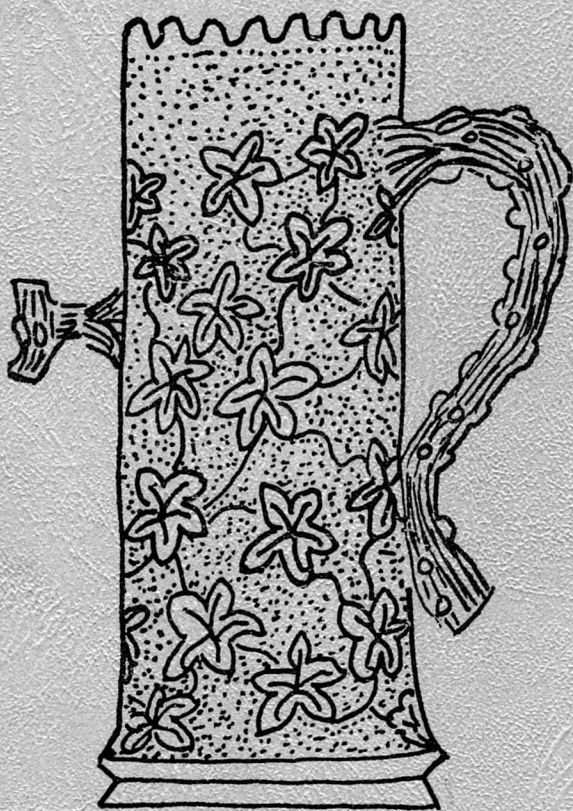


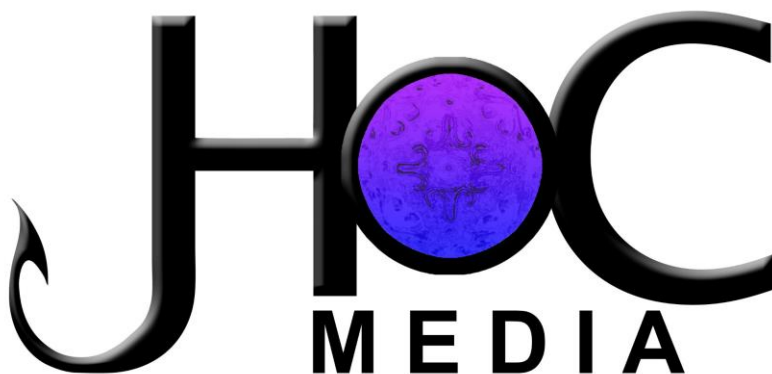
Third Book  
Of  
Carnival Glass



(N)

*One Hundred Patterns*

MARION T. HARTUNG



This document was created and provided free of charge in a digital format by HOC Media LLC. It is part of the Hooked on Carnival project. This document may be distributed freely with attribution. This digital document may not be disassembled nor may this page be removed from the digital file.

[www.hookedoncarnival.com](http://www.hookedoncarnival.com)



Third Book  
Of  
Carnival Glass

*One Hundred Patterns*

MARION T. HARTUNG

Copyright 1975  
Marion T. Hartung

CARNIVAL GLASS SERIES OF PATTERN BOOKS

<b>Book 1</b>	<b>\$3.00</b>
<b>Book 2</b>	<b>\$3.00</b>
<b>Book 3</b>	<b>\$3.00</b>
<b>Book 4</b>	<b>\$3.50</b>
<b>Book 5</b>	<b>\$3.50</b>
<b>Book 6</b>	<b>\$3.50</b>
<b>Book 7</b>	<b>\$3.50</b>
<b>Book 8</b>	<b>\$3.50</b>
<b>Book 9</b>	<b>\$3.50</b>
<b>Book 10</b>	<b>\$3.50</b>

All illustrated and described. All p. pd.

Also "Carnival Glass in Color"—A Collector's  
Reference Book—\$9.95

"Northwood Pattern Glass in Color"—Clear, Colored,  
Custard, and Carnival—\$9.95  
Price Guide—\$1.00

"Opalescent Pattern Glass in Color—\$8.95  
Price Guide—\$1.00

All by Marion T. Hartung

All available from the author

MARION T. HARTUNG  
814 Constitution St.  
Emporia, Kansas 66801

FOR ARTHUR



## INTRODUCTION

When the first attempt was made by this author to classify and sort out the known patterns made in Carnival glass, and to research further into this then little-explored field, the opinion was expressed then IF one hundred patterns were discovered, that should certainly cover the entire subject very nicely. Time and effort has proved this to be quite erroneous. With this small tome we have now seen and recorded around three hundred, and how many more lie waiting in collector's cupboards we have no way of knowing.

As each of these books was written, there have been patterns sketched and discarded for one reason or another. Either they had not been seen in what was regarded as sufficient number to warrant their inclusion, or the quality had been so poor that they were pushed aside in favor of some others. The first of these policies, that of seeing a pattern in numerous colors and forms, has been discarded for the portion of this book dealing with the rarities.

Obviously, if a thing is "rare," it does not exist in quantity. When the object with which one is dealing is fragile, and of some age, even though that age be relatively small in the field of antiques, it is going to be impossible to find any large number of specimens of any particular piece or pattern never made in large numbers. Add to this the factor that these few were widely distributed not only in this country, but to several parts of the world as well, and the possibility of getting many of them together in one place becomes quite an absurdity.

Nevertheless, the rule to which I have adhered throughout the writing of all three of these books has not been relaxed. I have never included a piece of any pattern that I have not personally seen. All of the sketches in the first book were made under my direction. Those used in both the second book, and in this one, while they may not be of high artistic quality, and I would certainly not quarrel with anyone who criticized their artistry, were made by me personally, directly from the piece of glass shown. Not a single one was done from photographs or drawings in any sort of book or catalogue. Even the color variations are not taken from descriptions sent in by others, and very few of these are given from color shots also sent to me.

The feeling has been that any dealer or collector who spent his or her money for such books as these was entitled to as much accuracy as it lay within my power to produce. Honesty is not only the best of all possible policies, but by far the most comfortable to live with. By adhering strictly to the rule of seeing a pattern "in the glass," so to speak, there cannot be any excuses or apologies for misstatements. If there are errors here, they are at least honest ones, and have come through ignorance rather than from any intent to appear more learned than the facts would warrant.

At the risk of seeming repetitious, may we again say that there is still a great deal to be learned about Carnival. We hope that any generally published work in this field will add true knowledge. There



are those readers who accept anything they see in print as truth, whether it be so or not. May we caution the reader to be careful about swallowing whole any and every statement he sees in print about Carnival. Just because it is printed does not make it so, even if you have paid to read it. That applies to this volume just as well as to any other. The possibility of error we have always with us. So-called facts accepted from seemingly infallible sources should be checked and re-checked before being set down as truth.

Every effort has been made here to give you information as accurate, or even more so, than that given by the sketches. We are greatly indebted in this research to many people. You will find the names given of those—both dealers and collectors—who have so generously sent on loan pieces from their collections for possible use here, with no promise of inclusion, monetary reward, or other recompense, in the description of the pieces sent. Sometimes after such a loan was made, other pieces were seen either in private collections or in a dealer's stock. If it seemed possible to so observe patterns or forms not sketched before, every effort was made to do so.

The figure, "ninety-nine and ninety-nine hundredths" used to be a part of an advertising slogan very well known in America. Well, may we say that that figure could be given as the percentage of dealers who have so willingly cooperated with the writer in the search for patterns and facts. Only one who shall be nameless insisted that her glass be bought and paid for before a sketch could be made of it. Not a single dealer or collector asked for public recognition before or after the loan of any glass. By and large, we believe the Carnival glass lovers are pretty nice people. Don't you agree?

"No man is an island," as the old saying goes, although I cannot give you the author of that statement, and certainly no writer or researcher stands alone. It would be impossible to give credit to each and every person who has contributed to this effort. But may I mention in passing Mrs. Charles Willrett of De Kalb, Ill., the Harpins of West Warwick, R. I., Mrs. Milton Broad of Bridgeport, Conn., Mr. and Mrs. Fred H. Cassidy of Brockport, N. Y. all of whom contributed to the making of this third effort. To list every contributor would take more space than we can give, but the thanks of all of us to each of you, wherever and whoever you are.

And a very large and heart-felt thanks to a loving sister without whose aid and encouragement this Book would never have been completed.

## THE MAKERS

For the convenience of readers who do not already possess the other books on Carnival, a brief resume will be given here of the facts known about the three companies that produced ninety per cent of all of this glassware made.

The Fenton Art Glass Company comes first on the list, alphabetically speaking. This company is still in existence and is still in the hands of the Fenton family. It continues to produce glass of high quality and merit, but is not making or reproducing Carnival glass. Mr. Frank M. Fenton is the present president of the company, and is the son of the Frank L. Fenton, founder and first president, who passed away in 1948.

The company is still located in Williamstown, West Virginia. It was built there in 1906 with male members of the Fenton family as officers directing the various activities. Mr. F. L. Fenton had been an apprentice and foreman at the Northwood Company and so was quite experienced in the making of both colored and clear pressed glass of quality. Jacob Rosenthal, the chief designer for the Indiana Tumbler and Goblet Company at Greentown, Indiana was related to the Fenton family, and after the untimely demise of this firm he joined the Fentons in West Va. Oddly enough, the first president of the Imperial Glass Co., another of the Big Three in Carnival glass, was also related to the Fentons.

Although we are concerned here primarily with their production of iridescent glass, the Fenton Company produced a great many other forms of colored glass, in themselves very interesting and highly collectable. But during the decade of 1910 to 1920, their most lucrative product, and one which they made in enormous quantities was Carnival glass. Although it is true that the general process used in producing this type of decorative glass was known to all of the companies, each improvised upon the theme, so to speak, and a real student of Carnival can often identify a Fenton piece both by the pattern, and by the color of the base glass. They produced a shade of blue that is never seen on the products of any other company.

Fortunately for the present day collector, this company illustrated many of its advertisements with cuts of pieces on which the pattern is readily visible. Such patterns as Orange Tree, Stag and Holly, Butterfly and Berry, and many more have been identified by this means. Such illustrations are also helpful in pinning down the exact meanings of some of the terms used to describe both shapes and colors, although the ads were invariably done in black and white.

The production of Carnival glass from this factory tapered off sharply after 1920, and one presumes that that date marks the end of its production here. There is an illustration of a punch set in a catalogue of Montgomery Ward for the year 1919, and as a rule such an appearance marked the beginning of the end for these products.

This one shown is Orange Tree in marigold, bowl, base, and cups selling for the wonderful price of \$1.75.

Going down the short list of Carnival Glass producers, we come next in line to the Imperial Glass Company of Bellaire, Ohio. This company was founded four years before the Fenton firm by Edward Muhleman. Mr. Muhleman, called "Captain" from his days as riverboat captain, had also had a great deal of experience in the glass business. From the appearance of their first wares in 1904, Imperial specialized in glass for the housewife, and every effort was made to cater to her taste. Starting with the popular patterns in crystal, or clear glass, by 1910 they were also making Carnival, then just coming into tremendous popularity all over the country. Such patterns as Lustre Rose and Imperial Grape, Windmill, and Pansy Spray were all made in carload lots, and found instant favor wherever they were shown.

It is from the advertisements of this company that the terms, "marigold" and "Helios" have come into the literature. The meaning of the first is obvious, but the second term was used by Imperial to describe the green iridescent glass they made which had had a gold and silver lustre applied to it. The word itself comes from the Greek and meant "sun."

As has been true of rather distinctive fashions in America in many fields, the public taste for highly colored, fanciful Carnival glass disappeared almost overnight. Although the fashion had lasted about ten years, and one would think that the manufacturers could have guessed that it would not last forever, apparently there were still on hand great quantities of this glass when the demand for it died. Of course it is true that "hindsight is better than foresight," and this colorful ware had continued in vogue a lot longer than many had predicted then. But when the sales ceased, then the companies turned to such outlets as fairs, circuses, and carnivals to dispose of their remaining stocks.

Thus Imperial Glass Company tried to turn back to the type of iridescent glass that had started the fashion in the first place, producing a line of beautiful smooth pieces which they called, "Imperial Jewels." This glassware was advertised in 1916, but evidently did not prove overly popular, as we do not see it repeated. As late as 1924, Imperial was making a line of blown iridescent glass.

Today the same company is doing business at the same stand. They produce a fine line of both crystal and colored glassware, and within the last four years have expanded their operations greatly. The moulds of the Heisey company were acquired by Imperial in May, 1958, and those of the Cambridge Glass Company, in November, 1960.

Last on the list of the major companies making Carnival, is the famous Northwood. Perhaps the bare facts, which are about all we have to go on, are generally known to the collecting public. We shall, therefore, make them brief and to the point here. The factory where the most famous of the Northwood glass was made, was located in

Wheeling, W. Va. Harry Northwood had come to America from England in 1886, and after years of experience in the entire field of colored glass, and years of moving from one company and from one location to another, it was here that he had his greatest success. For the first time, the advertisements of this company published in 1910 tell us that they were making iridescent glass. From then on until the company disappeared from view, following the death of Mr. Northwood in 1923, they produced a tremendous array of colors, patterns, and shapes in this and other ware. As most of my readers, will know, not all of the products of this company by any means carry the famous trade-mark. How many different patterns they made is not yet known. Some eight patterns not appearing before in Carnival literature are pictured in this book. This brings the total of Northwood patterns definitely identified in the three books done by this writer to fifty-seven.

## AN EXPLANATION

To those of you who have made this your first purchase of a book on Carnival glass, and are therefore not familiar with my first two volumes, may I inject a word of explanation?

None of these books is simply a re-hash of the others. Like Mrs. Kamm's books on Pattern Glass, each has its own patterns, sketches, and background chapters, and information that has been learned since the previous one was published. Included in both Book Two, and here you will find notes on patterns covered in the other books, giving the reader such additional bits of knowledge as we may have discovered about them.

Unlike the other two books, we have included here a section on seldom-seen pieces of Carnival. Generally speaking, information about these is scanty, for obvious reasons. These are the lovely and valuable pieces so generously loaned from both dealers and collectors who wanted to share them with others, at the possible risk of having them broken in shipping. All of us who love this beautiful glass, I feel, owe them a most hearty "Thank You" for their kindness.

The subject of the various colors in Carnival was covered as well as this writer was able to do so, in the Second Book of Carnival, but there has come to my attention two omissions from that discussion. First is the type known as "Peach." This identifies a piece having a marigold background, the edges and back of which appear to have a milk glass effect. It is my understanding that a well-controlled variation in temperature was responsible for this. These were not accidents, but the results of skilled workmanship. They are generally very attractive pieces, not made in many of the Carnival Glass patterns nor in all of the various shapes. These seem to be coming into great demand, and while their color does not appeal to those who insist only on the so-called "dark" colors, they have quite a following, and are certainly worthy of note.

In addition to the other colors, we have been reminded that there is a type which combines a deep marigold color with that of Smokey. This should not be considered to be either of the two colors used, nor is it Vaseline, as we have heard it called. This canary yellow color has a definite place of its own. Rather, here we have a sort of "sooty" finish used on and fired onto the surface of marigold pieces of good deep reddish-marigold base glass.

Before starting the notes on patterns sketched and described in the other books, I should like to share here a piece of information which certainly comes under the heading of an "Oddity" in glass. In a letter dated June 29, 1962, Miss Genevieve Teraila of Hartford, Conn., writes in part, "For years my mother, Mrs. A. Teraila, has had a carnival vase in her kitchen and she has used it as an *infallable* weather forecaster. (The italics are hers) The base is amethyst. It has high color. When the weather is fair, most of the vase appears to be char-treuse . . . When rain is coming the vase turns a dusty rose color. It



has never failed to predict the correct weather." Certainly we have a bit of fascinating information here. One wonders if there are many of these around the country, so far un-reported. Were they deliberately made, and if so, in what quantity and by whom? Was this particular vase just a happen-so, that never occurred again? And if that is so, what particular combination of chemicals produced this result? Always, it seems, there is something more to be learned. No one can possibly know all there is to know about anything. And the joy of "antiquing" is the very learning, or so it seems to me.

The claim to infallibility is not one of my vices. Painstaking work and research have gone into the writing of these books—all of them—but errors can appear in spite of good intentions. If you find statements here contrary to definite knowledge that you possess, please do not hesitate to call it to our attention, so that it can be shared with dealers and collectors alike. I shall welcome such letters, although I cannot promise to answer personally all who write for whatever purpose.

## NOTES ON PATTERNS, BOOKS I AND II

### 1. Wreath of Roses (Book I)

At the time of writing Book I this pattern had not been identified as to maker. Later it was assigned to Fenton. Since that time, pieces bearing the Northwood mark have been seen. However, they are almost identical to the Fenton pieces, and only the trade-mark, or the presence of some definitely Northwood pattern on the other surface, stamps them as Northwood.

### 2. Maple Leaf (Book I)

The large stemmed berry dish in this pattern, as well as the individual ones of identical shape which accompany it, must be examined closely in order to identify them as being of this pattern. The leaves lap slightly onto the foot and compose the stem, while the exterior of the bowl carries a heavy tree-of-life motif that catches the eye immediately. The interior of the pieces has a most attractive Peacock Tail pattern.

### 3. Beaded Bull's Eye (Book II)

These vases have also been reported in both green and purple, some having a twenty point star impressed in the bottom.

### 4. Carnival Hobstar (Book II)

In addition to the shapes mentioned, this pattern has been found on the exterior of a large bowl fitted into a silver-plated basket with a high ornate handle. The color was marigold.

### 5. Royalty (Book II)

This has been found to be another of the "carry-over" patterns, having also been made in clear pressed glass and called "Royal."

### 6. Circled Scroll (Book II)

This pattern has been found in a purple water set, confirming the belief that there were other colors made than those mentioned.

### 7. Double-Stemmed Rose (Book II)

The pattern has also been seen in a rich cobalt blue, on the same stemmed bowls previously reported.

### 8. Floral and Wheat (Book II)

This pretty stemmed bowl has now been seen in both Peach and purple in addition to the marigold mentioned.

9. Rambler Rose (Book II)

Water sets in this pattern on cobalt blue of excellent quality and lustre have now been seen. Purple tumblers have been reported.

10. Northwood's Cherry (Book 2)

In addition to the colors given, a table set in White Carnival has been seen. Do not confuse this with the crystal set, as only the Carnival has the iridescence.

11. Peacock and Grapes (Book 2)

This pattern has been seen in the beautiful Red Carnival, having either a gold or silver lustre, and with the center base as well as the edge showing a yellow tint, giving this almost the appearance of the famous Amberina.

## TWO TOUCHY SUBJECTS

Probably the writer would be smart to leave well enough alone, and pretend that the two problems of reproduction and price do not exist. We cannot exactly say we are like the cleaning woman who came to the house one day and discovered a live alligator in the bathtub. When the lady-of-the-house came home, she found a note on the kitchen table which read, "I does not work for any famile which keeps a aligatter in the bath room. I would have mentioned this sooner, but I did not egpect that it would come up."

Very frankly, we did expect both of these problems to arise sooner or later. That both of them are with us a little sooner than we would like, is no indication that either of them will disappear entirely. Possibly with a little help, we can ease the situation somewhat. If dealers as well as collectors will cooperate, we can at least bring about a more wholesome situation in regard to both of these.

First, let us take a long look at the reproduction situation. Are there some reproductions coming on the market now? The answer seems to be that there are a few. Some of the pieces seemingly new, are European imports, and should fool no collector of Carnival glass for a minute. These are not in the regular old patterns we know to have been American made, nor are they in the usual colors produced by the American companies. Many of these pieces are blown glass, and one wonders if the purchasers do not really know that they are getting a new product, but are hopeful of finding a rarity in regular Carnival, and so buy it anyway. Such countries as Japan and Germany have always been great producers of imitations of American products in many fields.

As for reproductions being made in this country now, we have at hand the following two letters from large companies presently producing American glass. The first is from the Imperial Glass Corporation, Bellaire, Ohio. It reads in part, "We have not added any additional items in Carnival Glass. We are making only the Grape Goblet in two colors—Peacock Blue and Rubigold. "This letter is dated October 1, 1962, and is signed by Miss Lucile J. Kennedy, Assistant to the President. She also very graciously thanks us for our interest and requests a copy of the latest book, having ordered the others as they appeared.

The second letter pertinent to the matter under discussion comes from the Fenton Art Glass Company, Williamstown, W. Va. This letter is signed by Mr. Frank M. Fenton, President of the company. It is dated April 13, 1962. Again it reads, "Our Company has not made iridescent glass for many years. I don't know of any other company that is making this now. There have been some few pieces made by other people in a type of iridescent but nothing like the old iridescent which we made." One should be able to deduce from this that Mr. Fenton, who is a man of long and wide experience in the glass field, feels that there are no reproductions flooding the market! May we call

your attention to the words "some FEW pieces," and "a TYPE of iridescent," both italics being this author's, but they are the key words in the statement.

The few positively known reproductions on the market at the time the Second Book of Carnival was written were described in detail in a chapter there, and these will not be repeated here. From the letter of Miss Kennedy, we presume that Imperial has dropped all but the one shape in the two colors mentioned. It would seem very unlikely that the moulds from this company would have passed into other hands, the company being still in business at this writing.

