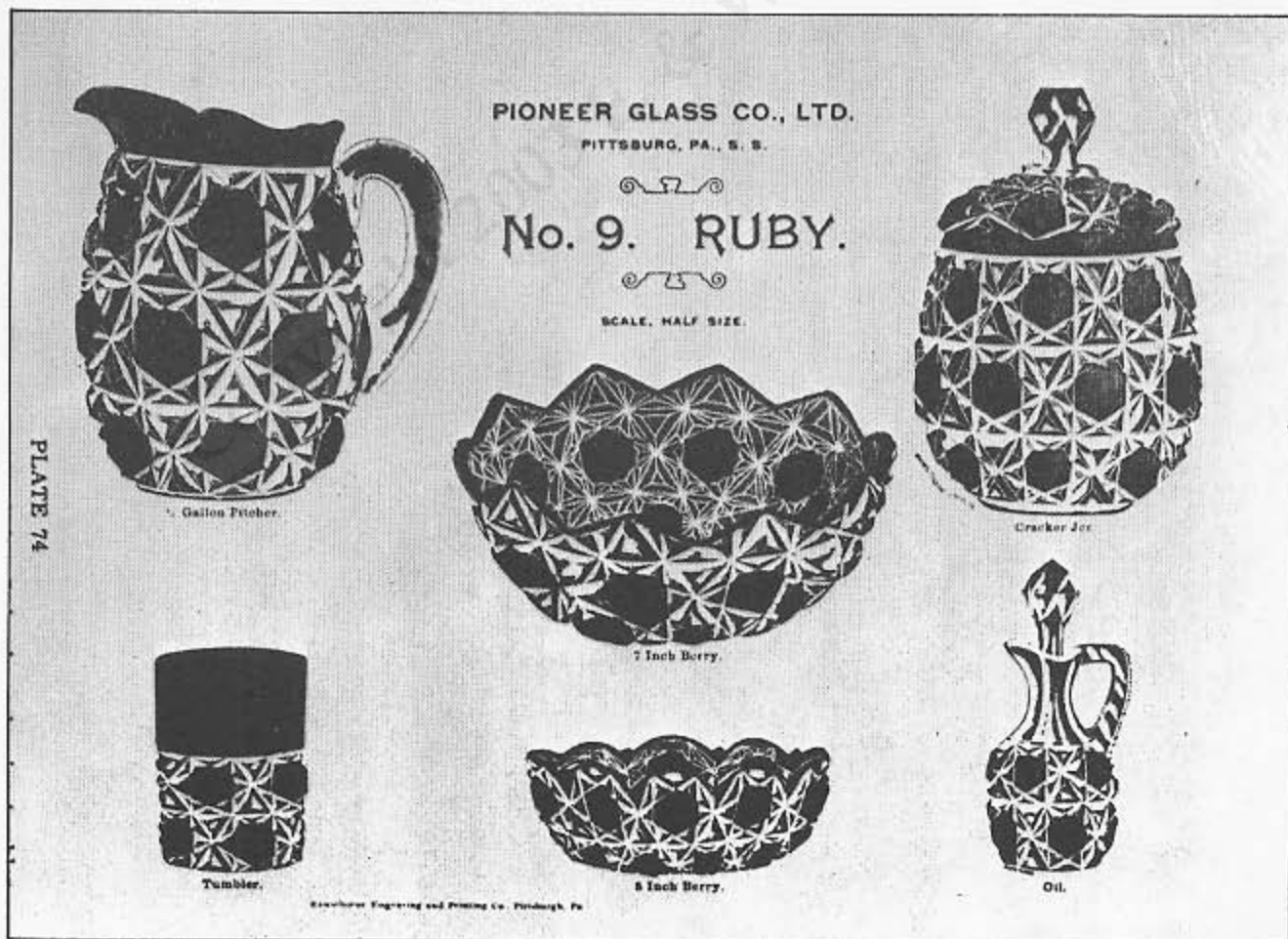
