

A Tale of Two Goofus (Jars)

One Design - Two Moulds - Two Histories

By Thomas C. Haunton © 2024

As a collector and historian of American glass, my greatest fascination – besides the glass itself – is the history behind a piece, the stories that can “put a face to the glass.” Most of the time this can be as simple as finding a catalog or advertisement – not too difficult with my own focus on 20th century New Jersey glass. Since I began my first glass research back in the 1980s, I have been captivated by the stories told to me by “old-time” glassblowers, their families and friends; tales of the workers who made the glass, how and where they made their living, what was made, how pieces were made, formulas, moulds, etc.

The lives of the journeyman glassblowers have always captured my attention. These were men who traveled from one glasshouse to another, sometimes hundreds of miles from their homes, all in search of shops still making hand-blown glass. What I did not consider in the early days of my studies was that these stories could also apply to designs and moulds¹ as well. The mystery surrounding one story has drawn me back to it repeatedly over the past thirty-seven years.



This is the tale of how my curiosity about a big jar made in a little-known South Jersey factory took on a life of its own. While I can sympathize with those who might have “fallen into a bottomless pit,” “got more than they bargained for” or pulled on the proverbial “never-ending thread,” my own journey has not been quite so traumatic. It would have been nice, however, for the trip to have been shorter.

Some initial information about this article’s subject – Goofus Glass. According to Wikipedia, “Goofus glass is an American term for pressed glass which was decorated with unfired enamel paint in the early 20th century by several prominent glass factories. It contrasts with enameled glass, where the enamel is fired, making the paint far more durable. Because it was mass produced and relatively cheap, it was given as a premium with purchases and awarded as prizes at fairs. It was the first carnival glass, preceding the iridized product known today as carnival glass.” There were dozens of Goofus Glass designs made by different companies. The Goofus Jar design discussed here is only one of these patterns. It also

Figure 1: Marks Glass Goofus Jar in 1987.
Collection of the Mr. & Mrs. Gene Costill.

happens to be one that was hand-blown and not pressed glass.

The first time I saw a “Goofus Jar” was during a 1987 interview with the former mayor of Clayton, New Jersey, Gene Costill (1926-2021). Upon entering the living room of Gene’s home, my eyes were drawn immediately to a giant cobalt blue jar sitting on a side table. (*Figure 1*) When I asked about it, Gene told a story about how glassblowers at a local factory borrowed an iron mould from the Gayner Glass Works in nearby Salem and made a bunch of jars in cobalt blue glass. Gene’s wife was an employee at the factory and given the jar sitting in front of me. I was captivated by the piece, a fifteen inches tall, roses-on-a-trellis design made in a deep, rich cobalt blue color. My next question was: “What’s a Goofus Jar?” Gene was told they were pickle jars made around the turn of the century in aqua colored glass, that they had an unfinished top and that they were sometimes painted. As I had come to interview Gene about his friendship with the Clevenger brothers and their glass company in Clayton, the Goofus Jar was just an interesting sidebar of related Clayton town history – a mystery to research at another time.

My next run-in with the Goofus Jar occurred five years later while perusing the large manuscript collection of the late South Jersey glass collector and historian J. Edward Pfeiffer. A friend of Clevenger Brothers factory owner Allie Clevenger, Pfeiffer would make notes about documents he came across and conversations he had with South Jersey glassworkers, their families, or others interested in South Jersey glass. Among Pfeiffer’s papers were three notes and a photograph that grabbed my attention.

The first note read:

Clevenger Clayton, N.J.

Aug. 26, 55 Fran & I called on the (Pfeiffer’s wife) and I called on the Clevengers at their shop.

A Mr. Bill Brown of Clayton was there and we got to talking about Marks. He said Marks borrowed the large pickle jar vase (the one covered with roses) mould from Gayner and one Sunday turned out about 60 in blue. To the best of his knowledge, these 60 are the only ones ever made in cobalt blue. (Figure 2)

(*Author’s note: Charles Marks operated the Clayton Glass Works, circa 1942-1950. Located about six blocks from the Clevenger factory.)

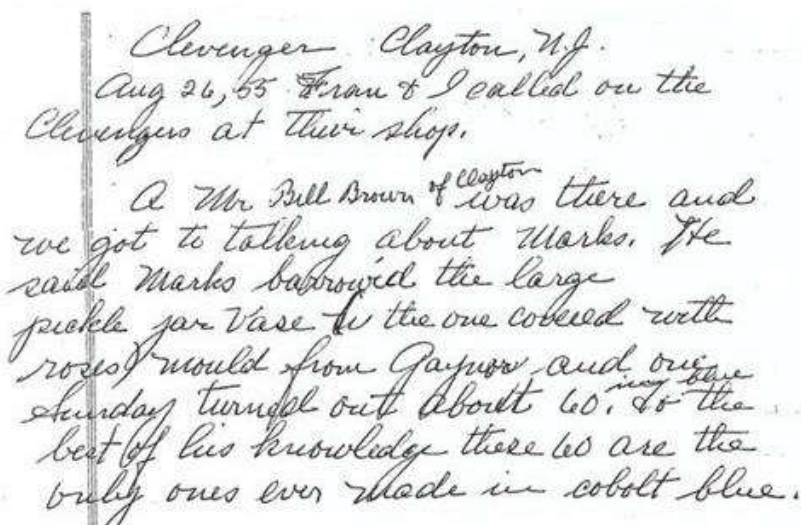


Figure 2: J. E. Pfeiffer summary notes, August 26, 1955. J. Edward Pfeiffer Manuscript Collection, Batsto State Park, NJ. Collection now resides in the New Jersey State Archives, Trenton, NJ.

A second undated note read:

Blue pickle jar
Gayner

Allie Clevenger said Billy Bowers & Jess Branon blew the blue jars one Sunday at Charlie Marks in Clayton. Marks had borrowed the mold from Gayner.

The third note read:

Clayton June 21, 1957
Marks Glass Co.

After considerable research the cobalt blue carnival jars had to be blown in Clayton.

Allie Clevenger said Marks borrowed the mold from Gayner and one Sunday they were blown by Billy Bowers and Jess Branon. A little over 100 were made.

I have talked to Mr. Robinson with Gayner 50 years; Mr. Hall, with Gayners 40 years and Mr. Godwin who was plant manager for 40 years and they say they were not made at Gayners. That Gayner never had a blue pot. (Figure 3)

Clayton
Marks Glass Co. June 21, 1957

After considerable research the cobalt blue carnival jars had to be blown in Clayton.

Allie Clevenger said Marks borrowed the mold from Gayner and one Sunday they were blown by Billy Bowers and Jess Branon. A little over 100 were made.

I have talked to Mr. Robinson with Gayner 50 years; Mr. Hall, with Gayners 40 years and Mr. Godwin who was plant manager for 40 years and they say they were not made at Gayners. That Gayner never had a blue pot.

Figure 3: J. E. Pfeiffer summary notes, June 21, 1957. J. Edward Pfeiffer Manuscript Collection, Batsto State Park, NJ. Collection now resides in the New Jersey State Archives, Trenton, NJ.



Figure 4: Photo of Goofus Jar Mould. J. Edward Pfeiffer Manuscript Collection, Batsto State Park, NJ. Collection now resides in the New Jersey State Archives, Trenton, NJ.

The final bit of information was a small photograph of the actual mould to the jar. (Figure 4)

Very interesting. Now I knew a bit more about the Costills' jar. I filed away the photo among the Pfeiffer notes in my ever-growing collection of South Jersey glass related material.

Fast forward a dozen years.

My work about Clevenger glass has now grown to include the Clevengers' 20th century South Jersey glassmaking contemporaries. (Many of these companies shared glassworkers and products.) August

2004 found me interviewing bottle and glass collector Harry Deemer, a friend who was a member of the Wheaton Village Volunteer Glassblowers in South Jersey.

Harry invited me into his home where I was stunned to see a large lighted case containing three of the large Goofus jars. These were in colors I had never seen – one in cornflower blue, another in green and most astonishing of all, one in red! Asking Harry about the jars, he said he purchased them for \$25 each from local antique dealer Mary Smith. He then brought out a flyer advertising the jars as made by Blenko Glass in West Virginia. I recall thinking “I wonder whether these jars are related to the cobalt jar I saw at Gene Costill’s home?”

As luck would have it, my travels as a professional musician required me to drive to Indiana the next summer, so I decided to make a slight detour and stop at Blenko on the way home to Massachusetts. When I asked about the Goofus jar, I heard “No, we never made those” from the Blenko employees I spoke with. Returning home, I then tried to contact several Blenko glass collectors I knew. None of them had seen or even heard of the jar before. The continuing mystery surrounding these jars only succeeded in making me more curious about them.

