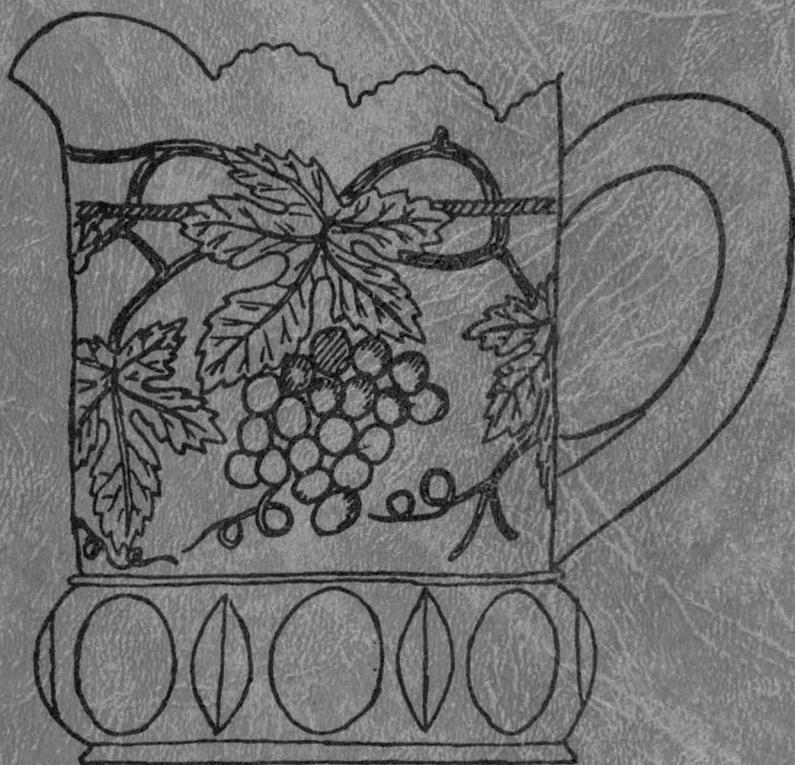
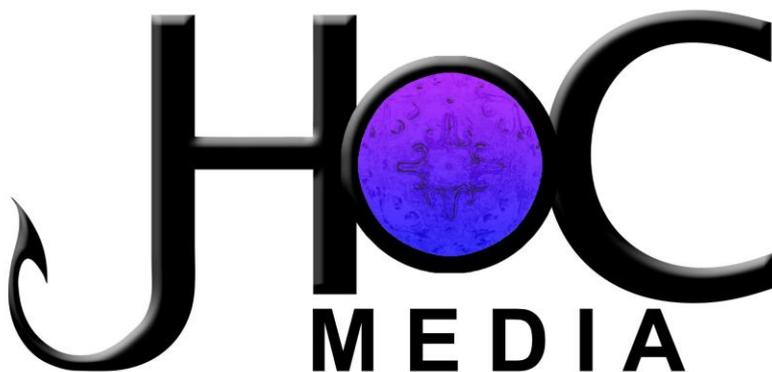


Carnival Glass

One Hundred Patterns



MARION T. HARTUNG



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Carnival Glass

One Hundred Patterns

Sketches by

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INTRODUCTION

Although a great deal of work and study has been done over the past twenty years in the field of American pressed glass, until the present venture there has been no organized attempt to sort and classify the innumerable patterns used in the field of Carnival glass.

The reasons for this are many, one supposes. Inevitably, the start of such a new venture poses many problems. Viewed from a distance, many a tangled maze displays a pattern that to the spectator viewing from a short distance is hopelessly enmeshed. We are still only a comparatively short distance in time away from the era in which this particular type of Americana was produced. So, the seemingly endless variety of patterns used has presented a real problem. Unlike many research projects, it is not simply a matter of collecting bits of information from first one publication and then another. One must of necessity do a great deal of independent searching for data. Yet we all climb upon the shoulders of others, and it is with a sense of deep appreciation that I acknowledge the kindness of many collectors, dealers, and lovers of this type of glass who have helped so much in the composition of this volume.

There is here no pretense of learned scholarship and certainly no claim to final authority in the subject matter treated. Rather this is an effort to point the way toward a more orderly classification of the patterns of Carnival glass. You will find no effort made to explain the exact process used to give it the beautiful iridescence that sets it apart. Since the present day attempts to reproduce that have so far failed, perhaps we may assume that no one can define the ingredients used exactly. And fortunately for the collector, only a few of the clear glass patterns have so far been found to have been produced in carnival glass. Therefore, reproduction has not yet become a problem.

It is true that several of the patterns listed here have already been noted in Mrs. Kamm's fine books on pattern glass, but there are many that have not. Without a doubt there are still a great many more to be discovered, and a vast amount of information still to be learned. As the title indicates, the main concern here has been not with the shades of coloring, although when such information has been available it is given, nor with the various pieces made, although you will find material on this given elsewhere. The problem of the patterns themselves has been primary. The actual selection has been of major concern. A few have readily been chosen because of some outstanding feature. However, many pieces of Carnival glass carry two different patterns—one on the exterior and another quite different one on the interior. In these cases, the rule has been to sketch the dominant pattern in accurate detail, and then to describe the alternate pattern as vividly as possible. Occasionally both patterns will be sketched.

Where any pattern has already been given a name in any widely distributed publication, you will find that name retained here, or a reason given for its alteration. Lacking any such information, I have

taken the liberty of christening it with as short and at the same time as descriptive a title as possible. This has been done in the hope that such an index, faulty and incomplete though it is, will be of service both to the collector and to the dealer.

If we succeed in creating new interest in this field, in stimulating old interest to renewed activity, or in adding even one iota of knowledge to the field of American glass, we shall be content.

Because of the wide range of fanciful forms employed by the makers of Carnival glass, it has not proved practical to illustrate every pattern given in the same way. Rather we have tried to show in the sketches not only the patterns but also some of the range of pieces made.

If you find statements here that conflict with information you may have, please remember I lay no claim to infallibility. Grant me the privilege of making honest errors, and when they occur, remember we are travelling together along a newly-trodden path. Here "Every prospect pleases," and in every corner a new and delightful color beckons one to explore a little more.

The patterns are roughly divided into four main categories. First, the geometric, of which the near-cut patterns are typical. Many of these are obviously not intended to represent any specific thing. Secondly, the patterns consisting chiefly of flowers, or in which flowers predominate. These are both naturalistic and stylized. Thirdly, those designs featuring fruits primarily, and fourthly, those in which some animal forms the central or dominating motif. Many of these categories overlap, and often one pattern could be grouped under any of several headings.

Obviously, because all of the sketches were made under my supervision, I have seen every piece and pattern listed. There is no hearsay in this book. It is the result of a great deal of study and love. I wish all of you the joy of exploring and finding more and more Carnival glass, and a renewed pride in the ownership of such pieces as you may already possess.

Although it is impossible to acknowledge individually all who have so graciously cooperated in this venture, my special thanks go to Mrs. Gail Lewis, Spencer, N. C., and to Mrs. Vernon Shelf, Kannapolis, N. C., both of whom allowed me to sketch many of their pieces.

THE LANGUAGE OF CARNIVAL GLASS

Early in my adventure of looking for new patterns for this volume, the question was asked, "What are you going to call 'it'?" How confused, and how confusing to an amateur—as we all are, not even to know how to describe the article he is seeking. Over the past thirty-five years, a great many names have been given to lustre glass. Many of these terms have been far from complimentary, and have forced

those who truly love their richly colored pieces to take refuge in high-flown names made up on the spot or else they have been forced to a shame-faced acceptance of their second-place role in the race for pattern glass and have meekly allowed these derogatory terms to stand.

Although it was probably intended originally as a term of derision and scorn, the name "Carnival Glass" has been more and more accepted by the collector until now everyone concerned at least knows what is meant by the term. In the interests of brevity and clarity, therefore, and in no spirit of apology, this is the name selected.

We know that pieces of such now-treasured patterns as "Wild-flower" were at one time given as premiums with various grocery items, and yet it is not called "grocery glass." In the same way, this richly-colored and patterned glass was given as prizes in carnival games of chance, as the era of its greatest popularity drew to a close.

In the collection of Pressed Glass, the glossary of terms needed to discuss the subject is short and easily learned by anyone interested. But due in part to the lack of a body of organized material, there is still much confusion in the lustre glass field. Perhaps the following will be found helpful:

Azure—A trade name used by the Imperial Glass Co. to describe its iridescent glass.

Carnival Glass—Pressed (sometimes blown) glass, colored and iridescent. Usually having deep hues. Mostly ornamental rather than utilitarian.

Crimped—Means the outer edge rises and falls in more-or-less even folds.

Fenton—One of the three largest companies making Carnival glass.

Fluted—An edging of many small dull points evenly spaced.

Helios—Another Imperial trade-name. This is one describing their green-with-silver or green-with-gold iridescent glass. The name was taken from the sun god Helios of Greek mythology.

Imperial—This glass company made Carnival glass by the car loads, and some of the patterns made here are among the most popular today.

Iridescent Glass—Glass which shows changing rainbow colors.

Lustre—Natural or artificial brilliancy or sheen.

Marigold—A brilliant reddish-orange color.

Northwood—Not a type of glass or a pattern, but one of the companies that made Carnival glass.

Ruffled—An edging in which the glass appears to have been pinched between the fingers to form small pleats.

Satin Sheen—A trade name used by Northwood to describe his pearly-lustered glassware.

Scalloped—An edge form where the glass goes in and out in smooth arcs.

White Carnival—A term used to describe clear glass which has been given iridescence only. These pieces have an oily appearance.

LET'S SET THE STAGE

In the same way that feather boas came and disappeared; after the fashion of the bustle's prominence and vanishing; as the buggy whip had its day and is no more—so Carnival glass came upon the American scene, took the spotlight and faded away. The years from 1900-1920 saw it rise, blaze, and disappear. For our younger readers and collectors, perhaps a brief description of the times in which it flourished will give them a greater appreciation of Carnival glass—once rejected and scorned, and now avidly sought after and collected.

Iridescent glass entered the picture of modern glass in Hungary about 1858, but at that time flint glass, heavy, ringing, and fairly plain in pattern was popular in America. After the Civil War that so disrupted our economy, soda lime glass in a multitude of pressed glass patterns flooded not only the United States, but was so attractive and cheaply priced that it flooded the markets of the world.

By 1900 our period of pioneering in the West was nearly over, industrial expansion was moving at a rapid pace, and invention followed invention with dizzy rapidity. As has been the social history of our democracy, the luxuries that upon first appearance are the property only of the wealthy few, soon through the skill and ingenuity of American labor, became available to all.

From the first appearance of the automobile in this country just before the turn of the century—and in 1900 there were only eight thousand cars and 144 miles of paved roads, until 1936 there were nearly twenty-four million cars on millions of miles of hard-surfaced roads. From a novelty of the rich, it has become the accepted mode of transportation for all.

Likewise, by 1900 America was like a growing child—stretching his muscles, climbing trees and walking fences to show off his prowess, so American society loved the bright and glittering. Thousands of women enjoyed reading of the fabulous dinners and doings of the "400", and tried as best they could to emulate their dress and decor.

Fashions changed rapidly in the period from 1900 to 1920. As the new century was born, skirts swept the floor, covering straight-

front corsets of steel and bone, with the newly-contrived attached garters holding up ribbed lisle stockings. For autoing milady wore over everything else, a long coat, called a duster, and held her hat not only with lethal hat-pins but also with a chiffon scarf tied under her chin.

By 1910 the American woman was bold enough to go swimming with her men folks. Of course she wore long black stockings, bloomers and middy blouse, but her arms were bare! As if to make up for this immodesty, women were lacing themselves tighter and tighter to get into the hobble skirts and shirtwaists so popular then. With this she wore a hat—huge and not only “for” the birds, but mainly “from” them. Any ostrich who buried his head in the sands then was apt to emerge a sadder and a wiser bird. Plumes were sold by the millions to do-it-yourself milliners, and whole stuffed doves, pigeons, and wrens stared out glassily from many a lady’s headgear.

The next ten years brought the first World War and a great many changes for American women. Among other things, she threw away her parasol, shortened her skirts, bobbed her hair, and put on a wrist watch. The popularity of moving pictures helped to spread new fashions all over America. Women in small towns read “The Ladies Home Journal” and went to see Gloria Swanson.

At home, equally startling changes were taking place. From shivering around a wood stove in the kitchen, the family gradually was able to use other rooms in the house all during the year, as central heating became more universal. From boiling the laundry in an iron pot, the housewife progressed to a clothes churn, and then on to a motor-driven washing machine. The old black “sad” iron gave way to an electric one, the spring-house yielded to a far more convenient ice box, though electric refrigeration was still not within the reach of many.

With the easing of many of her household chores, the American woman, as she had always done, turned her attention to beautifying her home. The den or library bore most of the brunt of her attention. A fad for the Oriental swept over the land, and huge ornamental fans, vases on teak-wood stands, pillows of every shape known to man, and even incense burners occupied every space. Onto this stage setting came Mr. Tiffany with his colored glass windows. Having an immediate success, he then produced ornamental objects such as vases, bowls, and goblets.

Again with her love of color, the American woman responded to these, but as they were of blown glass and relatively expensive, it was not until a cheaper method of making iridescent glass came to be used that women everywhere could own a piece, a table setting, a fruit bowl, or even a punch set in this highly colored glass. Again what had been only for the wealthy had come within the grasp of all.

And again, what had once been so fashionable served its purpose, and the treasured pieces were taken to the attic or packed away in the basement, to reappear a generation later on collectors’ shelves.

SAY IT ISN'T SO!!!!

In talking to dealers all over the country, it appears that many people, even those who actively collect Carnival glass, have some confused ideas about it.

The most common misconception appears to be in regard to the actual age of Carnival. Because of the dull appearance of some pieces, due in part to the manufacturing process or in some cases to soap or sun damage, now and then one does find an appearance of great age. However, while of course we cannot definitely place the date of the very first or very last piece made, in general all of our Carnival glass falls within the forty-to-sixty-year old range. Simply because one's grandmother had a piece and she lived to be ninety does not mean she had it for ninety years. Some simple arithmetic can disprove that. For one thing, simply because one grows older does not mean that one stops making purchases or receiving gifts. Maybe it was a present on her 89th birthday!

A second error heard frequently is that unless a piece bears the Northwood trademark it is not "genuine." Exactly what this means isn't certain. However, there were three main Carnival glass-producing companies and possibly some smaller firms. The Imperial Glass Co. of Bellaire, Ohio; the Fenton Art Glass Co. of Williamstown, West Virginia; and the Northwood Glass Co. all made great quantities of Carnival glass. They all reached their peak of production at about the same time, and any differences in the quality of work done by these firms is largely a matter of personal taste.

Mr. Northwood's trade mark is responsible for at least one other misconception. One hears it said that unless a certain piece bears this mark, it cannot have been made by Northwood. This is not necessarily true, as it is quite possible to find two pieces identical in every respect, one marked and one unmarked. The reasons for this could be any of the following: the mark was originally there and has been worn or washed away; the mark was intended but made such a faint impression that it is no longer visible; the trade mark was omitted from certain pieces of a pattern; or any other explanation equally reasonable. Occasionally the theory is given that the company only marked an occasional piece as articles were made. However, as the glass was pressed down into mold, and one supposes the trade mark was also cut into the mold as were the other parts of the pattern, this latter theory hardly seems likely.

Again, anyone who says that the only pattern Northwood ever made was the famous Grape, has simply not been observing closely as he looked at Carnival glass. There are numerous patterns which carry the trade mark and which, even to the skeptical, can be positively so identified. Examples are Three Fruits, Peacock at the Fountain, Acorn Burrs, and many more.

The possibility of reproductions of Carnival glass also has caused some confusion. While all things are possible, at the present time at-

tempts to reproduce the Carnival glass made fifty to sixty years ago are unsuccessful. Until very recently, this glass lay for the most part neglected, and no one thought it worthy of the attempt. Now that it has begun to come into its own we may see a real effort made along these lines. The day may come when one will need either a trade mark or a pattern guide such as this to aid him in selecting the genuine old pieces. But, so far, there is such a vast difference that any amateur can discern it. Approximately twenty years ago quantities of a poorly lustered, watered-down orange colored glass appeared in the five and ten cent stores. The rich color of the base glass was missing; usually the patterns were quite unimpressive; the iridescence, if any had been attempted, was poor and spotty; and the whole effect was one of shiny pale orange. Even the forms were vastly different. There was a covered dish made to accommodate a stick of "oleo." Shades of Grandma! Don't be afraid to purchase good Carnival—be it red, green, purple, blue or marigold. The chances are a thousand to one you are getting the genuine article—trademark or no. And if you collect by pattern, you cannot go wrong, or at least all experience so indicates.

Everybody loves a mystery. Perhaps that is why so many collectors as well as dealers get a vague look when asked, "How did they make Carnival glass?" The basic process was simple enough. It had to be both simple and inexpensive for this ware to have been produced in the quantities it was. Remember, we are not dealing here with such products as Tiffany or Aurene. They were the aristocratic forerunners of Carnival. Most collectors will never see more than a piece or two since this expensive glass was always made in a comparatively limited quantity for the "carriage trade."

The mass-produced Carnival was given its iridescence by coating the piece with some variety of metallic salts. Then the piece of glass was re-fired; and when it cooled, there was the desired finish. Exactly what the metals were need not concern us. It seems most unlikely that they were anything very rare, however; or, if so, they were certainly used in a very weak solution. Obviously, if the base glass, or colored glass used in the piece before it was given the iridescence were red, one got an entirely different effect than if green were used. Also, differing combinations of metallic elements used in the coating would produce varying effects. But reduced to simple terms, this was the basic process.

One final word! The number of mold marks any piece of Carnival glass shows is absolutely no indication of either its age or its maker. They are mentioned here for two reasons: first, because sometimes they are an aid to identification of a pattern; and second, because they help in giving one a better understanding and appreciation of how a pattern was designed. Except for these reasons, and for these reasons only, they are of no value to the collector.

THE FORMS IT TAKES

Early in the twentieth century the housewife was breaking away from the earlier custom of partially setting the dining table for the next meal, after the dishes were washed. For a long time the sugar bowl, the covered butter dish, the short vase-like piece holding spoons, and occasionally even the creamer, were clustered in the center of the table and covered with a piece of cheesecloth or other thin fabric. Especially in Southern homes, the cream pitcher also had a lid to protect its contents from insects, as the use of window screens was far from universal. Even the large water pitchers occasionally came with covers, and many of the sugar bowls were likewise equipped.

Possibly because of the more general use of the dining room throughout the colder months of the year, or possibly as the use of the ice box for storage of perishable foods became a more general practice, this custom died out. Now the housewife or kitchen maid cleared the table completely, and often a brightly colored scarf or crocheted doily took its place in the center of the table, with a large fruit bowl or a lamp occupying the center of attention.

With the growing popularity of oranges, and improved methods of transporting this fruit, they appeared more than at the usual Christmas time in many homes. So came into being the "Orange Bowl" now sought after. These were made in several colors—not always orange, and in variations of forms. How delightful to the eye they are when heaped into one of the large footed bowls of the deep purple and bronze made by Mr. Northwood!

As a great deal of the iridescent finish would not hold up under the washings administered by the strong alkali soaps then frequently found in the dish pan, the vast majority of pieces made in Carnival glass were for decorative or ornamental purposes only, and not intended to be subjected to daily use.

There are exceptions to every statement made, and of this one, one may point to such a table setting (as the four pieces—butter dish, sugar, creamer, and spooner are called) made in the popular Lustre Rose pattern. Although carrying no trade-mark, a water pitcher in this pattern has been pictured in a trade catalogue of the Imperial Glass Company. So it is one of their designs. They produced this Carnival table set in a beautiful marigold lustre. However, we can scarcely believe it was intended for routine family usage, as many of the pieces sit up on high curled feet—sure to fall victim to the first careless hand. The covered pieces likewise carried an ornate knob which could so easily be broken. One can readily imagine such a set spending most of its days in the corner cupboard, and coming out only occasionally for company.

One other possible exception is to be found in the water sets, so called, consisting of a tall pitcher and flat tumblers. While far more

practical in shape than the footed pieces, these carried the same danger of soap damage.

It is greatly to the advantage of the present-day collector that the preceding paragraphs are true, for the continuing use of any piece of material as fragile as glass adds enormously to the hazards of breakage and damage. This is the trial of the pattern glass collector. How disheartening it is to find a table set complete except for the lid to a butter dish, or to find the last goblet needed to set a table, only to discover a badly flaked foot. But the lover of Carnival glass can easily accumulate many varied pieces in a pattern she is fond of. And while in the majority of cases it is not possible to use them on the dining table, often a room can accommodate two or three pieces at the same time. And if the colors go well together, what does it matter if one piece carries a pattern of butterflies and another of flowers?

Being intended primarily for decoration, we find a wide variety of forms employed. As one might expect, there are many, many vases—short ones and tall ones, thin ones, and fat ones, heavily patterned ones and ones with only a simple vertical ribbing to distract from the rich colors. One rather short heavy-set one was called a "Sweet Pea" vase. Of course the rose bowl, sometimes footed and occasionally flat, was a great favorite.

The candy dish was made in great quantity. This was apt to be a flat circle, fluted on the edge, with two sides turned upward. Sometimes handles were placed on the sides. Sometimes it was elevated on a foot or again a pedestal might be placed under it.

Compotes, large and small, were also made. I have seen one as small as a sherbet glass, and another whose bowl would contain nearly a quart. I doubt that these were ever commonly used as were the earlier ones made in plain pattern glass to hold jams or jellies on the table. In many instances the pattern carried on these compotes is inside of the bowl where obviously it would be hidden by the contents. Also most of the compotes seen were on fairly high stems, also making them impractical for every day table use.

But bowls, bowls, bowls. These were the main stays of the field—the real stars of the play, so to speak. They came in nearly every size imaginable. Punch bowls large enough to dwarf any table in the house. Orange bowls oval and round. Deep scalloped bowls and flat fluted bowls. Here in this form carnival really shone. Here we find the largest variety of patterns. Here the colors are at their best. Here the artist, and make no mistake, many of the patterns were very artistic, could have full play. As a collector of pattern glass is often started on his way by a single cream pitcher, so the collector of carnival glass often begins his love affair by admiring the play of colors on the surface of a graceful bowl. It will lend a sport of color to an austere modern room. Placed on the sill of a casement window, it gives an added bit of sunlight anywhere.

Even the bedroom was not ignored by the makers. Boudoir sets consisting of bottles suitable for eau de cologne, covered powder jars, trays large and small were all produced. An odd piece commonly called a hat-pin holder had its era of popularity. This was a cylinder on feet, with slots made in the top, which was folded in towards the center.

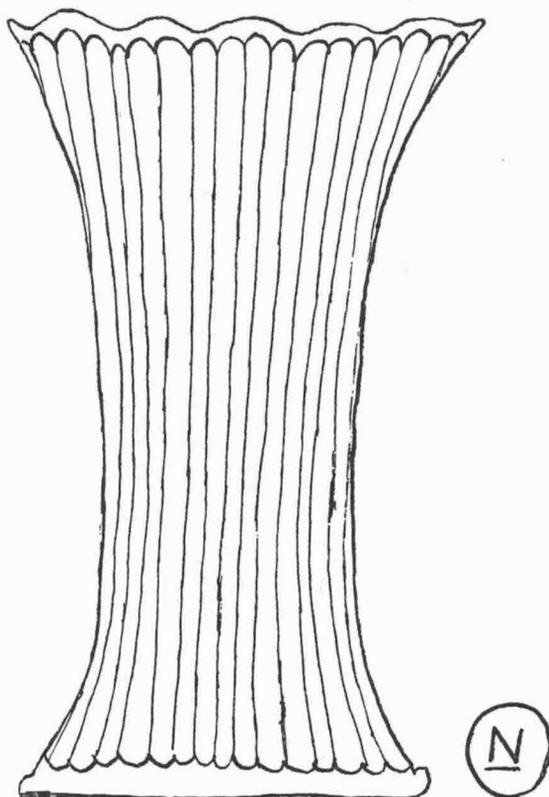
Plates were never so common as bowls, but still came in a wide range of sizes and colors. The Kitten plates were about the size of a modern saucer, while the Persian Maze ones were very large indeed. Most had a very shallow round base—only sufficiently high to keep the body from resting on a flat surface.

For festive occasions, punch cups to match the massive bowls were made. One finds an occasional set of goblets or wine glasses accompanied by a decanter.

The form called a "nappy" was extremely popular. This was a small bowl to which was added a handle. A few are found with glass sections inserted, making a divided dish, but these are exceptions rather than the rule. Handled baskets, usually small, are found upon occasion. An odd cream and sugar in a small size appears occasionally. I have one covered creamer in pale gold lustre, but as the era of Carnival glass came well into the age of refrigeration this was probably only intended as a novelty. One hears of odd items ranging from an epergne to a spittoon, but they are not commonly encountered. Most of the covered cracker jars I have seen were of near-cut design, heavy and awkward, and one questions both their age and their wide popularity.

While I am sure this classification is far from complete, most of the pieces I have seen fall within one or the other of these categories.

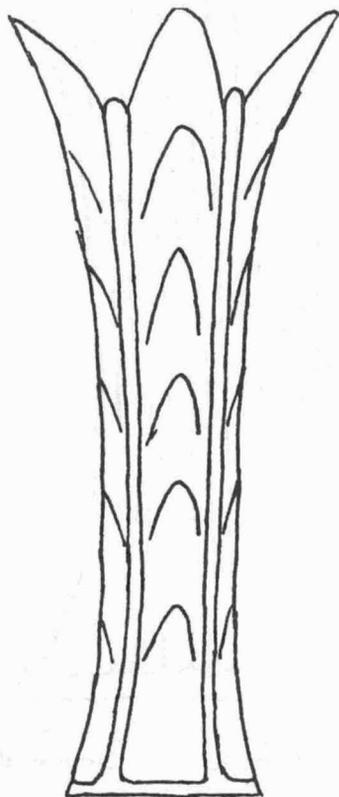
NORTHWOOD'S FINE RIB



For this and several pages following we give you a small sample of the myriads of vases to be found in Carnival glass. They appear to come in all sizes and colors imaginable, although those made on a green base glass are perhaps not so common as marigold and purple. On a great many of them there is very little pattern, or a simple geometric design only. Frequently they have the appearance of having been "pulled" out from the base, sometimes spirally and again with only a slight twist close to the base.