Certainly if any of the old Fenton patterns were being made again, the President of that company would be aware of the fact, so we can safely assume that they are not.

Are Northwood patterns being reproduced? We cannot truthfully say that they are, or that they are not. We have no definite information to base any opinion on. One large and well-established dealer in this country who specializes in reproductions only, has tried without success to discover such pieces. She has dependable sources of information both abroad and in this country. Being assured of her willingness to share any such information as she may obtain, we have waited in vain for any news. Therefore, we may conclude that either the foreign reproductions are not being imported in any quantity, or that they are of inferior quality and not considered to be of any importance.

Again, we refuse to spread rumors, and ask that if any reader has information regarding reproductions that can be documented, he or she share it with us. This will be to the benefit of both dealer and collector.

Now we come to the sensitive subject of price. Naturally, many dealers are touchy about this matter, particularly those who were quick to tell customers asking for Carnival that they could have bought it for fifty cents a bushel and wouldn't have it in their shops. Now, when this beautiful glass has turned out to be the "Cinderella" of American glass, they regret their error in judgement. All of us do better at looking back on mistakes than we do at trying to avoid them, and no one needs be ashamed at such an error.

Collectors who have come into the Carnival Glass field within the past two or three years often hear this same sort of story from friends who began gathering Carnival twenty years ago, and the prices they paid then seem like a "fairy tale," but certainly are true enough.

One dealer told me that she had kept a record of the price she had paid for every piece of Carnival purchased over the last two decades. Such a record should be most interesting, and we can only wish she had elected to share it. Although, again being very frank, we all realize that any sort of price index based on such a record could not be realistic in today's market. Perhaps its main value would be nostalgic.



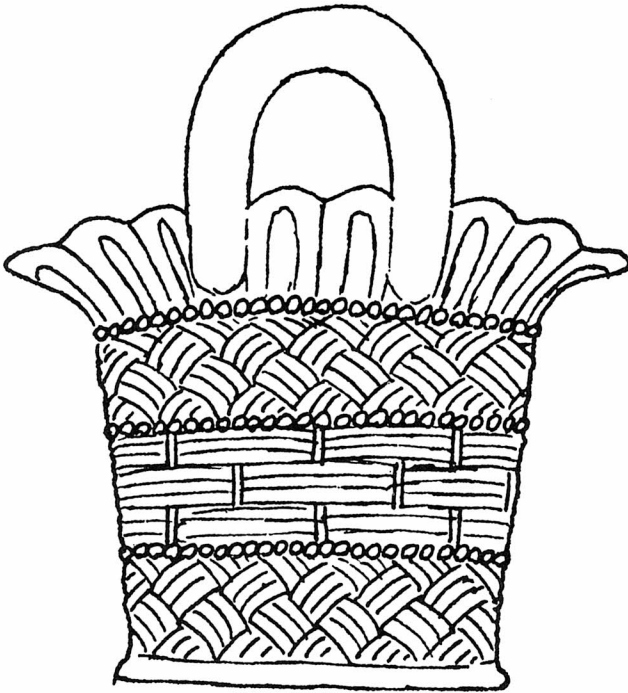
If the price of automobiles were to shoot up so that the cheapest model obtainable cost ten thousand dollars, there would no doubt be a lot more bicycles sold, and pedestrians would increase at a rapid rate. The same principle exactly applies to any other commodity. It is for this reason only that if we seem to be a "voice crying in the wilderness," we will still continue to ask for reason rather than opportunism in the pricing and buying of Carnival. No collector has the knowledge or privilege to tell a dealer what price to ask for an antique, unless he knows the exact cost to the dealer of such an item, the overhead which the dealer bears, the expense involved in obtaining and presenting the item, and a hundred other details which are the sole business of the dealer alone. On the other hand, the dealer in antiques has a definite responsibility to the customer. In addition to an honest description and presentation, there is no justification in over-pricing anything. We have seen the cost of Carnival climb in the last five years, as it has several times before during its history. If both dealers and collectors resist any exorbitant values placed upon it, we can keep it still a collectable part of Americana. Prices beyond the reach of the collector and dealer of moderate means have already squeezed out of the market many who would otherwise be interested, and have prevented some new collectors from entering this field. To encourage any further inflated prices is to do a dis-service to all.

## SECTION I

### VASES AND BASKETS

1. Beaded Basket
2. Daisy Basket
3. Graceful
4. Lined Lattice
5. Long Thumbprints
6. Mary Ann
7. Northwood's Diamond Point
8. Northwood's Tree Trunk
9. Tornado

## BEADED BASKET



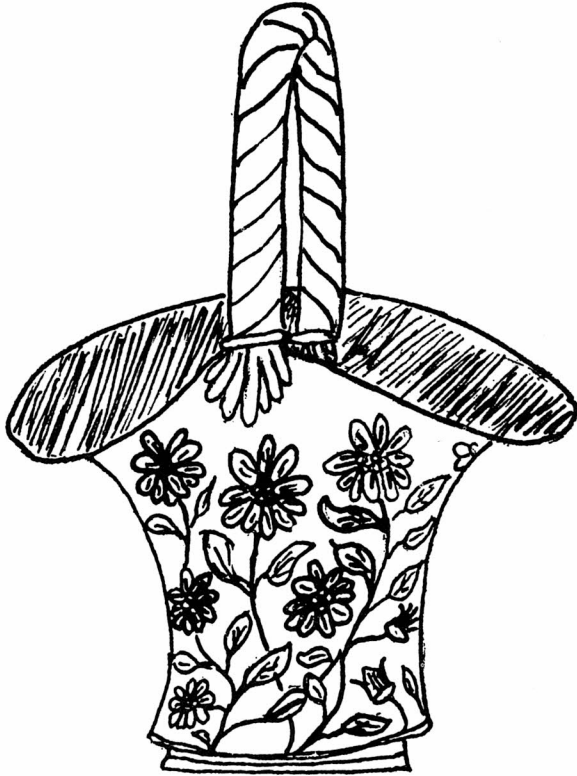
The little two-handled flat bottomed basket shown above is relatively easy to find. Lacking the four stubby feet of Northwood's small clothes-basket type, this one was not so subject to breakage.

One can easily imagine these given out by the hundreds as prizes at games of chance, and very probably most of them were promptly given away by young swains. Whether they were as highly prized and carried as proudly as stuffed animals are now from Carnivals, we will never know. But at least they could be used and washed and used again.

The three lines of beading used as a bordering device are found on no other known baskets in Carnival glass, and the combination of imitation raffia and reed is likewise unique on this. Marigold seems to have been the favorite color, as we see most of these in that shade.

They are of good size for any short stemmed flower, and will hold pansies or violets nicely. Dwarf marigolds are especially nice in arrangements using them. The quality both of glass and design in no way compares with such a piece as Flower Basket—for which see elsewhere in this book. But this basket is both useful and pretty without being fragile.

## DAISY BASKET



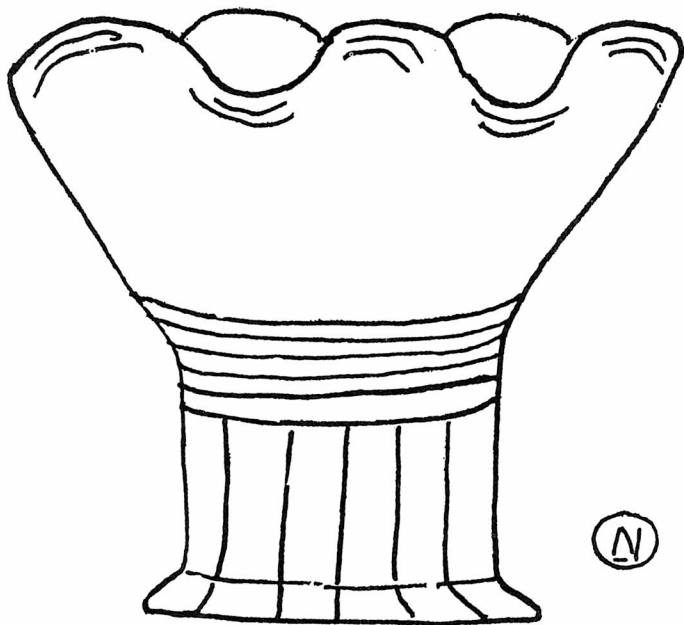
While a lacy and most appealing piece, this basket is really a relatively heavy piece of glass. This un-patterned base is solid as is the roped handle, making for sturdiness and practicability.

Oddly enough, although several of the baskets have been seen, and several more reported from various sections of the country, the only color seen or mentioned is smoky. This in itself is certainly noteworthy, as this color was not produced in quantities comparable to marigold, purple, or blue.

Obviously this is a most attractive piece, the pattern being ideally suited to the shape. We have not attempted here to show the background stippling lest it detract from the flowers. However, it consists of very tiny beading and when seen adds greatly to the effect of the whole. The basket is of good proportions, being ten and one-half inches tall to the top of the handle. It measures six inches across from lip to lip.

Loaned through the courtesy of Mrs. Ophelia Davis of Salisbury, North Carolina.

## GRACEFUL



Once again, Northwood surprised us with a pattern of utmost simplicity. As usual, it is also well proportioned, on glass of good quality, and is a most useful as well as ornamental piece.

This vase is on rich purple, with good iridescence. It stands five and one-half inches tall, and the gracefully scalloped rim flares out to six and one-half inches. The trademark is plainly visible.

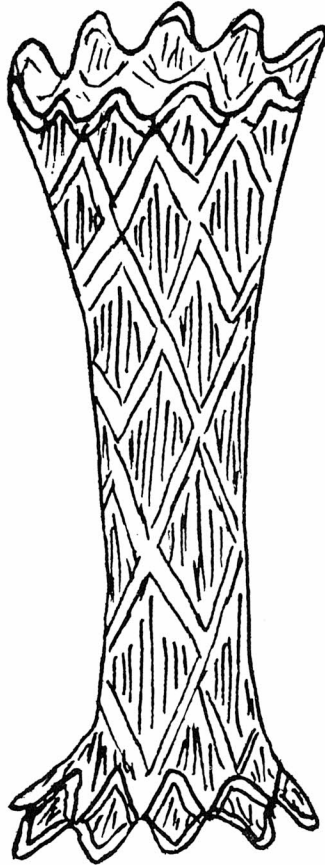
Loaned through the courtesy of Mrs. Bea Scott, Scott's Barn, Colchester, Conn.

## LINED LATTICE

Even notice that if you develop some apparently obscure ailment that you have never heard of before, within a week you've found a half dozen people with the same complaint?

Well, the same phenomenon occurs in a lot of other fields, it seems. We believed we had almost covered the field of Carnival glass vases, when this one appeared. Two days later we had another sent





from several states away, and then came in the mail a rubbing made of the same pattern by a collector in New Jersey.

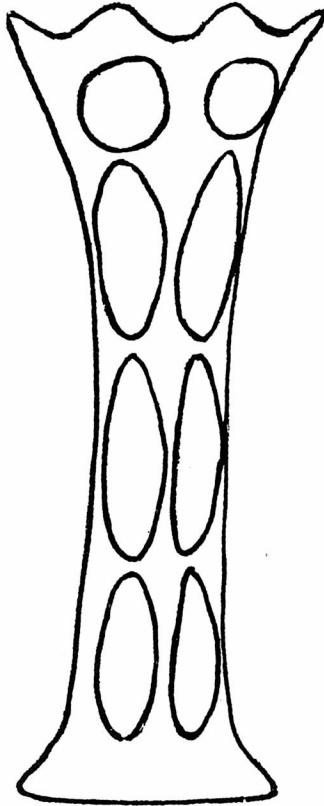
There is no mistaking this for another design, as it is at once simple and distinctive. A rather unique feature is the scalloped base matching the similar top.

Among both dealers and collectors these points at the top of a vase have come to be called "flames", no matter what their color.

This is a well made pattern, the glass being of good quality and the three mould lines being very well concealed by the design. It was made in purple, blue, green, and marigold, but by whom is not known. This particular vase is ten inches tall and has nine flames on top and bottom.

Loaned by Mr. and Mrs. Scraggs of Augusta, Kansas.

## LONG THUMBPRINTS

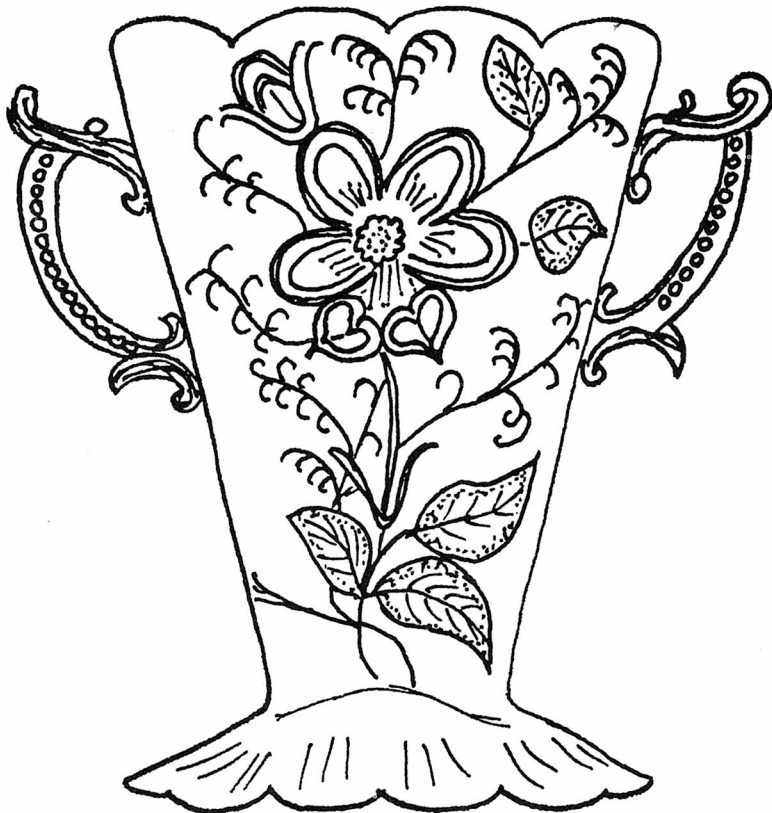


A vase identical to the one sketched appeared in an advertisement of assorted tall slender crystal and iridescent vases to be shipped to the buyer from Maryland, thus giving us Fenton as the Maker.

As was true in many glass patterns of this period, it bore no name. Many of the patterns, both intricate cut glass imitations and extremely simple designs, had a number as their signature. This made for ease in ordering and eliminated many errors in shipping. If you have ever been a customer of one of our large present-day mail order houses, you are aware that even now you must order by number as well as by article.

This is a ten and one-half inch vase, and came in "green, amber and tortoise blue"—to quote from the catalogue. Not that it is pertinent now, but the price was seventy-five cents. Not each—per dozen!

## MARY ANN



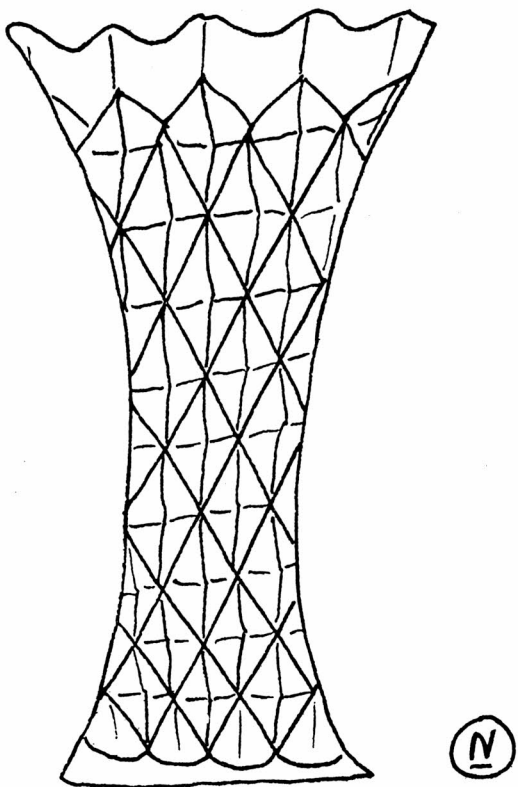
Like the "Loving Cup" shown in this book, the vase sketched above has two handles. These are very fancy in shape, and are beaded down the center.

The pattern used on the body of this piece has only one unique feature, the many little vines with bare curls along them. These remind one of the stems of the Lily-of-the-valley after the bells have fallen. For the rest of the design, the combination of small hearts, single flower, and tulip is by no means unusual. A great many patterns using these motifs can be found.

The base of wide scallops is not common in vases of Carnival glass nor is the overall shape used here. It measures four and one-half inches across the top, and tapers sharply to two and one-half inches before the base again flares out.

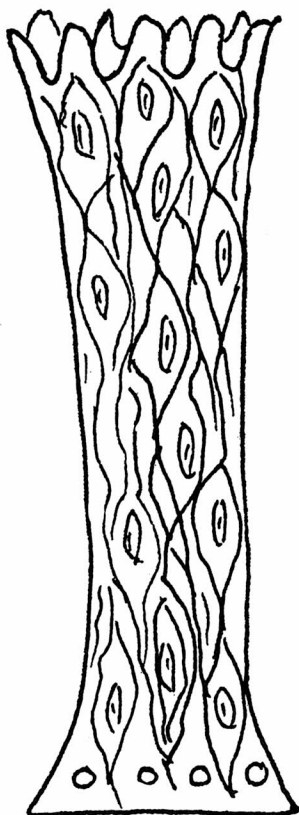
Although it seems highly probable that these vases were made in several colors, they are most commonly seen in marigold, of deep color and with good lustre.

## NORTHWOOD'S DIAMOND POINT



Again, it is impossible to depict the beauty of really good colored iridescent glass in a black and white drawing. Here, as with many other well made Northwood patterns, the whole effect is striking and in good taste. The diamond point design is an old and popular one, whether raised or indented, and while simple is always effective. This vase is of excellent purple, and this must have been a popular pattern for we see it used on blue, green, white, and on the always present marigold.

## NORTHWOODS' TREE TRUNK



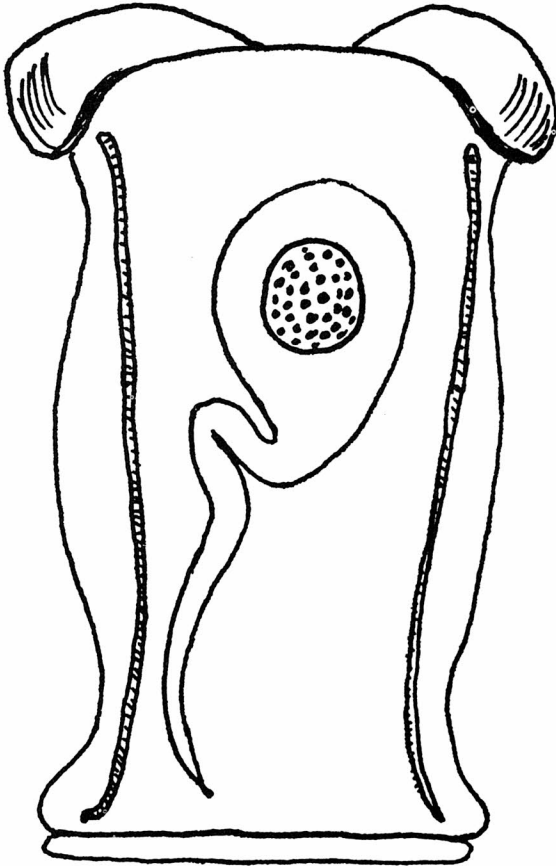
The beauty of some of the naturalistic patterns produced by this company has contributed to the enormous popularity they have enjoyed. While some designs in Carnival glass have only their oddity to recommend them, such a pattern as Acorn Burrs (Book One) is almost universally admired by all collectors of pressed glass.

We have chosen to use this particular pattern to prove our point because it uses as a background for the heavily raised "burrs" and leaves a tree bark pattern not unlike the one found here. The pattern used alone is not so finely-lined as when used as a background, and here we have the knots more heavily raised.

If the trademark is missing, as it may well be since far from all of the Northwood pieces were marked, look for the row of raised dots around the base.

This vase was made in marigold, blue, purple, green, and white. The one sketched is ten and one-half inches tall.

## TORNADO



Although it seems a violent name for so serene a pattern, nothing else seems to fit the most peculiar figure heavily raised on this deep purple vase.

The piece measures six and one-fourth inches tall, three and three-fourths in diameter at the widest point of the top, and two and five-eighths across the base. There are three of the vertical zippered bars, and of course, three mould marks. The famous N mark is found on the inside of the base.

We have never seen this in any color other than purple, and oddly enough it seems one rarely finds a perfect specimen. This is definitely known to be older than many other Northwood patterns, which may indicate that the single N alone was not the first of the trade marks used by this company.

