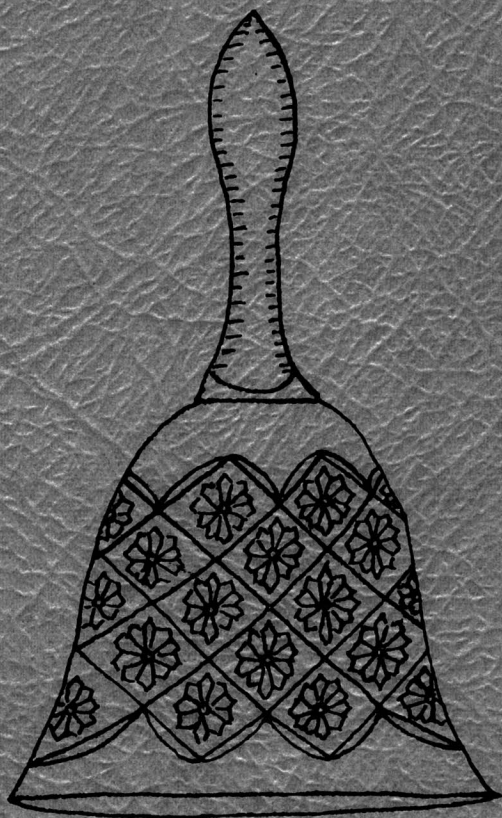


Sixth Book
Of
Carnival Glass



MARION T. HARTUNG



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MARION T. HARTUNG

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FOR ARTHUR

INTRODUCTION

Whenever we attempt to write a few introductory remarks, we have the same lonesome feeling the radio announcer must have had after he had read his script for fifteen minutes, only to discover the "mike" was not turned on. Still, we do want to welcome both our new readers — that large and enthusiastic group who have just discovered the delights of Carnival Glass, and the experienced collectors. We hope you will find this book useful in the search for more information about a unique product of American ingenuity.

This sixth volume is again a Pattern book — nothing else. Our feeling is that while prices of glass may change, as they certainly have, a pattern molded in glass remains always the same. Other books in this series each contain patterns different from those given here, and you will find a cumulative index for these at the end of this volume. Also, there are different informative chapters on the history, the colors, and the shapes in each of the others.

Without the eager cooperation of many individuals, both dealers and collectors, most of the patterns shown here would have to remain unknown except to their owners. The spirit of Sharing is very widespread among Carnival Glass enthusiasts, and all of us benefit from this same generosity.

Once more, may we emphasize that we will not, under any conditions, present a piece or a pattern, or a color, to you that we have not personally seen. No color photograph, no rubbing, no detailed description is sufficient for us to pass it along to you in the form of a sketch. Listed under "Pattern Notes", we may give you reported information, but if you find any piece drawn in these books, the author has held it in her hand and found it to be exactly as described. We have steadfastly believed that Honesty is the Best of All Possible Policies. No one knows better than the author that the drawings are not of consistently high artistic merit. Unfortunately, neither are all of the patterns. We do our very best to depict them accurately.

Pattern, as made in the glass itself, has always been our primary interest. We realize that this is not universally true, and have tried to include in every book pieces interesting for shape or rarity as well. You will note in this book a continued absence of pieces of "late" Carnival — that is, glass made in the 1930's, long after the hey-day of old Carnival Glass. Any exceptions to this have been made because we knew definitely when the glass was made, and could pass this information along to you.

Another whole field of Carnival Glass pieces so far missing from this series, are the pieces — usually water sets, perfectly unpatterned when made, but later painted with various fruits or flowers. There are several reasons for their omission. One is the very absence of pattern. Another is, that research has lead us to the conclusion that

while some of these were decorated at the factory making them, many others were sold with only iridescence applied, through Art stores and department stores, to be painted at home by Aunt Nellie, or whoever got ahold of them first. We believe the variety of designs under which they suffer could be almost endless. Yes, we know some of the tumblers are N marked, but that doesn't insure their immunity from home decoration either.

A third field in which we have so far not ventured very far could be called, "Buttons, Bangles and Beads". Many of the buttons now being sold as "Carnival Glass" are in reality metal with iridescence applied. Often the only way in which one can tell with certainty the exact material of a button is to give it a few really hard whacks with a hammer. With some of these buttons being peddled at \$5.00 apiece, this could become expensive. Rather than mislead the reader, we have decided not to delve into this field — at least not so long as there are patterns on glass still to be discovered and shared.

One final word, if we may, — as every book has been completed there have remained behind in the drawing folio patterns that we were sure all of you would have enjoyed seeing, and that we would have enjoyed so much sharing with you. But we have tried to keep all of the books in this series even in size, and as nearly even in price as it has been possible to do so. We have always been interested in being of the greatest service possible to as many collectors and dealers as we could reach. By keeping these books reasonable in cost, the feeling has been that they would reach more of the people for whom they were intended from the very first. That was my late husband's ideal when the first book was finished, and nothing has changed our aim since then.

Once again, there remain behind with us, still unlisted, many interesting pieces and patterns. Most of these, like the ones shown here, were sent by their proud owners, and it is with regret that we lay them aside in favor of the ones shown. Our very heartfelt thanks goes out to each of you who so very generously allowed us the privilege of sharing with others your finds. Several names you will find appearing numerous times. These collectors are, generally speaking, specialists, without whose interest, the whole field of Carnival Glass collecting would be much poorer.

We can only beg the indulgence of those whose pieces must patiently wait, and offer this sixth book in the hope that it does indeed find all of us one step further along the winding road of Carnival Glass collecting.

A BRIEF HISTORY

For the collector or dealer who is purchasing for the first time a book about Carnival Glass, as well as for our more experienced readers, we wish to give here not only the definition of Carnival Glass

as it seems to us, but a brief history of this beautiful product of American know-how, as well.

To this author, true Carnival Glass must be either pressed or blown into a mold. The color of glass used for this can be either clear or any one of dozens of shades. But most important of all — it MUST be iridescent. Without this feature, no pressed glass should be called "Carnival Glass" — no matter what the shape, or the pattern, or the color. We feel we cannot emphasize this too strongly. There are many standard patterns in Carnival Glass which were carried over from the preceding years of clear pattern glass popularity, and were produced both in crystal and in colored glass. Without the iridescent coating, these should NEVER be bought or sold as Carnival Glass. And isn't it strange that now this warning should be necessary, when only a few short years ago there were many dealers who were as anxious to avoid having any of their wares known by this term, as there now seem to be who are anxious to use any pretext to call a piece of colored glass, "Carnival"? The one other part of the definition upon which this author insists is that the piece be of American origin. You will find a further discussion of this point under "Origin Unknown" in this same Book.

Although as we study and learn together more and more of the fascinating story behind Carnival Glass, numerous names of small and often short-lived companies who made it appear, there are still only four major Carnival Glass producers known. In alphabetical order, these are as follows:

1. Fenton Art Glass Co., Williamstown, W. Va. This firm began operations in 1906, and is still in the hands of the Fenton family. They do not now make Carnival Glass, but during the decade from 1910 to 1920, they produced some of the most popular patterns and colors available. Many of their patterns are still eagerly sought for. A very large percentage of the now so-desirable Red Carnival came from this factory. We have been able to identify many of their designs through old illustrated ads. We cannot date exactly the date when their first piece of Carnival was made, but 1910 is the approximate year.

2. Imperial Glass Co., Bellaire, Ohio. This firm founded in 1906 by a man who had experience not only in the glass business, but whose days as a river boat captain had earned him the title "Captain" Muhleman. The dates for their production of Carnival Glass are approximately the same as those of the Fenton firm. This is the only one of the original firms now attempting to capture the contemporary market with a version of Carnival Glass which they call "Re-Issues". This is a line produced in 1965, iridescent, pressed, all on clear glass rather than colored and all, according to the company, trademarked with an I having a capitol C superimposed on it. As late as September 22, 1964, this firm was denying any plans to expand their line of this type of glass (consisting at that time of two goblets), but a full line of some 70 items was shown on Jan. 1, 1965. Patterns of which the

buyer of old Carnival Glass should be especially wary are Lustre Rose, Imperial Grape, and Windmill, especially in any of the marigold shades. We recommend that you buy any desired pieces of any of these only from a dealer you can trust.

3. Millersburg Glass Co., Millersburg, Ohio. This firm was founded in 1910, and the exact date of its demise is in some dispute. Certainly it has been long gone from among us, and its years of production were indeed short in comparison to the two firms already discussed here. They made some very beautiful Carnival Glass, calling it "Rhodium Ware", in color, iridescence, pattern, and mold work, ranking among the very best. Their work is so distinctive that the collector of even a few years' experience can easily detect one of their pieces from among dozens. The widely sought Court House bowl is a perfect example from which to learn the qualities that distinguish their glass from that of all others, if one is so fortunate as to have access to one.

4. The Northwood Co. Mr. Northwood moved his operations several times, and it is difficult to trace all of these moves. However, apparently most of his Carnival Glass was produced in Wheeling, W. Va. Rumor has it that he was far from the first to hit the market with Carnival Glass, but it is certainly true that several of his patterns were as popular as any ever made. Each of the glass companies made some indifferent patterns, and all of them made some that were truly outstanding. No one company had a monopoly on quality. However, Northwood had a very high "batting average", especially in the field of Carnival Glass, and his Grape, Peacock at the Fountain, Singing Birds, and Acorn Burrs patterns are very close to the top of the ladder in popularity even today. Mr. Northwood died in 1923, and his firm disappeared from view shortly after that date. Rumors to the contrary, we know of no organized effort to reproduce any of his products at this time.

Scattered here and there among the write-ups of various patterns in several of the books of this series on Carnival Glass, we find mention of some firm that apparently tried its luck in the field which the bigger companies were finding so lucrative. Some of these are — at least one of the small firms which joined the U. S. Glass Company, when some eighteen firms that for one reason or another were in financial difficulty joined together in 1891. At least, we find an occasional piece of Carnival made over an old mold that we can identify as having belonged to one of these companies in the days of clear pressed glass. Another of these was the Heisey Company, certainly not noted for its Carnival Glass, but having made a limited amount. Another is the Higbee Glass Company, discussed in this book under pattern "Hawaiian Lei", under the section on Miniatures. The Cambridge Glass Company also produced a very limited line of Carnival Glass. Doubtless there were many more, for we still have many pieces and patterns for which we can not definitely assign a maker. It is quite impossible for any one researcher or writer to know all that there is to know about any subject, and we certainly make no such claim.

PATTERN NOTES

Following the format used in the other five books of this series, we here present any additional information learned about patterns previously listed. A great deal of this has come from careful readers who have passed along such bits as colors not already listed, varying sizes, etc. To each of these readers, our hearty "Thank You". All such additions are filed as they come to our desk, and while the pressure of time will not allow an individual answer to every letter, be assured that we all appreciate them.

1. Advertising piece — seen on Peacock Tail, hat shape, on Green. Has words, "Arthur F. Oddell; Quincy, Jeweler" molded on under side of base.
2. Boxed Star (Book 5) Mrs. John Crider of St. Mary's, Ohio, writes, "I bought one of these in red, new, 3 years ago . . . doesn't look like Carnival . . . the lady I bought mine from had a home kiln and was experimenting . . ."
3. Beauty Bud Vase (Book 5) Seen on amethyst, only $3\frac{7}{8}$ " high, tightly ruffled edge. Leslie Wolfe, Newman, Ill.
4. Butterfly & Berry (Book 1) Footed hat pin holder seen on Blue. Has ball-and-claw feet, as the table pieces. Leslie Wolfe, Newman, Ill.
5. Butterfly Ornament (Book 5) Reported in marigold by Mrs. Ken Kuelz of Evansville, Wisc. She writes, ". . . has a small hole on back with glue or some such substance in and around it."
6. Carolina Dogwood (Book 5) Seen on Pastel Blue.
7. Concave Diamonds (Book 5) Several of the tall pitchers reported from various parts of the country. The pitcher properly came with a lid, the whole being $11\frac{3}{4}$ " tall, with base diameter of $4\frac{1}{4}$ ", as reported.
8. Corn Vase, N's (Book 2) Several of these both seen and reported in various colors, having a pattern of corn husks running almost to the edge of the base, on the under side of the glass. These vases vary only a fraction of an inch in size from those having a plain base.
9. Eagle Furniture Co. Plate (Book 4) Have confirmation that this store was in Memphis, Tenn.
10. Elk Bowl (Book 4) Reported in Green, with date of 1910, by D. McKinney Wray, Colorado.
11. Footed Shell (Book 5) Miniatures of this seen on Green — $4\frac{1}{2}$ " long, $1\frac{1}{2}$ " high. Underside of shell shows circle without having been ground.

12. French Knots. Seen also on Green; hat shape only.
13. Frosted Block (Book 2) Parfait glasses in Clambroth reported. 6" tall, 3" diam. at top, by Mrs. H. J. Kistler, Clarks' Green, Penna.
14. Headdress (Book 2) Seen on Pastel Marigold, with Cosmos and Cane as exterior pattern.
15. Heavy Iris (Book 4) Several complete water sets reported, in both marigold and frosty white. Sketch of pitcher sent by Mrs. Paul Jankauer, Skokie, Ill., shows fine tankard 11½" tall, with ruffled top.
16. Hobnail (Book 4) Marigold water pitcher reported by Mrs. W. R. Ridder, Alexandria, Va. Also seen, marigold rose bowl, having flat base.
17. Hobstar Band (Book 4) Marigold water pitcher reported by Mrs. Robert E. Lee, Clyde, N. Y. Seen, compote with marigold bowl, clear stem and base. This brought by the Battins of Columbus, Ind.
18. Horn of Plenty Bottle (Book 5) Bottle with original stopper reported. This is ball-shaped, 6¾" circum. with cork on end.
19. Insulators (Book 5) From Mrs. H. J. Kistler, Clarks' Green, Pa. comes the information that both of those shown were used as insulators. Also one much larger, she reports, this being 10" across, 7½" high, marked "Pyrex T.M. Reg. U. S. Pat. Off. Made in U.S.A.-453", used on high tension wires. Mr. Kistler is an engineer with the Penna. Power & Light Co.
20. Jardinere (Book 5) Heavy vase, 9" tall; 5" diameter seen on Cobalt Blue.
21. Jelly Jar (Book 5) Mrs. Hilda P. Harris reports one complete with glass lid. A rubbing sent showed large flower of 24 petals cut in top side, with 5 ribs and circle raised on the under side. This locks on with a right turn.
22. Kittens (Book 1) For notes on this pattern see introduction to section on Miniatures, this book.
23. Lea (Book 5) Marigold footed bowl seen — 3½" high; 5¾" across top. Could be open sugar or spooner.
24. Little Barrell (Book 5). Several interesting bits on this small piece. Mr. Bill Carroll, Torrance, Calif., sends one on dark amber bearing paper label on base. This has spray of holly on left edge, picture of cabin in woods, and "Compliments of the Season — Potero Exchange". Mrs. Chas. Willrett, De Kalb, Ill. writes the following: "The paper band on my bottle extends all around the middle with the bung only uncovered. The printing says, 'Merry Christmas and Happy New Year

Compliments of Frank J. Nelan, Arlington, Ill." So we went to the village, whose latest population count was 254. An elderly man sat on a bench near the village store. He said Mr. Nelan had moved to Chicago and was now deceased, but thought possibly the bottle had held wine . . . Mr. Nelan's brother-in-law . . . fingered the bottle with fond memories. He said he had seen many of these, but not for a long time. Charles told him a villager had suggested they might have contained wine. He laughed and said it was lots stronger 'stuff' than wine. It was whiskey — brand unknown. The bottles were given out before prohibition, so that would date it in the late teens."

25. Northern Star (Book 4) Mrs. Louise Kline of Boalsburg, Pa. writes, "I have two of 'these'. My grandmother was visiting her sister in Jeanette, Pa. They went through the glass factory there and each got one of these, given as souvenirs. My aunt . . . thinks this was in 1907 or 1908 . . . she was married in 1909 and knows it was before that."
26. Optic and Buttons (Book 3) Seen, an individual salt with old Imperial trademark. Also seen, a goblet in marigold with clear stem and base and old Imperial mark. Shafer's, Peninsula, Ohio.
27. Northwood's Grape (Books 1 and 4)
 - A. Bowl seen on Purple, Basketweave exterior, N mark. Tightly ruffled fluted edge. This 10¼" diameter, 3⅞" deep. Collar base, 4⅞".
 - B. Fernery reported in Custard Glass by Mrs. Hilda Mark, Arlington, Va. Reported in Green Carnival Glass by Connie Jost, Vineland, N. Jersey.
 - C. Ice Cream Dish — size variant of 5" diameter, 2⅝" tall reported by Mrs. J. P. Nall, Shreveport, La.
28. Peacock Lamp (Book 5) Seen with brass base, reported to be original.
29. Pineapple (Book 4) M. D. Gregory reports a creamer in marigold, also a "compote on pedestal base, 4⅞" high; 6⅞" across". Seen, amethyst bowl, 7⅞" diameter, on high collar base. Interior was patterned with smooth ribs and button center.
30. Pine Cone (Book 2) Plate with Small Orange Tree on exterior reported by Peggy Powell, Victoria, Texas. Pattern also seen on small bowls in both Green and Blue with no exterior pattern whatsoever.
31. Sun Punch Bottle (Book 3) A 6½ oz. size reported by Bill Carroll, Torrance, Cal.

32. Swirled Hobnail (Book 5) Seen, flat rose bowl on amethyst 3 $\frac{5}{8}$ " tall, 3" diameter opening.
33. Treebark (Book 1) Marigold vase 7 $\frac{1}{2}$ " tall, with "2104-4" on one side of base, and "J" inside triangle on other side. Reported by Mrs. Robert Mattingly, Morgantown, Ind.
34. Two Fruits (Book 1) Colored slide of this on Green sent by Lee Vines Antiques, Hewlitt, N. Y. Seen on Blue.
35. Vintage (Book 1) Dresser tray loaned by Beebe's Antiques, Larned, Kans. Marigold, 11 $\frac{1}{8}$ " x 7 $\frac{3}{4}$ ". Pattern similar to Northwood's Grape tray, but with stippled background. Has cable around center with 4 over-lapping leaves, and 4 grape clusters. Smooth, banded edge, quite different from Northwood's.
36. Wreathed Cherry (Book 3) Some questions asked, some research done, and we meet a most intriguing situation. From Madeline Clough, Natick, Mass., and from a collector in the Southwest came questions regarding covered butter dishes in this pattern. Both of these on White Carnival. In the center bottom of each appeared a trademark unknown on Carnival Glass, as far as this writer had been concerned. This consisted of a D-in-a-diamond, raised and molded in the glass. Some question had been raised as to whether this base did, or did not, belong with the patterned lid on each.

One source, not this writer, had attributed the pattern to the Imperial Glass Co. Never having seen it pictured in any old glass catalogue, nor seen a trademark piece, frankly, we did not know the maker, and said so.

However, some researching revealed that the trademark as given, was used by the Diamond Glass Company of Indiana, Pa. after 1913. This company had been purchased by the American Glass Company, which in turn had purchased it from Mr. Northwood. Originally, it had been opened in 1892, operated one year, closed for several years, and sold to Northwood.

A complete set of table pieces in this was tracked down, all having been found together, on fine Purple Carnival Glass. The butter base was exactly as described for the white ones, except that there was NO trademark of any kind. Thus we were able to establish that it was the proper base, and possibly the white ones were made from old molds to which the trademark had been added after the change in ownership. These bases were unpatterned, with only a scalloped edge, about 2" deep, and 7" across.

Still one other base had been seen with this top, it being a perfect match for amethyst color and of proper size. This

had the scalloped edge beaded, with smooth raised scrolls inside this. Around the sides of the deep base it carried a pattern of 9 beaded ovals, with faint stippling between. Again, this had the diamond trademark, although faint from wear.

Please note that on none of these bases is there any sort of fruit pattern, nor was any attempt made to repeat any portion of the design on the lid.

SIZES AND SHAPES

One constructive criticism that has been offered several times in the last few months has been the desire on the part of collectors for a reliable listing, readily available, of the sizes, shapes, and colors in which some of the most sought-after patterns were made. Of course it has been possible for the individual collector to compile such a listing for himself, but only by searching through both the write-ups under each pattern, and by reading the Pattern Notes in each new book of this series as it has appeared.

So, to help you save time and temper, we give you here a listing of this information about the twelve patterns for which we are most often asked. If your favorite does not appear here, possibly it is because it is a pattern not generally in great demand, or possibly it was made in only one or two shapes and so can be easily classified by the average collector.

The following patterns are listed in alphabetical order.

1. Acorn Burrs — a Northwood pattern shown in Book 1
Colors: Green, Marigold, Purple (also Amethyst), White
Shapes: Berry set — 7 pcs. 1 large, 6 small bowls
Punch set — Bowl, base, 6 cups
Table set — 4 pcs. Sugar is covered
Water set — 7 pcs.
2. Beaded Shell — maker not definitely determined. Book III.
Colors: Marigold, Purple
Shapes: Berry set — 7 pcs., footed
Mugs
Table set — 4 pcs.
Water set — 7 pcs.
3. Butterfly and Berry — a Fenton pattern. Book I.
Colors: Amethyst, Marigold, Blue, Green
not all pieces in all colors
Shapes: Berry set — 7 pcs. footed

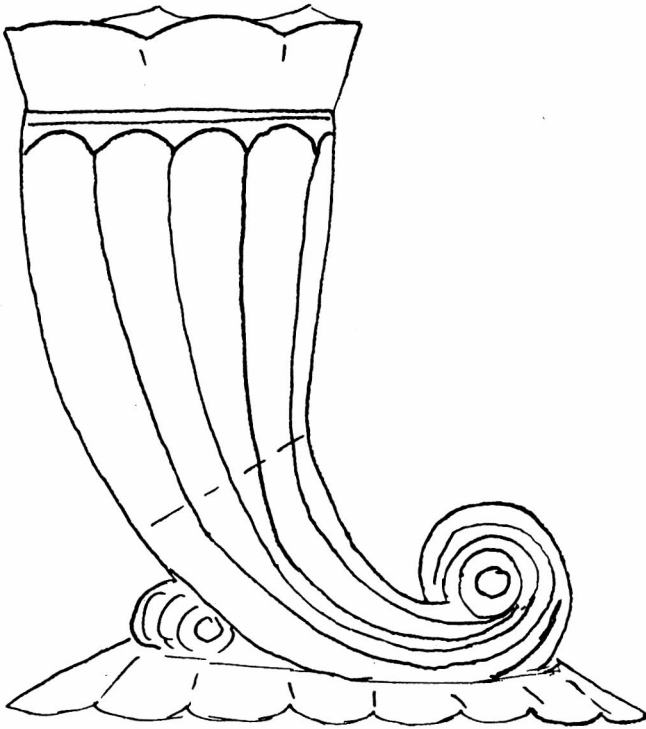
8. Maple Leaf — A Northwood pattern. Book I.
 Colors: Marigold, Purple
 Shapes: Ice Cream set — 7 pcs., stemmed
 Table set — 4 pcs., sugar, covered
 Water set — 7 pcs.
9. Orange Tree, both sizes — A Fenton pattern. Book I.
 Colors: Clambroth, Blue, Green, Marigold, Red,
 Vaseline, White
 Not all pieces in all colors.
 Shapes: Berry set — 7 pcs. footed
 Bowl, flat — from 8¼" - 9½"
 Ice Cream — stemmed
 Hat pin holder
 Powder jar, covered
 Mug — both drinking and shaving sizes
 Punch set — Bowl base & 6 cups
 Water set — 7 pcs., either flat or footed
10. Panther — A Fenton pattern, used with Butterfly & Berry. Book I.
 Colors: Blue, Marigold
 Shapes: Berry set — 7 pcs., footed
11. Persian Garden — A Fenton pattern. Book I.
 Colors: Marigold, Purple, White
 Shapes: Bowls — 6" - 7½"
 Ice Cream set — 7 pcs. all flat
 Plates — from 6" - 7½"
 Deep Fruit Bowls — from 9½" - 10½"
 Sandwich or Chop Plate — 12" Flat
12. Singing Birds — A Northwood pattern. Book I.
 Colors: Blue, Green, Marigold, Purple, White
 Not all pieces in all colors.
 Shapes: Berry set — 7 pcs. flat
 Mug
 Table set — 4 pcs. Sugar covered
 Water set — 7 pcs.

All sets such as Berry Sets, and Ice Cream Sets include one large serving bowl, and six individuals to match.

SECTION I
VASES

1. Cornucopia
2. Cut Flowers
3. Fleur-De-Lys Vase
4. Formal
5. Golden Flowers
6. Maypole Vase
7. Northwood's Jack-In-The-Pulpit
8. Poppy Show Vase
9. Rose Garden
10. Standard
11. Thumbprint and Oval

CORNUCOPIA

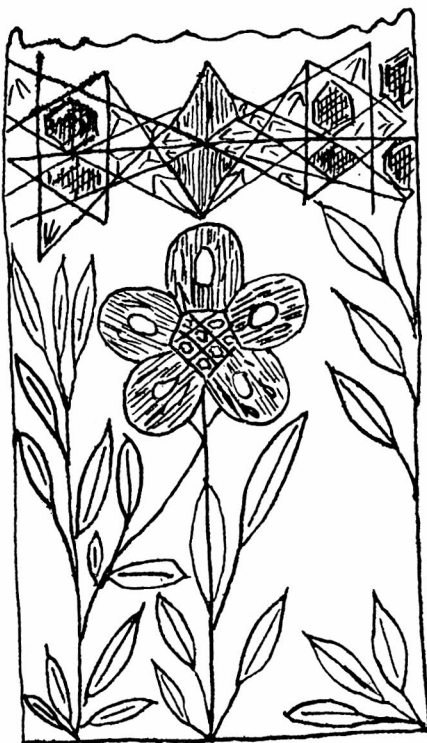


This attractive little vase has been seen in good rich marigold, and reported only in several pastel colors in Carnival Glass. It stands 5" tall, and measures $4\frac{1}{8}$ " across the base, which is solid glass and flat, rather than being depressed. The broken line in the sketch shows the extent to which it is hollow.

Although the cornucopia is a very old motif, it is not too common in glass of any type. There are two pattern glass water pitchers featuring various fruits combined with the figure. Probably the closest relative to this Carnival Glass version is a small handled mustard container in clear and opaque glass produced some time between 1890 and 1900. Many of these attractive small pieces were made by the Westmoreland Specialty Co. of Grapeville, Pa.

MRS. L. CHERRY
San Antonio, Texas

CUT FLOWERS



All of the flower and leaf pattern on the vase shown here is intaglio, that is, cut into the surface rather than being raised. The border motif used above this is rather non-descript as imitation cut patterns go.

Probably the most outstanding feature of this piece is the extremely heavy weight of the glass itself. With the exception of the Fleur-de-Lys vase, shown in this book, and possibly the Jardiniere shown in Book 5, we know of no other pieces of Carnival Glass made in glass so thick.

Cut Flowers has a faintly scalloped top and the edges of the pattern are quite smooth. The vase rises almost cylindrically to a height of $10\frac{1}{2}$ " , and has a diameter of $4\frac{1}{8}$ " . There are three easily seen mold lines, and three of the formal flowers encircle the body.

A large flower of eight petals is impressed into the base, which is nearly flat as shown. Marigold has been the only color seen.

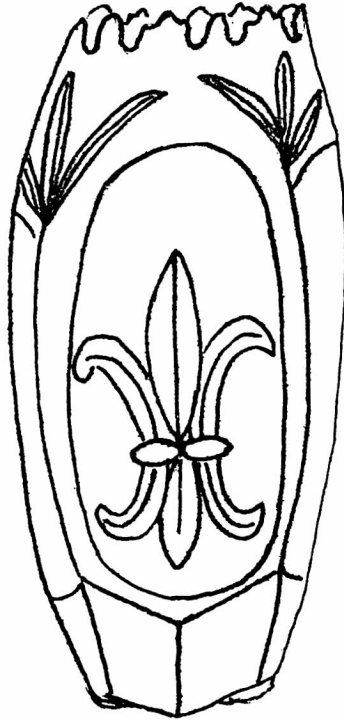
The following information is without direct confirmation, but we pass it along for the interest of our readers. Perhaps one of them will be able to catch the end of this thread and unravel it for us all.

A glass company known as the D. C. Jenkins Glass Company was established in Kokomo, Indiana in 1913, and lasted until 1932 there. Among other things, they made jelly glasses and plates, and various types of containers. Clear glass items are supposed to have been made there, and shipped to another factory to be iridized either by dipping or spraying. Some of these clear items were finished with a tannish-golden spray, very like that the modern collector of Old Carnival Glass finds occasionally on a piece of a late pattern. On these pieces, the iridescence was not fired in, and it is quite different in appearance from other Carnival Glass. Apparently this was not the process used by the firm to which Jenkins shipped his clear pieces to be finished.

This vase, having come from Indiana, is possibly of Jenkins origin, and the floral portion of the pattern resembles a water pitcher known to have come from this factory.

HOWARD BATTIN
Columbus, Indiana

FLEUR-DE-LYS VASE



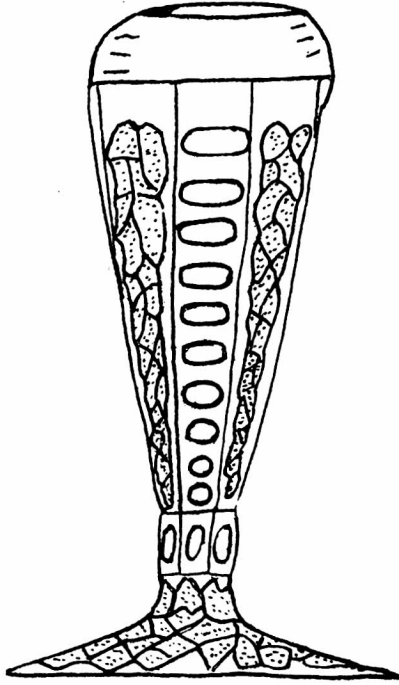
The stylized version of the French iris is almost identical whenever we find it, and is formal rather than casual in its appearance. The only other pattern we have seen in Carnival Glass using this motif has been on the pattern bearing this same name, where it is combined with other stylized blossoms, and forms part of the design of a very large almost flat, footed bowl.

Like the Cut Flowers vase pictured in this book, this vase is also of extremely heavy weight glass, and also has been seen only on marigold. The glass itself measures $\frac{3}{8}$ of an inch in thickness. All of the pattern is deeply cut into the surface, there being four of the flower panels around the surface. The edges of all parts of the pattern again are quite smooth, in contrast to many of our intaglio patterns, where as sharp an edge as possible was given to imitate cut glass designs. This is again a massive vase, being $10\frac{1}{2}$ " tall. The base is octagonal, and seems to have a ground-off appearance. A very deeply impressed whirling star figure appears on the underside. The irregularly fluted top curves in slightly, leaving an opening of $2\frac{5}{8}$ ".

One again, this is purported to have come originally from the Jenkins Glass Company, but this is without confirmation.

ED GAIDA
Victoria, Texas

FORMAL

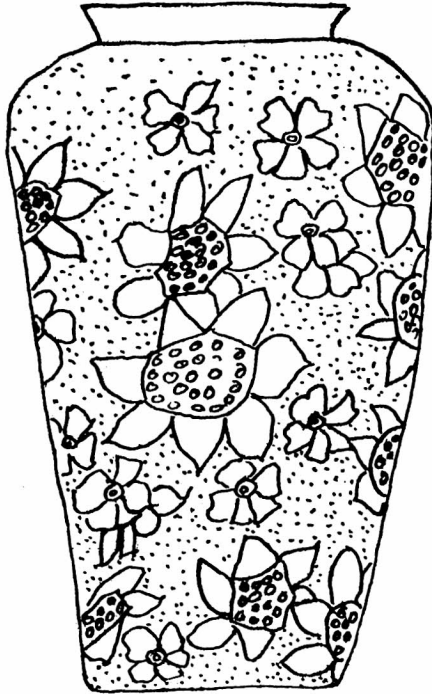


Occasionally we find a piece of Carnival Glass so outstanding in workmanship and quality, that we make an unusually determined effort to learn the maker so that he may be given full credit. Unfortunately, it is usually much easier to ascertain the point of origin of such simple patterns as Three-In-One or Fashion, which were mass produced over a long period of time.