This particular vase is rather unusual in that it does have the Northwood trade mark. This, it seems to me, carries an indication of slightly more concern for the finished product than do many of the vases I have seen. Frequently they appear so haphazard in workmanship that one has no trouble at all in imagining them as prizes at street fairs and carnivals. However, this piece is very well done. The base glass is clear, and both the marigold color and the iridescence are smooth and even on both sides. By carefully looking at the sketch, you can see that the fine ribs end short of the rim, and do not straggle forlornly away as in many cases, another instance that Northwood products were generally made with care.

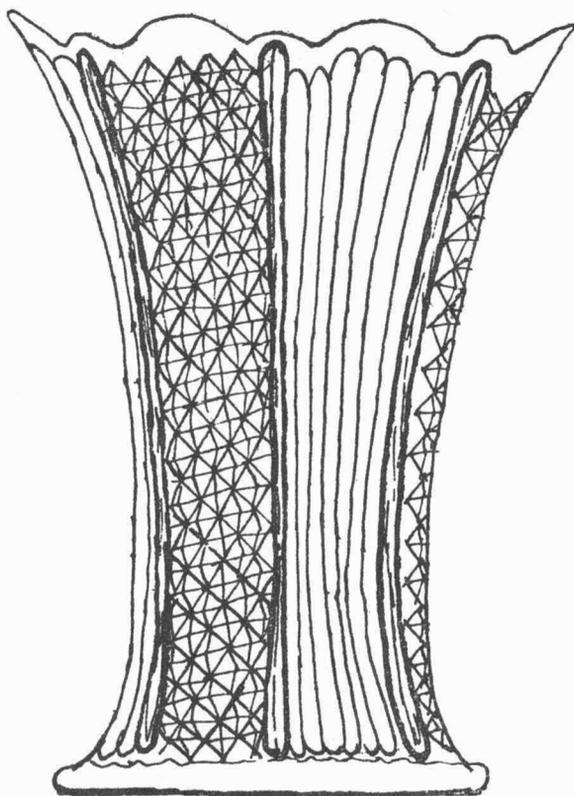
PULLED LOOP



Here there are three features which distinguish this vase and its pattern from many others. First, the smooth ribs which divide it into four panels end short of the base and run together to form a narrow panel. Secondly, the high points at the top edge do not come where the ribs end, but midway of each panel. And thirdly, the pattern itself consists of a series of figures that appear to have been loops of glass, each one pulled up toward the top of the vase.

As usual, there is no trade mark to distinguish the maker; but these vases are attractive and well made.

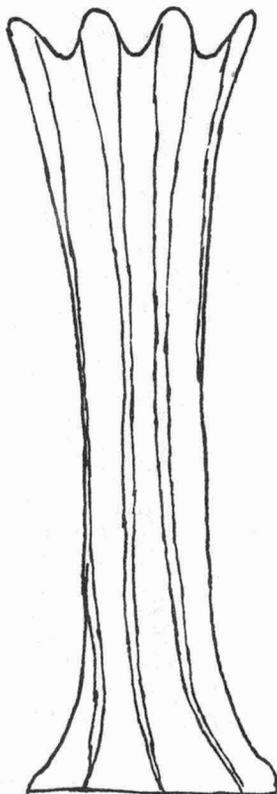
DIAMOND POINT COLUMNS



A great many of the "Diamond" patterns use the figures placed horizontally, but here they seem to rib the sides of the piece. The degree of fine cut in the diamonds varies slightly from one form to another. In marigold and lusted, this is a most effective design, and the smooth ribbing between the diamond point gives a nice contrast.

This particular vase is a sort of compromise in size between the tall, slender vases and the shorter, heavier ones like that shown in Northwood's Fine Rib. It is heavy, having a flat base impressed with a large star, and it gives the impression of practicability. There is no trade mark, and I have seen it only in marigold. Bowls are also found in this pattern.

THIN RIB

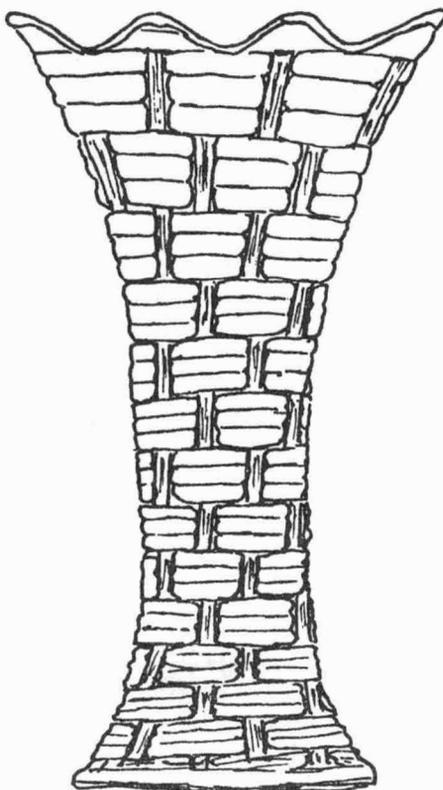


Under this one heading we may group the many variations so often found on Carnival glass vases. Sometimes the ribs run smoothly; sometimes they twist slightly from the base as in this example. They seem to have been made by the carloads, in all heights and sizes.

One finds them with and without opalescent rims, in marigold, in white Carnival with its typical pearly finish, and less often in green or purple. Here one finds the typical "pulled out" effect, as though the makers had started with a piece perhaps one or two inches high and had pulled the hot glass like taffy before forming the upper edge.

For the most part, these vases are undistinguished except for their coloration.

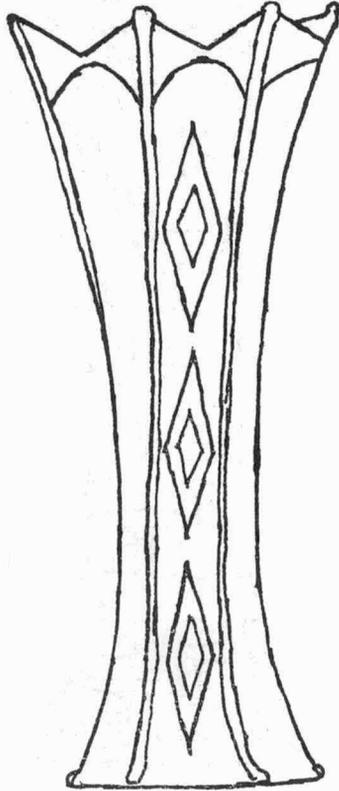
BIG BASKETWEAVE



Appropriately enough, this same version of basketweave is occasionally found on baskets made of Carnival glass. Of course, the pattern is a popular one for many purposes. The Northwood Co. used a form of it as the secondary pattern on many of the fruit patterns, and for the lower portion of their pattern called "Raspberry Lustre." It is always pleasing and effective.

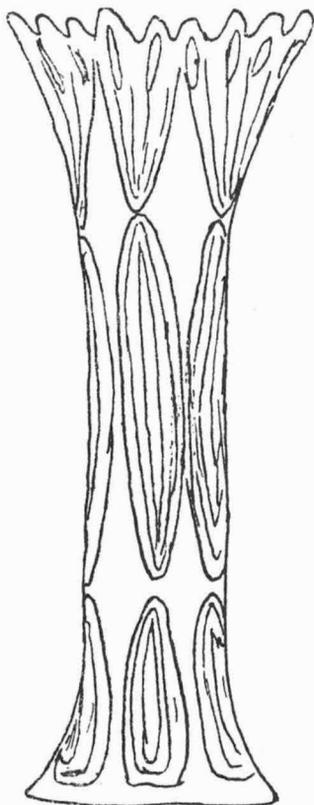
While we cannot say definitely that this particular piece is a Northwood product because it appears likely that more than one company would use some variety of this pattern, it makes a very handsome vase.

THREE DIAMONDS



Here we have a pattern almost too simple, or at least with too little design, to be used on any large piece of Carnival glass. This slender vase carries six flat panels which curve slightly at the "waist." On alternating panels there are three diamond figures, each outlined faintly by a raised line. Enclosed in each is a small, smooth diamond, raised but not beveled. The piece is saved from complete oblivion because the iridescence has clung to the diamonds more firmly than to the flat surface.

DIAMOND AND RIB



As is the case of so many of the tall, slender vases found in Carnival, this is a very simple pattern but one which is most pleasing. The smooth, flat, elongated diamonds join at their vertical points; but the ribbing carries the eye up the vase to its ruffled top. Here the iridescence on the marigold pieces has a very rich golden effect.

These are very usable pieces, and the naturally deep tones of marigold and yellow zinnias show up nicely when these garden flowers are arranged in Carnival glass vases. One word of caution: Do not allow water to stand in them for long periods of time; it is also wise not to expose Carnival glass to direct sunlight for more than brief periods. Both the minerals in the water and the rays of the sun can have a dulling effect upon the lustre.



As the top of the vase is flared, it is necessary to draw the lines of the top edge with a wavy, scalloped line. The lines of the vase are drawn with a fine, wavy line, giving it a textured appearance. The bottom of the vase is also flared, and the lines are drawn with a similar wavy pattern. The overall effect is that of a delicate, woven or beaded vase.

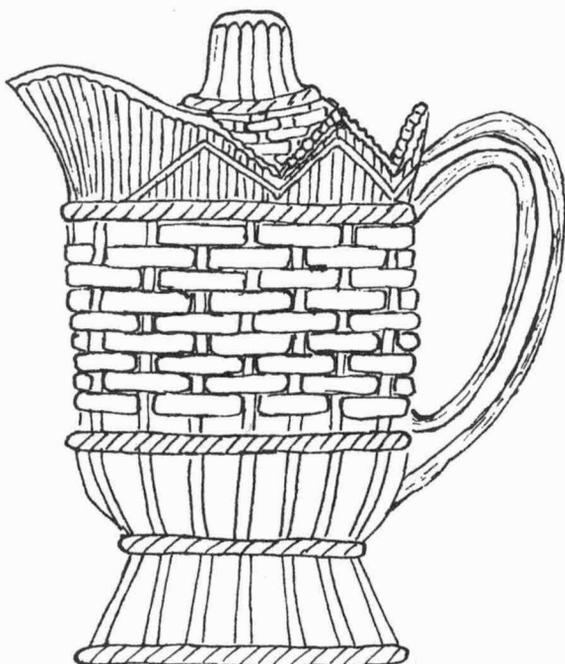
There are very few lines in the drawing, and the overall effect is that of a simple, elegant vase. The lines are drawn with a fine, wavy pattern, giving it a textured appearance. The vase is tall and slender, with a flared top and bottom. The drawing is done with a pencil, and the lines are very light and delicate.

SECTION I

GEOMETRICS

1. Basketweave and Cable
2. Beaded Cable
3. Captive Rose
4. Carnival Diamond and Sunburst
5. Coin Dot
6. Fashion
7. File
8. Fishscale and Beads
9. Imperial's Arcs
10. Imperial's Star of David
11. Imperial's Stippled Rays
12. Jeweled Heart
13. Little Stars
14. Lustre and Clear
15. Lustre Flute
16. Northwood's Greek Key
17. Peacock Tail
18. Persian Garden
19. Persian Medallions
20. Petal and Fan
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27. Star-of-David and Bows
28. Stippled Rays
29. Three-In-One
30. Twins
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BASKETWEAVE AND CABLE



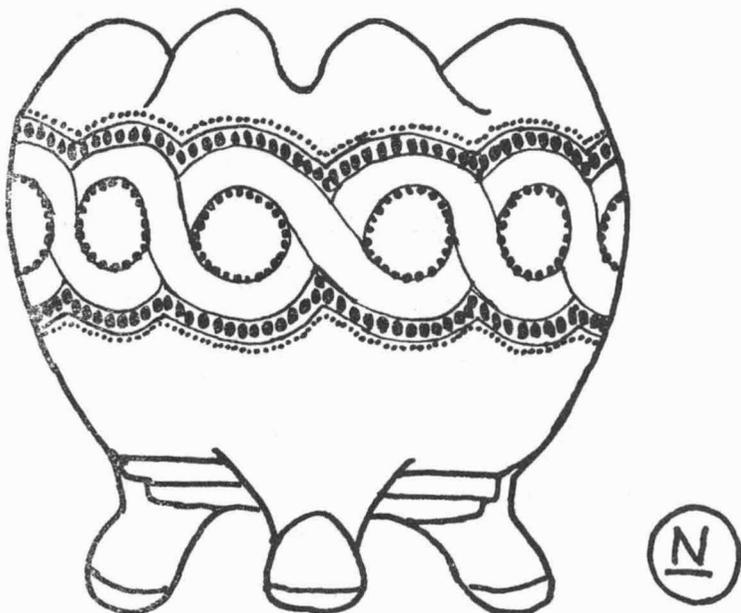
Except for the covered creamer shown above, I have never seen a piece of this pattern in Carnival glass. Perhaps this was purely a novelty item, like so many of the toothpick holders of the '90's. If there was a table set to match it, it must have been most attractive.

This is a rather happy combination of patterns and while the ribbing makes it a trifle "busy," still the over-all effect is pleasant. Mrs. Kamm reports a creamer in a basketweave design having a cabled edge, but this one differs radically in many details.

There are several interesting features of this piece, not the least of which is the knob on the cover. This seems to be identical with those made by the Westmoreland Glass Co. and used on their famous "Jewel and Shell" pattern.

The creamer rests on a high, domed base with the underside of the bowl carrying the basketweave pattern. The color is pale marigold, and the lustre is faint.

BEADED CABLE



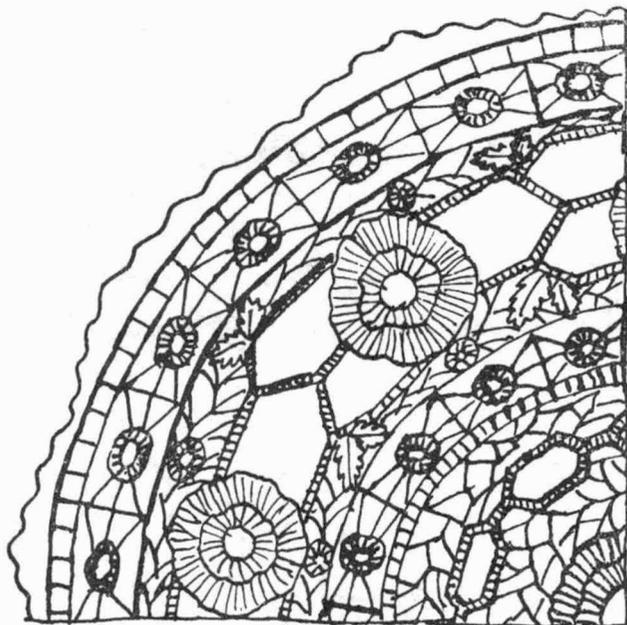
The rose bowl has been a perennial favorite for many years. Whether they are used for roses, or other flowers, or simply lend color when used alone, they remain a very popular glass form. The one shown here has the usual bulbous shape, with the top edge pinched in and rests on three knobby feet. It is a three-mold piece, and the feet form a triangle on which it rests.

The base glass here is yellow, with a marigold lustre inside and out. The feet and base are left clear. The usual Northwood trade mark is raised on the inner surface of the base.

While many types of chain patterns, cable patterns, and bull's eye patterns exist in pressed glass, I know of none exactly like this in either clear or Carnival. The entire piece stands just over four inches high, and the Beaded Cable is $1\frac{5}{8}$ inches wide at its deepest point. At its widest part, the bowl measures fourteen inches in circumference.

Often in buying rose bowls in purple base color, one will find a lime deposit on the inner surface. The marigold pieces do not show this discoloration so much. Be very careful what you use to remove this, or you will lose your lustre and color.

CAPTIVE ROSE



Since this is a smoothly continuous pattern, only one quarter of a round dish is shown above, as in this way we were able to give more of the detail of this very intricate design. What a task it must have been to make the mold for such a piece! It carries no trade mark or other identification, so we can only speculate on its origin.

Here we have an almost purely stylized version of flowers and leaves. Rows of ribbing follow what appears to be a sort of imitation feather stitch—once so popular in the embroidery work of the period. In fact, many of the figures shown could have been copied from needle work. The rose-type flowers seem to be made from a buttonhole stitch, and the ribbing resembles hem-stitching.

This particular piece is a two-handled dish, with the sides curved up. The edge is unevenly scalloped in a pattern as shown. One sees also plates and bowls using the same design.

Although the nearly flat base and the two handles, which were of course molded in a piece with the body, are of a deep blue, the base color is amber. The outside is composed of twelve flat panels tapering in slightly at the base. The height is $2\frac{1}{2}$ inches, with the tops of the handles being $\frac{1}{2}$ inch higher. The bowl measures seven inches across at its widest place, and the base is $2\frac{1}{2}$ inches in diameter.

CARNIVAL DIAMOND AND SUNBURST

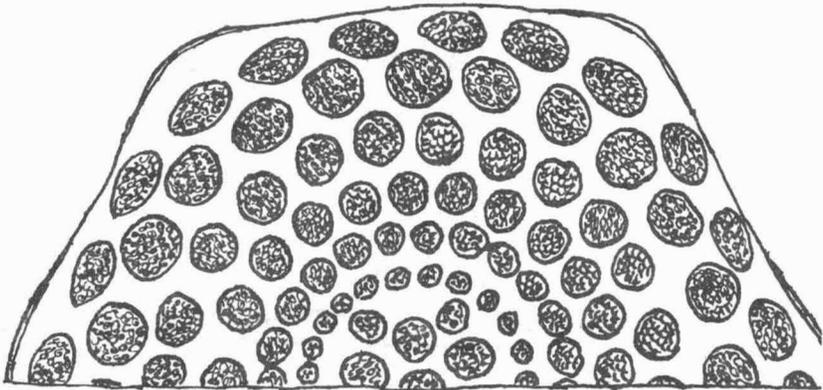


This general geometric arrangement has been a popular one for many forms of glass over the years. Variations on it have been numerous in cut glass, pressed glass, and colored glass. While the majority of Carnival patterns are not purely geometric, most of them being taken more directly from nature, this neat pattern shows up very handsomely and compares favorably with many others.

In general effect it approaches closely the clear glass pattern produced by McKee and Brothers and called by them "Majestic," but it is not identical. Here the central diamond figure is further divided into diamonds which have a quilted effect. On a small piece such as the wine glass sketched above—chosen for the purposes of clarity—the small diamonds give a beveled appearance, but on a larger piece such as the decanter, where the pattern covers not only a larger surface but a curving one, there are more diamonds; and their surface is more rounded. The "Sunburst" consists of groups of curving lines instead of a stiffly upright palm effect. On some pieces the pattern is bordered by a narrow indented band, while on others there is no attempt

to border the design at all. The stopper of the decanter is also covered with this same pattern. There is a many-pointed star on the underside of the base and there is no trade mark. The color of the glass is deep; and the iridescence is very good, with a great deal of bronze on the purple pieces which gives the effect of a gold rim.

COIN DOT



Here is another example of a very simple pattern used effectively. Obviously, the design did not require the skill in making the mold that the near-cut patterns demanded, but the fine lines on the raised dots give a nice contrast to the smooth background. Some effort was made to graduate the size of the dots, with a grouping of seven forming the center of the dish. The figures are like small blisters, and indeed one sometimes hears the pattern called by this name.

This pattern is not hard to find in shops and appears in a variety of colors. As usual, those on a green base glass are slightly more uncommon. Shallow bowls, candy dishes, and plates are the usual forms found.

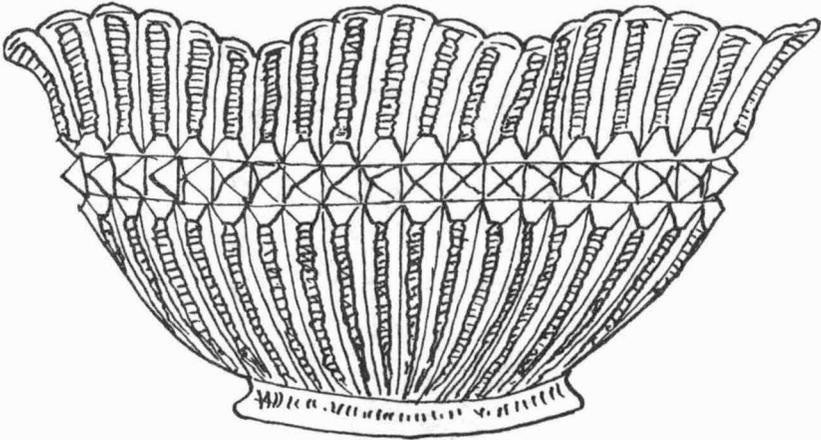


Often after a pattern had reached the height of its popularity and declined, the glass companies would sell all the remaining stock on hand to some big retail outlet such as the mail order concerns. This pattern, which has come to be known by the name above, was obviously disposed of in this manner.

Many of the patterns which now carry names were originally only listed by number in the glass catalogues. This one was called "No. 402½" by the Imperial Glass Co. It was a clear glass imitation-cut pattern and very popular. One often sees the creamers or other pieces in shops today.

While not listed as one of the original forms, this pattern was made in Carnival glass punch bowls and cups. The bowl rests on a separate high stand, also cut in the same design. As happens many times, the pattern gives quite a different effect when enlarged to cover a big punch bowl, and it takes careful comparison to be sure of its identity.

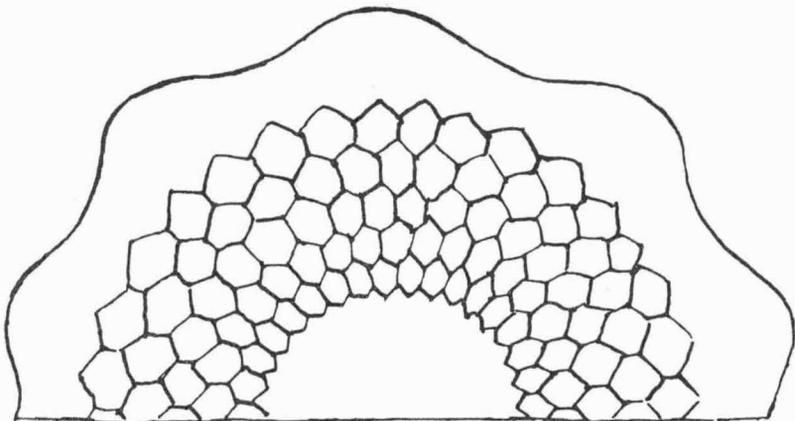
FILE



Although this pretty nine-inch bowl carries on its inner surface a pattern of circles and arcs very reminiscent of Imperial's Overlapping Arcs, the lightly lusted exterior is in the much older File pattern. This was originally a pressed glass design, employed on many pieces. In clear glass it is very effective, and the marigold lustre here applied to it is equally attractive to the lover of Carnival glass.

The bowl rests on a $3\frac{3}{4}$ -inch base which has a 21-pointed star deeply impressed. It stands $2\frac{1}{2}$ inches high, but this pattern doubtless came in many other sizes. The iridescence appears only on the inner surface.

File has been designated as a product of the Columbia Glass Co. of Findlay, Ohio. This was one of the eighteen glass companies which merged in 1891 to form the United States Glass Co. and was designated "Factory J." After this date many of the older popular patterns of the various companies were revived briefly, perhaps in just a few pieces. One can imagine how pleased a housewife must have been to discover she could replace a broken piece of some favorite table set. While as far as the writer knows, there was not an entire line of "File" made in Carnival, a single piece, such as this bowl, by itself makes a very pleasant spot of color.

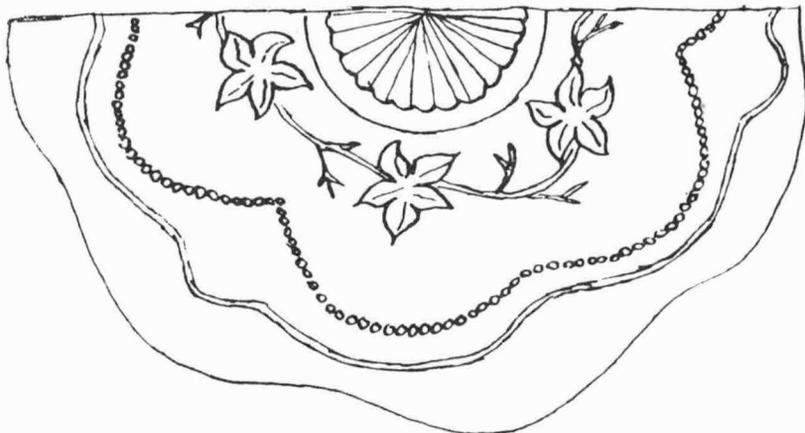


FISHSCALE AND BEADS

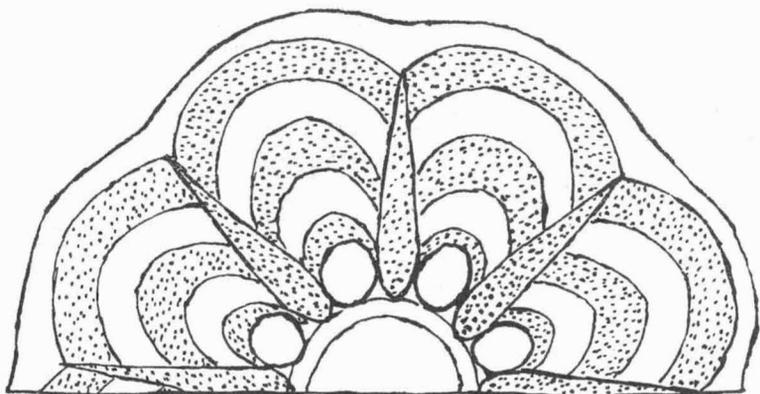
Attempting to give sufficient information and detail so that both the sketches and write ups will be of value, we have here given views of both the inner and outer surfaces of a rather unusual little piece and have combined the features of both in naming this pattern.

This particular sketch shows a plate, seven inches in diameter with two sides turned up, so that it gives the effect of being a card tray. It rests on a very shallow round base, $2\frac{3}{4}$ inches across. As in so many instances, we have two very different patterns. The upper surface is covered with the fishscale, or graduated honey-comb to within one-half inch of the edge, and this surface is coated with marigold lustre.

