

Ruth Webb Lee &amp; James H. Rose

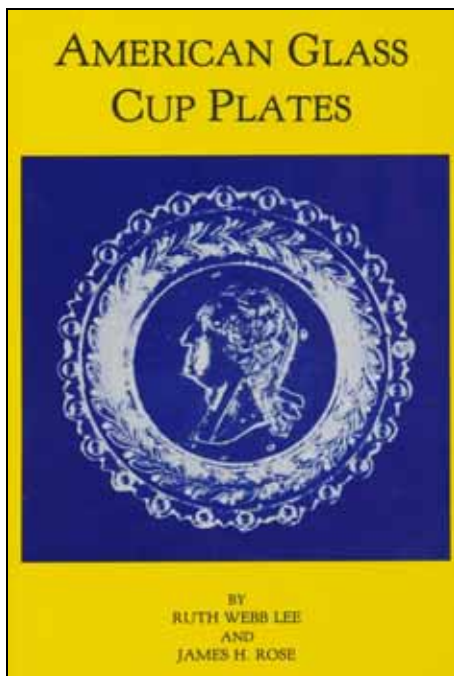
1948

## Auszug aus „American Glass Cup Plates“ Teller Queen Victoria, England, und aus europäischen Glaswerken um 1840

Ruth Webb Lee & James H. Rose  
**American Glass Cup Plates**  
**The First Classified Check List and Historical**  
**Treatise on the Subject**  
**2<sup>nd</sup> edition 1985, Charles E. Tuttle Co., Rutland,**  
**Vermont & Tokyo, Japan**  
**ISBN: 091087218X**  
**1<sup>st</sup> edition, Selbstverlag, Northborough**  
**Massachusetts, 1948**

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Ruth Webb Lee & James H. Rose, American Glass Cup Plates  
 2<sup>nd</sup> edition, Rutland 1985, Einband  
 George Washington Cup Plate, p. 306, No. 560  
 probably Pittsburgh, Midwest, coll. Marble



Ruth Webb Lee und James H. Rose haben ihr Buch über „American Glass Cup plates“ 1948 herausgebracht. 1985 wurde es offenbar eingescannt und neu ausgedruckt. Das bedeutet, dass die Fotos so schlecht sind, wie sie 1948 eben in allen Büchern waren. Die Ausführung des Reprints von Tuttle & Co. ist aber miserabel, die Heftung ist so schlecht, dass einem das Buch in einzelne Seiten zerfällt. Davor kann man nur warnen. Selbst das Reprint ist in den USA aber offenbar so begehrt, dass amerikanische Antiquariate über AMAZON Preise von über €200 verlangen. Die gleichen Reprints kann man aber über <http://www.abebooks.de/> aus den USA auch ab rund €25 bis rund €100 bekommen! Der Versand geht rasant!

Im Vorwort erheben die Verfasser den Anspruch: „this pioneer book **will stand as a definitive and final word on the subject**“. Das war schon sehr mutig, wenn man bedenkt, wie schmal die Grundlage war, auf der sie ihre Zuschreibungen machen konnten.

Das Buch „**Early American Pressed Glass**“ hatte Ruth Webb Lee schon **1931** im Selbstverlag herausgegeben. Für alle Pressglas-Sammler in den USA war - und ist - es die „Bibel“.

Selbstverständlich war es um **1948** - nach dem Ende des Zweiten Weltkriegs - sehr schwierig **Kataloge** oder **Anzeigen** von Glaswerken in Fachmagazinen zu finden und zu bekommen. Die fast **1000 Teller** konnten Lee & Rose also nur nach den Vermutungen der Sammler in den USA zuschreiben. Der amerikanische Patriotismus ging damals so weit, dass man anscheinend in Frankreich gerade Baccarat, in Belgien Val. St. Lambert und in England kein einziges Glaswerk kannte. Die Zuordnung solcher Teller, die nicht direkt einem amerikanischen Glaswerk zugeordnet werden konnten und wahrscheinlich aus Europa kamen, war damals noch viel schwerer und unsicherer als heute, wo immerhin Kataloge von Launay, Hautin & Cie. für Baccarat und St. Louis gefunden wurden. Kataloge von Val. St. Lambert wurden in Belgien gefunden und einige wurden im Victoria & Albert Museum in London aufbewahrt. Es gab noch keine systematischen Ausgrabungen auf dem Gelände Sandwich & Boston Co. Glass Works, wo man mit gefundenen Scherben Gläser zuordnen konnte.

Einer der wichtigsten Partner des Buches war der Sammler **Albert C. Marble**, der über viele Jahre schon vor dem Zweiten Weltkrieg „Cup Plates“ gesammelt und katalogisiert hatte. Eine große Sammlung hat auch **Paul Carson** eingebracht.

Der erste Teil des Buches bringt eine **Einführung in die Geschichte der Herstellung von Pressglas in den USA**. Sie ist auf das wichtigste beschränkt, bringt aber viele Details, die auch die Probleme aufzeigen, die beim frühen Pressglas erst einmal überwunden werden mussten. Diese Kapitel sind für Sammler sehr lesenswert. Sie erklären viele Herstellungsfehler.

Schon wegen der Technik der Herstellung waren **kleine, flache Teller**, mit einem Relief-Dekor auf der Unterseite - neben **Salzfässern** - die ersten **Massenprodukte** aus Glas. Durch das Pressen waren sie in den USA auch billiger als die bis dahin verwendeten Untertassen aus Porzellan oder Keramik.

Lee & Rose unterscheiden dann die kleinen Teller nach ihrem Durchmesser: kleiner als 4 inch (ca. 10 cm) sind „**Cup Plates**“, ab 4 ¼ inch handelt es sich um „**Toddy Plates**“, die nur am Rande auch behandelt werden. Damit fallen die meisten Teller mit mehr als 4 inch / 10 cm Durchmesser aus ihrem Buch heraus. Die Herstellung der ersten Teller aus Pressglas war ja nicht auf kleine Untertassen beschränkt.

**Vor allem werden durch die Trennung nach Größe die sicher aus England kommenden, nur wenig größeren Andenkenteller Queen Victoria No. 270 ... von den etwas größeren No. 815, 816, 817, 818, 825, 826,**

**828, 829 und 830, plate 115 und 116, S. 388 f., abgetrennt!**

Die Kataloge von **Launay, Hautin & Cie. für Baccarat und St. Louis** zeigen, welche Vielfalt schon ab **1830/31 in Frankreich** produziert werden konnte. Die in der Rakow Library des CMOG aufbewahrten Kataloge von **d'Artigues, Vonèche, um 1825, Val St. Lambert um 1829 und Zoude, Namur, um 1831**, zeigen, dass etwa **ab 1830 das Angebot sprunghaft gestiegen** ist. Die **Andenkenteller für Queen Victoria um 1840** zeigen ebenfalls, was schon damals schon geleistet wurde. Man kann sich gut vorstellen, z.B. die **Boston & Sandwich Glass Co.** und die **New England Glass Co.** das alles auch schon um **1830** konnten.

Andererseits wäre das Buch durch die Aufnahme aller Teller auch aus allen Nähten geplatzt. Es hat auch so schon 445 Seiten.

Lee & Rose haben die **Teller nach Mustern geordnet**, was die beste Übersicht über verwandte Muster und ihre Weiterentwicklung ermöglichte. Solche Kompromisse erzwingen allerdings, dass man auf der Suche nach einem Teller mit einem seltenen Muster oft das ganze Buch durchforschen muss.

**Angesichts der Probleme der Zuschreibung ist es erstaunlich, was Lee & Rose und die Sammler, die die beiden unterstützt haben, geleistet haben! Mit Recht ist dieses Buch die „Bibel II“ der amerikanischen Pressglas-Sammler geworden.**

Und außerdem muss man staunen, welche **„nationale“ Bedeutung für Sammler in den USA gepresste Gläser** hatten, die **in Europa von allen Glashistorikern ohne Ausnahme verachtet** waren. Selbstverständlich kam diese Bedeutung auch daher, dass das **Pressen von Glas zur kostengünstigen Versorgung** der immer weiter wachsenden und zuwandernden Bevölkerung mit Haushaltsgeschirr selbstverständlich war.

