

# A Third Round of Separating Glassware

## from Perfection

By Barry L. Bernas

### Update and Outline

In the Summer 2004 issue of this magazine, I talked about a water bottle that separated. William Beach Fenn was issued a patent for it on March 30, 1897.

Examples of Mr. Fenn's three part innovation have been found in several neck and bowl patterns. At a minimum, this distinctive piece of tableware was manufactured by three glass companies<sup>1</sup> probably between December 1901 and October-November 1906. These firms were each located in Washington, Pennsylvania.<sup>2</sup>

A little more than a year later, the Fall 2005 edition of *Bottles and Extras* carried a follow up article in which more models of William B. Fenn's detachable tableware were documented. In this version, four sizes of a Royal patterned decanter were pictured and described. The same descriptive process transpired for a Royal and Colonial syrup, a Colonial creamer, a Colonial butter dish and an unembossed scalloped flange tumbler.<sup>3</sup>

For this fourth companion piece, an assortment of jugs, cruets, squirt bottles and a rock and rye container will be presented. Each one of these three piece specimens comes apart for easy filling and cleaning. In addition, I want to record a recent find. It is a Colonial patterned tumbler without a flange.<sup>4</sup>

### Jugs

**Figure 1** shows a picture of two models in this category. The circa August-October 1903 catalog from the Perfection Glass Company titled *The Evolution of Table Glass* indicated this container was meant to hold water, claret or lemonade. On the left-hand side, the jug's spherical bowl has the Royal design around its outer exterior. Beside it on the right is the more straight lined and stylish Colonial version.

The former model was advertised in two other exterior motifs for the bottom section. These were Imperial and Optic. See Figures 6 and 8 reported in Endnote 1 for more details. Any of the three different examples supposedly held forty-eight fluid ounces (3-pints). In the case of the latter, its vertical bowl came in a solitary size. This part of the Colonial jug could hold a half-

gallon or sixty-four ounces of liquid more or less.

When I positioned a straight edge ruler along a level but imaginary line across the top of this Royal jug, I found it had an approximate height of 9 1/2 inches. Of note, this calculation was completed without a rubber sealing ring between the top and bottom sections. Its weight was figured at two pounds, four and three-fourths ounces.

As you can see in Figure 1, the top section on the left-hand example has eight flat surfaced panels joined in a side by side fashion around its outer circumference. Also, the neck has a handle and a lip for pouring molded onto it. There was no embossing on the curved exterior vertical portion of the circular flange at the base of the top section. However, this wasn't the case for its bottom edge. Along this underneath side, the following inscription was found – PAT<sup>D</sup> (D is smaller and elevated) MARCH 30 97 OTHERS PENDING.

Turning our attention to the jug's bowl,

the Royal example is 4 7/8 inches tall. On the underside of its base, there is a floral design. It consists of a circle surrounded by twenty-four pointed petals. For a picture of this area, see Figure 10 (right side photograph) that appeared in the Endnote 1 reference.

On the right in Figure 1 is a picture of a jug in the Colonial motif.

This very attractive, tall and somewhat heavy piece of tableware is 10 3/8 inches in height and weighs three pounds, eleven and three-fourth ounces.

Aside from the similarities of a pouring lip, handle and overall shape, the tall top section on this specimen differs in one noticeable aspect from its paneled counterpart to the left. The prime dissimilarity is in the design on its outer surface.

Instead of eight flat surfaced exterior panels connected at their sides around the neck, the Colonial rendition has nine concave surfaced flutes with an ornate

