

A COLOR PICTURE GUIDE TO OVER  
100 TYPES OF

BOOK 2

*Collectible  
Glass*





# The Cover

Our cover picture is an assortment of Burmese, the strong steady favorite of glass collectors for many years. Popularized by the Mt. Washington Glass Co. of New Bedford, Mass. from 1885 through the Gay Nineties, it was licensed also to Thos. Webb & Sons of England, and collectors are not generally concerned about the exact source.

The vase at left has decorating typically Mt. Washington known as Queen's design, a style used on a group presented to and admired by Queen Victoria. This occasion probably inspired Webb's designation of their Burmese as "Queen's Burmese Ware". The fairy lamp is so marked in an incised circle in the base.

To start the numbering sequence used in this book, consider top row numbered 1 to 5, left to right, and bottom row 6 to 10.



## COLLECTIBLE GLASS BOOK 2

### 1966

It is impossible to give proper credit to the many who have helped us with this second book. Collectively, the greatest assistance came from the hundreds who told us what they would like to see in a continuation of our work, and from the many dealers and collectors who helped us find it.

Since our first publication we have had the pleasure of touring some 75,000 miles to the five boundaries of the continental U.S., and in that time we have visited large and small shows in many states. We can still say that the items shown are not borrowed from museums or collections; they are turning up if you can find them.

By using three extra pages, and packing them full we have filled most of your requests. To be economically possible to produce this work, a page must be photographed on one film. It is therefore technically and physically impossible to keep related groups together, and you must forgive more than an occasional intrusion.

We were skeptical at first in showing glass that no one could positively identify, but you have given us courage to continue this exposure, and you will find these items sprinkled throughout the pages. Our last page is devoted to them exclusively.

From our cross-country observations of the past three years we can definitely state that collecting in general, and glass in particular, is on a steep climb. Again we must caution you that as a result there are many reproductions and fake signatures hitherto unreported. To be secure in your collecting you must fortify yourself with good reading on the subject. We hope you will use this guide discreetly with the help of a well-informed dealer or collector.

Experience is still the best teacher.

## Something for Beginners

11,12,13. 'These marbled glass items are marked with an eagle in the letter "A" A late glass just showing in antique shops by Anchor Glass Co. wide variations in color. No. 12 in some areas is tagged Pumpkin Slag.

14. Attributed by some to Mt. Washington, we have seen this shape with Peloton treatment. See No. 165.

15,20,21,22,24. Mercury, or silvered glass was produced in quantity by many firms, but is increasingly hard to find in perfect condition or in color. No. 15, cut mercury, has a heavy glass overlay deep cut almost to the "silver" and is extremely rare today.

23. Bristol, made here and in England is still in plentiful supply, but this color is not common.

CUSTARD GLASS. This overall category covers a number of opalescent to opaque, ivory to yellow colors, given more specific names by their various makers. It was very popular in the first 20 years or so of this century, and a big business must have been done in souvenir items, along with conventional ware. Northwood was responsible for much of it, but many other marks are found.

18. Chrysanthemum Sprig by Northwood about 1898. This has full "Northwood" in script pressed in base.

16,17. These are produced by McKee Brothers, Pittsburgh (1850-1890) and have pressed "McK" in a circle.

25. Not marked.

26. Krystol, mark of Jefferson Glass Co.; earlier Ohio Flint Glass Co.

27. Not marked, pattern is the inverted Fan & Feather, found in several clear colors and pink slag.

28,29,30. These are all Heisey, the familiar "H" in a diamond. A Heisey & Co., Newark, Ohio, 1895 to 1958.

19. Shirley Temple souvenirs must already be collectible as they are found in shops all over the country. 32,33,34,35. We showed one of these in black satin in our first book. One was found marked U.S.G. Co., (1891-1930) a combine of many glass houses mostly Pennsylvania and Ohio. One member firm was A.J. Beatty & Sons, Tiffin, Ohio, which probably explains some calling this "Tiffin Glass".







## **Souvenir, Novelty and Old**

36. Squirrel on acorn in shiny opaque, maker unknown.

37. Witch's ball.

38. The Syria Shrine of Pittsburgh distributed at national conventions souvenir glass in various shapes. Convention city and year was given (1893 to 1918). This one says St. Paul 1908. Made by Specialty Glass Co. of Grapeville, Pa., which later became Westmoreland.

39. Collectors of chocolate glass (caramel slag) seem to prefer items where clear amber spots or edges are visible. Indiana Tumbler & Goblet Co., Greentown Ind. to 1903. For more "Greentown opaque see 102,103,104.

40. Large pressed letters on cover tell us this is a FLY TRAP.

41. From the box containing this glass knife "The v new VITEV Glass, Made in USA, Renwal Distributing Co., New York."

42. Glass chains were popular whimsies of glass workers.

43. Christmas lights, hung by wires, candle inside. These are found in many colors.

44. Sulphide marbles thought to be from midwest glass houses.

45. Swirl marbles, many made in Germany were popular in early 1900's.

46. Satin finish bristol Easter egg.

47. Marked "Libbey Glass Co. Toledo, O. World's

Columbia Exposition 1893". For more see 345,

346,347. 48,49,61 Steigel-type glass from last half 18th century.

50. Novel inkwell from 1800's by Baccarat of France.

51. This one by Cambridge Glass Co., Cambridge O. This has "C" in triangle. "Near-cut" is also mark of this company.

52,53. These free-blown novelty wines by Stevens & Williams, England.

54. Called "Bottoms Up" in the trade, this "Design for a Cup" was issued in 1929 to Will Low Batchner of Rock Tavern, New York,

55. Stoddard, New Hampshire, inkwell, period 1842 1872.

56. Design and shape suggests approx. same period as above.

57. Book-shaped well cut paperweight.

58. Maize, a pattern by W.L. Libbey & Son Toledo about 1890.

59. A souvenir from the 1876 Philadelphia Exposition by Gillinder & Sons of that city.

60. This glass scoop used by Ph. W Delmann & Co.Confectioners, New Orleans.

62. Figure marked Victoria. Probably Ra Derbyshire,

63. Sandwich-type opalescent drawer pulls.

64. We thought you would like to see a wine bottle floor where the current gold strikes are being made off the Florida coast.

