

# Ruby Stain Newsletter

The Ruby Stain Museum: 2454 Royal Street, New Orleans Louisiana 70117

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



In Memoriam September 11, 2001

## STAR BANNER

MFR: Unknown.

YOP: circa 1895 (Heacock)

NAME: Heacock

REF: Heacock, W.: 1000 Toothpick Holders;  
1977; Page 53, #247

Bill Heacock forgot this pattern when he did the ruby stain book nine years later. He could also have rejected it on the grounds that it was blown. He apparently knew of only the toothpick which he speculates may be Mt. Washington due to its tri-corner shape which is identical to toothpicks in Burmese, Pomona, and Peachblow. He concludes that it is not Mt. Washington. The pitcher and tumbler were acquired separately, with the former being found in a mall in New Bedford, Massachusetts. Curious. The shape of the pitcher top matches the toothpick. The pitcher is 6.5" tall and about 4.75" at its widest. It has an inverted thumbprint pattern and a reeded stuck handle. The tumbler

matches the pitcher and is 3.5" tall and 2.75" in diameter at the rim.

## Collectors:

I apologize for the length of time in getting the second copy of the newsletter out. Buying is always more fun than writing and retirement has not gone as well as I had hoped. Indeed I have been a failure at it.

The newsletter is free, however, as a condition of receiving it, it cannot be copied in whole or in part, mechanically, physically or electronically. If you cannot live with that restriction, please let me know.

I have acquired the rights to the Heacock ruby stain book. The arrangement also includes material that was prepared for Volume 8. There will be an update. Please send your list of errors in Volume 7. It will help prepare the new edition. And no, I am not going to put a date on the rewrite.

The newsletter is supposed to be interactive. Give me your ideas and thoughts. My opinions are often wrong, feel free to set me on the "correct" path. In the interest of correcting two made in the first issue let me inaugurate a new feature.

## Mea Culpa:

In the last issue I reported on a tumbler I named Inverted Cherry. Barret shows the tumbler in his book, Plate 14, Row 2, and calls it "English Late Cherry." ["Popular American Ruby-Stained Pattern Glass", 1968.] So be it. Why Heacock did

not pick up on this and other patterns in the book I do not know. Barret simply gave names with no references however.

The collection in the Barret book apparently was given to or loaned to the Bennington Museum and then sold. I note that the Bennington is getting active in glass again. *Caveat donor.* Perhaps they will eventually sell it and buy some more fake pots. In any event I still like my name and suspect that it is Cambridge given the similarity to Inverted Strawberry.

In the discussion on decorations in last year's newsletter, with specific reference to the Hidalgo goblet on the right, I do not believe that it was set for the whitewash band since the ruby stain band "does not cover to the top of the goblet." [See example in the Decorations Section, this issue.]

Heacock Patterns, New Information:

Krys-tol Hexagons: Heacock states that the tumbler he shows may be a novelty



tumbler and the only form in the pattern. A long time ruby stain collector has sent a picture of a bulbous water pitcher in the pattern. It bears the Krys-Tol trademark. As the old wine ad put it, "Thank you for your support."

Three-In-One: Heacock states a "Circa



1902-15" for YOP. The picture of a basket in this pattern tells a different story. Souvenirs do tell part of the story of ruby stain pattern glass.

The letters PAT'D are molded into the bottom of the basket. The piece is twelve inches tall, half of that to the top of the ruby stain at the handle attachment. The date is 1933.

I have selected several “new” ruby stained patterns from the post 1920 period for this issue of the newsletter.

New Patterns:

**BLOCK AND CIRCLE**

MFR: Unknown

YOP: 1860s Millard, 1880s Metz



REF: Millard, S.T.: Goblets; 6<sup>th</sup> Ed. 1949; Plate 113. Metz, A.H.: EAPG; 1958; Page 208-9; #2391.

LOOK ALIKES: Double Wedding Ring, Double

Arches

Millard says that it has a “good ring”, “made in the 60s”, “comes only in clear” and is “fairly heavy.” I agree to the later quality only. The double knobbed stem is interesting. Metz calls it “another one of the 80s”, more likely given the staining and states that it is available only in the goblet. The goblet is 6.25" tall and the bowl is 3 1/2" wide. To me the staining has the look of the late 20s and 30s. Green Valley Auction had an apothecary jar with the same staining a year or so ago. I understand it is in an antique shop in Maine, priced at \$4,000+..

