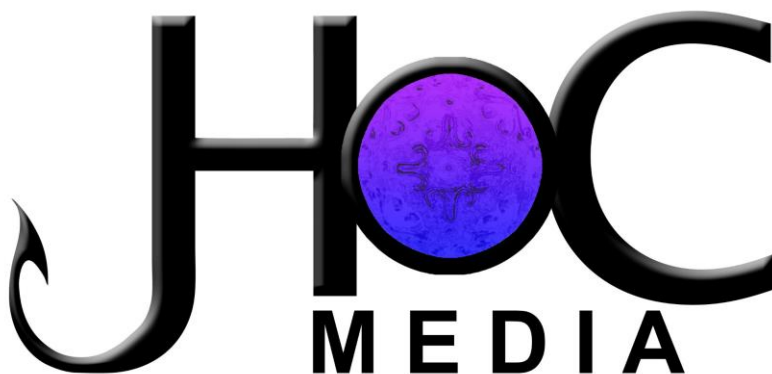


**Seventh Book**  
**Of**  
**Carnival Glass**



**MARION T. HARTUNG**



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# Seventh Book

Of

# Carnival Glass

A.B.C. ANTIQUES & BOOKS  
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MARION T. HARTUNG  
*Marion T. Hartung*

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FOR ARTHUR

## INTRODUCTION

Most of us buy books for one reason only—we are interested in the subject about which they are written. We buy fiction because it takes us away from the people and the things and the places we see every day. We buy books about history or people because they deal with events and personalities that stir our imaginations. We buy books about objects for just the same reason—they deal with things that we enjoy. This seventh book in the series on Carnival Glass has been written for the enjoyment of those who find in their collections a source of pleasure and relaxation, and find that knowing more about the glass adds to that pleasure.

Each of the previous books in this series contains different patterns, all sketched and described. Each book contains chapters about various phases of Carnival Glass—The Companies Who Made It, The Colors and Shapes in Which it Was Made, a Brief Glimpse into the Every-Day Homes Where it Was Used, and Bits and Pieces of Information About Anything and Everything that we felt would add to your pleasure in Carnival Glass.

None of these background chapters has been repeated here. This is again a Pattern Book, with about one hundred different patterns shown. We do not attempt to combine patterns and prices in one book, for patterns do not change, but prices certainly do. We hope that these books can be used for many years, and every collector realizes that a guide to the prices of Carnival Glass can easily be as "dated" as a calendar.

Among the Pattern Notes, as well as among the patterns themselves are several sections which will appeal more to the advanced collector than to the beginner. Still, we hope that the information they give will help even the amateur collector in his selection of pieces. It is from these ranks that intermediate collectors and those in the "advanced" class grow, and if we are able through these books, to point the way along the main stream of Old Carnival Glass, we shall be well satisfied.

We make no attempt to tell anyone how to collect—Each to His Enjoyment—and only the individual can know for himself how best to find the most pleasure in this fascinating hobby. But we do sincerely believe that added knowledge brings added pleasure. This, we feel, is our contribution to the field—to bring the reader as much honest knowledge as is possible in a book of this size. We give only information gained First-Hand, either by personal experience or by documented printed material.

Again, we are indebted to many lovers of Carnival Glass who have shared their "finds" with us. It has not been possible to use all of these because of the space limitation, but to each and every one of you, Many Thanks. When no name appears after a pattern, the piece belongs to the author.

We are always pleased to hear from any of you, but time simply will not permit an answer to every letter. If a stamped envelope is included, we will certainly try to acknowledge your letter, but we cannot accept the responsibility for ANY glass sent to us without previous correspondence concerning it.

## THERE IS NO SUBSTITUTE

Occasionally we receive a letter which reads something like this, "I have three colored glass bowls. How can I tell if they are valuable?" How can she tell? How can I tell? How would you tell? How would you answer the dear lady?

Four years after the publication of the First Book of Patterns in Carnival Glass, came a letter reading, "I have all 4 of your books and just love them. Can you tell me if Northwood Grape pattern was made in Purple water sets?" The answer of course comes easily to that question. But, on the cover of the First Book there is a cut of the water pitcher in Northwood Grape, and inside there is a sketch of the tumbler. In Book IV of the series, there is an entire section on Northwood Grape, where tumblers and pitchers are both listed by sizes and colors.

There just is no substitute, folks—no possible substitute for experience. And experience means both seeing, handling, and reading about any object—whether it be trivets, bottles, or Carnival Glass. No one comes into the field of Antique Collecting with full knowledge of the subject, and if the dealer or collector does not make an honest effort to learn as he goes along, that lack of knowledge is going to remain just that—a Lack. Learning is a continuing process, one which never stops. On the day that any individual comes to the conclusion that he knows all there is to know about any subject, on that day he is in error.

When we began this series of books about Carnival Glass, there was almost no printed material available for study, and personal experience alone was our teacher. Search and Re-Search was our teaching method. We have tried to share our findings with you as we went along, and have learned a great deal more about Carnival Glass from handling literally thousands of pieces, from reading everything we could find, from talking with—and listening to many, many collectors and dealers. As we felt that enough additional information had been gathered to make it worth the reader's time and money, we have published another book. We have always been grateful for the co-operation which has made these possible, and for the wide acceptance the books have had.

We picture nothing we have not personally seen, held, and drawn. You will not find any shape listed or sketched that we simply imagine might exist. Nor will you find listed any pattern appearing in any other type of glass, that we wish had been made in Carnival Glass—no



matter who the maker, nor how attractive we might feel it could have been.

To us, the primary purpose of the entire series of these books has been to give the interested reader an experience in Old Carnival Glass, with the primary emphasis being on the patterns used. True, we have in the earlier books given chapters on the Social History of the times in which Carnival Glass was first made, on the companies which were the main sources of Carnival Glass during this time, on the various colors to be found in this glass, on the shapes most often found, and we have tried to correct errors commonly passed-on as "facts" about Carnival Glass some five or six years ago. We felt that all of this background material would contribute to the collector's appreciation of his glass. But our primary concern has always been with the patterns as they were used some fifty to sixty years ago now.

We have never claimed that we could not be in error, and we do not make that claim now. We are always ready to say, "Show me", when any piece or pattern is mentioned to us that does not seem to fit with the experiences we have had, and we hope we can always be ready to admit an error when it appears in our writings.

Pieces, shapes, and colors—markings, etc. that we have not personally seen, but which have only been reported, are first checked out to determine if they are reasonable, then they are listed for you in the Pattern Notes in each book, as "reported, not seen."

At the time of the writing of Book I we made the following statement, "The possibility of reproductions of Carnival Glass also has caused some confusion. While all things are possible, at the present time (This was written in 1960) attempts to reproduce the Carnival Glass made fifty to sixty years ago are unsuccessful. Until very recently, this glass lay for the most part neglected, and no one thought it worthy of the attempt. Now that it has begun to come into its own we may see a real effort made along these lines. The day may come when one will need either a trade mark or a pattern guide such as this to aid him in selecting the genuine old pieces. But, so far, there is such a vast difference that any amateur can discern it".

We believe that most of our readers are now aware that the Imperial Glass Company of Bellaire, Ohio, has within the past few years made such an effort. And although all these pieces, which they advertise as "Re-issues" are supposed to come from the factory with an IG trademark, we strongly recommend that both dealer and collector have the experience of seeing these pieces as they appear in Gift Shops and jewelry stores.

Because we printed a letter from this company, dated September 22, 1964 in which they denied any expanded line of Carnival Glass, and on January 1st they presented a line of some 70 different pieces of this, we no longer include any letter regarding reproductions or "re-issues", or new Carnival Glass by any other name, from any American glass company.

Rumors of such efforts have been around a long time. The "re-issues" themselves have been with us nearly two years now. Old Carnival glass is more popular than ever, and much more difficult to find because of this increased popularity. It is not impossible that further efforts will be made to "cash in" on this popularity. However, we continue to believe that there is No Substitute For Experience—and the dealer and collector who will avail himself of every opportunity and by every means, to learn and experience, will profit in many ways. The problem of reproductions in every field has no one quick or easy answer. The best defense against them has always been first, an informed collecting public, and secondly, a resisting-buying public. If reproductions, "re-issues", or even imitations, do not make money, they will disappear from the scene. Of that you may be very sure.

And, although we feel this warning is quite unnecessary, still perhaps we should caution the buyer to patronize only well-established, reliable dealers who are willing to stand behind the merchandise they sell. We have had imitation diamonds around for many years, but if you wanted to be sure you were getting the "real thing", would you go to a Yard Sale, or a farm auction, and pay a big price for a ring with what-seemed-to-be a diamond in it? Or would you instead go to a reputable store to make such a purchase? The answer seems obvious. There is no substitute for experience, and there is no substitute for Honesty, either.

## SHAPES DEFINED

In answer to numerous inquiries, and because some dealers have expressed a desire to have a clear definition of some of the shapes in which Carnival Glass is to be found, we offer the following definitions.

1. Bon-Bon—This is generally a flat bowl, either with a smooth scalloped edge, or with the edge fluted in small points. Two sides are pulled up and on these sides are handles. The opposite sides are left either flat or very shallow. Such a pattern as Butterflies (Book 1) is typical of the designs used on these.

2. Stemmed Bon-Bon. This piece has a flat foot, a short stem, and then a deeper bowl than the regular Bon-Bon, again with two opposite handles. Question Marks (Book 1) or Fruits and Flowers (Book 1) can both be found on this shape, as well as Starfish (Book 11).

3. Compote. This is either open, or covered. The piece has first a foot, either flat or domed inside, then a stem, and finally a bowl. The upper edge of the bowl may be scalloped or straight, fluted or plain. A great variety of patterns and colors can be found on the open jelly compotes, while large one-piece Fruit compotes are known in a comparatively few patterns. Among these are Northwood Grape and Fenton's Cherry with Mikado for the interior design. Covered compotes are even more rare and only the Northwood Grape ones (See Book IV) are commonly found.

4. Ice Cream Dish. These are small stemmed pieces. They have a slightly domed foot, a short stem, and a bowl with straight sides. Not made in many patterns, the ones found in Small Orange Tree (Book 1) are typical of this shape. These are not found with a ruffled or fluted edge. They came in sets of six individuals and one large serving bowl. This large piece resembles a big open compote, except that the sides of the bowl again are straight rather than ruffled or fluted.

5. Fernery. There is some confusion as to the difference between this shape and a Nut Bowl, so called. There are very few true Ferneries in Carnival Glass, but Nut bowls are fairly common. Both of these shapes are footed pieces. On a true Fernery, the sides of the bowl rise straight up, all the way to the edge. The Fernery is large in diameter, as in the case of the Northwood Grape one (Book IV, page 128), this being  $7\frac{5}{8}$ " in diameter.

There are two different Nut Bowls which are commonly found, both in Vintage pattern. One has 3 curled knob feet. This measures about  $5\frac{1}{4}$ - $5\frac{1}{2}$ " across the top opening. The sides of this are curved rather than straight and the top "rolls" in evenly all the way around. The total height of these is about  $3\frac{1}{2}$ ", although this can vary as much as  $\frac{1}{8}$ " of an inch. The collar base on these is quite pronounced, and often comes to within  $\frac{1}{16}$ th of an inch of the surface upon which the bowl rests.

The fruit pattern is on the exterior surface of these only, and consists of three bunches of grapes, with two large leaves between each bunch, and a curving vine at the top, completely encircling the bowl. There are a few tendrils coming off of this and slanting downward. There are three mold lines showing on the bowl, these coming vertically up from the top center of each of the feet. In only one old catalogue did we find these called "Fern Dishes". In seven others, they were described as Nut Bowls, and we believe this to be the proper name. Marigold, Blue, Green & Amethyst found. The second commonly-found Nut Bowl rests on six square feet, these flaring out slightly at the lower ends. These bowls stand from  $4\frac{1}{8}$ "- $4\frac{1}{2}$ " high. The sides of the bowl are again slightly curved, while the upper edge is either slightly rolled out, or else perfectly straight. This top edge is scalloped in 18 small curves. Again, the pattern is all on the outside of the bowl. On these, the grape clusters are much more highly raised than on the 3-footed variety. There are again, 3 bunches of fruit, with only one large leaf shown completely between these, and a portion of a leaf showing at the edges of the fruit. There is a thin winding vine very close to the top of the grapes, and which seems to run under the large leaf at one point. The curling tendrils are above the vine here, as well as some short twigs which show both above and below the vine. The top diameter of these varies from  $5\frac{1}{2}$ "- $5\frac{3}{4}$ ", depending on the amount of shaping given the edge.

There are also three mold lines on these pieces, but this time they can be more easily traced from the top downward. They run directly through the center of the Grape clusters. Incidentally, we feel that this is one instance in which a mention of not only the number, but the placement of these lines may be of use to the collector.

These six-footed bowls can be found in marigold, blue, fiery amethyst, purple, and white Carnival Glass. We have never seen one of these on green.

6. Nappy. We are going to give you here the definition not as it appears in a dictionary, nor even as it is used in advertisements of the early 1900's, but as it has come into common usage in the past thirty years. Present-day use of the word "nappy" means a small flat bowl with one handle. The bowl may be round, as the Fenton's Heavy Grape (Book 1) piece is. It may be approximately triangular as are the Leaf Rays (Book 11) nappies, or any variation of these shapes. However, it must be a small piece with one handle, and with sides tall enough to hold some quantity of jam, jelly, pickles, olives, etc.

The term apparently was not generally in use before 1900 in America, at least. One catalogue we have in our library shows hundreds of pieces of glassware and describes them. The word "nappy" appears only once. By 1905, we find it much more frequently, and by 1914 it is fairly common to find it used. At this time it describes the small flat berry bowls coming in the sets of one large and six individuals. However, the words "berry bowl" or "sauce bowl" are also used interchangeably with "nappy" in these ads.

7. Plates. We have received more requests to define the difference between a Plate and a Shallow Bowl than for any other shape mentioned. Often the dividing line is so thin that it is indeed difficult to draw.

However, for a rough rule-of-thumb it seems to us best to let the distance from the edge of the piece to the top of the surface upon which it is sitting, be the deciding factor. Except for the "Footed Plates", found only occasionally in Northwood Grape and a very few other patterns, true Plates rest on a collar base, just as do shallow bowls. For the most part this collar is no more shallow than that found on bowls of the same pattern. Some plates have a fluted edge; others have a smooth edge.

Place the piece in question on a flat bare surface such as a wooden table or stand. Use a wooden ruler or a metal tape measure so there will be no "stretch" to it. The distance from the surface of the table to the top of the edge of the plate should not be more than 2" at the very most. A great many true plates will not measure more than 1½" here. Obviously, a plate is round or square. If it is oblong, one has a platter, or tray. The great majority of Carnival Glass plates are round. They range in size from 6" - 13". Also, the great majority of these have a straight edge, that is, one that has not been ruffled or scalloped.

The majority of plates in Northwood patterns are slightly more depressed in the center than are those made by either Fenton or Imperial. To measure this, lay a wooden ruler across the center of the plate, the ends resting on the outside rim of the piece. Use again a metal rule or wooden yardstick to then measure the distance from the center of the bowl to the lower edge of the ruler. On many Northwood plates, this distance will be not more than 1½", nor less than 1¼". Fenton plates will generally measure from 1" - 1¼" here. The old Imperial Nuart plates will generally run just under 1" here. Only rarely do we find a true "ruffled Plate", so-called. Although this term can be found in one or two of the old ads showing the Imperial Pansy and Pansy Spray shallow bowls, by today's standards, they are shallow bowls. There is a true plate in Open Rose, but as this is a "re-issued" pattern, we caution the buyer not to buy without investigation as to the age of the piece offered. True Plates in Carnival Glass constitute a most collectible shape, and for the benefit of those interested we present the following list of patterns available in this shape:

Acanthus	Various Northwood Advertising
Age Herald	plates
Apple Blossoms	Checkers
Apple Blossom Twigs	Cherry Chain
Arcs, Imperial's	Cherry Chain, Var.
Bo-Peep (Has deep rim)	Cherry Circles
Bouquet and Lattice	Coin Dot
Captive Rose	Columbus



Cosmos	Nu-Art Chrysanthemum (Re-Issued)
Crackle	Nu-Art Plate (Re-Issued)
Dragon and Lotus	Optic and Buttons
Dutch Plate	Open Rose (Re-Issued)
Elks Head	Orange Tree
Embroidered Mums	Oval and Round
Fanciful	Peacock and Grapes
Feathered Serpent	Peacock and Urn - Fenton's
Fine Rib	Peacock, Millersburg
Fishscale and Beads	Peacock, N's
Floral Oval	Persian Garden
Frosted Block	Persian Medallion
Fruits and Flowers	Peter Rabbit
Garden Mums	Pine Cone
Garden Path	Pinwheel
Grape, Fenton's	Plaid
Grape, Imperial's	Poppy Show
Grape, Northwood's	Rose Show
Grape Leaves	Round-Up
Grapevine Lattice	Sailing Ship
Greek Key	Scale Band
Heart and Horseshoe	Scales
Heart and Vine	Scroll Embossed
Holly, Carnival	Shell, Carnival
Horses' Heads	Ship and Stars
Iris, Herringbone	Soldiers and Sailors
Intaglio Ovals	Star Center
Jeweled Heart	Strawberry, N's
Kittens (Small)	Sunflower, N's
Laurel Leaves	Swirl
Leaf Chain	Three Fruits
Little Fishes	Vintage
Lotus and Grape	Wild Blackberry
Lustre Rose (Re-Issued)	Wild Strawberry
Lustre and Clear	Windflower

Some of these patterns are listed here in the Plate shape for the first time, having been seen since the last book was written. The reader can fill out this list from patterns in the current book which are mentioned as having been made on Plates.

8. Water Bottle. Some question has been raised as to whether the piece made in Imperial Grape, which has a flaring mouth and obviously never had a stopper, should be called a "Vase" or a "Water Bottle". Personally, we prefer the bottle name, as we have it given in an ad some four years earlier than the only one seen in which it has the "vase" title. For one other reason, we think it is better for both collectors and dealers to use the older name - the piece like this in Imperial's "Re-issues", so-called, is now named a Vase.

## TOO LATE

Although it is impossible to state definitely the exact year, month, day and hour when the first piece of American Carnival Glass came from the glass factory which made it, we believe the approximate date of 1905 to be quite close to the truth. Also, one cannot state with authority exactly where the line should be drawn between "late" Carnival Glass, and "Early Carnival Glass". To the writer on Early American Pattern Glass, any piece made after 1890 is "late". Obviously this rule can not be applied to any of our beloved Carnival Glass.

For both the experienced collector who happens upon shapes and patterns not familiar to him, and for the beginning collector in particular who does not want to fill his shelves and empty his purse for the newer pieces of glass, we have made an effort here to list some of the shapes and patterns which we could date through printed, dated material as having been in production as late as the middle 1940's. We realize that again it is not possible to draw an exact line to define "Late Carnival Glass", but for the vast majority of collectors we feel that anything first made after 1925 could fall without argument into this category.

The Northwood Glass Company was disbanded very soon after the death of Harry Northwood in 1922. The present president of the Imperial Glass Company has been quoted as saying that that particular company ceased production of Carnival Glass in 1925, although a previous official places the date some five years earlier than that. In our files is a letter from Mr. Frank Fenton of the Fenton Art Glass Company stating, "Our company has not made iridescent glass for many years". The closing date of their Carnival Glass production has also been placed about 1920 by one of the research writers on pattern glass.

The reader fortunate enough to have access to any large mail-order catalogues, or wholesale catalogues showing a "General Line" of merchandise during the 1905-1920 period will enjoy looking for ads showing various Carnival Glass pieces. Some of these are clear enough so that we can distinguish the patterns used. This glass was not, of course, called "Carnival Glass" in those days. It was labeled simply Iridescent Glass, and since each company tried to have its own advertising terms for its particular brand, we find such words as "Aurora", "Etruscan", and "Golden Beauty" used. Any reader of this series will clearly recall that at the time the first book was first printed in 1960, and in every printing since, the introduction to the volume included an explanation of how and why the name now so universally used and accepted, gradually over a period of time came to mean this particular type of iridescent pressed glass.

The Glasswares sections of these catalogues show first a very limited number of Carnival Glass pieces, but about 1910-1916 this number increased greatly. One dated 1914 in our research library

shows clearly 52 different pieces and patterns. But by the 1920's this number had dropped drastically, and by 1923, we find only 4 pieces pictured - all of these from a table set in one pattern only.

So it is for the collector who is interested either in dating some of his glass, or for those who wish to specialize either in "Late Carnival", or in the older glass that we list the following comparatively recently made items: Please remember that these are NOT reproductions, but are simply pieces made some twenty years ago now.

**Herringbone Iris.** All of these pieces are listed only in "Golden Iridescent". Sherbet dish, 5½" wide, on low foot: Serving plates, both 9" and 12"; Covered butter, patterned both top and base: Fruit dish, 4½"; Flower vase, 9" high, Cone-shaped on foot: Large scalloped bowl, 11½": Soup Plate, 8" wide: Hostess Set - this composed of a glass round tray, covered butter, covered sugar, and creamer: Wine set - six stemmed wines to a package: Flower Vase - this on a metal foot.

**Late Flower:** This is a pattern not shown in any of the books in this series of old Carnival patterns, as we were able to date it in the 1940's. The only pieces known are a large pitcher and six 9 oz. matching tumblers. This is a design of large round flower heads, and leaf sprays. On the tumblers the blossoms are at the lower edge, with the leaves above. On the pitcher, which has straight sides, the leaf design makes vertical columns between the flowers.

**Golden Ash Tray Set** - the pattern on this is a variety of Sawtooth. The set consists of a covered cigarette jar and three ash trays of different sizes - 3¼, 4½, and 5½". The jar itself has a raised panel design which ends at the top in the "saw-tooth" effect.

**Golden Sunset** - This seems to have been used as a generic term for various occasional pieces, so called. However, there are shown three vases all of the same pattern under this. The pattern is of wide panels filled with diamond-point. These panels come to a sharp point at the lower edge, and are separated by very thin smooth ribs. All of these shown have a broad octagonal foot. One vase is called "Clover Leaf" from the shape of the top; another, the Wide Flower Vase, is the familiar Fan shape; the third, called simply, "Open Vase", has the top pulled out as wide as was practical.

**Covered Birds**—Only two are shown, both under the "Golden" name. The first of these is a covered turkey. The bird is standing, and it is necessary to have both top and bottom to complete the figure. This is very much like the turkey made by the Cambridge Glass Company in clear and colored glass without iridescence which dates from 1906.

The second bird is a rooster. This also is a standing bird, requiring both pieces to complete the figure. This is described as "Used for candy packaging or as a premium". We could find no twin to this in

any of our material. It is quite different from the covered roosters in Milk Glass, and from the new Imperial "Re-Issues" figure.

Covered Candy Dish - This is a rounded, low, covered piece, having again a simple panel pattern. The wide low foot ends in ribs formed by the panels, and the finial on the cover is also paneled and pointed.

Doughnut Vase - although this is described as a "Beautiful Pottery shape", in reality it is about 9" tall, has a bulbous lower section of some 4", and the neck consists of four Doughnut-shapes one on top of the other, these topped by a very narrow flat rim.

Sea Shell Candy Dish - The shape of this one is obvious from the name given. However, this is NOT either the Heavy Shell shown in Book III, or the Footed Shell sketched in Book V. This is a very simple flat piece, with a sort of handle at one side. On the center of this handle is a bunch of grapes raised.

Gold Comport Dish - This is a 3-section piece, 2" wide. It vaguely resembles a three-leaf clover, and also has a small handle at one side. Again, this is a flat piece.

Grapette Dish. Commonly found in the five-and-ten cents stores in clear glass only, some 25-30 years ago, this also is shown in "Sun Gold", apparently so made for the Carnival trade. This is a shallow flat berry bowl, individual size, shaped to resemble a bunch of grapes, with the short handle giving a vague imitation of the stem.

Bon Bon Dish - this is a 7" square shallow bowl with a ruffled and fluted top edge. The pattern is all on the outside, and is a coarse diamond-cut pattern, resembling in many ways the Number 4 pattern of the Imperial Glass Company, as shown in Book III.

Sun Gold Handled nappy. This is a flat, triangular-shaped small nappy, with straight sides. Again, the stem-type of handle is used. In the base is a sort of stylized tree pattern, the top pointing to the apex of the triangle.

Piggy Banks. There have been many inquiries about the age of these. They are commonly found in two sizes, and the question has been raised as to whether one size was older than the other. Here we find them both pictured at the same time. Both have a raised slot for coins in the center of the back. They are simply called Large, and Small. The larger one sold for \$2.00 a dozen-the Small, for 80¢ a dozen. They are about 5' and 3" high.

There are beyond any doubt many, many more similar pieces of Late Carnival. In fact, we strongly suspect that we could fill a small book with such pieces, but we have always tried to adhere to the rule not to make for our readers any positive statements we could not prove with documents and facts.

All of the pieces in this list we found pictured in a catalogue of the 1940's, along with United Nations Dolls-this organization having been formed on Jan. 2, 1942. Plastic novelties were found in abundance in the same pages, along with both "Forest Green" glass luncheon sets and 'Royal Ruby Anchorglass". Since this came from a company which specialized in furnishing premiums, toys, and novelties for carnivals, Bingo games, fairs, and church bazaars (these are their advertising words - not the author's), there are also numerous whistles in the shapes of birds, colored balloons, etc.

Please, do remember that we are not trying to tell anyone how to collect anything. If you wish to add these pieces of Carnival Glass and they certainly are just that-to your collection, by all means do so. But at this writing, at least, they do not bring the same prices as do much older patterns and shapes.

We are indeed indebted to Mrs. Frank Kirchstein, Jr. of Sauk City, Wisconsin, whose husband found an old catalogue showing the Late Carnival Glass described in this chapter.



## PATTERN NOTES

Included here are such items as additional colors seen or reported in various patterns sketched in the six previous books of this series. Also there are additional shapes of these patterns. Any further interesting information regarding listed patterns or pieces will also be found here.

The vast majority of this information has been shared with all of us by careful observers, and although the pressure of time prevents our answering every letter or acknowledging each one, to all of you, please be assured that we are indeed grateful.

1. Buzz-Saw Cruet—Seen in clear Pressed Glass, with the words, "NEAR CUT" pressed into the glass on the inside, around the lower edge of the neck, just above the pattern. A close examination revealed the same marking on several of the Carnival Glass cruets. This is difficult to see clearly, due both to the colored glass itself, and to the usual heavy iridescence applied on the outside. Considering the shape of this piece, to find the markings on the interior is most unusual. This was a trade-mark of the Cambridge Glass Company, of Cambridge, Ohio. Although this company does not have a history of making Carnival Glass, this trademark was adopted by them in 1906—the older marking of a C inside-a-triangle having been used for several years prior to this date. The company made a large number of near-cut patterns in clear glass. Among these are the well-known Snowflake, and the Inverted Feather pattern, known in Carnival Glass best for the covered cracker jar—also found on Emerald Green.
2. Carnival Covered Hen. The recent reproduction of this piece by an English Glass Company has caused some collectors to shy-away from these entirely. From the letter which follows, we frankly feel this is a mistake for any collector who does not mind having a piece of imported Iridescent Glass mixed in with his American Carnival Glass. At the time the sketch of this covered dish was presented, its foreign origin was not known. We do not believe that at that time these Hens were being imported into America in any numbers, and feel strongly that those in this country at that time (1963) were mostly of the old variety. Certainly it is true that very, very few of them had been reported to us then. Here follows part of the letter received by Mrs. Haltom of Benton, Kentucky in response to her inquiry abroad:

1 November, 1965

Dear Mrs. Haltom:

A marigold Carnival Covered Hen is being produced at present by Sowerby's Ellison Glassworks, Ltd., 49 London Wall, London, E. C. 2, England. Their cost is 77 cents.

In July I had a long telephone conversation with a Mr. McPherson at Sowerby's factory at Gateshead, County Durham. The factory took a direct bomb hit during the war and many of their valuable records were lost. He did say to his recollection the covered chicken had been in production-off and on-since LONG BEFORE THE SECOND WORLD WAR. (The capital letters here are this author's).

(Signed)

MR. B. DARDENNE

London, England

Omitted from the above letter is some material concerning the earlier production of pressed iridescent glass from this same Sewerby's, bearing a "raised peacock head mark" used by them in the latter part of the 19th century. No other patterns were mentioned.

We were privileged to see a copy of the recent catalogue from this English firm, and although only the Hen was called "Sunglow", we understand that the company could put a marigold finish on any of the other pieces shown therein. These were about ninety per-cent of the near-cut variety, and you will find none of them shown in this book.

It has never been our practice knowingly to show foreign glass patterns in our books. To this writer, the Social History of American Carnival Glass sets it quite apart from imported iridescent glass, no matter from what country it has come. To us, the fact of its having been made in America is an essential part of the definition of Carnival Glass. We have never claimed infallibility, and certainly do not claim it now. To Search and Re-Search the Highways and By-Ways of Carnival Glass is our contribution to the field of Americana, and to share our findings as we go along is our only purpose in writing these books at all.

Be assured that if we discover that any other piece shown in any of these books is found to have been an imported piece of Iridescent Glass, we will tell you just as rapidly as we can.

Our heart-felt thanks to Mrs. Haltom, who has shared this information with all of us.

Footnote to above: We have recently seen this same Covered Hen on Blue base glass, and have been told that it also was currently being produced. This was not the same deep blue which we are accustomed to see on old Carnival Glass, but was a close approximation. The iridescence was better than on many of the American "re-issues", so called, currently being made by the Imperial Glass Company of Bellaire, Ohio.

3. Colonial Carnival. Open sugar reported with N mark by Keith F. Wells of La Grange, Ga.
4. Cosmos and Cane. Have seen this on a Berry set-large center bowl and six individuals in White. Lovely and fine iridescence. Brought to us by Mrs. Brown of Wichita, Kansas.
5. Curved Star. Seen on marigold, combined with Headdress. Both now known to have been Imperial Glass Co. patterns.
6. Daisy Cut Bell. Reported on red glass, not iridescent—so not Carnival Glass.
7. Daisies and Drape. Seen on the Pastels of white, pastel blue, and pastel green. Often has a "frosty" near the top on these last two colors. Very fine piece.
8. Fisherman's Mug. Found pictured in a wholesale catalogue for 1914, in an assortment of other Carnival Glass pieces, which included the Rambler Rose tumbler. This thought to be a Fenton pattern. Evidently this was not originally a container for a grocery product as had been surmised.
9. Folding Fan. Seen on deep purple glass.
10. Frolicking Bears. One of the "finds" of 1966 in Carnival Glass was the discovery by Mr. and Mrs. Rex Lyons, Marion, Ind. of the pitcher in this pattern. It is truly a Rarity.

The description of this as given by Mrs. Lyons follows: Height  $8\frac{3}{8}$ " ; Top diameter across lip and handle,  $7\frac{1}{4}$ " ; Base diameter, 4". We have the idea it is just one bear telling a story-starting with bear laughing, then starting to run, then stooped when he starts to slide, then when he falls, and finally when he lands on his head. There is only five bears on the pitcher where as there are six bears pictured in your book." The book Mrs. Lyons refers to here is Book III of this Series. There, we gave two sketches of the complete pattern as it is found around a tumbler. The tumbler sketched was on a shade of olive green.

Although we were privileged to see only a color photo of this piece, the coloring seemed to be a shade of smoky olive green, and Mrs. Lyons has verified this color.

A clear Pressed Glass tumbler of this pattern has been shown in only one of the reference books on Early American Pattern Glass, with only the pitcher also reported. Although this writer compares it with other Pressed Glass patterns of the late 1860's, we do not personally feel the date is realistic for the Carnival Glass pieces.

11. Frosted Block (Book II) believed to have been made by the Indiana Glass Company of Dinkirk, Indiana about 1913. This is the same company which made the rather well-known pressed glass

pattern called Rose-In-The-Snow, for many years. Not to be confused with the Indiana Tumbler and Goblet Co. of Greentown, Indiana.

12. Grape, Northwood's. Seen in a 1913 catalogue, the nappy shape pictured. This described as, "Handled tray for Hair Pins", and was included with the Dresser Set" of seven pieces—see listed in N Grape section of Book IV this series.
  - B. Fernery seen in marigold, N marked—shown in 1910 catalogue with a white enameled liner.
  - C. Footed Plate seen in Pastel Green
  - D. Small spittoon seen in purple. Apparently made from the base to a powder jar. N marked. A real "find." John Woody, Derby, Kansas.
13. Greek Key (Book I) Seen on a true flat plate, 9" diameter, marigold color only. Deep Blue reported on same shape and size.
14. Kittens (Book I) Two shapes of bowls seen on Vaseline base color. These sent from the collection of Mrs. Charles Willrett, De Kalb, Ill. Cereal bowl with straight edge seen. This from Mrs. Brown's collection, Wichita, Kansas. Both rarities in this pattern.
15. Knight's Templar Mug. (Book VI) seen on marigold with identical lettering.
16. Malaga (Book VI) Reported on Green by Mrs. Allen Doud, Minneapolis, Minn.
17. Palm Beach (Book II) Berry set of White Carnival reported with bands of "silver deposit" on all pieces reported by Maxine Otto, Stover, Mo. Seen with Gooseberry interior also trimmed.
18. Peacock Lamp. The identical piece as shown, with two important differences. First, no opening in the base, and lip slightly shaped out. Secondly, no iridescence—hence, NOT Carnival. The glass on these has a frosty white look, and can be found with traces of old paint. Size identical to the Carnival Glass lamp base as shown. These vases both seen and reported.
19. Ranger (Book VI) Milk pitcher seen in this on marigold. This measures 5½" high. Could be a syrup pitcher, but no sign of any sort of a lid. 4" Creamer also reported. Larger pitcher not trademarked as shown with tumbler sketch. Base impressed with many rays. These both the property of John Riedle, Karnes City, Texas.
20. Sailboats (Book I). Marigold large Goblet seen. 6⅞" high—Bowl, 4" deep, 3⅛" diameter, stem covered with fine netting, and twisted as are the wines. Gives a frosty effect to this. Pattern panels nearly 2" high. Holds 8 oz. liquid. The Gaidas of Victoria, Texas.

