

Etchings

October 2020

2020-2021 Society Officers

President - Jane Stacey Vice President - Keely Stockman
Treasurer - Glenn Plauche Recording Secretary - Cynthia Brignac
Corresponding Secretary - Carol LeBell

Happy Fall Y'all!!



Hope this finds y'all with Thankful Hearts during such troubled times.

Our October will be a regular meeting with our usual distancing prodicalls.

No refreshements but we will have bottled water. No sales tables.

Show & Tell at your seats. Please do not use Program Table to display your items.

Masks manditory.

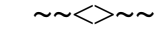
We will have our December Holiday Dinner at a restaurant this year. There will be more information at the October meeting.

Elizabeth Furlong had hip surgery this past Monday and is doing very well. She returned home the next day and will continue healing and begin physical therapy from home. Let's all wish her a speedy recovery and keep her in your prayers.

CCDGS Website

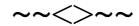
www.crescentcityglass.org
Check it out for meeting and event information.

Meeting Reminder



Wednesday

October 14, 2020



Meeting Begins 7:30pm

Doors Open 7:00pm

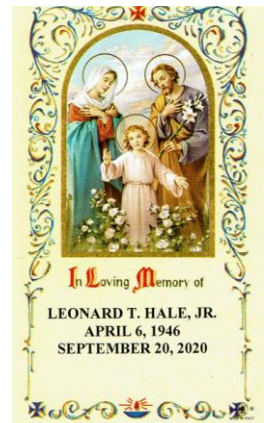
Program:

Hand-Painted China
from the collected works of New Orleans native Shirley Carriere, presented by Andra Carriere and Richard Carriere Jr.

Show 'n Tell:

October is

Your favorite piece of painted glass or china



Leonard T. Hale, Jr. passed away on Sunday, September 20, 2020 at the age of 74. He was the husband of our club member **Vicki Hale** for 52 years. Len served in the US Army 13 years and did three tours in Vietnam.

He was wounded on the third tour and was Honorably Discharged with a rank of Captain. He was employed at West Jefferson Medical Center in Marrero, LA as Personnel Director and retired as Vice President of Human Resources.

Thank you to everyone who attended his funeral Mass on Saturday October 3rd. It was a great comfort to Vicki.

Meeting Highlights
Happy September Birthdays!



Pictured at the September Meeting: Birthday girl Keely Stockman on the left and guest Hollis Bennet on the right.

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Collection for Angel's Place - \$38

December's Holiday Dinner will be at a restaurant for this year. Information available at next meeting.

There will not be a November Auction this year, only a regular CCDGS meeting.



Attendance was 26 members including one guest, Hollis Bennet

Glenn Plauche won the 50/50 (\$14)



# Happy Birthday

**Dianne Cook – 10/21**  
**Alice Lowe – 10/23**  
**Susan Persigo – 10/17**  
**Darlene Thedy – 10/27**

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Cobalt Blue Royal Lace

by Christian Bordelon

Hazel Atlas' Royal Lace was made between 1934-41. The pattern itself is an elegant repeating of drapes and roses. It was originally made in pink, green, and crystal. In the late 30's they tried to make a red that looked like an Amethyst Burgundy blend. In 1936 they created what they called a Ritz Blue for a General Mills product (Shirley Temple Child's set). They went on to produce a full service set in what we call Cobalt Blue.



Hard to find pieces are the Biscuit Jar with lid, Butter Dish, Salt and Pepper, Nut Dish, and 96 oz pitcher with ice lip. As for reproductions: the walls are thicker on the 9 oz and 5 oz tumblers. And the biscuit Jar lid has a divot under the finial.

Christian's Grandmother collected American Momax. She had to get her Grandmother's permission to collect Royal Lace when she ran across a 60 piece serving set for \$200 (a steal). She is currently looking for a new un cracked lid for her Biscuit Jar and a lid for the sugar bowl. Other expensive pieces on her want list are Grill Plates, Butter Dish, and Salt/Pepper.



Upcoming Glass Events!

November 6-8, 2021

Ponchatoula Antique Trade Days Arts & Craft Fair

Two hundred booths will be set up in the downtown Ponchatoula Commuter Lot selling antiques, collectibles, crafts, fine art, and food. There will be something for everyone of all ages. *NOTE- Model train show will not be held in November but will be back in March. Flyers were already printed when it was postponed.*

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From left: Astrid Mussi brought a New Martinsville Rocket Vase in Cobalt. Jane Stacy is holding her Fenton cased glass Tulip Vase. She also brought a blue piggy bank, perfume bottle, a teal blue candle stick by Viking, a small Fenton opalescent blue vase, and a cocktail glass from John Besh Steak House at Harrah's.