**CENTURY**

MFR: Fostoria Company

YOP: 1950-82

NAME: by mfr.

OMN: Blank 2630

REF: Long, M & E. Seate: Fostoria Stemware; 1995; Collector’s Books; Page 48.

According to Long and Seate a full table service was introduced in 1949 and was available in several decorations. The stem ware was introduced in 1950 and there were no decorations done on stemware.

As can be seen, it was decorated. The staining is excellent. The piece is 5f ” tall with a flared out lip 3.75" in diameter. Long and Seate show a 12 ounce Footed Ice Tea with this height.

**CAMBRIDGE #2658**

MFR: Cambridge Glass Company  
YOP: As early as 1908. In 1910 Cambridge “Nearcut” catalog. Not in 1903 Catalog.  
NAME: Never named.  
OMN: #2658 Nearcut  
REF: Cambridge 1910, page 84; Mordock, J.B. & Adams, W.L., Pattern Glass Mugs, 1995, The Glass Press, #449, page 84.

Heacock mentions this pattern and then references the 1910 catalog, and concludes with a note “See Souvenirs.” He apparently planned



on covering the pattern in his book 8.

The 1910 catalog shows three forms, four ounce mug, five and one half ounce individual cream, and an eight ounce tumbler. The mug (2f ” high by 2.75" diameter) is very common. I have never seen the creamer. Mordock & Adams state that the mug also comes in clear, clear with enamel, and marigold carnival. The tumbler is 3.75" high with a flared out top 3" in diameter. Unsouvenired is rare. The pictured tumbler does not carry the Near Cut mark suggesting an earlier pattern that may

have been added to the Near Cut line or a reworked mold. Support for this position comes



from the fact that the two forms do not have the same pattern on the bottoms.

**CAPE COD**

MFR: Imperial Glass Company  
YOP: 1931-1983  
NAME: By manufacturer.  
OMN: No. 160



REF: Measell, J., Editor; Imperial Glass

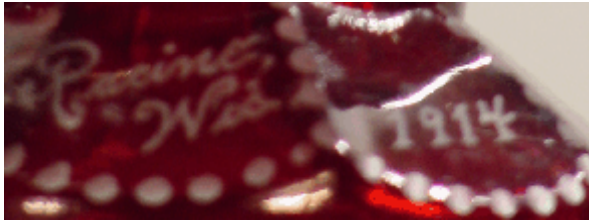
Encyclopedia; Volume II; 1997; page 227 ff.

The dates for the two cruets, not considering the ruby stain, are probably older than 1931. They are shown on page 245 of the reference, items "C" & "D", the 160/119 four ounce cruet with round stopper and the 160/70 five ounce cruet with pointed stopper. Measell notes a 1943 price list which shows the availability of some cranberry stained pieces. These are illustrated as Figures 938 to 952. Measell does not mention ruby stained Cape Cod.

The # 160/ 70 cruet pictured here is curiously souvenired for a piece which was not designed before 1931. No, it was not purchased



The pitcher stands 8.75" high.



on eBay where I hear one seller was recently selling fake souveniring.

**GOTHIC ARCH**

MFR: Co-Operative Flint Glass Company  
YOP: 1911-  
NAME: Arthur G. Peterson  
OMN: No. 376 Ware  
REF: Undated catalog and Glass Salt Shakers:  
1,000 Patterns; 1970; Wallace-Homestead Co.;  
Page 153, J.

This was a "What the Heck Is It?" item in the last newsletter. Thanks to D. Kastor for sending along some pages from an old and undated Co-Operative Glass catalog. Given this information I checked in the Welker book and found a reference to the name "Gothic Arch."



**DOUBLE SPATULA**

MFR: Cambridge Glass Company



Collector Books; 2000; page 331). To add to the confusion, the Welkers (J. & E.; Pressed Glass in America; 1985; page 332) reference the pattern name of “Chastity” to a 1979 Mollie McCain reference (Pattern Glass Primer; 1979; Lamplighter Books; Plate 173). The 1979 reference does not give a source for the name.

