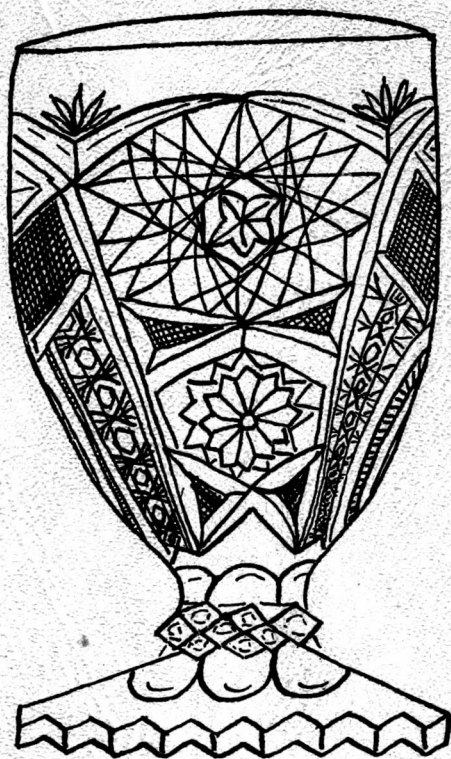


**Eighth Book**  
**of**  
**Carnival Glass**



**MARION T. HARTUNG**



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**MARION T. HARTUNG**

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FOR ARTHUR

## INTRODUCTION

As we begin the Introduction to this—the eighth book in our series dealing with the patterns and shapes and colors of Carnival Glass as it was made in the early part of the twentieth century, once again we wish to acknowledge our debt to the many, many collectors who have made this book possible.

We are most grateful to our friends in Carnival Glass who have generously shared with all of us their unlisted patterns. Obviously, they have followed the series with interest, and have learned to recognize the named patterns as they have been presented. When they have found one not already written up, they have either brought it for us to see, or have written describing it.

Because it has always been true that as each book appeared, many patterns have been left behind in the sketches, often it has happened that the pieces described have already been seen. This is the primary reason that we have requested that NO glass be sent to us without correspondence first. This is a saving of both time and money for each of us.

When such patterns have been used, the name and city of the contributor will be found following the write-up. In the absence of any name, the pattern is from the author's own collection. Credit is given in the 'Pattern Notes' for all information passed along in this particular section.

Again in this book, it has not been possible to include all of the glass submitted for our study. We have made an earnest effort to select those pieces and patterns which we felt would be of the most interest to the most people. In limiting our selection to one hundred patterns, many unusual items have been left behind. And you will find a very few repetitions of already named patterns, in some variations which might not be recognized otherwise, or on some shapes so unusual that we felt they would be of great interest. In general, however, these are again previously unlisted patterns. The experienced collector knows quite well that a pattern was often adapted, or altered slightly to make it conform to the shape being produced, and we see no real service in attempting to show such a slight variation on every shape for every pattern. That would require closer to eighty rather than to eight, books.

Some of the discarded patterns have proved, upon research, to date from the 'late Carnival' period. While we by no means disregard this particular field, so long as there remain many patterns produced in the 1905-1925 period, we feel it is of more service to the reader that these earlier pieces be presented. Others have proved, by actual documentation, to have been of foreign origin. Again, we do not disregard this field, but as imported pieces of pressed iridescent glass, they do not have the same social history as our American Carnival Glass, nor

do they fit into this author's definition of the subject upon which these books are based.

Neither do we ignore the so-called 're-issues', nor the reproductions, nor the simply 'new' pieces of iridescent pressed glass currently appearing in gift shops. Time and again, beginning with our first book—which incidentally WAS the first book to deal solely with Carnival Glass, we have mentioned the existence or the possibility of the creation of these. Other authors have written of them and have pictured them. But the fact that imitation diamonds do exist, does not mean that the genuine article is no longer with us. The task of presenting accurately the reproduction picture as it changes from month to month, is not the primary service of these books. Reproductions come and go, as their sale proves profitable to the maker. The more profit—the more reproductions produced. It is as simple as that. For every piece sold, the maker reaps a profit. When this is sufficiently alluring, more will be made. When a reproduction, or a 'new' piece finds only a resisting buying public, it will be dropped from the sales line. No attempt to legislate these out of existence has ever proved feasible. No attempt to force such efforts to be dated could be satisfactory. For, if such a law were passed tomorrow, and were strictly enforced, all of the 're-issued' glass made yesterday would be considered legitimate by those to whose benefit such representations would be deemed expedient.

Repeatedly we have warned against ignoring these attempts, and have urged not only the beginning collector, but the advanced collector as well, to keep informed in regards to these efforts. One of the best ways to protect oneself and one's investment in old Carnival Glass, is by studying and learning the old patterns. Out of nearly eight hundred shown in this series, only a very small percentage have been reproduced, and those in only a fraction of the shapes originally made. Another learning method is by browsing through the pages of current magazines which feature advertisements for decorative glass. Another, and possibly the most effective, is to frequent the better gift shops selling these items legitimately as 'gifts'.

No individual should attempt to tell another what to collect or enjoy. If you wish to collect these 'new' pieces, by all means do so—but please do not call it a "Carnival Glass Collection", for it is not. And if your friends who do collect Carnival Glass, and have invested their time and money in their own choices, seem a trifle unhappy with you for encouraging the production of more-of-the-same, grant them the same privilege you insist upon for yourself. Very few of us are gifted with the ability to prophecy, and unless you are willing to gamble with the rewards lying far in the future, we do not recommend the investment of large sums of money in such imitations or new pieces as are now being made. There is no possible way to state accurately what will be of more value fifty years from now—new cut glass, new art glass, or new iridescent pressed glass. A collection of new glass could as well include all of these, for that matter.



## A REVIEW

From years of experience, we are aware that many of those purchasing this book will already have read the previous volumes in the series, and would therefore find a great deal of background information repetitious. No attempt will be made here to go into detail concerning the history or makers of Carnival Glass.

We feel that our definition of this beautiful glass as we gave it in our large hard-backed book, "Carnival Glass in Color—A Collector's Reference Book", published in 1967, should be repeated, however. "Carnival Glass was indeed a purely American product. No other iridescent glass, whether blown or pressed from a mold, made anywhere else in the world, has the same background of beginning or ending that Carnival Glass had. The term 'Carnival' should properly be applied only to the colored, pressed glass with iridescence fired on as made in America between 1900 and 1925."

For the details concerning the various companies that made Carnival Glass, where and when and why it was made, the need that it filled, and the tremendous popularity it enjoyed, we refer you to the various introductory chapters in the previous books.

Scattered throughout the write-ups of this Book 8, the reader will find references made to patterns already given in the series. Pattern information which research has brought to light will be found in the 'Pattern Notes' section of all of these except the first book.

For the novice to the series—a word of explanation. Nowhere have we attempted to combine patterns with current prices. Obviously, patterns molded in glass can not change, and prices certainly do. For several years we have published a separate Price Guide, reflecting the current market values. The 1968 edition of this Guide contained some five thousand prices, and went through three printings—so popular has been the collecting of Carnival Glass.

Most of the numbers in this series of books are in their first editions, with as many as seven printings having been done. The Second Book was revised and altered several years ago, and thus is now available only in the Second Edition. The First Book was revised in 1968, and so is also available now in the Second Edition. Whenever the material is changed, or additions made, another edition is necessary in order to protect the copyright. This is not true of a 'printing'. So far, as of mid-1968, some 80,000 of these books have been found helpful by both dealers and collectors.

Again, for those not having the previous books, there is no duplication of patterns from one to another. All of the drawings with the exception of those in Book One, were done by the author. While they are certainly not of tremendous artistic merit, they are accurately done, and represent faithfully the patterns they present.

A brief summary of the background material of each book may be helpful in looking up certain desired information.

Book One—Social History of glass; "Say it isn't So"—some of the misconceptions; various shapes.

Book Two—Is it Antique?; chapter on Colors—classified and described

Book Three—The Makers; "Two Touchy Subjects"—price and reproductions

Book Four—Short history of companies; Red and White; Rareties reported; Section on Northwood Grape showing shapes, colors, etc.

Book Five—Trade Marks; Carnival Competitors; Advertising Pieces; More Rareties

Book Six—Brief History of companies; Sizes & Shapes; Miniatures; Kittens; Cumulative Index to all six books.

Book Seven—Shapes Defined; Plates Available; Late Carnival described; N's Grape vs. Fenton's; Peacock & Urn Variants.

Of course, all of the above is in addition to the one hundred patterns sketched and described in each. A list of the books and prices can be found in the front of this volume. Again, for the beginner, it would seem to be most helpful for the reader to begin with the first book of the series, unless he finds his special interest specifically listed elsewhere.

One novice wrote requesting a "book about orange Carnival Glass only." Obviously, the books are not—nor indeed could be, so divided. Another asked for one containing "a pattern with grapes in it." This could be one of more than a dozen—without a better description, there was no way to tell.

We can only suggest that no matter what your particular field of interest is, you will find it even more fascinating if you will read and learn all you can about it. This is just as true of Carnival Glass as it is of china, or barbed wire, or dolls, or post cards.

## A SPECIAL ACKNOWLEDGEMENT

Unfortunately, it is not practical to make special note of all of the generous contributors to this book. But among the many who have shared with all of us their 'finds', we wish to mention Mr. and Mrs. Ray Morris. It was due to their efforts that the first of the so-called 'Austrian' patterns were given in the section labelled 'Origin Unknown' in Book Six, published first in 1965.

These unusual animal and flower patterns attracted a great deal of attention. The Morris' travel over a large part of the world, following his occupation. Again, upon their return to the States in 1968, they

paid us a most welcome visit bringing more of their unlisted patterns to be shared in this book.

Their report of Carnival Glass hunting abroad was most interesting. During their absence from Australia, they found that an avid interest in pressed iridescent glass had developed. And between local collectors and the hordes of hunters who had seemingly flocked into shops from both cruise ships and airports, the supply had become quite depleted. Along with the diminishing supply and increased demand, had come the inevitable rise in price.

The Morris' went to some trouble and expense to try to ascertain the source of the particular pieces shown. As we have reported to you before, they had found not only these patterns, but also a generous sprinkling of pieces known definitely to have been made by the Northwood, Fenton, and Imperial companies in America. To us, this was simply added confirmation of the fact that at the time of its manufacture, American Carnival Glass was one of the most popular products ever made in this country. Tremendous amounts were exported to various parts of the world.

Some of the Australian pieces were shown by the Morris' to a representative of the modern Melbourne Glass Works. He went back to his company to see whether or not he could find any record of their manufacture. Neither there nor in the Sidney Glass Works could he find any trace nor record of such glass. The numbers observed on some of the pieces were also unknown to them.

Another interesting contact made by the couple in their search was that of a gentleman in his eighties who had been all of his adult life, a worker in various glass factories in Australia. He examined the glass with care, and at some length, and reported it was entirely unknown to him, both in pattern and general appearance.

We also had occasion to talk with one of the 'flying hunters' who had made a trip Down Under, with interesting results. Apparently, Australia is no more immune to rumors than are other countries, especially where the purse is involved. Here for the first time we heard the term, "Tasmanian Glass" used in this connection. We admit there is a romantic sound to the words, but investigation reveals absolutely no basis for this description. Tasmania, like our generic name of Hawaii, refers to a group of small islands. These lie off the southeastern coast of Australia, are mountainous, and sparsely inhabited. The main occupations seem to be sheep-raising, fishing, and to a limited extent, mining. There is no mention of any commercial production of glass there now or at any other time.

Thus, unless and until some documented evidence appears to place these interesting pieces as of positive foreign manufacture, they must still bear the label we gave them four years ago—"Origin Unknown."

## PATTERN NOTES

1. Advertising Plate, N's — N marked plate. Like Jockey Club minus horseshoe. Lettered as follows: E. A. Hudson Furniture Co., 711 Travis St. Reported by Mrs. Wm. Utley, Dallas, Texas.
2. Brocaded Acorns, Piece with C-in-triangle reported by Mrs. Wm. Jaggard, Emporia, Kansas.
3. Cosmos, Ruffled bowl on Green reported by Shafers, Peninsula, Ohio.
4. Country Kitchen, complete table sets in marigold and purple reported by Shafers, Peninsula, Ohio.
5. Diamond. Now believed to have been made by Millersburg, Ohio firm.
6. Feather Stitch, slight pattern variant on marigold reported by Ray Lawrence, Pierce, Colorado.
7. Formal Vase—marigold reported by H. E. Baker, Carlisle, Indiana.
8. Four Flowers, Plates 6½" and 10¾" on Peach seen.
9. Four Flowers Variant, One-lily epergne on 'blue-green' reported by Dolores Gibbs, Homestead, Florida.
10. Garden Path, Plates on amethyst, 7" and 11" seen. Soda Gold as secondary pattern.
11. Hammered Bell — Reported by Mike Hodgins, Scappose, Oregon: Bell with metal handle shaped exactly like scroll figure-work in glass—believed original. Seen: Bell with small bunch of grapes in metal as handle. These in original box. Reported: seen used as shades for light fixture.
12. Hattie — Plate, 10" in marigold reported by Olin J. Franklin, Tyler, Texas.
13. Inverted Coin Dot — Marigold pickle jar reported by Carl Shaffer, Ft. Wayne, Indiana.
14. Jackman whiskey bottle — marigold, original black tin top with following information: "Bottle with wording above the figure, 'Federal law forbids sale or re-use of this bottle'. In space for a label, original label reading: 'Straight Whiskey 90 proof This Whiskey is One Year Old for Intrastate Sale'. On other side of smaller figure near the neck top the original label occupies full bottle, reading: STONE MOUNTAIN BRAND (picture shows four horsemen mounted) 90 proof STRAIGHT WHISKEY Contents ½ pint bottled by C. H. Graves & Sons Co. Boston established 1849 signed with 7/109 Chester H. Graves & Sons M18 Genuine Bears our signature'. On bottom of bottle appears: 'R 109-12-V-6

- patent 94170'. This information reported by Mrs. Milton G. Broad, Bridgeport, Ct.
15. Little Beads, Marigold 9" berry bowl reported by Mrs. Maxine McGuire, Leechburg, Penna.
  16. Mary Ann, Vase on amethyst seen.
  17. Millersburg's Heavy Grape, Seen on green with Hobnail exterior.
  18. Millersburg's Marilyn — Water sets on green and marigold seen.
  19. My Lady — marigold covered dish reported by Shafers, Peninsula, Ohio.
  20. Northwood Unpatterned glass — This of two types:
    - A. Smooth surface, N marked. 8½" bowl amethyst. Glass full of tiny air bubbles. Iridescent interior only. Mrs. Fritzi Poppel, Merrick, N. Y.
    - B. Acid type finish — seen, high cake stand, vaseline base color, N marked. No pattern. Highly iridescent all surfaces. Many other unpatterned shapes reported in blue, etc.
  21. Peacocks, Northwood's — Seen on shallow plates and bowls, with background of pattern stippled. Exterior with Thin Ribs. Both N marked, and unmarked.
  22. Ranger — marigold cream and sugar reported by Joan Cochran, La Crescenta, California.
  23. Rose Show — Variant seen on brilliant blue, ribbed exterior. No indentations on reverse side. Iridescent upper surface only.
  24. Rose Spray, marigold goblet-shape reported by Mrs. Maxine McGuire, Leechburg, Penna.
  25. Small Thumbprint Souvenir — marigold sugar, 2½" high, reading: "Souvenir of Richland Center, Wis." reported by Mrs. Frank Kirchstein, Sauk City, Wis.
  26. Town Pump, N's — Reported on dark green by Louis St. Aubin, Acusnet, Mass. This flat, not footed, ivy patterned.

### CHERRY — NORTHWOOD vs. MILLERSBURG

In Book 2 of this series we showed two slightly different Cherry patterns, giving one with the Northwood marking as it was seen. We told the reader at that time that this pattern, like many others from the Northwood company, is not always marked. However, when it is found combined with a pattern such as Jeweled Heart (Book 1), known to have been made only by Northwood, we feel we are on firm ground in attributing it to this company.

Very naturally, such a simple pattern as that presented by a cherry cluster was made by several different companies, as we have pointed



out before. In Book 7 we showed a tumbler featuring the fruit. Recent digging — literally — at Millersburg, Ohio, has turned up shards of glass bearing a cherry pattern. While not absolutely conclusive evidence, it is therefore highly possible that the cherry pattern shown in Book 2 on page 102 was an Ohio product. If this be true, it is almost unique in being the table set made by this company.

But no mistake about it — the Northwood company did make a great many 'cherry' pieces, as did the Fenton company. There are many patterns known to have been Millersburg's alone. You will find several previously unlisted ones in this book under various sections.

## NOSTALGIA

Almost every collector has at some time or other, found a real "sleeper" — or bargain. We all enjoy finding these, of course — and we do love to tell about them. But just in case you believe yours was the find to end 'em all — we invite you to read over this listing of Carnival Glass as we found it in a catalogue from the Baltimore Bargain House, in June of 1913.

Orange Peel Sundae glasses, footed; Sherbet cups — 85¢ dozen.

Grape Arbor Water Sets — Azure, Pearl (white), or golden — 68¢ each.

Floral & Grape Water Set — golden only listed — 72¢ set.

Heavy Iris Water Set — Golden only listed — 75¢ set.

Water Sets of either Blueberry, Apply Tree, or Orange Tree Orchard in blue, golden, or Pearl — 65¢ set.

An assortment of Northwood pattern novelty pieces including: Singing Birds mug, Daisies & Drape vase, Fine Cut & Roses rose bowl, N's Grape. N's Cherry, Raspberry Lustre occasional piece, N's Fancy Candy dish, N's Poppy small bowl, Corn Vase, N's Basket — all in dark colors — 75¢ dozen pieces.

An assortment of Fenton pieces — Wide Panel 7½" vase, Three Diamonds 7½" vase, Cherry Chain 6" bowl, Orange Tree 6" footed bowl, sherbet, or mug; Holly hat shape or sherbet; Flowering Dill hat shape; Persian Medallion 6" bowl, or Blackberry Miniature compote — all in dark colors — 48¢ dozen. (At the same time they offered an assortment of clear pattern glass pieces such as butter dishes and large bowls for 35¢ dozen.)

"Persian Oriental Glass Vases" — Thin Rib and Rustic shown, 11" high — 87¢ dozen.

Wide Top Flower Vases — 12" high in the same patterns as above were \$2.10 dozen. (Crystal vases of the same shape, but 14" high were only 92¢ a dozen.)

Northwood Peacock and Urn Berry sets in purple, blue, or golden, 7 pcs. — 45¢ Set.

Order Blank, anybody? Wouldn't we all enjoy that? Oh, well — Gone-With-The-Wind lamps (all original, we presume) were only 75¢ each in the same Wish-Book.

Our thanks to Mrs. J. T. Corea of Rockwood, Tennessee, for lending us this fascinating book.

## PERSONAL RECOLLECTIONS

We are well aware that the reason for the purchase of this, as well as all of the other books about Carnival Glass patterns which we have written, is that the buyer is interested in learning more about the subject. Still, it is almost impossible for any writer to write about anything without expressing some of his or her personality — directly through the subjects covered, or indirectly through the words chosen to describe. May we therefore beg the reader's indulgence if we deliberately ramble a little about some of our personal experiences along the collecting trail?

Through the years it has been our great pleasure to welcome to our home many Carnival Glass collectors. Almost without exception, this has been indeed a joy. The late Dr. Hartung was just as avid a 'fan' of Carnival as any we have ever known, and the two of us had great fun in sharing the beauty of our collection with others. It has always been a privilege to point out examples of colors, patterns, or shapes about which our visitors had questions.

One of the questions we are now asked most often is. "How long have you been collecting Carnival Glass?" Our interest in this particular type of glass goes back to about 1950.

But the full explanation is that long before this date, we became students of Pattern Glass — pressed glass of the non-iridescent type. To us, Carnival Glass was Pattern Glass — PLUS. And we spent nearly twenty years in accumulating, collecting, and studying American pressed glass, before we wandered into the wonderful world of Carnival.

Some years ago there was a bit of folk-lore common among antique dealers to the effect that many of their customers were started on the collecting trail by a marble-topped table and a Gone-with-the-wind lamp.

But like many another collector of glass, our interest in this particular area was first aroused as we attempted to match a piece of pattern glass given us by an adored grandmother. We were dimly aware that the patterns did have names — but we knew none of them. The particular piece we carried around with us was a rather unusual one in that it had two colors, and could not easily be mistaken for any other, even by beginners.

One hot, sticky summer afternoon we wandered into a large cluttered shop. The friendly dealer recognized the berry bowl at once as "Fine

Cut and Block" — with colored blocks. She showed us a writeup of the pattern, and this was our introduction to the array of books about pressed glass. Fortunately, some very fine and very honest research writers had already done a great deal of work in this field, and there were books available. Again, fortunately for beginners, much of their work was illustrated with either sketches or photographs.

The economic pinch of the depression days was still being felt, and many library shelves did not hold these books. For us, to invest in even a few meant that the purchase of the glass itself must wait. So many times over the years since we have been thankful for the choice we made. These have been 'worth their weight in gold' many times over—not only for the countless hours of pleasure they have given, but for the increased appreciation we gained from knowing more about the whole history of this fascinating part of American industry. Unfortunately, some of those we found most helpful are no longer in print, and can not be obtained now at any price. Well-written, and lacking the 'dated' material sometimes found, they have been of lasting value.

As we read or browsed through the books, we began to recognize other patterns we saw in shops. At that time, some two thousand designs in pattern glass had been identified and named. As we could, we added a piece or two of some special pattern which appealed to us. The thrill of finding a compote in the very special "Westward Ho" pattern in the back of a General Store in a dusty little Georgia cross-roads hamlet has never been forgotten.

And it was in our hunting for Pattern glass that we began to see an occasional piece of highly iridescent glass. Questions about these brought almost no information at all, but we knew that to us it was beautiful, and without knowing what we were buying, we began to accumulate more and more. Soon our pieces of clear glass had been pushed to the back of the cabinets, and more and more colorful pieces came home with us.

We asked more and more questions of the dealers who did offer a few pieces, but we found they knew very little more about it than we did. Some of the 'information' we did get, later proved to be more MIS-information than fact. A search through the books then available failed to reveal any published material dealing solely with this type of glass. There was not even an area of agreement as to the name by which it should be called. And so, it became first a challenging puzzle, and then an absorbing hobby.

Eagerly, we bought all that we could find that appealed to us, and that we could afford. We compared one piece with another, and compared again. Many of the fallacies now seldom heard, were common then. We were told that it was made in the "1860's", that the N mark meant everything from 'Nancy' to 'Norwich, New Jersey' — and many, many other folk tales. But every lead, no matter how far-fetched it might seem, we followed. Every Saturday afternoon found us on the highways and by-ways, going to look, to ask questions, and to listen.

Gradually, after several years of this activity, we felt we had at least a basic knowledge of what was true and what was not true about iridescent American pressed glass. Time and again, Lady Luck had been with us on our travels.

One afternoon at a farm sale we bought a box of little 'orange' wine glasses with grapes on them. One elderly farmer standing near commented that the two dollars we had paid was 'plenty high', and volunteered the information that when he and "Ed had worked together in the mine down to Gold Hill (This was in North Carolina) them glasses was in the company store for a nickle, and we used to get a couple on Saturday night when we was paid off." Later we were able to confirm this story, and found other pieces scattered among the residents of the same general area, although the mine had been closed for many, many years.

On one of our trips along a little-travelled county road, we spied a broken, faded "Antique" sign at the end of a grass-grown driveway. Turning in on impulse, we discovered a dusty shop — open for the first time in five years. Climbing up a flight of broken stairs on the outside of an old barn-converted-into-a-garage, we found a delightful friend. The wife of an elderly country doctor, now invalided, she was a treasure of hospitality and information. Not only did the small crowded shop room hold Pattern glass of the quality we had only read about, as well as lamps, books, and china — but to us, most delightful of all — there was Carnival Glass. Tucked away in old wicker baskets, piled on long wooden benches tucked under tables, stacked on shelves — its glowing colors were hidden under years of dust and grime. To us it was truly buried treasure.

When she found in us a pair of 'kindred souls', the owner shared many of her experiences, and showed us her own personal treasures tucked away in huge old corner cupboards in the house. She told us of others whom she knew who loved the glass as we did. Tracking down these leads would prove to be one of the most pleasant experiences we had ever had. Invariably, we were warmly welcomed, and out from chests and cupboards would come glass such as we had only dreamed of — often with what we knew were true stories about when-and-where it had been purchased.. Sharing what we had learned, and listening to what others had to relate was a very happy experience.

One of these trips led us to the largest private collection of Carnival Glass then to be found in the South. It had been accumulated from attics, wood sheds, wash houses, trunks, and barns from North Carolina to Pennsylvania, over a period of years. Water sets, Berry sets, Wine sets, plates and bowls — there were dozens of patterns we had never seen before, and colors we had only imagined could exist.

The more fine quality Carnival Glass we saw, the more we were convinced that if only the general 'antiquing' public could share what we had learned, this beautiful glass would come out of the dusty corners to find its rightful place on the shelves of collectors everywhere.

We knew that a great deal of Pattern glass is bought and sold by mail — some place the figure as high as 70% — and we felt that this could be made possible for Carnival Glass as well. Such a service would open up a whole new field for dealers and collectors alike. Obviously, this would be impossible until the patterns were named and the shapes identified. We felt that the designs should be illustrated, too.

Much of the information we had was jotted down on cards or in notebooks, in no particular order or form. Dr. Hartung was an educator, accustomed to organizing educational material. The author had been writing 'something' since she was a girl — book reviews, copy for the college paper, feature stories — and to put this information into readable, accurate copy was not only a challenge, but a 'labor of love' as well. The missing ingredient was someone to make accurate sketches for us. Once again, luck was with us — we found a young man, talented and in need of some part-time employment. He enjoyed our trips and the glass as much as we did, and so the first book written solely about Carnival Glass, its history and its patterns, came into being in the autumn of 1960.

We chose from our accumulation, one hundred of the patterns we felt would be of most interest to beginners such as we had been. We reported the pattern names we had been able to find, and christened the others. Choosing a generic name for this type of pressed glass took some time and thought. If we asked for "Carnival Glass" in a shop in those days, we might be shown anything from clear Intaglio glass with gaudy red-and-gold paint brushed on, to Tiffany art glass. A piece of the type for which we were hunting could be called "Poor Man's Tiffany", "Graveyard Glass", "Rainbow", or any of a dozen other names. But we heard the name "Carnival" occasionally; it seemed appropriate from what we had learned of the glass history; and it had a lilt of color and gaiety that we felt would be appreciated.

In our search for pattern names, we had looked through literally hundreds of old catalogues of various sorts—from wholesale mercantile ones, mail order houses catering to the general public, illustrated booklets from jewelry jobbers, and ladies' magazines of many, many kinds. We even found one from a firm which specialized in salvaging all sorts of merchandise from houses which they had torn down. One huge stack of material came from the attic of a 'gingerbread' home, occupied for years by the presidents of a small Southern college — long extinct. We waded through college annuals, football programs, dance programs of the 1880's, stacks of newspapers brittle and yellow — but finally found the type of material for which we were always searching.

A few — and only a very few — of the Carnival Glass patterns we did find pictured in the publications dealing with Pattern glass. Another small number were found pictured but unnamed in various magazines and catalogues. But it all added to our fund of information. This then was our original 'search' for the facts about Carnival Glass. Over the years, we have 're'-searched, and have tried to pass along to



our readers whatever we could verify as fact rather than fiction. We know there have been errors — both of omission, and commission. We never have dared to hope that there would not be, but they have at least been honest errors. Anyone who 'Knows' all about Carnival Glass, still has a lot to learn.

Another comment made by an occasional visitor is that we must have gotten our glass 'when it was a lot cheaper than it is now'. While there would seem to be no special virtue in looking back in this respect — still the fact remains that all of us have certainly seen changes in the last few years. One cannot repeal the law of supply and demand. As the supply has diminished and the demand increased, the price has inevitably risen.

When we first began buying Carnival Glass, dark bowls of the 8-9 inch size were generally priced alike regardless of pattern or marking. A bowl of Northwood Grape, Rose Show, or Vintage on any dark color was usually in the \$4.00 bracket. No — we don't go back to the 50¢ a bushel days, folks. Those we have heard about, but never did we see them.

Probably our biggest wind-fall was one Fall when we were offered all of the Carnival Glass remaining in a small Cape Cod shop after the tourist season had closed for the year. At \$2.00 a piece — we felt it was indeed a bargain. We found a pair of white Northwood Corn Vases, and the first piece of true Red Carnival we had ever owned, a purple wine decanter, and several other pieces still in our collection.

One other incident, if we may. When we began our work in earnest on the books, it was necessary to purchase all of the pattern pieces desired. On one occasion, we had gone into a shop to browse, and having bought all that our budget would allow, we found another interesting design. We ask permission of the man in charge to sketch this. Permission granted, we were hard at work when his wife appeared. After a whispered consultation, she ordered us out of the shop — the only explanation given being that we "might go and make some like it". Despite the ridiculous aspect of this, we never asked again. Fortunately, it has not been necessary for a long time, thanks to the generous sharing quality of our collector friends.

The actual publication of the First book, printed by a local firm in our North Carolina hometown, brought forth a feature story in the Sunday edition of the paper. This somehow found its way into the hands of a delightful elderly gentleman in California. His early 'teen summers had been spent working for a carnival travelling in the Southeast, and he wrote wonderful letters about his recollections. From him we gleaned a great deal of fascinating information in regard to this facet of the history of the glass.

One of his memories concerned a particular evening when he had been left in charge of a 'penny pitch' game. Among the prizes displayed was a large purple Northwood Grape punch bowl, complete with base and cups hanging from the upper edge on wire hooks. One customer having spent the unheard-of sum of \$1.50, the lad awarded him the complete set. When the owner returned and found it missing — the air turned blue — immediately. The boy learned at once that only the cups were intended to be prizes. At no time, for ANY amount, had the owner intended to part with the whole set. The bowl and base were supposed to last out the entire season — at least. Although more than forty years had passed, the lesson was still vivid in memory.

Again, we hope that our readers have enjoyed this small bit of sharing of our experiences along the Carnival Trail. In one of the Psalms, David promises to "publish with the voice of thanksgiving" — and it is in that same spirit that we offer this eighth book of the patterns as we have found them in old Carnival Glass.

## SECTION I

### VASES

Cane And Daisy Cut

Ebon

Estate — Stippled

Pebble And Fan

Plume Panels

Scroll And Flower Panels

Urn Vase

Woodlands

## CANE AND DAISY CUT



Shown here is a rather large, and certainly a heavy flower vase. Not only in design, but also in manner of execution, this pattern is closely related to that of "Diamond and Daisy Cut" shown in Book 7 of this series.

Both this and the above named pattern employ a combination of a heavily impressed pattern, and a touch of etching. Here the vertical columns of large coarse cane separate the flower spray motifs. Being octagonal in form, there are four of these near-cut strips, and four of the floral sprays.