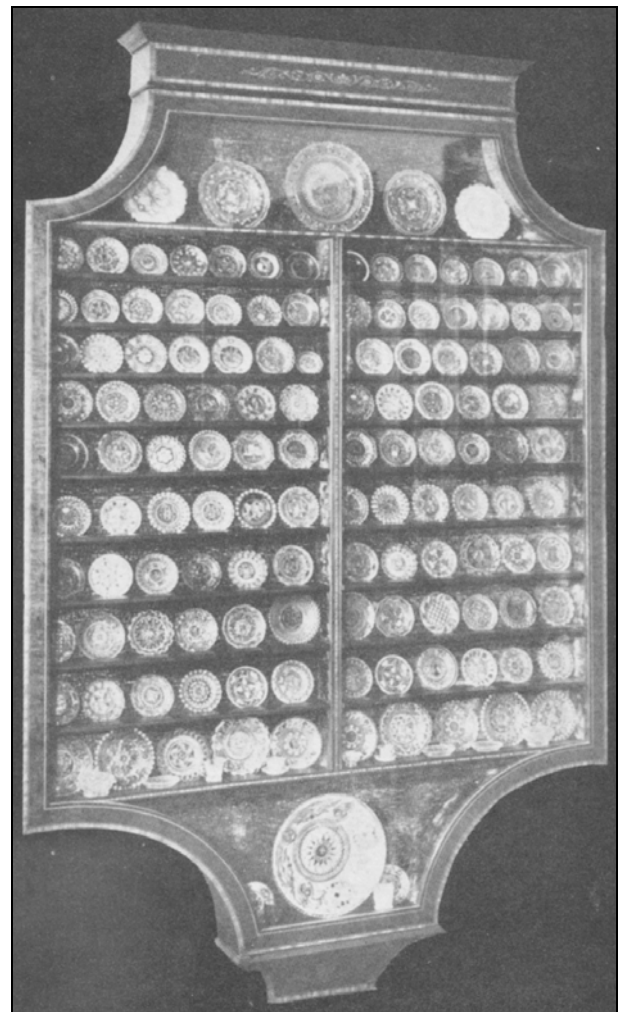
Dr. **Manfred Franke** hat um **1980** gerade seine Magisterarbeit verfasst, die er **1990** erweitert als Dissertation eingereicht hat. Zu dieser Zeit gab es gerade einige schmale **englische Bücher über Pressglas aus England** und es gab als einzige zuverlässige und „amtliche“ Quelle den **Bestandskatalog „American Pressed Glass“ des CMOG, den Jane Shadel Spillman 1981** herausgegeben hat. Spillman stützte sich bei der Zuschreibung oft auf die Arbeit von Lee & Rose 1948, weil es gar keine andere Quelle gab. Um **1980** begann auch **AIHV** sich auf den Kongressen mit Pressglas zu befassen. **Wakefield, Spillman, Morris** und Dr. **Franke** hielten dort erste Vorträge, die noch heute als Quellen wertvoll sind. AIHV hat allerdings das Pressglas schon lange wieder aufgegeben.

Für die Pressglas-Korrespondenz sind hier nur die rund **40 Teller** aus Pressglas interessant, die **Europa** zugeschrieben wurden oder aus Europa in die USA gekommen waren. Teile dieser Kapitel werden hier dokumentiert. Gerade durch die Funde der Pressglas-Korrespondenz von 2 vollständigen **Katalogen Launay, Hautin & Cie. um 1840 und 1841** wurde die Zuschreibung der frühen Pressgläser von Baccarat und St. Louis

erheblich erleichtert. Außerdem wurden inzwischen weit **über 300 weitere Kataloge** von Glaswerken von Frankreich bis Polen gefunden. Deshalb können heute - 2008-08 - wenigstens einige Pressgläser sicher zugeschrieben werden, deren Herkunft Lee & Rose und Spillman noch unbekannt sein musste.

Bei den Tellern aus Europa habe ich gehofft, durch die von der PK gefundenen Musterbücher mehr Gläser identifizieren zu können. Aber die Bilder sind oft nicht klar erkennbar und andererseits: es gibt leider noch immer riesige „Schwarze Löcher“!

Abb. 2008-3/068  
Vitrine mit „Cup Plates“ des Sammlers Paul Carson aus Lee & Rose, Cup Plates, 1985, plate 125



Anlass für die Neubefassung mit Lee & Rose sowie Wakefield, Spillman und Franke waren **Andenkenteller für Queen Victoria**, die um **1840** in einer noch unbekannteren, englischen Pressglas-Manufaktur entstanden sind und teilweise mit den **eingepressten Initialen „D“, „W“ und „WR“** eines oder mehrerer Formenmacher aus Birmingham „signiert“ wurden.

Bemerkenswert ist nun eine Aufstellung von Lee & Rose über den zentralen **Teller mit dem Bild der Queen Victoria** zur Thronbesteigung und Krönung um 1837/1838, der am Rand mit den nationalen Symbolen von Rosen-, Distel- und Kleesprossen versehen wurde. Man könnte denken, dass alle diese Teller völlig gleich

aus einer Pressform gemacht wurden. Dabei gibt es Teller mit und ohne Initiale „W“. Es gibt nach der Feststellung von Lee & Rose auch abweichende Bilder der Queen. Und es gibt offenbar auch Versionen dieses Tellers, die in den USA - wahrscheinlich in **Sandwich** - hergestellt und vertrieben wurden - erstaunlich dass amerikanische Republikaner sich für das englische Königshaus interessiert haben, rund 60 Jahre nach dem Unabhängigkeitskrieg!

### Chapter VII, The Beginning of Pressing. First and Second Phase in the East Nos. 10 through 72, S 59 ff.

The first attempts at pressing are discussed in the opening chapters and need not be gone into here. It will suffice to say that, **since a cup plate mold was the simplest of all molds and a cup plate the easiest possible thing to press**, it seems likely the first cup plates followed closely on the heels of the **famous tumbler** which is supposed to have been the first piece made by the new process. Moreover, the earliest, or what we now think are **the earliest, cup plates are very crude**, which probably indicates that they were made during the experimental period. The first documentary evidence is an entry in the **Sandwich** account book where cup plates are mentioned under the date of **April 20, 1827**.

When we say, however, that a particular plate is early, it should be understood that **we refer not to the specific plate but to the mold which produced it**. There is every indication that the **first molds were used over a long period** so that, while the patterns are undoubtedly early, a cup plate in the pattern may have been pressed a decade later.

The plates in this section, except for an occasional late adaptation of an early design, were all **pressed in molds manufactured before the invention of the cap-ring** [Deckring]; in other words, in molds of the A, B-C or D (see Figure 3) type in which there was **no way to control edge thickness**. The result is that plates of the period vary greatly in this respect, but are more often thick than thin. Their designs are based on **cut glass patterns of the period** and are mostly geometric.

Proof examples, if the word is interpreted strictly, are extremely difficult if not impossible to find for several reasons. The earliest molds had no perceptible draw angle, so that **getting a plate out of the mold was a tricky operation**. Probably many rims were chipped at this time.

[...]

### The Second Phase of the Earliest Period S. 72 ff.

**The cap-ring is not yet used**. English, Irish and American geometrically cut glass still furnishes much of the inspiration for designs, but on a more delicate and complicated scale. The fan on the shoulder continues to appear; the **strawberry diamond** and **waffle** show up for the first time in pressed ware. Probably, however, the most characteristic feature of this group is the development of the **scalloped rim** [Rand mit Bögen] which, al-

though this is not generally understood, is also traceable to cut glass practice. **Naturalistic ornament**, the star, heart, sheaf of wheat - each treated in highly stylized form typical of the Classic Revival - begins to creep in. Individual specimens are still usually thick, and colored specimens are rarely seen.

**All of these plates are of eastern origin**, most of them from New England. Until very recent years, it was quite generally believed that all of the cup plates discussed in this section were made at NEG [**New England Glass Co., Cambridge**]. This theory still has some adherents, and indeed it is entirely possible that some of them were made at Cambridge. The chances, with but few exceptions, are that **most of them were pressed at Sandwich**, although toward the end of the period we meet a few plates that can be assigned with reasonable confidence to **Philadelphia**.

Several series in this section do not lend themselves to chronological treatment because their designs proved so popular that their manufacture was continued over a long period. To facilitate reference, these are listed with their earlier prototypes.

[...]

### Chapter VIII, The Transition Period in the East Nos. 75 through 109, S. 87 ff.

"**Transition**", as we use it here, **refers to style as well as technique**, but not necessarily to dates. Both distribution and design indicate two sources, and it is almost certain that one area would lag behind the other in the stream of technical development. Mr. Marble has in his collection a No. 90 bearing a label stating that it was purchased in **1829** and changed hands as a golden wedding present in **1879**. An average date for the plates in this section would be **about 1829-1830**.