The year 2008 brought the appearance of a cobalt blue Goofus jar at Heckler Auctions in Connecticut. (*Figure 5*) This jar had a history, one which held special significance to me. Originally sold in 1984 at the Skinner Auction Galleries in Bolton, Massachusetts, it was part of the estate of the same J. Edward Pfeiffer who wrote about these jars back in the 1950s. A jar with a provenance! The auctioneer for that 1984 Skinner auction was the same Norman Heckler that was selling the jar in 2008! Norm



Figure 5: Marks Goofus Jar. Ex-Harold E. Krause Collection, Ex-J. Edward Pfeiffer Collection.

confirmed that the winner of the jar at the Skinner auction was the consignor of the jar in the present Heckler Auction. I was able to acquire the jar, along with a note from Norm stating the provenance. Shortly after the auction I located a copy of the original 1984 Skinner catalog that noted the jar as coming from the Pfeiffer estate.

Having my own documented example, I felt inspired to delve deeper into the history of these jars. Where did they come from? During my search for information, I came across an article entitled

The Goofus Jar, written by William F. Breeden of Elmer, New Jersey about 1971. The article contained quite a bit of information, some based on first-hand information, some conjecture. Much of the early information was courtesy of J. Edward Pfeiffer.

According to the Breeden account, the Goofus Jar was described as fifteen inches tall with “three huge segments highly decorated with roses, leaves, and other embellishments, swing readily on crude hinges, and ride on a large Bottom plate.” The mould was said to have been made before 1895, “presumably for the Gayner Glass Works in Salem, New Jersey.” The article also mentioned a “significant” number of aqua colored jars being made, “most of which were shipped to Pittsburgh.” (Remember this statement for later in this article.)

The article went on to say that “these jars were originally made for prizes to be given away at carnivals and fairs throughout the country” and that “some jars were painted to highlight the lovely rose design.” (*Figure 6*) They repeat a long-time claim that these jars were not made as a “pickle jar,” due to the unfinished and uneven surface on the top not allowing a “suitable” seal.

As frequently happens with these “hearsay” stories, dates should be taken with a grain of salt.



Figure 6: Painted Goofus Jar with unfinished top, Gayner Glass Works, Salem, New Jersey.

The Breeden article mentions the manufacture date of “about 1940” for the cobalt Goofus at the Clayton Glass Works. My own research then pointed towards the date of manufacture no earlier than June 1945, but not after 1950. Before the 1945 date owner Charles Marks had engaged in a contract to sell all glass produced in his factory to a solitary dealer.²

So...I was now the proud owner of a documented cobalt jar made by a maker whose glass, with the expansion of my South Jersey glass book work, I now collect. Is that the end of the story? Still miles to go before we sleep!

Remember those “Blenko” jars my friend Harry Deemer had? There was also information about these jars in Breeden’s *The Goofus Jar*, with the initial teaser appearing on page one of the article:

The huge Goofus Jar mould sat unnoticed among the hundreds of other molds until August 1968.

OK. Then what? Two of the article’s last paragraphs would provide the answer but bring a bundle of additional questions.

The large mould we have described is now being used to produce a limited quantity of jars in “tangerine” (a brilliant red), olive green, and turquoise. They are being blown by the Blenko Glass Works in Milton, West Virginia, and are available only from the Breeden’s (present owners of the mould) or from authorized dealers.

The first 1,000 will be in the three colors noted; and after this lot is run, a change will be made. The originals will no doubt be a much sought-after collector’s item and succeeding runs will be no less attractive.

While reading through the Breeden article again, I recalled an interview I had done with Clayton, NJ antique dealer John L. (Larry) Wiseburn IV in early 2002,³ two years before I saw the three colored jars owned by Harry Deemer. It was Larry’s father Jack Wiseburn who had purchased the Clayton Glass Works tools and equipment in 1963⁴ after the 1961 death of Charles Marks.⁵

Rummaging through my Wiseburn interview notes, I came across mention that among the moulds purchased by Jack Wiseburn was the four-part mould⁶ from Gayner Glass, the Goofus pickle jar. Larry Wiseburn told a story about Bill Breeden & Jack Wiseburn taking the Goofus mould to West Virginia. Here they had the mould cleaned up, then used to have jars made in green, blue, and red glass; the same colors I had seen in Harry Deemer’s home. Larry went on to say that Breeden acquired the mould after Jack Wiseburn died in 1970.⁷

Several years would pass before the next piece of this grand Goofus puzzle would fall into my lap. Shortly after publication of my Clevenger glass book in 2011, I resumed my research into South Jersey’s other small glassblowing operations. While searching through the file cabinets of the Museum of American Glass Library at Wheaton Village in Millville, NJ, I came across a treasure trove of correspondence that answered many of my Goofus questions. The first of these read as follows:

November 12, 1970

Blenko Glass Company Inc.
Milton, W. Va.

Gentlemen.

My cousin and I have just acquired the original 3-part mold used to produce the large size "Goofus" Jar (some people call it a pickle jar).

We are interested in having jars blown in this original mold and market them.

We will not use the same color as the originals – we do not want to fool the public into thinking they are antiques – however they will not really be reproductions either because this is the original mold!

We would like some information.

Photo of the mold is enclosed.

The jar, finished is about 15" overall, 6½" diameter at the shoulder, 4¼" dia. at the mouth.

Glass weight 4 pounds 3 ounces (the antique jar we have weighs that.) - Pale green glass

- 1. Would you be interested in blowing some of these jars?*
- 2. What colors are available? We thought about pink, light blue, purple, white, gold (yellow) ruby red – and possibly pale green. (NOT necessarily all colors, but maybe 1 or 2)*
- 3. Are you equipped to iridize them – something like carnival glass?*
- 4. *Can you supply samples? (PLAIN -OR-IRIDIZED) *That is if we ship the mold to you at our expense.)*
- 5. What is the minimum order for any given color that you would consider?*
- 6. What are your prices?*
(A.) Shipped to our address or perhaps our distributor in New York.
(B.) Hold at your plant and individually shipped to our customers.
- 7. Would you be interested in producing and marketing them and simply pay us a percentage for the use of the mold?*
- 8. Since the mouth is not finished, are you equipped to rough ground the lip like the originals? If not, then we can have them shipped here as we have facilities available for such work.*
- 9. Can you ship samples of various colors of glass you usually make (-scraps of cullet is OK)?*

We believe this could be a popular item due to the present craze of bottle collecting.

I would appreciate a reply.

Yours very truly,

*Don Breeden**

*The cousin that Don refers to in the opening of the letter is William F. Breeden, who authored the Goofus jar article mentioned earlier.

Breeden received the following reply:

BLENKO GLASS COMPANY, INC.
Antique Sheet Glass - Handcraft Glassware
MILTON, WEST VIRGINIA 25541
November 17, 1970

Donald H. Breeden
1106 Mulberry Street
Millville, New Jersey 08332

Dear Mr. Breeden:

It appears that we would be able to make the special jars for you since we do all hand work, make a variety of colors, and have complete grinding facilities. We would not be able to iridize these pieces.

I would suggest that you forward this mold to us by prepaid transportation and we will make a few samples for you. This will enable us to quote a firm price to you.

We would not be interested in marketing these and would prefer to ship to your distributor.

I am familiar with Wheaton and visited their plant last January. I will be at the Atlantic City Glass and China Show January 4--7, and if something develops, perhaps we could get together at that time.

Yours very truly,

BLENKO GLASS COMPANY, INC.
W. H. Blenko, Jr.
W. H. Blenko, Jr.
President

WHB, JR:mhl

Figure 7: Letter to Don Breeden from W. H. Blenko, Jr. November 17, 1970.
Courtesy of the Museum of American Glass, Millville, NJ.

Four months later, a follow-up letter was sent from Blenko.

March 12, 1971

Dear Mr. Breeden:

The mold arrived and we made up a few samples for you to look at.⁸ We were not sure how the top was finished, and you can give us your comments after you see the samples.

We are sending olive, crystal, and tangerine and we can make these in turquoise also.

These pieces will be heavier than your original according to the weight you gave me.

Your cost on these would be \$6.50 each, F.O. B. Milton, West Virginia, and we will look forward to hearing from you.

Yours very truly,

BLENKO GLASS COMPANY, INC.
W. H. Blenko, Jr.
President

Additional March 1971 letters contained color requests of sample jars in cobalt blue, ruby red and turquoise. By the end of the month, however, the Breedens seemed so excited to get things going that they threw caution to the wind.

March 31, 1971

Dear Mr. Blenko,

I thought I'd wait until the sample piece of turquoise cullet arrived before deciding on how many jars to order, however we are anxious to get those on the market so we are entering our order for 60 total at this time.

Please supply 20 each of the jars blown in our antique mold in the following colors:

*20 pieces Olive
20 pieces Tangerine
20 pieces Turquoise*

Finish the mouth as you did on the samples. (The mouth of the jars was ground.)