65. Faint rainbow iridescence, engraved "N O Exposition, 1885".

66. Also from New Orleans, black glass with silver deposit marked "Rex, New Orleans, 1917."

67. Not much to represent a great name Vallerystahl, Alsace, France, last made about 1918.

68. Known as "Helmet Butter", design not traced to source. Probably by Sunderland.

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## **Iridescent Glass**

Carnival glass collectors were shaken by a recent re-issue of this glass from the old molds, but activity is back to normal with more attention given to rare patterns, pastels, red, and advertising pieces.

69. White carnival in a pattern called Dahlia.

70. Smoke carnival in the lustre rose pattern by Imperial.

71. Unknown.

72. Mold-blown, probably Bohemian.

73. Plain iridescent items in various colors were made by Imperial along with carnival and are referred to as Imperial Jewels.

74. Shape and technique similar to products of the Mt. Washington Glass Co.

75. Not claimed to be Steuben, but in that tradition, with tumbler resting on flange inside neck of pitcher.

76. Red Carnival in a basket weave pattern.

77. Pastel, or ice-green carnival in a berry pattern.

78. Pastel blue carnival swan

79. Pastel blue in Persian Medallion by Fenton.

80. Typical Bohemian (Czechoslovakia) iridescent.

81. This has "Czechoslovakia" etched in base.

82. "Imperial Art Glass" produced in 1923-24.

83. This heavy glass is probably intended to resemble ancient glass. Could be Webb about 1882.

84,85,86,87. Because this good glass, bronze glass, by Webb is not yet well recognized, we are giving several samples. It was very popular when produced in the 1880's.

88. This fits exactly a good quality glass made by Fenton in 1926 which they called Fenton Art Glass, and the color Karnak red.

89. For lack of a better name, some dealers are calling this "tinsel glass". 90. Better than average Mary Gregory style decorating on a well made thinly iridescent goblet.

91. Peach carnival in the four flowers pattern.







## **Opaque Glass**

92. An original paper label identifies this as Albertine by Mt. Washington. Name of glass soon changed to the more familiar Crown Milano. Note raised cross design in body. See also 348.
93. Kelva by C. F. Monroe Co., Meriden, Conn. (1890-1918).
94. We have seen exact shape and size in Webb Burmese.
95. Body glass marked Pairpoint, successor to Mt. Washington.
96. Pattern No. 20 by Challinor-Taylor, Pittsburgh from the 1880's found in other colors. See No. 229.
97. This has the pressed mark, often referred to as "English" mark, which is actually head of peacock used by Sowerby, Ellison Glassworks, Gateshead, England up to 1900.
98. Best opinion to date is that the "propellor" mark (three-bladed symbol in circle) is a Webb decorator's mark.
- 99,100. Marked C.F. M. Co. Nakara, this Monroe is identical to their Kelva. They also produced Wavecrest.
101. Mt. Washington.
- 102,103,104 Greentown opaque (See No. 39). The mugs were usually mustard containers one of these has the paper mustard label in base.
105. This vase from a console set in acid finish opal glass marked Richardson (England) which would date it before 1900.
106. At first glance this resembles Crown Milano, but an elaborate stamped mark with horseshoe says "Tischer" Karlsbad. Karlsbad, Austria became Karlovy Vary, Czechoslovakia, in 1918 when the new country was formed. Moser glass is found marked both Karlsbad and Czechoslovakia. See 209,367.
107. A mark yet unidentified is the "FPK" (Reverse F common with P and small K at base of stem). Heavier than Bristol.
108. Identified as Sandwich.
109. A decorator of C.F. Monroe had these opal blanks pressed with his initials CVH in base. The painting is signed Carl V. Helmschmidt.







## **Miscellaneous**

110. This tobacco jar by Handel of Meriden, Conn. is opal glass with fired enamel and ceramic top. First quarter this century.

111,112,124. Sandwich-type opalescent.

113. Good decorating on opalescent lavender. Maker unknown.

114. Rare acid cut back by Mt. Washington. Has been seen in cameo head pattern and with pink and yellow overlay.

115. Smith Brothers of New Bedford, Mass., decorators and cutters concurrent with Mt. Washington. Familiar mark is reddish-brown stamped mark: Rampant Lion and "Trade Mark".

116. Well made, cased, with excellent decoration, this is likely a product of England in the art glass period. Probably Stourbridge.

117,122. Color shape and decoration indicate Webb.

118. Mother-of-pearl satin, made by several good glass houses, is almost as rare in pure white as the elusive rainbow, lavender and green.

119,123. By comparison with two items marked Royal Flemish and Napoli, respectively, we conclude that these well-decorated vases are products of Mt. Washington.

120. Stourbridge glass of 1880's, probably decorated by Hawkes of Dudley.

121. This particular filigree glass platter was a product of England, but limited in production due to high cost of manufacture.

125. Handel, rough texture decoration fused to clear glass blank. Signed by artist in base.

126. Along with the familiar Gibson Girl plates, there was also this Gibson Girl pattern in glass, probably early 1900's.