Some of them were pressed in the **old, two-piece mold**. Others were made with what seems to have been an **experimental cap-ring**. This cap-ring was, in New England at least, very wide and carried the whole shoulder pattern, sometimes including even the table-ring. Such a mold had one and probably **two serious defects**. For one thing, a vertical fin nicely located to scratch polished tables tended to appear near the table-ring where the cap-ring joined the plunger. Moreover, unless the glass were worked at a very high temperature (unlikely at so early a date when wood must have been the fuel), there must have been a possibility that the gather would set prematurely before completely filling the mold.

**Designs** for the most part remain **geometric** but become **more complicated** and more delicate in scale. The plates are thinner, especially where the crude, early cap-ring was used. Rim treatment changes, the rope rim [Rand mit Schnur?] becoming the order of the day. Where **scalloped rims** are retained, they differ greatly from the standard types of the earliest period.

Judging by distribution as well as design, two sources are indicated, a factory in eastern **Pennsylvania** or **New Jersey** and one, maybe two, in **New England**. It is interesting to speculate on the precise origin of the New

England group. Lura Woodside Watkins, writing in *Antiques* for October, 1935, credits plates similar to Nos. 77 through 80 to the **New England Glass Co.** [...]

Chapter IX, *The Lacy Period. 1830-1845*, S. 104 *The Beginning in the West, with Eastern Additions to Close Series*, Nos. 120 through 196

The **Lacy period** is generally conceded to be **the peak of cup plate design and technique**. In design, although many geometric motifs persist, they are simply geometric and are not based on cut glass sources. There is an ever-increasing emphasis on **classic motifs**. Above all, there is the tendency to cover the background of the plates with some device like **stippling**, engine-turning, diagonal lines and so forth. Such background work seems to have been originally intended to **conceal imperfections** inherent in pressing, e.g., the unsightly scars caused by the shearing of the gather. Plates become thinner, more delicate and lighter, due to the almost universal use of a **narrow cap-ring**.

The **color range** is wide, wider in the East than in the Midwest. In New England, particularly, there was much experiment with color, and characteristic colors like **violet-blue, peacock-blue and canary-yellow** appear.

Except for an occasional discussion of the progression of design within a specific series, all attempts at chronological treatment are dropped. The period extends from about **1830 to 1840** (perhaps as late as 1845) and is treated as a whole.

Sources range from **New England** down through **New York City** (Gilliland), through **New Jersey** to **Philadelphia** and on to the **Pittsburgh** region.

[...]

## The Beginning in the Midwest S. 104 ff.

Although there is indisputable evidence (the **Bakewell patent** of September, **1825**) that pressing began early in the Midwest, we know of but one cup plate, No. 70, that was pressed there before the invention of the cap-ring. If, as we believe, the **cap-ring was in universal use by 1829 or 1830**, there is a four-year period in which but one cup plate pattern was made in the West. This seems most unlikely. Perhaps certain precap-ring plates now credited to Eastern, probably Philadelphia, sources are actually Midwestern pressings. It may be that the early Western plates are so rare that, so far, no examples have been recorded. Another possibility is that **1829** is too late a date to set for the Western adoption of cap-ring molds. Western manufacturers seem to have been a more adventurous and less cautious breed than their Eastern colleagues, so it would have been in character for them to seize upon the new invention while the New Englanders were no more than carefully testing it out. At any rate, always excluding No. 70, the **first recognizable Midwestern plates** were made with a cap-ring, had 30 large, deeply indented serrations and a turning or lathe center on the top of the plate in the form of a raised dot in the center. Mr. Cannon's careful laboratory research has shown that these, of all Midwestern plates, most nearly approach Eastern formulae in their high lead content. The Western tendency to **reduce the percentage of lead** seems to have begun very soon after **1830** and to have continued progressively, so that further research may give us a much better idea of dates.

Note that these early Western pressings all have geometric designs. They show the peculiar, cloth-like stippling characteristic of some Midwestern, probably **Pittsburgh**, moldmaker. Classic motives, notably the lunette, trefoil and cinquefoil, soon appear.

All we have seen show the lathe center on the top of the plate with one exception, and this was probably just a bad impression. These plates usually have pronounced fins and rough, pebbly surfaces. Note the cloth-like stippling and the relationship to the No. 655 eagle.

[...]

**Chapter XVI, Historical Busts, No. 560 - 586 B, Andenkenteller Queen Victoria, S. 315 ff., No. 570 - 585**

SG: Seit [Wakefield 1982/1983](#) steht fest, dass es von dem Teller mit dem Bild Victoria nach links blickend Versionen mit - und ohne - **eingepresste Initiale „W“** gibt. Damit eng verwandt sind weitere Andenkenteller mit eingepressten **Initialen „D“ und „WR“**. Diese Signaturen beweisen, dass sie u.a. von dem Formenmacher William Reading aus Birmingham für eine noch nicht bekannte Pressglas-Manufaktur in **England von 1837/1838 bis 1841** hergestellt wurden. Mit „WR“ gibt es einige weitere Gläser - 1 Kännchen und 4 Teller- die sicher ebenfalls in **England um 1840** hergestellt wurden. 5 Teller sind als **Kopien von Baccarat und St. Louis 1837 - 1841** nachweisbar. Von Lee & Rose wurden diese wichtigen Initialen nur bei wenigen Tellern beschrieben. Vielleicht waren auch die beschriebenen Teller gemarkt - wir wissen es nicht. Immerhin wird auf **Plate 115, No. 815**, ein bisher nicht beachteter Teller mit der **Initiale „D“** beschrieben! Sicher ist inzwischen, dass diese Teller aus England kamen. Es ist aber gut vorstellbar, dass auch **Sandwich** solche Andenkenteller als Kopien und mit eigenen Mustern für den Markt USA und England hergestellt hat. Lee & Rose weisen diese Andenkenteller Queen Victoria nicht den Tellern aus Europa zu! Ihre Zuschreibung **„Origin uncertain“** - Hersteller unbekannt - lässt aber eine Herkunft als Import in die USA offen. Bei einigen verwandten Tellern mit anderen Mustern wird **„Origin English“** angegeben.

Die Verwendung von „inch“ [amerik. Zoll] mit 25,4 mm und die übliche Unterteilung in 1/4, 1/8 oder 1/16 inch sowie die oft „unrund“ hergestellten Teller erschweren einen Vergleich der Maße unter den wenigen gefundenen Tellern. Die beiden Teller Sammlung Vogt

PV-483 - ohne Initiale - und PV-503 - mit Initiale „W“ - haben einen Durchmesser von 99 mm = 3,897 ... inch. 1/16 inch sind bereits 1,6 mm, 1/8 inch sind bereits 3,2 mm, 1/4 inch sind mehr als 6,3 mm! Die Initiale „WR“ ist nicht einmal 4 mm breit! Für den gleichen Teller wird bei [Spillman 1981, S. 361, No. 1405, ohne „W“](#), als Durchmesser 98 mm angegeben, bei [Wakefield 1983, S. 335, Fig. 1, mit „W“](#), wird der Durchmesser nicht angegeben. In [Wakefield 1982](#) wird dieser Teller nicht abgebildet.

Die beiden **Teller Vogt PV-483 und PV-503** sind - stark vergrößert - identisch. Kleinere Unterschiede könnten Schlampereien der Herstellung sein oder durch das Feuer-Polieren entstanden sein. Der Teller PV-503 ist sicher die schlechter ausgeführte Version. Mit den unscharfen 5 Bildern und Beschreibungen in Lee & Rose kann man die Teller Vogt keinem der Typen No. 570 bis 574 zuordnen. Es geht nur über die **58 bzw. 59 Bögen!** Aber allein schon durch die Initiale „W“ war sicher, dass es sich um **zwei verschiedene Pressformen** handeln musste. Mit den damaligen Mitteln der Formenmacher war eine zweite, vollständig gleiche Pressform kaum herzustellen. Wahrscheinlich war die **mit „W“ signierte Pressform die originale**. Die zweite Pressform ohne Initiale „W“ könnte nach der Abnutzung der originalen Form sogar von einem anderen Formenmacher - unabhängig oder in der inzwischen aufgebauten Werkstatt der Manufaktur - stammen. Sicher kommen beide Teller aus der selben Manufaktur.