On the underside, the base has a 24-rayed star, and the clear glass has an opaque white edge. The open flowers probably are intended to indicate some flowering tree or shrub. There is no trade mark.



IMPERIAL'S ARCS

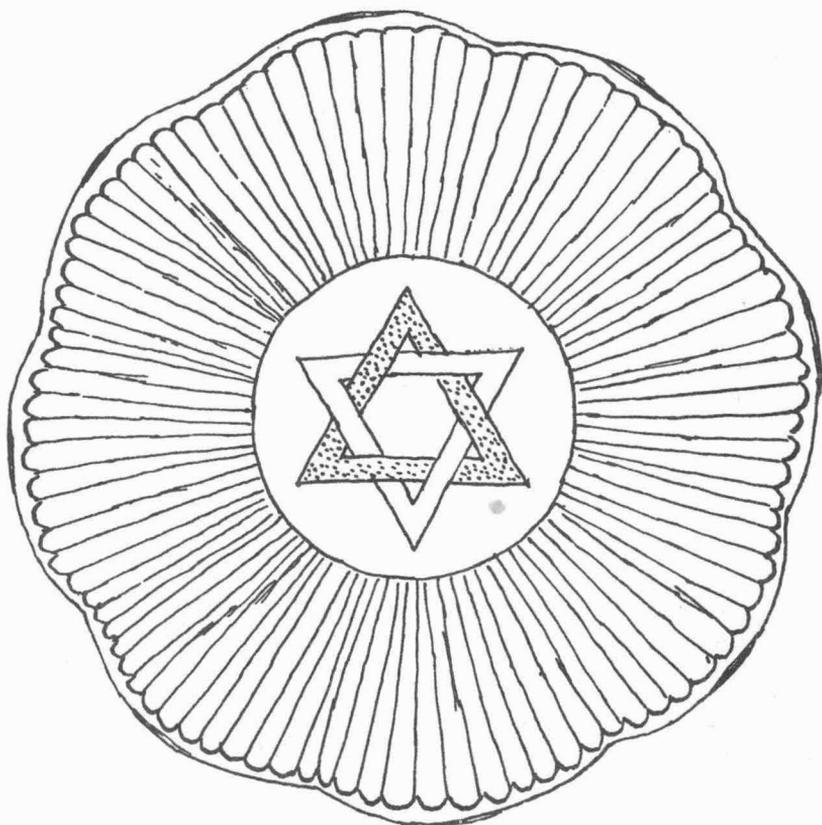


Several times throughout this book you will find mention of this particular pattern. On the undersurface of some pieces carrying definitely-known Imperial patterns, it is also found on the inner surface of at least one bowl in an entirely different design.

Employed by this glass company must have been an artist who loved smooth curves. The beautiful Peacock Tail pattern made by this company is a fine example. But in this arrangement, the alternating smooth and stippled arcs give an overlapping effect.

The iridescent products of this firm date from 1910 to 1920, and they appeared in great quantity. Such a well-known pattern as Mari-gold Windmill came from this company, and the deservedly popular Grape, with its distinctive banding. Having once learned to recognize the beautiful lustre peculiar to many forms of the Imperial products, the collector can readily discern it whenever it appears.

IMPERIAL'S STAR OF DAVID



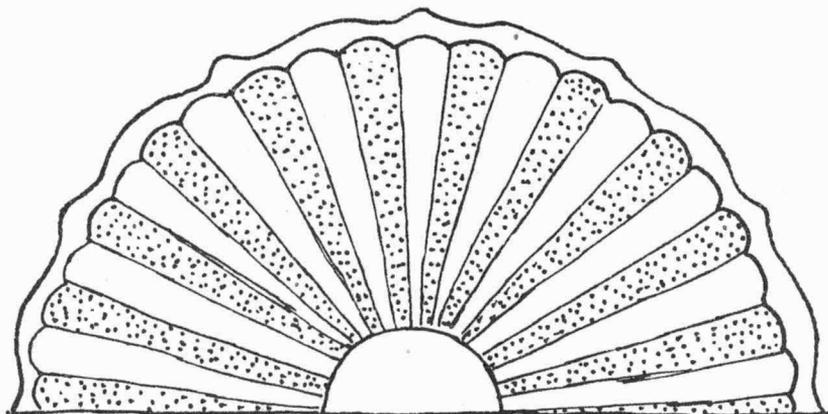
This is an unusually handsome bowl, employing a very beautiful religious symbol in a most dignified manner. With only a simple, smooth ribbing to frame it, there is no busy pattern to detract from the central figure.

Again we find the two triangles inter-locked to form the ancient star. Unlike the pattern called "Star-of-David and Bows," here the center is perfectly plain. The over-and-under feature shows up quite well since only one triangle is stippled.

A great deal of appeal of this piece lies in the beautiful bronze iridescence so evenly applied to a fine quality of purple base glass. There is no trade mark on this bowl; and so far as I know, it has not been found pictured. However, the lustre seems so typical of many of Imperial's better pieces that I have taken the liberty of ascribing it to that company.

Any collector of religious glass, as well as those who love Carnival, would surely take pride in having such a piece.

IMPERIAL'S STIPPLED RAYS

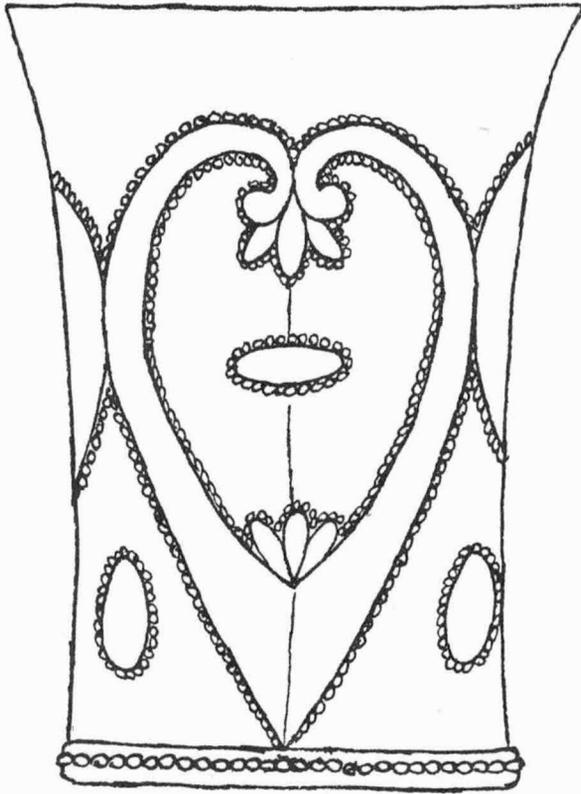


Often it takes a bit of detective work to determine "who done it," and here we believe we have managed to assign a pattern to a definite company through deduction. The basic design is quite simple, of course. The Northwood Glass Co. made a very similar pattern of alternating plain and stippled rays, although the Northwood pieces usually have a smaller smooth circle in the center.

However, here we find exactly the same edge as that used on Imperial's No. 1, and the shape of the bowl is identical to those used in that pattern. For an example of the combining of two motifs, see *Two Fruits*, this book, in which this pattern becomes a part of another. The Imperial Carnival glass did not usually carry a trade mark as did many of the Northwood pieces.

The sketch given shows half of a shallow bowl, 8½ inches in diameter. I have seen it only on bowls and only in marigold.

JEWELED HEART



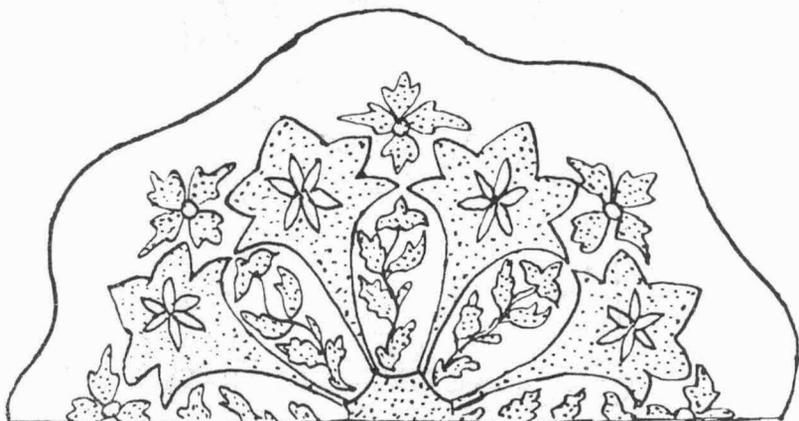
This attractive pattern seems to have been a product of the Northwood Company and was evidently carried over from pressed glass into Carnival glass. It is equally effective in both. Made in clear, green, and a sapphire blue, sometimes having an opalescent edge, it was used for table sets and many other items. In this glass the background was stippled to set off the heart pattern.

Found in Carnival in water sets, as on the tumbler shown above, it is of course the dominant pattern. The sketch on page 41 shows half of a small ruffled plate, with this same pattern carried on the under surface, while the top of the plate has smooth, even ribs. All attempt at stippling has been omitted from the Carnival pieces I have seen in this pattern.

The heart rises from the surface in a heavy, rounded coil effect, bordered by fine beading and the shape of the heart is either elongated or "flattened" as necessary to conform to the shape patterned.

It is found in both marigold and purple. Possibly some of the green pieces were also given the iridescent treatment. If so, they should be very effective. Some pieces have a soft, satin finish; others are lustrous. Many of our late patterns are criticized as being "too busy." Here we have a simple design that is at once graceful and dignified.

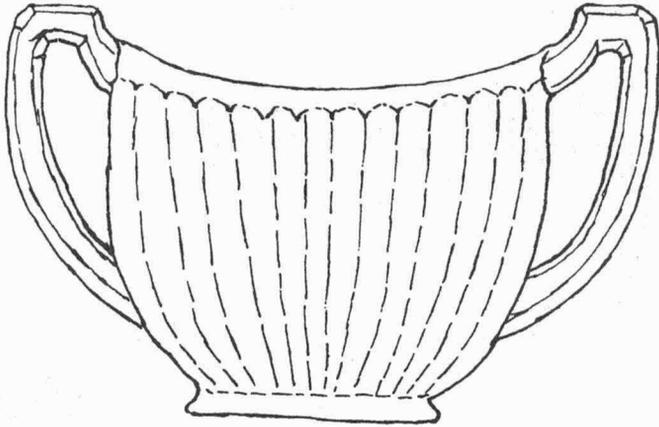
LITTLE STARS



In naming this pattern, we have chosen to ignore the stiffly-stylized leaves and flowers which are combined with the six-pointed stars. The leaf sprays are raised and stippled on flat oval panels which radiate from a roughly star-shaped center. This center is also raised and stippled and is highly lustrous. The outer flowers are rather faintly impressed and are widened to accommodate the edge of the dish.

The base is more deeply indented than usual and has a 28-rayed star pattern. Both inner and outer surfaces are iridescent. There is no trademark. This could easily have been a "premium" piece and may have been made in many pieces. It would combine well with any of the poinsettia patterns.

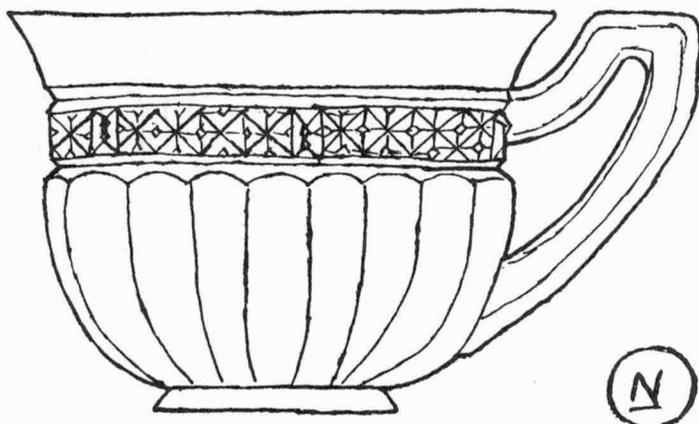
LUSTRE AND CLEAR



This is another of the late plain patterns evidently made both in clear and Carnival glass. While the outer surfaces of this sugar bowl and its matching creamer are smooth, the even ribs raised on the inside make a pleasing pattern as they show through.

The shape of the clear glass handles is very similar to that of Colonial Variant, U. S. Sheraton, and Chippendale; but lacking any trade mark, we cannot place it definitely. The pieces are in deep marigold with high lustre. Each has a sixteen-point rayed star on the bottom of the base.

LUSTRE FLUTE

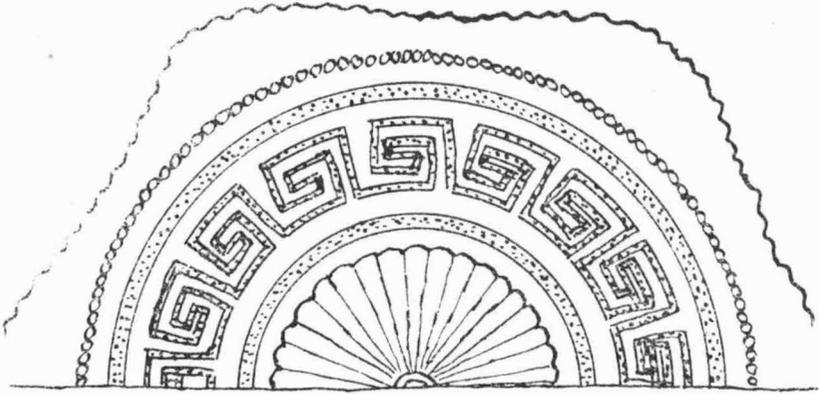


Although the punch cup shown here varies in detail from the creamer given by Mrs. Kamm under this name, there are so many similarities that a different title hardly seems justified.

Again we find the Northwood trade mark on the center of the inside, directly above a 22-rayed star impressed on the base. The inside of the cup is smooth without the vertical ribbing. The outer surface is composed of concave fluting, and the pattern band just over it is made up of diamond points, broken at regular intervals by a notched bar. The upper half inch is plain.

The base glass here is an emerald green with an amber iridescence applied to the inner surface, leaving only the base and the handle clear green. I have not seen the matching punch bowl, but it should be a very handsome piece.

NORTHWOOD'S GREEK KEY



Probably one of the oldest continuous patterns composed of straight lines, the so-called Greek Key appears rarely in glass, and one looks in vain for it in the old catalogues. The Heisey Glass Co. made a plain pattern using it as a motif sometime between 1910 and 1915, but this was a clear glass line.

The small rib pattern is often found, and here the Northwood Co. has combined lines and curves most gracefully. One wonders if the outer chain of small beads was really necessary, as it adds a third element to the design. However, the stippled effect is well used, and the whole piece is saved from a stiff appearance by its fluted edge.

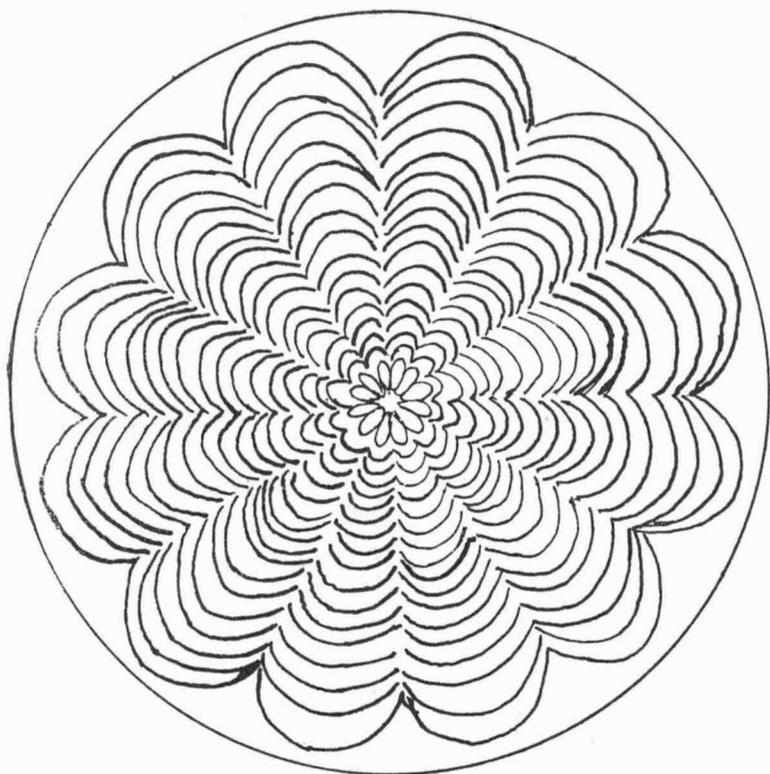
This is an eight-inch crimped-edge bowl, with a shallow $3\frac{1}{2}$ inch base which carries the Northwood trade mark on its outer surface. The exterior of the bowl is covered with the typical Northwood basket-weave.

PEACOCK TAIL

In an attempt to give you the undulating effect of this pattern, we have presented here the entire inner surface of a shallow bowl. This particular one measures seven inches in diameter, and is only two inches high at its deepest point. The edge is crimped and smooth, and it rests on a rimmed base $2\frac{5}{8}$ inches across.

The piece is beautifully iridescent on both surfaces, while the interior shows the high lustre so typical of many of the Imperial pieces. The exterior of the bowl carries twelve flat panels which end in curves slightly above the base and below the rim.

This is another formal pattern, and has truly earned its present name in spite of the absence of the "eyes" found on the natural bird,



because of the even feather-type design. Even without a trade mark impressed into this glass we are able to identify the maker because the identical piece has been pictured in one of the ads of the Imperial Glass Co. for the year 1910. The outer edge reminds one of the gracefully scalloped border used by this company so frequently on their Grape pieces. This pattern was used in footed compotes and many sizes of bowls. I have seen it used on a base glass of amber, as this piece is, on the light purple, and on green.

The Imperial Glass Co. was one of the three large producers of Carnival glass in the decade from 1910-1920. In addition to the patterns made expressly for this type of ware, some of the pressed glass patterns made by this firm were also given the iridescent treatment. For example, the Imperial's "No. 1" of 1902, came in clear and is also found in marigold lustre. This pattern is also known as Three-In-One and is pictured elsewhere in this book.

While it is most unusual to find a piece of Carnival glass from this factory with any trade mark in it, they made a line of iridescent

ware heavy and smooth, with curving surfaces and having no pattern. These pieces often were marked.

This ware is easily differentiated from Carnival both by finish, which has a crackle effect, and by form. It was first produced in 1916 and continued with some variations for about eight years.

PERSIAN GARDEN



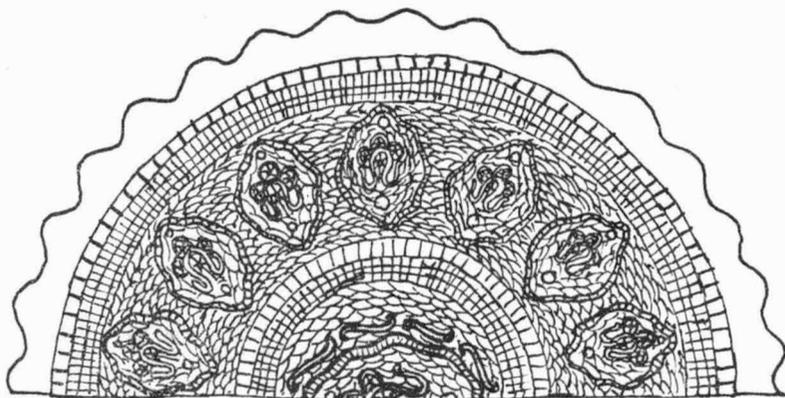
The sketch shows one-fourth of a very large plate. By giving only a small section of the piece, we were able to give you the detail of this intricate pattern. The whole effect is lacy and rather delicate, with the bronze lustre on a deep purple base glass, giving one almost the impression of brass. It is a very "rich" piece indeed and shows a great deal of skill in both design and manufacture. The pattern on the under surface is most unusual in pressed glass. As you can see by the small square sketched, it is more of a cane effect than of the basketweave more commonly found.

This particular plate is also unusual in size, being 12½ inches in diameter. However, it is also to be found in plates of much smaller size, and with a floral design on the under side. In white Carnival, the glass has almost a camphor appearance but retains its open, airy

look. On the smaller plates the center, which is composed of tiny raised beads, looks almost like a berry.

I have seen no pieces of this pattern having a trade mark of any sort, and any attempt to assign it to a manufacturer would be pure conjecture. However, it is certainly a distinguished pattern and one well worth searching for. It should rank high among the aristocrats of Carnival glass, and it would be perfectly at home in many an elegant room.

PERSIAN MEDALLIONS

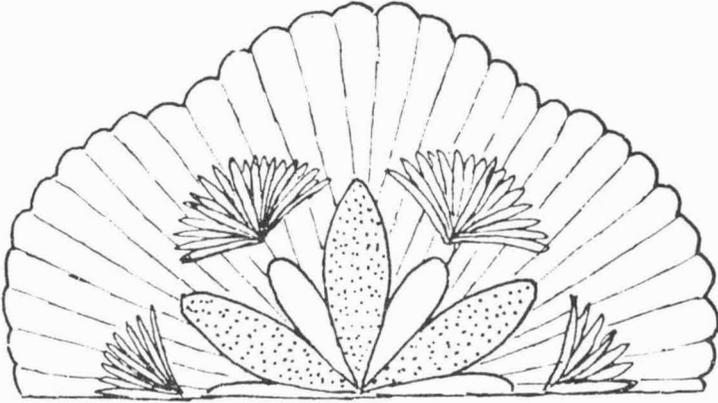


This pattern has a distinctly Oriental touch. During the period in which Carnival glass flourished, there was also a vogue for things from the Far East. Possibly this explains some of the motifs found.

This has been a most difficult pattern to picture clearly since the medallions themselves are rather complicated and their background is completely covered with a network of fine lines. The wide panels of combinations of curving lines are bordered by rows of straight lines.

Since this piece came in both Golden and Royal Blue, the colors and the changing iridescent hues make the designs stand out clearly. This was a product of the Fenton Art Glass Co. and was used as the interior pattern in one of their large orange bowls. It was also used on both outer and inner surfaces of smaller, deep fruit bowls.

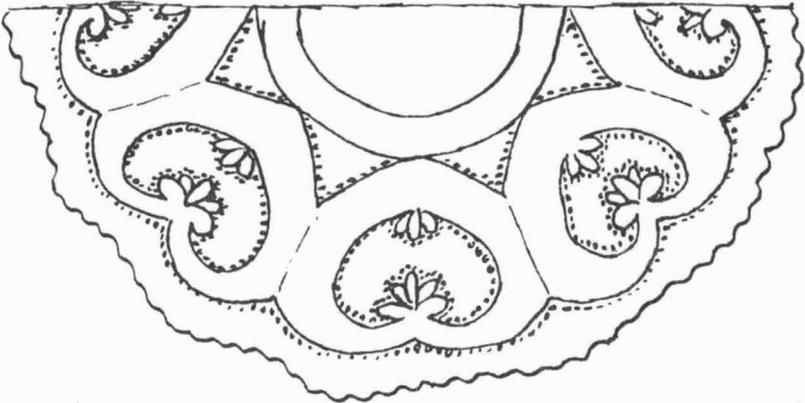
PETAL AND FAN



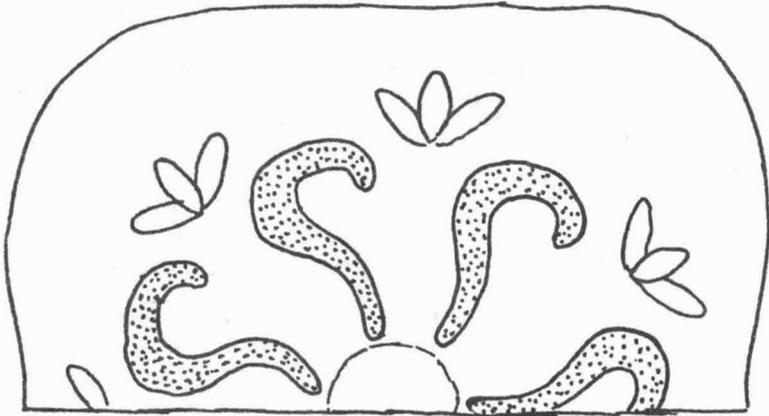
The background of this pattern consists of smooth even ribs, whose rounded ends form the edge of the bowl. This is a slightly different treatment than is usually found. Covering the center of the piece is an arrangement of long and short rounded petals alternating with the long ones stippled. At the point of each short petal is placed a fan, likewise composed of many thin petals.

While the appearance of this inner surface is attractive, it is the under surface that provides us with a clue to the identity of the pattern.

Here we discover the same "Jeweled Heart," discussed under that name in this book. As we have found it on the under surface before—without the stippled background, so here again it is smooth. In the absence of any trade mark we can in this case rely on the pattern to help us state that this was a Northwood product, proving again that not all of the glass from this company was so stamped.



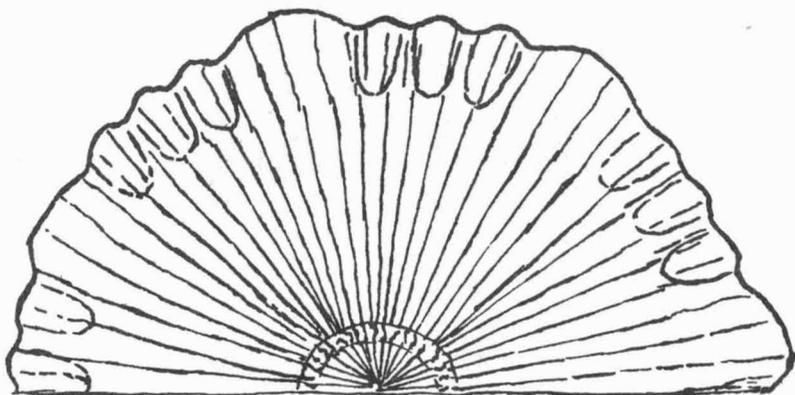
QUESTION MARKS



There is a sort of category within the field of Carnival glass which seems to hold the pieces having an opaque white undersurface, or edging. This is almost a combination milk glass and Carnival glass; and since it comes usually in marigold, it is apt to give the effect of oranges-and-cream. Often there is some clear glass on the piece as well, as in handles or stems or bases.