127. It is hard to pinpoint the source of MOP satin, but an identical shape has been seen in Sandwich peachblow.



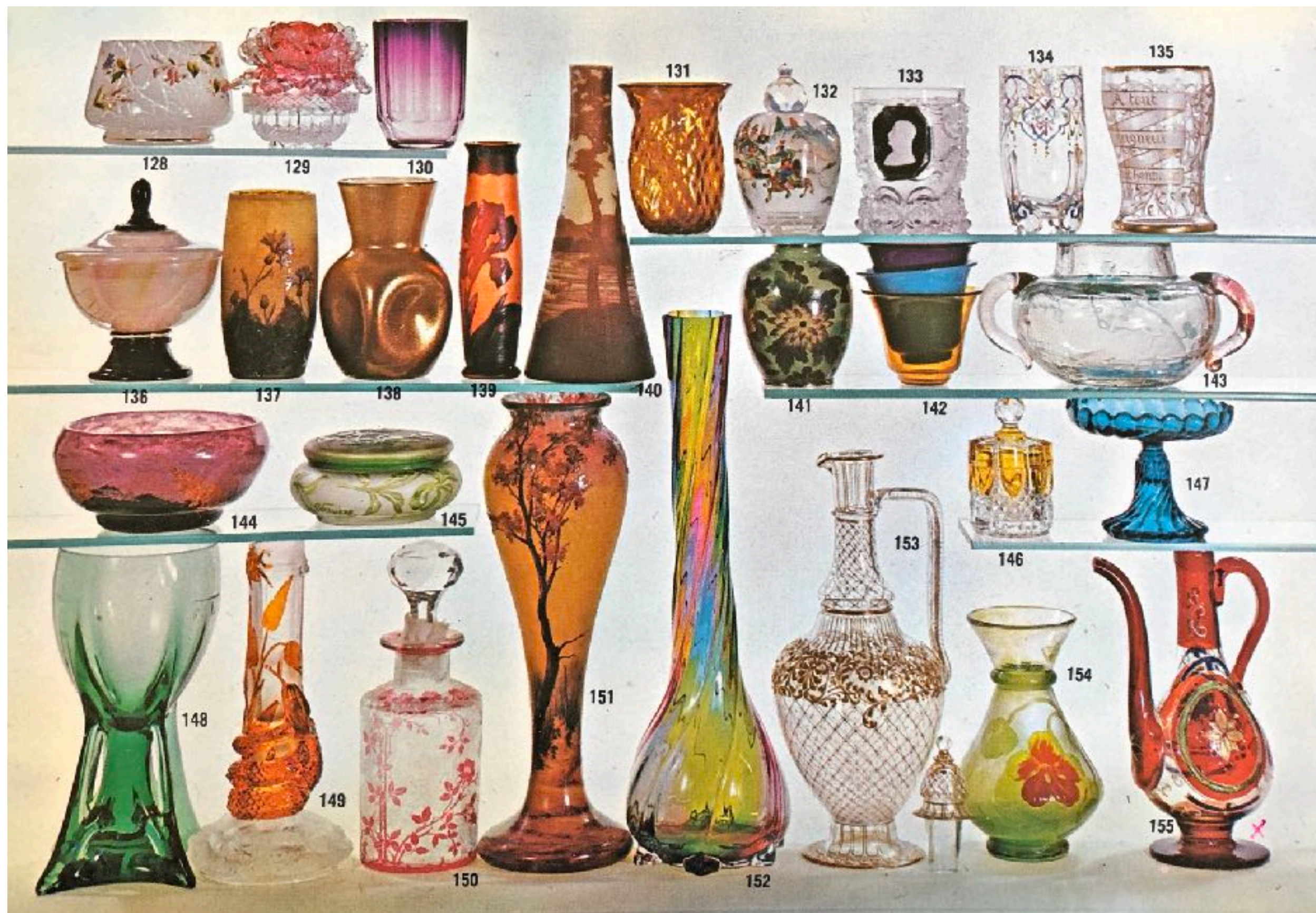




## **French, Other Continental, and Oriental**

128. No identity. The enamel work is good.
129. A tangle of glass leaves on a Clark base.
130. Shaded crystal with polished panels typical of good glass houses in France and Austria.
- 131,138. Solid aventurine (Goldstone). Originating from one Italian source, goldstone is exported in bulk shapes world wide.
132. Chinese snuff bottle. Cameo work on outside, painted inside. Probably Baccarat copy.
133. Sulphide tumbler, probably Baccarat, France. The embedded cameo is backed with black tape for picture.
134. Footed tumbler with good enamel work.
135. Free-blown French tumbler with much engraving and gold. Inscription is an old medeival toast "To all Lords, all Honor". Accurate engraving in base says "C.G. et Co. 5th Ave." presumably the importer.
136. From Munich, Germany, this is lightly etched "Jean Beck, Munchen" Slightly iridescent, we have seen it also in steel grey
137. A tumbler by Daum (Nancy, France).
139. Deep cameo, signature looks like "Harrart".
140. Cameo signed Richard, French Art Nouveau period.
141. Transparent cloisonne enamel on glass was known in France as Plique-a-jour. It was known to have been produced by one Fernand Thesmar about 1890. Currently produced in Japan in limited quantities.
142. Pekin glass from China in three colors.
143. Early Galle cameo inscribed with diamond point in base "Emile Galle, Nancy". with many added flourishes.
144. Patches of embedded and stretched metallic foil in glass by Daum.
145. Signed in cameo relief "C. Vessiere." In silver script in base "Orchide" (the pattern?) C. Vessiere, Baccarat, Nancy.'
146. Pressed glass by Val St. Lambert, Belgium.
147. Pressed glass by Baccarat.
148. From France, a fancy wrought and blown mug.
149. More pressed glass from Baccarat.
150. Cameo by St. Louis, France, also famous for fine paperweights.
151. Cameo by Mueller Fres. (Bros.) Luneville, France.
152. Dealers call this French rainbow glass. Some-times cased, we have no information. Cstrecke
153. J & L Lobmeyer, Austria. The letters JLM, entwined, are in gold at base of handle.
154. Signed "Geb. Christian, Meisenthal, Loth." Galle supposedly did his first glass work in Meisenthal 1866-70, not on today's maps.
155. Thought to be old Bohemian or Russian.







### **Spatter, Splash and Spangle**

156. From an area dealer and good collector we are told that this was made for a short time in Bellaire, Ohio, about 25 yrs. ago.

157,159,160,163,165,167. Peloton. Because this fine glass is still abused by misrepresentation we are showing various samples. The random glass threads can be exposed as in 159, marvered and satinized as 165, or marvered and cased with clear, ribbed or smooth.

165. To support those who claim Peloton was made in U.S. by Mt. Washington, we should note that metal lid has Pairpoint mark. It may be significant also that the thread colors here match exactly the colors found in a rainbow glass attributed to Mt. Washington.

158,162. Typical spatter glass of late 1880's.

161,168. Spangle glass (spatter with mica or metal Tic flecks), of same period. Many sources, including Hobbs & Brockunier of Wheeling. The blue vase resembles glass made by Sowerby which they called blue nugget.

164. A one-family glass of small production from Scotland is this Gray-Stan.

166. Stevens & Williams produced spatter glass, much of it a variation of tortoise glass. This basket, combined with leaf-textured exterior surface and gold decoration is marked with their incised mark "Stevens & Williams, Stourbridge, Art Glass."