**Siehe PK 2008-3, Vogt, Andenkenteller Queen Victoria mit der Initiale „WR“ ...**

**Chapter XVI Historical Busts, No. 560 - 586 B, Andenkenteller Queen Victoria, S. 315 ff., No. 570 - 585**

	Diam. inch	Rim [Rand]	Origin	Colors	Rarity
No. 570	4	65 even scallops [Bögen]	Uncertain	Clear [farblos]	Rare

The V-device centering the border crown is not stippled. The **bust has practically no details**. The most noticeable feature of the face is the beadiness [perlen-artig] of the eyes. As in all these lacy Victorias, the shoulder pattern is slightly different from other members of the series. Mr. Marble lists a 65-scallop variant only 3 3/4" in diameter which we have not seen.

	Diam. inch	Rim	Origin	Colors	Rarity
No. 571	3 7/8	59 even scallops	Uncertain	Clear	Rare

This is rarer than the preceding plate and **differs from it not only in size and number of serrations but in minor details of the shoulder pattern**. Here, the mouth and nose show, the neckline of the dress is higher and a necklace or, possibly, the edge of a collar appears. The V-device is not stippled, and the three lobes of the cross [Arme des Kreuzes] atop the crown are plainly delineated as in the previous plate.

	Diam. inch	Rim	Origin	Colors	Rarity
No. 572	3 15/16	60 even scallops	Uncertain	Clear	Rare

This is still rarer than either of the preceding plates. The **Maltese cross atop the crown is smaller**. The **hair is arranged in a softer way**. The necklace and neckline of the gown is much the same, but the front of the bodice is made up of more prominent diagonal lines. Again the V-device in the crown is not stippled.

	Diam. inch	Rim	Origin	Colors	Rarity
No. 573	3 7/8	58 even scallops	Uncertain	Clear	Very rare

**Details of the face and bust are almost completely lacking** [fehlen], much as in No. 570, but the beady-eyed effect of that plate is missing. The V-device is stippled. The **gown is the off-the-shoulder type and no collar** can be seen. There is a distinct part in her hair.

	Diam. inch	Rim	Origin	Colors	Rarity
No. 574	3 7/8	58 even scallops	Uncertain	Clear	Extremely rare

The V-device in the crown is stippled. The **face and details of the gown** (the high-necked type) are **much clearer** than in the preceding plate and there seems to be a collar above the bodice. **Border details differ considerably**.

	Diam. inch	Rim	Origin	Colors	Rarity
No. 575	3 1/2 scant	25 large scallops with 2 smaller ones between	Probably <b>Sandwich</b>	Clear	Scarce

**All specimens we have seen were fire-polished.**

	Diam. inch	Rim	Origin	Colors	Rarity
No. 576	3 9/16	25 large scallops with 2 smaller ones between	Probably <b>Sandwich</b>	Clear <b>Dark blue</b> <b>Medium blue</b> <b>Amethyst</b>	Scarce Extremely rare Unique Unique

**We cannot be sure that this is a true variant.** The slightly larger diameter could be due to a little less heat in fire-polishing. The medium blue and amethyst specimens are in the collection of the late Dr. H. A. Morrill.

	Diam. inch	Rim	Origin	Colors	Rarity
No. 577	3 9/16	25 large scallops with 2 smaller ones between	Probably <b>Sandwich</b>	Clear Dark blue	Extremely rare Unique

The shoulder of this type is concave. In other words, the shape is **rather like a sauce dish**. The blue example is in Mr. Cannon's collection.

	Diam. inch	Rim	Origin	Colors	Rarity
No. 578	3 5/8	25 large scallops with 2 smaller ones between	Probably <b>Sandwich</b>	Amber [bernstein]	Extremely rare

This also has the **concave shoulder**. No clear specimens are known. One amber one is in Mrs. Parker's collection and the other is in the Morrill collection.

	Diam. inch	Rim	Origin	Colors	Rarity
No. 579	3 15/16	25 large scallops with 2 smaller ones between	Probably <b>Sandwich</b>	Clear	Very rare

	Diam. inch	Rim	Origin	Colors	Rarity
No. 580	3 3/4	<b>56</b> even scallops	<b>English</b>	Clear	Extremely rare

Although there is, so far, no analogous serration pattern, **we feel that these Victoria and Albert plates were most likely made in the same factory that pressed the lacy Victorias**. [SG: No. 570 - 574] The location and type of the inscription is similar and the treatment of the **elongated rosebud** is, we think, characteristic.

	Diam. inch	Rim	Origin	Colors	Rarity
No. 580-A	3 3/4	<b>57</b> even scallops	<b>English</b>	Clear	Extremely rare

Figures are lacking as to whether or not there is a measurable difference in rarity between the three variants of this plate. It is possible that the 57- and 58-scallop types are the rarer.

	Diam. inch	Rim	Origin	Colors	Rarity
No. 580-B	3 3/4	<b>58</b> even scallops	<b>English</b>	Clear	Extremely rare

As in the preceding plate, the only variation is in the number of serrations. For larger, **toddy size, Victoria and Alberts see No. 826**.

No. 581 is reserved for a new discovery.

	Diam. inch	Rim	Origin	Colors	Rarity
No. 582	3 3/4	56 even scallops	<b>English</b>	Blue?	Uncertain

The serrations, judged from a photograph, **seem to match those on the 56-scallop Victoria and Albert**. On this plate the serrations are lightly flashed. No clear examples have been reported and the only colored one known is in the Hutchins Estate. We have not seen this plate, whose color is described as both green and blue.

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5 Teller Queen Victoria No. 570 - 574, England, um 1837/1838, aus Lee & Rose, Cup Plates, S. 315 ff., Plate 90