21. Souvenir Mug (Book VI). Also made in clear glass, and reported to have been made in this type by the Indiana Glass Co. of Dunkirk, Ind. in 1907-1908.
22. Tomahawk (Book VI). Here we must apologize for a piece of very blundering over-sight. Somehow, in the maze of correspondence which crosses our desk, we have lost the name and address of the generous lady who shared the following information with us. To her, nameless tho' she must be-many thanks. Here is her letter in part:

"My purpose is to pass along a bit of information regarding the Tomahawk. I have one of these, vaseline glass with Carnival iridescence. I have also seen the tomahawk in an odd color of blue-green, also iridescent. Recently I acquired a tomahawk, clear glass, with pattern very sharp and distinct, and lettered on the handle:

PAN AMERICAN  
BUFFALO 1901

The two inscriptions were on opposite sides of the handle. If you examine the Carnival Glass pieces, a slotted depression indicates where the old mold was changed to eliminate the lettering. From an encyclopedia, I found that the Pan American Exposition was held in Buffalo, N. Y. in 1901, to celebrate the progress of civilization in the Western Hemisphere. From another reference, I learned there is a shrine in Buffalo to Red Jacket, a famous Indian Chief. Perhaps these two facts explain the date and decoration of the 1901 Tomahawk.

As for the Carnival Glass version, in 1915 the Panama Pacific Exposition was held in San Francisco to celebrate the completion of the Panama Canal. This could account for the revival of the Tomahawk at that time; maybe they had paper stickers of some sort to identify them as souvenirs of the event . . ."

23. Treebark (Book I). Mrs. C. M. Kinch reports a bowl, "at least 41 years" old in 1965. It was a wedding present to her mother in 1924. This from Dayton, Ohio.

Once again, we must repeat, that although we simply cannot answer or acknowledge every letter that comes to us, we are grateful for the information shared. We will not attempt to "pass" on any piece of glass we have not seen, either for value, color, or pattern. Nor can we possibly answer any letter of inquiry that does not include a stamped envelope with it.

NORTHWOOD'S GRAPE VS. FENTON'S GRAPE & CABLE

Ever have a sore tooth that you put off going to the dentists' about until it began to hurt? Many of us have. And so, this comparison of the



two very similar patterns has been ignored until we think it, too, has begun to be annoying to many beginning collectors, especially.

First, here are a list of details to look for-when any of these are found, the pattern is Northwood beyond question.

A. The presence of Thumbprints. These can be found on the water pitchers, both regular and tankard; on the tumblers, both standard and King-Size; on both large and small Berry bowls having straight, fluted edges; on Shot glasses in this pattern; on the Covered Cookie Jar; on all pieces from the Table Set; on the Hat Shape; On small Ice Cream dishes; on Tobacco Jars; on Whiskey Decanter.

B. Certain shapes are not known in Fenton's Grape & Cable pattern. When found, these are Northwood-whether marked or not.

1. Water sets
2. Table sets
3. Dresser sets
4. Breakfast creamer and sugar
5. Covered compotes, large open compote
6. Sweetmeat Compotes
7. Fernery
8. Tobacco Jar, or Cookie Jar
9. Whiskey decanter or Shot Glass
10. Nappy

From the above list, it becomes obvious that we have mainly the problem of bowls, either flat or footed, on which the pattern may be so similar that we must examine the piece closely to determine the maker.

Obviously, there is no difficulty if the N trade-mark appears. Also, if the exterior surface carries the Northwood Basketweave as shown in Book 1, page 92 as combined with the Fruit and Flowers pattern it is a Northwood piece. We have never seen or had reported any piece of Carnival Glass having this identical pattern that had been made by any other company.

The presence of at least one other Northwood pattern on the exterior, usually to be found on footed plates or footed bowls, is the winding plume-type of design shown also in Book I in connection with the Northwood Sunflower pattern. This also we have never seen on a Fenton piece. This design runs down onto the outside of the feet.

One other feature to look for is the type of edging. On Northwood Grape bowls, whether tightly ruffled, or widely scalloped, or softly curved, the very edge is almost universally finished with small even points, or "flutes" as they are commonly called.

In examining flat bowls, there is one edging which is quite typically Fenton, as it is found on a great many different patterns known to have been made by this company-this is as it appears on the very edge, no matter how this edge may be otherwise shaped-straight vertically, or scalloped-there is a continuous series of rounded scallops, these usually about  $1\frac{3}{8}$ " wide, alternating with smaller and more pointed scallops which are quite like flutes. This type of edge appears again and again on Fenton's Grape & Cable, on Acorn bowls and on Carnival Holly. Occasionally used on patterns having been made by some other company, this edging is completely unknown on Northwood Grape flat bowls.

The exterior of Fenton Grape and Cable bowls is almost universally un-patterned, although having generally the same iridescence found on the interior. The most commonly found size in Fenton bowls in this design is from  $7''-7\frac{1}{2}''$  in diameter, and varies up to  $2\frac{3}{8}''$  in depth, depending on the shaping of the outer edge of the bowl.

Incidentally, although it is not unknown, Green does not seem to have been a favorite color in the Fenton Company for any of its Grape patterns, far more marigold, amethyst, and blue having been seen. This can NOT be taken as an indication of maker, however.

Footed bowls, either large or small, seem to be more difficult for many collectors to designate as to maker, than the other shapes. One reason for this is that here on the smaller  $8''-3''$  shape, Fenton seems to have abandoned the typical edging described above, and instead uses an even pattern of small rounded scallops. These are about  $\frac{3}{8}''$  across the base of each, and are often left standing straight, rather than being further shaped. Northwood footed bowls of approximately this size are not nearly so numerous as are the Fenton ones, and are generally larger and deeper-being about  $9''$  in diameter and from  $3\frac{1}{8}''-3\frac{1}{2}''$  high, again depending upon the depth of the scalloping. These Northwood bowls use a fluting which may be so softened that it appears more rounded than on the flat bowls.

One final word on these footed bowls-both Northwood and Fenton used on these what is called a "spatulate" foot. This is a wide, roughly tongue-shaped rounded foot. There being three of these. They are about  $1\frac{1}{2}''$  high, and on the inside of each foot is a small triangle or wedge of solid glass. The same type of foot is common on such Fenton patterns as Stag and Holly (Book I) and Chrysanthemum (Book I).

Perhaps more of the large footed Orange Bowls have been questioned as to maker than have the pieces of any other size and shape. On these we can have only two positive clues as far as this author is concerned. If the N mark is present, it is a Northwood bowl. Please, please, do not feel that it HAS to be there to be Northwood. Even a beginning collector soon learns that not all Northwood glass is

N marked. But so far, an N marking on an Orange Bowl, does mean it came from the Northwood factory.

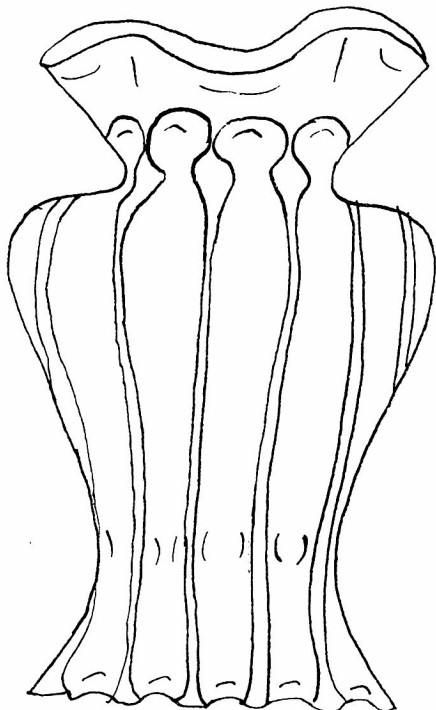
The second clue is the presence of an interior pattern. We have never seen one of the Northwood bowls, so-marked, with any design of any kind on the interior. The most commonly found pattern on these large bowls combined with the Grape-and-Cable exterior is Persian Medallion. Although we have heard of such bowls carrying a trade-mark, in all of our years of studying and handling Carnival Glass, we have never seen any piece of any color or any shape in this Persian Medallion pattern that was N marked. We firmly believe that only the Fenton Co. made this pattern, and when it shows up on the inside of Orange Bowls, no matter what the outside pattern, be it a Grape-and-Cable, Orange Tree, or some other, it indicates to us that the bowl came from Fenton.

## SECTION I

### VASES

1. Colonial Lady
2. Drape, Footed
3. Floral Fan — Etched
4. Lustre & Clear Fan Vase
5. Maize
6. Northwood's Jester's Cap
7. Parlor Panels
8. Spider Web
9. Spider Web and Treebark
10. Superb Drape
11. Sunflower Diamond

## COLONIAL LADY



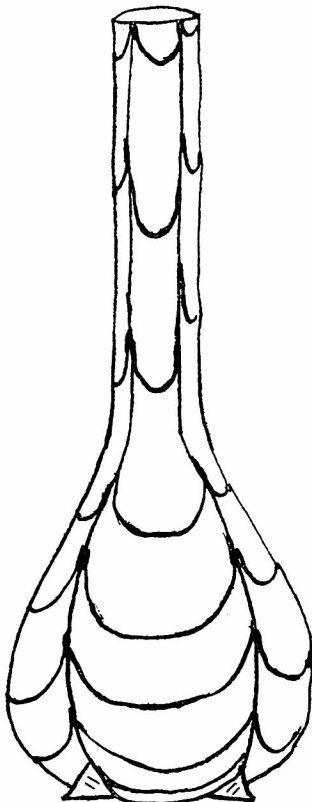
Despite the absence of a trade mark of any kind, we believe this vase to be a product of the Cambridge Glass Company. It resembles in many ways their pattern un-named but numbered "No. 2692" which appeared in an advertisement from them in 1909. This was a general line of shapes, and in clear Pressed Glass. The copy describes it as "a fine Semi Colonial Design".

The pattern as shown here consists of 16 depressed panels, the top of each being rounded and somewhat resembling the old-fashioned wooden clothes-pin. These panels are separated by thin raised vertical lines. The depressed panels and raised lines create an unusual base shape on this piece. The top of the vase is scalloped as shown, and from above resembles a four-leaf clover. There is a figure of 15 rays impressed on the under base.

Seen only on deep Purple, the iridescence here was excellent both on the outside and as far down on the inside as could be seen. The vase measures  $5\frac{3}{4}$ " tall, about 4" in width across the shoulders, and the base is  $2\frac{3}{4}$ " wide. An elegant small piece for any collector.

MRS. FRANCIS HEATON  
Warren, Indiana

## DRAPE, FOOTED



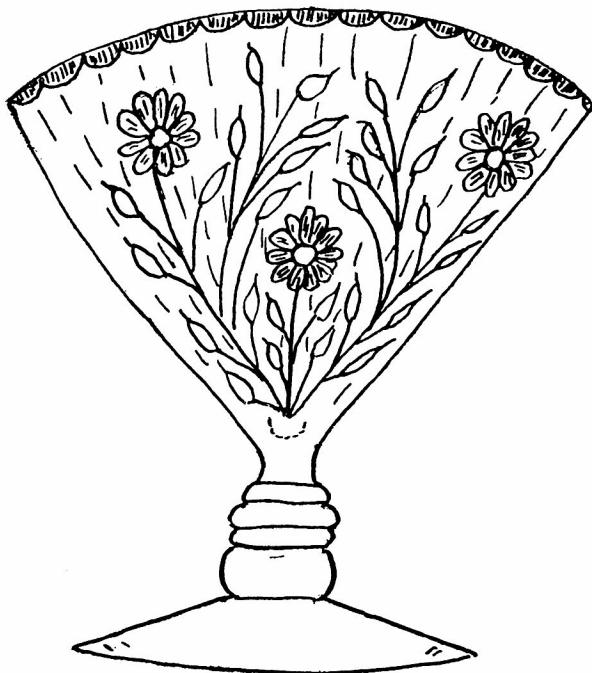
This is a rather unusual vase in several respects. Many of the regularly classified pattern vases in Carnival Glass come to small rounded points at the top, generally known as "flames". However, the top of the vase shown is perfectly smooth, and appears to have been ground to make it even. We occasionally see Carnival Glass tumblers whose base rim has the same effect.

There are four of the Drape panels around the vase, these being created by raised lines. Each of the divisions of the drape pattern ends at the base in a small solid vane of glass, and these form the feet. The base of the body itself is flat, being only so slightly depressed towards the center.

The vase sketched was of marigold, and has been reported in the identical size on Pastel Green. This measures 12" high, with a top diameter of  $1\frac{5}{8}$ ". Measured diagonally across the base, the width is  $3\frac{1}{2}$ ". While no trade mark exists for this company, we are inclined to believe this was a Fenton Glass Company product.

MR. & MRS. ED GAIDA  
Victoria, Texas

## FLORAL FAN — ETCHED



The Fan shape in vases is far from uncommon, of course. We have had these in almost every type of glass made in America and abroad, but apparently they were not in quite so much favor during the hey-day of Carnival Glass as one might suppose, for this shape seldom appears.

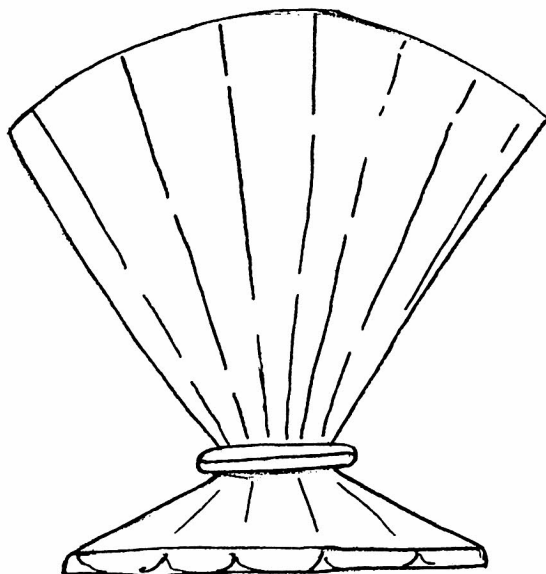
The vase shown above we believe did not come from any of the Big Three in the Carnival Glass field, but very likely from some maker far better known for some other type of product. The etching here is quite like that found on Cut Sprays, for which see Book IV, and which was an Imperial Glass product. But this type of decoration was widely popular in the late 1890's and for many years thereafter. In searching through our collection of old catalogues, we counted these various items so decorated—the dates taken at random. In 1898, there are shown 19 different etched patterns used on tumblers, pitchers, and wines. In 1903, 24 different designs were offered, and in 1910, some 29 different patterns. These wholesalers bought from whatever source of supply could offer the best price, the best product for the money, and was found to be the most reliable. Many glass companies were competing fiercely for business, and all tried to get as large a share of the "Pie" as possible—just as they do now.

So it seems only logical that any company trying for the popular market of the early 1900's might have combined a popular shape, an iridescent coating, and an etched pattern—all of them being found on this particular vase. The base color here is clear, or crystal, with the stem and base free of iridescence. The "fan" is flashed with amber color, and is highly iridescent. Left with a plain outer surface, this would have been classified as "Lustre and Clear", for the interior of the fan has a uniform vertical ribbing raised. The top edging of small even scallops filled with fine lines, is also etched or cut into the glass, as are the flowers, leaves and stems as shown. This floral pattern is on one side of the vase only.

The piece shown is of generous size—being 8 $\frac{3}{8}$ " high, and measuring 7 $\frac{3}{4}$ " across the widest part of the fan.

MRS. CLARENCE NELSON  
Grand Forks, N. Dakota

### LUSTRE AND CLEAR FAN VASE



One of the problems in the whole field of Carnival Glass is the difficulty of recognizing certain patterns as they differ slightly on one shape to another. This tendency is not, unfortunately, confined to collectors alone. There seem to be both writers and dealers who do not always realize that six different shapes with the same pattern, do not make six different patterns.

Lustre and Clear is a simple pattern. The main feature, always easy to identify when one knows only this point—is a raised smooth



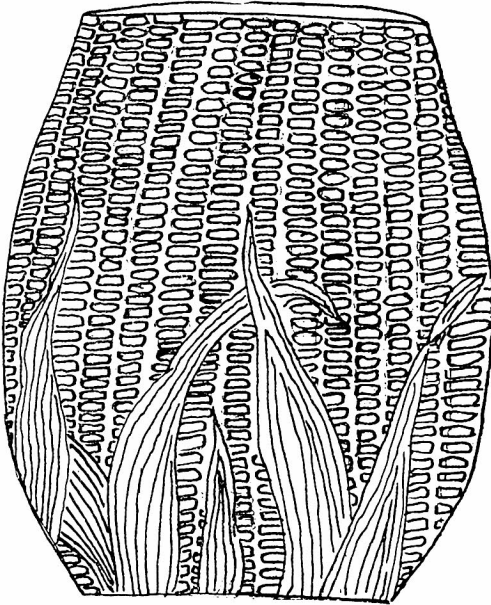
wide ribbing on the INSIDE of any piece—the outer surface being left smooth. One or both surfaces may be iridescent, but no matter what the shape, if this is all the pattern pressed into the glass that exists, it should be classified as we have this unusual shape. It may be a creamer, tumbler, Bon-Bon, or bowl, of any color known in Carnival Glass, but if it is pressed glass, with a wide ribbing interior and a smooth exterior only, with applied iridescence—it is Lustre and Clear.

We do not see many of the Fan-shapes in Carnival Glass vases. This particular one had the "fan" portion of good rich marigold with good iridescence. The collar stem and base were of clear glass. The finish was smooth, and not of the acid variety. The glass itself was of good quality, but heavy and obviously made for real use.

This one is 6" tall, 7½" across the widest part of the fan, and stands on a round base 3¾" in diameter.

CARL SHAEFFER  
Ft. Wayne, Indiana

### MAIZE



There may be collectors among us who will be quite surprised to see a piece of this rather well-known pattern in a book on Carnival Glass. Frankly, we do not expect to see much of this in iridescent glass. Although it was originally listed as having been made in pale yellow, pale green, and white with an opalescent edge, the shape from which this sketch was made was of light amber glass with defi-

nite iridescence fired on. Possibly this was an experimental piece, possibly an accidental piece.

All of the shapes pictured of this pattern are flat—no base such as that found on the Northwood Corn vases. The colored glass is listed as having the leaves painted either red or green, but those on the piece sketched showed no traces of paint, and it is not believed it was ever so decorated.

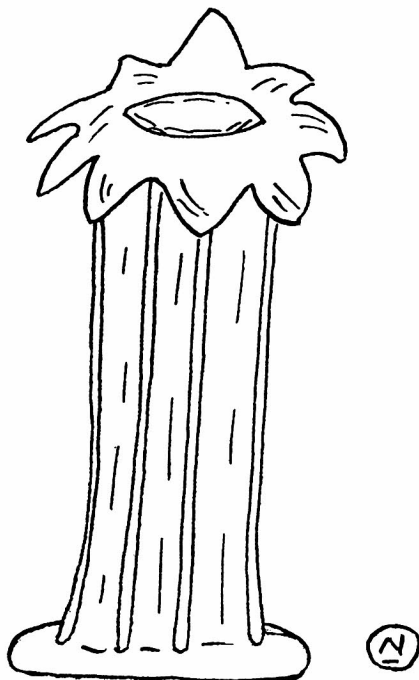
This pattern was produced by the W. L. Libbey and Son Company of Toledo, Ohio, and was originally advertised in 1889—well before the hey-day of Carnival Glass, of course. But such older patterns as S-Repeat and Heart Band are also occasionally found in Carnival Glass, and both of these date back into the 1890's.

The piece sketched is  $6\frac{3}{4}$ " tall, bulbous as shown, and measures  $3\frac{1}{4}$ " in diameter at both top and bottom. We should regard this as one of the Rarities in Carnival Glass. But lest the collector or dealer not be clear about this—the piece must have iridescence, and not merely be on colored glass, to come in this category.

MR. & MRS. WM. T. JAGGARD

Emporia, Kansas

## NORTHWOOD'S JESTER'S CAP



When the Thin Rib vase pattern was sketched for Book I, the almost endless variations which would be found of this pattern were undreamed of. We have learned through research that almost every company that made Carnival Glass made several versions of this, and in every color known to Carnival. The shapes are almost endless, too.

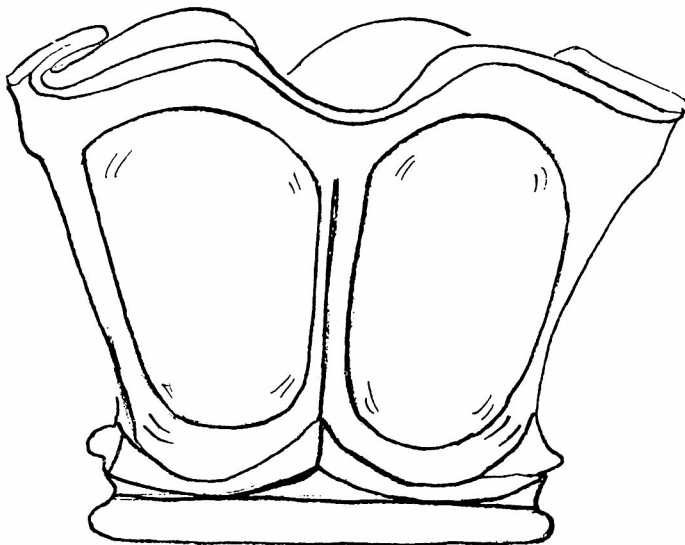
As in the case of the Northwood Jack-In-The-Pulpit shown in Book VI, the unusual feature here is not in the pattern itself—that one having his Thin Rib pattern, also shown in the first book—but in the unique shaping.

On the Jester's Cap this comes of course, from the manner in which the points or "flames" as they would be called if they were standing erect, are turned down almost all the way around the vase. Then one single point has been left standing up. This brings the total height of the vase to  $8\frac{3}{4}$ ". Although the body is somewhat narrower, the base is  $3\frac{1}{2}$ " in diameter. Unlike many of the Northwood vases, the trade mark here is on the outside of the base rather than inside.

This particular vase was on Purple with good iridescence both inside and out. However, the same shape has been seen on Green. This should have a place in any Carnival Glass collection of either Northwood pieces or of vase shapes.

MR. & MRS. ED GAIDA  
Victoria, Texas

## PARLOR PANELS



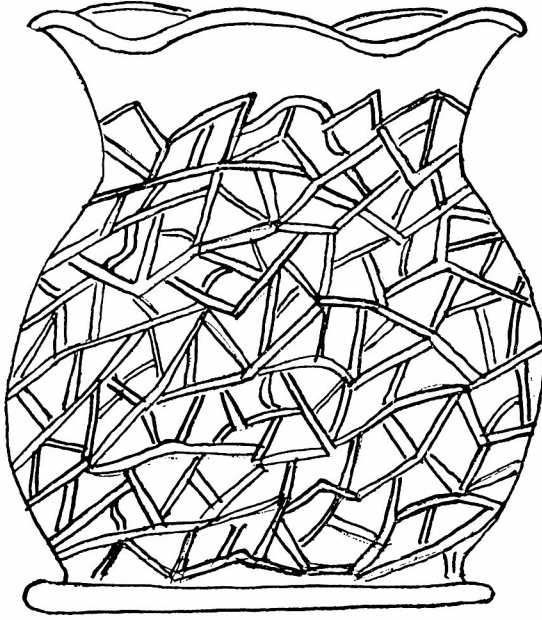
We can not quite believe this is a rose bowl. We can not quite believe it is a finger bowl. In fact, we find it a little difficult to believe it is a vase, but if one accepts the dictionary definition of a vase, this one qualifies. That definition reads as follows: "an open container of metal, glass, pottery, etc. of any size and almost any shape, but usually rounded and of greater height than width, used for decoration, displaying flowers, etc." This surely gives any writer a tremendous amount of free-reign as to what to call a vase. Without too much trouble, any standard tumbler could qualify. Imagine—Acorn Burrs vases—Peacock at the Fountain vases—the number would mount astronomically overnight. The only limit would be the length of the author's imagination.

Parlor Panels, whatever its original use might have been, certainly could have been used for short stem flowers of any number of varieties. It is a heavy piece of glass. The one sketched was on a deep amber with lovely satin iridescence both inside and out. There are six of the wide panels around the surface, and the heavy solid drapes at the base of each make an effective appearance. The vase stands 4" high, and has a base of  $3\frac{3}{8}$ ". The scalloped top varies in width as the folds were formed. There is a figure of 16 rays cut wide and deep into the under surface of the base.

There is no way to determine the maker, although it resembles some of the later Imperial Glass Company iridescent glass.

MRS. J. E. COLLIER  
Memphis, Tenn.

## SPIDER WEB



The names "Soda Gold", "Tree-of-Life", and "Crackle" have all been so used and MIS-used for various patterns, both in Carnival Glass and Pattern Glass, that we felt it might be to the best interests of both collectors and dealers to move away from all of these, and avoid any more confusion.

The attractive vase shown above has several unique features. The pattern is as shown—and consists of an over-all raised webbing. This is raised from a smooth background, rather than from one which is stippled or crackled. This smooth background alone should be sufficient to set it apart from similar Carnival Glass patterns.

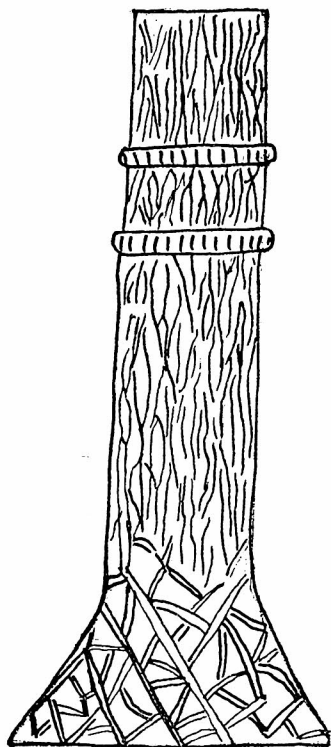
In coloring as well, this is an unusual piece. The body of the vase is light amber, which fades into a pastel shade of smoky blue at the neck and ruffled top. While such shading may not be unusual in other types of glass, it certainly seems so in Carnival Glass. This is definitely a pressed piece, as two mold lines are distinct.

The vase shown is 8" tall. The ruffled top is 5¾" across, and it rests on a base 4" in diameter. No trade mark—no possible way to tell the maker.

MRS. JOHN CRIDER

St. Mary's, Ohio

## SPIDER WEB AND TREEBARK



Although the upper portion of this vase is covered with the conventional Treebark design, the base, both on the sides and on the bottom as well, carries a much heavier veining type of pattern. While this is not Soda Gold, for as most collectors well know the Soda Gold pattern carries a background of stippling in addition to the raised veins, it closely resembles this pattern.

Very early in our days of studying Carnival Glass, we ran across this vase on a rich marigold. However, unlike the piece shown this one had a bright, vivid blue snake applied in a curling posture around the vase. We thought this was a "one of a kind", probably never to be seen again, and tucked the image away.

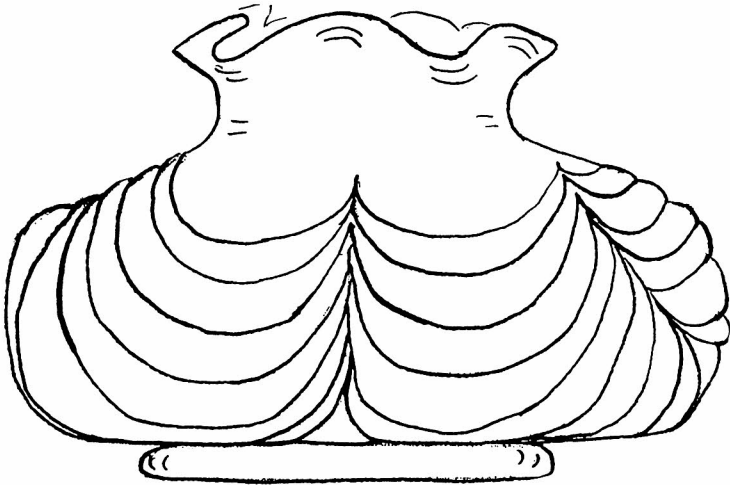
And we had never seen the identical vase again until this one was sent to be drawn. The color here is clear Carnival Glass, with very good iridescence. Due to the all-over pattern, it has almost the Frosty look of true White Carnival. This is a small Bud-Vase type—being only 6" tall, with a round base diameter of  $1\frac{7}{8}$ ". The two rings shown on the upper third, are molded into the vase rather than applied, and on this particular piece, have been given a coat of dark green paint.

These could easily have been made in quantity, as there is no great amount of workmanship required for this mold, but we have seen very few. The maker again is unknown.

MRS. CLARENCE NELSON

Grand Forks, N. Dakota

### SUPERB DRAPE



Considering the number of extravagant advertising terms used by all of the glass companies during the hey-day of Pattern Glass, one wonders at the absence of the name "Superb" in the list of some 2,500 different title designs.

According to Webster's New World Dictionary, the word Superb means "of the highest quality; extremely fine; excellent". We can think of no more fitting phrase to describe this beautiful piece of Carnival Glass. In order to make the name more descriptive we have added the word "drape", as the pattern used here is a variation of that simple glass pattern.

The collector who is familiar with many of the Carnival Glass patterns will recall that the Northwood's Drapery pattern (Book II), uses much the same motif, but in that design, the draped panels are separated by narrow raised smooth ribs. On this piece, the draped panels are puffed out, and only the draping itself divides the sections.

Both in workmanship and in excellence of glass as well as beauty of iridescence, this is a truly elegant piece of Carnival Glass. Again, one can only wish for an inexpensive method of bringing color pictures to the readers of this series. The base glass used here was a true Aqua. Fine even Butterscotch coloring appears on the sides, and a heavy

opalescence has been applied not only to the scalloped top but to the base as well. The iridescence has here many small surfaces to play upon, and is unusually fine.

Although this vase is only 6½" high, the top measures about 7" in diameter, with the body swelling to approximately 9" across the fullest portion. The base is 4¾" in diameter. There are four of the wide puffed panels around the body.

Before Carnival Glass reached its present period of popularity, at a time when not so many were aware of its beauty, such pieces as this were still appreciated, often going under the mistaken name of "Art Glass". Why that should have made them more desirable, we can not tell. This is a fine example of pressed colored glass with the "Carnival Glass" finish, and one any collector would be happy to see on his shelves.

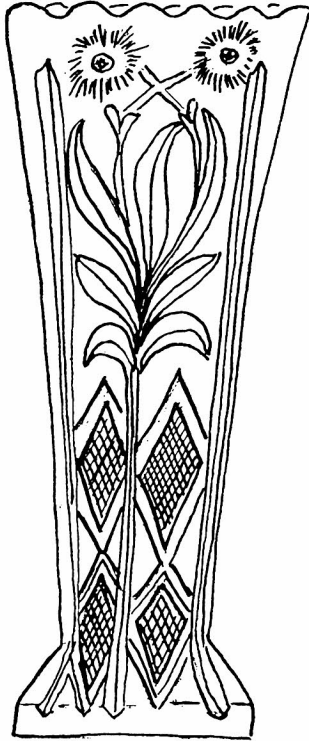
This is completely unmarked, but resembles in quality, pattern, and workmanship many of the finer early Northwood pieces.

MRS. FRANCIS HEATON

Warren, Indiana



## SUNFLOWER DIAMOND VASE



Seen only on rich reddish marigold, this seems very like the other intaglio patterns of Cut Flowers (Book VI) and Diamond and Daisy Cut (This Book). Believing that these two other patterns were made by the Jenkins Glass Company, we also will ascribe this design to the same company, at least until proven differently.

This again is on a very heavy weight glass, and the edges of the intaglio pattern are smooth rather than being sharply cut. There are three of the panels shown around the vase, and the top edge has very smooth soft shallow scallops.

Although it is possible that this piece was made in several sizes, we believe the pattern ideally suited to a tall form such as the one sketched—this being 9¼" high. The top measures 4" in diameter, and after sloping in sharply, it comes again to a 3½" base.

The underside of this base is plain rather than patterned, and is rather deeply domed for stability. All pieces of Jenkins Carnival Glass are relatively scarce, as is this pattern.

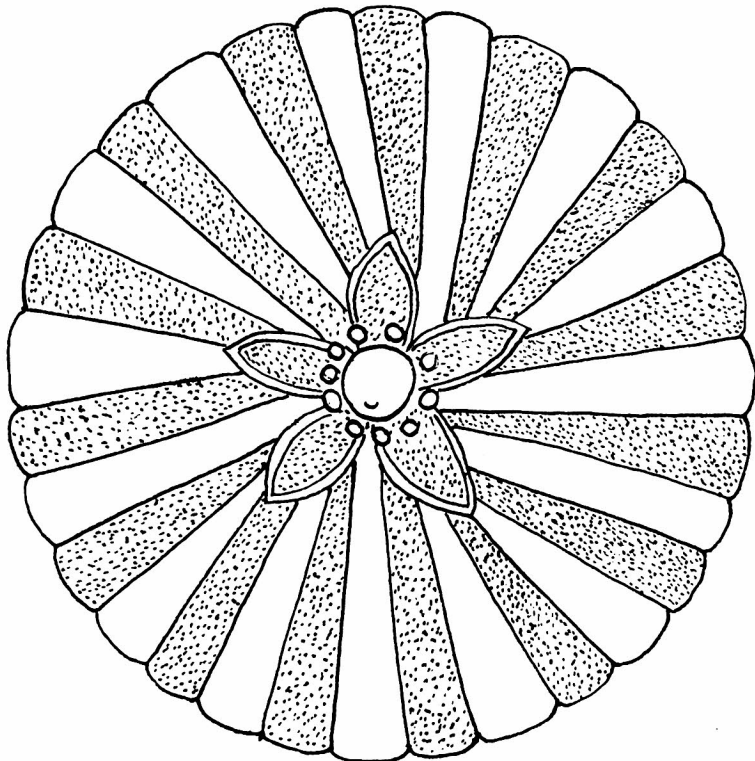
MR. & MRS. ED GAIDA  
Victoria, Texas

## SECTION II

### NEAR-CUT AND STYLIZED

1. Boutoniere
2. Cambridge Cologne Bottle
3. Cobblestones
4. Country Kitchen
5. Daisy Chain
6. Dragons' Tongues
7. Fine-Cut Flower Variant
8. Golden Honeycomb
9. Hobstar and Feather Rose Bowl
10. Hobstar Flower
11. Hobstar Reversed
12. Imperial's Daisy Shade
13. Imperial's Number 5
14. Little Beads
15. Night Star
16. Number 270
17. Olympus
18. S-Band
19. Snow Fancy
20. Soda Gold Spears
21. Starlyte
22. Stippled Petals
23. Sungold Epergne
24. War-Dance

## BOUTONNIERE



With the alternating rays being stippled and plain all pointing to the single flower in the center, the pattern name given above seems a "natural". Never seen pictured or described in any old literature of either Carnival Glass or Pressed Glass, and never having heard this particular pattern asked for or described by any caller of either sex or any age, we can only give it a title as short and as descriptive as possible.

While it must have required no tremendous amount of work to design or execute, like the Northwood Butterfly, it has a charm all its own. The Butterfly piece also depends upon a single figure placed at the center of radiating rays, but unlike this one, it is usually found on the flat two-handled small dishes called "Bon-Bon's". We have never seen such shapes as rose bowls, for example, which carried the Northwood pattern.