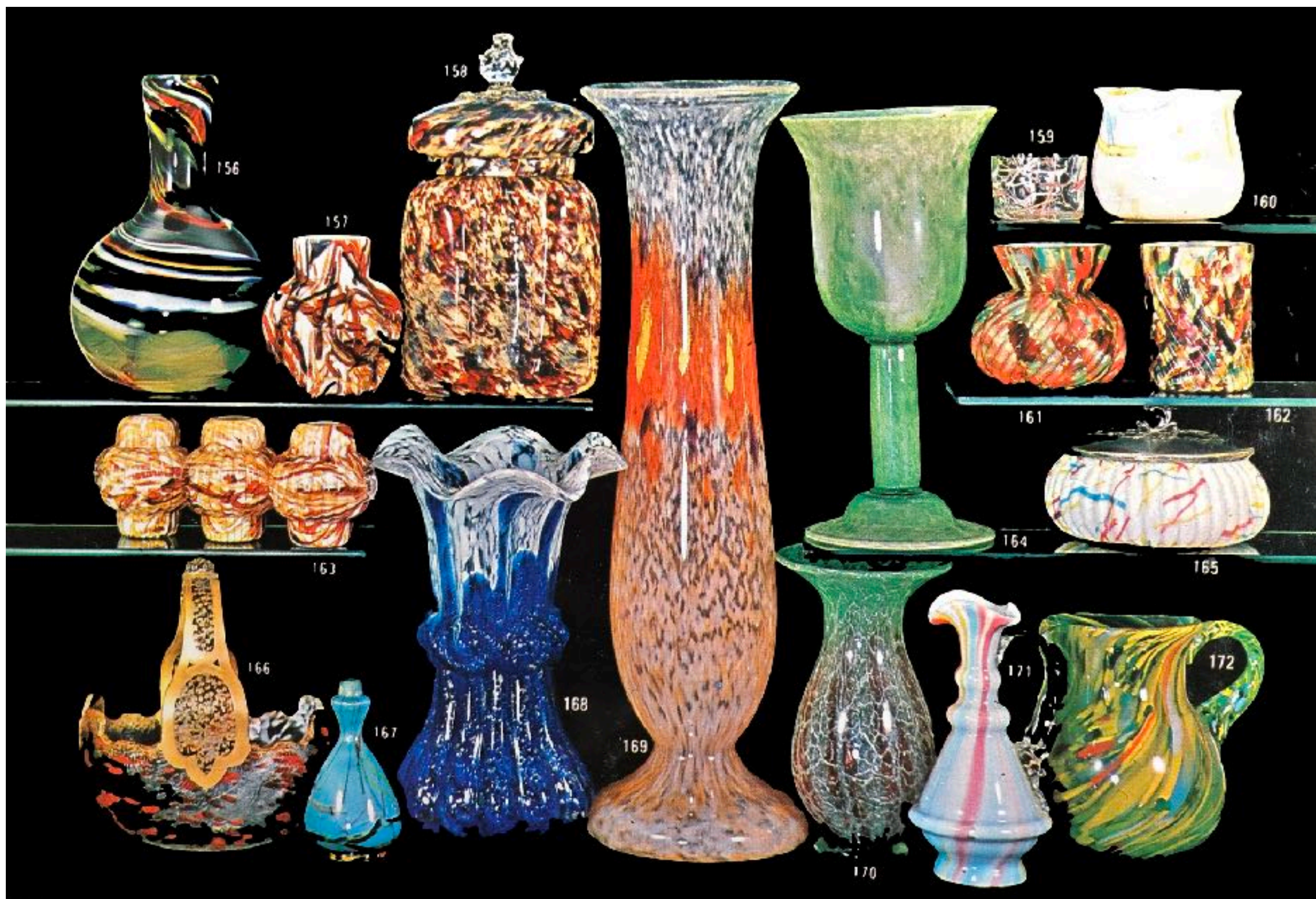
169. Kimballos Acceeded Durand at Vineland, N. J. about 1932 and continued to make this cluthatype glass for a few months. When signed it has metallic script K in pontil, number, month and day.

170. Marked "Germany".

171. Compare colors with 165. It is possible that a small gather of glass could have picked up colored threads; then blown and shaped. However, since threads are not distinct, this would not qualify as Peloton.

172. As tribute to a great old south Jersey glassblower, A. Hofbauer, people in that area are proud to own this glass made by him in his declining years.



