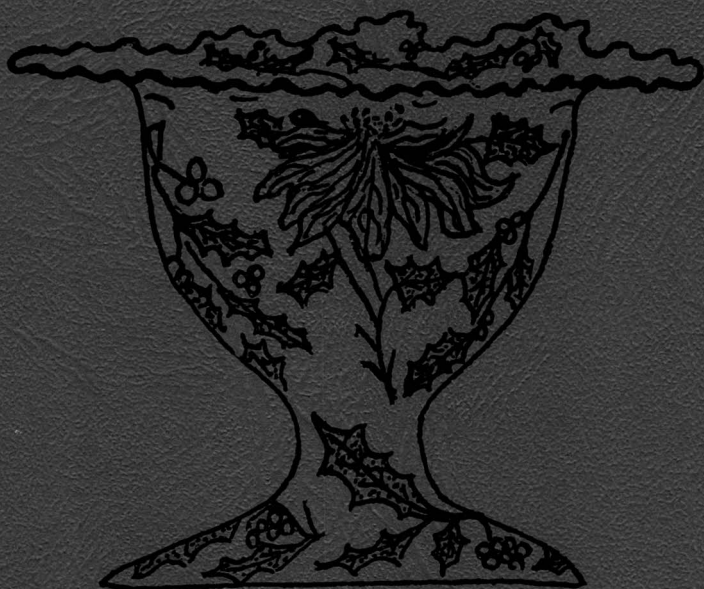
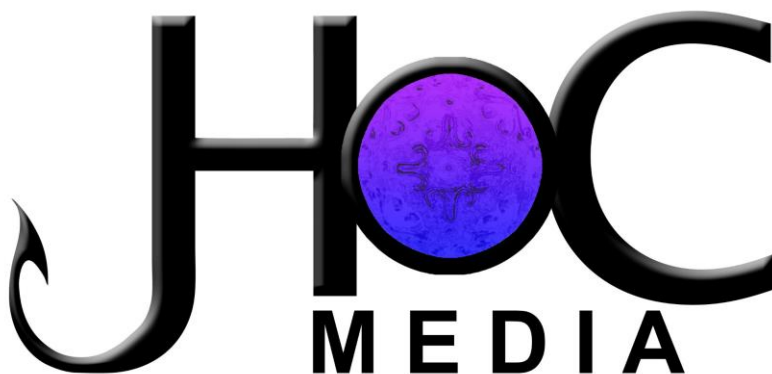


Fourth Book
of
Carnival Glass



MARION T. HARTUNG



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**Fourth Book
of
Carnival Glass**

MARION T. HARTUNG

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FOR ARTHUR

INTRODUCTION

For the reader who is not familiar with the other books in this series, a word of explanation may be in order. There are three previously published volumes. All of these are of the same size as this, and all are similarly bound so that they will open flat. Each of the others contains one hundred different patterns in Carnival Glass, each illustrated with the same sized black-and-white drawings as those you will find here. Each pattern has the same type of written description as these, with maker, colors seen, etc. included.

In addition, there are chapters on background, color, the makers of this type of glass, and other information of interest to collectors and dealers. None of these books attempts to set the price of any piece. These are informational pattern books for interest, knowledge, and pure enjoyment. Every effort has been made to make both drawings and printed material as accurate as possible.

You will find at the end of this book a complete alphabetical index to all four volumes. The book number is given in Roman Numerals (I, II, III, or IV) while the page number is in Arabic (1, 2, 3, etc). We hope this will save your time and perhaps your temper.

Once again, all of the pieces shown here were drawn personally by the author. She will not quarrel if you question their artistry, but they are accurate. All of us must acknowledge our debt to those dealers and collectors alike who have taken the time to write us about colors not previously reported. And an even greater bow is due those who have entrusted pieces of new patterns to the mail so that they might be included here.

In order to make room for a rather detailed section on Northwood Grape in this book, a selection of only eighty previously unlisted patterns has been done as a result of many letters requesting such a section, and because of the interest shown in these pieces in the author's collection by visitors dropping in. And again because of interest shown, a selection of Rarities has been included.

Once more, we are still many a mile from traveling all the roads and by-paths along the Carnival Glass trail, but an old Chinese proverb tells us that "The longest journey begins with a single step". Perhaps we have at least made that one stride toward learning the complete history of this beautiful American glass.

All pieces for which credit has not been given individually have come from the author's collection, except those of the Northwood Grape. Please read that introduction for credits.

SHORT AND SWEET

Many of us have small speech idiosyncrasies of which we are quite unaware. These can be both irritating and amusing to our friends. One gentleman of my acquaintance begins every verbal paragraph with "In other words . . .," and another ends his with, "don't you know". I'm sure such peculiarities are very common.

So, at the risk of being equally irritating, it seems best to give here at least a brief history of Carnival Glass and the known firms who made it in quantity. To those to whom the facts are well-known, we say "Bear with us, please".

Carnival Glass, being largely pressed glass, with an iridescent coating, was first produced in an attempt to bring a medium priced product on the market in competition with the expensive blown glass of the type made by such men as Louis Tiffany and Frederick Carder. It was an almost instantaneous success, and its popularity grew by leaps and bounds. For the twenty years from about 1900 to 1920 it was produced in huge quantities. By the end of this period the market had been flooded with it, and the popular taste had turned away from iridescent glass.

For these twenty-odd years the Imperial Glass Company of Bellaire, Ohio, the Fenton Art Glass Company of Williamstown, West Virginia, and the Northwood Co. of Indiana, Pennsylvania, and Wheeling, West Virginia, made the majority of Carnival Glass. They shipped it out by barrels full and freight cars full. By means of pictures from advertising done by these companies we have been able to identify many patterns. The Northwood Company trademarked some of the wares, thus identifying more designs. However, many remain anonymous and we can only surmise their origin.

One of the smaller firms producing Carnival Glass was located in Millersburg, Ohio. This company was short-lived and lasted only three years, from 1910-1913. They called their glass "Radium Ware", and it is distinctly different in color and lustre from that manufactured by the other firms. The glass, while colored amethyst, or marigold, or green, has usually a translucence unique in the field. The patterns are likewise distinctive, and once the collector has learned to recognize both patterns and, or, colors, coming from this firm, they are easily identified. The lustre applied here usually carried much golden color. The collector fortunate enough to own one of the Millersburg Court House bowls has a splendid example of the work done at the Millersburg Art Glass Factory. We understand that a gentleman of that town is at present working on a complete history of the firm, and one hopes it will soon be made available.

LET'S SEE RED AND WHITE

Some confusion still seems to exist about Red Carnival Glass. Dealers who are well informed and who know what they are talking about are having some difficulty in selling this rare glass by mail because "eager-beavers" in the trade, so anxious to cash in on something greatly in demand, have mistakenly advertised and sold plain red glass as Red Carnival.

The disappointed collector has either suffered in silence-which we sincerely urge you not to do-or has had to spend time and money to return something that never should have been sent to him in the first place. And so these collectors, although they would so much enjoy having a piece of this lovely glass, hesitate to buy by mail from any dealer except one in whom they can have the utmost confidence. Such confidence is built by advertising which clearly shows the reader that the dealer does know what she is talking about. The use of pattern names, sizes, terms, and colors gives the collector a feeling that here is a dealer sufficiently informed to be reliable. One expects furniture or china to be properly described. So why not Carnival Glass?

May we repeat again for the beginner as well as for the reader who may be a little confused about Red Carnival, that this is the color of the base glass, or the glass upon which the iridescence was fired. Hold a piece of glass between you and a strong light. The color seen should be cherry red-not amber or orange or amethyst. Just pure red. There may be just a tint of yellow on the edge of a collar base or on the very edge of a bowl, but the rest should be pure red.

The shape of the piece may be a hat, a basket, a plate, a vase, a bowl, a cake plate, or any one of several others. There may be a definite pattern such as Dragon and Lotus, or Carnival Holly, or several others, or the piece may be simply a Wide Panel type with a sort of crackle finish. The iridescence may have a great deal of silver or gold in it. But it must have iridescence to be Red Carnival. No matter what the shape or pattern, if it is not iridescent, it is not Red Carnival.

And again we remind you - the factor of rarity here is not weight, nor size, nor pattern, nor lustre. Only the true red color of the base glass makes this a real find in the field of Carnival.

Briefly, let's take another look at White Carnival, as well. This glass is also of the same weight, shapes, and patterns as many others. But the true white is frosty to some degree. Much of this has the appearance of camphor glass. Over this is always iridescence. Without this, it is not Carnival. Without the frosted effect, though it may be heavy or light, it is not White Carnival, but clear.

RARITIES REPORTED

Before we plunge into this most fascinating subject matter, may we inject a word of encouragement for the average collector? One of the large dealers in the Middle West, Mrs. Shafer of Shafer's Antiques, Peninsula, Ohio, says, "In spite of the rapid rise in price, and in spite of your fear that you are fighting a losing battle to hold the price line, carnival glass is still the "poor man's Taffany", and anybody who can afford to collect anything can afford, and can still find, a piece of two of the finest patterns and in excellent color. Furthermore, the marigold has not risen as fast as the dark colors, and much of this can still be found at very reasonable prices. If we were to select the top ten in our stock, for workmanship, color, and all around beauty, the list would include several marigold pieces."

Included in this section are some of the seldom-seen pieces that have been sent for study and possible inclusion here. We do not say that any of these have been seen in any numbers. Such is obviously impossible. None of these have been reported in numerous instances, but are indeed seemingly few-and-far-between.

Not sketched, and seen only in photographs sent to us are several other rare pieces we should like to tell you about. The first of these is a Gone-With-the-Wind lamp in the collection of Mrs. George Lucy of Monticello, Indiana. This is of the usual shape found on these pieces, and is of generous size. In color it is marigold with excellent iridescence and milky backing, and has a large iris-type flower on both base and ball shade. It is an exceedingly handsome piece, and of course quite rare. This measures twenty-six inches tall. Also we have seen this same type of lamp in a shade best called light caramel color, having a very heavy pattern of sunken Daisies in Columns separated by vertical bands of roping. This from the collection of Mrs. Charles Willrett of DeKalb, Illinois. Another lamp of this type having a pattern of wild-roses has been seen in the Marigold Carnival. These are scattered over the surface. This lamp is in the collection of Mrs. Nancy Aldrich, Neosho, Wisconsin.

Also from photographs only, we have seen a small spittom in a hobnail pattern on amethyst base glass. Dainty Lady, perhaps? And we have had a reported a picture frame, vinegar cruet, and paperweight covered with spittom, but these we have not had the privilege of seeing

Such pieces as these are real "finds", and ones which the general collector can look for with pleasure. And fail to find without being disappointed. There are so many, many beautiful pieces of Carnival available that anyone can accumulate a fine collection in almost any color, shape, or pattern. And there is always the possibility that one of these rarities will come out from some dusty corner just around the bend.

NOTES ON PATTERNS FROM BOOK I, II, AND III

For much of this information we are indebted to our correspondents. And although it is impossible to thank each one individually, we here express our gratitude.

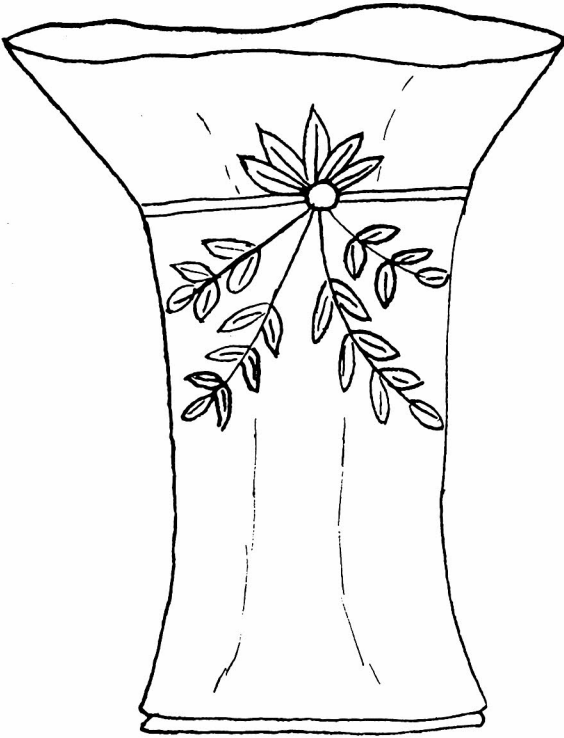
1. Northwood's Poppy (I, p.66) Also known in Blue and Green.
2. Kittens (I, p.116) Also seen in deep blue. The small spooner, with pattern inside, is sometimes mistaken for a toothpick holder.
3. Beaded Basket (III, p.18) Also seen in Purple.
4. Diamond Ring (III, p.37) marigold, smokey. Seen in berry sets.
5. Four Seventy-Four (III, p.41) Seen in purple on tumblers. Also seen in marigold on milk pitcher.
6. Hobstar and Feather (III, p.43) Also reported in amethyst and green.
7. Optic and Buttons (III, p.49) Plates of this in Clear Carnival reported.
8. Waffle Block (III, p.55) Reported in Water pitcher and high-handled basket.
9. Leaf Tiers (III, p.68) Tumblers in this pattern also have the three twig feet shown.
10. Ten Mums - Seen as the exterior pattern on marigold tumblers.
11. Cherry Chain (III, p.80) One piece found with paper sticker reading. "Dundee State Bank 1903-1913".
12. Ribbon Tie (III, p.90) Reported on amethyst and green.
13. Ski Star (III, p.97) Seen on large 11" bowls of Peach Carnival.
14. Feather Scroll (III, p.82) Now known to be Northwood.
15. Butterfly and Tulip (III, p.104) Now known to be Northwood.
16. God and Home. The pitcher of this has now been seen. Straight and heavy, it repeats the tumbler pattern and is most handsome. These glasses rumored to have been premiums given with bags of rice.
16. Heavy Shell (III, p.120) Reported in Pastel Green.
17. Nu Art Plate (III, p.123) This now known to be an Imperial product of about 1927-1928. These pieces re-heated, sprayed with acid solution and fired again three times.

SECTION I

VASES

1. Cut Sprays
2. Knotted Beads
3. Lattice and Points
4. Loganberry
5. Ohio Star
6. Rococo
7. Spiralled Diamond Point
8. Target

CUT SPRAYS



If the large vase sketched above seems highly irregular on the upper edge, it is because the vase truly is. This is certainly not a run-of-the-mill product, despite the 1918 trademark used by the Imperial Glass Company found pressed into the inside of the base.

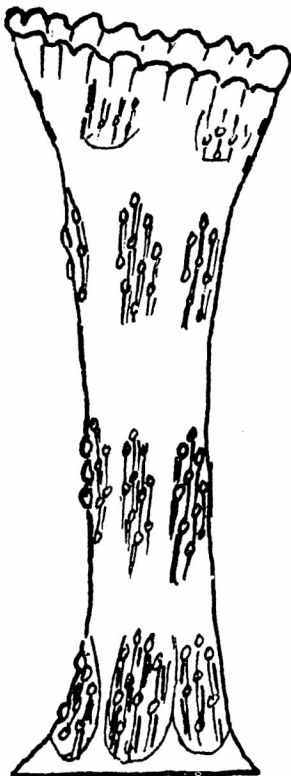
Of generous size, this piece measures $8\frac{1}{2}$ " inches tall, with a top diameter of nine inches. The base is exactly half as wide across, measuring $4\frac{1}{2}$ ".

In appearance there is a vast difference between this and such vases as Ripple, although both came from the same company. Here the pattern, consisting of three sprays and the evenly encircling ribbon, seems to have been cut or etched into the glass after the vase was completed. The base glass is of heavily frosted white, all of the marigold coloring and iridescence appearing on the inside. It is very like some of the lamp shades found marked "Nu Art", also produced by Imperial.

The whole effect is of soft satiny taffeta, most attractive and pleasing. This is again a piece standing on the edge between Art Glass and Carnival, although this is pressed glass, and shows four mold lines. There is a large star of many rays pressed into the outside of the base.

Loaned by courtesy of Mr. C. R. Kihnley of Louisville, Kentucky.

KNOTTED BEADS



Appearing in such typical Carnival colors as marigold, green, blue, and frosty white, this ten inch vase takes its place in the parade.

The foot is deeply domed, and the top, instead of being pulled into "flames", has the Ruffed Rib type of finish we find on the very rare Butterfly and Berry vases.

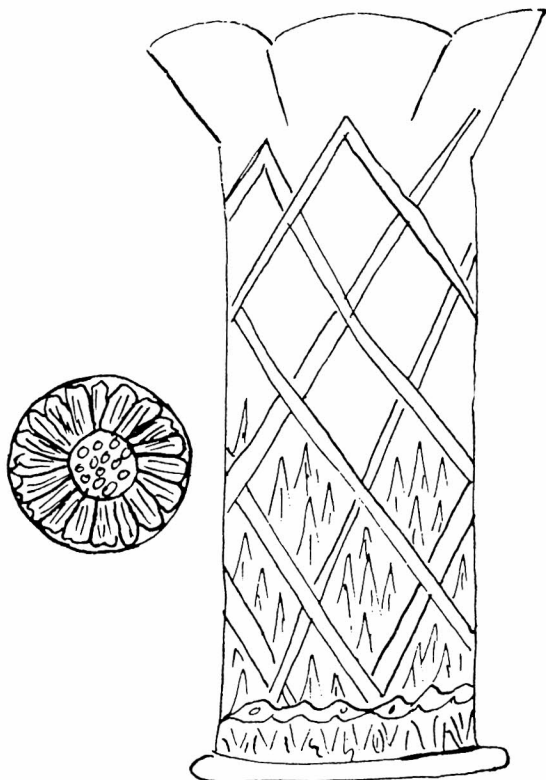
Around the sides of this there are oval rows, each filled with strings of little bead-like figures. These are reminiscent of such dust-catchers used years ago in open doorways between rooms, and of the strings of colored glass beads hanging from silken lamp shades. What a haven for germs those must have been!

With these in mind, we can enjoy the Victorian favor of this pattern, as we admire the beauty of its fine changing iridescence.

This shows three mold marks, and the base is three and one-fourth inches in diameter.

Many thanks to Mrs. L. R. McClure of Kansas City, Kansas for lending this pattern.

LATTICE AND POINTS



Our thanks to Mr. Bob Whitmore of Wheat Ridge, Colorado, for sending us this sturdy vase.

Obviously, the basic pattern here is the same as that of Lined Lattice, for which see Book Three. In the pattern notes given in this book you will read that that pattern has also been found a vase having a flat base, but having the lattice pattern all the way down.

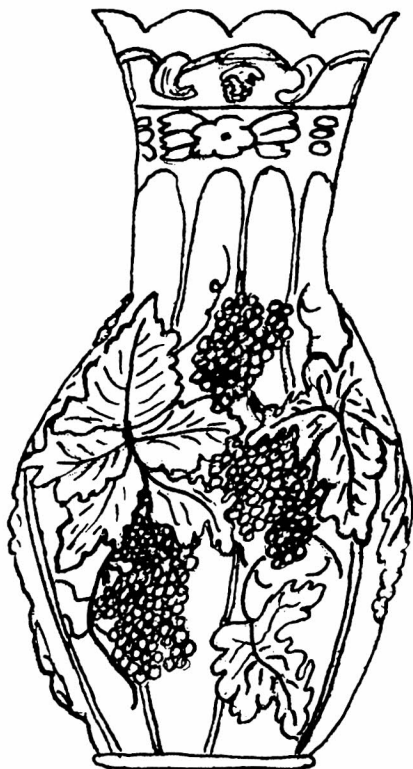
Here we have quite a different shape. Not only does the Lattice pattern end short of the base itself, but it is banded by a sort of vine effect. Again, the top is quite distinctive. The lattice work stops short, almost even with the tubular section, leaving a wide smooth band to be flared out. In this case, we have six of these flares not pulled into "flames" as the pointed tops of vases are called. Again, in contrast to the even vertical lines of the pattern previously shown, at least half of the background surface here is smooth. The lower half then carries

a background pattern of sharp points, which had they been reversed would certainly have resembled icicles.

Especially would this have been true on this particular vase, since it was of frosty white Carnival. The small sketch shows in detail the pattern pressed into and covering the exterior of the base.

This is a rather large and heavy piece. The base measures two & five-eighths inches across the base, while the height is nine & one-eighth inches. Very possibly this was made in several colors, but none other has been seen.

LOGANBERRY



Shown here is a most unusual and lovely piece of Carnival, shared with us by Mr. & Mrs. Battin of Columbus, Indiana.

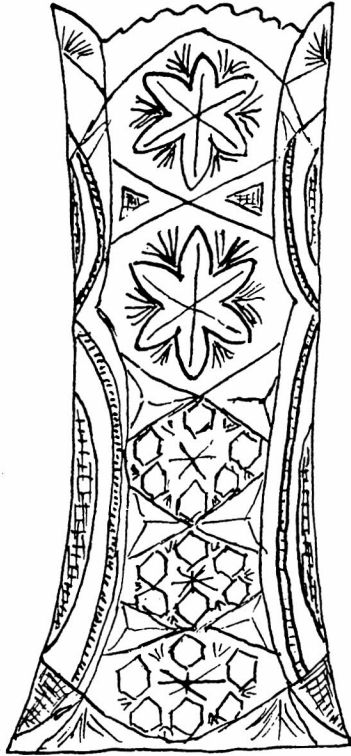
This very heavy and massive vase is ten inches tall, three and one-half inches across the evenly scalloped top, and three and one-fourth inches across the base. There are four mold marks.

On the bottom is impressed an even star of twenty-eight rays. None of these measurements alone or together could give a clue to the maker.

Even the base color - a sort of "bottle" green, having a good deal of yellow in it, does not reveal the producing company. However, the iridescence and lustre are mostly silver and gold, a typical "Helios" well known to Carnival collectors as an Imperial Glass Company product. This term and its meanings have previously been discussed in both Book 2 and Book 3. It has also been seen in marigold.

But even without this color clue, we have definite proof of the origin of this handsome piece, for the original mold is being used again. This time the vase is made in milk glass, one of the many fine products of this old glass firm.

OHIO STAR



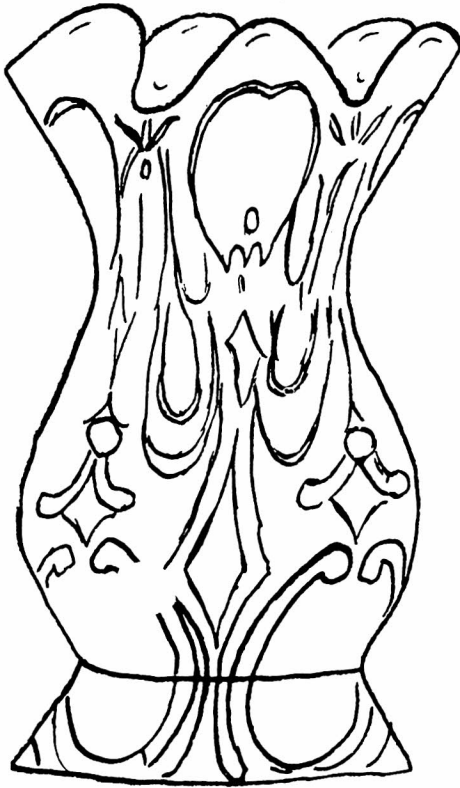
As numerous as the imitation cut glass patterns were in pressed glass early in the century, it seems curious that so few vases appear in this type of design. Even the most familiar of Carnival near-cuts such as Fashion, Hobstar, or Octagon just do not seem to have been made in this form. Perhaps the relatively high cost of producing this type of mould influenced the decision not to employ such patterns on many vases.

The vast majority of Carnival Glass vases are rather simply patterned. Thin Rib, Fine Rib, and Ripple are far more commonly seen than such patterns as Drapery or Beaded Bulls Eye, for example. Such an ornate design as the one shown here certainly is not common. This pretty pattern consists of three of the star panels, and three of the panels which remind one of those on Floral Oval, a very attractive pressed glass pattern. In addition, there is a large single star impressed into the base. Three mould marks show on this.

The base measures three & seven-eighths inches in diameter, and the vase is nine & three-fourths inches tall. This was of fine frosty white Carnival Glass.

Our thanks to the Shafer's of Peninsula, Ohio, for this one.

ROCOCO



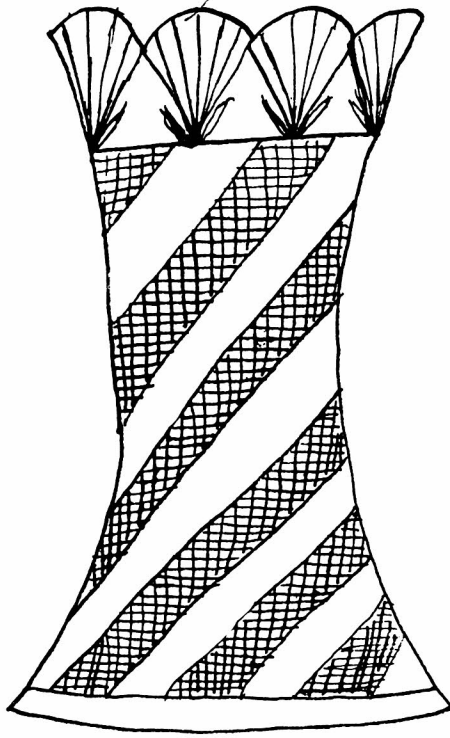
Have you ever had the experience of finding a tune running over and over through your head, without being able to think of the words, even though you were sure you knew them?

Sometimes a piece of glass will appear quite unexpectedly in a pattern that seems so familiar, and yet we can not call it to mind. Such a piece is the one sketched above. Because the little vase shape was unfamiliar, and because the design was not sharply impressed, its designation eluded my grasp for days.

As with many other elaborate patterns, especially the near-cut ones, this seems to have been made by the Imperial Glass Company, and numbered "248" by them. However, this is a raised pattern, rather than a cut one.

The base color seen here as well on a small fruit bowl also observed was of good quality marigold with fine iridescence. This vase is four & three-eighths inches tall, with the smooth scalloped top measuring four inches across. However the actual opening at the top is only one inch in diameter. The domed foot measures two & one-half inches, and shows four mold marks. There is a fifteen-rayed star impressed in the base. This piece loaned by Mrs. Wm. T. Jaggard of Emporia, Kansas.

SPIRALLED DIAMOND POINT



Another shape carrying this oddly attractive pattern has been shown under the name given above in an earlier book on pattern glass. The only difference in the pattern there and on this piece is that here we have a flat base, while the crystal piece carries a series of fans at the bottom as well as around the top.

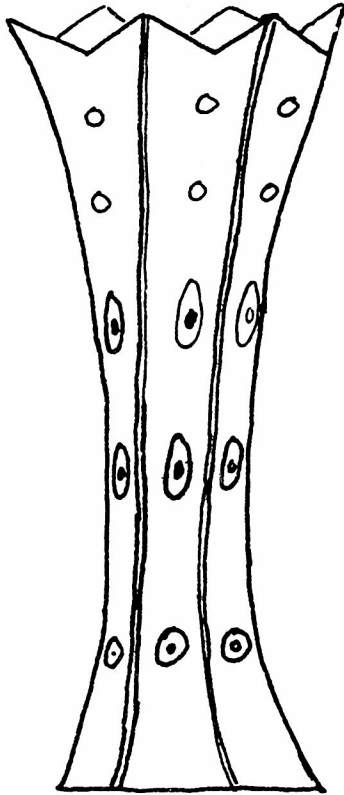
As in the piece mentioned above, this glass also has a small flange inside just at the base of the fans. Evidently it had a lid of some sort and may easily have been a container for some such product as powder.

The vase sketched is six inches tall, with a diameter of two & five-eighths inches at the base and two & three-fourths inches at the top. The fans flare out very slightly. The base is deeply domed for one & three-eighths inches.