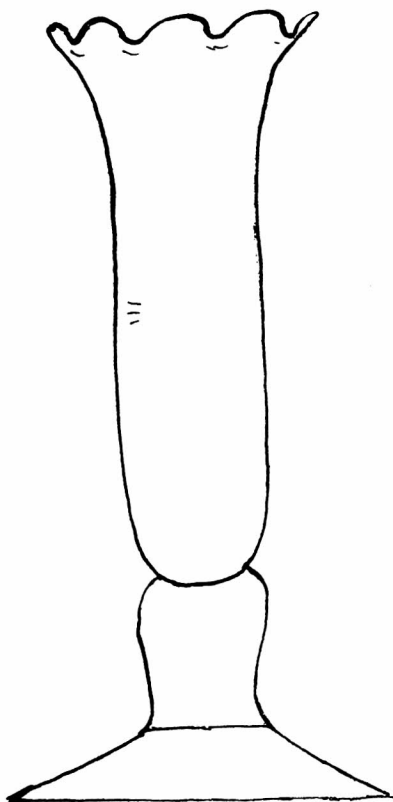
Two of the sprays are like that shown, having two flowers—those on the opposite sides have only one large blossom approximately at the center of the spray. On these columns, the stems and leaves are pressed, while the flower itself is etched in very thin parallel lines.

This vase is formed of glass much heavier in weight than that usually found in Carnival Glass, and has the distinct appearance of such pieces as were made by the Jenkins Glass Company of Kokomo, Indiana. A handled basket with the identical pattern has been reported.

This measure  $10\frac{1}{4}$ " high, and the top opening flares slightly, to a width of  $4\frac{3}{4}$ ". The only color seen or reported was marigold. A figure of 12 pointed petals is deeply impressed on the under-side of the base.

MRS. FLORENCE CUNNINGHAM  
Kansas City, Kansas

## EBON



Early in our years of collecting and researching Carnival Glass we began to hear about "Black Carnival". Every time we travelled to see such pieces, they proved to be simply black milk glass made in some pattern also known to exist in Carnival Glass. On several occasions, these pieces were true Carnival Glass, but on a base glass of such deep purple hue that only when held to the light did their color appear.

Not until this lovely footed vase, and a small open sugar bowl in the Lustre and Clear pattern appeared did we see pieces we could honestly classify as Black in Carnival Glass.

Shown in the sketch is the Ebon vase, almost without pattern of any kind, simply a graceful ruffled top edge and a rounded stem. This stands  $6\frac{3}{4}$  inches high, with the top measuring  $2\frac{1}{2}$  inches across. Most of the iridescence is on the top one-third of the body, and is heavier on the inside of the edge than on the outer surface.

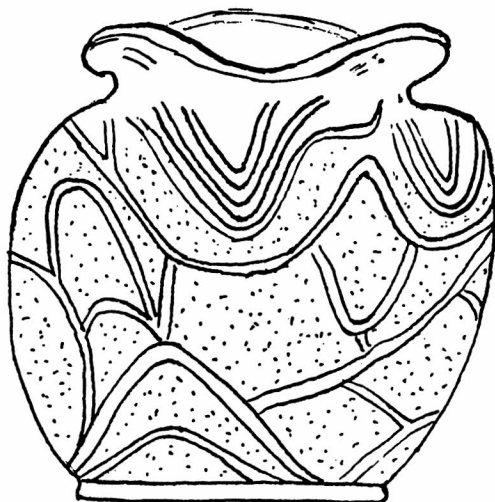
Some of the milk glass mentioned above employing Carnival Glass patterns was made by the Fenton Company. In the absence of any trade mark from this firm, and since no piece has been found with any sort of



label, paper or otherwise, we cannot assign the maker. Despite statements to the contrary, it is possible that these were rather rare examples of iridescent pressed glass made by the Cambridge Glass Company.

MRS. JOHN CRIDER  
St. Mary's, Ohio

### ESTATE — STIPPLED



Although this is quite a small piece, we regard it as a Bud vase, and have therefore placed it in this section of the book.

The placement of the curving lines is by no means identical to that shown on the creamer under the 'estate' title in Book 5. In spite of this, the two are so alike in feeling and appearance that we believe they should come under the same general name.

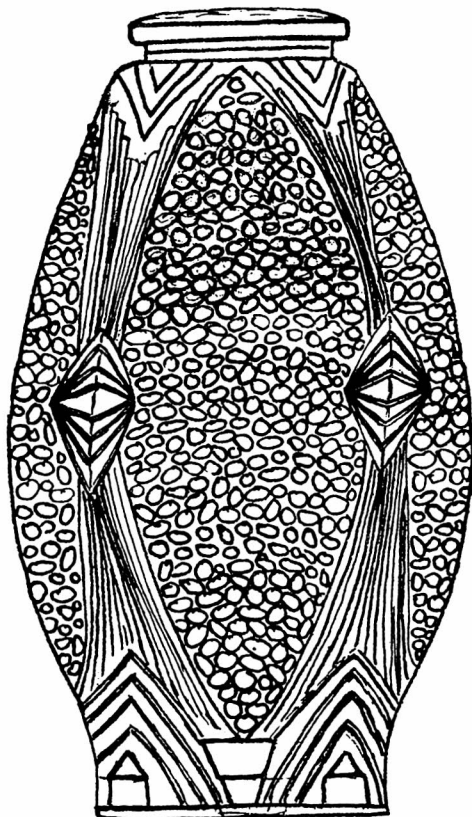
As on the creamer, the raised ribbons are smooth and are molded in the glass, obviously in imitation of the Silver Deposit pieces popular at the same time as was Carnival Glass. Here the background of the ribbons is finely stippled, thus giving the iridescence even more surface with which to show the play of changing colors.

This is almost a miniature — being only three inches high. The base is one and three-fourths inches in diameter, and is of solid glass to lend stability. The round lip has been pinched into three flanges, and the pattern repeats around the body.

The sketch was made from a vase on fine Peach Carnival. We have seen almost the identical piece on frosty Pastel Green, this varying only slightly in height. Oddly enough, all of these pieces have come to us from the Middle West — Indiana and Illinois apparently being the favorite 'stamping grounds'. There has been no trade mark.

D. L. FARRELL  
Granite City, Ill.

## PEBBLE AND FAN



Shown here is one of the largest, heaviest, and most unusual vases we have ever seen in Carnival Glass. Although there is no trade mark of any kind on this piece, it has the identical characteristics of American Carnival Glass, and we are inclined to ascribe it to one of our own companies.

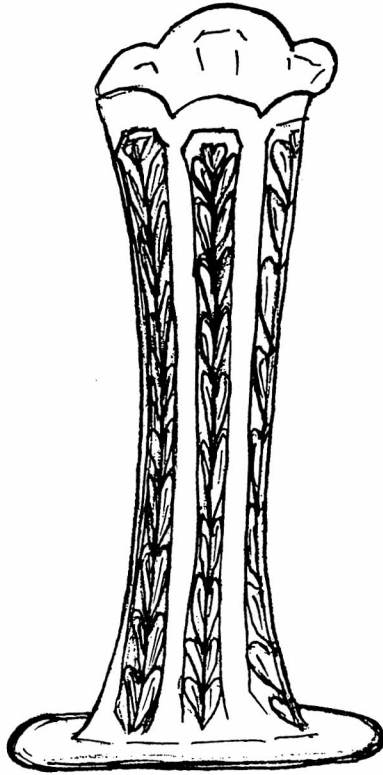
This vase is on Cobalt blue base glass, and despite the thickness of the glass, it is clear and clean. One has no difficulty in seeing the true color, when it is held to the light.

All of the pattern as shown, is heavily raised. The small round or irregular shapes from which the pattern takes its name, are also raised and smoothed. There is no stippling anywhere. The iridescence is on the exterior only.

The vase measures eleven and one-half inches high, and has a diameter of four and one-fourth inches at both top opening and across the base. This could have made a handsome lamp, but there is no opening on the bottom to indicate that it was so intended.

J. GOBER  
Knoxville, Tennessee

## PLUME PANELS



Unlike many of the designs found on Carnival Glass vases, the six vertical rows of pattern found here have a definite beginning-and-ending. Many others, such as Diamond and Rib, or Rustic, end only when the vase itself does. But here we find a line definitely punctuating the upper end, short of the scalloped top.

The plume panels are well raised, there being six of these around the slender body. Three mold lines are well concealed, and can be found only on the smooth domed base.

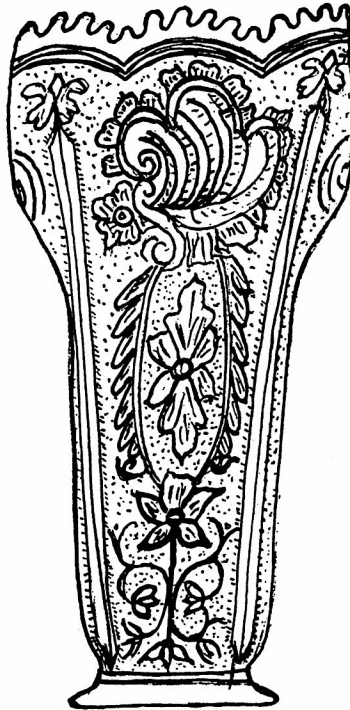
Although it is quite possible that this attractive design was used on vases of several heights, all of those seen have been over eleven inches tall, with a base diameter of three and one-half inches. Unlike many other vase patterns, we have seen this in Carnival Glass only on amethyst or deep green. The iridescence has been heavy, and on both outer and inner surfaces.

Rather curious is the fact that while none of the Carnival Glass vases in this pattern has been seen or reported with the Northwood trademark, the identical vase in opalescent glass has been seen in a catalogue

showing a variety of Northwood pieces—all of the others having been definitely identified as products from that factory.

HERMAN DARNELL  
Kansas City, Kansas

### SCROLL AND FLOWER PANELS



This rather large vase is unique not only in pattern, but in shape as well. Resting on a wide collar base, the sides rise almost straight for two-thirds of the height, then round out to a bulbous form, curving only slightly inward at the fluted top edge.

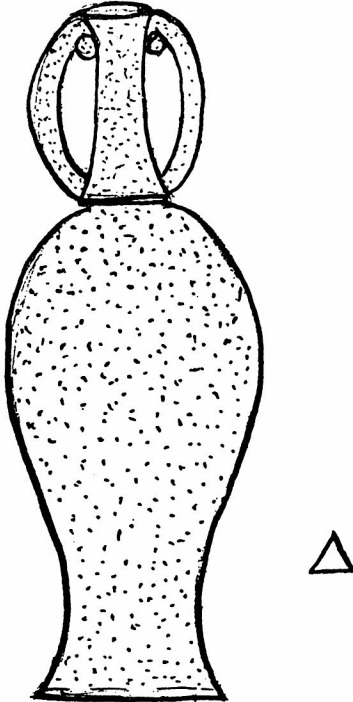
While it is true not that all of the 1960 're-issued' iridescent glass made by the Imperial Glass Company can be found by the collector of true Carnival Glass dating back to the original period, there are some pieces to be found. This vase appeared again on the market in the 1960's, with a slightly different shaping from the original — the top being widely ruffled. The pattern itself is identical with that shown here, and we believe this was an Imperial pattern.

This vase was seen only on a deep rich marigold, typical of the ware of the early period, with good iridescence both inside and out. The collar base is 3¼" in diameter, with a many-rayed star figure

pressed into the under surface. It stands ten inches high, and the measurement across the widest point is 6½ inches.

ED GAIDA  
Victoria, Texas

### URN VASE



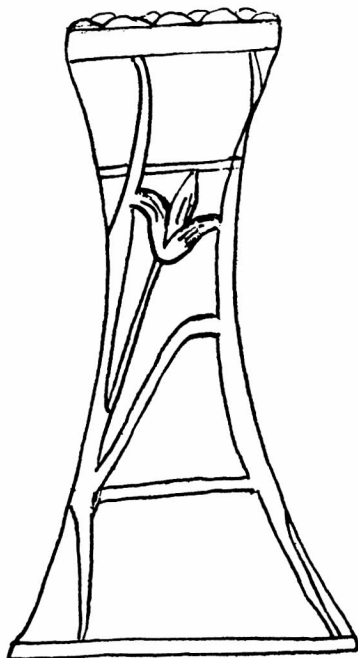
The original use of the various bottles known in Carnival Glass has usually been easy to determine — either because the lettering molded into the glass has told us so, or because a little patience turned up a bottle complete with the original paper label. Not so, however, with some of the other shapes. For example, so far no one has come up with an original of "Humpty-Dumpty", shown in Book 4. Nor have we ever found "Golden Flowers", shown in Book 6, either with a label or with the original contents.

However, we again believe that the piece shown here was made as an attractive container for some grocery product — obviously liquid, as the small opening could hardly have been expected to accommodate anything else. In all probability this liquid was vinegar, as the company marketing White House vinegar is known to have used some colored glass containers with sales-appeal during the years.

We have seen this Urn in both marigold, dark and light, and in frosty white. All have been the same nine inches tall. The small triangle

shown has been molded on the bottom, and on the particular one shown the number 7 was also found. Both of these items are reminiscent of some of the Treebark vases found occasionally. The maker has not positively been identified, but would seem to have been one of the glass companies specializing more in containers than in Carnival Glass, as such.

### WOODLANDS



Made after the same fashion as the Estate pieces shown in this section, the most appealing small vase sketched here again has all of the pattern smoothly raised from a background that is uncluttered by detail. There is no stippling present here, and no ribbing nor flourishes.

The simple flower design is graceful and well balanced. There are three of the single flower sprays around the body of the vase, and three mold lines can be seen. The only color on which we have seen this was a deep rich marigold, the iridescence being quite heavy and clinging most effectively to the raised design.

This vase measures  $5\frac{1}{4}$  inches in height. The base is  $2\frac{3}{8}$  inches in diameter; the top, exactly 2 inches. The glass is of usual weight and thickness, and there is no possible way to determine its maker.

MRS. GLEN VANZANTE  
Sullivan, Indiana

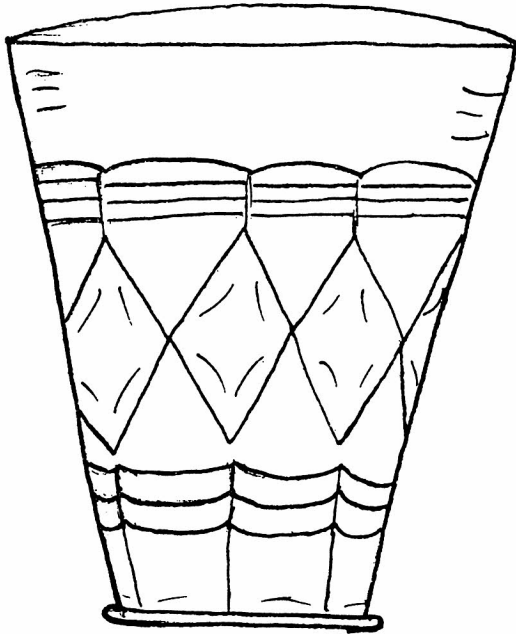


## SECTION II

### GEOMETRICS AND NATURALISTICS

Banded Diamonds  
Beaded Stars Variant  
Beads and Bars  
Diamond Checkerboard  
Fentonia Variant  
Fenton's Basket  
Frosted Buttons  
Heavy Hobnail  
Heavy Web  
Heisey's Panelled Pattern  
Holiday, Northwood's  
Ice Crystals  
Lea Variant  
Lustre Flute, N's  
Millersburg's Gay Nineties  
Millersburg's Prisms  
Pin-Ups  
Prayer Rug  
Pretty Panels — Northwood's  
Rex  
Ruffles and Rings, N's  
Stream of Hearts  
Swirl — Northwood's

## BANDED DIAMONDS



For some reason, unknown to this writer, tumblers of ornate patterns such as the famous Peacock at the Fountain made by the Northwood company (Book 1) or the Butterfly and Berry ones from the Fenton Company appear with far greater frequency than do those having a more simple design.

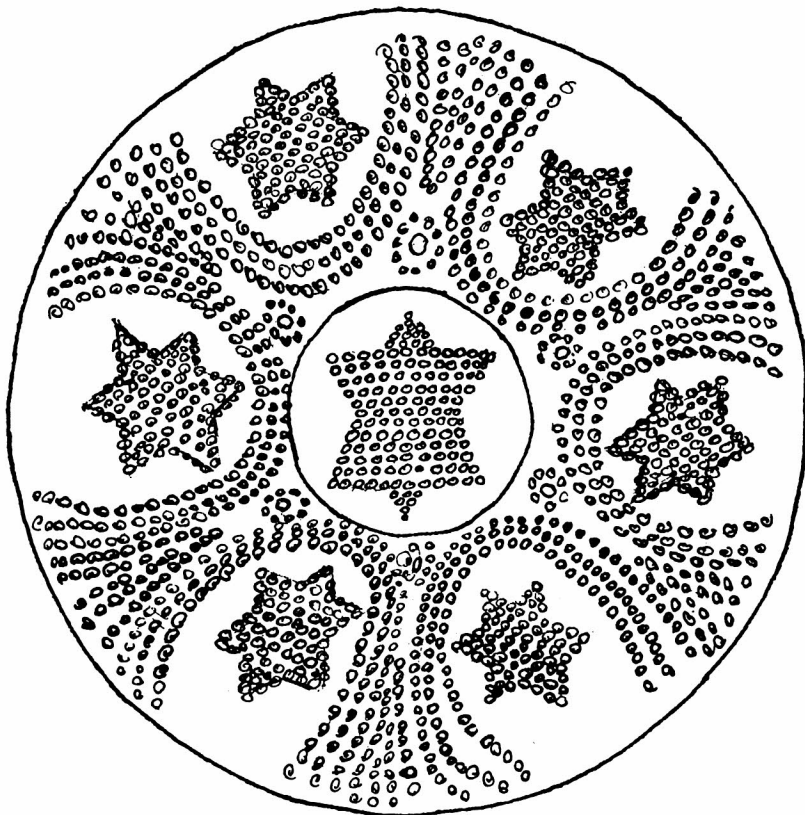
Perhaps the housewife of the early 1900's preferred her glass to have both color and interest of pattern. The whole field of American pressed glass passed through various stages, in which for periods of years the very simple designs were favored. These then gave way to a demand for ornate fruit and flower patterns — from which period many of the better-known Pressed Glass patterns date. These in turn declined to make way for intricate patterns imitating cutglass. And in turn the public demand turned to the severely plain.

Suffice it to say, that without the depth of color in the glass itself and the play of heavy iridescence both within and without, this tumbler would have little to distinguish it from myriads of others. However, it is of heavy, sturdy weight. The base color seen has been only a deep rich purple, and the play of colors across the surfaces has been excellent.

This tumbler is of almost-standard size —  $4\frac{1}{2}$  inches high, with a top diameter of  $3\frac{3}{8}$  inches. Resting on a collar base of  $2\frac{1}{2}$  inches, it carries a raised star figure of many rays on the underbase.

BRYAN GENTRY  
Hobart, Oklahoma

## BEADED STARS VARIANT



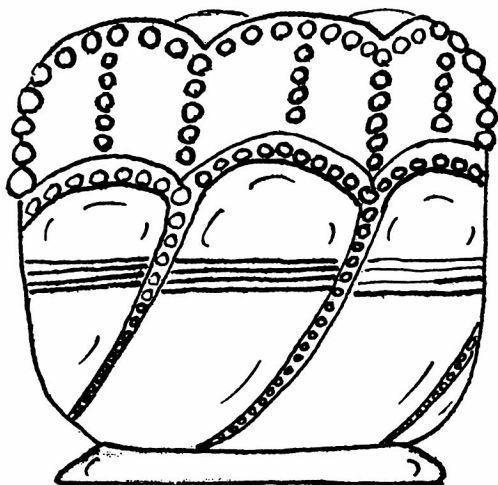
The essential elements of this pattern are those also to be found in the Beaded Stars pattern shown in Book 5 of this series. These consist of the large six-pointed stars formed by the use of tiny beads, and the small 'bull's eyes' surrounded again by the ring of beads. However, the remainder of the glass surface is left smooth in the former pattern. Here the center of the bowl also carries a large star figure. In addition to this, there are swags of beads in rows between the stars themselves.

The use of beading is in itself not uncommon, as we have several Carnival Glass patterns using these — among them the Northwood "Beads". But to have an entire pattern formed by this method is so unusual that we feel there is no possibility of the collector mistaking this one for any other. We believe this to have been an Imperial Glass Company pattern from the original era of Carnival Glass production.

The only color seen on this pattern has been marigold. The shape is a dome-footed bowl some  $8\frac{1}{2}$  inches across, with two opposite sides pulled up to a height of  $3\frac{1}{2}$  inches. All of the pattern is raised on the exterior of the bowl only.

FRANK L. WEBBE  
St. Louis, Missouri

## BEADS AND BARS



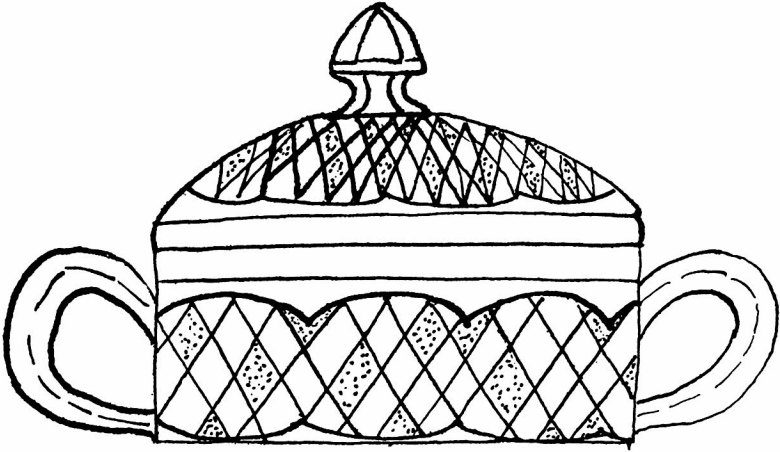
Combining several rather well known designs found in the clear pressed glass field, this particular design is not common in Carnival Glass. Shown here is the spooner from the table set.

Perhaps the closest cousin to this is the Barred Oval pattern made by the U.S. Glass Company in the 1880's. This was a rather popular pattern in its day and was made in a wide range of shapes. Collectors of pattern glass some thirty to forty years ago had little trouble in adding at least one example of this to their cabinets. The pressed pattern lacked the beading present here, however. And the Barred Oval is completely unknown in iridescent glass of any color.

The spooner shown here is rather wide and sturdy. It carries nine of the beaded large barred swirls around its surface. Measuring four inches at the widest part, it stands three and three-fourths inches high. The collar base upon which it rests is two and three-fourths inches in diameter, and a whirling star figure of twenty-three rays is impressed into the base. The iridescence appears on the interior only. This has been seen in two colors — marigold, and a most appealing clambroth.

MRS. PAUL McGEE  
Mendinah, Illinois

## DIAMOND CHECKERBOARD



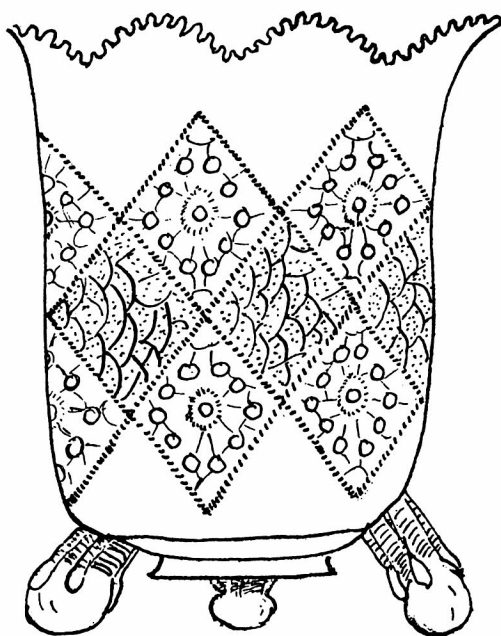
Not only is this piece unusual in pattern, but in both size and shape. Measuring a full seven inches across the handles, it is only four and one-half inches high. This would make it a rather awkward size for a covered sugar from a regular table set, and we believe it was intended either for small candies or for lump sugar.

In iridescence this, too, was unusual. The base glass was of deep marigold, but the iridescence appeared only on the inside of the base, and the outside of the lid. Such combinations are far from common in covered pieces of Carnival Glass.

All of this pattern is raised, and the stippling is fine and appears as shown. A rayed star of twenty-four lines is pressed on the underside of the base. All features indicate this to be from the early period of Carnival Glass — probably about 1914.

HOWARD BATTIN  
Columbus, Indiana

## FENTONIA VARIANT



May we suggest that the reader who is not familiar with the original Fentonia pattern, look for this in Book 3 of this series. Following our custom of attempting to be as useful as possible in these books, we have again given a different shape from that shown on the original pattern.

The sketch is of the spooner from the table set. And having observed the Fentonia spooner, we can assure you that this is not the familiar adaptation of a pattern from one form to another. Both do have the ball-and-claw feet, of course, and the serrated top edge. But the pattern used on the body is quite different here.

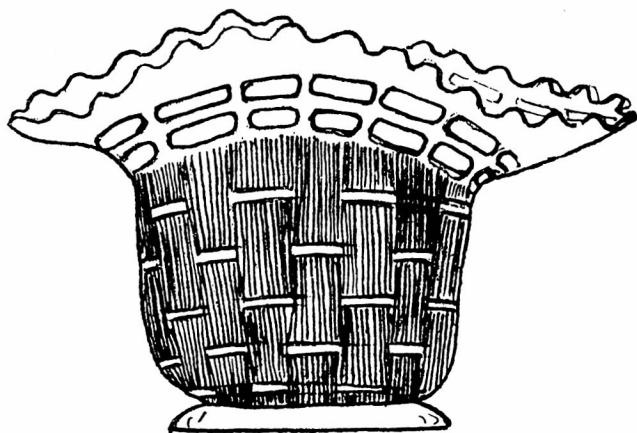
As does the previous pattern, this again combines two of the better-known Fenton 'filler' devices. These are the small spiderweb, and the lapping scales. Scale Band in Book 3 is an outstanding example of the later device, also found on the famous Orange Tree design. Both Captive Rose and Persian Medallions, found in Book One, employ the small web device.

Here the diamonds which are filled with these motifs are separated by a definite cable, not true of Fentonia itself. And here we have the scales stippled, while in the other pattern they are left plain.

The sketch was made from a marigold piece, but since the 'mother' pattern to this one is well-known in deep blue as well, it is quite possible that Fentonia Variant also exists in other colors.

F. H. BAGBY, JR.  
Virginia Beach, Va.

## FENTON'S BASKET TWO — ROW OPEN EDGE



In the first book written solely about Carnival Glass, which we published in 1960, we showed a small inset of the pattern as it appears here. That sketch had been made from a basket having the Blackberry pattern on the interior.

After some eight books and thousands of pieces later, it seems desirable to show the shape alone of this famous design. This was evidently regarded as one of the more useful molds, shapes, and patterns by the Fenton company.

Not only can these small pieces be found exactly as shown with the top edge flaring out to a width of  $5\frac{1}{2}$  inches, but many, many variations of this top edge are in existence. The entire edge can be found flattened out to stand like a stiff little collar. It may be found deeply scalloped. It may be found with one side standing up — the other pulled down. Occasionally the entire basket has been flattened out to make a shallow bowl, with edge standing straight up or again, scalloped. We have seen one of these in a lovely Pastel Blue, which had been put into a silver holder while the glass was hot, and therefore could not be separated without breakage.

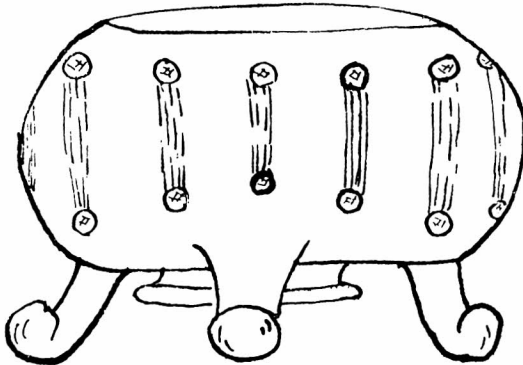
The vast majority of these baskets were made in the vivid shades, marigold, deep blue, or emerald green being the most common. Not many seem to have been produced in the pastels — although both Pastel Blue and Pastel Green are not unknown. Color-wise, the most outstanding of these is the true Red Carnival. Fenton also used this same design to make plain red glass, non-iridescent, and we must again caution that these are not Carnival Glass, and have no place in a Carnival Glass collection — however attractive they may be.

The vast majority of these baskets are not patterned on the interior. The Blackberry already mentioned is an outstanding exception to this. However, this shape and design were widely used by the glass company

to make the very popular advertising pieces. On these, the lettering was added to the mold in the inside of the center base. Several versions of these exist, advertising various firms, usually in the Southeast. Very probably these were given away as promotion items. Marigold seems to have been the favorite colors for these pieces.

Not so readily found are plates in this pattern, but they do appear occasionally. Again, an occasional piece with a 3-row open edge is not unheard of, but the version shown here is the one most often seen.

### FROSTED BUTTONS



Like the pattern called "Balloons" in this same book, the design shown here is a most unusual one. The shape in the sketch is very much like that of the Northwood Grape Centerpiece bowl, except that the upper edge is smooth rather than fluted. However, this is a rather large piece, being a full ten inches wide at the largest part. It stands just over five inches high on three feet, of the 'curled knob' type — so called.

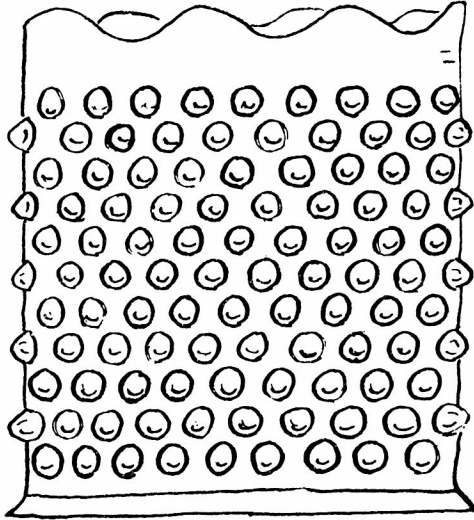
As on many footed bowls having been made by the Fenton company, the center portion carrying the collar, is quite deep, and as shown, it extends down noticeably from the body of the bowl.

The sides of the bowl, both inside and out, have an acid finish, and both are highly iridescent. The pattern covers the outside only, and as shown consists of a series of round frosted circles joined vertically by several thin parallel lines. These groupings vary in length as they go around the bowl.

This finish is typical of the type of Carnival Glass bearing no pattern, or at most some very simple design, as it was made by the Imperial Glass Company and called by them "Imperial Jewels". However, they had no monopoly on this finish, and both the Northwood Company and the Fenton firm made many pieces with the same general appearance. Some of these are indeed marked with the famous N, while the Fenton pieces can be identified only by those who have a good working knowledge of the Fenton patterns and products.



## HEAVY HOBNAIL



The story of some of the names and terms used in the pressed glass industry in America would make a fascinating study for some researcher. Here is a good example of the way in which a particular term evolved from one meaning into something quite different.