The well-proportioned vase shown here stands 7 $\frac{1}{4}$ " high, and rests on a base of 3" in diameter. Both the Tree-Of-Life panels, and those bearing a series of depressed graduating thumbprints, are done with great care and the outlines are sharp and clear.

The plain curving band at the top is absolutely smooth, and the lustre thereon is so fine and smooth that it presents a mirror-like appearance. This vase is hollow down to the band of ovals near the base. The base itself is slightly depressed, and carries no marking of any kind. Seen only on deep Purple.

GOLDEN FLOWERS



In a general way, we all know that the Animal category of patterns is the smallest of them all, and that such pieces are usually the most difficult to find. However, here is a container-vase that is almost exactly the same size and shape as the Stork Vase shown in Book 2, and yet it seems to be in even more short supply than the Bird one.

Seen only in marigold, the background of this piece is very like the Crackle pattern. The multitude of flower heads is scattered without any definite pattern over the surface. These are well-raised, and the smaller blossoms are like those used as a bottom border on the Stork piece.

The dimensions here are also almost identical. This vase is again $7\frac{1}{2}$ " high, with a top opening of 3". The base here is a trifle wider, being $2\frac{7}{8}$ ", and the measurement across the shoulders is $4\frac{1}{2}$ ".

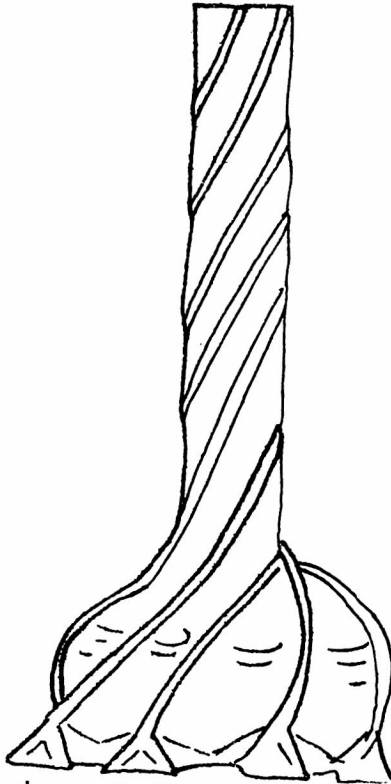
Like the other container, this one was no doubt used originally to hold jam or pickles, and had a double appeal for the thrifty housewife. It could have been placed directly on the table as an attractive serving piece, then used as a flower vase, or perhaps given to a little girl to be used on a dolly's tea table.

Probably some sort of cork or heavy paper lid covered the opening originally, but we have never seen one in its original state.

Such glass containers have been made in great quantity during the past one hundred years in America, and the sharp-eyed shopper of today can still find examples of this attempt to open her purse. At present there is a dark amber bottle in the shape of a woman which holds a brand of syrup. One suspects that these, too, will become collectibles before long.

HOWARD BATTIN
Columbus, Indiana

MAYPOLE VASE



This slender bud vase is distinguished from all others seen in Carnival Glass, by the little raised ribs which seem to go around and around the center "pole". These ribbons are flattened at the base to form six feet upon which the piece rests.

Unlike the Beauty Bud Vase shown in Book 5, we have never seen this in other than Purple base glass. The iridescence was good on the vase sketched, and evenly applied.

In height, this was $6\frac{1}{8}$ " tall, with a base diameter of 2".

FLORENCE GRAY
Creighton, Missouri

NORTHWOOD'S JACK-IN-THE-PULPIT



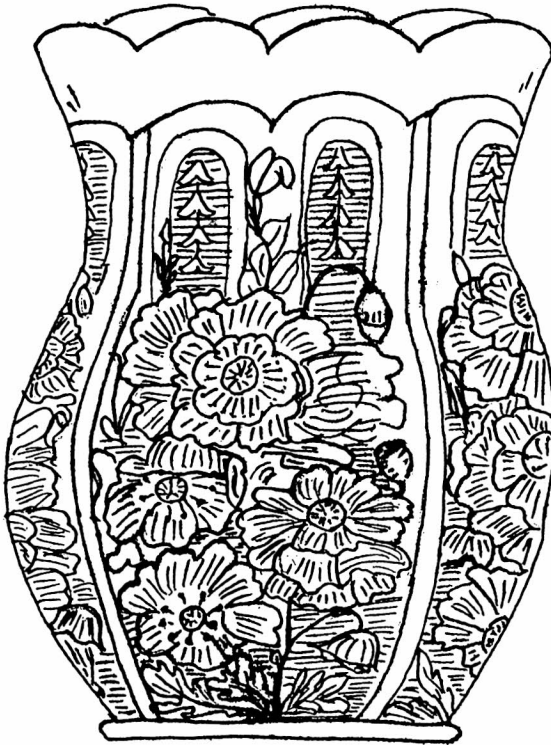
Exactly how, when, or where, these vases having one side turned up, and the other folded down were named for the early Spring flower given above, we do not know. But it is almost certain that every glass collector, be it of art glass or Carnival Glass, knows what shape is meant by the term.

While they are by no means uncommon, any such vase bearing the famous Northwood trademark is of great interest, and that is the reason why we present this one here.

Probably made in all of the usual Pastel as well as the Vivid colors, the particular vase sketched was on Emerald Green. Most of the iridescence was on the top outer surface of the lily. These vases vary slightly in height and in top diameter. The one shown is $6\frac{7}{8}$ " tall, and flares out to $4\frac{1}{2}$ ". The base is just under 3" across.

BOB THORUP
Smith Center, Kansas

POPPY SHOW VASE



Despite the fact that this is the same basic pattern shown under the name Poppy Show in Book 3, it presents such a handsome appearance when seen on these very large and ornate vases, that it was decided interest would be high enough to present it again here.

The vase itself, seen on both Purple and Marigold, is very large as glass vases go. It stands 12" tall, and measures 6¾" across the top. The base is wide enough to support such as piece, and measures 3½" across. There is a many-rayed star figure raised rather than impressed on the under side of this base.

There are four of the Poppy panels around the surface, all of these being very heavily raised, and depressed on the inside, reminiscent of the fruit on the tankard pitcher in Grape Arbor pattern. The detail on this fine vase is excellent, in spite of the size.

The iridescence on all of these seen on either color has been of super-fine quality. Without being able to name its point of origin definitely, we can assure you that such a piece as this could have been "pointed to with pride" by any company making it.

MRS. CHAS. WILLRETT
De Kalb, Illinois

ROSE GARDEN



This is not only one of the most attractive pieces of Intaglio glass we have even seen in Carnival Glass, but is as well one of the most beautiful vases we have ever seen.

The mold work on this massive piece is truly excellent, although better perhaps on the floral portion than on the near-cut motifs. From thorny stem to curling petals, this large flower stalk is most realistic. Here we find no mere suggestion of a flower, but a very fine, almost photographic depiction of a rose and bud.

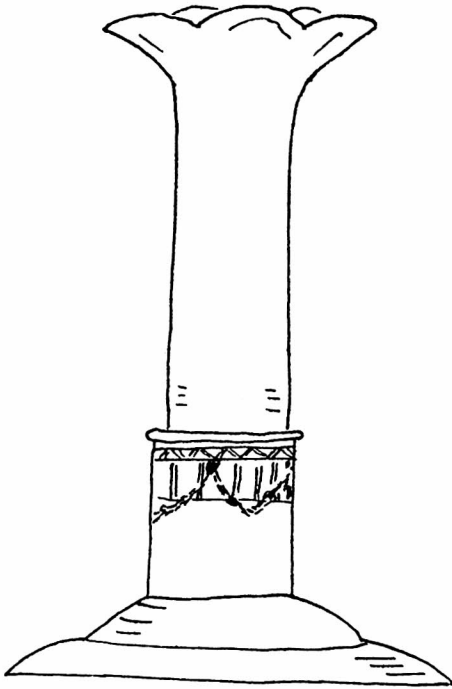
Seen only on a deep cobalt Blue, the quality of the glass was also fine, and the weight heavy. In shape this is a most unusual piece. There are two of the sides as shown, each $7\frac{1}{2}$ " long. The two narrow ends are $\frac{3}{4}$ " wide, and are flat. These carry three bands of fine diamond point design, separated by fine vertical ribbing. The vase is 9" tall.

On the rectangular base we find a 6-pointed star and a near-cut pattern, surrounded by deeply impressed fans.

The iridescence on this was very deep and fine. A most outstanding piece in every way. Again, we can only wish that it were possible to give credit where credit is certainly due, but we can only wish for a trade-mark, as none was present.

ED GAIDA
Victoria, Texas

STANDARD



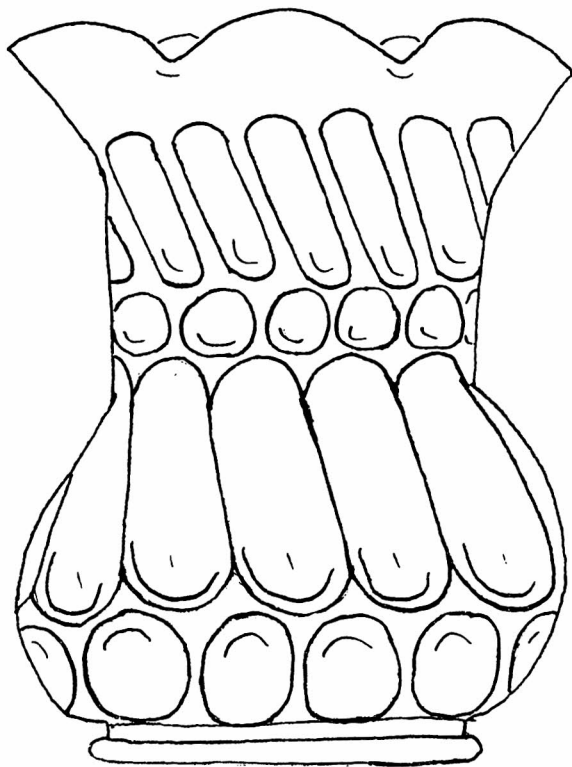
Perhaps the sketch and this write-up will be of service to both dealers and collectors alike, in helping them to determine whether or not the Carnival Glass vases they have seen in metal holders, were indeed "made that way", or have been simply broken lillies from an epergne which have been placed in the first metal container they would fit.

This tubular vase does not flare except at the very top. It is perfectly straight-sided all the way down. The bottom of the glass piece is solid and very definitely the same size as made. It shows absolutely no signs of having been ground-off to fit into anything.

In size, this is a slender vase of the "Bud Vase" variety. The base is only 1" in diameter, while the top flares out to 3" across the scallops. It stands 5 $\frac{1}{4}$ " tall in the holder. The only color seen has been a good rich marigold with iridescence both inside and out.

BOB WHITMORE
Wheat Ridge, Colorado

THUMBPRINT AND OVAL



On the short little vase shown in this sketch, both the long ovoid figures and the round thumbprints are deeply depressed into the surface. Although it would seem that this rather simple combination could easily have been used on any number of varieties or shapes of glass, apparently this was not the case.

Standing $5\frac{1}{4}$ " high, the piece has a base diameter of 2", while the top flares out to $3\frac{3}{4}$ " at the widest point. There are three mold lines visible. There are twelve of the indented thumbprints both around the center and around the base.

Seen only on fine deep Purple, with excellent iridescence both over the outside and down into the neck, this is a very handsome, sturdy little vase.

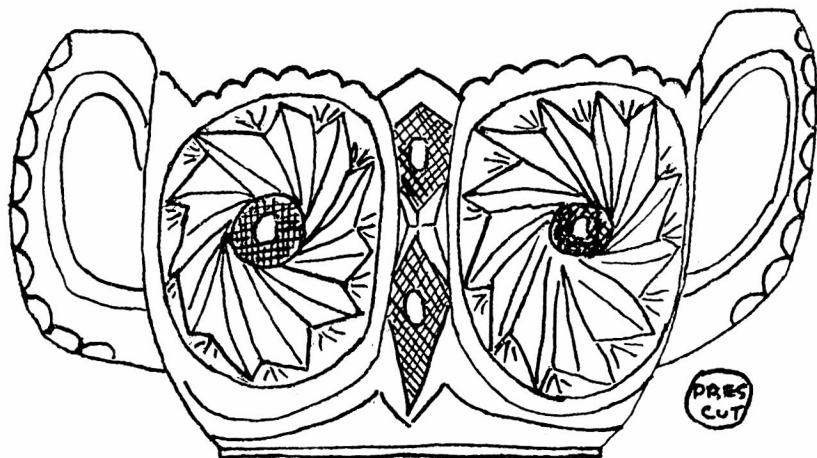
M. D. GREGORY
Unadilla, New York

SECTION II

GEOMETRICS AND NEAR-CUTS

1. Aztec
2. Cane, Imperial's
3. Chariot
4. Chatelaine
5. Colonial Carnival
6. Fancy, Northwood's
7. Feather Stitch
8. Floral Oval
9. Folding Fan
10. Imperial No. 9
11. Intaglio Ovals
12. May Basket
13. Millersburg's Marilyn
14. Potpurri
15. Ranger
16. Ribbed Swirl
17. Soutache
18. Stippled Flower
19. Washboard

AZTEC



Those of you who are pattern glass collectors as well as Carnival Glass lovers will be as surprised as was this writer to find a piece of this "tec" pattern appearing, with iridescence.

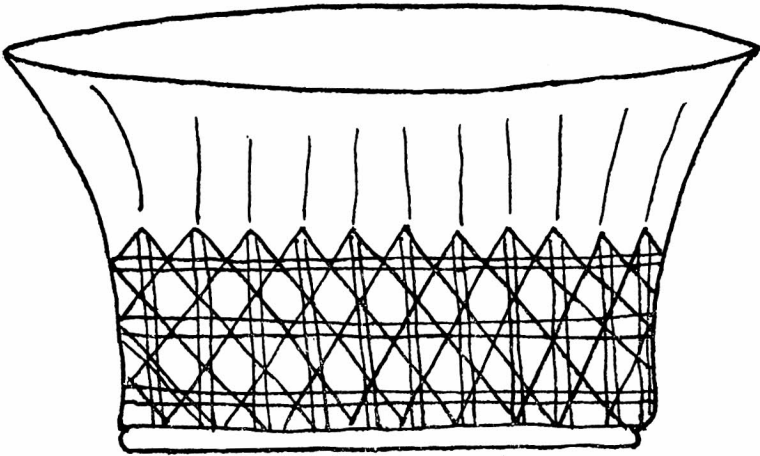
In 1900, the McKee Glass Company of Jeanette, Pa. issued an illustrated catalogue featuring a line of near-cut patterns in pressed glass which all carried names ending in "tec". The one shown was the first, the last being "Yutec". "Bontec", "Carltec", "Plutec" and "Sextec" were also included. All of these were made in a very wide array of shapes and sizes, and all carried the McKee trademark shown above. Included in the Aztec items were two made for use in ice cream parlors — a straw jar, and a covered jar to hold crushed fruit for the popular ice cream sundaes.

Evidently some of these patterns were money-makers, for we find that Aztec was still being made some 15 years later. Although we can not list McKee among those companies regularly producing Carnival Glass, we can find no record of their ever having sold or loaned their molds of this pattern to any other company, so evidently it was decided to try only a few items experimentally. Mr. Bill Carroll of Torrance, Cal. sent a rose bowl in the same pattern, also trademarked and iridescent, for our inspection.

For a brief period McKee apparently cast its lot with the short-lived National Glass Company, but retained a factory in Pennsylvania. Many of the companies joining the larger organization shared a few of their patterns with the other firms. One McKee pattern called "Vulcan" was later being made by one of the sister-companies. But we do not believe that Aztec was ever made by any other company than McKee. So it joins Rock Crystal (Book 5) as one of the older Carnival Glass patterns.

ED GAIDA
Victoria, Texas

IMPERIAL'S CANE



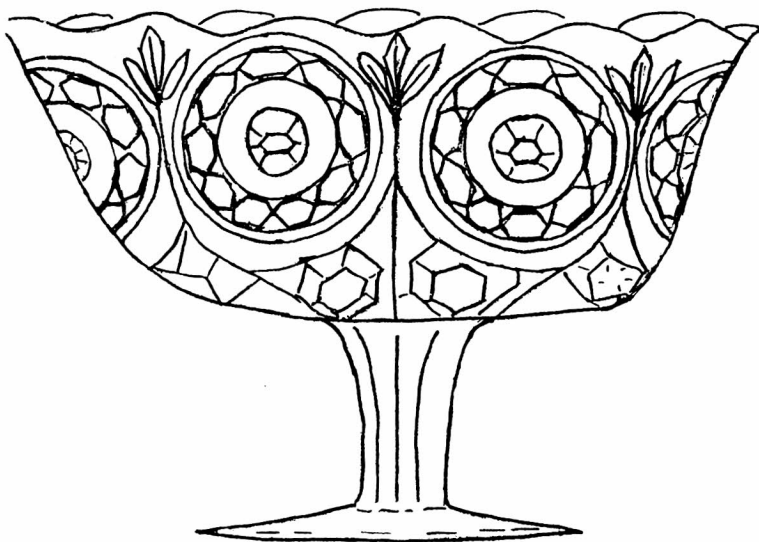
Shown above is a rather unusual piece of Carnival Glass. Having the typical acid-type finish of the Imperial "Jewels" line, unlike the vast majority of these pieces, this also carries a definite pattern over the lower half of the bowl. The Cane pattern, and variations of it, were made by many of the glass companies for many years in clear and colored pressed glass. It was called by names other than that used today, however.

The tracing of pattern names in the field of American pattern glass is a fascinating hobby. What is now known as "Cane", was called "Hobnail", or "Hobnailed Diamond and Star". What is today known as "Hobnail" was called "Shoepeg", while the "Daisy and Button" theme was occasionally known as "Hobnail".

Seen in both pastel colors and marigold, this pattern seems to have been used on large heavy bowls, as the one shown above which is 8" diameter and 3" deep, and on small pieces such as pickle dishes. The center base of both of these shapes carries a large cut-type whirling star. The cane-effect here is very like the background pattern used on Star Medallion pieces.

SHAFER'S ANTIQUES
Peninsula, Ohio

CHARIOT



While this well-designed pattern is reminiscent of the better-known Circle Scroll design — for which see Book 2 this series, it is at the same time, vastly different. There do not appear to have been many patterns featuring any sort of motifs done in circles in Carnival Glass — either naturalistic, nor in near-cut types.

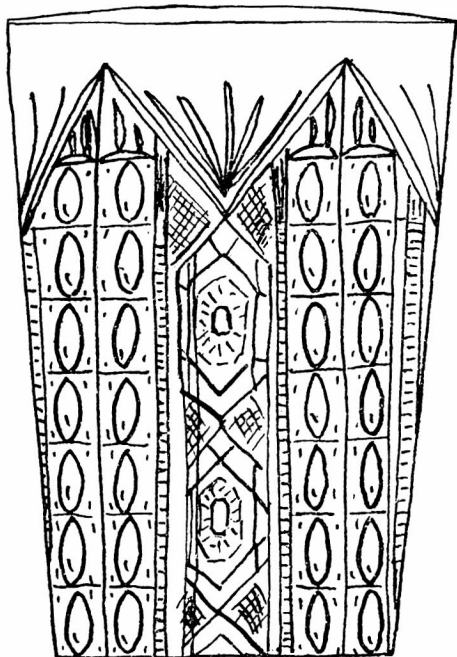
Possibly the dominating figures here were intended to suggest blossoms, since there is a small leaf spray at the upper edge between each of these, but this is again a near-cut type of pattern, and the resulting effect is more of a wheel than a flower.

The piece as sketched is an open compote, $4\frac{1}{2}$ " tall, and $6\frac{3}{4}$ " across the bowl. All of the pattern is on the exterior, the inside having been left smooth. Three mold lines are visible, and the color seen was of deep marigold.

The underside of the base carries a 20-rayed star figure impressed. This is a common device, not peculiar to any one company. While doing the "experting" for an article on Carnival Glass which appeared in July, 1965, one of the questions asked was whether or not the appearance of any sort of pattern on the underside of the base of pieces of Carnival Glass denoted a higher quality on those pieces, and one regretfully answered, "No". This would have opened an entirely unplowed field of Specialty collecting, had it been true. But as even the beginning collector of Carnival Glass will very soon discover, both patterns par excellence and the most simple utilitarian often have some sort of motif on the undersurface. It is no indication of either quality or lack of it.

M. D. GREGORY
Unadilla, New York

CHATELAINE



Perhaps no pattern in Carnival Glass better illustrates the general period in which it flourished than does this lovely near-cut.

These were the days of rich glowing colors, of beads and lace, of plumes and velvets, of long sweeping skirts and hall windows glowing like jewels when the sunlight flooded through. Heavy dark furniture was set upon carpets rich in Oriental patterns, and plush, brightly-hued covers with long hanging tassels covered carved tables. Large table lamps hand painted with flowers of every sort were in almost every home.

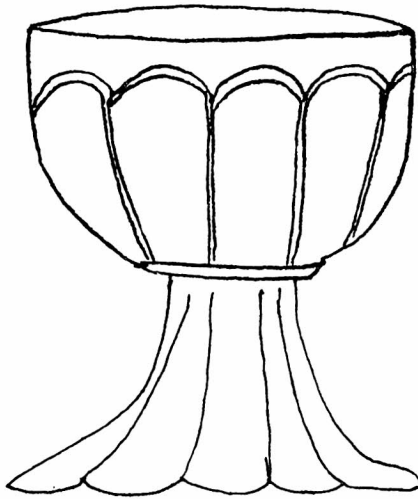
And "ladies" were decked-out in jewelry of the fanciest sort, from brooches to hat pins shaped like birds, dogs, peacocks, and even insects. Lavaliers and pendants were popular, and chatelaine bags and pins were almost standard equipment.

The vertical rows of bead-like figures here form four panels around the entire surface of the tumbler. Between these are four panels in which the figures resemble these pendants which were so popular. Even the base of this tumbler is patterned. The design goes completely down to the base, as shown. This base gives the appearance of having been ground off to give it an even surface. Inside, it is deeply domed, and a most intricate and beautifully done star figure of eight points is raised rather than impressed into it.

The only color seen, was a deep rich purple, like the finest of wine, and the iridescence was of the very best. This is a tumbler showing quality and pride of workmanship in every line.

Of what is almost standard size, it is $4\frac{1}{4}$ " high, measures 3" across the top, and is $2\frac{1}{8}$ " across the base. But except for its size, there is nothing commonplace about this piece of Carnival Glass.

COLONIAL CARNIVAL



The greater the number of individual motifs combined to create a pattern, as in so many of the near-cut patterns, or, apparently, the fewer there are of these motifs, the more difficult becomes the task of tracing their exact origin.

The very simple pattern shown here uses only vertical panels, topped and divided by narrow deeply cut ridges which follow the outline of the panels. While this places the design in the "Colonial" family, we cannot find the identical pattern listed nor pictured in any of the pressed glass literature.

During the period of 1900-1915, almost every glass company producing tableware made at least one pattern carrying some version of a plain, pannelled pattern, and most of these were either numbered, or named "Colonial", or a variant thereof. There was good precedent for this, for a flint pattern dating back to the pre-Civil War days of the Boston and Sandwich company carries the same name, and is also a variety of simple panels.

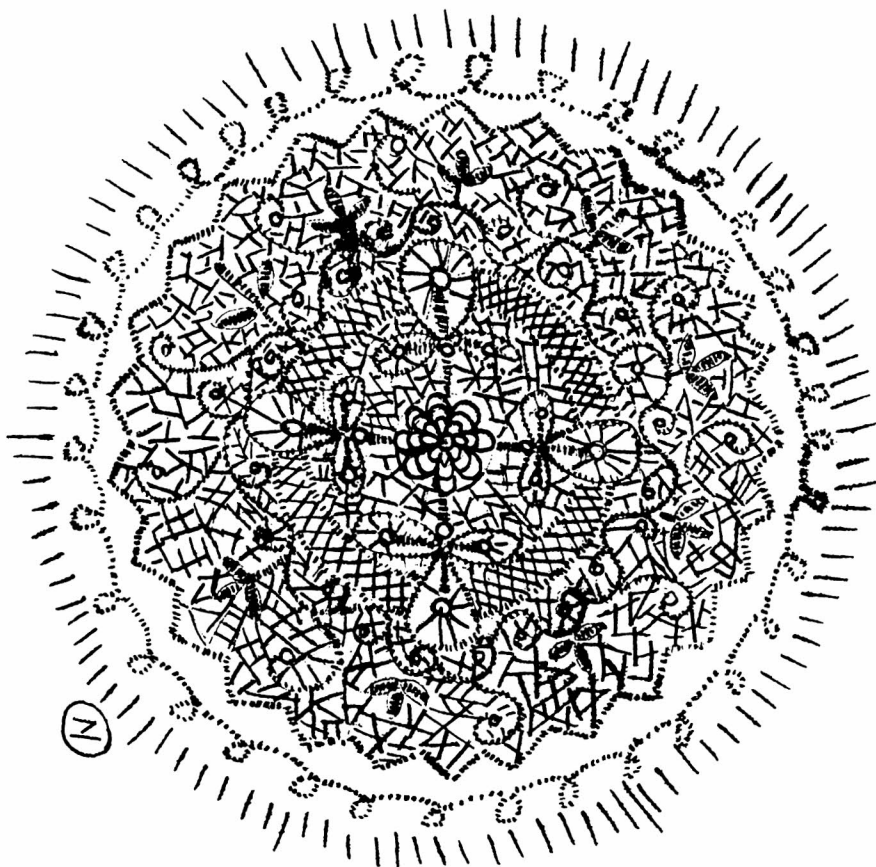
Possibly the nearest design to this we have in the 1900 literature, is unnamed, simply being numbered 15,082 and was a 1903 pattern of the U. S. Glass Company. However, this differed in that the panels ended in a sharp point at the upper edge, rather than being rounded as are these. Heisey's Colonial also resembles this in many ways, but by the time it was produced, the trade-mark was being used on all of their products, and we have never seen a marked piece of this.

Curiously enough, every piece we have seen in Carnival Columbia has been on Blue base glass. The shade of color used and the type of lustre strongly suggest the Northwood company, as they are very similar to that found on Grape and Gothic Arches, which pattern is usually circle-marked. Possibly this was an early Northwood pattern, made before any variety of trade-mark was widely used. Such simple patterns as N's Flute often come as a surprise to collectors, who have grown accustomed to associating fruit or flower patterns only with this firm's name.

The piece shown is very probably an open sugar, although many of these simple patterns were made in such a tremendous variety of shapes that it is difficult even to recognize the use for which some of them were intended now. A listing of the available pieces in one such plain pattern totals 125 different items, including a sardine box, pomade jar, cigar jar, and whipped cream bowl.

SHAFER'S ANTIQUES
Peninsula, Ohio

NORTHWOOD'S FANCY



Quite difficult to see clearly in many instances, the ornate pattern shown above is found as the interior pattern only, on both rose bowls and candy dishes featuring Fine Cut and Roses (Book 1). We have never seen this design combined with any other exterior pattern.

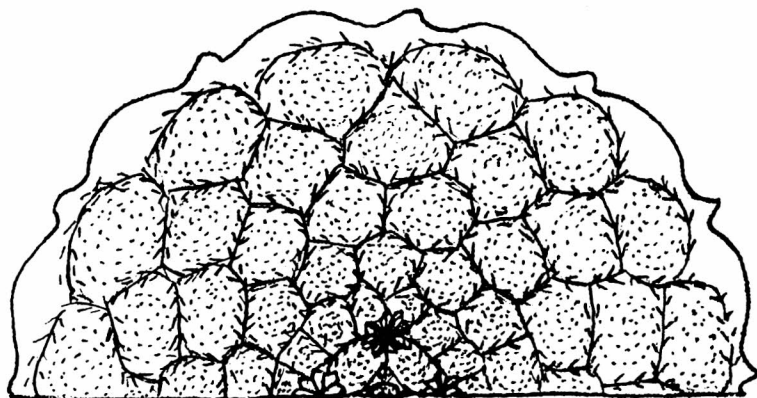
Not all of the Fine Cut and Roses pieces are patterned inside, but when they are so found, this is the design used. In the majority of these, the base glass used has been one of the pastel colors, making recognition even more difficult, as both of the patterns show when the piece is held up to the light.

Although it is far from identical, this pattern does resemble N's Hearts and Flowers as shown in Book 2, this series. In both, various imitation embroidery stitches are used to create the desired effect, and very little of the surface is left plain. On both, a cob-web effect of fine lines is used as a filler.

Still another Northwood pattern using both of these devices is Embroidered Mums shown in Book 4. In this pattern, the stitch effect is used to create a series of large flowers around the border, with a suggestion of a Greek-Key between.

In the event that Fancy should be found not combined with Fine Cut and Roses, we suggest that you look first for the small flower-petal motif in the center, then for the saw-tooth around the outer portion, and lastly, for the looped, braid-like effect on the edge.

FEATHER STITCH



During the hey-day of Carnival Glass, everything possible in and around the house was decorated by the house-wife herself. Braid, lace, tassels, beads, feathers, and embroidery were all applied to clothing, tablecloths, scarves, and wearing apparel. One presumes that then — as now — some women were more adept at this hand-work than others.

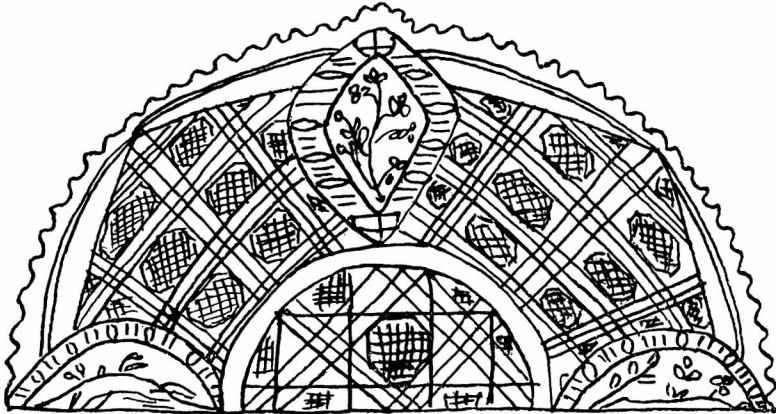
Among the designers or mold men at the Fenton Art Glass Company there must have been a man whose wife was particularly addicted to the sewing needle, for while all of the glass companies making Carnival Glass have given us some patterns using an imitation embroidery stitch, none other has left them in such numbers as has Fenton. Almost without exception, these are graceful and pleasing. Captive Rose (See Book 1) is perhaps the most typical example of this sort of pattern, although there are many others.

The background for the stitching here is of course, the familiar Coin Dot, which in its original form consists of stippled raised dots about the size of a dime scattered on a smooth background. In this pattern, the dots have been moved closer together, and are separated only by the feather stitch. Four small flowers are also placed around a tiny center button.

By no means as common as Coin Dot, this pattern has been seen on both Cobalt Blue and green, as an interior pattern on flat bowls from 8½ to 8¾ inches.

GENE LATIMER
Clarinda, Iowa

FLORAL OVAL



A product of the J. B. Higbee Glass Co. of Bridgeville, Pa. this lovely pattern does not ordinarily come with any iridescence on it at all. Nor does it usually come in colors, one authority stating that it was only made in clear pressed glass. However, square plates have been found in this pattern combining both yellow and red hues and being marked with the famous "Bee" trade-mark. For a further discussion of this marking, see Hawaiian Lei in the section on miniatures and small pieces, this Book.

Although this may be considered a "near cut" pattern, by limiting the use of the number of imitation motifs employed, any semblance of "busyness" is avoided, and indeed it could well be called by the name which an elderly dealer gave the first piece of it we had ever seen, some years ago. She called it, "Cane and Holly", and it was only when a search through the various books on pattern glass failed to reveal any such pattern listed, that we tracked it down. The memories and fancies of the elderly, no matter what their previous experience may have been, are not always infallible in such matters as pattern names, dates, nor places.