We seem to live in an age of specialization, and there are collectors who avidly search for these pieces. The candy dish shown above would certainly add to such a collection. It is only six inches across and curves upward on two sides, where clear glass handles appear. The stippled question marks appear to rotate around the center which is slightly depressed. The base is only high enough to hold the piece up from a flat surface, and there is no pattern on the under side.

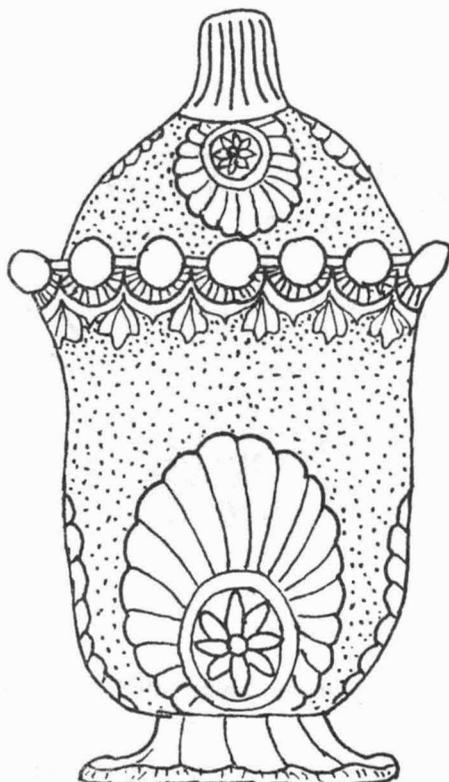
RUFFLED RIB



Here again is a very simple pattern, obviously inexpensive to produce. Only the ruffled edge, not usually associated with any particular pattern, gives it any distinguishing feature. Obviously, this form could be used on all kinds of bowls, footed and plain.

Many of these pieces one finds, now show a great deal of usage, and often the lustre has been dulled. The color most commonly seen is marigold. There is no possible way to tell who made them, and again it is easy to imagine them given as premiums or prizes.

SHELL AND JEWEL

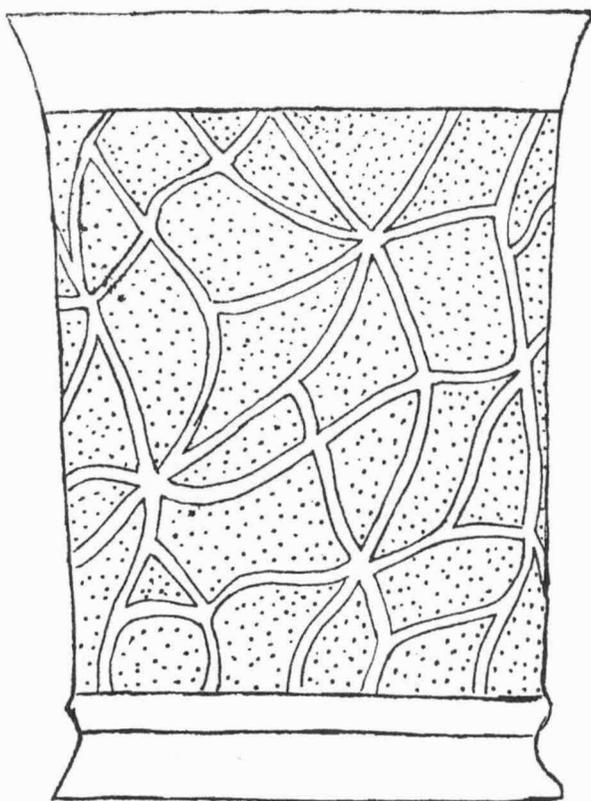


There are not many patterns in Carnival glass so well-known to the pressed glass collector as this one. Originally called "Victor" by the Westmoreland Glass Co. which brought it out, it was made in a large number of pieces and in clear and blue glass. Although it is possible that many of the forms were also produced in the iridescent green which qualifies it to be also classed as Carnival, the two pieces most commonly seen are the covered sugar shown here, and the creamer.

It is interesting to note here that pieces of this pattern, now so valued, had at one time the distinction of being sold in grocery stores as containers for mustard. Perhaps it is not such a long step from this to being given away as prizes at games of chance after all.

Notice here the typical rounded knob on the lid, mentioned under Basketweave and Cable. Perhaps this, too, was a container for some food product.

SODA GOLD

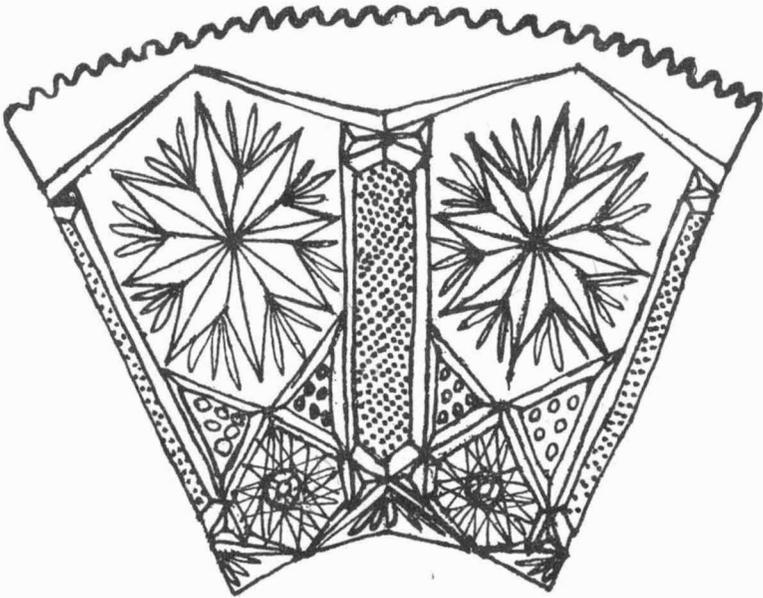


This is the Carnival glass version of the old "tree-of-life" motif. The maze of clear lines is raised in spider-web fashion, while the background is stippled. The whole effect is one of lightness, and it has been said that it does indeed resemble bubbling soda water.

The patterned body of the tumbler is indented, and the clear upper rim and base are in slightly higher relief. I have never seen this pattern in any color other than a golden marigold, although of course it is possible that it was made in other shades. It seems to be particularly well suited for the yellow tones.

Although I have seen no pieces carrying a trade mark, this pattern is easily identified and cannot be mistaken for any other.

STAR AND FILE



The large stars in this pattern are nearly identical to those in "Star Medallion," but this does not have the cane motif completely surrounding it. Rather one finds a panel of 'file-like' texture, pointed at each end, and beveled, running between. At the two lower sides of the star is a small triangle of the cane, and below these a sunburst flanked by small fans.

The whole effect is rather pleasing, and not so busy as many other patterns contemporary to it. Obviously it was another attempt by the manufacturer to cash in on the two styles which were going at the same time—that of imitation cut glass and that of Carnival glass. The pendulum of public taste, always a fickle thing, was nearly ready to swing away from the elaborate design in glass to something severely plain. It is possible that many pieces were taken out of warehouses and given an iridescent finish to help the sale of left-overs.

As the change in the public taste forced many companies to discard their old, more simple patterns, and impelled many to merge into larger concerns in 1891, so when the vogue for these elaborate patterns died out, the glass companies were again compelled to discard thousands of expensive molds and re-design their tableware to suit American tastes.

The sketch above is taken from a modified version of a rose bowl—lustred and iridescent inside and out, with a pattern on the exterior only. The slightly flaring shallow base carries a sunburst pattern with a

raised "button" center. It shows four mold marks and has no identification. The quality of the glass is mediocre, but the workmanship is excellent. I have seen it only in marigold.

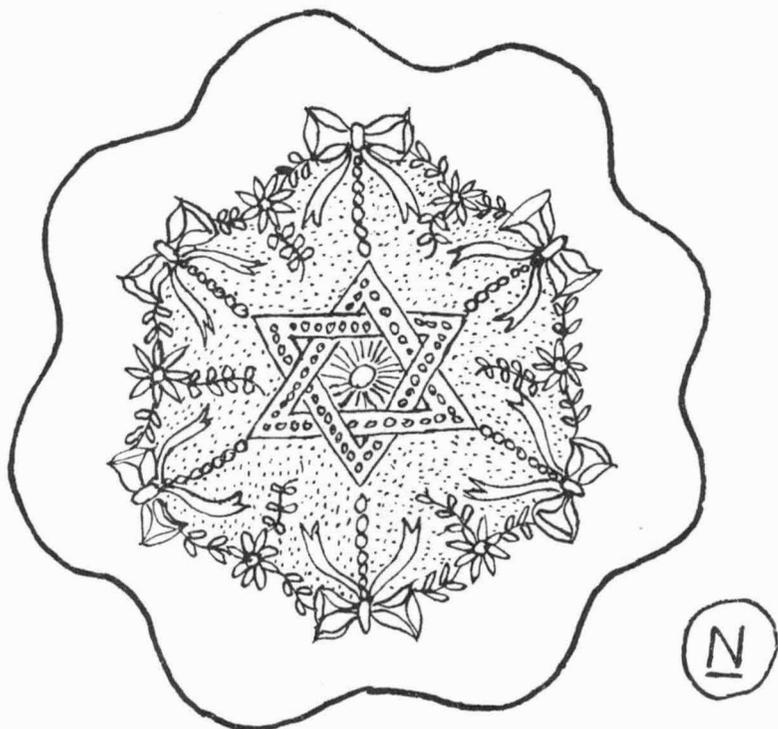
STAR MEDALLION



It seems odd that such a nice combination of two of our most popular glass motifs—the large eight-pointed star and the cane pattern, should be of uncertain origin. But such is the case. Found in clear pressed glass in the table set and in several sizes of pitchers, it seems to be best known in Carnival glass in marigold and white Carnival.

While many near-cut patterns increase their appearance by the Carnival treatment, this particular one seems to lose a little of its appeal. Perhaps the cane motif does not respond as well as one would anticipate. Still it can be found in a nice variety of forms, including a square bowl, and has the added attraction of being easy to identify.

STAR-OF-DAVID AND BOWS



The sketch given here shows a "full-face" view of a very beautiful piece of Northwood glass. This is a footed bowl, beautifully designed inside and out. Here the center of the bowl itself is shown. Around the outside of the crimped, smooth-edged bowl winds a raised grape vine and veined leaves. This particular piece carries five bunches of grapes, the number varying from thirty-two to sixteen. In several places small tendrils curl outward from the vine.

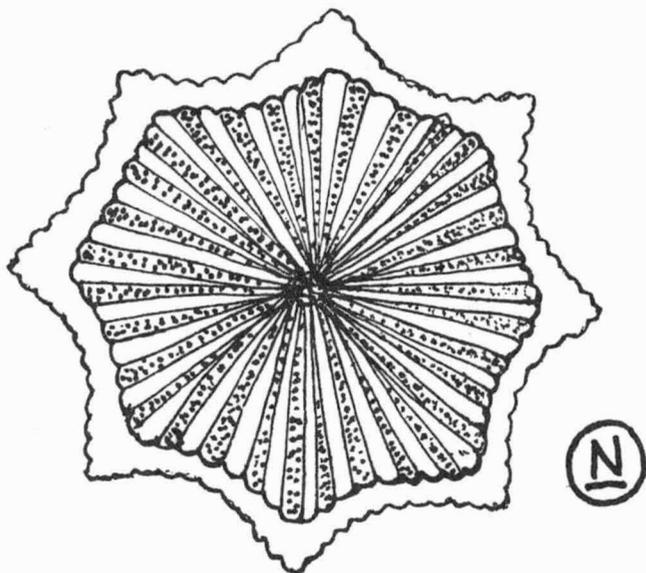
The foot is flaring and carries a pattern of ribbing spaced thusly: two small, then a wide rib between. This pattern is carried smoothly up onto the base of the bowl for approximately one-half inch.

The base color of this piece, so easily seen by holding it to the light, is a rich orange, and both surfaces carry a fine iridescence. However, the unpatterned portions are finished with a dull satin sheen, contrasting nicely with the lustre of the raised bows, flowers, etc. The Northwood trade mark is found on the under surface directly in the center of the bowl.

The Star of David is a very ancient symbol. In the middle ages this figure was called "Solomon's Seal." It is always a six-pointed star

composed of two equilateral triangles, which are often interlaced as they are here. It is not commonly found in American pressed glass, and only one other pattern using it is listed in this book. In modern times it has been the symbol of Judaism, and at the present it is the symbol of the Republic of Israel. I have seen no pieces such as tumblers or punch bowls using this design.

STIPPLED RAYS

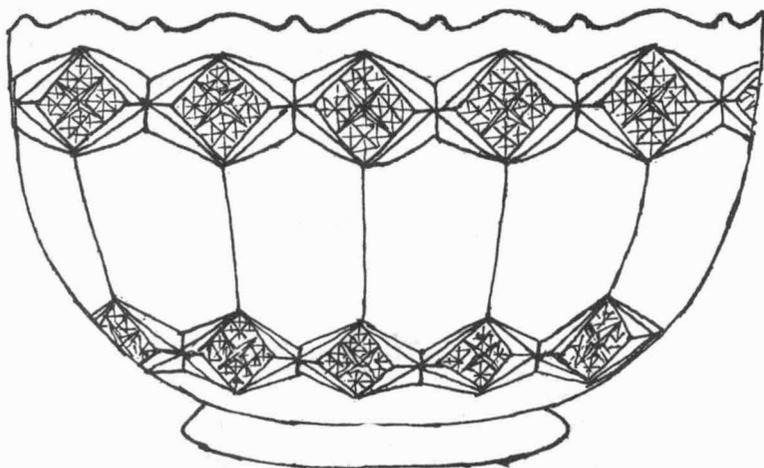


While far from elaborate, this must have been a very popular pattern during the Carnival glass era. It is frequently found now in shops wherever this type of glass is sold. It gives nearly a "Sunburst" effect, and the alternating stippled and smooth rays break the smoothness of the outer rim nicely. The outer surface is smooth.

The bowl is scalloped to form eight points, giving it a star-like effect, and this bowl, like so many, carries the Northwood fluted edge. The trade mark is raised on the center button inside the bowl. Although no doubt made in many colors, the base glass of this piece is purple. It shows three mold marks, and the iridescence is heavy on both outer and inner surfaces.

The bowl is nearly nine inches across, and cups up to a height of $3\frac{1}{2}$ inches. The base is four inches wide and one-half inch deep, giving it great stability. It slopes in very gradually.

THREE-IN-ONE



We have retained here the popular name by which this pattern was called. From old illustrations we learn that this was Imperial Glass Company's "No. 1" and that it was made originally in clear pressed glass. It came in the table set, many-footed bowls, a piece called a milk jar with a cover, and other pieces.

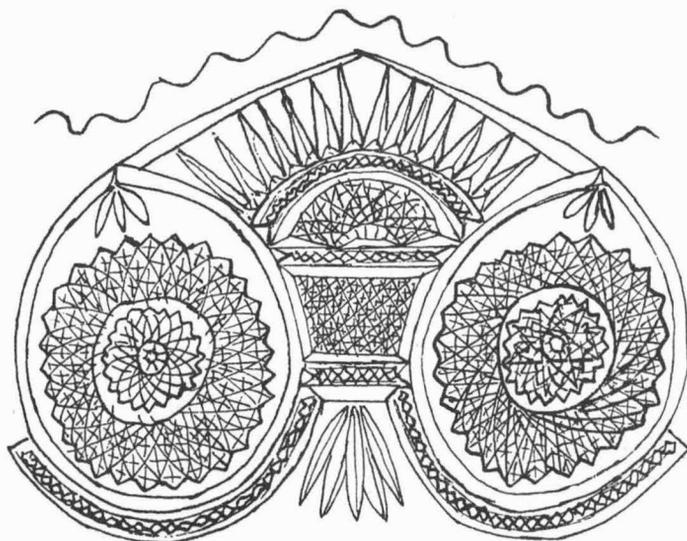
For reasons we can only surmise, some of these pieces were given the Carnival glass treatment, probably a few years following its introduction in 1902; and they make very handsome bowls indeed. When this has been done, the majority of those seen are in marigold, with perhaps slightly more of the reddish hue added.

This is a sturdy, usable fruit bowl. It is $7\frac{1}{2}$ inches in diameter, $3\frac{1}{4}$ inches high, and resting on a 4-inch base. There is a 30-rayed star on the base. There are three mold marks, and it has iridescence on both outer and inner surfaces.

TWINS

Any collector of pressed glass made in America in the period from 1890 to 1915 has encountered a bewildering array of patterns. Cut glass had become the vogue for those who could afford it, although in general it was made and used only as an occasional piece rather than in complete table settings. Being made of fine flint glass and cut by hand, it was expensive to produce and beyond the reach of many.

Although lacking the ringing tone and sharpness of edge found in true cut glass, the imitation cut made by American manufacturers is usually highly satisfactory in its brilliance, and it certainly has an in-



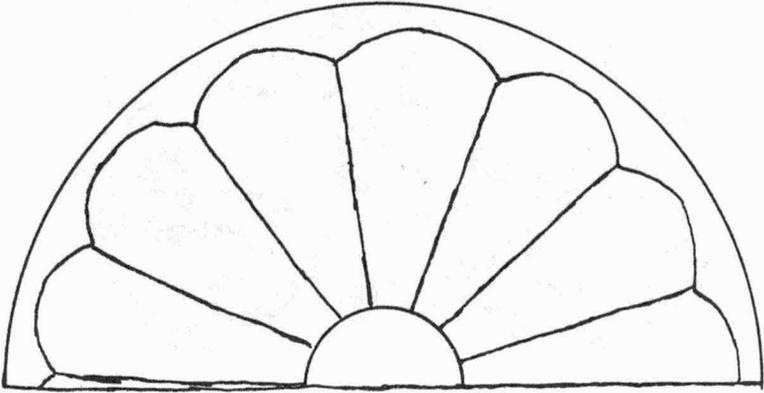
tricacy of design. The artists and mold makers copied in general the the figures of cut patterns, and such geometric designs as the sunburst and whirling star are common. Unless one finds a trade mark impressed on a piece, it is often very difficult to assign a pattern to any one company.

The sketch given above gives one complete repeat of a continuous pattern. All such as these are now designated as "Near cut." The Imperial Glass Co., which made many lusted patterns, also produced numerous near cut pieces in crystal, and it is quite possible this is one one of their designs, but it cannot be definitely so stated. The two eras—that of the near-cut and that of iridescent glass, overlapped, and it is not unusual to find the two styles combined.

The large figures containing a whirling star effect are not unlike those of Whirligig, but the buzz saw was commonly used. The piece from which the sketch was made was a large, ten-inch punch bowl, of a yellow glass, lusted on the outside only, the interior surface being smooth and iridescent.

This pattern has sometimes been called "Horseshoe Curve."

WIDE PANEL



Just before the turn of the century and in the years immediately following, public taste swung away from the elaborate design in glassware; and just as a few years before the manufacturers had been forced to invest heavily in making molds which would produce imitation cut glass patterns, now they had to discard this expensive equipment.

The demand now was for the so-called "colonial" patterns, characterized by smooth flat surfaces, simple lines, and glass of excellent quality. Yet there was still a desire for color; and as iridescent glass came into vogue, some of these simple patterns were turned to Carnival glass.

We find such pieces as the punch bowl shown above, with matching cups, goblets often having a clear stem and foot, compotes, and even candlesticks which seem to fall into this category.

This is a most handsome bowl, with fine glass showing no defects, and good lustre.

WISHBONE



This is a "busy" pattern that is so complicated as to be confusing. The flower designs are so large and indefinite that they almost resemble some variety of beetle. Exactly what was intended, there is no way of knowing.

On the outer surface there are three groups of four interlocking circles and some ribbon swags. The feet are knobby and spread up onto the body in open shells.

Not until a piece was found bearing a version of the Northwood trade mark could this piece be identified.



The plant is a small, upright, herbaceous perennial, 1-2 feet high. The leaves are large, broad, lanceolate, and have a prominent midrib. The flowers are small, tubular, and are borne in a terminal panicle. The plant is native to the mountains of the western United States.

On the outer surface there are three rows of leaf scars. The leaf scars are kidney-shaped and are arranged in a regular pattern. The plant is a member of the family Ranunculaceae.

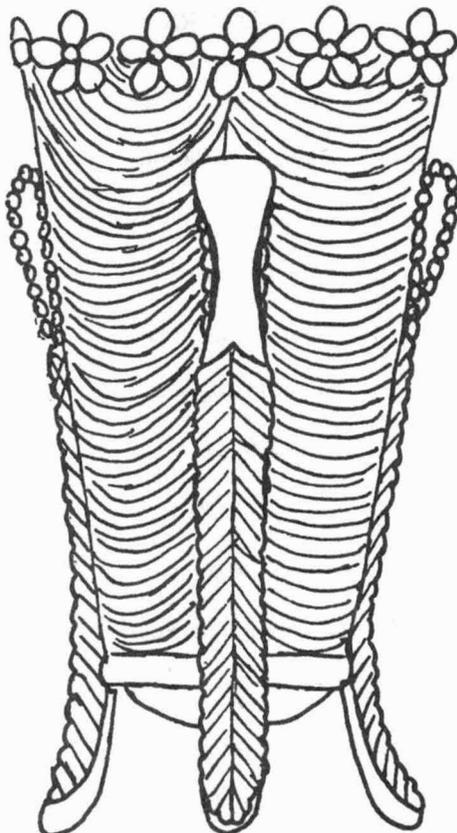
For many years a specimen was found bearing a variety of the plant. This variety was named after the collector.

SECTION II

FLOWERS

1. Daisies and Drape
2. Daisy and Plume
3. Fine Cut and Roses
4. Four Flowers
5. Flowers and Frame
6. Little Flowers
7. Lustre Rose
8. Imperial's Pansy
9. Pansy Spray
10. Northwood's Poppy
11. Six Petals
12. Sunflower
13. Carnival Thistle
14. Tiger Lily
15. Two Flowers
16. Water Lily
17. Water Lily and Cattails
18. Northwood's Wild Rose
19. Windflower
20. Wreath of Roses

DAISIES AND DRAPES



Without some background information, one would be led to presume this piece to be just another small Carnival glass vase. To be sure, it is dainty, more fragile in appearance than many and carrying much more detail than Three Diamonds, for example. But some investigation will disclose several very interesting similarities here with other pieces.

In the 1890's there appeared a series of glass patterns named after several of the states. These were produced in both clear and colored pressed glass and were made by several companies. The United States Glass Company, which had been formed by a merger of manufacturers in 1891, made several of these "States" patterns. One of the more attractive was called "Vermont" and appeared in 1899.

The two main features of this design are a band of five-petalled open flowers at or close to the outer edge of the pieces, and several patterned buttresses laid up the sides. Each of these forms a loop at

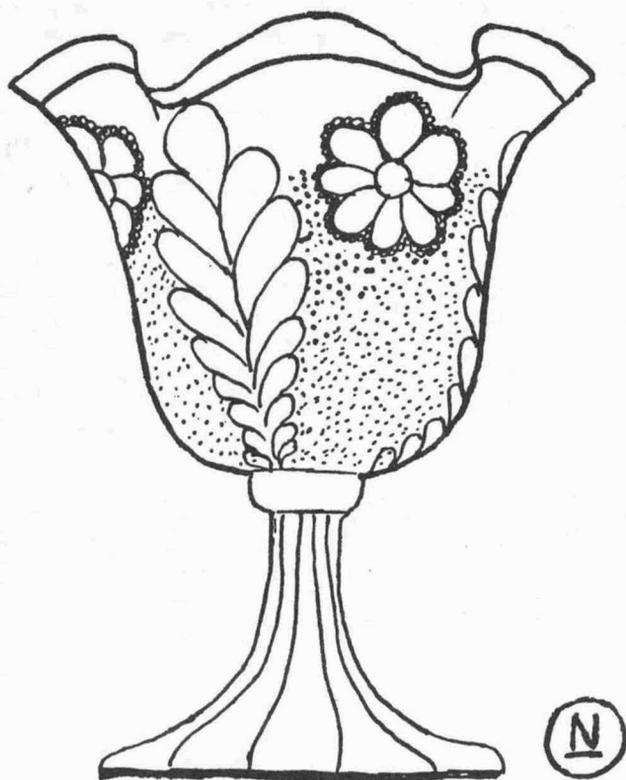
the top, while the bottom spreads out slightly to form a foot. The body of the piece between the buttresses is smooth, and has a floral design painted on it. The Vermont pattern was made in several colors, but no mention is made of iridescence. It was made in water sets and probably in other pieces.

The same type of flower edge and foot construction appears on a pattern called Honeycomb with Flower Rim, in which the inner surface is impressed with a honeycomb pattern. This was made in Greentown, Indiana, about 1903.

This small Carnival glass vase—just three inches in diameter at the top and standing $6\frac{1}{2}$ inches high—employs the exact edging of the other two patterns, except that there is not the very slight overlapping. The feet and buttressing are identical, each having the loop at the upper edge. While "Vermont" is plain, or the other is honeycombed, this has a series of fine raised lines pulled up at the points where the buttresses join the body to form a drape pattern. The inside is smooth.

Since a few of the older pressed patterns were later produced in Carnival glass, possibly this is such a piece. However, we have not seen it on any other form, and so perhaps it was decided to employ only the same top and foot features, and an entirely new mold was made for the body of the vase itself.

DAISY AND PLUME



For many people the simplicity and rather formal elegance of this pattern will hold more appeal than some of the elaborate designs used in Carnival glass. One might call this a more aristocratic pattern than some of those in which nearly every inch of surface is covered with design. This pattern is capable of being adapted for use on many forms. In its curve and balance, it fits well into modern styling. Both composition and the careful workmanship are characteristic of many Northwood products.