Boutonniere has been seen only on the open compote shape, but has also been reported on the Bon-Bon shape. On the compote, this has been an interior pattern only, the flower being even more pronounced than it appears here, due to the natural depression of the

center of such pieces. The color seen has been amethyst, and both the quality of the glass itself and the iridescence applied have had the typical look we have learned to associate with products from the Millersburg factory.

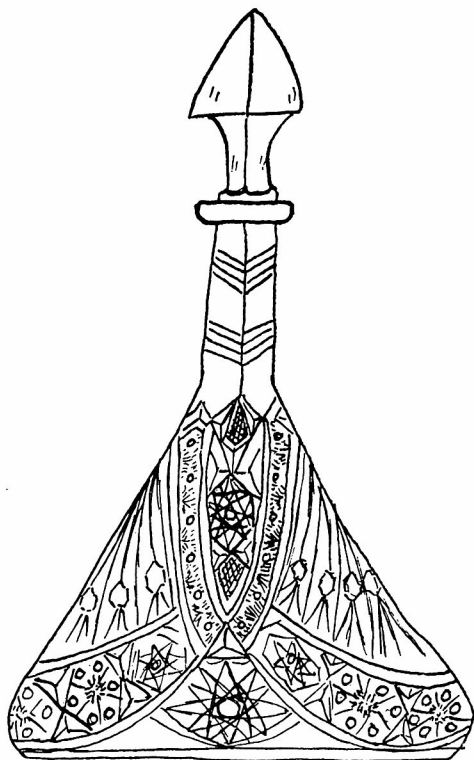
On those seen, there has been neither pattern nor iridescence on the exterior of the bowl, and the stem and base have been of colored glass also without iridescence. The stem has a simple panel pattern, not unusual on many Carnival Glass compotes. It stands  $4\frac{5}{8}$ " high, has a scalloped bowl  $5\frac{3}{4}$ " in diameter, and rests on a foot 3" across.

This is an attractive pattern, and would go well in any collection.

DWIGHT McKINNEY

Phoenix, Arizona

### THE CAMBRIDGE COLOGNE BOTTLE



Playing "detective" will always be a most important part of the life of any research writer—in any field. When dealing with an object whose origin is unknown, any small clue must be followed, in the hope that it will, in turn, lead to another and still another. One temptation of this game is that only too often the writer will find himself led down the "Garden Path", so to speak, and be lost in a maze of fascinating but quite unrelated information.

The Cologne bottle shown here presents so many tantalizing features highly reminiscent of several other patterns, shapes, and pieces of Carnival Glass, that one could spend weeks just browsing through the possibilities.

If the reader will now take a few moments to read the Pattern Notes in the front of this book dealing with the Buzz-Saw cruet, it will give a little background into the write-up of this cologne bottle, which follows.

Neither of these pieces is usually seen in Carnival Glass on any color other than Emerald Green, although both of them have been seen in clear pressed glass. In Carnival Glass, they are very, very much alike for base color of glass and iridescence. The weight of glass seems to be identical, and one gets the feeling—to carry the “detective” approach still further—that if only the fingerprints of the maker were available, these would be identical on the two pieces.

Both the pattern found here, and that on the cruet is made up of several tried-and-true motifs coming from cut glass. These have been used in quite different ways and in differing combinations, of course, or the patterns would be identical. One feature found on both pieces, is a sort of rough pontil-appearing mark on the underbase. This has also been true of the pieces in clear glass.

As described in the Pattern Notes, the words “NEAR CUT” have been found on the interior of the cruet. This has never been found or reported on the cologne bottle, although one might fully expect to find it, and a great deal of time was spent in so searching.

This bottle may have been made in several sizes, for the ones we have seen, while all being uniform in size, vary from others reported elsewhere. We feel that the stopper shown here is the original, as it has fitted perfectly all of those in which it has been tried. It is exactly the same shade of green as the bottles, with matching iridescence. It is of solid glass, and formed by some tool, are six tiny “dimples”—one for each of the six panels around the top, these being on the under-surface where it cuts in sharply to the neck. The total height of the stopper is  $2\frac{7}{8}$ ”.

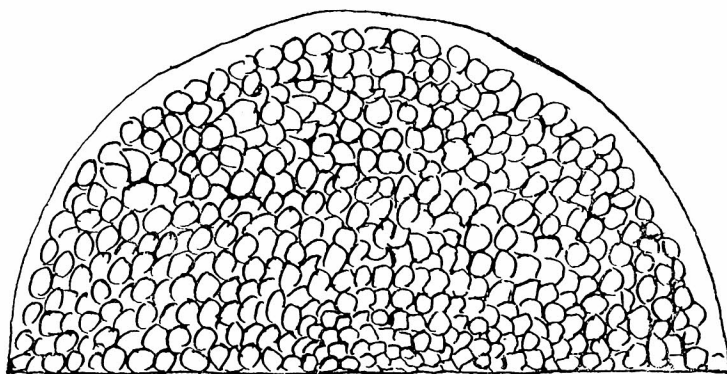
Around the bottle itself there are three of the shield-figures. The border of each of these holds a pattern of little raised dots, with fine lines between. Inside the shield is a center Hobstar, this having a figure of fine diamond-point at both top and bottom. A wide curving band between the vertical figure runs close to the base of the bottle. This again is completely filled with small cut motifs. Above each of these, the spaces between the shields are patterned with long curving vertical lines, each having an elongated small hexagon close to the feathered end. Where the lower curving bands might have left an empty space, the designer placed another Hobstar, and even the neck of the bottle was not neglected—two groupings of indented lines being used to break this surface. The same feature can be found on

the necks of several tall bottles of Near-Cut patterns made by the Cambridge firm. A search through these patterns known to have been made by the Cambridge Glass Company failed to reveal an identical bottle or an identical pattern, however.

The height of the bottle sketched is  $6\frac{1}{4}$ " ; complete with stopper, it measures  $8\frac{1}{2}$ " high. The base diameter is  $3\frac{3}{4}$ ". This would indeed make a fine complimentary piece for the Buzz-Saw cruet.

M. & MRS. W. T. JAGGARD  
Emporia, Kansas  
MR. & MRS. BOB THORUP  
Smith Center, Kansas

### COBBLESTONES



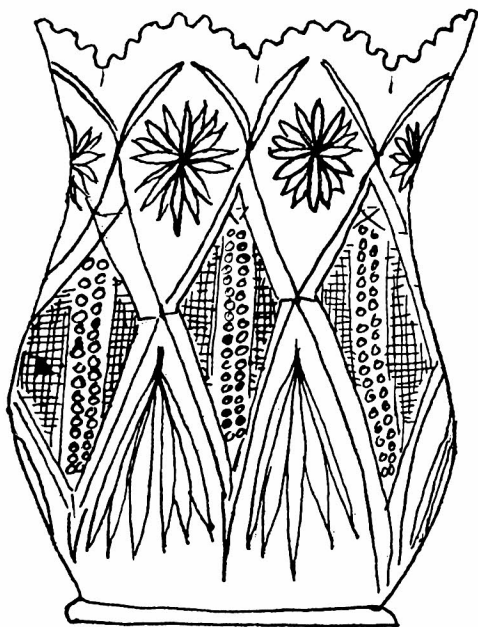
Another simple Imperial pattern is shown in the sketch above. This was apparently designed solely for Carnival Glass, as nowhere do we find it used on clear pressed glass, and on no other form than shallow bowls of rather generous size.

While there is nothing distinctive here—either in artistic conception nor in the type of mold work of which this company was capable, still, like many other patterns offering a great deal of surface upon which the iridescence could cling, it presents a most attractive appearance. Other such patterns that come readily to mind are Peacock Tail and Coin Dot, neither of these being exclusively Imperial patterns.

Seen on both marigold and amethyst, on 9" bowls, the familiar Imperial Arcs was used as an exterior pattern.

ED GAIDA  
Victoria, Texas

## COUNTRY KITCHEN



Here we go again—into the jungle of near-cut patterns so very popular in the late 1800's and well on into the next two decades of American pressed glass. Despite hours of searching and re-searching, we could find this one nowhere pictured in any sort of catalogue. None of the separate motifs combined here are unusual for this type—neither the stars (or daisies, as we have seen them called), nor the beveled arches, nor the plumes at the lower edge, nor the strigles, nor even the pattern of small, flat-topped squares. All of these can be found readily in many other near-cut patterns. The well-known pattern called "Sterling" uses nearly all of these same designs, but in different arrangement.

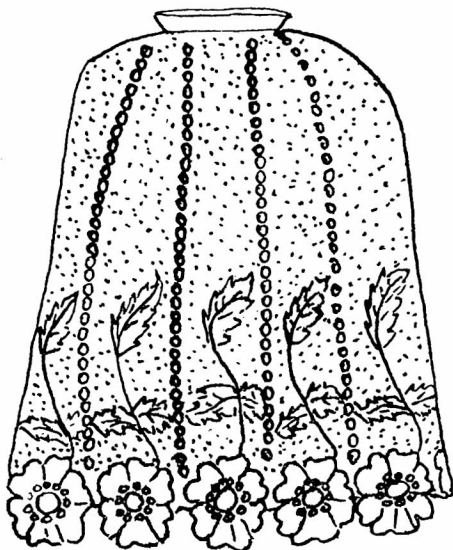
However, this is the type of pattern glass very apt to be ignored by the writers, and yet so often found in mother's or even grandmother's cabinets. For the beginning collector in the mid 1960's it becomes quite a chore to try to add pieces that will match. Yet most of these patterns were made in a tremendous variety of shapes, and have an appeal of their own.

Such patterns as Fashion, 4-70-4, Octagon, and Hobstar are among the near-cuts carried over into Carnival Glass, and so this one joins some well-known and distinctive designs. The piece shown is very probably a spoon holder, but until we have seen other pieces from

the table set in order to compare their respective sizes, we can not be sure. As are most of the patterns of this type, the color usually seen is marigold.

The piece shown is  $4\frac{1}{4}$ " tall, 4" wide at the top, and  $2\frac{3}{4}$ " across the base. On the under side of this base there is impressed a many-rayed star. This could easily have been the celery vase, and carried over only as a vase alone.

### DAISY CHAIN



In order to get the entire picture of this pretty shade into a sketch of proper size, we have elongated it slightly. There are nine of the blossoms around the mouth of this piece, which measures  $4\frac{1}{2}$ " across. It measures  $4\frac{1}{8}$ " high, and has a top opening of  $1\frac{5}{8}$ ".

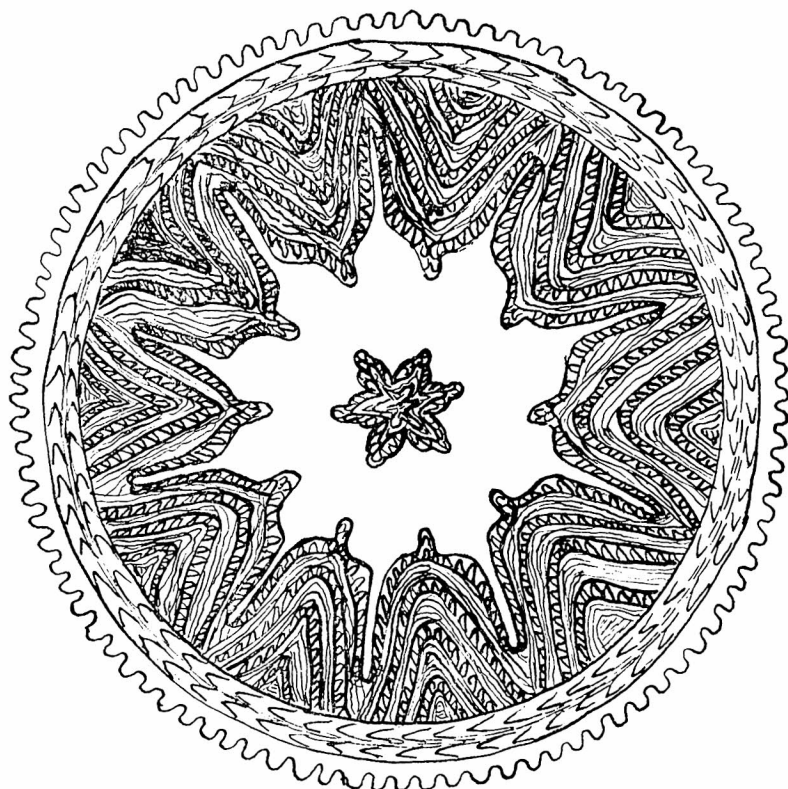
The color seen was marigold of excellent rich color, and the mold work was superior to many of these shades seen. We do not at present know the maker of these, but they seem to have been produced in abundance in a wide variety of patterns, and no doubt were used on lamps and both gas and early electrical fixtures. On one occasion we remember going through an old house and finding a very nice marigold Carnival shade still hanging on a cord in an old-fashioned pantry.

BOB THORUP

Smith Center, Kansas



## DRAGONS' TONGUES



Occasionally we are asked why our books do not include more of the enameled pieces of Carnival Glass. Although we do see some of this type having a simple drape effect in the glass itself, for the most part such pieces are decorated on shapes that are perfectly plain. And so long as there are fine old pieces of Carnival Glass having patterns like that shown in the sketch—that is, which have designs molded into the glass itself, we feel that we do more service to both dealer and collector to classify and research these.

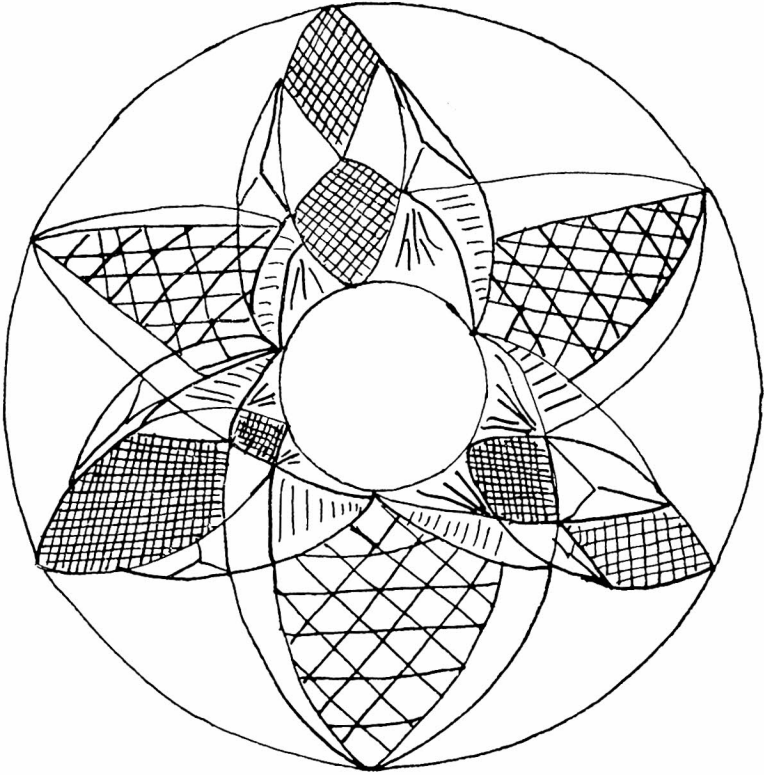
Such a pattern as Dragons' Tongues required a great deal of workmanship in both planning and execution. As shown, there are ten of the long "tongues" around the inner surface of a large bowl. Each of these figures is composed of four ribbons, containing numerous tiny pointed half-ovals. Between the ribbons run innumerable fine lines, such as those used between the two lines of arrow-head figures composing the border. The six-pointed motif in the center of the bowl could be either a stylized flower or a star, as you please. Certainly, the wide spacing between the center figure and the intricate border, sets it off beautifully.

This would seem to be a pattern ideally adapted for use on large pieces, and one can hardly imagine it appearing on a small berry bowl, for example. The sketch was made from a footed bowl 11" in diameter, with the fluted edge also pulled into scallops, and standing 4¼" high. The exterior carried only a Wide Panel pattern, such as that often found on Stage and Holly.

The only color seen in this pattern was a rich marigold, with fine lustre. The mold work was sharp and clear. This is a Fenton product, evidently not produced in quantity. For those interested in how a pattern was designed—there are three mold lines, these running up the outer center of the legs.

GENE LATIMER  
Clarinda, Iowa

## FINE CUT FLOWER, VARIANT



May we suggest that the reader first refer to the original pattern of Fine-Cut Flower, in Book IV of this series, before attempting to identify this pattern when it is found?

The two patterns are so similar in conception and execution that only a careful study will identify each. Both were used as exterior patterns on open stemmed compotes. The heights and widths of the bowls of these may vary by fractions of an inch, surely not sufficient in themselves to pin-point the pattern. On each, the stem is hexagonal, with a knob of solid glass close to the base. On both, a many-rayed figure is impressed on the under side of the base.

Despite these similarities, the two patterns are different—like identical twins, so-called, they look very much alike, but leave different "finger-prints". Here, the three alternating points of the flower are completely filled with diamonds, and are edged with a fairly wide and deep beveled border. The other three flower petals have first a large shield-shaped of much smaller diamond-points, this followed by a

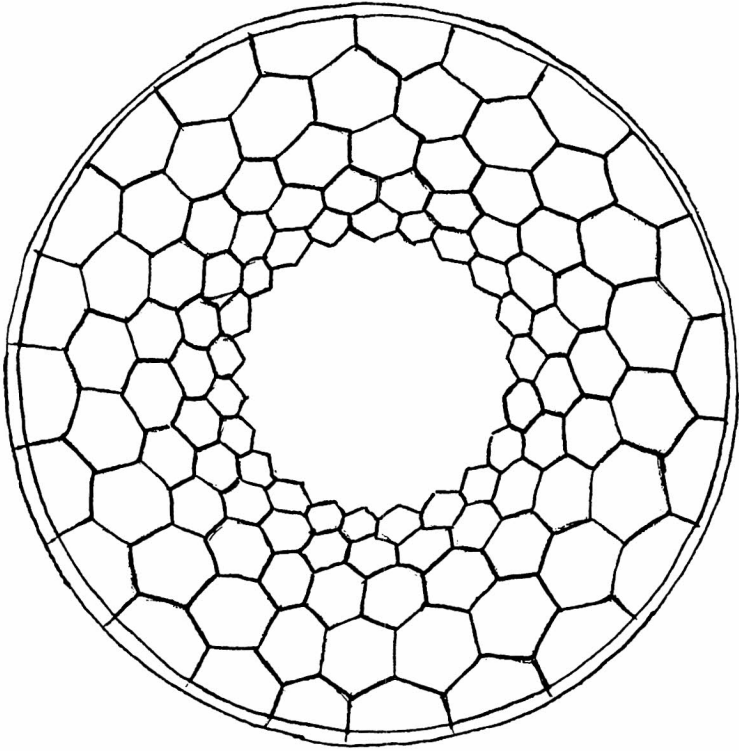
smaller diamond of the same motif. On these petals only the beveled edge does not come completely to the outer edge, and this is again divided.

For the "pattern" collector, this will be one to watch for. The only color seen has been marigold, with clear stem and base.

J. D. SINCLAIR

Hannibal, Missouri

### GOLDEN HONEYCOMB



The hexagonal-shapes of which this pattern is composed, are by no means unknown in Carnival Glass. We see them more often, perhaps, intaglio, or sunken into the surface, than we do raised as they appear here. In fact the casual observer, finding this pattern may easily mistake it for the far more common Coin Dot, especially if the particular piece seen has come from a mold long in use so that the edges of the hexagon are soft and blurred.

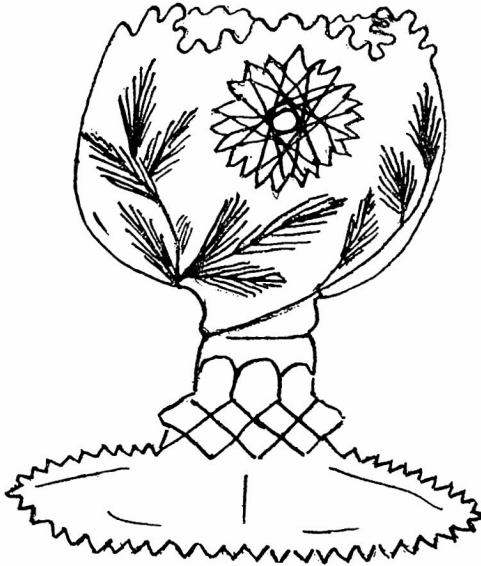
The "kissin' cousin" of this design is the Carnival Honeycomb shown on a small creamer in Book III—the main point of difference between

the two being that on the former, the hexagons are of even, rather than graduated, size as they are on Golden Honeycomb.

We have seen this only as an interior pattern, combined with Soda Gold Spears, for which see this Book, and only on marigold. Such patterns as Honeycomb and Clover, Book II, page 73, and Fishscale and Beads, Book I, page 29, both used the sunken-type of hexagon for the main feature of the design.

RALPH E. McGLOTHEN  
Mill Valley, California

### HOBSTAR AND FEATHER ROSE BOWL



This is another of the few patterns we have previously shown in some book of this series. All of these have been repeated because of either reader-inquiries, or because their appearance differed so much from one piece to another that we felt it would be of general interest to show them.

In Book III, we sketched a punch cup in this unique near-cut pattern. Obviously, this was a much smaller shape than the huge rose bowl shown here. Like such patterns as Maple Leaf, and Palm Beach, the casual observer does not always find them easy to recognize when the shape is so altered.

We know of no other pattern in Carnival Glass found on a size such as this. Like a king-sized goblet, this rose bowl follows the general shape of several other well-known designs. Daisy and Plume, an old Northwood pattern, is occasionally found on a stemmed Rose Bowl. However, the usual shape of such bowls, is either footed as in the case of Fine Cut and Roses, or flat like Persian Medallions. Unlike

either Fruit bowls or Punch bowls, both of which came usually with a separate base, this is more like such large open compotes as the Northwood Grape one, or the Mikado compote.

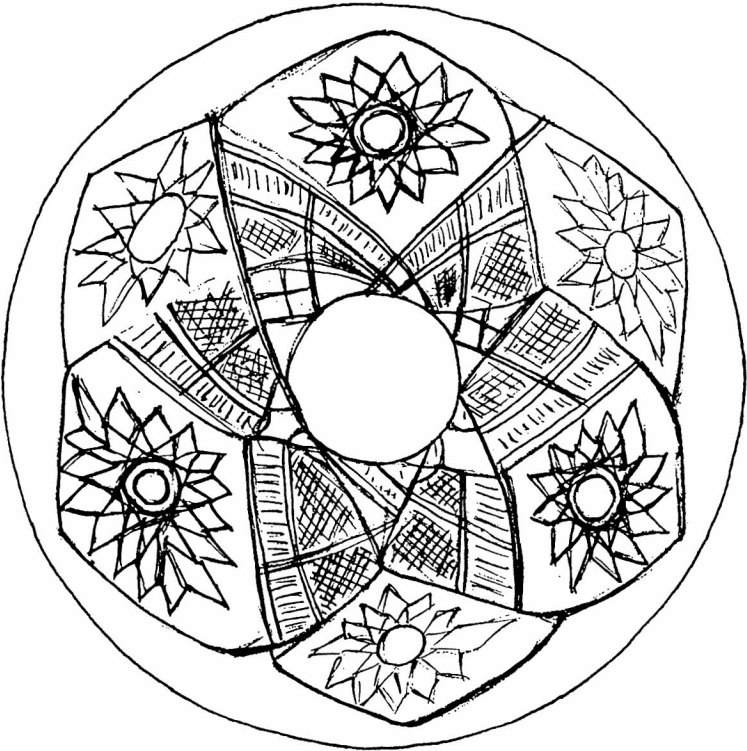
Here both the giant Hobstars and the feathers surrounding them are deeply sunken into the glass, although the edges are smooth and rounded rather than sharp as in true cut glass. The quality of the glass is quite good, although it is thick and heavy. The iridescence has also been very fine on those we have seen. The only color actually seen on these has been a deep Emerald Green, but Purple has been both reported and seen in a color photograph.

The Rose Bowl stands  $8\frac{3}{4}$ " high, measures approximately 7" across the widest part of the bowl, and stands on a slightly domed foot  $6\frac{1}{2}$ " across. The foot is serrated as shown, and carries a star figure cut into the underside. There are four of the giant Hobstars around the bowl.

We suggested in the original write-up of this pattern that it might very possibly have been made by the Imperial Glass Company. This is shown in a 1910 catalogue.

M. D. BRASHEAR  
Loveland, Colorado

## HOBSTAR FLOWER



Like the vast majority of similar patterns in Carnival Glass, this also seems to have been created for use on the exterior surfaces of compotes and bowls. On many such patterns, the interior was left plain. Such is the case on the open stemmed compote from which this sketch was made. On marigold colors especially, the near-cut pattern shows through the piece in such a manner as to detract from any design used inside. And for the most part, it is far more common to find only the marigold used on this type of motif. Such patterns as Octagon (Book II) and Crab Claw (Book IV) are so seldom found on any of the darker colors, that in these shades they fall into the "rare" class.

While none of the individual motifs combined here are in the least unusual, this is a rather unique grouping of file, diamond-point, and Hobstars. In Carnival Glass, the only listed pattern in this series which has a large Bordering pattern of Hobstars so arranged, is the Northwood Near Cut (Book III). This is decidedly not the same pattern, even though it is similar, and it is quite true that even the near-cut patterns may vary slightly from one shape to another. On the goblet shown to illustrate the Northwood pattern, quite a different combina-

tion of filler-type designs is used. Also lacking here are the flower petals which form such a distinguishing part of the other pattern.

As shown in the sketch, there are six hobstars around the exterior of the bowl. Three of these are quite distinct, and show more detail than do the alternating three. Since this compote is evenly scalloped all around, we do not feel this is due entirely to the shaping, although such is frequently the case in Carnival Glass patterns.

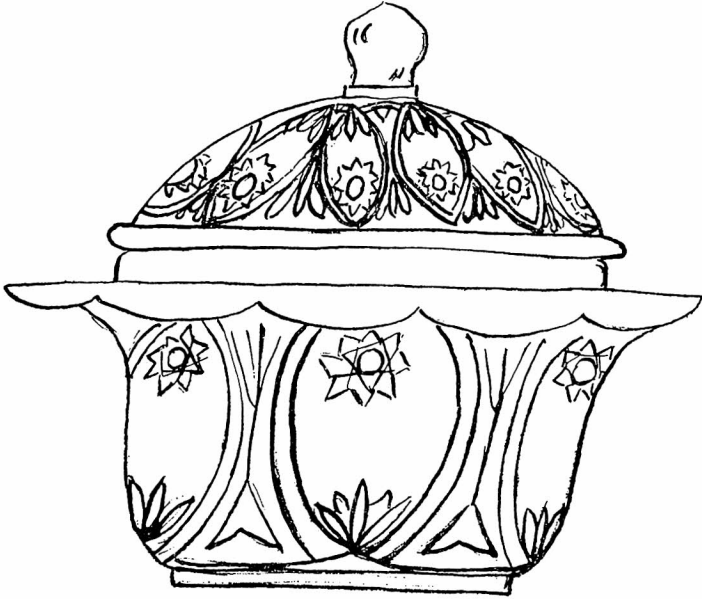
This compote has been seen only on deep Purple glass, also having beautiful iridescence both inside the smooth bowl and outside. Even the stem and base carry lustre. There is a sharply detailed and intricate star figure on the underside of the base which nearly covers the entire surface.

This piece shows three mold lines running across the base and up the stem, although here they seem to disappear, as they form the edges of some of the three panels forming this stem. The compote stands 5" high, and the one sketched measures 5½" across the bowl. We assume this particular measurement might vary as much as ½", depending on the depth of the scalloping.

The reader who has followed this series is aware of the fact that we never assign any pattern to any maker definitely unless we have found so positive a clue to guide us. You will not find a pattern ascribed to Northwood unless we have seen a marked piece, for example. And so, although we feel that this very probably could be so assigned, and could join the very thin ranks of the Northwood near-cut patterns, until we have seen an N-marked piece, we must again say "Maker Unknown".



## HOSTAR REVERSED



Reminiscent of several well-known patterns in clear pressed glass, Hobstar reversed features a design of framed ovals, each containing a small hobstar with a button center, as well as a small leaf fan motif at the opposite end of the oval. The outstanding feature here is that the pattern appears on the exterior of the base of covered pieces, and on the interior surface of the lids of these. There are not many patterns so designed. One of the best-known, perhaps, is the Pressed pattern known as Hummingbird. On the covered butter dish of this, the bird and floral pattern are raised on both base and lid, but again the pattern is on the interior surface of the cover.

Such a reverse patterning is almost unknown in Carnival Glass. On all of the covered compotes in Northwood Grape, the fruit pattern stands out clearly on the outside of the cover. Even on such pieces as the Inverted Feather cookie or cracker jar the near-cut design is on the exterior of both pieces. Such butter dishes as Lustre Rose, Singing Bird, Hobstar, and Butterfly and Berry, to name some of the best known, all are patterned on the outside of both base and lid. So, in spite of the use of the common Hobstar in this pattern, we have no trouble in distinguishing it from any of the others.

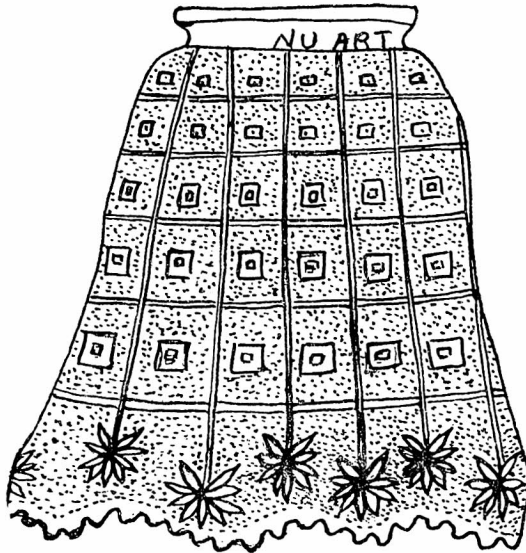
In addition, may we call your attention to the fact that although Hobstar Reversed does in fact employ several commonly found near-cut motifs, it does not give the extremely "busy" appearance of many of these. Composed of eight identical ovals that encircle both base and lid, this has a charm all its own. The glass is thick, marigold

being the only color seen, and the iridescence was good on both exterior and interior surfaces. There are sixteen scallops around the flange. Again, unlike many such pieces, the lid of this fits inside the upper rim, rather than coming down over it.

This is not a large piece of glass. It measures  $6\frac{3}{4}$ " across the flange, and stands  $4\frac{1}{2}$ " high. The collar base is 3" in diameter, and carries a pattern of sixteen petals impressed in the underside of the base.

RALPH E. McGLOTHLEN  
Mill Valley, California

### IMPERIAL'S DAISY SHADE



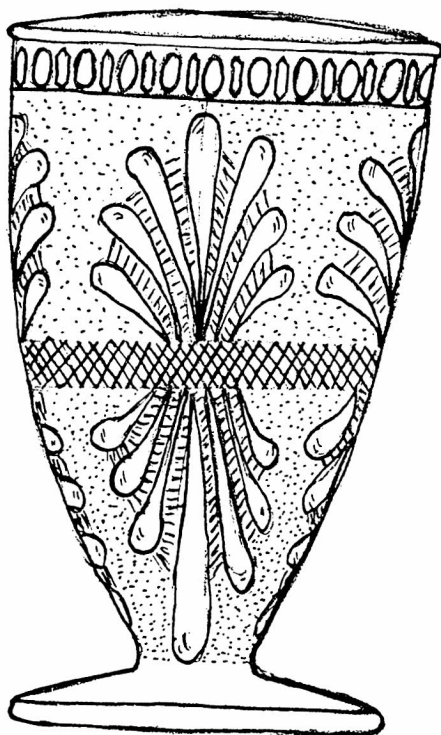
Simple in design, but attractive and distinctive, the light shade shown here, also has the distinct advantage of carrying the Nu Art trade mark, so that we can readily identify the maker.

The pattern, as shown, consists of squares formed by horizontal smooth bands running around the surface, and vertical bands which seem to drop down the sides, and are finished at the ends by flower-type figures. In addition, each of the squares carries a small smooth square in the center, these surrounded by stippling.

This is a smaller shade than many of the other patterned ones we have listed, being only  $4\frac{1}{2}$ " high, with a bell opening of  $4\frac{1}{2}$ ". We have seen this only in a rich shade of amber-marigold, almost a honey color.

CARL SHAFFER  
Ft. Wayne, Indiana

## IMPERIAL'S NUMBER 5



Following the lead of one of the best-known research writers in the field of Pressed Glass, we have gone back to the original title, such as it is, for the name of this unique pattern. She suggested that if the original name could not be found, some title as brief and descriptive of the pattern as possible, be used. The descriptive name of this one is as she gave it—"Banded Fleur-de-Lis".

The number given it by the Imperial Glass Company places it among their very early patterns—these being in clear Pressed Glass, of course, and dates it from approximately 1905. How much of this was ever given the iridescence found on all Carnival Glass, we have no possible way of knowing. Nor can we ascertain when this might have been done. This glass company is at present, and has been for the past two or three years, marketing what they called "re-issues" of some of the older patterns. These give the general appearance of Carnival Glass, and may be found in some gift and novelty shops. The company tells us that all items are permanently marked with an IG marking.

We found no such marking on the celery vase, or spooner as may be from which this sketch was made. Nor was there any sign that any

such marking had ever been there. From this we can only conclude that the piece was indeed an old one, dating back to the true Carnival Glass hey-day.

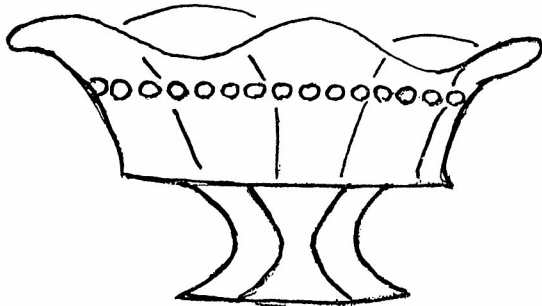
The pattern as shown is unique in several ways. The background stippling, only suggested in this sketch, is quite like that found on Ship and Stars (Book V), and consists of tiny star-figures rather than raised dots. The center band of Diamond-Point is not often found. The Egg-and-Dart band at the top is also unknown to the author in Carnival Glass patterns. Likewise, the presence of webbing between the petals is quite uncommon.

The piece sketched has been the only one we have seen in the pattern in Carnival Glass. The color was a deep rich marigold, and the iridescence was even and good. Any reader having any more pieces of this pattern would do all of us a service if he would report it so that the information could be shared.

This piece is 6" high, 4" across the top, 3½" across the base. There are 24 raised rays on the underside of the base. Lacking any other pieces of the table set for comparison, we cannot be sure if this was meant to be a spooner or not.