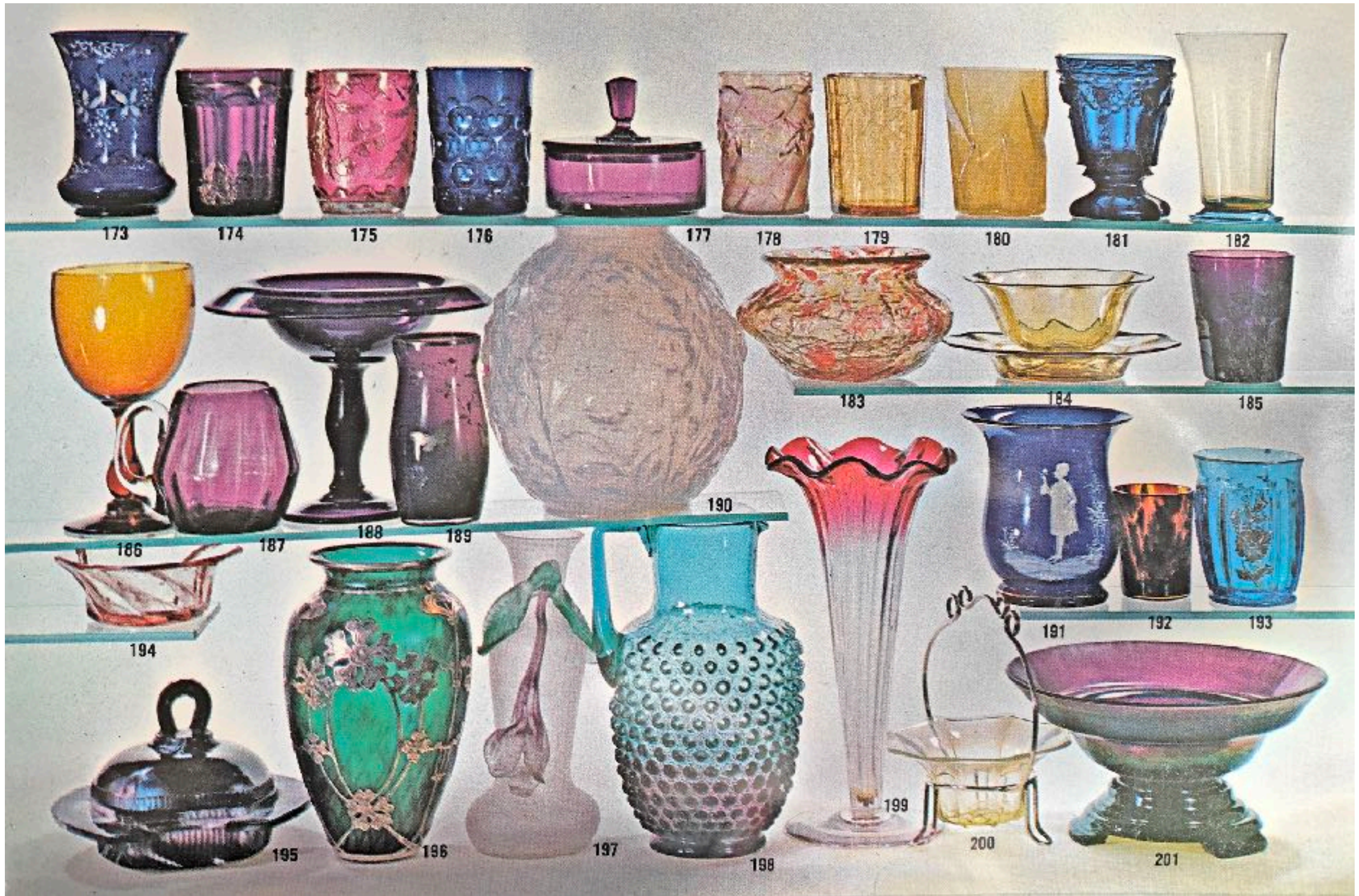




### **Various Pressed and Blown**

173. Bohemian glass via Lebanon sent us by a good friend.
174. Leaf Medallion, maker unknown.
175. The familiar Delaware pattern by U.S. Glass Co. about 1900.
176. Heisey.
177. Marked with "I" bisecting "M". Mark unknown at present.
178. Royal Ivy pattern credited to Northwood, but harder to find in this rainbow crackle. 179. Barley pattern by Campbells & Co., Pittsburgh about 1885. Wheat Barley, Bryce Bros.' 180. Strange angular pattern, unnamed, seen also in lavender other coloins. Kanne 1900.
181. Pressed flint glass from Pittsburgh area.
182. A one-owner item given us by one of the last really great glass artisans still living, Emil J. Larson. He made this at Dorflinger, White Mills, Pa., a name famous for the best in cut glass for at least 50 years. The company resorted to blown glass wares when lead oxide was unobtainable during World War I, and the company failed soon after.
183. Very heavy glass, Stourbridge, but not S & W. 184. Another Larson item made at Durand. Among his many talents was the application of a fine edging. He said workers called this lustre glass.
185. Cambridge Glass Co. (See item 51.)
- 186,201. Cheap glass made at Durand in their last days. The bowl, made in several colors has rough iridescence; base shiny. 187. Another current south Jersey glass, Clevenger. 188. Pressed glass by McKee. See also 16,17. 189. Smoky amethyst with silver deposit from Czechoslovakia.
190. Verlys operated here and in France; a late glass. This signature is engraved; French pressed. Marked Czechoslovakia with Mary Gregory style decorating. This style originated there; was copied best by Sandwich where it got its name. Still being imitated by home decorators and importers.
192. Tortoise glass at its best. Much was made at Sandwich.
193. A numbered pattern by Jefferson Glass Co., Follansbee, W. Va., (1901-1920).
194. Heisey.
195. Sowerby marbled glass. See 97. (Purple slag, mosaic glass etc.)
196. A rarity in MOP satin, uncased, with silver overlay.
197. Old Bohemian applied glass decoration, about 1850.
198. Mold-blown hollow hob pitcher.
199. Rubina crystal, a flashed shading.
200. Fine glass with much disagreement as to source.







## **Cut and Polished**

As with clear cut crystal, colored and overlay cut glass have few signatures and attribution is difficult. It must be evaluated by the quality and amount of cutting.

202. A late Bohemian tumbler.

203. Exterior all cut and polished triangles.

204. Baccarat, about 1850. Painted design in base causes a dazzle of color when viewed from above by prismatic effect of polished panels and curved interior.

205. Triple overlay tumbler.

206. These simpler designs are considered to be early Bohemian.

207. Accurate concave circles create a pleasing effect.

208. Simple cut facets and stem in canary yellow.

209. Etched in base "Moser, Made in Czechoslovakia" (after 1918). See item 106.

210. Note carefully applied lip: a rod of twisted ribbon with aventurine.

211,213. Cut overlay by Durand.

212. In addition to polished panels there is an intaglio cut floral design.

214. An unusual overlay color.

215,216,220. Multi-layered glass cut in broad deep facets to expose several layers is known as stone glass. An aged tag on bottle says "Chocolate colour glass bottle from Shandon Collection". Probably Eggerman, German

217. Deep intaglio cut from black to clear signed Libbey. We have seen similar work in red and green over clear.

218. Accurate cutting, no identity.

219. Extreme accuracy in an overall difficult design, with hollow stem. Marked "R.S. Ehrenfeld" probably Austrian.

221. Thick and heavy with much cutting. Frederick Carder of Steuben fame saw this before his death and presumed it to be a presentation piece by Pairpoint.

222. On special order Durand would cut designs in their familiar feather pattern pieces. Only Emil Larson made this exclusive Durand glass, and only their best cutter Charles Link, was entrusted to cut it. Durand operated seven years, from about 1925 to 1932.







### **Pink for the Ladies**

223. Gunderson was a big name in Pairpoint and Mt. Washington. This is Gunderson peachblow from the 1940's, an attempt at copying the old New England glass.