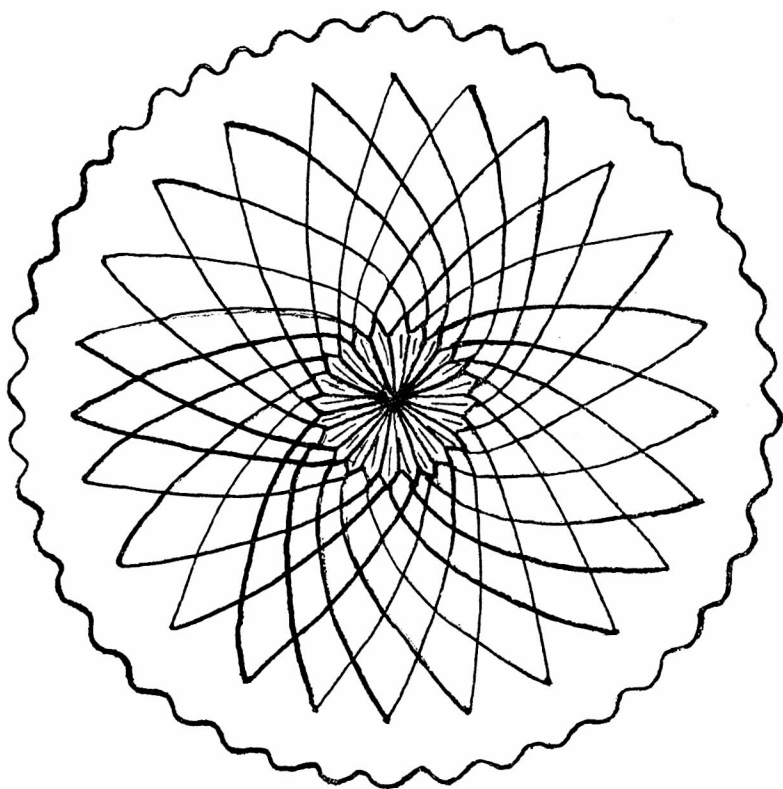
Floral Oval, in clear glass, is of excellent quality, and when years of old soap and dirt are painstakingly removed from the many fine lines, it sparkles indeed like cut glass. The first date of its making is very probably about 1908, and as late as 1917 it was still in limited

production. One of the most ornamental pieces made was a large, tall-handled basket, but all of the usual pieces are to be found occasionally. The creamer from the table set is covered, the lid having a tall pointed finial and a long point which covers the lip on the body.

The piece shown in the sketch is a shallow seven inch bowl on light marigold of almost amber hue, both the pattern and all of the iridescence being on the under surface.

ED GAIDA
Victoria, Texas

FOLDING FAN

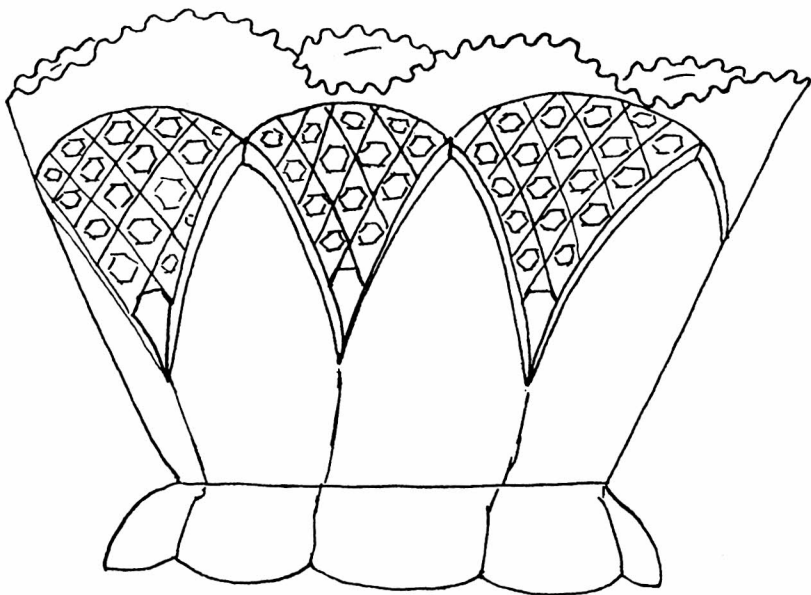


When the relatively simple pattern shown above is actually seen on a piece of shaped Carnival Glass, it gives a slightly different appearance than when flattened out as it must be in a drawing. Especially when seen on a compote, depressed in the center, and with a ruffled edging. It closely resembles the Honeycomb pattern.

The central design here reminds one of the paper fans so popular fifty years ago. These were fastened to little paper sticks, and when opened completely, made a pleated circle of gay color, both practical and pretty. And so with this piece of Carnival Glass, for the pattern held the colors of the Peach Carnival on which it was made, so beautifully. And the compote shape, with its 7½" bowl, was one of the most useful made in glass. It stands just over 4" high, on a clear stem and domed foot of 3⅜" diameter.

HOWARD BATTINS
Columbus, Indiana

IMPERIAL NO. 9



Here is another attractive piece of Carnival Glass in a pattern carried over from clear pressed glass. Not as "busy" as many of the designs coming from Imperial at this period, the rather simple pattern shown here was one of the first to be advertised after the firm went into production in 1904.

"No. 9" was originally made in an almost unbelievable variety of shapes. To have expended the amount necessary for the molds alone must have required great faith that it would prove to be a best-seller. Of clear glass, average in quality and weight, this pattern could be had in such pieces as the table set, water set, egg cups, pickle jar, cruet, two sizes of kerosene lamps, cracker jar, and

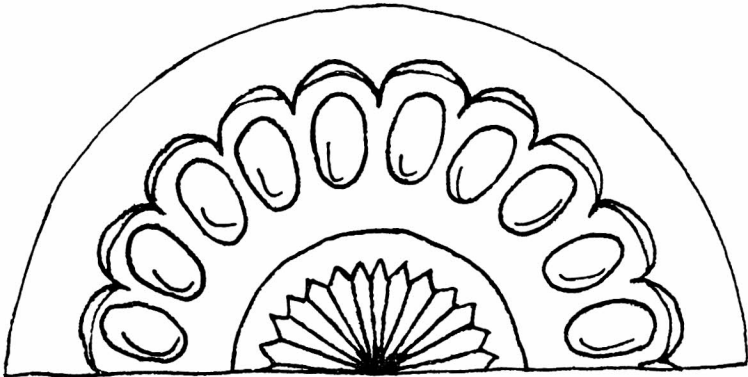
"comports", as they were called in the advertising. These were merely open ruffled and wide-based bowls. They were listed in size from 4½" to 8".

Given the Carnival Glass treatment apparently was only the comport, as the small fluted and ruffled bowl shown in the sketch is the only size or shape seen. These have been in marigold or smoky only.

The pattern consists simply of wide concave panels, scalloped at the lower edge, the top scallops forming the upper edge of beveled diamonds — each filled with small flat-topped hexagonal buttons.

These bowls will be found to vary from 4½" to 5¼" in diameter, and are 2½" tall. There are four mold marks.

INTAGLIO OVALS



This simple pattern seems to have been used on the exterior of both plates and bowls, in no way interfering with the use of the glass, but still adding considerably to their appearance.

The elongated ovals are smoothly depressed into the glass, and the outlining border is very deeply cut in. It was suggested that the figures resembled those of the old pressed glass pattern, "Egg in Sand". However, here the figures are indented rather than raised, and there is no stippled background.

This pattern has been seen or reported only on Pastel shades. The iridescence is fine and even on all seen.

Shown in the sketch is a shallow bowl 6¾" wide, and 2" deep. The rim was smooth, and both surfaces carried iridescence.

MAY BASKET



Several unique features make this a most appealing piece of Carnival Glass. The stylized leaves and diamond-shaped figures between the groupings suggest some variety of early-Spring blossoms and foliage, such as children of the early 1900's used to fill the colorful paper baskets from which this pattern takes its name.

For our younger readers, it was the happy custom for youngsters to make little paper baskets from scraps of colored paper, and to fill them with penny candy bits and flowers. These were hung on doorknobs, the doorbell would be rung, and the giver would hide and watch while the present was discovered. How elaborate the basket was, depended on the skill of the maker, or on the cooperation of some patient adult. The evening of May 1st found happy children in the small towns of the Mid-West, at least, pleasantly occupied with these.

The shallow basket from which this sketch was made, measured $7\frac{1}{2}$ " in diameter. There is a handle molded in a piece with the basket and which carries a pattern of diamonds across the upper surface, reminiscent of that used on the handles of Star Medallion milk pitchers. The measurement is 6" to the highest point of this handle.

This is a raised, rather than intaglio pattern, and the outlines are more sharp than we find on many pieces. We believe that while this was "production ware", that is — part of a regular line rather than a one-of-a-kind item, it must have involved considerable skill to remove from the mold unbroken, and very likely many of these arrived broken in shipping. We do not expect them to be reported in great numbers.

ED GAIDA
Victoria, Texas

MILLERSBURG'S MARILYN

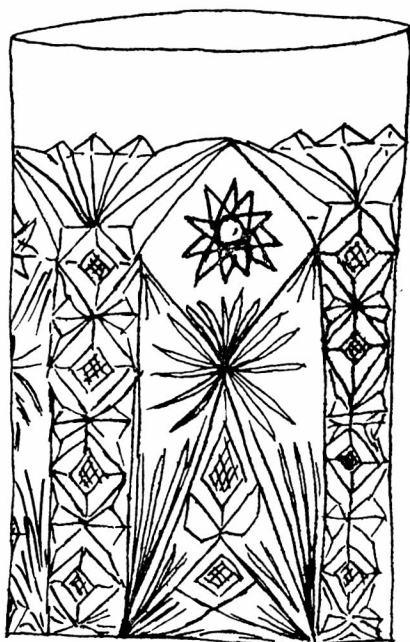


Only a very few patterns have we felt were of sufficient interest to warrant more than one sketch in any one book. Most of these were so given because the design differed on opposite sides and could not be given in its entirety in one sketch. However, this is a near-cut pattern so unusual and so beautiful, and not easily recognizable from one shape to another, that we felt both Carnival Glass collectors in general, and tumbler or water set collectors in particular would find both of interest.

All pieces seen by the author have been in Purple base glass. All have been excellent in color and lustre, and all gave an appearance of richness far removed from what must have necessarily been their inexpensive origin.

May we call your attention to two most unusual features of the pitcher? First, is the shape of the upper edge. Not fluted as Northwood's famous Grape; not ruffled as Fenton's Floral and Grape; not smooth as the Imperial Grape pattern, we recall no other pitcher in Carnival Glass with the upper edge exactly like this one.

Secondly, note the most unusual angle of the pouring lip. On a few of the thinner Northwood pitchers, such as Wishbone, we can occasionally find a beginning of this shape, but this is a heavy piece of glass. This shape and angle must have been so molded.



The height of the pitcher to the top of the lip is 8 $\frac{1}{4}$ " , like many of the Northwood Grape pitchers, but unlike them, this measures only 7 $\frac{1}{2}$ " across the top to the edge of the handle. Also, it has a base diameter of only 4". This pitcher holds only a trifle over four cups of liquid comfortably.

There are three of the handsome Hobstar panels around the pitcher, and the three mold lines run up the center of the two rows of diamonds, and on the handle.

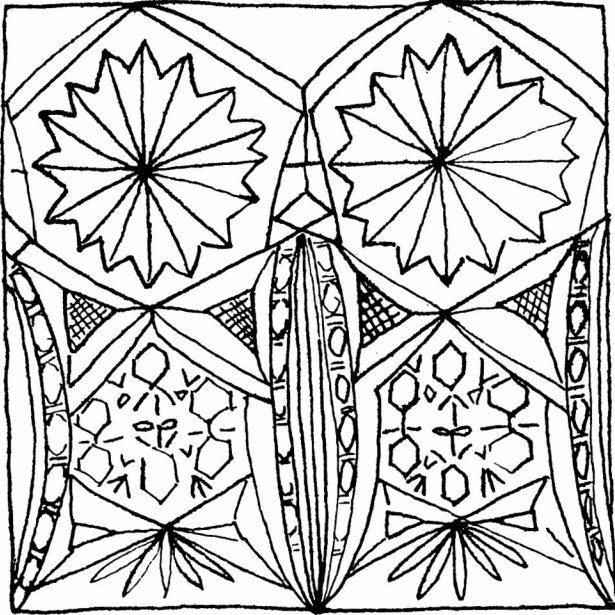
The tumbler in this pretty pattern is not unusual in size or shape. It measures 4 $\frac{1}{4}$ " tall, has a base diameter of 2 $\frac{3}{8}$ " , and a top diameter of 2 $\frac{7}{8}$ ". Unlike the pitcher, there are four of the Hobstar panels and four Diamond panels around its surface. The tumbler, even more than the pitcher, gave the "Rhodium" appearance so typical of Millersburg products.

Again, the combination of only three cut glass motifs has resulted in an over-all effect of dignity and good taste. Here we find only beveled diamonds with a diamond-point center, fans deeply cut, and Hobstars.

Pitcher and tumbler arrived from widely separated parts of the country, and a colored photo came from Canada of the pitcher only.

ED GAIDA
Victoria, Texas
SHAHER'S ANTIQUES
Peninsula, Ohio

POTPURRI



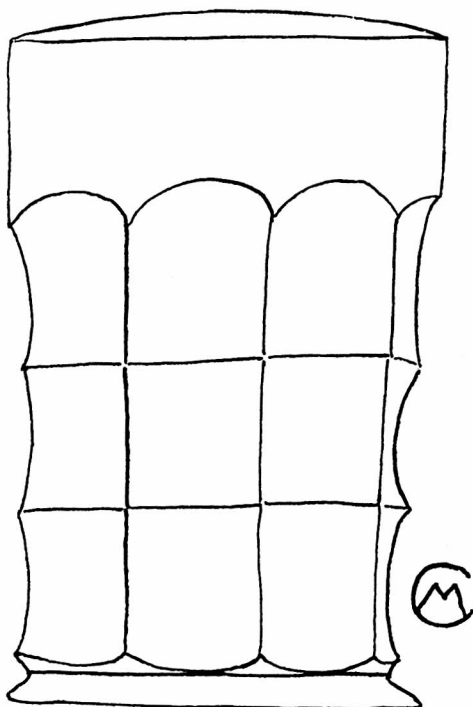
None of the medley of motifs from which this pattern draws its name, is unique in either cut glass, or pressed glass, or in Carnival Glass, and yet here they are combined in a way unknown on any other pattern.

The star-shaped figures, which we have seen identified as Daisies as well as Stars, are very like those used on Star Spray, as shown in Book 4. The Arches deeply pressed in above these are common to many patterns, and are almost identical with those found on Hobstar and Arches, Book 3. The patterns using a fine diamond-point are legion, and almost this exact type can be found on the Six-Sided candlestick pictured in Book 4. Again, the rows of small concave ovals is neither rare nor apparently difficult of execution. In pressed glass, as well as in the so-called Chocolate Glass, there is a pattern called Streigel, which uses a very similar device. And certainly no designer nor company had a monopoly on the use of fans or hexagons. All of these individual motifs we can find used over and over again in imitation cut-glass patterns.

But nowhere else do we find these same patterns put together in just this exact combination. This is a large pattern, used on the exterior of tall stemmed compotes, and the glass itself and the type of lustre used on these leads us to suggest strongly that this was a Millersburg product.

BOB THORUP
Smith Center, Kansas

RANGER



Collectors of Carnival Glass are among the most generous group of people in the entire field of "Antiquers", we firmly believe. They are almost universally willing and eager to share their finds, and their knowledge with others who have similar interests.

Therefore, we can only conclude that none of the readers of this series had or had seen another piece of the Oklahoma pattern we sketched for you in Book 5. For, in spite of our request, we have received no report of a pitcher to match the tumbler shown.

Nor had we been told of any other piece of Carnival Glass bearing this unusual trade-mark, until the tumbler given above, appeared. Again, we were not able to trace this mark in any of the literature nor in any old trade catalogue. Most of the pressed glass trade marks were adopted about 1905, and since a good many of the companies which were producing at that time have long since passed into oblivion, taking their records with them, the search for any unlisted trade-mark is a long trail indeed.

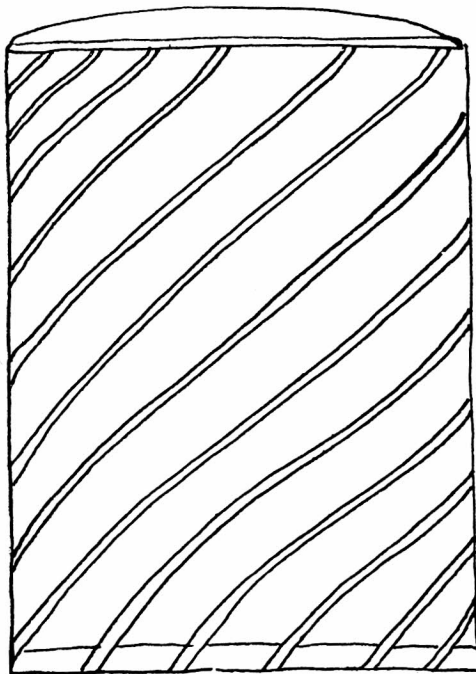
The Ranger tumbler shown here is a sturdy, utilitarian piece of Carnival Glass. The definitely concave panels make it easy to hold, and the relatively heavy thickness of the glass would prevent its being easily broken.

As in the case of the Oklahoma tumbler, this again was of excellent deep marigold. The base was deeply depressed and there were twenty petals indented around the trade mark as shown. There were three mold marks showing, and the top diameter was $2\frac{7}{8}$ " , while the base measured $2\frac{3}{8}$ " .

If any of our readers has any documented information in regard to this marking, or has the matching pitcher, we should be most happy to pass along the information.

BRYON GENTRY
Hobart, Oklahoma

RIBBED SWIRL

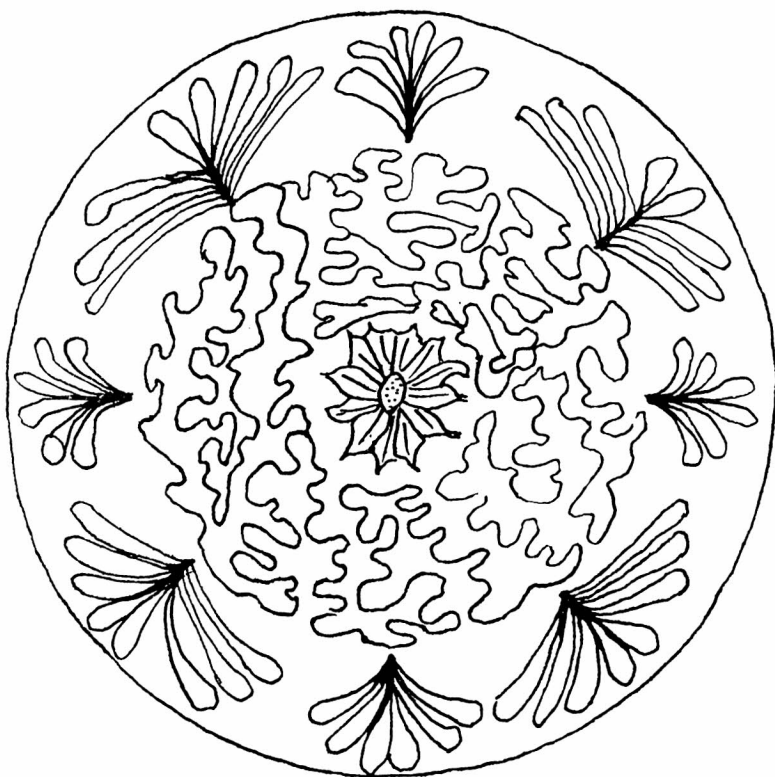


Winding like the stripes around the old fashioned barbers pole, the sharply raised narrow ribs on the tumbler shown above create the illusion that this glass is almost straight-sided. But indeed, there is quite a difference between top and base. This is just over $2\frac{7}{8}$ " diameter at the drinking edge, and only $2\frac{1}{2}$ " at the base. This is a slightly shorter tumbler than many found in Carnival Glass, being only $3\frac{3}{4}$ " high.

A comparison with the Swirl pattern given in Book 2, will show at once that while both designs depend upon a graceful left-to-right curve of line, this is a far different pattern. The Swirl pattern did not require either the skill in mold work or execution of this pretty design. This shows three mold lines, and the ribs seem to have been ground off level at the base all the way 'round. One wonders what the pitcher must be like to this attractive set.

HOWARD BATTIN
Columbus, Indiana

SOUTACHE



This attractive pattern has taken the name from the winding, turning, twisting motif that covers so much of the space. Soutache was a popular type of braid, very much in vogue during the era of Carnival Glass. In fact, it was only one of many different kinds of trim available to the housewife.

In a popular mail-order catalogue of the mid nine-teens, we found pictured forty different braids, all coming in an array of colors, and 280 different patterns of laces. Embroidery thread came in at least seven different weights and dozens of colors. All sorts, shapes, and sizes of pearls and beads were available, and there are shown pages of ostrich and other types of feathers. Artificial flowers, fruit, and wheat sprays were also to be had — just in case hats and dresses might have a plain surface somewhere.

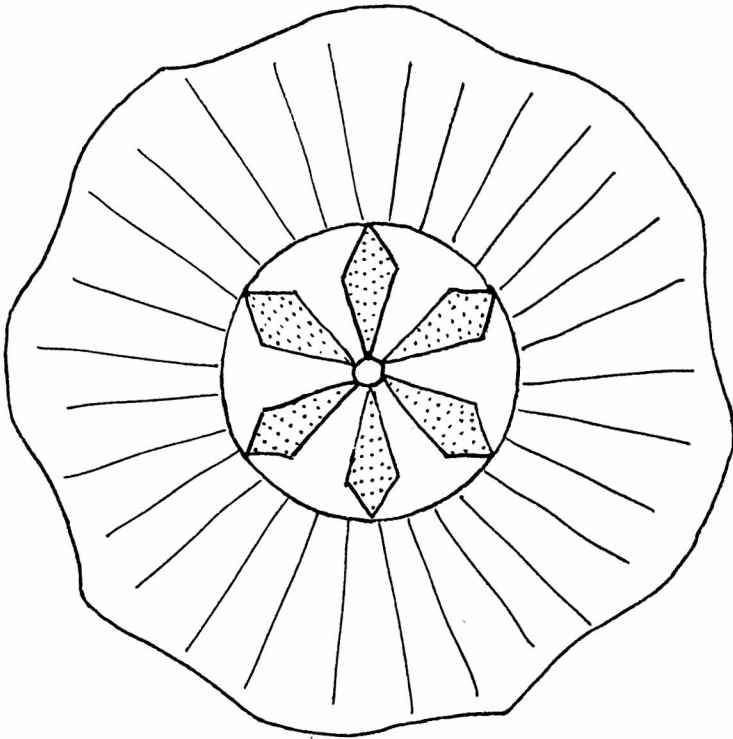
In fact, the fan-type figures around the edge of this very pattern might be a stylized version of feather plumes. Could it just be that this whole pattern was some masculine version of Milady's hat? It doesn't take any great amount of imagination to make it so, at any rate.

This pattern has been seen used only as the interior pattern on bowls, usually of generous size, and resting on a wide domed foot. Peach is the color most often seen, but an occasional one in Pastel Blue appears. The only exterior pattern seen combined with this has been Triplets — for which see Book 5.

The bowl from which the sketch was made is 9 $\frac{3}{8}$ " in diameter, 3 $\frac{3}{4}$ " high on a domed foot of 3 $\frac{5}{8}$ ".

MRS. W. T. JAGGARD
Emporia, Kansas

STIPPLED FLOWER



While there are several "Specialty" patterns known in Carnival Glass, this is one of the very few that comes to mind as having been used not only on one shape, but apparently only on one color. We have never seen nor had reported to us, this exact design on other than fairly large shallow bowls, and only on the "Peach" color.

Usually, unless years of usage have taken their toll, the marigold lustre is soft but very attractive, and the milky overlay-effect is even around the edge, running over onto the back to varying degrees. Sometimes the center holding the six-petaled stippled flower is deeply depressed — on other bowls in this pattern it is almost even with the smoothly rounded ribs.

All of these bowls fall within the $7\frac{1}{8}$ " to $8\frac{1}{2}$ " diameter range, and none has been seen with other than a smooth scalloped edge.

WASHBOARD



The distinctive feature from which this creamer takes its name is suggested by the profile shown in the sketch, rather than from the body of the piece itself. Down both lip and handle sides, there runs a series of eleven horizontal sharp prisms. This is a most unusual feature in pattern glass creamer and we know of no other in Carnival Glass so made.

The primary pattern here is highly suggestive of that on the Oklahoma tumbler shown in Book 4, probably because both feature a sort of cactus-type fan at the upper edge, while the rest of the surface is divided into diamonds. Those on the creamer however, are filled with flat-topped diamonds instead of being further divided as on the State pattern.

Very probably this piece was a container for some grocery product. Many of the glass companies found this to be a highly profitable line. Among the many firms producing such items as goblets complete with tin lids, tumblers, covered sugar bowls, tankard pitchers, and creamers were the Specialty Glass Co. of East Liverpool, Ohio, The Canton Glass Co., the famous Indiana Tumbler and Goblet Co., and the Westmoreland Specialty Co. The lasting reputation of

some of these firms has been based upon the unique glass items they made to be sold to packers of such staples as mustard and tea, honey and jelly. Some of these firms also made plates and bowls to be given by the merchant as extra premiums with purchases.

However, many of the items were patterned in a design used only on one shape, and made for one purpose only. Since these had a ready sale to the packers, the vast majority of them never found their way into trade or mail order catalogues, and so we can search in vain for their exact origin.

This creamer is 5¼" high, with a base diameter of 3". There is a 12-pointed star-flower figure impressed. This will hold 1¼ cups of liquid comfortably. Note the notched handle, another feature which would make for ease in handling in quantity lots. The color was a good shade of marigold over a clear base glass.

ED GAIDA
Victoria, Texas

SECTION III
FLOWERS AND FRUITS

1. August Flowers
2. Border Plants
3. Concord
4. Coral
5. Diving Dolphins
6. Late Thistle
7. Malaga
8. Morning Glory
9. Poppy, Millersburg's
10. Rose Panels
11. Scotch Thistle
12. Starflower
13. Thistle and Lotus
14. Thistle Shade
15. Thistle and Thorn
16. Vining Twigs
17. Vintage, Millersburg's
18. White Oak
19. Wild Strawberry, Northwood's

AUGUST FLOWERS



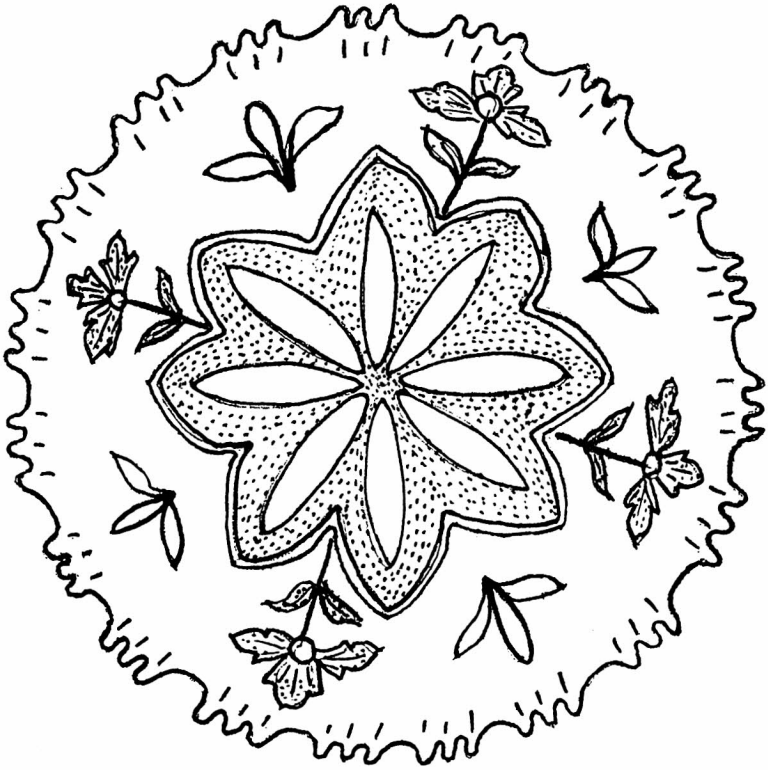
Like the thistle patterns — various designs on Carnival Glass shades have come to light in numbers in the past few months. The majority of these have been seen on no other shapes, but because they are almost invariably attractive, well-designed, and of excellent lustre, we found them to be of interest, and hope the majority of Carnival Glass collectors will also enjoy them.

This is a much larger shade than many we have seen, being only $3\frac{7}{8}$ " high, but with a bell opening of $7\frac{1}{2}$ ". The top opening is exactly 3" across, and this shade was undoubtedly held on to the lighting device by small screws, as we note that there is ample room on the neck for these to have been used. The collector fortunate enough to own one of the small lamp shades featuring the Grape and Cable pattern will see at once that such was not the case with these.

As usual, this shade has been seen only on excellent marigold. Note the scalloped and fluted edge and the background stippling. Unlike some of these shades, the August Flowers pattern has fine iridescence both inside and out.

W. R. THOMAS
Rancho Cordova, Calif.

BORDER PLANTS



Another stylized flower pattern from the Fenton Art Glass Company is shown in the sketch above. In shape, this pretty piece of Peach Carnival Glass, was almost exactly like that usually found carrying his Double-Stemmed Rose design. These pieces have a wide domed foot—almost a base, as the bowl usually rises sharply from this and is often cone-shaped.

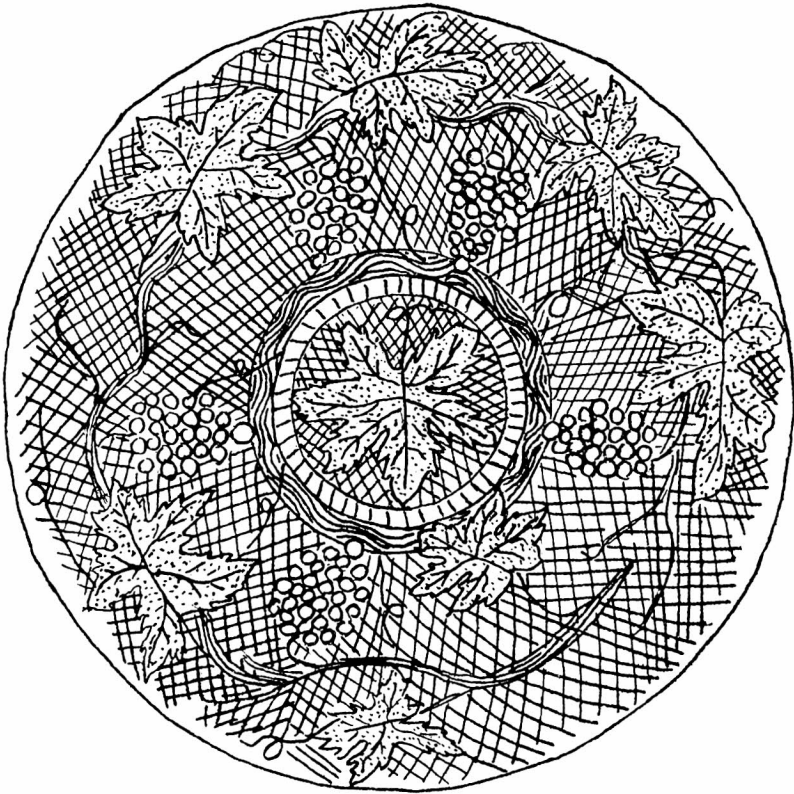
Here, the edge of the 8 $\frac{3}{4}$ " bowl has been given a most attractive treatment, being crimped in groups of three little ruffles all the way around. It stands 3 $\frac{1}{2}$ " high, and the clear foot measures 3 $\frac{7}{8}$ " across.

This device of a center pattern shaped into various kinds and numbers of points, between which there are stiff-stemmed small flowers, can be found on at least two other Fenton patterns. These are Flowers and Spades, (Book 5), and Wishbones and Spades (Book 4). While they are indeed similar, there are enough points of difference to enable the collector to identify this one. Perhaps the

most obvious is the presence here of the small grouping of three leaves between the blossoms. This is not found on either of the other patterns named, so if this identical design should be found on flat bowls of any size or edging, it should make placing the particular pattern easy.