The base color here is crystal, or clear, glass of excellent quality. All of the brilliant marigold coloring and lustre are on the inside and only on the upper half of the piece.

Our thanks to Mrs. Eloise Johns of Bethel, Kansas for sharing this pattern with us.

TARGET



What a perfect prize this piece would be for one of the Carnival games of chance! Around the sides are small rounded figures, three rows of them seeming to be tiny "Bulls Eyes". And between the vertical ribs are straight ribs which only a little imagination can see as arrows.

Not a "busy" pattern, but simple and clean of line, it is a fine example of a design created expressly for a shape. We have seen these in purple, green, and in Peach Carnival, as was the one sketched.

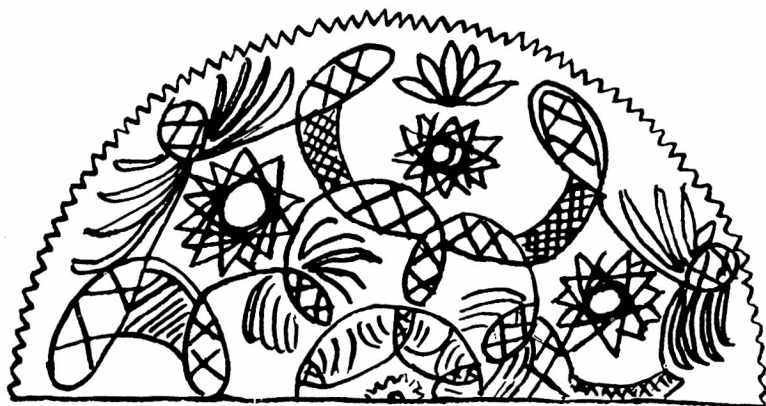
These have all been between seven and ten inches tall, the one sketched being nine & one-half inches high, and three & seven-eighth inches across the base, which is domed. As shown, the top is moulded into six definite points, rather than pulled into flames.

Mrs. Edna Reel of Colorado Springs shared this one with us, for which our thanks.

SECTION II
GEOMETRICS AND NEAR-CUTS

1. Crab Claw
2. Crackle
3. Double Scroll
4. Fine-Cut Flower
5. Hobstar Band
6. Melon Rib
7. Northern Star
8. Octet
9. Pineapple
10. Pinwheel
11. Plaid
12. Rosalind
13. Scroll Embossed
14. Whirling Star
15. Zig-Zag

CRAB CLAW



The Imperial Glass Company, in addition to producing such lovely patterns in Carnival Glass as Lustre Rose and their own Imperial Grape, carried over into the iridescent field a great many of the near-cut patterns. They had produced many of these imitation cut glass designs in crystal, made in a tremendous variety of forms.

As one would expect, the main feature of such patterns is usually the Hobstar in some variety, and it again appears here. As for the remainder of this particular design, it consists mainly of curving arms encircling the center motif.

In general, these patterns are most commonly seen in some shade of marigold, having been made on either a clear or light amber base glass.

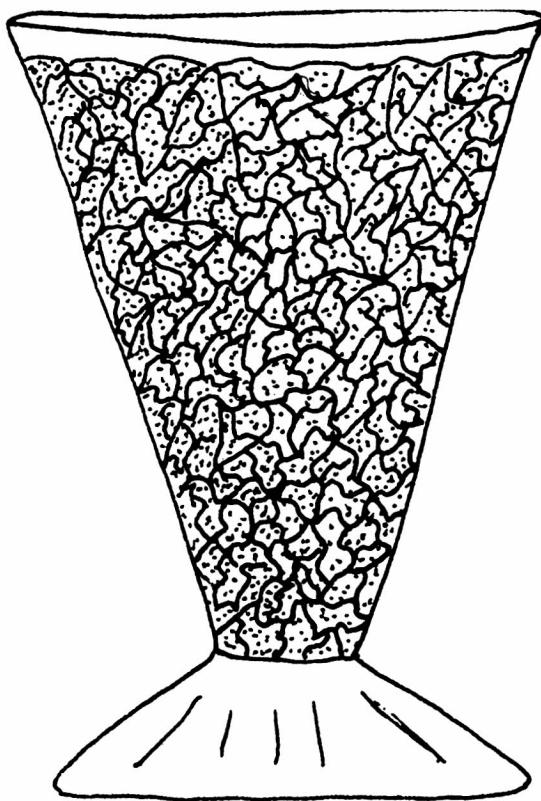
The pattern has been seen on bowls and fruit bowls of various sizes, both alone and combined with the universal near-cut base. They show four mold marks.

CRACKLE

The old "Tree-of-Life" pattern in pressed glass has caused many a discussion among students of that field. Evidently it was made in several versions by several American glass companies - the earliest dating back to before the Civil War. These variations have been confusing to dealers as well as collectors, and when one attempted to collect only pieces from one particular factory, much scrutiny and argument could take place.

Having heard the Carnival Glass pattern shown here referred to as "Tree-of-Life" we decided to include it in this book and attempt to clarify this in the field of iridescent glass at least.

If you have a copy of Book One of this series available, please refer to "Soda Gold" shown on page 45. This pattern was shown and so

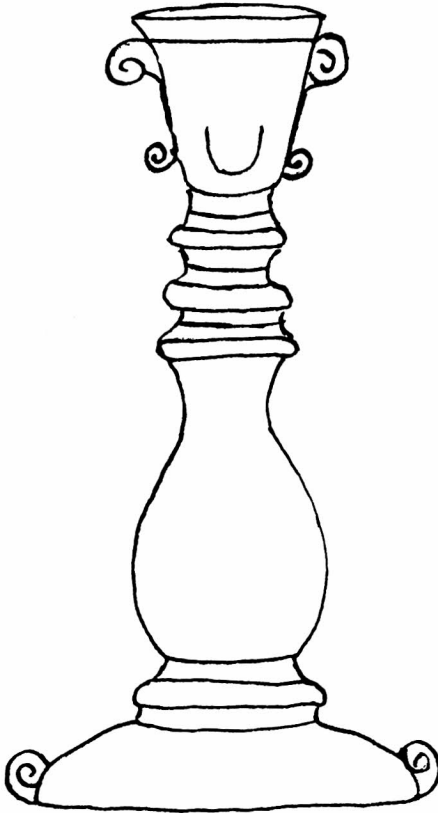


named many years ago by an authority in the field of pattern glass, and having been so, there seemed no reason for changing it-or attempting to do so. "Better late than never", as the saying goes, and so three years after the original appearance of Book One, may we apologize for an error in the sketch. The young artist who did those drawings was not as accurate on this one as he should have been. The stippling between and behind the smoothly raised "branches" showed have been shown in parallel horizontal rows instead of hettler - skelter as done. Somehow in checking, this mistake passed, and it has caused some confusion.

On the tumbler sketched above, the smooth lines of this pattern are shown in solid black, and are not much thicker on the glass than they appear here. The stippling is fine and follows no set pattern. These differences, plus the domed foot rather than the flat base of the Soda Gold tumbler, should make identification easier.

This is the pattern found on auto vases, water sets, berry sets, punch sets, and bowls.

DOUBLE SCROLL



From the smooth flowing lines of the pieces seen in this pattern, as well as from the weight of the glass, we believe this to have been an Imperial Glass Company product, of the same era as the "Imperial Jewels" line.

Shown above is a candlestick, one of a pair which together with a large center bowl made what was called a "console set." This particular set was on Smoky, with a great deal of very fine iridescence in dark shades evenly applied.

The base of the piece is oval, measuring four & three-fourth inches by three & one-half inch, and is a high hollow dome shape. There are only two mold marks, and it stands eight & one-half inches tall. The center bowl is also oval and of generous dimensions. It measures ten & five-eighths inches by eight & one-half inches and stands four & three-fourth inches high. On the bowl the scrolls, which are of solid glass,

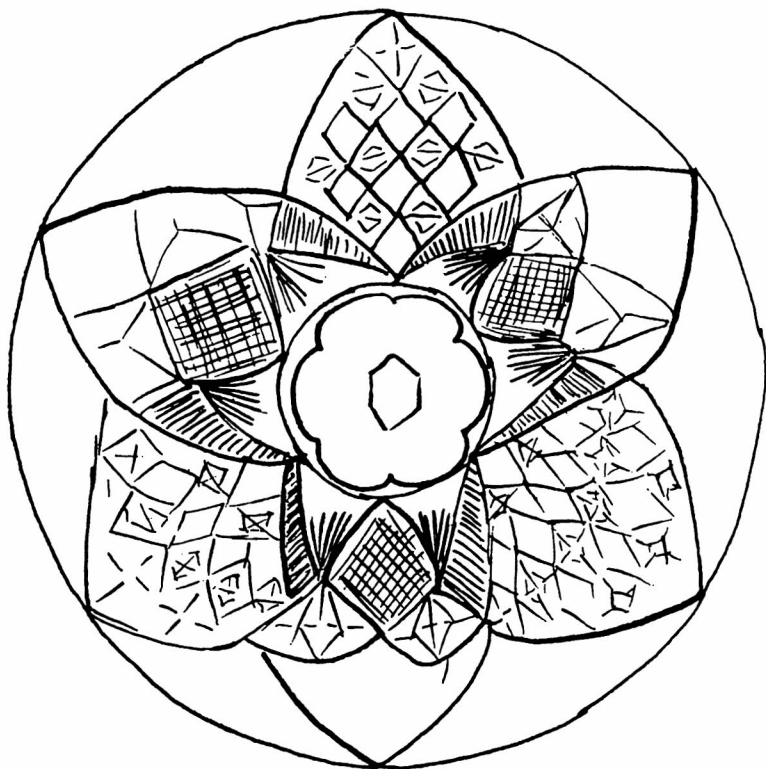
appear on the base, which again is domed and follows the lines of the candlestick shown.

The glass, while heavy, is of excellent quality. Altogether the pieces combine to create a striking and beautiful effect.

While no trade mark has been seen on these, the Imperial Glass Company did make some very handsome pieces of Smokey, among them their own Imperial Grape pattern. Also their "No. 402½" known as Fashion, appears occasionally in this unusual coloring.

Our thanks to Mrs. Frank Dobbs, Ox-Bow Antiques, Emporia, Kansas, for allowing us to sketch this.

FINE-CUT FLOWER



Many near-cut patterns in Carnival Glass seem to have been intended solely for use on exterior surfaces. Such designs as Near - Cut Wreath and Fine Cut Heart are perfect examples of this usage.

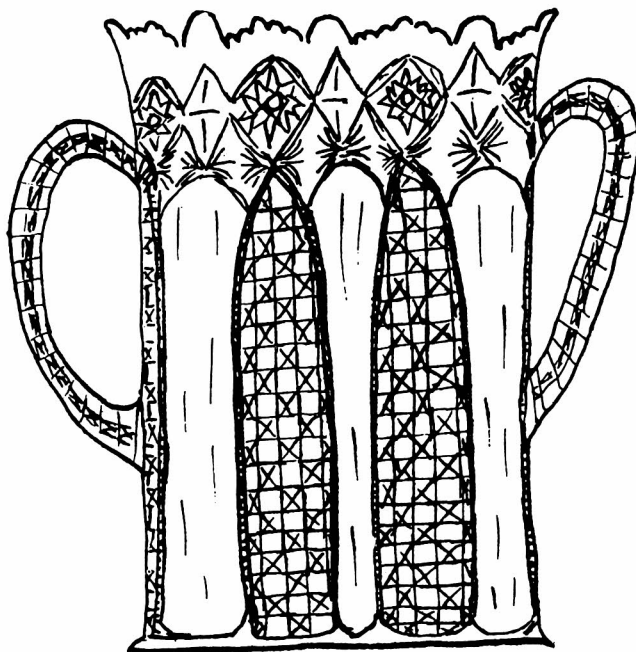
Differing from both of these in a special way is the pattern shown here. Both of these others patterns consist of numerous small motifs, which when combined serve to cover the entire outer surface of the pieces on which they are used. Fine-Cut Flower, however, consists of several of the unusual imitation out glass devices used as portions of a single large motif. This is a large six - petalled flower which covers completely the exterior of a pretty compote.

The color here was marigold. In dimensions, this compote measured five & three-eighth inches tall, with a base of three one-eighth inches in diameter. The underside of the foot had a thirty-point star impressed into it. The stem was hexagonal, with a knob of solid glass close the base. The three mold lines were visible here.

This seems a rather unusual piece, apparently carrying a pattern expressly made for it. There is no way to place its maker.

Loaned through the courtesy of the Shafer's of Peninsula, Ohio.

HOBSTAR BAND



Again, we have an attractive near cut pattern about which one could write several pages pointing out the obvious - that it resembles many others in its use of Hobstars, large diamonds, etc. These are here combined with smooth indented panels.

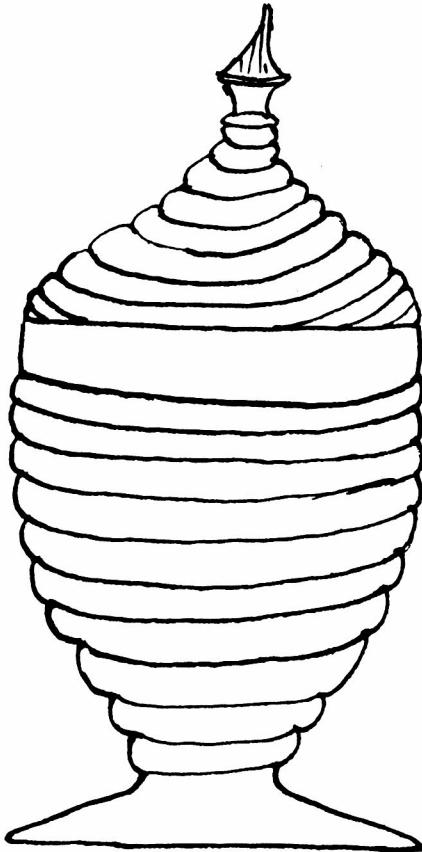
There are eight of these alternating panels around the body of the celery vase shown in the sketch, and an eight-pointed star is pressed into the base.

This identical piece has been seen often in antique shops in the South East in clear pressed glass. Oddly enough, we have never seen the identical pattern on any other form - or at least have failed to recognize it on any other shape. The name obviously has been taken from the upper band of alternating Hobstars and beveled diamonds.

No trademark has been seen in either crystal or marigold Carnival. The piece measures six inches tall, three & one-half inch across the base, and six & one-fourth inch across the handles. It shows four mold lines.

Our thanks to the Shafer's of Peninsula, Ohio, for lending this.

MELON RIB

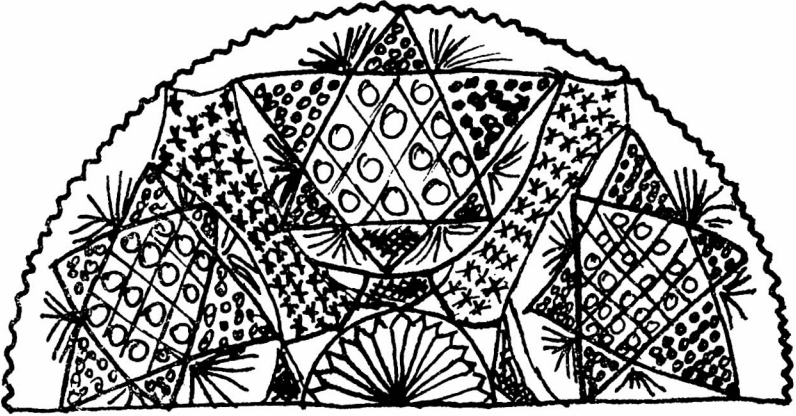


This is a simple pattern of smoothly raised and curving "ribs" - sometimes found a little lop-sided as on the covered candy jar shown. The interior of the pieces is perfectly smooth.

This was an Imperial Glass product of about the 1914 era. All of the pieces seen by this writer have been marigold of a deep reddish color. There is also a round covered powder jar known. Many small pieces such as round handled nappies, two-handled oval pickle dishes, etc. are also to be found. Occasionally one finds a piece with the 1918 Imperial trade mark pressed in the interior of the base.

Requiring no great skill in either execution or design, this pattern was obviously produced in great quantity inexpensively.

NORTHERN STAR



Combining a great many of the smaller designs used in imitation cut glass patterns, the outstanding feature here is the large six-pointed stars. Almost everything except the Hobstar or Buzz Star can be found here—diamond point, file, fan, and little raised buttons were all used.

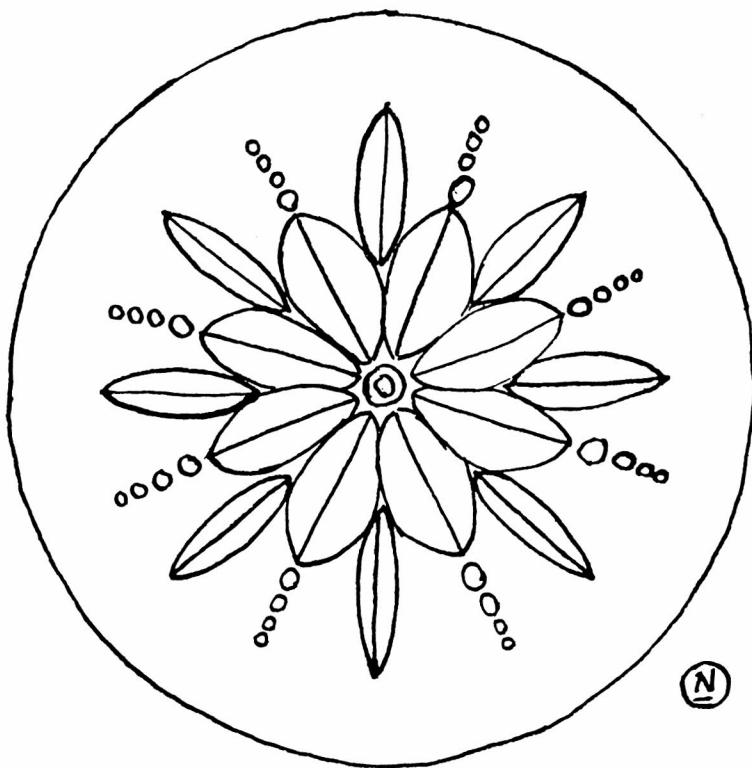
The sketch shows the exterior of a small candy or bonbon dish in marigold. This measured six & one-fourth inches in diameter, fluted and scalloped. Two sides were turned up to make a pretty little shape. A twenty-six pointed star was impressed on the collar base, which measured two & one-half inches. Although seen on other bowls of this same color in other shapes and sizes, we know of no other forms such as punch bowls, cups, lamps, or mugs made in Northern Star.

Our thanks to Mr. J. A. Erly of Benson, Illinois, for sending this pattern to be sketched.

OCTET

Everything about this pattern, simple though it may be, is well planned and well executed, of perfect balance and proportion. It is a large design, well adapted for the interior of generous footed bowls. No small pieces of this, such as berry bowls or sauce dishes, have been seen.

As we have tried to indicate in the sketch, down the length of each "petal" there is a sharp pointed ridge, from which the glass slopes



away evenly on each side. The rows of beads are evenly graduated and well raised.

Although without the trademark we might not have thought this to be Northwood pattern, still the quality and care of workmanship usually associated with this firm, are present.

The sketch was made from a marigold bowl, eight & one-half inch in diameter having a smoothly scalloped edge. This stands three inches high on a domed foot three & one-fourth inch across. The foot has a pattern of small smooth ribs, and the exterior of the bowl carries Northwood's Vintage pattern.

From the author's collection, as are all of the pieces for which credit is not specifically given.

PINEAPPLE



Only one piece of this most attractive pattern has been seen; its duplicate reported only a few times. On many occasions after a pattern has been included in one of the books of this series we have received letters telling us of similar pieces in additional colors, and are always glad to put such information in the Pattern Notes when it is possible to do so. But when sketching or giving the original written description we adhere strictly to the rule of "Only those seen and handled."

Pineapple patterns showing the fruit realistically are not common in the field of pressed glass. Since this is not a fruit native to either Europe or to the America of the early 1900's, this is not surprising. Several of the pressed patterns carrying this name - as "Pineapple with Fan" have an oval shaped fine-cut figure taken from a cut glass motif, called "Pineapple", but without the realism of such a pattern as Fruit Salad, shown elsewhere in this book.

On the sturdy creamer sketched here, the fruit figure is inverted and smooth. The background is sharply moulded into tiny diamonds. The inside is ribbed, and a whorl figure of fifteen "arms" covers the

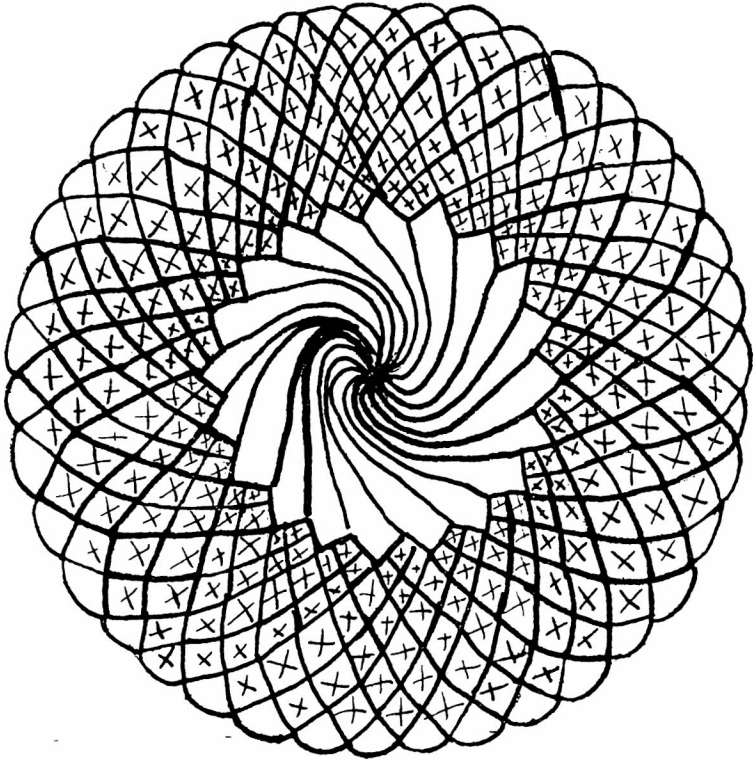
base. Even the handle is more "patterned" than usual. One can not imagine a creamer with more mold work for the space available.

The base color is amethyst-rich and of excellent quality. The lustre is golden with purple highlights. The top measures two & five-eighths inches across, and it is four inches tall. It holds exactly seven ounces of liquid.

We believe this to have been made in Millersburg, Ohio. If there were produced other pieces of a table set in this pattern, the butter dish would certainly have been a most handsome one.

From the collection of Mrs. Charles Willrett of DeKalb, Illinois.

PINWHEEL



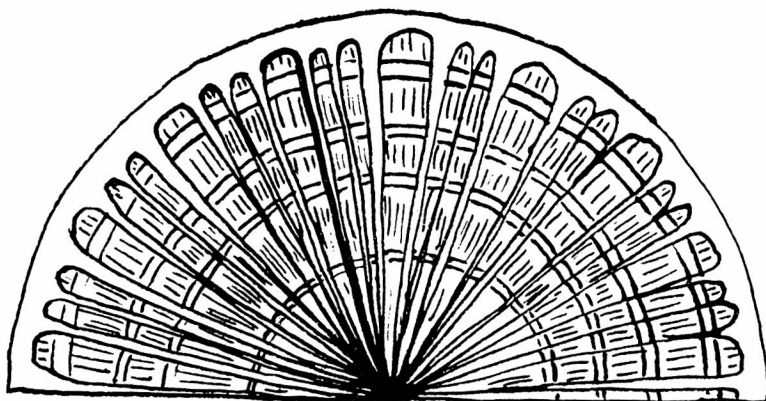
In the sketch shown above we have the entire pattern of a most attractive piece of Carnival Glass. The large center motif, which we have here called a "Pinwheel" is this version of a figure most popular in pressed glass dating from the near-cut era. This type was made in huge quantity from about 1890 and on for some twenty-odd years.

Here the entire surrounding surface is covered with sharply pointed little diamonds, the whole effect being brilliant and most attractive. It is quite similar to the work shown on the Pineapple Creamer in this book, and we believe came from the same company.

This was seen only in marigold on a bowl six inches in diameter, two and one-half inches high. There are four mold marks, very well concealed by the pattern.

Our thanks to Mr. C. R. Kihnley of Louisville, Kentucky, for this one.

PLAID



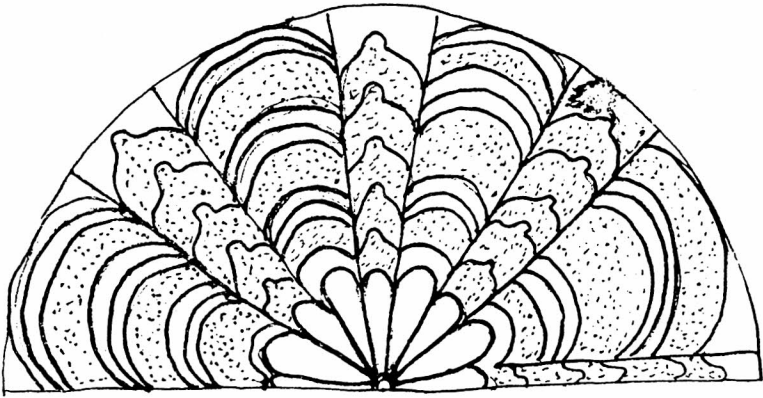
Resembling somewhat an old fashioned picket fence, this pattern had previously been named in a book appearing some years ago. Following our policy of not adding to the confusion in the field of Carnival Glass, we have retained this title.

We know that the Fenton Art Glass company did not trademark their products, and we must often play detective to ascribe definite patterns to them. Following several clues, such as the indescribable color variations, edging, and general shape, we believe Plaid to be a design made by Fenton. To confirm our deduction, we found this pattern clearly pictured in an old advertisement, along with two other patterns positively known to come from Fenton, namely Butterfly and Berry, and Cherry Circles.

This pattern was used as the interior design of bowls and plates of various sizes, being made in both "golden and royal blue", to quote the advertising copy. We have found many patterns from Fenton appearing in colors other than those originally advertised so it is possible that Plaid may also be found in such colors as green or amethyst.

The bowl from which the sketch was made was very shallow and nearly flat, being only two inches high to the fluted edge, including a fairly heavy collar base. It is of good quality marigold, with a golden iridescence. The diameter is exactly nine inches on this piece. It shows three mold marks.

ROSALIND

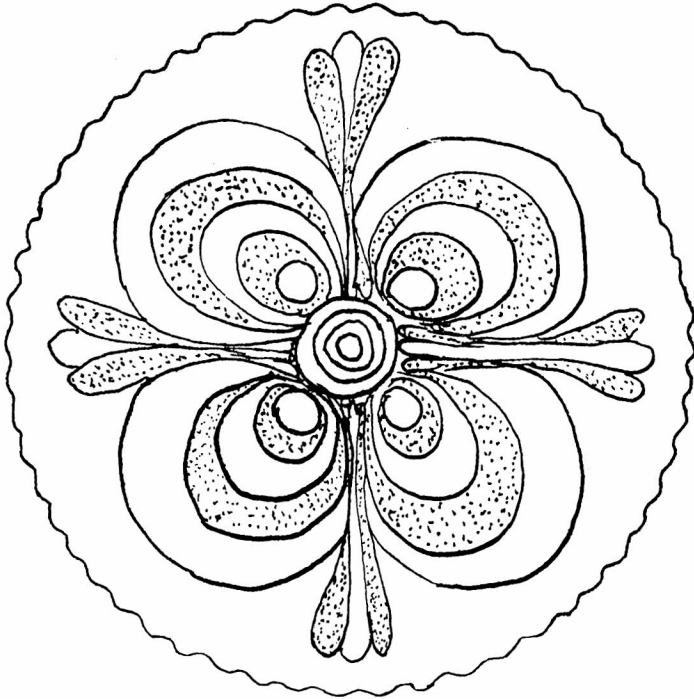


While we have no trade-mark here, and this is not a near-cut pattern in the sense that the many panels, etc. are impressed into the glass, still this brilliant and simple pattern reminds one strongly of the Imperial Glass Company designs that do fall into this category.