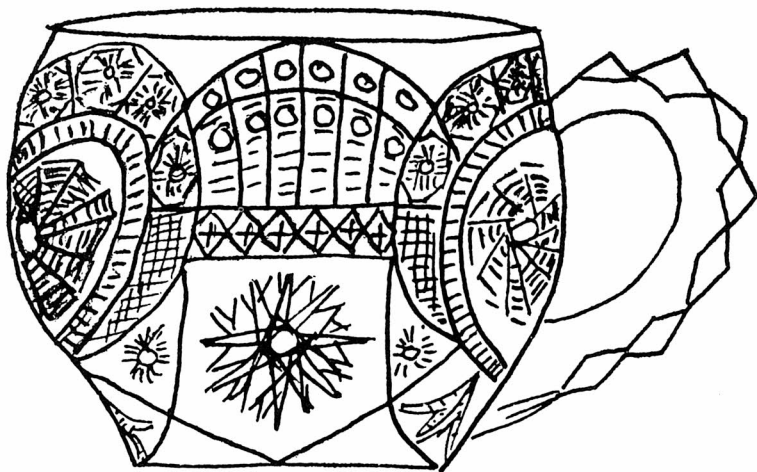
This pattern was first called to my attention by Mrs. Donald A. Koellen of Madison, Wisconsin, who so generously loaned her vase.

## SECTION II

### GEOMETRICS AND NEAR-CUTS

1. Broken Arches
2. Cactus
3. Carnival Honeycomb
4. Checkers
5. Compass
6. Constellation
7. Cut Arcs
8. Diamond and File
9. Diamond-Point Columns
10. Diamond Ring
11. Feather and Heart
12. Feathered Arrow
13. Fine Cut in Ovals
14. Four Seventy-Four
15. Hobstar and Arches
16. Hobstar and Feather
17. Inverted Feather
18. Many Stars
19. Near-Cut Wreath
20. Northwood's Near-Cut
21. Number Four
22. Optic and Buttons
23. Oval and Round
24. Propeller
25. Puzzle
26. Star Center
27. Trefoil Fine Cut
28. Waffle Block
29. Zippered Heart

## BROKEN ARCHES



To say that one near-cut pattern resembles some other one is a little like asserting that North Dakota is like South Dakota. Of course the statement is perfectly true, yet we would venture to guess that to the residents of each state, the differences between them are at least as outstanding as the similarities.

Until we have available some literature dealing solely with the field of pressed glass imitation cut glass patterns, with really adequate illustrations, it would seem that a great many of these are going to be look-alikes.

It would, therefore, be easier for dealer and collector alike, if the above sketch were more adequate, or if the photographs of this pattern available were of better quality. Lacking these, we can only point out a few radical differences between this near-cut and some other Carnival ones perhaps better known.

"Fashion" is one such pattern, and lacks entirely the curving arch with small round indentations found here. Also the vertical panel of fine cut and hobstars is missing here.

"Star and File" and "Star Medallion" are both in this family of designs, but are entirely different from this—neither having the curving arches at the top of the pattern to enclose the intricate detail.

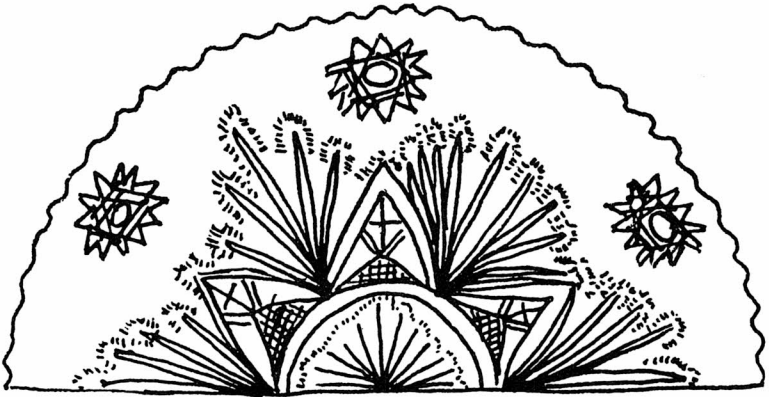
"Twins" comes a little closer to this design, but again a comparison will point up many differences. Here we have more curves and fewer angles than in this pattern.

Broken Arches was made in both purple and marigold colored glass, with a great deal of lustre and of average quality. Unlike some



of its "kissin' cousins", it does not seem to have been produced in water or table sets. At least we have heard of none. The handle of the punch cup shown is patterned vertically with elongated diamonds and is identical to that found on Royalty (Book Two). On the base of the cup appears a very elaborate star, with a small rayed button in the center.

## CACTUS



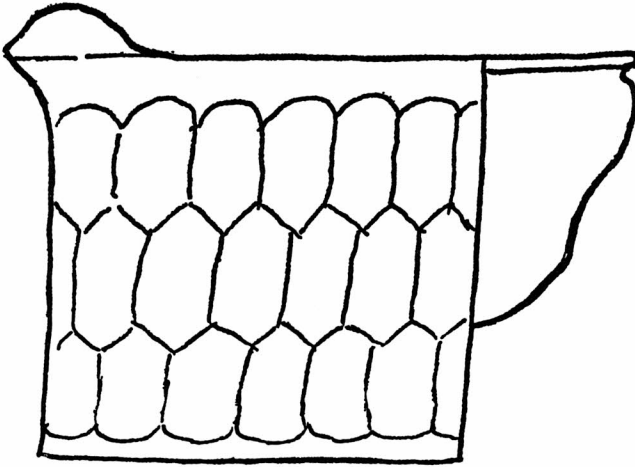
On a great number of bowls in Carnival Glass, we find some pretty near-cut pattern that never appears anywhere else. Often these patterns are more attractive than the one used on the interior, and we can not help wishing the ornate design had been put to wider usage.

Such a design is "Cactus" shown here. The little deeply cut spokes with their feathery tips could have been most attractive on pitchers and tumblers. However, such moulds were expensive to produce and unless the market seemed to warrant such an expenditure, no glass company could not afford the gamble. By this time the buying public expected to be able to purchase a very wide assortment of pieces in any pattern, and of course each piece called for its own mould. Possibly therefore, some of these nearcut patterns were tentatively used as exterior patterns with the idea of producing them further if they appear to catch the public fancy.

Cactus does not seem to have been used except on bowls.

The one from which the sketch was made of good quality emerald green, and the pattern shows through nicely. No means of identification of the maker is present.

## CARNIVAL HONEYCOMB



The creamer shown here came to the author as a "bonus" piece in a large collection of Carnival. As sometimes happens, it proved of more interest than many of the others. It is the only piece seen of this pattern, and we have included it because the honeycomb pattern is a very old and well-known one in pressed glass.

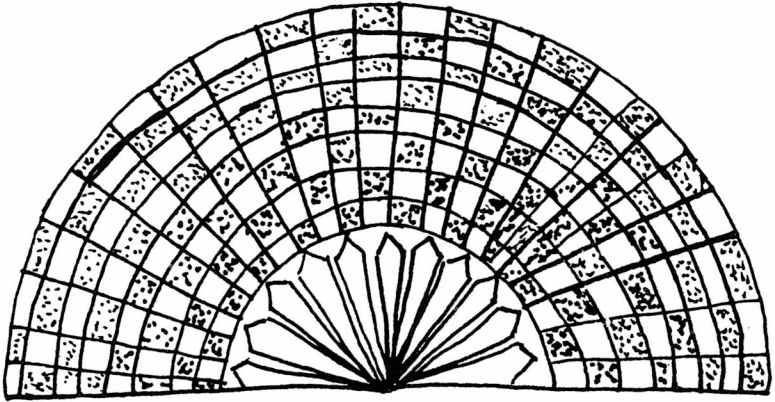
This little creamer is round, three and one-eights inches in diameter and exactly as tall as it is across. It gives the appearance of having come from a tumbler mould, with lip "pulled out" and handle added.

Besides its small size, this piece has two rather unusual features. Like Lustre and Clear, the pattern is entirely on the inside, the exterior being smooth. Next, here the handle is one solid vane of glass, colored marigold as is the body.

Possibly this creamer came as a container for some grocery product, but there is no inner rim for a lid and the shape would have made it nearly impossible to fit a lid over the top. However, such containers were very popular in pressed glass, and so it is possible that this was so intended.

There is no design in the base, and no way to identify the maker. If we have a reader who has seen this pattern in other shapes or colors, we hope the information will be shared with us.

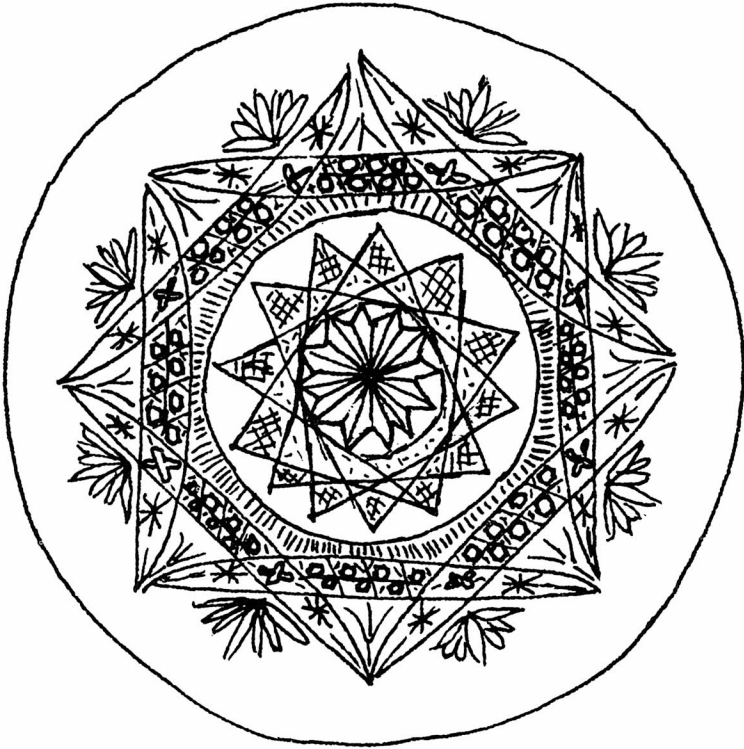
## CHECKERS



So many of our all-over patterns are entirely too "busy" to be attractive for modern tastes. So this simple one of squares alternately stippled and plain should appeal, of course it required no great amount of talent to conceive or execute, but it is pleasing to the eye, and could be used on almost any form.

The bowl sketched here is seven and one-half inches in diameter, and three inches deep. There is a heavily impressed star of twenty-one points in the base. Three mould lines show, and the color is deep marigold.

## COMPASS

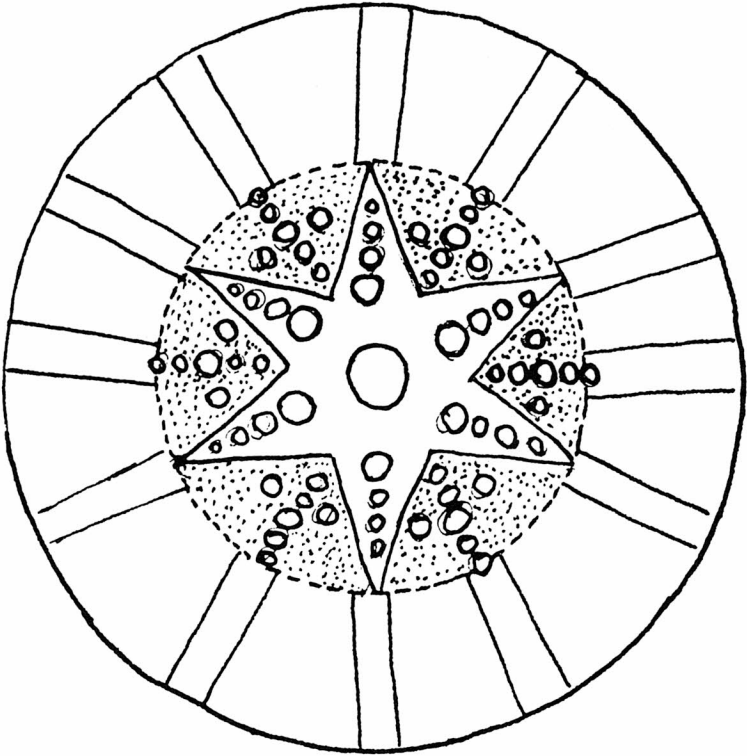


Here is a pretty and ornate pattern once again made up of hobstars, hexagons, feathers, and so many of the small intricate motifs common to cutglass designs. Carried over into pressed glass they have created a veritable jungle of patterns, being difficult to sketch and so far, many are unnamed or classified.

Compass offers us several unique features helping identification. We have here two four-sided "boxes", set diagonally one upon the other. This gives us eight points around the surface, the small areas between these outer points being taken up by feathers of seven points. Inside the box we have a very distinct circle, with a many-pointed star beautifully impressed therein.

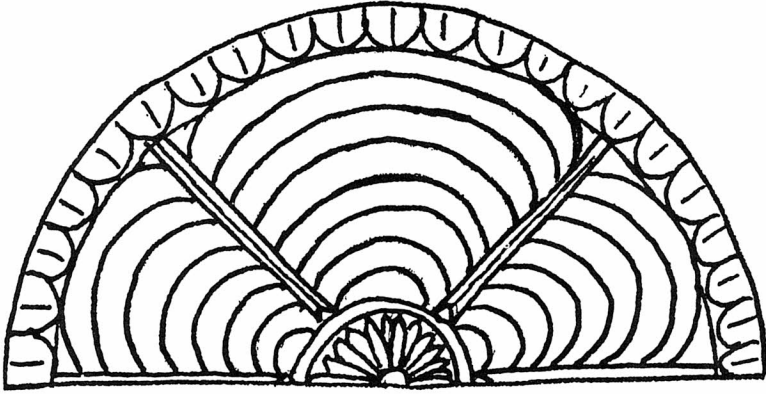
The maker of this pattern has not been identified, but deserves a lot of credit for both quality of design and excellence of workmanship.

## CONSTELLATION



Again a simple pattern proves its worth for effectiveness and beauty. This bubbly star motif is an interior pattern only, and is commonly found on compotes in several colors. These are nearly five inches tall, five and three-fourths inches in diameter, and three moulds. The edges are scalloped but not fluted. The fine stippling holds any color applied to it beautifully. This design is especially lovely in White Carnival.

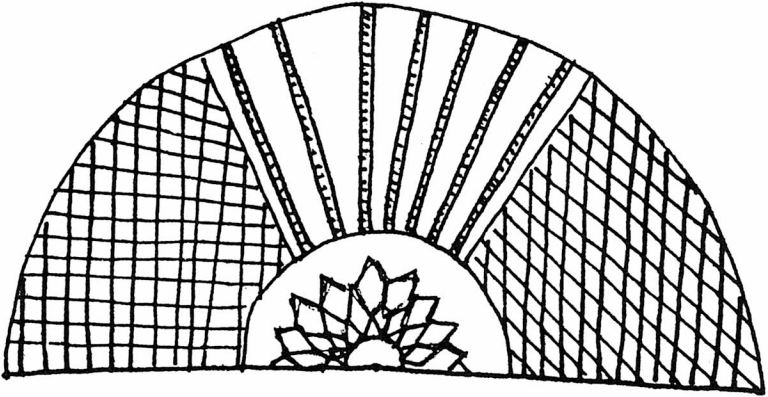
## CUT ARCS



What can one say of interest about such a simple pattern? First, that it is a heavily raised geometric design. Secondly, that it generally appears only on the exterior-surface of bowls and compotes in various colors.

It could have been used by any of the companies making Carnival glass, for it is obviously inexpensive and practical. Look for it especially on ruffled edge bowls in shades of marigold.

## DIAMOND AND FILE



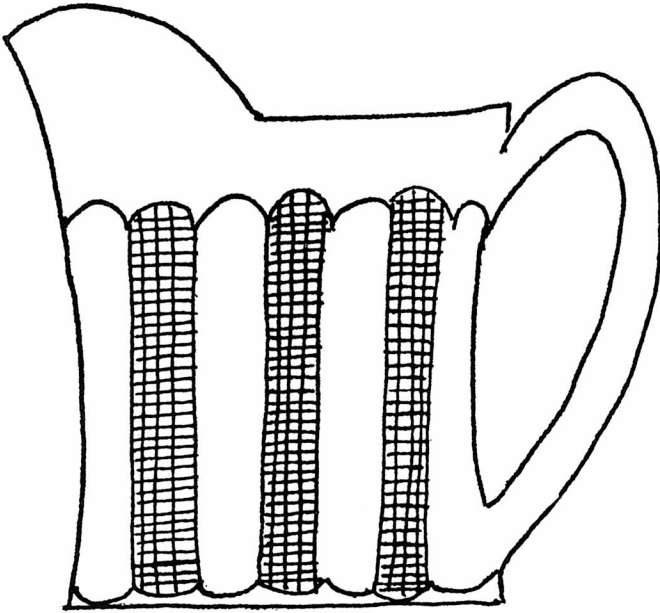
This is a pattern usually seen only on the exterior of bowls of various sizes. The edge is invariably smooth, without fluting or scallops. The interior is likewise without design, so that the figure show through nicely.

Once again this is a pattern of no particular genius, but for those who like balance of design and geometric figures it will certainly have a place in any Carnival glass collection.

From many of our readers we receive letters saying they are trying to find one piece of each pattern shown. For many this has become a fascinating hobby. We should very much like to hear from any one who has successfully completed such a collection.

This is a three mould piece, a bowl eight and one-half inches in diameter. There is a star figure of eighteen points in the base circle. The maker is unknown, and the only color seen is marigold. This is not apparently one of the left-overs from crystal pressed glass, as we do not find it listed anywhere in that field.

## DIAMOND-POINT COLUMNS



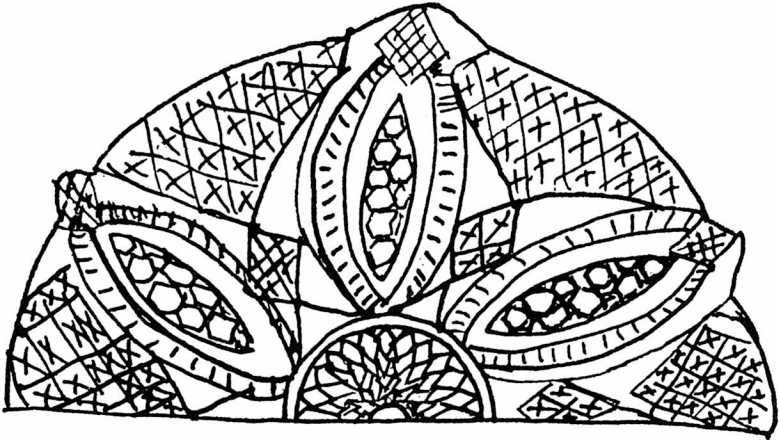
Once again, when a pattern has already been identified or aptly named, you will find no attempt made by this author to change it. With probably three thousand pressed glass patterns to work with no dealer needs four or five names for any one pattern to add to the already tangled web.

So, Diamond-Point Columns it is for this attractive combination of light-catching tiny squares and smooth concaved panels, both panels being arched top and bottom. It is heavy in weight. The base being one-half inch thick. There is a star of twenty-four points impressed in the bottom. We find two mould marks here.

Although we have seen nearly a dozen of these creamers, only one other piece has ever been observed—that a flat plate. All pieces were seen in marigold only.



## DIAMOND RING



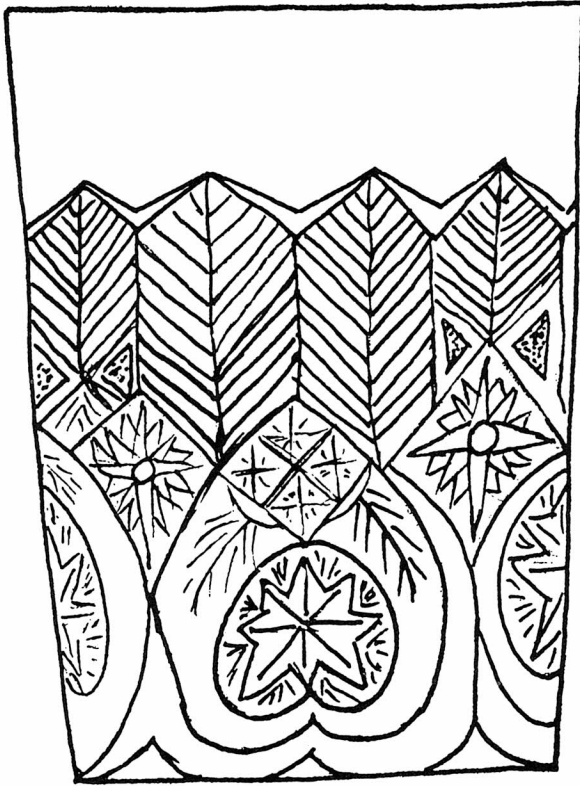
The only unique feature of this imitation cut glass pattern is the "rings". Each of the zippered ovals is topped by a diamond divided into tiny squares.

This would seem to be a suitable place to apologize for the quality of the sketches of near-cut patterns in this book. Every author and artist in this field sooner or later meets his Waterloo, and these patterns are mine. They are far easier to identify in person than they are to draw clearly. We can only attempt to point out to you any feature that is unique, as they all have a great deal in common. So many glass companies made patterns of this type in such large quantities that the entire problem of identification is indeed baffling.

## FEATHER AND HEART

The feather-cut in flint glass has always had great appeal, so it is no wonder that many of the pressed glass patterns imitated this motif.