I understand this lot will be lighter in weight and the detail will be prominent as you will be able to heat the mold properly.

You are welcome to use the mold to blow a limited number for your personal use, but none are to be sold without our OK – is this all right with you?

*Yours very truly,
Don Breeden*

DON BREEDEN
1106 MULBERRY STREET
MILLVILLE, NEW JERSEY
08332

Please supply 20 each of the jars
blown in our antique mold in the following
colors:
20 pieces Olive
20 pieces Tangerine
20 pieces Turquoise
Finish the mouth as you did on samples.
I understand this lot will be lighter
in weight and the detail will be prominent
as you will be able to heat the mold properly.
You are welcome to use the mold to
blow a limited number for your personal use,
but none are to be sold without our OK -
is this all right with you?

Figure 8: Excerpt from Don Breeden letter to W. H. Blenko, Jr., March 31, 1971. Courtesy of the Museum of American Glass, Millville, NJ.

Williams H. Blenko Jr. replied to Breeden's letter on April 7.

Dear Mr. Breeden:

Thank you for your order for 60 of the jars, and we will place these on our production schedule. We will make these lighter than our samples and I hope the detail will be more prominent. This production run will give us a good idea how the pieces will reproduce.

All first quality production from your mold will be reserved for your use only. We would like to request that we be allowed to sell any seconds at our Visitors Center here. This is our normal procedure for special work and it enables us to hold your price down. We should not have many, if any, but we might hit some cordy glass at some time.

We have no objection to you using our name as long as it is clear that we are not connected with the marketing of this item. We will include brochures with your order.

We appreciate this business and hope you will be very successful with the jars.

Yours very truly,

BLENKO GLASS COMPANY, INC.

W. H. Blenko, Jr.

President

A follow-up letter from Blenko noted that three jars were not considered first quality as of April 22. In reply to a question about the feasibility of charcoal color glass, it was noted that charcoal glass “would be quite dark in a piece as large as your jar.”



Figure 9: Tangerine Blenko Goofus / Carnival Jar. Ex-Lewis DeEugenio Collection.

The last letter from Breeden to Blenko in this collection was dated April 30, 1971.

“We are very pleased with the jars – all colors are nice but the turquoise is really pretty!”

Everyone who sees the jars likes them very much – we have had some good feelers and we will soon know how well they will move.” (Figure 9)

The letter continues with more questions, inquiring about (1) the possibility of marking the mould with BREEDEN 1971 “to show they are not antiques;” (2) Asking whether Blenko has a mould maker that could cut this (BREEDEN 1971) in the bottom plate;” (3) Asking whether they make a milk or opal-type glass. The answers to these last questions are unknown, as this would be the last of the Breeden letters known to survive.

The final letter from Blenko in this collection would date from a year later.

Dear Mr. Breeden:

Thank you for your letter and it was nice hearing from you again.

We would be pleased to make some more of the pickle jars for you and your cost would be \$6.75 each, FOB Milton, West Virginia.

It would not be feasible for us to market this item as part of

our regular line.

Please let us know if we may be of service to you.

Yours very truly,

BLENKO GLASS COMPANY, INC.
W. H. Blenko, Jr.
President

Breeden would write on this letter in pencil “25 TURQUOISE, 25 TANGERINE – GOLD.”

Whether more Blenko jars were made is unknown at this time. The Wheaton files also held an empty envelope from Blenko dated May 13, 1971, with “63 bought / 47 sold / 16 / 8 home / 8 William’s” written on the front. Total production of the first batch with three samples, perhaps?

The Breeden / Blenko letters answered many of my Goofus questions, but others remained unanswered. Biggest of these questions were “What happened to all the Blenko jars, how many total were made and what happened to the mould?”

Another note in the Wheaton file provided a possible the “coda” to the Breedan Goofus enterprise. (Figure 10) It reads:

Offered Goofus held for sale
at \$1200.⁰⁰

Wrote to
May 19 1971 { Smithsonian 20013
Corning 14830
"NO" { Henry Ford Museum Dearborn Mich 48123
"NO" { Charles Gardner Box 27, New London, Conn. 06320

Figure 10: Note from Don Breeden Goofus Jar file, Courtesy of the Museum of American Glass, Millville, NJ.

With this note, it appeared the grand plan to make thousands of Goofus jars had ended and I had reached the end of my journey.... or so I thought.

Over the next five years I saw or heard little about Goofus jars. A collector friend sent a photo of a white milk glass jar in February 2015, but the photo was too dark to see details of the jar. After seeing the photo, however, I did make inquiries as to whether Blenko made white glass during the early 1970s. Questioning Blenko collectors and employees through 2019, no one could confirm or deny that the jars were made there.

A NEW DIRECTION

An article about Goofus Glass was published by noted author & historian Tom Felt in the West Virginia Museum of American Glass' quarterly publication, *All About Glass* in 2017. Tom's photo of a large jar from a Westmoreland Glass Company catalog caught my eye. I also noticed mention of a Westmoreland 104 Vase I did not know about. (I remember thinking "Was that made in the Gayner mould too?") Tom made a reference to the Gayner "pickle jar" and a book by former South Jersey resident and collector Dale Murschell entitled "*The Legacy of Glass in Salem County, New Jersey.*" While I knew Dale, I did not know the book, out of print and difficult to locate.

It would not be until 2020 and the beginning of the COVID Pandemic that things "Goofus" would heat up again. While on a short research trip for another project, I was able to squeeze in two stops to see Goofus jars.

My first appointment was a last-minute addition. Did I have any interest in a fluorescing Vaseline colored Goofus Jar? (This color appears canary yellow until illuminated with ultraviolet / black light, when the piece shines bright chartreuse.) I had seen a photo of a Vaseline jar once, but never had a chance to buy one, so yes, I was interested! It turned out to be doubly worth the trip, as the seller's roommate had an unfinished top aqua Gayner jar to sell.

The following morning I stopped to see my friend and South Jersey glass collector Frank Stubbins. Frank owned two of the large jars at this time, a painted Gayner and the green Blenko Goofus I had seen previously at Harry Deemer's home! (A friend and glassblowing buddy of Deemer, Frank had acquired the jar after Deemer's death a few years before.) We took many photographs of Frank's jars with my cobalt Marks jar and my two new jars.⁹ (Figure 11) Frank mentioned having an old auction catalog where a group of the colored jars had been sold. He'd look for it and get



Figure 11: Frank Stubbins (left) and the author with five Goofus jars, March 2020. Photo by Wes Stubbins.

back to me. I received it in the mail shortly after.

The catalog was from a Norman C. Heckler & Company Auction held in Woodstock Valley, Connecticut on October 24, 2001. Lots 342 through 347 displayed 15 inch “Goofus Pickle Jars” in six different colors: green, blue aqua, amber, white, Vaseline green and cornflower blue. (Never heard of an amber one before.) All had the “floral decoration with roses” pattern, a ground mouth and smooth base. (Interestingly, all were sold as made in America 1880-1910!) More new information, but more questions too.

My search for a white jar ended with the surprise gift of an opal milk glass Goofus Jar from my wife for Father’s Day 2021. (*Figure 12*) (Note to collectors: Be careful what you say out loud about your research projects around the house. Your significant other may be listening.)

Fall 2021 would prove to be the beginning of a busy Goofus period. First was discovery of a ruby jar – a Blenko jar!¹⁰ This was found among the estate sale offerings of an old friend from Glassboro, New Jersey. As a prominent collector of antique jars and other South Jersey glass collectibles in the 1970s, Lewis DeEugenio would have known Goofus mould owner Don Breeden and antique dealer Mary Smith who sold the Blenko jars. The estate auction was one that offered local pickup only. After rearranging my family schedule to accommodate the quick 650-mile round trip required, I outbid other interested parties to secure the jar.

Invigorated by my new acquisition, I searched for more clues among some promising books. A Facebook friend suggested I might find something in Hazel Marie Weatherman’s *Colored Glassware of the Depression Era 2*. Sure enough, the end of the book featured an advertisement from 1927 for a “old fashioned pickle jar vase”¹¹ and a page from a 1920s Westmoreland Glass Company catalog.¹²

I then began looking through Chas West Wilson’s *Westmoreland Glass, Identification and Value Guide*. I read that Westmoreland was founded in 1889 in the town of Grapeville, Pennsylvania, about thirty miles to the east of Pittsburgh. The mention of Pittsburgh rang a bell, reminding me of something in the Don Breeden article. There it was in the second paragraph:

“Was I thrilled when we discovered the original 3-part mould which was used to produce the 15” Goofus Jar! This intricate mould was made prior to 1895, presumably for Gayner Glass in Salem, New Jersey, as they used it to produce a significant quantity of aqua colored jars, most of which were shipped to Pittsburgh.”