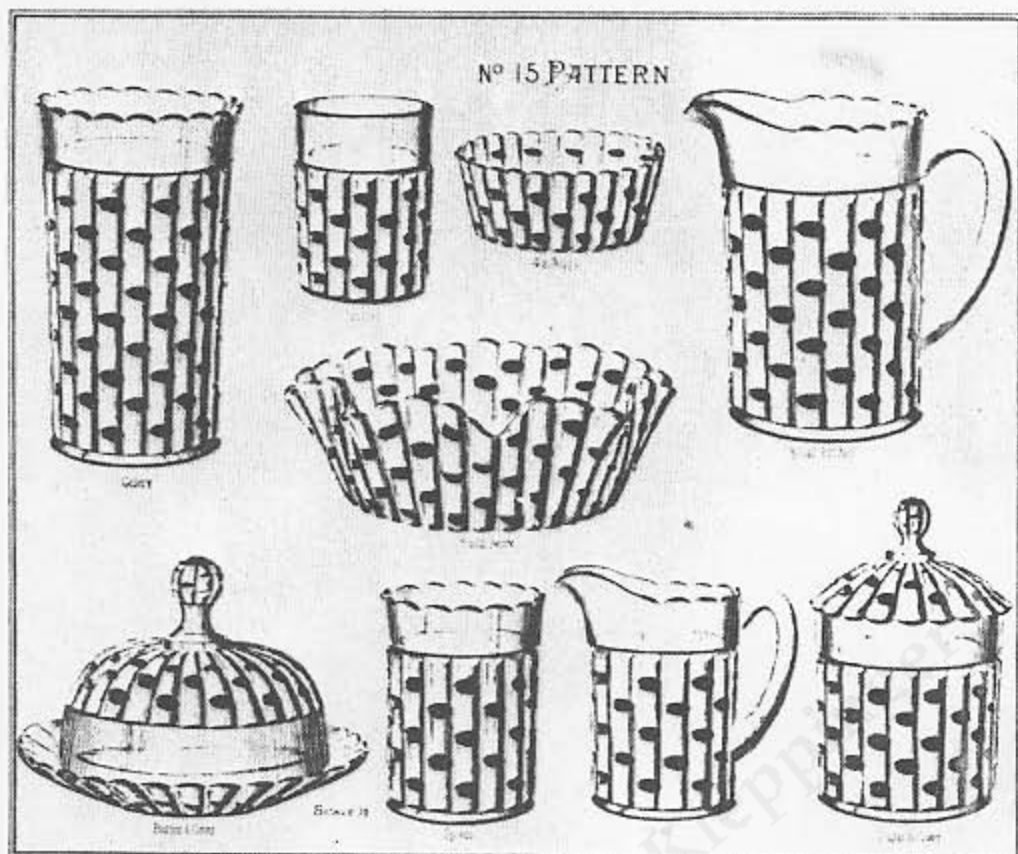