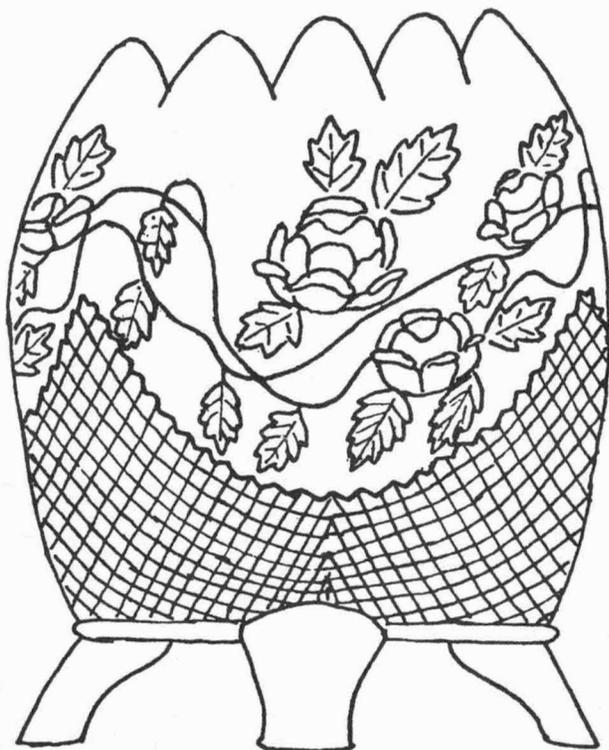
The compote pictured is crimped with a smooth edge. Iridescence is found on both outer and inner surfaces, while the foot and stem are plain. The base color of this particular piece is deep purple—the foot and stem appearing almost black. The coloring is very rich, and the stippling adds to the general play of colors, giving a nice contrast to the smooth raised plumes and petals. The narrow, ribbon-like band just above the daisies is outlined by a raised line. The piece shows three mold marks running the entire height of the piece, and these are concealed on the bowl by becoming the spine of each plume.

There are nine flat panels on stem and foot. The foot is slightly domed and carries the Northwood trade mark on the underside.

This pattern is also to be found in clear and in pale green, both with an opalescent edge. Possibly other colors were also made. It comes on such other pieces as rose bowls and very shallow footed bowls with a crimped edge. The feet on such pieces are ribbed and flat, rather than rounded, and may have small holes made through them.

This particular compote stands $5\frac{1}{8}$ " high, 3" of that being stem and base. The bowl is 6" in diameter, and the foot or base is $3\frac{1}{4}$ " across.

FINE CUT AND ROSES



Combine two of the most popular patterns, one geometric and the other naturalistic; and they make a most pleasing entity. Put them together on a rose bowl, one of the best-loved pieces in glass, and the result is certain to have wide appeal.

This is another Northwood product, quite different from their "Rose Wreath" design which was made in opaque glass. And so far as can

be determined, it is not just a variation of any other rose pattern. This may have been planned especially for this form, as it is ideally suited for both the subject and to the graceful curve of the bowl. The trade mark is often faint, but it appears on the inside of the bowl. It stands four inches tall and is $2\frac{3}{4}$ inches in diameter at the top.

FOUR FLOWERS



Given above is a sketch showing half of a large crimped plate. It is bent up on two opposite sides, and may have been intended to hold bananas. It rests on a broad, round, very shallow base. The pattern, being simple and of easy adaptability, was no doubt used on other large pieces.

The main distinguishing feature of this design, besides the four stylized flowers standing on their stiff stems, are the long curving arcs between. These also come to a point and meet, forming with the stems a cross in the center of the plate. These arcs are well raised from the surface, and are covered with fine lines such as are found in seed stitch embroidery. The flowers are also covered with this figure work, except for the eight raised smooth petals at the center.

This particular piece is $10\frac{1}{2}$ inches in diameter, lustred on the under surface, and has heavy iridescence on the upper. The base glass is purple. There is no trade mark on it. This is really a most attractive piece of work.

FLOWERS AND FRAMES



The general appearance of this pattern is stiff and highly stylized, and in general it is reminiscent of "Four Flowers," without being in any way identical. Yet in each we have a flower of open petals, standing erect on a straight stem, with curving bands of an embroidery-like material winding among them.

In this design, the whole pattern radiates from a central six-petaled flower. The bordering bands form arched panels, and above the points where they meet lie three-feathered plumes.

This particular piece is a bowl $8\frac{3}{4}$ inches in diameter, the edge smooth and slightly crimped. It rests on a high-domed foot, four inches across, and the whole piece is $3\frac{1}{2}$ inches high at its tallest point. The bowl slopes sharply in to the center. The outer surface is plain and lustrous. Only the inner surface shows the iridescence.

LITTLE FLOWERS



Although the two are far from identical, this pattern makes a nice companion piece for "Little Stars." The two have the same basic design, stippled geometric figures radiating from a central figure, with a sort of floral spray alternating like spokes of a wheel.

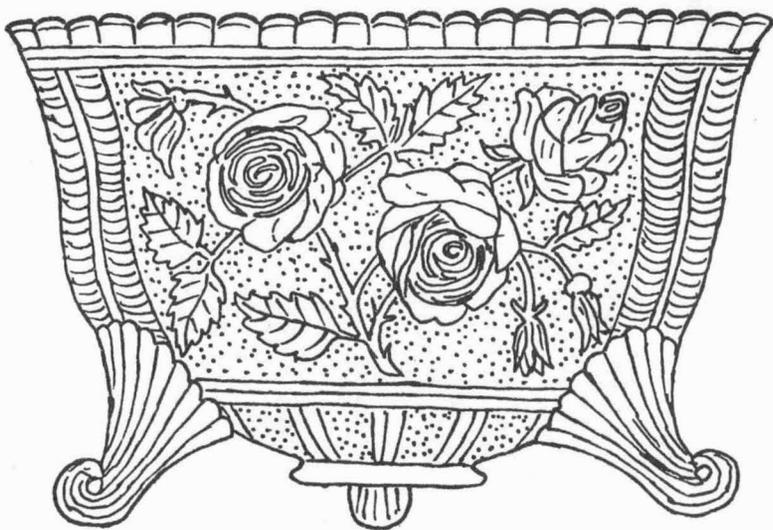
In this pattern there are stiff flowers, each having five petals, on the point of elongated diamonds. This particular piece is a shallow bowl, eight inches in diameter. The base is four inches across and carries a thirty-rayed star-like figure with six longer rays. The outside of the bowl is composed of twelve flat panels.

LUSTRE ROSE

Many glass patterns featuring large roses are difficult to distinguish. When they were made in Carnival glass and changed from one form to another, they are even more difficult.

This massive pattern is probably more commonly seen than any of the others. It was used on water sets, complete table sets, and is especially popular in the large orange bowls like the one shown above. Incidentally, although they were intended for and advertised as containers for this fruit, at the time still a novelty in many homes, one strongly suspects that they were more often "catch-alls" as they sat upon sideboards and the usual "library" table.

From the frequency with which they still appear in shops, they must have been as sturdy as they look. Heavy in weight and with a broad base, they are not easily tipped or chipped. However, in using them



now one must be careful not to expose the glass to extremes of temperature. If one wishes to serve a chilled liquid from any piece of old glass, it is always wise to put it into the glass piece tepid and add ice very gradually. Much more is known now about the process of making durable glass than was general fifty years ago.

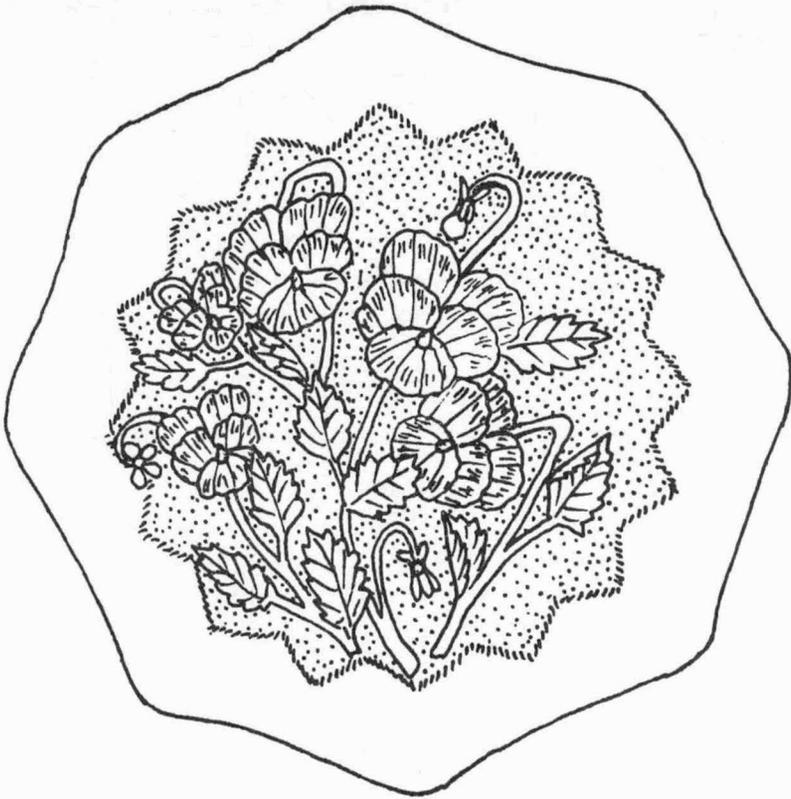
The Lustre Rose pattern does not have a trade mark, but it seems to have been made by the Imperial Glass Co. in the usual Carnival glass colors. On the inside of this bowl, there is a single large spray, having four large flowers in very high relief and six buds. The background is stippled, and ends in a saw tooth edge outlined by three raised lines.

This horizontal threading is one of the definite means of identification of this pattern.

IMPERIAL'S PANSY

When the collector finds a rather unusual pattern combined with a distinctive color and finish known to be peculiar to one certain company, there can be little doubt as to its origin. Here we have both a certain arrangement of pansy blossoms and buds, used on the "Helios" of the Imperial Glass Company.

In addition to this evidence, the under surface has Imperial's "Overlapping Arcs," which further helps to place this pattern in the absence of a trade mark. Some time later this firm made a line of heavier iridescent ware called "Imperial Jewels." These pieces were made without pattern and with flowing lines. These were marked very



plainly. They also developed a trade mark for their imitation cut glass patterns and used it after 1906.

One characteristic of this Pansy pattern is the stippled background which comes out to a saw-tooth edge and is outlined by a thin row composed of numerous fine lines. One finds this same feature on many of the pieces made in this pattern although the opposite surface may carry a quite different design from the "Arc" one.

For example, there is a small handled nappy patterned on the outer surface with quilted diamonds, alternately smooth and stippled, with tiny beads at the interstices.

With the popularity of various flowers in glass patterns, the widespread use of the pansy in gardens everywhere and the basic simplicity of its design, it seems curious that we find it used no more frequently than we do.

PANSY SPRAY



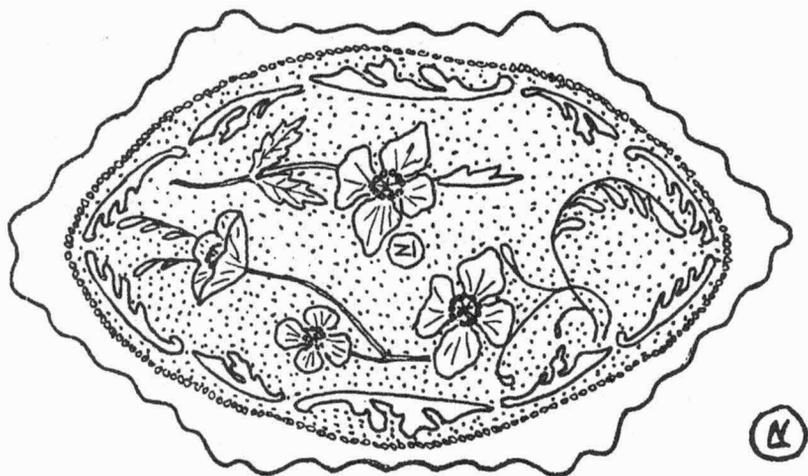
The pansy is not a flower commonly found in glass patterns. Why this should be so is not easily explained. Apparently not until Carnival glass appeared did this design achieve any popularity.

Lacking a trade mark or illustration from an old glass catalogue, we must depend entirely on the evidence in the pieces themselves to determine their point of origin. And here a word of caution to the collector: do not decide that because a pattern differs slightly in detail from one form to another, it is a separate pattern. Often the artist changes the design slightly to achieve a more balanced effect on a curving surface rather than a flat one, or elongates portions of it to accommodate a taller piece.

Here such evidence as interior ribbing on the creamer, a different interpretation of the buds and half-opened flowers, the outlined panels of fine stippling forming the background for sprays—all lead one to the belief that, if this is not the product of the Fenton Glass Company, it is indeed a different pattern than the usual one found made by Imperial.

This creamer is found in marigold and green base glass, and one supposes it is a part of the usual four-piece table set. The base has a deeply impressed sixteen-rayed star.

NORTHWOOD'S POPPY

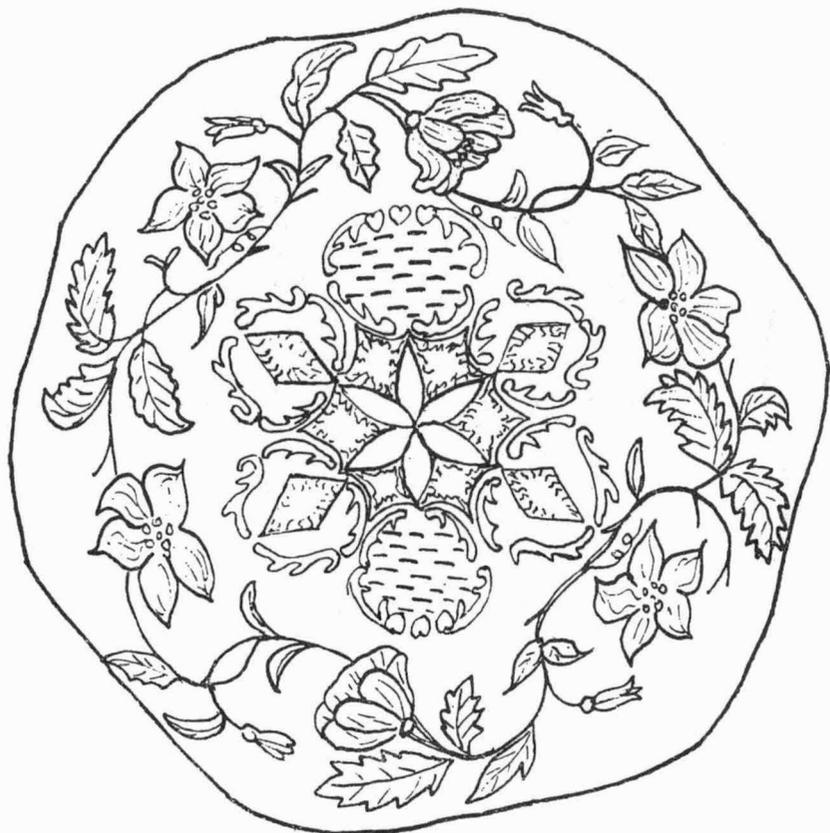


For variety of form we show you here a most attractive small tray. Probably it was part of a dresser set, or possibly it was intended to receive calling cards.

In any event, it is graceful, well designed, and carefully made. The small, cluster-type centers of the large petalled flowers set it apart from many other patterns, and the foliage given in profile style around the edge very clearly shows the deep-cut leaves so typical of the poppy family. Note also the row of beading separating the pattern from the plain border. This was a favorite device, used by Northwood on such patterns as Peacock at the Fountain and his Greek Key design.

Seen only in purple base glass, it carried no pattern on the under surface but had a good bronze iridescence. The trade mark was as shown here—on the upper surface.

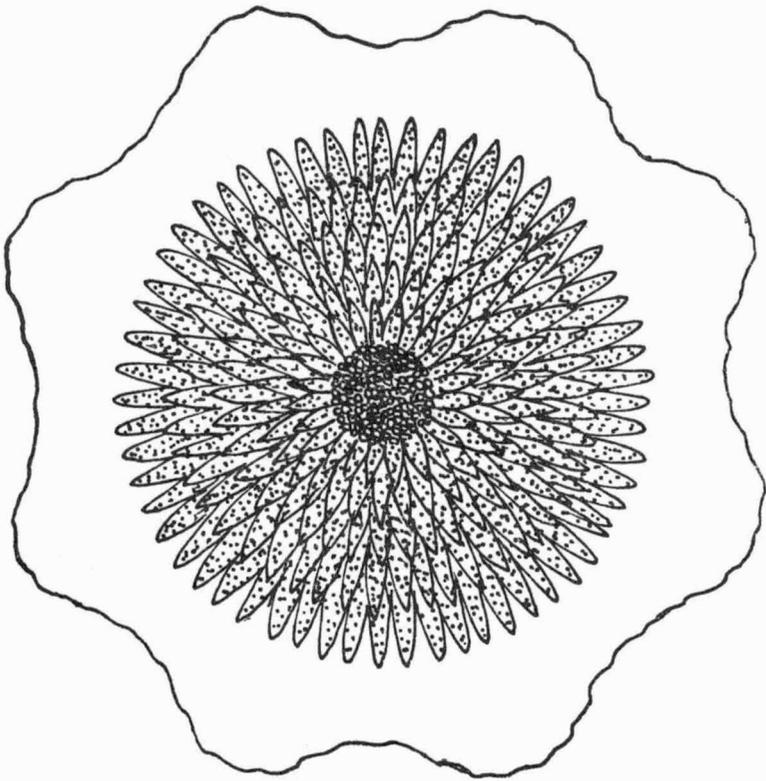
SIX PETALS



The shallow bowl sketched above is typical of many of the patterns and pieces made in Carnival glass at the time when it was being produced daily by carload lots. Neither in design nor in execution does it compare favorably to any of the more widely known patterns.

Except for the central figure, easily drawn by any eighth-grade student using a compass, the rest of the design is exceedingly "busy" without giving any particular effect. The various parts of the pattern seem unrelated to each other, and only the satin iridescence saves it from total mediocrity. I have never seen this particular composition on anything but bowls. The base glass is a muddy amethyst, full of impurities, parts are weakly impressed, and there are several flaws in the making.

Here is a perfect example of the error of the statement that bubbles in the glass denote great age. This glass has many bubbles, large and small, which appear upon close inspection. Yet forty to fifty years is the most it could possibly claim, and the smaller figure is probably the more accurate.

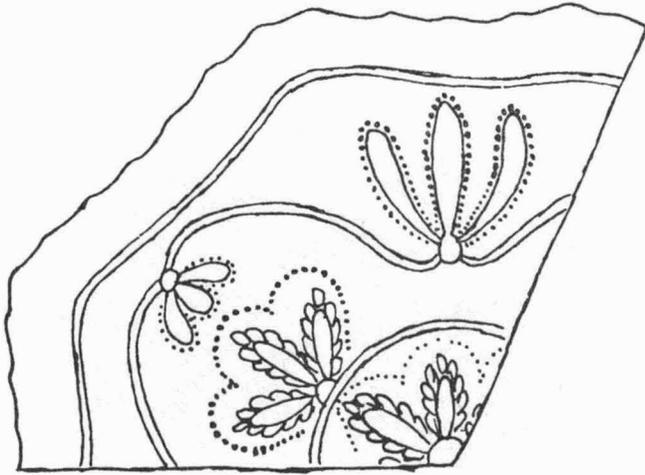


SUNFLOWER

While many designs are altered slightly in transferring them from one piece to another, and it is possible that this is a changed version of the salad plate called "Northwood's Sunflower," there seem to be too many differences for it to be the same pattern.

On the marked pattern, the petals are ribbed, while here all are stippled around a center of small raised beads. The outer row ends far short of the edge, and the wide border is smooth.

The second sketch shows a portion of the rather elaborate design covering the under side. The small plume motif is also carried on the three large curved feet which support the bowl. Here the outer flowing pattern is so soft and smooth it gives the appearance of the older blown glass designs.



This piece was made of emerald glass, and the feet are also green. The iridescence is on the upper surface only and is heavy, showing much bronze, turquoise, and a metallic red in a satin finish. When held to the light, one gets a "butterscotch" color with the clear green of the irregular triangle formed by the feet showing through. The edge is deeply crimped. The bowl measures $9\frac{1}{4}$ inches in diameter and stands $3\frac{1}{4}$ inches high.

CARNIVAL THISTLE



This particular flower has appeared on several occasions as the main feature of pressed glass patterns. We have it early and "late," "panelled," and in a set called "Thistleblow," so it comes as no surprise to find it cropping up again in Carnival glass.

It seems idle to speculate upon the exact variety intended here; but as in the case of some of the rose patterns, there is no mistake as to the general flora family depicted.

By means of dark and light lines, we have indicated a rather attractive and unusual edge on this bowl. It is commonly called "Ribbon Candy" and does indeed resemble the old-fashioned candy once so popular at Christmas.

Possibly due to its many curves, the marigold lustre has not adhered evenly to the edging and does give a striped effect which adds to the general illusion. In a piece of thin glass probably this would have been a common fatality; but as in most cases, this is a fairly heavy glass and does not seem to have suffered any unusual amount of breakage.

The pattern is most common on bowls of various sizes. This particular one is $7\frac{1}{2}$ inches in diameter, three inches high, and stands on a shallow $3\frac{1}{4}$ -inch base which carries no pattern or mark of any kind. There are three mold marks, and twelve flat panels around the exterior surface, which, like the patterned surface, is also iridescent.

TIGER LILY



While a botanist might argue about the name given to this pattern, the flower is certainly not of the narcissus family, as one collector called hers. Because of the importation of workmen from Europe for the flourishing pressed glass trade in America, we often find flora and fauna that are difficult to identify. Add to this the artist's prerogative of modifying any design to give proportion and balance, and it is no wonder that sometimes we puzzle in vain over the exact species depicted.

In any event, this is a naturalistic attempt at portrayal. The stiff spine-like leaves tend to give it a wooden look, and only the curve of the large petals and of the long center stem give a graceful effect. The design is deeply and sharply impressed, the small flowers depressing deeply into the center, presenting almost a star-like appearance.

The tumbler sketched above was of course part of a water set. These are sturdy and well-proportioned. Often a pattern gives quite a

different effect on a large piece from that on a small one, and it is sometimes necessary to study both in order to be sure they are identical. This is especially true of the imitation cut glass patterns.

There is no trade mark on this set as seen. However, the handle of the pitcher is very much like that used on Imperial's "No. 402½," sometimes called "Fashion."

TWO FLOWERS



Difficult though it may often be to tell exactly what flowers the artist may have had in mind, there is no problem here in telling that there are two entirely different ones on this pattern. The center of the bowl has a fine, petalled figure whose outline means nothing; coming out from it at irregular intervals are amateurish attempts at water lilies; between this and the border non-descript leaves, twigs, and blossoms straggle forlornly, and a snaky band encircles the whole effort.

As in a few other patterns of Carnival glass, even a marigold lustre on both surfaces is not enough to redeem this piece from mediocrity. The quality of the glass is only fair, and the whole effect is awkward. There is no trade mark, of course.

WATER LILY

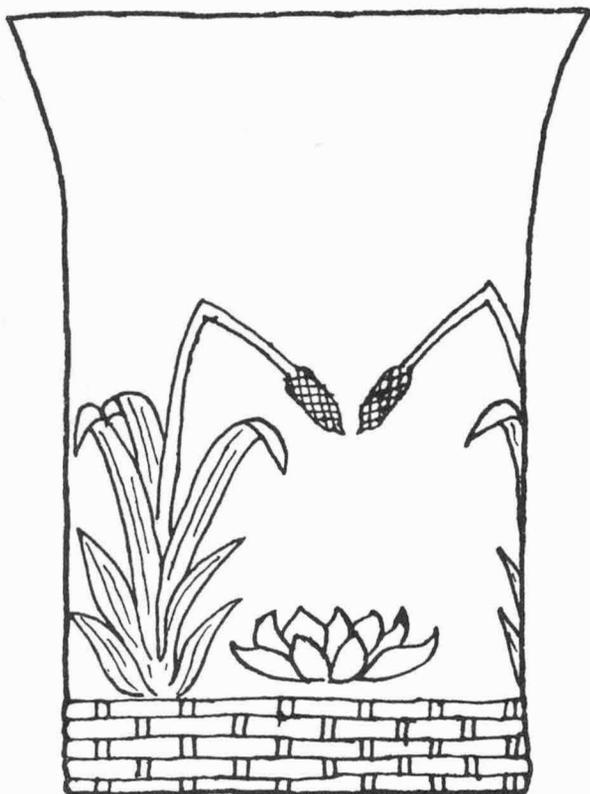


This is a far different pattern from the Water Lily in Kamm IV. Here the entire piece is crowded with the flowers, both open and closed. They are presented as viewed both from above and from the side. Breaking this pattern there are at regular intervals, eight-pointed stylized versions of some other flowers, all with slender vines and three-leaved figures winding among them. Several larger leaves, stippled and veined, are also brought into the design. While a slightly crowded effect is given, the design manages to combine nicely both the natural and the stylized.

The sketch above shows one-half of a small crimped and ruffled dish. It rests on three knobby feet, bringing it to only two inches at the top of its highest point, and the bowl is $5\frac{3}{4}$ inches in diameter. The center comes down into a sunken circle which is almost filled by an open, slightly-elongated lily. The pattern showed above repeats itself except that on the opposite side, one small leaf is omitted between the two lily buds.

The whole piece is curving and graceful. The lines are flowing and the impression is quite clear. Such a pattern could easily have been enlarged to cover bowls of many sizes, as well as plates. In the absence of any trade-mark, there is no way of telling which company made this piece. The flower is not that used in Fenton's Dragon and Lotus, nor is it that of Water Lily and Cattails.

WATER LILY WITH CATTAILS

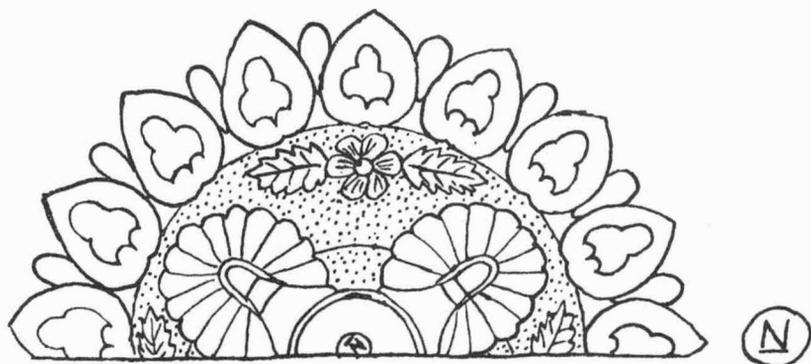


The water lily seems to have been a most popular design during the Carnival glass period since it is possible to find it shown on many forms and in combination with many different figures.