225. Early decorated MOP tumbler.

226. Marked "Patented" in shiny block letters, this is a prestige mark in this glass, believed to be Webb.

227. Not all agree this is really peachblow, but by common usage it has become known as Sandwich Peachblow.

228,238. Good glass by Monot Stumpf, Pantin France, as indicated by paper label on one.

224,239. Similar to above, but not the quality.

229. It looks like pink slag, but has Challinor-Taylor flower pattern. See 96.

230. Overshot, certainly made at Sandwich, but probably not exclusively so.

231,240. Often represented as Webb peachblow. Goulet be Webb, but only colors like\_357,358 are accepted as such by discriminating collectors. Probably Sterling,

232. Cased decorated Victorian glass made here, England and the Continent.

233,234,235. A heat-developed color that would not be incorrect to call a peachblow type. This pattern always has nine swirls. Metal fitting has two patent dates, 1867 and 1882.

236,237,243,244. For what it's worth, this is per persistently called New Martinsville peachblow. Source or period unknown at present. Steuben's popular Rosaline, with alabaster finial.

242. Engraved pink Engraved pink overlay on white opal. The holder is by Forbes Silver Co. Could be Cambridge.

245. Items like this with fine decorating usually attributed to Webb. Stourbridge by age





## **Loops, Swirls, Stripes**

Looped decorating on glass is as old as glass itself. Glass workers in the Nailsea district of England in the early 1800's were principally concerned with bottles and containers, but produced so many whimsies with loopings that even today collectors have a tendency to call anything with loops "Nailsea Glass". Loopings were popular in the old South Jersey glass. Acidized, some glass houses gave it the more sophisticated name of Verre moire because it resembled moire silk.

246,262. Typical verre moire items. Definitely Stourbridge Probably Stevens & Williams.

247. Concentric threading over concentric loops.

248. We would like someone to come up with a name for this good glass which appears to be European.

249. Heavy threads on a pressed body marked "J".

250. Probably our nearest thing to Nailsea glass, as it comes from England of early 1800.

251. Mold-blown, flashed color, prominent ribs.

252. Royal ivy pattern again with rainbow backing. See 178.

253,255. Tiffany's great glass technician, Arthur Nash, continued operating for a short time at Corona, L. I. at the end of the Tiffany era. He patented this striped glass. Little is seen, and least of all on red base glass. Subsequently Libbey produced a small amount from the Nash patent and called it "Chintz" glass. Item 253 is by Libbey.

254. Fry Foval. (See more Fry next page). We have seen these loopings in green and pink.

256, 260. These colors credited to John Northwood of England, sometimes called Northwood pulled.

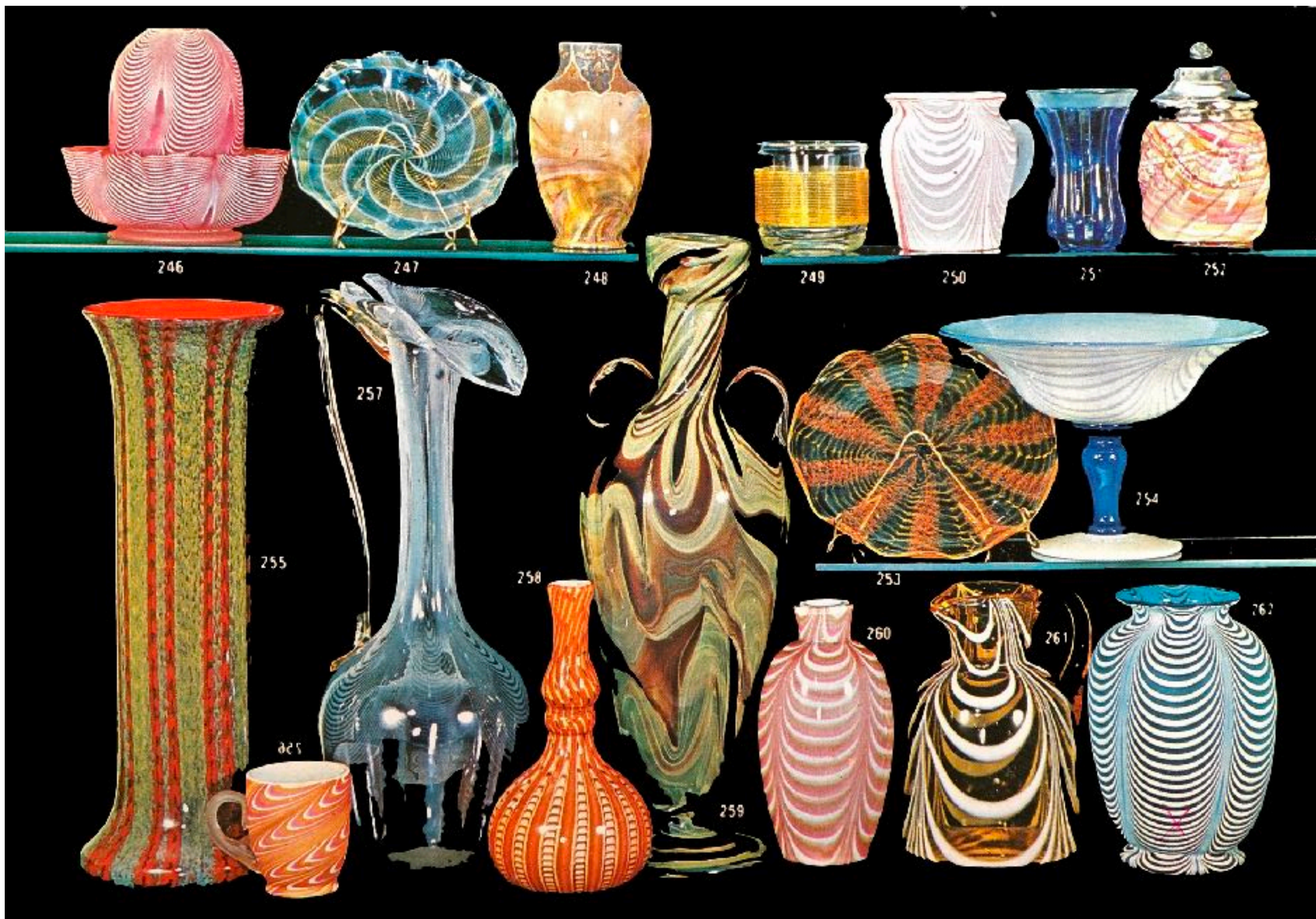
257. Faint white loops on clear glass, maker un known.