PIONEER GLASS COMPANY, LTD.
PITTSBURGH, PA.
 Circa 1893
 (Absorbed by L.J. Rodgers)

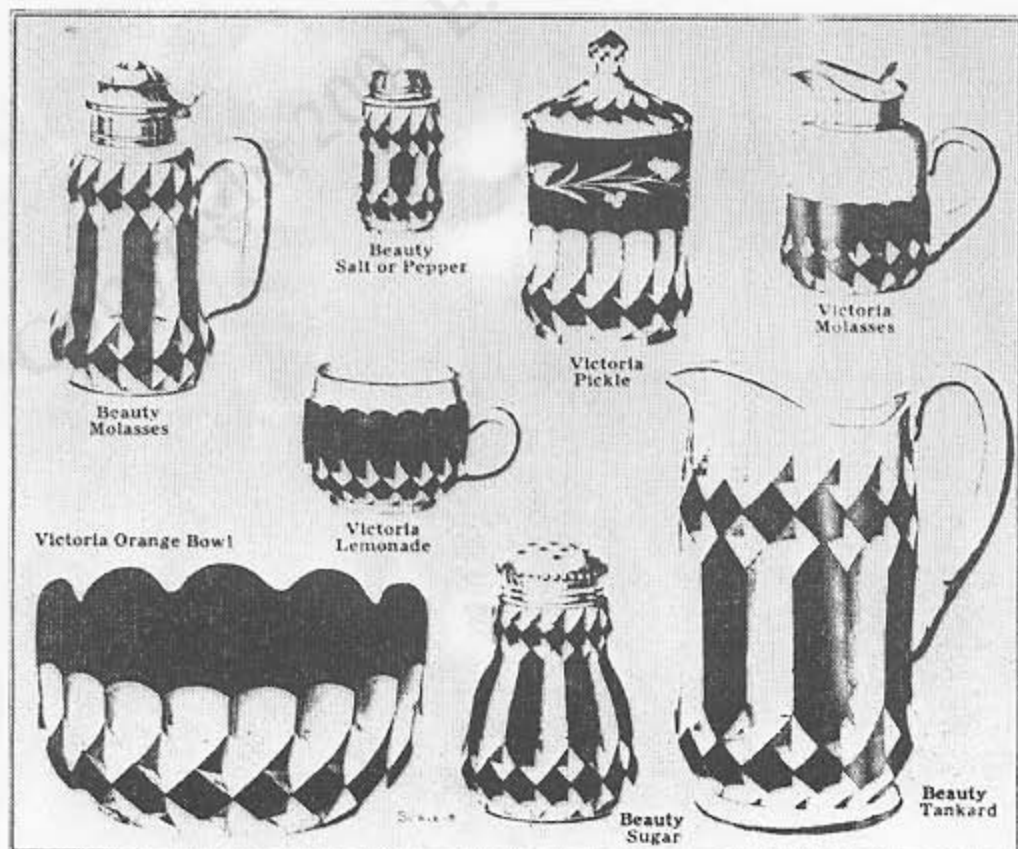
(Reprint Courtesy Kamm Publications)



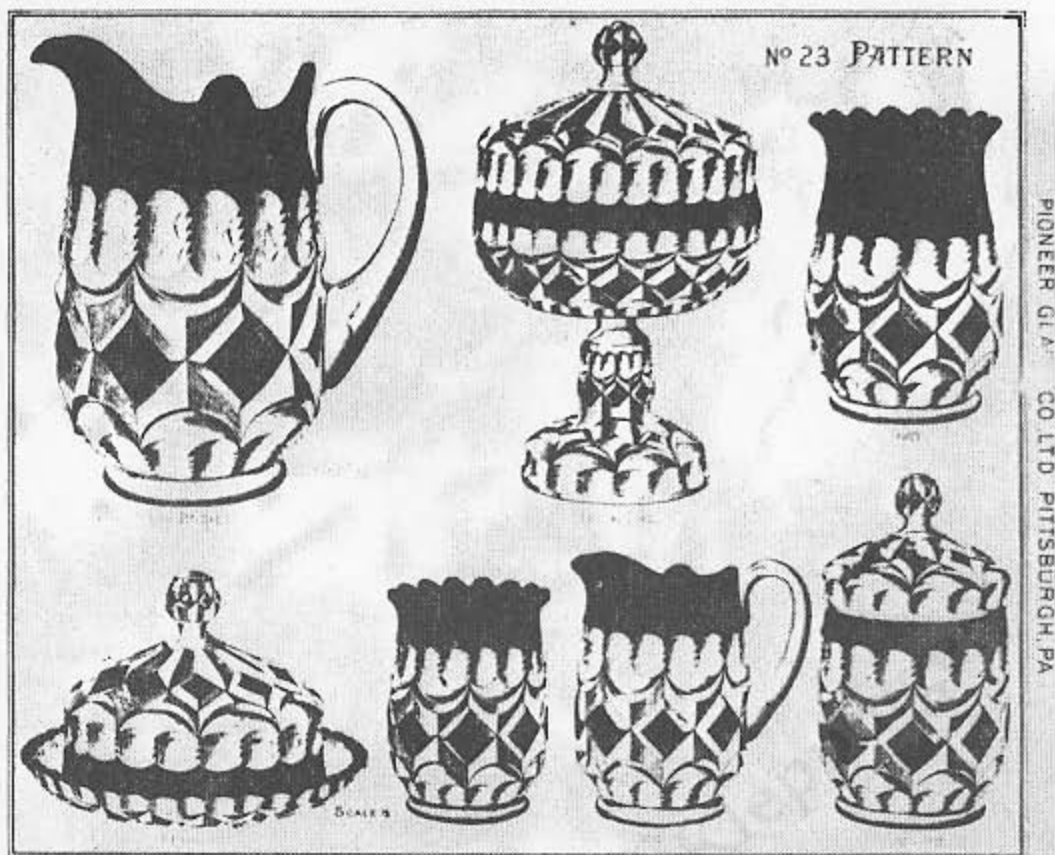
CR1—Assortment of Crystal Glass Company's No. 9 pattern, popularly known as both **BIG BUTTON** and **BLOCK AND LATTICE**