**Figure 1**



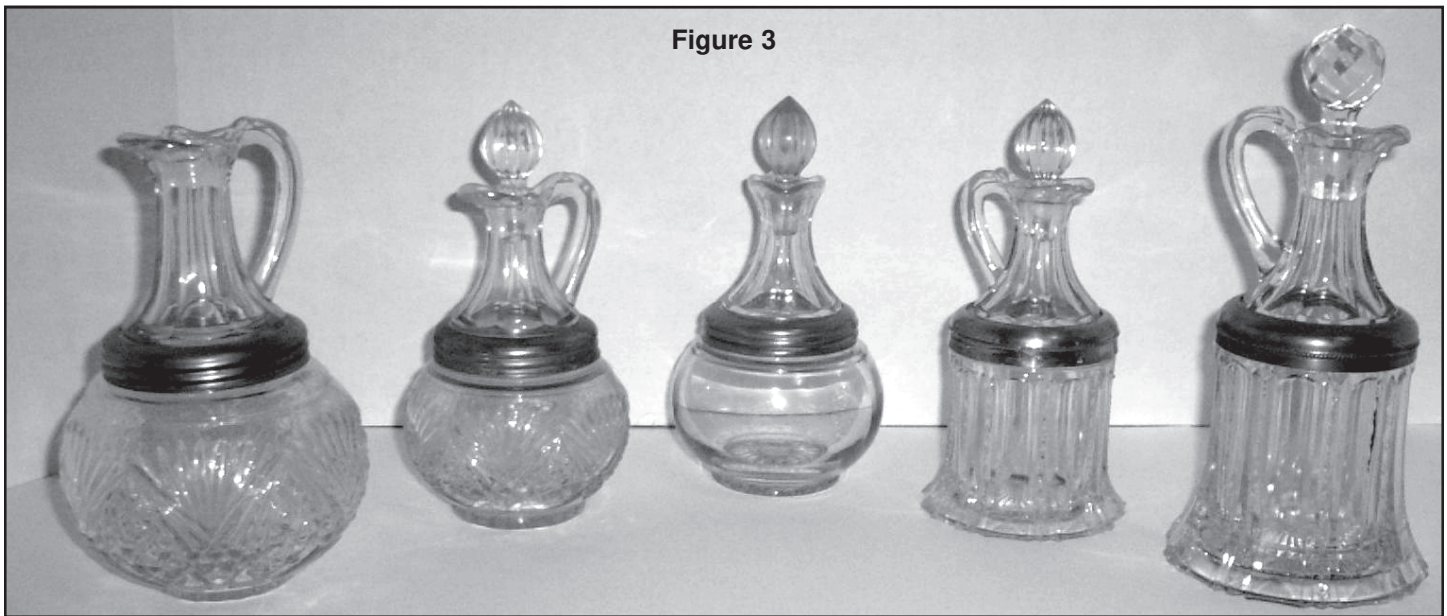


Figure 3

vertical separation feature between each one. In place of a single line that joined the flutes together on the paneled model, this more elaborate attribute served the same purpose of linking the overall pattern together. This visually appealing demarcation consists of two indented V-shaped vertically oriented grooves joined together at the top of their right and left angled interior sides. At the central intersection of the two Vs or along the tip of the central spine of the letter W, the normally thin line has been enhanced with cutouts, consisting of a diamond and elongated oval form. Neither the curved exterior side wall nor the bottom edge of the circular flange on the top part has any trace of embossing.

The cylindrical bowl with a Colonial motif is 5  $\frac{7}{16}$  inches tall. Around the outside, there are twelve concave surfaced panels joined together by the same ornate depressed W-shaped feature that was detailed in the description of the top section's adornment.<sup>5</sup>

As you can see in the Figure 1 picture of this model, the vertical side wall of the Colonial bowl flared slightly outward as it approached the base. This decorative aspect gave the underneath segment a distinctive outer edge profile. Figure 11 in the Endnote 1 source shows just how this area was shaped. In addition, the bottom side had twenty-four indented petals arranged around a central point. Each of the four main clock directions (12, 3, 6 and 9) on this floral symbol is a leaf that is longer than its five mates contained in between in each of the four prime quadrants.

The separating jug could be used with

or without a stopper. **Figure 2** has a drawing of this closing mechanism.

#### Cruets

The late-1903 Perfection Glass product catalog carried the following informational quotation about this category of Mr. Fenn's patented ware.

"CRUETS are made in half pint sizes for oil and vinegar. In one pint sizes for catsup and salad dressing."<sup>6</sup>

This smaller piece of traditional tableware was made with the same Royal, Imperial or Optic designs on the spherical bowl models and the Colonial motif on the cylindrical specimen as were seen on the larger jugs.<sup>7</sup> In this instance, the two capacities mentioned in the excerpt held true for the former samples. However, for their Colonial cousin, the two available bottom parts came in either one-half pint or six ounce sizes

**Figure 3** highlights five separating cruets. Looking from the far left to the center, the three specimens with spherical bowls have either the Royal or Imperial motif molded onto their bottom half. On the right, two Colonial examples are shown.

On the extreme left in Figure 3, the non-stoppered and paneled neck example of a catsup or salad dressing Royal container is 6  $\frac{3}{4}$  inches in height and weighs fifteen and three-fourth ounces. Its capacity is one pint.