This is one of the very few such patterns that was also made in Carnival glass. The careless observer will find some difficulty here in distinguishing between this pattern and the "Inverted Feather" pattern



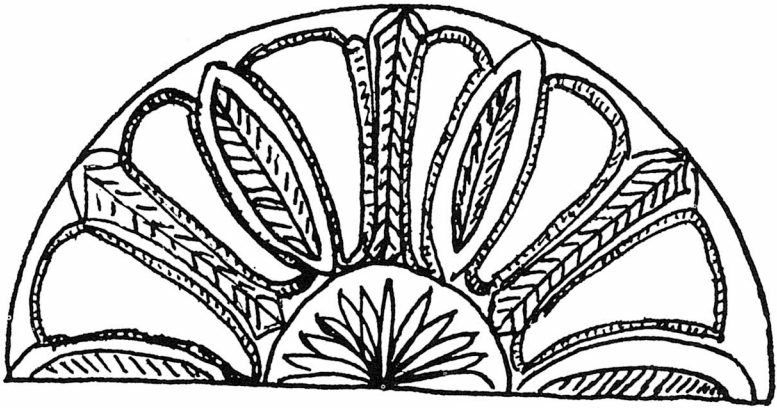
described in this book, as the motif is prominent on both, and both use hobstars in combination with the feather.

The main feature to look for here, therefore, is the smooth raised heart surrounding the star. This is entirely absent on any other pattern of Carnival Glass known except for Jeweled Heart (Book One), where no near-cut design is present.

This marigold tumbler is exactly four inches tall, and slopes from two and seven-eighths at the top to two and one-fourth inches at the bottom. It carries a star of twenty-four points impressed in the base, and shows four mould marks. There are four of these large hearts around it, and twelve of the feather panels.

This tumbler loaned through the courtesy of the Shafers of Cayuga Falls, Ohio.

## FEATHERED ARROW

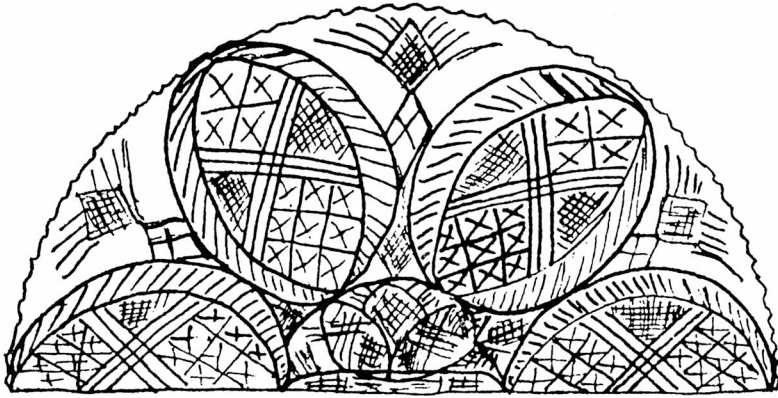


A lover of pattern glass might well puzzle over the seeming familiarity of this pattern. Stripping it down to the bare outlines, we come to the well known "I's" and "O's" of such famous designs as One-Hundred-And-One. This combination of alternating straight and curved figures is of course neither new or startling, but is always pleasing to the eye.

In this Carnival glass pattern, feathering has been used in place of beading, and an irregular outline used to fill in between the two motifs. Evidently the design was not overly popular, for we see it only as an exterior pattern on bowls of marigold color. The piece from which the sketch was made is nine inches in diameter, three and one-half inches deep, and shows three mould marks. The edge is scalloped.

Loaned through the courtesy of Mrs. Wm. Kretsinger of Emporia, Kansas.

## FINE CUT IN OVALS



One more, we have here a very fancy neat cut pattern. This one was apparently little used, for we seldom see it. The design is attractive and well suited for its purpose as the exterior motif on bowls. These are of smooth surface or simple design on the interior.

The pattern used two kinds of diamond or fine cut in each feathered oval, with a divided block between. There are eight of these ovals around the bowl, with a sort of smaller version of the pattern squeezed into the area of the center base.

This design seen only in green, and this particular bowl loaned by the Trader Bob Harpins, of West Warwick, R. I. to whom many thanks.

## FOUR SEVENTY-FOUR

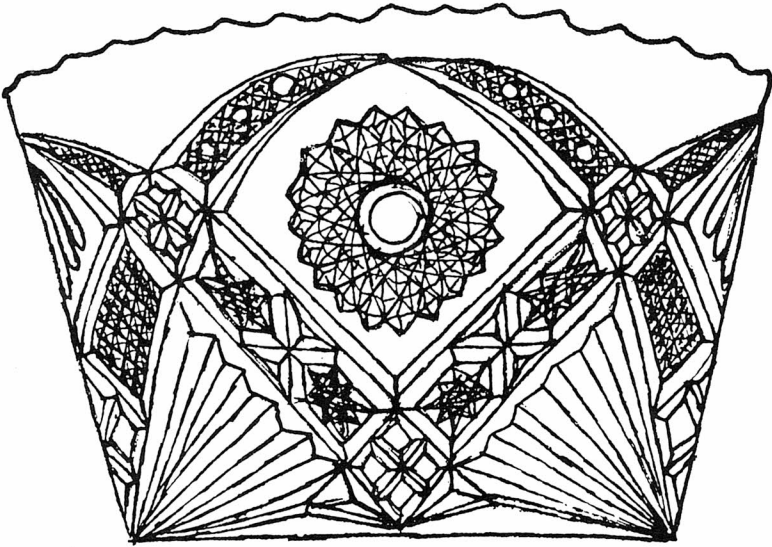


Although we have heard this pretty near-cut called by several names, the number given above is the original designation of this pattern, and since it seems easy enough to remember, there would appear to be no special virtue in dreaming up a fancy title for it. It appeared in a catalogue of the Imperial Glass Company about 1915, and is shown used on a salt shaker.

This pattern is usually seen in marigold, or RubiGold, as the company now calls this color, as are most of the imitation cut glass patterns. It seems to have been used mostly for punch sets and bowls, and as an exterior pattern only. The bowl from which this sketch was made was twelve inches in diameter and five inches deep, with a fluted edge. It shows three mould marks. On the underside of the base is a large sunburst figure of many points.

Loaned through the courtesy of Mrs. Ruby Adams of Granite Quarry, North Carolina.

## HOBSTAR AND ARCHES



It may be repetitious to say that this pattern resembles so many of the others in its general type. It may be repetitious, but it is true.

There is one prominent antique dealer who refers to a set of pattern glass volumes as, "the heart burn books" because of the difficulty in locating anyone imitation cut glass pattern therein. At the risk of having these books on Carnival Glass called the "aspirin trio", the time came when because of frequency of appearance or because of the number of inquiries concerning them, it seemed best to include these near-cut patterns.

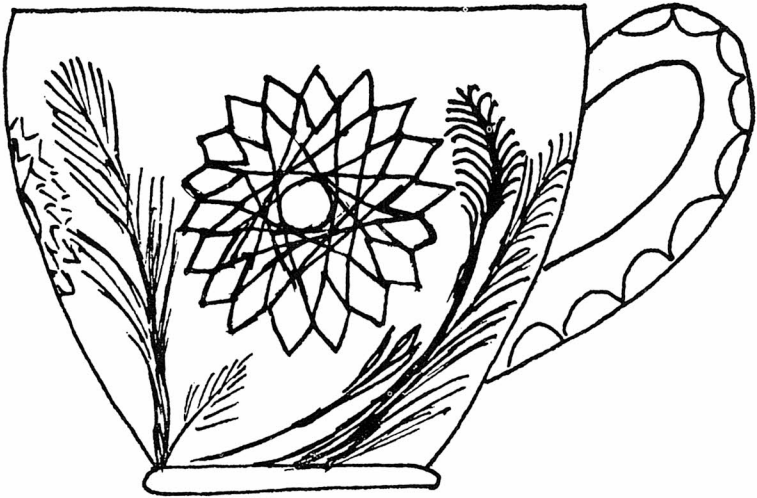
The concoction of pretenious names for all of these is a practice which does no service to dealers or collectors. And although there are many patterns for which we have found the original names, there are many that were given no name at all, or were merely numbered by their manufacturer.

The pattern shown above is apparently one of the nameless many. While it is intricate, attractive in its own way, and no doubt expensive or comparatively so, to produce, it is not a typical Carnival Glass pattern in the way that Sailboats or Lustre Rose is.

This pattern is found in Marigold, purple, and green. It is used on bowls of various sizes, including a two-piece fruit bowl whose stand was also near cut but not an exact match for pattern.

The maker is unknown.

## HOBSTAR AND FEATHER



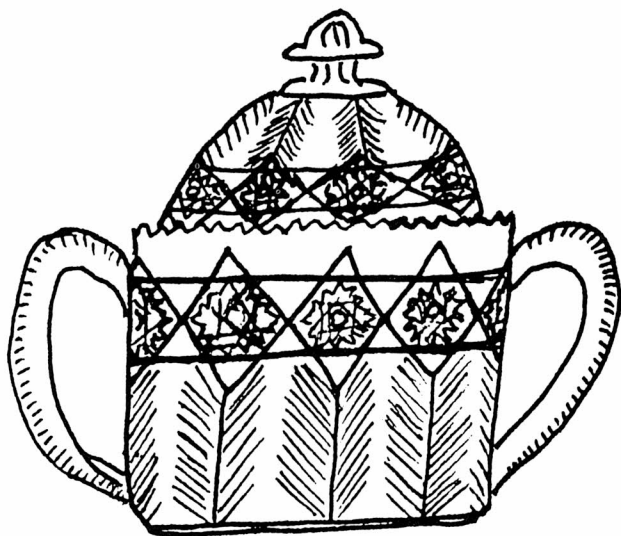
Although it would seem to have been a pattern ideally suited for use in crystal pressed glass, being equally as attractive as many of the other imitation cut glass patterns, no advertisements of the era have been found showing this design.

Unlike many other similar patterns, only two motifs are used here, and such simplicity avoids the cluttered look we have come to take for granted in near-cuts.

Very possibly this was another Imperial Glass Co. product, although of course it bears no trade mark. This punch cup shows four mould marks, and the pattern is repeated three times around the surface. It is of the almost standard size being slightly over two inches high, with a top diameter of three and three-eighths inches. The only color seen was marigold, and punch bowl and cups have been the only shapes seen.

Loaned through the courtesy of Mr. Nyman O. Johnson, Seattle, Washington.

## INVERTED FEATHER



Originally called "Nearcut No. 2651" by the maker, the Cambridge Glass Company, this fern title has come into general usage to describe a very pretty and distinctive pattern.

There are very few Carnival glass patterns using these "feathers", and this one featuring a band of large diamonds and pinwheels with the feathers is unique.

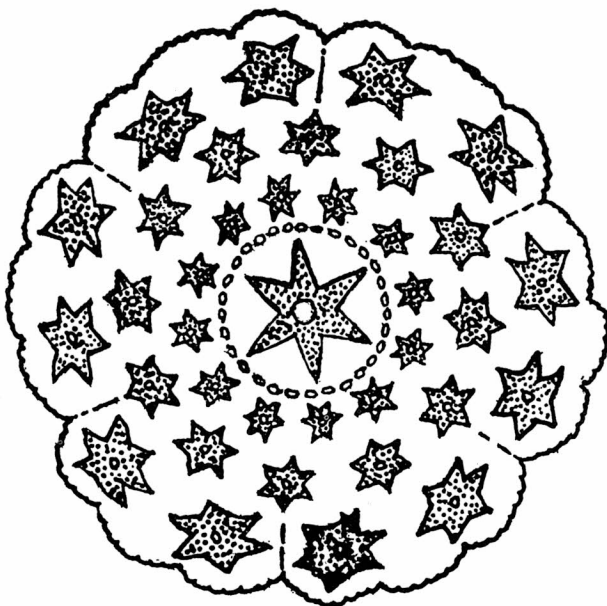
Despite the fact that when made in crystal there was an enormous variety of shapes produced, evidently very few of these were also made in Carnival. In fact, the piece usually seen is this covered cracker jar. The table set, however, was also made.

This jar is of generous size, measuring eight and one-fourth inches across the handles, the body being six and three-eighths inches in diameter. To the top of the finial it measures six and three-fourths inches. The body shows four mould marks, and there are twelve hexagons around it. The lid could have been made from the mould used for the top of the butter dish. It has reversed the design so that the hexagons are at the bottom of the piece. There are only ten of these around the lid, and the mould lines are completely hidden.

Although a NEAR CUT trade mark is found impressed in many of the crystal pieces, such a mark is rarely seen on the Carnival glass in this pattern.



## MANY STARS



Despite its simplicity in execution and plan, this is a most attractive bowl. The graduated size of the star shapes, and the smooth background surrounding the raised stippled figures, adds to the effectiveness of this pattern.

In concept, this is the Carnival Shell pattern in reverse—a figure of simple lines contrasting to the background. There are numerous Star patterns in pressed glass, most of them using some other motif as well as the star. In Carnival glass we have Star Medallion, Star and File, and of course the various Stars-of-David patterns. However, this is one of the few we have seen using only the single geometric figure for its beauty alone.

This bowl is on a deep amethyst base glass, identical to that found on the Millersburg souvenir bowl. It measures ten inches in diameter, with a pretty fluted edge. The iridescence carries a quantity of gold coloring, and the entire piece is most attractive.

Loaned through the courtesy of Mrs. Giesing of Goose Lake, Iowa.

## NEAR-CUT WREATH



Of all the near cut patterns seen, this is undoubtedly the most amateurish in conception and execution. Used as an exterior pattern with Holly Spray on the interior of the bowl, it takes a pretty lively imagination to tie the two together. The holly designs are almost universally simple of line, cleanly impressed, and in good taste. This pattern unfortunately has none of these qualities to recommend it.

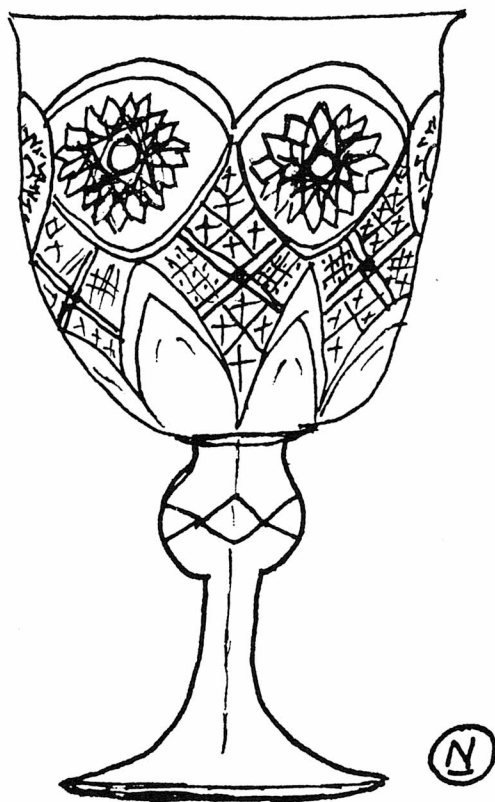
This marigold bowl shows three mould marks but has no identifying means of ascertaining the maker.

Thanks to the sharp eyes of Cookie Harpin, West Warrnick, R. I. for finding this one and lending it for our sketch here.

## NORTHWOOD'S NEAR-CUT

There is always a possibility that either the original name for this pattern will be discovered, or that a whole array of imitation cut glass patterns made by Northwood in Carnival Glass will suddenly appear. However, neither of these possibilities seems likely at this writing, so for the time being the name given above must suffice. We see no point in dreaming up fancy names which mean nothing, and merely add to the confusion of both dealer and collector. The more brief and descriptive a title can be, the better, or so it seems to this writer.

Frankly, except for two unique features we see nothing special about this pattern. One is of course the famous trade-mark. For better or



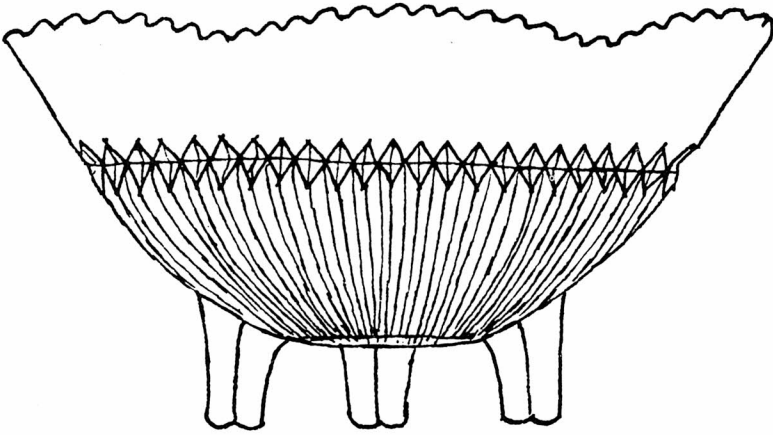
worse, we seem to have with us those who will prefer such glass over any other despite the relative intrinsic merits of any such pieces.

The second feature unique here is the six large petals coming up from the bottom of the goblet bowl. These are definitely petals, not tear-drops or anything else. They are well shaped and well designed. Each is centered below a Hobstar, and points to it.

The goblet shown, which by the way, is also definitely a goblet—not a compote or anything else—is the only form seen using this pattern. And purple of excellent quality has been the only color encountered.

The goblet shows three mould marks, and is six inches tall. It rests on a base three and one-half inches in diameter, and the slightly flared rim is three and three-fourths inches across.

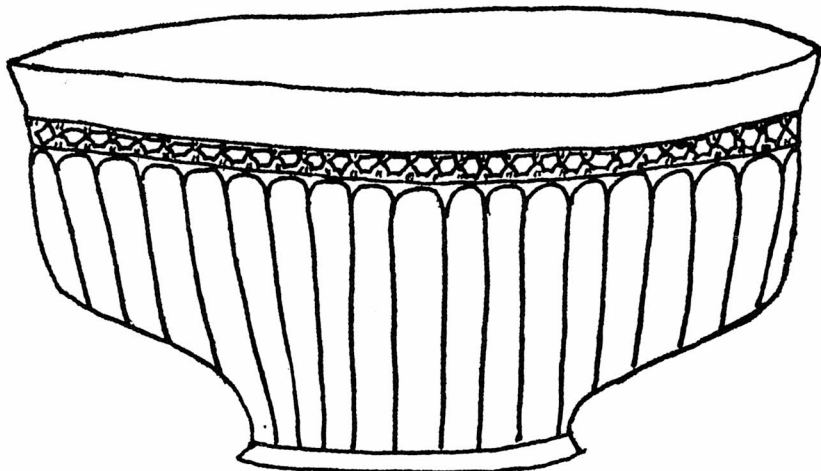
## NUMBER FOUR



Here we have another of Imperials' numbered patterns, produced first in crystal and in a large variety of pieces. When the decision was made to use some of these moulds for the production of Carnival glass is not known. This pattern surely appeared after their "Number Three", dating from 1898 in crystal. However, some of these patterns were on the market again in 1915, and it may well be that the Carnival pieces date from shortly after this.

Number Four is a simple pattern, adaptable and probably inexpensive to produce. While seen on a few other shapes this small three-footed bowl is the most commonly known piece of this pattern, marigold or clear with iridescence being the usual colors.

## OPTIC AND BUTTONS

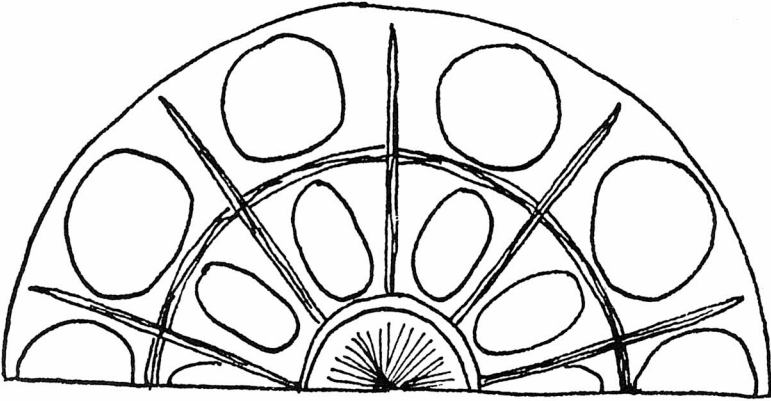


The term "optic" is one we find used in the advertisements of glass companies, and apparently meant smoothly panelled. Most of the pieces shown in such ads, have a wide panelling without stippling, and the panels are concave. They came out from a round base, and are frequently bordered with a band of flowers or other small designs.

In this pattern the edging is less than an inch wide and consists of a band made up of small hexagonal buttons, touching at the ends only.

Again this seems to have been made only in marigold for no other color has been seen or reported. This is an exterior pattern for bowls of all sizes. The larger ones—from nine to twelve inches, were also occasionally two-handled. While simple in design, they are attractive and utilitarian. The clean lines go well with modern glass or china. There is no trade mark of any kind, or any other means of knowing by whom this was made. Probably all of the companies producing Carnival Glass turned out very similar patterns of this type.