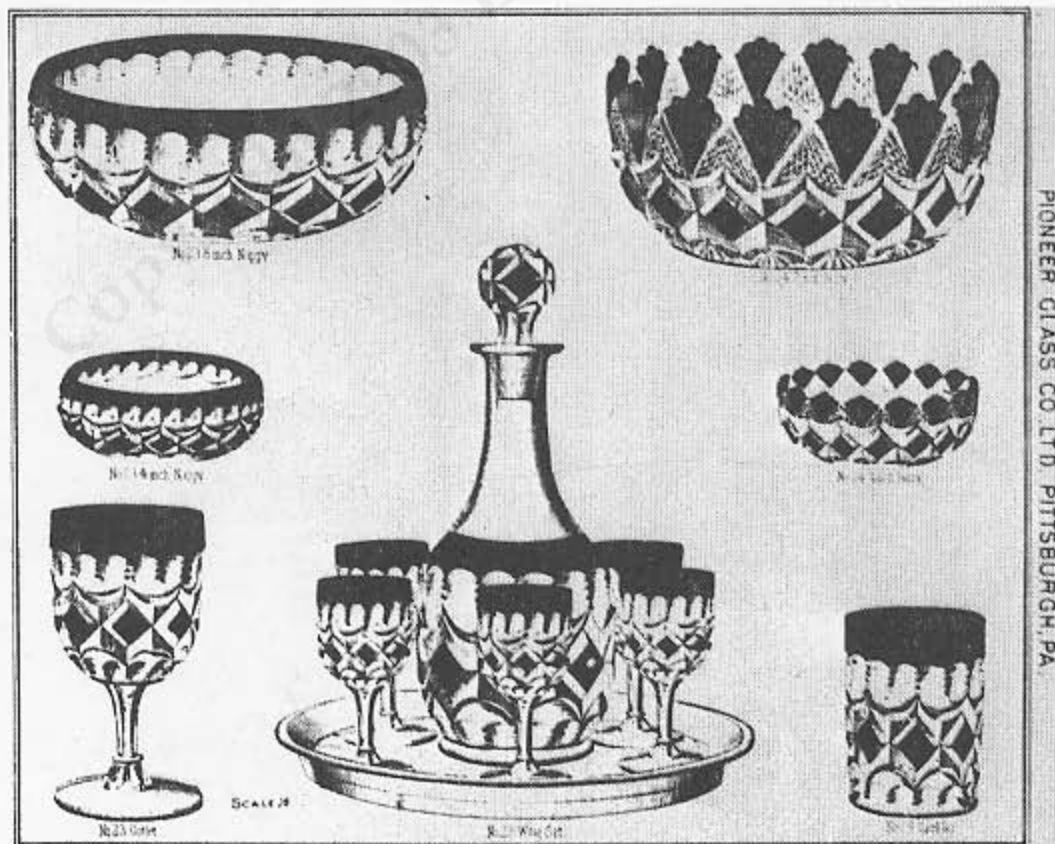
CR2—Assortment of Westmoreland's No. 15, a copy of the popular ETHOL (CUT LOG) made earlier by Bryce, Higbee & Co. This line has not been confirmed in ruby-stained to date, so production must have been extremely limited.