We have never seen this pattern in other colors than a brilliant marigold. The bowl from which the sketch was made was ten inches in diameter, and three & one-half inches tall to the highest point of the scalloped edge. The glass was very heavy and of good quality. On the exterior was found Wide Panel, and a many-rayed star was impressed into the four inches collar base.

Loaned through the courtesy of Mr. & Mrs. Charles Battin of Columbus, Indiana.

SCROLL EMBOSSED



This simple yet pleasing pattern was made by the Imperial Glass Company, and has so often been mistaken for their Imperial Arcs that it seemed wise to show it here.

One great point of difference between the two is the presence on the Arcs pattern of long tear-drop figures between the Arcs, these being sharply pointed at the outer edge. Also in the Arcs design, the alternating stippled and smooth bands are arcs, not circles elongated as in this pattern.

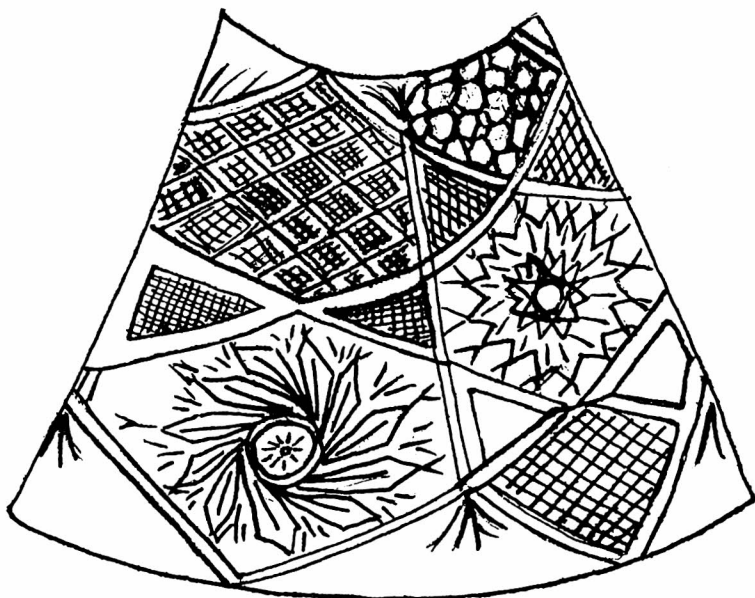
The name given here is taken directly from an advertisement showing a "Crimped fruit bowl" carrying the identical design. One could also point out that this is a pattern found on interior surfaces, while the Arcs is usually on the exterior.

Scroll Embossed has been seen on bowls, compotes, and plates in purple and green.

This sketch is from a nine & one-fourth inches fluted edge plate on purple base glass. As usually found, the pattern was heavily raised and the lustre was excellent. These pieces show three mold marks.

Thanks to the Shop on the Hill of West Orange, N. Jersey for sharing this with us.

WHIRLING STAR



One can spend hours on end wandering through the jungle of pressed near-cut patterns. The ingenuity shown in combining these comparatively few designs copied from much older cut glass patterns is really amazing. There seems to be no end to these combinations.

So it is entirely possible that the pattern shown above has already been traced to its producer, and the original name or number known. However, we could more easily list for you by the dozens, near-cut patterns which it is not. A list of those which it resembles could cover several pages.

Neither the whirling star shape, the fine cut motifs, the Hobstar, the tiny octagon buttons, nor the finely divided rectangle are unique in any one pattern. All of these can be found alone or in combination with the others. No one company had a monopoly on their production. Very, very few were trademarked even in the pressed glass era preceding Carnival Glass.

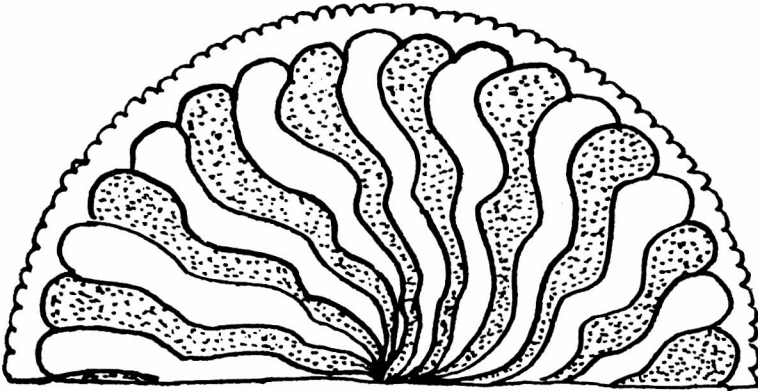
For the most part, cuts of such elaborate patterns appearing in old trade catalogues are also difficult to decipher exactly. So unless one is dealing with a very decidedly different near-cut such as Checkerboard or Bevelled Star, the tracking down of an unlisted geometric pattern is a very long business.

Almost every glass company joined in the parade to make these patterns in great and astonishing variety.

The sketch given was made from a marigold bowl, ten & three-fourth inch in diameter. There were four of these large whirling stars around the outer edge. The glass was of good quality, and the lustre high.

Our thanks to Mr. C. R. Kihnley of Louisville, Ky., for the loan of this piece

ZIG ZAG



This is one of the relatively few patterns in the field of Carnival Glass named before 1956. When we consider the years of study that have gone into the works on pressed glass, we realize more than ever how very much we all have yet to learn about Carnival.

Again on this pattern we have a simple device, using contrasting ribbons of smooth surfaces, and stippled ones for effect. One unusual feature here is the star figure impressed on the under side of the base. This carries a small fan of straight lines between each of the points. When held to the light this figure shows through, and combined with the arms of the pattern shown creates a most unusual effect.

This pattern seen on green and purple. Very probably was also made in blue and marigold.

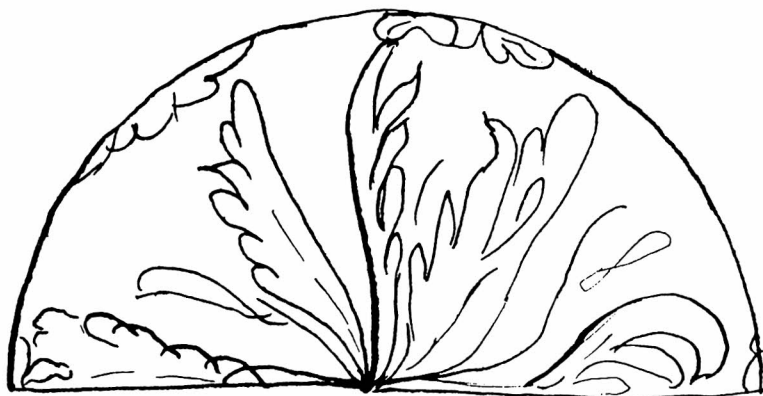
Loaned through the courtesy of Mrs. Edna Reel of Colorado Springs, Colorado.

SECTION III

FLOWERS AND LEAVES

1. Acanthus
2. Blossom Time
3. Christmas Compote
4. Daisy Web
5. Dogwood Sprays
6. Double Dutch
7. Embroidered Mums
8. Fenton's Poinsettia
9. Field Thistle
10. Flowering Dill
11. Harvest Poppy
12. Heavy Iris
13. Herringbone Iris
14. Holly Whirl
15. Intaglio Daisy
16. Leaf and Little Flowers
17. Mikado
18. Northwood's Petals
19. Pond Lily
20. Single Flower, Framed
21. Springtime
22. Star Spray
23. Western Daisy
24. Wild Flower, Northwood's
25. Wishbones and Spades
26. Wisteria

ACANTHUS



Although we have seen a multitude of patterns given this name, with addition of "Leaf", "Leaf with Long Fan", or "Scroll", as nearly as we have been able to learn from old catalogues of the Carnival Glass period, this is the pattern they meant when they named one "Acanthus", so for better or worse, we shall choose to abide by it.

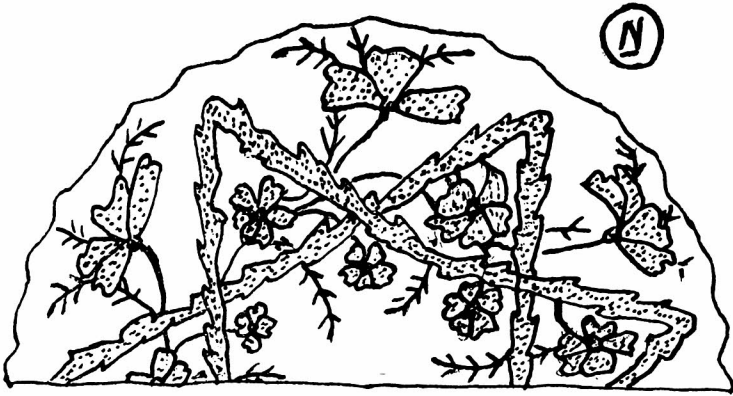
Heavily raised, and radiating from the center, are these swirling large leaves. Webster's dictionary defines acanthus as "a plant with prickles and large leaves found in the Mediterranean region", or a representative of the same. House plants, large and heavy, were popular early in the twentieth century, and possibly this explains the popularity of such patterns as this.

This pattern has been seen only as the interior design of bowls, compotes, and hat shapes. It has been seen in marigold, amethyst, and green. Although described in the catalogue as having come also in "Royal Blue", we have never seen it in this color.

The bowl drawn was on marigold. It was nine inches in diameter, with a collar base of three-and-one-half inches. Note the similarity between Acanthus and Leaf Swirl, shown in Book Three.

Mrs. Ralph Bemseth of Racine, Minnesota, graciously loaned this for sketching.

BLOSSOM TIME



And still the Northwood patterns appear! And again how very appealing the majority of them are after a span of years. Flowers, even those we cannot name, sprays of fern, and frames of rather thorny-looking branches combine here to bring a pleasant pattern to Carnival Glass.

Except for the tiny fern, all of this design is stippled against a smooth background. There are six of the twig points, each having an open flower of five petals. Space limitations did not permit us to show that there is a smooth unpatterned border some $\frac{1}{2}$ " wide between the fern sprays and the fluted edge.

This is the interior pattern of the Northwood Wild Flower Compote shown in this book. The bowl measures $6\frac{1}{2}$ " in diameter across the scalloped edge, and it is $5\frac{1}{2}$ " tall.

We have seen this pattern on no shape other than compotes, but it would seem readily adaptable to bowls.

THE CHRISTMAS COMPOTE

Striving for variety as well as interest, we chose this fine example of Carnival Glass as the cover design for this, the fourth book in our series.

All too seldom we find such large open compotes. Dignified and graceful, they combine the best of heavy colored glass with excellent pattern work and fine iridescence. Fortunate indeed the collector who possesses such a fine piece.

While of interesting size and shape, as usual in these books we are primarily concerned with pattern and design. On this compote we have on the interior of the deep bowl a pattern very like Northwood's Fine Rib. Each rib radiates from deep around the smooth center, out to ribs with curved ends distinct from each other. Above this, extended



out over the wide flaring rim is a pattern of large holly leaves and berries, very reminiscent of Millersburg Holly, for which see this book. Five of these large leaves extend down over the ribs to varying depths.

This wide rim itself is almost unique in the field. It rolls out at almost a 90 degree angle to the bowl and is smoothly fluted, coming out to four smooth points, with four arcs joining them.

Around the outside of the bowl are four of these beautifully designed half-poinsettias. The sketch is accurate as to shape and number of long curving petals, which are heavily veined but not stippled. On either side of the blossom extends a part of a leaf, and two more come out from the stem below. A long spray of stippled holly leaves, and berries separates each of the blooms.

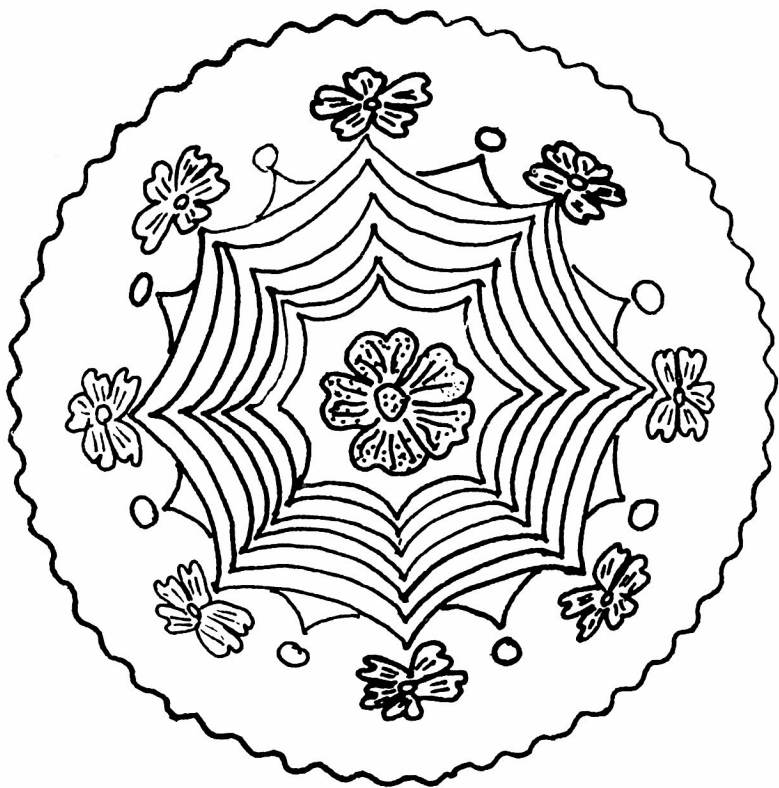
On the broad slightly sloping and solid glass base, a single long branch of holly winds around over the entire surface.

The bowl measures nine and three-fourths inches across the rim, while the base is five and one-half inches in diameter, and is only very slightly domed. The height is five and one-fourth inches, and there are three mold lines.

The glass of this compote is extremely heavy and so dark that it required the strongest of light available to ascertain that it was indeed a rich deep purple. There is a great deal of copper coloring mixed in the iridescence of purple, green, and blue. This gives the whole piece a metallic look not unfamiliar to many collectors.

We have no trade mark given, and so no positive means of identifying the maker. One strongly suggests the Millersburg, Ohio, Company.

DAISY WEB



The sketch given above was taken from a "hat shape", and we are looking down into the center of it. From the open single flower, the spider-web effect goes around and up the sides, its outer edge and the daisies with bottoms between coming on the outer rim.

Very faintly impressed and not shown in the sketch is a winding thin ribbon and bows, so distorted and pulled by the ruffled edge that it is difficult to see.

We have previously observed that a few of the patterns in Carnival Glass seem to have been created for specific shapes and have never been observed on any others. For example, Dragon and Lotus, which is a bowl pattern, was not used for table sets or tumblers.

So it could easily be that Daisy Web was intended solely for use on these hat shapes. It is at least ideal for this purpose.

The sketch was made from a piece on deep purple base glass of excellent quality and of fine iridescence. There are three mold marks

showing and the edge is ruffled. The exterior carries six beaded oval panels. An even many-rayed star is impressed in the lower base.

In size it is not unusual for this type of ornamental piece, being three and one-half inches tall, with a base diameter of two and one-half inches, and flaring to five inches at the rim.

Many thanks to Mrs. Edna Reel of Colorado Springs, Colorado, for lending this piece.

DOGWOOD SPRAYS



Over and over again in closely observing, drawing, and studying patterns of Carnival Glass we meet graceful little open flowers, almost impossible to identify exactly. Many times these flowers are combined with leaves or buds which simply do not seem to belong to the same family. No one company appears to have been more addicted to this practice than any other, although perhaps the Imperial Glass Co. patterns are in general more accurate in their floral patterns than the others.

Occasionally the designer simply did not include any foliage at all - as in the pattern called by usage "Apple Blossoms," which could easily have been named any of a dozen others. We firmly believe that the primary purpose was simply to create a pleasing pattern - not to give a course in botany. And since these artists were just that - rather than photographers or professors, we must allow them "artistic license". Our personal feeling is that it is far more important to appreciate and enjoy than to criticize and pick-to-pieces such a delightful pattern as the one shown here.

in many ways this resembles the flower sprays used on such Northwood patterns as Peacock and Urn, especially in its smaller varia-

tion found on the five inch saucers. Again, it reminds one of the same device found on Northwood's Peacock (sometimes called "Peacocks on the Fence"). However, we have never seen a piece of Dogwood Sprays bearing a trade mark, so cannot state that this is a Northwood pattern.

The sketch above was taken from a Peach Carnival bowl. The satiny marigold was of good quality, while as usual the exterior carried the milky backing-over onto the edge. The domed foot supporting the bowl measured four and one-fourth inches in diameter and was of clear glass with a sort of Leaf Tiers pattern impressed. The bowl itself was nine and one-eighth inches in diameter and stood four inches tall. Three mold marks were visible.

Loaned through the courtesy of Shafer's Antiques of Peninsula, Ohio.

DOUBLE DUTCH



Obvious to many of the collectors of "Marigold Windmill" will be the fact that this pattern is an elaborate version of the one more commonly seen. Both patterns use the same edging—a band of vertical lines, then a band of stippling followed by a corded band. Both use the wind-

mill, the fence, and some suggestion of water. On both may be found several of the small open flowers below the scene. And at least one tall leafy tree frames each side of the picture.

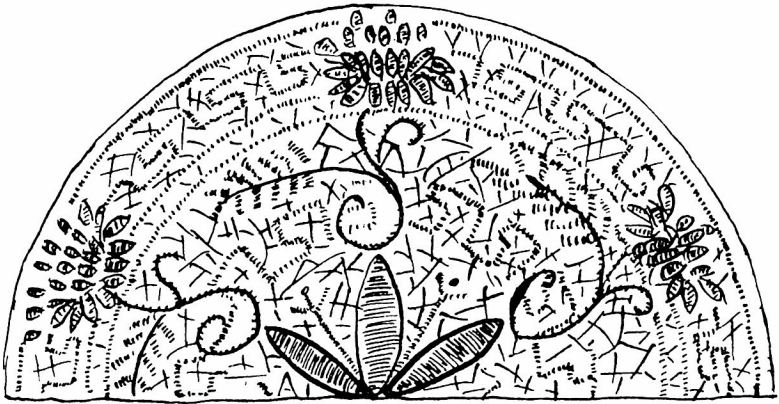
But here the obvious ends. On the pattern shown above, we find much more detail than in the Windmill pattern. Here have been added not only a second smaller mill, a seeming extension of land to the left past the trees in the fore ground and a much larger expanse of water. But a boat with sail furled and with a fisherman has been added. Also we have not only two definite large trees in foliage, but a large leafless one, on the right border. Remember the popular song about "A little Dutch Mill on a little Dutch hill"? This pretty piece just seems to be perfect for it.

All the pieces seen in this whether in marigold or green, have been on three feet. There is an exterior band of flowers identical to those on Floral and Optic, with a stippled background.

This is a well made, heavily raised pattern and might have been a "practice pattern", later resulting in the famous Nu Art plate. Both were products of the Imperial Glass Company.

Our thanks to Mrs. Eloise Johns of Bethel, Kansas, for bringing this pattern to our attention, and for lending us her bowl to sketch.

EMBROIDERED MUMS



(N)

Even without the Northwood trade-mark, anyone familiar with his lovely "Hearts and Flowers" pattern could guess this to be another fine design from the same company.

Both patterns are intricate, lacy, and oriental in flavor. On this one we again have the chrysanthemum, evidently a favorite in Carnival Glass, for we find it on several pieces. Garden Mums, now known to be Northwood, Ten Mums, the scenic pattern known as Chrysanthemum, all feature this well-known fall flower.

A further comparison will show that the same finely drawn maze of tiny lines creates a cob-web effect on both patterns. This is far different from the over lapping scales found by the Fenton Company. As in several other Carnival Glass designs, the main motifs here are so drawn as to appear to be embroidery. Here both the large center petals and those of the mums as well seem to have been done in satin stitch, as it was called. The leaves and stems as well as the Greek Key type of bordering also seem to have been done with a fine needle.

No doubt this pattern was made in many colors, both vivid and pastel. The piece sketched was on lovely pastel green, airy and delicate. This was a nine inch plate with a collar base three & three-eighth inch diameter. The trade mark appeared on the under surface of the base, and the Thin Rib pattern covered the main body of the exterior.

Many thanks to Mrs. Charles Willrett of De Kalb, Illinois, for sharing this one with us.

FENTON'S POINSETTIA



There are not as many patterns featuring this popular tropical flower as one could wish. In the field of non-iridescent pressed glass, we search for it in vain, and in Carnival Glass we know of only one which appears very regularly. This is, of course, the "No. 74" milk pitcher made by the Imperial Glass Co., which this writer has never seen or any other size or shape. This is the pattern known simply as "Poinsettia," and is found in both marigold and purple.

While the Imperial pattern is more stylized than realistic, having stiff petals and blossoms with a "starched" appearance, this lovely design from the Fenton Art Glass company lays a graceful pattern of full, curving blooms and realistic veined leaves over a lattice background of beautifully executed and balanced proportions. Exactly as shown above, there are four of these blossoms, each placed to complement the others.

This bowl sketched had a fluted edge, was eight one-half inch in diameter, and measured three inches tall to the highest point of a scallop and stands on three curled feet. There are three mold markings. The exterior carried a Thin Rib pattern.

We have never seen this on any color other than a fine deep blue, although of course it is possible that it was made in other shades.

Our thanks to Mrs. Ed Gaida of Victoria, Texas, for sharing this pattern with us, and to several others who wrote about it.

FIELD THISTLE



This is only the second pattern known in Carnival Glass featuring a realistically portrayed thistle - there being no doubt as to the exact flora intended here. There are several such patterns in pressed non-iridescent glass such as "Thistleblow" and the very popular "Panelled Thistle". One pattern, called "Late Thistle", is of the Carnival Glass era, and may eventually be reported in this field.

However, this last pattern is marked "Near Cut" like the Inverted Strawberry shown in Book 2, and is also an intaglio or cut-into-the-glass type of design.

The Field Thistle shown above is a raised pattern of rather simple lines, but well drawn. It has been seen only on the four piece table set and only in marigold. Shown above is the spooner from such a set. It is of generous proportions. Measuring four & one-half inch tall, and four inch in diameter across the top. The glass is fairly heavy.

Impressed into the base on the exterior is a large flower head, exactly like that used on the Robin mug. The maker of both of these patterns is unknown.

FLOWERING DILL



Occasionally we are fortunate enough to find a piece of glass showing a pattern clearly enough to be recognized in some old catalogue. This of course, sets the maker for us positively, and perhaps also dates it.

The rather odd combination of leaves, dots, and stems shown above has been found in such an ad, and is known to be a Fenton Art Glass Co. product.

Although it was nameless, being one of a group described as having "flower and fruit designs," it seems to resemble the common dill, grown in almost every part of our country. As we have seen before, it was advertised as "golden iridescent" but has been found in almost equal numbers in blue base glass.

The piece sketched is the very popular collector's item called a "Hat Shape". These are round, with a tubular base, and rim flaring out. Sometimes these rims are fluted, sometimes scalloped, sometimes ruffled. Sometimes one edge is turned up and the opposite edge is turned down. Sometimes two go up, and two down.

This hat was on blue glass with the Ribbon Candy, or evenly pinched up, edge. It had a base diameter of two & one-half inches, and was three & three-fourths inches high. The top flared to a diameter of six & one-fourth inches.

Our thanks to Mrs. Dallas Battin of Columbus, Indiana, for this.

HARVEST POPPY



Lacking the elaborate detail of such patterns as Persian Gardens, nevertheless this design has an honest American quality all its own.

And again, it is refreshing to find a pattern in which the flowers are realistically drawn, so it is possible to say with certainty exactly what they are. This combination of poppies and wheat is unique in Carnival Glass, although either one may be found in other designs.

The piece sketched is a footed compote, having a seven inch marigold bowl and a clear foot and stem. It stands five & one-fourth inches tall and shows three mold marks. The maker is unknown.

Loaned by courtesy of Mr. Bob Whitmore of Wheat Ridge, Colorado.

HEAVY IRIS

For the most part, tumblers in Carnival Glass are collected for two reasons. Either they are wanted to complete a water set, or to make a representative and colorful collection of glass without taking up as much space as bowls or punch sets.

Only a very few tumblers in Carnival Glass, or of any other type for that matter, are in themselves of such beauty or interest that they can "stand alone", so to speak.

Shown in the sketch above, however, is one such tumbler. No sketch, cut or drawing can adequately show the fine heavy detailing



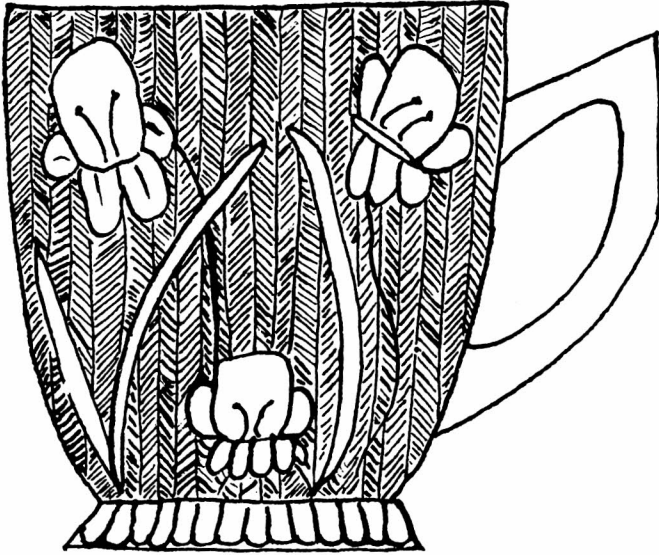
on this piece. Rather than complicate the drawing, we have shown only one of the three large flowers around its surface. All of these have identical blossoms, while the position of the leaves vary slightly.

This tumbler was on deep purple base glass of excellent quality. Unfortunately, it carried no trade mark, for certainly any glass company could well be proud of such a product.

Of almost standard size, it is exactly four inches tall, and measures two & three-eighths inches at the base, a slightly larger two & seven-eighths inches at the top. The smooth band is three-fourth of an inch wide.

Loaned through the courtesy of the Shafer's of Peninsula, Ohio.

HERRINGBONE IRIS



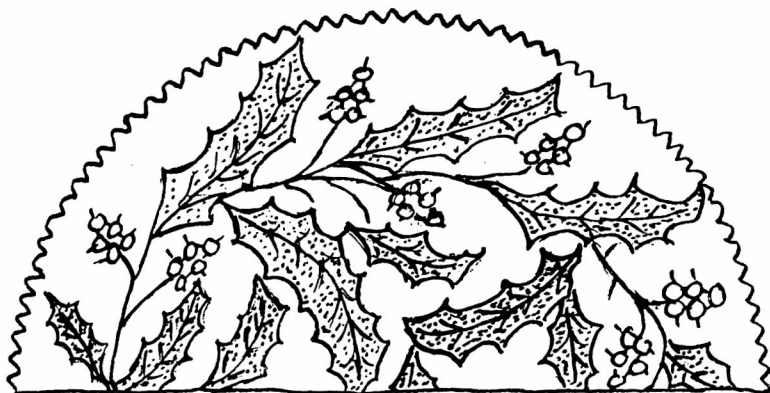
Although we do not usually include such "late" patterns as this one, numerous inquiries were received about this particular flower design. In order to give this information to as many collectors as possible, we print it here.