As we think of 'hobnail' now, this piece shown here is a perfect example. To the modern collector, the word means rows of small solid glass protuberances rising from a smooth back surface.

However, as late as 1894, the name 'Hobnail' referred to a quite different pattern. Not only was this title used to refer to what we now call 'Cane', but it also on occasion meant the very familiar 'Daisy and Button'. In the field of American pressed glass, there are at least sixteen different versions of the Hobnail as we now use the term.

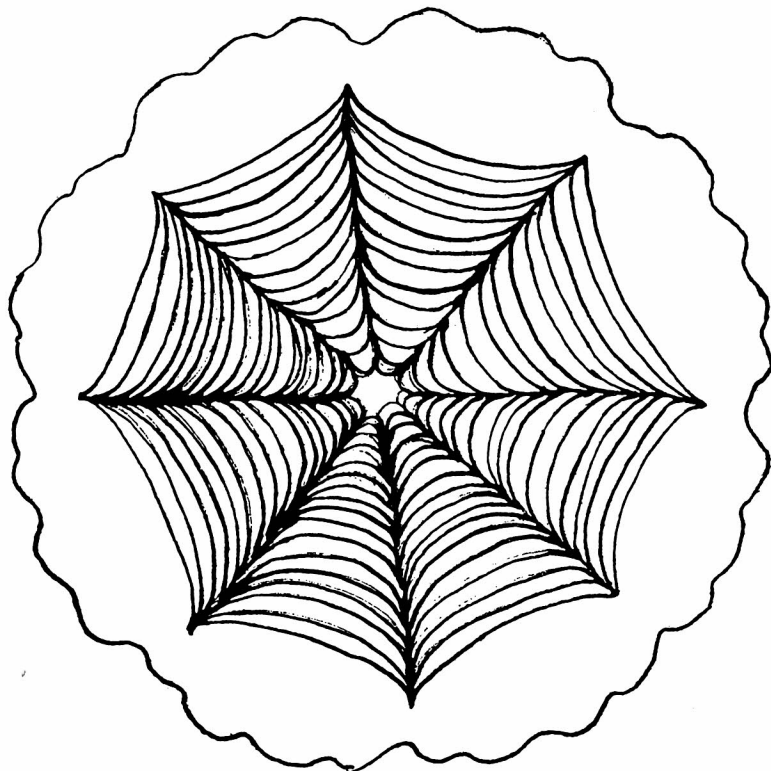
The Heavy Hobnail shown here is quite different from the other two varieties found in Carnival Glass. One of these others has a stippled background, and is known as Hobnail Soda Gold. The other does indeed have hobs and a smooth background, but the hobs are large and widely spaced. See Book 5 for this type.

Here, as shown in the sketch, there are eleven rows of hobs. This particular piece is  $7\frac{1}{2}$  inches high,  $5\frac{1}{2}$  inches wide, and has been seen on a frosty white. The iridescence is on both inner and outer surfaces.

We believe this particular piece to have been used in a barber shop, possibly to hold combs. A most unusual piece.

HERBERT RIPLEY  
Indianapolis, Indiana

## HEAVY WEB



Shown here is the entire surface of a large, heavy true plate. Unlike many Carnival Glass patterns, we have seen this only on one shape, in one color. Peach Carnival Glass has been the only color seen. For those not familiar with this term, its wide-spread usage has come to mean that type of glass having a marigold interior — usually highly iridescent with a soft satin finish — and a milky white edge. Often this white overlay-effect runs over onto the back of the piece to some degree. Its use was not confined to any one shape. Compotes, vases, bowls, Bon-Bons, footed card trays, plates, and other forms can occasionally be found in this color.

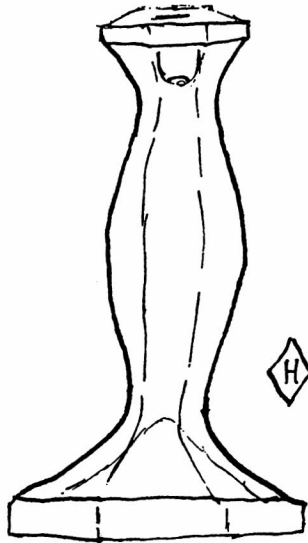
A great many of the Carnival Glass plates fall into two main categories, size-wise. First, there are those of the modern saucer type. These are generally between six and seven inches. Then is the very popular eight to nine and one-half inch size. The majority of the Northwood plates come in this latter category. But the patterns available to the modern collector in any plate more than ten inches in diameter are few indeed.

Thus, this particular design should be in demand among those who specialize in plates. The only ones seen have been a full twelve inches

across. The glass is of heavy weight. The Web is raised, and holds the various tints of the iridescence with a striking effect. The marigold has been deep, and the finish a soft satin.

MRS CHAS. WILLRETT  
De Kalb, Illinois

### HEISEY'S PANELLED PATTERN



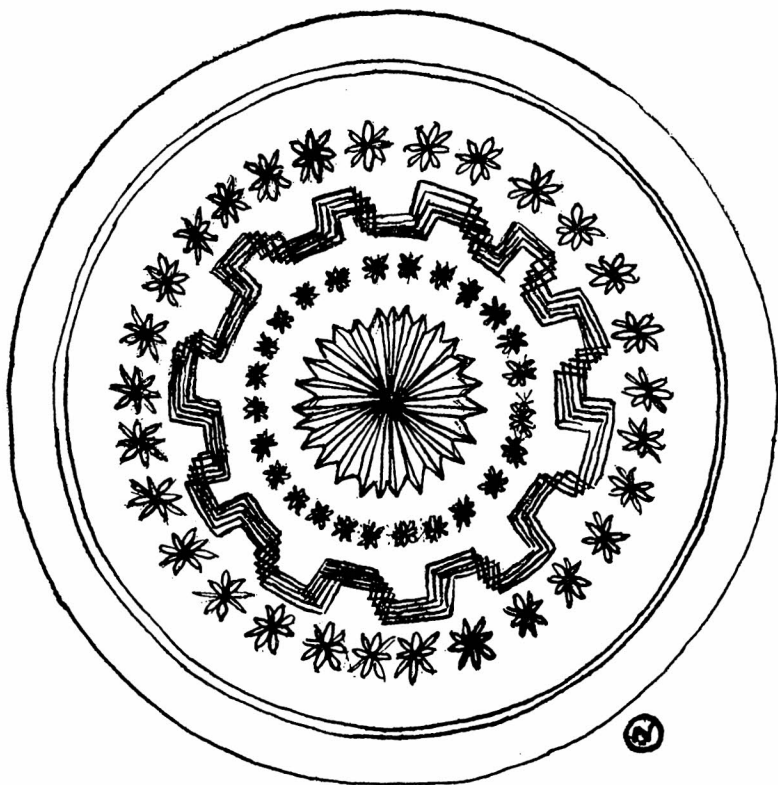
Distinguished only by the trade-mark shown with the candlestick above, this simple piece of Carnival Glass has a grace of line that might fit in with any collection. We have not had an opportunity to see these in any wide range of colors — those in the pastel grouping being predominant.

The H-in-diamond trademark was used by the Heisey Glass company as early as 1905, but we seriously doubt that this piece has that much age.

This is a rather small piece, as Carnival Glass candlesticks go, being only 4½ inches in height. Again, we do not believe this was part of an entire line of this pattern made in iridescent glass, although it is possible that a few other shapes were so produced.

MRS. M. THOMPSON  
East Meadow, N. Y.

## HOLIDAY, NORTHWOOD'S



The discovery of a Northwood pattern so far unlisted is always of great interest. This most unusual pattern is also found on a shape unique among the Northwood products listed in the field of Carnival Glass.

Sketched is a deep marigold tray, of rather heavy weight. All of the pattern is raised, and appears on the underside of the piece. Even the many-rayed center motif is raised, rather than being pressed into the glass, as usual.

The Northwood trade-mark is also raised, and this alone is 'top side' of the tray. The outer rim is well raised from the flat center, and this would appear to be a most useful piece. The exact purpose, if indeed there is one apart from those to which a tray would normally be put, is unknown.

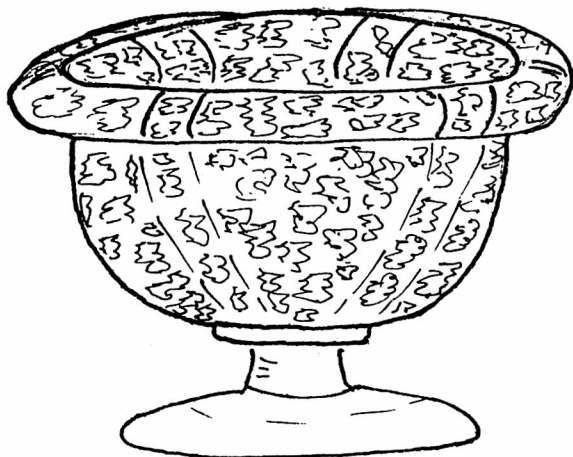
The total diameter is ten and three-fourths inches; the center diameter is nine inches. This would seem to rule out its use as a companion piece to a water set. We have never seen nor had reported to us any variety of wine decanter or glass in any pattern even remotely resembling this. It would seem too large for use as a condiment tray. It has been suggested that perhaps there was a dome top for this —

making of it a type of cake display piece. However, this shape is likewise unknown in any Carnival Glass of any color, of any pattern, from any company. And so, it remains a puzzle.

In any event, this is an attractive and well-designed pattern, and properly displayed, this tray could add a great deal to a collection of large plates.

MRS. B. L. NEWMAN  
Merrillville, Indiana

### ICE CRYSTALS



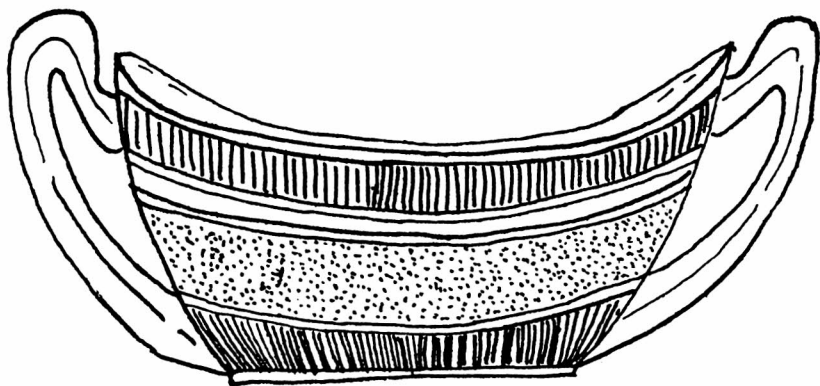
The small piece shown in this sketch could have been an individual salt, but since the days of Carnival Glass antedated the general use of the shaker instead of dip, it seems more likely that this was intended for use with mints or nuts.

This type of rather unusual appearance is known in several of the pastel shades of Carnival Glass. However, this particular piece was on clear glass. The 'crystals' effect was apparently created by the use of some acid treatment. These small irregular raised and frosted figures are on the interior of the bowl, and give the general effect to the piece of being White instead of Clear Carnival Glass. In addition to these raised figures, there are also four groups of small raised panels again present on the interior only. This type of simple pattern can be found not only on the Imperial Jewel pieces, but also on both Fenton and Northwood products having the acid finish.

Ice Crystals does not appear in any great quantity, nor in any wide range of shapes. We have seen only this small piece, a larger stemmed bowl, and one candlestick.

MRS. D. H. RAINS  
Waco, Texas

## LEA — VARIANT



Although it is quite possible that the piece sketched here is in reality only another form of the regularly named "Lea" pattern, there are several differences that make it seem advisable to list this as a Variant of the pattern. We do not ordinarily approve of this easy method of disposing of an unlisted pattern, for we feel that too often it only creates confusion to have patterns so-called, but when two designs are nearly identical, it seems foolish to dream-up some fancy name for one or the other.

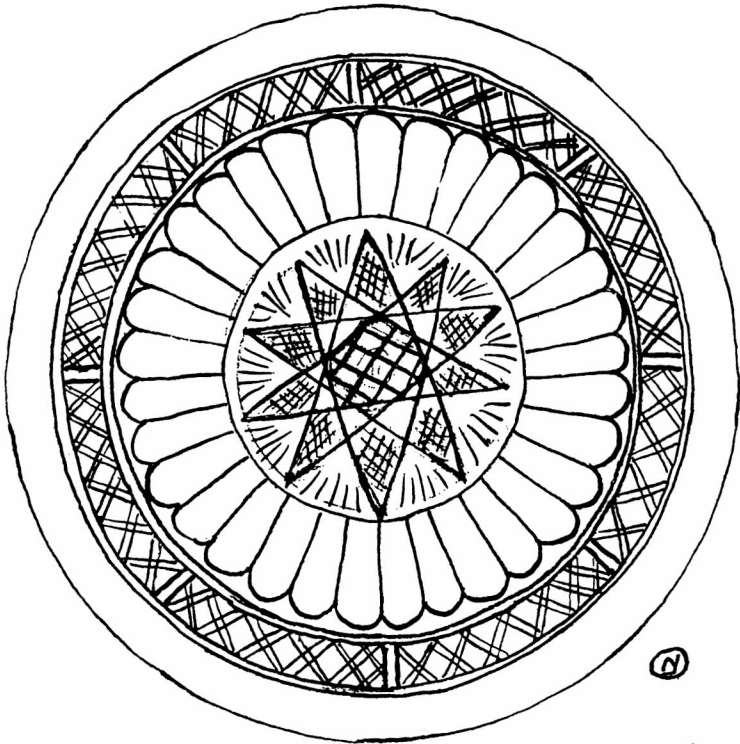
All of the shapes we have seen in the Lea pattern were footed, to point out only one difference. As shown in Book V, these are not the ball and claw feet found on Fentonia or Butterfly and Berry, but still they are small little balls of glass. Here, of course, we have a flat shape, resting only on the usual small collar base.

Lea pieces, while having the same two bordering bands of fine ribbing, and a center panel of stippling, also have this center band divided by raised narrow ribs — a feature missing here. The handles known on Lea pieces are rounded and curve outward from the body of the pieces, in quite a different manner from these. Again, the raised flower pattern which is found on the interior of the base of Lea, is missing entirely on this Variant. The only base similarity between the two versions, is the many-rayed star impressed on the outer base — a very common device in pressed glass of all kinds, and not peculiar to any type, any pattern, nor any maker.

The piece sketched is like a small boat, being  $7\frac{1}{4}$ " long across the handles, 4" across at the widest point, and  $2\frac{3}{4}$ " high. The base is oval-shaped, and four mold lines are visible. The only color seen in this has been marigold, with both inner and outer surfaces iridescent.

CARL SHAFFER  
Ft. Wayne, Indiana

## LUSTRE FLUTE



This is one of those simple patterns, that because of its very lack of 'fussy' detail seems to be a little difficult to recognize when it is found on certain shapes.

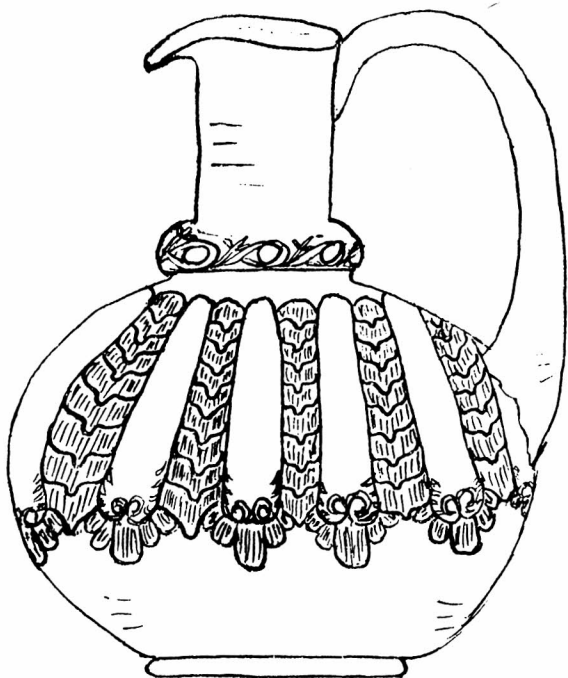
In Book One of this series we showed this as it appears on a punch cup. Many times over the years since that book appeared we have been sent unlisted pieces — these proving to be simply the Hat-Shape in the same pattern. While we do not believe that Northwood produced a wide range of shapes in this particular design, still it appears often enough so that the collector as well as the dealer needs to know just what the proper name is.

So we show here the pattern as it looks on the outside of a small deep berry bowl. The main features are the concave panels with curving ends, and the border band of either fine lattice work — as here — or this band may carry a fine waffle-type of motif. The star center we have not shown before, and it appears as shown in the center of the collar base.

None of the pastel colors has been seen in this pattern, and curiously enough, more of the emerald green than any other of the vivid shades seems to have been made.

FRANCES CLARK  
Rensselaer, Indiana

## MILLERSBURG'S GAY NINETIES



Not only are Water Sets as such seldom found in collections of Millersburg Glass, but this handsome pitcher has several unusual features to recommend it to the lover of any type of pressed glass.

This, more than many other patterns, illustrates the high degree of artistry often present in the best of Carnival Glass. The design is ideally suited for the shape upon which it is found. The long oval 'teardrops' are highly rounded, and their smooth surface presents almost a mirror-like effect. Alternating with these are patterned panels, all of the motifs of which are also raised. Encircling the body of the pitcher as they do, the appearance is most striking. There are twelve of the mirror panels in all. These are slightly reminiscent of the smaller smooth motifs found in the Perfection Water Set — shown in Book 6.

On the interior of the pitcher, the mirror panels are concave; the pattern panels are convex. This feature not only gives an added depth to the coloring, but also gives a weight and stability not usually present in bulbous pitchers.

The band of scroll figures at the division of neck and body is solid, and again well-raised. This is almost a unique feature among Carnival Glass pitchers. One will find several of the Fenton pitchers having a double band of figure work at both the upper and lower edge of the neck — such as that present on the Bouquet piece. These, however, are concave on the interior surface.



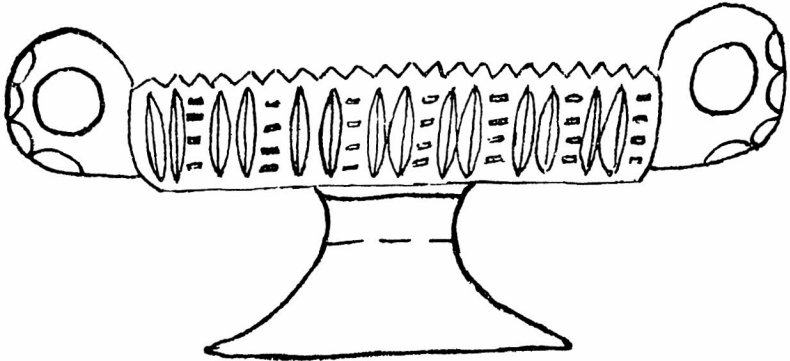
Note as well, the rather unusual appearance of the pouring lip on this piece. It is extended as is that of the Millersburg Marilyn pitcher — for which see Book 6, although not at such an exaggerated angle.

The applied handle on this pitcher shows again the 'extra mile' which many glass workers of an earlier day were willing to go. The upper touch has a leaf veining, and the lower is scalloped and suggests a flower or leaf shaping. This is, of course, of solid glass, and required a hand process.

We have seen this only on a deep amethyst. The clarity of the base glass and quality of iridescence were typically 'rhodium', as the Millersburg firm christened their Carnival Glass. The particular piece shown came out of an Old Order Amish household" in Ohio, and is only the second reported in the pattern.

JOE OLSON  
Kansas City, Missouri

### MILLERSBURG PRISMS



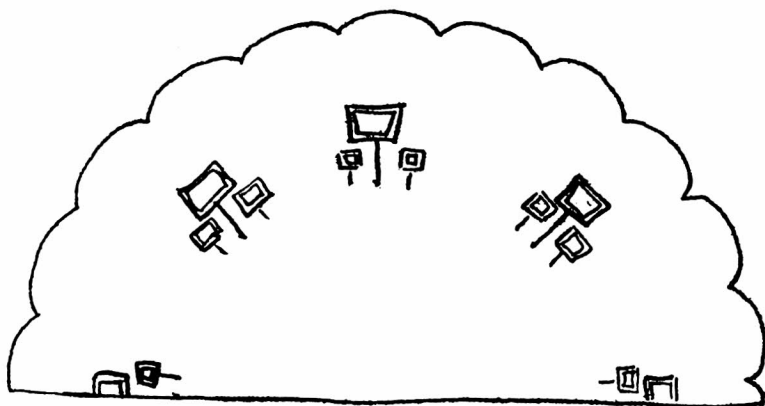
Shown in this sketch is a most unusual piece of Carnival Glass whose origin seems to have been the Millersburg factory. Not only does this glass show the typical clarity, but the iridescence has the usual brilliance we have learned to associate with most of the products of this firm.

Once again, we have an intaglio exterior pattern. This one is deeply pressed in, and the edges are more nearly sharp than we find on many pressed glass pieces.

This shallow little compote measures seven and one-fourth inches across the handles, and stands two and one-fourth inches high. The handles have a series of shallow thumbprints up the outer surface, and show a mold line running vertically along the length.

We have seen this piece only on amethyst, and the iridescence is to be found only on the inside of the bowl. An ornate star figure formed of diamond-point is under the base, and a large many-rayed star is pressed in on the underside of the compote body.

## PIN-UPS



This simple, clean pattern is quite unique in the whole field of pressed glass. Its counterpart is unknown in either clear or colored pattern glass, nor have we ever met it in custard or any of the milk-glass pieces.

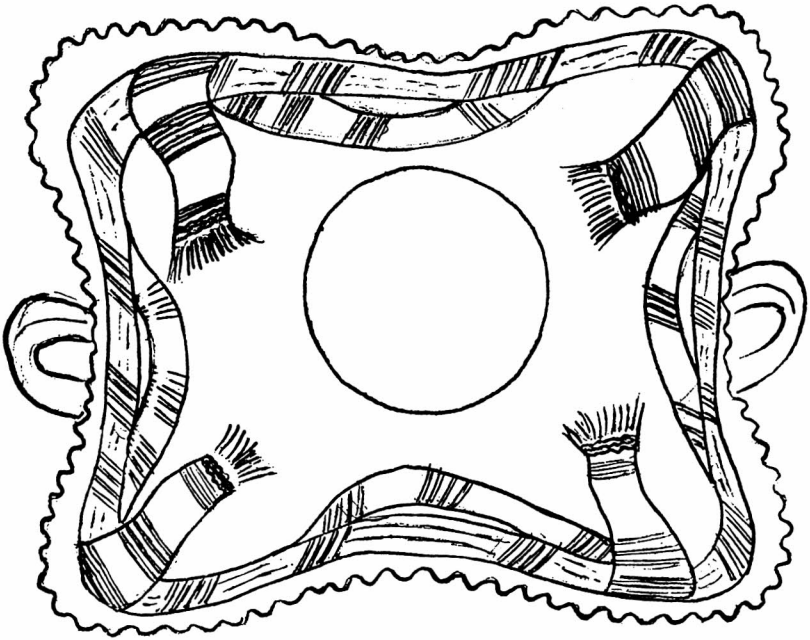
Exactly what these small figures were meant to portray we can only imagine — if, indeed, any particular object was intended. Often geometric designs were created only to please, not to portray. These small groupings might suggest the Hat-pins so popular in the early 1900's. They could just as easily be representations of the fancy 'stick-pins' used by the well-dressed male of the same period. Each collector can 'pin-point' the reason for the 'Pin-Ups' to please his fancy.

Surprisingly enough, this is not found as an exterior pattern, as one might expect. Instead, the groupings are evenly arranged around the interior surface of a rather large shallow bowl. The pattern is well raised, and the glass itself is of heavy weight. On the exterior is only a line of five very slender threads running around the top edge, some  $\frac{3}{4}$ ths of an inch from the scalloped edge.

We have seen this pattern only on very dark purple. The bowl is  $8\frac{1}{2}$  inches in diameter. It rests on a collar base of  $4\frac{1}{2}$  inches, which has thirty-two rays pressed into its surface. Excellent iridescence covers both in and outer surfaces of the bowl.

LESLIE WOLFE  
Villa Grove, Illinois

## PRAYER RUG



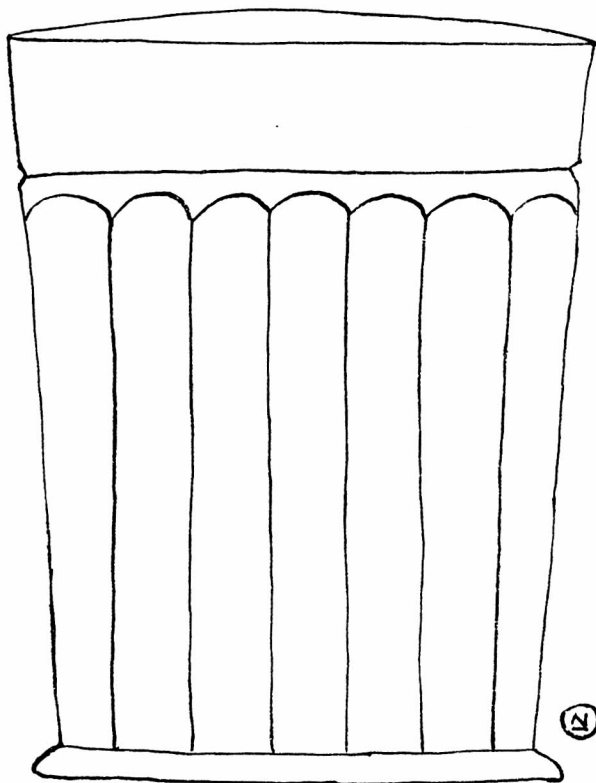
The small, flat two-handled shape known as a Bon-Bon was a favorite shape of the Fenton Art Glass Company. Many of their Carnival Glass patterns were used on this form. Among the better-known of these are "Butterflies", "Birds and Cherries", and "Persian Medallions".

Although the pattern shown here is thought to exist on several other shapes in Custard Glass, the Bon-Bon shown here is the only one known in Carnival Glass.

Not only is this a design so unique as to be unmistakable, but it has been seen only on an unusual color. Like the Peach Carnival, this has a deep marigold color and iridescence on the interior surface. However, instead of the chalky white found on the edge and back of the peach variety, here we have a solid edge and backing of the yellowish custard glass itself.

The Fenton Art Glass Company was not one of the largest manufacturers of Custard, but stands very near the top in its production of Carnival Glass.

## PRETTY PANELS — NORTHWOOD'S



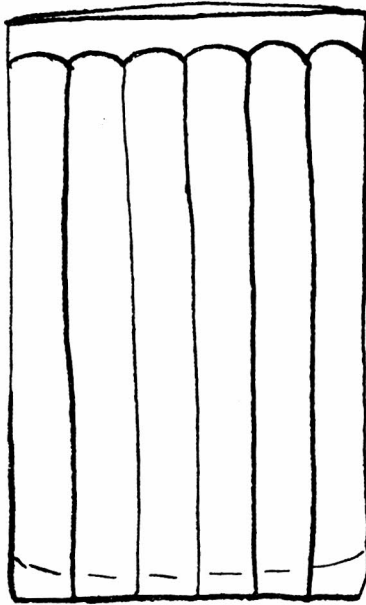
The Carnival Glass pattern called Lustre and Clear (Book 1) has as its distinguishing feature raised ribs always on the interior of the pieces, while the exterior surface is smooth. And so it is with this tumbler having the Northwood marking on the interior of the base.

However, beside the marking here we also have a deeply indented band near the top, with v-edges. In addition, the particular tumbler sketched had a rather attractive simple fruit pattern painted on the exterior on one side, in a spray effect. Whether this was done in the factory, or at home as so many of them were, we cannot say.

This is not quite standard size for Northwood tumblers, being  $4\frac{1}{8}$  inches high. The top diameter is  $2\frac{3}{4}$  inches, and the collar base upon which it rests is  $2\frac{1}{2}$  inches. The glass is of medium weight, marigold in color, and all of the iridescence is on the interior of the glass. Very possibly the pitcher of this set will be found without the trade-mark, as are several of the better-known Northwood pitchers. There are twenty of the raised panels around the tumbler.

MR. & MRS. ED GAIDA  
Victoria, Texas

## REX



Despite the absence of any trade-mark, we believe this sturdy tumbler is the regular water glass from the pattern carrying the name given here. This design was first produced in 1894 in clear glass only. From the shapes offered it is believed that this entire line was intended for use in drug stores. Such pieces as a 'Tall Straw Holder with Cover' and 'Banana Split' are listed.

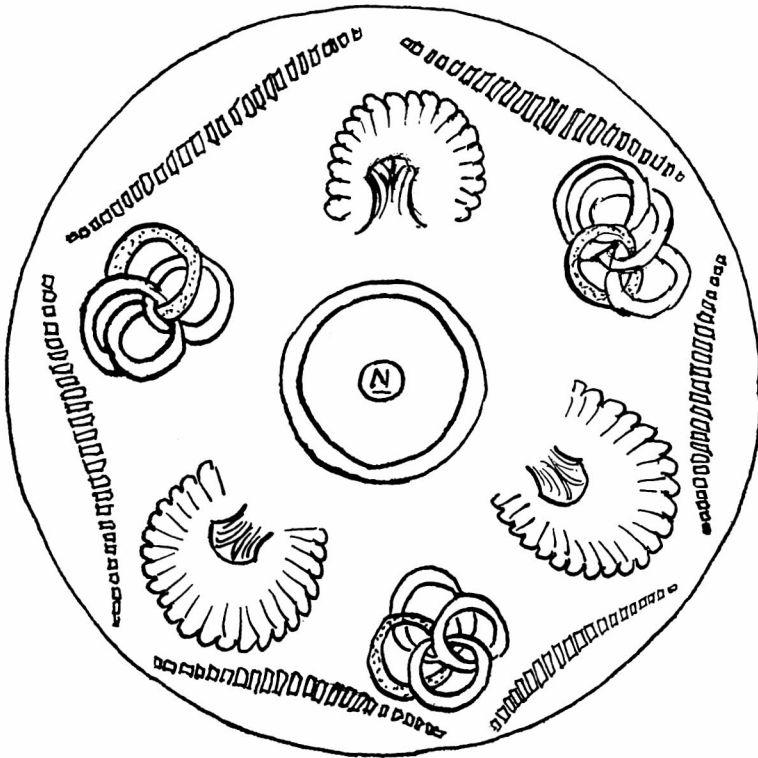
Rex was advertised by the McKee Glass Company. Their trade-mark, in use from about 1908 to 1915, was "Pres-Cut" inside a circle. We know this company was not one of the large Carnival Glass firms, but we have identified a few other patterns as having been made by glass factories not primarily famous for their iridescent glass.

The tumbler shown here has twelve panels around the outside, and has been seen only on good rich marigold. The iridescence has been on the inside of the glass. It stands three and five-eighths inches high, and is cylindrical — measuring  $2\frac{3}{4}$  inches at the top, and  $2\frac{1}{8}$  inches at the base.

Pitchers of this pattern have a deeply impressed vine pattern running the length of the molded handle.