There is no embossing on the outer surface of the vertical but curved protruding downward flange at the base of the top section. However, on the bottom edge of



Fig. 2

the same feature is the inscription: PAT<sup>d</sup> (dot under smaller and elevated D) MARCH 30-97 OTHERS PENDING.

The bowl on the larger Royal patterned cruet is 3  $\frac{1}{16}$  inches in height. An inspection of its underneath segment reveals a circle with twenty pointed petals encircling it.

Right next to it on the right is a one-half pint capacity oil and/or vinegar detachable vessel. Its stopper less height and overall weight are 5  $\frac{3}{8}$  inches and eleven and three-fourth ounces, respectively.

Inserted into the top of its molded pouring lip which was crafted onto the top of its paneled neck section is a vertically ribbed stopper. See the right-hand depiction in Figure 4. At the opposite end, the flange shows no trace of embossing whatsoever.<sup>8</sup>

The 2  $\frac{7}{8}$  inches tall bottom half has a Royal design embedded around its outer surface. As was the case with its larger size family member, the same floral-like symbol is on the base of this model.

In the middle in Figure 3 is a matching half pint Imperial version of a cruet. Facing forward in the photograph, the only difference between it and its counterpart to the left is the presence of embossing on the bottom edge of the flange at the base of its paneled top section. In this case, the following is marked on the underneath surface of this feature: PAT<sup>d</sup> (smaller and elevated D) MARCH 30-91. Of note, the last digit in 91 was obviously a mold cutter's error. It should have been 97.<sup>9</sup>

Continuing on to the right, the first cylindrically shaped Colonial model in Figure 3 is 5  $\frac{5}{8}$  inches in height without its vertically ribbed stopper. This 6-ounce



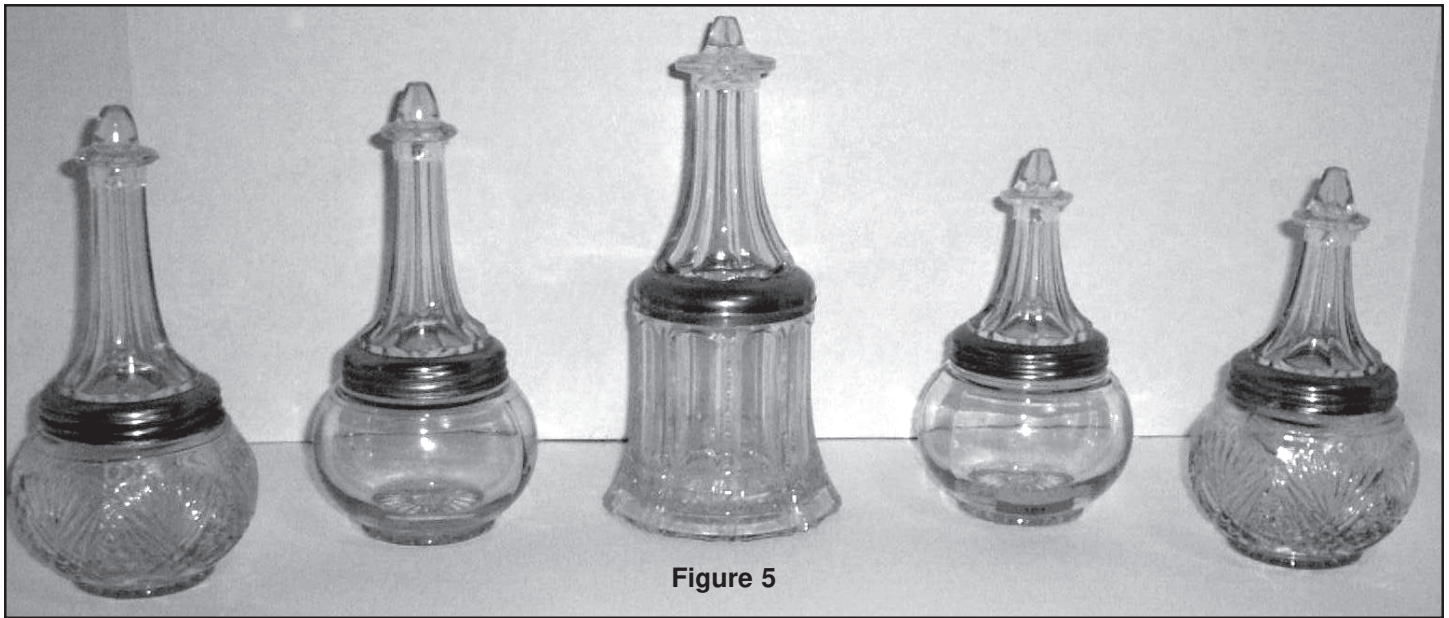


Figure 5

example has a computed gross weight of fourteen and three-fourth ounces.