HERB RIPLEY  
Indianapolis, Indiana

#### LITTLE BEADS



Unlike the vast majority of the "Beads" patterns in Pressed Glass the pattern here is sunken into the surface rather than being raised. The beaded patterns in Carnival Glass all have a raised design as well, so this simple pattern should be very easily identified.

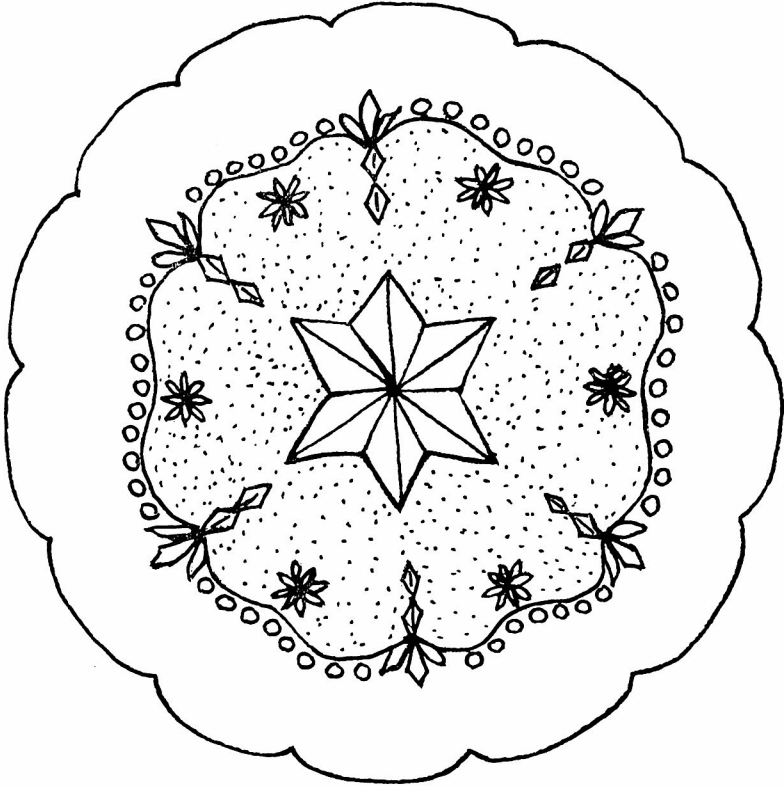
In addition to the Little Beads, this has only a background device of smooth panels, these not ending in the curving arch typical of the wide Panel patterns, but rather being reminiscent of the many Colonial patterns once so popular in America.

There are twelve of the panels around the small stemmed berry or ice cream dish shown here. The base of this is octagonal, and measures only 2½" in diameter. The height is barely 2", and the bowl is 5" across. The only color we have seen in this was Peach Carnival, and both the quality of the glass, the type of milky edging, and the iridescence were so similar to that found on Hobstar and Fruit (Book

IV) that we believe if the maker of one is determined, we shall know who made the other. Interestingly enough, the fruit pattern has also not been reported on a large piece. We can see no practical way in which either of these pieces could have been used as a container, but there general size certainly would not rule out that possibility.

RALPH E. MCGLOTHLEN  
Mill Valley, California

### NIGHT STAR



Any student-however inexperienced, of almost any kind of glass having a pattern either pressed in, cut in, or etched on, is aware of the vast multitude of "star" designs possible to find. One work on Pattern Glass lists 37 different versions. In the first six books of this series dealing solely with Carnival Glass, we had classified nearly a dozen in which "seeing Stars" was the dominant feature of the pattern.

The most attractive pattern shown in the sketch here is quite different from any of the others so far listed. Although the relatively large six-pointed Star in the center is of course the most easily rec-

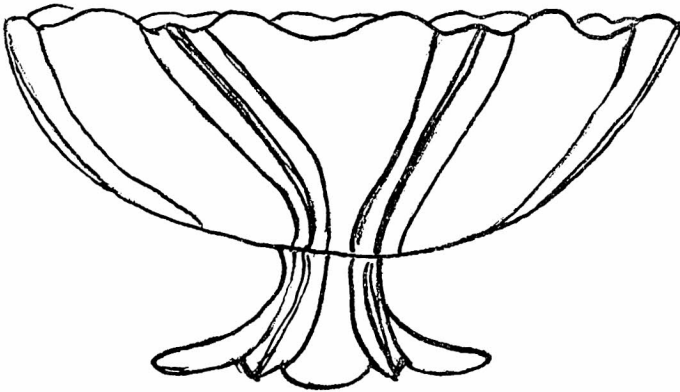
ognized feature of the pieces, the series of double diamonds pointing to it, with tiny daisy-type flowers between, and the whole encircled with beading, all set it apart from any other known.

The shape from which the sketch was made was a 2-handled Bon-Bon some 6" across the handles, and 3" deep. Only a simple Wide Panel pattern is found on the exterior, and the center of the collar base has a figure of 24 rays impressed into it.

This was a product of the Millersburg factory, and is found on a shade of olive green that is most attractive when combined with the lustre we have learned to associate with this firm.

MRS. BOB ALBIN  
Arkansas City, Kansas

### NUMBER 270



Relatively simple in design, the pattern shown above presents one of the most intriguing puzzles to be unraveled in the story of Carnival Glass.

This is a well-known and readily obtainable pattern in Pressed Glass. It was made in crystal, or clear glass, both plain and with gold trim, in light blue, and in light green. Some of the shapes made were water sets, table sets, salt-and-peppers, jelly compotes, and bowls of various sizes. None of these shapes are unusual, of course, and neither are the colors. Yet only one or two of these shapes have been seen or reported in Carnival.

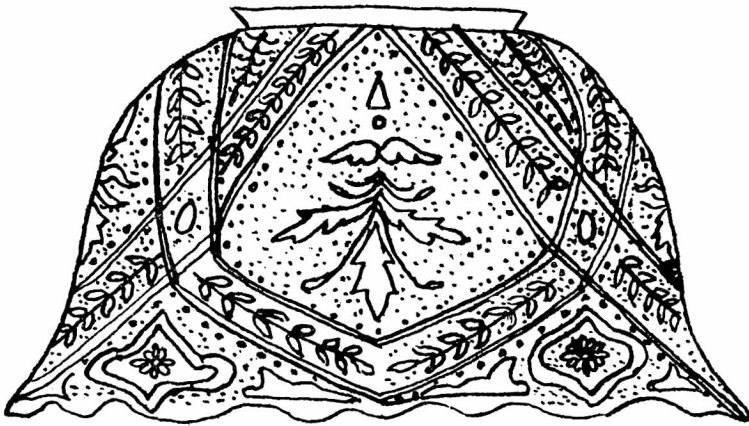
It is the origin of this pattern that creates the riddle. This was a product of the Jefferson Glass Company, and has been found pictured in some of their undated ads. According to one writer, this company originated about 1901 in Steubenville, Ohio, and moved to Follansbee, W. Va. in 1907. They made not only colored, blown glass, but also a great deal of opalescent colored pressed glass. From their early 1900 ads, colored and decorated lemonade sets must have been a speciality, as they were with several glass companies competing for the market.

But among the advertisements from this company after 1907 there appear at least two patterns that we have learned to associate with the Northwood Company. One of these is the exterior pattern used on the Northwood Sunflower, and very occasionally found on some of his other patterns. See Book I this series for this design. Another pattern seems to be the Fine Cut and Roses, often found with the N trademark. The wide ribbing on the domed foot also commonly found on such Northwood patterns at his Star-of-David & Bows, and Three Fruits, is also shown in these same Jefferson Glass Company advertisements. How, when and where they shifted from one company to another, we have no way of knowing at this date.

The piece shown in the sketch is on deep amethyst, with all of the pattern on the outside, and all of the iridescence on the inside. As shown, the pattern consists of smooth panels with a sharp ridge between each, these forming points at the base. There are 8 of these flat panels around the bowl. The piece measures 6" across the bowl, stands 2½" high, and rests on a scalloped base 3¾" wide.

MRS. CLARENCE NELSON  
Grand Forks, N. Dakota

### OLYMPUS



The Carnival Glass shade shown here is obviously ornate enough to have been used in any room of the house. Requiring much more workmanship than many of the shades we encounter in shops, this little beauty has a great deal of well-planned pattern.

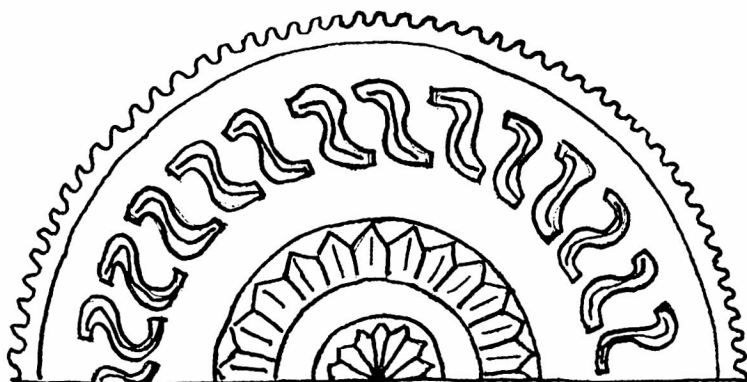
There are four of the stylized Fleu-de-Lys figures around the surface, each framed by a double band which encloses a running Laurel Leaf pattern. Around the lower edge are also some irregular-shaped medallions, each of these having a daisy in the center. The stippling occurs as shown, and is even and fine.

The only color we have seen or had reported to us in Olympus was marigold. The iridescence appears on both inner and outer surfaces. As is the case in any color, any shape, of Carnival Glass, the more surface to hold the iridescence and to reflect the light, the more showy the effect will be. So here, we have innumerable tiny planes for the light to play over, and the total effect is most pleasing.

This is of slightly smaller size than some of the shades we have sketched, being  $3\frac{1}{2}$ " high, with a bell opening of  $7\frac{1}{4}$ ", and a top opening of  $3\frac{1}{4}$ ".

BILL CARROLL  
Los Angeles, Calif.

### S-BAND



Once again we seem to have found a "Specialty" pattern in Carnival Glass. Although several pieces of the S-Band have been seen, it has been used only as an exterior pattern, and only on open compotes of various sizes. On some of these there has been no interior pattern whatsoever.

On the Butterfly compote, the S-Band had an outer border of three fine raised lines, as well as an inner border of a heavy sunken line. As shown here, the pattern on the compote sketched was slightly more elaborate. On both, the S-figures were deeply impressed rather than raised.

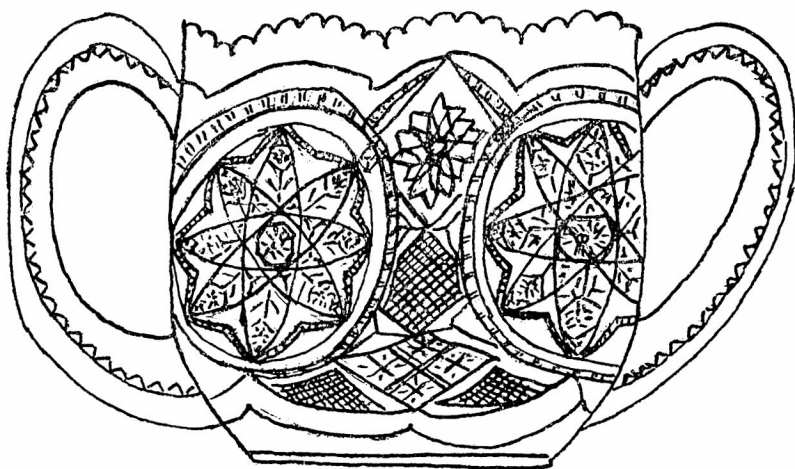
The only color seen has been very deep, dark purple, giving the general effect of being black until held to the light. While these pieces might have a vivid multi-color iridescence on the interior of the bowls, only a dull gunmetal, silver, and/or copper lustre had been applied to the undersurface.

The dimensions of the compote sketched here were—a bowl of  $6\frac{1}{4}$ " across, a domed foot of  $2\frac{5}{8}$ ", and a total height of  $2\frac{3}{4}$ ". Although three mold lines were visible on the inner band, it was not possible to follow these to the outer edge.

MARY MOODY  
Bethany, Oklahoma



## SNOW FANCY



One look at this near-cut pattern, and we plunged again into the forest of designs composed in imitation of the hand-cut glass motifs. Having many of the characteristics of a line produced by the McKee Glass Company as well as the U. S. Glass Company in clear pressed glass, we thought perhaps it might be another of the so-called "Tec" patterns.

When Book VI of this series was in preparation, research led us down this path until the "Aztec" pattern joined the Carnival Glass family. For a sketch and write-up of both this pattern and the company which made it, we refer you to page 32 of that book.

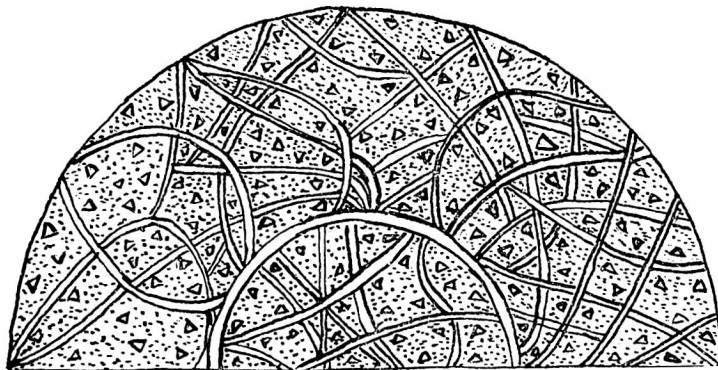
However, all of the McKee "Tec" pieces carried the Pres Cut trade mark, and none was found on the piece sketched here. It is quite similar to several known patterns of this early 1900 era. One such, well known in the Southeastern part of the United States, is called "Ferris Wheel", and can be found pictured in catalogues of the 1914-15 date. This wheel motif enclosed a six-pointed figure, rather than the one of eight as shown here, these having a fan of five tiny spears between them. The same small Hobstar and diamond-point is found between the wheels, and there are other marks of similarity. Unfortunately, the maker of "Ferris Wheel" also remains unknown.

Although these handled pieces are occasionally sold as "Open Sugars", we believe that more often they were spoon holders. The piece shown was on good quality marigold. Besides the pattern as shown, it carried a star figure on the underbase. Standing  $3\frac{1}{2}$ " high, it measured  $6\frac{1}{2}$ " across the handles.

MRS. LEONARD NELSON

Malta, Illionis

## SODA GOLD SPEARS



At a casual glance, this pattern seems to resemble closely the outer rim design used on the "Ship and Stars" plate shown in Book V of this series on Carnival Glass. However, while it may take a keen eye, or even a magnifying glass, to determine exactly the shape of the flat-topped tiny figures placed among the maze of stippling and raised webbing, those appearing on the piece sketched are exactly as shown—small, triangular spear-heads, rather than stars or flower buds or anything else.

The heavily raised web lines are all curving, just as are those on "Soda Gold", shown on a tumbler in Book I. The very fine stippling is helter-skelter as on the "Crackle" pieces, sketched in Book II. Those collectors who enjoy finding as wide a variety of Pattern as possible will do well to examine such pieces of marigold as they may find not identified, in their search for this one.

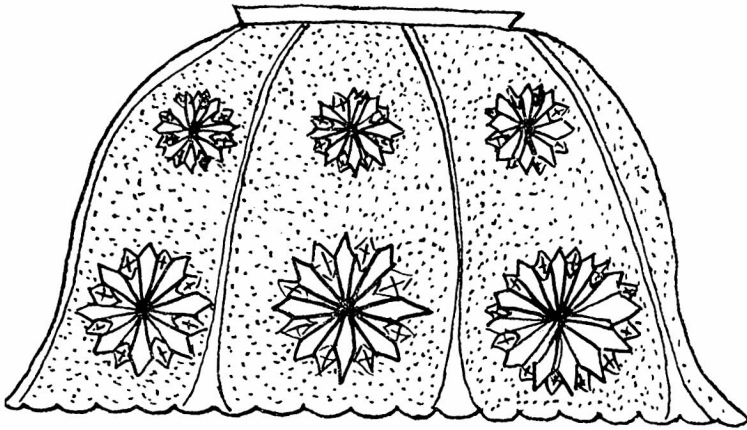
The glass from which this sketch was made was of good rich marigold, with good iridescence inside and out. Of rather heavy weight, this was a small bowl,  $4\frac{1}{2}$ " in diameter, and  $1\frac{5}{8}$ " deep. Although it may have been a berry bowl, we are rather inclined to believe this was the base to some covered piece—possibly a powder jar, as the upper rim, while smooth rather than fluted or scalloped, slants in towards the center slightly.

It sits almost flush with a flat surface, the collar base having a "ground-off" appearance, and the center only very slightly depressed. Unlike a great many pieces of Carnival Glass, the identical design used on the sides is continued over the base. This is an exterior pattern only, of course, on this piece.

Seen only in marigold, this has been completely without means of identification as to its origin.

RALPH E. MCGLOTHEN  
Mill Valley, California

## STARLYTE



If you have ever seen this shade used, with the soft glow of a candle coming through the many facets, or the yellow flame of an old kerosene lamp bringing life to the twinkling stars, you know how really beautiful Carnival Glass can be in even the most utilitarian of forms.

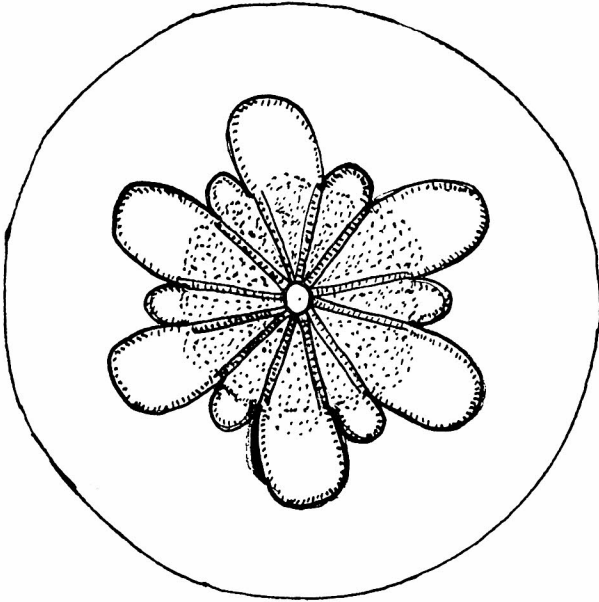
We do not believe this shade to have been made by any of the glass companies usually thought of as producing Carnival Glass. Rather we believe it to have been the product of some glass company especially engaged in making lighting fixtures. Yes, we do know that there are shades with "Northwood" or "NuArt" imprinted on the collar, but we also know that there are many, many Carnival Glass shades having no signature of any kind. A great many of these were made to be used on the gas-lighted fixtures of the early 1900s, just as were some of the so-called Art Glass shades. Such attractive Carnival Glass patterns as August Flowers, and the Thistle design, both shown in Book VI of this series, are found on no other shape than on shades.

Starlyte is unique in its field. The star-figures are graduated in size as shown, and stand well out from the stippled background. This shape must have been made in several sizes, for the measurements of the one sketched here do not agree with those given elsewhere. This particular one is 4" high, has a bell of 8", and a top opening of exactly 3". The color seen on this was a good rich marigold, and we have also seen it in the shade of Carnival known as Clambroth—this being the color of gingerale when held to the daylight. On all seen, the iridescence was even and most attractive.

SHAFERS' ANTIQUES

Peninsula, Ohio

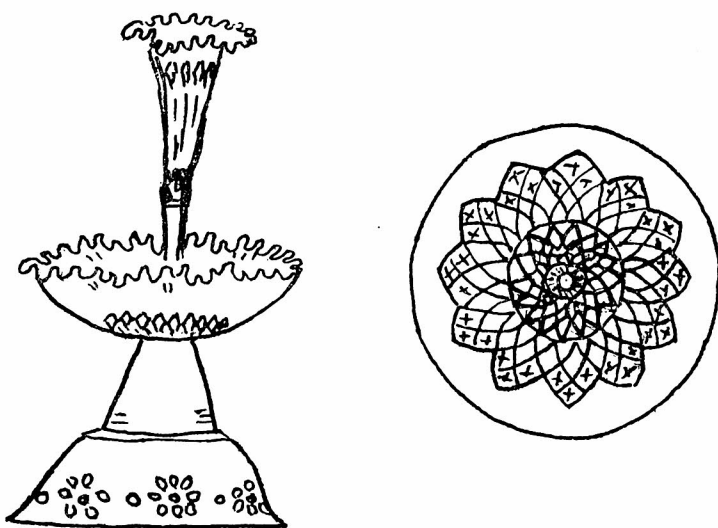
## STIPPLED PETALS



This rather simple pattern depends solely upon balance and workmanship for its appeal, rather than upon any great detail or theme. In concept, it resembles the Petal and Fan design used by Northwood occasionally as in interior pattern of bowls.

In the Northwood pattern, the alternating long petals are completely stippled, and the shorter ones in between are left smooth. Here the entire center is stippled, and the cutline of each is also followed by stippling. Again, this pattern has never been seen on other than the interior surface of bowls. The vast majority of these have been in Peach Carnival. The shape is usually a rather large one—9" diameter being almost standard. This rests on a wide dome foot, usually clear, and patterned with a LONG LEAF motif—for which see this book.

## SUNGOLD EPERGNE



The two sketches shown here give an over-all view of an epergne unique in Carnival Glass, as well as a full view of the interior of the bowl itself.

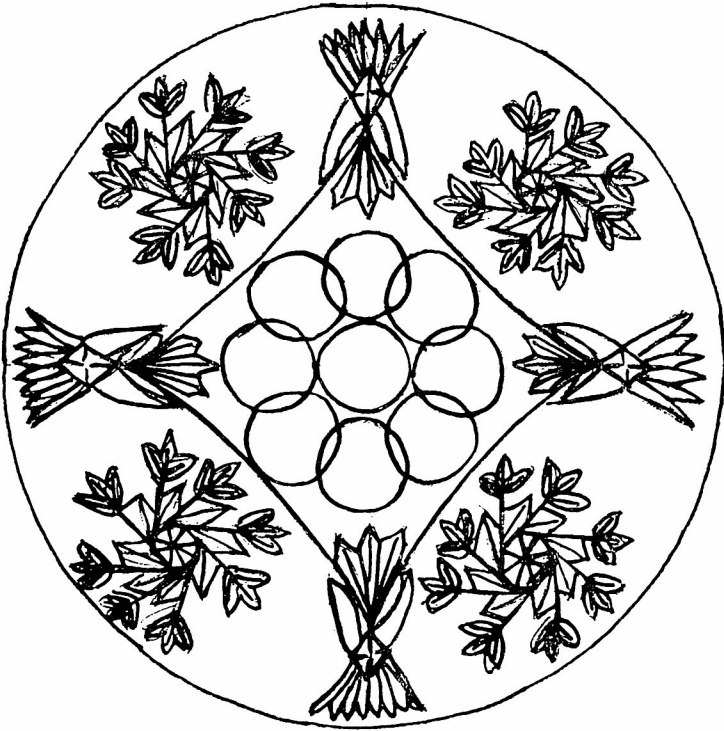
The entire piece is composed of a brass base, rather high and with a pierced design of flowers and dots running around the lower rim, a wide bowl of marigold Carnival Glass, a brass lily holder, and a glass lily which matches the bowl. The holder for the lily screws down through the center of the bowl.

The total height of the epergne is 12", and the bowl is 9¼" wide at the widest portion, this being ruffled as shown, as well as the top of the lily.

The pattern is not known on any other shape, and there is no trademark. The Carnival Glass itself gave the general appearance of some of the Millersburg glass we have seen in this same color, but as usual with most of their products, there was no way to assign its maker definitely.

MRS. THOMAS J. BLOOMINGER  
Wichita, Kansas

## WAR-DANCE



If you have ever been fortunate enough to visit our great South-West during the late Summer or early Fall when many of the American Indian tribes hold their annual festivals, you will perhaps have seen the men dancers in all of their finery, many with bells and feathers strapped to their ankles. These whirr and seem almost to have a life of their own, as the lean brown figures stomp in time to the drums.

In this unusual near-cut pattern, one can readily imagine the feather head-dresses in the four plume-like figures separating the panels, and the whirling stars with tiny plumes attached between these, are very like the decorations of the dance figures described above.

As usual with the other designs using cut-glass motifs, this is also an intaglio pattern, and while the edges were not sharp as they are on glass which has been cut rather than pressed, the whole effect is well-balanced and pleasant.

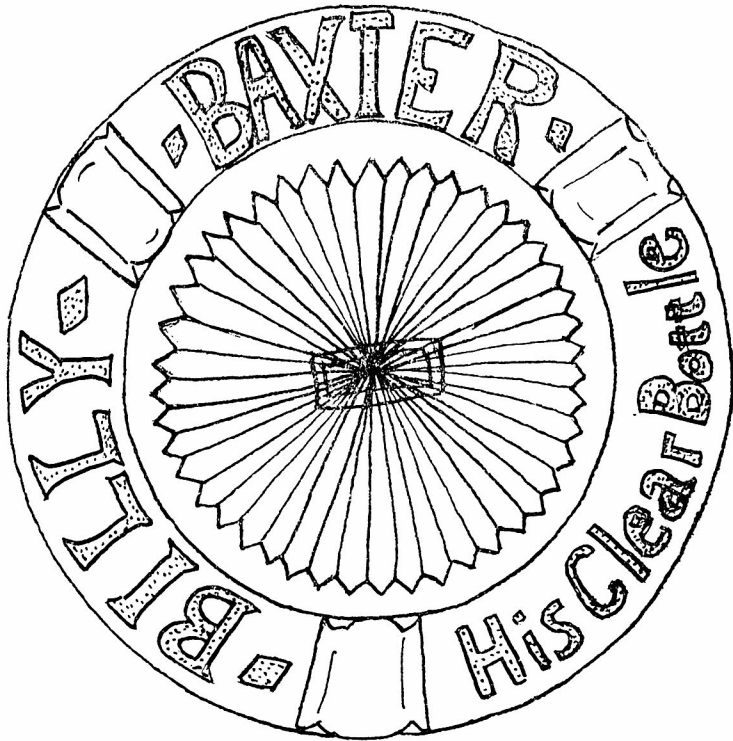
This pattern has been seen only as an exterior one, only on marigold, as is apt to be true of this type, and so far it has been seen only on a rather generous-sized open compote, with a smoothly scalloped edge. This measures  $4\frac{3}{4}$ " high,  $5\frac{3}{4}$ " across the bowl, and stands on a base  $3\frac{3}{8}$ " across. Sixteen large rays are deeply impressed into the base, and the stem is panelled.

## SECTION III

### LETTERED PIECES

1. Advertising Ash Tray
2. Advertising Vase
3. Coal Bucket Novelty
4. Heart Band Souvenir Mug
5. Imperial's Advertising Paperweight
6. Millersburg Court House—Lettered
7. Near Cut Souvenir Mug
8. Northwood Advertising Pieces
9. Small Thumbprint—Souvenir
10. Souvenir Bell

ADVERTISING ASH TRAY  
BILLY BAXTER



We have avoided bringing you such pieces of Carnival Glass as we felt belonged in the "late" category, unless we could definitely date them for you, or unless we had received a quantity of inquiries concerning them. So far, you have not found any number of ash trays with pictures of polo players, or Dutch figures on them in these books—nor have you found late dime store items with dogs and deer as finials—attractive though they may be to collectors.

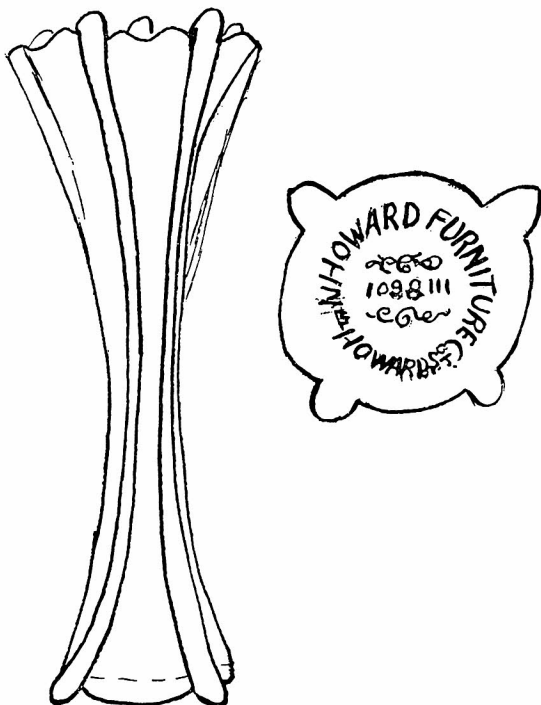
Only the unique lettering found on this piece we felt would make it of sufficient interest generally. Many collectors do enjoy the lettered pieces, and all of this lettering is molded into the glass, and stippled as shown. This obviously was intended as an advertising premium for a particular brand of drink—of what nature, we cannot say.

It is of marigold, with good iridescence, and the star figure cut into the underside of the center shows through, as indicated in the sketch. The diameter is 5¾".

SHAFFER'S ANTIQUES  
Peninsula, Ohio



## ADVERTISING VASE



Although this, too, is a Northwood product, it is so different in shape and pattern from those usually seen, that we felt the collector of such pieces would enjoy seeing it shown separately from the others.

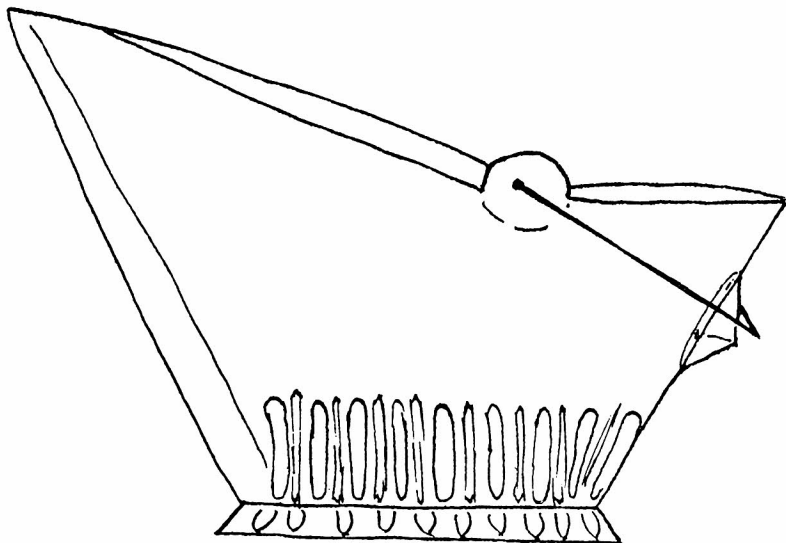
These Thin Rib vases were made in great quantity, apparently, for even today they are not difficult to find—without lettering, that is. Both Northwood and the Fenton company must have produced them in car-load lots, in every color known to Carnival Glass—both vivid and pastel.

The majority of the Northwood vases in this pattern are fairly tall, ranging in the 12" field. On these, there are usually four of the ribs extended down to give the appearance of little "feet", although the vase actually rests on the collar base as well. When they are N marked, this is found as a rule on the inside of the center base.

The advertising vase shown is on Emerald Green, and again is 12" high. It measures 4" across the feet on the base. The center base carries the lettering, and is slightly depressed. On both inside and outside of the column the iridescence is quite good.

HUGHE'S ANTIQUES  
Kokomo, Indiana

## COAL BUCKET NOVELTY



It is with some fear-and-trembling that we include this particular shape, for there are still those who will advertise and sell—especially by mail order, pieces of colored glass as Carnival Glass, though they do not have the iridescence fired on which is absolutely necessary to put them in this category of pressed glass. The beginning collector often has been sold such pieces, the seller being equally ignorant, or eager to make a sale.

The Coal Bucket shape as found here is not an uncommon one in small novelty glass pieces. Only in Carnival Glass is this a rarity. Such a shape as this can be found in almost every antique shop which carries any of the Victorian novelties at all—both in a smooth surface, and those using Daisy and Button as patterning, being relatively easy to find. A very similar one is shown in one of the "Old Standards" on Victorian Glass, and two different ones are listed in a Price Guide published in 1962 for such Victorian pieces.

We have seen only two of these in true Carnival Glass. One of these was on a light golden color with iridescence. This one did not have the patterning around the lower part of the bucket as shown here, but did have the small indentations on the base itself.

The piece from which this sketch was made was on green glass, and of course did have the iridescence. The pattern was as pictured—a sort of miniature version of the old egg-and-dart border design. In addition, and not shown in the sketch were the words, "Souvenir of Rochester, N. Y." written along the upper edge of one side—this wording being quite worn.

Both of the Buckets were of identical size. This is 4" in length, and 2¾" tall. Both had a metal bail which gave every sign of age. On the green piece, there were 20 rays impressed on the underside of the base.

Unless one has definite "proof-positive" of the age of any of the small novelty pieces in glass, we would strongly advise the Carnival Glass collector to proceed cautiously in regard to all of these. Several enthusiasts who qualify as "Advanced Collectors" have been sadly mistaken by an occasional small piece of newly-made iridescent glass. As we warned in our Price Guide to Carnival Glass, published in the Spring of 1966, there are in circulation a very limited number of such pieces as salt-and-pepper sets, toothpick holders, small covered boxes, etc. Do not be led by the quite natural desire to own a "Find", into paying a tremendous price for such a novelty without definite knowledge of its age.

This warning must apply to the Coal Bucket shown here. We firmly believe that both of the ones seen, and the one seen and described, were of old Carnival Glass. When so found, this is certainly a real addition to any collection of Rarities.

MR. & MRS. ED GAIDA

Victoria, Texas

MR. & MRS. HERB RIPLEY

Indianapolis, Indiana

## HEART BAND SOUVENIR MUG



This is the old familiar Heart Band pattern which lovers of Pattern Glass are accustomed to seeing in shops all over the country. However, there is one very big difference here. The color usually found is a clear-and-ruby combination without any iridescence. This, of course, takes it at once out of the Carnival Glass field.

On the mug shown here, the combination of colors is one of clear and fine deep marigold, with plenty of lustre and iridescence both inside and out. The lettering is etched on rather than molded into the glass. And how we hoped for a date. But, lacking this, we can only approximate the year of its sale.

The Heart Band pattern shown was pictured as early as 1897 in a glass catalogue from the McKee Glass Company. It was apparently quite popular, for it was still being used as late as 1912. At a period when many patterns disappeared from view after one, two, or three years, fifteen years of sale was a tribute indeed to its appeal.

The mug shown is of rather generous size, being three inches in diameter at the top, three-and-one-half inches high, and resting on a collar base of two and one-fourth inches diameter. This base is covered on the underside with a many-rayed figure. The handle is clear and molded with the rest of the piece.