MRS. CHAS. WILLRETT  
De Kalb, Illinois

## RUFFLES AND RINGS



Although this has never been seen used as the dominant, or interior, pattern, we have received many requests to classify the design. It is plainly seen in some old advertisements of the Jefferson Glass Company used both inside and out on footed bowls, but the glass shown is not iridescent, but of the colored and opalescent type.

This rather vague relationship between the Jefferson company and a few of the Northwood patterns has appeared before to tease the student of Carnival Glass. Possibly some of the molds were sold to the Northwood firm, after the Jefferson company moved to W. Virginia from the original Ohio site. Possibly a mold-maker or designer decided to "seek employment elsewhere". In all probability we will never be certain. Northwood's Vintage and another pattern looking very much like Fine Cut and Roses both appear in opalescent glass in the Jefferson ads of the same date — this being after 1907.

However, in Carnival Glass "Ruffles and Rings" has been used as the exterior pattern combined with only a few of the better-known Northwood interior patterns. It is most commonly seen, perhaps, on Wishbone footed bowls and plates. The trade-mark is almost always present. The small fan-type shapes are around the scroll feet as shown.

## STREAM OF HEARTS



In 1961, when the first edition of our pattern Book Two first was published, we were severely castigated by a collector for the name "Heart and Vine" given to the pattern under that title in that book. We were happy to be able to report to the correspondent that the name was not original with us, but seemed to have been in fairly general useage in regard to the pattern for several years.

We then called attention to the obvious fact that in many ways it bore a resemblance to the foliage found around the animal figure on the Panther pattern, already shown in Book One, and known to be a Fenton pattern.

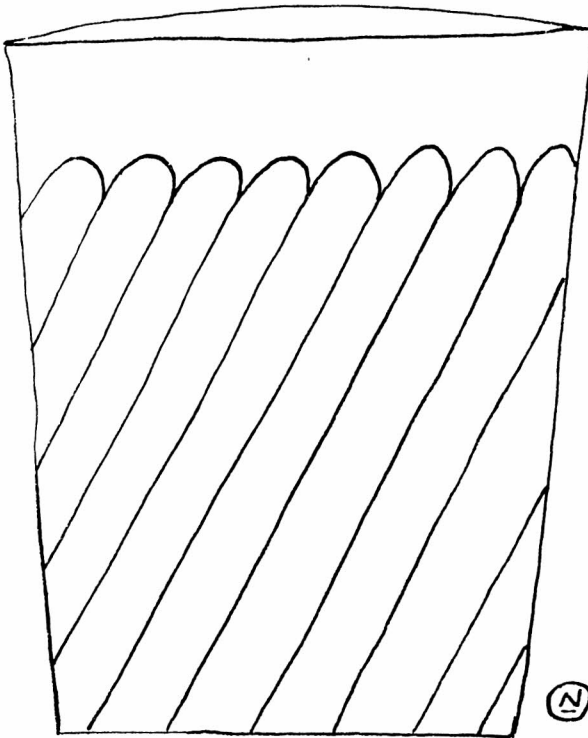
"Stream of Hearts" joins several others in this same general area. Again, this is a Fenton pattern. Again, it features the heart-shapes against a filler of small motifs somewhat resembling embroidery stitches. Perhaps the closest relative to this design is Hearts and Trees (Book 5), but in grouping it is nearly identical to the Fan-Tail shown in that same book. Our original critic said very possibly this was intended to represent the 'eyes' on a peacock's tail, and with that we cannot argue.

"Beauty is in the eye of the Beholder", is an old saying with a great deal to recommend it — and so are both Hearts and Peacock Tails, one presumes.

At any rate, "Stream of Hearts" is an unusual pattern, and one rather difficult for the collector to find. It occurs as the inexterior pattern on open stemmed compotes using Persian Medallions on the exterior of bowls, stem, and base, and can be found in a variety of colors. All of these are customarily iridescent both inside and out.

ARTHUR SOUCY  
Lewiston, Maine

SWIRL — NORTHWOOD'S



The listing of any Northwood Carnival Glass pattern, be it simple as is this one, or elaborate, is always of interest to collectors. Some of his patterns, such as Stippled Rays (Book 1) have the famous trademark as their most distinguishing feature. Others, like the Peacock at the Fountain or Singing Birds are so well known that the marking is almost unnecessary except to the very beginner in glass.



The tumbler sketched here is on a deep, rich marigold. All of the pattern is raised on the inside of the glass, as is the iridescence. The trade-mark is raised on the interior of the base. We have not seen the pitcher to accompany this. The glass, however, is sturdy and obviously made for use. It measures 4 inches high, and has a base diameter of  $2\frac{1}{4}$  inches. The top width is 3 inches.

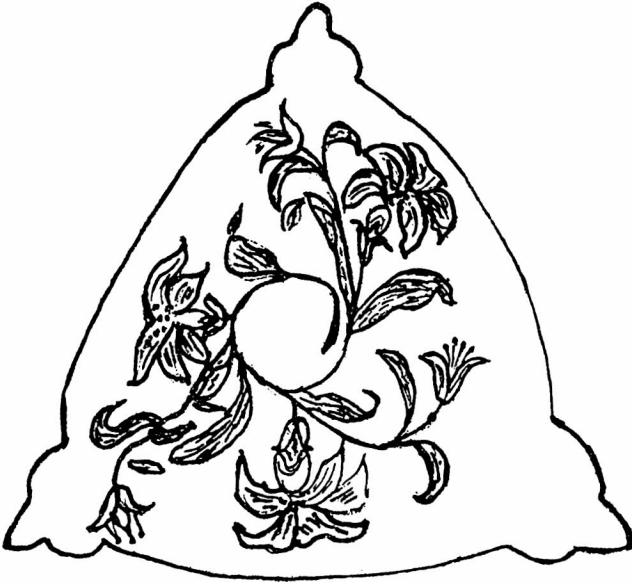
MR. & MRS. ED GAIDA  
Victoria, Texas

### SECTION III

#### FOLIAGE, FLOWERS, AND FRUIT

Amaryllis, Northwood's  
Arcadia Baskets  
Bubble Berry  
Dotted Daisies  
Elegance  
Five Hearts  
Flannel Flower  
Footed Orange Tree  
Garden Path Variant  
Golden Grapes Rose Bowl  
Millersburg's Grape Leaves  
Millersburg's Wild Flower  
Narcissus And Ribbon  
Olympic  
Pool of Pearls  
Poppy Wreath  
Primrose Panels  
Signet  
Small Blackberry, Northwood's  
Small Palms Shade  
Stippled Rambler Rose  
Tracery  
Vintage Banded  
Vintage Intaglio  
Waterlily and Dragonfly

## AMARYLLIS, NORTHWOOD'S



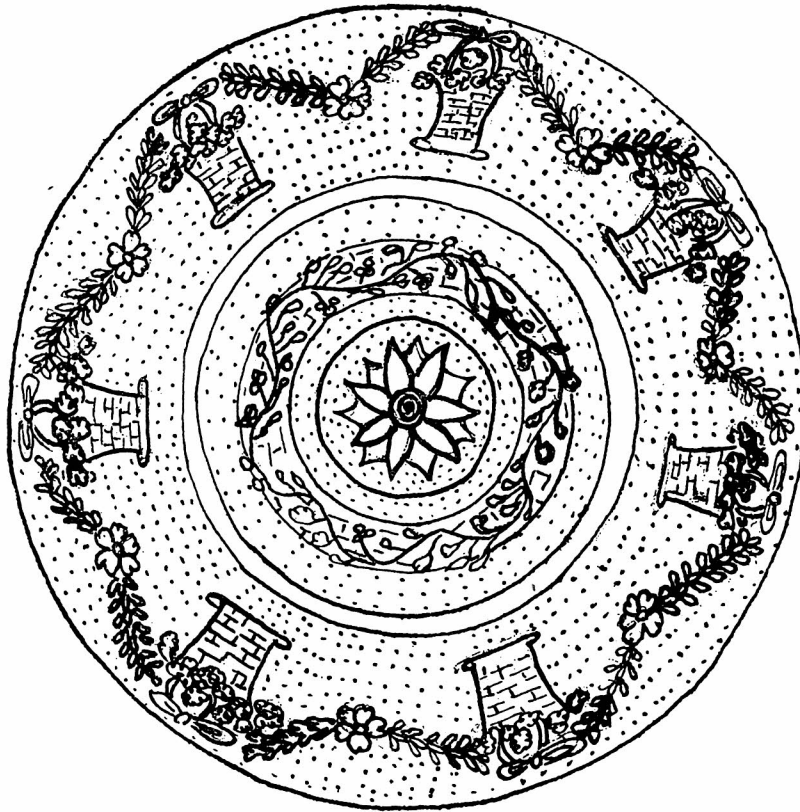
Many years ago we found this pattern in sparkling clear glass, with the well-known Northwood 'N' trade-mark present. Shown here is the only piece we have seen bearing this same pattern in Carnival Glass. Although the sketch was made from a small open compote, and the crystal piece was a large flat plate, the two designs are identical — only the size varying.

The compote in Carnival Glass is unusual, for the bowl is shaped into a small triangle. The pattern is raised on the upper surface. Standing only two and one-fourth inches high, this measures five and one-half inches across the widest point. The slightly domed base is round, and three inches in diameter.

We have seen this on dark amethyst, with excellent iridescence. No trade-mark was present on this piece. The underside of the bowl carried the Poppy Wreath pattern — for which see this book.

MRS. GEORGIANNE BOISE  
Wichita, Kansas

## ARCADIA BASKETS



True plates in Carnival Glass are most popular with many collectors. So, it is a pleasure to be able to show you a so-far-unlisted plate design.

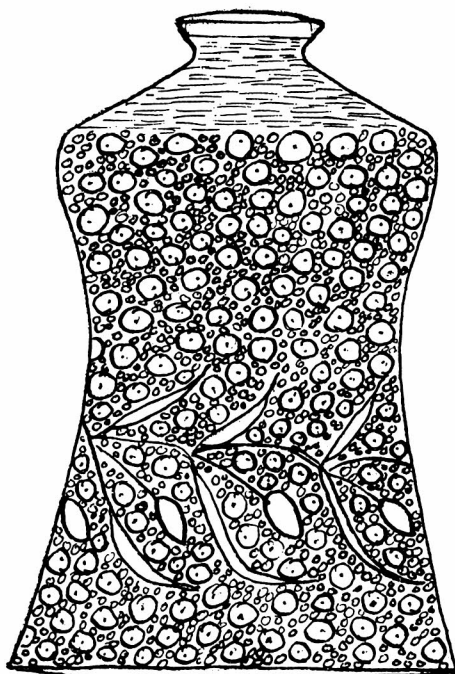
All of this attractive pattern is raised rather than intaglio, and is entirely on the underside of the piece. We have seen this only on a light marigold. Although this in some ways resembles the 'late Carnival' pieces, we believe this to have been a product of the D. C. Jenkins glass factory of Kokomo, Indiana, during the days in which they supposedly made clear glass items which were then shipped to another plant to be 'dipped'. This apparently meant that they were so colored and treated that they had then the typical appearance we associate with such other plates as Sailing Ships (see Book 4).

The only size seen of this plate is seven and three-fourths inches in diameter.

MRS. CHAS. WILLRETT  
De Kalb, Illinois

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## BUBBLE BERRY



The advanced Carnival Glass collector is familiar with shades, both large and small, signed either NUART, as the Imperial Glass company used this term, and those having NORTHWOOD in block letters around the collar. However, the vast majority of shades found in this type of American pressed iridescent glass are not signed, nor is there any positive means of identifying their makers. A few of the patterns so found are also in existence in clear, non-iridescent glass, but many more are not so found.

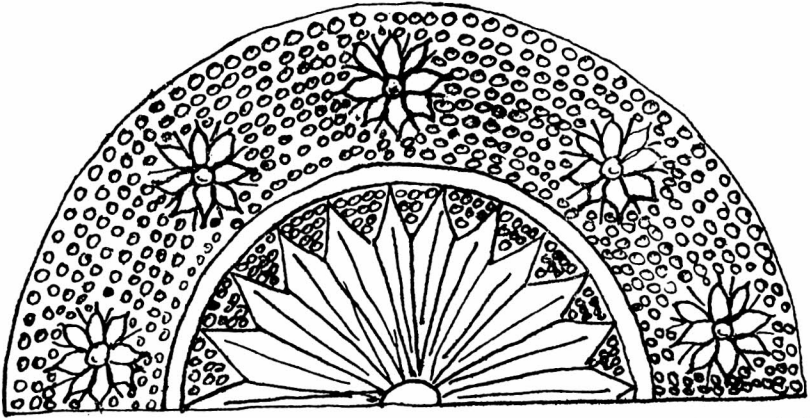
Shown here is a rather deep, slender shade which we know only in white Carnival Glass, this measures some 6¼ inches in height. The bottom opening is exactly four inches in diameter, and the top opening is nearly two inches across.

The shoulder and collar are frosty white, while the rest of the piece is clear, the frosty appearance being given by the all-over pattern. All of the iridescence is on the inside, which it completely covers. All of the circles, both large and small, are slightly raised. The pattern of single leaves and berries could have been done either by a cutting process, or by the application of some sort of stencil, as these appear clear.

Altogether, this is a most unusual piece of Carnival Glass.

MRS. FLORENCE CUNNINGHAM  
Kansas City, Kansas

## DOTTED DAISIES



This pattern has been seen only on the underside of plates. It is heavily raised and shows through the plain upper surface nicely. One can easily understand that this arrangement certainly made for easy washing and serving. Some of the other Carnival Glass plates, such as the Fenton Heavy Grape ones, must have presented quite a problem in this respect for the housewife.

Frankly, on those we have seen of this pattern, the mold work has been better than the iridescence. Still they are attractive pieces, and definitely Carnival Glass, although one suspects they belong to the "late" era.

One writer on American pattern glass calls this a 'would-be' Sandwich pattern, and relegates it to the early 1930's. We have never seen this in the clear pressed glass, however.

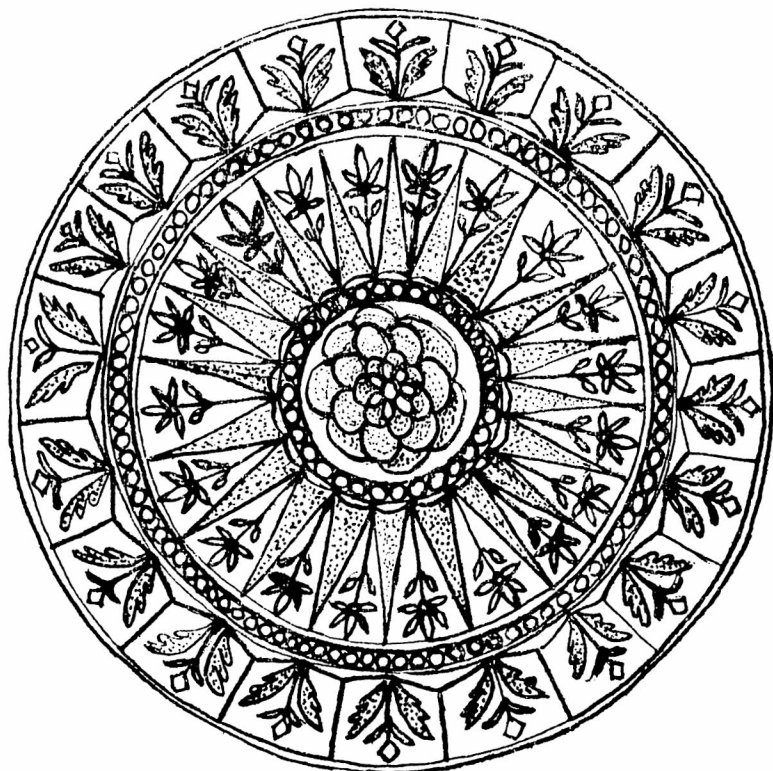
Many of the all-over patterns made in the long-ago of American pressed glass were not deliberately done imitations of Sandwich glass, but were simply attempts to catch the public pocket-book by appealing to the house-wife. The mail order catalogues of the 1880's and '90's are full of glassware described as "glowing", "fiery", "brilliant", and other flowery advertising terms. With the passing of Flint glass from the general commercial market, very shortly after the close of the Civil War, all of the companies had to fall back upon pattern, variety of shape, and clarity of crystal, to catch the eye.

It is true that in clear pressed glass, often an all-over pattern achieves a brilliance that a more simple motif fails to achieve. Individual taste has always governed the American's buying, and we certainly hope it always will. We may wear a shapeless dress because no others are being offered in the stores, but whether we wear green or purple is still our own choice.

If you enjoy all-over patterns; if you enjoy patterned plates in Carnival Glass; if you like amber (the only color we've seen in these) — then by all means try to add this to your collection.

MRS. CHAS. WILLRETT  
De Kalb, Illinois

## ELEGANCE



Occasionally we read of some pattern in pressed glass in which there is almost no smooth surface, and find such a design described as "busy". Like various other descriptive terms, this word probably means different things to different people. To this observer, "busy" means a loosely-coordinated grouping of unrelated motifs — usually of the imitation cut glass variety.

All-over patterns in Carnival Glass constitute a field of their own, and in our opinion many of these display the art of the designer and mold-maker at its very finest. Such a pattern as that shown here gives every evidence of pride in workmanship and care in both planning and execution. The use of two rows of heavy beading to separate the flower bands is most effective, and a device not often found in the more simple patterns of Carnival Glass.

The detailed and stippled open blossom in the center of this piece is reminiscent of the Northwood "Petals" pattern shown in Book 4 of this series. The outer row of motifs apparently represents stylized flowers and leaf fronds. The dominating feature is the large circle of formalized flowers separated by stippled triangles, these being arched

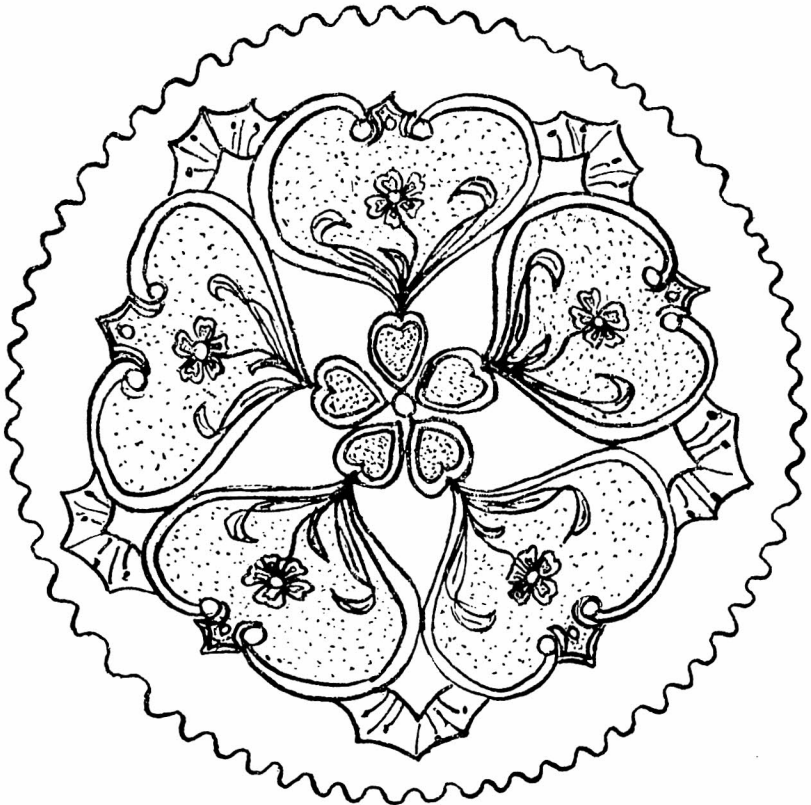
at the center to fit the band of beading. All of the pattern is sharply raised from the background.

The sketch was made from a shallow, gently scalloped 8¼ inch bowl. The base upon which this rests is unusual, being octagonal in shape. This measures 3¼ inches in width, and is slightly domed. The entire underside is filled with raised ribs radiating from the center. Around this base, again on the exterior, are eight Wide Panels one inch in length.

The only color seen has been Pastel Blue with light, delicate iridescence. The name is truly descriptive of this fine example of Carnival Glass.

WM. ROBERT ESSIN  
Washington, D. C.

### FIVE HEARTS



The heart-motif is of course, not entirely unfamiliar to the Carnival Glass collector. We find such patterns as Jeweled Heart, Hearts and Flowers, Heart Band, and Heart and Vine — these made by at least two of the main producers of this type of pressed glass. Still, in com-



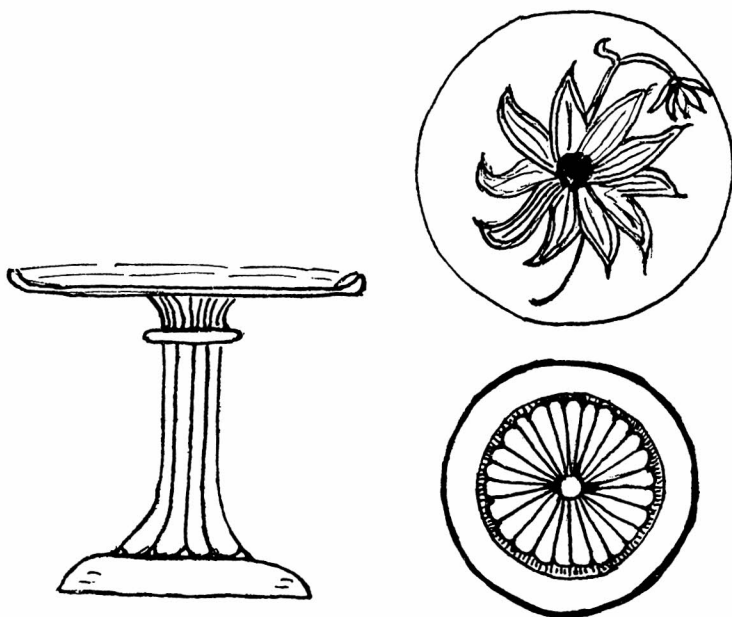
parison to the many, many patterns showing various fruits, flowers, or animals of various kinds, the Heart motif is rather scarce.

The pattern shown here is unique in one other way. Like the design known as Double-Stemmed Rose (Book 2) this is known to us on only one shape — that of the rather large bowl with short, thick stem, and wide domed foot. Again, like the Rose pattern named, this is an interior pattern, the outside of the bowl being left smooth.

The average size of these pieces is from  $8\frac{1}{4}$  to  $8\frac{3}{4}$  inches in diameter. In height they average  $3\frac{1}{2}$  inches. There are only two mold lines showing, and the color most commonly found in these is marigold.

MRS. LAURA POWELL  
Edna, Texas

### FLANNEL FLOWER



In the sketch given here we have attempted to show you as much as possible in the space allowed about a large, very handsome piece of Carnival — again coming back to America by way of Australia.

This is, obviously, a cake stand. The diameter of the plate portion is exactly ten inches. There is a very slightly raised edge as shown. The lower inset circle shows the underside of this plate. The rays are heavily raised, and smooth, these encircled by short stubby raised lines.

The upper inset shows only the center flower from the design. Around this we find the same five groupings of butterflies and foliage seen on both Butterflies and Bells, and Butterflies and Waratah. Since there were no significant differences between these bordering motifs, we felt the other details given would be of more interest.

The Flannel Flower is of a creamy white — in real life, and again is an example of the flora of the continent 'Down Under'.

ROY P. MORRIS  
Ponca City, Okla.

### FOOTED SMALL ORANGE TREE



Following our custom of showing not only patterns, but as many different shapes as possible, we have sketched here one of the more difficult pieces to find — the covered butter. Although we can find pictured many of the old Fenton Glass Company patterns about 1910, this one does not appear until 1913, so we can place it a little more exactly than many of the others.

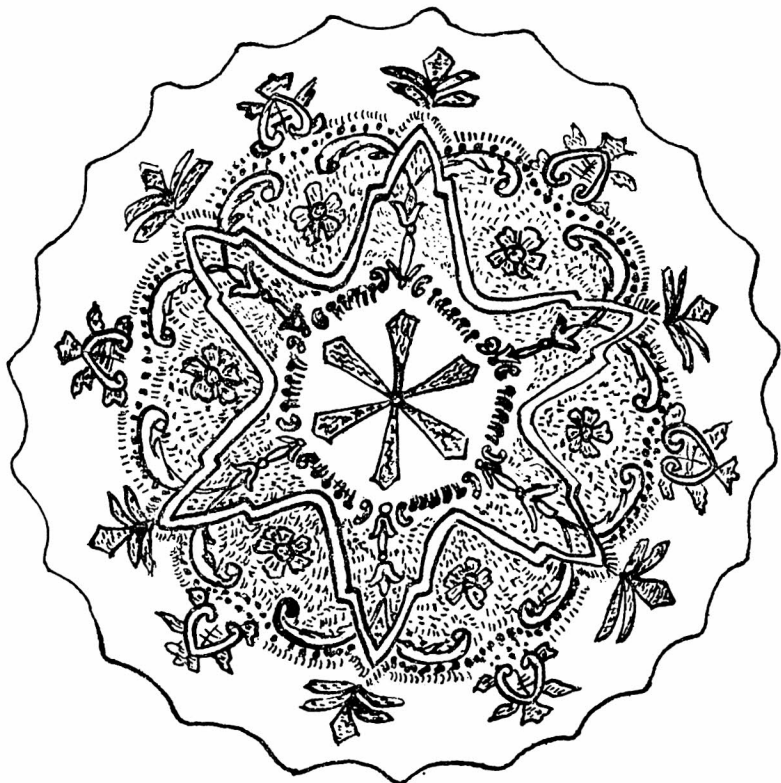
There are, of course, several variations of the Orange Tree design. The differences among them can often be traced to the usual adaptation from one shape to another. However, there are certain quite distinctive patterns in which the central motif is this same small stylized tree. For one of these, may we refer the reader to that named Orange Tree Orchard, shown in Book 7 of this series.

However, on the vast majority of the Footed Small Orange Tree pieces seen, the pattern itself appears essentially like that shown here. Besides the table set, both a water set and a berry set were made. On all of these, the same type of 'leaf bracket' feet were used. Coming out to a sharp corner, it is almost impossible after fifty years to find these with all of the corners intact. No matter how desirable these pieces may seem now as collectibles, one is forced to remember that in the day when they were made, they were purchased for household use. Ordinary

everyday wear-and-tear, plus the menace of cast iron sinks took their toll. The marvel is that any of them survived.

Made in all of the usual Vivid shades of base glass, the only Pastel produced in any quantity in this pattern seems to have been White. On most of these pieces, a gold trim was also added, which either detracts or adds, depending upon individual taste.

### GARDEN PATH – VARIANT



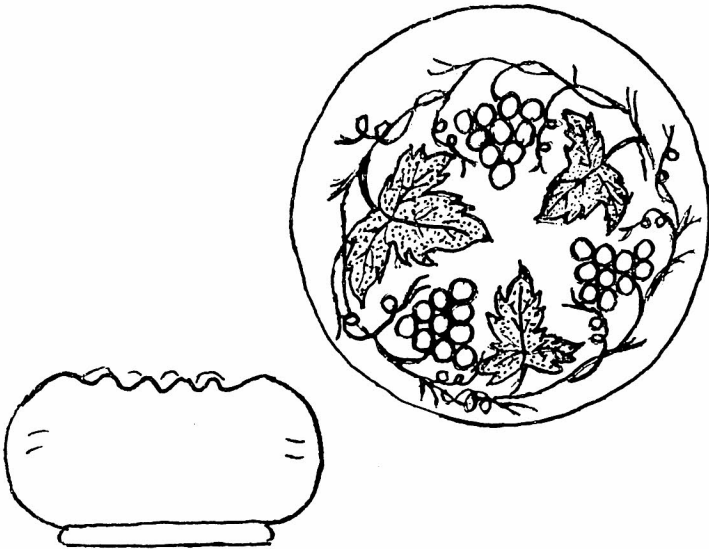
The general conception of pattern is essentially the same here as that found on the Garden Path pattern shown in Book III of this series. In both versions, we find the winding "path", and both use the open flower of six petals against a stippled background, with the identical central figure of six sharply-pointed leaves.

However, on this variant of the design, the maker added several attractive features. The most obvious of these is the six small winged hearts above the open blossoms. In addition, evenly spaced between the hearts are small stylized palm trees. There are other minor additions to the original pattern, such as the short vertical lines above the outer dotted border, but the two changes mentioned should be sufficiently clear to enable the collector to determine which of the two designs is found.

We have seen this variation only on plates, more commonly on the 7-8 inch size, and in both marigold and purple. Again, the under surface carried the true Soda Gold pattern, with the ribbing heavily raised. Both upper and under side have been heavily iridescent, and the glass has been of medium thickness. The collar base upon which these rests is about  $3\frac{1}{8}$ " diameter, and has no pattern on the interior of this.

The stippling on this variant is not the small-dot type with which we are so familiar, but instead is composed of tiny short raised lines, giving the appearance of embroidery stitches. While this sort of device was often used on Fenton patterns, as in their Captive Rose (Book I), Northwood also used the imitation-stitch device on his Hearts & Flowers (Book II). We have never seen any piece of this Garden Path or its Variant trade-marked, so again the maker is unknown.

### GOLDEN GRAPES ROSE BOWL



The favorite fruit of them all in Carnival Days, or so it seems — for the patterns featuring grapes still continue to appear. No other can be found in a wider variety of shapes or colors. No other seems to have been made in so many variations by so many of the Carnival Glass companies.

But Rose Bowls featuring fruit are something else again. Perhaps the best-known of the rose bowls to the modern collector are those using patterns which seem to have been designed exclusively for use on that shape only — or for use on its companion shape — the footed candy dish pulled out from the original rosebowl shape. Two of these which come readily to mind are the Beaded Cable, and Fine Cut and Roses, both Northwood patterns, and both shown in Book One of this series.

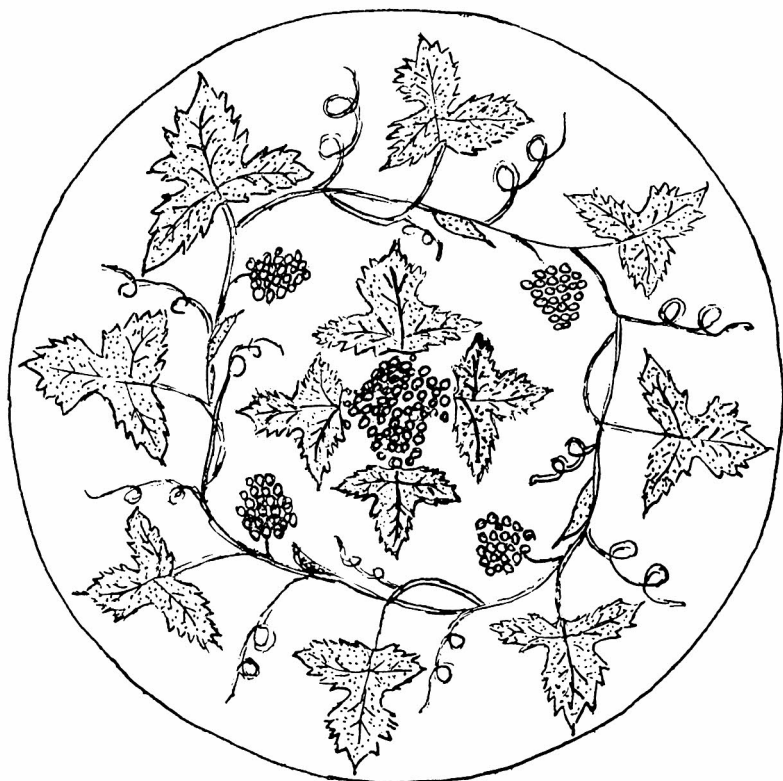
Even with the forty-seven different shapes in which the Northwood Grape can be found, there is no rose bowl in this pattern. The only rose bowl we have classified using the grape design is that of Vintage — and it is unique in having six stubby little feet instead of the usual three.