Unlike the elaborate Colonial pattern seen around the neck of the similarly patterned jug, the top section on this smaller edition is in the paneled style. Along the bottom edge of the protruding flange on this part is the same embossed phrase recorded for the Imperial example to the left in Figure 3.

The outer profile of the 3 inches tall bowl matches that of the jug. Likewise, the outer shape of its base and the elongated four petal floral symbol on its bottom side corresponds as well.

The far right side example in Figure 3 is a picture of an 8-ounce Colonial container. Its height less the glass stopper is 6 <sup>3</sup>/<sub>4</sub> inches. The cruet's weight with its closing piece installed is one pound nine ounces. You'll notice that the stopper on this edition is different from the previous one shown. It is faceted with its top coming to a point. The left-hand edition in Figure 4 is germane.

The top section on this model carries the paneled motif around its midriff just like its shorter brother to the left. On this particular edition, embossing was found around the bottom edge of the top's vertical and circular flange. It read: PAT<sup>D</sup> (line under a smaller and elevated D) MARCH 30 97 OTHERS PENDING.<sup>10</sup>

The cylindrically shaped, 3 <sup>3</sup>/<sub>4</sub> inches tall bowl on the right-hand in Figure 3 has the same exterior base design and bottom side flower-like insignia as the Colonial jug and Colonial six ounce cruet.

Stoppers for the Fenn patented cruets came in three shapes and two designs. Two

closures were faceted and had pointed or round topside profiles. The third had vertical ribs and came to a point at its apex. **Figure 4** has a photograph of each style of stopper.

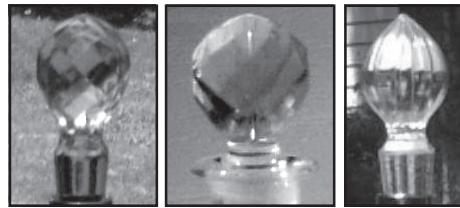


Figure 4

#### Squirt Bottles

Looking in *The Evolution of Table Glass* once more, the above category of ware was described by Perfection Glass marketers in the following way.

SQUIRT BOTTLES for bar or barbers' use, soda water fountains, table use, Worcestershire sauce, pepper sauce, etc. These bottles are made with a solid glass top, neck and squirt are one piece of glass, making it the most sanitary squirt bottle in the market, or made in pints for shampooing, etc."

Squirt bottles were made in the same four bowl patterns as were the jugs and cruets. **Figure 5** shows models in three of the four motifs. The only one I haven't come across yet is the Optic model.

In addition, the Perfection pamphlet stated this kind of vessel came in both half pint and pint sizes for the Royal, Imperial and Optic bowl patterns. Additionally, the Colonial bottom was turned out with 6 and 8-ounce volumes.

Right off you'll notice that there are two sizes, three neck lengths, one top section style and three bowl patterns depicted on

the squirt bottles in Figure 5.

Grouped by twos on the left and right are four half pint examples in either a Royal or Imperial design. Each example in the left-hand duet is about 7 <sup>5</sup>/<sub>16</sub> inches in height, weighs approximately twelve ounces and has around a 4 <sup>3</sup>/<sub>4</sub> inches long neck. Their right side brethren in the same bowl patterns have a top section that is shorter. The corresponding calculations for these specimens are height approximately 6 <sup>1</sup>/<sub>8</sub> inches, weight around ten and one-half ounces and a neck length of about 3 <sup>5</sup>/<sub>8</sub> inches.<sup>11</sup> Regardless of the length, the top part on these squirt bottles are all in the paneled style. Only one of the longer necked models has embossing on the bottom edge of the protruding flange under the annular bead. In that location, the inscription is : PAT<sup>D</sup> (dot under the smaller and elevated D) MARCH 30-97.

The spherically contoured bowls on the two left and two right side squirt bottles in Figure 5 are approximately 2 <sup>13</sup>/<sub>16</sub> inches in height. Their bases each carry the circle surrounded by twenty petals design.

