

Ruby Stain Newsletter

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

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As a Neo-Luddite I have avoided the Internet. While not actually joining the Twentyfirst Century I have decided to activate a Web site. Rubystain.com and rubystainmuseum.com should be fully up and running by the end of September 2003. This newsletter and its contents will become a part of the site.

Heacock Patterns, New Information:

Short Panelled Diamonds:

I got so used to seeing this pattern in the ubiquitous goblet that it failed to register that it came in at least one size of vase. In researching the pattern several interesting items came to light. Heacock refers to a National/McKee reprint but this is not part of the book. Millard was first to name the pattern but since there was already a Panelled Diamonds, Metz added the "short." Heacock has the OMN as No. 33 Pattern. Stout shows



No. 33 as a six inch tall, plain, automobile vase, perhaps with stem notching, but certainly nothing like the pictured vase. [Stout, Sandra: The Complete Book of McKee Glass; Trojan Press; 1972; Page 449.] I cannot confirm Heacock's reference to

"bowls" in a Butler Brother's Catalog.

Decorama:

The black and white picture in Book 7 does not do this pattern justice. A color picture is attached.



Anyone wanting to learn more about this pattern can find the information in "Collecting Glass" by Bill Heacock, Volume 2, 1985, pp. 46 & 65. The article notes that

the Czecho-slovakian catalog showing this tumbler also shows a pitcher, sherbet, and wine decanter. Has anyone seen these pieces, ruby stained or not?

Lace Band; Imperial No. 4:

In trying to understand the differences between the Lace Band and Duncan No. 2001 patterns one of my pieces of Lace Band did not look quite right. Further research showed that Imperial made a pattern they called No. 6 which was No. 4 (Lace Band) with an inside optic. Heacock notes that Optic Flute is an alternate name for Lace Band/ Imperial No. 4. This is not accurate. Optic Flute is Imperial No. 6. It is a pattern not previously recorded in ruby stain.

Contrary to the 1910 end date of Heacock, Kamm in Book 7 notes the appearance of Imperial No. 4 and No. 6 in a 1915 Catalog. [Page 45.]

Masonic:

It is not unusual to find an English registry mark on metal frames and holders for American made glass. Heacock discusses this

the
of the
circling
where
joins the



bottom
foot
the point
the stem
foot.



practice. However, several of the pieces of Masonic in the museum have the same R^D number molded into the glass. Some of the numbered glass pieces are still or could have originally been associated with metal frames.



Pictured is the original sardine container. Some of the numbered glass pieces appear never to have been associated with any metal frame.

Recently acquired is a Puntty Band wine with an R^D number of 310925. The very small number is on

Delaware:

In addition to the puff jar and tumbler reported by Heacock we can add the table creamer. This creamer was at the Harrisburg Show and I understand that one sold on ebay. Given the existence of at least two creamers, we have to assume that the balance of the table set has to have existed at least at one point in time. Where are they?

Westmoreland's No. 15:

Bill Heacock had never seen a piece of this ruby stained when he wrote Book 7. Based upon a Pioneer Glass Co. Ltd. Catalog, Heacock expected to find the pattern ruby staining in the notches. [Book 7, pp. 214, 226.] He concluded that since the stained production had not been confirmed,

“production must have been severely limited.”



We can now confirm that ruby stained Westmoreland's No. 15 exists, but not as predicted by Heacock. A stained sugar base has been found.



New

Patterns:

JERSEY SWIRL

MFR: Unknown

YOP: Unknown

REF: Bredehoft, N. & T. et al.: Glass Toothpick Holders; Collector Books; 1999; Page 214.

I found this miniature spittoon at an auction of ruby stain last fall. The Bredehofts state that: "...most likely it was intended to be a miniature [violet] vase."