HOWARD BATTIN
Columbus, Indiana

CONCORD



Among all of the various Grape patterns in either Carnival Glass or on pressed glass, and they are certainly numerous, this design stands alone and unique.

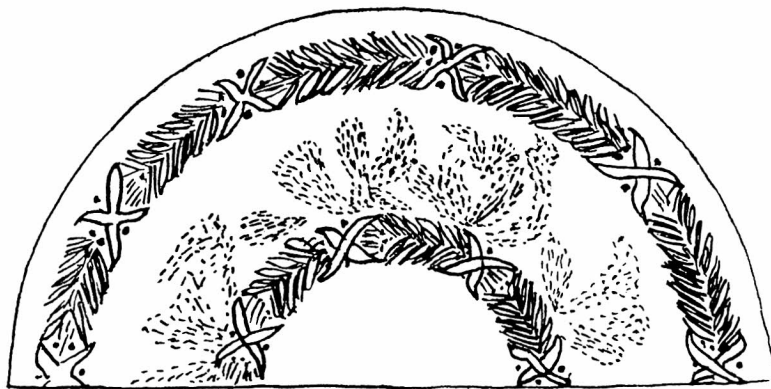
The fruit clusters are easily found against a smooth background, a stippled background, a background of tree-bark, even surrounded by heavy quilting, but this type of netting as used here we have seen on no other pattern.

Probably because of the extra cost involved in the production of the mold, we see very few of these bowls in any color, and have never observed the pattern on any other shape than on rather shallow 9" bowls. Two colors only have we seen — an excellent deep Green and a dark Blue. Both of these were typically Fenton in shading and in type or iridescence used.

While we feel there is very little chance that even the collector just starting his quest for Carnival Glass will mistake this for another pattern, may we call your attention not only to the netting background, and the single vine which does not completely encircle the bowl, but to the two inner patterned circles around the central leaf? The first of these consists simply of evenly spaced short lines, while the second carries a design evidently intended to represent the large "mother vine", and is highly suggestive of several other Carnival Glass patterns.

Because of the symbolic use of Grapes in the early Christian church, and the familiar term, "Fishers of men", this pattern would fit comfortably into any collection of glass featuring religious motifs, although we are sure it was not designed with this in mind.

CORAL



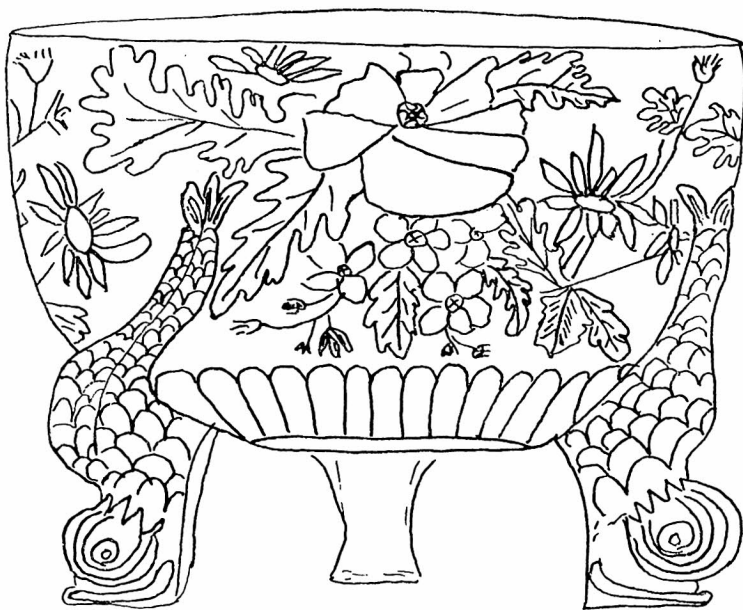
Playing "detective" is often a large part of the life of one who studies pattern glass. Often details that have been observed and tucked away in memory are brought out into the light of day, and prove very helpful in placing a pattern, a maker, or an approximate date for us.

The peculiar banding device used on this pattern is almost instantly recognizable as being identical to that found on both pieces of Peter Rabbit (Book 4) and Little Fishes (Book 2). This places it for us as another Fenton Art Glass piece.

However, unlike the other patterns using this banding, Coral seems to be found more often on large bowls than on small pieces. The bowl sketched was of excellent rich marigold, 8¾" in diameter. We have also seen these in typical Fenton colors of Blue and a fine Kelly-type Green.

The suggestion of Coral-type figures is unique in Carnival Glass, although the device of using what seems to be seed-stitch embroidery to create the figure is again not uncommon. Such patterns as Northwood's Embroidered Mums, Wishbones and Spades, Four Flowers, and Heart and Vine, all employ some sort of imitation embroidery stitch to create the desired effects.

DIVING DOLPHINS



Reflecting the intense interest in 'things Oriental' which prevailed during the early years of the 20th century, many of our well-known Carnival Glass patterns featured birds, animals, and flowers from the Far East.

At least two popular patterns from the Fenton Company used dragons as a part of their design. Lotus blossoms were also very popular, as well as Chrysanthemums. And while the figures used as supporting feet on this bowl were no doubt intended to represent Dolphins, their fierce aspect and scaly appearance give them the general look of little dragons. One collector, seeing this pattern for

the first time, commented upon their unhappy faces, and suggested the name "Soreheads".

However, unlike the Double Dolphin pattern, shown in Book 3, we do not have to speculate as to the maker of this particular version of the animal theme, for the interior design of all of these bowls seen, was Scroll Embossed — for which see Book 4. This we have been able to place definitely as an Imperial Glass Company pattern, thanks to some clearly visible pictures in old catalogues.

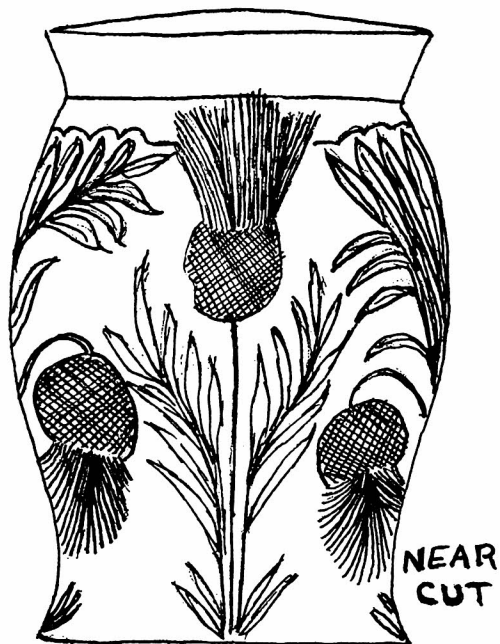
While the floral portion of the pattern may be a trifle vague, botanically speaking, the general effect is graceful and pleasing. This same flower design has appeared on all of these bowls seen, although the top edge of these may be straight as shown above, or may be slightly flared and scalloped.

These have been seen in both fiery amethyst and on excellent marigold of what the company called "Rubi-Gold", both with fine lustre. On both the mold work was sharp and clear.

These bowls are about 5" tall, and vary from 6" in top diameter.

MRS. J. E. COLLIER
Memphis, Tennessee

LATE THISTLE



We have exaggerated slightly the shape of the tumbler in the sketch in order to show more clearly a larger portion of the pattern. This is $4\frac{3}{16}$ " tall, with a top measurement of $3\frac{1}{4}$ ", and a base diameter

of 2 $\frac{5}{8}$ ". It rests on a relatively thick collar base of $\frac{3}{16}$ ", with the depressed center having a 24-rayed star figure impressed.

There are four of the erect flower heads around the glass, and the Near Cut trade mark is impressed inside the base. This is, of course, one of the family of intaglio patterns. For those new in the field of collecting glass, this means that the pattern is "cut in" rather than being raised. Such patterns are far out-numbered by the raised ones in Carnival Glass.

In Book 4 of this series, under the write-up of Field Thistle (p. 49), we suggested that this very pattern might eventually be reported in Carnival Glass, and although it has taken it several years to come out of hiding, we have now seen both the pitcher and tumblers of the water set, all on Emerald Green. Both inner and outer surfaces of this tumbler carried fine iridescence. The trade mark was not completely visible on all of the tumblers, apparently due to wear on the mold rather than to usage.

Although we have seen this marking attributed to several glass companies, ads from trade catalogues dated 1906 and later, prove this to have been used by the Cambridge Glass Company. The company was founded about 1901 as a part of the National Glass Company, which had been formed some three years earlier. In fact, this was the only factory which the company ever built, and the Ohio site was chosen because of the newly-discovered natural gas field nearby.

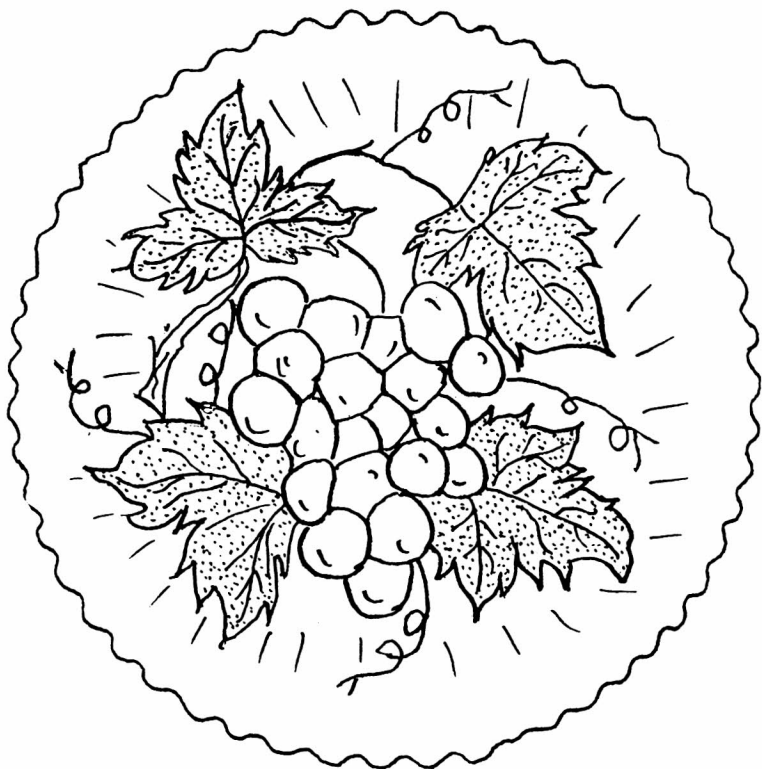
The early trade-mark used was a C-inside-a-triangle, later dropped when the longer one was adopted.

We have stated before, that although there is no record of this company's having made Carnival Glass, also there is no record of any other company's using this trade-mark. Cambridge also was one of the companies having its own mold-shop, and made quantities of pressed glass as late as 1916. We understand that this fine old company has recently been absorbed by the Imperial Glass Company.

Late Thistle was made originally in "crystal", as it was known in the glass trade — in other words, clear pressed glass, and was offered in a wide variety of shapes.

LESLIE WOLFE
Villa Grove, Illinois

MALAGA



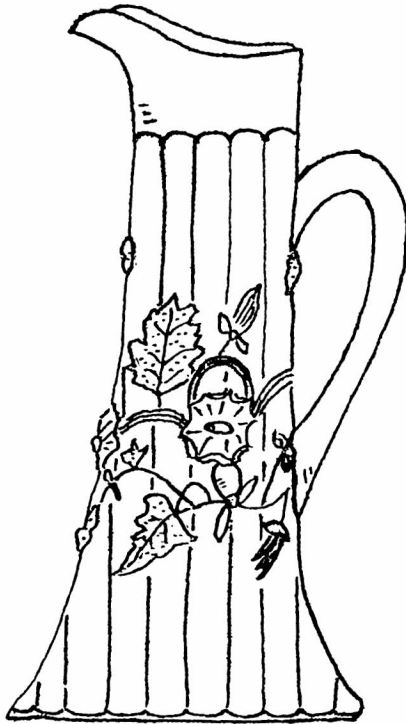
While the only piece of this seen was on a golden marigold, the fruit itself was so lusted and well-raised that, like Fenton's Heavy Grape in this color, the grapes did appear to have a white or silvery cast. Hence this name is a "natural", for Malaga grapes are large, oval, white ones of great sweetness.

This fruit cluster occupies almost the entire surface of a large fluted bowl. A pattern of one-inch wide softly raised ribs comes down to the grape pattern, and fades completely away, leaving a 2" wide band around the edge perfectly plain.

The fruit is not dimpled, as we often find it on the Fenton "Heavy" pattern, but the smooth surface of each fruit reflects the light beautifully. This attractive pattern is not trade-marked in any way, and neither the color, lustre, nor shape gives any clue as to its maker. We believe this to be an exceedingly hard-to-find pattern.

HOWARD BATTINS
Columbus, Indiana

MORNING GLORY



Any black-and-white drawing, no matter how accurate, can only begin to suggest the beauty and artistry of the fine piece of the glass-maker's art exhibited on the tankard pitcher sketched here.

Not only is this tall slender pitcher perfectly proportioned, but the flowering vine from which it takes its name, is so heavily raised that it almost gives the appearance of having been applied by hand. The application of fruits, flowers, vines and leaves all made of glass, to the surface of vases and rose bowls, particularly, was popular during the era of Victorian Glass, and is a familiar technique to all lovers of the glass of this period.

However, the only thing applied on this piece is the handle. This is of beautifully clean and clear Purple glass. While the handle was still hot, the upper end was marked to resemble a leaf, and the lower end was pulled into small shaped scallops. This feature alone marked the pitcher as having been deemed worthy of special care. The application of a large handle was no job for an amateur, as both pieces had to be carefully handled to avoid breakage of the pitcher itself, or the formation of the too-familiar "heat check" at the point of union.

Also we have been told that a great many of these tankard pitchers were broken while coming out of the mold, that being one reason for their scarcity. This piece shows 3 mold lines.

The Morning Glory pattern completely encircles the waist of the pitcher, and the whole is on the color known as Fiery Amethyst. This is a blend of blue and red, with slightly more red. It results in a deep glowing purple that is occasionally mistaken by the amateur or uninformed, for true Red Carnival. Of unusual height even for a tankard pitcher, this piece is 13½" tall to the top of the lip, with a base diameter of 5⅞".

Like the fond mother who says, "I hope I'm wrong, Johnny, but I think that icing on your face means you've been eating the cake I baked for the food sale." We hope we are wrong in this opinion — but we do not believe that this pitcher was ever intended to be used for liquids, and we shall be very much surprised if any matching tumblers appear. Rather, we believe that this was meant to be what it so obviously is — A thing of Beauty, only.

ED GAIDA
Victoria, Texas

MILLERSBURG'S POPPY



For a small company that produced glass for only a relatively short period of time, this Ohio firm seems to have had a very high "Batting Average", both quality-wise and in number of designs successfully put on the market.

Almost without exception, their designs show an excellence of detail and a skill in execution that makes them a delight to the lover of Carnival Glass. True, some of them are simply their own versions of patterns that had achieved popularity when issued by other companies, but they seem to have put their own distinctive touch on the versions they made.

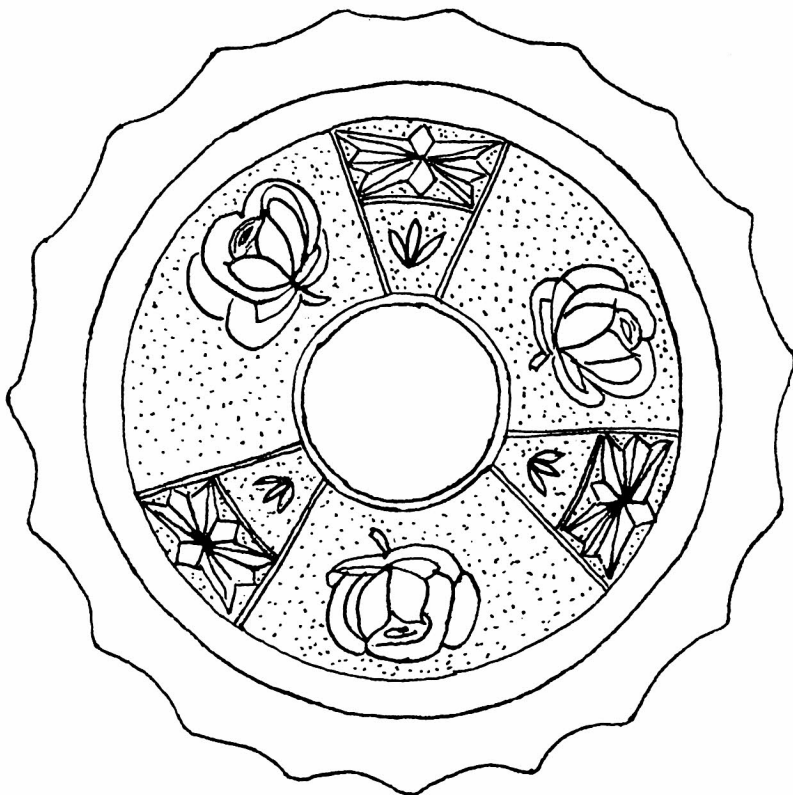
The Millersburg versions of the Big Fish and the Peacock and Urn patterns are both outstanding. So with this Poppy pattern. The use of this particular flower is in no way unique. Northwood had his own Poppy pattern, not so detailed as this one, although the blossoms are perhaps more realistic. And the famous Poppy Show comes to mind, as a fine pattern, both massive and realistic.

The flowers on this particular design resemble very closely those found on Harvest Poppy – for which see Book 4, although there are sprays of wheat and background stippling on this pattern missing here. Curiously enough, both of these designs have been seen only on compotes.

The Millersburg Poppy shown here was drawn from a very large open compote, 8" in diameter and 6½" tall, on typical Millersburg Green of fine clarity and lustre. It stands 6½" tall and shows four mold marks. This is evidently an interior pattern, only.

BOB THORUP
Smith Center, Kansas

ROSE PANELS



While it would seem that this pattern was quite adaptable to many shapes, unfortunately it seems to have been used only as an exterior pattern and on large open compotes only. Curiously enough, this was true of many of our most appealing flower and fruit

designs. For example, a table setting in Carnival Holly certainly would be attractive to any collector. And while we have often seen a creamer and open sugar in Pansy Spray, evidently there was never a covered butter or spooner to match them. Northwood seems to have limited the use of his Fruits and Flowers pattern to berry sets, bowls, and Bon-Bon dishes, while the collector of water sets can only think wistfully of how a pitcher or tumbler would have carried this pattern so beautifully.

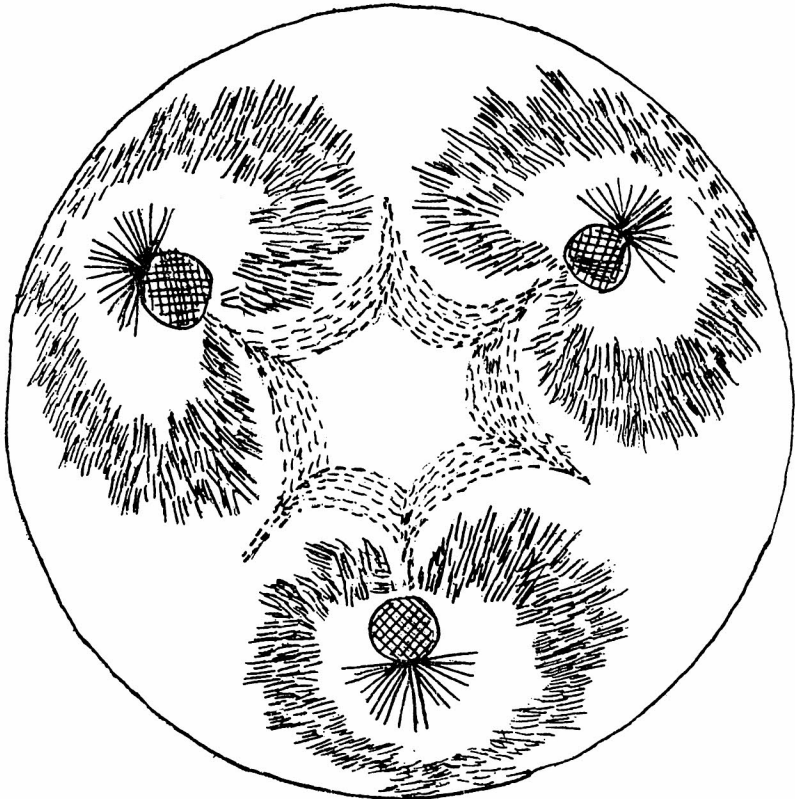
With no picture from any old trade catalogue, and no trademark, nor any distinctive color in either base glass or iridescence to guide us, we can have no reliable means of identifying the maker of Rose Panels.

However, this is a rather large piece of glass, and would find a fitting home in a collection of the open compotes as mentioned in Book 5. It is almost exactly the same size as the Butterfly Bush compote shown there, being 6½" tall, and 9" across the bowl. All of the pattern is on the exterior of the bowl, and is intaglio rather than raised. There are four mold marks visible, and the stem is also panelled. Marigold is the only color seen.

This is both a handsome and a usable piece of glass.

ED GAIDA
Victoria, Texas

SCOTCH THISTLE



Shown above is another pattern apparently designed for use on one shape of Carnival Glass, only. Slightly reminiscent of the Daisy Web pattern used by Fenton on hat-shapes only, this Thistle pattern has been seen only on stemmed compotes. It is, of course, an interior pattern, and while the outer surface has been unpatterned, the lustre has been fine both inside and out.

We have seen these with both a plain scalloped edge, and with a tightly ruffled edge on the bowl. In the latter cases, a part of the pattern has been almost obscured by the shape of the edge. The colors seen have been a sort of rosy apricot-hued marigold, and Cobalt blue. Measuring $5\frac{1}{2}$ " tall, the diameter of the bowl varies from $5\frac{1}{4}$ " to $5\frac{7}{8}$ ".

As is so often the case with Fenton pieces, we again observe the use of a type of embroidery stitch to enhance the pattern.

M. D. GREGORY
Unadilla, New York

STARFLOWER



One prominent researcher in the field of pattern glass in general has suggested that the reason for much of the difficulty we have in identifying both flora and fauna in American pressed patterns, is that many of the designers who made them drew upon their European background for remembered motifs. While it is certainly quite possible that such was the case, we also believe that many of the figures used were never intended to give a realistic picture of any particular plant or flower, but were simply invented to fill a space gracefully. Certainly it seems to be often true that there is very little relationship botanically speaking, between the blossom and the type of foliage combined with it. Many of our most attractive patterns could be criticized for this fault, but to teach Botany was certainly not their primary purpose, and if they succeed in blending balance with beauty, it seems to us they have fulfilled their function.

The most appealing flower pattern shown on the sturdy pitcher above, certainly falls into this category. There are twelve of the floral panels around the entire surface, all identical, each with two flowers, the same number of leaves, and each using a series of tiny horizontal lines to suggest a stem.

Of usual size for water pitchers in Carnival Glass, this is 8½" high, and measures 7½" across handle and lip. There are three mold

lines, one of these running up the center back of the handle itself. Seen only on deep Cobalt Blue with excellent lustre, this is a beautiful addition to any collection.

Although there was no visible trademark, a star figure composed of short rays very like those occasionally found on Northwood pieces, was impressed on the center base.

RANDALL POLING
Sylmar, California

THISTLE AND LOTUS



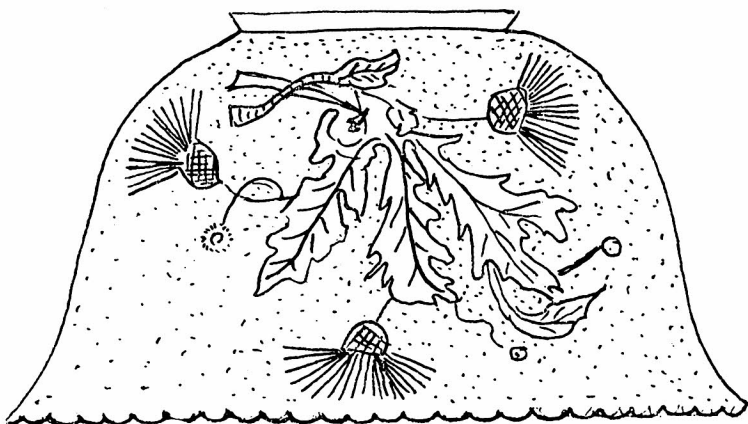
Since the appearance of Book 5, this series, it seems that many thistle patterns have been reported. Among them is this design shown. Combining the flower and leaves of our common road-side variety of thistle, and a rather stylized version of the water-lily or Lotus, this is a typical Fenton piece.

The Lotus is found on several well-known and definitely placed Fenton patterns. Among them are Dragon and Lotus, probably the best-known of all, as well as Water Lily, Mirrored Lotus, and Pond Lily. All three of these patterns are commonly found on the two-handled Bon-Bon shape and on small bowls.

The marigold bowl from which the sketch above was made was 6¼" in diameter, fluted edge and scalloped to 2" high. The exterior pattern was the same as that usually found of pieces of Horses' Heads, for which see Book 1. Of course, only one half of the entire design is shown. Although this is a 3-part mold bowl, there are four Thistle heads and four panels of the Lotus flower.

SHAFER'S ANTIQUES
Peninsula, Ohio

THISTLE SHADE



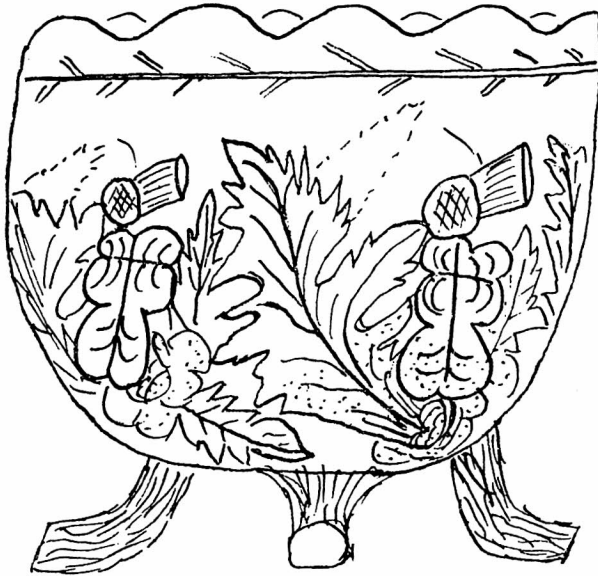
Again we have a light shade of generous size — this one being $7\frac{1}{4}$ " across the bell opening, and $3\frac{1}{2}$ " high. Like the majority of Carnival Glass shades, this apparently was also made only in rich glowing marigold with an ample supply of iridescence and lustre.

The background stippling on these shades served not only to enhance the appearance of the piece when not in use, but acted to diffuse the light as well. On any piece of Carnival Glass, the more surface available to catch and hold the play of colors, the more attractive it seems. On such a simple item as the Canada Dry bottle, for instance, we often find excellent colors of blue and green. It seems obvious that if the surfaces of these bottles had not been stippled, they would not have half as much color.

Shown in the sketch is only one of three identical panels going around the entire surface.

MRS. J. E. COLLIER
Memphis, Tennessee

THISTLE AND THORN



The pattern shown above takes its name not only from the flower heads shown, but from the thorny vine which has been used as a top banding on all pieces seen. Although no trade-marked pieces have come to light as yet, we believe this to have been a Northwood pattern, not widely produced. Certainly it was not made in the variety of shapes and colors of some of the other patterns from this company.

Naturalistic for the most part, there seems to be a suggestion of oak leaves in among the other foliage. The tree-trunk feet also seen on every piece, seem to be typically Northwood in execution. If one compares these with similar feet on Leaf and Beads (Book 1) the Northwood possibility becomes quite apparent, although this was by no means an exclusive device with this company.

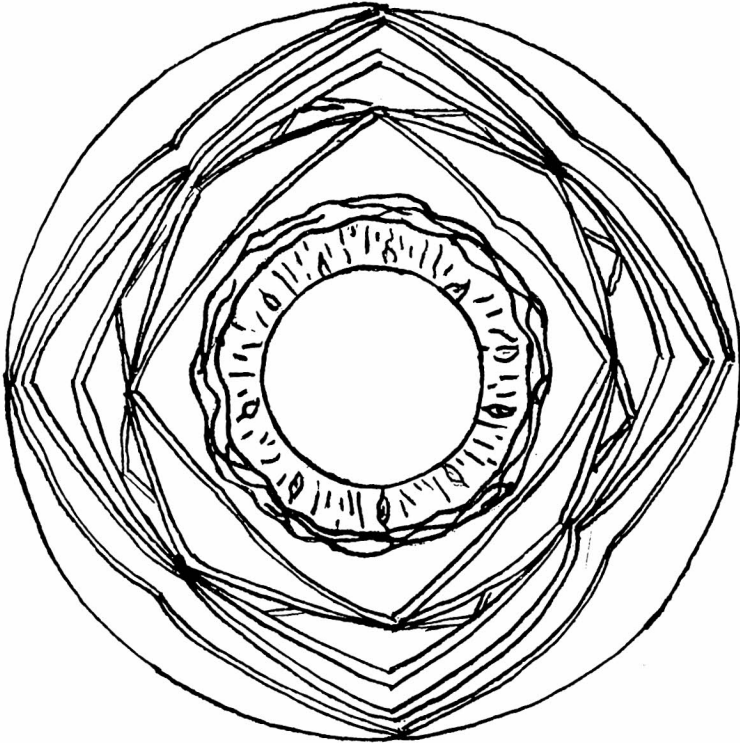
Such pieces as Pansy Spray, a known Imperial product, used a variation of this same tree-trunk design as handles on both the creamer and sugar. Rose bowls in Fenton's Flowers (Book 2) also rest on twig feet. A creamer in Thistle and Thorn not only has these curving patterned feet, but uses the bark pattern on the handle.

The open bowl shown was very possibly either the spooner or open sugar from the table setting. We have not had the covered butter reported, but it should be a most handsome piece when found. The bowl above is $3\frac{1}{2}$ " high, with a top diameter of $5\frac{1}{4}$ ", and has been the case with other pieces, is a good deep marigold.

One unique feature of this piece is a circle of vine pressed on the center base. We have omitted one of the feet in order to present the shape more clearly for you. In reality there are four mold lines and four tree-trunk feet.

DWIGHT McKINNEY
Wray, Colorado

VINING TWIGS



Used as an exterior pattern only, the rather simple design above has a center ring of tree-bark figuring, then several encircling wavy lines before the spider-web of twigs begins.

Seen on both bowls and hat-shapes, this could perhaps be the smaller version of Grapevine Lattice, (for which see Book 2). But in any event it is a distinctive pattern, not easily confused with any other.

Both marigold and purple have been seen using this pattern. The bowl sketched was on purple, some 8½" in diameter, and showing four mold marks.

SHAFER'S ANTIQUES
Peninsula, Ohio

MILLERSBURG'S VINTAGE



Every book in this series on Carnival Glass has featured at least one pattern in which grapes formed a prominent part of the design. Easily represented, they have been popular in pressed glass almost from its beginning. Over twenty different varieties have been classified in clear and colored pressed patterns, at least one going back into the flint glass era.

Grapes have been combined with Holly, with other fruits and berries, with Peacocks, with Lotus blossoms, the list is almost endless. Even the leaves themselves have been used as the dominating motif on at least two patterns.

This particular version shown above seems to have been unique, not in conception nor in execution nor in the shape upon which it is found. But it has been seen only as the interior pattern of large shallow bowls using Hobnail as the exterior design. Since this later pattern was not a common one in Carnival Glass, any piece bearing it is of interest to many collectors. If the majority of such pieces were made by the Millersburg firm, it would certainly explain their scarcity.

The bowl shown is 9" in diameter and rests on a 4" collar base, having a many-rayed star impressed on the under side. The color was typical Millersburg Green.

MRS. W. T. JAGGARD
Emporia, Kansas

WHITE OAK



This is an excellent pattern, almost impossible for even the amateur to mistake for any other. The variety of foliage intended is likewise not to be mistaken for any other. No one could confuse this motif with that used on either Acorn bowls (Book 2), Autumn Acorns (Book 3), or the famous Northwood Acorn Burrs (Book 1).

Even in the field of clear pressed glass, it would seem that this pattern should be so easily distinguishable that there could be no doubt about it, and yet this does not seem to be the case. For we find one writer listing it as having been a Sandwich pattern; another states flatly that it dates from the '90's, after the Boston and Sandwich firm, to all practical purposes, had ceased to exist.