From left: Keely Stockman is holding a Tiffin wall pocket in sanitized cobalt. And also brought 2 Blenko Glass color blocks from 1926 with tags (cobalt and hazy teal), a sugar with tongs and tea diffusers, Faber Bros. CromeCraft creamer & sugar, and Lou Read's L.E. Smith Vase at the end. Lee Vinson holding a light blue bottle made in Belgium but missing a cork stopper.



Carol LeBell's Aunt Polly butter dish by U.S. Glass made in the 1920's plus a Cobalt blue child's butter dish.

## September Show and Tell – favorite Blue item



Pictured above, from left: Alice Lowe brought a Peacock Blue Westmoreland bowl, Sandra Carter's Butterfly, a 1950's Cobalt Violin Vase that was her Mom's, and not pictured a Paden City Blue Glass Pheasant.



Pictured above, from left: Ronnie Broadbent holding a L.E. Smith Boat/Relish Tray. Allison Clark holding a pin with blue glass stones that she refurbished.



From left: Brenda Reilly brought an American Sweatheart Cobalt Blue Luncheon Plate. Carole Martinez brought a Fenton Hobnail cased glass blue pitcher with white inside that she got from Kent Washburn. Connie Murphy brought light blue and cobalt blue ruffled snack dishes that she has always used for her Cootie Club plus a vintage Angel Fish dish (or ash tray).



From left: Glenn Plauche is holding a small light blue pitcher. He also brought 3 of his Viking birds (two in Bleuique and one is light frosted blue) and a 1947 Owl ashtray. Gloria Broadbent showed their large footed bowl and smaller footed bowl with handles in beautiful cobalt blue from L.E. Smith.

## Etching Mystery by Keely Stockman

I have been looking through my books that I purchased at one of Vicki Hale's estate sales and I thought that this information from an out of print book would be of interest to all of you!

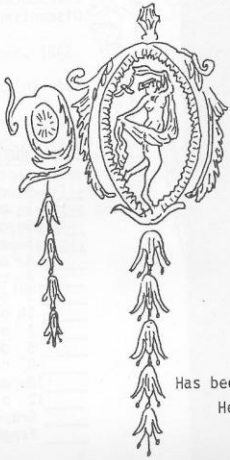
From: "Encyclopedia of Heisey Glassware, Volume One, Etchings & Carvings" by Louise W. Ream, Neila M. Bredehoft, & Thomas H. Bredehoft, published by Heisey Collectors of America, Inc. of Newark, Ohio in 1977.

A. J. Beatty & Sons announced in July 1888 that they would be relocating their glass factory from Steubenville to Tiffin, Ohio, where they merged with the United States Glass Company on January 1, 1892. This made them the nineteenth glass factory of the United States Glass Company, and the wares produced from this, Factory R, are commonly thought to be from the Tiffin Glass Company, though this is a misconception. It was still the U. S. Glass Company, but pieces often bore the name and shield symbol of Tiffin, beginning in September 1927. This is likely why this line of thought persists. This trade journal ad was out five years prior to this. In the 1930s it would be the only U. S. Glass Company factory to survive the Great Depression so their offices moved to this Tiffin, Ohio location from Pittsburgh, Pennsylvania. By the 1940s, all of their glassware was marked with the Tiffin name but it was not until a series of bankruptcies and sales that it would come to be known as the Tiffin Art Glass Company in 1963. This is when the United States Glass Company officially ceased to exist.

A. H. Heisey, the founder of the company, passed away the year of this advertisement. It was his son,

E. Wilson Heisey, who would be responsible for so much of the colored glass that the company would create and that is of most interest to today's collectors. Heisey was located in Newark, Ohio. For reference, Newark and Tiffin are two hours from each other by today's car speeds, which makes the information presented on page 119 of this book all the more interesting. Obviously this etch, found on pieces with both U. S. Glass and Tiffin labels was produced at least for 1922-27, so where does Heisey come in?

SHAWL DANCER




Has been found on marked Heisey plates.

This is a controversial pattern. Even though found on plates marked with the Diamond H, the ad below shows that it was definitely made by U. S. Glass. Other pieces have been found with a Tiffin Glass Co. label. Tiffin was once a part of the U. S. Glass Company. All pieces examined have the identical etching. Stemware on which this etching appears is not a known Heisey product.