NEVADA

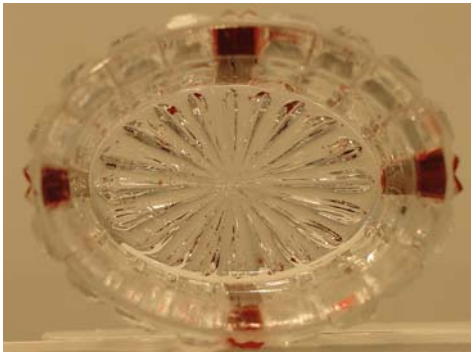
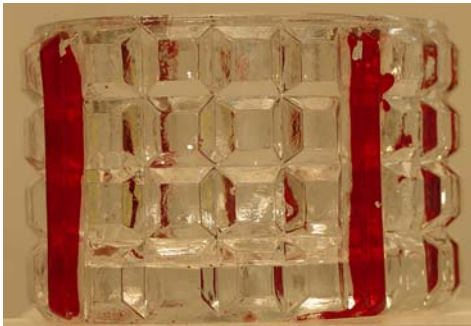
MFR: U.S. Glass Co.

YOP: 1902+

NAME: By mfr. or No. 15075

REF: Heacock, W. & P. Johnson: 5,000 Open Salts; 1982; The Glass Press, 1995; pp. 138, 243.

Heacock states the diameter of the individual salt is 2¼". The pictured salt is 2¾" in outside diameter. There is also a master salt but I have not found the dimensions, although Reilly & Jenks show a catalog page that



contains both salts. [U.S. Glass The States Patterns; self published; 1999.]

Scaling that picture suggests that if the individual salt is 2¼" then the master should be approximately 3" in diameter.

BLOCK DIAMOND

MFR: McKee Glass Company

YOP: Circa 1900

NAME: By mfr. No pattern number.

REF: Stout, Sandra McPhee: The Complete Book of McKee Glass; The Trojan Press; 1972; p. 212.

In the same pattern there are three shaker forms: "No. 3 Duster, No. 2 Duster, and Ind. Salt." These shakers do not have the vertical bars of the open salt. In 5,000 Open Salts, Heacock cites the pattern as "McKee's 'Block' pattern" which is incorrect. [Page 244.]



OPTIC FLUTE

MFR: Imperial Glass Company

YOP: Circa 1902 to 1915+
 NAME: By manufacturer.
 OMN: No. 6
 REF: Kamm Book 7, p. 45 & Plate 83.

There seems to be some confusion about the vertical panels differentiating No. 6 from No. 4. Some authors appear to place the flutes on the outside to the top of the pattern. [McCain, M.: Field Guide to Pattern Glass; Collector Books; 2000; p. 91.] Other than the name "Optic" indicating inside ribbing, Kamm does not specify where the "vertical flutes" are placed. The catalog pages showing No. 6



bowls in the Archer book demonstrate that the ribbing/fluting is on the inside as does the picture of the museum's sample. [Imperial Glass; Collector Books; 1978; pp. 98 & 99.] Kamm mistakenly switches the patterns when she states that in 1915 "the 'No. 4' with plain surface instead of ribbing..." appeared in a catalog.

The ever opinionated but "humble" Bob Batty chides Mrs. Kamm for having "not personally seen a piece of the pattern. Had she, she

might have assigned a appropriate name." [Batty, R.: A Complete Guide to Pressed Glass; Pelican Publishing Co.; 1978; pp. 225 and cut # 271.]



**CO-OP's
 NUMBER
 364**
 MFR: Co-Operative
 Flint Glass
 Company
 YOP: Circa
 1905 to
 1918+
 OMN: No.
 364

REF: Welker shows as in c. 1905 catalog. [Welker, J. & E.: Pressed Glass in America; p. 342, Figure 15-53.] See also c. 1918 catalog.

For a number of years I thought that this two



piece
 punch
 bowl and
 cups were
 Imperial's
 Fashion
 pattern.
 Then I got
 a copy of
 the 1918
 Co-
 Operative

Glass catalog and found a number of patterns including this one. Gaudy and trashy doesn't even begin to describe it.

REBECCA JUG

MFR: Cambridge Glass Company
 YOP: Circa 1903-1910.
 NAME: By mfg. and No. 91.
 REF: The 1903 Catalog shows the "blown

pitcher" in ½ gal., qt., pt., & ½ pt. sizes. It also shows 10 pages of "lead blown tumblers" the closest of which appears to be the #1615. [Pages 41, 72-81.] The 1910 catalog shows only the ½ gal. "iron mold blown" pitcher.

OTHER: Yellow Vintage, Frosted [Millard; Goblets II; Plate 57]; Droplet Band [Metz; Book One]



I found the tumblers in Harrisburg this spring and the dealer eventually found the matching 9.25" high pitcher which was packed away.