In any event, this is certainly not a common pattern in Carnival Glass, and it is unfortunate, for it is most attractive. The acorns and leaves stand out nicely from the patterned background, where tiny wavy lines give the appearance of having been drawn on hot glass with a fine-toothed comb.

As many collectors will agree, the more the surface of any piece of Carnival Glass is broken up into tiny surfaces, the more attractive becomes the lustre. Northwood used this principle often, and one feels that it may have been the reason for his now-famous exterior Basketweave pattern, the myriad of fine lines there, catching and holding the lustre so well. Often the centers of the most attractive plates in Carnival Glass, such as the Three Fruits pieces, are finely stippled, again giving a fascinating play of color. Large plates in Persian Garden patterns, and those of Leaf Chain also have many raised surfaces to give the multi-colored lustre full sway.

So on this most appealing, naturalistic piece, not only the stippling of the leaves, but the ridges of the background result in a fine iridescence. This is a tumbler to add with pride to any collection.

ED GAIDA
Victoria, Texas

NORTHWOOD'S WILD STRAWBERRY



Rather than simply call this a "Variant" of Northwood's famous fruit pattern, it seems that there are sufficient differences here to warrant an entirely different title. Seen in two different colors, on both the fruit design was arranged in a whirl effect, making an open square in the center.

One of the most obvious differences here of course, is the placement of blossoms among the berries. As in the case of Fruits and Flowers, and its relation to Three Fruits, this design can well be assumed to be "kissin' cousin" to the Strawberry pattern itself.

The well-known basketweave pattern was used on the pieces seen, and the trademark as shown was on the under side, inside the collar base. These were large shallow bowls, one 9"; one 9 $\frac{3}{4}$ " across the fluted edge. Both Purple and Green have been seen.

This is an attractive pattern, and one the collector of either Carnival Glass or of Northwood glass in general will enjoy searching for.

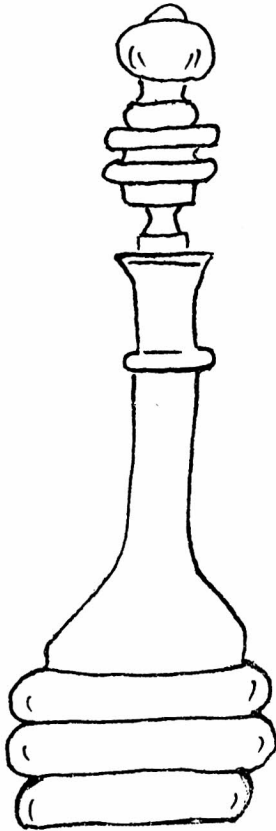
MRS. CHAS. WILLRETT
De Kalb, Illinois

SECTION IV

BOTTLES

1. Barber Bottle
2. Frosty Bottle
3. Holiday Bottle
4. Peach Wine Bottle
5. Rose Bottle
6. Vintage Wine Bottle

BARBER BOTTLE



Several long-necked bottles which could possibly have fitted into this category were sent by collectors all over the country, but this was one of the very few which arrived complete with stopper, and had iridescence all over the entire bottle.

This bottle measured $11\frac{1}{4}$ " high, with a $2\frac{3}{4}$ " base. The stopper is solid glass. A number — 66 — was on the bottom, and the whole body of the bottle while thin, appeared to have been molded. The base glass was clear, but with rich marigold and excellent iridescence applied over it.

We regard it as highly possible that these bottles were not made by any of the glass companies regularly making Carnival Glass, nor by those companies making primarily containers, but were instead busy making commercial supplies.

REX LYONS
Marion, Indiana

FROSTY BOTTLE



As will be obvious from looking at the sketch above, the name does not refer to the color of the bottle, but to the lettering molded into it.

Some of the avid collectors of Carnival Glass have expressed their opinion that such pieces as this do not belong in any book on Carnival Glass. Whether we collect bottles or not, the fact remains that there are a few varieties that were made by exactly the same process as that used on pieces of Stag and Holly, Northwood's Grape, or Lustre Rose—to name only a few. And Carnival Glass collectors can rightly place a bottle such as this in their cupboard of novelty pieces beside a bell or an ash tray or a basket or a covered creamer in Shell and Jewel (This very likely also having started out as a container).

The bottle shown holds exactly 8 oz. and is 9¼" tall. It is of excellent deep rich marigold color, much deeper in hue than most of the Sun Punch or Canada Dry bottles.

There is a good deal of lettering impressed on the bottom of the bottle, not all of it legible. The figure "8" is in the center. Around it is the wording, "Wonder Beverage Co." in block letters. Then follows 7 more letters so blurred that it was impossible to decipher them.

Obviously a sturdy piece, no doubt most of these suffered the same fate as the Golden Wedding bottles. We wonder sometimes why our ancestors saved some of the things that appear from attics and basements. Why, indeed, do we not find more bottles?

HOLIDAY BOTTLE



This curious little pocket flask gives the appearance of being either Clear Carnival or White Carnival with only a slight frosty touch. However, it was impossible to tell whether the iridescence, which was pastel and rainbow in effect, was indeed put on it when it was made, or was due to either the effect of age or the contents — long since vanished.

With this understanding, let us proceed to examine it more closely. This has all of the lettering and wreath of leaves and thorns molded as shown on one side only. Down each side appears a "zipper" effect, one side of which is shown in the sketch.

The bottle is $4\frac{3}{4}$ " long, $3\frac{1}{4}$ " across at the widest point — about across the word "and", and when measured lying flat, is $1\frac{1}{4}$ " deep. It holds exactly $\frac{1}{2}$ cup, or 4 oz. of liquid.

Obviously this was a liquor bottle, but both its age and origin are unknown.

PEACH WINE BOTTLE



Any collector of bottles, whether they be Bitters bottles, patented medicine bottle, whiskey bottles, or Carnival Glass bottles, rejoices greatly at his find when he can come home with one bearing the original paper label.

So it was with great glee that we discovered the large bottle shown above, complete with metal top and paper label.

Again, this bottle is of marigold, rather deeper in shade than that of the Jackman Whiskey bottle, with a lot of mold work and a pattern quite suitable to the product for which it was intended.

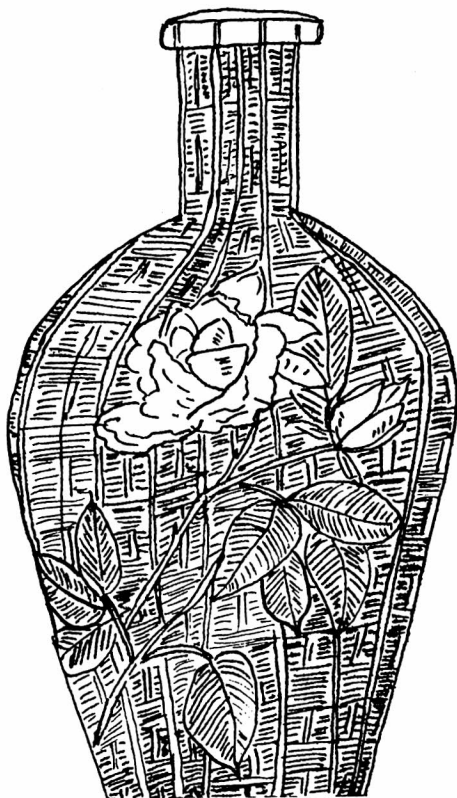
The main body is stippled and banded both vertically and horizontally to resemble a wooden barrel. In many ways it makes one think of the two little barrels covered in this series — the Lucky Bank, this Book, and the Little Barrel shown in Book 5. The second of these was also a container, and you will find some interesting data on this in the Pattern Notes in the front of this book.

The row of bunches of grapes around the upper band is not done with any great degree of artistry, but is sufficiently clear to leave no doubt as to what was intended. This band goes all of the way around the bottle.

We have never pretended to be an expert on bottles as such, and know even less about liquor bottles, but we have been told that the "One Quart" impressed on this size dates it as having been made some 30-40 years ago. We cannot vouch for the accuracy of that statement, however.

But we did measure the amount of liquid the bottle would hold, and it was one quart exactly, so evidently the customer got just what he paid for. The bottle complete as shown measures 10½" tall. The label is gold and red and black — very fancy.

ROSE BOTTLE



Although the rather large container shown above is of much lighter weight than we usually find on bottles, it appears to have been molded and made by the same Carnival Glass process as any of the others.

This is either Clear Carnival with a lime deposit on the interior, or is true White Carnival. It was impossible to tell, for it had a frosty effect and was iridescent both on the outside, and down as far into the neck as it was possible to see.

We regard this as having been a container for some liquid grocery product, probably having a cork stopper. It stands 8½" high, and has an octagonal base 2¾" in diameter.

This would be a fine addition to any collection of either bottles, or of Carnival Glass. The mold work is very good, and it is a most attractive piece.

MRS. E. L. CANUTE
Bettendorf, Iowa

VINTAGE WINE BOTTLE



Shown in the sketch above is a most attractive piece of Carnival Glass — one which any collector could be proud to count among his "finds".

Rather than crowd too much into the space allotted, we have omitted the lettering from the bottom space below the fruit pattern. This reads as follows: "Bottled by Scudiero-Costello, Inc., Kansas City, Mo." And research done by the owner has revealed that this bottle was made by the Illinois Glass Co. about 1930.

Evidently this firm did not make any pattern glass, for we could find no mention of them in any reference work on the subject.

However, the mold work is quite fine on this bottle, and the coloring is excellent and most unusual. The top vine only continues all around the bottle, having one large bunch of grapes and two leaves on the opposite side. The remainder of the side is left smooth — one presumes for a label.

The base glass of this piece is clear, with a lovely soft shade of purple and an equally pretty soft green being applied to the fruit clusters and leaves. Over the entire surface was then flashed a golden marigold. The result is quite attractive and most unusual in any Carnival Glass bottle.

Impressed on the bottom is the following: "Wine, 1805-1, 4/5 quart." The whole is 11 $\frac{3}{4}$ " tall.

FLORENCE GRAY
Creighton, Missouri

SECTION V
LETTERED PIECES

1. Central Shoe Store
2. Heisey Individual Set
3. Knights Templar Mug
4. Lucky Bank
5. New Orleans Shrine Glass
6. Northwood Advertising Bowl
7. Shrine Toothpick
8. Tobacco Leaf Champagne

CENTRAL SHOE STORE



The collector attempting to specialize in either advertising or lettered pieces may wish to refer back to the write-ups on both Northwood advertising pieces, as covered in Book 4, this series, and to the pages on Advertising Pieces in Book 5.

Having no wish to be repetitious, we shall not attempt to go into the general subject in any great detail here. Suffice it to say that "Business was Business" in 1910, just as it is now, and evidently this sideline was profitable for all of the glass companies making Carnival, for we can still find occasional examples which we can definitely place as having come from each of the big four.

The small shallow bowl shown in this sketch, while not dated, is definitely located for us, unlike many such pieces seen. Obviously, the lettering has been used here on the pattern known as "Garden 'Mums", now almost surely known to be Northwood.

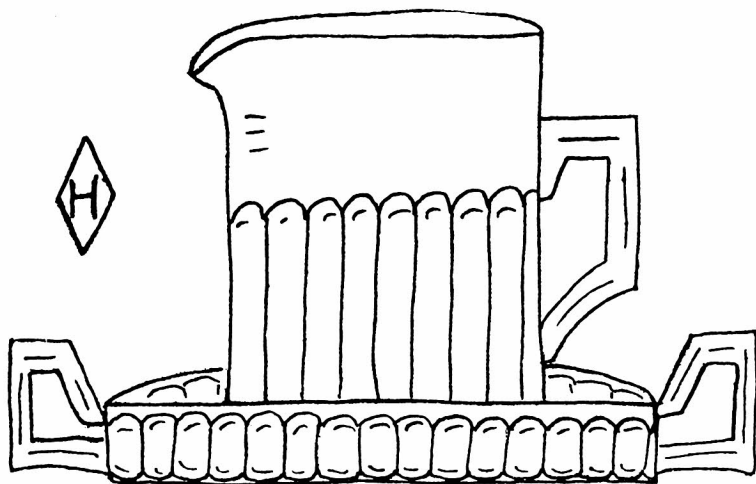
This rather simple floral pattern lent itself ideally for advertising pieces, as there was plenty of room above, below, and in the middle — for lettering. We see this same pattern used to add to pieces made

for flour mills, banks, furniture companies, jewelry stores, and various liquor concerns, among others.

Generally, the size of these is small, six inches or less. Sometimes they are plates, sometimes saucers, sometimes hand-hold plates, or sometimes, as is the one shown, they are shallow bowls. More often than not, they have a fluted edge left standing straight out. On the particular one sketched, the edge was both fluted and scalloped. The dimensions were $5\frac{3}{4}$ " x $2\frac{1}{8}$ ". This is a 3 mold piece with a Wide Panel exterior, and a many-rayed star impressed on the base. The color is amethyst.

DON BECK
Ft. Wayne, Indiana

HEISEY INDIVIDUAL SET



Shown above is a two-piece set consisting of individual creamer and two-handled tray. Both pieces carry the H-inside-a-diamond trademark first adopted by this firm in 1902.

In addition, the tray carries the following inscription: "Pat. 6/20/16". Although never known as one of the makers of iridescent glass, this set has a fine all-over lustre that is quite attractive.

As is usually true of the glassware from this firm, the quality of the glass itself is excellent. A. H. Heisey & Co. glass works was founded in 1895, in Newark, Ohio. For years collectors considered Heisey glass to be "too new" to be collectible, but now the early patterns, such as their "No. 1200" produced in 1896, are readily accepted.

The color of this little set is pale golden yellow—known in Carnival Glass as Clambroth, with the rims and handles giving the

appearance of having been stained straw-colored. With a light above it, this gives both pieces a golden effect. Although we do not find the term used in their advertising until about 1923, possibly this is an early example of "Zircyon", described as being straw-colored. This went along with "Moongleam", a shade of green, "Alexandrie" which was orchid, "Flamingo" pink, "Tangerine" orange, and "Sahara" yellow.

In size, both of these pieces are small. The creamer is $2\frac{7}{8}$ " high and $3\frac{3}{4}$ " across lip and handle. The tray measures 8" across the handles, with the outer rim being $\frac{3}{4}$ " high. There is a small inside rim to keep the creamer in place. This may have been a Hotel Set, for either cream and lump sugar, or possibly for syrup, with the tray having been used to catch the drips.

MRS. CHAS. WILLRETT
De Kalb, Illinois

KNIGHTS TEMPLAR MUG



We refer the collector specializing in lettered pieces to the cover and write-up in Book 2 for pattern information about the most unusual piece given here.

The insignia shown in the sketch appears on the base of a mug in Northwood's Dandelion pattern, of usual size and shape. The color was a lovely Pastel Blue, with fine iridescence.

While any Carnival Glass collector surely would be pleased to count such a piece among his treasures, our Masonic friends probably would enjoy it especially. The insignia incorporates many different symbols of the Commandry, including the Malta Cross.

One curious and most unusual aspect of this piece is that the whole device is raised, on the base, and can be read only from the inside. Of course, a date is always welcome on any piece of glass, if it has been molded in as this has. Obviously made in limited quantity for a very special occasion, this is indeed a rarity of both interest and beauty.

MRS. CHAS. WILLRETT
De Kalb, Illinois

LUCKY BANK



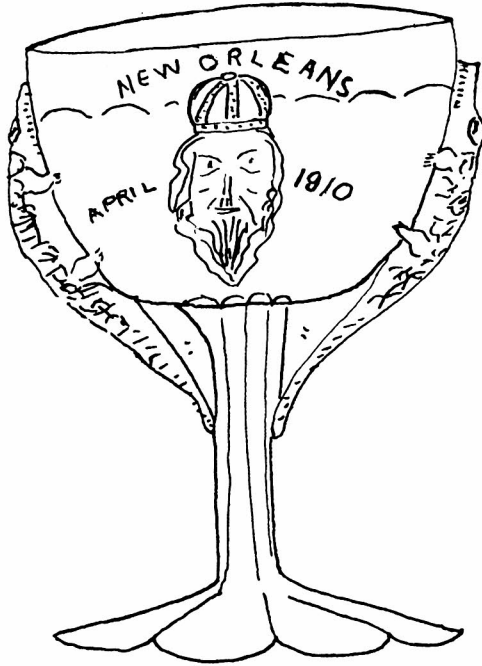
This piece could have gone into the section on Miniatures, for it is only $4\frac{1}{2}$ " tall. Of good rich marigold with plenty of metallic lustre, this is not the late sickly Carnival Glass of the covered powderjars having animal figures on the lids.

A slightly larger piece than the Little Barrel sketched in Book 5, this is some $\frac{3}{4}$ " taller, and is $2\frac{1}{2}$ " across the base. The stippling on the bottom looks almost like basketweave, and the words, "Patent Applied For" plus the #2, are molded in. Unlike the barrel, this of course could not have been a container.

A nice addition to any collection of small things, lettered things, or children's pieces.

MRS. LEONARD NELSON
Malta, Illinois

NEW ORLEANS SHRINE GLASS



Quite different in pattern, and unique in conception, this Shrine champagne carries out the same careful workmanship in design and mold detail as the Tobacco Leaf glass, or the other champagne presented in Book 5 of this series on Carnival Glass.

Here for the first time, the large scimitars are missing on the sides of the glass. Instead, we have two little alligators up each side of the bowl. These are fastened to the stem and bowl, there being a solid vane of glass at the lower end.

Again, the inside of the bowl has a wide raised ribbing, this ending short of the rim in a scalloped effect. On the opposite side of the bowl from that shown again appears the faimial Shrine emblem, with lettering identical to that described on the Tobacco Leaf glass. Again the clear bowl carries lovely iridescence. Once more, this glass has been decorated in gold and colors. The lettering, date, and crown are of gold. The face is flesh-tinted; the eyes, black; the hair and beard snowy white; and the little alligators are done in shades of brown. All of these are molded in the glass itself, the work on the face being especially fine.

May we point out that the base and stem of this particular glass are quite different from the others already given? The base is

scalloped, and the dividing lines run up the stem, ending at the base of the bowl, again in small scallops.

Obviously, the bearded face represents Rex, King of the Mardi Gras, for which this important city is so famous. Curious, that the word "Carnival" for so many people brings to mind a gaudy collection of noise and color and dirty canvas superimposed on straw and dust—and that the same word, "Carnival" in New Orleans means the splendor and richness and pageantry of Mardi Gras.

MRS. WM. T. JAGGARD
Emporia, Kansas

NORTHWOOD ADVERTISING BOWL



This is obviously another fine example of the use to which the Northwood Company put their simple but effective Garden 'Mums pattern. The floral sprays are identical with those on the original unlettered small pieces shown in Book 2, and with those used on the Exchange Bank Plates shown in Book 5.

At first glance, this may not seem to be identical with the Montana plate, because the lettering has been placed in a reverse position here. That is, the spray with two leaves is now at the top.

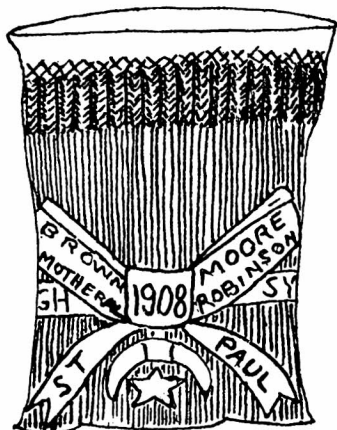
Apparently it was not common practice to date these advertising pieces, thus making it possible for them to be given away over a longer period of time as desired. However, the place name seems to have been used quite often. There is no doubt as to the commercial fame of Mr. Northwood, when we find such widely separated spots as Glendive, Montana, and Rome, Georgia, purchasing identical advertising devices from his company. We have a pre-date of 1911 on the bank plate, so feel we can safely presume an approximate period for this one.

This piece is a fluted bowl with the edge pulled into six even scallops. The color again is Fiery Amethyst. The diameter is $5\frac{3}{4}$ " and the depth is $2\frac{1}{8}$ ". A Wide Panel pattern is used on the exteriors, and both inside and out were well lusted. There are three mold marks visible around the collar base.

Anything coming from the Northwood factory, whether trademarked or not, seems to have great appeal for collectors, and as we are sure this particular piece could not have been produced in "car load lots", it surely will be a real find for any collector lucky enough to locate one.

H. RIPLEY
Indianapolis, Indiana

SHRINE TOOTHPICK



Although it is obviously going to be impossible to devote space in any book on Carnival Glass to every variation of the Shrine theme, all of those given in this section are so outstanding, that we felt many collectors would enjoy seeing them.

Unlike the champagne glasses already given, this little beauty is not on clear base glass, but on a beautiful shade of reddish pink, very like Cranberry. The minute detail of the wheat completely encircling this is as fine as any in pressed glass, we believe. Around the wheat and standing out from it are the lettered ribbon, the dated bow, and the familiar Shriner's emblem.

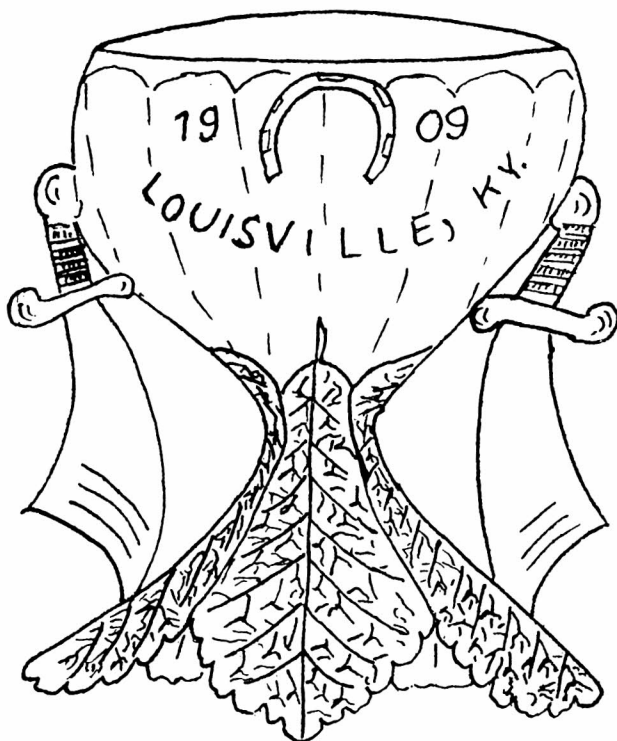
The wheat, the letters, and the star are all touched heavily with gold. The crescent is enamelled white. Remember, all of these letters and the date are molded in — not etched on. The flat base of the toothpick shows six slight scallops, as formed by the grain. Whenever this glass is not covered by gold, it shows fine iridescence, exactly like any other fine piece of Carnival Glass. That is, on the entire interior, and on the base both inside and out.

The lettering shown speaks for itself, and the words, "Syria Temple, Pittsburgh" run around the glass on the ribbon's surface. Incidentally, this is the earliest date we have seen on any Shrine piece. This precludes the Millersburg firm as its maker, and since we are told that Imperial did not begin producing iridescent glass until 1910, it would likewise seem to rule them out. The advertisements for Northwood iridescent glass date back to this same 1910. While we have no verification on this, it seems quite possible that this could have been a Fenton product.

No matter who made it, it is quite a delightful small piece of Carnival, showing exquisite taste and excellent pride in workmanship. A real addition to any collection.

MRS. E. W. LUCY
Monticello, Indiana

TOBACCO LEAF CHAMPAGNE



Once again we have an opportunity to share with you a beautiful lettered piece, obviously designed and executed for a particular occasion, some years ago.

This lovely piece of Clear Carnival with fine iridescence, rests on a pedestal base composed of four large tobacco leaves, excellent in every detail. The mold work on this is truly outstanding.

The bowl itself has a wide raised ribbing of the Lustre-and-Clear type, while all other features shown are raised and molded in the glass itself on the outside. To further add to the appearance, much of the glass is either stained or flashed.

The horseshoe is in silver, while the date and lettering are done in gold. The scimitars have silver blades and gold handles. The two center leaves are stained a rich amber, and the two outside leaves are golden. These rich colors, combined with sparkling crystal, a gold rim, and the delicate play of iridescence, all produce an effect of richness and care-in-workmanship not often equalled in pressed glass of any sort.

On the opposite side of the bowl shown appears the familiar Shrine emblem of scimitar, half moon, and star. This carries the words, "Syria", and "Pittsburg, Pa."

These glasses are 4½" tall, with a top opening of 3⅜". Too fragile, and very probably too reminiscent of friends and happy gatherings, to have been lightly discarded, most of these seen were in almost mint condition. Evidently their owners of long ago treasured them, as will the collector fortunate enough to find one now.

MRS. WM. T. JAGGARD
Emporia, Kansas

SECTION VI
MINIATURES AND SMALL PIECES

1. Berry Basket
2. Blackberry Miniature Compote
3. Capital
4. Fancy Cut
5. Hawaiian Lei
6. Lutz
7. Northwood's Flute Salt
8. Salt Cup
9. Sharp Shot Glass
10. Split Diamond
11. Spring Basket
12. Souvenir Mug

MINIATURES AND SMALL PIECES

Because of the great interest shown in this type of Carnival Glass piece, both by general collectors and specialists, we here present a section showing, not necessarily new patterns, but shapes and forms that are certainly not easily found. This places all of them in the Rare category, but because they are not always recognized as such by those who find them, we hope this will prove of value to the searcher.

These miniatures fall into two general classes. The first of these consists of pieces that were probably made originally for children. And as such, they are full-sized children's pieces. Doll dishes, for example, are of almost standard size. A doll dish only $\frac{1}{2}$ " in diameter would not be considered a full-sized piece. Contrastingly, the Kittens and other pieces, are of full size for what they were intended to be.

The second general category listed here consists of small pieces of glass intended for adult use. This includes the two salt dips which are of course, also full-sized for the purpose for which they were made. Unlike the children's pieces, it is from this group that we often have pieces presented which the general collector, especially one not too familiar with the entire field of early, or even late, American Pressed Glass, fails to recognize for purpose. We hope some of the sketches here, along with the dimensions given in the write-ups will prove of value to these puzzled people.

Perhaps we could further break down this second category a little, by calling attention to an occasional what-not piece, probably intended solely for ornamentation, and made small enough to fit on those little hanging corner shelves that our Grandmothers found worth the trouble it must have taken to keep them dusted.

Of course, this was no passing fad, for today one finds in the five-and-ten cent stores (now, alas, dime stores almost in name only) hundreds of small figurines, vases, cups and saucers, etc. that could have no possible practical use. We presume these are collected by shape or animal represented or in any one of a thousand different ways.

People have collected something almost from pre-historic times. Who is to say that the piles of broken pieces of pottery sometimes found in archeological diggings do not represent some female's collection of as many different kinds of pot patterns as she could find? If a sudden disaster should at some time bury our civilization, think how scientists of the future might puzzle over a collection of two thousand button-hooks found buried together. The thing that seems so logical to one age and culture may seem just as queer to another.

So if small colored glass objects standing on open shelves seem unworthy of our time, remember they brought pleasure to the collectors of fifty years ago, and be grateful for the ones that had good care, and survived.

KITTENS

Given here is as nearly a complete listing of the various sizes and shapes in which these children's pieces are found, as we have been able to assemble. Some of these have come from our own collection, some from various collectors over the country, and many from the specialized collection of Mrs. Chas. Willrett.

All of these we must presume to have been made in both marigold and blue, although it is much more likely that the collector will find them in marigold.

1. Bowls:

- A. $4\frac{3}{8}$ " — $4\frac{1}{2}$ " diam. Four groups of animals. 6 edge crimps.
- B. Squared shape — 4 sides turned up, and corners round out and down. About $3\frac{1}{2}$ " diam. at sides; $4\frac{1}{2}$ " — $4\frac{5}{8}$ " at corners. Four groups.
- C. Banana Dish — 2 sides turned up. About $4\frac{3}{4}$ " diameter on flat part. Sometimes sides very slightly curled — depth $1\frac{1}{4}$ "; others, depth of $1\frac{3}{4}$ ". Four groups of animals.

2. Cups — These have only 2 groups of animals. About $2\frac{1}{8}$ " high. Handle usually shows some color. $3\frac{1}{4}$ " across handle. Mrs. Willrett reports having had one with child's name and date etched on.

3. Saucer — Four groups of kittens. These slope up from center to a depth of about 1" from table top. $4\frac{7}{16}$ " diameter.

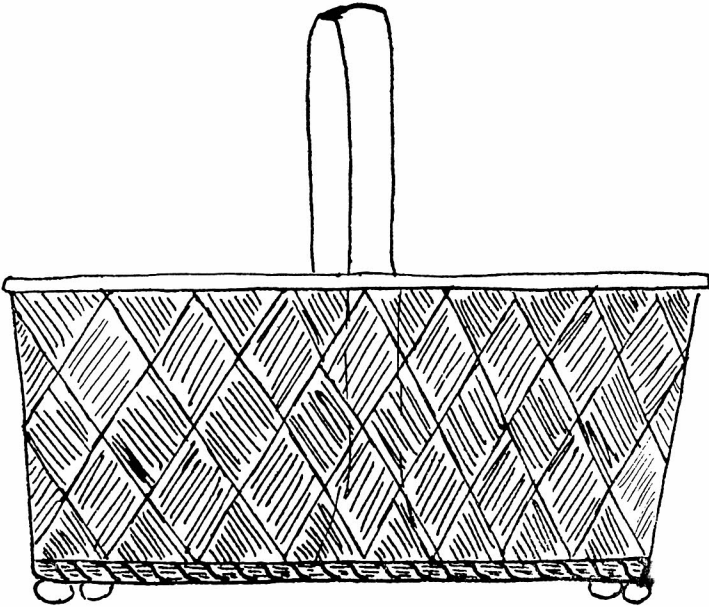
4. Plates — Four groups. Only $\frac{5}{8}$ " from table to top of plate. $4\frac{3}{4}$ " diameter.

5. Spoonholder — Four groups, on the inside of the piece. No pattern on exterior. About $2\frac{1}{2}$ " high at tallest point. These have 4 crimps, usually quite irregular.

Mrs. Willrett also reports, "I don't have this now, but have sold 2 of the size of the spoonholders, but with no crimps and perfectly round at the top."

6. Vase — Four groups. These also on the inside only, with a "pulled out" effect. $3\frac{1}{4}$ " high, top diameter of $2\frac{7}{8}$ ". Top is irregularly shaped. We regard this as VERY RARE.

BERRY BASKET



The miniature piece shown above is like no other basket known in either clear pressed glass or in Carnival Glass.

A solid vane of glass divides the basket into two parts, and this feature alone makes it unique. In the general field of Carnival Glass, only one pattern is regularly found using this feature. The pattern called "Two Fruits" and shown in Book 1 of this series is found on round bowls which are divided into four sections by the use of solid vanes of glass molded in a piece with the body of the bowl.

The rectangular shape again sets this basket apart from all of the others. This little beauty is 4" long, 2½" wide, and measures 3" tall to the top of the handle. It is supported by four tiny glass round feet.

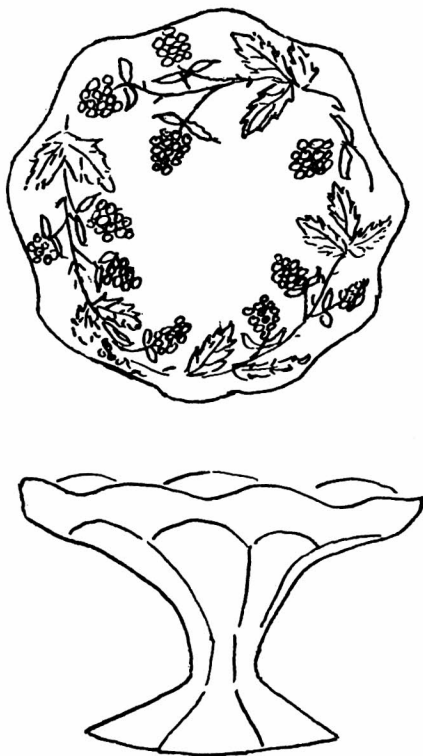
The interior of the basket is perfectly smooth, while the bottom on the outside is patterned with radiating crossed lines impressed.