**Classic Pattern**  
No. 14185. *Line Etched*

A design of great beauty on a clear crystal glass of first quality. Despite its slightly higher cost, due to it being the result of a double etching process, the Classic is a rapid seller and finds instant favor with discriminating buyers.



**UNITED STATES GLASS COMPANY**

Ad from trade journal, August 7, 1922

## Pattern of the Month: Heritage by Bonnie Theard

While Heritage has traditionally been considered to be a pattern from the 1950s, it was actually produced starting in 1940 and up until 1955 by Federal Glass Co.

According to Mauzy's Depression Glass Photographic Reference and Price Guide (Expanded 4<sup>th</sup> Edition), at the time this pattern debuted, "Pink glassware was considered old-fashioned and crystal (clear) had become the 'modern' color."



*The 10.5-inch fruit bowl.*

The pattern is limited; there are only 10 pieces to collect: 10.5-inch fruit bowl, 5-inch berry bowl, 8.5-inch large berry bowl, 9.5-inch dinner plate, 8-inch luncheon plate, 12-inch sandwich plate, cup and saucer, and footed creamer (no lid) and sugar (these last two items are difficult to find). The 8.5-inch large berry bowl is not as commonly found as the 10.5-inch fruit bowl and costs twice as much.

When outfitted with a metal bracket to hold the 5-inch berry bowl onto the 8.5-inch berry bowl, this becomes a chip and dip set. Also, when the 12-inch sandwich plate is paired with a metal spinning base, it becomes a Lazy Susan.

Because of the raised design, this crystal pattern shows especially well on a dark background, making it ideal for seasonal dark colors such as brown or rust in the fall and red and green during the holidays.



*The 12-inch sandwich plate, footed creamer and sugar, and cup and saucer.*



*Back: 9.5-inch dinner plate and 8-inch luncheon plate; front: 8.5-inch large berry bowl and 5-inch berry bowl.*

This pattern has been reproduced. Look for an MC mark or an N mark on a horizontal bar, which identifies the piece as reproduced. Noted in Gene Florence's *Collectible Glassware from the 40s, 50s, and 60s* (6<sup>th</sup> Edition), "Reproduction berry bowls are so crudely made that they are causing little trouble for collectors. McCrory's and similar stores marketed reproductions of Heritage bowls in the late 1980s. These were made in amber, crystal, and green. Authentic pink, blue, and green berry bowls remain scarce.

# French Opera House Collection of Jack Belsom

By George Dansker

This month it gives me great pleasure to share one of Jack Belsom's collecting hobbies with you. As you may know, Jack is a long-time opera historian. His research on opera in New Orleans goes back to the time period of the 19<sup>th</sup> century and continues to the present day.

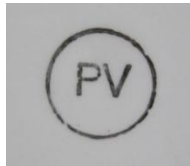
One of Jack's great areas of interest is the historic French Opera House which was located on Toulouse and Bourbon Street. It was built in 1859 and burned down in 1919.



Some time ago, Jack discovered this wonderful series of French Opera plates, depicting scenes from famous French operas. Jack was delighted to find these for important reasons. One is that several of the operas depicted had their United States' premieres here in New Orleans, and at that time they were performed in French (even if the original language was Italian or German).

This ended up being a great collection to start --- the operas are historically significant to our city and all of the scenes are in French – no matter what the original text had been.

The fun part for me was trying to learn who made this and where. That was easier said than done for the information is often totally conflicting. The great majority of the plates are marked with a **PV** –which is how I started my research.



I was once told that the PV stood for: Porcelaine Vitreuse (vitreous porcelain). I believed that for a long time – only to later read that it stood for Pillivuyt --- the name of a French porcelain company that has been in business since 1818. It turns out that neither of these are correct.

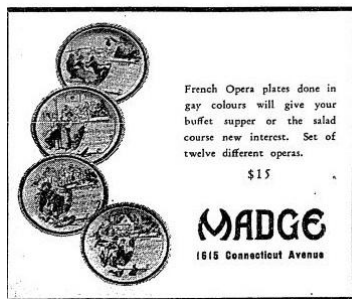
The PV actually stands for **Parry Vielle**, a company which is linked to the area of Limoges France. One online article suggests, rather plausibly, the Parry Vielle might be a corruption of the French translation of the English words, Old Paris. I have also encountered cups with the marking “Made in England for PV.”