258. Stevens & Williams about 1885.

259. Mosaic or marbled glass.

261. Only a suspicion that this is Fry.







## **FRY, STEUBEN AND OTHERS**

Because of many requests to see Fry blown glass, we are showing several samples. (H.C. Fry Co., Rochester, Pa., best known for cut glass). The blown glass was produced about four years in the late 1920's. There is yet a question of the origin of the word "Foval" but as used it seems to include the opalescent glass, often used in combination of blue, green, pink and possibly other colors.

263,264,267,271,274,278,281. Fry Foval. 267,274,271 are from a tea set that has a textured surface. 265,266. Fry supposedly had the first heat-proof glass. These items are pressed, and marked with a number in addition to "Fry Oven-glass, Pat 5-8-17, 5-27-19"

268. Francesware of the 1880's by Hobbs and Brockunier, Wheeling.

269. Some call this Steuben apricot jade, but there is room for doubt.

270,272. These have an English flavor, exact source unknown.

273. Steuben Ivory. This is also found with black handles.

275. Yellow jade, credited to Steuben.

276. A style of applied glass decorating referred to as Mat-Su-No-Ke, originated by Stevens & Williams.

277. Another vase with the propellor mark. See 98.

278. A generation or more before French cameo hit full stride, Baccarat made this vase about 1850. Note two overlay colors that overlap slightly at center.

280. Marked with large fleur-de-lis and SW, this Stevens & Williams rare glass consisted of silver foil sandwiched between layers of glass and is called Silveria.

282. Steuben pink cluthra with opalescent handles.







## **VARIOUS BLOWN GLASS**

In this group are a few known items, but all of good quality. Steuben's popularity stimulated imitations of color and shape, and with prices going up there are now fake signatures and much loose attribution. We hope that continued research will draw finer lines.

283. An unfamiliar color, otherwise resembling Fry Foval, but not so attributed.

284,288,290,295,300,303. These are probably Steuben, but no signatures.

285. Stevens & Williams.

286. Steuben, but not a production item. Remnants of millefiori canes on deep ruby glass.

287. Exactly color of celeste blue, this could be Sinclair item.

289. From a reliable source, attributed to Fry.

290-1. Color resembles Fry, but not attributed.

290-2. This from a set marked Sinclair, a cutting and decorating firm in Corning. Sinclair mark is fancy "S" in a wreath. Sinclair operated about five years in the early 1920's.

291,298. These looped designs thought by some to be Fry.

292. Not accepted as Steuben because of filigree handle.

293. Not accepted as Steuben because of gold decoration. Could be Stevens & Williams.

294,296,297,305. No attribution.

299. Steuben, in one of several amber colors.

301,304. Color of blue jade, but not accepted as Steuben.

302. Pairpoint

306. No signature, this has all the requirements of moss agate, made both by S & Wand Steuben. This leans more to the English variety.







## **STEUBEN GLASS**

These pictures will not add much to the recent good books on the subject, but you asked for them.

307. Not Steuben, this was intended to show a good sample of gold resist. The applied gold design resisted the erosion of hydrofluoric acid which etched away and roughened the background.

308. Here is a late Murano glass item that has a fake Steuben signature. These fake signatures are attributed to Oklahoma, and are slightly larger than the genuine, deeply etched.

309. Color and shape right, but not yet identified as Steuben.

310,315. Steuben baskets in Pomona green and flemish blue.

311. Steuben's cerise ruby.

312. Steuben, in a color most prefer to call "vase line".

313,323. Steuben bubbly glass, reeded.

314. Steuben topaz with cobalt blue trim.

316,319,325. Verre-de-soie treatment. Here is an area of Steuben-Fry disagreement. By comparisons with two known Steuben items we go along with Steuben.

317. Steuben amethyst.

318. Though elsewhere illustrated as a Sandwich item, our best opinions credit this to Steuben.

320. Steuben gold ruby.

321. Steuben green jade with alabaster handles.

322. Steuben's ivory and black.

324. Steuben in Spanish green.

326. Undoubtedly a Steuben blank, this is engraved and signed Hawkes.







### **Good Iridescent Glass**

327. Nash. See 253,255. 328. Steuben's gold aurene lining on calcite.

329,338. The Durand deep crackle glass.

330,336. Pastel Tiffany. Note that some of this glass is irridized, some not.

331. Not marked, but similar to Durand's lustre glass.

332. Steuben aurene.

333. Kew-Blas, Union Glass Co., Somerville, Mass. 1800's to 1924.

334. Gold leaf and enamel on gold iridescent. Not signed.

335. By contrast we have included this Bohemian iridescent item. This ware with endless variations is found in abundance, and opened the way for the many and varied fake signatures.

337. A rare plate in the King Tut design made by Larson at Durand.

339. Here the Larson influence is seen in a signed Quezal vase, where he spent some time before Durand.

340. Steuben blue aurene.

341. Not well known is this good iridescent glass made by Fostoria and called Iris glass in the early 1900's.

342. Tiffany.

343. Steuben, in a combination of aurene colors.

344. Good quality, but not signed, this could be early Tiffany.







### **All Goodies except one**

345,346. Libbey, successor to New England Glass Co., moved to Toledo about 1890. They operated a pilot glass plant at the Chicago Columbian Exposition in 1893 and produced there much flashed ruby as souvenirs. Also souvenir pieces were these delicate ribbed peachblow items, which to differentiate from the earlier could best be called Libbey peachblow.

347. The same forms were made in this blue homogenous, seemingly more scarce than the peachblow.

348. A Mt. Washington product in short supply, this was decorated on the inside, and marked "Napoli". Note raised cross design on exterior as in No. 92.

349. The favored Coraline decorating is on MOP satin, most common color being yellow.

350. Hobnail amberina, thought to be midwestern.

351. Signed Webb cameo in a familiar color.

352. We'll use blue-rina as the best name for this currently popular glass. The ruby is flashed. A similar item has been identified by paper label as having been made by the New England Glass Co.

353. "Libbey Amberina" was signed in etched script on the small quantity produced during its unsuccessful revival in the 1920's.