Alas the name “Chastity” was ephemeral as even Mrs. McCain no longer acknowledges it, sorry about that, and from somewhere came the more appropriate name, and the only one I have ever heard, Double Spatula. Does anyone out there know the source of this name?

The sugar is 5f” (with top) and 3f” high and 4.25” in diameter.

YOP: Circa 1908.

NAME: Chastity

OMN: Nearcut #2692

REF: Kamm, M.W., Book 7, 1953 Cambridge 1910 catalogue pages as Plate 79 while citing the catalog as 1909. Mrs. Kamm uses the factory name as does Revi (A.C.; American Pressed Glass and Figural Bottles; 1964; page 94) and

**FLEUR-DE-LIS AND DAISY**

MFR: Riverside Glass Works

YOP: Unknown

NAME: C. Gorham

OMN: Pattern 478

REF: Riverside Glass Works; 1995; Page 148

I had seen this pattern in the collections of two long time ruby stain collectors a few years ago. This year one of them sent along a picture of the creamer with a request for a name if known. It struck me that this was probably Riverside based upon the similarity to Double Daisy/Chrysanthemum. After some feedback, I found the pattern in Gorham’s book, a single page cut from a catalog along with a second page reference which doesn’t mention the pattern. I understand Gorham is calling the pattern this name.



**RIBBONS AND BOWS**

MFR: Duncan & Miller Glass Company

YOP: 1920-40 ?

NAME: L. Piña

OMN: Could be Duncan’s name.

REF: Peña, L.: Depression Era Glass by Duncan;

McCain (M.H.; Field Guide to Pattern Glass;

Schiffer Publishing, Ltd.; 1999; Page 66.

The ruby stain is excellent. The illustrated forms are not shown in Piña. That book shows the pattern in stemware: cordial, wine, low champagne (?), and claret (?). Only the latter is ruby stained. The other colors are pink, light green, and yellow/amber. The smaller form is 3C" high and 2.25" in diameter. The creamer is 4.25" high by 2f" in diameter.



Decorations:



The last issue I showed a Blocked Thumbprint Band spooner in what I call the whitewash decoration. This particular decoration is certainly not by the factory as it appears on patterns from a number of manufacturers, e.g. Diamond with Peg and McKee's Gothic. The Blocked Thumbprint pattern has my vote for the most different decorations of any pattern. Let us count the ways: 1: Whitewash, see issue #1; 2. Red Band, about 1" high; 3. Clear Band, white wash without the whitewash

and 0.75" high;

4. Ruby Stained, not illustrated;

5. Stain  
6. w-  
7. led.



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Numbers 1, 3, 6, and 7 seem to start with ruby staining leaving the clear band. It can also be seen that a gold ring is at the top

and bottom of the band and is placed over the ruby stain.

All pictures are of 4.75" high tumblers, except for the enameled piece which is a spooner. The latter form is 4C" high with the band being about f" wide. Unlike Corona, the enameling in this pattern seems to always be the same.

While not ruby stained, I do like the last two tumblers. Perhaps we can count the purple bands around the top and bottom of the gold band.



What the Heck Is It?:

I have the table set and master berry in this pattern. As they are identically decorated, of that I am sure. What I am not sure of are other undecorated pieces. It all looks like a myriad of other "colonial" lines. For example, see Blocked Thumbprint Band.



A dealer from Iowa had two pieces of this in Harrisburg. She says it is U.S. Glass Georgian pattern. I do not think so. Take a look in the U.S.

Glass book by Heacock, in the rear among the catalog reprints.

The butter dish base is 7.5" in diameter and has 9 panels. The top is 5d" in diameter, 4.75" high, and has 6 panels. The compote is 5.5" high and 5d" in diameter. It has 6 panels and was made in one piece.

Well it is not Frazier or U.S. Superior. What the heck is it? The glass is beautifully clear. The pattern sparkles like cut glass, the bottom is ground, and we know it is circa 1898. The bottom has a rayed star pattern.

Miscellaneous:

Send your information and letters. Please comment. If you can send photos in digital format, please do so.