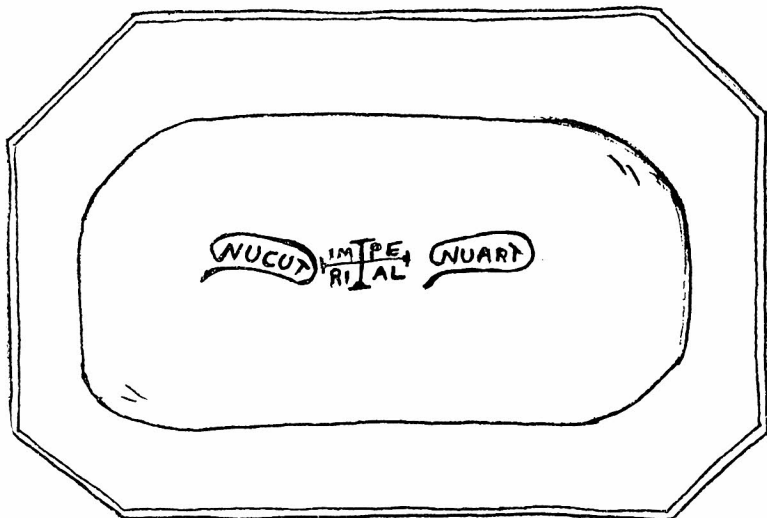
For the reader familiar with the previous books in this series, may we call your attention to the many differences between this and the miniature piece bearing a Heart pattern shown in Book V? On the

small piece, the only embellishment on the heart figures is a very simple tree—sort of slashing in the center of each, with a simple repetition of this between each heart. Here, we have a zippered frame, followed by a coarse diamond point. The lower third of each heart is filled with a fine-cut, and the upper portion carries what resembles a leaf pattern. There are six of these near-cut figures around the base of the mug.

There is no trademark, and since this pattern was made over a period of years, not always being decorated by the firm first manufacturing it apparently, there is no way to determine the maker.

We regard this as a very desirable rarity in its field.

### IMPERIAL'S ADVERTISING PAPERWEIGHT



Combining two popular features—advertising, and an unusual shape—as well as a definite scarcity which places it in the “Rarity” category—the piece shown here will no doubt be eagerly sought-after by any number of Carnival Glass collectors. In addition to its other features, this is an attractive small piece of glass.

Made on a base color of deep Purple, the iridescence which covers the top and sides is heavy, of deep dark hues, and has a finish typical of the Imperial Jewels pieces. Besides the presence of the three trademarks of this company shown in the sketch, the two long sides also carry advertising. On one side are the words “Imperial Glass Company Bellaire, Ohio USA”; on the opposite side is impressed the slogan “Imperial Art Glass”. Let the collector be quite sure that simply because this phrase is impressed on the glass, it does not make the paperweight Art Glass. No one thinks that an advertising plate reading “Furniture Company”—has become a store in itself—neither does this slogan make this anything other than a very good piece of Carnival Glass.

However, the presence of the trademarks is quite interesting, for it places all of them beyond question as coming from this company. We could only wish for a date impressed into the glass, as well. Often the records of glass companies are sketchy and incomplete, and the memories of elderly people who worked in glass houses in their youth are no more infallible than those who farmed, or sold shoes, or anything else. Most older people are inclined to see the days-gone-by in a rosy glow.

The sketch shows the paperweight full-face, so to speak. The center oval is depressed, and obviously would have been an ideal spot for pins or paper clips. The dimensions are length,  $5\frac{3}{8}$ " ; width,  $3\frac{1}{8}$ ". It rests on a glass rim  $\frac{5}{16}$ " wide, the center base then being slightly depressed. On this under base appears two short parallel lines, which must be slightly confusing to those who have thought this tool mark was a trademark from some of several other companies. They can, in reality, be found on scattered pieces from any company.

Imperial Art Glass was being advertised as "Free Hand Ware", which one presumes meant blown by hand, rather than pressed from a mold, in 1924. The pressed iridescent glass from this company, which we all know now as Carnival Glass, was advertised as early as 1910, and carried many patterns with which we are familiar.

MRS. JOHN S. MURPHY

Lynbrook, L. I., New York

## MILLERSBURG COURT HOUSE—LETTERED



Once again we are repeating a previously sketched pattern in order to show, rather than explain, the difference between this version and its "twin".

It needs no detailed explanation to point out that this and the Court House piece as shown in Book III are nearly identical. Both of them show the court house in Millersburg, Ohio, and both have the words "Millersburg Souvenir" in a wide arc at the top of the pattern as shown—the point of the building dividing the wording. The obvious difference is that on this version the wording has been added just below the building.

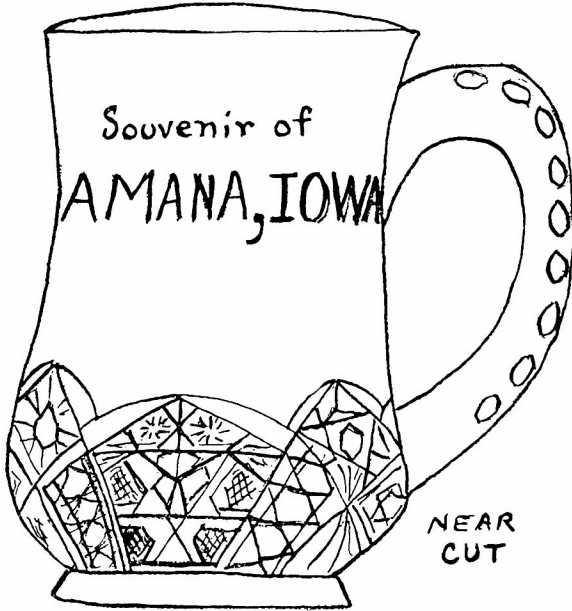
We have attempted to make this sketch more detailed than that given of the other bowl, and where it appears to be not so, the reason is that on this version, the mold shows either considerable wear, or else it was not so sharply depicted in the first place. We are inclined to believe that the latter was the case, and that the mold work was not so fine on this one.

The collector who is fortunate enough to have each of these bowls, will enjoy a first-hand comparison of them. He will find that the shape

is slightly different, but the size is the same. The exterior pattern on each is Wide Panel, with both interior and exterior lustred.

None of these bowls has been seen on any other color than amethyst. On all of them there is a star of 28 rays raised rather than impressed on the collar base. All of them carry typical "Millersburg Lustre". While this is not an easy pattern for the beginning collector to add, there seem to be more of this version with the lettering at the lower edge, than there are of the plainer design.

### NEAR CUT SOUVENIR MUG



Both because this is a near-cut pattern easily adaptable to any number of shapes, in any number of sizes, and because of the now-familiar trademark, we feel this is a piece from a regular line and not just a once-used pattern.

Practically all of these imitation cut glass patterns were made in a tremendous variety of pieces, often as many as 75 different shapes being offered. These might include such pieces as a condensed milk jar, a syrup jug, finger bowl and plate, several sizes of pitchers with several sizes of glasses to match, rose jars, rose bowls, vases, punch sets, custard cups, and crushed fruit jars meant to be used in soda fountains—all of these besides the usual table pieces, nappys, berry sets, etc.

Imagine what a field there is for the collector of one of these patterns in clear Pressed Glass to wander around in. And many of these



patterns were made over a period of 15-20 years, some still in production only fifty years ago. In contrast to these, we find only the Northwood Grape pattern in Carnival having been made in any wide variety of shapes—approximately 46 in all. And the vast majority of Carnival Glass patterns are known on only one or two shapes, at the most.

Even the few patterns known in Carnival which are definite carry-overs from the Pressed Glass days are usually found in quite a limited variety of shapes. And so we imagine it to be with this charming mug, for this is the only piece of this pattern we have seen in Carnival.

The trademark places it as a product of the Cambridge Glass Company, either before or after its days as a member of the National Glass Company.

This is a marigold mug—the lettering being written on rather than impressed. The coloring and iridescence are much deeper than we usually find on such pieces. The center base carries a 14-point star on the outside, while the trademark is impressed in the glass on the inside. The indentations along the handle are like small thumbprints, rather than the diamond-shapes so frequently found on handles of near-cut pieces.

MR. & MRS. BOB THORUP  
Smith Center, Kansas

NORTHWOOD ADVERTISING PIECES



Although the two pieces shown here are obviously from different molds or they would carry identical wording, they are also obviously both adapted from the Garden 'Mums pattern shown in Book II of this series.

For the collector who is especially interested in this type of Carnival Glass, many more of these were included in Books IV, V, and VI. As a general rule, such advertising pieces of Carnival Glass, be they bowls, plates, vases, tumblers, or hat-shapes, are attractive. No merchant wanted to spend money to give away premiums advertising his establishment if the customer thought the piece was ugly. Northwood and the Fenton company seem to have both done quite well with this profitable sideline, for patterns known to have come from both companies keep appearing with the advertising of various concerns on them. Very seldom can we find a date, however—probably



because the customer rightly reasoned that if he did not use them all one year—he could still give them away the next.

The clothing store was located in Portland, Oregon. Like the other piece shown, this plate was on amethyst base glass, with good iridescence both top side and underneath. A simple Wide Panel pattern was used on the opposite side of both. On the first, the flowers are reversed. This measures 6" across, and rests on a 2½" collar base.

The Utah piece is a Hand-Grip plate, 6¼" wide, and carries the N trademark on the underside of the base. It also has fine iridescence both on the patterned side and on the 12 small panels underneath.

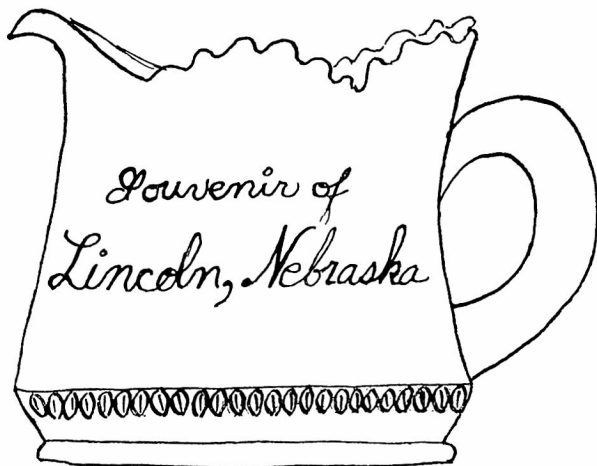
MRS. CHAS. WILRETT

De Kalb, Illinois

NYMAN JOHNSON

Logan, Utah

## SMALL THUMBPRINT—SOUVENIR



Such small souvenir pieces as the creamer shown here were quite popular about 1910 in many of the smaller towns commemorating various events. Such patterns as Heart Band, famous among Pattern Glass collectors, were widely used in this way on small pieces. The vast majority of such patterns were given a ruby flashing rather than the marigold we find on Carnival Glass pieces. This fact puts the iridescent souvenir glass in the rare category no matter what shape, pattern, or lettering found.

The only pattern found on this little creamer is the band at the lower portion of side-by-side sharply sunken little elipses. As the sketch indicates, these are just below the main body of the creamer, and the sides are then perfectly plain except for the lettering written on rather than pressed in. Very probably this same creamer exists with various town names, but this is the only one we have seen.

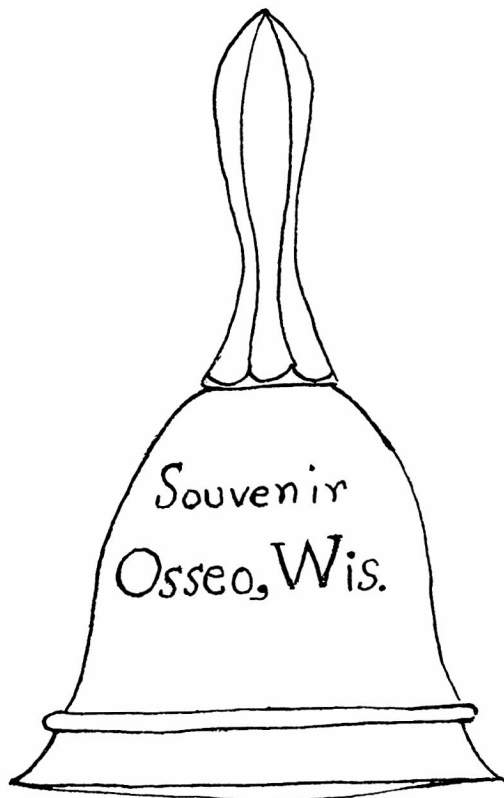
A close examination of this creamer shows one unusual feature—unknown to us in other Carnival Glass creamers of any size. Running up-around-and-over the portion of the body where the handle protrudes is what appears to be a mold line. The handle itself has been left clear, and there is quite a distinct mold line all the length of the handle, as is usual when this was molded in rather than having been applied. The reason for this wide oval then, completely escapes us.

It is possible that this was originally a breakfast or individual creamer. These were also sometimes called "Hotel" creamers, having been made in quantities for commercial use. The only pattern in Pressed Glass having only this same little band of pattern seems to be one carrying a number only. This appears in an advertisement of the Fostoria Glass Co., of Moundsville, W. Va. and is dated 1891. However, both the shape of the creamer and the placement of the

thumbprints is different, and we do not feel one can assume they are from the same line.

In color, this is marigold, with a clear handle and base. It measures 2½" high. The base is 2" in diameter, and carries 24 small rays impressed on the center underside. The creamer rests on a relatively wide collar base. The measurement across lip and handle is 3¾". There were several glass companies which, having made pieces in clear glass, sent them to other companies to be flashed, or colored. We have no means of identifying the maker of this one.

### SOUVENIR BELL



We have a theory that people who collect antiques, like them not only for their beauty—goodness knows, some of the primitives people collect with such eagerness, are not works of art—but because they hold out a hand from people who have lived before. When the future looks a trifle shaky, as it does to most of us in this mid-20th century, it provides a small bit of security to shake hands with the past, and the people who lived through times that to them must have seemed a little perilous, too.

The fact that pieces with names—of people and places, and dates and events, are so collected, adds a little more to this theory, we feel. Probably not too many of us have ever been to Ossee, Wisconsin—or even heard of it, for that matter. But from the lettering on this Carnival Glass bell, we can conjure up an image of a county fair, or a celebration of an anniversary, or a convention held years ago. To the people attending, it was important enough for them to want to remember a pleasant time, and so here is a definite reminder—a small hand bell to keep on a what-not shelf or on the parlor table.

The handle is clear glass, with six panels running down to the bell and ending in small curved arcs. The bell itself has only a raised narrow band for pattern, and is marigold flashed on. The lettering is written on, rather than pressed in. Inside there is a metal loop inserted into the solid handle while the glass was hot, apparently for it is quite solidly fixed. Only 6¼" high, this measures 3¼" across the opening. Like the other bells shown in this series on Carnival Glass, there is no indication of the maker.

THE BURTONS

Carlsbad, New Mexico

## SECTION IV

### PITCHERS AND TUMBLERS

1. Banded Knife and Fork
2. Beaded Acanthus
3. Checkerboard
4. Cut Cosmos
5. Dahlia
6. Engraved Grape
7. Feather Scroll
8. Fentonia Fruit
9. Floral and Grape Variant
10. Flute Tumblers
11. "49'er"
12. Frosted Ribbon, Carnival
13. Inverted Coin Dot
14. Laurel Band
15. Morning Glory
16. Northwood Cherry
17. Orange Tree Orchard
18. Pastel Panels
19. Perfection
20. Quill
21. Sword and Circle
22. Wine and Roses

## PITCHERS AND TUMBLERS

Because of the wide interest among collectors in both water sets, complete, and for specialized collections of tumblers only, we have departed from our usual book format to bring you this section.

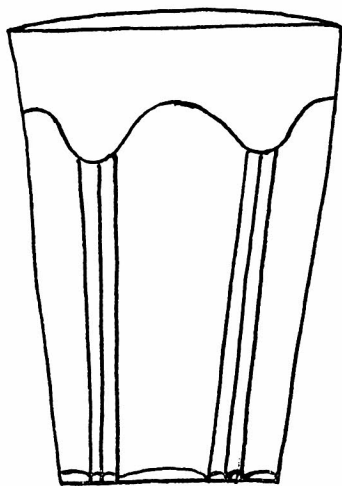
Some of the patterns shown here have not before been listed in any of the books in our series. A few of those shown do carry previously-listed patterns but are again given for one of two reasons: either the pattern has previously not been known to exist on these shapes; or, having been shown previously on quite a different form, the pattern looks so different when adapted to tumbler or pitcher shape that we felt it would be useful to both dealer and collector to see it so shown.

Once again, we have not brought you any tumblers of the "painted" variety. These appear with fair regularity, and are neither of unusual age nor rarity. Although we have certainly had ample opportunity to see and sketch many of these, we continue to believe that so long as there are such patterns as we show here, pressed into the glass, these will be of more wide-spread interest than the smooth-surfaced variety having fruit, flowers, or what-have-you enamelled on them.

Of interest to collectors who are especially interested in water sets may be the information that the existence of a pitcher and matching tumbler does not necessarily mean that a complete water set was ever made in any one pattern. At the same time that Carnival Glass was being made, there was also in vogue a 5-piece glass set called a "Guest Room Table Set". As both pictured and described in dated catalogues, this consisted of the following pieces: a rectangular divided tray; a quart-sized tankard pitcher; a rather large tumbler; a 6¼" tall candlestick; and a covered match box. All of these pieces were of glass, all of matching pattern. Because of the general shape and design, we believe these to have been of American-make. What a find it would be to discover this set in Carnival Glass.



## BANDED KNIFE AND FORK



One of the writers on Pattern Glass only, lists this pattern under the name given, and gives its approximate date in clear glass as the late 1880s. We feel this is a little early, but if this is correct, it surely is one of the older carried-over patterns found in Carnival Glass.

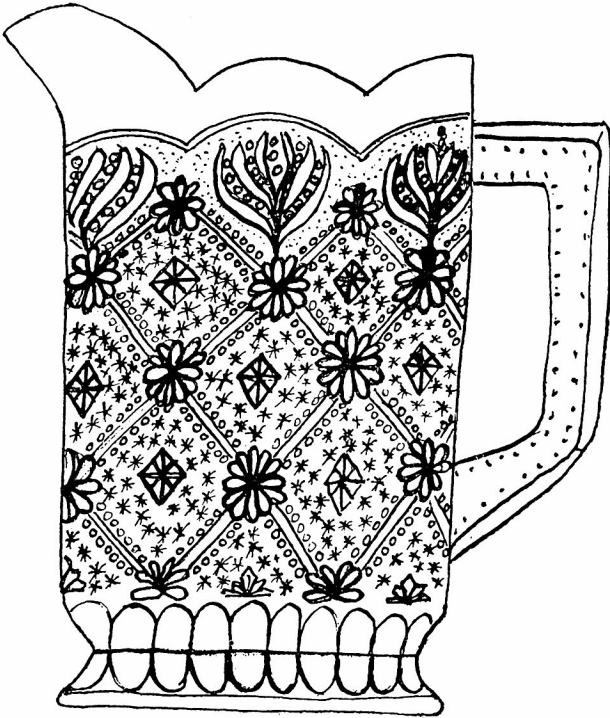
In case you wonder the "why" of the name—the wide panel is supposed to represent the blade of a table knife, while the narrow ridges imitate the tines of the fork. And probably this is no more far-fetched than many of the so-called descriptive names being used today. The critical reader might remember that there were a tremendous number of Pressed Glass patterns—over 2,500 classified so far—and many, many of them were either never pictured in catalogues, or carried only a number for the convenience of maker and buyer. If two companies were using the same number for quite different patterns, such a system would certainly be confusing for today's student of glass.

A quite similar situation exists today in the area of Carnival Glass. We do not believe that anyone can say with certainty how many different patterns were made in Carnival Glass, but only a small percentage of these were illustrated clearly enough for them to be recognizable at all, and even fewer were named. This is further testimony to the tremendous popularity of this kind of glass in its hey-day, for it just was not necessary for the glass companies to spend money to advertise a product that was so much in demand.

Whatever its exact age may have been, the pattern above was made in several variations in clear glass. However, this glass is the only piece we have ever seen in Carnival. Of marigold color, it is  $2\frac{1}{2}$ " tall,  $1\frac{3}{4}$ " diameter at the top, and  $1\frac{1}{8}$ " across the base. The pattern is on the out side, only, of course.

ED GAIDA  
Victoria, Texas

## BEADED ACANTHUS



Although the Carnival Glass version of this most attractive pattern seems to have been made from a slightly different mold, the variations are so slight, that it would take an expert to insist upon a different name for this design.

Like the Poinsetta milk pitcher shown in Book II of this series, this pattern appears in the first printed trade catalogue of the Imperial Glass Company in the year 1904. Like others of its kind, it carried simply a number rather than a name. In this case, the Number "78", and only the milk pitcher is shown in the one this author has seen. This was not, of course, Carnival Glass, but clear pressed glass.

The main difference between the Pressed and Carnival pitchers is that on the former, there appears a band of large beads which runs straight around the body of the pitcher, at the top of the over-all pattern. On the Carnival Glass version, this has been replaced by the familiar double-line scallop, also found on the well-known Imperial Grape pattern. The Carnival pitcher has also a pattern of side-by-side concave thumbprints on the lower body, running down onto the base. This is missing on the earlier version.

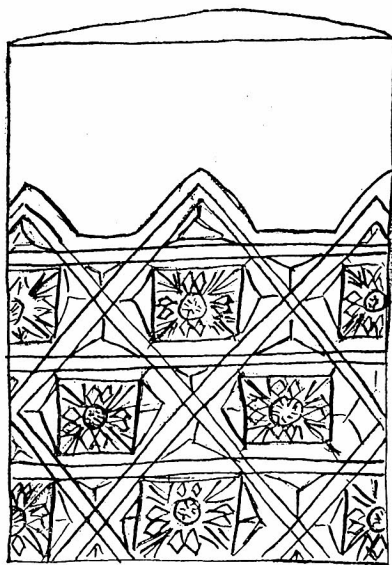
Seen only on marigold, and only on this one shape and size, the pattern held the iridescence quite well, and gave a dainty, lacy appear-

ance that was most attractive. As in the case of so many patterns that appear only once or twice, we can only wish that this one had been used on table sets or complete water sets.

This pitcher measures  $6\frac{3}{4}$ " high to the top of the lip;  $6\frac{1}{2}$ " across the top and handle; and rests on a collar base  $3\frac{5}{8}$ " across. On the under side of the base there is impressed 24 rays. All of the rest of the pattern, including the beading on the handle, and the rather unusual stippling, which appears as tiny stars or flowers, is raised. Although the Pressed version is described as being a "large pint", this one holds 21 ounces.

WM. PROTZMAN  
Maryville, Missouri

### CARNIVAL CHECKERBOARD



This is a simple, yet distinctive, pattern—one which many readers will recognize as being produced in the last few years in an opaque white glass. Considered most collectible in clear Pattern Glass, it is comparatively easy to find in this type. It is not an "early" pattern, having been made in clear glass as late as 1914, when many pieces of this are found pictured in wholesale catalogues.

However, to find an example of Checkerboard in Carnival Glass is quite a different story. We have seen only two shapes—the tumbler as shown above, and a stemmed goblet. Both of these were on amethyst base glass, and with fine iridescence.

Although there would seem to be no problem in recognizing the

pattern, as a matter of fact, there existed in clear glass, another so strikingly similar that only a comparison of the goblet with that shown in an old undated ad from the Cambridge Glass Co. convinced us that the Carnival pieces seen were very probably products of the Westmorland Co. rather than having come from Cambridge. For, in spite of the fact that the Cambridge Glass Co. is supposed never to have made Carnival Glass, there are certain patterns such as Inverted Strawberry, which we feel sure had their beginning in this factory.

Two Carnival Glass patterns can be attributed with almost-certainty to the Westmorland company—Strutting Peacock, known to this writer only in the covered sugar and creamer—all other listings to the contrary, and Shell and Jewel, sometimes known as "Victor". This later pattern was made originally in clear glass about 1893, and continued in production for many years. Besides the water set, this pattern is known in clear glass in such shapes as trays, banana bowls, etc. In Carnival, it too, is best known in the covered creamer and sugar.

The Checkerboard tumbler shown here is decidedly shorter than is customarily found— $3\frac{3}{4}$ " being the height. The top diameter is  $2\frac{5}{8}$ ", and it slopes to a base of  $2\frac{1}{4}$ ". Although there are four mold lines, these are visible only in the patterned lower portion of the glass. A very fancy star figure is impressed on the underside of the base.

Not shown here, but seen and sketched is a matching goblet—this thanks to Mrs. J. E. Collier of Memphis, Tenn. The goblet has a rounded bowl, and stands  $5\frac{3}{4}$ " high on a panelled stem. The foot is  $2\frac{3}{4}$ " in diameter, and it, too, has a very fancy near-cut star on the underside.

BRYAN GENTRY

Hobert, Oklahoma

## CUT COSMOS



Shown on the tumbler sketched here is a previously unlisted pattern in Carnival on any shape or color. Like the Tiger Lily pattern shown in the first book of this series, this is also an intaglio pattern—that is, the design is sunk into the surface of the glass rather than being raised as are such patterns as Oriental Poppy or Butterfly and Berry. This type of flower pattern is not nearly so common as the raised variety, but whether this was due to an increased expense in the production, or to an over-whelming public preference for the other type, we have no means of knowing. Certainly these deeply cut designs have great appeal.

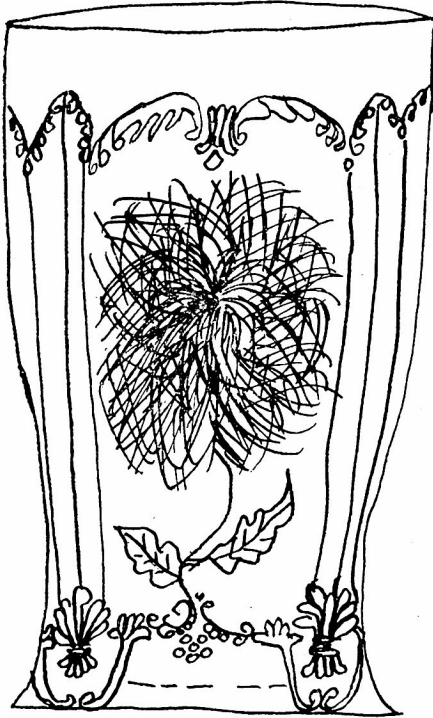
On the tumbler shown, there are two of the flower sprays which wind completely around the glass, with six of the wide arched panels forming the background. The pattern is deeply cut in, and the iridescence is good both inside and out. The base color was rich old marigold.

This tumbler varies slightly in size from many in Carnival Glass, being  $4 \frac{1}{16}$ " high, with a top diameter just under 3", and a base of  $2 \frac{3}{8}$ ". A figure of 25 rays is impressed on the under side of the base. We have not seen the matching pitcher to this set, and should be happy to hear from any one having this piece.

BILL CARROLL

Los Angeles, California

## DAHLIA



This is another of the excellent heavily-raised flower patterns we have learned to assign to the Northwood company. Although known to exist on a water set at the time the original sketch of this pattern was shown in Book III of this series, such tumblers as that shown here are far from common, and for many who have never seen one, we felt that this design was of sufficient importance to warrant its inclusion here.

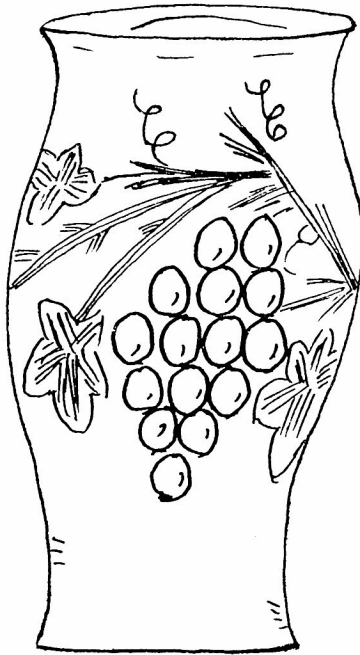
As on the berry set, the flower head is very heavily raised, and there is a great deal of detail used. There are four of the large blossoms around the glass, and the small spatulate feet are very like those found on the handled pieces of Northwood's Fan (Book V). Even the center motif above the flower-head is quite similar to that on the upper edge of the Fan piece.

This again is a tumbler of standard size in Carnival Glass-being 4" high, with a top diameter of 3", and a base of  $2\frac{3}{8}$ ". The underside of the base is covered with 32 sunken radiating rays.

Seen on both marigold and frosty White, the flower on the pastel had been painted a dark blue-but whether done at the factory or later by the purchaser, one cannot tell.

MRS. CLARENCE NELSON  
Grand Forks, N. Dakota

## ENGRAVED GRAPE



As most of the readers of this particular series of books dealing with the patterns of old Carnival Glass know, the emphasis has always been in all of these, on patterns as created by design formed into the surface of the old moulds into which molten glass was forced by a plunger, and this being then removed, the pattern appeared in the surface of the shape made-either intaglio or raised. We have occasionally wandered afield into articles of Carnival Glass which appeared to be of particular interest for their shape rather than for the pattern.

Very, very seldom have we shown a piece of Carnival Glass in which neither the shape nor the surface was of only passing interest. In this Etched Grape tumbler, we have such a piece. However, the feature here which commands our interest is that the fruit pattern-grapes, vine, tendrils, and leaves has been cut into the surface-thus giving it the appearance of a true pressed pattern. The base glass-that is, the glass which was originally forced into the mold, was clear, or "crystal" as we often find it labelled in the old ads of the early 1900's. Then it was etched as shown above, and finally a thin coating, or "flashing" of marigold iridescence was applied and fired on.

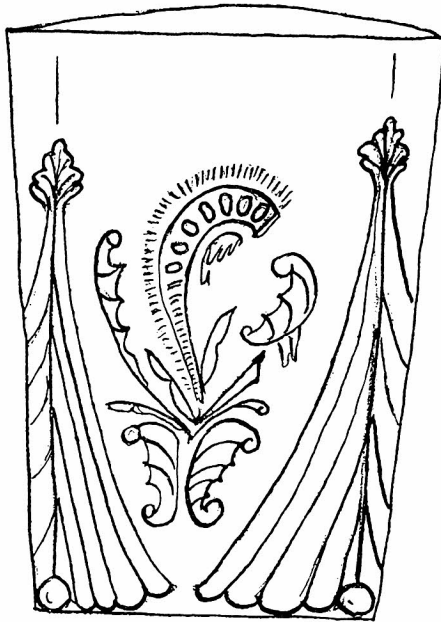
The glass itself is thin-almost fragile, and surely again we are seeing a treasured piece-one not put to the rough-and-tumble of everyday family usage. Between lye soap and a cast iron sink the chances

of survival would certainly have been at a minimum, if encountered three times a day.

This tumbler measures 5¼" tall-putting it into the lemonade variety, with a top diameter of 3 1/16th", and a 2¼" base. There is only one bunch of grapes as shown, and the spray-effect of vine and leaves almost completely encircles the glass. This type of etched or "engraved" decoration was exceedingly popular during the 1890's, and a very similar pattern appears in a glass ad for the years 1894-95. It is shown on a lemonade set, complete with matching tall tankard pitcher, all standing on a hammered brass tray. If any of our readers has or has seen the pitcher which matches this glass, we should be happy to hear from him.

ED GAIDA  
Victoria, Texas

### FEATHER SCROLL



Shown here is a Northwood pattern, previously known in Carnival only as the exterior pattern on large footed bowls. These bowls have had as their interior pattern either Grape Arbor (Book II), or Butterfly and Tulip (Book III). The careful reader will do well to compare the design as it is shown above with the bowl version shown in Book III, for here there is much more detail, and a sort of refinement of pattern not attempted on the larger pieces.



Besides the graceful scroll-type center motif, may we call your attention to the raised fan figures separating the four scrolls around the surface of the tumbler. These are either missing entirely on the bowls, or else are found along and up the front of the feet so that they are not easily recognizable. While they are by no means identical, these are highly reminiscent of the same type used on the Wreathed Cherry pattern, also found on water sets.

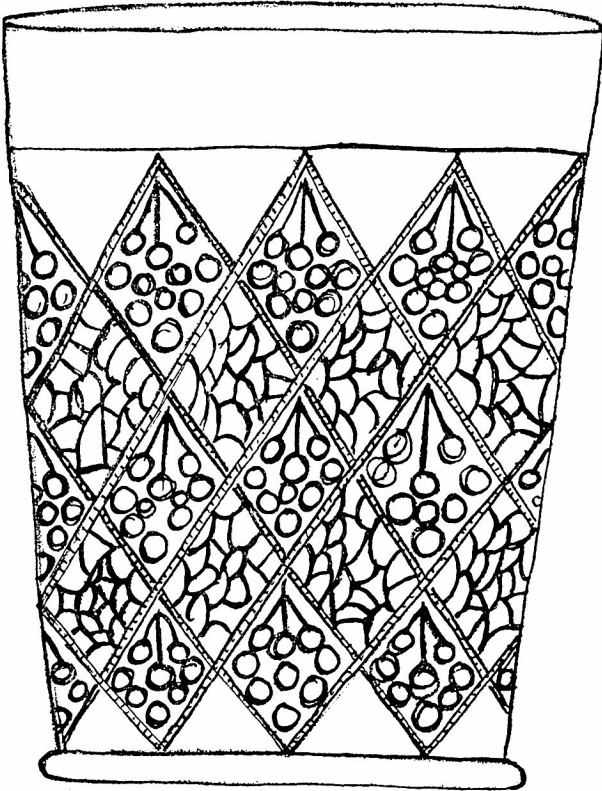
Feather Scroll is a pattern used by Northwood on his now so-very-collectible Pink Slag, and while not an ornate design, is quite distinctive and easily recognizable.

The tumbler shown is on deep marigold. Of almost standard size, it is 40" tall, with a top diameter of 3", and a base measurement of 2¼". The center of the base is slightly depressed, and carries no pattern on the underside.

BYRON GENTRY

Hobart, Oklahoma

## FENTONIA FRUIT



Even a quick comparison of the Fentonia pattern shown in Book III with this fruit design will show that they had a common origin. Identical in size with the Fentonia tumbler, both are 4" high, with a top opening of 3" and a base diameter of  $2\frac{3}{8}$ ".

Both patterns are the diamond device formed by a tiny cable stitch. On both, these diamonds are alternately filled with the overlapping scales so often used by Fenton designers to fill space. The only distinguishing feature here, and it is certainly an important one from the standpoint of the Pattern collector, is that on this tumbler, the diamonds alternating are used to carry a pattern of fruit clusters, while on Fentonia, a spider-web is found.