Figure 12: The author with his Father's Day gift. Photo by Robin Haunton.

Was there a Gayner connection to Westmoreland?

There were several references to what was called a “104 Vase or 15” Pickle Jar” in the *Westmoreland Glass* book. Page 246 especially caught my eye with the title “Original Pickle Jar – Natural Glass Color.” Accompanying the text was a timeline of the jar from the 1890s through 1940, a photograph of an unfinished top jar - like the jar attributed to Gayner in South Jersey - and a similar Westmoreland catalog image as the one that appeared in the Weatherman book. I remember thinking “Were these companies sharing a mold?” Recalling a Westmoreland catalog I had been given as a gift, I quickly found it and leafed through the pages. There was the 104 jar in milk glass, but the date on the catalog was 1955. How was that possible if the mould was in New Jersey from the 1940s to 1968?

*Authentic Reproductions of
Early American Vases . . .*

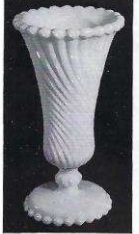
Presented here are two of the largest Milk Glass Vases made. Both are authentic reproductions of their early American originals.



At left: No. 104 Milk Glass Pickle Jar, 15 inches high. This very old “Rose” pattern jar fills a modern need as a vase for tall American Beauties, and Gladioli.



Above: No. 106, “Grape” Vase, 10 inches high. This very beautiful and useful vase is a heritage from the turn of the Century.



Below: No. 241, Lily Vase, 7 1/2 inches. Authentic reproduction of old 1880 original.



Above: No. 555, Six-Point Flower Bowl. A Westmoreland original that has always been much in demand.



Below: No. 555, English Hobnail oval crimped Bowl, 12 inches long. Makes a charming centerpiece for flowers or fruit.



26

Scratching my head, I went back to the book. The page’s next to last paragraph stopped me cold:

“This photograph may appear to show a different jar from the 1926 catalog picture and the opal vase photograph. This is only because they show different sides of the same jar.”

One problem with this observation; all the jars I had seen had flowers on only one side. So, if the author thought the jars had flowers on both sides, it meant he had never actually examined a jar in person. I quickly grabbed the five jars I owned to inspect them. All had flowers on one side only.

Figure 13: 1955 Westmoreland catalog page showing the “No. 104 Milk Glass Pickle Jar.”

NOW THERE ARE TWO

Good news and bad news. The good news is I now know there are two moulds involved. The differences are subtle, but there. The bad news? More questions. (I’m reminded of the 1965 movie *The Agony and the Ecstasy* where Rex Harrison as Pope Julius II constantly asks Charlton Heston as Michelangelo “When will you make an end?” while he toils at completing the Sistine Chapel.)

Having a new perspective of what to look for, I began a search for more Westmoreland material, as I was not at all familiar with the company’s history and products. Subsequent correspondence with several Westmoreland and Goofus collector / historians provided additional information, including price lists from the 1930s to 1950s, a white jar with a 1940s Westmoreland label, and other printed Westmoreland information.

Revisiting the *Westmoreland Glass* book, I noticed that the Westmoreland 104 Vase was “revived” in 1926, with reissues “in crystal, opal, and other various colors.” The book mentioned it being available in 1932 and in opal only by 1940. The reissued jars could be identified “by their finished (ground) tops.” Page 230 noted the colors “crystal, amber, blue, green and roselin” in addition to the opal jars. The 1932 catalog also mentioned Black, Belgian Blue and Moonstone as possible colors.

In a timely stroke of luck, a copy of “*The Legacy of Glass in Salem County, New Jersey*” by Dale Murschell appeared on Ebay, quickly snapped up by me. I was quite surprised to find the Gayner / Marks / Blenko Goofus Jar connection mentioned in the book. Besides the Breedan / Blenko letters, we also shared information from the late South Jersey glass historian J. Edward Pfeiffer. For the latter source, however, our information was different - my info coming from Pfeiffer’s 1950s notes, while the *Legacy* book’s source was an article Pfeiffer wrote 10-15 years later in the Heritage Newsletter.¹³ (Heritage Museum, Glassboro, NJ)

Dale claimed that the large Goofus “roses” design¹⁴ was made at the Gayner Glass Works from the 1920s to 1940s and painted at the factory.¹⁵ I knew two facts that bolstered the Gayner origin story.

- 1) The mould was acquired “in some fashion” from Gayner and taken to Marks Glass in Clayton sometime between about 1943 and 1950. That would fit the claimed Gayner timeline.
- 2) J. Edward Pfeiffer’s June 1957 note about Gayner (*Figure 3*) infers that although the Gayner employees said they did not make the cobalt blue jars; they did make or at least knew about aqua jars being made at Gayner. Otherwise, they would have answered with something like “We didn’t make any of those jars.”

Figure 14: *Westmoreland 104 / 15" Vase. 1926 catalog page. Courtesy Greg A. Jennings.*



Murschell also asserted that the mould was among several pickle jar moulds being taken to the scrap yard because Gayner no longer wanted them. I found this statement to make perfect sense, considering the mould would sit in the Marks factory building for the next twenty years. If it had been “borrowed” or “smuggled” from Gayner¹⁶ and produced shortly after at Marks, I suspect the original owner would have come looking for the mould AND the makers once dozens of cobalt jars started appearing in the area.

THE SOURCE

How did Gayner and Westmoreland jars arrive at their claim of 1890s origins? The Breedan article mentions the Gayner jar being made “prior to 1895” – with no documentation. Chas West Wilson admits the same in his *Westmoreland Glass* book: “While Westmoreland apparently made several pickle jars in the 1890s, including this one, there is no clear evidence they made the pickles to go in them. Instead, they were probably sold to the trade as “packers’ goods.”¹⁷ Again, this said with no documentation.

Three-plus decades into this journey and my frustration at not finding definitive documentation about the Gayner jar is almost palpable. Looking over my research, I could not help but think “I must be missing something.” I pondered this problem for some time before concluding there was only one solution; go to the source for all the previous Goofus information. J. Edward Pfeiffer.

J. Edward Pfeiffer was a New Jersey glass historian who, upon his death, left a sizable collection of New Jersey glass research to Batsto State Park in the New Jersey Pine Barrens. I had previously visited the collection at Batsto several times between 1990 and 2002, and once in 2005 following its transfer to the New Jersey State Archives in Trenton. What gave me hope was that I had never checked for a probable Gayner Glass Works file, as it was not my field of study at the time. Could there be something there that held the key to the Goofus origin mystery?

Within weeks I was in the Archives wading through the boxes of Pfeiffer’s papers. I quickly rediscovered the notes I had first seen in the “Marks Glass” folder over thirty years before. Finding a “Salem” file (Gayner was in Salem, NJ), I began reading the newspaper clippings, typed documents and Pfeiffer’s handwritten interview notes and summaries. The first interview summary started like the note pictured in *Figure 3*, but there was much more to this one.¹⁸

Salem, N.J. 6-20-57
Star Glass Co - Gaynors¹⁹

Met with Gaynor employees Charles Robinson (50 years) and Albert Hall (40 years). Both remembered the pickle jars but admitted none made in cobalt blue – said never had a cobalt blue pot. Said they were made during a depression period, thought about 1921. Said they were made for carnival prizes, some were plain, some frosted and some were painted. They made three sizes – not too many of the smallest size. E. J. Gayner was president then.

A novelty man approached them about making these bottles and offered a ridiculously low price. Gaynor needed the order because it meant several car loads and he wanted to keep factory and men working. The local union officials were called in and the proposition put up to them – it meant working at one half wages. In those days the union cooperated with management. The local union agreed and it was put up to the national union assn. National Asso. turned the proposition

Chas Robinson
 R. A. Leinbeil new mgr
 star glass
 1921 point of shut down.
 novelty man for carnivals
 Carnival prize
 Lost no - union shop
 cost - no profit
 consulted union E. J. Gaynor
 several carloads 1/2 wage
 to carry factory
 not even turned down
 then process 2nd time
 not even okay

Figure 15: J. E. Pfeiffer notes from interview with Gayner employee Charles Robinson, June 20, 1957. J. Edward Pfeiffer Manuscript Collection, New Jersey State Archives, Trenton, NJ.

down. The whole process was repeated according to rules and this time the Natl Assn okayed the deal. So Gayner made the pickle bottles.

This longer summary was dated June 20, 1957, one day before the June 21 note shown in *Figure 3*. As the shorter June 21 interview summary was in the “Clayton - Marks” file, my guess is that Pfeiffer placed a shorter summary in the Marks file since the mould was used to make the cobalt blue jars at Marks in the 1940s. It was simply a cross reference.

The more informative summary from June 20 would be the first of four Pfeiffer interviews with five Gayner employees that positively identified the jar as made by the Gayner Glass Works. This first note also gave more of a history to the jar, now not a pickle jar, but a “Carnival Jar.”