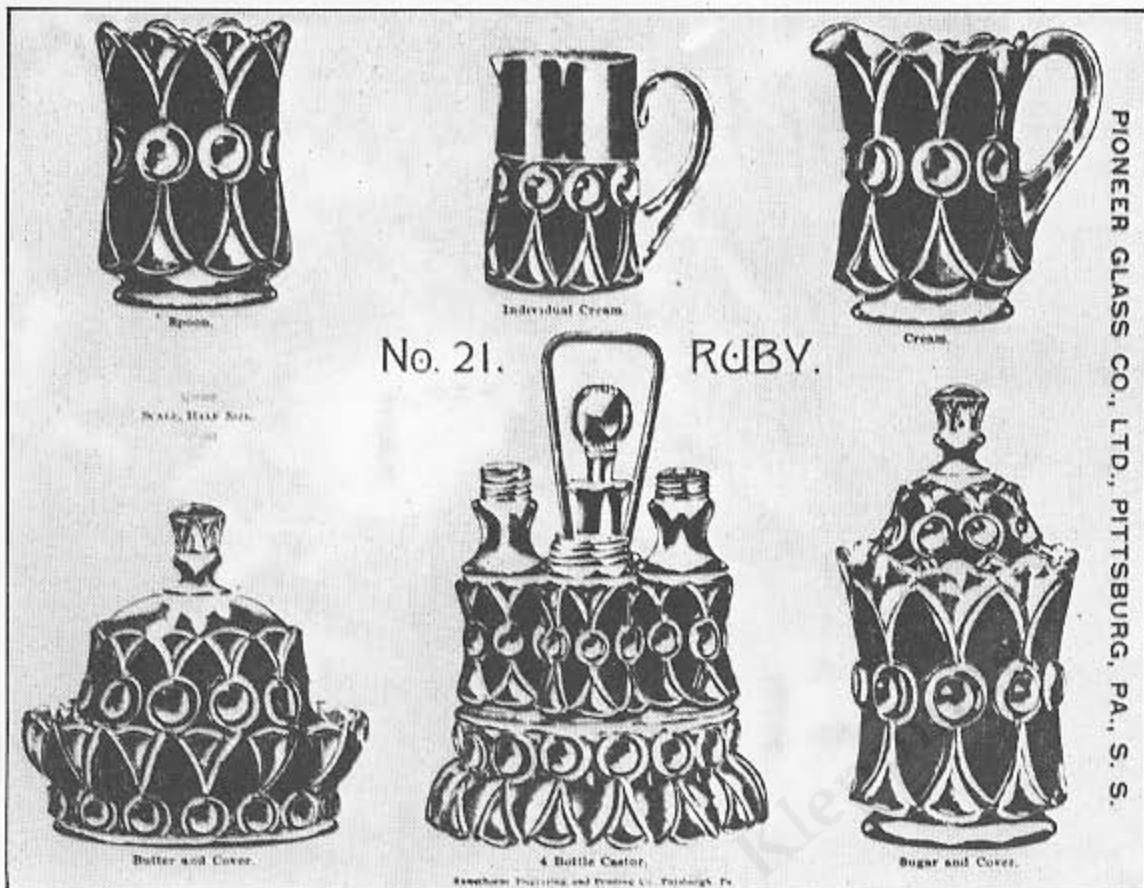
CR3—Assortment of Greensburg's VICTORIA pattern, and the similar BEAUTY line. The same year the molds were acquired by the new Huntington Glass Co.



CR4—Assortment of LOOP AND BLOCK, probably by Crystal Glass Co., which made the closely numbered No. 21 shown in CR-5 reprint.