## OVAL AND ROUND

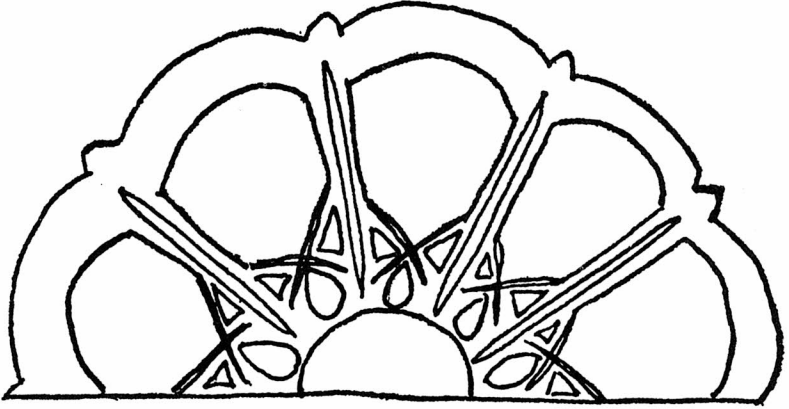


What does one say of such a pattern? That it is homely? Homely to one may be pleasing to another, and if only the women of Classic beauty were chosen, the world would run out of children very shortly.

Such a pattern as this never attained the heights of popularity, but it had the advantage of being equally at home everywhere. It was easy to clean and care for as there was no maze of fine crevices for soap to lodge in. The almost smooth surfaces over the entire piece held the lustre applied to it evenly, and since this was used only as an exterior pattern, such foods as stewed fruit, ice cream, or custard could easily be served from it.

This pattern was made in the usual colors of marigold and purple, the edges of such bowls being commonly found to be smooth rather than fluted or ruffled.

## PROPELLER



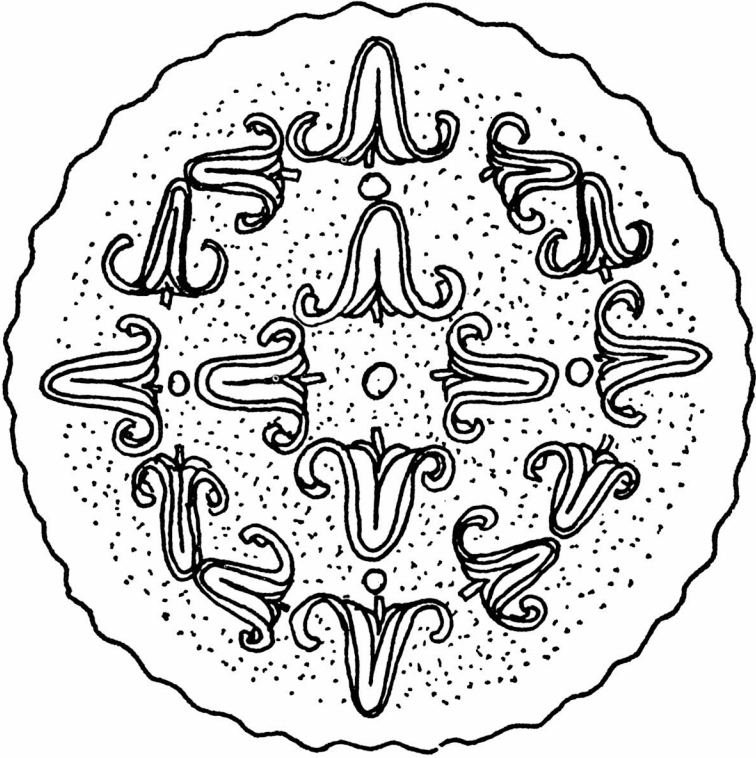
This is another Imperial Glass pattern made originally in clear pressed glass. It was advertised in 1898 under the title "Number 3," and came in nearly seventy different shapes.

How much later some of this pattern was made in Carnival we can only guess. And how many of the original items were thus produced must likewise be a matter for speculation. A bowl, a creamer, and a jelly compote are the only shapes reported so far. The only color seen has been marigold.

The sketch was taken from the jelly compote. The pattern of course was on the exterior, and the outer loop of the pattern gave the appearance of having been "pulled out" to accommodate the surface, spoiling the proportions of the design and making it a trifle difficult to identify at first glance.

The compote stands two and three-fourths inches tall, and measures five and one-fourths inches in diameter. The foot and stem are of clear glass. A sort of teardrop design is used on the base.

## PUZZLE



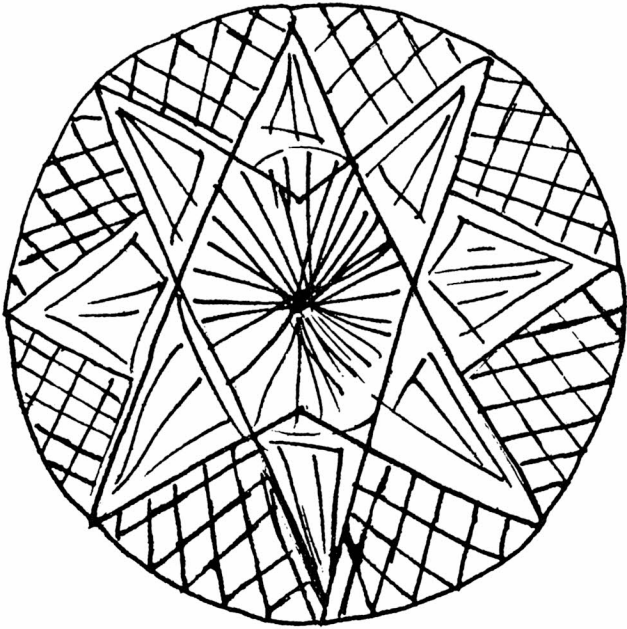
Just what are these figures? To one they may appear to be bells; to another, stylized lilies. One man seeing the pattern for the first time, said they looked like the old-fashioned coat hanger gadgets that lined the walls of the coat closet in the grade school he attended as a boy.

Perhaps they were never meant to be any of these, but were simply graceful "doodlings" of some artist in glass. But they are pleasant and in good taste, forming a pattern of which one does not easily tire.

The design appears on both compotes and two-handed candy dishes, in a variety of colors including a lovely frosty white. The finely stippled background again provides a nice foil for the smooth raised figures. The maker is unknown.



## STAR CENTER

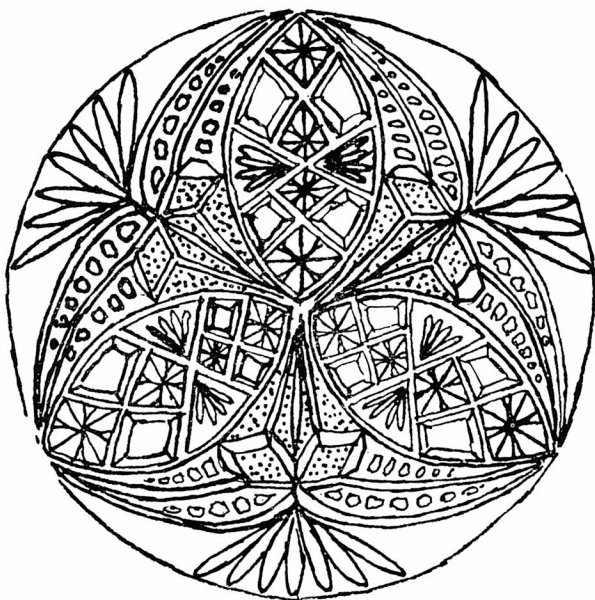


Usually a very plain pattern is plain all-the-way. However, this beautiful, well made heavy star decorates the center of plates otherwise carrying only the simple Fine Rib pattern.

The plates are nine inches in diameter with a fluted, irregular edge. The Star Center occupies about one-third of the plate, and no flat drawing can adequately depict the shimmering effect it gives.

These plates have been seen in various colors, including marigold, clear, and smokey. While none has been seen with a trade-mark, it looks very much like a Northward version of their Fine Rib pattern.

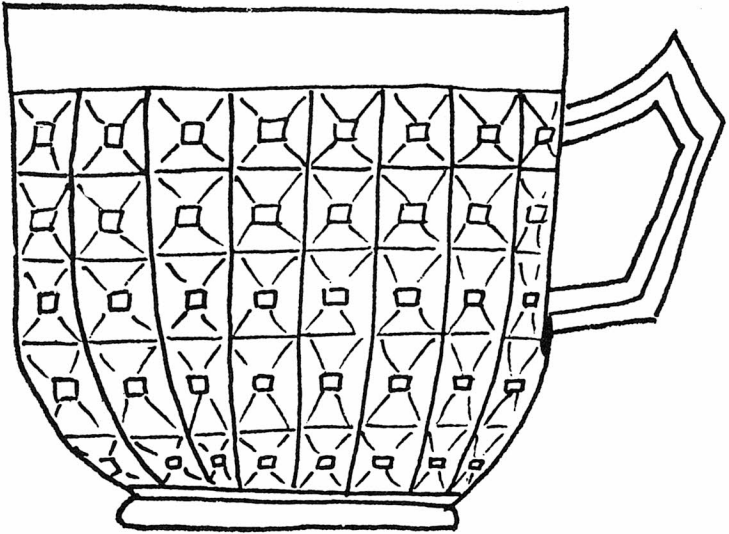
## TREFOIL FINE CUT



Although we have seen this lovely pattern used only as in combination with Many Stars (for which see this book), it is so attractive and excellently made that it seemed well worthy of inclusion here.

Under the discussion of the interior pattern we mentioned the generous size of these bowls. The collar base is also of wide diameter, and this near cut pattern fills this base. In this way, neither design detracts from the other.

## WAFFLE BLOCK

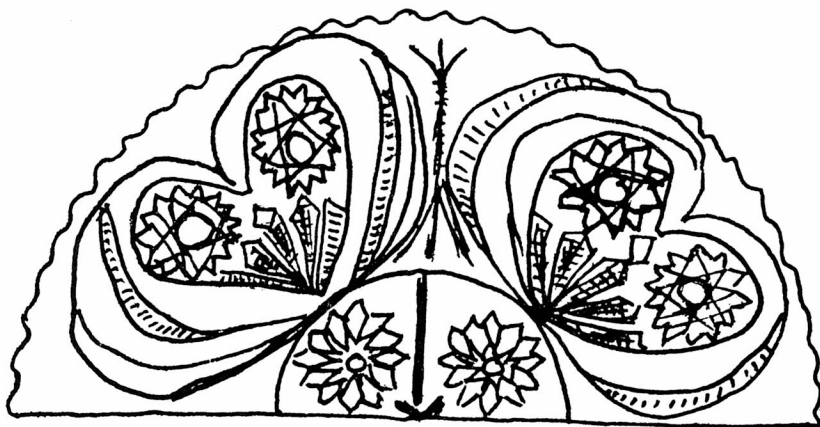


Certain patterns in glass fall easily into groups or "families." One of the best known of these is the waffle group, the reason for the name being obvious. Whether the squares are all over the piece as we see them here, or only in panels; whether they are combined with stars or left alone, they are easily discerned. For some reason, this has always been a popular pattern, and so here again we find one that was carried over into Carnival Glass.

We have seen this used on both water sets and punch sets, but so far no table set has been reported. It should be most attractive, as this design seems to adapt easily to both flat and rounded surfaces.

The punch cup sketched above has a star of sixteen points impressed in the base. It shows four mould marks and is of good deep marigold color. The handle is clear and sharply angular.

## ZIPPERED HEART



This attractive near-cut pattern combining hearts, stars, and flowers seems to have been used only as an exterior pattern, and is often found on bowls carrying no pattern at all on their interior surface.

The pattern is repeated once on each of the four parts of the mould used. No means of identifying the maker are visible, and it has been seen only in purple. Doubtless other colors were also used. This particular piece is a shallow bowl not quite two inches deep, and slightly over five inches in diameter, with a fluted edge.

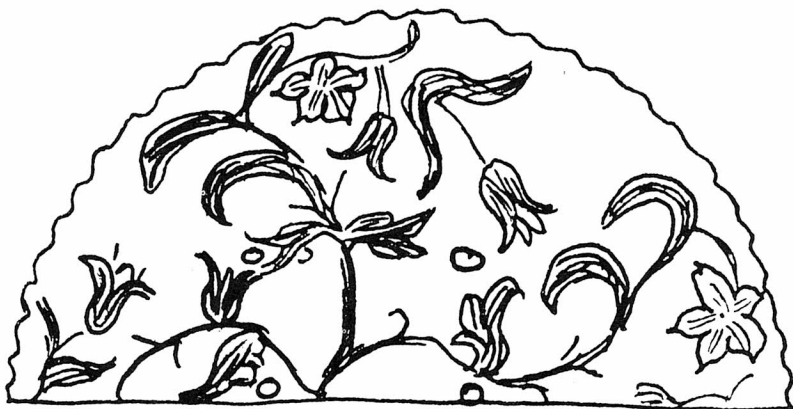
Loaned by courtesy of Mrs. Muncey, Great Falls, Montana.

## SECTION III

### FLOWERS AND LEAVES

1. Bells and Beads
2. Blossoms and Band
3. Bouquet and Lattice
4. Caroline
5. Cosmos and Cane
6. Dahlia
7. Fern Panels
8. Harvest Flower
9. Laurel Leaves
10. Leaf Swirl
11. Leaf Tiers
12. Mirrored Lotus
13. Morthwood's Dandelion
14. Northwood's Fern
15. Poppy Show
16. Ten Mums

## BELLS AND BEADS

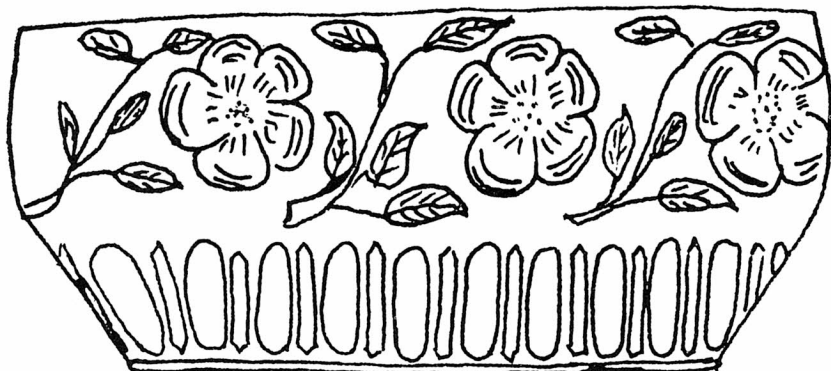


Although this meandering flower pattern is graceful and pretty, it has nothing special to recommend it. The flowers are obviously not drawn from nature, but seem to have come full-bloomed from some apprentice designer's imagination. Where the four tiny beads came from, nobody knows. They are quite heavily raised, and seem to serve no special purpose.

Probably this is typical of many patterns quickly drawn, quickly and cheaply produced for an industry that was making carload lots of iridescent glass every day. To date we have identified three hundred different patterns in Carnival glass, and how great the total number was has not been established. Of this three hundred, perhaps one third are very outstanding, one-third more are generally known by ardent collectors, and the remaining third we have to search our memories and look through the sketches to recall.

This bowl, measuring seven inches in diameter and showing two mould marks, loaned by Mrs. W. T. Jaggard of Emporia, Kansas.

## BLOSSOMS AND BAND



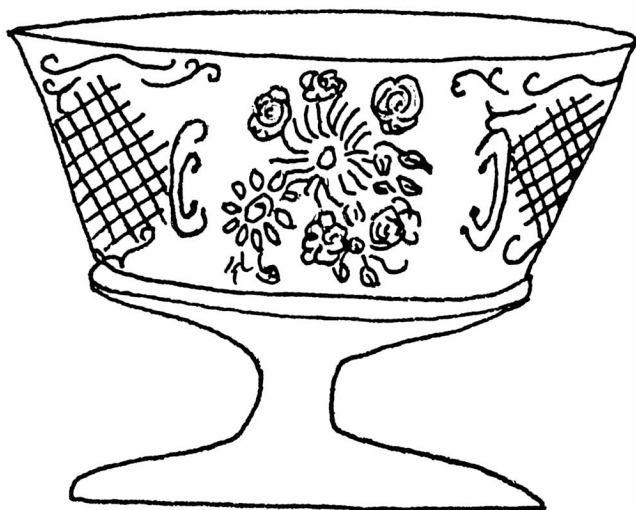
To be sure the "band" here is composed of oval thumbprints and sharp little pointed prisms, but why make a title unnecessarily lengthy? There is no pressed glass pattern known with the above title, so "three little words" should suffice.

The floral portion of this pattern, while not stupendous in either conception or execution, is dainty and attractive. Frankly, one fails to see that much was gained when the band was added, but perhaps the glass artist still had not realized that by the time this pattern was produced, the public had begun to swing away from fancy designs and favored the more plain and severe forms.

Very probably this pattern was made in colored pressed non-iridescent glass as well as in Carnival. We seem to remember seeing it in a pale green, very like that of Banquet and Lattice (for which see this book).

The piece sketched is a five-inch individual bowl from a berry set, and it is marigold color. The pattern is also found occasionally on kerosene lamps, where the color is green.

## BOUQUET AND LATTICE



This pattern has been included here because of the numerous inquiries about it that have been received.

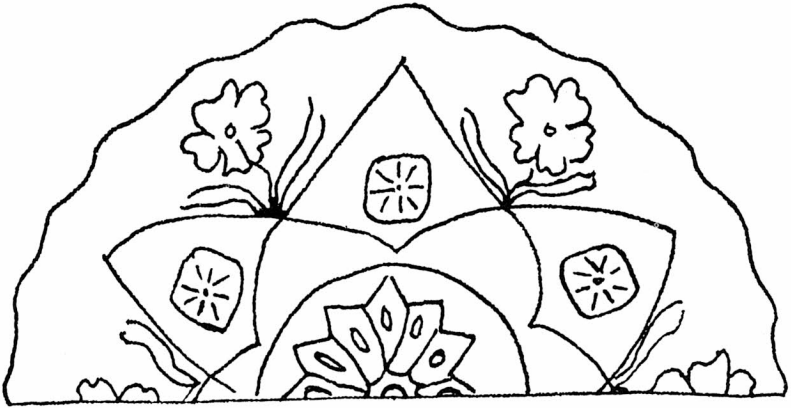
Certainly, it is indeed a late comer to the Carnival family, dating into the 1920's. However, we know that occasional pieces and patterns were made later than that for we have a date in the 1930's for a bottle. So, this is no later than other patterns we find quite collectable. If you find it pleasing, why not collect it? Certainly it is easier to find than many others, and was made in forms and shapes unheard of in an earlier day. One example of this is an eleven inch divided or sectional plate—very practical for a salad luncheon at least.

The author well remembers when this pattern first appeared in colored pressed glass, pink and green being the colors most often seen. If memory serves correctly, pieces of this were given as premiums with grocery store items, then, as had been done before with such good old patterns as Wildflower.

The iridescent pieces have been seen only in marigold. These have usually a slick look and are apt to be shiney. Still, if you like it, why not? But I wouldn't pay Northwood Grape prices for it.



## CAROLINE



Although this pretty and simple flower pattern reminds one at once of Single Flower (for which see this book), it is a more elaborate design and obviously was intended to cover a much larger surface.

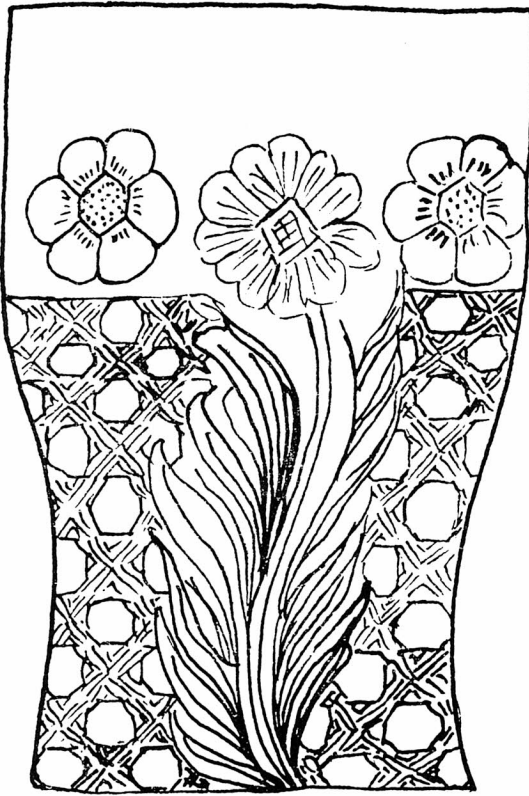
We find this pattern to be comprised of first a many-pointed star, then a large flower of six flat petals having a figured square in each, and finally a simple blossom with line-like leaves between the flat petals. The pattern covers nearly the entire surface of the bowls on which it is found, whether used as an exterior or interior design.

This is occasionally found on pieces of "peach" Carnival with its typical milky edging. We have also seen this used on square bowls of generous size, the center portion being deeply depressed to fit into a metal holder. Obviously these were most attractive "Brides' Baskets." The edges of such pieces as these are either deeply scalloped, or have a ribbon-candy effect.

## COSMOS AND CANE

Probably one of the most popular patterns ever made in pressed glass was Daisy and Button. It is doubtful whether any other single pattern had as many imitations or as many variants as that one. It was a carry-over from a much older European cut glass pattern, and its appeal has waned little from 1876 when it appeared at the Philadelphia Centennial.