The second summary was dated a day after the first.

Salem
Gaynors

6-21-57

Talked with K. A. Godwin, age 81, who was plant manager for Gayner for 40 years – having married into the family. He started with Gayner in 1908 after serving his apprenticeship – 6 years with Shoemaker at Bridgeton. There he became Boy Boss.²⁰

He said the pickle or carnival jar was made during the depression preceding World War I – between 1910 and 15, when they were desperate and would make anything you wanted. (Figure 16)

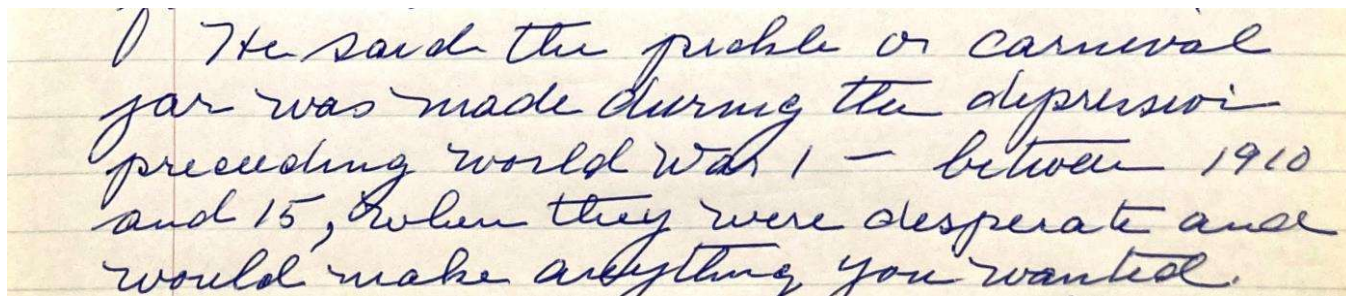


Figure 16: J. Edward Pfeiffer summary excerpt from interview with Gayner Plant Manager and later Vice President K. A. Godwin, June 21, 1957. J. Edward Pfeiffer Manuscript Collection, New Jersey State Archives, Trenton, NJ.

This summary confirmed mention of the jar being made during a depression period in America. Since there was a pre-war recession during 1913 and 1914 and a post-war depression in 1920 and 1921, both the Godwin and Robinson/Hall recollections could be true.²¹

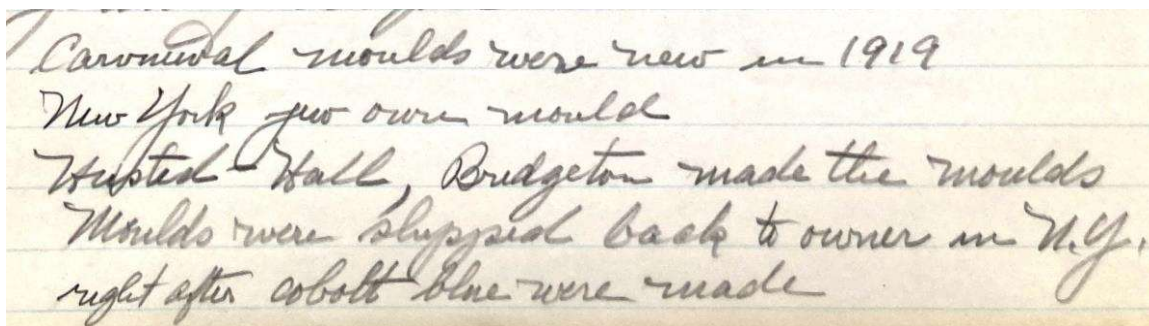
The third summary was dated Aug. 22, 1957. In an interview with Joseph F. Gayner at his home in Salem, Gaynor noted that the carnival jars were made in three sizes, none in cobalt blue.

The fourth and final summary contained information that provided clarification of the other Gayner employee statements:

Called on Harold E. Krause, born Oct. 6, 1886.

Started his career as an apprentice mould maker at the Williamstown Glass Works in 1902, at \$3 per week and 50 hours work week. On July 1, 1919, he came to Gayners in Salem to build a machine to make battery jars and was successful.

When Mr. Krause came to Gayners in 1919, the Carnival Jar moulds were practically new. A New Yorker owned these moulds. Husted Hall of Bridgeton made these molds.²² These molds were shipped back to the owner in New York after the cobalt blue jars were made by Marks, Clayton, NJ in 1942.²³ (Figure 17)

A photograph of a handwritten note on lined paper. The text is written in cursive and matches the text in the caption. The note is on a piece of paper with horizontal lines, and the handwriting is in dark ink. The text reads: "Carnival moulds were new in 1919", "New York guy own mould", "Husted Hall, Bridgeton made the moulds", "Moulds were shipped back to owner in N.Y.", "right after cobalt blue were made".

Carnival moulds were new in 1919
New York guy own mould
Husted Hall, Bridgeton made the moulds
Moulds were shipped back to owner in N.Y.
right after cobalt blue were made

Figure 17: J. E. Pfeiffer notes from interview with Gayner employee Harold E. Krause, March 13, 1959. J. Edward Pfeiffer Manuscript Collection, New Jersey State Archives, Trenton, NJ.

In the days after entering the last Krause interview paragraph into this document, I mulled over the “A New Yorker owned these moulds” statement and what that meant in the grand scheme of things. I then recalled the trouble I experienced with the Breeden jars when no one at Blenko knew they were made there. It occurred to me that in both cases, the identification problem could be due to the moulds being privately owned. There was no mention in Gayner design catalogs or advertisements because it was not theirs to advertise. For the Blenko jars, the company did not want them as part of their line, so they were not in their catalogs either. Hence the difficulties in documentation for both.

One final twist regarding the Pfeiffer interview with Harold E. Krause. Towards the end of the interview, Mr. Krause presented Pfeiffer with three jars – one jersey green / aqua, another painted, and a third one in cobalt blue!²⁴ For a Gayner employee to have a cobalt blue jar to give to Pfeiffer there must have been some sort of Gayner / Marks connection. Perhaps the arrangement to use the mould was actually an open one, rather than the “borrowed” or “smuggled” method mentioned by Pfeiffer in earlier writings.²⁵

MORE NEW DISCOVERIES AND UNANSWERED QUESTIONS

The recovery of the Pfeiffer Gayner papers solves the riddle of which jar was produced first. Combining the information of the five Gayner employee interviews, the first manufacture of the Gayner jar probably dates to the Recession of 1913-1914, but no later than July 1, 1919, when mould maker Harold E. Krause arrived at Gayner and saw the mould.

10 Vase. Continued

NO.	ARTICLE	WEIGHT	MOVE	SHOP COST	EXTRA	GRINDING POLISHING	BREAKAGE	TOTAL COST
98	Part Mould Vase 13	3 ¹ / ₂ 63	1750TW	17 ⁸⁸		50	6/20/23	6 ⁸⁰
104	15 th Vase.	60	E125	18 ⁴¹		40	1/5/26	7 ⁷⁸

Figure 18: Edited excerpt of Westmoreland Glass Company ledger detailing the first entry of the 104 Vase on January 5, 1926. Courtesy of Greg A. Jennings, President, Westmoreland Glass Society.

In an interesting coincidence following the recent Pfeiffer discoveries, the initial production date of the Westmoreland 104 Vase has been determined to be January 5, 1926, courtesy of a company ledger owned by Westmoreland collector & historian Greg A. Jennings.²⁶ (Figure 18)

The Westmoreland ledger provided other interesting numbers related to production. The “No.” and “Article” column headers stand for mold number and item description. Fenton glass historian James Measell offered what the other headers represented. “The weight will be in oz. unless more than 1 pound. The “Move” is the number of pieces to be made by the shop in one turn (in the 1920s, the turn was likely 4.5 hours, and shops worked 2 turns per day M-F with 1 more turn possible on Saturday) and the E probably means “estimated. The shop cost may be the direct cost, i. e., total wages of all the glassworkers (skilled and unskilled) needed to make the item in one turn, while I suspect the numbers for grinding/polishing have to do with costing. Total cost might be a calculation of added indirect labor.”²⁷

The primary unanswered question now becomes “How did a jar similar to that made at Gayner come to be made at Westmoreland?” I believe the answer must be related to the “elephant-in-the-room” quote from the Breeden *Goofus Jar* article: “most of which were shipped to Pittsburgh.” This statement has no documentation, but why would it be there if there wasn’t something to it?

Imagine:

Gayner jars shipped to Pittsburgh; nearby Westmoreland sees an opportunity to undercut a competitor; Westmoreland copies the Gayner jar and makes their own similar design; produces jars in color to make their product more appealing; Westmoreland takes over the Pittsburgh and mid-western US market from Gayner.