In the "Go Figure Department

" the Rebecca Jug was part of the "Nearcut" line. It has a ground pontil.

REF: Bredehoft, N. et al.: Early Duncan Glassware; 1987; p. 93. Heacock, W.: "Glass Mystery"; Glass Review; Vol. 9, No. 1; January 1979; p. 15.]



Heacock's 1979 book on U.S. Glass shows a catalog cut [apparently c. 1890, reprinted by G. Fogg, 1984, p.7] from George Duncan & Sons which includes the #89 tumbler but he apparently missed the connection. Sometime prior to 1981 he saw a circa 1887 Duncan catalog. His article in Old Pattern Glass According to Heacock at pp. 127 ff contains a number of page cuts from this catalog. None of the above references show the mug.

RIBBED DROPLET BAND

MFR: George Duncan & Sons and ? U.S. Glass
 YOP: 12/1886. Discontinued by 1890.
 NAME: Bill Heacock
 OMN: Pattern No. 89

The mug is found in Mordock's book, Pattern Glass Mugs, at page 110. [The Glass Press, Inc.; 1995] It is named Zipper Band. There is no reference. So how does a pattern "discontinued" before the 1892 fire reappear in 1897?



We know from Fogg's catalog that the tumbler was still in production just prior to the fire. It is known that

the 1892 molds were saved and moved to the adjacent Doyle factory. [Heacock, Book 7 at p. 12.] While not dispositive, additional



evidence for the hypothesis that U.S. Glass revived the pattern

as a mug by applying a stuck handle to the tumbler is supplied in the picture of the Ribbed Droplet Band and the Dakota mugs with identical white enamel decor.

DUNCAN's No. 2001

MFR: George Duncan's Sons & Co.

YOP: 1893 to

NAME: By mfg.

LOOK LIKE: Lace Band, Imperial #4

REF: Kamm Book 7, p. 21, Plates 19 & 20

There is some inconsistency in the standard pressed glass reference books about where, when and by whom this pattern was made.

The problems arise because Kamm dates Geo. Duncan's Sons & Co. catalog pages illustrating "No. 2001 WARE" as "dated 1891 or very soon thereafter." This impossibility is uncritically picked up by McCain, Revi, and Peterson who all refer to 1891 and Kamm. Gail Krause who certainly knew her Duncan states that "#2001 (Pittsburgh)" was "made by George Duncan & Sons about 1891..." [The Years of Duncan; Self published; 1980; pp. 79-80.] Krause uses the same pattern pieces shown in the Kamm catalog page cuts but has cut each form from the catalog page and rearranged the images around her text.

The first pattern made in Washington, Pennsylvania in February 1893 was #2000 or Flower Scroll. It is reasonable to conclude that the second pattern at Washington was #2001.

Some of the unique amber stained decoration on



#2001, as well as Ribbed Droplet Band, Zipper Slash, Duncan #88 and Finecut and Six Panel will be discussed in a future issue of the newsletter.



What the Heck Is It?:

For a number of years I have seen pieces of what may be called Fleur-de-Lis Intaglio. It has a lot of wear and ground bases, found only in large pieces, brilliant glass with lead, and stained in ruby and amber. I suspect that it is European.

BALL AND BAR

MFR: Westmoreland Glass Co.
 YOP: c. 1896
 OMN: Unknown
 NAME: Kamm Book 7, p. 21
 LOOK LIKE: Westmoreland Ester; Prism with Ball and Button
 REF: Kamm, Book 7, p. 21; Wallace-Homestead Price Guide, Miller, Robert ed.; 1975; p. 256.

Kamm makes the attribution to Westmoreland by comparison to the Esther pattern in Kamm, Book 1, p. 111. Miller states that there is a table set and "[p]robably other pieces." He may be taking the tankard creamer as shown in the price guide as evidence of a table set.



Another interesting, translate puzzling,
piece is the illustrated tumbler.

Miscellaneous:

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

Our newest add-ition is not ruby stained. She is,



however,
photogenic.

How did the presser get a swirled optic with a straight throw plunger? If he used a swirled pattern plunger on the throw it would have



literally screwed itself into the mold and would seem impossible to release

after the glass set. Did they unscrew the tumbler from the plunger after the mold was opened? In any event, what the heck is it.



Carla sends her regards.