The sketch given here shows a tumbler from a water set. It differs only slightly from the pattern of this name one finds in clear glass and in a beautiful shade of blue. It is very like the pattern which comes with an opaque rim. The mold marks come up through the leaves of the cattails, and the whole pattern is well executed.

The color seen is a good deep marigold, with plenty of iridescence on the outer surface. There is no trade mark.

NORTHWOOD'S WILD ROSE



In this pattern two simple forms have been effectively combined to produce a most pleasing effect. The shell-like fans rise smoothly from the base of the feet and spread up onto the stippled body of the piece. The open rose shows fine lines across its petals and is flanked on either side by a large, veined leaf.

The base glass here is green, and the outer surface and feet are left clear, the upper surface of both bowl and edging carrying a light golden iridescence. The interior of the bowl is panelled in fine ribbing which rays out from the center around the familiar Northwood trade mark.

This pattern is also found in clear glass with an opalescent edge and in baskets, plates, and bowls. Sometimes the edge is crimped or ruffled. On this piece there is an open-work edge of hearts, their points standing stiffly out from the bowl. This must have required great skill in the making, and it is not a type of finish common on Carnival glass.

WINDFLOWER

Whenever a pattern has been given a name by some other writer on Carnival glass, or has become known to antique dealers by the continued use of a certain title, that name has been kept here. This pattern is occasionally called "Twin Lilies," but the name given above is the one generally used.

The old "Windflower" pattern dates back to the 1860's and was probably made by Sandwich. The design consists mainly of large



leaves. It is now very seldom seen in shops. One advantage the Carnival glass collector has is that the pieces he is interested in are still relatively easy to find. However, the growing popularity of this ware seems to point the way to a time not far distant when it, too, will have mostly disappeared from the open market.

As in the case of other antiques, the economic law of supply and demand is still working here. The greater the demand, and the more limited the supply, the higher the price. No attempt has been made in this volume to suggest the monetary value of any piece or pattern, but it would seem to be "a word to the wise," to point out that the price of pieces of Carnival glass has climbed steadily in the last ten years, and that no immediate leveling-off is indicated.

"Windflower" is a relatively simple pattern. It stands out nicely from a stippled background and is found in both marigold and azur. The iridescence is confined to the upper surface, while the lower has a high metallic lustre.

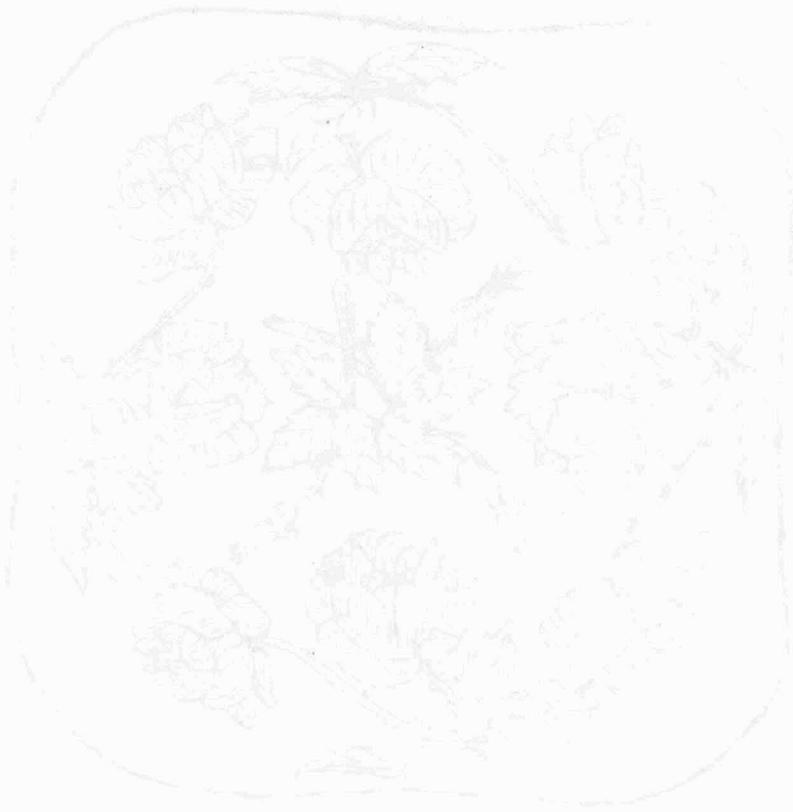


WREATH OF ROSES

This is not the same pattern as Rose Wreath, a Northwood Glass Company pattern made in opaque and possibly in "custard" glass. Often we have difficulty in classifying any particular flower shown in glass but here there can be no room for doubt. The thorny stems, sharply defined leaves, and the flowers, both in bud and fully open, are all unmistakable.

There is no positive means of assigning this to any one company. The rose has always been popular, both in the garden and depicted in fabric and glass. The sketch above gives a "full face" view of a pretty little candy dish. It rests on a footed pedestal and has two handles that curve upward gracefully.

The base color is purple, with good bronze iridescence on both surfaces, while handles, stem, and base are left clear. What the pattern lacks in balance it more than makes up for in old-fashioned gracefulness.



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SECTION III
NATURALISTIC

1. Northwood's Acorn Burrs
2. Chrysanthemum
3. Good Luck
4. Carnival Holly
5. Leaf and Beads
6. Northwood's Maple Leaf
7. Sailboat
8. Carnival Tree Bark
9. Marigold Windmill

NORTHWOOD'S ACORN BURRS



Because of the many Oak and Acorn patterns found in pressed glass, and the confusion concerning them, the name given the pattern should definitely set this one apart. The burrs are a very important part of the design, coming in alternating clusters of four, and then three, while all of the leaves are in threes. They are raised from the body of the piece, which is patterned to resemble closely a tree bark.

This is one of Northwood's more naturalistic patterns, and it has a charm quite unlike that of his Peacock at the Fountain, which gives a rather wooden effect in spite of its fine coloring. The leaf is similar to the chestnut oak, and may have been intended to represent this species. It is found in both green and purple base glass, both with sufficient iridescence to make a nice play of color on the textured surface.

The piece sketched is a punch cup, sometimes called a "custard." The base is clear and only slightly indented from the rim. The cup is sturdy and well proportioned, and the tree bark surface of the handle makes it easy to hold securely. The cup measures three inches in diameter, and it stands 2½ inches high. The trade mark is impressed on the inside of the center bottom. The punch bowl and base to this set are outstanding in appearance, both have the entire background surface bark-textured. The rim of the bowl is unevenly scalloped and very slightly crimped. It makes a most impressive piece.

Since apparently this pattern was not carried in any of the advertisements of this firm, one cannot say in what forms it was made other than those seen. These are, besides the punch set, a water pitcher and tumblers.

CHRYSANTHEMUM



On this piece of Carnival glass we have a rather curious blending of designs. There is only one well-known glass pattern featuring this particular flower. That is "Chrysanthemum Sprig," a product of the Northwood Glass Co. made in what is called "custard glass" just before the era of iridescent glass. This is an opaque, creamy colored glass, fairly heavy and with some resonance in the larger pieces. It was not produced in the same quantity that Carnival glass was and is supposed to have contained uranium salts.

On the earlier Northwood pattern, a curving sprig of the flower and foliage is banded by a sort of scallop design with a small stiff plume reminiscent of that found on "Flower and Plume." The whole pattern is on wide flat panels.

Likewise, the other main design here is found on only one other well-known pattern, this being the popular "Marigold Windmill," probably a product of the Imperial Glass Company. This company began production in 1902, and some eight years later turned to the manufacture of Carnival glass. However, in their Windmill pattern, discussed elsewhere in this book, the floral motif is quite different and appears outside the mill, which is framed.

So here we have one of those attractive patterns, well executed and pleasing, which so far we cannot definitely assign to any particular maker on the basis of any evidence given on the piece itself. Again, the small boats are not identical with those on "Sailboats," so we cannot say positively that this is a Fenton product.

This particular piece is a large bowl, the edge crimped deeply, measuring eleven inches in diameter. It stands on three feet, spaced around a 1½-inch center. The outside carries twelve flat panels. Both surfaces are iridescent.

GOOD LUCK



Among the real patterned pieces of Carnival glass not made in table sets or water sets, this is probably the occasional plate most often found. It comes in both marigold and purple, in sizes up to nine inches in diameter.

Of course, its distinctive feature is the words impressed on it. Except for those advertising some firm or product, this is almost unknown in the field of pressed glass, except for memorial plates.

The various sprays around the center defy classification. There appear to be heads of wheat, daisies, and either dogwood or cherries, but even an expert botanist would have difficulty stating exactly what was shown. Fortunately, the horse shoe is also unique, so if this is the pattern you collect, you will not easily confuse it with any other. However, if you buy through the mail, be sure to specify that it is a Carnival pattern you want, as there is a pressed glass pattern sometimes called "Good Luck" which in no way resembles this one.

There is a pitcher made by the Imperial Glass Co. which has wheat heads as part of the pattern.

CARNIVAL HOLLY



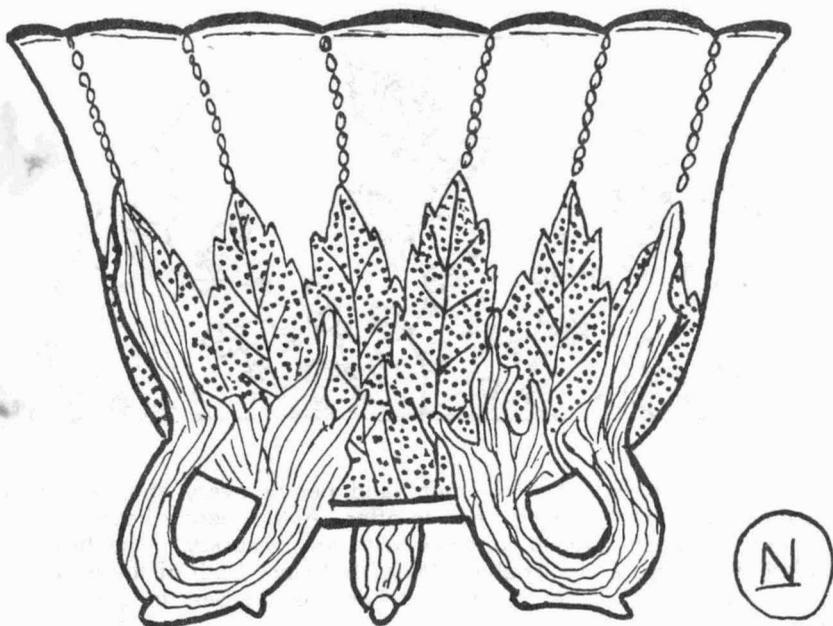
This pattern is rather common, and nearly every shop carrying Carnival glass has a piece or two to offer. As frequently happens, the pattern has been difficult to name with any accuracy. One hears it called "Barberry" and "Panelled Holly," but since both of these names already belong to other patterns, it has seemed best to give it the above title.

As in many of the flora pictured on Carnival glass, one cannot be sure exactly what shrub, tree, or flower the artist meant to portray, if indeed any specific one was intended. One must keep in mind that some of these artisans were European in origin, and it is possible that they used plants native to their homelands, rather than those growing in America.

The leaf used here is not our common holly, but it is rather more like that found on the famous "Holly Amber," so prized and valuable. Here the berries are always in bunches of threes. In many ways the branches resemble those of the wild cherry, but the leaves seem to be serrated. In any event, the overall effect is pleasing; the pattern is well designed and executed.

It seems to have been an adaptable pattern, being used on plates, bowls, and compotes. The particular sketch above shows one-half of a shallow footed bowl. The edge is smooth and ruffled. The base glass here is a beautiful deep blue; the iridescence is bronze, purple, and turquoise; and both surfaces are lusted. It shows only two mold lines and no trade mark.

LEAF AND BEADS

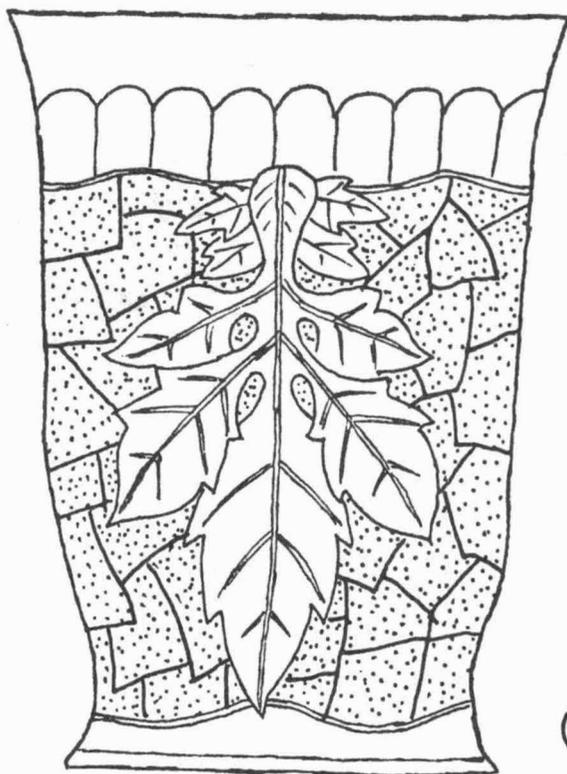


While the botanical genus of this leaf is uncertain, its form is ideally suited for the artist's purpose here. This is another naturalistic product of the Northwood Glass Company. It seems to have proved popular as well as practical to manufacture, for we find it as the dominant pattern on the outer surfaces of many deep bowls. All I have seen employed the tree-bark feet, but both the edges used and the patterns pressed into the inner surfaces may vary.

It was made in a variety of colors, and sometimes shows iridescence on both surfaces, sometimes on one only. It was made in a three part mold, but usually the marks are very difficult to find, as the strings of beads are so arranged as to cover them completely.

One bowl of this pattern has a deeply scalloped edge with fine even ribbing on the inside. Another has a shallow flaring rim with a large twenty-four petalled flower raised in the interior. The trade mark, when found, is in the inside of the center base.

NORTHWOOD'S MAPLE LEAF

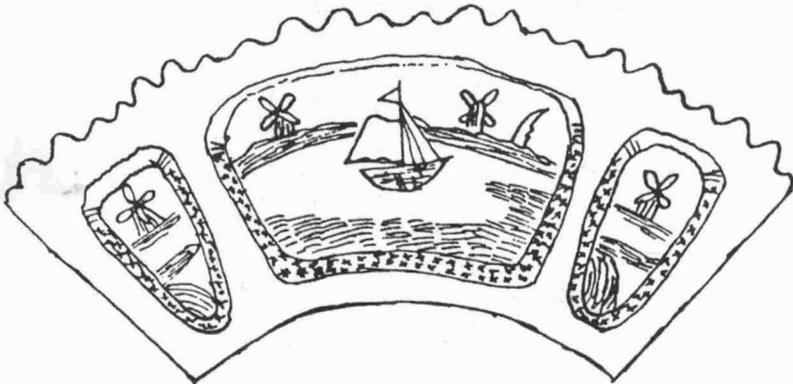


It is idle to speculate about the exact leaf pictured here; for this pattern has become so well known by this title that to attempt to change it would be foolish indeed.

The background is the Carnival version, a' la Northwood, of the tree-of-life pattern. Laid onto this in heavy relief are these large leaves. The effect is striking, and a complete water set makes a handsome addition to any collection. Only an occasional piece has the trade mark, but this pattern is so unlike any other that it cannot be mistaken.

The Northwood Company made this also in custard glass, sometimes gilded and colored. In Carnival it appears in both marigold and purple, and possibly in green.

SAILBOAT



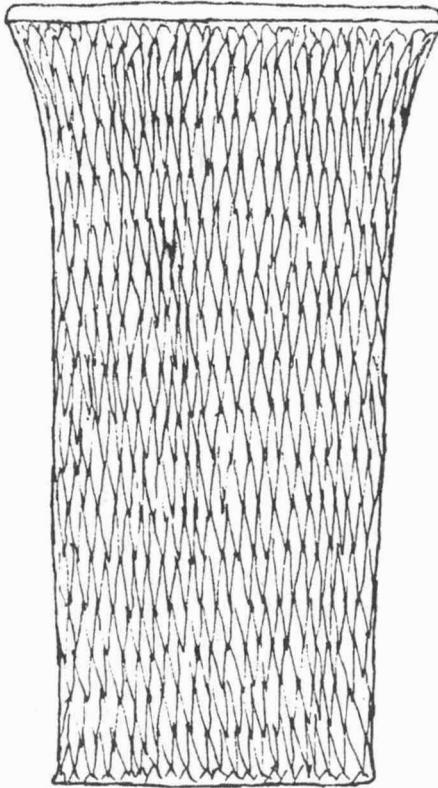
This is a most attractive arrangement, having as it does alternating large and small panels outlined in a sort of flat roping which goes well with the nautical scenes.

Although small windmills appear in the background of every panel, this pattern is very different from the regular so-called "Marigold Windmill." There the mill itself is in high relief and is the central figure, while the boat depicted is a row boat. One wonders a little at the Dutch theme of this pattern, but no doubt its very uniqueness gave it a certain popularity.

This is not the regular ruffled edge so often found on Northwood pieces, and which was patented by Harry Northwood. Rather this is an edging of two small and then two larger scallops. Shown is a portion of a small bowl $5\frac{3}{8}$ inches in diameter and $1\frac{1}{2}$ inches high. The base glass is a fairly light shade of blue, which reveals some amber overtones when viewed with the light coming through it. A thin iridescence covers both surfaces. The center is depressed to fit on a shallow base of some $2\frac{1}{2}$ inches across.

One interesting feature of the piece is that the outer surface carries the Orange Tree pattern continuously with a narrow band composed of two geometric figures below the trees. You will find this pattern discussed at greater length elsewhere. There is no trade mark, and I have not seen other forms carrying this Sailboat pattern, although one can readily imagine its use on many pieces. The Orange Tree in many variations was made by the Fenton Art Glass Company.

CARNIVAL TREE BARK



This is not the regular pressed glass pattern by the same name. One obvious difference is the absence of the stomata, or "fish eyes," as they sometimes appear to be. These are the knotty protrusions found scattered on the bark.

In Carnival, this bark pattern has a fish-scale appearance. The fine lines run almost up to the very edge of the tumbler. The tankard-type water pitcher has a wide, smooth band on the upper edge. Except for the water set, I know of no other pieces having exactly this same pattern. There are many vases, especially in the dark colors, having an over-all tree-trunk effect. On these the stomata are quite apparent, and usually much of the iridescence of the piece has been retained on these markings.

This type of tree bark is found most often in Marigold and has no identification.

MARIGOLD WINDMILL



Here is another Carnival glass pattern in which the central motif is raised in very high relief on many pieces. In contrast to the windmill on at least one other pattern, this is indeed the dominating feature here.

So-called Dutch themes are not common in American pattern glass, but they are always quaint and attractive. Anyone old enough to remember reading "The Dutch Twins" as a child will probably enjoy this pattern. A piece of it should make a most suitable container for yellow tulips in the Spring. It is found in the typical marigold color and has taken its name from this.

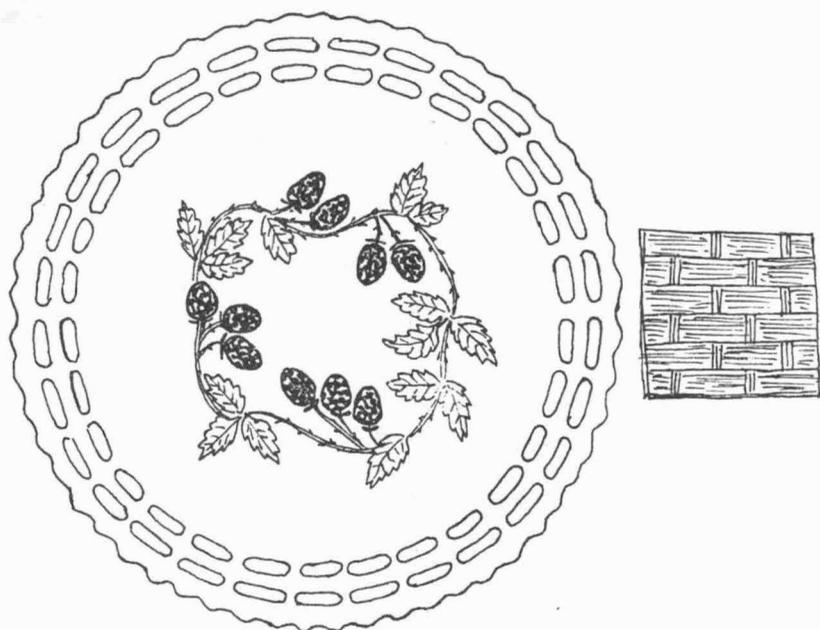
The water set is very popular, and there are bowls of different sizes to accompany it. The little open-petalled flowers partially concealing the mold lines do not bear much relationship to the rest of the pattern, and one wonders at their selection. The scenes on all the panels are not identical.

SECTION IV

FRUITS

1. Blackberry
2. Blackberry Spray
3. Northwood's Fruit and Flowers
4. Fenton's Heavy Grape
5. Northwood's Grape Leaves
6. Imperial's Grape
7. Lattice and Grape
8. Northwood's Grape
9. Orange Tree
10. Northwood's Raspberry
11. Small Orange Tree
12. Northwood's Strawberry
13. Northwood's Three Fruits
14. Two Fruits
15. Vintage

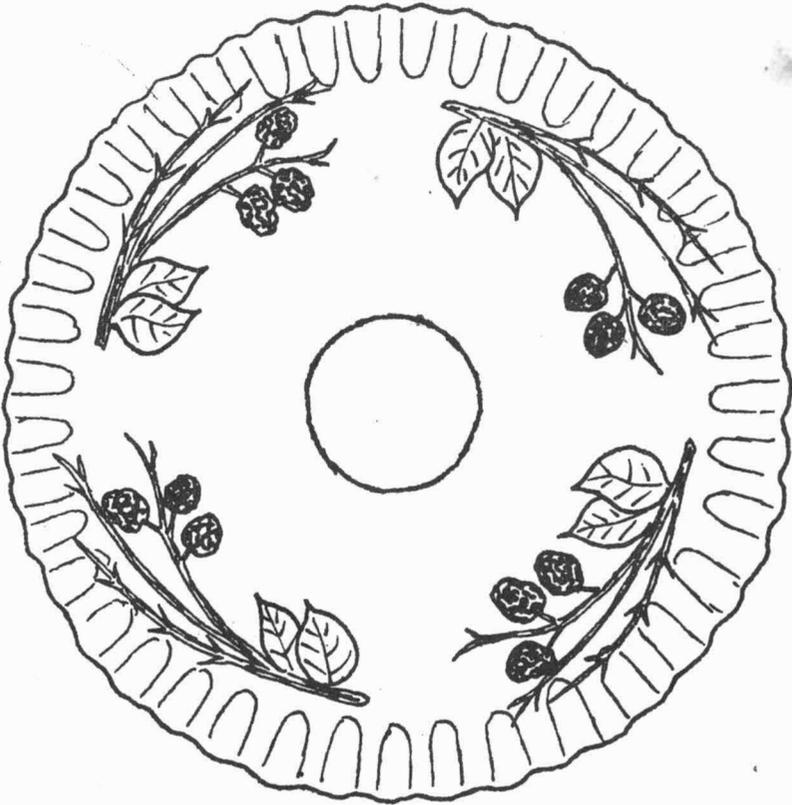
BLACKBERRY



In this simple fruit pattern we find a most attractive design. This does not appear to have been a Northwood product. It does not have the trade mark, for one thing. Also the type of basketweave used on the outer surface is more like that of "Big Basketweave" than it is similar to the one on "Fruits and Flowers" shown in the small sketch accompanying that pattern. On this one it gives the appearance of flat reeds.

The particular piece shown here is a deep little hat-shaped bowl. The open edging is unusual, and the fruit is well drawn. The tiny thorns help in identifying the plant. It is found in both marigold and amethyst.

BLACKBERRY SPRAY

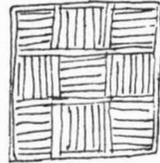
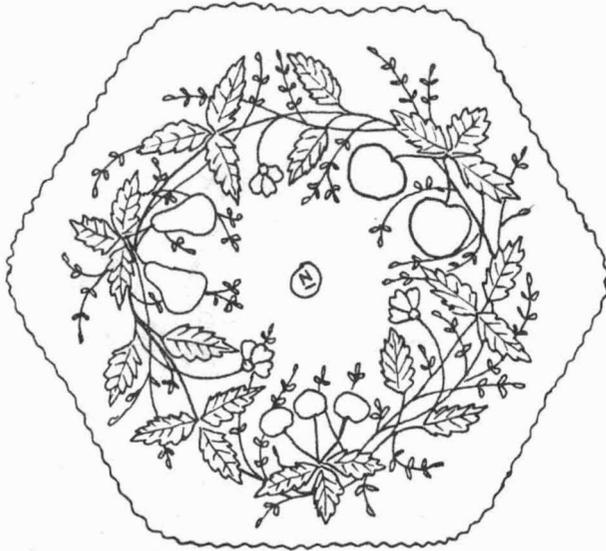


There are many points of difference between this pattern and the one just preceding. Some of them are obvious at first glance.

Here we have four separate sprays, seemingly "stretched out" around the rim of the dish. For another thing, in this pattern the leaves are smooth instead of serrated. The thorns seem to be all on the outer branches, which are bare of foliage. The impressions are not so heavy.

The same pattern appears on various forms of glass, but we have never found it on any save odd pieces to be used as decoration. The hat-shaped dish with a wide, flaring ruffled edge is fairly common. Sometimes one finds it combined with a wide band of vertical ribbing. The outside of these pieces is lusted and plain, and the usual color is blue with a silvery iridescence. There is no identification.

NORTHWOOD'S FRUIT AND FLOWERS



Found in equal variety, this pattern is indeed twin to the "Three Fruits" pattern. There are several slight variations of this one, besides a difference in whether the center is left plain as in this sketch, or whether some of the leaves seem to whirl in toward the middle.

Occasionally there are more flowers woven in among the foliage than on this special piece. Sometimes some open flowers wind out from the foliage toward the edge of the plate.

The small square above shows the typical basketweave used on many Northwood pieces. Fruit and Flowers is a pattern equally as attractive as its twin and indeed only a close observer would note the difference if the two were used together. The great majority of these pieces were intended only for decoration or for very occasional use.

