. My first piece was blown with a ground pontil. The picture shows that the master berry is pressed. The pattern was made



in 30 different “articles” (forms) in plain crystal and gold or ruby edge. Heacock shows the plain toothpick in Book 1, *Toothpick Holders* from A to Z, Figure 215. He references Kamm but does not include the pattern in Book 7.

Decorations:

Some decorations are unique to the pattern, while some seem to reflect the practices of the manufacturer or decorating company, hence a simple quiz. As far as I know each of the following decorations is unique to the pattern. So what are the patterns?