One rather interesting feature here is that the mold lines are so arranged that the three of them found, create the stems of the clusters as they appear. There are nine of the diamond points around the top of the glass, and no pattern on the base. This pattern has been seen only on marigold, and reported on no other color or shape other than the tumbler shown.

After the publication of Book III, the Fentonia pattern was reported and seen on Cobalt Blue in both berry sets and table pieces. We have had Fentonia Fruit reported and sketched on marigold in a small footed berry bowl. The feet are identical with the "ball & claw" type used on Butterfly and Berry.

### FLORAL AND GRAPE VARIANT



When any given pattern has been used on a wide variety of shapes, often portions of the design were omitted or altered to adapt to the space available. However, Floral and Grape, while not at all a "rare" pattern, was in fact a Specialty design, its use being confined to water sets only. And apparently no company other than the Fenton firm ever made this pattern.

So when we find basically the same combination of fruit and blossoms on the same shapes altered as these have been, there is no question as to its maker, nor do we have any choice as to name, it seems.

As a sketch of the tumbler was given in Book II, we have chosen here to present the most attractive pitcher. This pattern was originally advertised in "Golden Iridescent" only, but occasional sets in both Blue and Amethyst—not of the Fiery variety, appear. The pitcher is rather thin, and that feature combined with the large size, the ruffled

top, and the applied handle, accounts for the short supply of these. Often we hear from collectors who have managed to accumulate a set of the tumblers and have hunted in vain for the pitcher. One must always remember that the ratio of these was 1-6 originally, and at the present time we are inclined to think that it is much higher than that.

On this pitcher, the entire pattern is as shown, only the diagonal ribbed bands are continued all the way around. There are three mold lines visible. One of these is  $1\frac{3}{4}$ " left of the base of the handle facing one; a second is immediately to the left of the upper flower; a third is  $2\frac{3}{4}$ " to the right of the upper portion of the handle. The pitcher is  $9\frac{1}{2}$ " tall, and the base diameter is 4".

The variant tumblers are  $\frac{1}{8}$ " taller than on the original pattern—these being exactly 4" in height, with a top diameter slightly smaller on these.

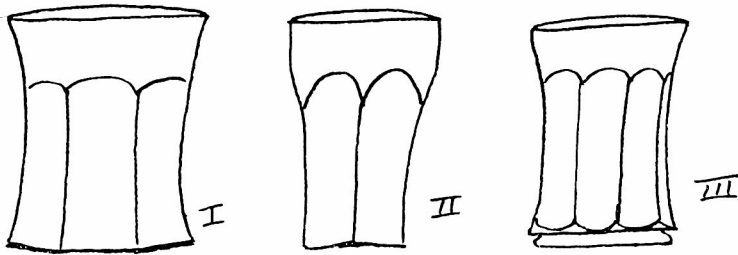
This Variant has been seen on all the colors produced in the original sets, so we can only conclude that the original molds wore out before the popularity of the pattern did, and another mold was created—almost, but not quite, identical to the first.

The collector of water sets should find it an interesting search to acquire a complete 7 piece set of each of these.

ED GAIDA

Victoria, Texas

### FLUTE TUMBLERS



By making the individual drawings smaller, we have been able to show you in one sketch three of the most often found tumblers in this simple pattern. All of these very probably were also produced earlier in clear Pressed Glass. Such patterns had a tremendous vogue early in the 1850's and 60's—these of course being made of Flint glass, and related to Carnival Glass only in the simplicity of design. Following these came the great flood of what many now think of as Pattern Glass designs featuring birds, flowers, and geometric forms almost without end—but generally not intricate in conception, and with at least a por-

tion of each piece left unadorned. Later still came the myriad designs made to imitate cut glass, these combining hobstars, finepoint, etc. almost endlessly, and the general idea seemed to be to leave no corner unpatterned. Swinging completely away from these, the public taste went again to the simple lines of pattern. By this time the quality of the glass itself had improved, and often these clear, clean lines show a brilliance not found in earlier pieces.

Webster's **New World Dictionary** in the College Edition defines "flute" as, "an ornamental groove", and suggests that the term is so used because these grooves imitate the shape of the musical instrument from which the name is taken. In glass terminology, the word usually means these wide, curved-top panels. The classified patterns featuring such a motif are many indeed. However, in *Carnival Glass* we have found only two such patterns-both of them known to be Northwood products. The first, and perhaps the better known of the two is *Lustre Flute*, sketched and described in Book I of this series. The distinguishing feature of this pattern is of course the diamond-point band at the top of the flutes. The second is *Northwood Flute*, shown and written up in Book II. It is this second pattern which interests us as far as the tumblers shown here are concerned, for although we have not seen this tumbler with an N-marking, it is found with the same empty circle used on *Grape* and *Gothic Arches* and occasionally found on other patterns known to be Northwood.

Reading from left to right of the tumblers shown above, we have first the Northwood version. This piece is exactly 4" tall, has six of the flute panels around the surface, and rests flat on the resulting hexagonal base. The top diameter is  $3\frac{1}{4}$ "; the base diameter,  $2\frac{3}{4}$ ". Impressed on the outer base is a Northwood-type star figure of many rays. Like all of the glasses shown here, this has excellent iridescence both inside and out.

The second tumbler shown, in the center, is of slightly different shape, the top band being almost bulbous, in contrast to the other two. Neither in quality of glass, workmanship, nor iridescence is it of quite so good a quality. This glass is  $4\frac{3}{8}$ " high, with a top diameter of  $2\frac{3}{4}$ ", and a base width of  $2\frac{1}{4}$ ". Again, this tumbler rests flat on an hexagonal base, which appears to have been ground to make it level. The outer base is unpatterned, and has a smooth depressed circle of  $1\frac{3}{8}$ " diameter. There is no indication as to the maker of this piece, but one of the companies having gone into the glass combines of 1891 (see Book V for a discussion of this) seems very likely to have been the place of origin.

The third glass has the distinctive feature of resting not on an hexagonal base, but on a collar base into which 16 petal-type rays are impressed. Note that on this one tumbler only, the flutes have a definite end as well as a beginning, each being rounded at the base as well as at the top. This tumbler is 4" high, with a top diameter of 3", and a base of  $2\frac{3}{8}$ ". While there is no trademark on this, the quality

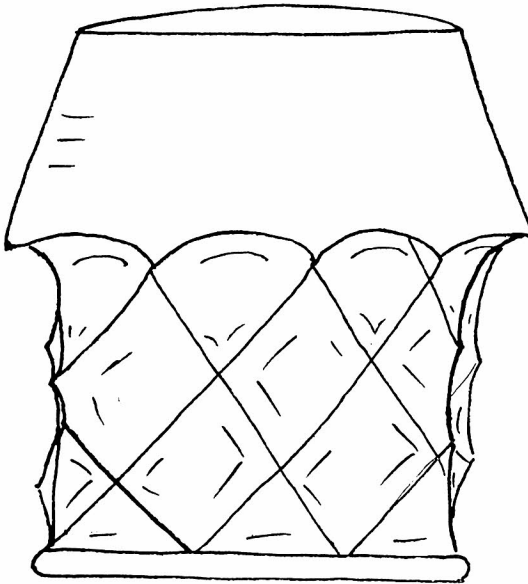
of glass and iridescence are very much like those we have learned through experience to associate with the Millersburg Carnival Glass, and until proved otherwise, we so assign this tumbler.

In searching for "Flute" patterns, the collector will do well to remember that many of the glass companies used the term "Colonial", or some variant spelling of this term, in naming many of these simple patterns. The Heisey company, never noted for its Carnival Glass primarily, made a pattern quite like all of those shown above, with the addition of a fine ribbing on the bases of the shapes. This appeared in 1897 ads, and was called simply "No. 300", or "Colonial", having first been named "Peerless". There were several other companies using this name for various patterns, and this may have been the reason for the change. However, all of the Heisey glass after 1902 supposedly carries the H-in-a-diamond trade mark, and this was found on none of these tumblers.

All of the tumblers shown were on Purple base glass, and all were iridescent both inside and out. We suggest that if the collector is trying to fill a set of any one of these, he refer to book, page, and Roman numeral of the sketch in correspondence.

ED GAIDA  
Victoria, Texas

"49'ER"



The tumbler shown above is of heavy glass, slightly shorter than the average water tumbler, being less than four inches high, but with the usual 3" top opening, and a substantial base  $2\frac{1}{4}$ " in diameter.

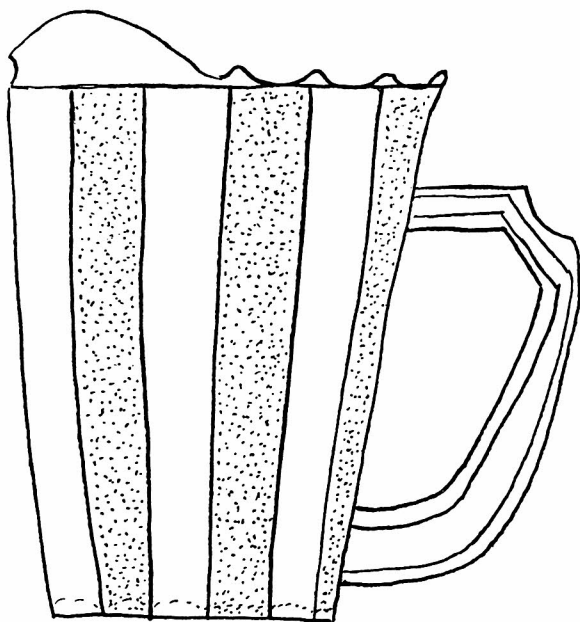
Beside the wide sloping upper brim, which seems to over-hang the rest of the body of the glass, the pattern consists mainly of large diamonds. Those on the upper row are curved at the top, while the bottom ones are half-diamonds in shape.

On the underside of the base, inside the collar rim there is a deep-cut star. The whole base looks as though it had been ground off to make it level. The only color seen in this was a very deep marigold, and both the color and signs of wear evident gave every appearance of having been in use for some number of years.

There is no marking on the glass, and no characteristic which would mark its maker was apparent.

ARNOLD PREHEIM  
Garden Grove, California

### FROSTED RIBBON CARNIVAL



Research through the numerous "ribbon" patterns in earlier clear Pressed Glass fails to reveal any exact counterpart to this Carnival Glass pattern. Such designs as Grated Ribbon, Frosted Ribbon, Double Ribbon, and several variants of the same idea, apparently were made during the 1880's with varying degrees of popularity. Since this was the hey-day of Pattern Glass, one supposes they were made in a wide variety of shapes as well.

However, the tumbler and matching pitcher are the only two forms seen or reported in the Carnival Glass pattern shown here. Since both

of these are larger than the usual size for both tumbler and pitcher, we presume this to have been a lemonade set rather than a water set.

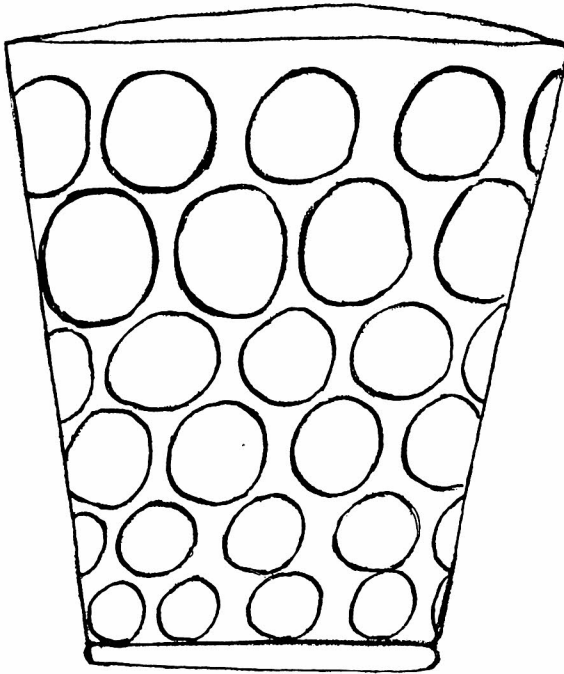
The tumbler is  $5\frac{3}{4}$ " tall, with a top diameter of  $3\frac{1}{4}$ ", and a base of  $2\frac{1}{8}$ ". The glass rests on a narrow collar of smooth glass, with a center base circle of  $1\frac{5}{8}$ ", this being stippled. There are ten panels around the glass, alternating stippled and plain. The center of each panel is slightly convex or raised, and the edges are slightly depressed, so that the effect is one of ribs separating the panels. The stippling is composed of tiny raised dots, being almost even in parallel rows.

The matching pitcher rests on a base like that of the tumbler, is  $7\frac{1}{4}$ " high, measures  $8\frac{1}{2}$ " across lip and handles, and carries 14 of the panels around the surface, again alternating plain and stippled. On both pieces the glass was of fairly heavy weight.

Although there is no trademark of any kind, and so far no means of dating this pattern definitely, we believe it to have been made in the 20's.

HERMAN DARNELL  
Kansas City, Kansas

#### INVERTED COIN DOT



Here is a good, sturdy tumbler, of a simple, effective pattern. Having both of these features to recommend it highly, one wonders why there seem to be so few of these water sets to be found.

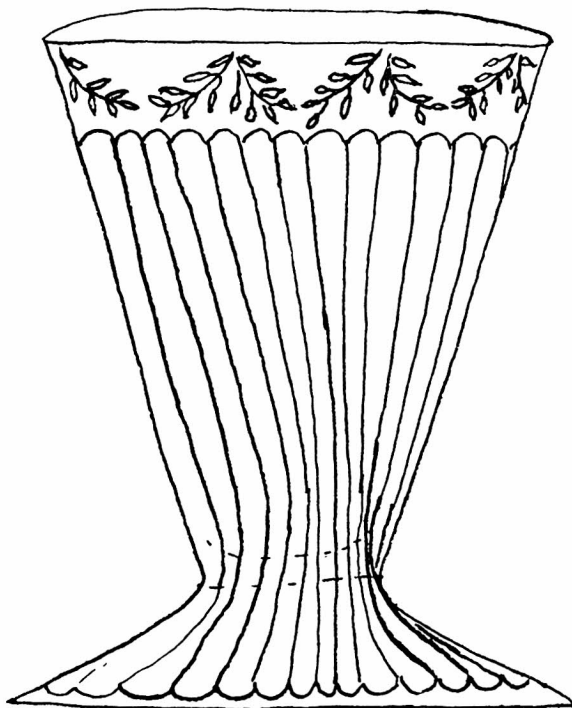


As shown, the pattern consists solely of raised dots of graduating size. These are on the inside of the tumbler only—the exterior being absolutely smooth. Although we have seen tumblers in both marigold and amethyst, we have seen the bulbous matching pitcher in only marigold. The color has been good on these, and the iridescence rather above average. On the tumbler shown, the center base inside gave the Mirror-effect when one looked straight down into it. The tumbler rests on a narrow collar base with a ground appearance. There is no pattern on either side of the slightly depressed base.

This is the standard size water glass—4" high, 3" across the top, and 2¼" base diameter. With no trademark, there is no way to identify the maker.

MRS. CHARLES WILLRETT  
De Kalb, Ill.

### LAUREL BAND



Probably given with the purchase of tea, bread, or some other grocery product some 40-50 years ago, this pretty tumbler is of excellent old marigold color, and is iridescent both inside and out.

This is a taller-than-average tumbler for Carnival Glass, being 4⅞" high. It shows two mold lines, is 3⅜" wide at the top, and tapers

sharply. The base measures  $2\frac{7}{8}$ " across.

Some of the collectors of Pattern Glass would prefer to ignore the fact that many of the now-cherished patterns ended their days as grocery premiums, but such was indeed the case. In fact, this source of revenue became so profitable for some of the glass companies, that a few of the older patterns which had been discarded, were put back into production to meet the demand.

Frankly, the lover of Carnival Glass sees very little difference between a piece having been given away with a  $\frac{1}{4}$  lb. of tea, and another piece having been won as a prize at the County Fair the same year. Neither the Carnival Glass nor the pattern glass had a choice, and why either fact should influence anyone's taste in the matter, is quite beyond us.

ED GAIDA  
Victoria, Texas

### MORNING GLORY



Since the primary function of a research writer, at least we so feel, is to search and RE-search, before presenting information to the reader, we are delighted to be able to present the piece shown here.

When the tall tankard pitcher bearing this lovely pattern was first seen and drawn for Book VI of this series, it was so ornamental in design and appearance, that we believed it to have been made solely for the beauty of the glass itself. With the appearance of this one tumbler, we can now be reasonably sure that such was not the case, but that these sets were indeed intended for household use.

Again, seen on the same fine amethyst as the pitcher, there are twenty-one small panels which form the background for three of the large Morning Glories around the glass. The flower and vine design here is not so heavily raised as that on the pitcher, but the iridescence both on the inside and outer surface of the glass was equally fine.

While the tankard is of a height taller than most, the tumbler is slightly shorter than is the usual size. This measures  $3\frac{3}{4}$ " high. The top diameter is 3", and it slopes to a base of  $2\frac{1}{4}$ " across. The tumbler rests on a smooth round collar, with the center base slightly depressed, and having a patterned circle of  $1\frac{3}{4}$ " in the center. Here there are 24 rays impressed.

Never seen or pictured in any catalogue of any company for any date, neither the pitcher nor the tumbler carries any sort of trademark. This does not look like either a Fenton or an Imperial product, but beyond that the collector must decide for himself which company is to have the credit for this fine piece of Carnival Glass.

BYRON GENTRY  
Hobart, Oklahoma

### NORTHWOOD'S CHERRY



Although we have sketched this pattern before, and shown it as it appeared on a bowl in Book II of this series, it is so seldom found on a tumbler shape, that we felt many of our readers would welcome an opportunity to see it used in this way.

Seen on deep green glass, the sort of fine work we so often associate with Northwood products shows up clearly, despite the lack of the famous N—never necessary for identification of many pieces, sometimes mis-used or mis-placed in the identification of others. In fact, we feel that there has been a good deal of unnecessary confusion about this fine old fruit pattern. This has been called both "iridescent" and "wreathed", and it has been attributed to several glass companies. In reality, it is quite distinctive from other Cherry patterns, and is not too difficult to recognize if one is well-versed in Carnival Glass as well as Pattern Glass, for it appears in both types.

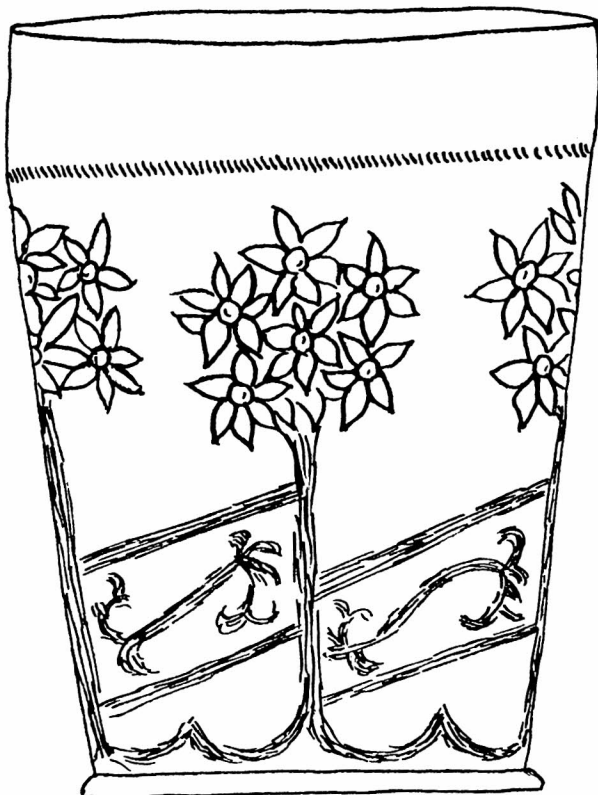
Like grape patterns, however, we presume that more than one company used a cherry motif, and it is necessary to give each of these more than a passing nod in order to tell the difference between them. Here the tumbler is of rather Standard size—4" high, with a top diameter of  $3\frac{1}{8}$ ", and a base of  $2\frac{1}{2}$ ". There is a 24-rayed star impressed into the slightly domed base. There are three almost identical fruit panels around the glass, and a vine travels vertically down the mold lines, suggested here by the tendrils shown on each side.

We refer the interested reader to the first write-up of this pattern in our series—Book II, page 104, for further information.

MRS. CHAS. WILLRETT

De Kalb, Illinois

## ORANGE TREE ORCHARD



Feeling that the term "Variant" has been greatly over-worked in all fields of pressed glass, when there appear patterns using motifs quite similar, but in widely differing combinations, or framed in ways easily told apart, we feel it is better for both dealer and collector to list and name them separately.

Any collector past the first novice stage of learning about Carnival Glass, is going to recognize that the tree-types here fall into the "Orange Tree", so-called, family. This figure, as observed on the large round footed bowls and punch bowls, to name two shapes, is called simply "Orange Tree". The smaller and less detailed version one often sees on mugs and footed tumblers, to name but two of these shapes, is properly called "Small Orange Tree". It is this version we are accustomed to see as an exterior pattern of small bowls or plates. "Orange Tree, Variant" is, so far as we know, found only on water sets of which the tumblers are flat-based.

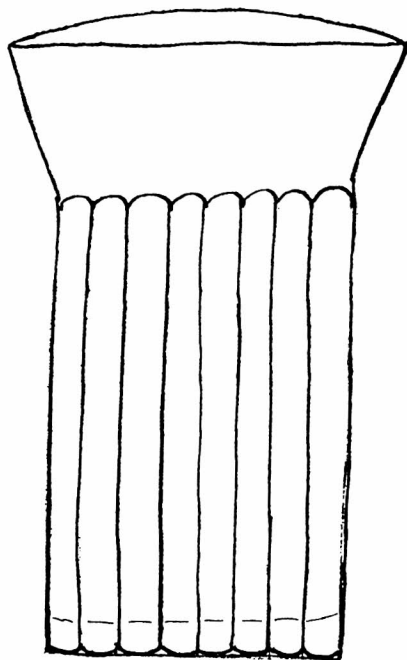
The pattern shown above on a tumbler shape, although using the same type of flowering tree, has a cable at the upper edge, found

on no other listed version of this pattern, and a stylized Fence between the trees, also unique to this design. This tumbler is not quite so large as the "Variant" one—being exactly 4" high. The top diameter of 3", and the 2½" base, are identical, however, with Variant tumbler. The base is slightly domed, as found. There are six of the trees around the glass, and this pattern has been seen in marigold, blue, and white. Usually the tumblers show the pattern quite heavily raised, and are iridescent both inside and out. This is no doubt another Fenton pattern.

SUSAN HAMMERLY

Omaha, Nebraska

### PASTEL PANELS



While certainly not an elaborate pattern, the effect of the many narrow panels on a lovely shade of Pastel Green, with pastel rainbow iridescence makes this a most desirable tumbler for any collector of Carnival Glass.

The tumbler shown is a Lemonade Glass, being 4¾" high. The plain wide band at the top flares out to a full 3", while the panel portion runs straight down the sides to a base of only 2" across. The glass rests on a collar some ¼" in width, with no pattern of any kind on the base.

There is again no trademark on this tumbler, and no possible means of identifying the maker. Such Lemonade sets were extremely popular in all types of pressed glass in the 1880's and were still appearing in profusion in merchandise catalogues as late as 1914.

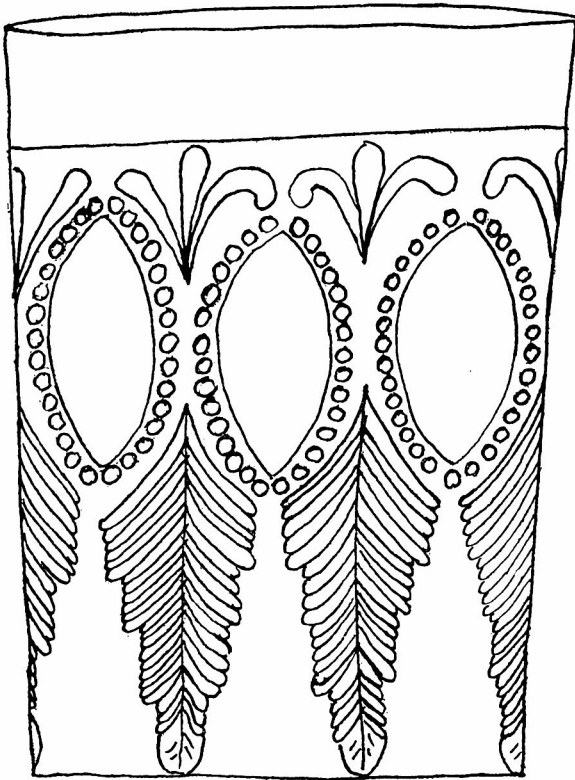
Many of the sets came with a metal or glass tray. Some of the glass was heavily patterned, some was colored with opalescent trim, some was decorated with gold flashing, some was etched with various fruit and flower patterns, some were severely plain, some were decorated with enamel, and some were simply called "Iridescent" — these of course being known to us now as Carnival Glass. Such patterns as Lattice and Grape, Bouquet, and Orange Tree, were all made in Lemonade Sets, and the wholesale price averaged about 70 cents per set. Incidentally, although of course it may be pure coincidence, all of those shown in this shape were Fenton patterns of Carnival Glass.

While it is certainly true that there are far fewer pieces of the Pastels to be found than there are of the Vivid colors in Carnival Glass, we believe this to be especially true of both water sets and punch sets—and table sets are quite scarce in Pastels. Quite obviously the housewife buying iridescent pressed glass of the early 1900's preferred a deeper color than she found on the lovely Ice Blues, Frosty Whites, and Pastel Greens so treasured by collectors now.

BRYAN GENTRY

Hobart, Oklahoma

## PERFECTION



Although this pattern was both sketched and written up in Book V, this series, at that time we had not seen a matching tumbler. Our request for information about these resulted in the generous loan of the fine glass shown above.

On beautiful amethyst, it was indeed as handsome as the pitcher for which it was intended. Not unusual in size, it measures 4" tall, with a top diameter of  $2\frac{7}{8}$ ", tapering to  $2\frac{1}{8}$ " at the base. Not so often found on tumblers is the 24-rayed star figure impressed on the base.

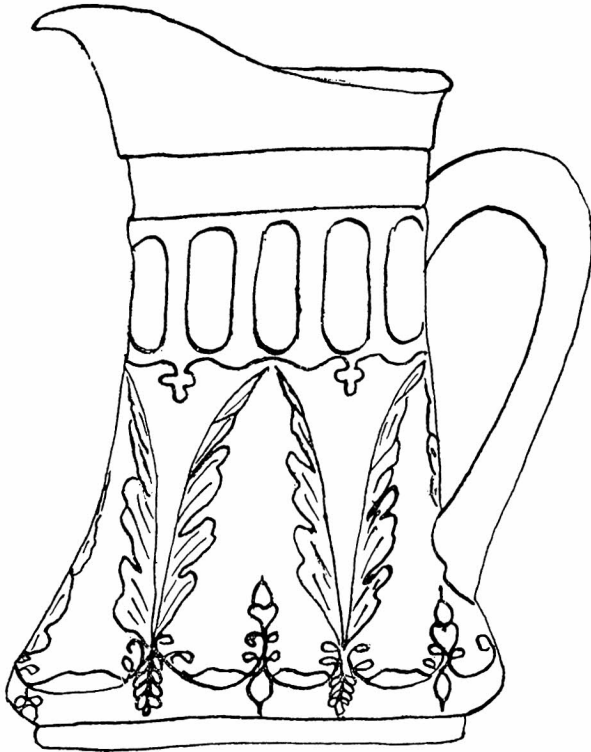
Previously we had suggested that possibly this might be a Northwood design, however, neither this nor any other tumbler reported carried a trademark of any kind. On the contrary, the tumbler seemed very like the Millersburg "Rhodium Ware", as they called their Carnival Glass.

LOVELL DARDEN

Greenbriar, Tenn.



## QUILL



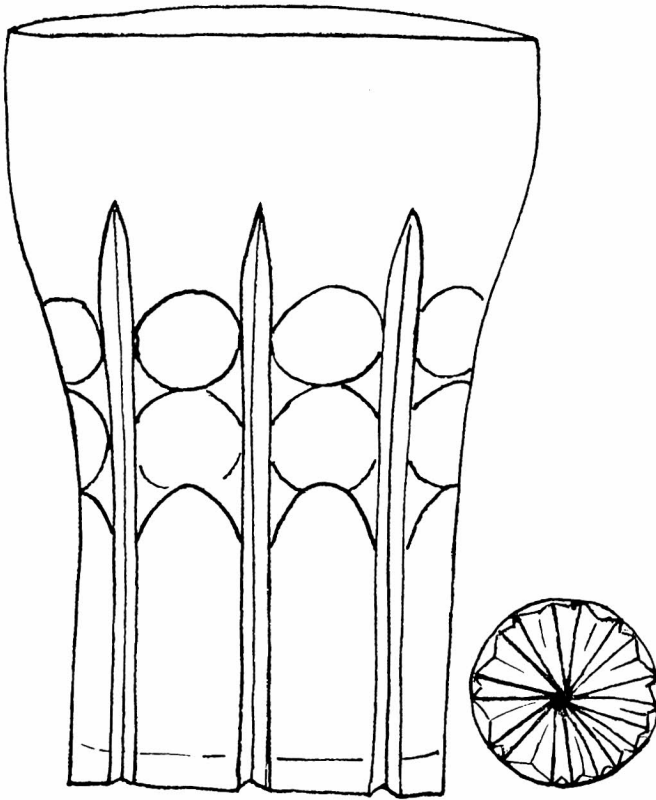
The name given the graceful pattern above on the generous-sized water pitcher from a set, obviously comes from the long feathered figures which sprout in pairs from the scroll design encircling the base. Although this is a fairly simple design, we find it nowhere else in any of the literature on Pressed Glass of any kind. Nor has it been seen in Carnival Glass on any shape other than the pitcher and matching tumblers.

Above the Quill motif there is a wide band of large depressed oval figures, identical to those found as an exterior pattern occasionally of the Four Flowers Variant large bowls and plates. However, since this again is a simple pattern, and could have been used as was Wide Panel, by any or all of the Carnival Glass producing companies, there is no surety that these two widely different patterns had the same origin.

We have seen both pitcher and tumblers in Quill used only on marigold. The handle of this rather tall pitcher is of clear glass and is applied. In height it measures 10", and has a base diameter of 4½", making it a most sturdy and useable piece. However, it seems to have been either made for a short period only, or not made in quantity at any time, for this is indeed a hard pattern to find.

BILL CARROLL  
Los Angeles, Calif.

## SWORD AND CIRCLE



If it were possible to put four or five different patterns listed in Pressed Glass into a sack and shake them all together, one might possibly come out with the rather unique one shown here. Sword and Circle combines some features of several "Colonial" patterns, as the simple designs featuring panels were called. Among the ones which come to mind are "No. 270", made by the Jefferson Glass Company. The most striking common denominator between these two patterns is the deeply impressed slender pointed "swords".

On the tumbler shown, between these points there is first an arched panel, this being topped by two almost identical sunken circles. The wide bulbous band at the top is perfectly smooth, but the underside of the base carries a pattern unique, so far as we know, in Carnival Glass tumblers.

The small sketch shows roughly the design on the base, but lest the collector think this is the usual rayed design, the rather sharply raised ridges shown are arranged in groups of threes, there being nine of these groupings around the circle in a diameter of 2". The

tumbler is slightly taller than is usual, this one standing  $4\frac{3}{8}$ " high, with a top diameter of 3".

There is no trademark of any kind, and no clue to the maker was found. The only color seen was a shade of amber marigold, with iridescence both inside and out. A most unusual tumbler, and we would surely like to hear of the pitcher matching.

CARL SHAFFER

Ft. Wayne, Indiana

### WINE AND ROSES



We know of no other pattern in Carnival Glass which so well illustrates the precept that an error once repeated, becomes easier and easier to believe. Most of us have at some time had a favorite teacher who left with us something worth remembering. The wisest teacher we have ever known personally, spent his life teaching young teachers to teach, and one of his mottos was that "There are some teachers who have had ten years' experience. Other teachers have had one year's experience ten times."

So it can easily be with all of us, if we do not leave open the door to research and remain willing to learn as we live. When we ac-

cept the errors of others blindly, we can fall into error ourselves. It's like measles — very catching.

When we first saw the wine glass that accompanies this pitcher it was presented to us as "Lotus and Grape". The flower portion of the pattern was indistinct and did indeed resemble a lotus. We know now that very probably this was due more to a worn mold than anything else. We took this definition without question, and so named it in Book II of this series. Fortunately, we also showed under that name a small bowl bearing the true "Lotus and Grape" pattern. However, our designation of the wine glass has been repeated elsewhere, and it is with a desire to correct this error that we show here the matching pitcher, on which the roses are quite distinct and unmistakable.

Since the stemmed glasses, called both wine glasses and "ladies' goblets" have been seen in both marigold and blue, we presume the pitchers were also made in both colors, but so far we have failed to see the darker one. On marigold, the color has been rich and the iridescence both inside and out has been quite good. In size, this measures 8" tall, but is only 5" in diameter of the body. The shaping at the top is unusual for Carnival Glass pitchers of any size. The base is  $3\frac{3}{4}$ " in diameter, and is deeply domed up to the base of the body itself, this being a full inch. The glass is fairly thick, and it is a substantial piece. The stippling is of the Crackle type, and ends as shown. The grape leaves also show some stippling, although not in any great detail, while those of the Roses show only the veins. The handle is not of the applied variety, having a mold line which runs the entire length.

As we have indicated, this is an odd-sized pitcher. The typical water pitcher made by Fenton, as Floral and Grape, for example, holds about 12 liquid cups. The typical milk pitcher, on the other hand, holds about 2 cups. The capacity of the Wine and Roses pitcher is  $3\frac{1}{2}$  cups. Homemade wine was not unknown in our Grandmother's day—perhaps this was so used, rather than pouring from a decanter, on festive occasions.