In fact, most of the Carnival Glass rose bowls are footed. And so this one joins a rather select company. The Honeycomb design, Persian Medallions, N's Drapery, and Wreath of Roses are the best known of the flat or collar-based rose bowls. But again, this one has a definitely distinctive feature. All of the pattern as shown in the sketch above is raised on the inside of the bowl. The iridescence is also on the interior of the piece. The clarity of the glass enables the pattern to show through quite well. This quality leads us to suspect that the Millersburg factory might have been the point of origin — that being a well-known feature of the Ohio glass.

We have seen this only in marigold of rich glowing hue. The bowl stands  $2\frac{3}{4}$  inches high, and is about five inches across the widest part.

WILFRED J. BAUER  
Eagle Lake, Minn.

## MILLERSBURG GRAPE LEAVES



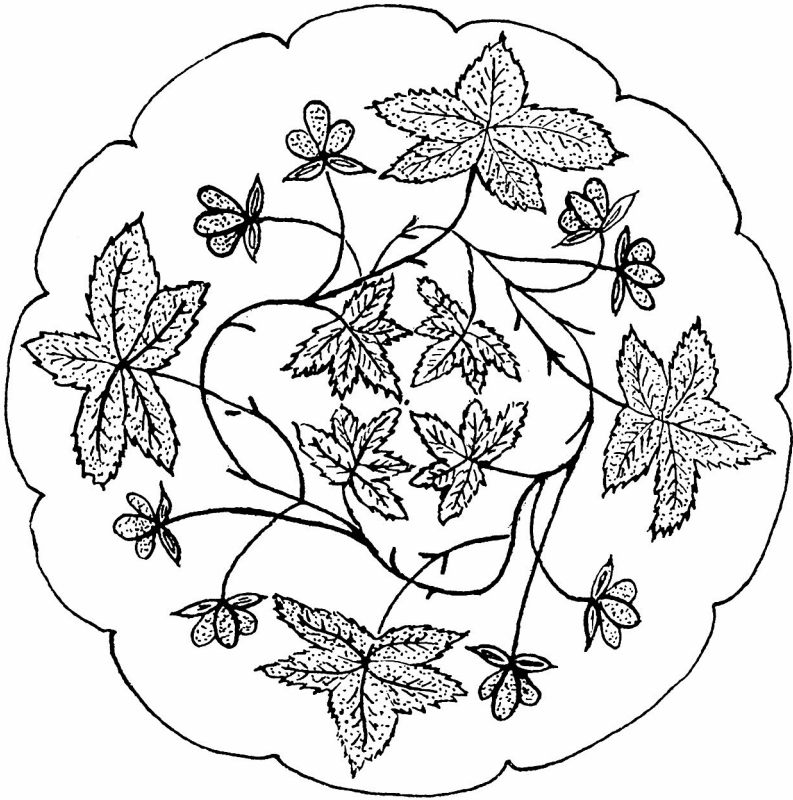
No fruit was more popular for glass patterns in the early 1900's than was the grape. With those shown in this book, we have identified more than twenty different designs known in Carnival Glass using as the dominant design, this fruit.

The sketch given here shows a Millersburg pattern that invites comparisons with three other designs. Two of these are again known to have been made by the Ohio firm — Grape Wreath, and Blackberry Wreath. The third is Grape Leaves, made by the Northwood Company. On the latter pattern, there are four large leaves which almost meet in the center of the bowl, but only touch the famous N-encircled trade-mark. Here we have again four large leaves, but these touch a center cluster of fruit. The bordering circle of leaves, vine, and curls, as shown here is much like that on both Grape and Blackberry Wreath pieces. Note that here all of the leaves are stippled, while the background has been left smooth.

This pattern was particularly well suited for large shapes, and has been seen on a ten-inch shallow bowl. Both marigold and amethyst have been seen. Marigold Millersburg is a highly collectible field, although not an easy one to accumulate.

MRS. VAIL C. CADY  
Mt. Sterling, Ill.

## MILLERSBURG'S WILD FLOWER



Seldom do we find it desirable to give the reader more than one sketch of any one pattern. However, there is at present a great deal of interest among collectors in all of the old Millersburg patterns. Because this compote is so unusual in both shape and design, it seemed to justify the two views given here.

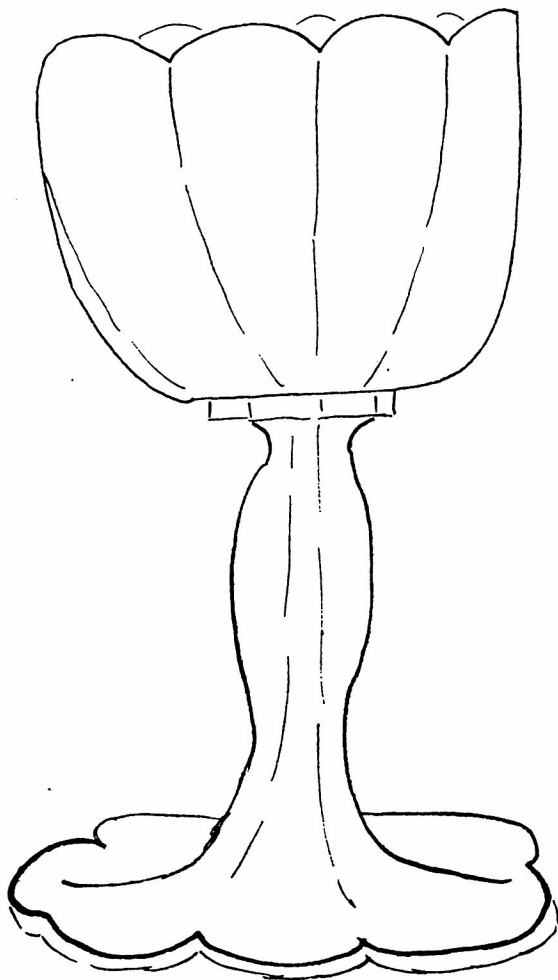
The simple and yet graceful flower-and-leaf motif is found on the interior of the deeply cupped bowl of the compote. Only this portion of the piece is iridescent. The simply pannelled exterior, stem, and scalloped base are all left unlustred.

The entire piece stands six inches high. The bowl,  $4\frac{1}{2}$  inches across the top edge, is a full three inches deep, and thus occupies one-half of the total height. The base is only slightly domed, and measures three and five-eighths inches across.

We have seen this pattern only on amethyst, and only on this shape. Yet many of the Millersburg patterns are known to have been made on several of the vivid base colors, so perhaps this will still appear on their own version of deep emerald green. One unfailing quality of this

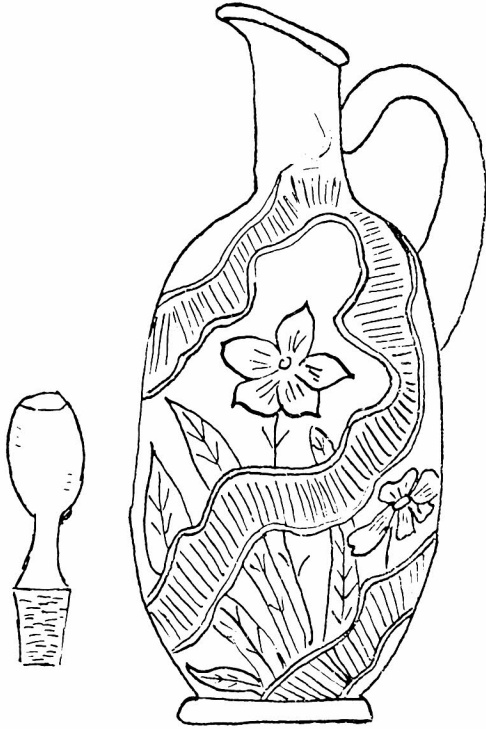
particular glass company's products is the clean brilliance of both glass and lustre.

REV. LESLIE WOLFE  
Villa Grove, Ill.





## NARCISSUS AND RIBBON



This particular wine jug could easily have appeared in several of the sections of this book — Flowers, Shapes, or Rarities, for it is a most unusual piece of Carnival Glass.

While botanists in our midst might argue about the actual flower portrayed here, it closely resembles that in the 'Daisy and Button with Narcissus' pattern — more familiar to pattern glass collectors in the Southern states than elsewhere in the country.

All of the pattern shown is raised from the surface of the jug, and repeats exactly on the opposite side. The ribbon thus makes a graceful loop under the pouring spout. The handle is of clear glass and is applied. The stopper is also clear, and is solid. The lower end of this is frosted, while the top carries a small circle of silver in the glass. As shown to us, this is the original stopper found with the piece, although it carries no iridescence.

The body of the jug is of marigold, not 'late' in appearance. The owner writes, "Of the several thousand collectors who have seen the

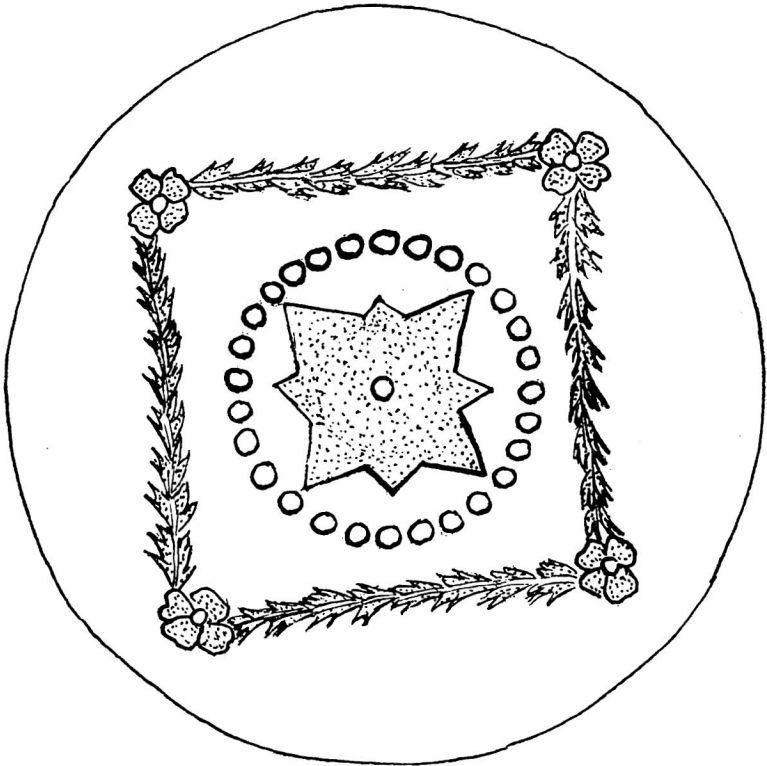
carnival wine decanter or cruet, none has seen a duplicate . . ." This one was purchased some ten years ago — pre-reissues.

Nine inches high, this has a base diameter of two and three-fourths inches. It is of medium weight, and shows two mold lines running vertically the height of the entire piece.

If any of our readers has seen a tray or glass of any type in this pattern, we should be most happy to hear of it.

JOE OLSON  
Kansas City, Missouri

### OLYMPIC



Once again we are privileged to bring you one of the attractive but little-known patterns from Millersburg. Not only is this distinctive for the eight-pointed irregular star shape in the center, but the whole design incorporates some motifs not commonly found on other Carnival Glass patterns.

This pattern points up quite well the observation that many of the Millersburg pieces can easily be identified by the experienced collector

who has taken the time to learn about his cherished glass. Not only are the products of this long-ago glass company distinctive for their color and rare iridescence. The high lustre commonly found on such identified patterns as Blackberry Wreath and Mayan is usually clue enough for the sharp eye of the avid collector. Carnival Glass from this particular factory, called "Rhodium Ware" at the time of its making, has almost universally a clarity of base glass not found in glass from the other leading producers.

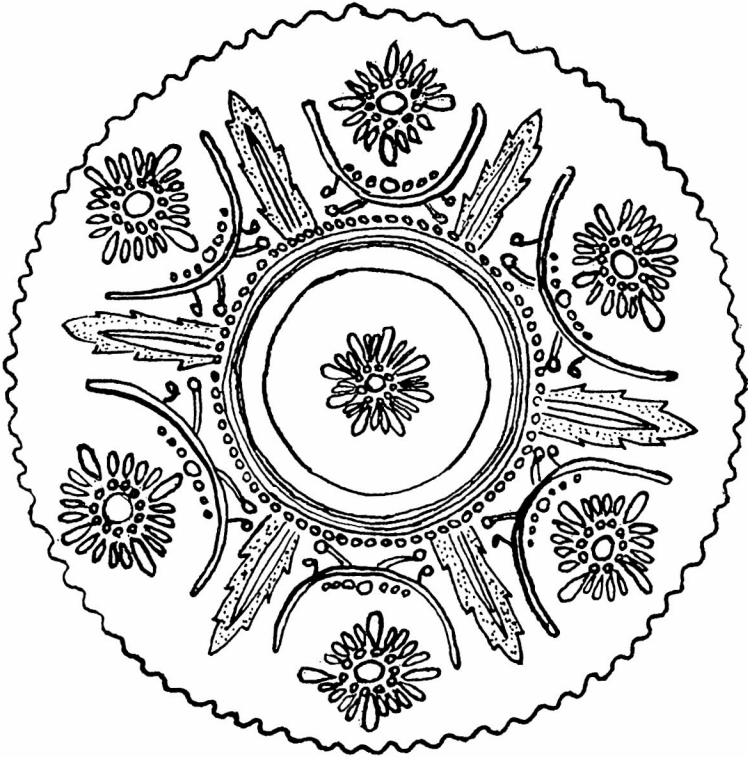
The Mayan pattern referred to above can be found in Book 5 of this series, and here the reader will observe one feature that both Olympic and Mayan have in common — the heavily raised smooth beading, used as a bordering device. Neither Northwood nor Fenton commonly employed this motif, nor did Imperial.

The small daisy-type flowers are, of course, not unknown in combination with many other flower motifs, but the garlands of pointed stippled leaves are quite unique. There are two other known patterns in Carnival Glass using similar swags. One of these is the Imperial pattern known as Laurel Leaves (see Book 3), using a circle of raised smooth small leaves. The other is Garland (see Book 2), which is very different in treatment, and employs small suggested berries among the leaves. This latter is a Fenton 'specialty' pattern, being known only on the footed rose bowl shape.

Olympic has been seen only on one shape — that of the stemmed compote. It appears on the interior of the deeply cupped bowl. The outer surface of the bowl carries eight smooth Wide Panels, and the whole rests on an octagonal base. Unlike many compotes from other companies, this piece is highly iridescent both inside and out.

We have seen this on both vivid shades of green and amethyst. The usual size is three inches high, with a bowl of three and one-half inches in diameter.

## POOL OF PEARLS



This attractive, well-designed pattern is one of the many that the lover of Carnival Glass can only wish had been utilized on a variety of forms. In a slightly different version, the same flower and leaf arrangement can be found in opalescent glass. In this type, a raised oval surrounded by small 'pearls' is located under the flower, and the lower portion of such pieces as the creamer is covered with horizontal threading. Besides the table set, there is a berry set in the opalescent. For this, the pattern carries the name "Jewel and Flower".

However, in Carnival Glass we have seen the Pool of Pearls used only in one way. This is as the secondary, or under pattern of plates having the Persian Garden as the upper surface design. Not all of these plates are so patterned, by any means. A type of cane basketweave is the more commonly found.

A great deal of opalescent glass was made by the Northwood firm, but as we have yet to see a trade-marked piece of Persian Garden (Book 1), we must still report this as being of unknown origin.

## POPPY WREATH



Although we have never seen this particular pattern when it carried any iridescence on its own surface, this is commonly found as the exterior pattern on small Carnival Glass compotes having the Amaryllis as shown in this section, for the interior design.

Not only in the large blossoms, but in the leaves and seed pods, this is an easy flower to identify. Please note that the flowers do not come completely out to the edge, but are well-defined. At each of the curving ends of the triangular shape is a small dot.

All of this pattern is intaglio, except for the three small oval shapes in the center, these being raised. This small motif appears on the bottom of the base of the compote. This base is only slightly domed.

For further information about this piece, see Amaryllis, this book.

MRS. GEORGANNE BOISE  
Wichita, Kansas

## PRIMROSE PANELS



The shapes found in Carnival Glass fall generally into two broad categories. These are utilitarian and decorative. For those of us who love this glass, however, the vast majority of the useful articles are just as attractive in many ways as are the ornamental shapes.

On such a pattern as Peacock at the Fountain (Book 1), we find that a handsome pattern, almost always having splendid iridescence, was used solely on such shapes as would classify as 'useful'. These include both a Table set and a Water set, both obviously intended to appear on the table every day. On the other hand, such a pattern as Rose Show (Book 2) can be found only on highly decorative bowls and plates. These were obviously intended only to be ornamental.

Primrose Panels is a pattern designed for use only on this useful shape shown — a shade for a gas light fixture. We have never seen any variant of this particular design on any other form.

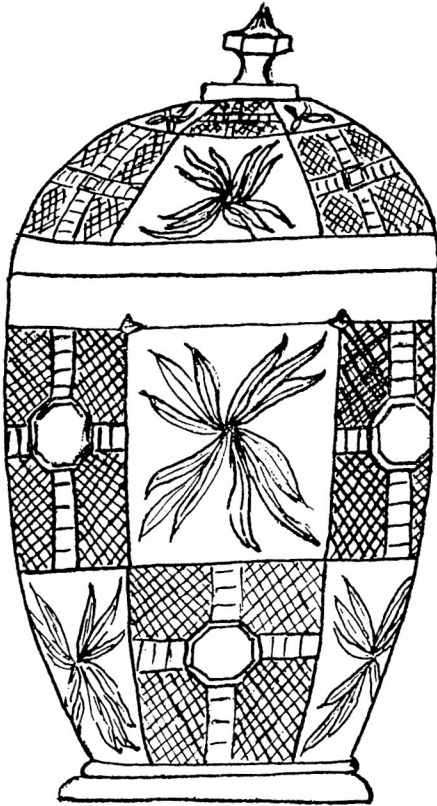
All of the pattern is raised from the background. The fleur-de-lys figures, and portions of the narrow panelling are stippled as shown, while the roses and leaves are left smooth.

Of medium weight glass, these shades were made in a frosty white, with the appearance of the so-called 'camphor' glass. The iridescence is on the interior, and shows through with a delicate rainbow appearance. With the soft gas light glowing through, these must have been quite an evening addition to any parlor.

There are six of the panels around the shade. The lower edge is pulled out at the meeting of each of these into a definite 'corner'. This edge measures five and one-half inches across. The top opening is one and five-eighths inches in diameter, and the whole measures four and three-fourths inches high. There is no trade-mark of any sort.

MR. & MRS. E. DREESE  
Council Grove, Kansas

## SIGNET



Shown here is a rather large covered sugar which incorporates a feature not often found in pieces of pressed glass. This feature is the appearance of the pattern on the outside of the base, and the same pattern, slightly reduced, on the interior of the lid of the piece.

In Carnival Glass we know of very few patterns so used. The Hobstar Reversed shown in Book 7 stands almost alone in this respect. In fact, this is the only covered sugar we have ever seen in Carnival Glass on which the pattern has been reversed on lid and bowl. Among the better-known patterns appearing on Table Sets, such as Acorn Burrs, Butterfly and Berry, Northwood Grape, Lustre Rose, or Grape and Gothic Arches, all of the lids carry the pattern on the exterior. Many of these do not repeat the identical pattern shown on the base, and this may add to the problems of the beginning collector who is sure that a lid does exist, but does not know exactly what it should look like. Here

again, an opportunity to examine the collections of others can be of great value. Most Carnival Glass enthusiasts are more than generous in sharing their information with those who are new to this fascinating hobby, and can be of enormous help to the novice.

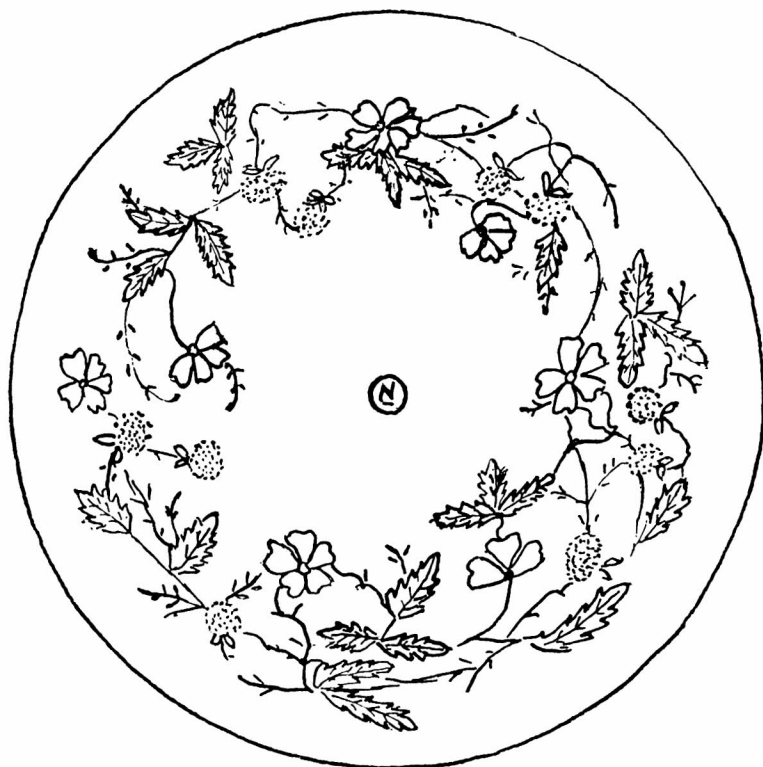
On the piece of Signet shown here, the whirling leaf design is deeply impressed, while the cross, etc. in the adjoining squares is raised. This is a rather large piece, being  $6\frac{1}{2}$  inches high. The diameter of the top of the bowl is  $4\frac{1}{2}$  inches. Of deep, reddish marigold, the iridescence is heavy on both inside and outside of both base and lid. The bowl rests on a collar base, and inside of this is a many-rayed figure raised on the inside of the base.

In the absence of any trade-mark, we have no positive identification as to the maker. Those familiar with pattern glass as such, will note the similarity of the cross-figure with that found on such patterns as Amberette, made by the firm of Dalzell, Gilmore, and Leighton, and "321" made by the Hobbs Glass Company. While not identical, the general effect is much the same on both of these. Neither is known in Carnival Glass, however.

M. GREGORY  
Unadilla, N. Y.



## SMALL BLACKBERRY, NORTHWOOD'S



Even if the famous N trade-mark were missing, we could hazard a very good guess that this is indeed a Northwood pattern. A quick comparison with the Northwood Blackberry shown in Book 3 of this series will show many similarities.

While the larger pattern is usually found on the three-footed open compotes using Daisy and Palm on the exterior, this much smaller design also combines leaves, fruits, and flowers of apparently the same species.

Small Blackberry has been seen used only on the interior of open compotes shaped as are so many of those seen in Carnival Glass, with a gently scalloped bowl supported by a single stem rising from a round base. On these, the exterior design has been the familiar Northwood basketweave. The trade-mark appears on the inner surface of the bowl as shown here.

The stem has six flat little panels, these ending in curved arcs on the underside of the bowl. Both the upper and lower surfaces of the bowl are iridescent — a feature not always found on these pieces. This compote was apparently not made in as wide a range of colors as were the three-footed variety. Only the vivid colors have been seen on this smaller version.

WILFRED J. BAUER  
Eagle Lake, Minn.

## SMALL PALMS SHADE



Although this light shade is of smaller size than many of those found in Carnival Glass, the name refers not to the size of the piece itself, but to the palm trees cut into the outer surface.

All of the pattern as shown is intaglio on the outside of the shade. While simple in design, it is well balanced, and rather more formal in feeling than such patterns as the Thistle Shade or August Flowers — both shown in Book 6.

Unlike many of the other Carnival Glass shades, this one is on frosted glass, with both marigold coloring and iridescence applied to the interior. One writer on Pattern Glass finds all Carnival too "gaudy" for her taste — and says so quite unhesitatingly. We feel that the soft apricot glow of a small light through this shade could appeal even to the most austere. Certainly its quiet beauty would lend a warm spot on the darkest night.

The shade from which the sketch was made measured only 2" at the top, and had a height of  $3\frac{3}{4}$ ".

MRS. FREEMAN REYNOLDS  
Moscow, Ohio

## STIPPLED RAMBLER ROSE



In spite of the differences in the foliage around the flower, the central blossom shown here is so similar to that of the Rambler Rose pattern given in Book 2 of this series, that we felt an entirely different title was simply not justified.

The Rambler Rose pattern is known to exist only on the pitcher and tumblers of the Water Set, and is known to have been made by the Fenton Glass Company. It is shown in their advertising of the 1910-1915 period.

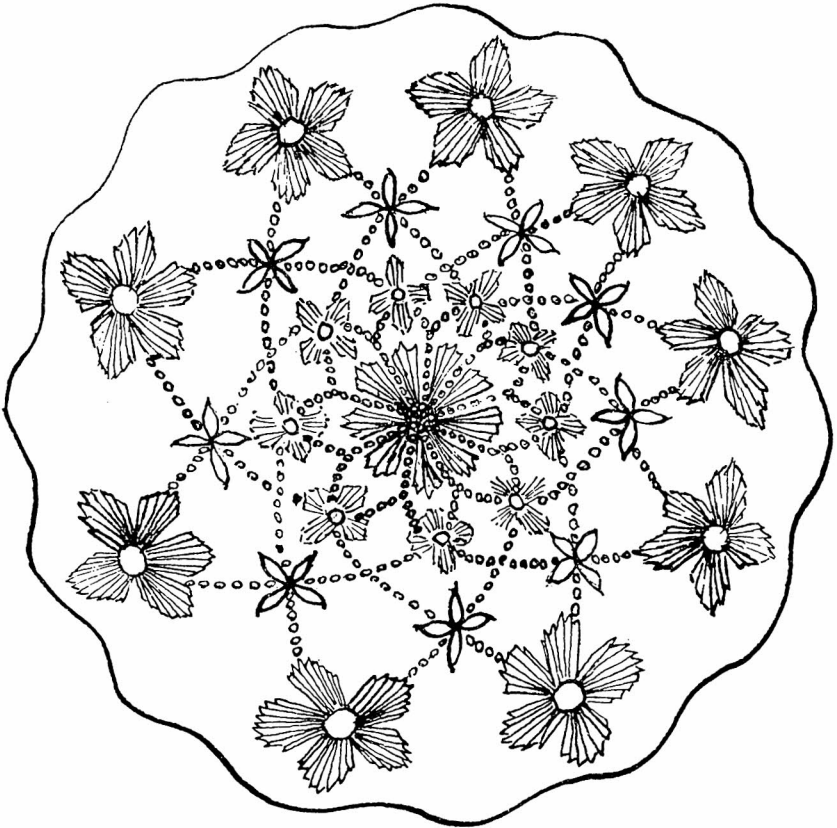
The experienced collector is quite familiar with the variations found in a pattern as it was adapted from one form to another. However, on this version the leaves as shown here are quite dissimilar from the others. On the Water Set pattern, the leaves are distinctly serrated, as are true rose leaves. Here they are definitely smooth. Also the tumbler pattern carries a half-open bud. None is even suggested here, although there is more space than on the surface of the tumbler. Again, here we have a scroll-type of framing for the design — absent in the original. Another obvious difference is the stippled background employed here to set off the rest of the pattern. The background of the water set pattern is, obviously, smooth.

The sketch shown as graceful nut bowl, on three feet. These are a little unusual, not having the spatulate look we have learned to associate with Fenton footed bowls. These end in a solid little 'roll' of glass. The interior of the nut bowl is iridescent as is the exterior, and carries no design.

This piece has been seen in both marigold and amethyst. In size it is almost identical to the six-footed Vintage nut bowls made by Fenton, being about 4 inches high.

M. GREGORY  
Unadilla, N. Y.

## TRACERY



The delicate pattern of open blossoms and beads shown here is certainly a departure from many of the designs we have come to associate with the Millersburg, Ohio, firm that made some of our most attractive pieces of Carnival Glass. But from both the glass itself and the iridescence present, we have no doubt that it was a Millersburg product.

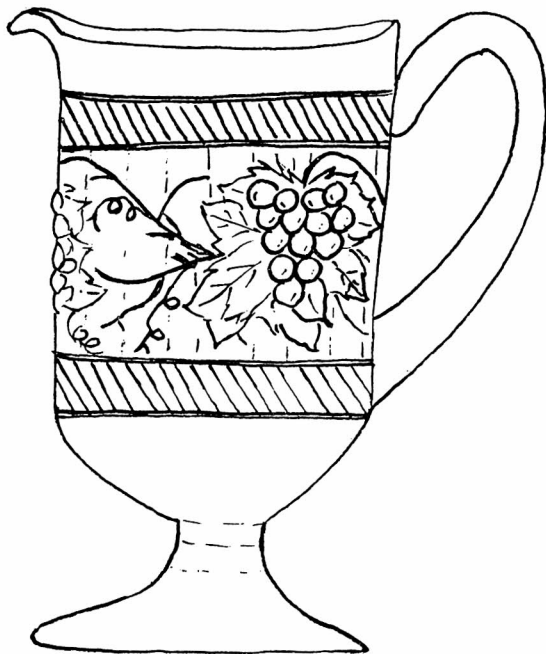
Seen only on the Bon-Bon shape, we have observed this on both amethyst and green base glass. Having known of other patterns from this firm on the same shape in marigold, it is quite possible that this one also was made in that color. Curiously enough, neither true Red nor any of the Pastels seem to have been produced there. At least we have never, in our years of studying Carnival Glass, seen either of these in Millersburg patterns.

This Bon-Bon is more oval in shape than many we know. It is  $7\frac{1}{2}$ " long,  $5\frac{1}{2}$ " wide, with a round collar base. This base is 3" in diameter, and has the center completely filled with raised rays. There is no pat-

tern on the exterior, and the two mold lines run the length of the handles. All of this pattern is raised.

FLORENCE LARGENT  
Sylmar, California

### VINTAGE BANDED



The mug bearing this pattern having been shown in Book 7 of this series, with the notation that "we have not seen exactly this pattern used on any other shape" — it is a pleasure to present this attractive pitcher.