The hexagonal buttons, which are the integral part of this design, were also used without the "daisies" to make another famous and almost equally popular pattern. Separated by diagonal lines, they look so much like the divisions in a chair back or seat woven in cane,



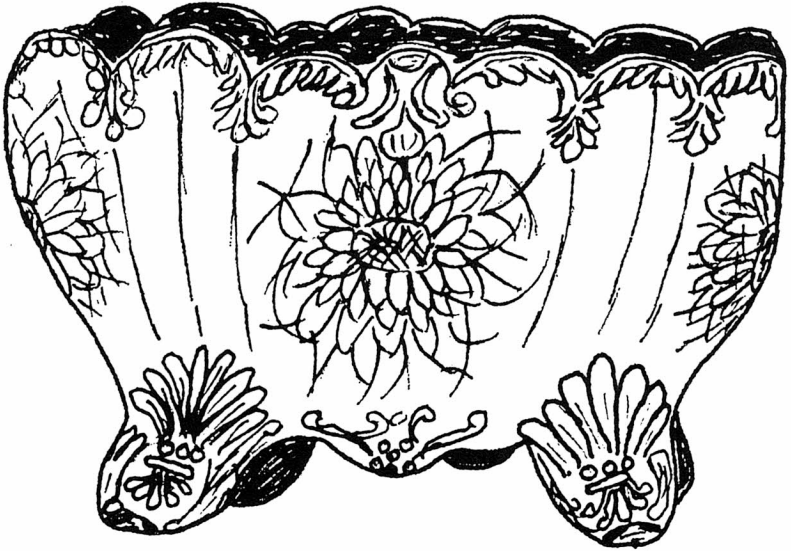
that the appellation was very natural. This "cane" pattern was made by many companies, in an enormous variety of shapes and in many colors.

So it should come as no surprise when we find this same cane design appearing in Carnival Glass, nor should we be at all surprised to see it combined with a flower motif further to embellish it. The two together make a most attractive and neat pattern, both in the table set and the water set.

Evidently it was thought popular enough to have advertising appeal, for we find glasses especially into which such ads as the one appearing here were pressed. These were either printed around the rim, or more usually, impressed into the base as was the case here. This one reads, "J. P. Millner Co., Lynchburg, Va."

There are four panels of cane here, four long flower stems with a blossom, and four single flower heads. Although these flowers could be anything from daisies to asters, the Cosmos name fits nicely with "Cane" and makes a title easy to remember.

## DAHLIA



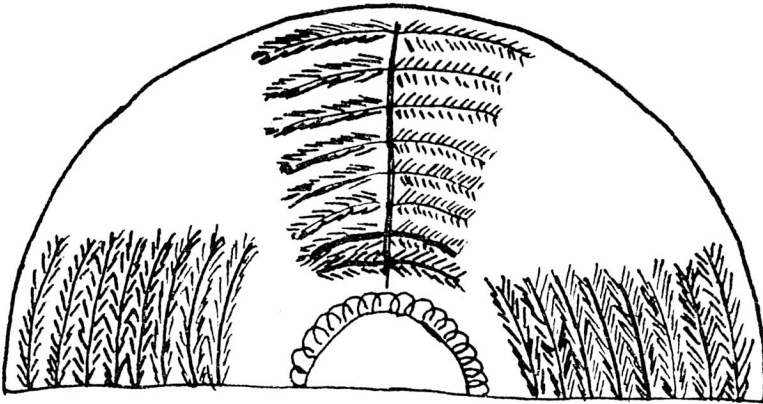
While this very heavily raised flower could perhaps have been meant for a chrysanthemum, it is not positively so identified, and there are so many other glass patterns in which this flower is unmistakable, that the above name seems more suitable here.

Both the design and the glass seen in pieces of this pattern have been of excellent quality. The flowers and scrolls, as well as the stylized feather designs have been highly raised from the surrounding surface, with the lustre and iridescence of outstanding workmanship.

Both this bowl, which is four and three-fourths inches wide and two and three-fourths inches high, as well as the larger ten inch bowl which accompanies it, stand on four curved feet. The center bottom of each bowl also carries one of the heavy flower heads. Berry sets and water sets are known in this pattern, as well as a creamer, indicating the table set. Only two colors have been seen—a deep purple, and frosty White.

Loaned through the courtesy of Mr. and Mrs. J. W. Moore, Asheville, North Carolina.

## FERN PANELS



Occasionally we find a pattern that seems to have been designed for use on one particular shape only. Such a pattern is Daisies and Drapes (Book I) which was a vase design, and Seacoast (this book) apparently used on ornamental pin trays only.

So, here we have a pattern seemingly designed and used solely on the hat-shaped candy dish. This shape was a popular small piece of glass and many patterns were used to make them—Holly and Lustre Flute among others.

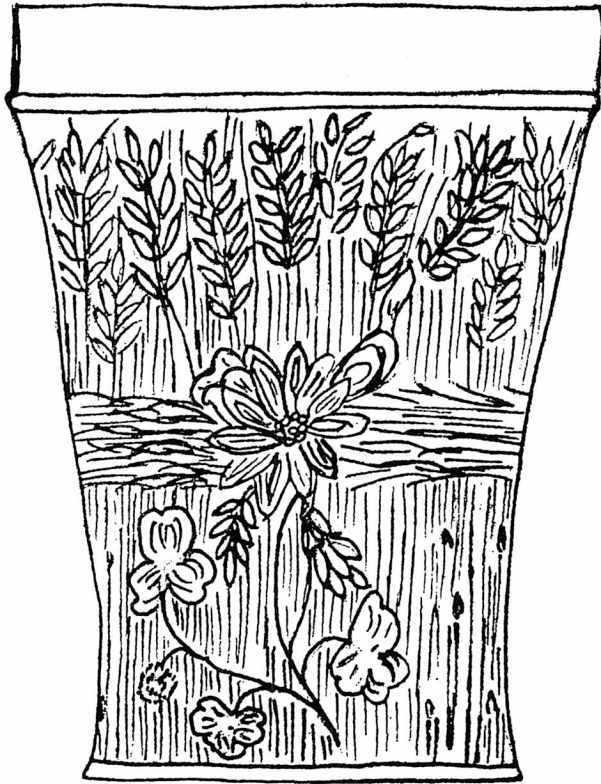
However, we have never seen Fern Panels used on any other shape than this hat type. The fronds come up from around the center base completely to the edge of the brim.

There are four of these fronds and no stippling or other motif except for the tiny overlapping arcs around the center. These hats are found only with a smooth brim which is gently scalloped or straight. They show four mould marks and cannot be identified as to maker.

## HARVEST FLOWER

This is one of the over-all patterns that while simple enough in conception, required a certain degree of skill in execution. Such a mould must have required both a steady hand and a great deal of patience to produce.

Far from giving a "busy" effect, the entire pattern is so well planned that the end result is most appealing. One finds here a sheaf

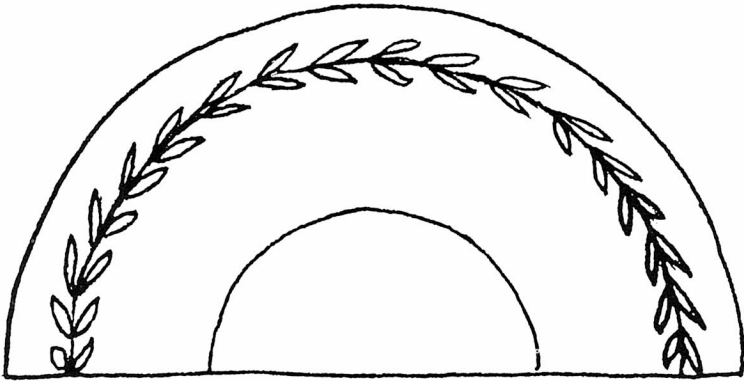


of wheat, tied in the old way with straw at hand, and simple wild flowers growing around it. The smaller blossoms could easily be clover, while the larger flower resembles an aster. Verisimilitude was never an outstanding characteristic of Carnival Glass patterns, so we do not look too closely nor count petals, but simply enjoy the effect of the whole.

This tumbler is on marigold of average quality. It shows three mould marks, is slightly taller than the average glass, and slopes from two and three-fourths inches in diameter at the top to two and one-half inches at the base.

Loaned through the courtesy of Mrs. A. Lundberg, Great Falls, Montana.

## LAUREL LEAVES

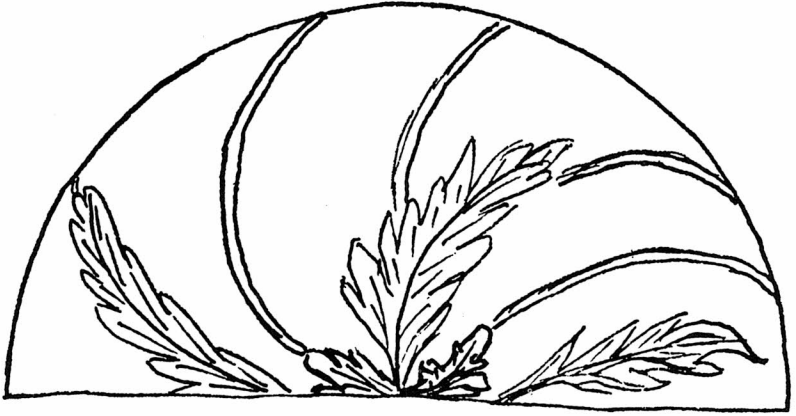


The sketch above is taken from a true plate, slightly over eight inches in diameter, and with the crackle surface so typical of some of the Imperial Glass of the Iridescent era.

The small leaves are raised above the surface rather than impressed into it. The colors seen have bordered on the vivid but have more color than the pastel. For example, the green is by no means emerald, but has more pigment than Northwood's pastel of the same color. The amythest is a lovely shade, darker than violet yet a long way from purple.

A set of these in various colors against a white cloth is most effective.

## LEAF SWIRL



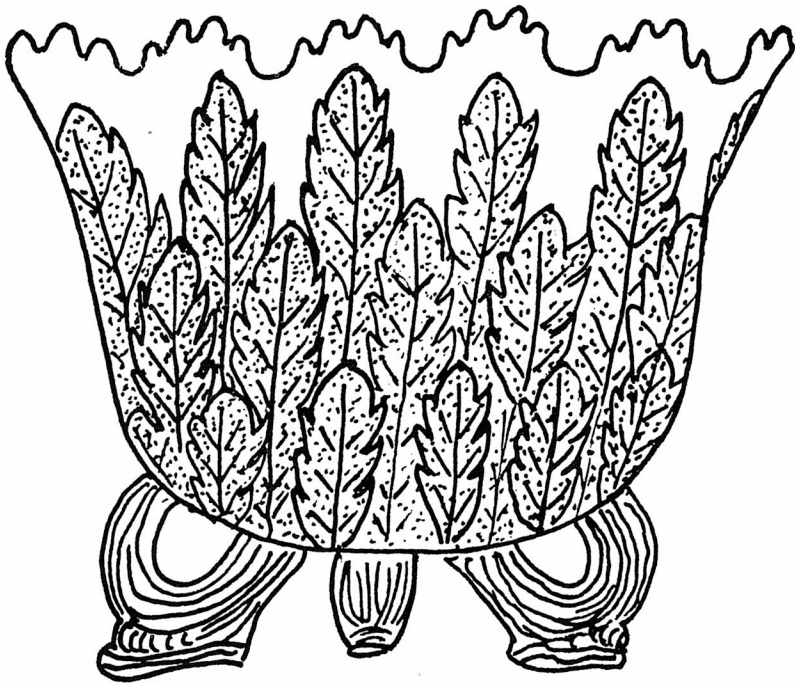
As is so often the case when one studies glass patterns, the exact flora or fauna intended by the artist cannot easily be ascertained. And, as usual, it is of no great importance if the pattern is graceful, well-balanced, and of good quality as we find it here. This may perhaps be the same pattern referred to as acanthus, although it appears to be a better executed one than the latter.

This sketch is from a lovely purple-footed compote, the pattern being on the inside. It stands four and one-half inches tall. The bowl is six and one-fourth inches in diameter. It is a 3 mould piece, there being six of these large leaves around the bowl. The ribs are smooth but raised from the background surface.

This is a rather formal piece of glass at home in any decor and in excellent taste. No trade mark or other means of identifying the maker are present.

Loaned through the courtesy of Mrs. H. S. Foster, Winston-Salem, North Carolina.

## LEAF TIERS



If this pattern should look a trifle familiar to some readers, it may be that they are subconsciously aware of the points of identity between this and both Leaf and Beads (Book I) or Fenton's Flowers (Book II), Both of these other patterns are, like this one, also exterior patterns made for round bowls, both are normally seen on tree-trunk type feet, and both use a long leaf very like these as an important part of their design.

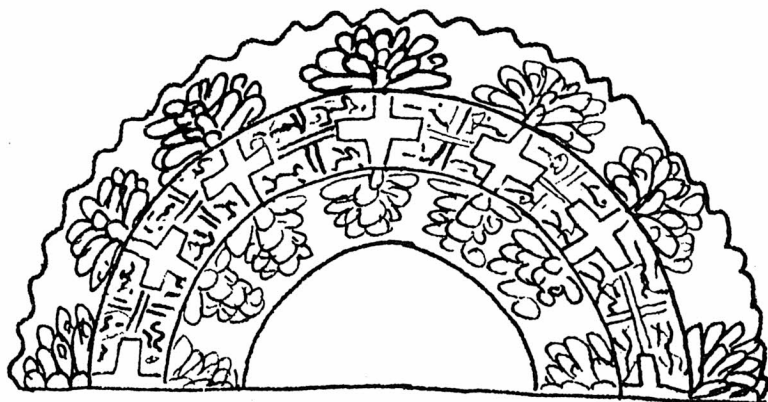
From within a half-inch of the fluted irregular edge down to the center collar at the bottom of this bowl, we have three tiers or layers of overlapping leaves. These are graduated in size, but all are both veined and have similar notched edges. Stippling covers all of them.

The interior of these bowls is left smooth and there has been no trademark seen. The bowls have been observed in marigold and blue—both of good quality.

The piece from which the sketch was made is a round bowl nine inches in diameter, standing four and one-half inches tall. There are three mould lines which run up the center of each of the feet and on to the top where, after being concealed by the leaves, they are again visible on the smooth edge.



## MIRRORED LOTUS



The reversed figures surrounding the center of the bowl give the name to this dainty pattern. Although the inner and outer flower bands are separated by a sort of fence design, the two have an equal number of blossoms.

The fence appears to be made up of smooth crosses, but there are thin rails connecting them. Only the background of this one band is not smooth, and here we have a network of tiny wiggling lines, rather than the usual form of stippling.

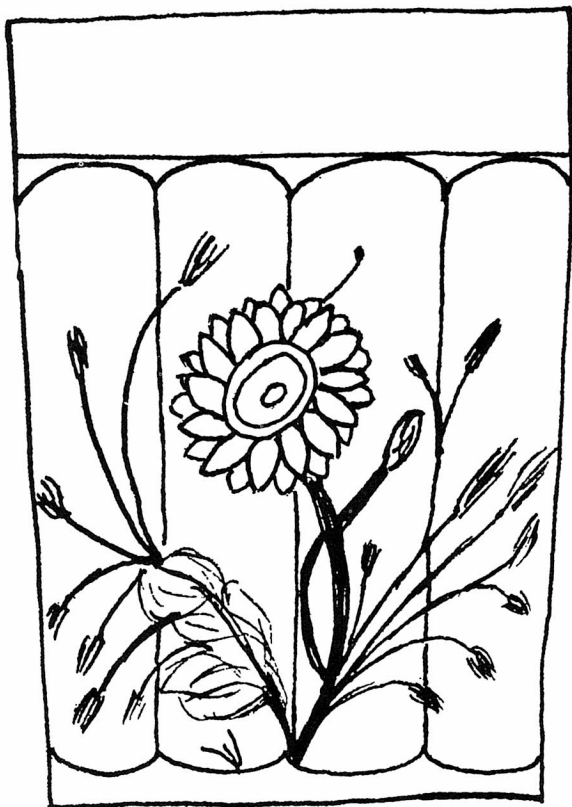
The exterior pattern used with this design is identical to the one shown as the secondary pattern on "Horses' Heads" (Book I). That is, a sort of indefinite cluster of small fruits, smooth above a smooth background. This is a three mould piece, and there are three of these fruit sprays on the bowl.

This has a fluted edge and has been seen in the typical shades of Fenton's marigold and blue.

## NORTHWOOD'S DANDELION

We have chosen to repeat this pattern—already discussed in Book II—for it illustrates so well the way in which certain designs were altered to accommodate various forms.

Apparently this change in this particular pattern has been a puzzler to many, for we have had specimens sent from all over the country



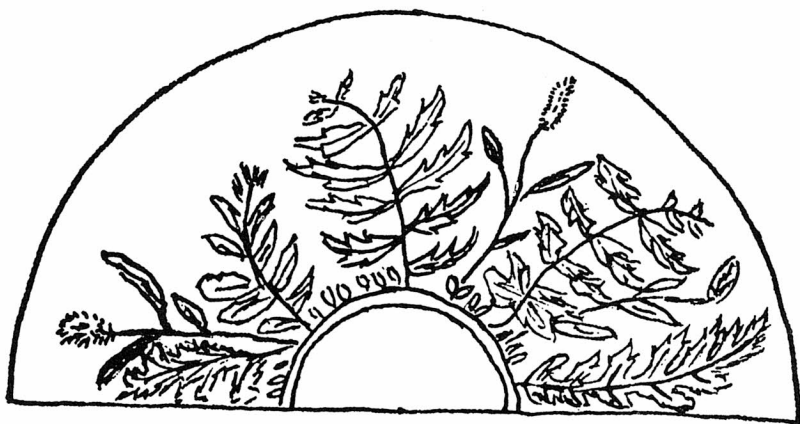
for identification. We have seen dealers put these tumblers with Northwood's Oriental Poppy water pitchers, despite the obvious discrepancy between the two. As a general rule, Northwood's flower and fruit patterns are so naturalistic that identification is an easy matter.

Here the flower is much more stylized than when seen on the mugs, and the typical dandelion leaves are missing. It is possible that some sort of wild flower was intended here, but we certainly can rule out the Sunflower, which we have heard this called. Perhaps the main characteristic of that flower is its tall stiff stem, entirely unlike this curving one.

Used on water sets, the eight arching panels are left smooth instead of being stippled as they are sometimes found to be on the mugs. It is common to find the tumblers marked, while the tall tank and pitcher has a blown appearance and shows no trade mark.

This water set appears in all of the usual Northwood vivid colors as well as in frosty white.

## NORTHWOOD'S FERN



Whenever we discover another trade-marked pattern there is always interest shown by many collectors. So many times we have had no possible way of knowing who made certain patterns. When the famous Northwood N is present, although the design may be no better than many others, at least we have that particular information.

This rather indefinite pattern with leaves and blossoms, if indeed this was intended to be a blossom, appears on the interior of bowls and compotes. It is found in combination with Daisy and Plume (Book I), a most distinctive Northwood pattern and one apparently not copied by any other company.

The colors seen include green and purple. Doubtless there are others, and if found in white Carnival, this should be most attractive.

## POPPY SHOW

Any collector fortunate enough to own a piece of Rose Show (Book 2), probably would be equally proud of this fine bowl, as it is a real first cousin. The flowers are equally heavy and equally realistic. The background here is in fine rays rather than in the basket type used on the rose piece. And here the exterior has a type of treebark all over pattern. The same deep depressions are to be found here on the under surface of the bowl. These are nearly unique to these two patterns, both



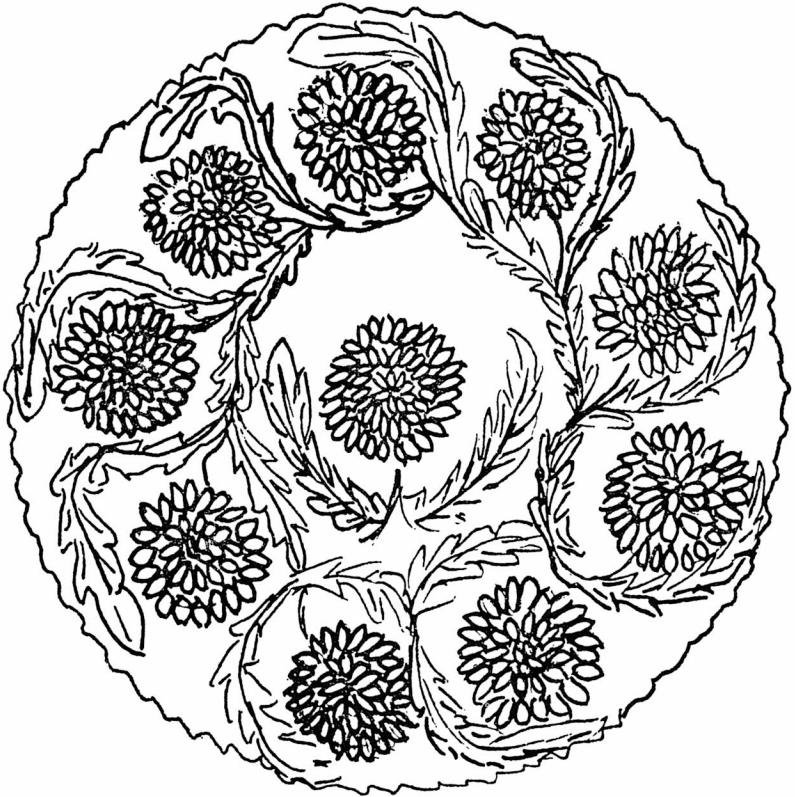
of which are known used only on bowls, sometimes almost as shallow as plates.