FENTON'S HEAVY GRAPE

Lacking any evidence to the contrary, this appears to have been the Fenton version of the massive grape pattern. Both Northwood and Imperial produced such designs, and this one does not carry any of the features which distinguish the others.

We know that "Lattice and Grape" was made by the Fenton Art Glass Co. On the berry bowls made in this Heavy Grape pattern, the



large bunch of fruit covers the center of the inside of the bowl. The deep sides come up sharply, the outside having wide flat panels arched at the top. There is a heavy plain curving edge.

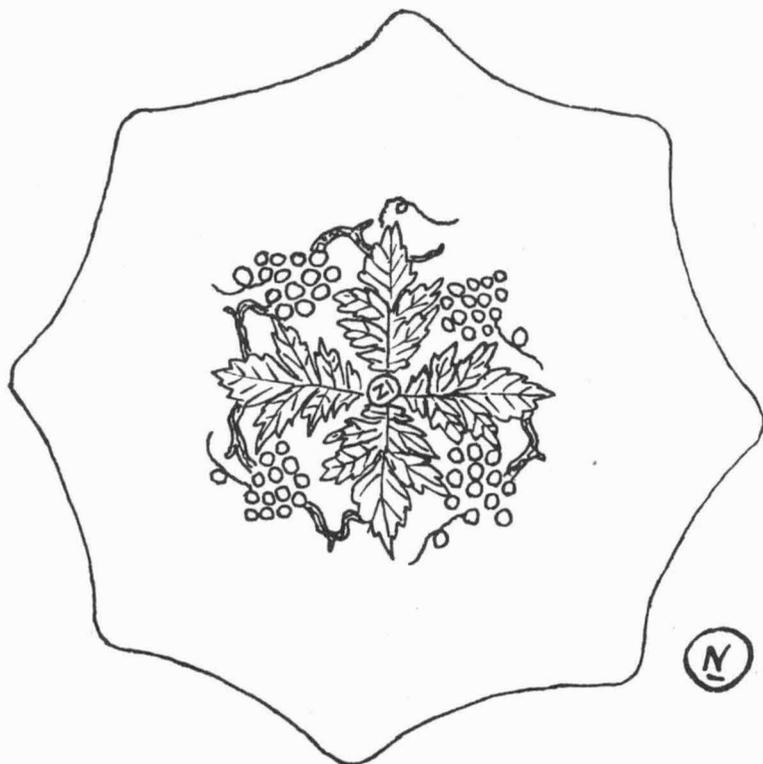
The inner surface of the edges is patterned in a raised diamond effect, as shown in the small sketch. By using one's imagination, this could easily be a type of "lattice."

One most unusual feature of this pattern is the indentations on the grapes. Nearly every grape has this "dimple." They are very deep on some and shallow on others. The high probability of both food and soap lodging in these holes would seem to indicate that the pieces were not intended for every-day use. Yet we find this pattern in both a large bowl and perfectly matching smaller ones. Such combinations are usually called "berry sets."

The large bowl is approximately nine inches in diameter, three inches high, and rests on a very sturdy shelved base $5\frac{3}{8}$ inches across. On the under side there is a large star of six long rays with thirty shorter ones between.

The glass is very heavy, $\frac{1}{4}$ inch thick; and the color of both the orange and purple pieces is deep. There is a fine crackle effect around the bunch of grapes only, which we have indicated by stippling.

NORTHWOOD'S GRAPE LEAVES



This is a rather curious pattern for several reasons. First, the central feature—and by far the most important—is the four large grape leaves. Unlike the other Northwood grape pattern, the clusters of the fruit here are straggling, some of the fruit is poorly impressed, and the vine seems to wander almost aimlessly. This is certainly a contrast to the fine heavy grape pattern found on the usual Northwood pieces.

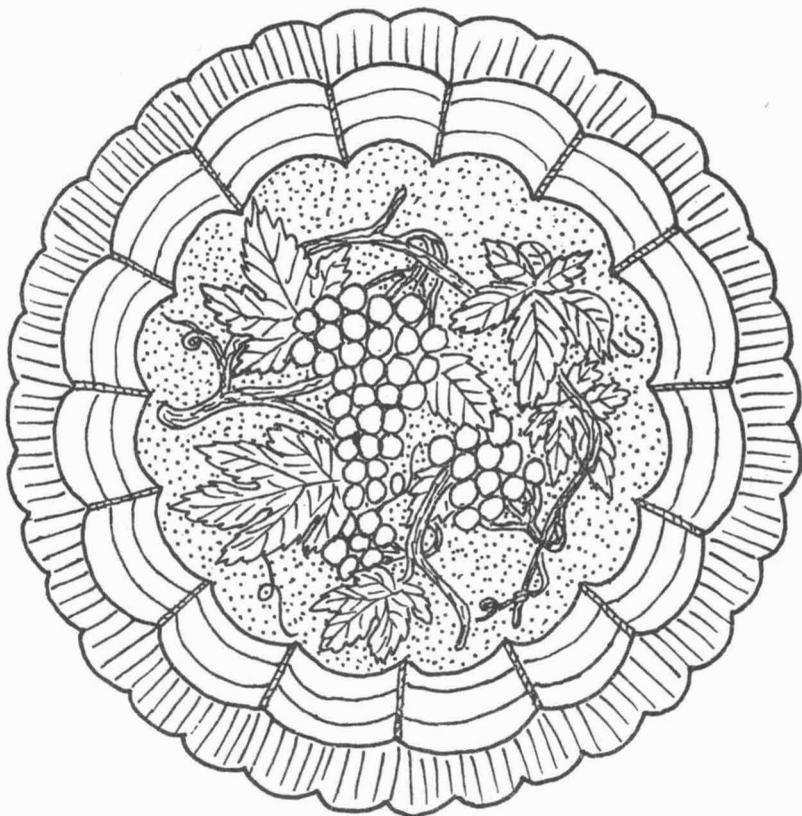
A second interesting feature of this piece lies on the under surface. Here we find the entire background is finely stippled. Over this is laid the Northwood Wild Rose pattern, just as pictured under that name in this book. But in this version, the roses have each been given a stem and additional leaves, and between each of the "shells" there is a simple scroll of raised lines.

Thirdly, the base of the bowl has twenty-two ribs radiating around a high button covered with tiny raised dots. And this raised button is the fourth curious feature of the piece, as it is so high that the bowl cannot rest flat on a surface, but "rocks" when it is placed on a table. However, when the bowl is turned slightly, the smooth crimped edge

falls into an octagonal form, with four opposing sides fairly even and turned up.

This leads to the supposition that the bowl was made expressly to fit into some sort of metal holder or basket which would support it and hold it steady. As shown in the sketch, the trade mark is in the center of the interior, and it is very clear, the whole mark being plainer than it is often found to be.

IMPERIAL'S GRAPE



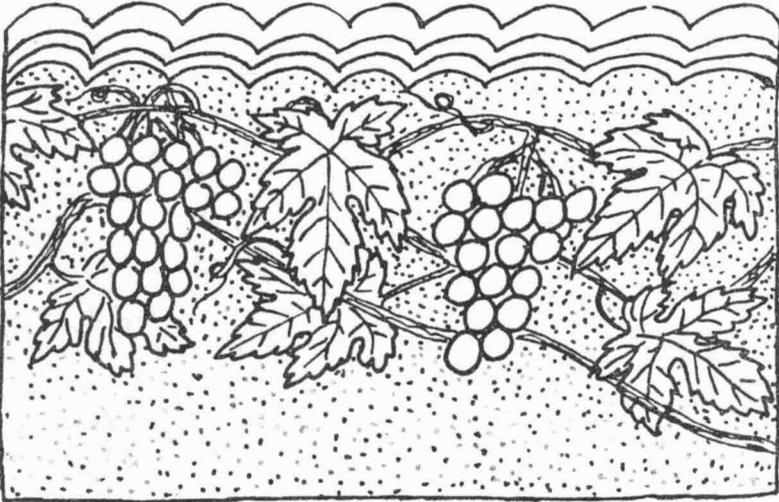
Once a collector has learned to recognize "Helios," it is not difficult to pick out any piece of this, no matter how large the selection. This was the name given by the Imperial Glass Co. to its green irides-

cent glass. It has a deep apple green base, and the coating is of silver and gold only. The result is equally striking on both smooth and stippled surfaces and shows up nowhere more effectively than on a piece of their massive Grape pattern.

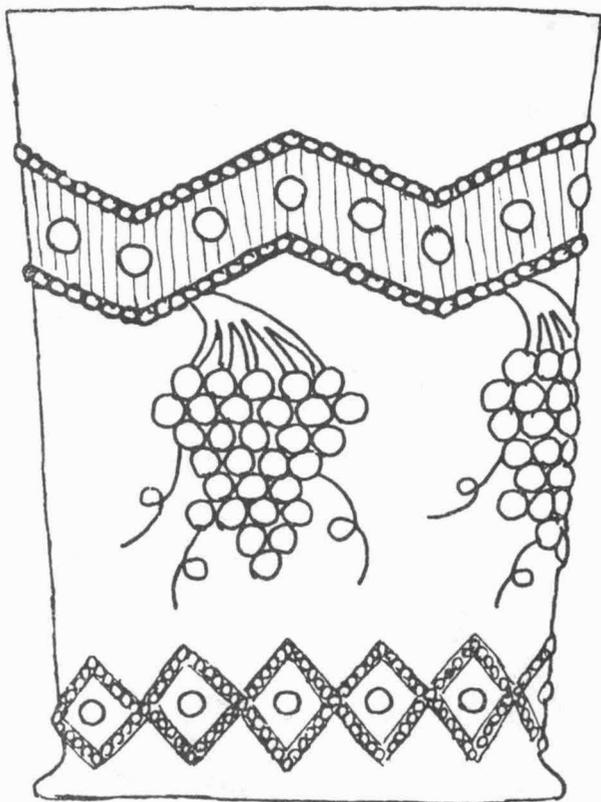
This design gives every evidence of painstaking work, and the quality is far above that seen on many pieces of Carnival glass. Although we know that this type of ware was mass-produced in great quantities, there are certain products from each of the three largest companies which made Carnival glass that stand out from the rest either because of design, color, or equality. This is such a product.

This grape pattern was used again and again. The water pitcher is very handsome, having a heavy vine-like handle. Above the pattern runs the same double row of raised arches seen in the sketch given below, where the grape pattern is repeated on a smaller scale on the outer surface of many pieces.

One sees it in "Helios," "Royal Blue," and "Golden Iridescent."



LATTICE AND GRAPE



While the pattern on this tumbler varies slightly from that on the tankard-type water pitcher, there is no doubt that it is a part of the water set known by this name. They were produced by the Fenton Art Glass Company and came only in the so-called "Golden Iridescent" color.

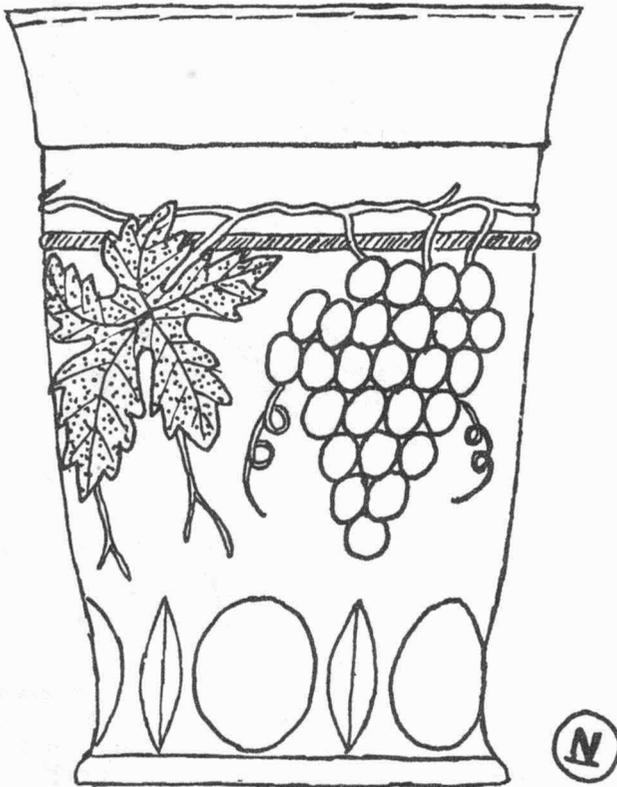
This is not the same hue as marigold, having a more rosy look, and a softer satin-type finish rather than the high lustre. As in most of the tumblers, this is a good sturdy size, four inches high and three inches in diameter. The glass is fairly heavy, and it is still quite possible to collect a whole set of it undamaged.

We have magnified the pattern in order to help the collector distinguish it from the many others using this fruit. There are six points on the patterned upper band, and six bunches of grapes are suspended from it on each tumbler. The base slopes in one-fourth inch on each

side, and no pattern is imprinted. As always with Fenton products, there is no identifying mark.

This has been found illustrated in a trade catalogue, along with a cherry design, and one having bunches of small fruit. The pitchers of these other two patterns are very different from the grape one, each having a more crimped top. This pitcher is perfectly straight.

NORTHWOOD'S GRAPE



Shown on the tumbler above is probably the most sought-after single pattern in Carnival glass today. For this reason, we have also given you on the cover a sketch of the handsome water pitcher made in this same massive design.

Occasionally one hears this called "Grape with Thumbprint," but the same cable with the clusters of fruit appears on many pieces lack-

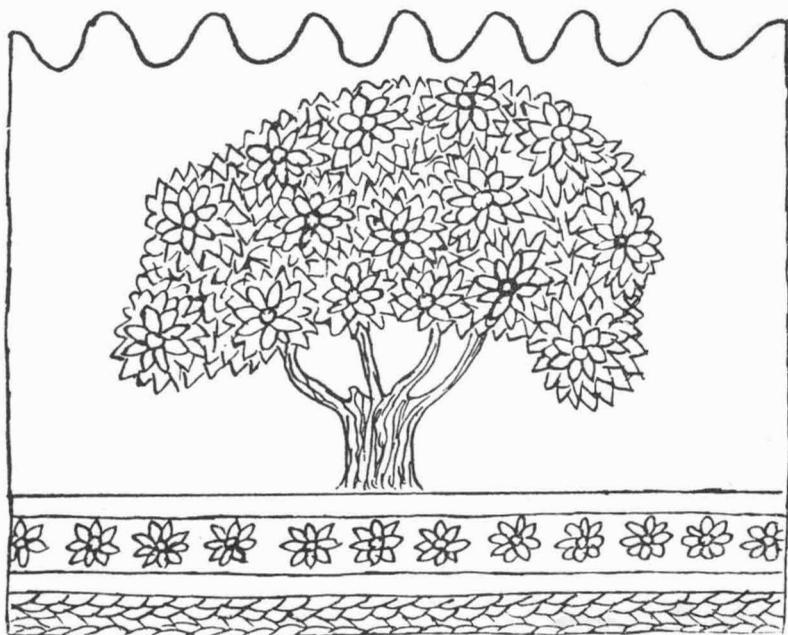
ing this feature. Again we occasionally find the same heavy grapes minus this band. Possibly the fact that not every piece has the trade mark has been responsible for some of this confusion.

The pattern was made in an almost bewildering array of pieces. To list a few, there are pitcher, tumbler, punch bowl and cups, dresser set, hatpin holder, table set, orange bowl, decanter, berry set, fernery, and many, many more.

Sometimes one sees a beginning collector solemnly counting the grapes in a bunch. While close attention to detail is a desirable thing, there are too many ways in which this pattern can be identified to spend time like this. Look for the trade mark first. If it is not present—and it may still be a Northwood product without it—look for the cable. Look for the over-hanging stems. Lastly, look for the deep rich color, either marigold or purple so characteristic of this factory.

If you love fruit patterns, you'll enjoy owning a piece of this pattern—even if you have no other Carnival in your collection.

ORANGE TREE



In the sketch given here, we have shown one of the large, spreading trees from the inner surface of a ten inch "Orange Bowl," so called. This particular piece and pattern was made by the Fenton Art Glass

Company of Williamstown, West Virginia. For purpose of clarity, we have shown it flattened, rather than trying to depict it on the original curved surface.

The bowl is circular and deep, to accommodate the fruit for which it was intended. While no effort was made to distinguish between leaves and petals, there is a great deal of detail given. The round "buttons" stand out in good relief, and the lines of the trunk and branches give a twisted effect to the limbs.

The bowl stands sturdily on three knobbed feet, each of which carries a veined leaf pattern up onto the body of the bowl. Also on two surfaces of each foot there is a seven-petalled open flower. The overall height is approximately 5½ inches. On the inside, the depressed center is covered with the fine fish-scale effect shown as a band above, and two smooth ribbons then separate the circle of flowers, each with eight petals and a raised center, from the main body.

The Fenton Company made these sturdy bowls in two colors, which they called "Golden" and "Royal Blue." The glass is heavy, the colors dark, and the iridescence deep. These are much sought-after pieces since they are massive and "important-looking," to quote one collector.

This Orange Tree pattern occurs on many other forms such as tumblers and mugs and as the secondary pattern of many others. See "Sailboat," this book.

NORTHWOOD'S RASPBERRY

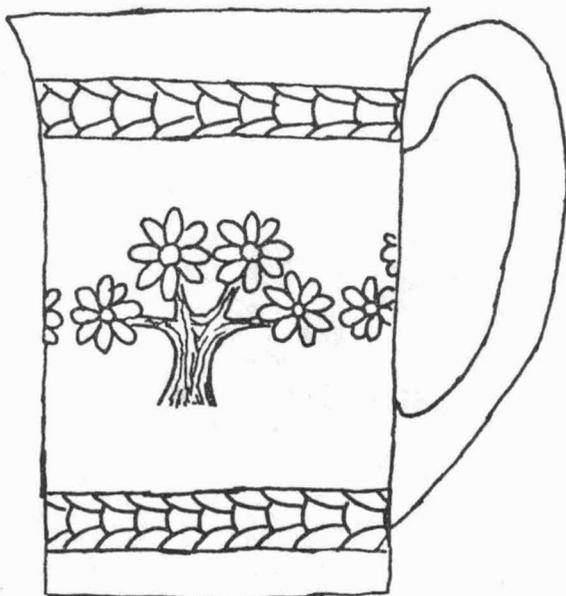


Even if there were no visible trade mark on this piece, at least two details commonly found on other Northwood patterns would lead us to the belief that it had indeed come from that company.

For one thing, this is the typical basketweave used as the secondary design on so many Northwood pieces. For another, the dividing band just below the handle is identical to that on the famous Grape pattern made by this same company. Fortunately for purposes of identification, the encircled N is clearly impressed on the inside base.

This is a beautiful pattern in whatever color or piece it is found. There are water sets, table sets, and many occasional pieces. It is seen in marigold and deep purple and probably was also made in blue. The butter dish has a high conical finial, and there is a butterfly placed among the foliage.

SMALL ORANGE TREE



The central design of this very usable mug holds the junior version of the regular Orange Tree pattern. This is the one most collectors know, and it is the one they will most commonly find. Obviously, it adapted well for many purposes and on a variety of forms. It is even possible to find it on goblets, and there are not many Carnival glass patterns so used.

This is identical with the secondary pattern of Sailboats; and since both the eight-petalled flowers and the geometric band are those used on the big Orange Tree bowls made by the Fenton Art Glass Company, one presumes all three had the same point of origin. From the standpoint of the collector, it is unfortunate that this company used no trade mark on its glass. However, we know that among its iridescent wares there were many very handsome patterns. A piece of Stag and Holly, Dragon and Lotus, or any one of a dozen others will give beauty and interest to any collection of Carnival glass.

NORTHWOOD'S STRAWBERRY

This very popular fruit pattern comes in at least two main varieties. On the bowl shown here, the pattern is raised above a finely stippled background which ends with the inner circle. The iridescence is most attractive on this fine beading. The outer surface is divided into fifty-four ribs, alternating raised and flat. The trade mark is on the under surface.

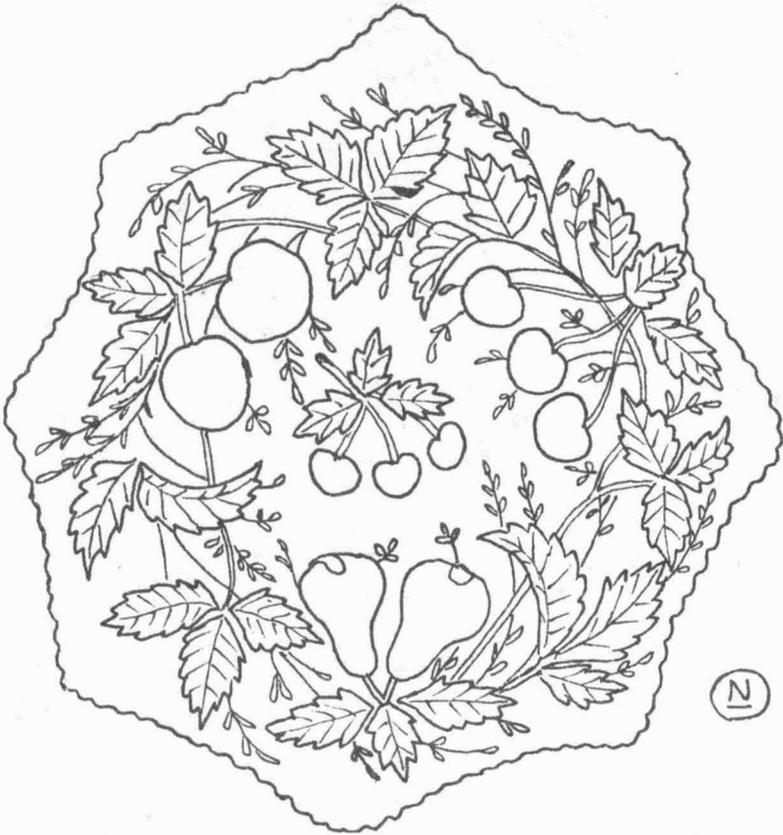


In the other variation, the three fine raised lines are omitted, the background is smooth, and the under surface either is plain or may carry the familiar basket weave. It may be found in marigold, green, purple, and possibly blue.

All of the fruit patterns were very popular during the era of Carnival glass. The strawberry theme had been a great favorite when it appeared in pattern glass long before. It was used on pieces made by the Boston and Sandwich Glass Company in the 1850's and '60's. Combined with other fruits, it appeared on the big water pitchers a few years later. When jam containers in the shape of covered creamers were in vogue, at least two variations appeared. A brilliant late pattern called "Inverted Strawberry" is popular at the present time. So when the Northwood Glass Company began to produce Carnival glass around 1906, it was natural for a strawberry pattern to be included in their wares.

For purposes of identification, look for the irregular circle of leaves in the center and the four interwoven sprays of fruit. Do not depend on the presence of the Northwood trade mark since it is not always visible.

NORTHWOOD'S THREE FRUITS



Circling around a bunch of cherries, here we have a most pleasing arrangement of fruits and foliage. While there seem to be only two varieties of leaves, the pears, apples, and cherries are quite distinct. The surface is usually smooth, but one finds an occasional piece in which the shallowly depressed center is covered with very fine stippling.

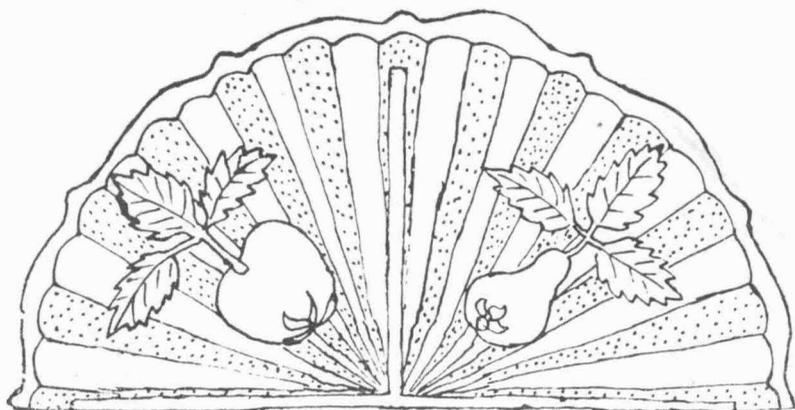
Occasionally the center motif is simply a trefoil of leaves, much as though the stems and cherries had been removed and the leaves moved down to the middle of the circle of fruit.

This pattern is found on many sizes of bowls, some footed and others on a shallow base. Sometimes the pieces are handled. The under surface may be smooth, or it may be panelled, or perhaps it carries a basketweave pattern. It has also been seen with both the basketweave and a thin pattern of grapes over it twining around the edge.

It can be found with the trade mark on either the upper or lower surface, or with no trade mark at all, but the circle of the three different

fruits is a Northwood pattern, and the collector can buy it with confidence. It comes in all of the usual Carnival colors, and which one is the most pleasing is simply a matter of personal taste. There is a beautiful shade of smoky amber, and another of pure deep blue that is most appealing.

TWO FRUITS



This pattern is not even "kissin' kin," as they say in the South, to Northwood's Three Fruits. Covering the background here we find alternating figured and plain rays, broadened like those used on some Imperial pieces, and the edge is exactly like that on Three-In-One, which is definitely an Imperial pattern. Since we have no trade mark to prove otherwise, it seems safe to assume that this rather unusual dish was indeed an Imperial product.

The rays converge on the center, as shown, and the clear bars indicated on the sketch are solid glass panels which divide the dish into four sections.

In a careful study of Carnival glass, one would almost be led to conclude that all of the fruit and flower patterns were drawn by the same artist, if it were not known to be otherwise. But the same leaf design appears again and again. Here we have an obvious pear, and another fruit—more apple than anything else. Yet compare the leaves! Both are identically veined, serrated, and stippled.

However, as we must allow poetic license, so we must permit the artist his freedom of expression. The whole effect is pleasing to the eye; the design is simple without being childish; the design is well balanced both within each section and over the piece as a whole.

This particular dish has two handles which barely rise above the rim itself. The bowl measures $5\frac{3}{4}$ inches in diameter and is $2\frac{1}{4}$ inches high. The outer surface is perfectly plain, showing only the marigold lustre. It rests on a shallow base $2\frac{5}{8}$ inches across.

VINTAGE



In size, shape, and outer pattern this piece is identical with that shown under "Butterflies" in this book. Both have twelve flat panels which end in curving arcs just short of the ruffled edge. The upward curve of the handles is identical, and both have two mold lines. Neither has any trade mark.