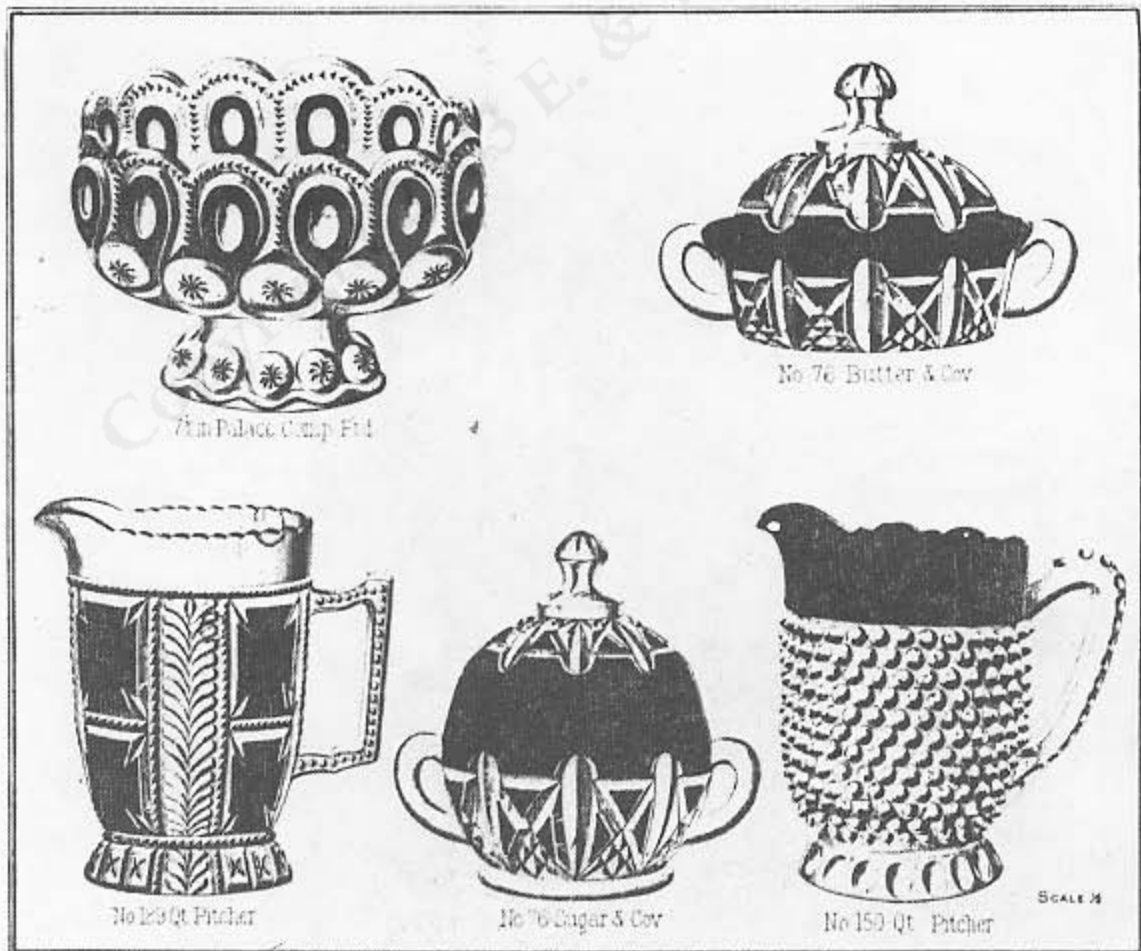


CR5—Additional items in LOOP AND BLOCK. Note the berry set is made in a variation with a fan border.



PIONEER GLASS CO., LTD., PITTSBURGH, PA., S. S.

CR6—Assortment of BULLSEYE AND ARROWHEAD, which was probably the number 21 line of Crystal Glass Co.



PIONEER GLASS CO LTD PITTSBURGH, PA

CR7—Variety of U.S. Glass patterns, made earlier by member Factories A (Adams) and J (Doyle), including PALACE, PLUME AND BLOCK, TRIPLE TRIANGLE and HOBNAIL WITH THUMBPRINT BASE. Note the original factory numbers were retained by Pioneer.



CR8—Assortment of Doyle's No. 250 pattern, popularly known as RED BLOCK. In 1893, this line was made by U.S. Glass, into which Doyle merged. The design was copied by Fostoria and others.