This pattern has been seen in several colors, and to those who particularly enjoy their marigold pieces, may we heartily recommend this bowl in that special color. Here the color seems ideally suited to the subject and since the glass is of excellent quality, the coloring is especially lovely.

Again we could wish for some identifying mark, for this is a lovely piece of excellent workmanship.

Loaned through the courtesy of the Hodge Podge Peddler of Seekonk, Mass.

## TEN MUMS



Despite the presence of water sets and table sets, the fact remains that the vast majority of pieces of carnival ware had no purpose other than to be decorative. Most of the bowls were never intended to hold anything but color. To be pretty and attractive was their main aim in life. Possibly we could draw a comparison here between this and certain females, although such women seem to be going out of vogue if the women we see in grocery stores on Monday mornings are any indication. Blue jeans, slacks, shorts, and sweat shirts seem to have replaced skirts and dresses. To be practical even at the expense of grace seems to be the prevailing trend.

Some lingering yen for the purely ornamental remains, as the tremendous popularity of our beautiful Carnival glass shows.

However, Ten 'Mums carries its cause even further than most of the Carnival patterns, as the center mum is so placed that this bowl could have been intended solely to be hung on the wall.

This was the great era of hanging plates, and we have seen many of the Carnival glass bowls and plates still wearing old wires tightly

drawn around the collar base, with the ends twisted out to make a loop to go over a nail or other hanging device.

This bowl is of generous size, being ten and one-fourth inches across, with a fluted edge. The base measures three and three-fourths inches, and it is three inches deep.

The flowers and leaves are well raised from the smooth surface, and do indeed make a pretty picture. Since a darker color would show up better on a wall, it is most likely this particular design was made only in the blue seen. This is a typical Fenton shade of blue, called by them, "azure."

The outer surface has no pattern and shows three mould marks.

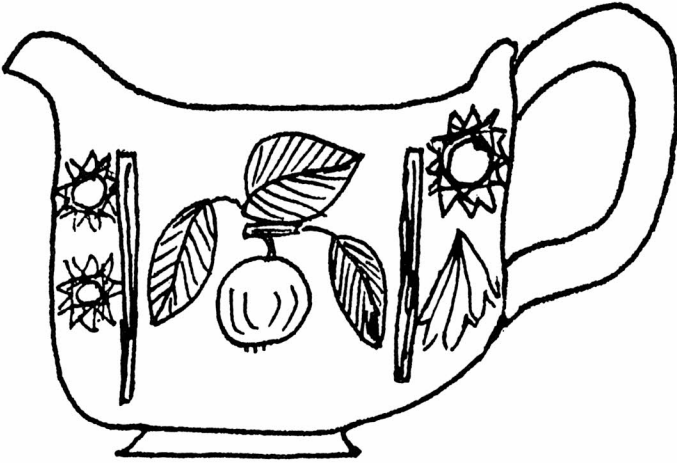
Loaned by courtesy of Mrs. Edna Reel, Colorado Springs, Colorado.

## SECTION IV

### FRUITS AND STYLIZED

1. Apple Panels
2. Autumn Acorn
3. Beaded Shell
4. Blackberry Block
5. Cherry Chain
6. Fanciful
7. Feather Scroll
8. Fentonia
9. Fruit Lustre
10. Garden Path
11. Illinois Daisy
12. Northwood's Blackberry
13. Panelled Dandelion
14. Peacock Tail Variant
15. Ribbon Tie
16. Round-Up
17. S-Repeat
18. Scale Band
19. Sea Foam
20. Seaweed
21. Single Flower
22. Ski Star
23. Victorian
24. Whirling Leaves
25. Wreathed Cherry

## APPLE PANELS



Not so old as some of our more detailed fruit patterns, this nevertheless has a charm all its own. The well drawn fruit is obviously an apple, and the leaves are apple leaves. Not all glass patterns stick as closely to the original from which they were drawn. Why it was deemed desirable to combine this with a hob-star motif only the maker could say, but here it is.

This small creamer has two fruit panels, and four hobstar ones. It shows four mould lines, and is a good deep marigold color.

No pieces other than the cream and sugar have been seen, but it would combine well with other patterns for table use.

## AUTUMN ACORN

In America we have certain themes which have been favorites for many years. Occasionally one goes into abeyance, only to reappear after several years with renewed popularity.

One could hazard a guess that the brightly colored leaves and falling nuts of autumn are as welcome a pattern now as they were a hundred years ago. China, printed fabrics, and glassware using this





theme are at home everywhere today. Try painting a dragon on your drapes in an early American room and stand back for comments!

So, here again is our autumn theme. This acorn pattern differs from the design bearing simply the acorn title in many ways, although both appear to have been products of the Fenton Art Glass Co.

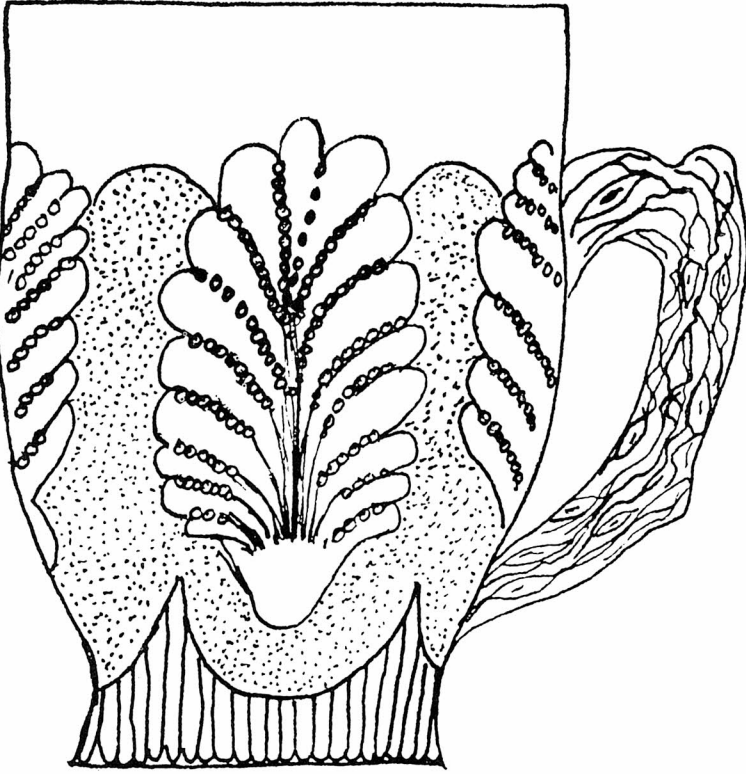
Here we have the leaves themselves prominent in the design, with the acorn fewer in number and smaller in proportion. The central leaf is an easily distinguished feature, too.

This eight and one-fourth inch bowl has a ribbon-candy edge. It shows three mould marks, and is two and three-fourths inches deep.

It has been seen both in Golden and Azure, both Fenton advertising color terms.

### BEADED SHELL

This seems to have been an adaptation of Northwood's Geneva pattern, well known in pattern glass, or of "No. 211" made by the Jefferson Glass Co. Neither of these patterns is identical to the one sketched here, but both have similarities.



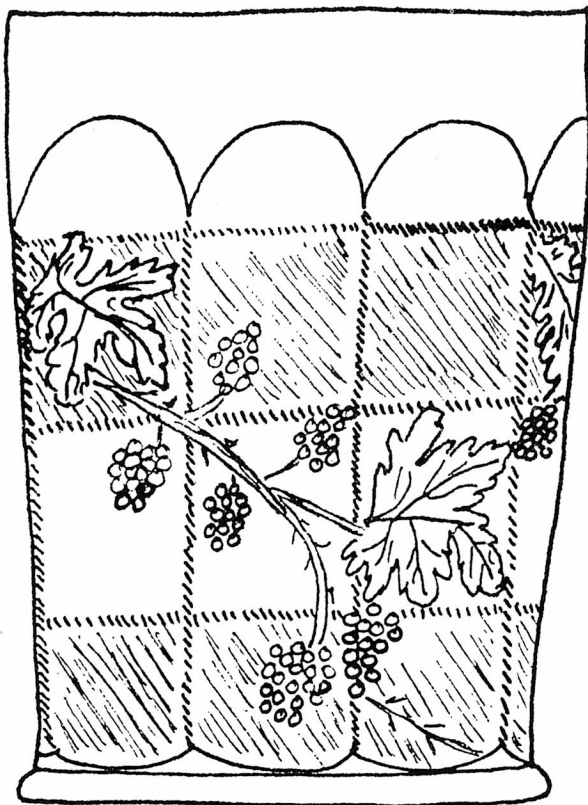
On the Northwood pattern we see the same type of shell made up of beaded sections fanning out. The tree-trunk type of handle is not found on this pattern in Northwood's so-called custard glass, but this design was used on the handle of their famous Acorn Burrs pattern.

The same type shells are found in the Jefferson Glass pattern, where the background is likewise stippled, whereas the Northwood one is not. This pattern did not have a design of any kind on the handle.

We have never seen this pattern on other colors than blue or purple, both deep. And we have never seen a trade-marked piece. This mug is of excellent quality and fine iridescence. It is three and seven-eighths inches tall and slopes from two and three-fourths inches at the top to two and one-fourth inches at the bottom. There is a pretty star of twenty-four points in the base. The pattern is also seen in water sets. One very similar to this has been seen in a marigold table set.

This mug loaned through the courtesy of the Shafers of Cayuga Falls, Ohio.

## BLACKBERRY BLOCK



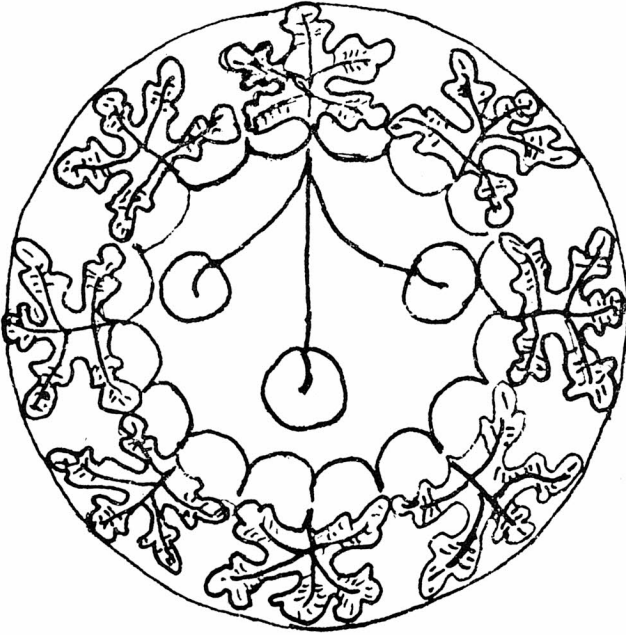
There have been no pieces of this pretty fruit pattern seen bearing a trademark. It may be a product of anyone of the "Big Three" in the field of Carnival Glass. By that is meant of course either the Fenton Art Glass Co., Northwood Glass Co., or the Imperial Glass Co.

In any event, this is a well designed and well made pattern produced in marigold, blue and a beautiful frosty white.

The tumbler of the water sets has nine panels around its surface, each having an arch at the top. The little blocks, so effectively either having fine diagonal lines or left clear, are each outlined by a tiny cable. There are three sprays of fruit and leaves—one to each of the three moulds used. It is of the usual size, being slightly over four inches tall.

Do not confuse this pattern with Northwood's Raspberry Lustre (Book I). The later has basketweave in blocks and flowers on the fruit sprays. While it is not always N marked, it is easily distinguished if these two points are observed.

## CHERRY CHAIN



This pretty fruit pattern almost names itself, as it appears to be a happy combination of two others—Leaf Chain and Cherry Circles. A comparison of this design with these other two, will at once show the many similarities.

The leaves encircling the fruit are identical to those on the Leaf Chain pattern, apparently of either a Maple or Oak variety. The fruit seems to be taken directly from the Cherry Circles design, and hangs in the same 3-fruit cluster.

Usually we find this circle motif repeated five times around the bowl, and it is combined with the favorite Fenton over-lapping scales.

To place the manufacturer even more definitely, we find the well-known Orange Tree design on the exterior surface. This is of course a Fenton pattern.

Cherry Chain was also made in both shades of Marigold and blue, and has been seen only in three mould pieces.

My thanks to Mrs. Charles Willrett of DeKalb, Illinois for this one.

## FANCIFUL



Here is another light and lacy all-over pattern—designed and drawn with grace.

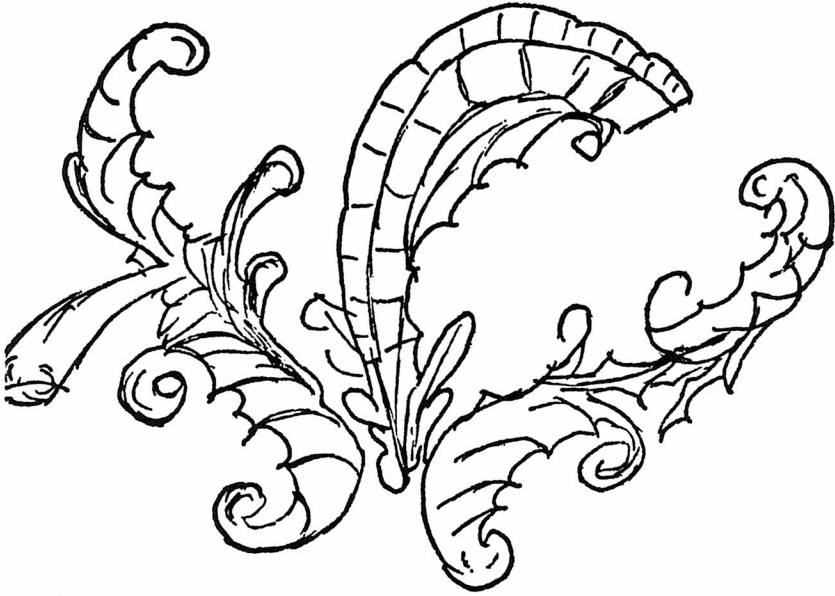
If we may be factious—and how solemn we can get about glass if we aren't careful—the delightful little beaded figures around the border could be hearts, butterfly nets, or even tennis racquets. Whatever they were intended to be, they are the distinguishing feature of the whole pattern. I know of no others like them in the entire field of pressed glass, iridescent or plain.

The third band of this pretty design gives us a definite clue to its maker, as this same spider-web is used on other Fenton products, and is highly suggestive of the fill-in pattern on *Captive Rose*. The narrow fenced band is a miniature of that used to enclose the flower sprays on *Windflower*.

This is obviously an interior pattern, and is found often with *Big Basketweave* on the exterior surface.

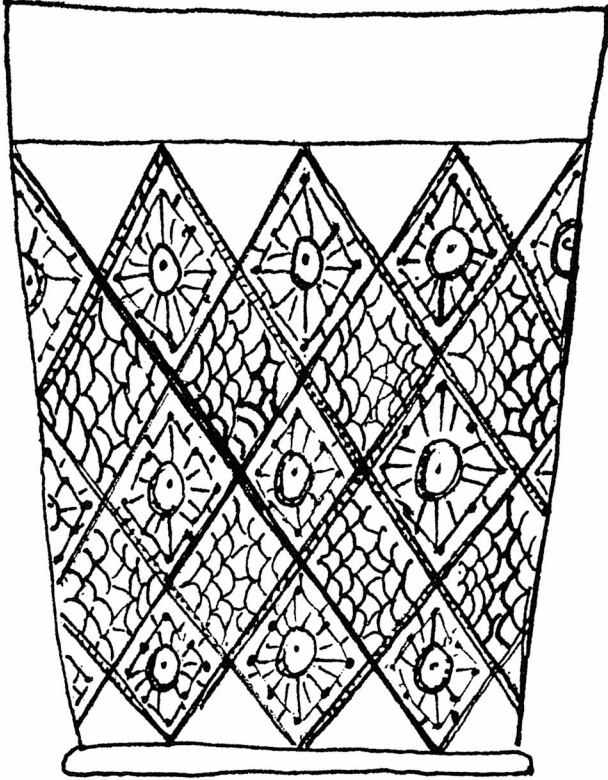
This is a two mould piece, and has been seen only in the various vivid colors (See Book II for a listing of these) and in "*Peach*" Carnival.

## FEATHER SCROLL



The sketch given here shows the exterior pattern found on the Butterfly and Tulip bowl also discussed in this book. Again, like its companion design, it is heavily raised. It shows the same excellent form and grace of design as the other pattern used with it. To the best of our knowledge, it appears nowhere else.

## FENTONIA



Because this pattern combines two of the most widely used "fillers" from Fenton patterns, we have taken the liberty of giving it the name shown above.

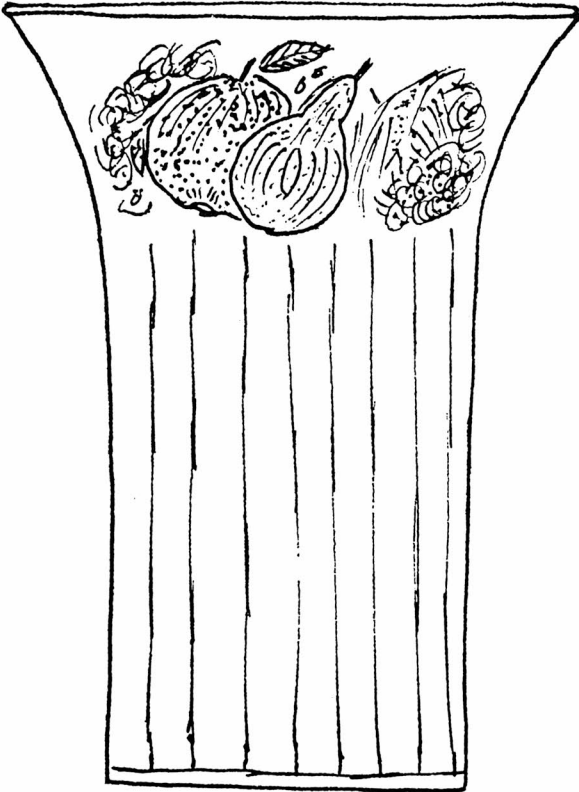
The sketch was made from a three-mould tumbler in marigold color, but a glass presupposes a pitcher. The tumbler is four inches tall—nearly a standard size, and measures two and seven-eighths inches at the top, two and three-eighths at the base.

Also seen in blue, this is a most attractive design and while in not too plentiful supply, should be popular.

Both the scale-type and the spider-web were surface-covering devices for the Fenton Company's artists. See *Captive Rose* (Book I), *Persion Medallions* (Book I), and *Bouquet* (Book II), for examples of backgrounds using these motifs.

This tumbler loaned through the courtesy of Mrs. Annette Hoerrner, Jamaica Plains, Mass.

## FRUIT LUSTRE



This is another pattern about which many inquiries have been received. Evidently these water sets are still to be found cheaply and in relatively good supply.

This would lead us to the conclusion that either they have not been around as long as some of the others, or that they were made in larger quantities. Since many of the known-to-be older patterns were produced in almost unbelievable quantities, the latter hardly seems likely. So although we have no present means of giving this pattern a date, a conjuncture would classify this with Bouquet and Lattice (for which see this book) in general time.

This particular pattern has at least two distinguishing features. First, the tumblers are ribbed on the inside only, as in all Lustre and Clear patterns. Secondly, in addition to the three groups of fruit around the top, there is a bunch of cherries impressed in the bottom. We know of no other pattern so marked.

We have never seen or heard of this pattern in any color other than marigold.



## GARDEN PATH



Except for the winding "path" which both ties together and divides this pattern, all of the individual devices used could be stylized parts of a flower. We can see pistils and stamens, stems and petals, as well as a full blossom of six petals gracefully designed to cover the surface of bowls.

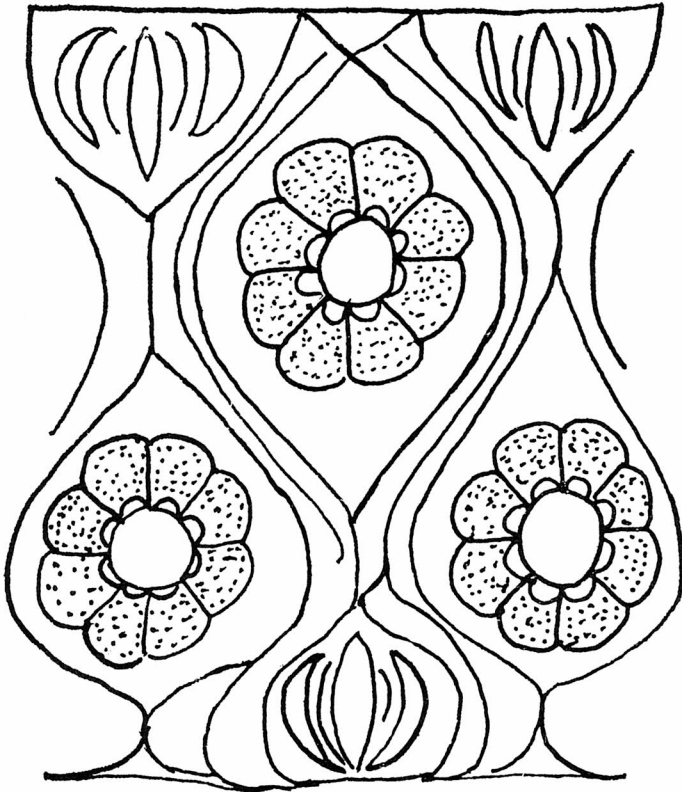
The center figure used a pointed leaf effect very similar to that found on Little Flowers (Book I), in which these are much longer, and are topped by a flower of five pointed petals.