But the mystery doesn't stop there. The PV-marked plates are actually a reproduction of an earlier plate said to be originally produced by Creil et Montereau between 1880-1920. These plates have a distinct marking which reads: **Terre de Fer** (Ironstone) and **Sujets Musicaux** (Musical Subjects).



And they were further reproduced in the 1940s by the famous American dinnerware company, Vernon Kilns.

Vernon Kilns was one of the top 5 California potteries, and remained in business until the mid-1950s. The Vernon Kilns images are distinctly inferior to the originals, appearing somewhat watered down. The Vernon Kilns French Opera plates can be found in old newspaper ads as well. These ads date from the 1940s. I have no doubt that these plates would have been very popular in New Orleans, due to the great appreciation of French Opera in our city.



The plates in Jack's collection are all marked PV except for one that is Vernon Kilns. The plates are in various sizes and shapes. Some plates are scalloped, and some are square in shape. The largest plate in the collection is



9 ½ inches while the smallest is 6 inches. There were other items made including ashtrays, cups and saucers and teapots. On the smaller pieces, the design might be cropped or else appear on two sides of the item.

Although Jack doesn't have any cups and saucers --- this is what they look like. The image here has been reduced to fit on the cup. (Please see later image of *Le Barbier de Seville* to see what the full image looks like.)



There were 12 opera scenes in all. Through the years Jack has managed to find all 12. The plates all have a series number 1-12. There is also an artist signature which I cannot make out.

1. *Le Pré Aux Clercs* (Heróld, 1833)
2. *La Muette de Portici* (Auber, 1829)
3. *Le Barbier de Seville* (*Il barbiere di Siviglia*) (Rossini, 1816) \*
4. *Le Chalet* (Adam, 1834) \*
5. *Guillaume Tell* (*William Tell*) (Rossini, 1829) \*
6. *Les Dragons de Villars* (Maillart, 1856) \*
7. *La Dame Blanche* (Boieldieu, 1825) \*
8. *Robin des Bois* (*Der Freischütz*) (Weber, 1821)
9. *Lucie de Lammermoor* (*Lucia di Lammermoor*) (Donizetti, 1835) \*
10. *Les Noces de Jeannette* (Massé, 1853) \*
11. *Mignon* (Thomas, 1866) \*
12. *Faust* (Gounod, 1859)

\*First United States performance was in New Orleans



From left, plates *Le Le Pre Au Clercs*, *La Muette de Portici*, and *Le Barbier de Seville*



From left, plates *La Dame Chalet*, *Guillaume Tell*, and *Les Dragons de Villars* (The larger plate on the left in the right hand photo is the 1940s reproduction by Vernon Kilns.)



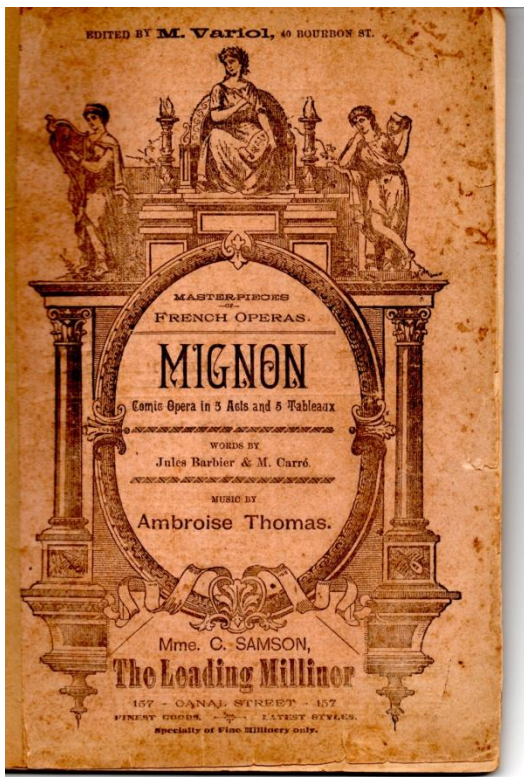
From left, plates *Blanche*, *Robin des Bois*, and *Lucie de Lammermoor*



Of interest is the creamer, marked PV, that also has images of *Lucie de Lammermoor*, but 1/2 of the image is on the front (on right), the other half on the back (on left).



From left, plates *Les Noces de Jeannette*, *Mignon*, and *Faust*



And finally, to illustrate how a love of opera can go from postcards, to dishes, to recordings, and even to music librettos, here is a vintage libretto (left), published in New Orleans, for the opera *Mignon*.

The smaller photo (right) is of another ad for the French Opera Plates