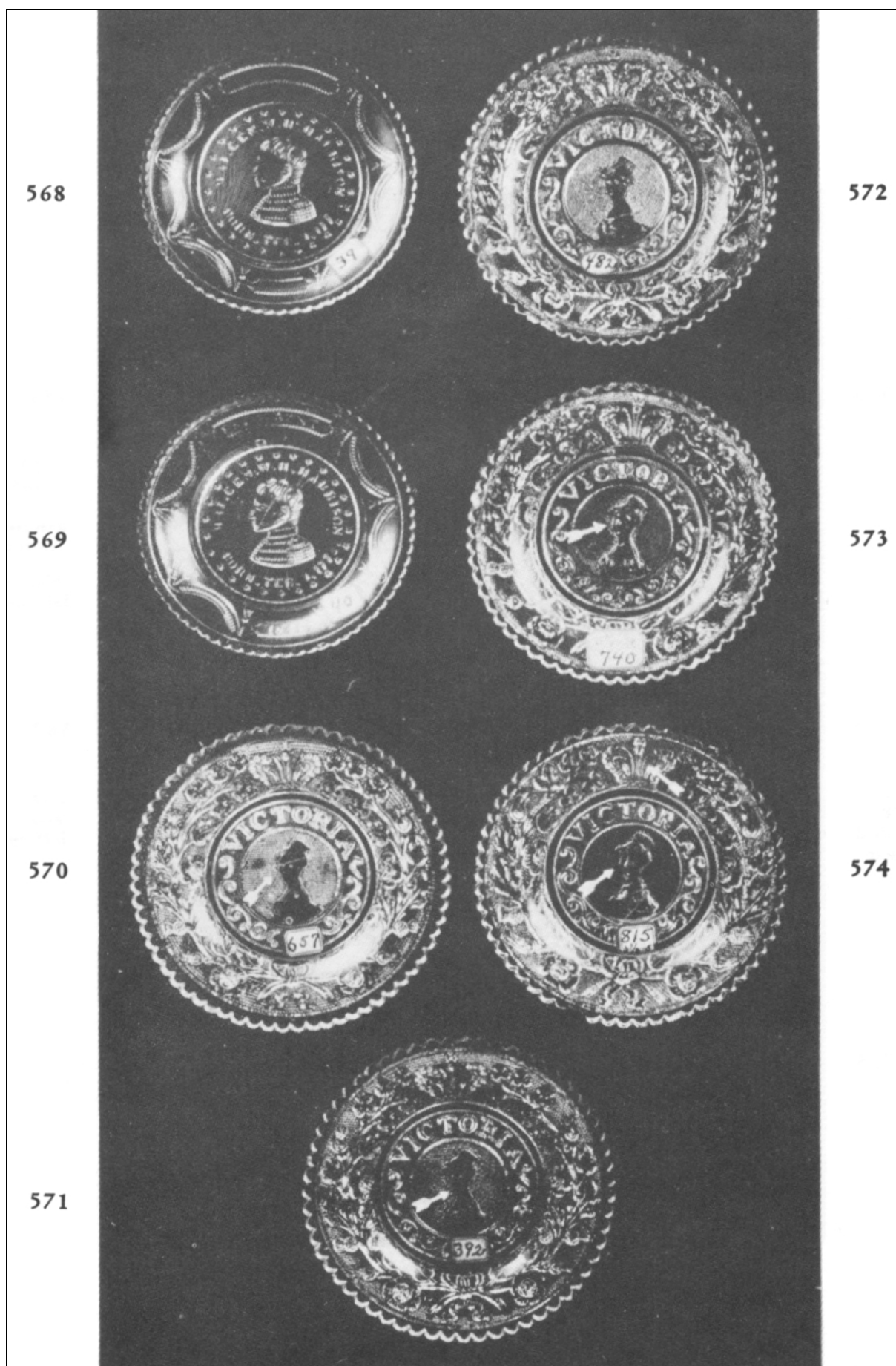
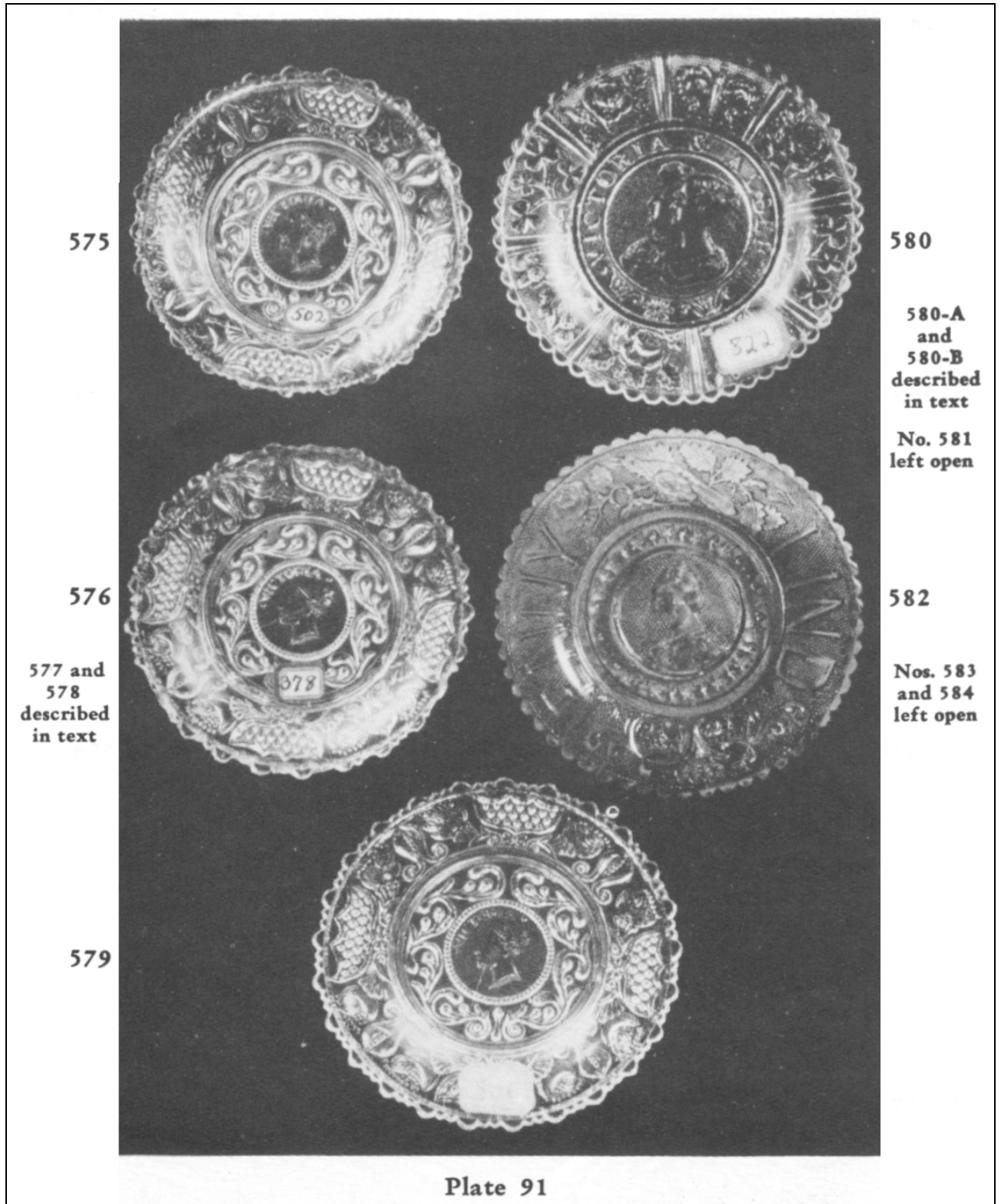


Abb. 2008-3/070

5 Teller Queen Victoria No. 575 - 582, England und Sandwich, USA, um 1840, aus Lee & Rose, Cup Plates, S. 315 ff., Plate 91



⇒⇒



## Chapter XXIII, Toddy Plates Nos. 800 through 841, S. 382 ff., Plates 113 - 117

The diameters of Nos. 800 through 804 on **Plate 113** are **4 1/4" or more**, and so fall outside the arbitrarily set limits of cup plates in this book. While they are universally called "**toddy plates**", there is an excellent chance that they were made for and **used as cup plates**. The argument is that these larger plates provided a receptacle for a spoon [Fläche für den Löffel] and, in fact, the problem of **what was done with a spoon when the smaller plates were used** has always puzzled us. Left in the cup, it would have invited disaster; put on the tablecloth, it would have left a stain. Even if the bowl of a teaspoon were put onto one of the smaller plates, its handle would have slanted in such a way that drops of whatever beverage [Getränk] was being used might have drained onto the cloth. These larger plates may very well be an attempt to solve this problem. They exist in great variety and should be investigated, classified and recorded. **Here we have not even made a beginning.**

Of those shown, No. 800 with its bull's-eye rim is extremely rare, but Nos. 800-A through 804 are readily found. The only ones of the group to be found in color are No. 800-A, which turns up occasionally in a reddish puce, and No. 802 which is recorded in both blue and opal. A 77 even-serration variant (with the stippled center) of No. 802 is listed by Mr. Marble under his number, M-846. As a matter of fact, it is not at all unlikely that other variations of all these plates exist.

Nos. 800, 800-A, 801 and 802 are of **Midwestern** origin [Region Pittsburgh], according to distribution as well as style. No definite attribution can be made in the case of either No. 803 or No. 804. These are widely distributed and their peacock-feather shoulder pattern was used both in the West (**Curling's Fort Pitt Glass Works**) and in the East at **Sandwich**.

No. 805 has been reserved for a new discovery.

The plates shown on **Plate 114** all exceed 4 1/4" in diameter and, consequently, are universally considered toddy plates although, as we have said earlier, they may have been manufactured as cup plates for a more exacting clientele, the carriage trade, so to speak. Nos. 806, 807 and 808 are of Eastern, probably **New England**, origin, in spite of the fact that their shoulder pattern is remarkably like that on the Midwestern Constitution cup plates. Everything - characteristic color range, typical stippling of serrations as well as density of distribution - indicates this.

Of the three, No. 806 is the rarest and No. 808 the commonest. No. 807 is found, very rarely, in a deep blue, while No. 808 occurs not only in this same deep blue but in a curious soft, light blue and, rarely, in a brilliant peacock-blue.

No. 809 has been reserved for a new discovery.

The peculiar No. 810 is a thick, early pressing. It is found, in our experience, mostly in central **Pennsylvania**, but the plate is so rare that distribution is meaningless so far as attribution is concerned.

No. 811 is equally rare; it turns up a little farther east in the normal distribution range of the early **Philadelphia** glasshouses, like its matching cup plate, No. 69, and there can be little doubt that it was made somewhere in that area.

No. 812 is no more than a sample of a type of which there are a legion of variants. Some of these are probably quite rare, but the majority are most likely to be common.

Nos. 813 and 814 are reserved for new discoveries.