In time of origin, this is of the same period as "Bouquet and Lattice" (for which see Book 3). Like that pattern, Herringbone Iris was made in both clear and light-colored glass, as well as in Carnival. The background of many fine lines gives the crystal pieces a nearly frosted effect, and the shapes are graceful. Many of the forms used in this pattern were indeed strange to the early world of Carnival. On the large flat cake plates, platters, sandwich trays, etc. as well as on dinner plates and salad plates, the pattern is all carried on the undersurface. The iridescence is on the upper surface, and often is found in a ring effect.

The base color of the glass is either clear or a very pale marigold, and the lustre has the typical late slickness, and is shiny.

Shown in the sketch is a cup from a large set. It is three inches tall and measures four and three eighths from the side to handle. Two mold marks are plainly visible.

HOLLY WHIRL

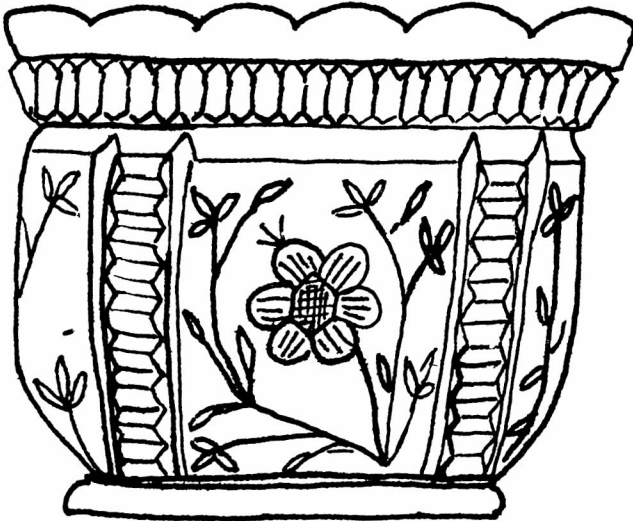


The pattern shown above is a large design of both heavy stippled leaves, and berry clusters. As one can see, there is very little of the surface left plain. The background is smooth rather than stippled, as indeed is the case on all other Holly patterns listed in this series.

Because both the bowl from which this sketch was made, and that bearing "Holly Sprig" given in Book Two carry the same exterior pattern of Near-Cut Wreath, we are able to give them a common point of origin. From the colors observed and a lustre peculiar to this Ohio company, we believe them to have been made in the Millersburg factory there.

This bowl was of heavy glass, fluted and scalloped, a generous nine & one-eighths inches in diameter and showed three mold marks.

INTAGLIO DAISY



Apparently not pictured or named in catalogues of old companies, this pretty design has been seen in both clear glass and in marigold Carnival. There are four of the flower panels around these bowls, separated by vertical "ladders."

As indicated by the name, the pattern is cut into the glass rather than being raised. And as usual on such patterns, the interior of the bowl is smooth. There is a many-rayed star impressed in the base.

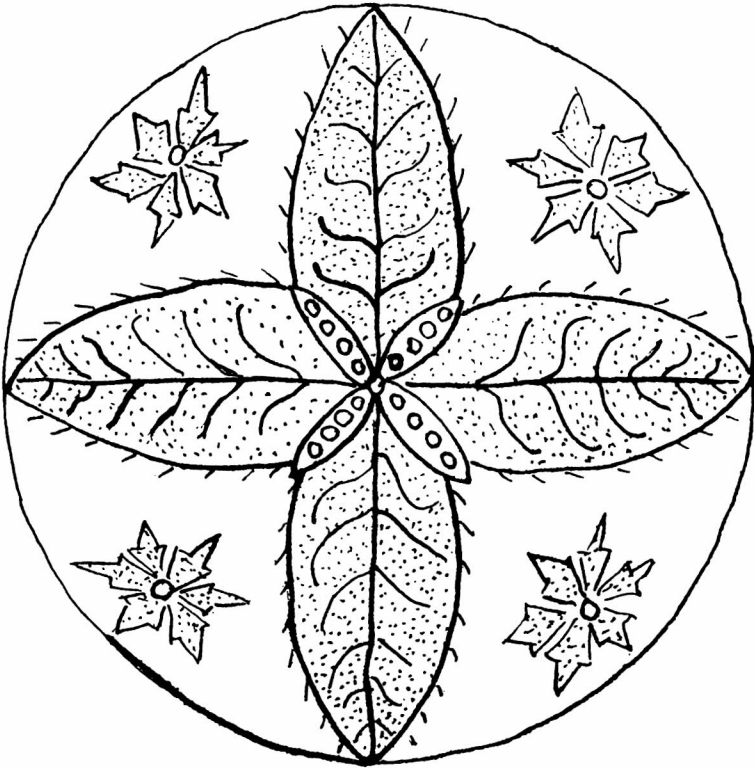
No means of identification were visible. The bowl measures seven & one-half inches in diameter and is four & one-eighths inches tall.

Loaned through the courtesy of Mrs. Edna Reel of Colorado Springs, Colorado.

LEAF AND LITTLE FLOWERS

Trying to avoid whenever possible such title as "Something-or-other, variant", or "Gelatin one" and "Gelatin Two", we believe it better simply to give a pattern either the name bestowed upon it by the maker, if it is possible to do so. Or to attempt to make the title describe the pattern.

Here we find the same sort of stylized flower seen before on the pattern called "Little Stars", where it was also used as a sort of deco-



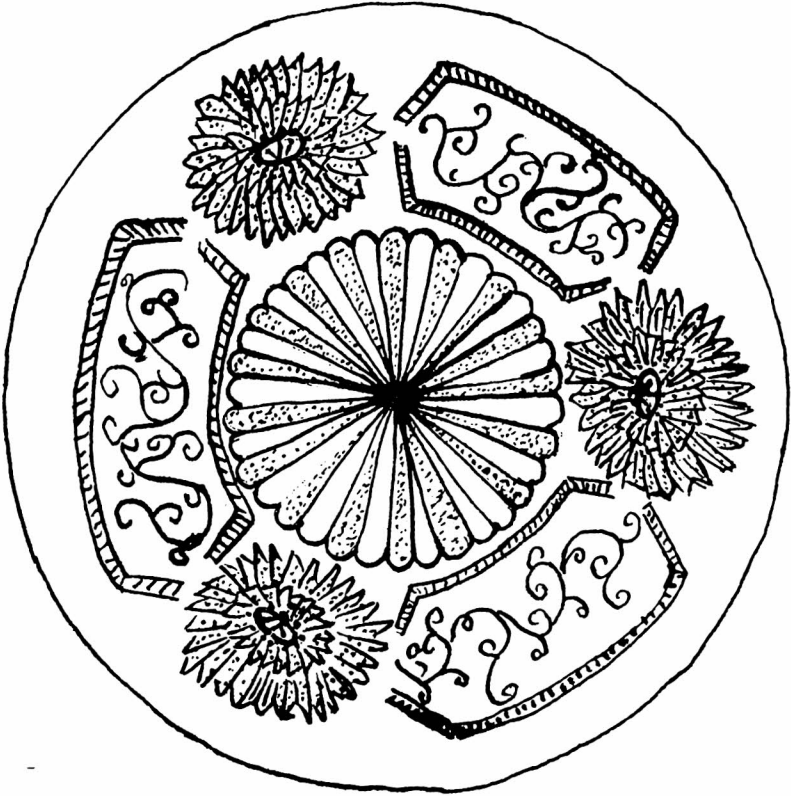
native filler. On that pattern, it was not connected to any sort of spine or stem, but, then being made up of a tiny button center and having only four stippled petals, it seemed to hang between the spokes of the central design.

Here the eye-catching motif is the four large stippled leaves, veined and apparently thorny. Imagination could conceive this to be some sort of cactus one presumes.

This sketch was done from a small compote loaned by Mrs. Wm. T. Jaggard of Emporia, Kansas, to whom our gratitude is due.

This piece was on amethyst glass. The base was octagon in shape, like that of the Northwood sweet-meat covered dish. Here there were two mold mark visible. Eight panels covered the base, stem, and exterior of the bowl. It stands just three inches tall, and the bowl is four & one-half inches in diameter. The edge is smooth, and curved into six scallops.

MIKADO



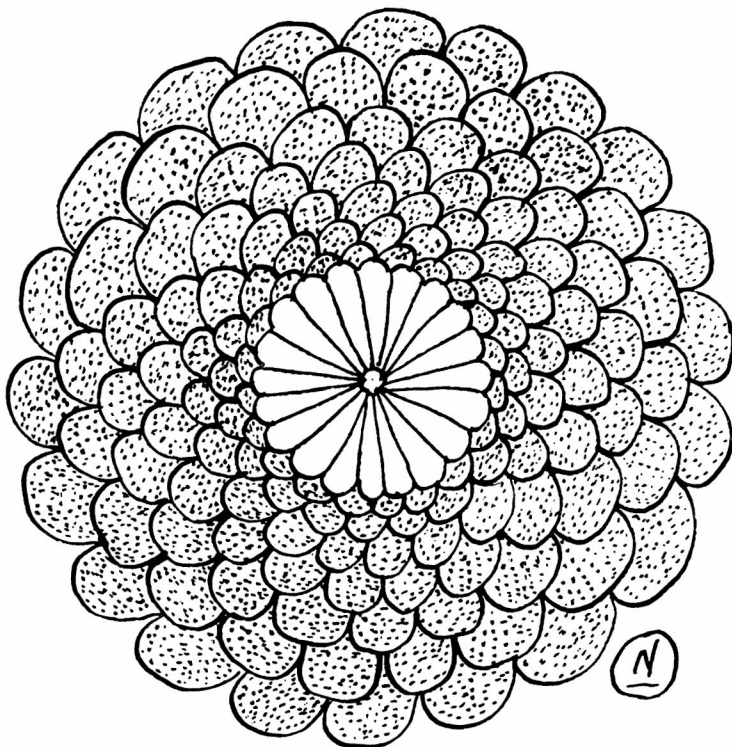
Such a combination of chrysanthemums and Rising Sun could only suggest Japan of course. This beautifully designed and executed pattern reflects in every line and in excellent taste the popular vogue for things Oriental which prevailed early in our century. Especially did the graceful flowers and customs of Japan seem to appeal to the American woman. She adopted the kimono, the gaily painted paper parasol - even using tiny miniatures of this later as party favors. Little stiff dolls in Japanese dress were common.

Patterns for embroidery and China painting featured all sorts of Oriental Motifs. So it is in no way surprising to find the same Far Eastern flavor cropping up again in glass.

The pattern shown here is the interior pattern of the large compote shown in this book under Fenton's Cherry. The dimensions of the bowl are those given under that pattern. The color of this particular piece was a rich deep blue, with excellent iridescence. However, this pattern has also been seen in marigold. It is generally a heavily - raised pattern.

Again, our thanks to Mrs. Lathan of Walton, N. Y., for this one.

NORTHWOOD'S PETALS



The appearance of another unlisted pattern from this famous company always evokes great interest. The collectors of Northwood glass in any form are enthusiastic, but nowhere more so than those who specialize in his Carnival pieces.

It has been a great pleasure to unearth these patterns and to share them with others. Some are simple of design, as indeed is the one shown here. There is nothing very spectacular about the overlapping petals around a smooth center, but the entire effect is as pleasant as we expect all Northwood designs to be.

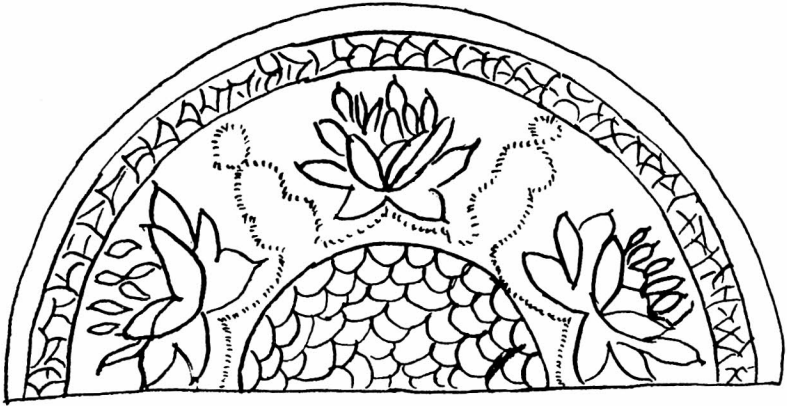
Occasionally we find a piece or a pattern or a color that is not quite so fine as we could wish for. But generally speaking, this company's average is very high indeed.

Shown above is the interior pattern of a low compote, fluted and scalloped on the edge. The base color is a fiery amethyst, and the many-hued metallic lustre covers both surfaces of the bowl, running down onto the stem and out over the base.

One curious detail was observed on several of these compotes. The foot carries a sort of Wide Panel pattern ending very definitely

in scallops. On the top surface of two of these panels, close to the outer edge there are several pairs of clearly seen V marks pressed into the glass, not intaglio but raised as though intended. They certainly must have been put there for a reason, but what that could have been is a complete mystery to this writer.

POND LILY



This attractive and simple pattern has, curiously enough, been seen on only one shape. That has been the two-handled candy dish, so called. Whenever possible it has been consistently our policy to use descriptive terms given in the original ads for Carnival Glass, quaint though they may now seem. In such ads, these pieces were called "double handled bonbons".

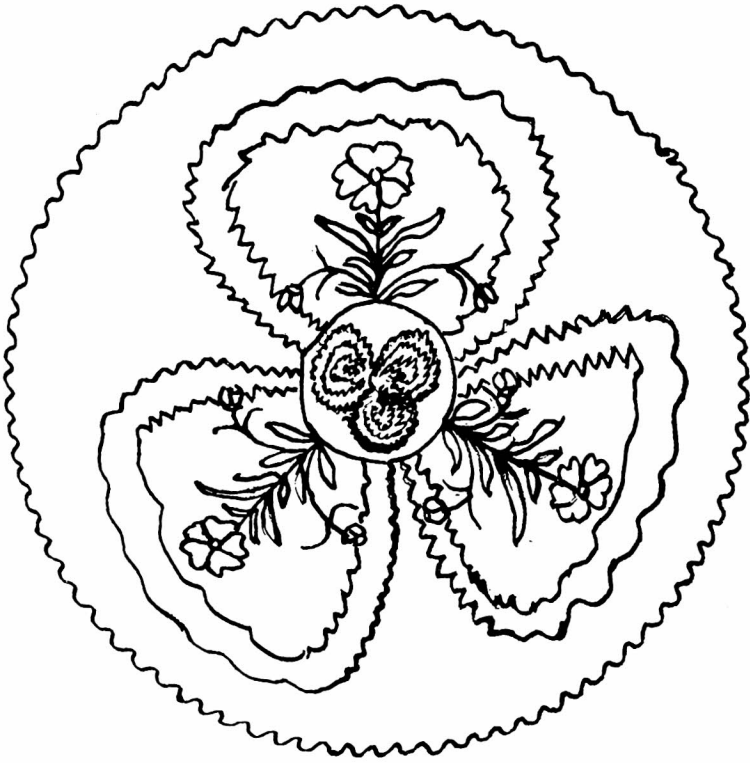
This evidently was a favorite shape of the Fenton Art Glass Company, for we find many of their patterns used on these. Persian Medallion and Cherry Circles are two of their designs often found in this pretty shape.

So Pond Lily again was used for the upper surface of these. The center and outer banding are filled with the typical Fenton scale-type of small figure, while around each large flower winds a thin line of embroidery-type looping.

Very possibly this design was made in many colors, but has only been seen by the author in White Carnival and in marigold. The exterior carried a definite Wide Panel pattern. Both pieces seen were seven & one-half inches in diameter, and the handles curved sharply upward to three & one-half inches. These showed two mold lines, and the edges were sharply fluted.

Our thanks to Mrs. Charles Battin of Columbus, Indiana, for sharing this pattern with us.

SINGLE FLOWER FRAMED



If you will compare the flower shown here with that of "Single Flower" as given in Book Three on Carnival Glass, the similarities as well as the differences are easily seen at once.

The blossoms on both patterns have four simply-outlined petals with no attempt made to elaborate on this. Here we have a series of smooth leaves coming out from the stalk and two un-opened buds also coming from the center stem.

Surrounding each of these three designs we find a double row of zig-zag lines, roughly in the shape of a shell. And while we have made no attempt to show it in the sketch, a rather indistinct stippling covers the outer space between these frames, gradually disappearing as we get closer to the center.

Perhaps the one really unique feature of this pattern is the design covering the center itself. These three shell shapes join together here, all of them composed of tiny zig-zag lines in threes. We know of no other pattern using this particular figure.

Single Flower Framed has an "old" look missing on the later patterns. This comes not from its color nor lustre, but in the Victorian feel

of the design itself. The pattern is found on the exterior of bowls, usually in Peach Carnival. Several have been seen in a sort of tri-cornered shape, and measured approximately seven inches in diameter. One of these was found in a silver-handled frame, a' la Brides Basket. While it was a perfect fit, and such baskets are of course not unknown, it would appear to be jumping to a conclusion to state that this pattern was made for this specific purpose.

SPRINGTIME



Because of the similarity both in shape and pattern, we had believed the pieces we had seen of this were merely variations of Northwood's Raspberry Lustre. Frankly, it took a long look at both the covered butter dish and the pitcher shown, to convince this writer that here indeed was an entirely different and unlisted Northwood design.

On both of these patterns, we find a wide base of basket-weave used. While we are quite familiar with this as used on the exterior of many bowls, such as those of Fruits and Flowers and Northwood's Strawberry, its incorporation into the primary pattern had seemed unique to the Raspberry pattern. But in Springtime, wheat heads, sprays of single flowers, and even a butterfly completely dominate the pattern instead of the fruit, which nowhere appears here. All of the pieces seen of Springtime have been trade marked. Perhaps this

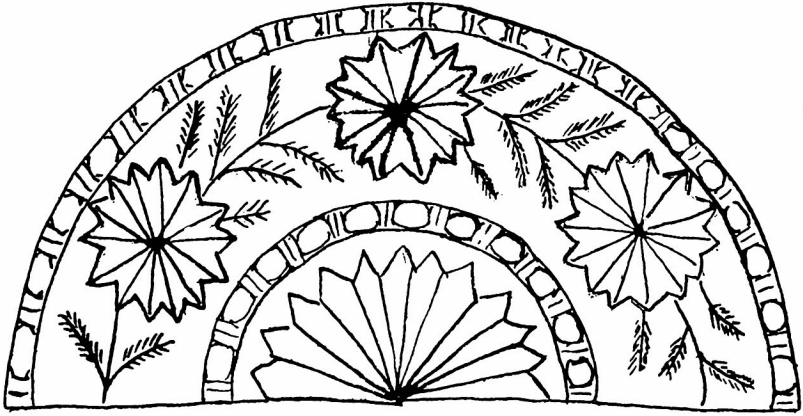
has been pure coincidence, as very often we find duplicate pieces of a Northwood pattern, identical in every detail with those bearing the N, but quite devoid of the mark.

So far, we have seen the four piece table set in this pattern in green, purple, and marigold. The butter cover has the same pointed type of finial found on the N Grape piece. The heavy water pitcher shown was on deep purple base glass. In size it measured five & three-eighths inches diameter and was nine inches tall to the highest point.

Around the sides are nine arching panels. Just under the lip is poised a large butterfly. The pattern on the reverse side is not absolutely identical to the one shown, but the same motifs are used-wheat, flowers, and the same type of leaves. The basketweave base is carried all of the way around. In size and shape this is similar to the pitcher of the Singing Birds set.

Our thanks to Mr. & Mrs. Ed Gaida of Victoria, Texas, for lending us this fine piece from their collection.

STAR SPRAY



Shown above is an intaglio, or cut-in pattern at once so similar, and yet so distinctive from others, that we have no difficulty in recognizing it at a glance. The flower-type stars of fourteen points reflect the light, and whether seen in crystal pressed glass or in Carnival Glass, they combine most attractively with the fern-type foliage used.

Like a haunting refrain, one keeps thinking, "Surely I have seen this pattern somewhere before," but a thorough search of the familiar books on pattern glass, and several hours spent browsing through old catalogues failed to reveal anything identical to it.

We have seen Star Spray only as the exterior pattern of rather small bowls, not small enough to be individual berry bowls, not large enough to be fruit bowls. Again, the special purpose for which they may have been intended escapes us. They measure six & one-eighth inches in diameter, and are two inches deep.

The bowl sketched was graciously loaned by Mrs. Howard Battin of Columbus, Indiana, and was of mariole lustre. The author has found this also on clear pressed glass, and has seen it in Smoky Carnival. All were of equally good quality. The edges are fluted but not scalloped, and three mold marks are visible.

WESTERN DAISY



Again we have another floral pattern in which neither the blossoms nor the leaves are distinctively any one specific flower - at least as far as the amateur gardener goes. The leaves slightly resemble those of a dandelion, but the blossom definitely does not.

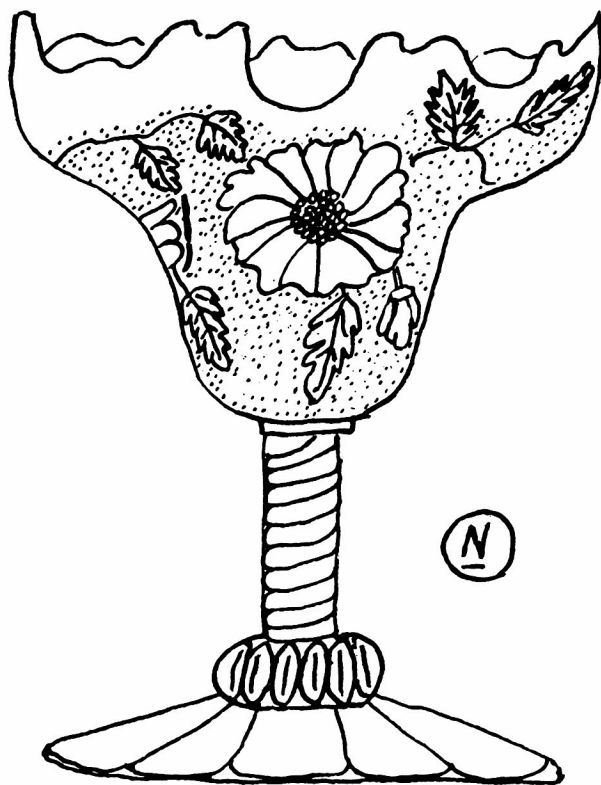
Whatever the flower intended, if indeed the artist had a specific one in mind, the effect of this pattern is graceful and pleasing.

We have seen this pattern on bowls and the so-called "hat shapes" of various sizes. It can be found both as on exterior and interior patterns.

The particular piece sketched was on Peach Carnival. This of course refers to the color-marigold usually of golden hue with a pink cast in the lustre, having a milk-glass type of edging running onto the exterior.

This bowl shows three mold marks, measured eight & one-fourth inches in diameter and three & five-eighths inches tall on a domed foot. There is no clue as to its maker.

NORTHWOOD'S WILD FLOWER



Neither poppy, nor wild rose, this graceful flower teases our memory to classify it. The leaf and drooping bud suggest indeed some variety of poppy, while the pert many-petaled flower with its cluster of tiny beads in the center challenges our botanical knowledge.

Perhaps it will suffice if we say merely that it is a pleasant and graceful pattern, standing out in excellent detail from the fine stippling which covers the background.

As shown above, this is the exterior pattern of an unusual compote. Unusual, that is, for a Northwood compote. We have never seen another N marked compote in any pattern having this solid twisted stem which reminds one of that found on the wine glasses in Fenton's Sailboats pattern. There are differences between the two, of course, but the general effect is much the same.

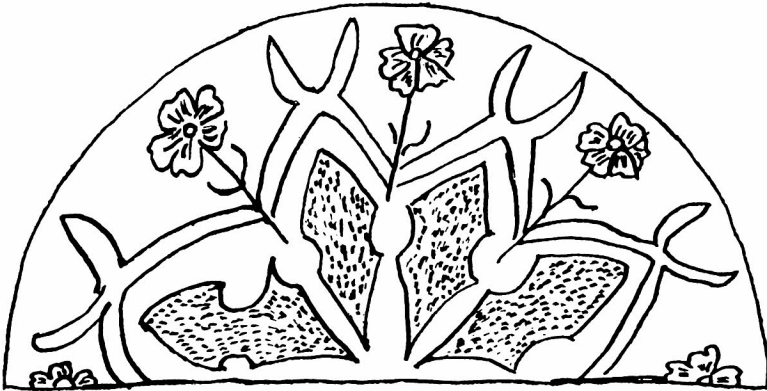
Another unique feature is the sharply ribbed curving figures-like tiny orange sections pointed outward, that separate the base from the stem. The upper surface of the base has nine panels, whose outer edge

is very faintly outlined. However, the three mold marks help to divide these panels.

The color of the base glass is typical Northwood fiery amethyst, and the trade mark is found on the center base.

See Blossom Time, this book, for further details of this compote.

WISHBONES AND SPADES



The name given to this pattern was suggested by Mrs. Alfred Polaschek of Astoria, Oregon, who graciously sent this piece from her collection so that it might be included here.

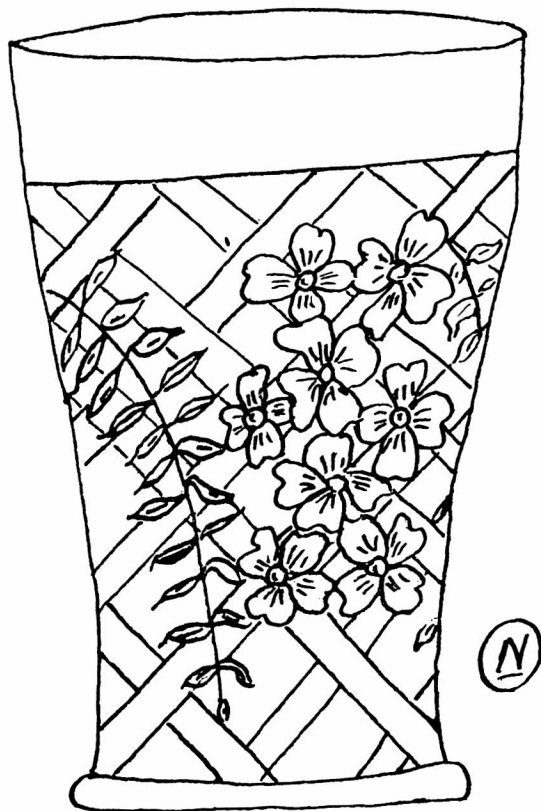
The black and white sketch, while accurate, fails completely to capture the beauty of this expertly designed piece of Carnival Glass. Seen on the deepest of purple, with excellent coloring, it is a most attractive pattern.

The stippling on the spade-shapes appears very like the seed stitch used in embroidery, and is much clearer along the edges of the figures, which are sharply outlined. The wishbone motifs are well raised and smoothly curving. The combinations of sharp and smooth, stippled and flat, always lend a variety in texture that is eye-catching.

In Carnival Glass, by the very nature of its making, these contrasts help to create a pattern of many planes, thus forming more surfaces to catch and hold the iridescence applied to them. Here each forms a perfect foil for the other. The effect of the entire pattern is most pleasing.

The sketch was taken from a deeply scalloped bowl, five and one-half inches in diameter and two and one-fourth inches deep. The exterior pattern is the same as that found on Persian Garden (Book One), a type of cane basketweave. The maker of neither of these patterns is known.

WISTERIA



Delicate and graceful, with beauty in every line, we believe this to be one of Northwood's most attractive patterns. In shape and color, as well as in background it is a companion to the Grape Arbor pattern shown in Book Two.

This tumbler was brought to me by Mrs. Charles Willrett, and like myself, it was an unknown Northwood pattern to her. On the loveliest of Pastel Blue, with beautiful pastel iridescence, it is a most outstanding piece of work.