The above rant is sheer speculation on my part. Hoping to solve this mystery, I made a final trip to the Pfeiffer collection in search of one last “needle in a haystack.” Sadly, nothing new to report.

Were the two moulds ever in the same place at one time? Unknown. Did Westmoreland simply copy the Gayner design? Quite possible. The reproduction of popular designs was common practice during the 19th century and into the 20th century. One only need look at the dozens of similar scroll and

portrait flasks noted in George & Helen McKearin's *American Glass*, as well as the reproduction output of 20th century operations such as Clevenger Brothers,²⁸ Emil Larson, Wheaton, Liberty Village and L.E. Smith in the Northeastern United States.

How and where did the “novelty man” sell his jars? Were more Gayner jars ever made? Aside from the employee recollections and mention of “several production periods” in the Breeden article,²⁹ there is no record of them being produced after the initial order. It seems strange that the owner would have left the mould at the factory for almost thirty years if he did not plan to have more made.

What eventually happened to the Gayner mould remains a mystery. Two replies from the Corning Museum of Glass to Don Breeden's offer to sell the mold survive at the Museum of American Glass in Millville, NJ, dated July 3, 1973, and April 9, 1974. Both letters were rejections to Breeden's offer. So, the mold was either sold for scrap or sitting in an old warehouse or basement waiting to be rediscovered!

The mould to the Westmoreland 104 jar had a bit more of a story to tell. After last being advertised in the 1963 Westmoreland catalog, the design vanished from company's offerings in the 1965 catalog. The mould disappeared at the closing of Westmoreland in 1984, and was subsequently acquired by Chicago Art Glass, Inc.³⁰ It reappeared among a group of over ten thousand moulds sold at the 2017 closing of the Fenton Art Glass Company of Williamstown, West Virginia. The mould was identified in this sale as Item 2891, a “15” Aztec Blown Vase.”³¹ The photograph shown in *Figure 19* accompanied this list, the details of which allow for its identification as the Westmoreland 104 jar mould.³²



Figure 19: *Mold to Westmoreland 104 Jar as shown in photograph from 2017 Fenton Art Glass Company sale of molds.*

The 104 mould was part of a group of moulds purchased at the Fenton sale by Fenton's Collectibles of Springfield, Missouri.³³ Due to its large size, Fenton's Collectibles was forced to leave this mould behind,³⁴ in all likelihood to be scrapped. According to Fenton glass historian James Measell “moulds to be scrapped were dealt with by the firm doing demolition of the factory. I understand that part of the contract with the demolition firm required them to scrap the moulds they removed. The moulds the firm removed were melted down very soon, as a few moulds were removed by mistake and we learned that they had been melted down.”³⁵

As of April 2024, it is unknown whether any jars or vases were produced when the former Westmoreland mould was owned by Chicago Art Glass, Inc., the Fenton Art Glass Company or any intermediate owners.

IDENTIFICATION

The most asked question is, of course, “how can I tell which jar I have?”

When I took a close look at the designs, I hoped to find a distinctive mark or marks that would allow anyone to easily distinguish one design from the other. For my initial comparison, I paired off my painted Gayner with the unfinished top and the jar with the next sharpest visible pattern; in this case, a milk glass Westmoreland jar.

Examining both jars, I focused first on the center of the pattern; the large rose positioned beneath two slightly smaller roses. Was there anything that jumped out as clearly different?

Going back and forth between the jars, I noticed the Gayner center rose at a slight angle...not a significant difference. Pulling back while looking at the white Westmoreland jar, I noticed a triangle formed by stems rising to the center rose, with a ring that encircled the jar serving as the base of the triangle. In the center of that triangle was another stem that came down from the rose, but not all the way to the base of the triangle. Looking at the Gayner, I saw the same triangle with center stem coming down, but...something was different... the leaf!!! The white jar had a leaf on the right-hand stem, but the older jar had the same leaf on both the right-hand stem AND the center stem! Pulling back a bit further, it was still easy to see. (Figure 20)



Figure 20: (left) Gayner jar design and (right) Westmoreland jar design.

Looking at my other jars, my fluorescing Vaseline jar was a perfect match to the white Westmoreland jar. My cobalt jar from Marks was more interesting. The Marks jar had the pattern of the unfinished Gayner jar – made in the same mould – but the details were less defined. This would make sense if a group of glass blowers inexperienced at making such a large piece did not get the molten glass hot or fluid enough to pick up the minute details of the mould. On the other hand, the red Blenko jar, also made in the Gayner mold, had sharper details, although not as sharp as my original Gayner jars.

While most Gayner jars have rough, unfinished tops, a lesser number have a ground top. (*Figure 22*) All the Westmoreland jars I have seen also have a ground top. There are dozens of other minor differences between the jars, but I've always been told to follow the KISS principle ("Keep it simple, stupid.") and leave it at that.

COLORS

As of April 2024, I have seen Goofus / Carnival / 104 jars in over a dozen colors, spread over the four known makers – Gayner, Marks, Blenko and Westmoreland. (Others still?) Many colors are unique to a specific maker. For example, all milk glass jars known (to date) were produced by Westmoreland. Of course, due to the lack of accurate records, it is possible other color varieties could show up in the future – and the moulds may still be out there.

Offered here is a list of known colors that these jars were made in, along with their makers and approximate period of manufacture, if known. Although Westmoreland's use of colors pre-dates the 1926 revival of the 104 jar, I use the revival date as the starting point of their use on the 104 jars.



Figure 21: (left to right) Westmoreland 104 Jars in Amber and Antique Blue (Both courtesy Greg A Jennings), Cobalt Blue (Courtesy Jeffrey S. Evans Auction) and Crystal (Photo courtesy Jim Heffner).

Amber – Westmoreland Glass Company, Grapeville, PA, circa 1926-1930 / 1932-circa 1937.³⁶ (*Figure 21*) Possible Blenko Glass Company (Gayner mould), Milton, WV, circa 1970-1972.

One of the rarer colors for the Westmoreland 104 jar. It is possible that Blenko also produced a gold / amber color jar for the Breedens, circa 1970-1972.³⁷

Antique Blue (Blue Milk Glass) - Westmoreland Glass Company, Grapeville, PA, circa 1926-1940s? (Figure 21)

There are few references to this opaque light blue color in the Westmoreland Glass book. It was called “Blue Milk Glass” until the company dropped its regular production colored glass in 1937. After 1937, it was referred to as “Antique Blue.”³⁸ When the 104 jars were produced in this color is unclear, but the 1950 catalog listing for Antique Blue does not include the 104 jar.³⁹



Figure 22: Gayner Goofus / Carnival Jar tops. (left) unfinished and (right) ground.

Aqua - Gayner Glass Works, Salem, NJ, circa 1913-1914, possibly into the 1940s.

Based on the considerable number of these jars seen in the Mid-Atlantic States region, the aqua jar may be the most common color jar among both designs. This jar can appear with an unfinished or ground top (Figure 22) and is known with a plain finish (Figure 23) or a painted surface in one or multiple colors. (Figures 6 and 11) Gaynor employees Charles Robinson and Albert Hall mentioned some jars being produced with a frosted finish in the earlier mentioned June 1957 interview with J. Edward Pfeiffer.



Westmoreland glass collector and historian Roger Radebaugh notes that aqua “is not a common color on known Westmoreland items. That color seemed to be more frequent on cheaper machine-made manufacturers’ products.”⁴⁰ To date, there are no known aqua jars made using the Westmoreland 104 mould.

Figure 23: Aqua Gayner Goofus / Carnival Jar with ground top.

Aquamarine Blue (Light Blue) - Westmoreland Glass Company, Grapeville, PA, circa 1926-1929. (Figure 24)

An attractive light blue color more frequently used with Westmoreland’s depression glass production.

Cobalt Blue - Clayton Glass Works / Marks Glass, Clayton, NJ, circa 1945-1950. (Figure 5) Westmoreland Glass Company, Grapeville, PA, circa 1926-1937. (Figure 21)

Both Marks and Westmoreland made cobalt blue jars. The Marks jar uses the Gayner design. Of jars made by the two makers, the Westmoreland jar may be the rarer of the two.⁴¹ I have only seen three of the Marks cobalt jars.

Crystal - Blenko Glass Company (Gayner mould), Milton, WV, circa 1970-1972. Westmoreland Glass Company, Grapeville, PA, circa 1926-1937. (*Figure 21*)

The Blenko / Breeden correspondence mentions only one sample jar in crystal glass made at Blenko in 1971, whereabouts unknown. The Westmoreland jars produced in crystal are believed to be common.

Green (Light Green) - Westmoreland Glass Company, Grapeville, PA, circa 1926-1937. (*Figure 24*)

According to Chas West Wilson, Westmoreland produced two or more shades of light green color glass.⁴² I can personally verify at least two of these shades. One jar has more of a blue-green color, while the brighter green jar has more of a yellow hue to it, resembling a color many collectors call “Vaseline.” Both share an unusual trait; they both fluoresce a bright chartreuse under ultraviolet light.