Like the matching mug, it seems to have been made only on marigold. The handle, while of clear glass, and giving the general appearance of the applied ones, is molded in with the body of the piece. The deeply domed base and solid stem are also of clear glass. The pattern, including the small panels shown, is all raised on the outer surface. The glass is clear and clean, and of heavy weight. The marigold coloring and iridescence are deep and fine, and appear on the interior only.

This is not a water pitcher, neither is it the usual size thought of as a 'milk pitcher', but is somewhat between the two. We have occasionally seen these listed in catalogues as 'Cider pitchers', but for whatever purpose intended, this is indeed a scarce item in Carnival Glass.

The Vintage Banded pitcher makes a fine companion piece for that of Wine and Roses. They are quite alike for general shape, and each

holds 3½ cups of liquid. The pitcher shown here is 8¼" high to the tallest point; the diameter of the body being only 4 inches.

On the piece sketched, what appeared to be a small numeral 7 raised in the glass on the inside base of the body was observed. Although we are inclined to attribute this pattern to the Fenton Company, we do not know of other pieces so numbered from them. It is probable that this so-called marking is instead simply a small defect in the making. Occasionally we receive a letter from some enthusiastic collector telling of the 'unlisted trade-mark' he has found. Upon examination, these have proved to be simply tool marks, of swirls on the glass itself made as the liquid cooled. Imagination is a wonderful gift, but not too reliable, folks. For what might appear as a cloud to one — is a wooly sheep to another.

MR. & MRS. ED GAIDA  
Victoria, Texas

### VINTAGE INTAGLIO



If these grapes and leaves were raised as heavily as they are pressed down into the glass, they would be quite a match for the Fenton's Heavy Grape pattern, shown in Book 1 of this series.

But all of the intaglio patterns are in the minority in the field of Carnival Glass, and most of these are 'carry-overs' from clear pattern glass. The "Inverted Strawberry" design comes readily to mind as an example of this classification.

Perhaps the closest cousin to this massive pattern is that known as Grape and Cherry (Book 7), although that pattern is by no means so large.

Such a pattern as Vintage Intaglio required considerable thickness of glass to execute, and so we find the twelve inch plate bearing this on the under surface to be a heavy one.

On excellent Peach Carnival Glass with fine iridescence, the top surface of this plate carried the Web pattern shown in this same book.

Obviously old and of the early American period of Carnival Glass, we have no clue as to the maker, except for the fact that the Web pattern closely resembles one known to have come from the Fenton Art Glass Company.

MRS. CHAS. WILLRETT  
De Kalb, Ill.

## WATERLILY AND DRAGONFLY



This is another of the large handsome pieces found in Australia. A shallow bowl of generous dimensions, being 10½ inches in diameter, the smooth edge rolls up to a height of three inches.

Note here the absence again of any numbering, as reported on several of these patterns shown in Book 6. Unlike the Kookburra pieces, there is no stippling on this one. The large open flower in the center, the buds and half-open flowers around the edge, and the water insects flying, are all heavily raised. The scalloped banding reminds the experienced collector of that used on the old Imperial Grape patterns made in the early 1900's, with the addition of the curliques at intervals.

This was on a deep marigold base glass, heavy in weight, and highly iridescent both inside and out. There was no pattern of any kind on the exterior of this.

ROY P. MORRIS  
Ponca City, Okla.



SECTION IV

NEAR CUTS

Balloons

Cut Crystal

Diamond and Daisy Cut

Fostoria's No. 1231

Heavy Prisms

Hobstar Band

Millersburg's Mayflower

Moonprint Covered Jar

Petals and Cane

Prism and Swag

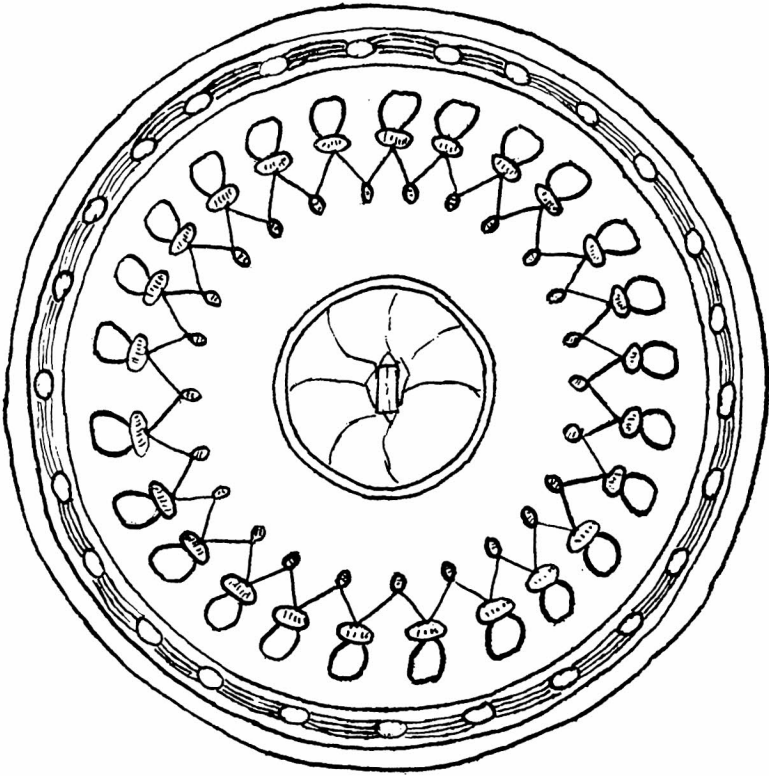
Studs

Sweetheart

Venetian

Zippered Heart

## BALLOONS

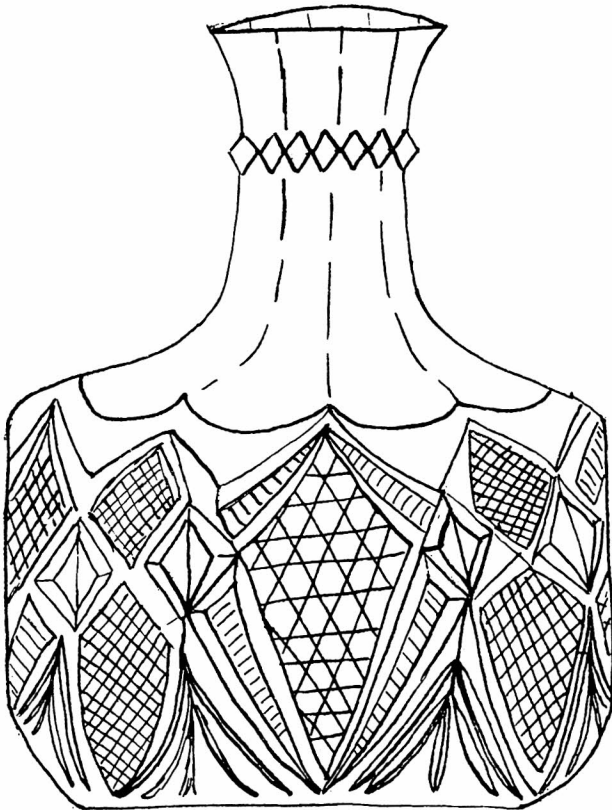


Seldom these days do we encounter a purist who wishes to quarrel with the name "Carnival Glass". As the vast majority of both dealers and collectors know, we use this generic term to mean American pressed glass with surface iridescence fired on, as it was made between the approximate years of 1905-1925. Glass made by this same process in other countries had neither the social history nor beginning and ending that that manufactured in America had, and thus should simply be called "Imported Iridescent Glass". Glass made after the closing date given above is either Late Carnival, or Re-Issued Carnival, or New Carnival.

The brief explanation given here is by way of introduction to a pattern that we cannot believe ever saw a carnival. A great deal of our fine Carnival Glass also never was sold to, or given away by, any street fair, carnival, or game of chance anywhere.

The pattern shown here appears on the underside of both plates and handled cake plates, in a variety of colors. When seen on frosty white, it shows through most effectively, despite the presence of iridescence on both upper and lower surfaces. This is an intaglio design.

## CUT CRYSTAL



Advertisements of household glass items in the period from 1900-1910 were filled with patterns of this type. The 'ad' men used such terms as 'brilliant', 'sensational', 'sparkling', and 'luminous' to try to capture the housewife's dollar. And it was under the title given this pattern, that we finally found this exact pattern. Shown in crystal only, a table set, water set, and berry set were all available — for about 42 cents per set. And for double that amount, these same pieces could be had with a wide gold band around the top. No mention is made of iridescence, for this was in 1903 — a few years before Carnival Glass came into its greatest popularity. Since patterns known to have been made by several different companies was displayed, there is no definite way to determine the maker of this particular design.

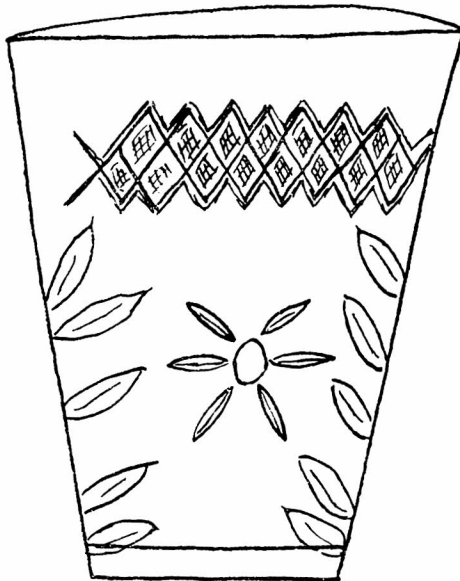
Many of these patterns were made in an extremely wide range of shapes in crystal — from syrup pitchers and toothpicks, to jugs of various sizes ('jug' meaning pitcher), cake salvers, and compotes.

Shown here is again, a single item known to have been made in this pattern in Carnival Glass. This is a water carafe,  $7\frac{3}{4}$  inches tall, and

holding a full quart of liquid. Seen in both amber and marigold, with good iridescence, this is a large and handsome addition to any collection.

CARL GEISSLER  
Carthage, Illinois

### DIAMOND AND DAISY CUT



It is not generally our practice to repeat patterns shown in other books of this series. However, we have here such a fine example of the alteration of some design as necessary to adapt it from one shape to another, that we felt this might be worthwhile.

In Book 7 the reader will find a slightly more elaborate version of this same pattern as we first found it, on an open compote. Certainly we can understand how one not overly experienced in the field of pressed glass as a whole might mistake this for an entirely different design.

The tumbler shown here has a more simplified version of the center flower, and a tighter version of the diamond band. Both of these features are present, however, in the same general arrangement. The flower and leaf sprays are again pressed into the glass rather than being raised, and the edges show the typical smoothness. The diamond band here is raised, and makes quite an attractive contrast.

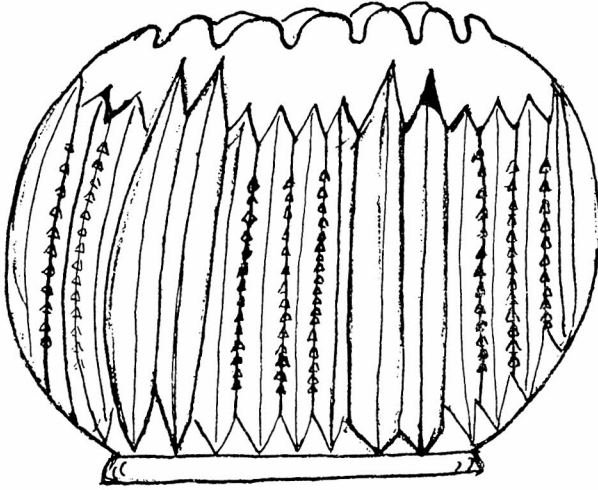
Seen only in marigold, this also appears to have been a product of the Jenkins Glass Company of Kokomo, Indiana. The top diameter is the almost standard three inches; the height is four inches, and the base

diameter is two and one-fourth inches. The tumbler rests on a collar base. A star-figure of many rays is impressed on the underside, and completely covers this surface.

Like several other patterns found on Carnival Glass tumblers, we have not seen nor had reported a matching pitcher.

BRYAN GENTRY  
Hobart, Oklahoma

### FOSTORIA'S NUMBER-1231



When, where, or by whom the iridescence was applied to this particular rose bowl, we have no possible way of knowing. But there are many things about the piece we can tell definitely.

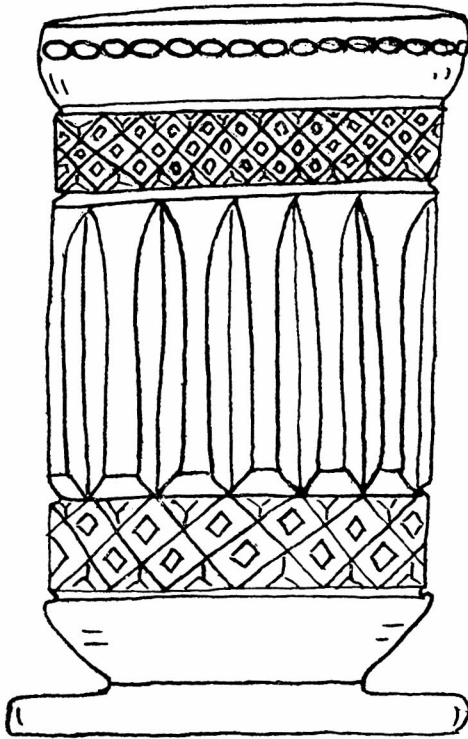
This pattern, numbered as we have indicated, was made by the Fostoria Glass Company about 1903. Patterns featuring deep vertical slashes and a zipper-type of horizontal little slashes were popular from about 1900 until 1910, and many pressed glass companies made their own versions. The Heisey company made a similar one, and Fortoria made another called "Edgewood", which differs from this only in detail and bordering bands of beading.

This particular pattern was made in some twenty different shapes in clear pressed glass, including both a tankard pitcher and a table set. No mention is made of this having been produced in any color, nor in any iridescent finish.

The rose bowl shown here is on a light amber base glass, and definitely iridescent. It measures three and one-half inches across at the widest part, and stands nearly three inches high. Resting on a collar base of two and one-fourth inches, there is a figure of eighteen petals pressed into the underside of the base.

JOHN REIDEL  
Kearns, Texas

## HEAVY PRISMS



Although this sturdy piece of Carnival Glass has some features not often found in American Carnival Glass, we believe it to be of domestic rather than foreign origin. In quality of glass and depth of lustre it matches many of the early near-cut patterns we are accustomed to finding in rich marigold.

While it is most unusual to find a celery vase in Carnival Glass, they are not completely unknown, and as this author well knows, anyone who ventures that any certain shape was "never made", is almost certain to have to eat his words — for some sharp-eyed collector will display one for him, shortly.

This sturdy piece combines three main motifs, the row of little sunken ovals around the top, two bands of differing sizes of flat-topped diamonds, and the very deeply sunken prisms from which the pattern gets its name. These show a sharp line down the center of each, and are pointed at the upper edge, while ending in a flared point at the base.

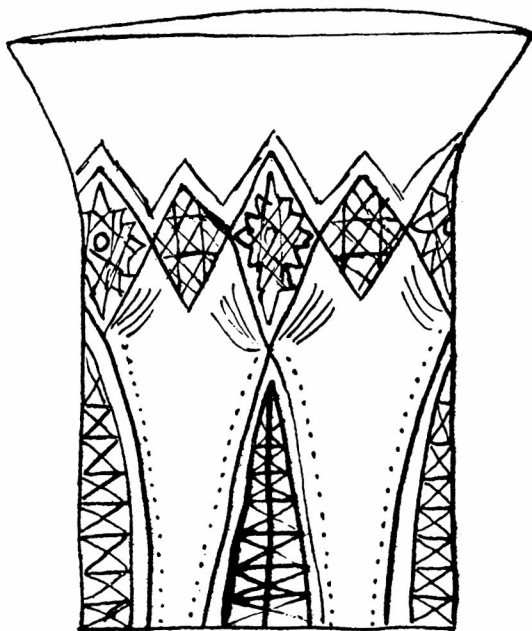
The glass itself is thick and heavy, and while it does not ring as flint glass does, it is of that weight. There is a deeply impressed figure of twenty rays on the under base.

The piece sketched is 6" high, with a top diameter of  $3\frac{3}{4}$ ". Four mold lines are clearly visible. In the absence of any known illustrated

ad showing this piece, and since it is not trade-marked, once again we must say "maker unknown".

ED GAIDA  
Victoria, Texas

### HOBSTAR BAND



Such patterns as Singing Bird, Northwood Grape, or Butterfly and Berry are easily recognized on all of the shapes in which they were made. Unfortunately, the same cannot be said of many of the 'near-cut' patterns. Even the experienced collector or dealer often has to puzzle a little over some of these. One complicating factor is, of course, the manner in which the mold-maker has chosen to adapt the basic motif to fit the shape.

Several of the well-known patterns are known only on the water set pieces, so one has no problem with Rambler Rose or Tiger Lily, for example. Any other listing to the contrary, there exists no table set in either of these patterns in Carnival Glass.

However, many of the patterns in this particular category were carried over from the clear pressed glass line made by many companies in the years previous to the introduction of Carnival Glass on the market. Thus, it is not unexpected to find these imitation cut glass patterns crop-

ping up occasionally on various shapes. Crab Claw, shown in Book 4 of this series, is often difficult for the novice to identify on a tumbler. And so it is with this Hobstar Band pattern, also shown in Book 4 on a different shape. Having had several inquiries about this tumbler, we felt perhaps it would be a service to collectors to show it so used.

Like many others of its type, we have seen this only on marigold. It is  $4\frac{1}{4}$  inches high,  $3\frac{1}{2}$ " diameter across the flared top, and rests on a flat base of  $2\frac{1}{2}$  inches. There is an 8-pointed star on the under base.

F. H. BAGBY, JR.  
Virginia Beach, Virginia

### MILLERSBURG MAYFLOWER



Although we find here the usual combination of several cut-glass motifs, these are so combined that they do not present the usual "which-is-it" problem. The outstanding feature is, of course, the series of stiff little flowers. Formed by eight diamonds with tiny radiating lines around the outer edge, these are only second cousins to the flowers found on the better-known Mayflower pattern. This is shown in Book 2 of this series.

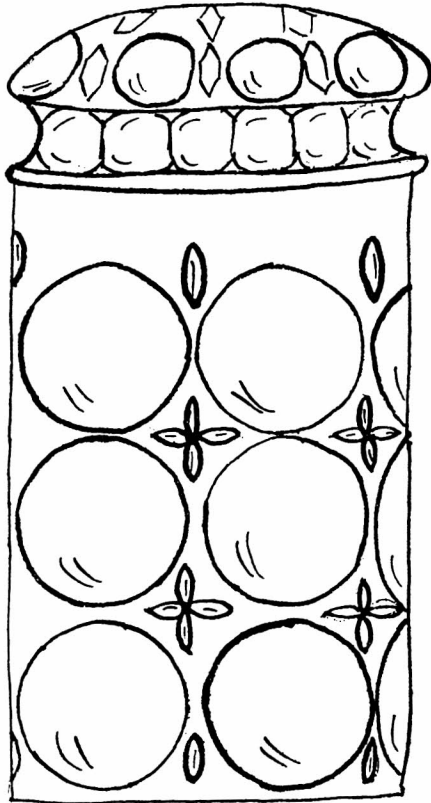
One can readily imagine this particular pattern adapted for use on a multitude of shapes. However, we have seen it used only as an exterior design on bowls of various sizes.

This is an intaglio pattern, as so many of the Millersburg exterior patterns are.

VAIL CADY  
Mt. Sterling, Illinois



## MOONPRINT COVERED JAR



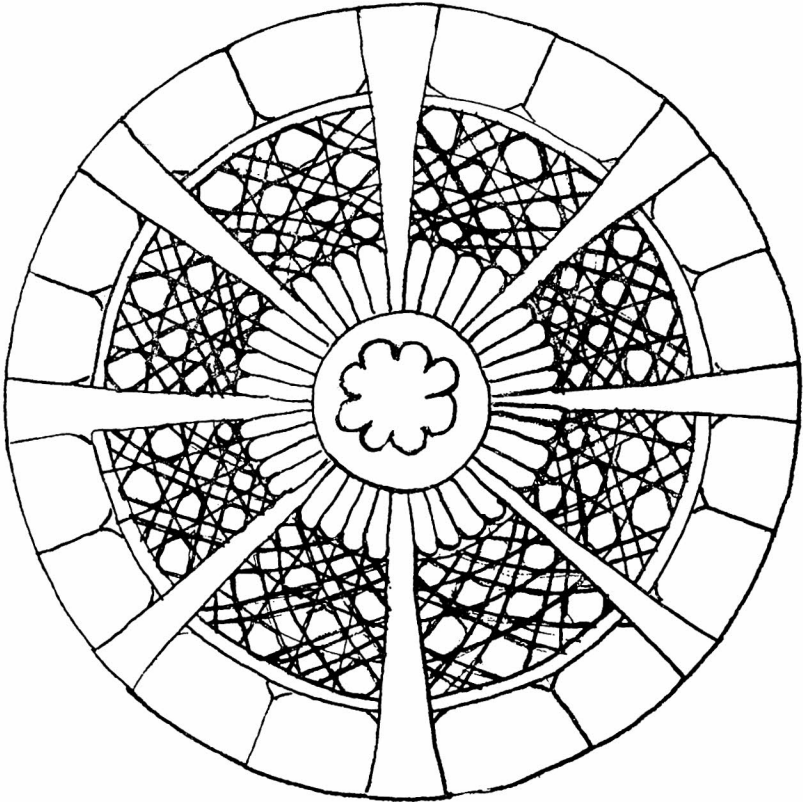
The manufacturer of this unusual piece is completely unknown, but from the size and shape, we believe this was made for use on some old Soda Fountain, either to hold topping for sundaes or for straws.

Of heavy, durable weight glass, the only color seen has been a rich deep marigold. The iridescence was heavy both inside and out. It is almost a true cylinder, being three and one-eighth inches diameter at the top and nearly three inches at the base. Complete with lid as shown, it is six inches tall.

There are eight columns of circles around the body of the jar. Twelve long rays are pressed in both on the under side of the base and inside the lid.

MRS. CHAS. WILLRETT  
De Kalb, Illinois

## PETALS AND CANE

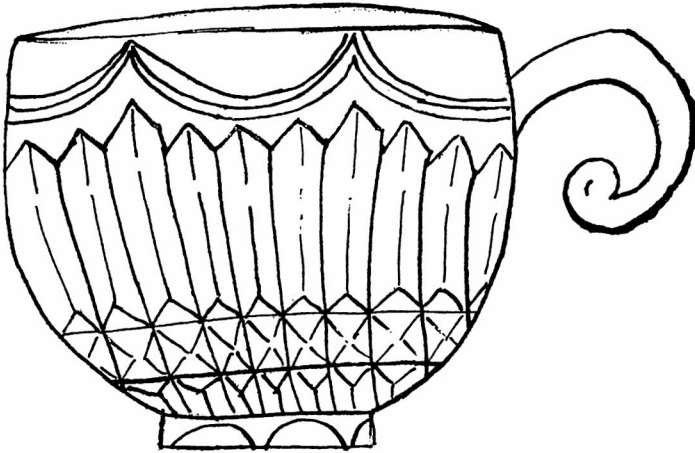


Shown in this sketch is the underside of a large stemmed compote. Unlike many of the better-known patterns of the 'near-cut' variety, all of this is heavily raised. Again, as in so many of the pieces featuring Australian animals or flowers, this underside was heavily lusted.

We have seen this used only as an exterior pattern, and only on purple base glass. The figure of eight deep scallops in the center represents the rather unusual stem of this piece.

ROY P. MORRIS  
Ponca City, Okla.

## PRISM AND SWAG



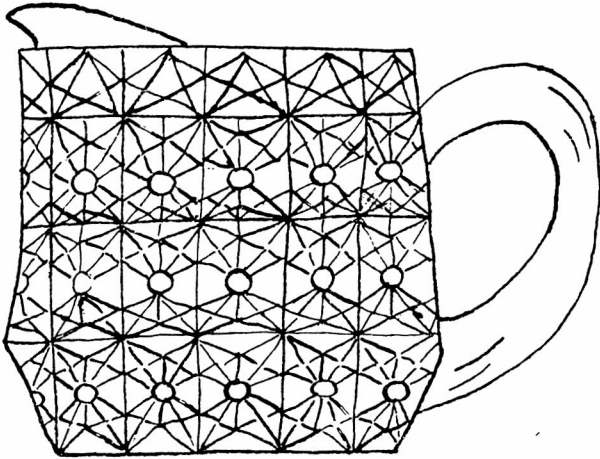
This particular combination of three pressed glass motifs is unique in Carnival Glass. The uneven wide band of prism bars is based on a border of coarse diamond point. Above this runs a series of raised swags. Two other features are also unknown on any other pattern. The handle is reminiscent of Double Scroll, but is open rather than coming completely down to the lower body of the cup. Around the collar base there are eight thumbprints. When the cup is turned over, these make deep arcs into the base. There is a raised star figure of twelve rays pressed into the round center of this base.

This cup is  $2\frac{1}{2}$  inches deep. It has a top diameter of just over three inches, and rests on a collar base of  $1\frac{1}{2}$  inches. The only color seen is amber, and the iridescence, while definitely present, was not heavy and appeared to be only on the outer surface.

We have no trade-mark nor any clue as to the maker.

CARL SHAEFFER  
Fort Wayne, Indiana

## STUDS



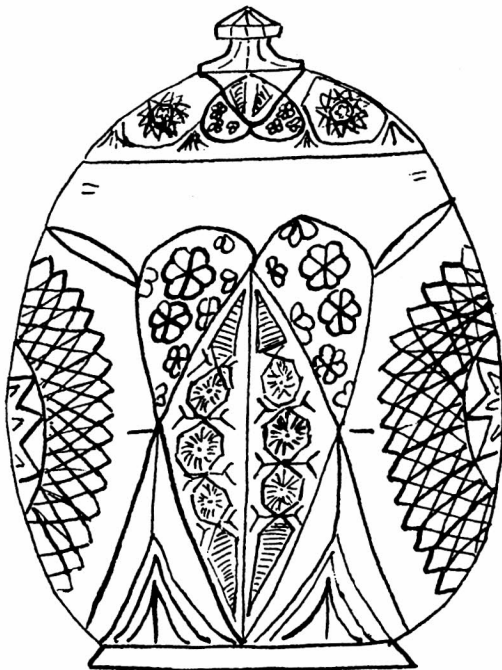
Highly reminiscent of the very familiar Daisy and Button pattern in pressed glass, this design is distinguished by the rows of highly raised round little 'studs'. The piece shown here is a milk pitcher, rather than a creamer. It holds two cups of liquid. This size was not common in Carnival Glass. Most of those known are Imperial Glass patterns; such designs as Poinsetta and Star Medallion are perhaps the best known of these.

The Poinsetta pitcher is particularly pertinent in this respect, for like the pitcher shown here, we know of no other shape using the identical pattern. See Book 2 of this series for the flower pattern.

The glass on this Studs pitcher is rather thick and heavy, and amber marigold in color. The pattern is deeply impressed, and the smooth rounded handle is molded in a piece with the rest of the pitcher. This stands  $4\frac{1}{4}$  inches high. It measures six inches across the lip and handle. The underside of the  $3\frac{1}{4}$  inch base has many raised rays. There are only two vertical mold lines.

HERMAN DARNELL  
Kansas City, Kansas

## SWEETHEART



Obviously, this pattern takes its name, bestowed many years ago by a writer in the field of pattern glass, from the large divided hearts. These appear not only on the body of this large covered jar, but on the lid as well.

This is another of the imitation cut-glass type so widely produced just before the turn of the century by innumerable glass companies in America. But, while a great many of these are difficult to distinguish without a great deal of experience, this heart feature sets this one apart from most of the others. Neither the large ornate hobstars nor the hexagonal buttons nor the wedge-shaped file figures is unique in any way among this type of pattern.

"Sweetheart" was produced not only in pieces of regulation size, but in toy pieces as well. Shown here is the only piece known to have been made in Carnival Glass in this pattern. This is a very large, heavy covered jar on deep Emerald Green. Both inside and exterior of the jar itself are highly iridescent, although only the exterior of the lid shows this feature.

Standing  $8\frac{1}{2}$  inches high, this rests on a base of 4 inches, and is a full  $6\frac{1}{2}$  inches wide at the largest point. The under base carries a many-rayed irregular star impressed. This is a good deal larger than the covered bowls made for household use, and it may have been produced for the "Soda Fountain" trade.

MR. & MRS. ED GAIDA  
Victoria, Texas

## VENETIAN



Like the "Sweetheart" covered jar shown in this book, the sketch given here was made from an unusually large and heavy piece of Carnival Glass. The pattern name comes from an illustrated Christmas folder distributed by a retail jewelry firm in the year 1909.

We have taken a slight liberty with this name, as the piece clearly shown in the jewelry ad had four rows of the heavy solid diamonds around the stem, instead of the three we see here. But the patterns were so very similar, that we felt this was a minor matter. Again, the other piece was curved in at the top edge, and was described as a "rose vase". It is entirely possible that the identical shape will be reported in Carnival Glass, as the measurements were so nearly the same, that only a slight shaping of this piece would be necessary to duplicate the vase.

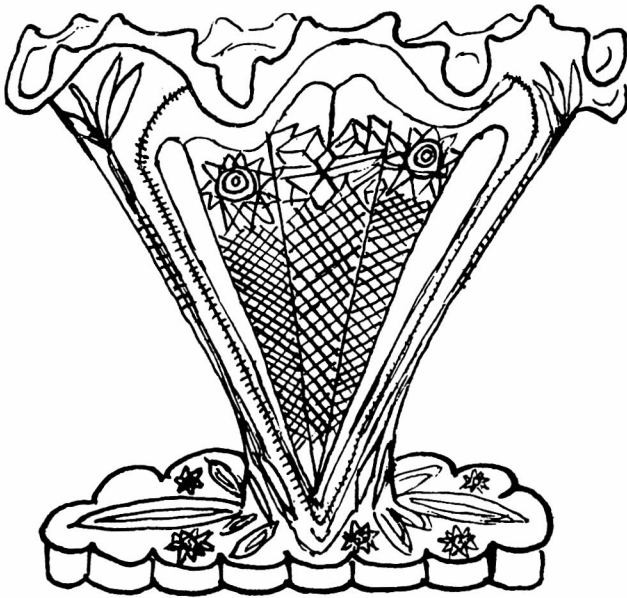
There are four of the large Hobstars around the body of this piece, and another under the sawtooth-edged base. Seen only on deep emerald green, this had excellent iridescence on the outer surface

only. The glass was about one-half inch thick, and the piece weighed five pounds. This stands 9¼ inches high, with a top diameter of 5⅝ inches.

Should a similar piece be found, check for the large Hobstars, with a type of daisy directly under these, triangles of fine diamond point with bevelled edges separating them.

There are not many of these large shapes known in Carnival Glass, and all are exceptionally fine for color and iridescence.