The background is smooth, with narrow velvet-like ribbons forming a lattice. Against this, the sprays of narrow veined leaves separate the clusters of blossoms exactly as shown. Sometimes space limitations prevent an exact drawing of every line of a pattern, but here we invite your closest comparison-if you are fortunate enough to possess one of these tumblers.

No artist or company can "bat a thousand" all of the time, and even Northwood had his lesser moments, but this pattern certainly is not one of them, for it ranks among the best in the whole field of Carnival Glass.

SECTION IV

FRUITS

1. Cherry Smash
2. Fenton's Cherry
3. Fruit Salad
4. Hobstar and Fruit
5. Orange Peel
6. Orange Tree, Variant
7. Vintage, Northwood's
8. Weeping Cherry
9. Wild Berry

CHERRY SMASH



For the name of this fruit pattern we have gone to the era in which Carnival Glass first had its popularity. So many of the things our grandmothers enjoyed seem to have passed from the American scene. Cherry Smash was a popular and inexpensive drink a young man might buy for his girl at the gas-lit corner soda store. In those days, the fountain owner made his own syrups and even manipulated a device by hand to produce carbonated water. A Saturday night chore was the cooking of kettles of chocolate syrups, and the warm rich smell filled many a back room long after the couples had strolled away to porch swings on vine covered verandas.

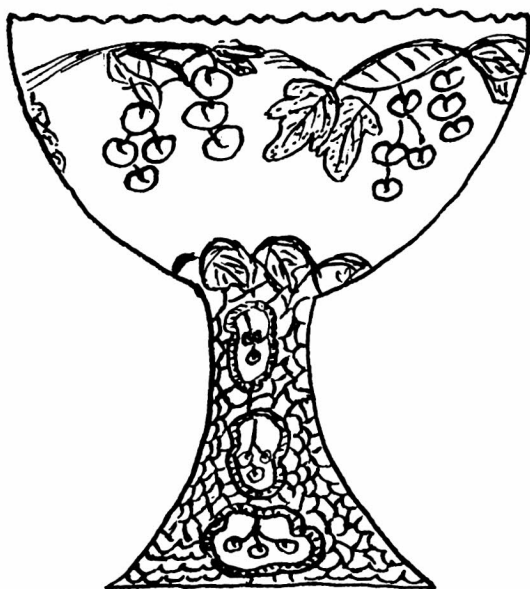
The bowl shown did not have the deep rich marigold found on some of the early pieces of Carnival, but in full and general effect it seems to be of the same period as Stippled Strawberry. All of the design is found on the exterior, leaving the inside of the bowl smooth and usable. There is a faint stippling in the background of the fruit.

This particular bowl is smooth edged, three inches deep, and measures seven and one-half inch in diameter. We have seen no other shapes, unfortunately, for it is an attractive arrangement of fruit and leaves and should have made very pretty table set or water set.

Loaned by Mrs. Battin of Columbus, Indiana, to whom our thanks.

FENTON'S CHERRY

Shown above is a beautiful one-piece large fruit compote heavily patterned on the exterior with one of the most popular fruit designs of the pattern glass era. A glance at the index of any work on American pressed glass patterns will show a great many using cherries as



the main feature. And of course there are many more in which this fruit appears as one of several depicted, as on the Cornucopia water pitcher dating from the 1885 - 1890 period.

During the hey-day of Carnival Glass - that is from just after 1900 to about 1920, there were a great many fruit bowls and punch bowls made, to fit onto a separate glass base. Obviously these were easier to mold and less expensive to produce in two parts, than such a bowl as this made in a piece with the base. In the first instance, if one part were broken, there was still a usable and saleable item left. Perhaps that is one reason why we find very few of these large and lovely pieces existing at all, and even fewer of them in perfect condition.

Here we have no difficulty in identifying the maker. The device of tiny over-lapping scales is a typical Fenton filler. This fine old company has consistently through the years produced beautiful colored glass, both plain and iridescent. And although they have not made Carnival Glass for many years, their old designs in this ware are very much in demand. Such patterns as Butterfly and Berry, and Dragon and Lotus are familiar to every collector.

The compote shown stands eight inches tall, and the fluted bowl measures nine & one-half inches in diameter. The base is five inches across and shows three mold lines.

Our thanks to Mrs. Ellen Lathan of Walton, N. Y., for sharing this find with us.

FRUIT SALAD

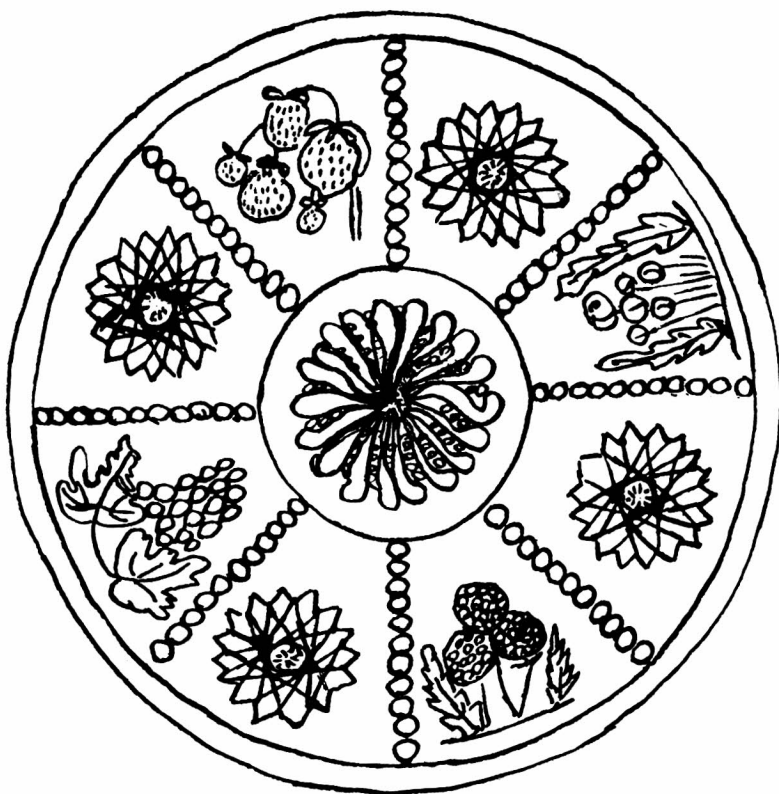


What a delightful piece of glass this little punch cup is! Around its chubby sides are six petal-topped panels. One holds the tree twig handle. Opposite this is a very realistic pineapple, and the other four panels hold either cherries or grapes. The handle is of clear glass, while the cup, also on a clear base glass, is heavily marigold lusted on the inside.

The cup shows only two mold marks. It is exactly two inches tall, measures three and one-half inches across the top, and only one and one-eighths inches at the base.

There are no identifying marks. Our thanks to Mr. and Mrs. Battin of Columbus, Indiana, for this one.

HOBSTAR AND FRUIT



Unique in several ways, this pattern combines not two or three, but four varieties of fruit with the popular pressed glass version of the cut glass hobstar.

In no way a "busy" pattern this one has a sort of country charm all its own. The pattern is used on the exterior only of bowls, leaving the inner surface smooth. Probably we shall find this only on berry sets, one of the small bowls from such a set being shown here, or possibly on compotes.

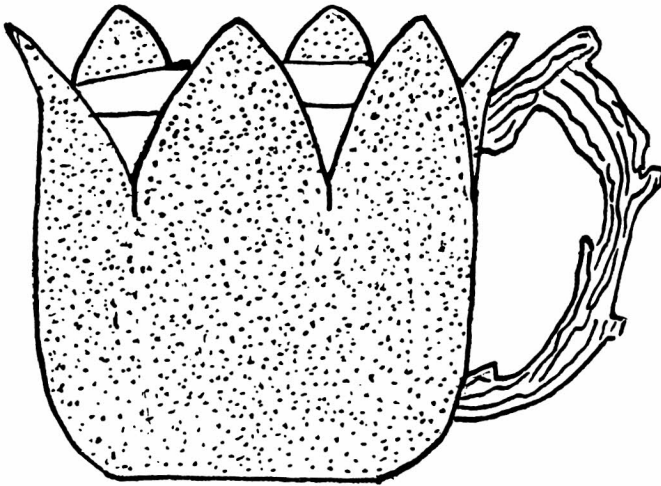
The base color found was marigold, with a most attractive thin edging of opalescence. This is a raised pattern, even the center motif being raised rather than intaglio, as is usually the case.

The background of the fruit panels is rather thinly stippled. In this case it does not seem to be a matter of a worn mold, as the details of the fruit, such as the seed marks on the berries of both kinds, are clearly visible.

The center motif is found on no other pattern of Carnival Glass known to the writer.

The piece sketched is a fluted and scalloped bowl five and one-half inches in diameter, the collar base measuring two and three-eighths inches. It is just short of two inches deep. Altogether, this is a well-drawn, pleasant small piece.

ORANGE PEEL



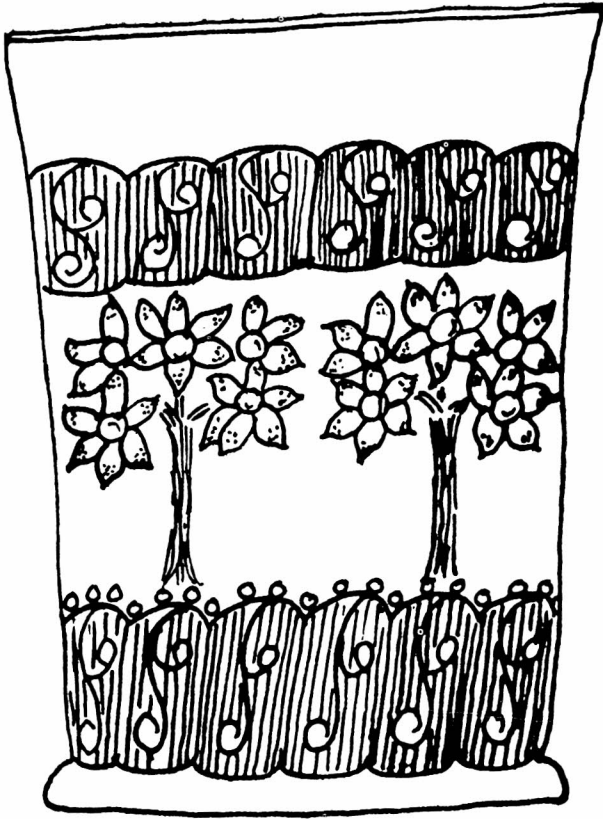
Obviously easy to hold, and almost impossible to drink from, the attractive punch cup sketched above was kindly loaned to us by Mr. James Walden of Aurora, Illinois.

The body of the cup is good deep color marigold, while the tree twig handle is clear glass. The stippling is even and well done, and the quality of glass is better than average.

There is no trade mark nor other distinguishing feature to enable us to place the maker. May we call your attention to the similarity between this handle and that used on "Fruit Salad". The cup shows three mold marks.

ORANGE TREE, VARIANT

The wide patterned border found combined here with the familiar small trees does not ordinarily appear on this pattern. Far more commonly seen are both the scale band as seen on the mugs, or the scale



band combined with a band of single flower head as seen on the large bowls.

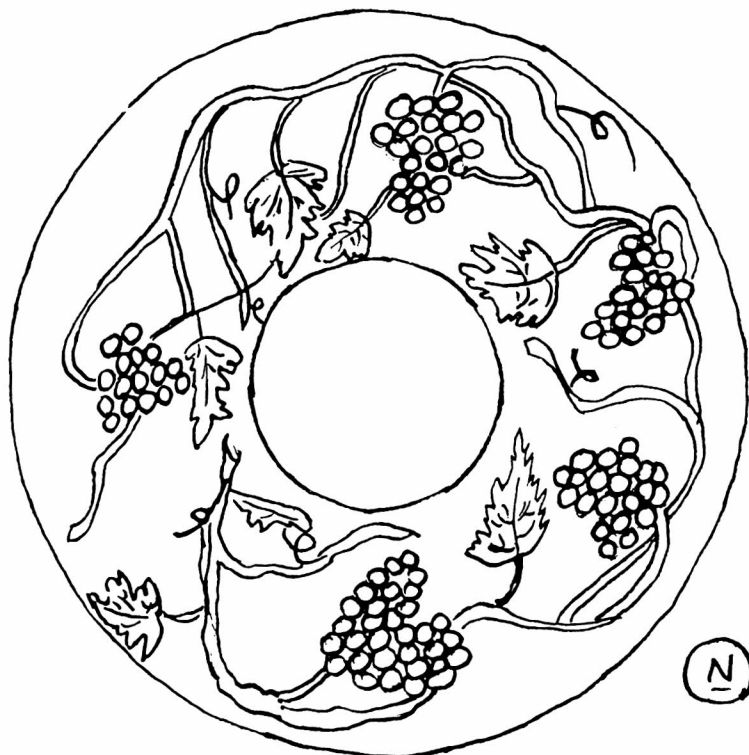
The bordering motif shown above is so different from either of these it seemed best to include it. Also, as shown, this is a flat rather than a footed tumbler, and again for both dealers and collectors we wanted to show this style. Although seen alone, this flat tumbler evidently went with the flat bulbous pitcher having the ruffled top. Though not identical in shape with that of Floral and Grape, it very closely resembles it.

The other style of both pitcher and tumblers stands up on four square feet, having a leaf pattern on them. The berry sets are also found footed in this same way.

This style of tumbler is slightly larger than the average, being four & one-eighth inches tall, with a three inch top and a base diameter of two & one-half inches. It was made in both marigold and blue, and is a Fenton Art Glass Co. product.

Our thanks to Mrs. Earl Burger of Beatrice, Nebraska, for allowing us to sketch this one.

NORTHWOOD'S VINTAGE



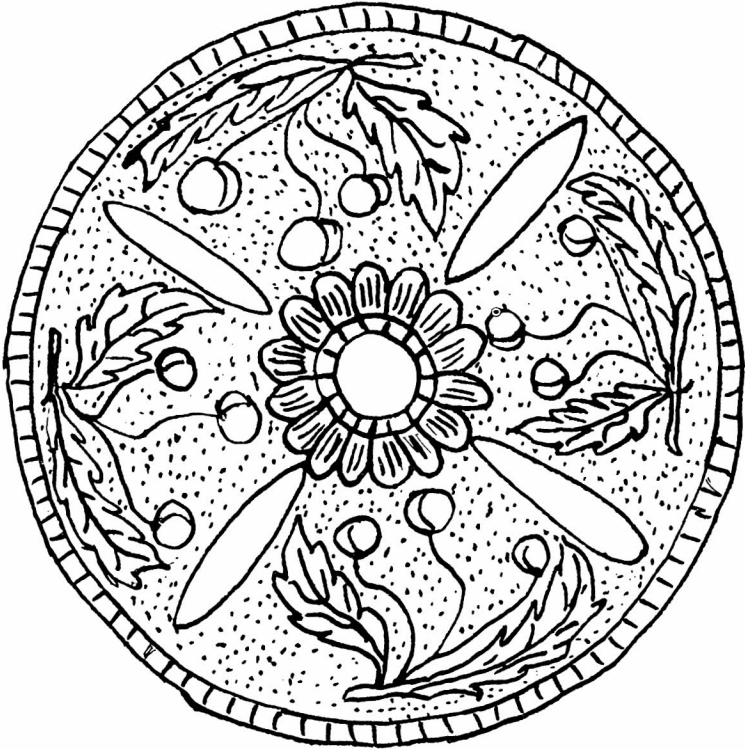
To even the beginning collector, the many differences between this pattern and the famous Northwood Grape are readily seen. Here, no cable, no separate stems on the grapes, no stippled leaves—in fact none of the excellent detail that makes the well-known pattern stand out above its competitors.

Instead, here is a sort of meandering design of leaves and fruit, all coming from one vine apparently, and wandering lazily over the exterior surface of bowls. Often these are found on dome-footed pieces on any color Northwood made.

This Vintage design is found combined with Star-of-David and Bows, Northwood's Greek Key, and a recently listed Northwood pattern, called Octet, shown elsewhere in this book, always being the exterior pattern.

Curiously, both in shape and design, several patterns which are found with the Northwood trade-mark are found pictured in old catalogues of the Jefferson Glass Company, now famous for its colored pieces, especially those having opalescent rims, this version of Vintage apparently being one such pattern.

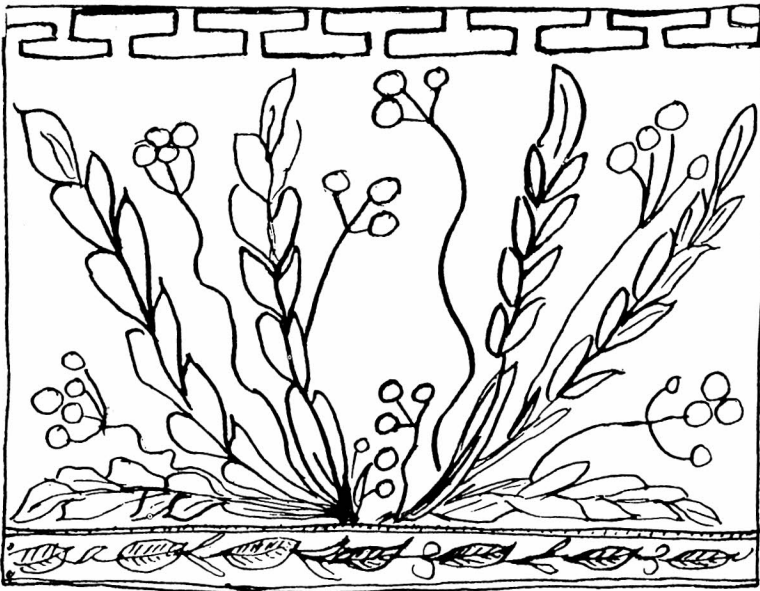
WEEPING CHERRY



Perhaps the designer did not intend it to appear so, but the smoothly curving fingers which divide this attractive fruit pattern into panels, are very like long tear-drops.

This pattern has been seen in both marigold and blue, both with good lustre and both quite appealing. The only form seen has been a bowl with smooth edge, eight and one-half inches in diameter and three and one-fourth inches tall, on a domed foot. In shape it is quite like Double-Stemmed Rose, known to be Fenton product. Since this later pattern, shown in Book 2, has been seen in purple and amethyst, it is quite possible that Weeping Cherry may also be found in some shade of purple.

WILD BERRY



Although this unique pattern has been seen in both crystal or clear pressed glass and in marigold Carnival glass, both have been on the same rather puzzling little shape.

This is a round open jar-highly reminiscent of the bottom of a covered powder jar. Here there is no evidence of a lid ever being used. The dimensions are as follows: two and five-eighths inches diameter at the top; two and three-fourth inches at the base; height, exactly two and one-fourth inches.

There are three of these sprays of berries and leaves around the sides. What they are intended to portray, we have not the remotest idea. Our adult life has been spent in the Middle West and the deep South, and never have we encountered flora quite like this.

Mr. & Mrs. Battin of Columbus, Indiana, loaned this piece for sketching, and its clear non-iridescent twin was found in a second hand store. The Battins were told it had been used to hold wooden matches, and certainly it is of proper size for this.

However, we believe it to have been originally a container for either powder or some grocery product.

SECTION V

LETTERED PIECES—RARE

1. Advertising Pieces, Northwood's
2. Age Herald
3. Bo-Peep
4. Brooklyn Bridge
5. Detroit Elk
6. Elk's Head
7. Isaac Benesch
8. Jockey Club
9. Soldiers and Sailors

NORTHWOOD'S ADVERTISING PIECES



Shown above is perhaps the best known example of the advertising glass made by the Northwood company. Obviously the pattern is ideal for the product and does itself add to the appeal. Most of the advertising glass, whether made by Fenton or Northwood, does not have this happy combination.

These "Fern Chocolate" plates, having one edge turned up to make a hand grip, have been reported to us for several years from various parts of the country. However, our thanks go to Mrs. Charles Willrett of DeKalb, Illinois, for lending this one from her collection so that we could observe it closely and do the sketch for this book.

The base glass of all these reported or seen was deep amethyst - not the heavy grape purple, but first cousin to it. The upper surface is the one shown, the background of the pattern being smooth. The

under surface carries the typical Northwood basket weave pattern, and is lustred only, all of the iridescence being on the top surface.

The plate is a rather small piece, measuring only six & one-fourth inches in diameter. The collar base is two & one-half inches in diameter. The trademark is impressed in the center base.

One other advertising plate of this same size was brought to me for examination by the Wm. A. Maxtons of Hazelwood, Missouri. This again was on amethyst, and carried the basketweave. It, too, was N marked and had a fluted edge. Here the lettering was more extensive and read "Eagle Furniture Co.

282 - 284 South Main St."

We understand that this company was located in Memphis, Tenn., but lack confirmation of this. Perhaps some of our Southern friends could help us with this.

Still another plate - this one lacking the turned up edge - was seen in Mrs. Willrett's collection. This again had the basketweave exterior, was six & one-fourth inches in diameter with the fluted edge. It had also the famous N trademark and was on purple base glass. Pressed into the upper surface were the words, "We use Brocker's Flour", done in the same sort of script as shown on the Fern chocolates plate in the sketch.

Very few different pieces from Northwood bearing lettering of any kind have been definitely identified. The Fenton Art Glass Company seems to have done much more of this work than the others. At least in the East and South-east we see patterns known to have come from their factory, carrying store advertising much more frequently than any others. Heart and Vine marigold bowls with at least a dozen different ads have been seen. Cosmas and Cane (Book 3) was also used in this way, and we now believe it to have been a Fenton pattern.

When one considers the work involved in producing a mold it would seem too costly a process for advertising pieces, as these were undoubtedly given away either as premiums or at store openings or anniversary sales. But we do not take into account the fact that production costs were much lower fifty years ago than they are now. Not only were materials and fuel a fraction of their present cost, but labor was not so well paid as now.

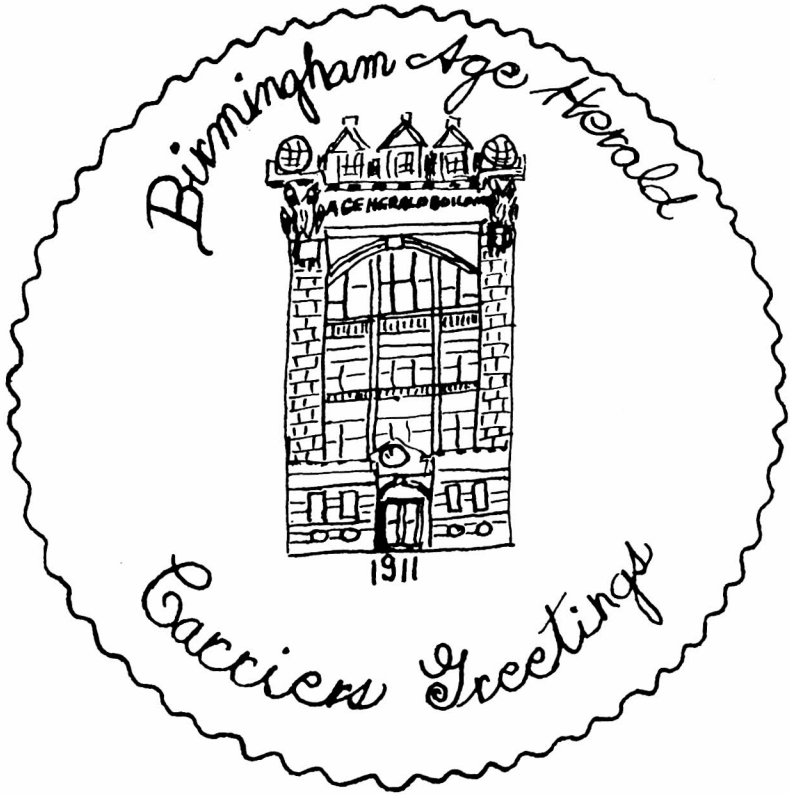
Machinery and equipment were far less complicated than at present. The output of the dozens - almost hundreds - of glass factories was stupendous, but it was done at low cost, and the glass reached the consumer at a low cost as well. The wholesale price of an assortment of marigold pieces such as seven inch vases, five inch footed nut dishes, mugs, and wine glasses was only forty-two cents a dozen. One could get practically the same shapes and sizes in an assortment of both marigold and blue colors for only ninety-five cents a dozen wholesale. Of course the retail price would be higher than this, but

even so it is easy to see that the final price was extremely low in comparison to present day prices. The cheapest of colored glass pressed in patterns now is more costly.

So, such advertising plates as this one, were not prohibitive for either producer or retailer. Probably many were made. But then as now - if we get it for nothing we do not cherish it nearly so much as if we must pay for it. Very probably the vast majority of these premium pieces were broken or thrown away, or given to little girls to play with.

The owner of even one such Northwood or Fenton advertising piece now is fortunate indeed.

AGE HERALD



Since the souvenir plate shown above has no trade marks or other means of identifying the maker, we can only call it the "Age Herald" plate. The purpose for which it was intended is obvious, and it is dated for us.

The mould work here is very fine, but perhaps not quite so detailed as that on the Millersburg Souvenir bowl. On the Ohio bowl, the building and trees covers a much larger proportion of the surface. Here we have the tall building as we must suppose it appeared in the city - minus any surrounding foliage. Not too clearly shown in the sketch are the two little owls on each of the upper corners with a globe above each.

The base glass color of this nine and one-fourth inch plate is amethyst, and it is iridescent on both top and under surfaces. There are

twelve wide smooth panels on the bottom, and a collar base of three and one-eight inches supports it.

Surely this is another of the real rarities in Carnival Glass, and one well worth adding to any collection.

Many thanks to Mrs. Charles Willrett of DeKalb, Illinois, for sharing this with us.

BO - PEEP



Although of course the pattern is nearly identical, we thought our collector friends might enjoy seeing both the plate and mug in this pretty child's set.

Both pieces have been seen or reported only in marigold, and both are heavy in weight. The plate is seven and one-half inches in diameter.



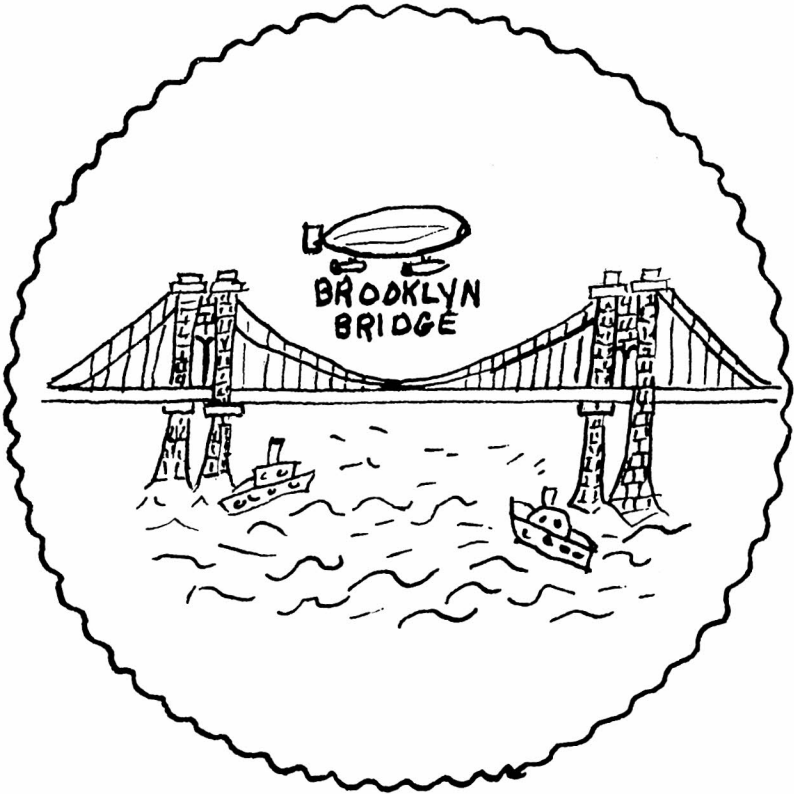
or exactly the same as the Stork A B C plate. One unusual feature here is that the letters and numerals are raised, while the figures are impressed. The rim measures just one inch.