Blenko also produced a green jar, but their formula was much darker. Blenko called their color “Olive Green.” (*Figure 25*)



Figure 24: (left to right) Westmoreland 104 Jars in Roselin, Aquamarine Blue, Light Green, and Light Green / Vaseline.

“Milk Glass”- Westmoreland Glass Company, Grapeville, PA, circa 1926-1963. (Figure 27)

This term was used by Westmoreland for their white glass produced after World War II. 104 jars made in this color appear to be a much brighter white than the earlier “Opal” used before World War II. It is probable that a change in the glass formula brought about the difference in color.

The 104 jars in milk glass outlasted all the other color jars produced by Westmoreland, surviving into the 1960s. In its last catalog appearance in 1963, it was advertised as “No. 104 / 15” Pickle Jar, Rose Design.⁴³ For long stem flowers. One of the tallest Milk Glass vases made.”⁴⁴

Olive Green - Blenko Glass Company (Gayner mold), Milton, WV, circa 1970-1972. (Figure 25)

A much darker green color jar than those made at Westmoreland, Blenko produced at least twenty-one of these jars in a private order for New Jersey entrepreneur Don Breeden in 1971.⁴⁵ It is unknown whether additional jars were made.

Opal (Milk Glass) - Westmoreland Glass Company, Grapeville, PA, circa 1926-1943. (Figure 27)

One of two shades of opaque white milk glass produced by Westmoreland. Chas West Wilson notes that Westmoreland used the term Opal for its white glass produced prior to World War II.⁴⁶ I have found this shade of white to be more of a softer cream color, while the “milk glass” of later years is a much brighter white.

Roselin - Westmoreland Glass Company, Grapeville, PA, circa 1926-1937. (Figure 24)

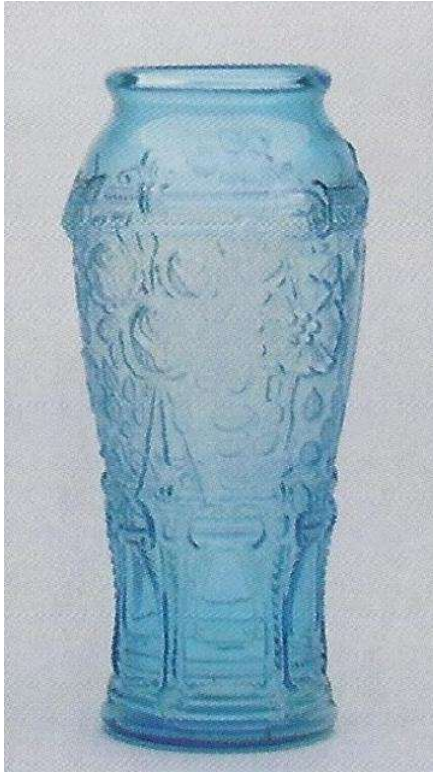
An attractive pink or peach color more often seen with Westmoreland’s depression glass production. Not a common color for the 104 jars.

Tangerine - Blenko Glass Company (Gayner mould), Milton, WV, circa 1970-1972. (Figure 9)

Blenko produced at least twenty examples of these striking red color jars in a private order for New Jersey entrepreneur Don Breeden in 1971. (Twenty-one, if you include the initial tangerine sample.) It is unknown whether additional jars were made. Four of these jars are currently known to exist.



Figure 25: Blenko Goofus / Carnival Jar in Olive Green.



Turquoise - Blenko Glass Company (Gayner mould), Milton, WV, circa 1970-1972. (Figure 26)

Blenko produced at least twenty of these turquoise color jars in a private order for New Jersey entrepreneur Don Breeden in 1971. It is unknown whether additional jars were made.

Vaseline (Yellow Green) - Westmoreland Glass Company, Grapeville, PA, circa 1926-1937. (Figure 24)

While Westmoreland simply referred to this color as “Green or Light Green,” collectors of other types of glass frequently call this color “Vaseline.” The use of uranium oxide in the formula causes the glass to fluoresce a bright chartreuse when exposed to ultraviolet light and even bright sunlight.

Figure 26: Blenko Goofus / Carnival Jar in Turquoise. Photograph courtesy of Norman C. Heckler & Company, Woodstock Valley, CT.

White - Westmoreland Glass Company, Grapeville, PA, circa 1943-1963. (Figure 27)

There were two shades of opaque white glass produced by Westmoreland. Prior to World War II, jars were made in an “Opal” color resembling a soft cream color, while the “Milk Glass” of later years appears a much brighter white color.⁴⁷

According to the surviving Breeden / Blenko correspondence, the four colors mentioned – *Crystal, Olive Green, Tangerine, and Turquoise* - are the only documented colors used to produce the Goofus / Carnival Jar at Blenko. While colors were mentioned by the Breedens for possible production, there is no record that they were manufactured.

During the 1970-72 correspondence period, Blenko production was limited to only six or seven primary colors each year. Other color possibilities would be Charcoal⁴⁸ (71), Charisma⁴⁹ (72), Emerald (72), Surf Green (70) and Wheat⁵⁰ (70-72).⁵¹ There is also the possibility that other shades of the above colors were made during factory color transitions. During my January 2023 correspondence with Blenko Vice President Bryson Cutler, Cutler mentioned that “jars could have also been made in a “wash melt color,” the end-result after washing out the remaining color glass from a furnace tank before changing to a new color. “I can’t really speak for the past decades but at present, we DO blow out all of our wash melts. Otherwise, we would just have to throw away all that glass and waste both the labor and gas usage. Most of the time the wash melts end up being a super pretty color anyway. I would imagine Blenko of old would do something similar, but I can’t say for sure.”⁵²

The Westmoreland color palette for their 104 jars is the largest of the known makers of the Goofus-type jars. In addition to the afore-mentioned colors, Black, Belgian Blue and Moonstone were also colors available in the 1932 catalog. To date there are no known 104 jars in these latter colors. Westmoreland discontinued the manufacture of colored glass in August 1937,⁵³ continuing to make only

white milk glass. The company catalogs of 1950⁵⁴ and 1955 both show milk glass 104 jars as being available, selling for \$66 for a dozen jars.



Figure 27: Westmoreland 104 Jar in Opal / Milk Glass.

EPILOGUE

I’ve come think of this article as a travelogue of a journey towards a station still somewhere “up the line.” It was never my intent for this story to go this far, but sheer curiosity makes an interesting motivator. Even with completion of this tome I doubt the obsessive-compulsive part of my makeup will ever let me fully stop looking.

The story of the Goofus, now Carnival Jar has been one of parallel universes – Goofus Glass, New Jersey Glass, Blenko Glass and Westmoreland Glass. Until recently, these universes rarely connected. When they did, it was for a fleeting moment, brushed off as being an aberration of little consequence. With each world soon to be fully aware of each other, it will be curious to see the effects.

Almost four decades since seeing that first cobalt Goofus jar, I still find the design one of the most attractive I’ve ever seen. For myself, the history and stories make this much more than just a lovely piece. It has allowed me to do what I enjoy most as a collector and historian, to “put a face to the glass.”

ABOUT THE AUTHOR

Thomas C. Haunton is the author of two books about hand-blown glass, *Last Links to the Past 20th Century South Jersey Glass, Volume 1*, and *Tippecanoe and E. G. Booz Too! A book about cabin bottles*, and over a dozen articles about South Jersey bottles and glass. He has appeared as a guest speaker for the National American Glass Club chapters in Boston, New York, Philadelphia, and Sandwich, MA, as well as at museums, historical societies, and glass collecting organizations throughout the Northeast. A member of the Ancient and Honorable Order of Glass Flakes, Mr. Haunton hosts the Facebook group 20th Century South Jersey Glass. He is currently writing the second volume of *Last Links to the Past 20th Century South Jersey Glass*.

ACKNOWLEDGEMENTS

Many thanks to the individuals and institutions that have helped me over the years on this project. My apologies to anyone I have missed.

Mr. & Mrs. Gene Costill
Bryson Cutler, Vice President, Blenko Glass
Company, Milton, WV
Harry Deemer
Jeffrey S. Evans
Ann Fenton
Thomas Felt
Janet Griffing-LaBonne
Robin Haunton
David Hall
Norman C. Heckler
Norman C. Heckler, Jr.
Jim Heffner
Greg A. Jennings
Eric Jurgensen
Tom and Sarah Lucksinger
Edward Marks
Leonard Marks
Robert Marks
Patricia Martinelli

James Measell
Catherine Medich, New Jersey State Archives
Roger Radebaugh
Dean Six
Frank Stubbins
Wes Stubbins
Gay LeCleire Taylor
J.L. Wiseburn IV
Fallon Ward, Museum of American Glass at
WheatonArts, Millville, NJ
Claire Wisman
Justin Wright
Dianne Wood, Museum of American Glass at
WheatonArts, Millville, NJ

Batsto Citizens Committee, Batsto, NJ
Museum of American Glass at WheatonArts,
Millville, NJ
New Jersey State Archives
Salem County Historical Society, Salem, NJ.