### ZIPPERED HEART – QUEEN'S VASE



The large and handsome piece shown in this sketch illustrates so well the manner in which a pattern could be, and often was, varied to permit its usage on several different shapes. Shown in Book 3 of this series is the simplified version of this design as the maker used it on small bowls.

Both because of the large massive shape made here, and because of the heavy deep scalloping of the upper edge, the design is not readily recognized. However, a study of the actual pieces of glass will reveal the exact combination of the same motifs used on the small pieces. Even the pattern pressed into the underside of the base is nearly identical. This has been shown in this sketch as though it were on the upper surface, to aid the reader in identification.

The two large hobstars shown on each side of the central triangle of diamond point repeat only on the opposite side of the vase, but there are four of these on the bowls. The leaf figures with central zippering are identical on both large and small shapes.

The upper edge of the 'heart' here is distorted by the heavy shaping of the upper edge of the piece, but we suggest you look for the other motifs mentioned.

The Queen's Vase is approximately 8 inches high to the tallest point. The upper edge flares to  $9\frac{1}{2}$  inches across, while the scalloped base measures  $5\frac{1}{2}$  inches across. We have still no clue as to the maker of this most unusual piece.

MR. & MRS. ED GAIDA  
Victoria, Texas



## SECTION V

### ANIMALS, BIRDS, ETC.

Bumblebees

Butterflies and Bells

Butterfly Bower

Butterflies and Waratah

Dragonfly Shade

Flying Bat

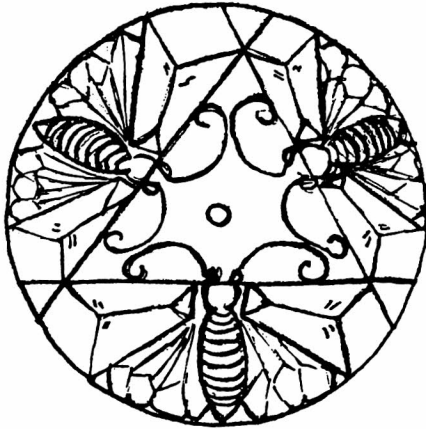
Frog — Covered Dish

Kookaburra Variant

Pigeon Paperweight

Proud Puss

## BUMBLEBEES



Once again we can give you a full-size drawing of a small piece of old Carnival Glass. This is the head of a lethal hat-pin,  $1\frac{5}{8}$  inches in diameter. The foot-long metal pin fits into a glass sleeve on the underside of this head.

The pin is of dark purple glass. All of the pattern is heavily raised and highly iridescent. With the ladies' hats of the 1905-1918 period featuring so many large flowers, fruits, and even birds, this could have given the casual observer quite a start. More elegant than the real thing, to be sure — but it reminds us of a poem from our school days, written by Bobbie Burns about a 'louse on a lady's bonnet'.

In any event, this makes a most unique addition to any collection.

E. WATSON  
Wabash, Indiana

## BUTTERFLIES AND BELLS



The collector of Carnival Glass who is interested both in pattern as well as color, may have observed that frequently motifs are found in multiples of two — six being very commonly used. On this most attractive piece, we have instead a graceful placement of five butterflies around the central group of bells.

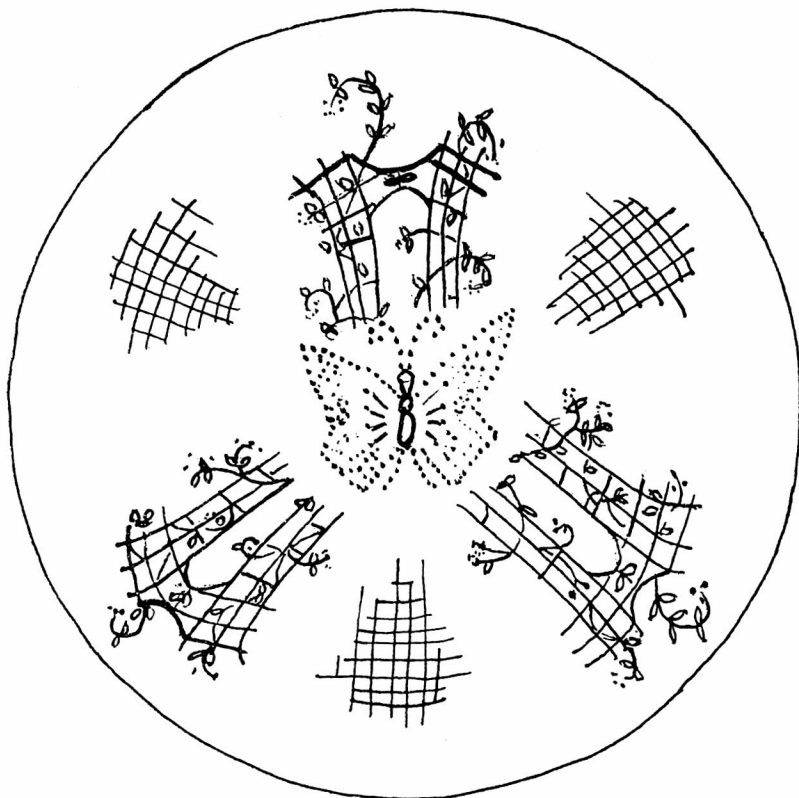
For identification purposes, these insects and the foliage around them are identical, the variations from one group to another being so minute as to be nearly indistinguishable. The outstanding feature is, of course, the seven bells in the center. This is in decided contrast to the Butterfly Bush shown in Book 6, where a large spread Butterfly takes up nearly the entire center. Also on this earlier piece, the foliage around the bordering insects in no way resembles that shown here.

However, there are points upon which this pattern does resemble at least two others already shown. We refer the reader to page 140 of Book 6, where a bordering pattern of the same general type of bell-flowers is shown. Butterflies and Bells is the pattern on the upper surface of the shallow bowl of a stemmed compote. On the under surface of this piece is the design called "S-Band", shown in Book 7. None

of these patterns have been identified as to maker, and all have been seen on deep purple base glass.

The compote from which this sketch was made is  $4\frac{1}{2}$  inches high, with a bowl measuring  $7\frac{1}{2}$  inches across. The stem is panelled and ends on a round base of  $3\frac{3}{8}$  inches. There is a many-rayed star figure pressed into the underside of this. The iridescence is exceptionally fine on both top and underside of the bowl.

### BUTTERFLY BOWER



Although butterflies in many shapes and in many surroundings are well known in various types of glass, this particular one is certainly unique. The Northwood butterfly seen on his Bon-Bon shape resembles the one shown here in at least one respect — It is a single large figure with wings extended occupying the center of the piece of glass.

The piece from which this sketch was made was an open compote, and while the trellis-type figures alternating with a suggestion of lattice around the border, are again unique — it is to the Butterfly that the eye is drawn. As shown here, this figure is not only outlined but drawn with the use of raised dots except for the actual body itself.

This is not a large compote. The bowl measures  $6\frac{1}{2}$  inches in diameter, and is both fluted and scalloped along the edges. It stands only  $2\frac{3}{4}$  inches high, and has a round base, deeply domed with a star-type figure of twenty-four rays raised rather than pressed into the underside. This base also measures  $2\frac{3}{4}$ " in diameter.

The base color seen was of fine deep purple, and the heavy iridescence was even on both upper and lower surfaces. On the underside of the bowl, the S-Band pattern shown in Book 7 of this series is deeply impressed.

ANNETTE ZWIRN  
Tustin, California

### BUTTERFLIES AND WARATAH



Like "Butterflies and Bells" also shown in this section, we again have five bordering groupings of patterns. Here the central figure is the handsome blood-red Waratah, with its very large serrated leaves and woody stem.

Curiously enough, both this pattern and the one having the bells in the center, were seen only on compotes. They are, of course, found on

the interior of the bowl. The one shown here was on a much larger piece than the other. This measured some nine inches across the scalloped bowl, and stood seven inches high. Such large open compotes were not common in Carnival Glass in any pattern of any color.

Here there was no exterior pattern, but both inside and out were highly iridescent. The base glass was a deep purple, and the whole effect was brilliant and most outstanding.

ROY P. MORRIS  
Ponca City, Okla.

### DRAGONFLY SHADE



An expert in the field of entomology might not agree with our title for this pretty light shade. We are aware that the Dragonfly should have only four wings, but this insect certainly does not look like a Butterfly, either.

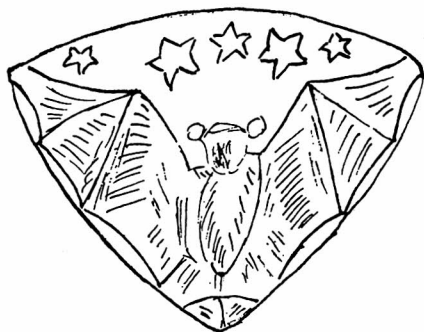
The shade is trade-marked as shown, and this places it positively as an Imperial product. Very probably made for a gas light, it measures 4½ inches high, has a bell opening of 5⅓ inches, and a small top opening of 1¾ inches.

Unlike many of the shades seen in other patterns, the base color of this was a deep honey-amber. The iridescence was deep on both inside and out, with the pattern being cut into the surface.

The combination of colors must have presented a most attractive appearance when in use, for it lends a nice touch of color just 'as is'.

LOUISE KLINE  
Boalsburg, Penna.

## FLYING BAT



The variety of both subjects and colors, to say nothing of the range of shapes still appearing to the researcher in the field of Carnival Glass only proves again that anyone who has the idea that he (or she) knows all there is to know about the subject — still has a lot to learn.

As in the case of the Elephant Brooch also shown in this book, this is a First Time for the appearance of this animal in any of the series.

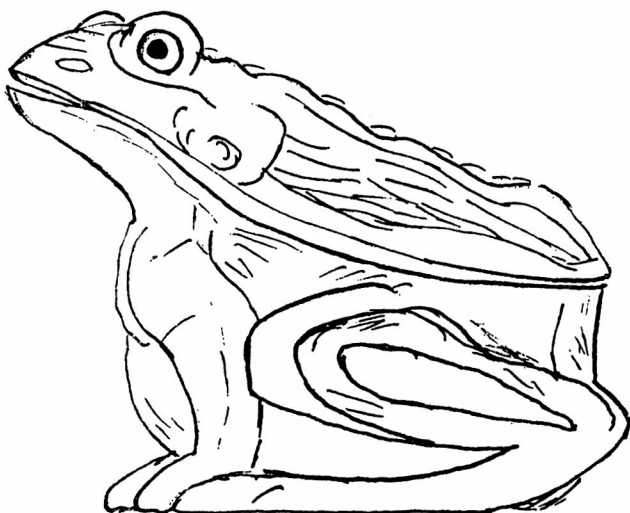
It is not too often that we can show a piece of Carnival Glass full-size in these sketches, as is the case here. The mechanics of printing and our desire to keep each of these books as reasonable in price as possible, requires that we confine the drawings to a definite small size. This usually demands a great reduction in size of the pattern and shape. However, shown above is a complete and full-size sketch of what is surely one of the most original and unusual pieces of this glass that has ever come our way.

On deep purple base glass, this Hat-Pin head, or possibly ornament, was well-designed and well made. The bat figure and the stars in the night sky above it are well raised, and the whole piece is heavily iridescent. There is a good deal of detail on the flying mammal — much more than on some of the animals we encounter in glass.

As indicated above, we cannot be positive for what use this piece was made. There were no fittings of any sort on the glass. Obviously, it was not a button, being both too large and with no possible way to fasten it onto a garment. We leave it to the collector's imagination to suggest its function, but a rarity it certainly is. If any reader has found one of these in use, please do share this information.

HERB RIPLEY  
Indianapolis, Indiana

## FROG — COVERED DISH



Many of the covered animal dishes in Carnival Glass are known in only one color. This is true of the small frog shown here. Since that color happens to be a Pastel Green in this case, nothing could be more appropriate. One can hardly imagine a bright orange frog, even though realism was not considered essential to the makers of iridescent glass.

This perky little fellow is of medium weight glass, highly iridescent with the pastel-type of coloring we have learned to associate with pieces having been made on a Pastel shade of base glass. The interior of the figure seems to have even more of the iridescence than does the outside. The bulging glass eyes are molded in with the rest of the figure, and simply have black paint applied to make the contrast.

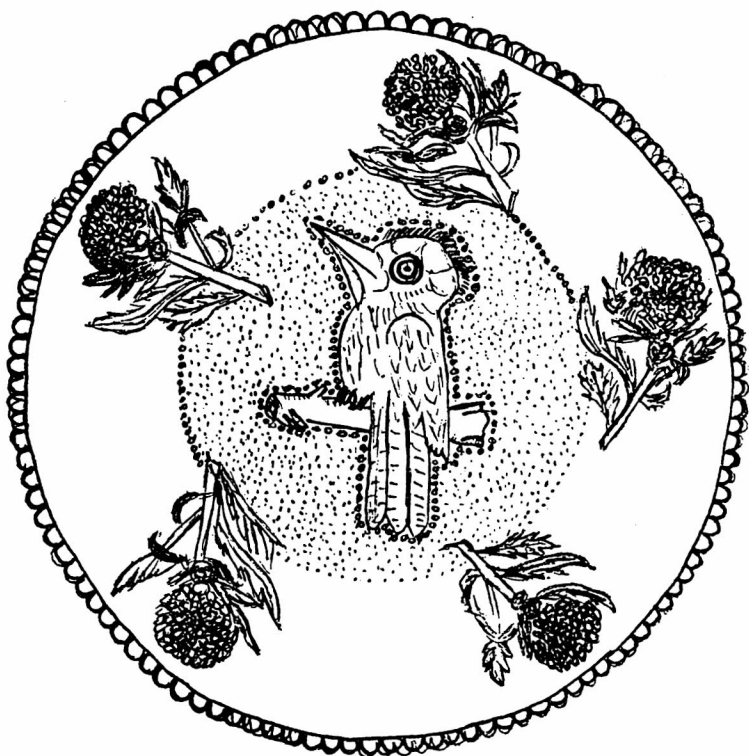
Honesty compels us to admit that we are not overly familiar with frogs as such, but the detail here seems good to us, and the general effect seems realistic.

The piece stands 4 inches high at the tallest point, and measures 5½ inches in length. Search as we will, there is no evidence of any trade-mark, and the maker is unknown. This would be quite a desirable addition to any collection of Carnival Glass animal shapes. It would certainly make a fine companion piece for the covered turtle shown in our Book 5.

MR. & MRS. De LAYNE EIGENBERG  
Fairbury, Nebraska



## KOOKABURRA — VARIANT



This is another of the most interesting pieces of Carnival Glass found in Australia. Since the point of origin for all of these pieces still remains in doubt, and because there is great interest in them among collectors, we think it is a service to show them as they appear.

For those who have followed this series of the Pattern books as they have appeared, we refer you to the "Origin Unknown" section of Book 6. A comparison between the sketch given here and that on page 145 of that volume will show both a great similarity, and some striking differences.

While the stippling on both pieces was formed by the use of tiny raised dots, in this variant the center background forms a perfect circle, while on the previously listed pattern this has a saw-tooth edge. Also, here the bird and the log upon which he perches are definitely outlined by these dots.

Here we have as well, five of the large Waratah flower heads circling the center, and there is no spray of foilage and berries, no ribbon bow, no butterfly, and no Flannel Flower.

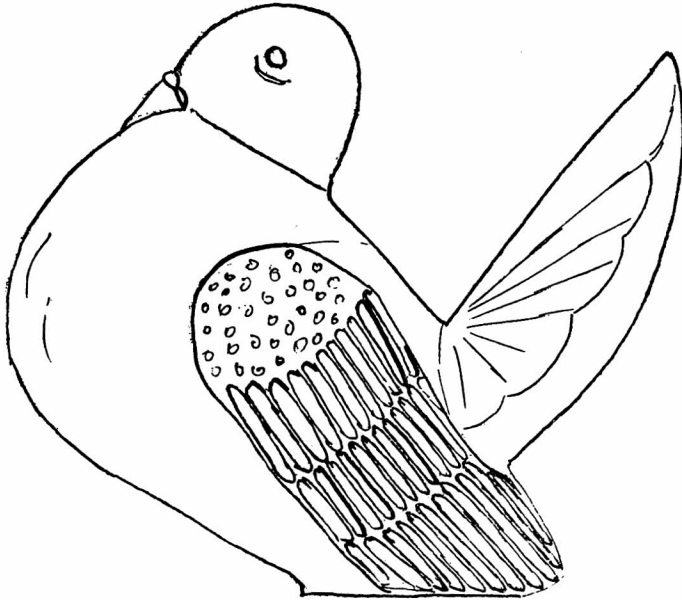
For those unfamiliar with this bird, he is a large variety of Kingfisher, feared alike by snakes, mice, and even smaller birds. In Aus-

tralia, his nick-name is "Old Jack", and he seems to be found in nearly all parts of the continent.

The sketch was made from a large very shallow bowl, some eleven inches in diameter. The edging was quite unusual, consisting of one-half inch figures like small bullets cut lengthwise and standing on the flat end, side-by-side. We know of no other piece so fashioned. The base glass is dark purple, with excellent iridescence.

ROY P. MORRIS  
Ponca City, Oklahoma

### PIGEON PAPERWEIGHT



The handsome bird shown here is a 'far cry' from the small animal figures, weak in color and lacking in detail, that many of us have seen atop covered glass powder jars or used as parts of place card holders. These later figures date only from the 1930's and are obviously very Late Carnival Glass indeed. These are, of course, collectible if you like them — as is anything else from plastic dolls on up or down depending on your preference.

These Late animals range from deers to dogs, but they so obviously are incomplete alone, that even when the base has been broken off and smoothed, they should fool no one.

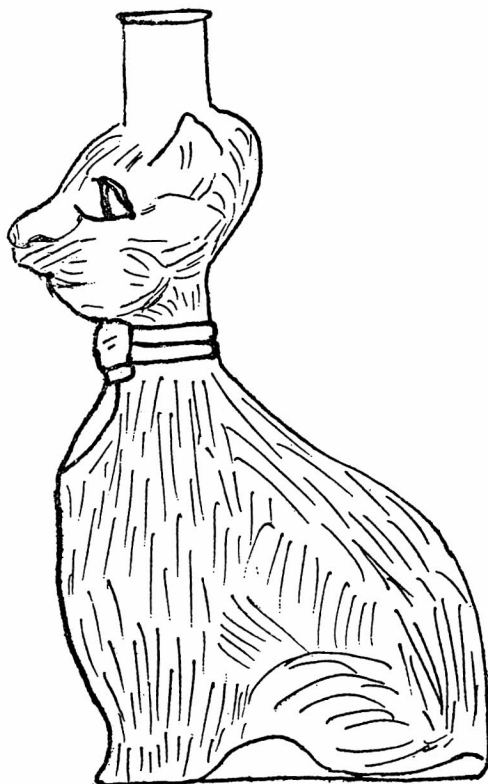
The paperweight sketched here is large enough to serve the purpose for which it was intended, and heavy enough to be practical. It has no difficulty in standing alone, and quite proudly, too. The base color was of deep rich marigold. The iridescence was also rich and ex-

cellent in quality. Obviously, this is a solid figure, and the mold line runs up the middle of the breast, the top of the head, etc. The detail of the wings and tail are only mediocre when compared to such pattern pieces as the Millersburg Peacock and Urn, but again this is far finer and of higher workmanship than seen on the late figures mentioned.

This sturdy little fellow stands 2½ inches high, and is 2¾ inches long. We regard this as quite an unusual piece of Carnival Glass, but feel we should caution the collector to be sure he is getting an old piece of the proper dimensions when, and if, he wishes to add this to his collection.

ANNETTE ZWIRN  
Tustin, California

### PROUD PUSS



The figural bottle shown here would certainly be a fine addition to any collection of Carnival Glass, especially for those specializing in either the Kittens pattern or in those showing any of the animals.

Although we do not pretend to be a bottle expert, there are many writers who specialize in this type of container. Among our hobbies for some years has been the collecting of both figural creamers and

bottles of various materials showing animals. And in our collection of these we have had a rather large glass bottle in the shape of a sitting cat. Of a light lavender, non-iridescent hue, it has been greatly admired by various bottle experts who have visited us. When we first saw the Proud Puss, we thought perhaps it was a later Carnival Glass version of the same bottle, but a closer examination and a comparison of the measurements revealed that this was indeed a different bottle entirely.

As shown in the sketch, this one stands ten inches high. It is possible that the neck of the bottle was originally longer, for the top edge gave the appearance of having been smoothed. The base color here is a light marigold, and the iridescence is even, but not deep in color. The weight of the glass is fairly heavy, being about one-fourth inches thick.

We believe this to have been of American make, as it has some of the characteristics of several of the glass companies manufacturing containers of various kinds. The reader of this series will recall that this particular point is vital to the inclusion of any piece of glass in our books, for it is an important part of our definition of Carnival Glass.

PEGGY GURN  
Amarillo, Texas

## SECTION VI

### UNUSUAL SHAPES

Bubbles Lamp Chimney

"Carrie"

Doughnut Bridle Rosette

Fostoria's No. 600

"49'er" Decanter and Wine

Heavy Shell Candle Holder

Honeycomb Hat Ornament

Lady's Slipper

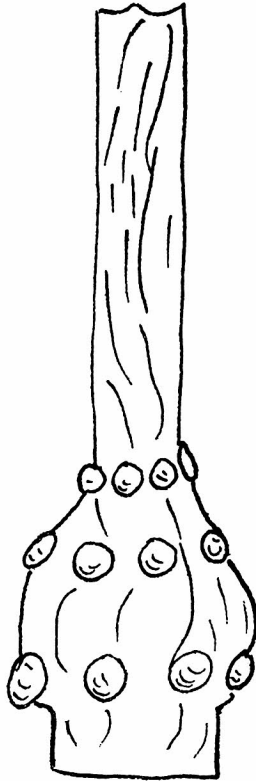
Little Darling

Miniature Shell

Souvenir Banded Mug

Wide Panel Compote — Miniature

## BUBBLES LAMP CHIMNEY



Like some of the Carnival Glass containers, we believe that this was not a product of one of the glass houses known primarily for its manufacture of Carnival Glass — nor for its output of pattern glass in general.

Since the piece shown is most unlike the vast majority of Carnival Glass, and is so definitely specialized in nature, very probably this was made by one of the lamp companies, such as the Dithridge Chimney Company. Although we have no record of this type of glass having been made by this particular company, they did for many years make thousands of fancy lamp shades in colors, in opalescent glass, and in hand-engraved and hand-painted types.

The particular chimney shown here is both a rather tall one, being  $10\frac{1}{4}$  inches high, and a heavy weight one. The upper four inches are creamy beige, shading down into a caramel color. The inside of the piece has a soft satin finish, while the exterior is highly lustred and iridescent. The base measures  $2\frac{3}{8}$  inches in diameter, and is 2 inches in width.

MR. & MRS. W. T. JAGGARD  
Emporia, Kansas

## SOUVENIR GLASS



The exact purpose for which this small piece was intended is a mystery to us. Only  $1\frac{3}{4}$  inches high, it measures three inches across the top, and slopes to a base diameter of two and three-eighths inches.

This is one of the very pieces we have seen in Carnival Glass bearing the trade-mark of the Anchor-Hocking Glass Company. Located in Lancaster, Ohio, this large glass firm has a history going back to at least 1904. The "Hocking Glass Company" was founded in that year by Lucian Martin, who had been a salesman for the old Hobbs, Bruck-unier Glass Company. Later he opened a plant of his own — the fore-runner of the present-day Fostoria Glass Company at Moundsville, W. Va. Later he joined the short-lived National Glass combine. It was after that disaster that the Hocking firm came into being.

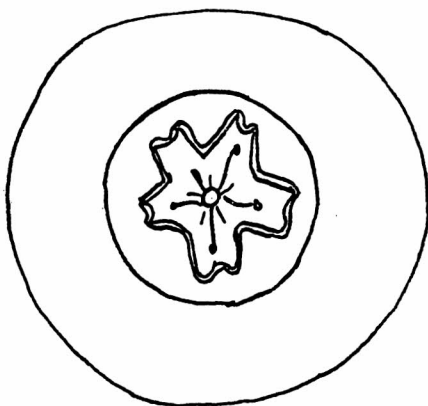
Another of the older glass companies that had cast its lot with the same combine, joined the Hocking Company about 1906. This was the Ohio Flint Glass Company, originally founded in 1888.

Anchor-Hocking has been a very large producer of kitchen glassware of many types. Although we do not have the date of the adoption of the trade-mark shown in the sketch, many of the glass firms began using a permanent marking of some kind about 1906.

The piece shown is of clear glass, with a gold rim. The center band carrying the lettering and date have a deep marigold flashing burned on.

MRS. CHARLES WILLRETT  
De Kalb, Illinois

## DOUGHNUT BRIDLE ROSETTE



If the sketch above seems a trifle lop-sided, it really is. This is a 'life-sized' version of the small piece of Carnival Glass itself.

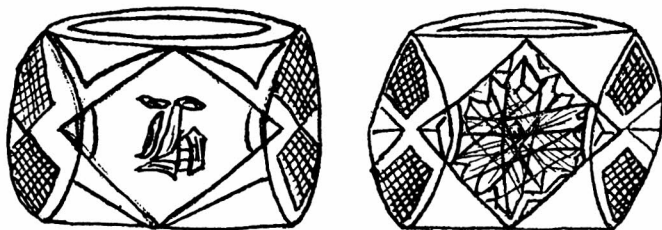
The owner named it a Bridle Rosette, and a sliver of wear  $\frac{3}{8}$  of an inch long on two opposite sides bore out his story that this came straight from the horse.

Of deep vivid blue, the heavy iridescence with a preponderance of gold in the lustre, appeared only on the upper side, as did the pattern. The outer rim is curved and heavily raised, as a doughnut would be if halved. In the center depression appears a simple flower, as shown.

This measures  $2\frac{1}{8}$  inches in diameter, and is about  $\frac{1}{4}$  inch thick, of solid glass, of course. A comparison with the bridle rosette shown in Book 7 will show a slight variance in size between the two, but a great deal of difference in general appearance. We have no clue whatsoever as to their origin.

KURT KREMERS  
Hollywood, California

## FOSTORIA'S NO. 600



Many of the glass manufacturers in America turned their attention to the ornate type of glass patterns now called 'near-cut', in the late 1890's. While these were pressed patterns, in design they were intended to imitate the hand-produced cut glass designs. These proved quite popular



with the housewife, and many a factory was saved from early oblivion by the production of such an attractive design.

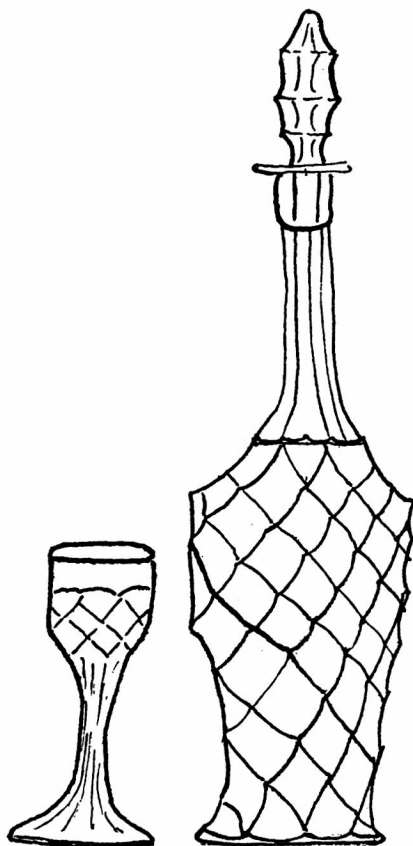
The era of popularity for these patterns ran well over into the heyday of Carnival Glass. Generally speaking, most of this near-cut type found in Carnival Glass can also be found in clear non-iridescent glass. A great deal of this type was made by the Imperial Glass Company. Such patterns as Octagon and Carnival Hobstar (both found in Book 2 of this series) were popular and were consequently made in great quantity. The Northwood Company also made a limited quantity of the near-cut type, both in clear pressed glass and in Carnival. Their Memphis pattern (Book 2) is typical of their efforts in this field.

Occasionally, however, a piece of Carnival Glass appears bearing some near-cut pattern that was made by a glass company almost unknown in the field of iridescent pressed glass. Shown here is one such piece. This is a very heavy, highly iridescent napkin ring, with the Old English initial "H" on one plain surface.

Pattern 'No. 600' was one of the earlier cut patterns from the Fostoria Company. Like so many others of this kind, the pattern was made in a wide variety of shapes. We have seen this exact piece in clear glass, but to find it in a honey-marigold was quite a surprise. We would regard this as quite a rarity in Carnival Glass.

MR. & MRS. ELDON WATSON  
Wabash, Indiana

## "49'ER" DECANTER AND WINE



Although this pattern as such was shown and described in Book 7 of this series, no other shape had appeared until this most attractive set was brought to us. Shown on a tumbler of heavy-weight glass, we had hoped that a matching pitcher would be reported.

Instead, here is a very small decanter, and the smallest stemmed wine we have ever seen in Carnival Glass. The tiny glass holds exactly two tablespoonsful of liquid, and resembles a thimble in size. Resting on a deeply domed base of  $1\frac{3}{4}$  inches, it stands  $3\frac{3}{4}$  inches high. The top measures  $1\frac{1}{2}$  inches. The "49'er" pattern is a miniature version of that on the tumbler, and the tiny stem carries eight miniature panels.

The small decanter has a capacity of ten liquid ounces — much less than the Octagon or Imperial Grape wine decanters. This stands  $9\frac{1}{2}$  inches high, and has a patterned stopper of solid glass. Only the Golden Harvest and Northwood Grape decanters in Carnival Glass have this feature — the hollow type being much more common.

Because of its size, we believe this was a liqueur set, rather than a wine. The only color seen, as was true of the tumbler in this pattern, was marigold.

W. ROBERT ESSIN  
Washington, D. C.

### HEAVY SHELL CANDLE HOLDER



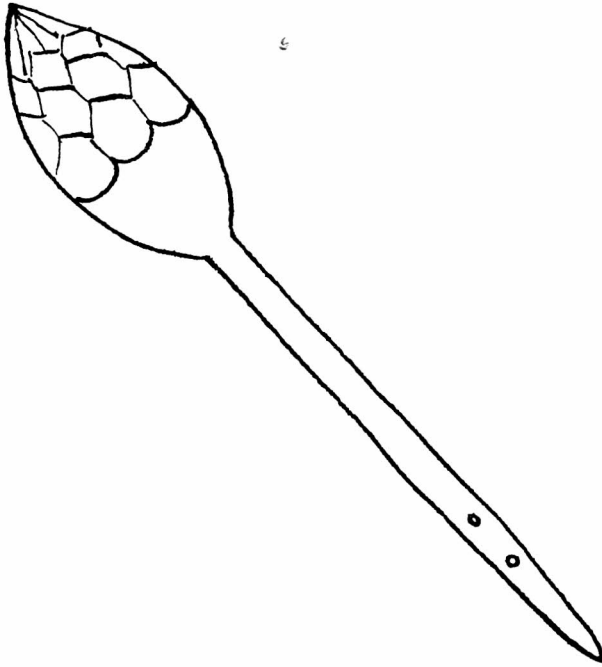
When we sketched the Heavy Shell seen in Book 5 of this series, we predicted that they would not be found in quantity, and such has proved to be the case. Although this piece is similar in design, having only the candle cup added to the scroll at the left side, it varies considerably in size.