The mug carries the pattern on both sides, is three and one-eighths inches high, with a base diameter of three and one-eighth inches. It shows two mold marks.

While we do not wish to bore you with repetitious material, may we again point out the relative rarity of both of these pieces. These were inexpensive at the time of their making, but like old Bitters bottles, they were "used hard," often broken, and so many times were thrown away when they had served their purpose.

Our thanks to Mrs. Battin of Columbus, Indiana, for the loan of the mug, and to Mrs. John Crider of St. Marys, Ohio, for sending us the plate.

BROOKLYN BRIDGE



Rather simple in design, and lacking the detailed mould work of some of the dated souvenir pieces of Carnival Glass, this is still a nostalgic and interesting piece of Americana.

Under the long bridge two little tug boats seem to bob up and down on little curling waves, while a zeppelin floats above. This famous bridge was completed in 1883, long before the era of Carnival Glass. This could easily have been made for some celebration of the 25th anniversary, however, that falling in 1908. By that date Carnival Glass was becoming very popular, and such a bowl as this would have had wide acceptance .

Again, we classify this lettered piece as a rarity, very few of these having been reported. These were two mould pieces. They were eight and one-half inches in diameter, of medium weight glass, and three inches deep to the ruffled edge. The only color seen was marigold. No trade mark as means of identification were present.

Our thanks to Ruby Killion of Warrenton, Oregon, for lending us this interesting piece.

THE DETROIT ELK



This must have been a banner year for our "Elk" friends, for either they had two conventions in the same city in 1910, or else they contracted for two different souvenir bowls at the same meeting. All sort of possibilities come to mind, of course. Perhaps this was only a sample, submitted to some committee for approval. If this should be the case, what a rare piece this would prove to be!

To this writing, no bowls identical with this one have been seen or reported to the writer. In the event that any reader has one in his or her collection we should be happy to hear of it.

Obviously this bowl shows a great deal more time and effort than the Elk Head bowl shown elsewhere in this book. The Elk is more "full-face", showing both eyes, and the branching antlers are in much more detail.

Even the clock dial here is more ornate, with a narrow rope edging and little stippled leaves to set it off. This designer abandoned the ribbon except for the suggestion of a bow at the center bottom. And

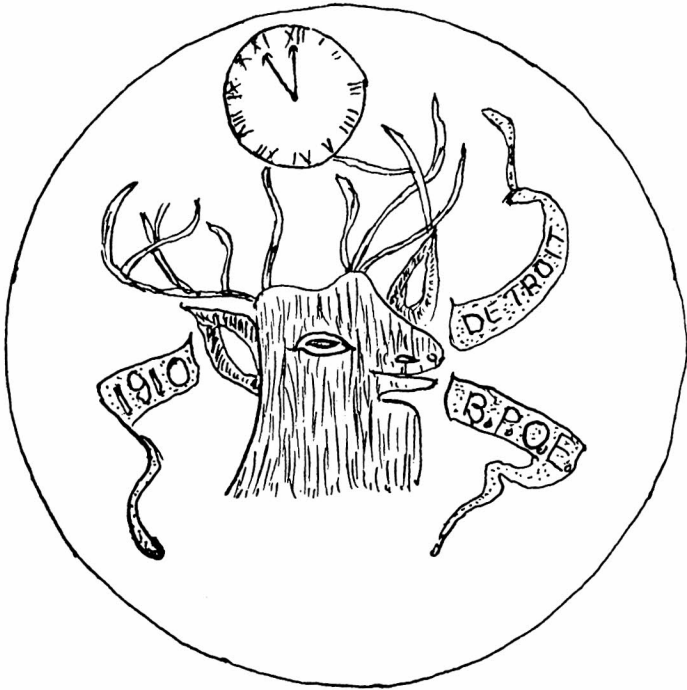
instead of stars, we have vining ivy leaves around the edge. As we get closer to the edge of the bowl, these leaves have a "pulled out" appearance and do not stand out sharply. A Ruffled Rib type of edging is used.

This bowl is on amethyst base glass, of a shade and with a type of lustre which seems peculiar to the Millersburg, Ohio, glass company.

There are four mold marks here, and a star of twenty-eight rays on the center collar base. The bowl measures seven & one-half inches in diameter.

Our thanks to Mr. and Mrs. Wm. A. Maxton of Hazelwood, Missouri, for sharing this beautiful piece with all of us.

ELK'S HEAD



We have mentioned before the interest shown presently in Carnival Glass pieces having lettering of any kind, souvenir, advertising, or otherwise.

Never made in great quantity, these do not seem to have survived in numbers either. One supposes that the breakage was due not only to the fragile material but to careless handling en route home!

The bowl sketched above was loaned by Mrs. Ganzel of Caledonia, Michigan, to whom many thanks. Any collector would be happy to have this souvenir item, we are sure.

The base glass was amethyst, and while the detailing and consequent mold work is perhaps not so extensive as on some other pieces, still the quality of glass and iridescence is above average.

This is a seven inch bowl, being two and three-eighths inches high to the top of the edge. We have a rather unusual edging device used here. It consists of three small flutes arranged into twelve groups around the entire edge. There are only two mold lines. A wide panel pattern is used on the exterior.

Not shown on the sketch are twelve fine-pointed stars around the animal and figures shown. Unfortunately, in order to give the im-

portant features of a pattern it is occasionally necessary to omit other features because of space limitations. Where these can be adequately described, we do so.

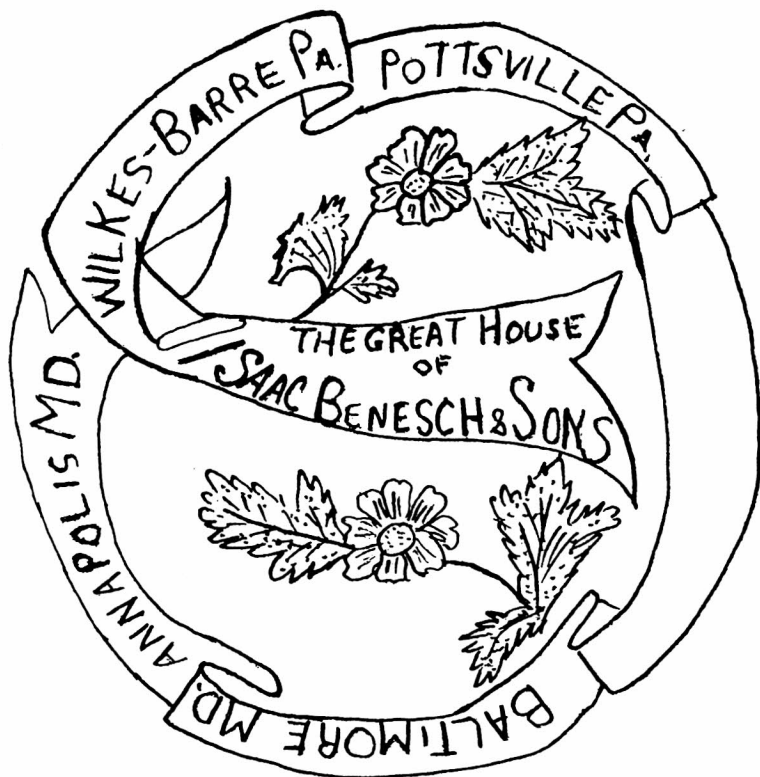
A very similar bowl was loaned to us by Mrs. Chester Newman of South Bend, Indiana. Essentially the same the lettering read "1911" and "Atlantic City". The "B. P. O. E." was the same as shown. The same numbering was used on the clock, and there were again the twelve stars. This piece was slightly smaller, being six and one-half inches in diameter, and only two and one-half inches deep. Here the base glass was deep blue, and the iridescence was unusually fine.

Except for the change in date and place, the only difference in design was that on the bowl shown the right ear stands more nearly erect than on the other. Wide Panel again covers the outside.

From the edging as well as from the colors of the base glass, each company having its own slight variations peculiar to them, we believe both of these to have been Fenton Art Glass Company pieces. The dates are obvious.

And we can't say it too often - many thanks for sharing these with all of us to Mrs. Ganzel and Mrs. Newman.

ISAAC BENESCH



Here we have another advertising piece - more rare than some, and certainly showing every evidence that, like the Elk's Head pieces, it was designed especially for one particular firm.

Unlike the animal bowl mentioned, we have never seen nor had reported to us, this attractive bowl on which there was any other lettering than that shown above. The sprays of leaves and blossom are quite similar to many others - such as Dogwood Sprays (this Book), or those combined with the fruit on Northwood's Blackberry (Book Three).

The base glass seen or reported has been amethyst, and the bowl is fluted and scalloped. Not so large as some, it measures six and one-fourth inches in diameter, with a collar base of two and one-half inches. There is a many-rayed star impressed into this base, and the exterior carries the Wide Panel pattern.

The collecting of advertising and souvenir pieces of Carnival has become quite a specialty. Such a bowl as this certainly deserves a prominent place in such a collection.

Our thanks to Mrs. Howard Battin of Columbus, Indiana, for this one.

JOCKEY CLUB



In the interval between the publication of Book III and this continuation of the series on Carnival Glass, many more pieces having writing of one kind and another have been brought to the author's attention.

The first mention made of this plate to me was several years ago and came from Texas. For some now obscure reason, the piece was never sent for my inspection, and I had forgotten it until Mr. Bob Whitmore of Wheat Ridge, Colorado, so kindly lent his for the sketch above.

One could so easily jump to the conclusion that this is merely the Good Luck pattern with a change of words. However, if you will place the two sketches together, you will find more points upon which they differ than upon which they are alike. Here, all the wheat heads, all the sprays of berries, all but one of the simple blossoms present in Good Luck are missing. Indeed, even the horse shoe and riding crop are not identical.

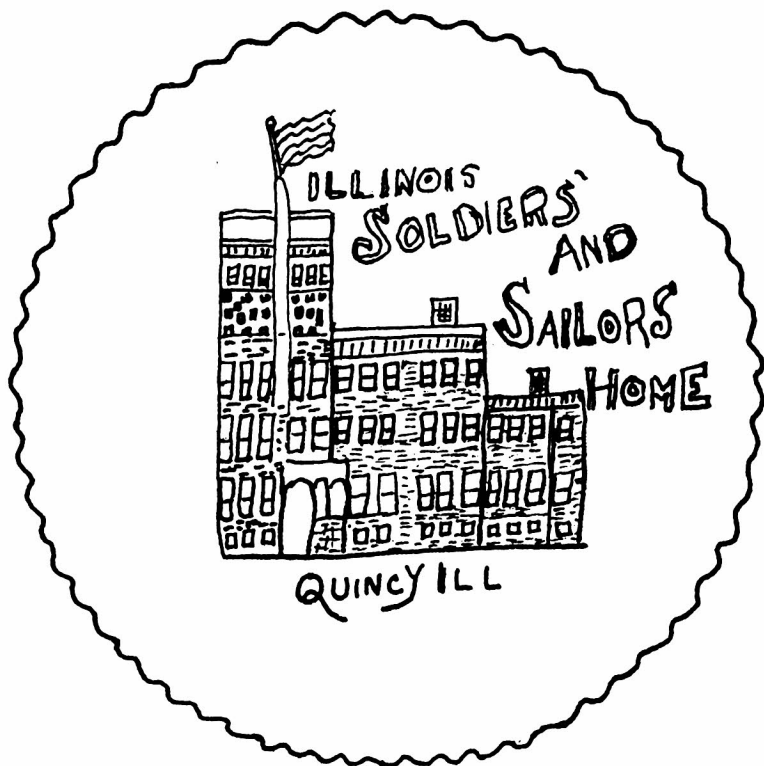
Instead a comparison of the single spray of flower and leaves shown here, with those of Garden Mums given in Book Two will show many interesting points of resemblance.

While we very occasionally find a Good Luck piece with the Northwood trade mark, indicating that it did positively come from this factory rather than from one of the other two large makers of Carnival Glass, all pieces of Jockey Club seen or reported were N marked.

The piece sketched was on typical Northwood amethyst base glass. It carried the equally typical Northwood basketweave on the exterior. (See Fruit and Flowers, Book One for this pattern.) There are three mold marks visible on the shallow collar base. The edge is fluted as shown, and it measures six and three-eighths inches in diameter.

One edge is turned up to form a hand grip, slightly off center to the left of the top.

SOLDIERS AND SAILORS



Although smaller in diameter than the Age Herald plate, the mould work here seems very similar. One could wish for a date given here, but very probably it would be between 1910 and 1914.

This is a bowl so shallow that it is nearly a true plate. It is just over seven inches in diameter and rests in a collar base of two and three-fourth inches. There are three mould lines.

The exterior pattern is identical to that found on Horses-Heads, for which see Book One. That having been found to be a product of the Fenton Art Glass Co., we are able to say with some certainty that this also came from their factory.

These plates, while far from common, are not the most rare, having been seen on both blue and marigold.

From the collection of Mrs. Charles Willrett of DeKalb, Illinois.

SECTION VI

ANIMALS AND RARITIES

1. Carnival Bell
2. Corn Bottle
3. Carnival Covered Hen
4. Dutch Plate
5. Heron Mug
6. Humpty-Dumpty
7. Jackman Whiskey
8. Millersburg Peacock
9. Nautilus
10. Peter Rabbit
11. Sailing Ship
12. Six-Sided Candlestick
13. Sunflower Pin Tray
14. Tall Hat

CARNIVAL BELL



Among the collectors of glass, the practice of making a bell from a goblet whose foot has been broken is not unknown. But a real patterned pressed glass bell is unusual, to say the least.

The souvenir bell shown is the only one in Carnival Glass known to this author. On blue base glass, it is not only a rarity, but an attractive piece as well.

The handle, ribbed as shown, is of solid glass and reminds one of the stem found on the "Sailboats" wine glasses. Made into the mold on the inside is a loop of glass. And the clapper device of metal is fastened to this. There is a patent date of 1911 on the inside, further confirming the date on the exterior.

Also on the ribbon are the words, "Atlantic City", and "B.P.O.E.". In the write-up of "Elk's Head" bowl, this book you will find mention

of a blue bowl bearing this name and date as well. These were obviously companion pieces for the same convention.

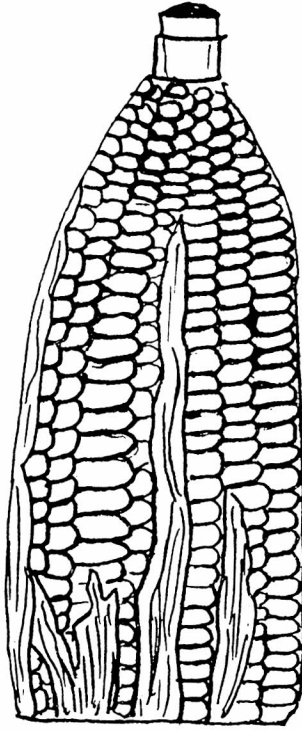
Both the bowl and bell show unmistakable evidence of having come from the Fenton Company.

This is a three mold piece, and there are three emblems and three stars around the body of the bell, which is three inches wide across the bottom.

Note the unusual numbering on the clock dial - XIII instead of the customary VIII.

Our thanks to Mr. Wolfe of Newman, Illinois, for the loan of this most delightful piece of Americana.

CORN BOTTLE



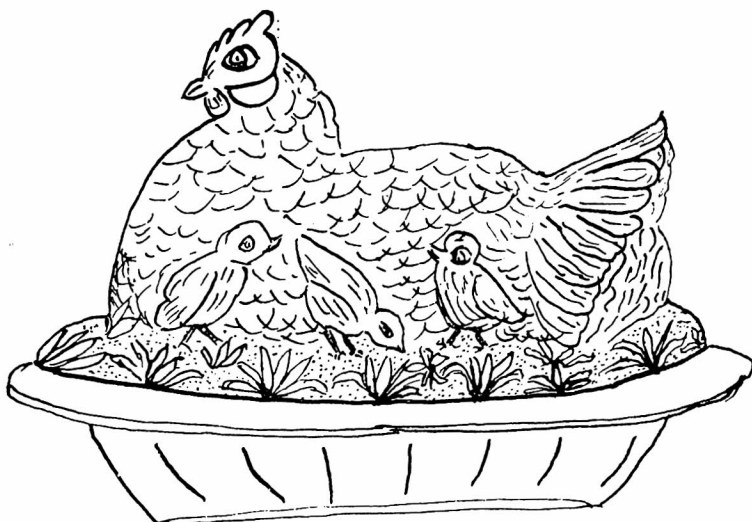
This small bottle of highly indescent reddish marigold shows a lot of detail for its size. Every kernel is clearly pressed. Four long spears of the husk are around its sides. The height is just five inches, and it has exactly six ounces of liquid. Green has also been reported.

As found, there was a cork stopper fitted in. Despite the fact that it has been suggested this was once an atomizer bottle, we are inclined to believe it may have been a sample container of corn whiskey or perhaps syrup.

Its exact age we cannot determine, but it is not the "late" Carnival. In coloring it is very like the little Wise Owl bank shown Book 3.

Our thanks to Mrs. Charles Willritt of DeKalb, Illinois, for lending this unusual piece.

CARNIVAL COVERED HEN



Scarce as hen teeth! Ever hear that old saying? Of course many of us have, and that describes exactly how rare this excellent piece of Carnival Glass is. So perhaps we will be forgiven if we go into some little detail in its description.

This piece is of the early period of Carnival, and in no way compares to the twenty-year old covered ducks, or powder jars having Scotty dogs, etc. on the covers. This piece is of deep fiery marigold with excellent iridescence and lustre. The mold work is beautifully detailed and compares favorably with the best of Carnival, or earlier plain pressed glass. In drawing the sketch above, the thickness of the glass itself plus the deep coloring, reflecting back so many highlights from every feather and from the fine stippling made an exact drawing difficult. But we have shown you the general outline and will give here exact measurements. In years of study and collecting not more than half a dozen of these most attractive pieces have been seen in as many parts of the country. One must conclude either that they never existed in great quantity or that the mortality rate was unusually high.

Although it has been impossible to show it in detail here, the base itself is of unusual interest. Of oval shape, it measures eight inches long and five and three-fourth inches wide from edge to edge. The undersurface of the flange is heavily stippled, adding to the brilliance of the glass. The sides are covered with twenty-four concave panels. A raised smooth oval runs lengthwise on the outer center base, surrounded by a fine waffle pattern out to the oval collar. Both the upper surface of the flange and the interior are smooth and highly iridescent.

The hen herself measures six and seven-eighths inch in length and four and three-eighths inch across. While no mold marks are visible on

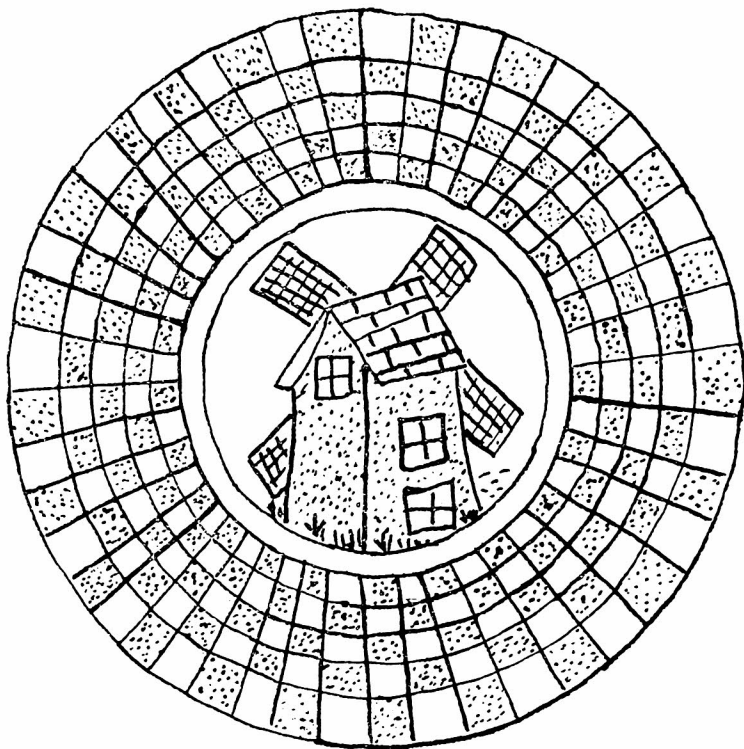
the base, the top shows two lines. The two sides are not identical, although each has three chicks, stippling on the corner edge, which flares out gently, and both have a lower border of leaves. As shown, this side as she faces to the left, has the suggestion of a flower just to the right of center. On the opposite side this is missing, and a large rock has been added. The three chicks are in different positions, the first little fellow eating while the others seem to be talking it over. On this top, only the exterior is iridescent.

The combined weight of top and base is almost exactly one and one-half pounds, and it is difficult to imagine this ever having been used as a mustard container, as were so many of the small milk glass covered hens. The height is six inches to the top of the comb.

Frankly, for rarity we classify this piece beside the Zippered Loop Lamp or the Frolicking Bears tumbler, and feel that fortunate indeed is the collector possessing one.

Many thanks to Mrs. R. Ballinger of Fortuna, California, for so generously loaning this so we could all enjoy learning about it.

DUTCH PLATE



All collectors of Carnival Glass will agree that true plates are not common, and that they are eagerly sought.

While this particular plate has neither the excellence of workmanship nor quality of glass found in some of the older patterns, it has a charm all its own.

Both the "Checkers" used on the wide border, and the Windmill motif are simple patterns, neither requiring great artistic skill to draw or execute. Yet, as with many other designs of few lines, this does not mean that it is unattractive. On the contrary, its very simplicity is appealing.

Although we have no means of dating this piece positively, it does not give the impression of great age. Perhaps the middle twenties would be a reasonable assumption here.

This plate measures eight inches in diameter. The border is two and one-eighth inches on each side. The center design is three and three-fourths in diameter. This pattern is raised from the surface. The base color is a lovely light amber, and the lustre is golden.

Our thanks to Mrs. Dolores Gibbs of Leisure City, Florida, for the loan of this piece.

HERON MUG



Here is another very unusual piece of Carnival Glass from the collection of Mr. Wolfe of Newman, Illinois, to whom our thanks for sharing this with us.

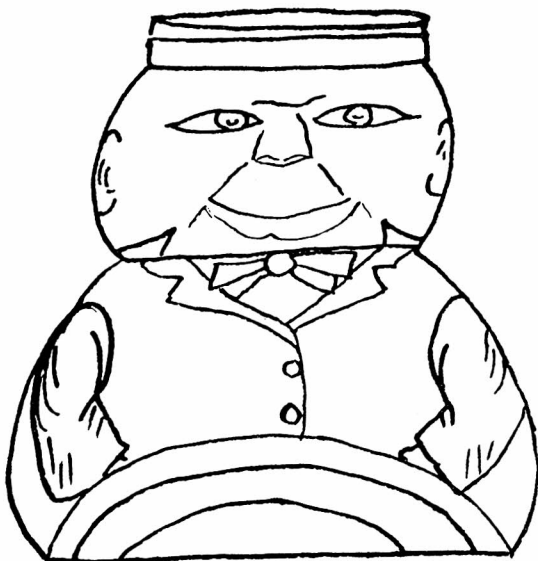
This mug, although of course quite different in design from the Fisherman's Mug, bears many resemblances to that one. In general shape they are quite similar. Both have a bordering band at top and bottom of the pattern. Here this band is of heavy roping, in contrast to both the beading and lattice found on Stork and Rushes as a bordering device. The glass itself on both of these mugs is very heavy, and the handles of the two are identical.

However, the greatest similarity is that both Heron and Fisherman are patterned on one side only. The entire design is thus shown above. Like the Fish Mug, the Heron one shows four mold marks, the notes on this having been corrected since Book Two was written.

Both of these mugs have exactly the same dimensions, being just over four inches tall, and having a base diameter of two and three-fourth inches. Again, we are strongly tempted to classify this as a container, but we have no report of any found with a lid of any sort. Both mugs are found on purple base glass.

This pattern does not carry a trade-mark and has no feature to mark it as coming from any one company. This is again a rare piece not to be confused with the Stork and Rushes mugs, which are far more commonly found.

HUMPTY - DUMPTY



This unusual little container, probably made for mustard, is of clear heavy glass with deep brownish marigold and lustre flashed on.

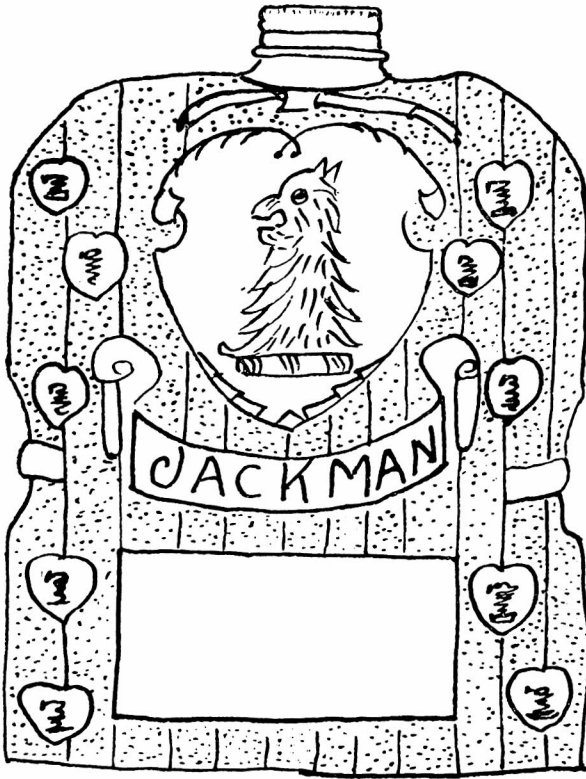
Its age is uncertain, but several collectors and dealers very well versed in the Carnival Glass field have given their opinion that it is not "late". Certainly in color it compares with the Wise Owl Bank and does not have the slick shiny look of the 1930's.

The sketch shows a full-face view of the piece standing upright. The large arcs at the bottom are ridges found on this surface. The little man can be tipped forward on these and also stands firmly in this position. Were he then to have a slotted tin cover, what a charming Child's bank he, too, would have made.

Humpty-Dumpty holds exactly eight fluid ounces, and is four and one-fourth inches tall. There is no lettering on this piece anywhere.

Only one example of this has been seen, and our thanks to Mrs. Jean Loving of Litcher, Louisiana, for sharing this delightful piece with us.

JACKMAN WHISKEY



Being an expert on neither bottles nor whiskey, this writer finds herself at quite a disadvantage when confronted with such a piece as that shown.

As a matter of fact, we can't even tell you what the odd-shaped figure is supposed to represent. One collector, when shown this oddity, asked "Is that what you see, or the way you look, after you drink the whiskey?"

But we can tell you that the bottle is of marigold Carnival Glass, in general shape much like the Golden Wedding bottle. Slight indentations on each side provide a convenient hand hold!

The bottle is provided with a smooth surface for a paper label, and a metal screw-on top. The one sketched is ten inches tall, but we assume other sizes as well.

In years of collecting we have seen very few of these, but then as we have said, we're not an authority on liquor bottles.

MILLERSBURG PEACOCK



All of the patterns featuring peacocks are most popular in Carnival Glass, and it seems very possible that they were equally so when they were first made.

Every company making this iridescent glass had its own versions of this bird design. On some, those of Northwood and any other company are so nearly alike that it requires very close scrutiny to tell them apart.

However, here is a version of Peacock and Urn that is so different we can quickly point out a few distinguishing features. If you have a copy of Book One available for comparison, turn to page 119.