#### [Andenkenteller Queen Victoria, England, um 1840]

**Plate 115** shows another group of large plates. **No. 815** has the **initial "D"** between two rays of its sunburst. The possible significance of this mark is discussed under **No. 818**. As with other plates similarly marked, distribution is centered around Philadelphia. No. 815 seems to be quite rare and all those we have seen are underfilled [Pressform nicht ausgefüllt].

Although New England is the distribution range of **No. 816**, as it is in the case of the related cup plates, Nos. 382 and 383, a **foreign origin is not impossible**. The pointed serrations have a **Belgian** look about them. At this relatively late date, however, some New England glass factory, probably **Sandwich**, may very well have adopted a number of European practices. **Blue** specimens of **No. 816** are known, but are extremely rare. [SG: Die Teller No. 815 und 816 werden in MB Molineaux, Webb & Co., Manchester, um 1927, auf Tafel 15 als Nr. 43 und 544 gezeigt! Nr. 43 ist die Grundform der Teller Lee & Rose No. 817 und 818, Queen Victoria, oft mit Initiale "D", auch aus blauem Glas!]

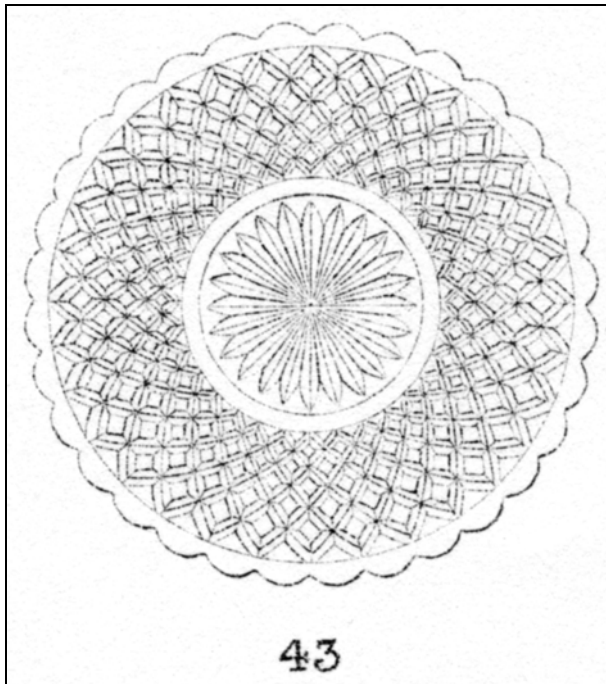
To the casual glance **Nos. 817 and 818** are identical, but closer inspection will show that the **profiles are different**. Moreover, **No. 818**, which is much the rarer of the two, has the **initial "D"** in one of its shoulder diamonds. This is supposed to stand for either **Dolflein**, a Philadelphia moldmaker of the mid-XIX century, or Dr. **Dyott**, the famous Philadelphia glassmaker. [Wakefield 1983, Teller Queen Victoria, Krönung 1837/1838, Inschrift "VR", eingepresste Initiale „D“, Formenmacher Charles (C. F.) **Dewson, Birmingham**] While these Victoria Regina toddies are occasionally found as far north as New England, most of them turn up in the Philadelphia-New York region. Proof specimens of either are hard to find.

**No. 819** is a blown, clear glass plate with a red rim and is neither a cup plate nor a toddy plate. According to Mr. L. W. Wheelock, a set of six of these with matching bowls in the form of hats turned up in New England a few years ago, but were quickly divorced and the plates and hats were sold separately. They may be European.

**No. 820** belongs in the pattern glass period and is, therefore, too late to have been a cup plate, regardless of its size. No clear glass specimens have been reported, but **opaque-white** and **opaque-turquoise-blue** examples are not uncommon. Clear, not opaque, medium blue and

light amethyst specimens are much rarer. [SG: das Muster mit **Rosetten und Mäander** ist klar erkennbar, s. Teller "Berlin", MB **Gebrüder von Streit, Berlin 1913**, Tafel 11, Nr. 22; PK Abb. 2001-1/413; Streit produzierte auch opak-weiße Pressgläser!]

Abb. 2008-3-03/033 (Ausschnitt)  
 MB Molineaux Webb, um 1927, Tafel 15, Nr. 43  
 Teller mit Diamanten-Gitter, Rand mit 32 gleichen Bögen  
 Fond mit 24 radialen Feldern  
 vgl. **Spillman 1981, S. 362, No. 1408, Teller Victoria, eingepresste Initiale „D“**  
 vgl. **Lee & Rose, Cup Plates, plate 115, No. 816, 817, 818, Belgian?, Sandwich?**  
 vgl. **Wakefield 1982, S. 144, Fig. 144**  
 Teller Queen Victoria, links blickend, Initialen „VR“  
 Grund Diamanten, Rand mit Bögen, **eingepresste Initiale „D“**  
 vgl. **Sammlung Vogt, PV-485 und PV-486, eingepresste Initiale „D“**  
 Archiv Rona Crystal



Nos. 821 through 824 are reserved for new discoveries.

**Nos. 825 through 830** on **Plate 116** appear to be **English** pressings, although it is not impossible that the **Prince of Wales feather** plates were made at Sandwich. The **Victoria and Albert** toddy is seemingly very rare, as is the No. 825 Victoria. Both plates, nevertheless, may be **much more common in England**, so that it would be unwise to pay high prices for either. [SG: s. Wakefield 1982 und 1983, Andenkteller Queen Victoria ..., England, um 1840]

[SG: der Teller Victoria & Albert **No. 826** wurde bisher nur bei Lee & Rose abgebildet. Wegen der nationalen Symbole Rosen-, Distel- und Kleesprossen und der Krone ist er eng verwandt mit dem Ausgangsteller Queen Victoria Lee & Rose No. 270 -274 von 1837/1838 und den Tellern Prince of Wales No. 828 von 1841!]

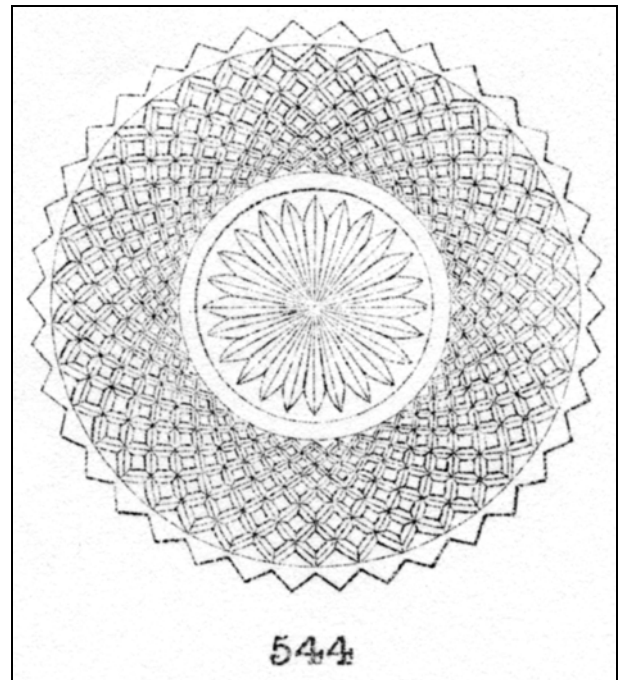
[SG: die Teller Prince of Wales **No. 829** und **No. 830** sind identisch mit dem Teller in Wakefield 1982, S. 145, Fig. 147, oder sehr ähnliche Varianten.]

The amusing **misspellings** in **No. 827** add a great deal to the demand for this plate, which is late and otherwise unattractive. Without these errors, it would be practically worthless; with them, it is a favorite of many collectors.

Of the three **Prince of Wales plume** plates, **No. 828** is the one most often seen and **No. 829** the rarest. **No. 830** has a curious variant, not shown here, in which there seems to have been **some repair to the cap-ring** [Deckring]. Mr. Richard H. Wood discovered this variant, the only one we can locate, which is now in the collection of Dr. Grace O. Doane.

**No. 828** is the only one of the group of which we have record in color. It occurs, very rarely, in a lovely **deep blue**.

Abb. 2008-3-03/033 (Ausschnitt)  
 MB Molineaux Webb, um 1927, Tafel 15, Nr. 544  
 Teller mit Diamanten-Gitter, Rand mit 33 gleichen Zacken  
 Fond mit 24 radialen Feldern  
 vgl. **Lee & Rose, Cup Plates, plate 115, No. 816, Belgian?, Sandwich?**  
 Archiv Rona Crystal



Nos. 831 through 834 are reserved for new discoveries.