The Heavy Shell measures eight and one-fourth inches in length. This, obviously made to be a candle holder, is much smaller — only six inches in total length. While the Shell is four inches at the tallest point, this goes up to a full seven inches from the base to the top of the cup. Both pieces appear to have been made only in frosty white. The excellent pastel iridescence is most attractive. Again, this glass is thick and very heavy and of fine quality. The curve of the base appears to have been ground down to give it a flat surface to rest upon.

Unfortunately, no clue as to the maker has yet appeared.

CARL H. SHAFFFER  
Ft. Wayne, Indiana

## HONEYCOMB HAT ORNAMENT



Unlike the various Hat Pins sketched in this book and others of our series, the entire length of this piece is iridescent glass. The two small holes which appear as shown, were meant to take the thread with which it was to be sewed to the bonnet.

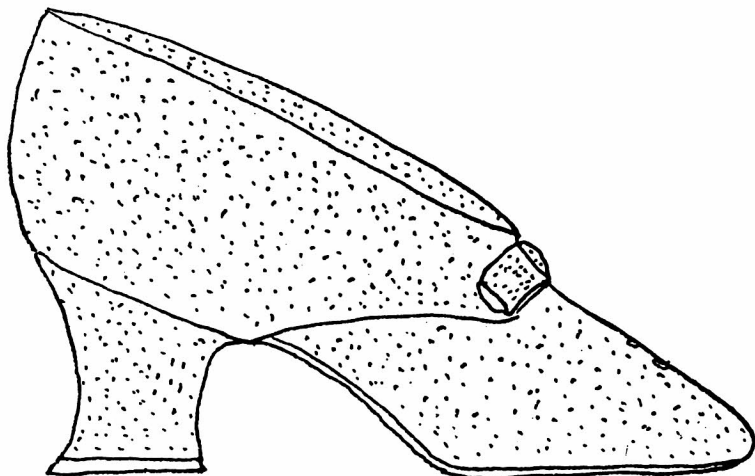
Although both artificial fruits and flowers were being used to trim the large hats then in style, plumes were the favorites ten to one. Here is the description of one of these modest creations, taken from a 'style' catalogue of 1910—"A very stylish hat, handmade, with a large French crown. The trimming consists of taffeta silk laid in loops and bows across the front, with which is a very fancy feather, all wired together and caught with a long jet ornament. A small bird nests directly over this. This hat certainly reflects good style and not too extreme to meet favor with thousands of our customers". One cannot help reflecting that if this were a conservative model, the extreme ones must have featured a whole ostrich. For our feminine readers, a short list of the names by which these hats could be ordered might prove interesting. There was the "Lady Gay", the "Utopia", "The Talk of New York", "Geraldine" (this described as a stylish driving hat), the "Merry Widow", or "The Toreador". Several large pages offered a wide selection of feathers for the do-it-yourself fan. Among these were pheasant breasts, coque feathers in various colors, and the ever popular ostrich plumes.

Very possibly the piece shown here was used in the manner described above. It is of dark purple, highly iridescent, and eight and

one-half inches in length. Certainly this is an interesting bit of vanished Americana, and a conversation piece in any collection of Carnival Glass.

LESLIE WOLFE  
Villa Grove, Illinois

### LADY'S SLIPPER



Like the Miniature Shell shown in this book, the little Carnival Glass slipper shown here, was obviously intended only to be ornamental. Shoes and slippers have been popular among collectors for many years.

Such well-known pattern glass designs as Daisy and Button were made in various shapes and sizes of footwear — one of these even being on a roller skate.

However, such small items in Carnival Glass are most unusual. Both the heel and toe of the one shown here are solid glass, making this heavier than its size would indicate. We have sketched it for you nearly full size. In length, it measures  $4\frac{3}{8}$  inches, and stands  $2\frac{3}{4}$  inches high at the heel.

Of marigold glass, the piece has good iridescence both inside and out. The stippling is even and covers the entire piece.

MR. & MRS. ED GAIDA  
Victoria, Texas

## LITTLE DARLING



This small figural bottle, like the vast majority of those seen having iridescence, is of clear glass. Although it is impossible to state with certainty that these were iridized at the time of their manufacture, so few of them appear, that if age alone were responsible for this appearance, we believe that such was indeed the case.

Small fancy bottles of various shapes were quite popular as perfume containers during the Carnival Glass period. Pictures of many of these may be found in catalogues as early as 1903, and are to be seen in profusion during the 19-teens. One such wholesale catalogue of 1913, in which a great deal of Carnival Glass is featured in the "China and Glasswares" section, offers many novelty perfumes and 'extract' bottles. Among those pictured are a "Fairy Slipper" of Daisy and Button pattern. The description reads in part ". . . assorted colors, containing one ounce of perfume, assorted odors; slipper can be used for pin or jewelry receptacle when empty . . ." Another shows a "Grandfather's Hat", described as "opal glass, assorted colors, each containing perfume, kid top ribbon-tied bottle; hat can be used as toothpick or

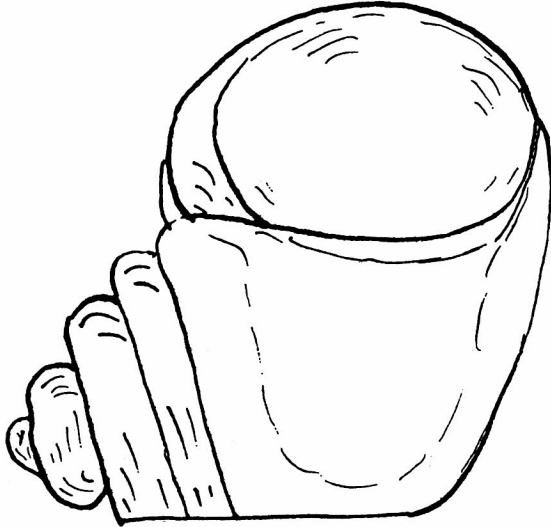
match holder when empty". Each of these sold for seventy-five cents a dozen.

Many of the small perfume bottles came fastened to a large, brightly-colored display card, often featuring children, and having such names as "Heavenly Twins", "Mama's Pet", or "Little Darling". Incidentally, some of the small glass containers we now see in antique shops sold as candy containers, were also perfume vials — the lantern, dutch shoe, tiny lamp, and an imitation watch among them.

The bottle shown here is  $4\frac{1}{8}$ " tall, holds 2 ounces, and had either a glass or cork stopper.

INA MAHURAN  
Cedar Rapids, Iowa

### MINIATURE SHELL



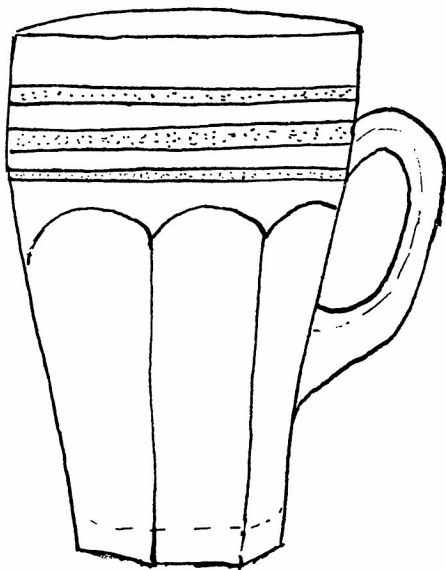
The collecting of miniatures in many forms has become increasingly popular. Doll dishes, toy water sets, salesman's samples of furniture and household appliances — all have their devotees. And so it is in the Carnival Glass world. Such pieces as all of the Kittens shapes, the small Footed Shell, and the Blackberry Miniature compotes find a welcome in many collections.

So we are happy to give you again a full-sized sketch of a most unusual miniature. Probably intended solely for the what-not shelf, or other decoration, this tiny shell is only  $2\frac{1}{2}$  inches long, and  $1\frac{3}{4}$  inches high at its tallest point.

Of clear glass with a great deal of iridescence, this is heavy and solid except for the interior of the bowl shown at the right-hand side of the sketch. The piece appeared to have been ground off slightly on the base to make it sit evenly.

MRS. D. H. RAINES  
Waco, Texas

## SOUVENIR BANDED MUG



It is true that souvenir items in Carnival Glass are not numerous. Exactly why this should be true is not clear, for the same years of its tremendous popularity overlap the era of the great fad for novelties and souvenir pieces in glass. One wholesale catalogue of 1910 offers twenty-six different glass souvenir items. These range from a toothpick holder and wine glass to a pin tray or covered 'puff' box. They could be had in both ruby or emerald green, either with gold decorations. One deterrent factor might have been that it was necessary to order at least one gross at a time. But for the merchant who was sure he could sell 144, these sound like a great bargain in the light of today's prices. For example, a ruby creamer with your town's name in gold came for the amazing price of 39 cents — not each — a dozen.

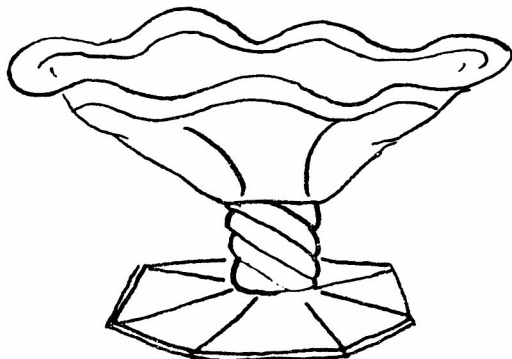
We did not find this particular mug listed in either clear or colored glass available for lettering. However, the same pattern on a clear glass tumbler appears in a catalogue dated 1914, selling for sixteen cents a dozen.

The mug shown in the sketch is on marigold with a clear handle. Standing  $3\frac{1}{2}$  inches high, the top diameter is  $2\frac{3}{8}$  inches, and the flat hexagonal base is  $1\frac{5}{8}$  inches across. It carries the lettering "Souvenir of Kourdup, Montana". We do not find any such town listed in any atlas or postal guide today, so possibly it faded away, just as did many other small towns of the West.

HERBERT RIPLEY  
Indianapolis, Indiana



## WIDE PANEL COMPOTE — MINIATURE



Only the absence of any interior pattern sets this apart from several of the Blackberry Miniature compotes we have seen. The twisted stem is not commonly found on the fruit pattern, but is not unknown.

The rather deeply cupped shape and the scalloped edge shown here seem to be the rule rather than the exception with these Wide Panel pieces. Only the upper surface of the bowl carries the iridescence here, and the colors seen are both marigold of deep shade, and amethyst.

The octagonal base measures two and one-half inches across; the top diameter is four and one-fourth inches, and the whole stands two and one-fourth inches high.

In the absence of any trade-mark on those seen, we believe this to have been a Fenton Company product.

WINIFRED J. BAUER  
Eagle Lake, Minn.

## SECTION VII

### RARITIES

Buddha

Butterfly Pin Tray

Ribbon and Block Lamp

Strawberry Spray Brooch

The Bulldog Paperweight

The Crucifix

Votive Light

White Elephant

## BUDDHA



In spite of the fad for 'things Oriental' which swept over America early in this century, representations of figures in the Eastern religions were not common in any media. In Carnival Glass we find peacocks, dragons, chrysanthemums, and similar designs with a slightly Eastern flavor. But this is the only piece we have ever seen depicting the famous Buddha.

Buddha was an actual person who lived in India about the sixth century B.C. The title 'Buddha' implies that the person so-named embodies divine wisdom and virtue. The central belief of the religion which he founded, reduced to its essential element is that Life and suffering are indivisible. The suffering is caused by man's desires. Therefore, the way to Nirvana, or to the perfect state of bliss, is to extinguish all desires. One could achieve this by right-thinking, right-living, and self-denial. Impossible to achieve in one lifetime, a round of rebirths was necessary. Deeds of compassion advance the soul with each existence.

This Buddha figure exists in rich marigold, deep blue, and in white Carnival. It is 6¾ inches tall. The base is a half-circle, and is hollow up to the navel of the figure. The rest is solid. Rounded at the back, the only purpose we can imagine this had was as an ornament. Sup-

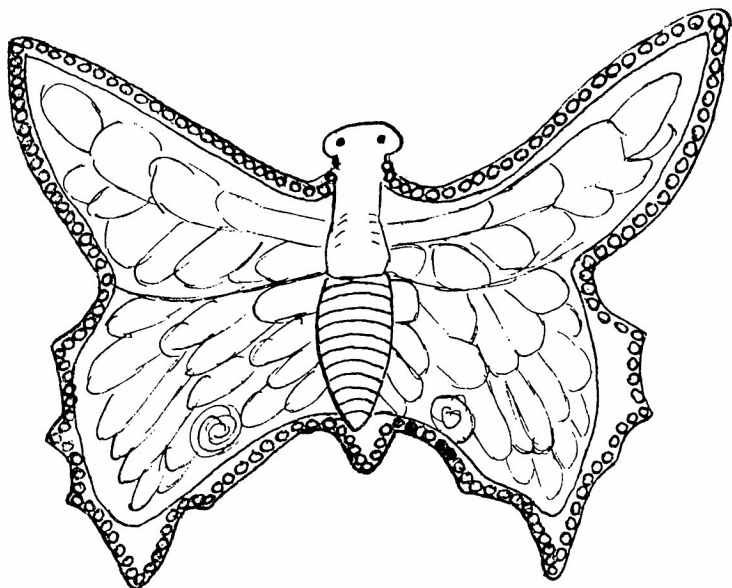
position has it that this was made somewhere around St. Louis, Missouri, early in the 1920's. This has not been verified.

Both because of the excellent mold work on this, and because the iridescence seen has been fine, this is an attractive piece of Carnival Glass. Its extreme rarity will also commend it to some collectors.

KURT KREMERS

Laguna Beach, California

### BUTTERFLY PIN TRAY



Unlike the other butterfly figures we have seen in Carnival Glass, there is no question as to the purpose for which this piece was intended. This was never glued or fastened in any way to some box or other object. Close to the outer edge of each of the four wing tips, obviously on the underside, there are four stubby little glass feet.

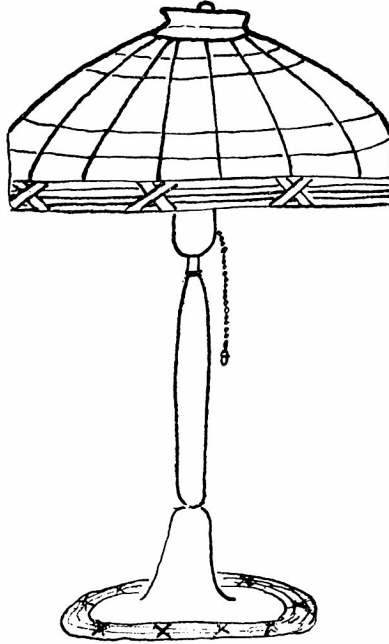
It was necessary to reduce this piece slightly for drawing, but full-size it measures only  $4\frac{1}{2}$  inches across the top wings. The body measures  $2\frac{1}{2}$  inches in length. In color this was rather unusual, being of a light smoky hue but also having the same frosty finish usually associated with true White Carnival Glass. The iridescence was excellent and evenly applied over the entire surface. The detail was also well done, with the beading along the border standing well out from the background.

Unlike many of the late Carnival Pieces, this shows all of the characteristics of the best of the old Carnival Glass. While we cannot be positive that this was a Northwood product, it carries a circle signa-

ture on the underside, as do several of the patterns known definitely to have come from this company.

F. H. PERKINSON  
Manhattan Beach, California

### RIBBON AND BLOCK LAMP



Both the dealer and collector of Carnival Glass have had the experience of hearing some art glass fan exclaim over a quality piece of Carnival Glass. The reaction often is "Why, that looks like Tiffany" — this said with a great deal of surprise. Too often we are inclined to just smile and let this pass, without reminding our friend that this is precisely just what it was intended to look like.

Shown here is a sketch of an early electric lamp, the shade of which is fine Carnival Glass, intended to resemble the leaded glass shades popular in the early 1900's. This is a rather large piece—being 10¼ inches across the bottom, and five inches tall at the center. All of the shade is patterned as shown — the lines, blocks, and ribbons all being raised in the glass. After the excellent heavy iridescence was fired on the whole shade, both inside and out, these raised portions were painted with dark green dull-finish paint. The base color is a rich deep marigold which contrasts beautifully with the dark green as well as with the dull dark metal of the base and fittings. A soft satin finish further enhances the effect.

In pleasant contrast to those lamps and vases, etc. which we have seen combined with various shades never intended to be so used, here we have an "all original" piece. Obviously, the shade was made expressly for use with this particular base, as the border designs of both are identical.

The total height of this lamp is sixteen inches, the metal base being six inches in diameter. The cord comes out from the base. Although we have not found this exact lamp pictured in any of our old catalogues, a very similar one was offered for \$12.50 in a trade publication of 1912.

MRS. FLORENCE N. CUNNINGHAM  
Kansas City, Kansas

### STRAWBERRY SPRAY BROOCH



This most attractive small piece of Carnival Glass has several unique features that will appeal to the collector. First, because we were able to show it here full-size, it will be easy to identify — Not so easy to find, we fear, however.

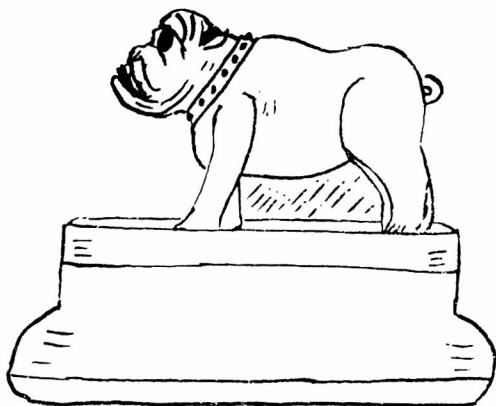
Of excellent quality amethyst glass, the fruit and leaves stand well out from the background, and the entire piece is heavily iridescent.

Complete with the original brass back and fittings, there can be no question as to the purpose for which this was made. It is and was, a pin — not a button, not a bead, not a hat-pin. It might have been a Sash pin, a Veil Pin, or a Brooch — but pin of some sort it is.

And true American Carnival Glass it most certainly is. For on the back we find the following inscription: Ketchum and McDougal, New York, Pat. Feb. 24, 1903. This places it very early in the period of Carnival Glass, and although we have no clue whatsoever as to the maker, this is a really fine small piece. The quality of both glass and iridescence is excellent.

JUNE RUSTIN  
Dalton, Ky.

## THE BULLDOG PAPERWEIGHT



The sturdy little fellow atop this delightful piece of glass seems to defy anyone to steal a paper from him. Although most of the detail is suggested rather than displayed, there can be no doubt about the variety of canine intended.

We are always pleased when we can show you a piece full-sized, and this is very nearly so. The round base gives a folded-under appearance, for the glass is quite thick. The total diameter of the base is only three inches, and one and one-fourth inches of that is solid glass. The entire paperweight is just two and one-half inches high.

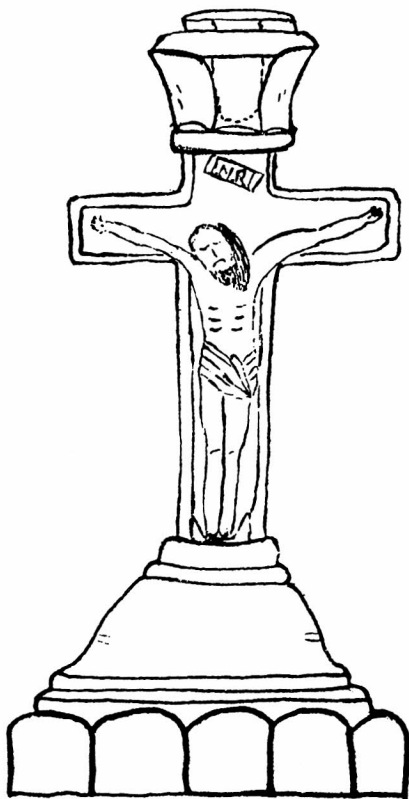
The dog figure is of solid glass, as is the vane between the front and back legs. This figure is molded in a piece with the base, the mold lines running vertically up the front and back and horizontally along the dog's back.

There are writers treating with pressed glass who scoff at the mention of mold lines, and seem to find them of no value. However, we believe that often, as in this case, they give the observant collector a more informed appreciation of the method by which the glass was produced. As indications of age or the lack of it, they are of no practical value to the Carnival Glass collector, of course.

This paperweight was of a golden amber shade, and had excellent iridescence on all surfaces, both upper and lower. We feel the Bulldog paperweight would be a most attractive addition to any collection.

MR. & MRS. ELDON WATSON  
Wabash, Indiana

## THE CRUCIFIXION CANDLESTICKS



Shown here is one of the most unusual pieces of Carnival Glass known to have been made in the true Carnival Glass era. As early as 1908 we find a crystal candlestick with a metallic figure attached pictured in a wholesale catalogue, and the same piece offered in opalescent glass. The total height of this candlestick is not given, but the length of the figure is quoted as seven inches. The shape of the base is however, quite different from that seen here. No mention is made of any color. By 1910, there are twelve different styles of candlesticks offered, all in crystal. These are generally very plain in style, although one is offered with enamelled flowers, and one with "etched floral spray". Only one style is shown in iridescent glass, this being a square colonial type in one color only. The description of this reads, "matt verde green metallic finish".

However, we are delighted to find this identical candlestick pictured in a catalogue of 1916 in a section of "Catholic Prayer Books — Church Goods". May we hasten to add, that only in one respect was the piece shown here at variance with that described. That is the essential feature that makes this one Carnival Glass — the iridescence.



In every other respect they are identical. Both have the height of nine and one-half inches. Both have the panelled base, and in general appearance they are the same. Of course, the catalogue is printed in black-and-white, but no color is given for these.

On the Carnival Glass one shown here, the basal portion, consisting of the flat arched panels and the dome, is four inches high, and is hollow. Beginning with the platform at the base of the feet, the entire cross and figure are solid glass. The candle cup is, of course, hollow to take the light.

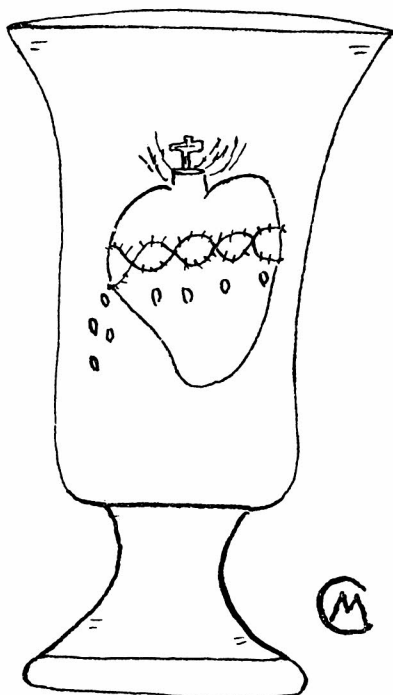
The cross itself measures five inches, and the cross-bar is three and one-half inches wide. The reverse side of the cross is deeply furrowed the entire length.

The glass figure is not highly detailed, but is as shown, with the head resting to one side, the eyes closed, and the nails showing in the palms of the hands. The long hair is suggested, as is the beard, by short lines. For our Protestant readers, the letters I.N.R.I., on the short banner above the head are an ancient Latin abbreviation for the words "Jesus Nazareus, Rex Judaeorum". Translated, this means "Jesus, of Nazareth, King of the Jews".

The arched panels at the base have been seen in clear crystal. The domed portion directly above this was lightly colored, and iridescent. But the remainder of the piece is deep rich marigold and highly iridescent, including the interior of the candle cup. Made in two parts, the mold lines run vertically along the sides of the base and cross.

Due to the greater portion being of solid glass, this is relatively heavy. The pair weighs seven pounds. We believe this was used in a church rather than in a private home, and in Carnival Glass, must be considered to be a great rarity.

## VOTIVE LIGHT



Ninety-eight per cent of all American Carnival Glass was produced for purchase by, and for the use of, the average household. Such pieces as water sets, table sets, berry sets, punch sets, plates and bowls, Bon-Bon dishes, compotes, vases, and candy dishes of assorted shapes and sizes make up the vast majority of the forms produced.

The remainder can be distributed among those pieces intended for some highly specialized use, such as that shown here. Like The Crucifix shown in this same section, obviously this is highly religious in nature. The design shown on the sketch is found on only one side of the glass. This is the Bleeding Heart of Jesus symbolically portrayed, with a small cross on the top, and a crown of thorns around the heart. This figure is most familiar to our Roman Catholic friends. On the opposite side of the glass is a raised cross one and three-fourths inches high. This piece has also been found with a small amount of candle wax remaining in the bottom of the container — again enabling us to pin-point its original use.

The exact piece, with the words "Thy Kingdom Come" impressed under the heart has been found in non-iridescent ruby glass in a catalogue offering church goods, for the year 1916.

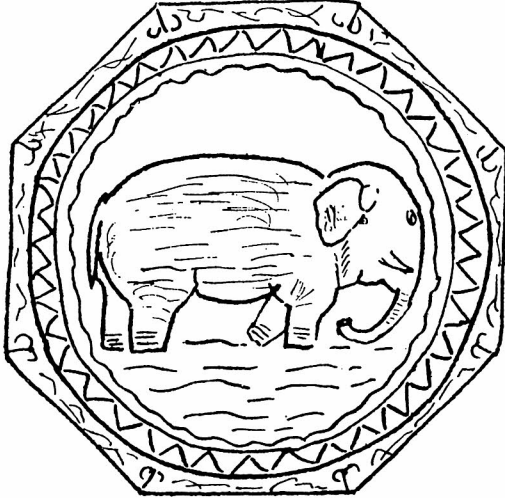
The Votive light is four and one-eighth inches high. The top diameter is two and five-eighths inches. The stem is solid, and the slightly domed base measures two and one-eighth inches across. The

trademark as shown is found on the underside of the base. The only color seen in Carnival Glass is a deep marigold.

We call your attention to the similarity in markings between this, and that found on the "Oklahoma" pattern shown in Book 5.

JOAN COCHRAN  
Las Crescenta, California

### WHITE ELEPHANT



We are all of us used to the term 'white elephant' being used to describe some unwanted article — Nothing could be farther from the Carnival Glass collector's mind when he finds this delightful piece.

Lions, panthers, dragons, butterflies, and peacocks — all are well known in Carnival Glass. We find them on bowls, some of them on pitchers, plates, and butter dishes — but Elephants are something else. This is the only shape, form, or size we know showing the popular circus animal, standing, sitting, full-view or any other way.

Shown here is a rather large pin or brooch. The glass portion only is Carnival, of course. This measures one and three-fourths inches in diameter and is perfectly round. All the rest of the pin is of brass — heavy and quite old. The glass is of frosty white, with excellent iridescence. The animal is well raised, and the detail is good.

We have in our collection the identical piece of white Carnival Glass used in another manner. This is of the same shape and size, also

frosty and iridescent. However, it was mounted in a sterling silver frame. This has a solid back, unlike the brooch, and is also equipped with a slide. This indicates that it was made for a buckle. The shape is hexagonal.

At the height of the hey-day of Carnival Glass, fancy belts, were also being worn. Some of these were as wide as eight inches, and were called 'girdles' — a term having quite a different meaning to young women these days. Some of these belts had not only a fancy buckle in the front, but a matching ornament fastened to the center of the back of Milady.

However, this is the only one we have seen in true Carnival Glass, and in every way from the collector's standpoint, this is not only a Rarity, but a most attractive piece.

MR. & MRS. ELDON WATSON  
Wabash, Indiana



## INDEX

Pattern	Page	Pattern	Page
Amaryllis, Northwood's .....	54	Five Hearts .....	59
Arcadia Baskets .....	55	Flannel Flower .....	60
Balloons .....	86	Flying Bat .....	107
Banded Diamonds .....	28	Footed Small Orange Tree .....	61
Beaded Stars Variant .....	29	Fostoria's No. 1231 .....	89
Beads and Bars .....	30	Fostoria's No. 600 .....	116
Bubble Berry .....	56	Frog Covered Dish .....	108
Bubbles Lamp Chimney .....	114	Frosted Buttons .....	34
Buddha .....	128	'49'er Decanter and Wine .....	118
Bulldog Paperweight .....	132	Garden Path—Variant .....	62
Bumblebees .....	102	Golden Grapes Rose Bowl .....	63
Butterflies and Bells .....	103	Heavy Hobnail .....	35
Butterflies and Waratah .....	105	Heavy Prisms .....	90
Butterfly Bower .....	104	Heavy Shell Candleholder .....	119
Butterfly Pin Tray .....	129	Heavy Web .....	36
Cane and Daisy Cut .....	18	Heisey's Panelled Pattern .....	37
"Carrie" .....	115	Hobstar Band .....	91
Crucifix .....	133	Holiday, Northwood's .....	38
Cut Crystal .....	87	Honeycomb Hat Ornament .....	120
Diamond Checkerboard .....	31	Ice Crystals .....	39
Diamond & Daisy Cut .....	88	Kookaburra—Variant .....	109
Dotted Daisies .....	57	Lady's Slipper .....	121
Doughnut Bridle Rosette .....	116	Lea—Variant .....	40
Dragonfly Shade .....	106	Little Darling .....	122
Ebon .....	19	Lustre Flute, N's .....	41
Elegance .....	58	Millersburg's Gay Nineties .....	42
Estate—Stippled .....	20	Millersburg's Grape Leaves .....	65
Fentonia Variant .....	32	Millersburg's Mayflower .....	92
Fenton's Basket .....	33	Millersburg's Prisms .....	43

<b>Pattern</b>	<b>Page</b>
Millersburg's Wild Flower .....	66 & 67
Miniature Shell .....	123
Moonprint Covered Jar .....	93
Narcissus and Ribbon .....	68
Olympic .....	69
Pebble and Fan .....	21
Petals and Cane .....	94
Pigeon Paperweight .....	110
Pin-ups .....	44
Plume Panels .....	22
Pool of Pearls .....	71
Poppy Wreath .....	72
Prayer Rug .....	45
Pretty Panels, N's .....	46
Primrose Panels .....	73
Prism and Swag .....	95
Proud Puss .....	111
Rex .....	47
Ribbon and Block Lamp .....	130
Ruffles and Rings, N's .....	48
Scroll and Flower Panels .....	23

<b>Pattern</b>	<b>Page</b>
Signet .....	74
Small Blackberry, N's .....	76
Small Palms Shade .....	77
Souvenir Banded Mug .....	124
Strawberry Spray Brooch .....	131
Stippled Rambler Rose .....	78
Stream of Hearts .....	49
Studs .....	96
Sweetheart .....	97
Swirl, Northwood's .....	50
Tracery .....	79
Urn Vase .....	24
Venetian .....	98
Vintage Banded .....	80
Vintage Intaglio .....	81
Votive Light .....	135
Waterlily and Dragonfly .....	83
White Elephant .....	136
Wide Panel Compote—miniature.....	125
Woodlands .....	25
Zippered Heart—Queen's Vase .....	99