First we see that the Urn itself differs here. The spray of flowers coming from it is not nearly so compact, and the fern sprays are much finer. The urn here is not beaded anywhere, and the leaf sprays along its sides do not touch either each other or the urn. Secondly, and perhaps the most obvious there is no bee! The leaves are very similar to those found on the Northwood pattern, but appear in quite different

positions. Here, too, the flowers vary. Just in front of this bird we have two eight-petaled blooms almost looking as though they had been done in satin stitch. Then, too, the tree stump here, although it occupies the same position as the Northwood one, is shaped far differently, being more jagged in appearance.

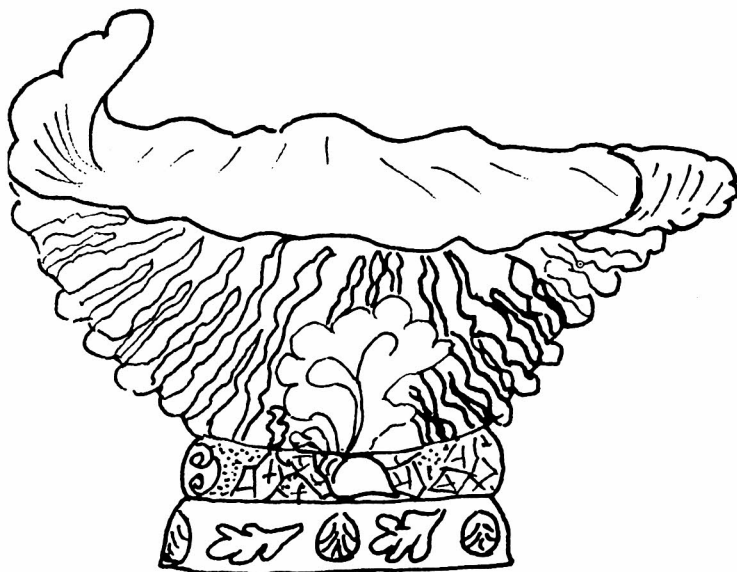
The ground under the birds is also different. Here we have a far finer sort of stippling, with lines probably depicting grass sprouting up.

However, the birds themselves show a great deal of difference. In the sketch given here, we have tried to show as accurately as possible, the great detail of the mold work. On the tail, one can see distinctly the tiny ovals surrounded by stiff little lines. The wing section is heavily raised, and the feathers covering the entire body are tiny and very well done indeed. Both the legs and the head are in much finer detail than on the pattern shown in Book One.

In working on this present book an effort was made to gather the history of the Millersbury factory for you, not too successfully, but such facts as were made available to me, you will find given in the front of the volume.

The sketch was drawn from a shallow nine and one-half inch bowl on beautiful amethyst base glass. The edge is scalloped evenly to a height of two and three-fourth inches. There is a many-rayed star impressed on the base, and the exterior carries a sharp Wide Panel pattern.

NAUTILIS

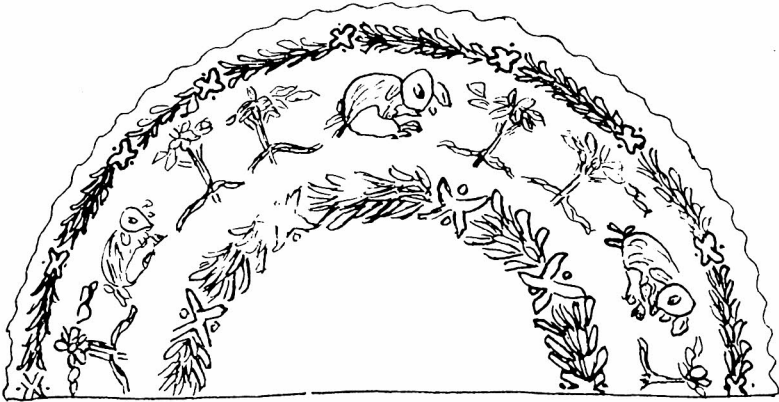


Shown above is a very inadequate sketch of a most interesting piece of glass. This is an open candy compote, so-called, six and three-fourth inches long, three and seven-eights inches wide, and four and three-fourths inches tall. Resting on a domed foot around which are shown shells and branches of coral, it represents a single open sea shell. The exterior is covered with knobby rows, with the "hobs" being more pronounced on the ends.

This is a rare piece, one would judge more because of the seemingly few in existence than because of any great artistry present. Although these have been reported in a variety of colors, the one so graciously loaned for the sketch by Mrs. Charles Willrett of DeKalb, Illinois, was of Peach Carnival, marigold with the milky overlay effect.

Very possibly this was one of Northwood's "occasional" pieces, like his Town Pump, made both in colored pressed glass and in Carnival Glass.

PETER RABBIT



This is the sort of quaint little pattern that appeals on sight to almost everyone. No matter that the little animals are not beautifully drawn, that the figures between suggest trees rather than depict them exactly. We enjoy the general effect just the same.

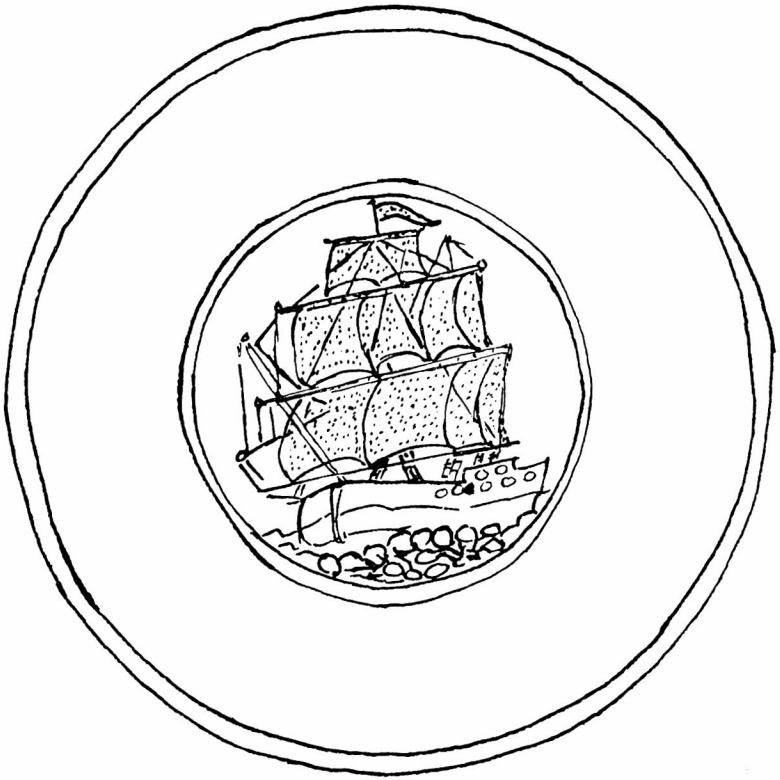
Here we have seven little rabbits dressed in long-tailed coats, each apparently sitting in what must be an awkward position even for a glass bunny, and seemingly eating something.

As shown in the sketch, this band of rabbits and trees is bordered on both sides by a ribbon exactly like that used for the same purpose on "Little Fishes" shown in Book Two. There we suggested that this border seemed to be made up of sheaves. If, as one writer suggests, it is instead seaweed and starfish, one wonders how the two motifs could possibly be related. But of course that is in no way important to the enjoyment of this delightful pattern. The men who designed these glass patterns combined any motifs they chose—even Dragons and Strawberries!

The bowl shown was marigold and showed three mold marks. It measured eight & three-fourth inches in diameter. There are seven groups of two trees each. On the exterior was carried the Bearded Berry pattern. This was made by the Fenton Art Glass Company. This is also known in blue and green.

Our thanks to Mrs. Kermit Fox of Austin, Texas, for sharing this delightful pattern.

SAILING SHIP

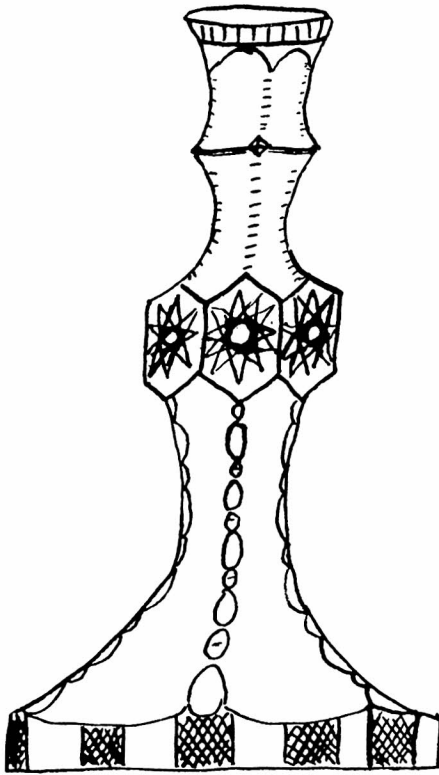


From the mail received we know that Carnival Glass collectors are always interested in plates, especially those having a picture or carrying letters pressed into them. So it is with pleasure that we acknowledge this loan from Mrs. Harve Kobbeman of Lincoln, Kansas.

This attractive eight inch plate was found in an abandoned mountain cabin in the east, and came to her from a friend to whom it had been given.

The pattern is intaglio rather than being raised, and is on the underside. The wide band surrounding it is covered with a very fine type of netting—rather unusual in pressed glass. The upper surface of the entire piece is smooth, so it is both decorative and usable. The ship motif measures three and three-fourth inches across. The base glass is pale amber. An unusual and attractive plate.

SIX-SIDED CANDLESTICK



Following the same principle used in the other three books of this series, we have used only those pieces and patterns we have actually seen. The danger inherent in doing otherwise is apparent when we realize that in one work dealing with Carnival Glass, this is shown in a black and white photo as one item in a collection. It is there named "Hob Star Vase."

In reality, this is a very fine piece of Carnival Glass. The base color is deep purple, the mould work fine and sharp, and the iridescence is heavy and brilliant. Even the small panels of diamond point around the base are sharp to the touch, although the glass itself is unusually heavy for this form.

There are six columns of indentations around the stem, made up of tiny ovals alternating with circles. Six large impressed hobstars fill

the flat hexagons, and a sort of file motif runs from these to the upper rim.

The candlestick measures three and three-fourths inches across the base, and is seven and one-half inches tall. If these were a part of a console set, the center bowl should be very handsome.

No trademark was observed on this, and no possible means found to identify the maker.

Our thanks to Mrs. Charles Willret of DeKalb, Illinois, for sharing this.

SUNFLOWER PIN TRAY



Despite the absence of any trademark on this beautifully made little piece, there is quite a temptation to assign it to the Northwood Glass Company. As we know, Sunflower plates and footed bowls were made in this factory, and neither Fenton nor Imperial seem to have attempted their own versions of this flower.

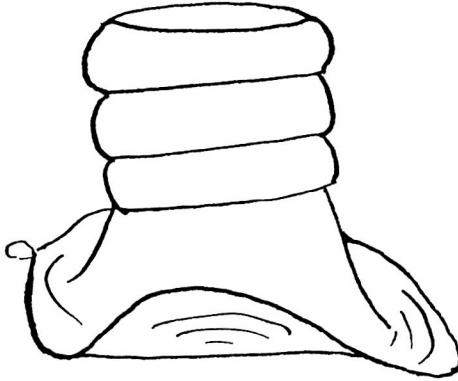
While it is possible that some other species was intended here, the large beaded center seems so typical of our Kansas state flower, that we have taken the fatal step and so designated it. Perhaps twice since this series began, have we been taken to task for our admittedly limited botanical knowledge. How fortunate for all of us that neither dealer nor collector must have a college degree in botany to enjoy a pretty flower when we see one!

One very unique feature of this piece strikes the viewer at once—the open handle. This is unknown to me on any other pin tray. To the best of our knowledge, this shape is itself very scarce in any pattern. Northwood did make one in his famous Grape pattern, and there is the seldom-seen Seacoast tray, for which see Book 3.

The tray sketched is on a deep amethyst base glass, with fine iridescence on the upper surface, the lower being left plain. The pattern is heavily raised, and the detail is excellent. As shown, it is slightly longer than its width, measuring five and three-fourth inches from the handle to tip and four and one-half inches wide. It is raised from a surface by an oval collar base measuring three and one-eighth inch by two and one-half inches.

Our thanks to M. A. Shaw of the House of Seven Fables, Somonauk, Illinois, for lending us this unusual piece.

THE TALL HAT



It is not unusual to find the so-called "Hat Shapes" in many patterns and colors of Carnival Glass. These are pressed, of course. Such pieces come straight up like a tumbler for several inches, then flare out for varying inches and end in various edges; Sometimes we find these having an open-work edging, scalloped or fluted or both. These "rims" may be evenly rolled down all the way around, or one side may stand up while the others turn down. The variations are almost as numerous as the patterns and colors. A collection of these little pieces is most attractive.

However, the little hat shown above would certainly have "star" billing in such a collection. This is of very thin glass and has definitely a blown appearance. The base glass is clear, and a marigold lustre covers the sides on the interior and the inner portion of the brim.

As shown, three edges are turned down and one, up. The base measures one and seven-eighths inches, and it is two and seven-eighths inches across the widest part of the top. The height is two and three-eighths inches.

An earlier work on novelties in glass during the early part of the century calls attention to the rarity of all of these pieces, as well as the animal covered dishes.

Many thanks to Mrs. Charles Willrett of DeKalb, Illinois, for the loan of this most unusual piece.

SECTION VII

NORTHWOOD GRAPE

NORTHWOOD'S GRAPE

Although we realize that nearly every collector of Carnival Glass is familiar with this pattern, the various shapes and sizes in which it was made and the base colors used are of interest to a great many. The beginner likes to have at least one piece on his shelves. Many have entire collections of this pattern alone. The advanced collector or specialist searches for the rarer pieces.

So with these facts in mind, it was decided to devote time and space in this volume to cover as many shapes as we felt would be practical. We hope you will find this section useful as well as interesting.

For a brief history of this company, we refer you to the introductory chapter in this book giving the "Big Three" companies.

The exact date of its first appearance is not definitely known but a piece used as a Souvenir bearing the date "1910" has been reported. From other sources, we judge this to be very close to the original time of manufacture.

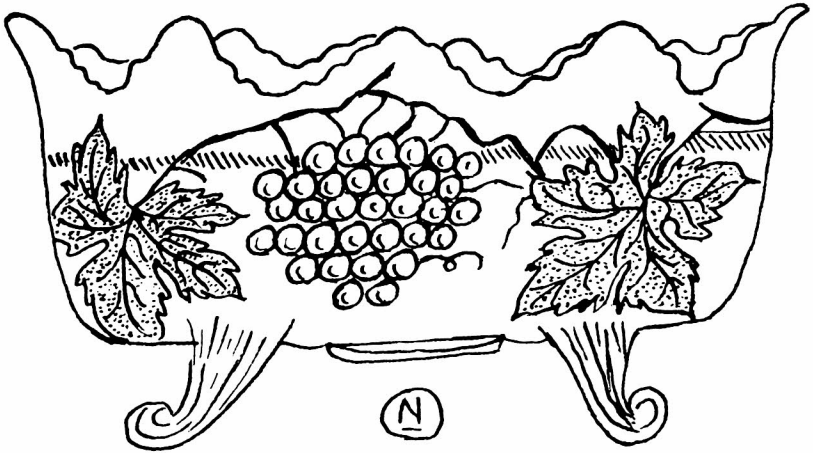
The combination of heavy fruit clusters, and a cable edging was most popular. Either combined with the thumbprints as seen on the water pitcher, or without them, the excellence of the glass used, the care and skill in design, and the quality of the iridescence fired on, all made this demand for this pattern great.

Because of its enormous popularity now among Carnival Glass collectors, who are eagerly tucking it away among their own pieces, it has been called the "Vanishing American" of its kind.

Again, all sketches done by the author, and only pieces seen and handled by her either in her own collection or from those visited are reported here.

For the help of such expert collectors as Mrs. Ernestine Hemphill, Mrs. Charles Willrett, Mrs. Wm. F. Jaggard, and Mr. Leslie C. Wolfe, we are very grateful.

BANANA BOWL



These oval footed bowls are on four curled knob feet. The fluted top stands up straight rather than being of the in-and-out type.

These did not vary as much in size as the Orange Bowls.

Sizes were:

12" x 7" by 5" tall

12" x 7" by 6" tall

12" x 7½" by 6" tall

Colors seen: Marigold, Blue, Purple, Green, White, Pastel Blue, Pastel Green.

BOWLS

Fluted, and scalloped or ruffled, these rest on a collar base and are of great variety of sizes. The exterior has either no pattern or carries Basketweave.

Sizes known: 7", 7½", 8", 8½", 8¾", 9".

Depth of these varies with the type of edge, whether ruffled or scalloped. Average about two inches - three inches.

Colors known; Marigold, Blue, Purple, Amethyst, Green
Pastel Marigold.

Bowls measuring smaller than seven inches are individuals for the berry set (which see).

Mention should be made of one RARE size and shape of bowl. This is almost flat with a fluted edge turned up vertically all around. It measures eleven inches in diameter, and is two and one-fourth inches to the top of the flute. This can have either basketweave exterior or no second pattern. Could be mistaken for a tray. Colors seen are purple, amethyst, and white only.

BERRY SETS

There are two types of this popular item. There is a large center bowl and six individuals in each type.

The first is fluted and scalloped, with Basketweave exterior. Sizes are

Center bowl 11" x 3½"

11¼" x 3"

Individuals 5½" x 2"

Colors seen: Marigold, Purple, Amethyst, Green.

The second type carries only the grape pattern on the exterior. The top edge is fluted and stands almost vertical, while a row of thumb-prints covers the base.

Sizes are Center Bowl 9" x 3¾"

9½" x 3¾"

Individuals 4¾" x 2"

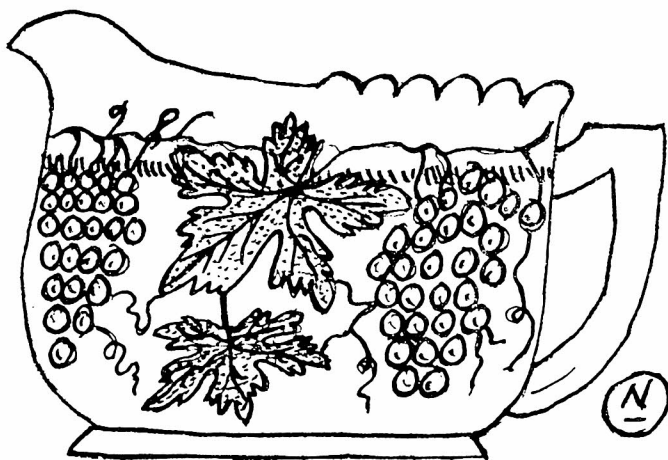
5" x 2"

5½" x 2"

Colors seen: Marigold, Purple, Green.

BREAKFAST CREAMER

RARE



We do not believe this to have been part of a full table set. Only the open sugar in comparative size has been seen or reported.

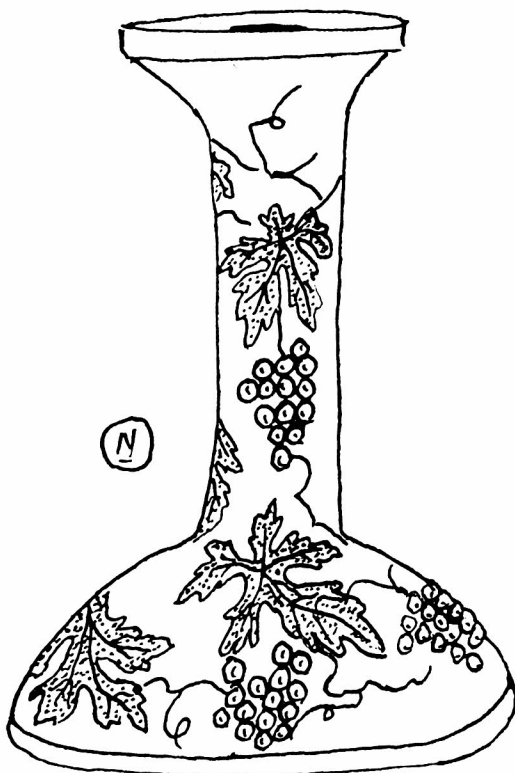
Of entirely different shape and size than the table creamer, and lacking entirely the thumbprints, this one is more reminiscent of the punch cup. However, it is not made from that mould, but like the Hat Shape, appears to have been individually designed.

These are by no means seen as often as are the large ones.

One size known: two and one-half inches diameter at base; five inches across lip and handle; two and three-fourth inches high.

Colors seen: Marigold, purple:

CANDLESTICK



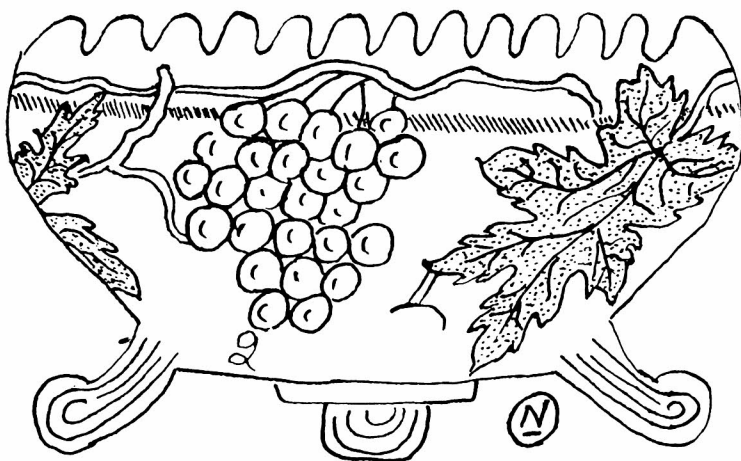
The base of this is deeply domed. The trade-mark is up inside this base.

One size only is known. This is five & one-half inches tall; the base measures three & one-half inches.

Colors seen: purple, green, marigold, pastel marigold.

RARE

CENTERPIECE BOWL



In this sketch we have "turned up" the even rounded points so that you may see them clearly. In reality, these all turn evenly in toward the center of the bowl, giving the effect of a huge rose bowl. All of the surfaces are smoothly rounded. These are not the "in-and-out" heavy flutes found on the Orange bowls or punch bowls.

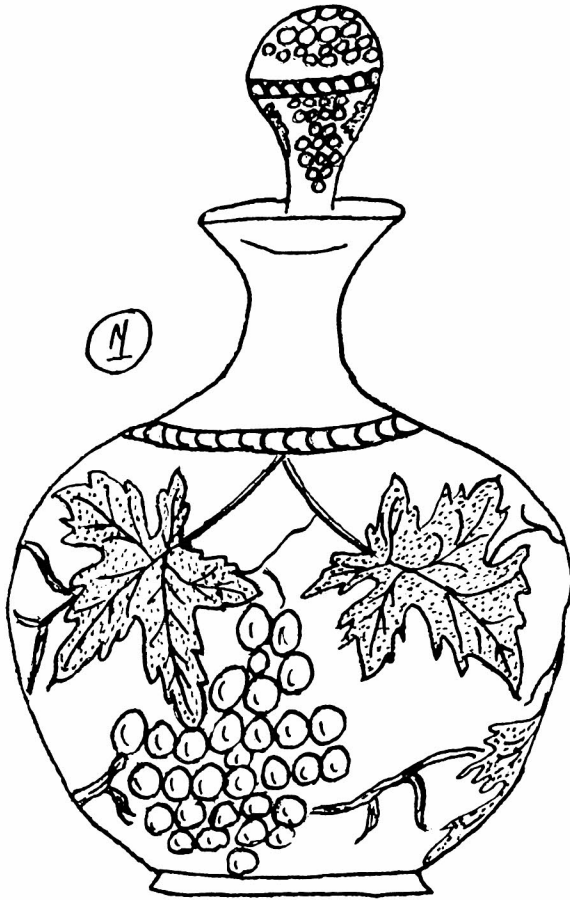
There are twenty-four of these rounded points around the top. The bowl is of generous size, being nine and one-half inches in diameter. It stands five and three-eighths inches tall on three feet as shown. Also made in ten inches diameter, five and one-half inches tall.

The N mark is on the inside, and the iridescence is inside and out. There are three bunches of grapes around the surface.

This piece seen in marigold, purple, and pastel green. No doubt it was also made in other colors as well.

Rather rare piece.

COLOGNE BOTTLE



Do not mistake this for the decanter form. The cologne from the dresser set has a short neck, while decanters typically have long ones.

Both the stopper, which is hollow, and the bottle, are of fairly fragile glass.

The majority of these bottles are not N marked.

One size known and these are nine inches tall.

Colors seen; Marigold, green, and purple.

COOKIE JAR
RARE



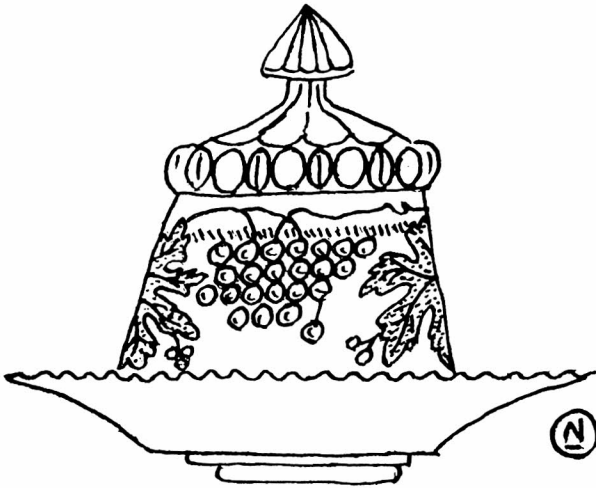
Also called a "Covered Cracker Jar", this one is difficult to find.

The finial on the cover is very like that on the butter dish, being solid and panelled. Like the covered compote, both base and lid are found N marked.

One size known: The inside rim of the base measures five and three-eighths inches. Complete with cover, it measures eight inches tall to the top of the knob.

Colors seen: Marigold, blue, purple, pastel green, white.

COVERED BUTTER

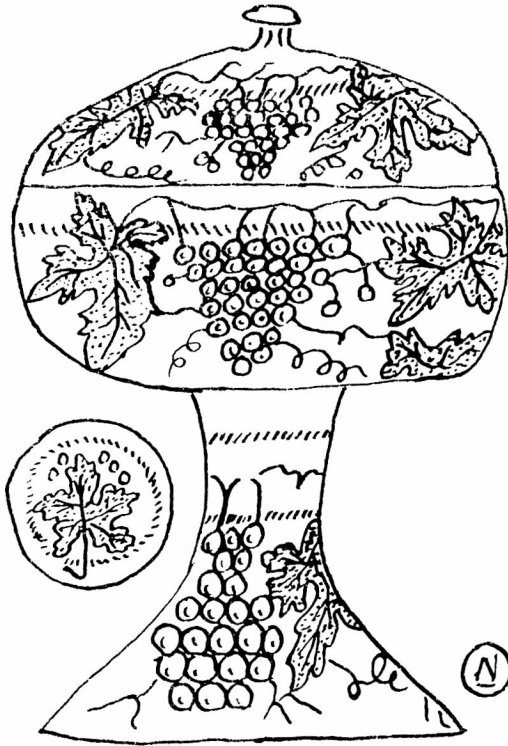


One feature of this piece of the table set should be made clear. There is no pattern whatsoever on the base, only the trademark impressed into its upper surface in the center.

Only one size known in this. This is eight inches across the base and is six inches tall.

Colors seen: marigold, purple, green.