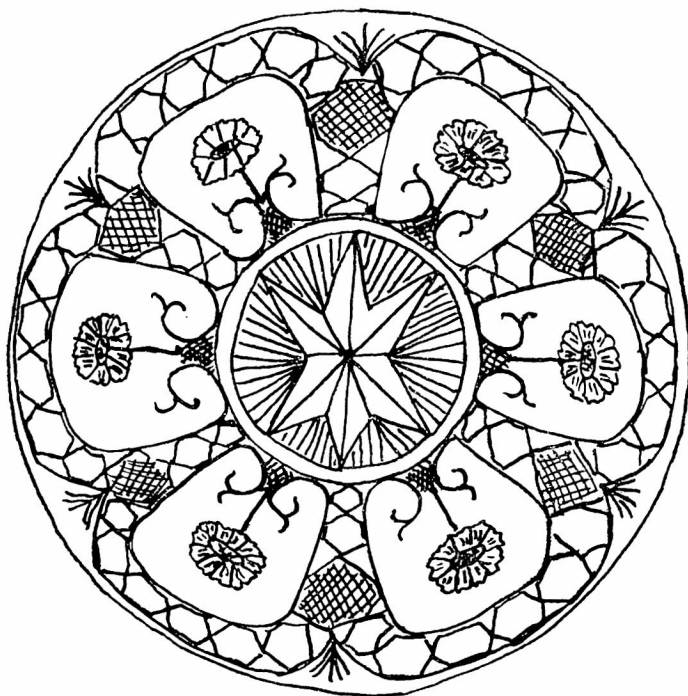
This is a product of the Fenton Art Glass Company, and a grouping of pitcher and one stemmed glass is a most attractive addition to any collection of Carnival Glass. We know of no matching tumbler, or any other shape using this exact pattern.

## SECTION V

### NATURALISTIC

1. Asters
2. Bamboo Bird
3. Blackberry Bramble
4. Brocaded Acorns
5. Brocaded Daffodills
6. Diamond and Daisy Cut
7. Fenton's Daisies
8. Georgia Belle
9. Grape and Cherry
10. Large Kangaroo
11. Long Leaf
12. Laurel Shade
13. Many Fruits
14. Millersburg's Heavy Grape
15. Peacock and Urn Variants
16. Rose Tree
17. Trout and Fly
18. Vintage Banded

## ASTERS



Often we wonder at the awkward pattern names that result when any writer attempts to make them completely descriptive of the design. This might have turned out to be "Sunk Flower-and-Scroll - with Diamonds-and-Frames-Raised". Wouldn't the dealer paying for an ad in some trade magazine have enjoyed that one? And wouldn't the average collector have had a time writing that on a label? When one word will do, why add more to it?

Frankly, we never have had anyone come into anywhere and ask for this by any name. In fact, until it was sent to us for sketching just a few months ago, we had never even seen the pattern-in Carnival Glass, Pressed Glass, or any other kind. Certainly, it is unique in the field of Carnival, easily discernable from any other, and quite well-done.

Shown above is the exterior of a small marigold bowl, some 6" in diameter and 2½" deep. This would seem to place it in the Berry-Bowl class. The collar base measured a full 3" across, making it sturdy, too. All of the pattern was on the outside, leaving the interior smooth and easily washed. There are some patterns-such as Fenton's Heavy Grape, that the modern housewife would have great difficulty getting clean enough to use a second time.

As we have hinted in the first paragraph, the flowers and scrolls here are intaglio, while the rest of the pattern is raised. This is a nice combination, and not at all common. The coloring and iridescence were both rich and deep, but we have no clue to the maker.

MRS. CLARENCE NELSON

Grand Forks, N. Dakota

### BAMBOO BIRD



This is the only pickle caster jar in Carnival Glass we have ever seen or had reported to us. In spite of the tremendous array of shapes known in pattern glass, this is one form that does not seem to have been carried-over. There must still have been many of these casters in use during the hey-day of Carnival Glass, although it is obvious from a reading of wholesale and merchandise catalogues of the period, that the sales of these had declined. In one such catalogue dated 1898, only two different pickle casters are shown. In a catalogue from the same firm in 1903, there are six listed, but by 1914, there are none shown. By this last date, both silver and china shallow oblong flat dishes had replaced the caster.

Without a date, without a trade-mark of any kind, and with only the fact that this is on heavy deep purple base glass, having the red predominant in the mixture—the iridescence here is very fine, and all of the pattern is pressed in. Although it has been suggested that this was perhaps of foreign make, we have no confirmation of that from any source.

The pattern is heavily raised, and appears on one side of the container only. The glass is  $6\frac{1}{8}$ " tall, 3" in diameter at the top, tapering to  $2\frac{1}{2}$ " at the base. This piece, of course, fitted into a metal frame, and had the usual metal cover.

A most unusual and attractive piece of Carnival Glass.  
MRS. F. BRANNAN  
Portland, Oregon

### BLACKBERRY BRAMBLE



Fruit patterns of all sorts were quite in demand among buyers of Carnival Glass during its hey-day. Grapes seem to have led the list of such designs, but with the addition of this pretty one, we have classified nine different patterns using blackberries. Probably every



farm housewife in the early 1900's had these juicy fruits at her command. Even today in many small communities of the south and mid-west, boys can earn a good deal of spending money by going out in the country to pick berries, and bringing them to town to be sold door-to-door. We admit not many youngsters seem to be interested in this sort of Free Enterprise any more, and very likely the wild fruit is not to be found in the abundance that it once was. This seems to be another of the victims of progress.

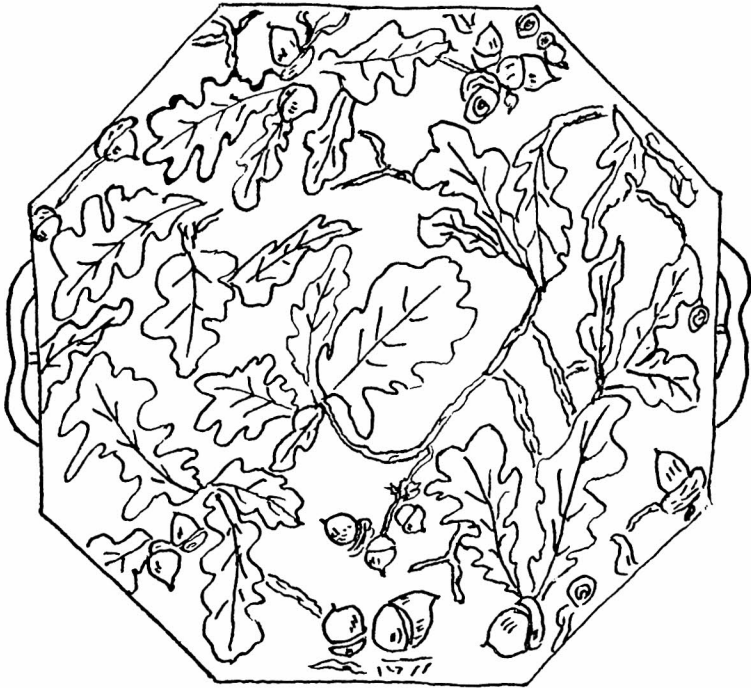
In design, Blackberry Bramble is probably closer to the Wild Blackberry pattern shown in Book V, than any other. A collection of the berry patterns would include many shapes, as some patterns, like the Banded Blackberry (Book V) are found on only one form. This is again true of the design shown here. Blackberry Bramble has been seen only on open compotes. The usual color found is Emerald Green, and on those seen the iridescence was heavy both inside and out—the stem and base also being lustred.

This is a product of the Fenton Glass Company, which also made such patterns as Blackberry and Blackberry Spray, both shown in Book I of this series. On the piece shown, the bowl was deeply scalloped and 6¼" in diameter. The height of the compote was 5⅝".

MRS. CHAS. WILLRETT

De Kalb, Ill.

## BROCADED ACORNS



Shown in the sketch above is a full view of a most attractive piece of Pastel Carnival—the base color here being Pink. This is a rather small piece—a 2-handled Bon-Bon shape, with the open handles turned vertically. It measures  $6\frac{3}{4}$ " across, and carries a narrow gold line along the edges.

In feel and texture this pattern is like the Brocaded Palms shown in Book V, and Brocaded Daffodills in this book. All of these have the pattern raised with the acid cut-back effect. All are lacy, all-over designs, and all have the usual gold trim. We have never seen any pieces of any of these patterns on any of the Vivid shades of Carnival Glass.

Beyond any doubt, these were a part of a specialized line of Carnival Glass made at about the same time and by the same company. So far we have not been able to find any of these pictured in any of the old trade catalogues or offerings from any of the wholesale houses supplying glass and china shops or jewelry stores. We believe them to be of the mid 1920's, but their maker remains unknown.

Also seen in this same pattern, Brocaded Acorns, has been a small ice tub with a metal bail. This on an unusual shade of pink-amethyst

with a slightly smoky cast. This measured  $4\frac{3}{4}$ " in diameter, and was  $2\frac{5}{8}$ " deep with straight sides and top. All of the pieces seen were of good quality glass and workmanship and the iridescence was most attractive.

MRS. CHARLES WILLRETT  
De Kalb, Illinois

### BROCADED DAFFODILLS



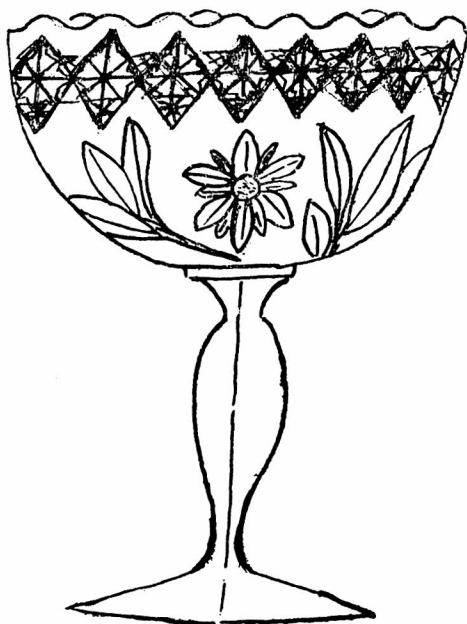
So far in the field of Carnival Glass, only three different patterns of this type have appeared. All of these are lacy, all-over designs, but each is easily told from the others if one takes the time to examine it properly.

The fact that these patterns have only been seen on Pastel base glass adds to the light, airy effect that each gives. With the Brocaded Palms, which could be a summer pattern; the Brocaded Acorns so reminiscent of Fall; and now the Brocaded Daffodills to bring us Spring—we need only a Winter pattern to complete the calendar of these pieces.

Again this pattern has a raised motif, and shows the acid-cut back effect. Here again we find the narrow gold trim along the edges. And as on many other pieces of this type, again there are open handles. The iridescence, as usual, appears on both surfaces of the glass. The particular piece from which the sketch was made was  $7\frac{1}{2}$ " long,  $6\frac{1}{2}$ " wide at the widest point, and  $1\frac{3}{4}$ " deep. The base glass of this was pink.

JAMES WALDEN  
Aurora, Illinois

## DIAMOND AND DAISY CUT



From the general shape, weight of glass, and type of iridescence found on this marigold compote, we believe it to have been another product of the D. C. Jenkins Glass Company of Kokomo, Indiana. As such, it may be considered to be a "cousin" pattern to the "Cut Flowers" found in Book VI.

On the pattern shown here, we have both an open flower and some leaf sprays pressed into the glass, rather than being raised or etched on. This glass is heavy in weight, and the edges of the pattern are smooth rather than sharp. The top band of patterned diamonds is also well impressed and most attractive.

The compote shown rests on an hexagonal base  $3\frac{3}{8}$ " wide, and of clear glass. This is the usual feature in all Carnival Glass compotes of smaller size. The Carnival Holly ones which came from the Fenton Glass company almost always have a clear stem and base, without iridescence of any kind. Here both the bowl and the stem are of deep marigold and iridescent. The piece stands  $5\frac{1}{2}$ " high, and the bowl measures  $5\frac{1}{8}$ " in diameter. There are three of the cut flowers around the bowl.

We were sent two of these compotes—identical in every way, both of them found in Indiana. One of our collector-friends says, "This was found locally in the area near the Jenkins glass factory . . . Only a few of the many Jenkins patterns are known to us in Carnival, so

(it) must have been a minor item with them. There very probably will be more interest in Jenkins glass on a national scale one of these days as dealers throughout the area report an increasing interest in it."

MR. & MRS. HERB RIPLEY  
Indianapolis, Indiana

CARL SHAFER  
Ft. Wayne, Indiana

### FENTON'S DAISIES



Lest some expert botanist quarrel with the name given this floral pattern, we hasten to explain that in attempting to classify a great many of the flowers used on Carnival Glass patterns, it becomes almost a necessity to fall back upon some well-known variety. Particularly does this seem to be true of pieces having come from the Fenton company.

The designers-of-patterns working in this fine old firm were particularly gifted, it seems, when animal designs were involved. Their

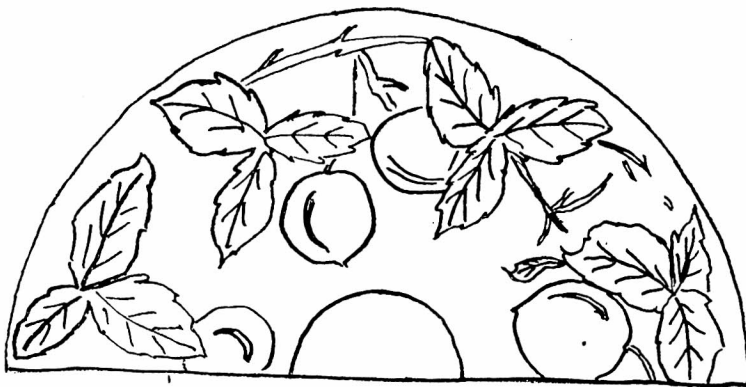
Horses' Heads is a fine imitation in glass, of the equines shown in the famous Rosa Bonheur engraving called "The Horse Fair." The panthers used on the large and small footed bowls which bear this pattern name are realistic, and their "Lion" pattern is also quite fierce. Nobody could come closer to making us believe Dragons really wandered among Lotus blossoms or ate Strawberries than they did.

However, graceful as their flower patterns may be—and they are usually just as pretty as this one shown; with a very few exceptions, one must have a little imagination and allow a certain "poetic license" in attempting to assign them positively to any one family of flora. There are some notable exceptions, of course. Their Fenton's Poinsetta (Book IV) is very realistic, as is the Lily-of-the-Valley (Book V) used on water sets. But, considering the great number of flower patterns made by Fenton, this is quite a small percentage.

The Fenton's Daisy pattern shown here has been only on the flat two-handed Bon-Bon. A simple Wide Panel pattern was used on the exterior, and both surfaces carried iridescence. The vivid colors have been the only ones seen. The size is almost standard for the shape—being 7½" across the handles.

MRS. CURTIS NEWMAN  
Boulder, Colorado

### GEORGIA BELLE



Because we have seen this fruit pattern used only on the exterior of pieces of Peach Carnival—appropriately enough, it has always had the creamy white look that Southerners associate with the particular variety of Peach named.

This is an intaglio pattern, and often it is not easily determined because of the distortion of the edge, and the fact that the milky backing oftens "runs over" onto the fruit itself. The pattern is usually

well impressed, and it is commonly found combined with Question Marks on the interior.

We know of only one other pattern using the peach alone as a fruit motif—this being Northwood's Peach (see Book II of this series), and on the N marked pattern, the fruit is heavily raised, so there is no reason for any difficulty in determining which pattern is found.

On the piece sketched this was the exterior pattern of an open compote,  $3\frac{1}{4}$ " high, and with scalloped bowl  $5\frac{5}{8}$ " in diameter.

MRS. CLARENCE NELSON  
Grand Forks, North Dakota

### GRAPE AND CHERRY



Shown on the accompanying sketch is the exterior pattern of a rather large, deep bowl. This design combines only two fruits—as the name indicates. In contrast to a great many patterns in Carnival Glass, the usual pears, peaches, and berries of several kinds are missing here. On the design known as "Two Fruits", apples and pears are used alone, but on many, many others, the designer seemed to be willing to insert quite a variety of orchard produce.

In addition to the two fruits, these are separated here by two different devices. There are six of these dividers around the surface. Three of them are tall torches, while those alternating are decidedly different at the top and could be called "standards", although they are identical in form at the base.

The outer surface of the rather wide collar base also carries a fruit pattern—a single large bunch of grapes plus two smaller leaves, and a winding vine. This reminds the Pattern Glass fan of Palm Beach, that old pattern also having a single grape cluster on the base of both pitchers and tumblers.

Again being quite unlike most of the fruit patterns in Carnival Glass, all of this pattern is intaglio rather than being raised. Except for the near-cuts, such designs are indeed in the minority. Since the interior of these bowls has been left unpatterned, and all of them seen have been on deep marigold, of almost an amber hue, the pattern shows up well.

We have no possible means of identifying the maker of this pattern, and there seems to be a very limited amount of it in existence.

### LARGE KANGAROO



Although the pieces having Australian animals on them, and shown in Book 6 under the heading of "Origin Unknown" have aroused a good deal of interest and some speculation, this is the first "unlisted" animal to appear-and this is a Variant of the Kangaroo previously shown.

A comparison of this with the sketch in Book VI will show at once that these did not come from the same mold. Although they bear the same number "4696", on this one the letters "Rd" precede the figures, while on the other, they do not.



The background around the animal is also quite different here. In addition to the two large trees on either side, there are also two smaller ones above, instead of the one small tree and a suggestion of a sky-line as before. The fallen branch below the kangaroo has disappeared here to be replaced by more of the tufts of grass.

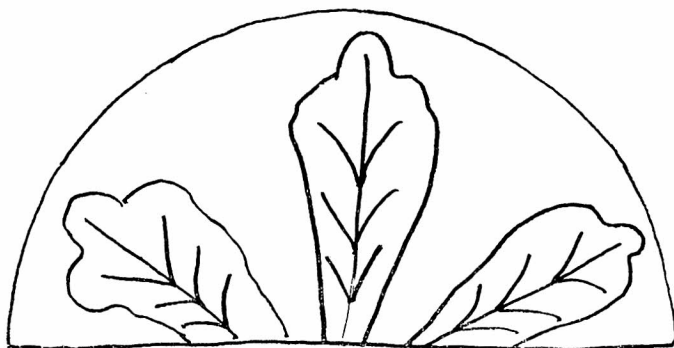
The most-easily seen difference, however, is in the animal figure itself. We have two definite and separate back feet and two widely separated front ones here. The figure is much larger and occupies a great deal more of the space than in the former piece shown. This particular bowl is  $9\frac{1}{2}$ " in diameter, and the kangaroo is  $2\frac{1}{4}$ " high—quite a difference in proportion, indeed. The center of the bowl, the obverse side of the space created by the collar base, is heavily raised.

This particular bowl also carried the Wild Fern pattern shown in Book VI, as have the larger marigold bowls in the original Kangaroo design. The bowl sketched was on a deep, dark purple base glass. The edge was both fluted and scalloped, and it measured  $3\frac{1}{2}$ " deep.

F. VAN JOHNSON

Iola, Kansas

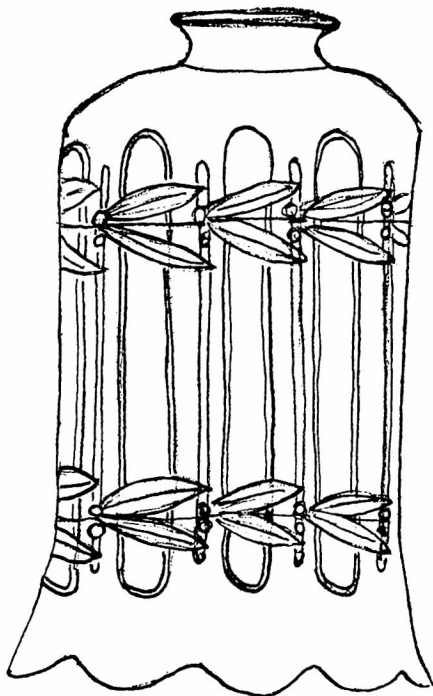
### LONG LEAF



Shown in the sketch is one-half of the exterior of a dome-footed bowl in Peach Carnival. Due to the coloration, the pattern is easier felt than seen. There are 6 of these long leaves around the under surface of the bowl, and they continue in smaller form down onto the base, where they bear some resemblance to Leaf Tiers, for which see Book III, this series.

We have not seen this pattern on any small pieces, and doubt that it was ever so used. Very possibly this is another Northwood pattern, but we have not as yet seen an N marked pieces.

## LAUREL SHADE



In the entire field of Carnival Glass patterns, we have less than a dozen listed which have for their predominant motif some variety of leaf. Perhaps the two best known are the naturalistic Maple Leaf (Book I), and Grape Leaves (Book I), both of these being Northwood patterns.

However, this simple pattern seems almost a "twin" for that found on the Laurel Leaves shown in Book III, believed to have been an Imperial Glass Company design. On both of these patterns, the leaves are quite plain and raised. On this shade we have the addition of small dots, and the vertical lines of the shade itself are accented by the raised oblongs and lines which form the background.

We have never seen this pattern on any other shape than a light shade, and, oddly enough, only on one type of glass. This is a sort of opaque white, not like milk glass, but almost like custard glass in its texture, although a dead white in color. The iridescence is fired on, being of a pastel rainbow nature—light and dainty rather than heavy as are so many of the Carnival Glass pieces having a bronze appearance.

The glass itself is heavy, and the shade is rather unusual in size. The ones seen have all been uniform—this being, 5½" tall, with a top

opening of  $1\frac{3}{4}$ " , and a bell opening of  $3\frac{1}{2}$ " . We have never seen a trademark of any kind on these, and can only surmise that one of the many glass companies who found such fixtures profitable, was the maker.

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

### MANY FRUITS, NORTHWOOD'S



It has not been this author's custom to "clutter" a book, or even a series of books, with repeated patterns. As a general rule, if a pattern has been shown as clearly as we can give it once, we have felt that was sufficient. Additional information as it came along in the course of our researching was offered to the reader by means of the Pattern Notes, always given in the front of each book since Book I.

The reason for not one, but two sketches of this lovely fruit pattern in this book is certainly not that they were needed to fill up space—as we have already explained, there have always been more patterns drawn than we felt could be included in a book of comparable size. Rather, it was decided to show this for the Carnival Glass collector and dealer for two reasons.



As given in Book V, a similar pattern was shown on a small Punch Cup. The bowl and base were, of course, presumed, and the base was indeed described. When we could finally get together this proper bowl and its matching set, the whole effect was so different from that seen on any other punch set, and did present quite a different picture that we felt it would be a service to show how this set should look.

The small sketch showing only the cherry pattern, gives the interior of the bowl. It will be easily recognizable by many, as Northwood's Cherry. So, again, we are able to place a previously unknown maker. This interior pattern does not come all the way up to the scalloped top, but occupies about two-thirds of the surface. When the bowl has been little used, or has been carefully washed and cared for, the interior iridescence is equally as fine as that commonly found on the outside.

The bowl itself varies in shaping of the fluted top. The one shown measures 12" across, and is 12½" deep. One in the author's collection flares to 13", and is 12" deep—these probably both from the same mold, but were slightly varied as they were finished.

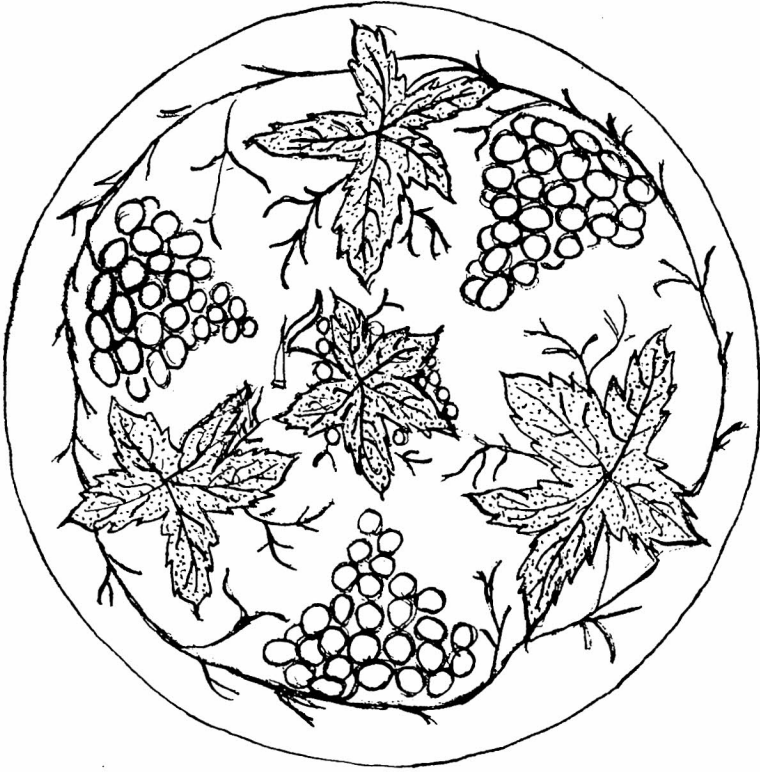
The base, also, can be found in at least two different shapes. Both the scalloped one shown ruffled, and that having the scallops standing straight, bear the Cherry pattern around the entire surface. This was a most convenient piece, for if the housewife did not have room to leave the bowl and base out on the sideboard, the base alone was iridescent both inside and out, and was so shaped that it made a handsome compote. While we have seen the Northwood Grape punch bowl bases so used, they certainly do not give the graceful, finished effect that the Many Fruits base gives. The ruffled base shown is 9" wide across the bowl, and stands  $4\frac{5}{8}$ " high alone. The straight edged base measures only  $7\frac{1}{4}$ " across, and stands just over 6" high.

This punch set has been seen on deep dark Purple, Amethyst and on a deep rich marigold, with almost an amber hue. The presence of cups in green and blue as well, would indicate matching bowls and bases. In any color, this seems to us to be a most attractive and desirable set—one well worth completing correctly.

GENE LATIMER

Clarinda, Iowa

## MILLERSBURG'S HEAVY GRAPE



The Millersburg Fruit patterns are not many in number. Probably better known than the others to most collectors are the Grape Wreath and Blackberry Wreath patterns—both shown in Book II of this series.

Although the Grape has always been popular in both glass and china, some twenty or more different patterns being known in Pressed Glass alone, unlisted varieties continue to appear. We do not believe that the best interests of either collector or dealer are served by changing the name of a pattern from one shape to another, although it is perfectly true that occasionally a design simply had to be adapted slightly to a larger or smaller form as the size of the surface to be adorned, varied. Some of these name-changes have proved most confusing. They are indeed a far cry from the advertising terms of the day in which Carnival Glass was being produced in such quantity. Then, the glass was so popular that only a very brief descriptive name was necessary, and only a hazy sketch or picture was offered the buyer. The wholesale houses which sold so much of this glass to small local stores made up their own advertising copy, and

one can lose himself for hours browsing through the pages of their old catalogues.

May we suggest that the reader compare this fruit pattern with the Millersburg's Vintage pattern shown in Book VI? This is not simply a variant of the first design, but has several quite different features. Although both the Vintage and the Heavy Grape use three large bunches of fruit around an outside circle, only this one also places three large leaves alone between the fruit. There are no curling tendrils here, and no small leaflets. The fruit ends evenly around the center circle. Perhaps the most distinctive feature here is the center leaf, with small grapes around it.

Like the M's Vintage, we have seen this pattern only as an interior pattern on large bowls. Here the exterior pattern has been a large, slightly elaborated version of the Compass pattern—for which see Book III. The design, as the name indicates, is quite heavily raised. All of the iridescence was on the interior only. The base color of glass used was Purple, and as usual in products from this company, is of excellent quality.

For the average collector, we feel it is almost completely unnecessary to mention that this is so vastly different from the Fenton Heavy Grape pattern that there can be no mistaking one for the other. The beginning collector will find a quick comparison of the two sufficient to guide him.

The bowl from which the sketch was made was 10½" in diameter, scalloped deeply, and stood 4" high on a collar base.

C. J. KIRKENDALL

Grand Island, Nebraska

## PEACOCK AND URN VARIANTS



A more apt title for this section might be—a Study in Pattern Variations, for we intend to cover here several small but important points for the collector who is particularly interested in determining which of the various patterns, all bearing the same name, he possesses.

While it is well known that each of the companies making Carnival Glass used pattern ideas that they found popular when produced by any of the others, probably no one other pattern was copied so closely as this. Not only did the Fenton Art Glass Company make a version, but so did the Northwood company, and the Millersburg Glass Company.

The Fenton version is by far the easiest to distinguish, so if we may, let us dispose of that one first. On Fenton products we have two common shapes, the small open stemmed compote—ninety per cent of those found with this pattern having come from this particular factory—and a fluted and scalloped shallow bowl. On the bowl shape, which is far more commonly found than the compote, very often there is a definitely-Fenton pattern on the exterior. Such well-



known designs as Bearded Berry (Book II), or Small Orange Tree (Book I) can be found so used. Knowing their origin beyond question, this places the pattern without further aid. In addition, and in case the exterior has been left unpatterned, the Peacock design on these bowls covers very nearly the entire surface, reaching very nearly to the point where the flutes begin, especially at the lower third of the pattern. The Bee figure is much larger on the Fenton bowls, and in fact is large enough for the maker to give a patterning on the wings. The flowers coming out of the top of the Urn are also patterned in a sort of criss-cross effect not found on either of the others. Typically, the Urn carries minute beading at the top, and slightly larger beading at the base. The stump in the lower left sits on such a left-to-right slant that it appears to be about to topple over. There is one spray of rather coarse fern at both left and right of the Urn. There are several small additional clues, but these should be sufficient. To the collector familiar with other Fenton patterns found on bowls—such as Carnival Holly, Sailboat, and Dragon and Lotus (All shown in Book I), there is a color and lustre so closely associated with Carnival Glass from this firm, that it is almost unmistakable in itself. Over a period of years, this company made thousands upon thousands of pieces of Carnival Glass, and they did it very well. Their glass was extremely popular, and it has remained so with present-day collectors. There are also true plates in this pattern made by Fenton.

The two remaining versions of this pattern are much more alike than they are like the Fenton pattern. It is in this area that we have the most questions, and consequently, the most study has been required. Because products from both of these companies are in demand, and because there are specialized collectors for each, we have tried to detail the differences as closely as possible. Any collector beyond the very Beginner Stage realizes that not all of the Northwood pieces carry any variety of the trademark. If this were not true, our task would be a simple one of comparing only the pieces still showing some version of the N, after years of use and abuse, with those not so marked. Or again, if every piece of Millersburg Peacock and Urn had the typical finish and lustre of some of the glass from this factory, it would also be a simple matter of comparison of iridescence. Unfortunately, neither of these guides is infallible. Thus it becomes necessary to fulfill the primary duty of a research writer—one searches, and RE-searches again.

Here, if we may—a word of explanation. At the time the first book in this series was written, almost no real study had been given to the patterns occurring in Carnival Glass alone. We had spent some years in first accumulating, and then collecting, Carnival Glass before we spent several years of actually studying and working with it before writing the book. The sketches were done by a young art student under supervision. We thought at the time they were excellent and adequate. We still think he did a fine job, and that such sketches are far more useful to the collector and dealer both than are re-prints of

something else, or photographs. It is no spirit of apology that we say that in two cases we feel these first sketches have proved to be lacking in the detail now demanded by the serious collector. Remember, in those days practically all of us were Beginners. The sketch of Peacock and Urn in the First Book was sufficiently adequate for the collector to distinguish this from some other pattern, but not detailed enough to be able to tell one version of the same pattern from another.

The Millersburg version sketched in Book IV does contain some of the important factors to look for in this particular piece. The sketch given here is even more detailed, and shows a Millersburg Variant that collectors of patterns will enjoy watching for. This contains some surprises, obviously. First, of course, is the Bee figure. When we could have "in hand" some dozen pieces of this pattern, both N marked and plain, at one time for comparison, it seemed a simple matter to eliminate those with the insect when hunting for a Millersburg piece. Now, we have learned that this "Ain't Necessarily So". However, if the Bee is present, it is much further from being eaten—that it, at a greater distance from the Bird, than on either of the other versions, and appears in a vertical position. The Urn still has no beading, however. The flowers at the top of the Urn are stippled, and there is still fern coming out, either on the left side alone as shown, or on both right and left. On all pieces of Millersburg seen in this pattern, the ends of the tail feathers of the bird show a definite "feather" effect of tiny radiating lines. In shape, these pieces are like those of the Northwood Company—being large shallow bowls with scalloped edges, not fluted. In size they are generally a fraction smaller in diameter than are Northwood's, being usually  $9\frac{1}{2}$ " across. The scallops are not so high as the N version, however. The collar base may be either quite flat, or else deeply domed. In either case, it is  $3\frac{7}{8}$ " in diameter. When domed, this forms a wide sloping collar base some  $\frac{3}{4}$ ths of an inch thick. On both flat and domed, a star figure of six large points, all composed of many rays, is deeply cut into the center surface. The Wide Panel pattern used on Millersburg pieces has a definite beginning and ending—both the ends of the panels close to the center and those around the outer edge, having definite form—not just fading away. Generally speaking, both interior and exterior are lusted. When found on smaller bowls made by this company, one occasionally finds the entire center base filled with rays emanating from the center. This figure is almost unknown on Northwood products of any pattern. On the Millersburg bowls of less than 9", the edge is still not fluted, but may be crimped into ruffles. Most of these bowls again are shallow, only an occasional one being found to be more than 2" deep.

Finally we come to the Northwood pattern using the Peacock and Urn. This bird is no stranger to the Northwood collector, for his Peacock at the Fountain certainly ranks high on the list of "Wanted Birds", as does his Peacock pattern having two birds perched on a sort of fence.

The Northwood Peacock and Urn pattern is most often found on what is mistakenly called an Ice Cream set. This consists of a large flat

shallow center bowl, and six small versions of the same. Sometimes these 5"-6" bowls are teamed with a slightly deeper 10" bowl and are called Berry Bowls. But it is not so much shape we are concerned with, as points of pattern by which we can distinguish this from all other makers of the design. Obviously, if the N mark is present, we have no problem. Lacking this, the center base should be unpatterned in any way—no star, no rays—nothing. The underside of the bowl should have faintly outlined panels which simply end when the edge of the bowls is reached—which eliminates this as a true Wide Panel pattern. The edge scallops are deeper than on the Millersburg shape, but this is so very difficult to measure exactly, that only a side-by-side comparison is practical. The Bee figure is present on these bowls. It is quite small and almost touches the beak of the bird. It has a more horizontal position than vertical, and there is only the slightest suggestion of patterning on the tiny wings. As generally found, there are three rows of beading on the Urn, although on some we have seen, the center row was barely visible. There are two small fern fronds at the left, and one to the right of the Urn. The flowers at the top of the pattern have short parallel lines on the petals. Like the Millersburg pieces, on Northwood bowls of this pattern there is quite a wide unpatterned space between the design and the outer edge of the bowl—this measuring as much as 2½" in places. Again, there are still other minute differences, mainly in the number of leaves, or petals, and their placement. However, we feel the ones given should be sufficient for the study. We have never seen one of these bowls used on a silver stand, when it was obviously so made, that was not Northwood.

## ROSE TREE



Whether you are a beginning collector, or one of those who may be considered in the "advanced" class, the beauty and artistry of this particular pattern is sure to appeal. For detail, for balance, for workmanship in design, we must rank this among the top few floral patterns in Carnival Glass. Added to this, a superb iridescence and lustre made this one of the most outstanding examples we were privileged to see during the months of research spent on this particular volume.