Bibliography

William F. Breeden, *The Goofus Jar*, Elmer, NJ. 1971.
Ruth Ann Grizel, *Westmoreland Glass: Our Children's Heirlooms*, FSJ Publishing Company, Iowa City, IA, 1993.
Dale L. Murschell, *The Legacy of Glass in Salem County New Jersey*, Dale Murschell, Springfield, WV, 2010.

Hazel Marie Weatherman, *Colored Glassware of the Depression Era 2*, Weatherman Glassbooks, Ozark, Missouri, 1974.

Chas West Wilson, *Westmoreland Glass Identification & Value Guide*, Collector Books, Paducah, KY, 1996.

J. Edward Pfeiffer Manuscript Collection, Batsto State Park, Batsto, NJ. / New Jersey State Archives, Trenton, NJ.

Breeden / Blenko Correspondence, Museum of American Glass at WheatonArts Library, Millville, NJ.

Norman C. Heckler & Company Auction 56 Catalog, Woodstock Valley, CT, October 26, 2001.

Interview with Gene Costill, Clayton, NJ, 1987.

Interview with Harry Deemer, Greenwich, NJ, 2004.

Interview with Robert Marks, Vero Beach, FL, 2005.

Interview with J. L. Wiseburn IV, Clayton, NJ, 2002.

© 2024 by Thomas C. Haunton

All rights reserved. No part of this article may be reproduced or transmitted in any form or by any means, electronic or mechanical, including via Internet, photocopying, recording or any information storage or retrieval system, without permission in writing from the author.

Photography by the author unless otherwise noted.

Endnotes

¹ Although “mould” is the correct spelling, “mold” is frequently used. The author uses the former spelling, while other individuals quoted in this article the latter spelling. Historian J. Edward Pfeiffer frequently quoted in this article used both!

² Interview with Charles Marks’ eldest son, Robert Marks in Vero Beach, FL, February 11, 2005.

³ Interview with John L. Wiseburn IV in Clayton, NJ, February 28, 2002.

⁴ Ibid.

⁵ Interview with Charles Marks’ eldest son, Robert Marks in Vero Beach, FL, February 11, 2005.

⁶ Frequently considered a three-part mould for the three sections of the body of the jar, some will include the base of the mould and call it a four-part mould.

⁷ Interview with John L. Wiseburn IV in Clayton, NJ, February 28, 2002.

⁸ This statement from W. H. Blenko Jr. would appear to contradict the earlier story about how the mould got to the Blenko factory.

⁹ We didn’t know it at the time, but this may have been the first time that jars from all four documented makers were in the same place at the same time. Left to right, Westmoreland, Gayner, Blenko, Marks and Gayner.

¹⁰ This ruby color was called Tangerine by Blenko.

¹¹ Hazel Marie Weatherman, *Colored Glassware of the Depression Era 2*, Weatherman Glassbooks, Ozark, Missouri, 1974. Page 359.

¹² Hazel Marie Weatherman, *Colored Glassware of the Depression Era 2*, Weatherman Glassbooks, Ozark, Missouri, 1974. Page 367.

¹³ The difference between the two being whether the large Goofus mould was “borrowed” as noted in Pfeiffer’s 1955 note or “smuggled” as attributed to Pfeiffer in the later Heritage Newsletter.

-
- ¹⁴ Along with two other designs, “dogwood” and “grape.”
- ¹⁵ This claim based on “information gathered from long time collectors.” No mention of collector names.
- ¹⁶ Gayner would continue operating until 1977.
- ¹⁷ Chas West Wilson, *Westmoreland Glass, Identification and Value Guide*, Collector Books, Paducah, KY, 1996, Pages 123-129.
- ¹⁸ The summaries were based on notes taken by Pfeiffer during his interviews, then written out once he arrived home.
- ¹⁹ Ed Pfeiffer alternated the spellings Gaynor and Gayner throughout his notes.
- ²⁰ Kirjath Arbah Goodwin would become Vice-President and Director of the Gayner Glass Works.
- ²¹ https://en.wikipedia.org/wiki/List_of_recessions_in_the_United_States.
- ²² This is the Husted Hall Mold Works of Bridgeton, NJ.
- ²³ Mention of the mould being shipped back to the New York owner would be incorrect. At the time this note was written – 1959 - J. Edward Pfeiffer had no way to know this since the mould remained in the Marks factory building until 1968. The 1942 manufacture date is possible, although if correct, it may have been done “under the table.” Marks’ son Leonard noted his father had signed an agreement to sell all the glass he made to an “exclusive buyer.” Marks’ son Robert recalled seeing the mould in the factory after the end of World War II.
- ²⁴ It is quite likely that the jar shown in Figure 5 is the jar gifted to J. Edward Pfeiffer by Harold E. Krause.
- ²⁵ 1955 Pfeiffer note shown in Figure 3 and Pfeiffer article in the Heritage Newsletter mentioned by Dale Murschell in his *The Legacy of Glass in Salem County New Jersey*.
- ²⁶ Correspondence with Greg A. Jennings, March 17-20, 2024.
- ²⁷ Correspondence with Fenton glass collector & historian James Measell, March 19-21, 2024.
- ²⁸ Clevenger Brothers is perhaps best known for their reproduction of the Whitney Glass Works E. G. Booz’s Old Cabin Whiskey bottle, circa 1859-1870. The Clevengers began making their reproductions in 1930.
- ²⁹ William F. Breeden, *The Goofus Jar*.
- ³⁰ Correspondence with Greg Jennings and James Measell.
- ³¹ According to a spreadsheet of the sale provided by Greg A Jennings.
- ³² It is possible to identify the mold as Westmoreland by the method mentioned earlier in this article. Note the single leave on the stem below the center rose.
- ³³ Correspondence with Fenton glass collector & historian James Measell, March 19-21, 2024.
- ³⁴ Correspondence with Ann Fenton of Fenton’s Collectibles, March 19, 2024.
- ³⁵ Correspondence with Fenton glass collector & historian James Measell, March 19-21, 2024.
- ³⁶ Chas West Wilson, *Westmoreland Glass, Identification and Value Guide*, Collector Books, Paducah, KY, 1996.
- ³⁷ Don Breeden wrote “25 TURQUOISE, 25 TANGERINE – GOLD?” in pencil on W. H. Blenko Jr.’s letter of March 22, 1972, answering Breeden’s question about the cost of having more jars made.
- ³⁸ Chas West Wilson, *Westmoreland Glass, Identification and Value Guide*, Collector Books, Paducah, KY, 1996.
- ³⁹ Catalog page courtesy of Westmoreland glass collector and historian Roger Radebaugh.
- ⁴⁰ Correspondence with Westmoreland glass collector and historian Roger Radebaugh, March 4, 2022.
- ⁴¹ According to Greg A Jennings, President Westmoreland Glass Society.
- ⁴² Chas West Wilson, *Westmoreland Glass, Identification and Value Guide*, Collector Books, Paducah, KY, 1996.

-
- ⁴³ The 1965 Westmoreland catalog no longer included the 104 jar.
- ⁴⁴ Correspondence with Westmoreland glass collector and historian Roger Radebaugh, Feb. 23, 2024.
- ⁴⁵ This number includes the initial olive-green sample.
- ⁴⁶ In his *Westmoreland Glass* book, Chas West Wilson mentions a 1943 advertisement that “managed to work in three terms” “opal,” “milk glass” and milk-white glass.” Following that advertisement, “Milk Glass” was used in all company ads and correspondence.
- ⁴⁷ Chas West Wilson, *Westmoreland Glass, Identification and Value Guide*, Collector Books, Paducah, KY, 1996.
- ⁴⁸ In an April 22, 1971, letter to Don Breeden, W. H. Blenko Jr., advised against making jars in charcoal color, saying: “We make a charcoal glass but it would be quite dark in a piece as large as your jar.”
- ⁴⁹ Crystal with orange stripes.
- ⁵⁰ Light Amber or Gold.
- ⁵¹ According to 1970, 1971 and 1972 Blenko catalogs on the Blenko Glass Company website at Blenko.com.
- ⁵² Instant Message correspondence with Blenko Glass Company Vice President Bryson Cutler, January 29, 2023.
- ⁵³ Chas West Wilson, *Westmoreland Glass, Identification and Value Guide*, Collector Books, Paducah, KY, 1996, page 243.
- ⁵⁴ Courtesy Westmoreland glass collector and historian Roger Radebaugh.