The only base color seen was a light, even shade of amber, and the multi-color iridescence covered both inside and out.

The basket-weave pattern used here resemble the flat plaited baskets made from reeds to be carried into the strawberry patches some forty years ago.

ED GAIDA
Victoria, Texas

BLACKBERRY MINIATURE COMPOTE



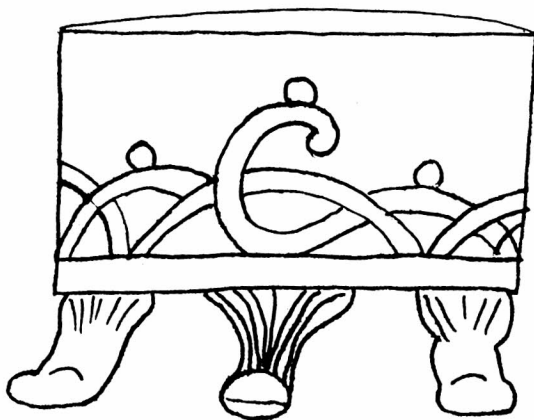
Since this is such a small piece, we have given you both a side view, and a complete top view in the sketch above.

We believe these were intended as individual jelly or mint compotes, having seen several sets of six of these in our travels to look at collections. These were made in marigold, and deep Cobalt Blue. They may show such slight variations as a stem twisted or an edge irregularly turned up.

These show two mold lines, and have an octagonal base $2\frac{1}{2}$ " across. They measure about $2\frac{1}{4}$ " high, although this may vary as much as $\frac{1}{4}$ ". The diameter across the top is $4\frac{1}{2}$ ".

We believe these to have been made by the Fenton Company.

CAPITAL



The piece shown full size in the sketch above could have been either a salt dip or a part of a dresser set. We have never seen another.

In conception of design and manner of making it is very like the Estate pattern shown in Book 5, and no doubt was made by the same firm. The general effect is again very much like the glass using Silver Deposit, of the 1910 period.

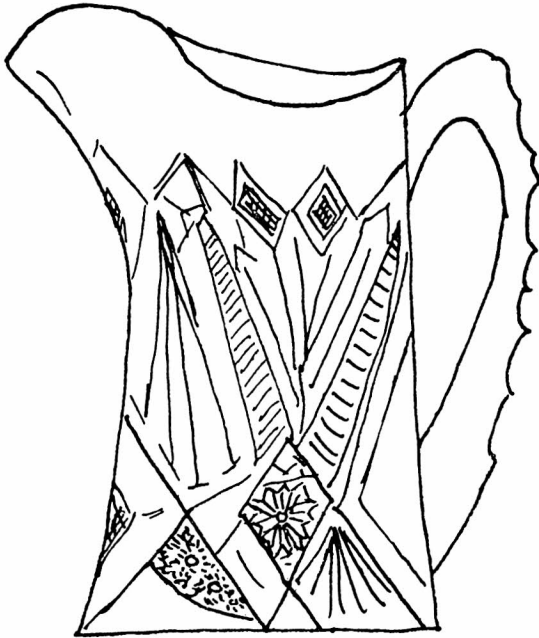
Here the curving graceful pattern is molded in the glass itself. The large scroll figures, resembling the Capital "C", are three in number and run up the mold lines around the piece. The piece had been made on a clear base glass, with a heavy blue coating over which had been applied a heavy iridescence of blues, greens, etc.

To further decorate the pieces, a gold trim had been used both on the feet and on a band around the top. We have not seen this type of decoration on any piece of Estate.

This small open dish is 2½" in diameter, and stands just 2" tall.

MRS. CLARENCE NELSON
Grand Forks, N. Dakota

FANCY CUT



As in the case of the Split Diamond small creamer shown in this Book, we have here another piece that could have been either a child's toy creamer, or a hotel-sized piece, or an individual creamer intended for use at home.

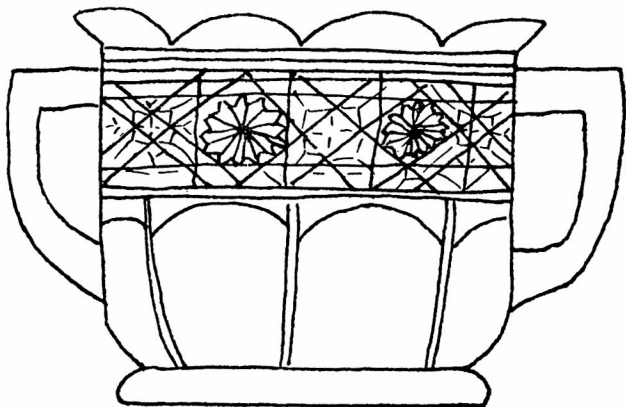
However, we have found this pattern shown in a selection of pressed glass pieces, and so can definitely state that it was carried over from an earlier period into the Carnival Glass period of popularity.

A very "busy" little creamer, it combines several of the imitation-cut motifs, even having a row of notches down the handle. The only color seen was marigold, as is usually the case in these retained patterns.

This creamer measures 4" tall, shows three mold lines, and has a base of $2\frac{1}{4}$ " diameter.

ED GAIDA
Victoria, Texas

HAWAIIAN LEI



Still another glass firm joins the ranks of those known to have made Carnival Glass in greater or lesser amounts. For this small sugar bowl shown above, carries the famous BEE trademark. Familiar to many collectors of pattern glass, this consists of a tiny bee carrying the letters "H" on the left wing, "I" on the body, and "G" on the right wing. All of this is molded into the glass itself, and forms a pun on the name of the company, the J. B. Higbee Glass Co., of Bridgeville, Pa.

As is true of many trademarked glass pieces, notably those from the Northwood Co., not every piece in every pattern from this company carries this trademark, but the presence of a few marked pieces helps us place the pattern as having been one of their products.

One writer on pressed glass who has named this pattern, dates this from the 1880's, but the company as we know it was not organized until after 1900.

The J. B. Higbee Glass Co. was an off-shoot or descendent of the much older Bryce, Higbee and Company which had been founded in 1879. Its guiding lights included men who had had a long history in the glass industry, such as John Bryce, of Bryce, McKee and Co., and J. A. Doyle, of Doyle and Co. After several reorganizations the Higbee Co. emerged.

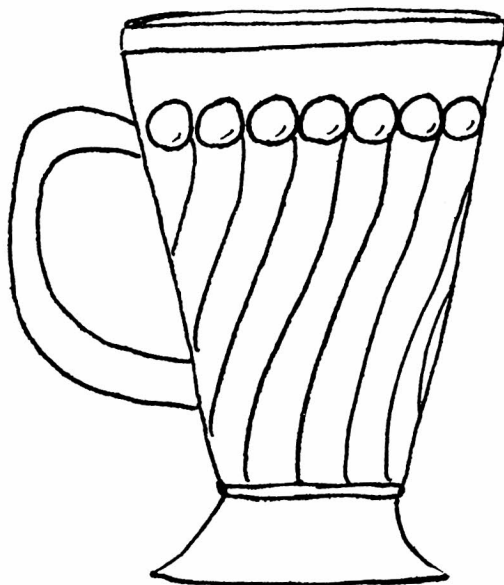
The plant began advertising in about 1907 and continued for several years — well into the Carnival Glass era.

In non-iridescent pattern glass, two of the best known patterns are Paneled Thistle and Floral Oval, both attractive and coming in a wide array of shapes, including square covered honey dishes, table sets, water sets, wine glasses, and plates.

Shown in the sketch is a small sugar only $3\frac{3}{4}$ " across the handles, with a base of $1\frac{3}{4}$ ". Very probably this had a lid, although it was missing from the one seen. On a light marigold base, the iridescence was even and fine. The trademark was on the inside of the base.

ED GAIDA
Victoria, Texas

LUTZ



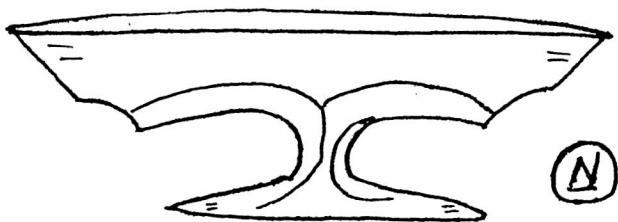
Although only three other pieces of this pattern are known, and all of these are in clear non-iridescent pressed glass, this small mug is identical to other pieces called by the name given above, and found in a 1894 catalogue of the McKee Bros. glass firm.

This little mug is $3\frac{3}{4}$ " tall, with a top diameter of $2\frac{3}{4}$ ", sloping to a base of $2\frac{1}{8}$ ". A pitcher in this pattern is only 6" tall, and in clear glass it may have been a container for some grocery product.

Although the mug shown did not have a ledge inside the upper rim, an almost sure sign of a lid of some kind, it is highly possible that this, too, as in the case of the Souvenir Mug (This Book) originally held little Red-Hots or other small candies.

ED GAIDA
Victoria, Texas

NORTHWOOD'S FLUTE SALT



While this is not an unusual pattern, from the standpoint of intricacy of design or motif, it is not the type of pattern usually associated with the famous Northwood name. Rather, it proves again that while there may be a certain "magic" connected with the Northwood trademark, as far as the present-day collector is concerned, at the time he was working in glass factories here in America, and later operating concerns of his own, Mr. Northwood was just as interested in the commercial aspect of the glass business as were any of the other manufacturers. The so called — Ivery Tower did not appeal to him, unless quantity sales happened to go along with it.

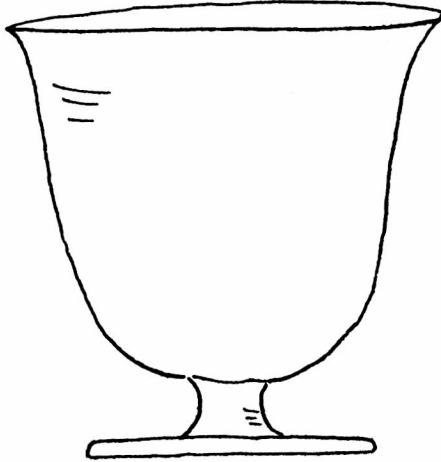
When he thought there might be a good market for any certain type of product, that was the type he made. And for a good many years in this country there has been a steady demand for plain, simple patterns in table glassware, both clear and colored. This small piece shown was part of a set which included the regular four-piece table set, stemmed sherbets, and plates, as well as a large stemmed cake plate. Apparently these items were not made in a large variety of colors, however.

While Mr. Northwood was willing to try almost any type of product, if it did not meet the competition well, he was quite willing to toss it aside and go on to something else. Apparently, the housewife who wanted Carnival Glass, for the most part preferred that it be gay not only with color but with pattern, and from the scarcity of these simple pieces as compared to table pieces in his famous Grape pattern, for example, one judges that this was given only a brief try-out.

All of the pieces mentioned as having been made in this Flute pattern have been seen on both marigold, of an apricot shade rather than of a bright orange, and on vaseline base glass.

The salt dip is an individual, and is $1\frac{3}{8}$ " high, and $3\frac{1}{4}$ " in diameter. The center top is depressed slightly, and there are 3 mold lines. The under surface carries six concave panels.

SALT CUP



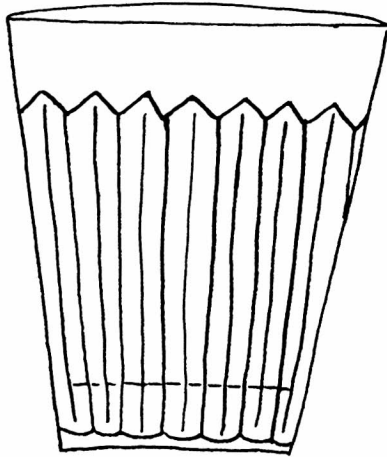
Once again we have been able to bring you an attractive piece of Carnival Glass in its full size. Although the exact use for which it was made can not be stated definitely, this seems to have been an individual salt container.

Of marigold rich and deep in color, with excellent iridescence, this tiny piece stands only $2\frac{1}{4}$ " tall. The top diameter is only $2\frac{1}{4}$ ", and the little base is $1\frac{1}{2}$ " across.

There are only 2 mold lines visible, and without any trademark or other means of identification, we can only say, "Maker Unknown".

GENE LATIMER
Clarinda, Iowa

SHARP SHOT GLASS



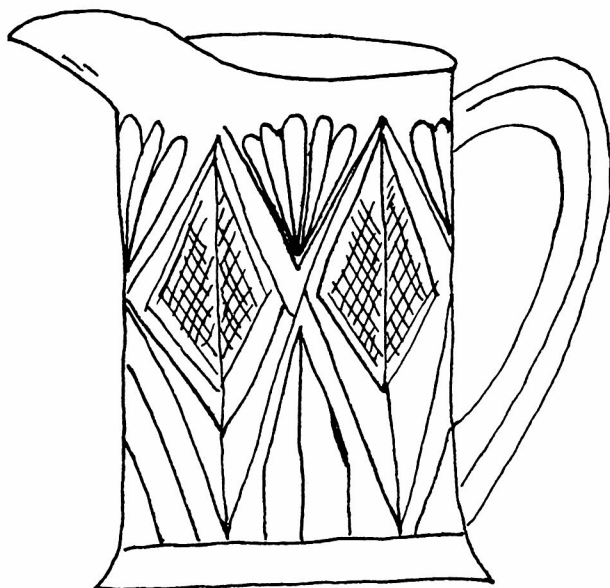
As one might expect to find on such a rather prosaic piece of useful glassware, the pattern used here required no great degree of imagination to design or execute. But it served its purpose very well. It is decorative, and certainly would make the glass easier to hold on to — for any one of several reasons, one imagines.

The particular one shown was on Smoky Carnival Glass, with brilliant iridescence both inside and out. The many facets over which this played gave it a delightful beauty that no plain surface, such as that found on the Horseshoe Shot glass shown in Book 5, could have had.

This small piece is $2\frac{1}{4}$ " tall, with a top diameter of $2\frac{1}{8}$ ", and a base measuring $1\frac{1}{2}$ ".

FLORENCE GRAY
Creighton, Missouri

SPLIT DIAMOND



About the turn of the century some of the large glass companies, who were already making their popular patterns in dozens of shapes, began to expand their lines even further to include individual sets of creamers and sugars, and toy sets of four-piece table sets and water sets in doll-size pieces. The present day researcher who runs across one of these small pieces is often at a loss to tell whether she has a toy piece or an adult individual piece. Unless we recognize the pattern as having been one made in quantity for a period of several years, or can find the identical piece pictured, we must simply give the measurements and let the owner decide for himself.

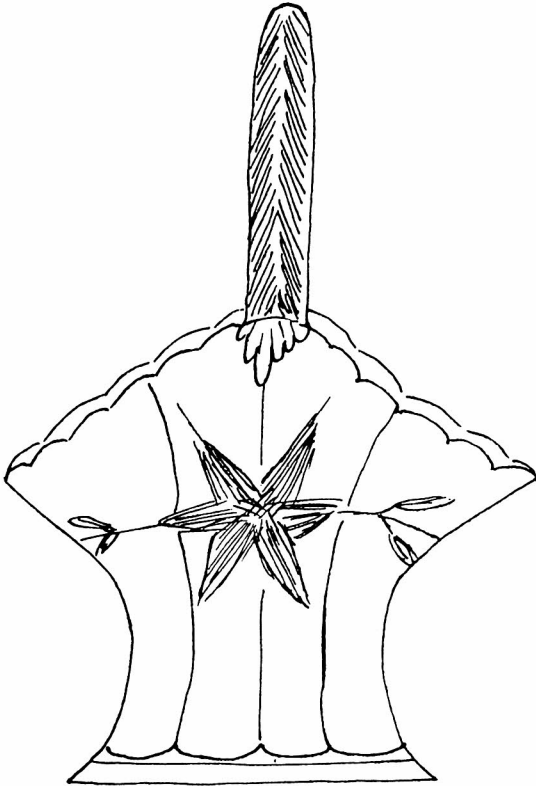
Since most of the glass companies tried to present a new pattern each Spring, there are literally thousands of these to track down. Only a very few out of all of these were pictured or named, since most found a ready market without the expense of printed advertising.

The small creamer shown above is one of several such pieces found in Carnival Glass which appears to have been a carry-over from the clear pressed glass era, but we were not able to find either picture or name for it.

Rather simple in design, as the near-cut patterns went, this one stands $3\frac{1}{2}$ " tall, with a top diameter of $2\frac{1}{2}$ ", and a base of exactly 2". Found in marigold of deep shading, it has a flower figure of twelve petals impressed on the base, and only two mold lines are visible.

MRS. CHAS. WILLRETT
De Kalb, Illinois

SPRING BASKET



Sketched above is one of the delightful little what-not pieces so seldom found in Carnival Glass these days.

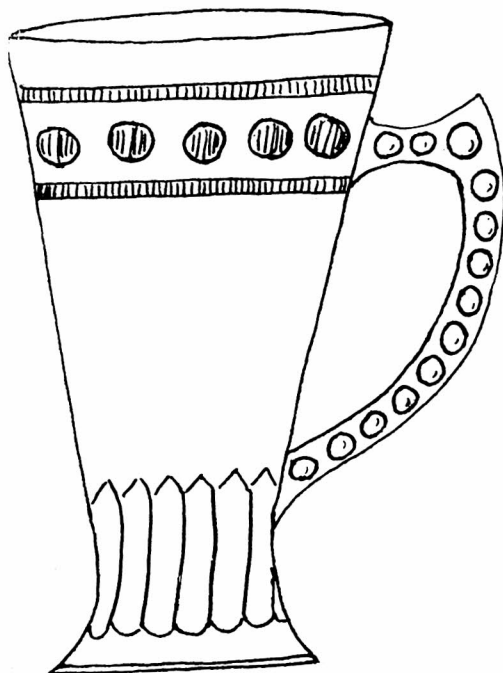
Although we believe their primary purpose was to decorate rather than to be used, many of these could have been pressed into service to hold a tiny bouquet of violets or other little blossoms, possibly to adorn an occasional breakfast tray, or on a doll's tea table.

But whatever its purpose, this dainty little basket on light marigold with pretty multi-colored lustre, is quite an addition to any collection of Carnival Glass miniatures. Standing only 5" high to the top of the handle, the base is exactly 2" in diameter, and the basket itself flares out to 3½".

In Carnival Glass, we find usually two footed baskets, that of Northwood and the Diamond Point basket made by Fenton. Flat-based baskets are the Daisy Basket of Imperial, the Two-Handled basket of Fenton, the Waffle Block basket, probably an Imperial one, and the little Big Basketweave one, probably from Fenton. All of the later are more commonly found in marigold than in any other color.

ED GAIDA
Victoria, Texas

SOUVENIR MUG



When one attempts to identify such a piece as the small mug shown above, two alternatives present themselves. Either this was a part of a large line of shapes made in one of the standard pressed glass patterns, or it may have been produced as a single item only to be used as a container and souvenir.

Although there is no decidedly unique feature here, there are enough parts of the design as a whole to enable one to recognize this same pattern had it been made in a tumbler or creamer, for example. The only feature here that we were able to spot as being similar to any other pattern was the line of raised dots down the handle. These are very like the ones found on such pressed patterns as Holland, made by the McKee Glass Co. in 1894, and Shimmering Star, a slightly older pattern of the same general era. Neither of these designs was carried over into the Carnival Glass period, apparently.

The mug shown here is sketched nearly full size. It is $3\frac{3}{4}$ " tall, with a top diameter of $2\frac{3}{8}$ ", sloping to $1\frac{3}{4}$ " at the base. This base is depressed upwards and has a raised rayed star impressed in it. Measurement showed that it would hold exactly $\frac{1}{2}$ cup of liquid.

The color seen was a light marigold, and the handle was of clear glass.

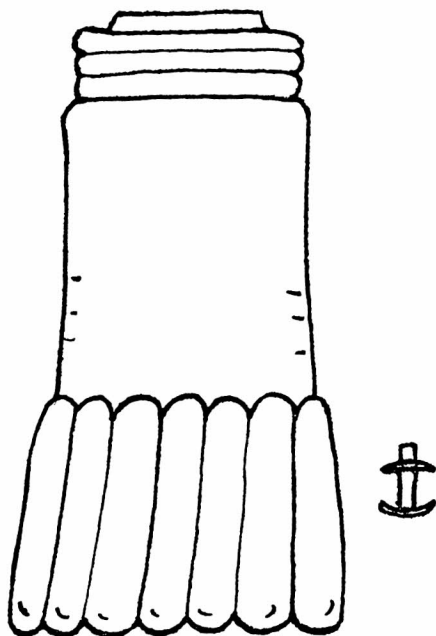
The words, "Souvenir of Dundee, Iowa" were stamped on the body of the mug. Doubtless others bearing different town names are to be found.

MRS. CHAS. WILLRETT
De Kalb, Illinois

SECTION VII
RARITIES

1. Advertising Salt Shaker
2. Cleveland Centennial Tray
3. Columbus
4. Covered Turkey
5. Daisy Cut Bell
6. Dog Ash Tray
7. Hair Receiver
8. Hammered Bell
9. My Lady's Covered Powder Jar
10. Penny Match Holder
11. Queen's Lamp
12. Star Paperweight
13. Strawberry Epergne
14. Swan Covered Dish
15. Tomahawk

ADVERTISING SALT SHAKER



We know of very few salt-and-pepper patterns in Carnival Glass. One of these is in the Crackle pattern, another in Melon Rib. On neither of these have we ever heard of any advertising or lettering of any kind.

On this piece, shown full size in the sketch, appears a railroad advertisement for a small, long-gone excursion road. This is of some sort of silver transfer, badly worn, but still legible. A scene of mountains and trees, with a double line of narrow gauge track and a little train puffing along runs vertically up one side between the top of the raised ribs and the metal top.

Under this scene are the words, "Mt. Pisgah Plane Switch Back R.R." While we may not be able to explain all of this wording, Mt. Pisgah is a peak in North Carolina and is in a national forest of the same name. A "switch back" in railroading terms, means a road grade which follows a winding course up a steep incline. In the 1920's there were several of these small railroads down in the Southern mountains. These were primarily excursion trains, and it was a popular summer pastime for visitors from all over the East to take a day's trip on these — riding up the mountains, possibly having a picnic lunch at the top which had been packed by the resort hotel sponsoring the outing, and returning down the grade in the evening.

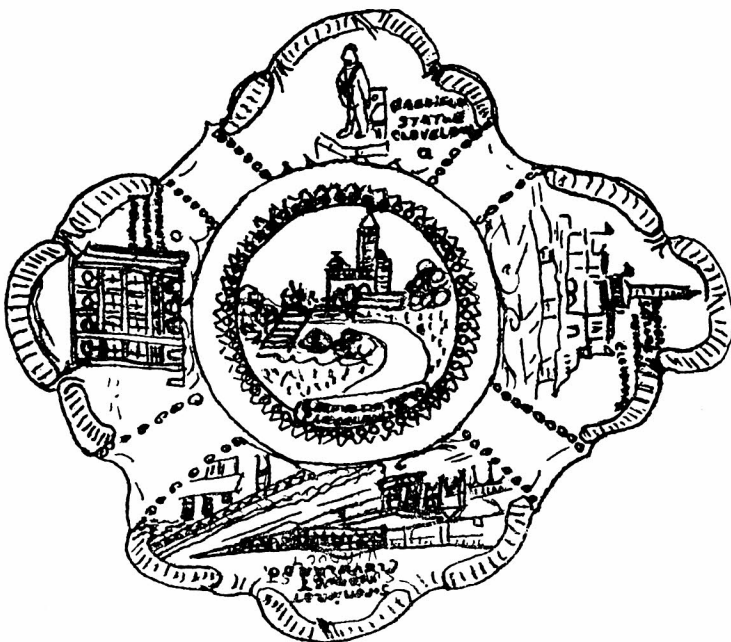
However, a tremendous flood among these mountains in the early 1930's swept away most or all of the track of many of these small

roads, and for the most part they have never been rebuilt. One such little train is at present the feature attraction of a summer resort near Blowing Rock, North Carolina and is still called by the fond nickname the natives used to use for it — "Little Tweetsie".

The salt shaker shown is exactly 3" tall to the top of the perforated glass liner which fits inside of the metal screw — on rim.

The base diameter is 1 7/8" and because of the paneling of raised ribs, is scalloped. The anchor trademark is faintly visible. This piece is of good marigold with quite a lot of lustre, in spite of the wear which is apparent on the base, metal part, and top liner.

CLEVELAND CENTENNIAL TRAY



This most unusual piece of Carnival Glass, which one must presume was made in some quantity, is today a real rare, Rarity.

Impossible to sketch in great detail in the space limits imposed by economy, we have shown you the general outline and placement of the various scenes depicted.

Starting in the center: there is a scene showing the tomb of the assassinated President Garfield. This is in the form of a large Memorial Building, and is on a rise in the Lake View Cemetery.

Directly above this is the statue of President Garfield, one of the finest in a city notable for its monuments and statues.

Moving clock-wise, the next scene is of the Soldiers' & Sailors' Monument, and it is so labelled, with the city name underneath.

At the bottom of the tray is a picture in glass of the Superior St. Viaduct. To understand the pride in which this was held, it is necessary to explain that the city lies on elevated ground which slopes to the shore line of Lake Erie, the highest point being some 300 feet above the level of the lake. Thus the city is almost divided into two parts by the winding Cuyahoga River, and several of these immense viaducts were constructed to join the parts of the city together.

The fifth structure pictured is the Chamber of Commerce Building. Cleveland has always prided itself on the architecture of its public buildings, many of them designed by America's foremost men in the field

This tray was a Millersburg product, and very likely one of their last, as we believe it to have been made to celebrate the 100th year of the incorporation of Cleveland, Ohio. This would have been in 1914, the last year of operations for this particular glass factory.

Evidently there were at least two sizes of these made, as the measurements of the one sketched do not agree with those given elsewhere. The one sketched was $6\frac{3}{16}$ " at the longest point, and $6\frac{1}{4}$ " at the widest point. It rested on a collar base of $3\frac{1}{2}$ ".

The only color seen was a typical Millersburg Purple. The iridescence was on the top surface only.

The detail and mold work on this ash tray — from its size probably made for cigars rather than for cigarettes — is as fine as that on the Millersburg Court House bowl, and compares favorably with any other known in the field of American pressed glass, iridescent or otherwise.

Here again, is a real gem of Carnival Glass, one to please even the most advanced collector.

ED GAIDA
Victoria, Texas

COLUMBUS

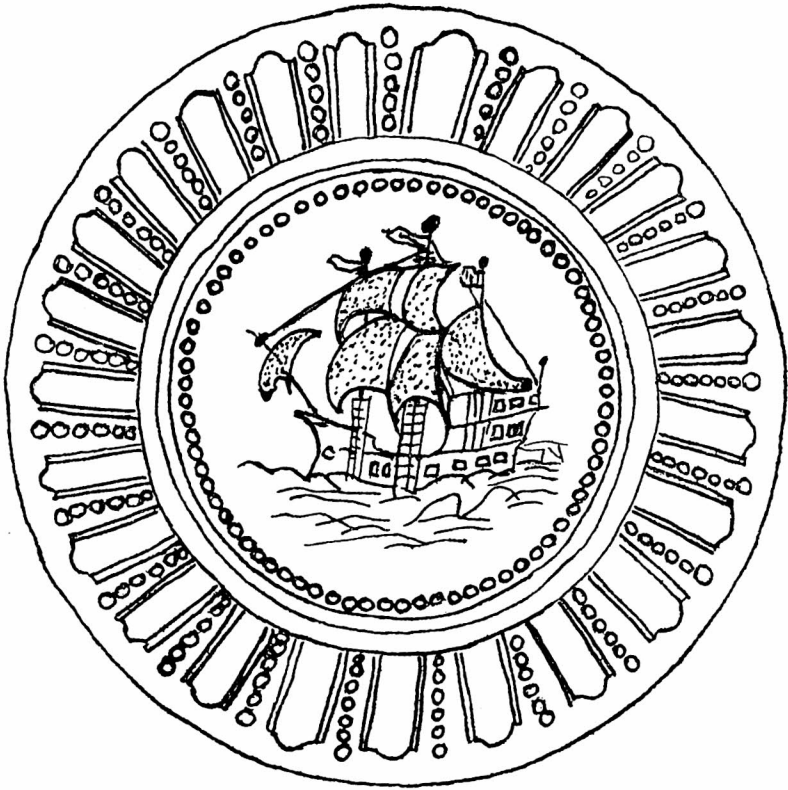


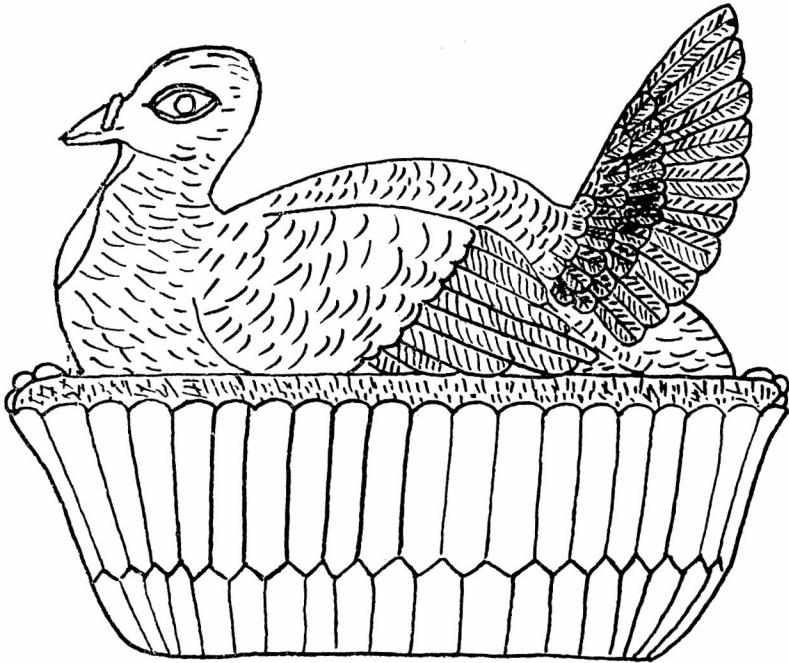
Plate collectors, as well as those who enjoy finding the unusual patterns in Carnival Glass are going to have a good time hunting for this pretty piece. Again seen only on marigold, as were both Sailing Ship (Book 4) and Ship and Stars (Book 5), this nautical pattern is quite different from either of the others already presented.

The Sailing Ship pattern was an intaglio pattern, all pressed in rather than raised. Ships and Stars, on the other hand, was a raised pattern. Here we find a combination of the two. The large ship in the center is surrounded by a circle of raised beads, while the vessel itself, and all of the well designed border pattern, is intaglio. Obviously this required more mold work than a simple raised design would have done.

Again, this is an eight inch plate, useable and attractive. We have no way of knowing the maker.

DWIGHT McKINNEY
Wray, Colorado

COVERED TURKEY



This is one of the prettiest pieces of fine old Cobalt Blue Carnival Glass that we have ever seen — in any shape. Both the color of the base glass, and the fine iridescence were of super-fine quality.

The mold work on the Bird portion of the piece compares with the finest produced in any type of pressed glass. In proportion and shading it is excellent. The top is, of course, hollow, and both inside and out were iridescent. The head and tail only are solid.

The base, too, is better designed than most of our covered animal dishes, being a sort of Split-Rib. This base is also ribbed inside. There is what appears to be a partial circle mark on the outside of the base, very like that we occasionally find on the Northwood Poppy dresser trays.

The method of molding this top is most unusual. There are two mold lines which run up the sides of the fan-shaped tail, and another which runs horizontally down the length of the Turkey's body.