RED BLOCK—IS IT EVA OR CAPTAIN KIDD?

(See also *Glass Collector* 5, pp. 34-36)

While conducting research for this book, some rather startling discoveries were made concerning one of the five most popular patterns in this color—Red Block. It was given this name by Lee (LPG, pl. 162), but when the glass is not color-stained it is known as Clear Block (Millard2, pl. 61).

Here is where the confusion begins, I have spent a great deal of time in the past trying to sort out information on copies and mold transfers, and this single pattern represents both factors. It can prove terribly frustrating.

Kamm also seemed confused. She names the pattern *Barrelled Block* in her Book 2, p. 83, referring to it as "another version of the well known *Red Block*", but gives it the same U.S. Glass attribution offered by Lee. If there are any minute differences between the Lee and Kamm patterns, it is not apparent from her text.

According to Lee, the original name for this pattern was *Eva*, but this name does not appear on the U.S. Glass (Factory P—Doyle & Co.) reprint in *K7*, pl. 11. Doyle introduced this pattern in 1889, before the U.S. Glass merger.

Should we end all the name confusion and call this pattern *Eva*? The pattern can also be found stained with yellow, blue and green blocks, so neither the Lee or Millard names would be appropriate there—only

the Kamm name. But even if we did use the name *Eva*, the confusion would not end there.

In *Kamm 7* she states that Doyle's No. 250 (*Red Block*) is identical to her *Barrelled Block* except for some shapes. In this same book, p. 111, she attributed *Barrelled Block* to Model Flint Glass, Findlay, Oh. This is an error, as Model's *Gem* (OMN) is only similar. It is better known as *Double Red Block* (Metz2, p. 144), but the OMN is the endorsed choice in *H7*.

We now know that the popular *Red Block* was a "pirated" copy of a design first made by Fostoria Glass Co., at their original Fostoria, Ohio location. The introduction of their *Virginia* (K5, p. 139) in 1888 started a plague of copies never before witness since the popular *Russian* cut and *Daisy & Button* pressed glass copies.

Melvin Murray, in his book *The History of Fostoria, Ohio Glass*, refers to a pattern named *Foster Block*. It was reportedly named after ex-Governor of Ohio Charles Foster, one of the early directors of Fostoria Glass. It is uncertain if this name was assigned by Mr. Murray, local legend, or if indeed it was original—but early Fostoria ads clearly call it "Virginia".

Reprinted in *GC5* is a previously undocumented ad from April 18, 1889 showing a number of items in *Fostoria's Virginia*. As is evident, the design is virtually the same as *Red Block*, even though the shapes may be different. Thus it seems almost incomprehensible that Fostoria would introduce a second line with the same basic design.

Which pattern was it? Hold on to your hats—it's *Red Block*.

Actually, technically it is not the true *Red Block*, since I doubt it was ever stained with ruby . . . but it is a virtual exact copy of the Doyle No. 250 (*Eva*). An ad reprinted on page 99 of this book reveals the original name of the Fostoria copy, which is *Captain Kidd*.

Ironically, *Captain Kidd* is a copy of a copy of an original. It was originally a cut glass design, known made by Mt. Washington Glass. A March, 1889 trade journal report states, "The Fostoria Glass Co. got out a very nice set this season. It had hardly been introduced before the pattern was pirated. They have more than evened up, however, as they have copied the copy, called it the 'Capt. Kidd,' and are selling stacks of both the original and the copy. The sympathy of the trade is with them."

The very name of this pattern was probably a sly slap at the "pirate" alleged to have copied *Fostoria's Virginia*. Perhaps to avoid legal hassle, a March 28, 1889 trade journal editorialized, "Do you know why the Fostoria set, No. 150, is called *Captain Kidd*? It is because there's money hidden in it."

There are other copies. Central Glass Works, Wheeling, made their No. 893 rose bowls and a small nappy in this design. A number 175 tumbler by U.S. Glass at their Factory B (Bryce Bros.) is nearly identical, except it lacks the row of half-blocks found around the base of the No. 250 *Eva* tumbler.