As we've seen in the jug and cruet sections, the Colonial version usual deviated slightly from the norms tabulated for the spherical based specimens. This fact continued to hold true under this heading as well. The example in Figure 5 is 8 <sup>1</sup>/<sub>4</sub> inches tall, weighs one pound eight and one-fourth ounces and has a stoutly molded neck that is 4 <sup>11</sup>/<sub>16</sub> inches in height.

Instead of the Colonial motif around the outer top section, this edition is equipped with the paneled style. At the base of the neck, the vertically curved exterior side wall on the protruding flange has the following

embossing on it – PAT<sup>D</sup> (dot under the smaller and elevated D) MARCH 30-97 (dot). The bottom edge of the same feature is unembossed.

The cylindrical bottom on the middle bottle in Figure 5 is 3 <sup>3</sup>/<sub>4</sub> inches in height. Capable of holding one-half pint of liquid, it has the same outer profile, base outline and elongated twenty-four petal insignia that was witnessed on the other Colonial models in this article.

### Rock and Rye Bottle

Here is what the drafter of the circa late-1903 Perfection Glass product catalog had to say about this particular back bar style of bottle.

“ROCK AND RYE BOTTLES. Rock Candy can be placed whole in the bowl: made in quarts and three pints, with handsome nickel cap. The only perfect bottle manufactured for this purpose.”

As noted in the above endorsement, this distinctive model was able to be purchased with a capacity of either two or three pints. Unlike other specimens in the Perfection line of separating ware, it was only marketed in the Imperial and Optic patterns.

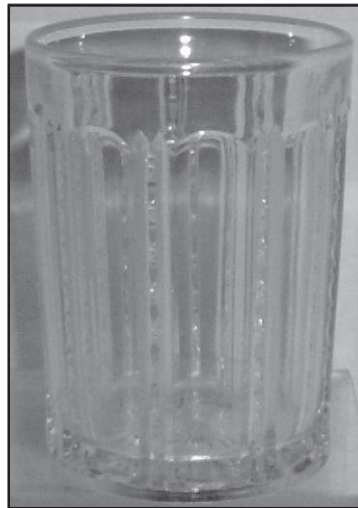
On the left in **Figure 6**, there is an extract of a rock and rye bottle and cap in the Imperial design from *The Evolution of Table Glass*. To the right, an actual production example is shown, regrettably, without its metal cover.

The two pint edition on the right-hand is 8 <sup>7</sup>/<sub>16</sub> inches tall. It weighs one pound, nine and one-half ounces.

From its polished lip to its embossed bottom edge, the top section is 4 <sup>5</sup>/<sub>16</sub> inches in height. It comes with ten vice eight flat

surfaced panels that are joined side to side around the circumference of the lower top to just above the annular bead sections of the neck. As I mentioned, there is a raised inscription along the bottom edge of the circular vertical flange. It reads PAT<sup>D</sup> (smaller and elevated D) MARCH 30 97 OTHERS PENDING.

The Imperial style of spherical bowl on the right side in Figure 6 is 4 <sup>3</sup>/<sub>8</sub> inches tall. The underneath portion of its base sports the same design as seen on the bottom of the Royal patterned jug.



**Figure 7**

### Colonial Tumbler

On a recent stopover in southwestern Pennsylvania, my wife and I found the non-flanged Colonial tumbler pictured in **Figure 7**. Desperately hoping for a good home, it was hiding in plain view inside one display case in an antiques shop on Route 19 just over the hill from Canonsburg. Fortunately for us, we had previously seen its electrotype in the Perfection Glass Company's brochure. This minor piece of valuable information allowed us both to quickly recognize it as an actual example of this hard to find glass.

This Colonial tumbler is 4 <sup>1</sup>/<sub>16</sub> inches in height. Across the top, it measures 2 <sup>15</sup>/<sub>16</sub> inches. The same distance over the base comes to 2 <sup>3</sup>/<sub>4</sub> inches. Of note, the outer side wall on this model angled slightly inward from

top to bottom. There was no flared outward aspect above the base as was seen on other Colonial patterned ware in this article.

Overall, this attractively decorated container weighs 8 <sup>3</sup>/<sub>4</sub>-ounces. On the underneath side, the same floral design as was described on the Colonial jug, two Colonial cruets and the Colonial squirt bottle is present on this example as well.