Fortunately, we are able to give the maker of this fine piece, for the exterior pattern was the well-known Orange Tree. This was, of course, a design used by the Fenton Art Glass Company, and by no other, as far as we have been able to learn.

On the particular bowl from which this sketch was made, the base glass was deep Cobalt Blue. This was a large piece—a bowl some 9½" in diameter, with a fluted edge standing straight up to a depth of 2¾". We have not seen this on any other color, nor had it so reported. In the event that a plate is found in this pattern, it should certainly

be a find-as we feel the beautiful pattern would lend itself ideally to this shape.

The sketch is as accurate as it was possible to make it, and shows the entire surface of the interior of the bowl. This is not a pattern that could be mistaken for any other. All of the parts of the design are raised, rather than intaglio.

LESLIE C. WOLFE  
Villa Grove, Ill.

### TROUT AND FLY



Obviously, this is another version of the Big Fish pattern, but since we already have Big Fish in Book I and Millersburg Big Fish in Book V, and because this does have a fly added to the pattern, we decided not to clutter the list of pattern names with another "Variant" addition.

If the reader will look at both of the Big Fish sketches, a comparison with this should prove most interesting. We now believe that the version shown in Book I was a Fenton product, although we see very, very few of these in comparison to the others. This is a rather unusual circumstance, as most of the Fenton patterns are far easier

to find than those of the Millersburg factory. This, one assumes, is due largely to the fact that the Ohio firm only produced Carnival Glass for a comparatively short period of time, while the Fenton Glass Company was not only one of the largest producers, but their output lasted over a period of many years.

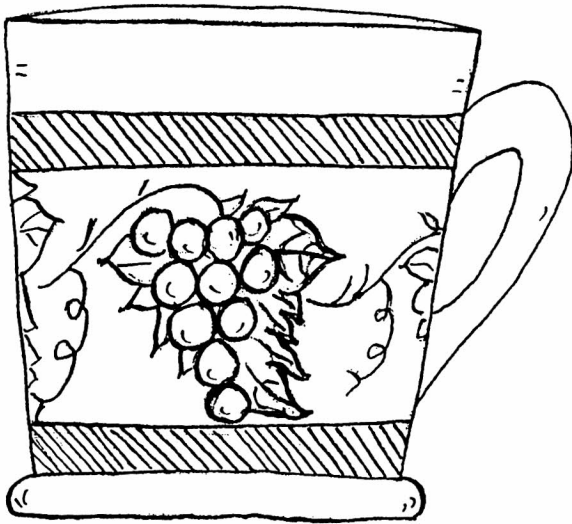
Trout and Fly is again a Millersburg pattern. It is not found in the numbers that their regular Big Fish pattern appears, however. It is from an entirely different mold than the other fish pattern. Not only do we have the addition of the insect—this being of course the detail most readily seen—but the flowers around the central figure are quite dissimilar. The two water lilies have been omitted, and a sort of sharp-pointed blossom has appeared at the center left. The arrangement of the large blossoms is quite different, and there are minor changes in the lines which suggest the surface of the water. The Fish itself is nearly the same on both patterns, although the bowls we have seen in Trout and Fly have been a trifle larger and correspondingly the fish has been somewhat larger.

Every possible effort has been made to make this sketch as accurate as is possible within the limits of ability and space. The careful observer will note that the stippling does not cover the entire surface of all of the leaves, and indeed is omitted on several entirely. On the largest of the blossoms, the stippling follows around the outlines of the petals only. This is exactly as seen on these pieces.

These bowls have all measured  $9\frac{1}{4}$ " in diameter. They have a smooth edge scalloped rather than ruffled. A Wide Panel pattern is found on the exterior. These panels have a definite ending at both center and outer edge. Both interior and outer surfaces carry the lustre typical of Millersburg's "Rhodium Ware", as they called their Carnival Glass. The beginning collector can easily learn to distinguish this finish from a brief study of pieces of any of the Millersburg patterns—though of course the Millersburg Court House shallow bowls are perhaps the very best examples from which to learn, if one can be obtained for study. This piece is found sketched in Book III, and a comparison of the two varieties known is included in this book.

Trout and Fly is a fine pattern—excellent detail, generous size, and most attractive to any sportsman. Combined with the other Big Fish patterns, the Little Fishes on any color and size (Book II), and the Fisherman's Mug (Book II) they would make an excellent grouping for a den.

## VINTAGE BANDED



Because we have received requests to list this particular piece, and because several collectors have not been quite sure whether or not this was a Northwood product, we have felt it would be of service to include it here.

This is not the famous Northwood Grape. Although we cannot be sure of the maker, we are quite sure that it is NOT Northwood. Such items as the Orange Tree ice cream dish, the small Holly compotes, and the Fisherman's Mug have been found pictured in old ads of one kind or another, but we have so far failed to see this particular fruit piece and pattern. We know of this on marigold only. It is not a particularly "rare" one, although there do not seem to be nearly so many of these as of the Orange Tree Mugs. All of the Vintage Banded mugs are of uniform size, to the best of our knowledge.

These are  $3\frac{3}{8}$ " high,  $3\frac{1}{4}$ " across the top, and  $2\frac{3}{4}$ " at the base. They are thick and heavy in weight-have 4 bunches of grapes around the center, and show four mold marks. We have not seen exactly this pattern used on any other shape.

HERB RIPLEY

Indianapolis, Ind.



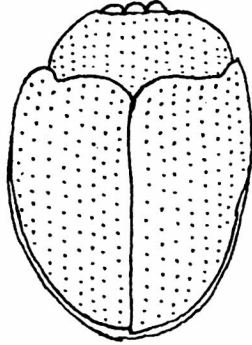


## SECTION VI

### UNUSUAL SHAPES

1. Beetle Hat Pin
2. Bridle Rosette
3. Cornucopia Candle Holder
4. Floral Hat Pin
5. Hickman Castor Set
6. The Kittens Bottle
7. Little Mermaid
8. Miniature Flower Basket
9. Napoleon
10. Pipe and Tobacco Jar
11. Princely Plumes
12. Puzzle Piece
13. Starburst
14. Three Monkeys Bottle
15. Wide Panel Epergne

## BEETLE HAT PIN



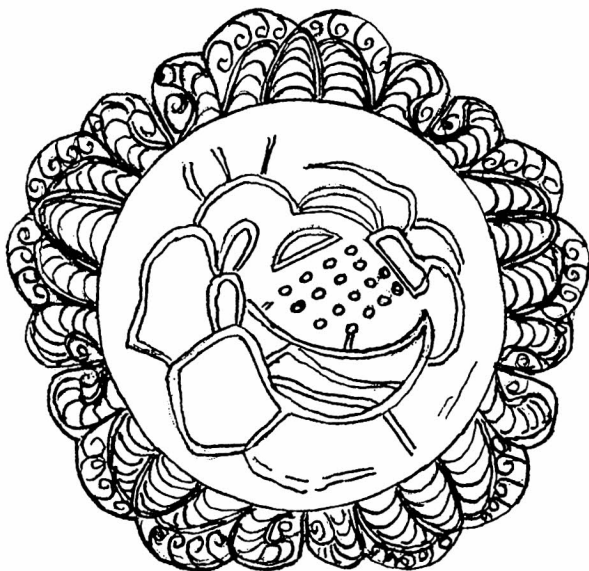
The sight of this highly iridescent insect perched on the back of a lady's hat could have been quite un-nerving to the casual observer in its day-except for the fact that a great many bugs, insects, butterflies, moths, etc. were commonly to be found used in this way.

This unusual piece of Carnival Glass is shown in the sketch full size-that being 1 $\frac{3}{4}$ " long. It is well molded, and on deep Purple base glass. The dots are well raised and in parallel lines along the back. This is a light-weight piece, since it is hollow and is fitted with a tiny metal collar to hold the hat pin.

ED GAIDA

Victoria, Texas

## BRIDLE ROSETTE



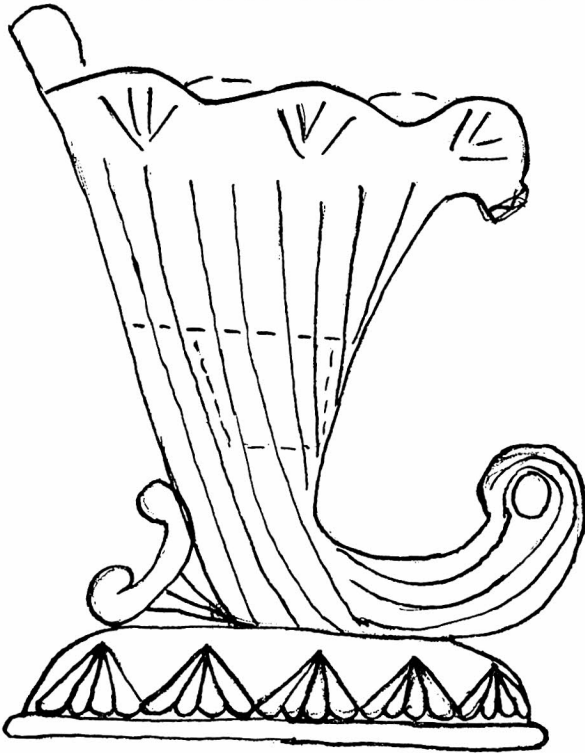
Shown above, nearly full-size is one of the most distinctive pieces of Carnival Glass to come to our attention in a long time. Only the solid center is of glass. This was on deep dark Blue, with the suggestion of a rose pattern not heavily raised. The whole piece had lovely iridescence and lustre of green, blue, purple and copper tones.

The glass was two and one-fourth inches in diameter, and about three-eighth of an inch thick. This was a solid piece of glass. When sent for sketching it had already been fastened into the filagree sterling silver mounting shown. Thus, it was not possible to examine the reverse side, as the silver completely covered the back. It had a pin mounting, and was a most handsome piece of jewelry.

The property of Mr. and Mrs. Loyd C. Miller of Arcola, Illinois, this note concerning it was written by Rev. Leslie G. Wolfe of Villa Grove, Illinois. "It was purchased from a lady who had had a pin made from it. I know of two others in California. One was broken a few years ago and the perfect one has been made into a pin too. It is on green. The lady in California described it as a bridle rosette."

And, lacking any other information of any kind about this handsome bit of glass, we pass that along in the hope that if any of our readers can further enlighten us, they will share such knowledge with us.

## CORNUCOPIA CANDLE HOLDER



This is only the second piece of Carnival Glass we have seen using this attractive shape—the first being a small vase as shown in Book VI of this series. While having the same general idea of design, there is a vast difference between these two pieces.

The sketch above is of a definite candle-holder—the cup for this being shown by the dotted lines, very well-defined, and is unmistakable in purpose. There is a great deal more mold work on this piece than on the vase, much more detail, and apparently a finer quality of both glass and finish were used here.

This is not a particularly tall holder, measuring only  $5\frac{3}{4}$ " to the top of the highest ruffle. The base is oval, and measures  $4\frac{1}{4}$ " in length by 3" in width. The horn, and all parts above the base itself are of true Frosty White, while the base is clear. The entire figure is iridescent, and the ruffled top of the horn shows an acid-finish effect both inside and out. Both the ribbing and the fan-figures are raised and are on the exterior only.

The oval base is quite deeply domed, and shows two mold lines—one at each end. Unfortunately, there is not the slightest indication as to its maker. This is a rather elegant little fellow, and it would be quite at home in formal surroundings.

MRS. MARY THOMPSON  
East Meadow, L. I., N. Y.

## FLORAL HAT PIN



Of approximately the same size as the Little Owl hat pin shown in Book V, this delightful small piece of Carnival Glass has the same fine detailed mold work as the bird one. The constant follower of this series is well aware of our exclusion of buttons in the books, for reasons we have already explained, but these Hat Pin heads are quite a different matter. Generally they are large enough so that there is no question about the material from which they were made. Either they are glass, or they are not. Obviously, it does not make sense to classify a small piece of iridescent metal as "Carnival Glass".

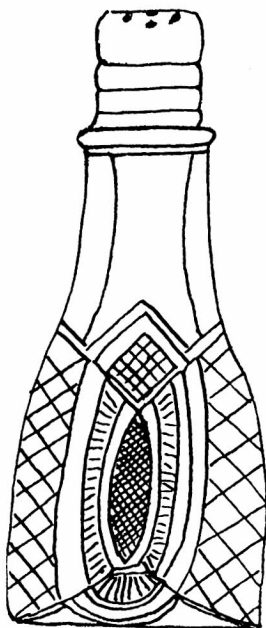
The Floral Hat Pin shown here was on dark amber base glass, and quite heavily iridescent. It is deeply domed, and most attractive. It measures  $1\frac{1}{2}$ " across, and if flattened out would be at least another  $\frac{1}{2}$ " in width. On the underside a small glass tube is made into the body of the pin, and into this as seen was inserted a tiny metal cap which held the lethal portion of the pin.

From a study of the jewelry sections of both wholesale and mail order catalogues from 1898 to 1916, it would appear that the Hat Pin vogue was at its height at approximately the same time that Carnival Glass was so much in demand. However, except for imitation precious stones, we saw only one large Hat Pin with a glass head—this being of black glass with a silver trimming. Pins of metal with small stones set in were, of course, quite popular. Shapes of birds, insects, flowers, and anything and everything that could be imitated were shown. When one turns to the Hat sections of these same catalogues, the reason for the long pins becomes obvious. They are enormous and elaborate, even the ready-made ones, and all of the women who could afford it or had access to a shop preferred to have their head-gear custom made. This of course made it possible to have even more flowers, fur, plumes, birds' nests, or what-have-you for ornamentation.

While we imagine that such small pieces as this one would be difficult to display to best advantage, they would certainly be welcomed into any Carnival Glass collection specializing in either miniature or rarities.

CARL SHAFFER  
Ft. Wayne, Indiana

## HICKMAN CASTER SET



Lacking only the clusters of Fan-shapes at the upper edge, the pepper shaker shown above, is identical in pattern with the design given the name above by several writers on Pattern Glass. This is again one of the near-cuts, and dates in the 1890's, although this one was still being made many years later.

Shown in the sketch full size, this is one piece from what is called in a catalogue dated 1903, a "Tray Caster Set". There were four pieces, and each set came individually boxed—and only a dime for the whole thing. There is no mention of iridescence in the 1903 description, and we believe that only a few of these were ever given the Carnival Glass treatment. The shaker shown had been in the possession of the same family since 1927—long before any attempt had been made to "re-issue" any sort of Carnival Glass.

The complete set consisted of an open salt cellar (or salt dip, as they are commonly called today), a tall pepper shaker with nickle top—this is the piece shown, a small oil or vinegar cruet with glass stopper, and a handled four-inch glass tray. All of these pieces were complete, and all iridescent on the set seen. As is often the case in these Carnival Glass pieces using old near-cut patterns, the color was marigold.

We regard this set as quite unusual, and a real find for the collector, either of miniatures, rarities, or patterns. We have neither seen nor had reported any other Carnival Glass in this pattern.

ED GAIDA  
Victoria, Texas

## THE KITTENS BOTTLE



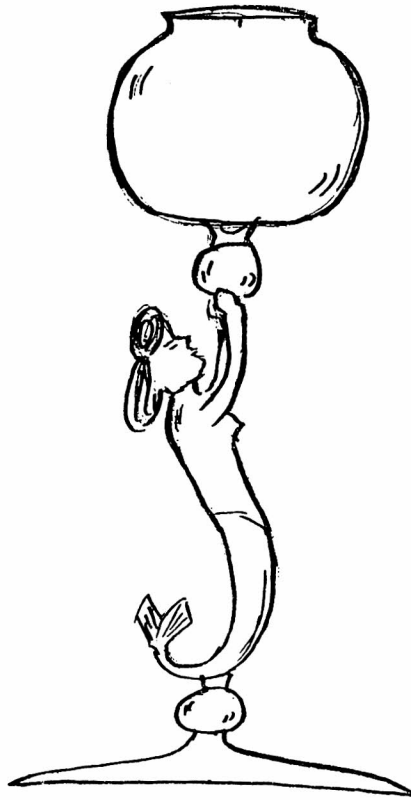
What a nice addition this one would be for any collector who especially enjoys either the children's Kitten pieces or animal patterns in general. By the way, you will find a complete listing of the Kittens pieces in Book VI of this series, page 103—and one addition having been seen in the past year is listed in the pattern notes.

The nursing bottle shown in this sketch is of clear Carnival Glass, with very nice iridescence applied. The mother cat as well as the two playful kittens, is not particularly artistic as shown, but the mold work is finer than that found on most of the Kitten pieces, and does make some effort to show their fur. At least there is no question about what animals were intended here.

This is an 8 oz. bottle—the markings being on the reverse side. A figure "2" is pressed into the bottom, and the whole is  $6\frac{3}{4}$ " tall. We do not believe this to have been made by any of the glass companies regularly thought-of as "Carnival" producers, but was very probably the product of some manufacturer specializing in containers and bottles.

MARY THOMPSON  
East Meadow, L. I., N. Y.

## LITTLE MERMAID



Shown here is an example of Carnival Glass made to be used, and yet so fragile that we can only wonder how any of these survived. Surely these must have been saved for very special occasions indeed.

Very probably we will hear from some of our Art Glass friends—and we almost wrote that word “fiends” for classifying this as Carnival Glass, but we continue to feel that if a piece is pressed glass with iridescence fired on the exterior of the surface, and is or is thought to be of American make, it qualifies itself as Carnival Glass.

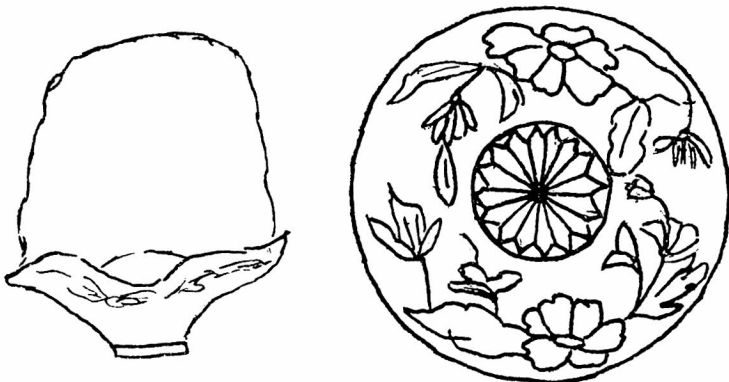
We have stated before that we are not an authority—by reason of lack of experience—on alcoholic beverages. We know almost nothing about them—the drinking of them, the bottles containing them, nor their glasses, etc. used for serving same. We have been told that this is a “claret” glass, and presume that to be correct. While the whole theme of this glass piece would have been ideal for an oyster glass, and the early 1900’s saw a tremendous vogue for sea food of all kinds, the size of this glass quite rules out this possibility.



The whole piece stands 5¼" high, on a base of 2½" diameter. Both bowl and base are clear with a great deal of iridescence. The mermaid figure is solid and molded—not blown—Three-dimensional, and colored most attractively. The upper portion of her body is pinkish-amber, while the lower half is yellow amber. The two tiny glass balls above and below the figure have been seen both in a turquoise blue and a light sea green. These balls again are solid, not hollow.

This glass is thin, delicate, and of excellent quality. We judge them to be of the late 1919's or early 1920's.

### MINIATURE FLOWER BASKET



In the two-part sketch shown above, we give you a full side view of a most charming small Carnival Glass basket complete with wire handle, and a full view of the underside of the basket itself. The handle is easily detachable, and only loving care could have preserved this piece intact through the years.

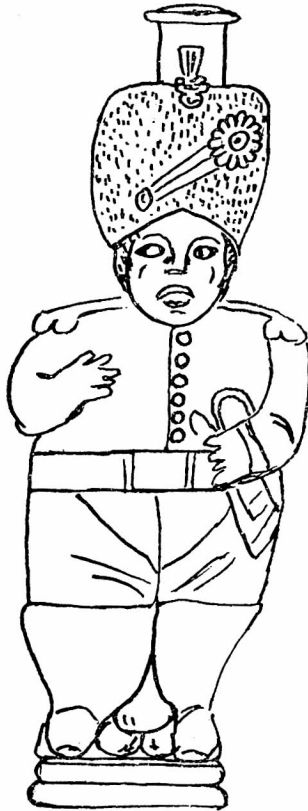
Seen with several different town names etched on, this particular one carried this lettering; "Souvenir of Nekoosh, Wisc." The pattern in intaglio, rather than raised, and this one was on Peach Carnival. The glass was surprisingly heavy for such a small piece—this being only 4¼" in diameter, and about 1½" deep. The design, while not particularly detailed, is graceful and well suited for the purpose. It is in some ways a tiny version of Northwood's Wild Flower—for which see Book IV this series.

This is again, one of the charming what-not pieces of Carnival Glass our grandmothers preferred to dust rather than throw away.

MRS. CHAS. WILLRETT

De Kalb, Illinois

## NAPOLEON BOTTLE



It is always interesting to those of us who love antiques, to follow the current trends in collecting, even though we may not find our particular interest reflected in them. One of the better ways of following the rise and fall of certain types of collectibles is by reading the advertisements in any of the number of publications devoted to this hobby. If the public interest is high in butter molds, for example, there will be many more advertised by dealers than if the interest is centered on ox yokes. Just as shoe manufacturers try to keep up with what colors and styles are being worn, so do antique dealers try to keep abreast of current interests among their clientele.

For the past months, interest has developed to a new high in old bottles. There are bottle books, bottle clubs, bottle catalogues, etc. Beyond doubt, this is quite a popular field, and certainly a specialized one in which there can be learned a great deal of social history, among other things.

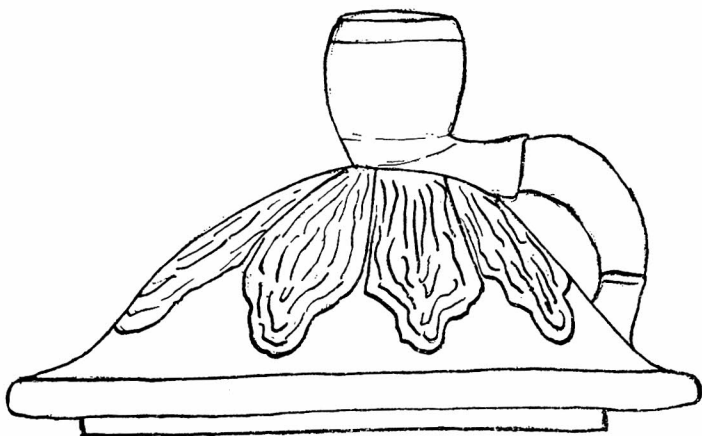
We make no pretense of being an expert on bottles—liquor, bitters, or any other kind. The comparatively small number of bottles we have

included in this whole series has been put there for one reason only—they are Carnival Glass. This attractive figure bottle as seen is also iridescent. Like the Holiday Bottle shown in Book VI, this little fellow was either Clear Carnival or White with only a slightly frosty effect. And like the other, it again was impossible to tell beyond doubt whether or not the iridescence had been originally applied, or had accumulated through the years.

But iridescence it certainly had, especially on the upper portion. This is obviously a rounded bottle, the figure showing some detail on the reverse side, especially of the small stack of little cannon balls between Napoleon's feet. This is not a large bottle, being 7¼" high. We would assume it would appeal to both collectors of novelty items in Carnival Glass and bottle collectors as well.

GENE LATIMER  
Clarinda, Iowa

### PIPE AND TOBACCO JAR



Shown in the sketch is the lid only of what must be a most attractive addition to any Carnival Glass collection. We have not seen the tobacco jar complete, but have had it described and shown in a not-too-clear photograph. The lid has been seen, obviously, for we still hold to our rule of never bringing you a sketch we have not done ourselves from only the glass itself, never from pictures, sketches, rubbings, or anything else.

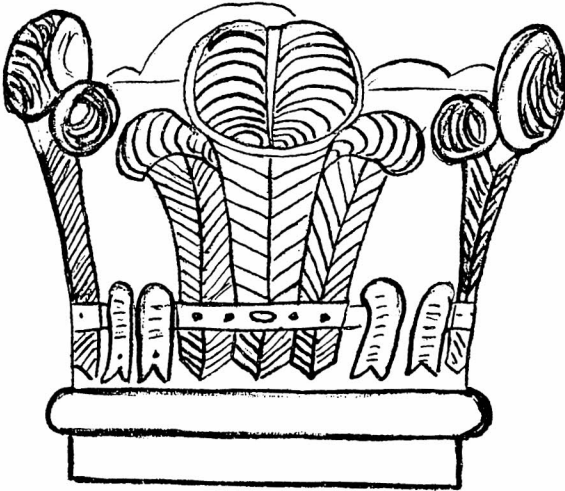
The lid is on Green base color glass and has a "Millersburg look" about both the glass itself and the iridescence applied. The iridescence is on the upper surface only. On the under side of the lid in the center are three flat-sided prongs—obviously intended to hold a bit of sponge to keep the tobacco moist.

The little pipe has a solid stem, while the bowl is realistically hollow. The tobacco leaves are raised and cover nearly the entire remaining surface of the lid.

The total diameter of this is 5", with the inner rim measuring 4¼". In height it measures 3".

McCASLIN'S ANTIQUES  
Newcastle, Indiana

### PRINCELY PLUMES



Not all of the novelty shapes in Carnival Glass, or in any other material for the matter, is so attractive as the one shown here. This is indeed in the "upper echelon" of such pieces. Not only is the glass heavy and beautiful, but the iridescence is fine and deep. The mold work on this piece is superb, and getting such a thick piece of patterned glass out in one piece must have required considerable skill lest it break in the cooling process.

Several of the country's leading specialized collectors have seen both this piece and its twin. Like the author, it was felt that this could have been an ink-well, but since there is an absolutely matched pair of these, the chances are more likely that they were used for extremely large candle-sticks—perhaps in a church or else in some very elaborate hall.

The glass is of very dark purple—almost black. There are four of the large plumes around the surface, and four mold lines show. The height of this is 3¼". Inside at the top as the sketch is shown, the glass slopes in, making a collar ⅜" wide, with a rim ¼" high around the center hole. This hole is 1⅜" deep, and 1⅝" in diameter—surely

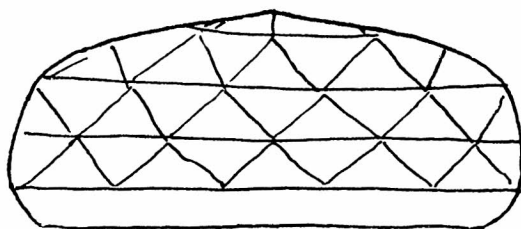
large enough for a candle of considerable height.

The center base is depressed with a collar rim  $\frac{3}{8}$ " wide. The diameter of the entire base is  $2\frac{5}{16}$ ". The Plumes are of even height and it is possible to invert the piece and have it sit steadily upon a flat surface. However, when so inverted, the ribbons around the base seem to defy gravity and stand straight up.

We have never seen any pieces of comparable weight, depth of color, shape, nor workmanship in Carnival Glass. Whatever company made this did not mark it in any way, and we have no possible means of identifying its origin.

MR. & MRS. ED GAIDA  
Victoria, Texas

### PUZZLE PIECE



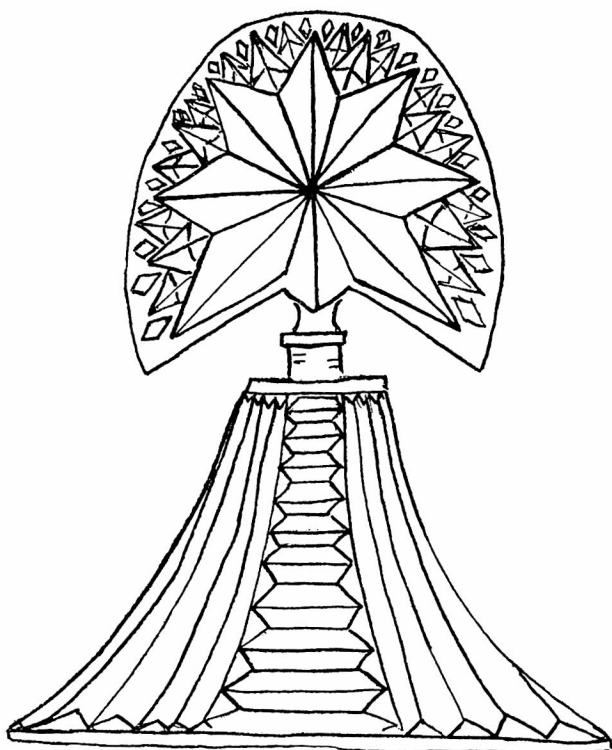
Twist and turn—measure and weigh—study and search—still we do not know what this particular piece of Carnival Glass was intended to be used for. The sketch shows "it" full size. Too large for a button? We believe so. The wrong shape for a Hat Pin? Obviously. The lid to some sort of small box? Possibly, but if so—Why in the world the two holes, each the size of the end of a lead pencil at either end of this, almost at the base. We are certainly open to suggestions about this one.

But Carnival Glass it certainly is. On dark Purple glass, with fine iridescence, it is hollow and light weight. It shows two mold lines running horizontally along the  $1\frac{13}{16}$ " of its length, so Pressed it is. The top is diamond or prism patterned as shown, while the lower side is almost mirror-like in its smooth surface. The height at the apex of the diamonds is only one inch.

Occasionally a piece of Carnival Glass makes us wonder, "Why?" but very seldom do we ask "What?". If any reader has the answer, please share it with us.

C. A. VIERRA  
W. Hollywood, California

## STARBURST



The most unique feature of the perfume bottle shown in this sketch is obviously the intricate and highly raised star design on the large stopper. Not only is this highly raised and sharply executed, but the reverse side of this piece is absolutely flat and without pattern of any kind. Except for its duplicate in clear pressed glass, we know of no other like it.

Although Pattern glass abounds in "Star" patterns, and there are some nine Carnival Glass patterns featuring this motif in varying forms, we have seen nothing like this one. The stopper here is  $\frac{1}{2}$ " higher than the bottle into which it fits. The whole piece, including the  $\frac{3}{4}$ " long neck, is of solid glass, and is 3" high.

The bottle is completely patterned with long vertical ribs, pointed along their length, and has two of the zipper-type ladders, one on each side. The two mold lines run up the center of these zippers. The bottle itself is  $2\frac{1}{2}$ " high, and measures  $3\frac{1}{2}$ " across the base. There is a pattern of 18 large petals impressed into the base.

The only color seen on this was a true amber, with fine iridescence. We have no record of the maker of this, and no picture in any sort of catalogue to help us date the piece. However, we believe it to be of the early 1920's, and it is a most unique and attractive piece.

Hobart, Oklahoma  
BRYAN GENTRY

### THREE MONKEYS BOTTLE



Remember back when every novelty store or five-and-ten, as they were called in the days when that phrase really meant what it said, carried these little monkey figures in almost every conceivable material? Perhaps the good advice they give is not so popular now as it once was, for they do not appear nearly so often. Probably the younger generation thinks them "corny".

But at least, this is a most unusual piece of Carnival Glass. The mold work may not be comparable to the drawings of Michael

Angelo, but it is far from the poorest we have ever seen, and surely gets the idea across nicely. This is a 3-dimensional bottle, the figures being rounded on the reverse side, but without the furry effect.

Like the Kittens bottle shown in this book, this is of Clear Carnival with good iridescence applied. It stands 8" tall, with a round base 2½" in diameter. It is marked "8 oz." and the words "Patent Pending" appear on the base. There are mold lines all the way up the sides clear to the very top. Again, we feel this was not a product of one of the usual Carnival Glass houses, but probably came from a firm specializing in either bottles or containers. There is no clue whatsoever as to the original contents.

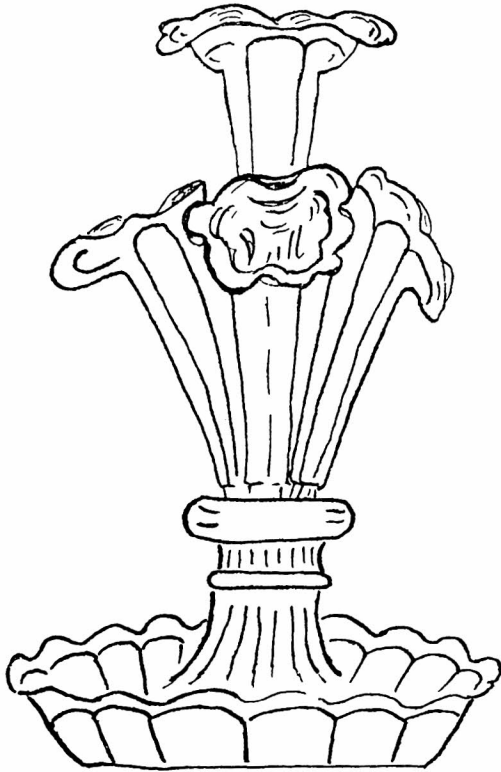
If any of the "Bottle Hounds" among us can shed any light on the age or maker, we would be happy to pass the information along.

BILL CARROLL

Los Angeles, California



## WIDE PANEL EPERGNE



Swinging away from the very elaborate designs used in Pattern Glass in the 1900 era, many glass companies turned to simple clear lines in their products in an effort to open the housewife's purse. The patterns named "Colonial" are so numerous, and many of them are so nearly identical, that it becomes almost an impossibility to distinguish one from another in clear glass.

Since this elegant piece of Carnival Glass has a pattern already named and well known among collectors, we show it here only to illustrate one of the seldom found shapes on which it appears. Wide Panel is a common exterior pattern on a great many shapes, colors, and designs from all of the known companies which made Carnival Glass. Used alone on plates, and even on goblets, it does not seem to have the appeal that patterns requiring more workmanship in design have. However, like the "colonial" family in clear glass, such pieces in Carnival Glass are frequently on a fine quality of base glass itself, and depending as they must on iridescence for their appeal, the Car-

nival Glass pieces using Wide Panel alone, usually have a great deal of lustre. The reader will not often find the name "Tiffany" used in any of the books in this series, as we feel that Carnival Glass is quite able to stand on its own merits, but to many it denotes a type of fine heavy iridescence. This is certainly true of all of these epergnes that we have seen.

This is by no means a common piece of Carnival Glass. Obviously, any or all of the lillies could easily have been broken in use or in washing. It is a large piece—the center lily being approximately 11½" high—the exact measurement depending on the amount of shaping done to the top. The three smaller lillies are about 7½" high, and all four of them can measure as much as 5½" across the top. The base is of proportionate size, being about 10½" in diameter.

This splendid piece is known both on the vivid shades and on pastels in Carnival. Of the vivid hues, Purple and Green are perhaps the most often seen. In the Pastel family, white seems to appear more often than the others. Offered only on Green, this is shown in a 1910 catalogue.

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