The six large plates shown on **Plate 117** are all of **English** origin and were made at too late a date to be of interest to serious collectors. Many of them have **English registry marks** on their top surfaces, usually either July or December, **1869**. The "**George Peabody**" plates are readily available in this country and must be common in England. The "**Gladstone**" plates are not seen as frequently here, but the chances are that England is full of them. There is an interesting and rather American-looking variant of these "For the Million" plates with lyres and thistles on its shoulder (not illustrated), but this, too, is late and relatively common.

No. 839 has been reserved for a new discovery.

Abb. 2008-3/071

Teller Queen Victoria, England, um 1837/1838, aus Lee & Rose, Cup Plates, S. 382 ff., Plate 115

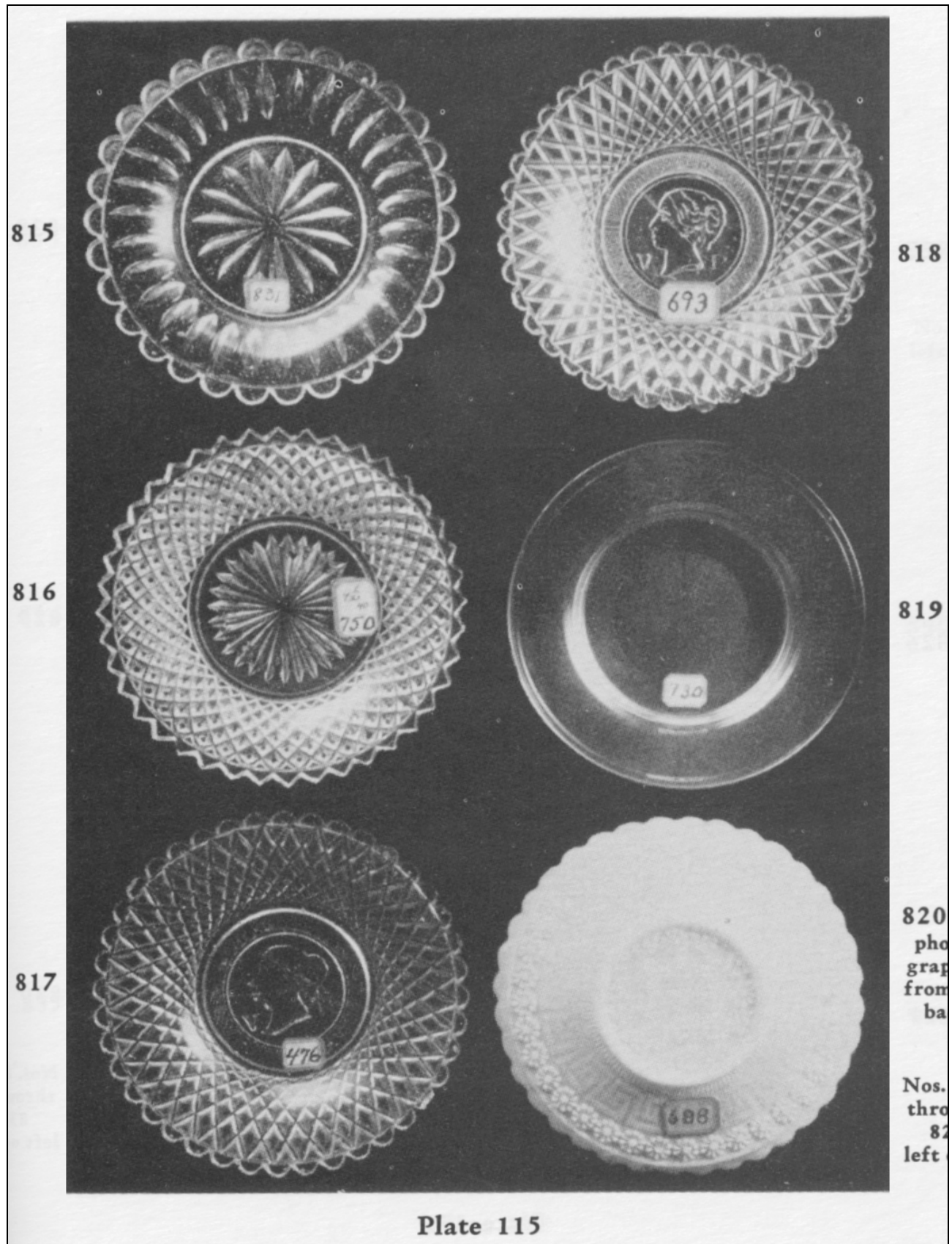
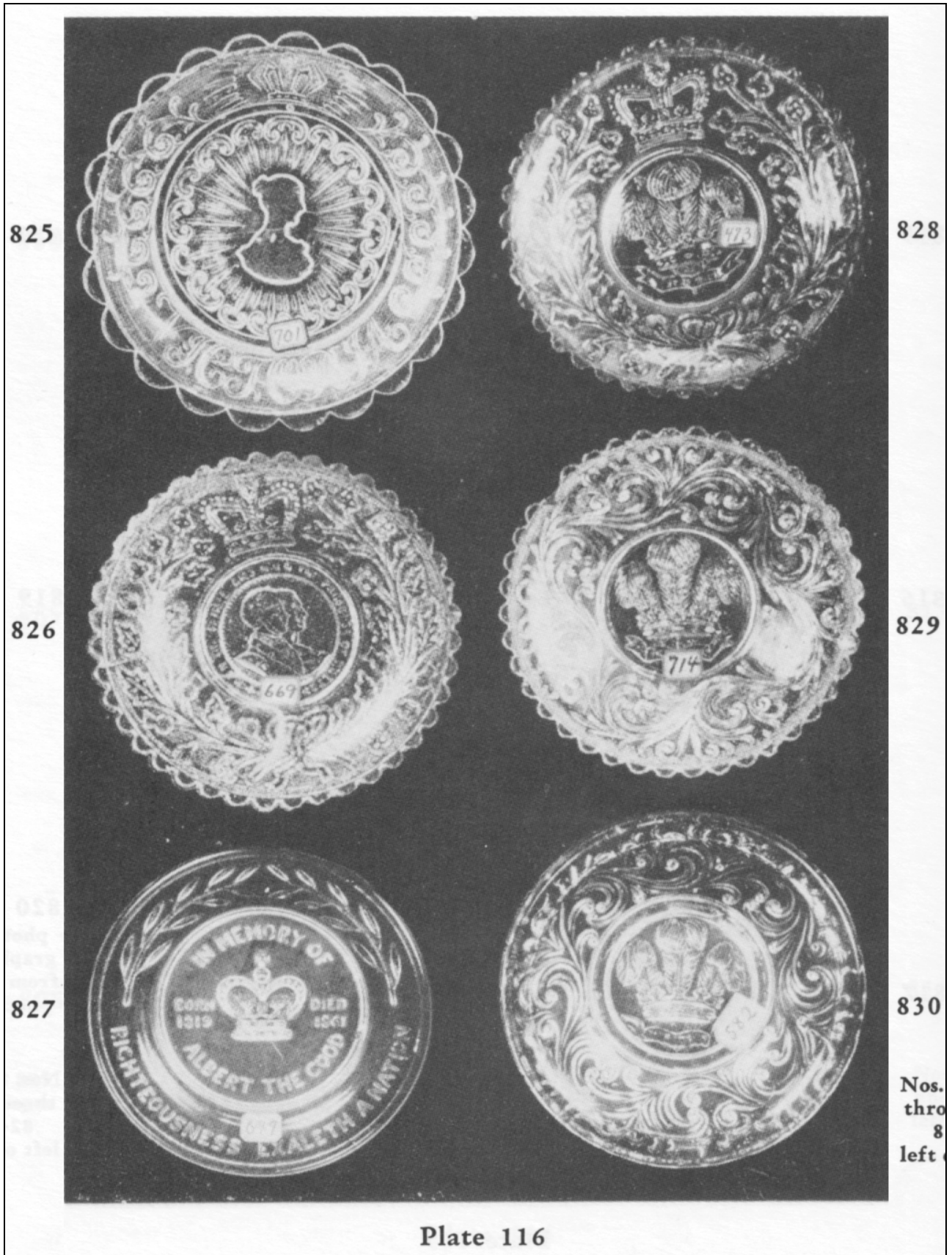


Abb. 2008-3/072

Teller Queen Victoria, England, um 1840, aus Lee & Rose, Cup Plates, S. 382 ff., Plate 116



## Chapter XXV, European Plates, S. 394 ff., 28 Teller Nos. 850 - 882

Plate 119 shows a group of European pressings. They are of cup plate size, and the earlier examples may have been so used. In fact, judging by the frequency with which the rinceau [Ranken] shoulder type turns up in this country, they may have been **made for the American market**. Until very recently, these were **generally attributed to France (Baccarat) or Belgium (Val St. Lambert)**, but there is inconclusive evidence that **Sandwich** may have pirated the engine-turned center and the rinceau shoulder pattern. Fragments of No. 853 were dug up at Sandwich by Mr. Francis Wynn. Fragments found on a factory site are not an infallible guide to origin. Every progressive factory, then as now, had on hand **samples of competitors' wares** and **every factory bought cullet** [Scherben]. Moreover, no authenticated American plate has the curious serration pattern seen on **No. 857**. Checking the serration patterns of Nos. 850, 851, 852 and 853, we find only one other plate with a similar serration pattern [Rand mit kleinen Bögen oder Zacken]. This turns out to be **No. 347**, which is itself under suspicion of being foreign. So, while it is not impossible that Sandwich made this pattern, no one can say just which of the many serration variants is American.