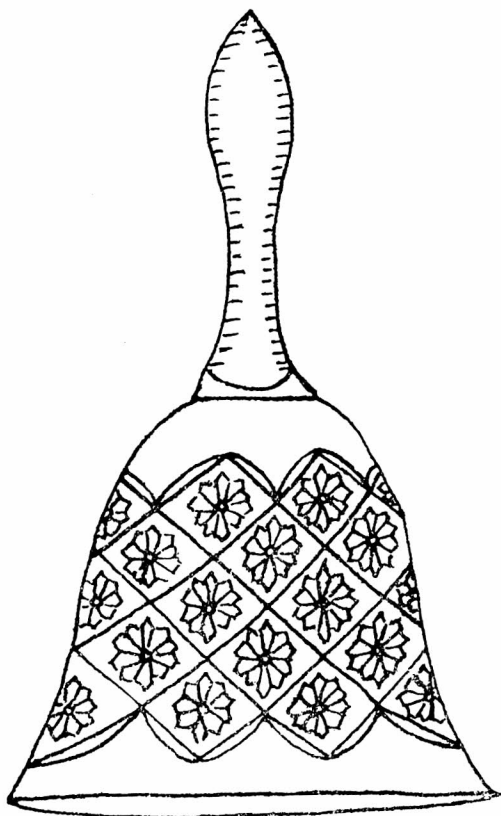
In size, this is not an unusual piece. It stands $4\frac{1}{2}$ " high, and measures $5\frac{1}{2}$ " in length.

Incidentally, this was found in an old collection of various types of glass, sometime ago.

This Covered Turkey is indeed a little jewel, and would add immeasurably to any collection of Carnival Glass.

ED GAIDA
Victoria, Texas

DAISY CUT BELL



This is one of those rare and charming pieces of Carnival Glass that almost any collector would be glad to place in his cupboard beside his most cherished pieces.

We have never seen it in Carnival Glass in any other color than on rich marigold, with a definite pinkish cast given by the lustre. The solid handle has been on clear glass of excellent quality. However, this exact same bell has been reported to us in all crystal and in all red glass, both with no iridescence, hence not Carnival Glass.

Once again, this is an intaglio pattern, that is, cut into the glass rather than being raised. The edges of the handle are very sharply cut, and indeed feel like Cut Glass. The edges of the body pattern are much more smoothly rounded. All of the color and iridescence are on the inside of the bell, but because the glass is fairly thin, they show through beautifully and give the piece almost a shimmering effect.

Even the letters molded into the upper portion of the inside of the bell can be seen from the outside. These read "PATD APPLD", and encircle the glass loop, also molded in, from which the small metal chain and solid little metal ball clapper are suspended.

There are four mold lines running vertically up the sides of the bell and handle, but these are not easily seen on the lower edge, which almost appears to have been buffed or polished to remove them.

In size, this is quite a useable piece, and certainly does not demand the space that the Hammered Bell — for which see this book — required. This little fellow is exactly 6" tall, and has a bottom opening of 2 $\frac{7}{8}$ ".

A pattern formed by the use of separated diamonds is known in pressed glass, as a 'diaper-pattern', this term having come down from a type of white cloth with a small diamond pattern woven in.

On this particular piece, the daisies filling the diamonds are very like those used on the Hawaiian Lei pattern, for which we refer you to the section on Miniatures and Small Pieces, this same book.

We regard it as very unlikely that this bell, and others like it in clear non-iridescent glass were a part of a large line using this same pattern. The feeling is that this was a "specialty" pattern, to be used only on this one shape.

Unfortunately, there is nothing about it so unique that we can determine the maker, although we do not believe it to have come from either Northwood or Millersburg.

GENE LATIMER
Clarinda, Iowa

DOG ASH TRAY



Although the almost tawny marigold color used on this piece does make the animal look a little like a lion, in reality this is a closeup of a dog's head — variety unknown.

Quite unlike the late ash trays showing polo players, etc., this is an extremely heavy piece of glass, and the mold work is very well done. The three squared legs upon which this rests, are directly under the cone-shaped holes shown by round circles in the sketch.

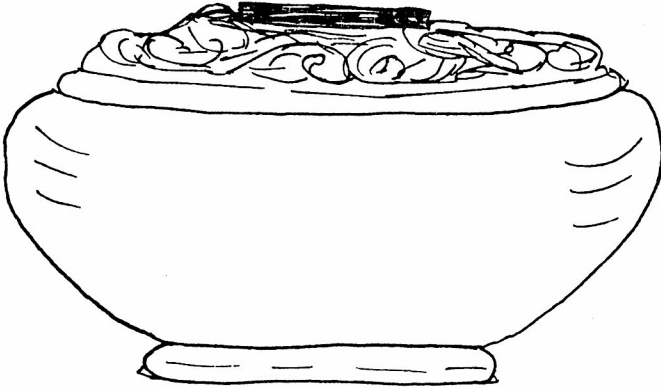
One other curious feature is that upon turning this over, we find that the nose and chin are indented. This reminds one of the beautiful Rose Show pattern (Book 2), where we find this same general type of indentation on the under surface opposite the flowers.

This ash tray measures $5\frac{3}{4}$ " in diameter, stands $1\frac{1}{2}$ " high, and the rim is $\frac{1}{2}$ " wide.

We have seen no other dog pattern in Carnival Glass.

MRS. T. E. McCLENDON
Nowata, Oklahoma

HAIR RECEIVER



Over a period of several years, an elderly collector who came occasionally to talk Carnival and to look at our collection, mentioned that she had a "hair receiver" among her pieces. Our curiosity was indeed aroused, and finally we asked if she would bring the piece along on her next visit.

It was several months before she came again, her home being some distance away. When she finally unwrapped the glass, her "hair receiver" turned out to be a footed rose bowl in Fine Cut and Roses. She had been perfectly sincere in her belief that this was a dresser piece, and no doubt she had seen it so used. Once again, this points out the fact that because someone has called for a pattern by a certain name, or has described a piece as having been thus-and-so, does not necessarily make it a fact.

Shown in the sketch above is the only bona fide Hair Receiver in Carnival Glass that we have ever seen. As shown, the glass portion of this piece is completely unpatterned. The top is of metal, and does have the head of a young girl, and some floral sprays raised in it, around the central round opening.

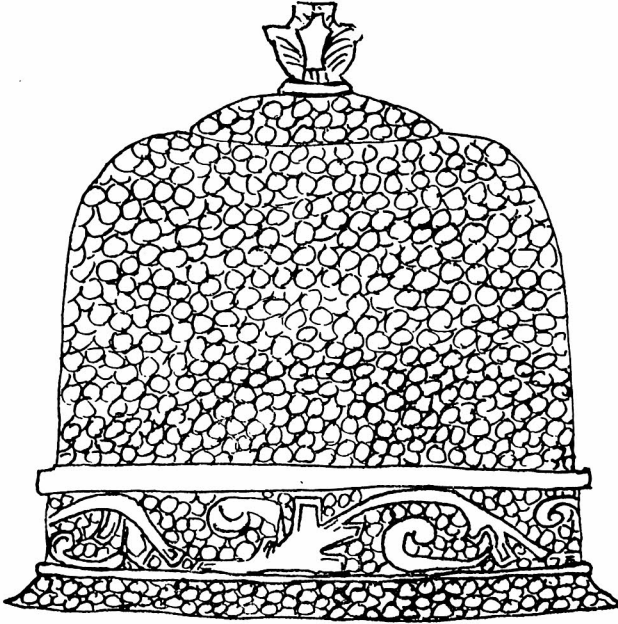
The glass was of excellent rich marigold, with good iridescence. This is definitely not "late" Carnival, but in our opinion goes well back into the old Carnival Glass era.

In size, this stands $1\frac{3}{4}$ " tall, measures $4\frac{1}{2}$ " across the widest part, and sits on a collar base of $2\frac{1}{2}$ " diameter. It shows two mold lines only.

Since some sort of a receptacle like this was almost a "must" in the days of long hair, one wonders why these little fellows should be so scarce in Carnival Glass, but they certainly are.

MRS. J. E. COLLIER
Memphis, Tennessee

HAMMERED BELL



This unusual bell is saved from an appearance of unwieldy awkwardness only by its frosty white color and delicate iridescence. At the time when Book 5 was being written, we had heard of this bell, but had never seen one.

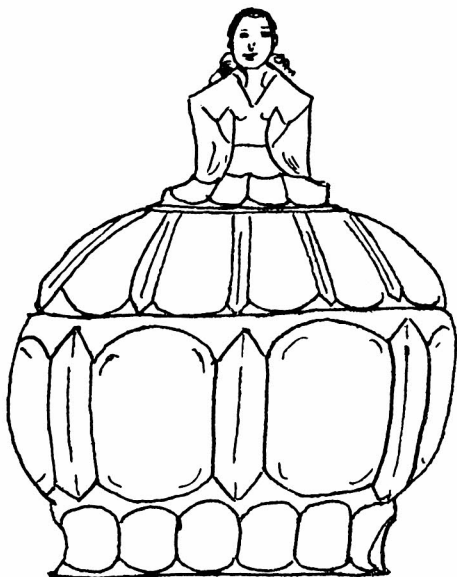
Following our iron-clad rule of never giving you a sketch of something we have not seen, held, and drawn personally, we could only describe this for you in "Rarities Not Pictured". Since that time, we have been fortunate enough to find three of these, in widely separated parts of the country, one eventually finding its way into our own collection.

The surface of the bell is indeed covered with small round indentations, closely resembling the marks left by a small hammer on the surface of soft metal. The border pattern at the bottom is raised and smooth.

At the top is a solid metal handle of some silvery-colored metal, and the long solid glass tear-drop clapper is attached inside to this with a wire. The glass portion is $4\frac{1}{2}$ " tall, the bell opening being $4\frac{3}{4}$ " wide. There are four mold marks showing.

We believe this to have been a Fenton piece, but in the absence of any definite evidence, can only say "We think so".

MY LADY'S COVERED POWDER JAR



The small feminine figure on the top of the cover of this fine piece of Carnival Glass sets this apart from any other seen. With a slight 'kimona effect', this has almost a Japanese appearance. The entire figure is of solid glass, and the mold work is not of the very best, but the general effect is pleasant.

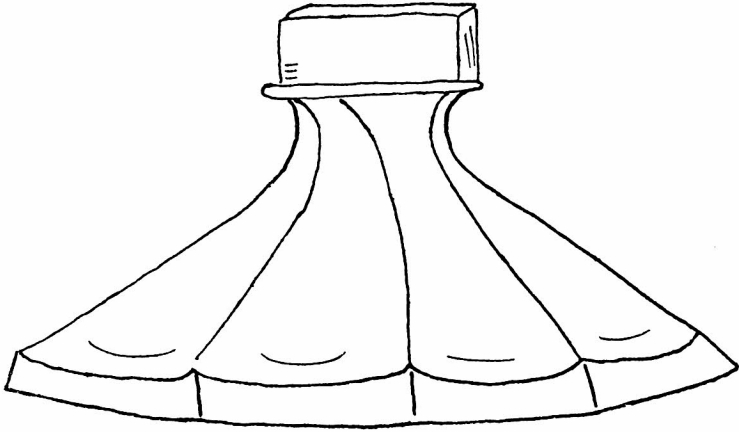
The prisms or arrows are deeply cut into the glass on the lid, but are well raised on the base. Both pieces are of good rich marigold. A flower-figure is impressed on the base, on the underside. This base is 3" wide and very nearly flat.

The whole piece is 5½" tall, and measures 4½" across the widest part. It shows four mold lines on both pieces.

This is quite a Carnival Glass rarity, apparently, for no other has been seen or reported to us.

STANTON WEBER
Colton, California

PENNY MATCH HOLDER



Here is one of the rarities in Carnival Glass, pretty enough to sit on any shelf with any collection, and yet obviously intended for everyday use.

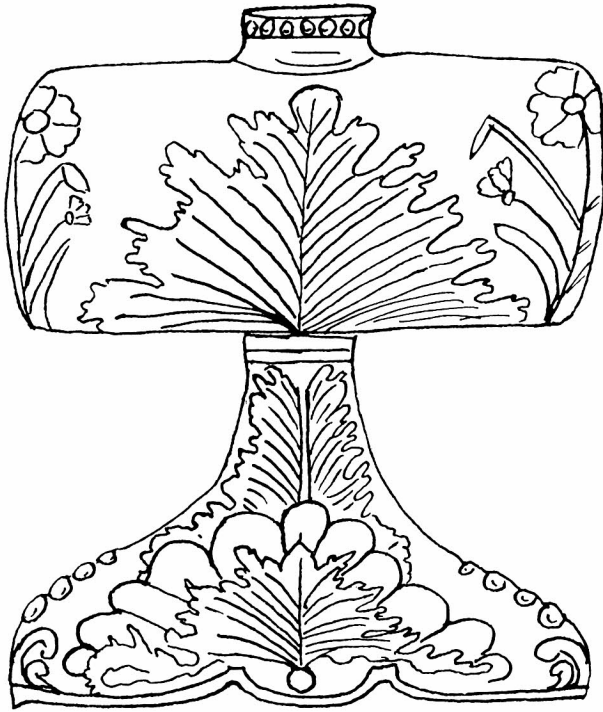
Seen only on dark Purple with excellent iridescence, it could have come from any of the firms making Carnival.

The base is octagonal and measures $3\frac{1}{2}$ " across. The entire piece stands $3\frac{1}{2}$ " tall, and the top $1\frac{1}{2}$ " are solid glass. There are two mold lines, but they are very hard to find.

Like the paperweight and the tomahawk, this is not only most unusual, but attractive as well.

M. D. GREGORY
Unadilla, New York

QUEEN'S LAMP



We have found this identical lamp pictured in several mail order catalogues of the 1912-14 period, but in none of the ads was any color or iridescence mentioned. The lamp complete with fittings and chimney all in crystal, sold for about 50 cents.

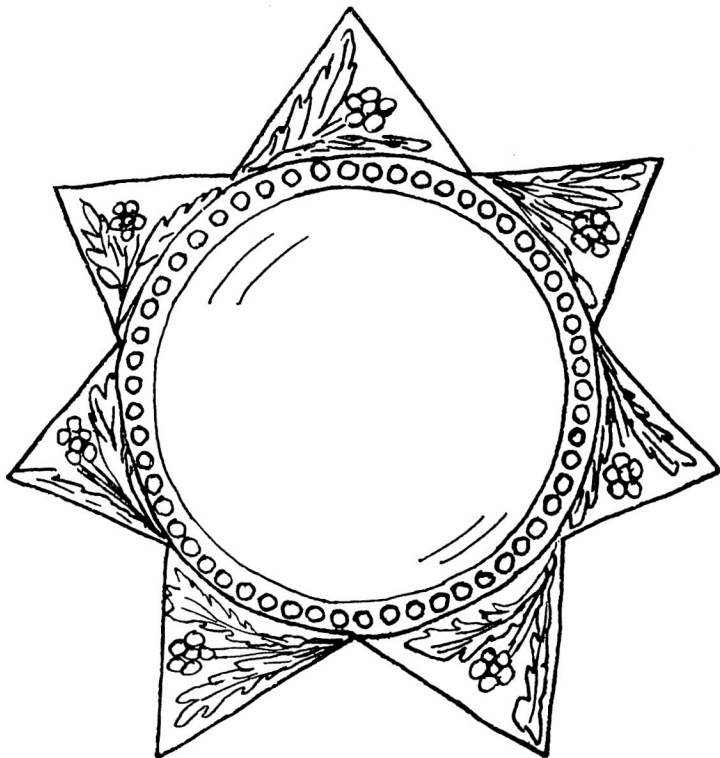
The lamp shown here was on deep Emerald Green, and had a fine iridescence covering all of the exterior. In weight it was heavy and substantial. The base measured 7" across, and it stood, as sketched, 9½" tall. The pressed pattern was well raised, and all four of the mold lines were easily seen.

Although lamps are not impossible to find in the Carnival Glass field, the Zippered Loop is the pattern most often seen, and then on marigold or smoky color.

With the soft glow of a kerosene flame above it, this must have been a very pleasant sight.

ED GAIDA
Victoria, Texas

STAR PAPERWEIGHT



When it was purchased, this attractive piece of Carnival Glass, had a picture cut from a Christmas greeting card occupying the round center, with a circle of green felt loosely pasted over the back. Examination revealed a post-mark of 1915 on this card, and we believe this to be the closely approximate date of the manufacture of the glass.

We have, in our research, run across several of these in clear glass, very occasionally showing traces of red and green paint on the leaves and berries. These portions of the pattern are intaglio, or cut in, while the circle of beads around the center are raised.

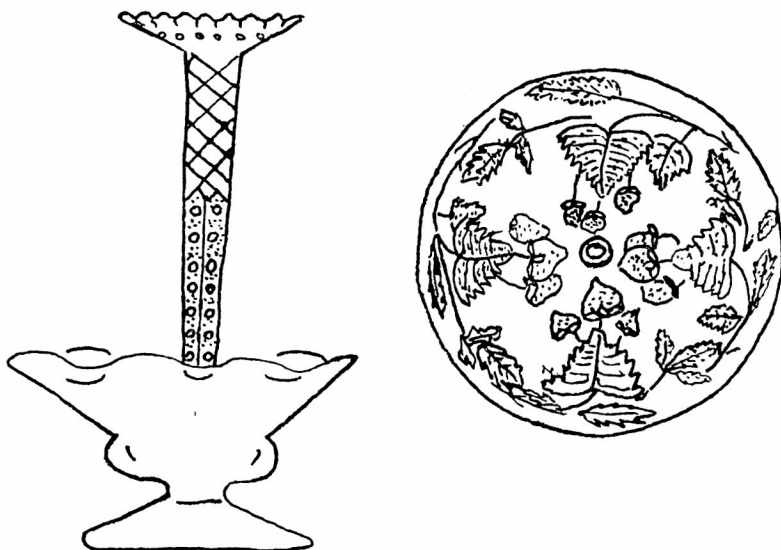
As one would expect, this is a rather heavy piece of glass, especially for its size. It measures 5½" across its widest point.

In color, this piece was a shade of Amber, with good iridescence evenly used on both surfaces.

Another attractive Carnival Glass Rarity, indeed.

ED GAIDA
Victoria, Texas

STRAWBERRY EPERGNE



Because the pattern on the interior of the bowl, and that used on the central lily are so far unlisted, we have used a small divided sketch to show you both of these.

We have seen three of these, all on deep Purple base glass. Two of these had lillies identical to that shown above, the third had a center lily much shorter, and patterned only with a lattice effect. All of these bowls were exactly alike both in color and types of iridescence. None had any sort of metal cup fitting into the center hole, although two of these were somewhat rough and could have held such a liner at one time.

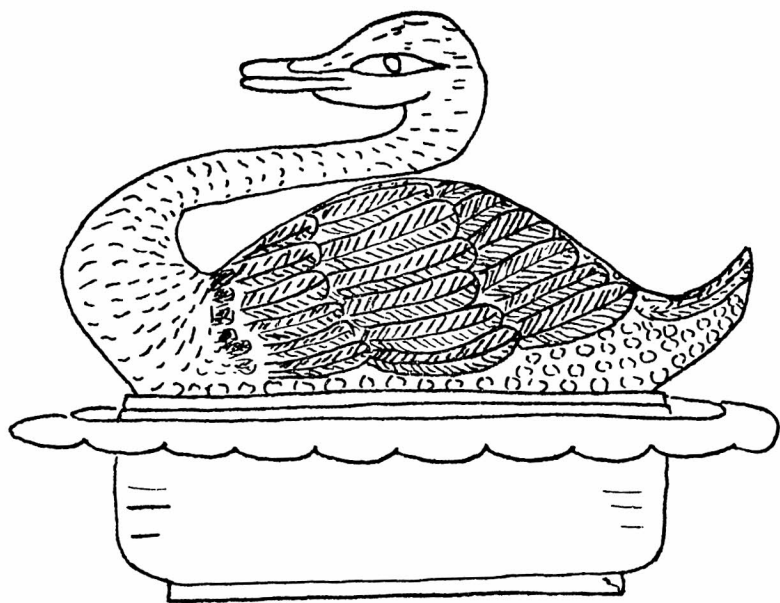
Both the exterior of the bowl and the background of the berry pattern were perfectly smooth. The iridescence was on the interior of the bowl only. On the lily the multi-color iridescence was on the upper surface of the widely-flaring and tightly ruffled top, while the outside of the lily was silvery. The lily shown appeared too tall and too massive for the bowl, but we were told that both of those brought to us had been found complete. The bowl measures $9\frac{1}{8}$ " across, and the whole stands 10" tall.

The detailed work on the lily is quite fine, and the piece is solid glass completely up to the open diamond pattern.

A most unusual and attractive piece of Carnival Glass.

BOB THORUP
Smith Center, Kansas

SWAN COVERED DISH



For the enjoyment of collectors who hunt for either rarities or for animal pieces, we present here a very fine piece of colored iridescent pressed glass.

This fine Bird was seen on amethyst base glass. the Swan top being iridescent on the outside only. This top fits inside the rim of the base, unlike the Covered Hen shown in Book 4.

However, the base upon which the bird rests is identical in pattern to that of the Hen in one respect. On both of these the inside of the bottom of the base has a smooth raised oval of glass, surrounded by a diamond-point pattern done in squares. It differs from the Hen base in the scalloped edge, the absence of any stippling, and the completely smooth outer surface of this one. This base is iridescent both inside and out. It measures $7\frac{3}{4}$ " in length, and is $5\frac{1}{2}$ " wide at the widest point.

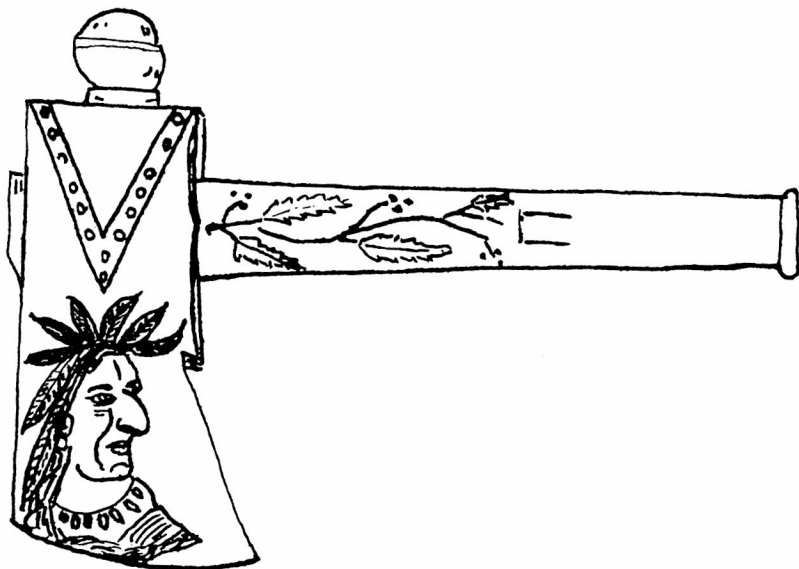
The mold work on the Swan portion, while far above average, is still not so detailed as that on the Covered Turkey shown in this same section. One unusual feature that did require some precision work is shown on the sketch — note the very small open space between the neck, close to the head, and the main body. On many production items in other types of glass, this would have been completely closed for ease and speed in making. No doubt many of these were broken either coming out of the mold, or as they were used for this very reason. Incidentally, there are two mold lines.

The Bird top measures $7\frac{1}{2}$ " at the longest point, and is 4" high. The entire piece stands about $5\frac{3}{8}$ " tall.

The quality of glass used on this piece was excellent, the lustre fine, and the general appearance was most attractive. We have no possible means of identifying the maker.

ED GAIDA
Victoria, Texas

TOMAHAWK



Very few pieces or patterns are so unusual or of such interest that we feel the need to give you more than one view of them. One such piece was the "Frolicking Bears" tumbler shown in Book 3; another, the Horn of Plenty bottle in Book 5. So this delightful piece of glass Americana joins a very select group of pieces of Carnival Glass.

Hours of research have failed completely to identify the particular Indian whose face appears in quite bold relief on the blade of the

Tomahawk. That he was a Chief of whatever tribe to which he belonged, there can be no doubt. That it is a male figure, there can likewise be no doubt, for females were not allowed to wear feathers in their hair. Several signs point to the possibility that he was an Eastern Indian, very probably of a coastal tribe.



This piece came originally from a glass collection in New York State, and so very probably was a souvenir of some occasion in that general area. Curiously enough, in shape and general size, this piece is very like the little hatchets still used by tobacco farmers in one step of the harvesting process in some areas. And, of course, we know that tobacco was a contribution — for good or ill — to society by the American Indian.

In these two sketches, the blade portion alone is shown full size, and is exactly accurate. As stated before, the head is in high relief, and shows very fine workmanship. It is difficult to produce on a flat sketch the effect of a three-dimensional piece, and the reader must

imagine some of this for himself. The V-shaped ribbon and the dots are all raised, and continue around the blade, while the head appears only once.

On the longer view given, the slant of the handle, the slight bulge at the end, the suggestion of what is known in swords, as a "fuller", or groove down the handle, as well as the spray of leaves and berries can be seen. This handle pattern is also on the reverse side. The mold lines on this piece ran vertically down the sides of the handle.

In color this piece was of very deep Blue, evidently having just a kiss of red mixed with the color, for it had a very slight lavender cast in the Blue when held to a strong light. The iridescence was also deep and darkly metallic on all surfaces.

In size, this most unusual piece measured $7\frac{1}{4}$ " in total length. The length of the blade alone was $4\frac{3}{8}$ ", this being 2" wide at the widest point.

The great era of glass souvenir piece in America probably dates from the Centennial Exposition in Philadelphia in 1876, and has not yet run its full course. In 1965, we still find people purchasing glass objects formed while they watch, at the New York World's Fair. During the 1880's, 90's, and well into the 20th century, small ornamental glass novelties were produced in great quantities by numbers of glass firms. It was a rare household indeed that did not contain one such piece. Many of these were made so that they could also serve a useful purpose—either as a match holder, toothpick holder, salt shaker, or paperweight. We see these objects collected today, and occasionally find shelves filled with little open umbrellas, gypsy kettles, coal buckets, toy cannons, many small animals holding an open container, etc.

The vogue for these items extended well into what we now think of as the Carnival Glass era, and while it is indeed rare to find one of these iridescent pressed glass items still in existence, one must presume that they were produced in more than limited quantities some sixty years ago.

If there is anyone among our readers who has any definite knowledge whatsoever in regard to this Tomahawk, we should be very happy to pass it along.

ED GAIDA
Victoria, Texas

SECTION VIII
OF UNKNOWN ORIGIN

1. Australian Swan
2. Emu Bowl
3. Kangaroo Bowl
4. Kingfisher
5. Kiwi
6. Kookaburra
7. Magpie
8. Ostrich Cake Plate
9. Thunderbird
10. Wild Fern

ORIGIN UNKNOWN

This entire section of patterns is here presented with the explanation that they may not be true Carnival Glass, in the sense that this author has always used the term.

To us, Carnival Glass, is either pressed, or very rarely, blown, glass with a metallic finish fired or flashed on, and made in America by American factories. We have steadfastly refused to include any pieces of iridescent glass which we knew to be of foreign origin, feeling that the field of American glass was broad enough to attempt to cover. We are quite aware that a great deal of glass made by the usual Carnival Glass process was made in Europe, but we have always felt a certain pride in the "Made in America" label, and have been quite content to leave these foreign products to others. Any such pieces have been included in this series quite by accident or through ignorance, rather than with deliberate intent.

So, may we repeat, this is the first time that we have intentionally included patterns of which we were in doubt. However, the feeling has been that it is possible for even the novice collector to stumble upon one or more of these pieces, and that any information we could include here would be both helpful and of interest.

All of these pieces shown were brought to the author by Mr. and Mrs. Roy Morris, whose address at the time was in Ponca City, Okla. Mr. Morris is an employee of an American firm with interests all over the world, and these pieces were brought back to this country from Australia three years ago.

In their search for Carnival Glass, the Morrises found pieces of glass made by Imperial, Northwood, Fenton, and even Millersburg, in Australia. This again serves to point out that Carnival Glass as made in America was one of the most popular products we ever made, and that it was indeed shipped all over the world.

Had these been the only patterns in pressed iridescent glass the Morrises had found "Down Under", we would indeed have thought that they had been locally made. However, their scattering among other definitely known to have been imported from America, casts some doubt on this.

The beautiful piece named Butterfly Bush, shown in Book 5, was of the same type of glass and lustre as the Ostrich cake plate included here. There has been no doubt in this author's mind that they were products of the same company and the reader will recall that this piece was found in Texas, and is not foreign in design.

The presence of an apparent registry number on some of these pieces points to a possible English origin. If this be true, they were certainly made for the export trade alone, a practice not unknown to

the English. Another puzzler concerning this is that several of the different patterns were seen to bear the same number. Others of the same series bear none.

Our limited resources do not permit what might prove to be a long and costly search for the maker or makers of these attractive pieces. Possibly the number was required to be present on glass of Australian origin only, in which case we should have to assign those to the Melbourne Glass Co.

Possibly the number was required to appear on pieces exported from England, in which case our search could be almost endless. In quality and care-of-workmanship, many of these resemble Millersburg products.

In any event, every collector who has had an opportunity to see any of this glass has been intrigued both by the animals pictured, and by the mystery of their origin.

Our thanks again to Mr. and Mrs. Morris for their generosity in bringing these pieces to be shared with you, and we wish you Happy Hunting in your search for Carnival Glass in far places.

AUSTRALIAN SWAN



Almost this identical bird appeared on a very early stamp issued by Western Australia in 1854, nearly fifty years before the six British colonies formed together to make the Commonwealth of Australia. In fact, of a total of some 25 different stamp designs issued by this colony, twenty of them did show some variety of Swan. So it comes as no surprise to find this pattern as having been located in Sydney, Australia. Evidently, this aquatic bird has always been popular "down under". The Black Swan is indigenous to Western Australia.

Although we can not give you the exact species of flora intended, the curving sprays resemble our own Lily-of-the-Valley.

Note that this number is preceded by the letters "Rd." and follows the number seen on the Kangaroo bowl in this section. This bowl also seen only on marigold of the same fine quality as the others. This one measured $5\frac{1}{2}$ " in diameter, and $1\frac{3}{4}$ " deep.

EMU BOWL



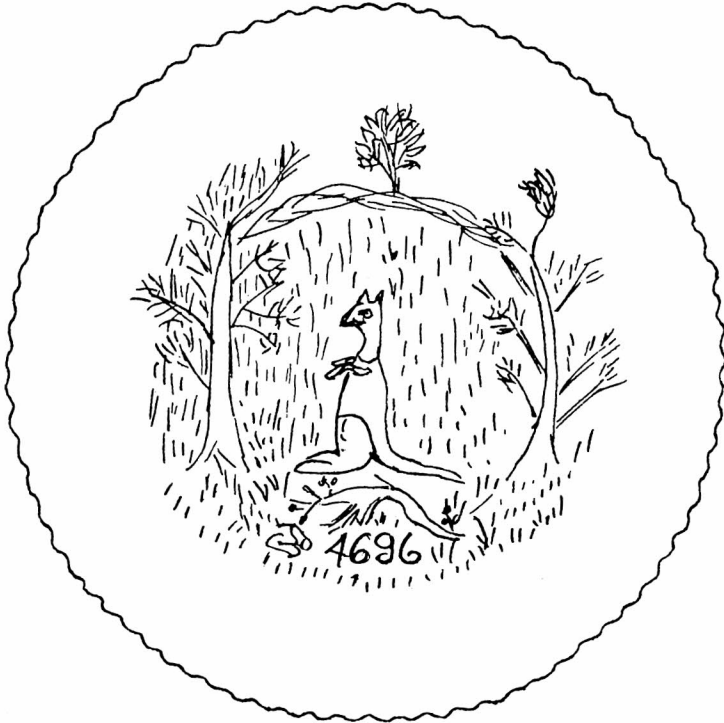
Another of the pieces brought back from Australia, this handsome bowl features both a variety of ostrich as named above, and two large blossoms. This variety of bird, which we in this country would regard as very large indeed, is about six feet high at maturity, and not quite so tall as most of the ostrich family.

The flower was identified by Mrs. Morris as one called "Flannel Flower", this being a large white wild flower of Australia, also known as Australian edelweiss.

Once again we found no number on this pattern. The rather haphazard manner of "to number or not to number" makes us once again suspect that at least some of these pieces were of American origin. Our government has never to our knowledge required such a means of numbering on either glass or china products, whether for domestic or foreign use.

Again we find Butterflies — this time at the center of both top and bottom. This piece was larger than most of the bowls brought to us. Again on marigold with excellent iridescence, this one measures $9\frac{7}{8}$ " in diameter and is 3" deep. It rests on a collar base of $3\frac{7}{8}$ " diameter, and shows only two mold lines.