354,355,356. Alexandrite produced by Webb in the early 1900's has wide color variation, but most popular is that with the wide blue edge.

357. MOP by Webb in peachblow coloring. See next item.

358. Discriminating collectors will accept only this color as Webb peachblow. The lining (back of plate) must be a rich cream color.

359. Usually called New England amberina, much of this pressed variety in daisy and button was also made by Hobbs & Brockunier.

360. Rainbow MOP marked "patent". See No. 226.

361. Wheeling peachblow by Hobbs & Brockunier.

362. MOP with crescent-shaped air traps.

363. All-fuchsia amberina.

364. Here is a current good quality imported reproduction of Victorian blown glass.

365,366. Replica of the famous Morgan vase in Wheeling peachblow, shiny and acid.

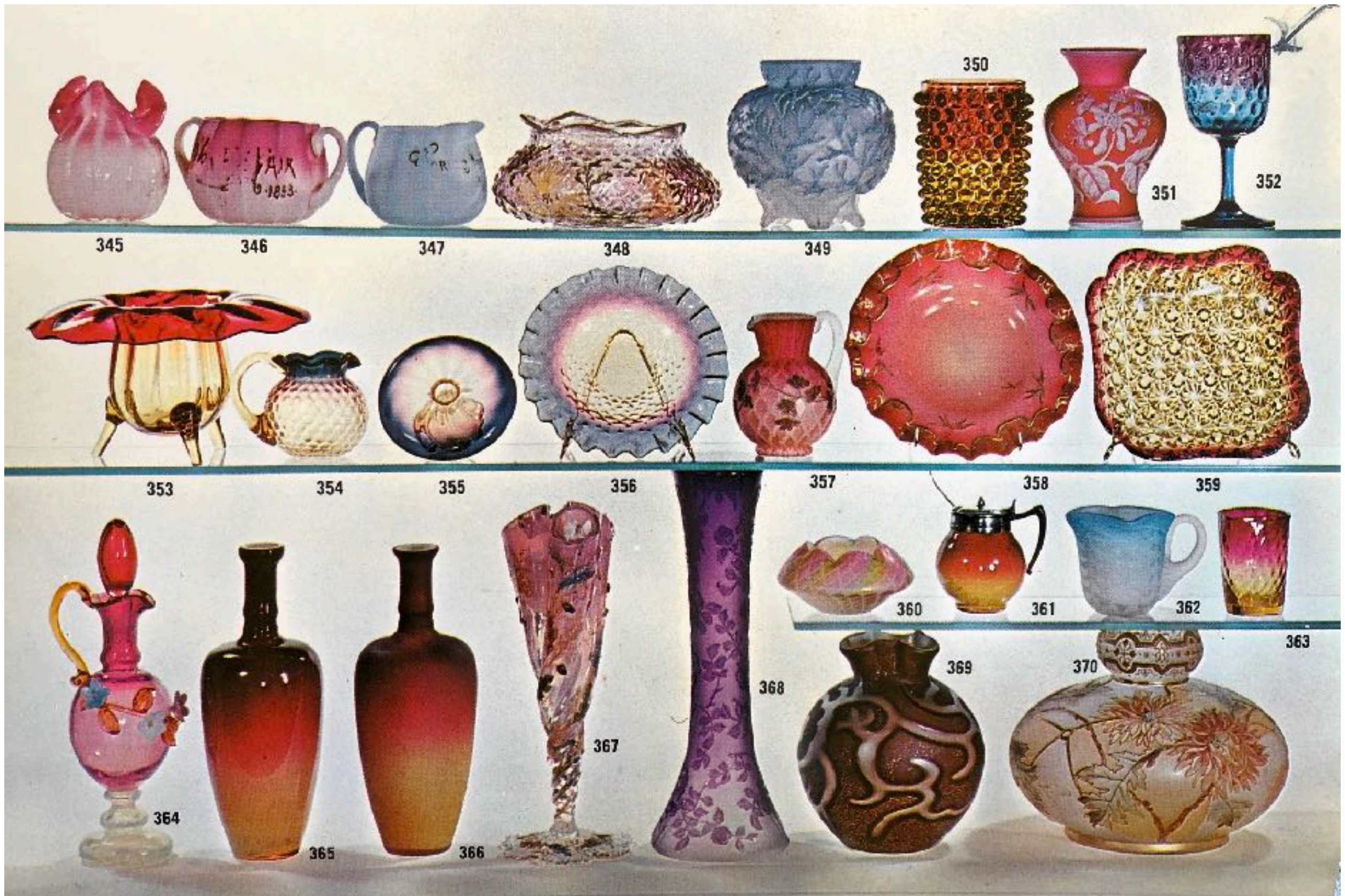
367. Moser, Karlsbad. Typical are the small applied acorns and multi-colored leaves with much gold tracery.

368. Deep acid cut back signed "Stevens & Williams Art Glass."

369. Mother-of-pearl signed with number and "Patent".

370. Mt. Washington's Royal Flemish.







### **Something to speculate about**

We have little information as to source or age of these items, but hope this exposure might bring something out.

371. This is imitation Pomona, usually tagged midwestern and often with this style decorating.

372. Heavy glass, marbled.

373. Just before press time we learned this is Richardson, England, about 1860.

374. Found in England, this resembles Graystan, but not signed.

375. We have information that this is Thos. Webb & Sons' Old Roman made about 1888. This is extremely rare, and not well known.

376. This waffle pattern appears always in this exact shading with enamel decorating

377. Icy-looking crystal with recessed dragon in base, and small raised mark shaped like a bee.

378,384. Color combinations not usually encountered.

379. Fine decorating on frosted clear glass.

380. Faint rainbow hues, small metallic flecks, not in the usual tradition of spangle glass.

381. Rough exterior, painted on inside, signed "Ambero C."

382. Fine applied edges. Durand collectors won't claim it.

383. Seen also in blue with same brown smoky swirl, this is sometimes marked "Made in England."

385. Heavy, with shallow crackle, does not qualify as Durand.

386. Rough exterior from fused small granules. Some call it Bella Ware.

387. Well-spaced bubbles and cutting could make this Pairpoint.

388. Another clutha-type glass leaning toward moss agate.

389. Shiny glass, contains swirls of green and silver-colored metallic particles, not as brilliant as aventurine.