COVERED COMPOTE



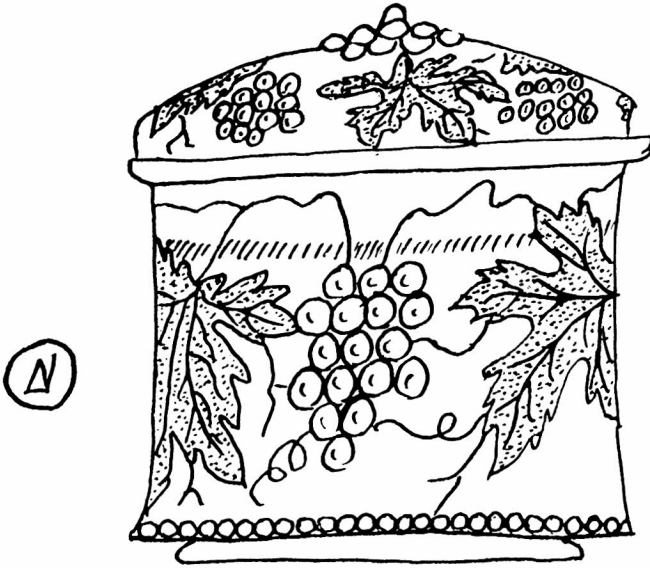
This is again a heavy massive piece, usually of fine coloring. The bowl and base are made in one piece, and from them one would not deduce a lid.

The ledge is on the lid, the pattern of the finial being shown in the small drawing. This is N marked on the inside of the top center. The knob is solid. Note the lack of thumbprints on this piece.

Only one size known: The base diameter is four and one-eights inches and is six and one-half inches tall; the bowl is six and one-half inches in diameter; the whole piece measures nine and one-half inches tall.

Colors seen: Marigold, purple.

COVERED POWDER JAR



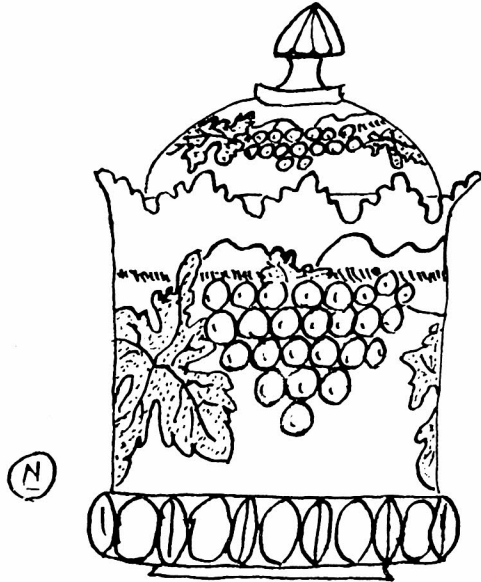
Do not confuse this one with the Vintage pattern on the same piece. The Northwood one has the cable, while the other does not. Both the base and lid are N marked on the inside.

The top has one center bunch of grapes, four leaves, and four bunches of grapes between them.

One size known: top diameter, three & one-fourth inches; height, four inches.

Colors seen; Marigold, purple, green.

COVERED SUGAR



Occasionally mistaken for a covered candy jar because of its generous size, this is in proportion to the rest of the table setting pieces. Both lid and jar are N marked.

Only one size known: diameter of the top of the base, four & three-fourth inches, height, six & one-half inches.

Colors seen: Marigold, purple, green.

DRESSER SET

The pieces comprising the dresser set were as follows:

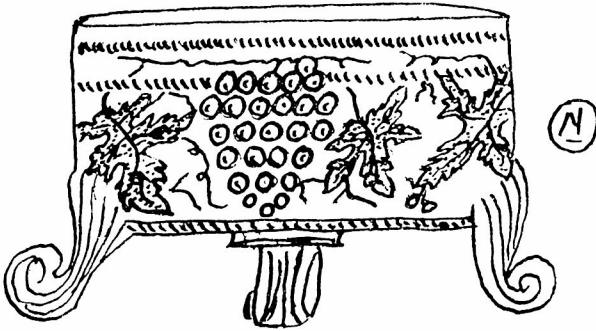
1. Large dresser tray. This is essentially the same as the pin tray in pattern and shape, only the size being different.

Sizes known 11" x 7"
11" x 7 $\frac{1}{4}$ "

Colors seen: Marigold, Purple, Amethyst, Green.

2. Pin Tray - which see.
3. Cologne Bottle - which see. There were usually two of these in a set.
4. Perfume Bottle - which see.
5. Covered powder jar - which see.
6. Hat Pin holder - which see.

FERNERY
RARE



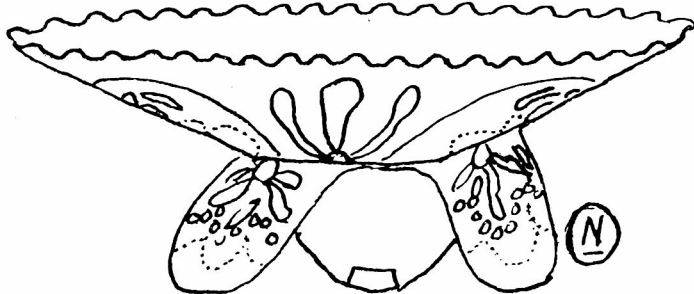
Although one sometimes hears the round, slightly-cupped, and footed bowls found in Vintage pattern called by the above name, these were advertised originally as "nut bowls," and we have never seen one trademarked.

The heavy piece shown here, however, is quite different from these. Besides the typical grape clusters with stems over-lapping, we find the typical cable design. The sides are perfectly vertical, and the edge is smooth. The trademark is found on the inside center.

One size known: Height, four and one-half inches, Diameter, seven and five-eighths inches.

One color seen: Dark purple.

FOOTED PLATE



We have not repeated the grape and cable pattern on this sketch, believing that most collectors will know it as nearly identical to that on the Bon Bon piece.

Instead we have shown you the general shape and exterior pattern. The three spatulate feet with sharp protruding piece on the inside, are not typically Northwood. This style of foot was widely used by the Fenton Art Glass company on such patterns as Dragon and Lotus.

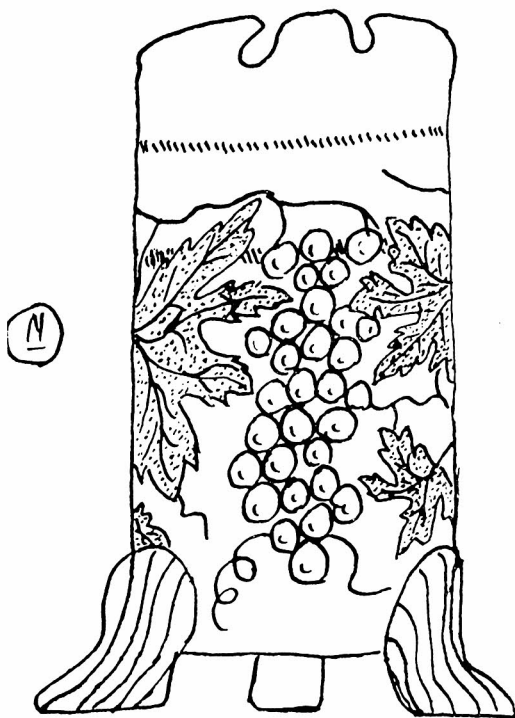
However, this rather distinctive pattern is one usually associated with Northwood's Sunflower, also as an exterior design. The edge of the plate is fluted but not scalloped or ruffled. This has also been seen on the same type of foot in the same sizes given below, but completely un-patterned on the exterior.

Sizes seen; $7\frac{1}{2}$ "", $7\frac{3}{4}$ "", 8", $8\frac{1}{2}$ "", 9" diameters. All two and three-eighths inches tall.

Colors seen: Purple, Amethyst, Green, Marigold, Blue. No pastels seen in this form.

Rather rare

HAT PIN HOLDER

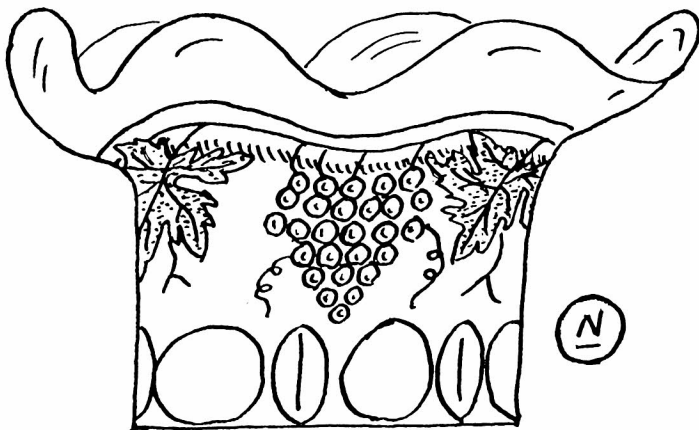


Being of heavy glass, with heavy, sturdy feet a number of these odd pieces from dresser sets seem to have survived.

The height of these is six and three-fourth inches. They are found both N marked and unmarked. When found, this is on the inside at the bottom and is difficult to see.

Colors seen: Marigold, purple, green.

HAT SHAPE RARE



At first glance this gives every indication of having been created from a tumbler, the flaring rim having been fashioned while the glass was hot. However, a closer scrutiny reveals some significant differences.

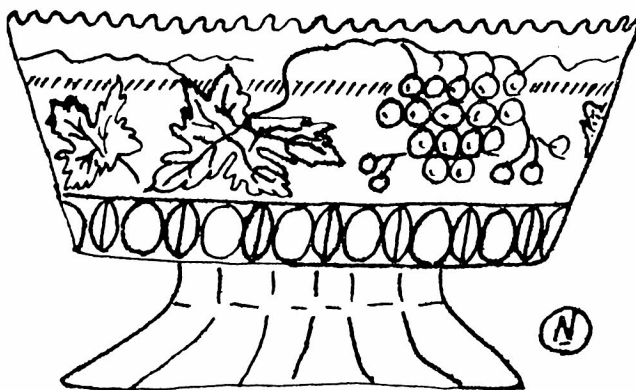
Detailed study of dozens of tumblers in this pattern has given conclusive proof that there were at least five different moulds used. All of these studied for this purpose were N marked. In the case as widely used as a tumbler, we may presume a great quantity made, necessitating the use of one mould after another as the metal began to lose shape.

Essentially the same, each of these five moulds varied in the tendrils from the grapes, or from the leaves, in the positions of the leaves themselves, in the angle given to the grape stems as they cross the cable, or in the exact positioning of the individual grapes with the cluster.

The hat shown above follows very closely all of these details on one mould, except for one thing. The mould marks are not in the same position. The upper portion of the fruit clusters, while still plainly visible, is somewhat softened and distorted by the scalloping of the rim, so an exact study of positioning here cannot be accurate. However, if we begin our study on a line with the third row of grapes down from the top, we can get an exact picture for comparison.

The size of the base and the star figure of many lines impressed on the under side is identical with that of the tumblers. The size of the thumbprints seems also the same. In general design they are also identical, but the mold markings, plainly visible up to the rim on the outer surface leads us to the conclusion that a separate mould was indeed created for this piece.

ICE CREAM DISH



Often mistaken for small jelly compotes, these actually come in sets and were intended for ice cream.

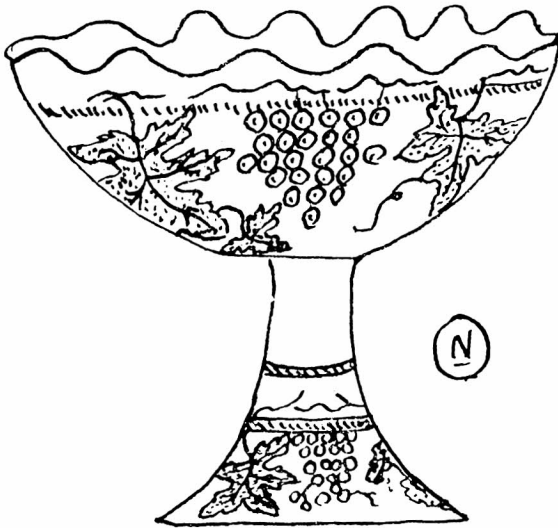
There are two versions of this form - the one shown, and the identical shape and size with a row of beading just below the flutes.

Only one size is known. The bowl is four & one-half inches across, the base, two and seven-eighths inches. It stands two and three-fourth inches tall.

Colors seen: Marigold, purple, green, and pastel marigold.
Rather Rare

OPEN COMPOTE

RARE



Although the Northwood punch bowls are made to stand on a separate base, his fruit bowls were created in one piece.

Not so large either in height nor diameter as the largest of Orange Bowls, the compote shown is nevertheless impressive and a beautiful piece of glass work. The heavy fluted top goes in-and-out.

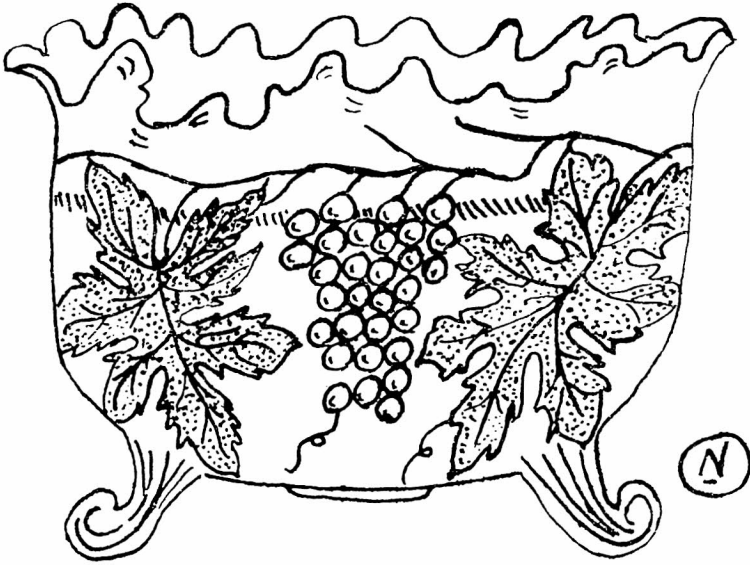
Sizes known: 10" diameter; 8½" tall

10½" diameter; 8⅝" tall

Colors seen: Blue, Purple, Marigold.

Possibly made in white. Reported but not confirmed.

ORANGE BOWL



The massive bowl shown here is one of the most showy pieces in this pattern. On these heavy round bowls, the large flutes at the top turn in and out, there being typically twenty-four of these. There are three grape clusters. Stands on three feet:

Made in these sizes;

9½" x 5"

9¾" x 5½"

10" x 5"

10" x 7"

10½" x 5½"

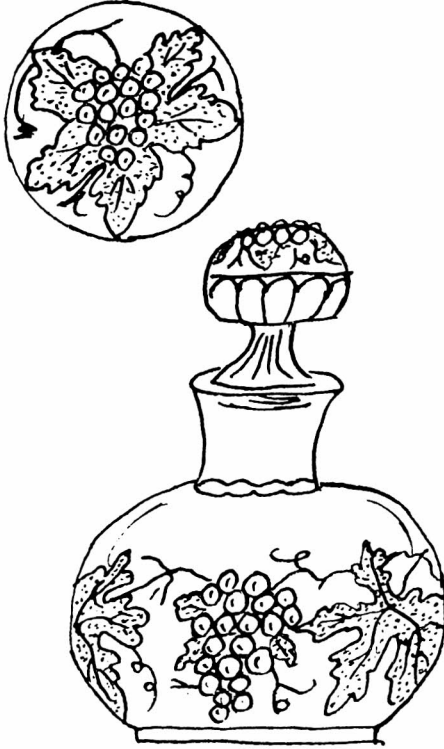
10¾" x 6½"

11" x 7"

These colors seen: Marigold, Blue, Purple, White, Pastel Green.

PERFUME BOTTLE

RARE

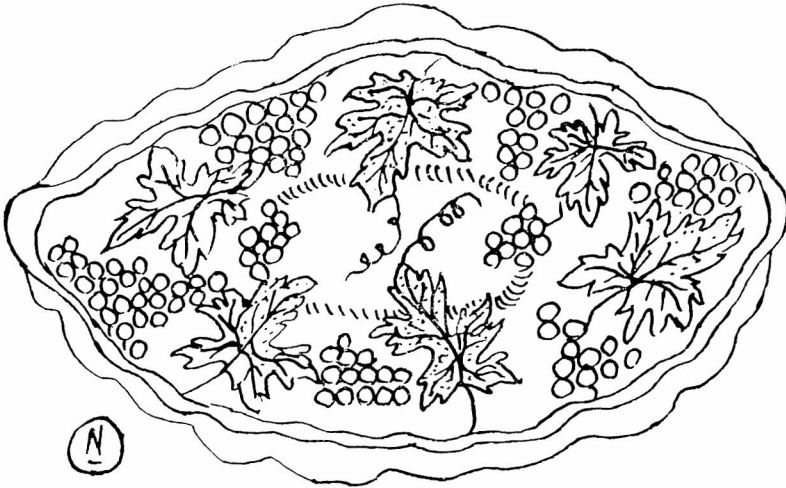


This is another piece of the dresser set. The bottle is rather thin, with three clusters of fruit around it. The stopper, however, is heavy, being of solid glass. The inset shows the design on its top.

Only one size known: the height is four and three-fourth inches.

Only one color seen: Purple.

PIN TRAY
RARE



This smallest of pieces from the dresser set is no doubt made in quantity, but is now most difficult to find;

This was made exactly as shown, and with a slightly different bordered edging.

The tray has been seen in only three sizes:

5¼" x 3¼"

5¾" x 3½"

6" x 3½"

Colors seen; Purple, Amethyst, Green, Marigold.

PUNCH SETS

These are all two-piece bowls, heavy of weight and sturdy. The bowls vary in size, but all have the heavy fluted in-and-out top. The bases are patterned with grape and Cable exterior, and are ribbed inside. Both pieces are commonly N marked, although this is not always so. The bowls seen have no interior pattern.

Mention might be made here, that the base alone, being hollow, may be inverted to stand upon the solid end, and thus used as a container for fruit or flowers on table or mantlepiece.

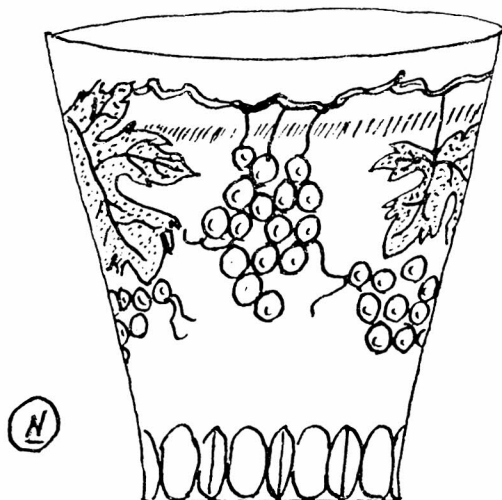
Sizes known: 10" x 9 $\frac{3}{4}$ " height
10 $\frac{1}{2}$ " x 10"
11" x 10 $\frac{1}{4}$ "
16" x 13"

The cups occasionally found complete with old twisted wire hangers from which they hung suspended around the sides of the bowl, are known in two sizes; Cup diameter, three and one-fourth inches, height, two and five-eighths inches, and the smaller size, cup diameter two and seven-eighths inches, height two and three-eighths inches.

Colors known in both bowl and cups: Purple, Blue, Green, Marigold, Pastel Marigold, Pastel Green, Pastel Blue, White.

SHOT GLASS

RARE



In the category of the smaller pieces, this would find its place beside the Pin Tray in rarity.

Although these were made in sets of six, probably to accompany the Whiskey Decanter, very few of them seem to have survived.

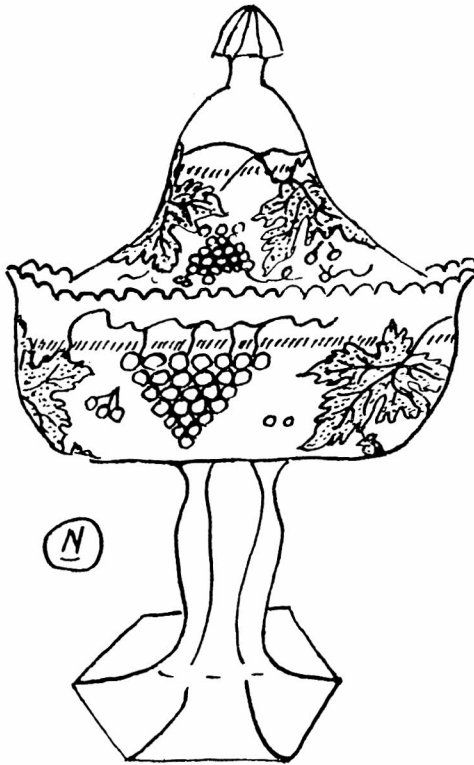
In the sketch we have exaggerated the flare at the top both to enable us to give the pattern more space, and to emphasize the difference in the diameter of base and top.

These are most attractive small pieces, the miniature thumb-prints around the base greatly adding to the charm.

One size known: two & three-fourth inches tall; base diameter, one & three-fourth inches; top diameter, two & one-eighths inches.

Colors seen: purple, marigold, green.

SWEETMEAT COMPOTE



This is the "pagoda" top we occasionally find, resting on its proper base. There is a definite ledge upon which this rests.

Only one size of this is known. It is five and one-fourth inches across the top of the base, with an hexagonal base of three and one-fourth inches diameter. These pieces are nine inches tall.

Colors seen are purple and green.

Rather Rare.

TOBACCO JAR

RARE



The most unusual feature of this piece cannot be seen in the sketch. On the inside of the lid, made in a piece with it, there are three "fingers" of solid glass coming in at angle. These were to hold a sponge so that the tobacco might be kept fresh. They are approximately one inch long.

The top of the finial carries a single large grape leaf and fruit around its tip. There is no cable, but a band of beads goes around the side as shown.

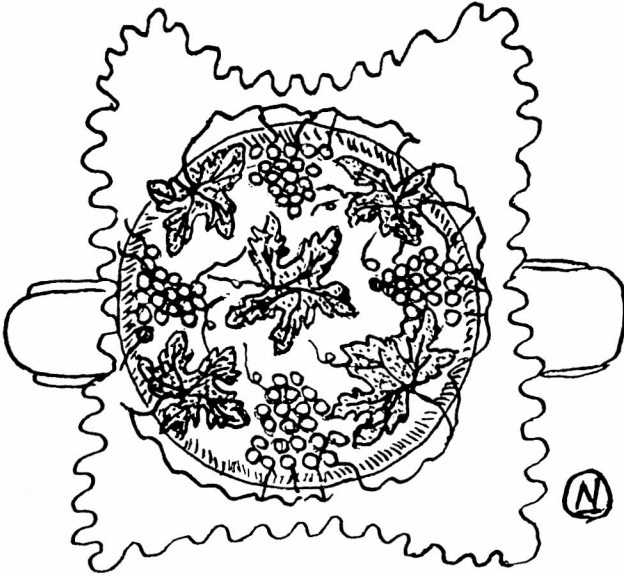
One size:

5½" diameter

7½" tall to top of lid

Colors seen: Marigold, purple, blue.

TWO-HANDLED BONBON



Although not typical, the pattern on the piece sketched was closer to one edge than the other. These handled pieces are fluted and scalloped. Sometimes the exterior carries the favorite Northwood, basket-weave; sometimes it is left plain.

The handles are patterned with small file along the outside edges. The variations are made by curving the sides upwards. Sometimes are four so curved; sometimes only two. The edges are fluted.

Only one size seen. This measures seven inches diagonally, and seven & one-half inches across the handles.

Colors seen: Blue, Amethyst, Marigold, Purple, Green, Pastel Green, Pastel Blue, White.

WATER SETS

Feeling that most collectors are familiar with the general shape and outline of these pieces, we have not repeated the drawings.

There are two sizes of pitchers known:

Standard Water Pitcher - $8\frac{1}{8}$ " tall, but may vary slightly
 $16\frac{1}{8}$ " circumference

Tankard Water Pitcher $10\frac{3}{4}$ " tall
 $13\frac{5}{8}$ " circumference

One additional difference between these may be noted. On the standard size, the top of the handle is even with the fluting of the body. On the tankard, the handle drops down nearly an inch below this edge.

Two sizes of glasses are known:

Standard size - 3" top diameter
 4" height

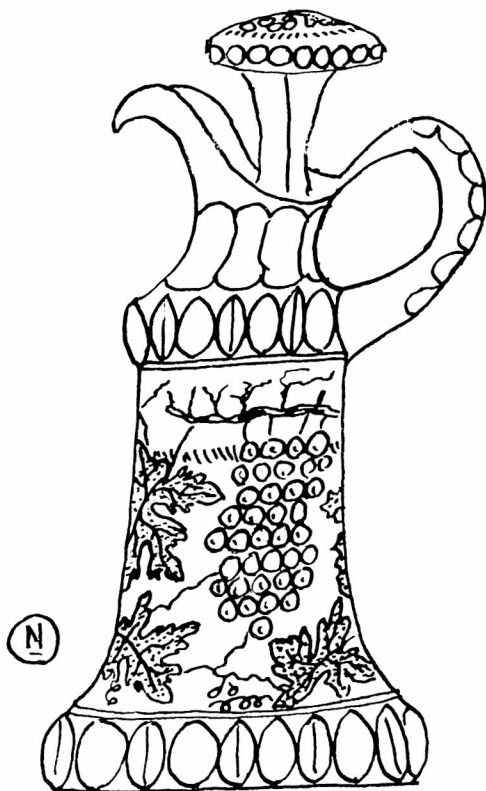
King Size $-3\frac{1}{2}$ " top diameter
 $4\frac{1}{4}$ " height

See discussion under "Hat Shapes" this section for further information on tumblers.

Colors seen: Marigold, Purple, Amethyst, Blue, Green, White, Pastel Marigold, Pastel Blue, Pastel Green.

WHISKEY DECANTER

RARE



The heavy piece shown above is probably the least known of all the large items in this pattern. Unlike the banana bowls, punch bowls, or orange bowls, we very seldom see this handled decanter.

Of exceedingly thick glass, the stopper is also solid and heavy. The entire piece weighs between three pounds and three and one-half pounds. The design on the top of the stopper is identical to that shown on the insert sketch with the covered compote, while the beading is like that found on the tobacco jar.

Only one size known: This has a base diameter of four & one-fourth inches. It is ten & three-fourths inches to the top of the spout; twelve inches tall overall.

One color only seen: Very deep purple. Very doubtful, but this may also have been made in marigold and green.

ODD PIECES—RARE

The first of these is a small handled nappy. This is round with a smooth edge scalloped. Of such size it gives almost the appearance of a child's piece, we do not believe it was made in quantity. The collar base is only one and one-half inches in diameter, while the nappy itself flares out to five and one-fourth inches. These are N markd on the underside of the base and carry no exterior pattern. Seen in marigold and reported also on purple.

Secondly, we wish to mention the so-called "Hand Grip" plate. These are usually either seven and one-half inches or eight inches in diameter, only one having been seen in a nine inch size. The grape and cable pattern is on the upper surface, while the under one can be either plain or have the basketweave design. The edge is fluted on these round plates. One edge is turned up and slightly curved toward the center. These have been seen in Purple, Amethyst, Blue, and Green.

The third of these "odd" pieces is a plate with fluted edge like the "Hand Grip", but having two sides drawn up and curved inward to form what is very like a small banana bowl. These are of smaller size than the usual bowls, having been seen in six inches and six and one-half inches diameter pieces. The colors seen in these were Purple, Green, Marigold, and White.

And for the fourth of these, there are light shades. We have seen satin finish marigold shades with "Northwood" pressed around the collar. Also we have seen small marigold shades patterned with the Grape and Cable design. Unfortunately, we have never found a signed Grape shade, but it is possible that Northwood did make these.

Reported but not seen are also a "Hair Receiver", and a table bell in this pattern, as well as a small cruet. None of these have been confirmed.

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