Grapes have been used in glass designing almost since the first pressed glass was made in America over one hundred years ago. For sale at the present time in five and ten cent stores, punch bowls and cups with a simple grape pattern in clear glass are quite popular.

This particular grape pattern has the five-sectioned large leaf and the trailing tendril in the center of pieces where it is used. Notice the single stem from which the bunches are suspended. Again, note the absence of the cable so commonly found in the Northwood Grape pattern, and the lack of the arched border on the Imperial Glass grape pattern.

This pattern was made in a variety of pieces and in several colors. It is found on a beautiful glowing red base glass that is especially handsome. The base of this piece shows also some yellow, giving it nearly the appearance of the famous Amberina. On some pieces the edge is ruffled; on others it is smooth and crimped. Still others have a fluted edge.

SECTION V

ANIMALS

1. Big Fish
2. Birds and Cherries
3. Butterflies
4. Butterfly and Berry
5. Dragon and Lotus
6. Horse's Heads
7. Kittens
8. Panther
9. Northwood's Peacock
10. Peacock and Urn
11. Peacock at the Fountain
12. Pony
13. Singing Birds
14. Stag and Holly
15. Stork and Rushes
16. Strutting Peacock
17. Carnival Swan

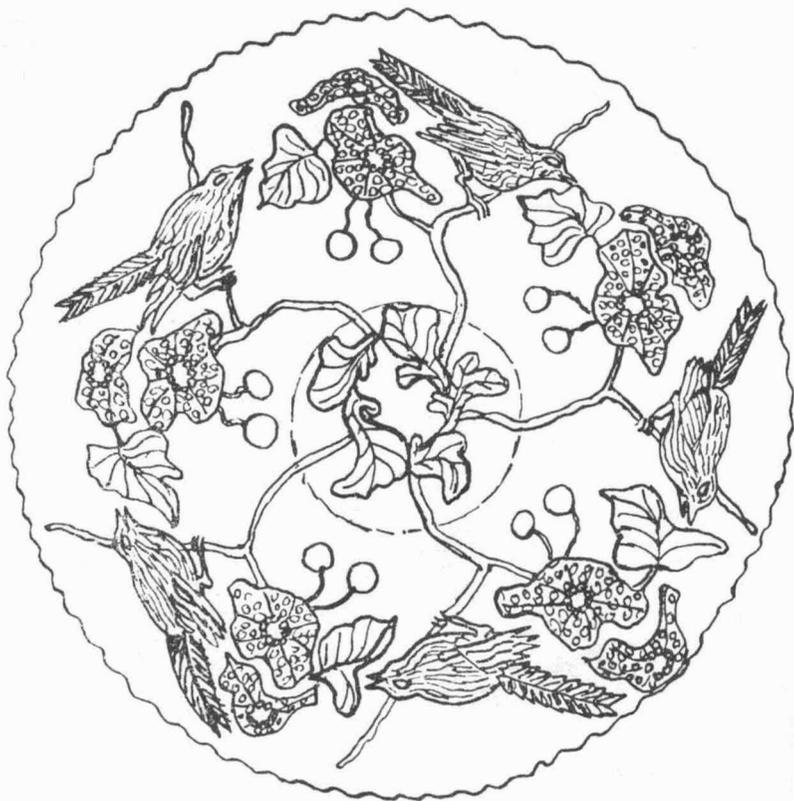
BIG FISH



Obviously intended for ornamental purposes only, this large plate would make a very handsome addition to a pine-panelled den or for a sportsman's room. While china "fish sets" can be easily found, and china plates hand-painted with various species of game fish are not uncommon, it is quite rare to find this motif used in glass.

The leaves and flowers around the central motif give no particular aquatic flavor to the design, and there is only a suggestion of water. The fish itself is highly raised, and the beautiful coloring used helps to give a feeling of motion. This is far from the "dead fish on a platter" effect found on so many china pieces. This particular plate is $8\frac{3}{4}$ inches in diameter and rests on a shallow base three inches across. The base has thirty-five rays on the underside.

BIRDS AND CHERRIES



Although I have never seen any pieces of this pattern bearing the Northwood trade mark, because of the design and the typical "Northwood edge," I am inclined to ascribe it to that company. Not all of their patterns were marked, and certainly not every piece was marked; so many times we can only guess.

Of course, this is definitely not the well-known Singing Birds pattern, in which the large-bodied birds sit erect amid thorny branches, bare of foliage. While one cannot with certainty say exactly what species the birds are in this pattern, they closely resemble members of both the oriole and warbler families. In any event, they are cheerful-looking creatures and are gracefully formed. As for the foliage, flowers, and berries, they could be many things. The flower reminds one of dogwood, which also bears berries though not at the same season. The leaves, however, do not belong to this beautiful tree at all.

Again, we probably have here only a combination that seemed pleasing to the artist.

This particular piece is a two-handled candy dish with a crimped edge. It measures seven inches in diameter and is 2½ inches high. The outer surface has twelve broad, flat panels that end smoothly just short of the fluted edge. It rests on a shallow base of 2¾ inches across. The coloring of this particular piece is very lovely. The base glass is a clear dark amethyst, and the iridescence on both surfaces has a great deal of the copper tones. When held to the light, this combination produces almost a fiery effect.

BUTTERFLIES

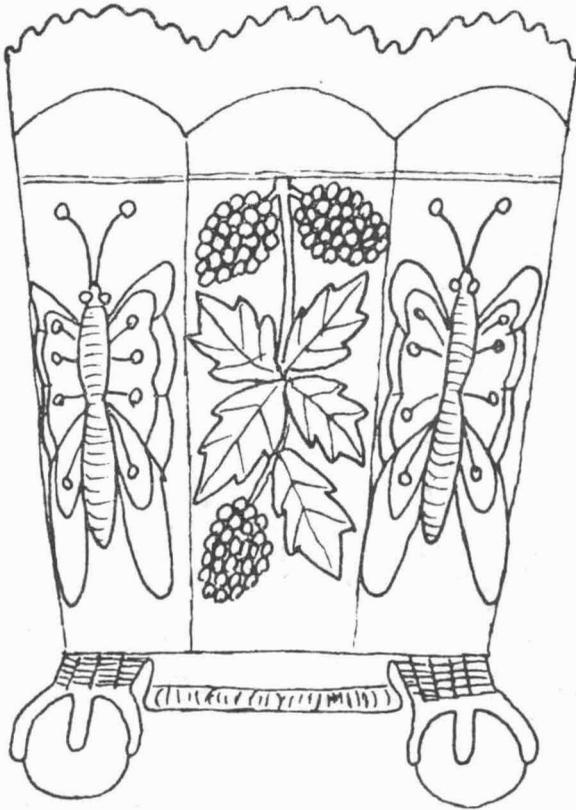


Because of the natural coloring of this insect, it is ideally suited for use on Carnival glass. Yet there are few patterns using it as the central motif, and only a few incorporate it into the patterns as a whole.

These facts make this charming little candy dish even more unique and appealing. They are well drawn, and the very nature of the Carnival glass gives them an added attraction that no clear glass could have matched. That is, the figures are of course the same color as the base glass which shows on the curved handles and the base. However, when held to the light, they contrast sharply against the color of the overlay—for example, one finds iridescent green butterflies against a deep amber background.

This would make a beautiful window piece, but one must remember not to expose any Carnival glass to strong sunlight for more than a few days at a time. The particular piece shown is a two-handled dish carrying twelve flat panels on the outside. Both surfaces are iridescent.

BUTTERFLY AND BERRY



This is one of the few patterns in Carnival glass in which it is possible to collect enough pieces to use as a table setting, although it was made in many forms. The water pitcher and tumblers are flat, while the other pieces have these feet. They are well made and make one think of the "Ball and Claw" feet used for piano stools and table legs about the turn of the century. Many of these had a metal "claw" which enclosed a glass ball. They were imitations of the earlier Chipendale styling in which the whole piece was carved from wood.

Along with other companies, the Fenton Glass Company evidently followed the custom of selling in great quantity the remaining pieces of a pattern when it was no longer economically sound to produce it. We find this pattern listed forty years ago in one of the mail order catalogues, giving the usual pieces.

This pattern has sometimes been called "Butterfly and Grape" because of the shape of the leaves on the alternating panels. On the

taller pieces the butterfly seems to have been elongated to fit the space allotted to it. There is one vase in the author's collection, which is on blue base glass with bronze and green iridescence. The insect as well as the fruit sprays have been "pulled out" to fit panels six inches high and only $\frac{3}{4}$ inch wide. On this piece one must look carefully in order to identify the pattern at all.

Evidently finding the demand good for this pattern, we often find the berry dishes altered to have a more flaring edge so that they could be used as small candy dishes.

DRAGON AND LOTUS

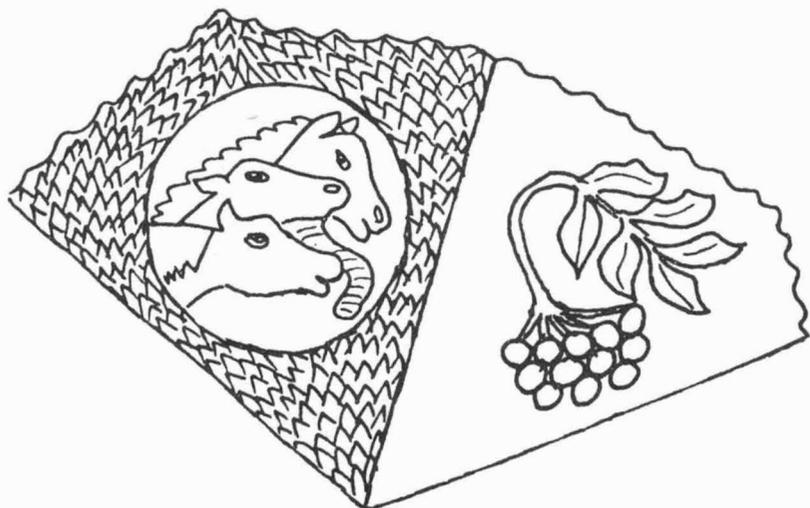


Among the more exotic pieces of pattern glass ever made in this country, this piece should rank very high. It combines both the flair for the Oriental and the fashion of iridescent glass prevalent immediately following 1900.

In the "do-it-yourself" home-decorating section of a cookbook published in 1905, there is a needle-work pattern given for what is called a "dragon-like ornament" to be applied on a chair cover. Never having seen a dragon, one can only estimate the degree of realism portrayed in either glass or fabric. The animals on this piece appear perfectly at home amid the lotus, however.

This pattern was made by the Fenton Art Glass Company in both Golden and Azur and in footed bowls, plates, and vases. It is unique and impossible to confuse with any other pattern.

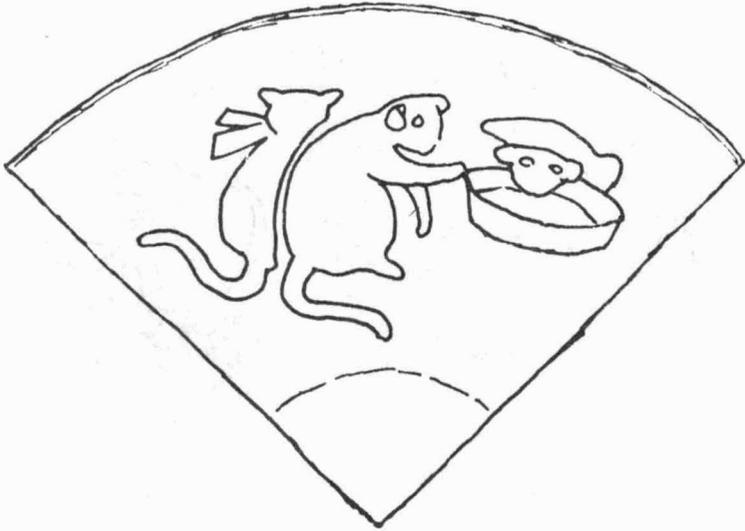
HORSES' HEADS



In this sketch we have shown you the patterns of both the upper and under surfaces of a bowl. There are five of the circular medallions around the edge of this $7\frac{1}{2}$ -inch round shallow bowl. All of the rest of the surface is covered with a fine pattern of what appears to be small petals, very like those in the center of "Stag and Holly" made by the Fenton Art Glass Company. The same type is also used on "Two Flowers." The animals' heads, while not too expertly designed, are raised from a flat surface and give the impression of movement.

The under surface is smooth and, as shown in the right hand portion of the sketch, carries six clusters of some type of small fruit. Possibly these are cherries. The general design of the fine heavy stems coming down is much like that found on "Lattice and Grape," another Fenton glass pattern.

KITTENS



Shown above is one-fourth of a small, saucer-like plate, only $4\frac{1}{2}$ inches in diameter. Around the border there are four of these groups of kittens. Except for these, the piece is absolutely plain on both upper and under surfaces. From the shape of the center, it is possible that there was a cup or mug also, but I have never seen one.

Miniatures, such as this seems to be, are a rarity in Carnival glass. Many companies made toy sets in pressed glass, and they are sought by collectors today. One can imagine the high percentage of breakage in such items.

The figures are not sharply drawn. No attempt to reproduce the fur has been made, and usually the impressions are faint. Still it has a certain charm, and it has a place in any collection of glass featuring animals.

PANTHER



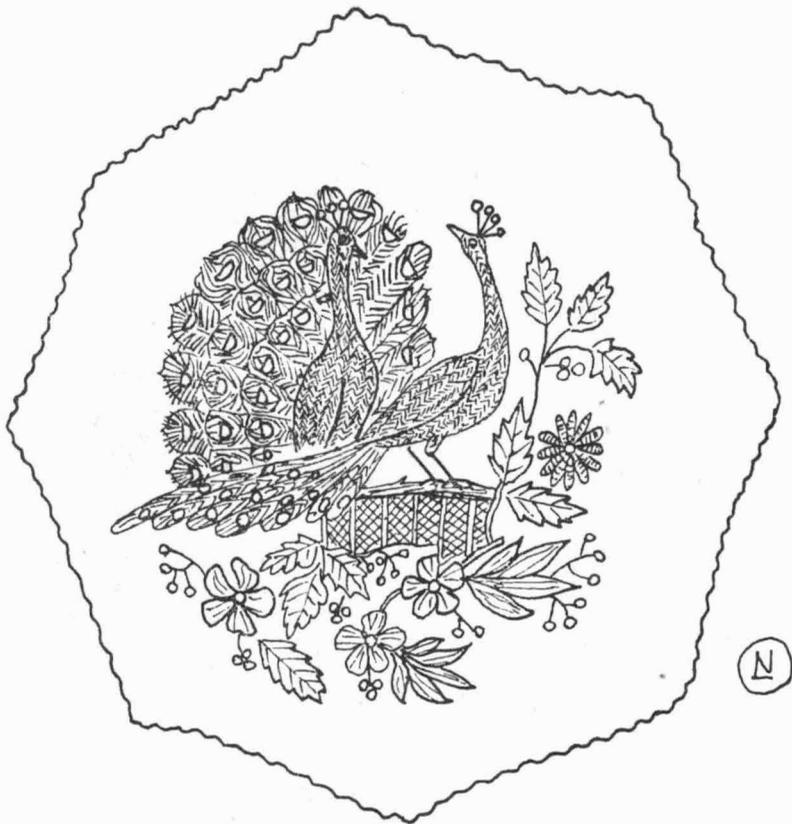
While this animal very probably is some European variety, it has become known as a panther. Many of the glass artists and artisans were of Central European origin, and they drew either from memory of their earlier surroundings or from what they had been taught to draw as young men. This further complicates the identification of objects pictured on Carnival glass, where the outlines were often softened by the pressing process and blurred by the application of color. The second firing required in the iridescent process had still more effect.

This is an animal pattern we have seen used only on the upper surface of bowls. It has been combined with the pattern known as "Butterfly and Berry," a product of the Fenton Company. Used thusly on candy and nut bowls it makes a good conversation piece.

NORTHWOOD'S PEACOCK

In contrast to another Northwood pattern featuring this same bird, "Peacock at the Fountain," the two peacocks here are much more true to life. Here one bird perches almost saucily on a branch, while in the background another spreads his tail wide in a beautiful fan.

The heavy bodies are raised high above the smooth surface of the bowl, wings neatly shaped, and a fine network of lines indicating both body feathers and those on the tail. Running across the center of the



design is a section of fencing composed of small cross-hatching and smooth raised bars.

The half-border of leaves, fruit, and flowers contains an assortment of varieties, and is similar to those found on numerous other pieces and patterns. The outer surface is composed of twenty-seven flat panels, separated by thin smooth ribs. The edge is fluted and crimped.

The base glass can be either marigold or amethyst; it is highly iridescent on both surfaces. The Northwood trade mark is on the under side of the base. The piece shows three mold marks.

In the amount of detail on the pattern and in its general adaptability to the medium of Carnival glass, this is indeed a fine example of Northwood products.

PEACOCK AND URN



While the central figure here was a very popular subject on many pieces of Carnival glass, and one may reasonably assume that several companies made competing versions of the peacock theme, this particular pattern has some unique variations.

The tall garden urn in the upper center is a different addition, for one thing. Well designed, in three sections, it is in excellent proportion. Among the flowers pictured there are three different types, and while they may all be merely artistic flowerings, from the three varieties of leaves also shown, one can guess at roses, daisies, and a type of lily. From the urn also appear to droop two fern fronds.

The position of the bird's feet gives more a feeling of motion than is usually found. The Strutting Peacock of the Westmoreland Glass

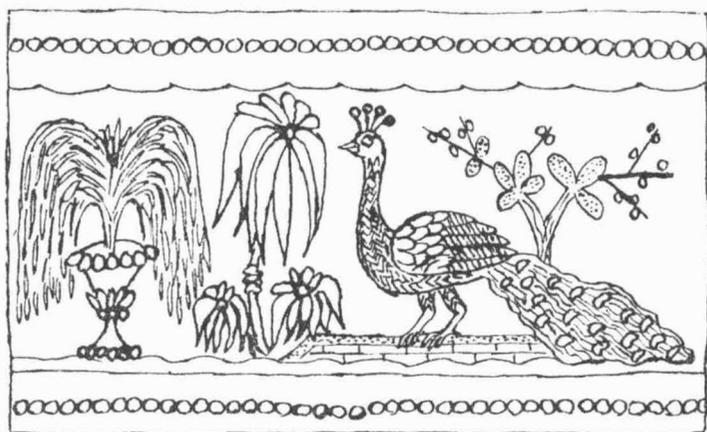
Co. seems stiff and frozen in comparison. Also there is one lone tree stump in the foreground and numerous small raised dots around it and under the peacock's feet as though to suggest crushed rock or gravel. Viewed as a whole, one might easily imagine here an entire formal garden, reduced to symbolic size.

The most unusual addition of all, it seems, is the small bee just out of the bird's reach. With the nicety of detail found on the rest of the plate, surely the artist could have been made a more realistic butterfly, if such had been intended. But it appears to be a bee, and although different in form, brings to mind the tiny insect used as a trade mark by the Higbee Glass Co. about 1907-1910.

This particular piece is a bowl $8\frac{1}{4}$ inches in diameter, the edge smooth and formed of wide even scallops. It is a two-mold piece, having sixteen flat panels on the outer surface. On the indented base, three inches in diameter, there is a circular figure composed of thirty-four fine raised ribs rayed out from the center. The bowl stands $2\frac{1}{4}$ inches high.

Held to the light, this bowl shows a fine rich amber. It is highly iridescent, and lusted on both surfaces. There is no evidence of any trade mark, nor is this particular pattern pictured in any way in any publication known to me.

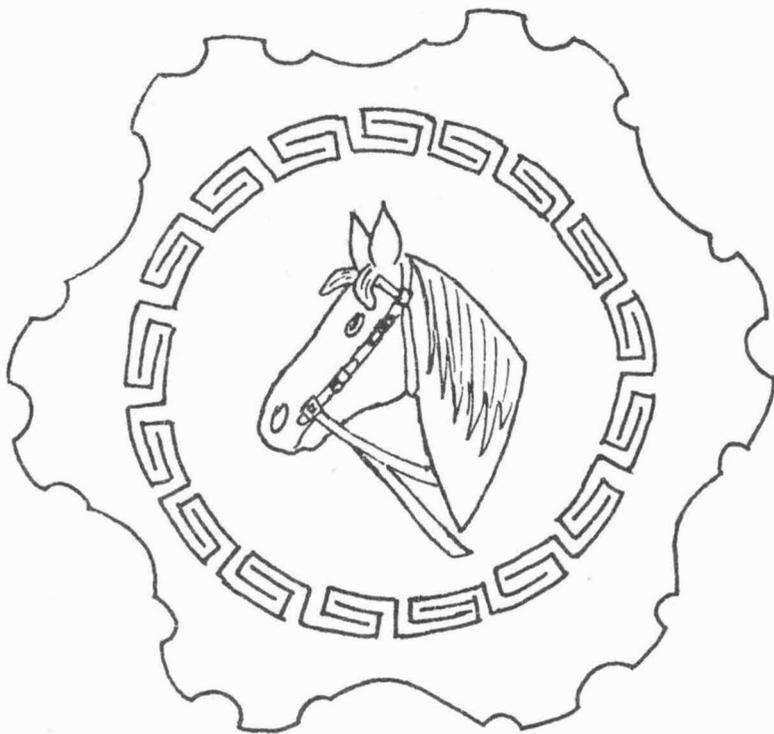
PEACOCK AT THE FOUNTAIN



The panel shown above covers slightly over half of the pattern portion of a creamer. The mold mark on this piece comes directly in the center of the fountain, under the lip. As one turns the piece, he sees another fowl, this time facing away from the fountain. This was understandably a very popular pattern, and remains so today, partially because the iridescence of the glass itself seems to mirror so well the shining hues of this bird's plumage. Particularly when the base color is purple, is this true.

It is a fairly well designed pattern, not as well executed perhaps as some of the Northwood products, but easily adapted to useful forms. Besides the creamer and covered sugar, one frequently sees tumblers and water pitchers in the pattern. There are also good-sized berry dishes on which the peacock is omitted, nappies, butter dishes and other pieces. This pattern was made in both marigold and purple. It carried the double circle trade mark, which seems to have been a later adaptation of the Northwood mark.

PONY



Because this is obviously a riding horse rather than a draft animal and could so easily have been intended to represent some child's pet, we have chosen to give it this particular title.

The usual stiff quality of the Greek Key pattern is relieved here by the curves of the deeply-cupped bowl and the beautiful edge. The head itself is excellently done and in high relief. The bowl is $8\frac{1}{4}$ inches in diameter and three inches deep. The coloring is excellent, having a wine tone to the purple base, and the iridescence is good on both surfaces. It is also found in marigold.

SINGING BIRDS



The Northwood Glass Company, both when it was located in Pennsylvania and later in Wheeling, West Virginia, produced many fine patterns in clear pressed glass, in custard glass, and finally in Carnival glass. Some of their patterns are found both in clear and in Carnival, and this is one such design.

While of course the design is identical, or nearly so, in both, this is one pattern that seems to gain by the addition of color. When found made with a deep purple base glass with a bronze iridescence, it is a very rich-looking pattern indeed.

It has been suggested that the foliage represents the Flowering Quince, and perhaps it does. Often we find bare branches with fruit shown on Carnival patterns. Here we also have a six-petalled flower given. The species of bird seems to resemble a variety of finch, but it may be some European bird.

The pattern carries the Northwood trade mark, sometimes on the upper surface and again underneath the base. The sugar bowl has four mold lines and has a star of forty-four rays on the base. It comes in the four-piece table set, water pitcher, berry bowl, and sauce dishes and possibly other forms.

A small piece makes a beautiful container for a few sprays of cherry or apple blossoms in the early Spring.

STAG AND HOLLY



Rather than give you a blurred effect from attempting to show the entire piece of what is a most beautiful pattern, we have taken this detail from a large bowl. We believe it will give you the points needed for identification.

This was a very ambitious attempt by the Fenton Art Glass Company to combine three favorite Christmas motifs into one pattern. It turned out very well, as the general effect is beautiful. It is probably one of the most interesting patterns we have from the standpoint of different designs being used in relation to each other.

As far as is known, this particular pattern was used on bowls, and those were of generous proportions. It took a great deal of surface to carry the entire figure of a standing stag. The entire center of the bowl is covered with tiny stippled petals—the whole formed around a group of raised, smooth dots, and so shaped on the edges that one can easily imagine a huge poinsettia. At regular intervals around the bowl stand majestically the antlered stags between long sprays of holly. The animals are not identical—some showing three legs, and some four.

Although we know of no trade mark used by this glass company, we are fortunate in that some of their pieces and patterns have been found illustrated in old trade catalogues.

STORK AND RUSHES



Lacking any positive evidence as to the exact identity of this bird, we have chosen to call it a stork. It has some of the characteristics of both heron and stork, but this is not one of the patterns previously called by any name featuring either bird.

Obviously this is not as adaptable a pattern as many, and as far as is known it appears only on water sets. It is found in both marigold and deep purple. The border band of the beading makes one think of that used on Northwood's "Peacock at the Fountain;" but lacking a trade mark on any piece we have seen, it is not possible to surmise its maker.

There are four panels around the tumbler. On two, the bird's head is turned left, and on the others it is turned in the opposite direction. There is no figure on the bottom.

STRUTTING PEACOCK



In addition to its shape, the form of the lip, the waist panelling, and the stippling, the knob on the lid of this creamer marks it as a first cousin to "Jewel and Shell." This is the famous old pattern of the Westmoreland Glass Company, occasionally found in green iridescence.

This particular bird almost seems to be dragging a feathered parachute behind him so abruptly do the lines swell out. The pattern is known in both creamer and sugar bowl, and in amethyst and marigold.

The peacock was a popular design for Carnival glass and is found on many pieces from several different companies.

CARNIVAL SWAN



No black-and-white drawing could begin to do justice to this particular piece of Carnival glass. As in the pattern called "Butterflies," when this one is held to the light, part of the design shows a sharply contrasting color to that of the base glass.

This particular plate is in green, and the diamond-and-fan design shown is continuous on the under surface. The geometric pattern shows a beautiful honey amber color.

There have been several Swan patterns in pressed glass, both in clear, colored, and opaque. All of them have a charm rarely found in animal-patterned glass. There is no trade mark here, and there is no especially distinguishing feature.

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