### Wrap Up

In this article, I've documented twelve out of twenty-five possible specimens of tableware either patented or inspired by William B. Fenn. The individual items that were advertised by the Perfection Glass Company but remain unrecorded are: an Imperial and Optic 3-pint jug; an Imperial and Optic one pint and Optic one-half pint cruet; a one pint Royal, Imperial and Optic plus a one-half pint Optic and 6-ounce Colonial squirt bottle and finally; a three pint Imperial and Optic and a two pint Optic rock and rye bottle.

I'd deeply appreciate your help in rounding out my database on the missing items. If you can be of assistance in this matter, please don't hesitate to contact me directly.

BLB

### Footnotes:

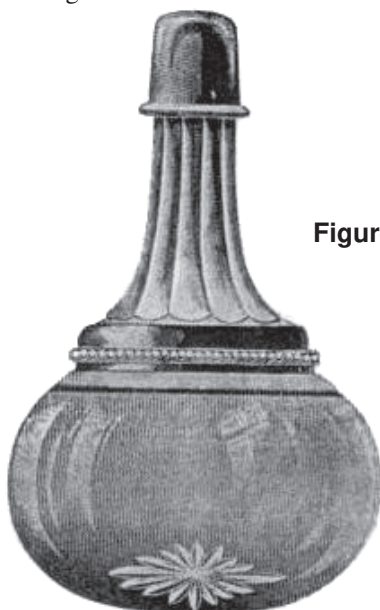
<sup>1</sup> These glass makers were the Novelty Glass Works, the Sterling Glass Company and the Perfection Glass Company.

<sup>2</sup> “More Tableware from Fenn,” Barry L. Bernas, *Bottles and Extras*, Fall 2005, pgs. 59-62. “Made For Perfection,” Barry L. Bernas, *Bottles and Extras*, Summer 2004, pgs. 17-19 and *Perfection Glass Company, One of Many Glass Houses in Washington, Pennsylvania*, Barry L. Bernas, 239 Ridge Avenue, Gettysburg, PA 17325, pgs. 3-4 and 52-70.

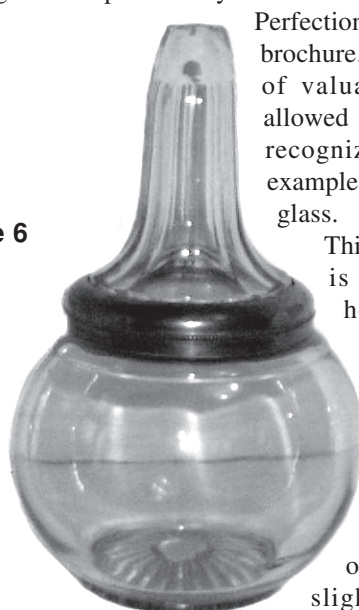
<sup>3</sup> “Have You Seen a Scalloped Flange Tumbler?” is the third expose in a series about tableware either patented or inspired by William B. Fenn. At the time this piece was submitted for publication, I hadn't found a Colonial patterned tumbler.

<sup>4</sup> *Perfection Glass Company, One of Many Glass Houses in Washington, Pennsylvania*, Barry L. Bernas, 239 Ridge Avenue, Gettysburg, Pennsylvania, 17325, pg. 57.

<sup>5</sup> The sequencing pattern of a diamond and oval form was slightly different on the bowl's outer surface than the one seen on the exterior of the neck piece. The demarcation line on the former started out



**Figure 6**





with three diamonds. On the latter example, two diamonds topped this W-shaped separator. Thereafter on each version, the single oval followed by the single diamond design continued one after the other throughout the course of the Ws top central spine until two diamonds completed the design at the bottom.

<sup>6</sup> *Perfection Glass Company, One of Many Glass Houses in Washington, Pennsylvania*, Barry L. Bernas, 239 Ridge Avenue, Gettysburg, Pennsylvania, 17325, pg. 57.

<sup>7</sup> "Patents Issued to William Beach Fenn (Part 1 of 2)," Barry L. Bernas, *Bottles and Extras*, January-February 2007, pgs. 30-32. For patent and advertising facts on the spherical and cylindrical models of a separating cruet, please consult the above reference.

<sup>8</sup> I've seen similar size cruets with embossing on the bottom edge of the flange as well. The inscriptions were usually some minor variation of two root phrases: PAT<sup>D</sup> MARCH 30-97 or PAT<sup>D</sup> MARCH 30 97 OTHERS PENDING.