It has been established by **Mildred Pike**, writing in the January, **1939** issue of **The Magazine Antiques** that identical as well as related designs appear in the **Val Saint Lambert catalogue as early as 1829** and continue as late as the **1913 catalogue**. For all we know, these plates and their variants are still being made in Belgium. To avoid these recently manufactured examples, **collectors should limit their purchases to specimens that ring** [beim Anschlagen klingen], and should avoid glassy-looking, fire-polished examples. This is not an infallible method of determining relative antiquity but it will serve, since the prices of these plates are low and mistakes are not too painful. [SG: ein MB Val Saint Lambert 1829 wird in CMOG aufbewahrt. Auf der Tafel (No. 20) gibt es gerade 2 Teller aus Pressglas die man nicht identifizieren kann!]

Keeping these restrictions in mind, every collector should have a few representative examples of these plates for study and for comparison with American designs and techniques.

Another group of European plates is shown on Plate 120. **Nos. 858 and 861** are **marked "Val St. Lambert Belgique"** on their top centers. For similar unmarked variants of No. 861, see Nos. 299 and 300 in the check list. These **may be Sandwich piratings of the European patterns**, but they are far more likely to be European variants pressed with a top die [Oberteil einer Pressform] lacking the inscription. Nor was Val Saint Lambert the only European factory to mark its cup plates. Others illustrated here are **marked "Portieux"** (No. 863) and **"Vallerystahl"** [sic!] (No. 862. [SG: diese Teller stammen aus den 1900-er Jahren!]) We do not know the location of the **Portieux** factory but assume it **was in either France or Belgium**. **Vallerystahl** was a glasswork in the Vosges Mountains. [SG: ab 1871 war

dieses Gebiet vom Deutschen Reich annektiert, V. war bis 1918 ein "deutsches" Glaswerk.]

The chief reason for having a few of these European plates in a collection is to become familiar with their characteristics, so that the **collector will not become unduly excited** when he comes across an unlisted design from one of these sources. An American plate in an unrecorded pattern is a great prize, but a European plate whose comparative rarity cannot be guessed is another matter. **We have no objection to collecting foreign plates**. In fact, we feel a specialized collection of them would be interesting and most informative. However, until England and the Continent have been thoroughly combed and until valid standards of comparative desirability and rarity are demonstrated, great care should be exercised in buying such plates.

**Plate 121** shows more plates of European origin. **No. 864** was found in Pittsburgh about fifteen years ago by Mr. John Ramsay and is the only specimen of this particular plate that has come to our attention. It has a very glassy surface and, judging by the rather pointed serrations, **may be Belgian**.

**No. 865** turns up most frequently in French Canada, but is by no means uncommon south of the border. Blue, as well as yellow-green, examples are known but seem to be quite rare. The exact origin is unknown but may be England, France or Belgium.

**No. 866** is another plate that is usually found in Canada. It seems to be rarer than No. 865 and is recorded only in clear glass. The serration pattern is a curious one, with blocks of 4 large scallops separated by a single small serration. This is the exact reverse of American practice. Nothing is known concerning the origin of this plate.

Mr. Marble's copy of **No. 867** is the only one of which we have any record. Its hexagonal center may indicate that it was never used as a cup plate. Neither design nor technique gives any clue to its origin.

**No. 868** is a small, late plate, found not infrequently in shops that handle European goods. We have seen it in **blue**, as well as in a peculiar **milky-opal**. There is a similar plate, not shown here, with a bull's-eye rim that looks, and may be, of identical origin. This variant is usually found in blue. [SG: soweit erkennbar, S. Reich & Co., s. PK 2006-4, Anhang 01, MB Pressglas **Reich 1907**, Tafel 29, Nr. 2223, Butterdosen]

**No. 869's** distribution is densest in Canada. It closely resembles No. 865 and was probably made in the same factory. Several rim varieties are known. No colored examples have been recorded, but they probably exist. [SG: vgl. MB LH 1840, Planche 55, No. 1908, St. Louis]

**No. 870** which is in Mr. Marble's collection may be unique. It is a very late plate and is unlikely to have been made as a cup plate. [SG: Vallérysthal, um 1900]

We know nothing whatsoever about **No. 871**, which is also in Mr. Marble's collection. It is decidedly not American in appearance but, on the other hand, neither does

it have stylistic affinities with any European plate with which we are familiar. [SG: nicht erkennbar]

Nos. 872 through 874 are reserved for new discoveries.

The waffle center and scroll border plates on **Plate 122** are English. One of them, **No. 875** is inscribed "Arthur Rowbottom, Birmingham" on its table-ring. It is not known whether Rowbottom was a glass manufacturer or simply a dealer.

The other waffle-center plate, **No. 882**, is the subject of some controversy. According to Mr. Marble, it is of Scandinavian origin. Others insist it is English. Mr.

Marble lists a larger variety, 4 3/16" in diameter, which is quite common, but the 3 9/16" type shown here is, in our experience, very rare. Both sizes are usually highly fire-polished and very glassy looking. Most of those we have traced have come in from Canada. [SG: vgl. MB LH 1840, Planche 66, No. 2133; aber eher Schweden!]

The rest of the plates on Plate 121 are probably French or Belgian, except for **No. 881** about which nothing is known beyond the fact that it is late and unimportant. It is sometimes seen in a soft, medium blue.

Nos. 877, 879, 883 and 884 are reserved for new discoveries.

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**Siehe unter anderem auch:**

- PK 2002-2 SG, Die Maßsysteme in den Musterbüchern Launay & Hautin von 1840 und 1841**
- PK 2002-4 Stopfer, Noch einmal der Teller mit Rauten und Ranken aus Baccarat 1840**
- PK 2008-3 Lattimore, Rice Harris, Broad Street Glassworks, Birmingham**  
**The Richardsons, Wordsley Glassworks, Stourbridge (bei Birmingham)**
- PK 2008-3 Franke, SG, Teller mit eingepresster Initiale „WR“, England, um 1840?**
- PK 2008-3 Morris, British Glass, 1830 - 1900, Fancy Glass und Pressed Glass**
- PK 2008-3 Slack, The First Makers of Pressed Glass in England - The First Manufacturers (Auszug)**
- PK 2008-3 Spillman, Design Influences in Pressed Glass - Marken „W“ und „WR“ um 1840**
- PK 2008-3 Vogt, SG, Andenkenteller Queen Victoria mit der Initiale „WR“, England, 1837/1838, etc.**
- PK 2008-3 Vogt, SG, Zwei englische Teller aus Pressglas mit eingepressten Initialen „WR“ - Vorbilder Baccarat und St. Louis um 1840**
- PK 2008-3 Vogt, SG, Teller aus Pressglas aus Boston & Sandwich Glass Co. und New England Glass Co., Massachusetts, um 1840**
- PK 2008-3 Wakefield, Early Pressed Glass in England - Marken „W“ und „WR“ um 1840**
- PK 2008-3 Wakefield, Mould-Blown and Press-Moulded Glass (Auszug)**
- PK 2008-3 Anhang 03, SG, Archiv Rona Crystal, Musterbuch Molineaux, Webb & Co. Ltd., Manchester, England, um 1927 - Patterns of Pressed Glass Goods**