KANGAROO BOWL



If you have heard rumors about this unusual piece, or have been fortunate enough to find one, you will recognize at once that there could be no possible way to mistake this design for any other.

The bowl from which the sketch was made was on marigold, with a fluted and scalloped edge, measuring only $5\frac{1}{2}$ " in diameter. Another larger bowl with the identical pattern was also brought for our inspection. In quality of glass and lustre this was very much like the marigold "Rhodium Ware" we have learned to associate with Millersburg Carnival Glass. Please note that this is the only piece which shows a number only.

The kangaroo is a rather peculiar animal native only to Australia and some of the neighboring islands. There are several varieties, some of them growing to a height of ten feet.

KINGFISHER



We have here used the alternative name to distinguish the pattern from the more elaborate one on the Kookaburra bowl.

This small bowl, only $5\frac{1}{4}$ " in diameter, with a collar base of $2\frac{1}{4}$ ", was seen on very dark Purple with all of the iridescence on the inside.

The stippling on the background of the center of the bowl consists of tiny raised rings, quite unlike most of the usual stippling which is rather like sand. In this respect it resembles that of the Golden Flowers, shown in the Vase Section of this book.

Note here the presence of the "Rd" followed by a number, which is not in sequence with others seen on these pieces.

KIWI



Our first reaction upon seeing this bowl was, "Even if I were able to draw this exactly as it is, or to use a fine photograph, my readers won't believe it". These very peculiar birds are almost unknown, even to zoo-goers, outside of their native habitat. The weight and awkward balance of their bodies prevents them from flying, and so they are forced to be ground-feeders. In color, they are a soft mottled Brown.

The generic name for these birds is apteryx, which means literally 'without wings'. Notice that they also do not have tails, but do have an unusually long slender bill. The feathers are more like coarse hair than like the usual feathers of our North American birds.

Unlike most of the animals of this series, the Kiwi is native to New Zealand. He has been featured on postage stamps of this country several times.

We refer you to the Fern pattern also given in this section for the exterior of this bowl. Again a fairly large piece, this measures $9\frac{3}{4}$ " in diameter, was $3\frac{3}{4}$ " deep, and rested on a collar base of 4". The base glass again was a very deep Purple, with fine iridescence both inside and out. Once again — no numbers.

KOOKABURRA



This sassy little fellow is the Australian version of the Kingfisher bird, in a larger form. He is also commonly called a "laughing jackass". Apparently regarded as typical of this part of the world, this bird was also used on Australian stamps as early as 1913.

Another feature of this particular pattern are the two large flower heads on either side. These apparently are intended to represent the Waratah, a showy wild flower which grows to a height of five or six feet, and has a large brilliant red flower head. Although we could find no record of this, Mrs. Morris told us that the Waratah was regarded as the national flower of Australia, it growing in great abundance there.

Note the absence of any number on this piece. It again was seen on marigold and was iridescent on both inner and outer surfaces. This piece was a bowl 9" in diameter, and 3" deep to the top of the fluted and scalloped edge.

We also call your attention to the small butterfly at the top center.

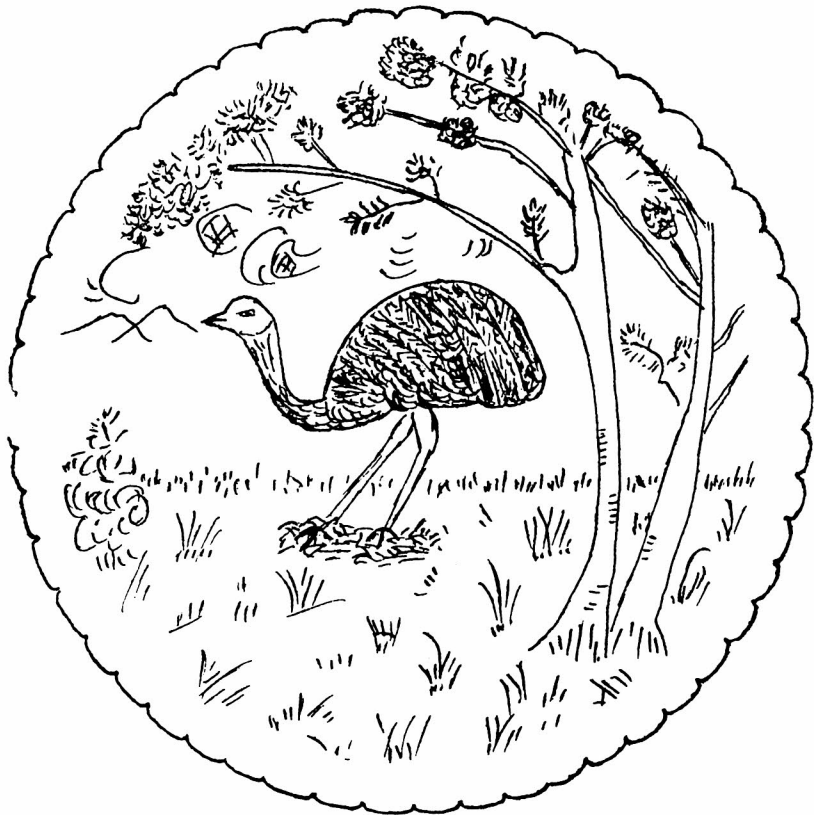
MAGPIE



We found it both interesting and entertaining that the bird shown here was tentatively so identified by the Morrises, and yet very closely resembled the Tui, or Parson bird native to New Zealand. The Magpie is, of course, a member of the Crow family and is best known for his habit of noisy chattering.

Again we have here a circle of the Flannel flowers around the edge; again, the absence of any number or lettering. This bowl measured only $5\frac{1}{2}$ " in diameter, and was both fluted and scalloped. The only color seen was marigold.

OSTRICH CAKE PLATE



This magnificent piece of Carnival Glass would hold a "Star" position in any collection. Large, and of excellent quality Purple glass with fine detail and iridescence, we have never seen another piece quite like this.

In dimensions, this footed cake plate stands 5½" high, and measures 10½" across the plate portion. The base color is a very dark shade of Purple, similar to that found on a few heavy pieces of Victorian pattern, shown in Book 3, and on an occasional bowl in Northwood's Farmyard pattern, shown in Book 2.

There are four mold lines visible on this large piece. The under surface of the plate is patterned with a wide Panel design for 2¼" in from the edge, then changes to a pattern of ribbing combined with a Cane effect next to the stem.

Note the detail of the feather-work on the bird, and the suggestion of mountains in the background.

The trees shown seem to be typical of many of the Australian ones, being sparsely leaved. Very probably they are intended to be some one of the many varieties of Gum trees.

THUNDERBIRD

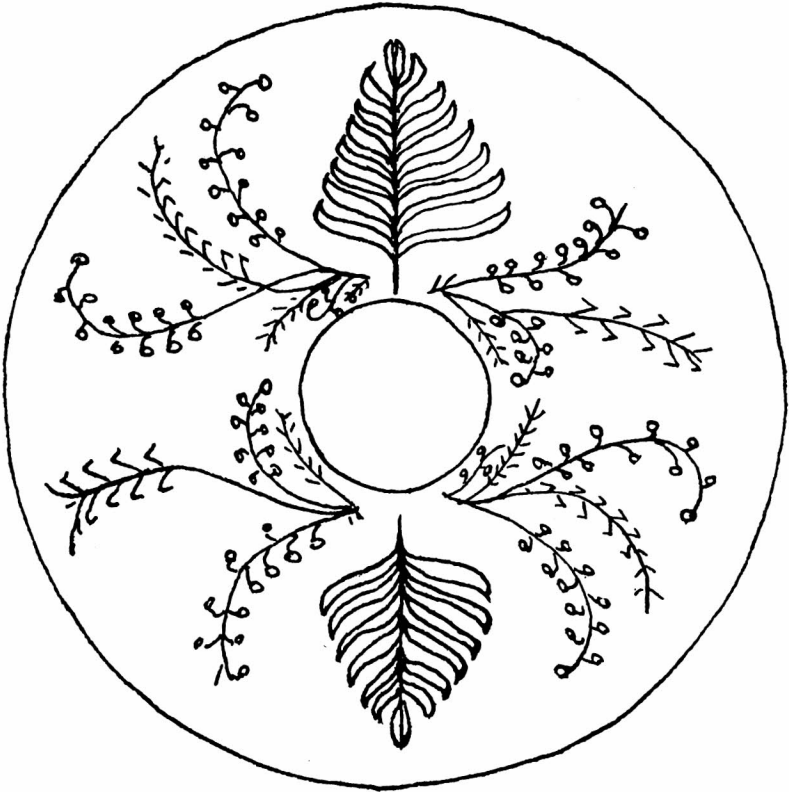


The highly stylized bird in the center of this bowl could, of course, have been called a Dove, but it seems to us so closely to resemble the Thunderbird of our own American Indians, that we have elected to so name it.

We cannot with any degree of accuracy at all, even hazard a guess as to the variety of flora intended by the encircling leaves and berries. Like the animals native to Australia, the trees, shrubs, grasses, ferns, and flowers are unique and one would need to be an expert Botanist — which your author certainly is not — to place any one species correctly.

This particular bowl was seen both on deep dark Purple, and on marigold. Fairly generous in size, it is $9\frac{3}{4}$ " in diameter, both fluted and ruffled, and is $3\frac{1}{2}$ " deep. Again, this is a two-part mold piece.

WILD FERN



We have included this simple floral pattern here, for it is as an exterior pattern only, and only on pieces in this section that it has been seen.

There are dozens of varieties of wild ferns growing in all of the islands of Australia as well as on the continent itself. The climate of Australia is, in the main, hot and dry. The foliage of most of the trees and shrubs is quite sparse, and practically all of the vegetation reflects the lack of moisture.

In the comparatively small portion of the continent which enjoys ample rainfall not only ferns, but Fern Trees as well flourish. There are also some twenty-four different species of Palms. Possibly the small berry sprays were intended to represent the Australian cranberry.

The pattern shown here was seen on the exterior of the Thunderbird, Kiwi, Emu, and Kookaburra bowls. The two mold lines make the center stem of the two fern fronds.

INDEX — BOOKS 1-6

| Pattern | Book | Page | Pattern | Book | Page |
|----------------------------|------|------|---------------------------|------|------|
| Acanthus | IV | 40 | Butterfly Ornament | V | 100 |
| Acorn | II | 90 | Butterfly Tumbler | V | 134 |
| Acorn Burrs, N's | I | 80 | Butterflies | I | 112 |
| Adv. Pieces, N's | IV | 80 | Button & Fan Pin | V | 101 |
| Adv. Salt Shaker | VI | 118 | Bull's Eye & Leaves | II | 92 |
| Age Herald | IV | 83 | Buzz-Saw Cruet | V | 102 |
| Apple Blossoms | II | 58 | Cactus | III | 29 |
| Apple Blossom Twigs | II | 59 | Cane, Imp's | VI | 33 |
| Apple Panels | III | 76 | Capital | VI | 106 |
| Apple Tree | II | 98 | Captive Rose | I | 24 |
| Arcs, Imperial's | I | 30 | Carnival Bell | IV | 96 |
| August Flowers | VI | 56 | Carnival Cov. Hen | IV | 99 |
| Aurora | V | 29 | Carolina Dogwood | V | 59 |
| Australian Swan | VI | 140 | Carnival Honeycomb | III | 30 |
| Autumn Acorns | III | 76 | Caroline | III | 61 |
| Aztec | VI | 32 | Central Shoe Store | VI | 90 |
| Banded Drape | V | 28 | Chariot | VI | 34 |
| Barber Bottle | VI | 80 | Chatelaine | VI | 35 |
| Basket, N's | II | 30 | Checkerboard Bouq. | V | 60 |
| Basketweave & Cable | I | 22 | Checkers | III | 31 |
| Beaded Basket | III | 18 | Cherry | II | 102 |
| Beaded Bull's Eye | II | 21 | Cherry, Fenton's | IV | 70 |
| Beaded Cable | I | 23 | Cherry, Northwood's | II | 104 |
| Beaded Shell | III | 77 | Cherry Chain | III | 80 |
| Beaded Stars | V | 27 | Cherry Chain, Var. | V | 61 |
| Beads | II | 31 | Cherry Circle | II | 103 |
| Bearded Berry | II | 91 | Cherry Smash | IV | 70 |
| Beauty Bud Vase | V | 14 | Christmas Compote | IV | 41 |
| Bells & Beads | III | 58 | Chrysanthemum | I | 81 |
| Berry Basket | VI | 104 | Circled Scroll | II | 61 |
| Big Basketweave | I | 17 | Classic Arts | V | 104 |
| Big Fish | I | 110 | Cleveland Mem. Tray | VI | 119 |
| Birds & Cherries | I | 111 | Coin Dot | I | 26 |
| Bird of Paradise | V | 87 | Coin Spot | II | 32 |
| Bird With Grapes | V | 133 | Colonial Carnival | VI | 36 |
| Blackberry | I | 90 | Columbia, Carnival | II | 32 |
| Blackberry Banded | V | 57 | Columbus | VI | 121 |
| Blackberry Block | III | 79 | Compass | III | 32 |
| Blackberry Min. Comp. | VI | 105 | Concave Diamonds | V | 30 |
| Blackberry, N's | III | 87 | Concord | VI | 58 |
| Blackberry Spray | I | 91 | Continental Bottle | V | 90 |
| Blackberry Wreath | II | 99 | Constellation | III | 33 |
| Blossoms & Band | III | 59 | Coral | VI | 59 |
| Blossom Time | IV | 41 | Corinth | V | 31 |
| Blueberry | II | 101 | Corn Bottle | IV | 98 |
| Bo-Peep | IV | 84 | Corn Vase | II | 22 |
| Border Plants | VI | 57 | Cornucopia | VI | 18 |
| Bouquet | II | 60 | Cosmos | II | 62 |
| Bouquet & Lattice | III | 60 | Cosmos, Var | V | 62 |
| Boxed Star | V | 99 | Cosmos & Cane | III | 61 |
| Brocaded Palms | V | 58 | Court House | III | 112 |
| Broken Arches | III | 28 | Cov. Turkey | VI | 122 |
| Brooklyn Bridge | IV | 86 | Cov. Turtle | V | 105 |
| Butterfly & Berry | I | 113 | Crab Claw | IV | 22 |
| Butterfly & Fern | II | 121 | Crackle | IV | 22 |
| Butterfly & Tulip | III | 104 | Curved Star | II | 34 |
| Butterfly Bush | V | 135 | Cut Arcs | III | 34 |
| Butterfly, N's | II | 120 | Cut Flowers | VI | 19 |

| Pattern | Book | Page | Pattern | Book | Page |
|-----------------------|------|------|--------------------|----------|---------|
| Cut Sprays | IV | 12 | Fine Cut & Roses | I | 59 |
| Dahlia | III | 63 | Fine Cut Flower | IV | 26 |
| Daisy Basket | III | 19 | Fine Cut Heart | II | 40 |
| Daisy and Plume | I | 58 | Fine Cut In Ovals | III | 40 |
| Daisy Cut Bell | VI | 123 | Fine Rib, N's | I | 13 |
| Daisy Squares | V | 63 | Fisherman's Mug | II | 124 |
| Daisy Wreath | V | 64 | Fishscale & Beads | I | 29 |
| Daisies and Drape | I | 56 | Fleur de Lis | II | 67 |
| Daisy Web | IV | 43 | Fleur-de-lys Vase | VI | 21 |
| Diamond-Point Baskets | V | 106 | Floral & Grape | II | 105 |
| Dandelion | II | 63 | Floral & Optic | II | 68 |
| Dandelion, N's | III | 69 | Floral & Wheat | II | 68 |
| Dandelion, Pannelled | III | 88 | Floral Oval | VI | 40 |
| Detroit Elk | IV | 87 | Flowering Dill | IV | 50 |
| Diamond | II | 35 | Flowers & Spades | V | 65 |
| Diamond & File | III | 35 | Flowers, Fenton's | II | 65 |
| Diamond & Rib | I | 19 | Flowers & Frames | I | 61 |
| Diamond Lace | II | 36 | Flute, N's | II | 41 |
| Diamond Point, N's | III | 24 | Folding Fan | VI | 41 |
| Diamond Point Columns | III | 36 | Formal | VI | 22 |
| Diamond Ring | III | 37 | Footed Shell | V | 110 |
| Diving Dolphins | VI | 60 | Four Flowers | I | 60 |
| Dog Ash Tray | VI | 125 | Four Flowers, Var. | VI | 66 |
| Dogwood Sprays | IV | 44 | Four-70-four | III | 41 |
| Double Dolphin | III | 113 | French Knots | V | 37 |
| Double Dutch | IV | 45 | Frolicking Bears | III | 114 |
| Double Scroll | IV | 24 | Frosty Bottle | VI | 81 |
| Double Star | II | 37 | Frosted Block | II | 42 |
| Double-Stem Rose | II | 64 | Fruit Lustre | III | 84 |
| Dragon & Berry | III | 105 | Fruits & Flowers | I | 92 |
| Dragon & Lotus | I | 114 | Fruit Salad | IV | 72 |
| Drapery, N's | II | 23 | Garden Mums | II | 70 |
| Duncan Cruet | V | 107 | Garden Path | III | 85 |
| Dutch Plate | IV | 101 | Garland | II | 71 |
| Eastern Star | V | 32 | God & Home | III | 116 |
| Elk's Head | IV | 89 | Golden Flowers | VI | 23 |
| Elk Paperweight | V | 109 | Golden Harvest | II | 106 |
| Embroidered Mums | IV | 47 | Golden Wedding | III | 118 |
| Emu Bowl | VI | 141 | Good Luck | I | 82 |
| Estate | V | 33 | Gooseberry Spray | II | 108 |
| Exchange Bank Plate | V | 84 | Graceful | III | 20 |
| Fanciful | III | 81 | Grape Arbor | II | 110 |
| Fancy Flowers | V | 34 | Grape, Fenton's | I | 92 |
| Fancy, N's | VI | 38 | Grape, Imperial's | I | 95 |
| Fancy Cut | VI | 107 | Grape, N's | I 98; IV | 116-143 |
| Fan-Tail | V | 35 | Grape Leaves | I | 94 |
| Farmyard | II | 122 | Grape & G. Arches | II | 109 |
| Fashion | I | 27 | Grape Wreath | II | 111 |
| Feather & Heart | III | 37 | Grapevine Lattice | II | 72 |
| Feather Stitch | VI | 39 | Greek Key, N's | I | 37 |
| Feathers | II | 24 | Hair Receiver | VI | 126 |
| Feather Scroll | III | 82 | Hammered Bell | VI | 127 |
| Feathered Arrow | III | 39 | Harvest Flower | III | 64 |
| Feathered Serpent | II | 38 | Harvest Poppy | IV | 51 |
| Fentonia | III | 83 | Handled Vase | V | 16 |
| Fern, N's | III | 71 | Hattie | II | 43 |
| Fern Panell | III | 64 | Hawaiian Lei | VI | 108 |
| Fern Thistle | IV | 49 | Headdress | II | 44 |
| Fieldflower | II | 66 | Heart & Horseshoe | III | 119 |
| File | I | 28 | Heart & Vine | II | 93 |
| File & Fan | V | 36 | Heart Band | V | 38 |

| Pattern | Book | Page | Pattern | Book | Page |
|----------------------------|------|------|-------------------------------|------|------|
| Hearts & Flowers | II | 45 | Leaf Tiers | III | 68 |
| Hearts & Trees | V | 39 | Lily-of-the-V. | V | 68 |
| Heavy Diamond | V | 40 | Lined Lattice | III | 20 |
| Heavy Shell | III | 120 | Lion | II | 125 |
| Heinz Bottle | V | 89 | Little Barrel | V | 116 |
| Heisey Ind. Set | VI | 91 | Little Fishes | II | 126 |
| Heron Mug | IV | 102 | Little Flrs. | I | 62 |
| Hobnail Soda Gold | V | 111 | Little Owl | V | 137 |
| Hobnail Spittoon | V | 112 | Little Stars | I | 34 |
| Hobstar Band | IV | 27 | Little Swan | V | 138 |
| Hobstar, Carnival | II | 46 | Loganberry | IV | 16 |
| Hobstar & Arches | III | 42 | Long Hobstar | V | 44 |
| Hobstar & Feathers | III | 43 | Long Thumbprint | V | 45 |
| Hobstar & Fruit | IV | 73 | Long Thumbprints | III | 22 |
| Holiday Bottle | VI | 82 | Lotus & Grape | II | 113 |
| Holly, Carnival | I | 83 | Louisa | II | 77 |
| Holly, Panelled | II | 94 | Love Birds Botl. | V | 139 |
| Holly Sprig | II | 95 | Loving Cup | III | 121 |
| Holly Whirl | IV | 54 | Lucky Bank | VI | 93 |
| Honeycomb & Clover | II | 73 | Lustre Flute | I | 36 |
| Horn of Plenty Botl. | V | 91 | Lustre Rose | I | 62 |
| Horses' Heads | I | 115 | Lustre & Clear | I | 35 |
| Horseshoe Shot Glass | V | 113 | Lutz | VI | 109 |
| Humpty-Dumpty | IV | 103 | Magpie | VI | 146 |
| Idyll | V | 17 | Malaga | VI | 63 |
| Illinois Daisy | III | 86 | Many Fruits | V | 69 |
| Illusion | V | 67 | Many Stars | III | 45 |
| Imperial's No. 9 | VI | 42 | Maple Leaf, N's | I | 85 |
| Insulators | V | 93 | Mary Ann | III | 23 |
| Intaglio Daisy | IV | 55 | Mayan | V | 46 |
| Intaglio Ovals | VI | 43 | May Basket | VI | 44 |
| Inverted Feather | III | 44 | Mayflower | II | 77 |
| Iris | II | 73 | Maypole | VI | 24 |
| Iris, Heavy | IV | 52 | Melon Rib | IV | 28 |
| Iris, Herringbone | IV | 53 | Memphis | III | 48 |
| Isaac Benesch | IV | 91 | Mikado | IV | 57 |
| Jackman Whiskey | IV | 104 | Milady | II | 79 |
| Jardinere | V | 114 | Milrsbrg Big Fish | V | 140 |
| Jelly Jar | V | 115 | Milrsbrg Marilyn | VI | 45 |
| Jeweled Heart | I | 33 | Mirrored Lotus | III | 69 |
| Jockey Club | IV | 92 | Morning Glory | VI | 64 |
| Kangaroo Bowl | VI | 142 | Mitred Ovals | V | 18 |
| Keyhole | V | 41 | My Lady's Pwd Jar. | VI | 128 |
| Kittens | I | 116 | Nautilis | IV | 107 |
| Knotted Beads | IV | 13 | Near-Cut Wreath | III | 46 |
| Kingfisher | VI | 143 | New Orleans Shrine | VI | 94 |
| Kiwi | VI | 144 | Nippon | II | 49 |
| Knights Templar Mug | VI | 92 | Northern Star | IV | 29 |
| Kookaburra | VI | 145 | Nrthwd's Adv. Bwl. | VI | 95 |
| Late Thistle | VI | 61 | Nrthwd's Fan | V | 47 |
| Lattice & Grape | I | 97 | Nrthwd's Flute Slit. | VI | 110 |
| Lattice & Points | IV | 14 | Nrthwd's Jack-in-Pulpit | VI | 25 |
| Lattice Heart | V | 42 | Nrthwd's Poppy | V | 70 |
| Laurel Leaves | III | 66 | Nrthwd's Near-Cut | III | 46 |
| Lea | V | 43 | Nu-Art Chryst | V | 71 |
| Leaf & Beads | I | 84 | Nu-Art Plate | III | 123 |
| Leaf & Litl. Flrs. | IV | 55 | Number 4 | III | 48 |
| Leaf Chain | II | 76 | Octagon | II | 50 |
| Leaf Column | II | 25 | Octet | IV | 29 |
| Leaf Rays | II | 47 | Ohio Star | IV | 17 |
| Leaf Swirl | III | 67 | Oklahoma | V | 48 |

| Pattern | Book | Page | Pattern | Book | Page |
|-------------------------|------|------|----------------------|------|------|
| Open Flr. | V | 49 | Poppy, Mirsbrg. | VI | 66 |
| Optic & Bitns. | III | 49 | Poppy Show | III | 71 |
| Open Rose | II | 80 | Poppy Show Vase | VI | 26 |
| Oriental Poppy | II | 81 | Potpurri | VI | 47 |
| Orange Peel | IV | 71 | Primrose | II | 84 |
| Orange Tree | I | 99 | Prism & D. Band | II | 85 |
| Orange Tree, Sm. | I | 102 | Prism Hat Pin | V | 122 |
| Orange Tree, Var. | IV | 74 | Propellor | III | 51 |
| Ostrich C. Plate | VI | 147 | Pulled Loop | I | 14 |
| Oval & Rnd. | III | 50 | Pump, N's | III | 122 |
| Owl Bank | V | 141 | Puzzle | III | 52 |
| Palm Beach | II | 141 | Queen's Lamp | VI | 130 |
| Pannelled Cruet | V | 117 | Question Marks | I | 42 |
| Pansy, Imp's | I | 63 | Raindrops | V | 50 |
| Pansy Spray | I | 65 | Ragged Robin | V | 75 |
| Panther | I | 117 | Rambler Rose | II | 86 |
| Parlor Ash T. | V | 118 | Ranger | VI | 48 |
| Pastel Hat | V | 119 | Raspberry, N's | I | 101 |
| Peach, N's | II | 115 | Rays & Ribbon | II | 52 |
| Peach & Pear | V | 73 | Ribbed Swirl | VI | 49 |
| Peach Wine Btl. | VI | 83 | Ribbon Tie | III | 90 |
| Peacock | III | 106 | Ripple | II | 26 |
| Peacock & Dahlia | II | 127 | Robin | II | 128 |
| Peacock & Grape | II | 128 | Rock Crystal | V | 123 |
| Peacock & Urn | I | 119 | Rococo | IV | 18 |
| Peacock At Ftn. | I | 121 | Rosalind | IV | 35 |
| Peacock Lamp | V | 121 | Rose Bottle | VI | 85 |
| Peacock, Millrs. | IV | 105 | Rose Garden | VI | 27 |
| Peacock, N's | I | 117 | Rose Panels | VI | 67 |
| Peacock, Strtng | I | 126 | Rose Pillars | V | 19 |
| Peacock Tail | I | 37 | Rose Show | II | 87 |
| Peacock Tail, Var. | III | 89 | Rose Spray | V | 76 |
| Penny Match Hldr. | VI | 129 | Rosette, N's | II | 52 |
| Perfection | V | 74 | Round-Up | III | 91 |
| Persian Garden | I | 39 | Royalty | II | 54 |
| Persian Medallion | I | 40 | Ruffled Rib | I | 43 |
| Petals, N's | IV | 58 | Rustic | II | 27 |
| Petal & Fan | I | 41 | S-Repeat | III | 92 |
| Peter Rabbit | IV | 108 | Salt Cup | VI | 111 |
| Pillow & Snbrst. | II | 51 | Sailboats | I | 86 |
| Pineapple | IV | 31 | Sailing Ship | IV | 109 |
| Pine Cone | II | 96 | Scale Band | III | 93 |
| Pinwheel | IV | 33 | Scales | V | 51 |
| Plaid | IV | 34 | Scotch Thistle | VI | 69 |
| Poinsetta | II | 83 | Scroll Embosd | IV | 36 |
| Poinsetta, F's | IV | 48 | Seacoast | III | 126 |
| Pond Lily | IV | 59 | Sea Gulls | V | 142 |
| Pony | I | 122 | Sea Foam | III | 94 |
| Poppy, N's | I | 66 | Seaweed | III | 95 |

| Pattern | Book | Page | Pattern | Book | Page |
|------------------------|------|------|----------------------|------|------|
| Sharp Shot Glass | VI | 112 | Thistle, Fenton's | II | 39 |
| Shell, Carnival | II | 56 | Thistle & Lotus | VI | 71 |
| Shell & Jewel | I | 44 | Thistle & Thorn | VI | 73 |
| Ship & Stars | V | 124 | Thistle Shade | VI | 72 |
| Shrine Champgne | V | 125 | Three Diamonds | I | 18 |
| Shrine Toothpick | VI | 96 | Three Fruits | I | 104 |
| Single Flr. | III | 96 | Three-In-One | I | 50 |
| Single Flr., Framed | IV | 60 | Thumbprint & Oval | VI | 29 |
| Singing Birds | I | 123 | Thunderbird | VI | 148 |
| Six-Petals | I | 67 | Tiger Lily | I | 71 |
| Six-Sided Candl | IV | 110 | Tobacco Leaf Chmpgn. | VI | 98 |
| Ski Star | III | 97 | Tomahawk | VI | 134 |
| Soda Gold | I | 45 | Toothpick | III | 128 |
| Soldier's & Sailors | IV | 94 | Tornado | III | 26 |
| Soutache | VI | 50 | Treebark | I | 87 |
| Souvenir Mug | VI | 115 | Tree Trunk, N's | III | 25 |
| Spiralled Dmd. Pnt. | IV | 19 | Trefoli Fine-Cut | III | 54 |
| Split Diamond | VI | 113 | Triplets | V | 78 |
| Spring Basket | VI | 114 | Twins | I | 50 |
| Spring Opening Pl. | V | 86 | Two Flowers | I | 72 |
| Springtime | IV | 61 | Two Fruits | I | 105 |
| Square D. & Buton | V | 52 | U.S. Diamond Block | V | 53 |
| Stag & Holly | I | 124 | Victorian | III | 98 |
| Standard | VI | 28 | Vineyard | II | 118 |
| Star & Fan | V | 21 | Vining Twigs | VI | 74 |
| Star & File | I | 46 | Vintage | I | 106 |
| Star Center | III | 53 | Vintage, Mlrsbrg | VI | 75 |
| Star of D. & Bows | I | 48 | Vintage, N's | IV | 76 |
| Star of D., Imp's | I | 31 | Vintage Wine Bottle | VI | 86 |
| Star Paperweight | VI | 131 | Waffle Block | III | 55 |
| Star Spray | IV | 63 | Washboard | VI | 53 |
| Star, Whirling | IV | 37 | Water Lily | I | 73 |
| Starflower | VI | 70 | Water Lily & Catt. | I | 74 |
| Stippled Flower | VI | 52 | Weeping Cherry | IV | 77 |
| Stippled Rays | I | 49 | Western Daisy | IV | 64 |
| Stippled Rays, Imp's | I | 32 | Whirling Leaves | III | 99 |
| Stork ABC | III | 107 | Whirling Star | IV | 37 |
| Stork & Rushes | I | 125 | White Oak | VI | 76 |
| Stork Vase | II | 130 | Wide Panel | I | 52 |
| Strawberry | II | 117 | Wild Berry | IV | 78 |
| Strawberry Epergne | VI | 132 | Wild Blackberry | V | 80 |
| Strawberry, N's | I | 102 | Wild Fern | VI | 149 |
| Strawberry, Inv. | II | 112 | Wild Flower, N's | IV | 65 |
| Strawberry, Scroll | V | 77 | Wild Rose, N's | I | 75 |
| Strawberry, Stippled | II | 116 | Wild Rose Syrup | V | 128 |
| Sunflower | I | 68 | Wild Strawberry, N's | VI | 78 |
| Sunflower Pin Tray | IV | 112 | Windflower | I | 75 |
| Sun Punch | III | 127 | Windmill, Marg. | I | 88 |
| Swan, Carnival | I | 127 | Winken Lamp | V | 129 |
| Swan Covered Dish | VI | 133 | Wishbone | I | 53 |
| Swan, Pastel | III | 125 | Wishbone & Spades | IV | 66 |
| Swirl | II | 28 | Wise Owl | III | 108 |
| Swirled Hobnail Spitt. | V | 127 | Wisteria | IV | 67 |
| Tall Hat | IV | 113 | Woodpecker | III | 109 |
| Target | IV | 20 | Wreath of Roses | I | 77 |
| Ten Mums | III | 73 | Wreathed Cherry | III | 100 |
| The Bernheimer Bowl | V | 88 | Zig-Zag | IV | 38 |
| The Compote Vase | V | 15 | Zippered Heart | III | 56 |
| Thin Rib | I | 16 | Zippered Loop Lamp | III | 128 |
| Thistle, Carnival | I | 70 | | | |

1
2
3
4
5
6
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12
13
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