<sup>9</sup> In addition to the 91 error, I've seen other examples with an 8 or 0 instead of the number 9.

<sup>10</sup> On the other example in my collection, there wasn't any embossing on this feature.

<sup>11</sup> The longer edition of a paneled neck was the only one shown on the squirt bottles with a spherical bottom in the Perfection Glass Company brochure. Why two different lengths were manufactured for the smaller capacity version is anyone's guess. If you have a thought on this issue, I'd like to hear your supposition.

### **Happiness for this Collector is Pursuing Gay-Ola Bottles, by Bill Baab Continued from page 20.**

89. Aqua Gay-Ola (block letters) / Reg. U.S. Pat. Off. / The Improved Cola. Reinhard / Bottling / Works / Cumberland, Md.. Contents 7 Fluid Ozs. D.O.C.

90. Same as above except chocolate amber and no Cumberland, Md. 5 on side near bottom.

91. 4-ring honey amber Hopkinsville, Ky. Gay-Ola on base. Similar to No. 41.

92. 4-ring Gay-Ola (block letters). Gay-Ola Bottling Works, Owensboro, Ky. Gay-Ola on base.

93. Clear Gay-Ola (block letters) / Reg. U.S. Pat. Off. / The Improved Cola. Rapides Bottling Works / Alexandria, La.

94. 4-ring clear Gay-Ola (block letters) / Reg. U.S. Pat. Off. / The Improved Cola. A.P. Moresi / Jeanerette, La. NTBS.

95. Aqua Gay-Ola (block letters) / Reg. U.S. Pat. Off. / The Improved Cola. W.B.W., Wynne, Ark.

96. 4-ring aqua Gay-Ola (block letters) / Reg. U.S. Pat. Off. / The Improved Cola. Marvell Bottling / Works / Marvell, Ark.

97. 4-ring amber Gay-Ola (block letters) / Registered. Section / Gay-Ola / Bottling Works. No state, but it's Section, Ala. N.B.B.G. Co. (North Baltimore Bottle & Glass Co.) and 1917 on side near bottom.

98. 4-ring aqua Gay-Ola (block letters) / Registered. Prattville / Bottling Works / Prattville, Ala. G on base.

99. 4-ring aqua Gay-Ola (block letters) Reg. U.S. Pat. Off. 6-1/2 Fl. Oz. Gay-Ola

Bottling Works, Huntsville, Ala. Big 5-point star with G inside on base.

100. Same as above, except Greenville, Ala. Small star with g inside on base.

101. Same as above except amber.

102. 4-ring amber Gay-Ola (block letters) / Reg. U.S. Pat. Off. Whiton Gay-Ola / Bottling Works / Crossville, Ala. G on base.

103. Clear, tall Art-Deco Gay-Ola (block letters) / The Improved Cola / with 8 panels. Bottle Not Sold. 7 oz. Capacity. E.E. Bottling Co., Bangor, Maine

104. Aqua 24 Fl. Ozs. "REGISTERED" Gay-Ola Bottling Co., Madison, Ill.



Gay-Ola bottled by the Salvo & Berdon Candy Co., Natchez, Miss.

### **The Panama Canal, by Cecil Munsey Continued from page 33.**

The molds were in two, three, four or five pieces. The glassblower blew a few puffs lowering a glass lump into the hollow mold and then continued blowing into the tube until the glass was forced against the sides of the mold. Raised letters were whittled in the molds and the molten glass took the shape of the container. Ninety percent of the bottles made before 1904 were not embossed. Before the Civil War, instructions for taking a medicine or the name of a firm was written on a piece of paper and tied to the neck of the bottle. Molds were replaced by semi-automatic machines and then in 1903 as automatic bottle-making machine came into existence. But it was 10 years before machinery replaced hand blown mass production of bottles.

The fascination of searching for these bottles that reveal what our Isthmian forefathers drank, ate and used to cure their ailments has captured the fancy of several other Canal Zone collectors such as Alwyn Sprague, Carl Glass, Kenneth Manthorne, Al Chandler, Robert Stewart, Edward McFarland, Charles Rheberg, Gustave Bliss, Karl Longley, Lois Harrison, and Judy Williams [most of whom were members of the original club – ABCA of Sacramento, Inc.].

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