Both the all-over pattern and the use of the background stippling combine to give any pieces of this found a lacy, dainty effect.

The only exterior pattern seen with this has been a true Soda Gold, the Carnival glass version of the old "tree-of-life" motif. This pattern is also one of lightness and seems a perfect companion for Garden Path.

Among other colors seen, is a beautiful frosty white with its typical pastel iridescence. Since there is no trademark and it is not known to be shown in any of the old trade catalogues, we cannot at present identify the maker.

## ILLINOIS DAISY



Search as we may through the literature on pattern glass, we find no mate for this pattern. It is most unusual in several ways. First, the flowers themselves are indented on the inside of the glass. This is not common in any type of pressed glass, as it required a rather special type of equipment to manufacture. Again, combinations of geometric and flower patterns are usually outstanding and easily remembered.

This particular sketch was made from a covered jar, the color of the glass being marigold, of good quality. The piece is four inches in diameter, straight-sided, and about seven inches to the top of the finial. Four mould marks are shown, and three are six of the daisies around the jar.

There is no trademark or other means of ready identification.

Loaned through the courtesy of Mrs. Charles Willrett, DeKalb, Illinois.

## NORTHWOOD'S BLACKBERRY

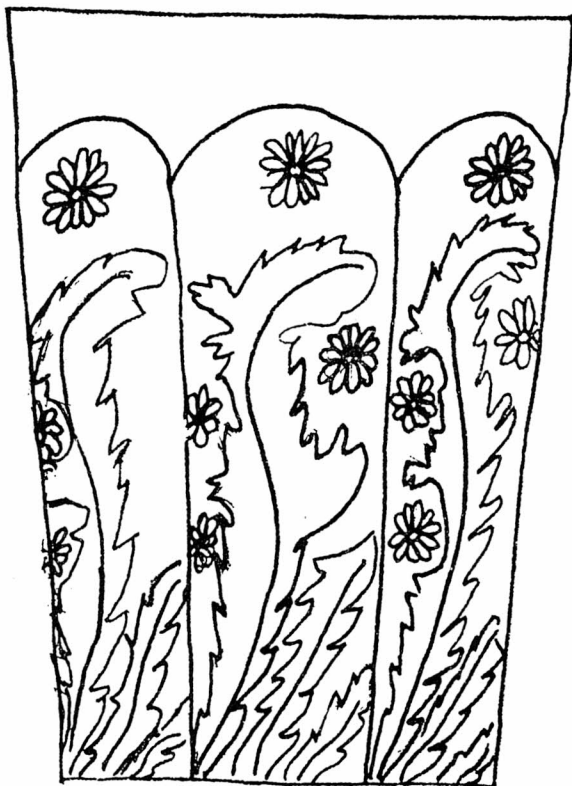


This is only the fourth pattern using blackberries as the central design that we have covered—out of a total of three hundred patterns. And this one is as different as can be from any of the others. Only in Blackberry Wreath (Book II) does the pattern cover such a large area of the surface, and in no other do we have both the fruit and the flower.

This feature makes it highly reminiscent of Fruits and Flowers, another Northwood pattern. The design is not as appealing when presented on a flat surface as when it is seen on the curving surface of the three-footed compote where this one is found.

As an exterior pattern Northwood used his Daisy and Palm design, and the two compliment each other beautifully. These compotes are found in all of the usual Carnival colors, both N marked and without the letter.

## PANELLED DANDELION



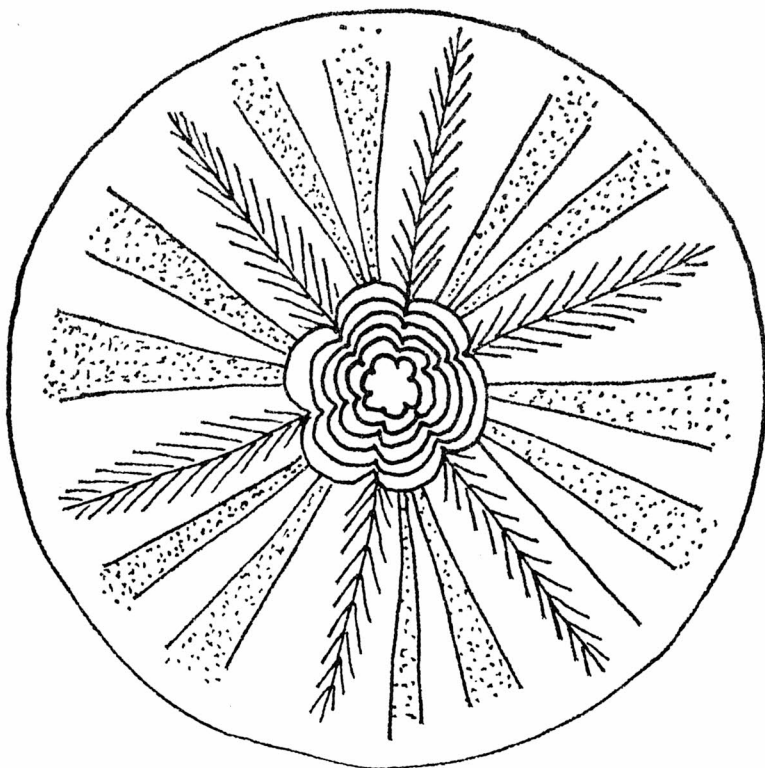
This stiff and not overly graceful pattern has been called "Dandelion," and it is not with any desire to confuse, that we have added the adjective to it. However, the Northwood pattern of this flower is so obviously a dandelion, and that pattern is so well-known, that some other title seems advisable.

Except for the serrated leaves, accompanying them, the small, many-petalled flowers here could be of any number of species. In fact, when one sees the tall tankard pitcher in this pattern, the heights to which a dandelion could grow seems a trifle absurd.

However, in spite of the lack of faithfulness to nature, certainly not a common virtue in glass patterns anyway—this design is well executed, and pleasing to the eye.

These water sets were made in both amethyst and Marigold. The tumbler has six panels around it, is three inches across the top, and slopes in sharply to a one and seven-eighths base. It stands about four and one-fourth inches tall. In general appearance, though in no way a similar pattern, this is highly reminiscent of Milady, having the same arched-top flat panels used on those tumblers.

## PEACOCK TAIL VARIANT

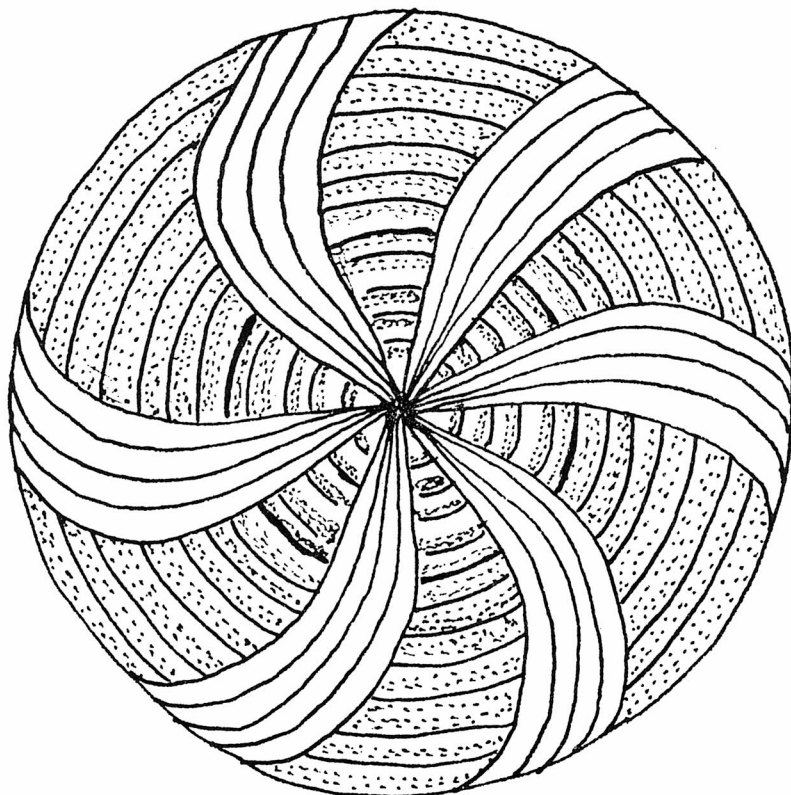


Because we often see this stiff little pattern used on compotes of rather good quality glass, there have been numerous inquiries concerning it.

The center motif is the typical Peacock Tail (Book I), made by the Imperial Glass Company about 1910. Whether or not this variation in which both stippled rays and spiny feathers have been added was also made by the same company is debatable.

The coloring both of glass and of lustre does not appear to be that typical of this Company, but without a picture from an old glass company catalogue or an impressed trade mark, there is no positive means of identification.

## RIBBON TIE



Like some of the beautifully wrapped packages we see at holiday time, this pretty bowl resembles a plate covered with metallic paper and tied with lovely ribbon.

Once again we have the most popular combination of stippled-and-plain ribs. This time they cross instead of paralleling each other, and the change is pleasant indeed.

This would seem to be a highly adaptable design, useful for both inside and cut on many shapes. However, we have seen it used only on the inner surfaces of bowls, often with Ruffled Rib edging.

What colors it was used in other than blue, we do not know. This bowl showed three mould marks, and the exterior while nicely lusted, had no pattern.

The Hodge-Podge Peddler, of Seekonk, Mass., kindly loaned this piece.

## ROUND-UP



This pattern was once called "Spinning Feathers" by someone who might have named it after looking at a photograph. Fortunately the name does not seem to have been generally used, for it would in no way appear to describe the design.

The curving objects coming out from the border, as well as their small sisters in the center are more like cactus leaves than anything else seen in pressed glass, and several of the ornamentations on the leaves obviously are intended to represent spines.

The character-type figures encircling the center are like western brands, and for my adult Eastern friends a word of explanation might be in order here. Probably every small boy in America knows that back in the era we think of as "The Old West"—with capital letters—ranchers had large herds of cattle roaming foot-loose on thousands of unfenced acres. Once or twice a year, the cowboys rounded up the stock and drove them to market. In order for a rancher to tell his cattle from his neighbors, some figure, letter, or combination of these was burned into the hide of the animals. Such marks were called "brands". Every rancher tried to devise his brand in such a way that it could not be easily altered, thus making life slightly more difficult for the already harassed cattle rustler.

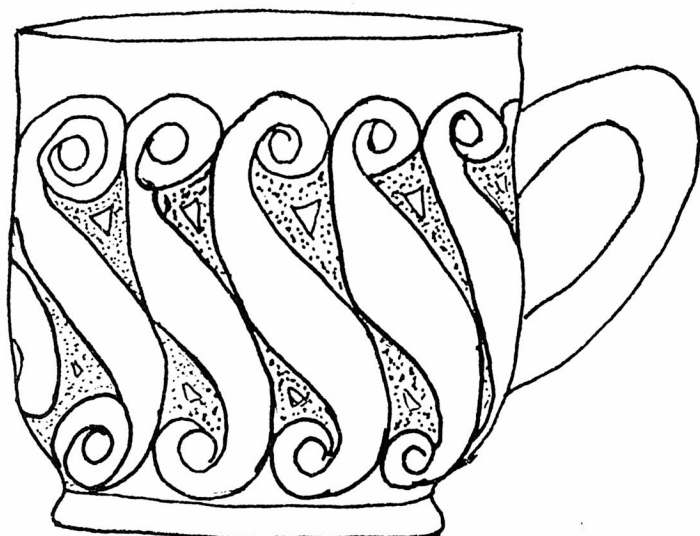
Some of the romance of the open range days traveled East during the hey-day of Carnival for the traveling wild west shows were extremely popular, and nearly every circus had a special western show put on for an additional fee, after the regular performance.

So while we often think of Carnival patterns in terms of fruits and flowers or imitations of cut glass, here is one refreshing in its unique flavor.

This pattern has been seen on bowls, shallow and fluted edged with Big Basketweave (Book One) on the exterior. Among other colors, it comes in a shade of vivid blue typical of many Fenton pieces.

My thanks to the Trader Bob Harpins of West Warwick, R. I., for this one.

## S-REPEAT



This pattern is obviously a variant of the older "Snail" pattern made by Geo. Duncan and Sons glass company during the 1880's. Designs featuring curves and scrolls were exceedingly popular during this period.

The S-Repeat pattern is listed in books on pressed glass as having been made in 1903, but by whom is evidently not known. It seems to have been produced in the table set as well as in other pieces. However, in Carnival glass only the punch set is known to this author. Several years ago a reader wrote saying that her grandmother had such a punch set purchased in Canada about 1910.

Pressed glassware was one of the most widely exported products made in this country, and added immeasurably to our economy. Carnival glass was likewise exported in quantity, and we have within the last year purchased pieces from stores in Scotland.

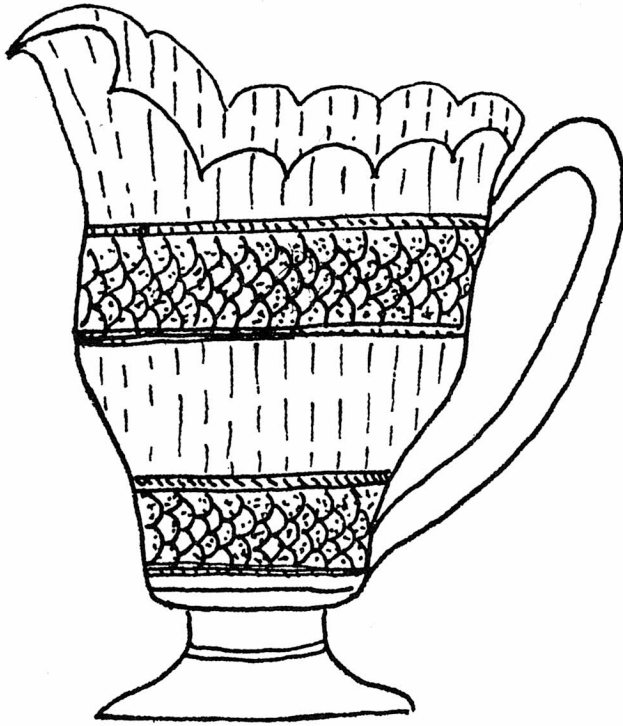
S-Repeat seems to have been made mainly in purple. The glass is of good quality, and both the sharpness of the pattern and quality of the lustre are excellent.

This punch cup is three inches in diameter and two and one-eighth inches high. It shows three mould marks and has a star of twenty-four points impressed in the base.

Loaned through the courtesy of Mrs. Grimmitt, Kannapolis, North Carolina.



## SCALE BAND



Beyond a shadow of doubt this unmarked piece was a product of the Fenton Art Glass Co., one of our three largest producers of Carnival glassware. Using no trademark, and advertising only a fraction of their patterns with illustrations, we are still able to identify many of their wares by certain characteristics. As members of a family often have similar though different features, so it is with many Fenton products.

Here the Fishscale is the give-away feature. Used on so many identified patterns as a "filler Motif," here it was used as the only design on the exterior of this footed water pitcher.

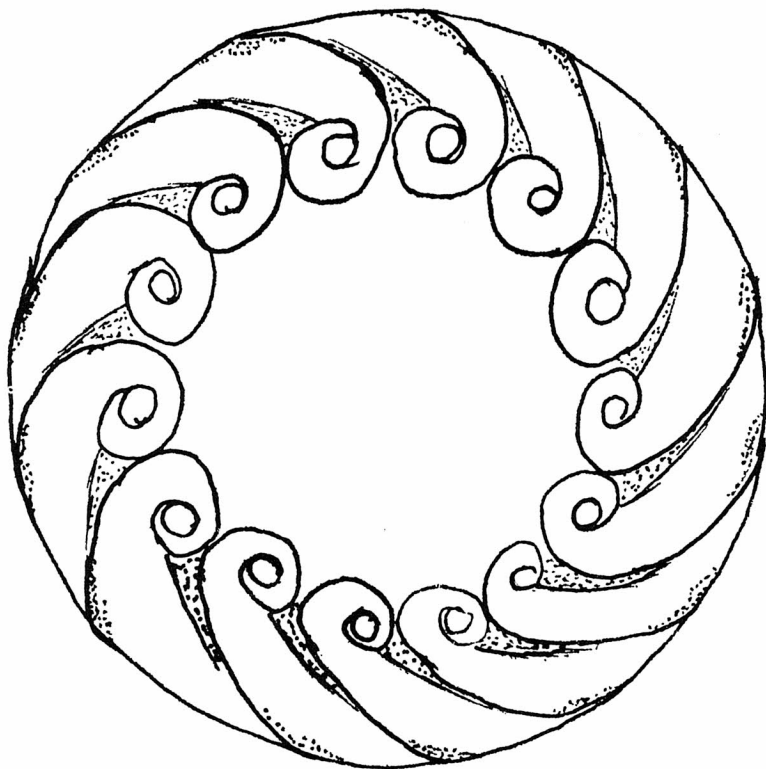
In addition to the rather unusual shape of the pitcher unknown on any Northwood or Imperial Glass Co. Carnival pitcher, we have here another unusual feature in the interior ribbing. These smooth little ribs completely cover the inside, and make lights and shadows through the piece that add greatly to its appearance.

Both Lustre Fruit (this book) and Lustre and Clear (Book One) have this same interior ribbing. The scale motif can be found on Persian Medallions (Book One) and Cherry Circles (Book Two)

Scale Band is known only in water sets. The tumblers are also shaped in a manner not common to Carnival, but are not footed.

This pitcher is nine inches tall, and measures five inches across the body itself.

### SEA FOAM



This is the pretty exterior pattern usually found on compotes using Constellation. It is well raised, and the fine stippling is of good quality, and is even.

The center of the pattern reminds one of S-Repeat.

## SEAWEED



The curving arms and graceful leaf figures of this pattern make the name seem even more appropriate when the base color used is green as on this pretty bowl.

The exterior has only fifteen flat panels and no near-cut pattern showing through to detract from the design.

Once again we have rows of small rounded dots here used to fill in between the sprays. By whom this was made we have no way of knowing, but it is a most delightful pattern. The quality of glass and iridescence is excellent.

The scroll figures are left plain and are well raised from the surrounding surface. There are three mould marks.

This nine inch bowl loaned through the courtesy of Bob Whitmore, Wheat Ridge, Colorado.

## SINGLE FLOWER

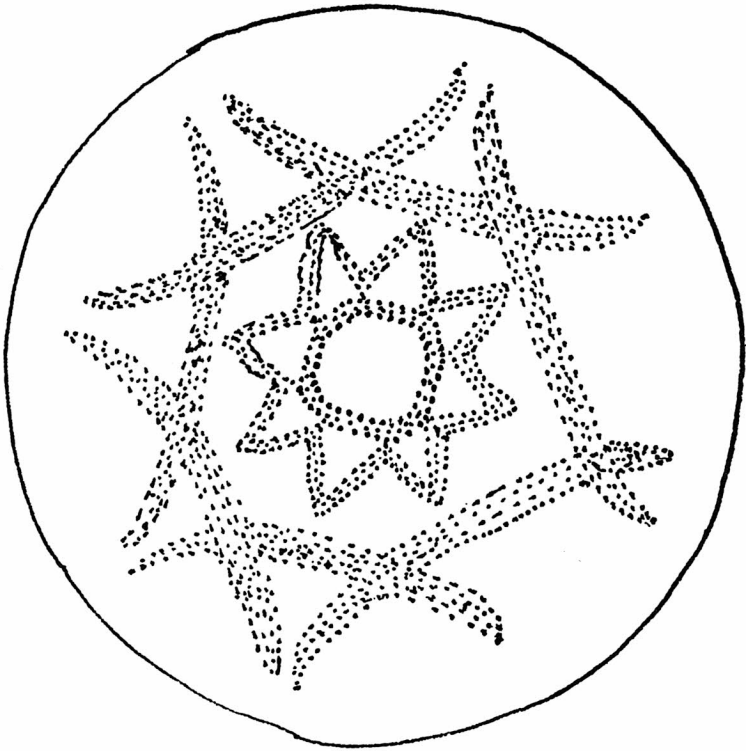


This simple pattern has the same charm we enjoy in children's drawings, for it suggests rather than depicts, and gives us a happy feeling of springtime flowers so welcome after winter's drab months.

This is a secondary, or exterior pattern for bowls, and there is no way of telling by whom it was made. It has been seen both in marigold of various shades and in Peach, with its milky backing.

Loaned through the courtesy of the Bob Harpins of West Warwick, Rhode Island.

## SKI STAR

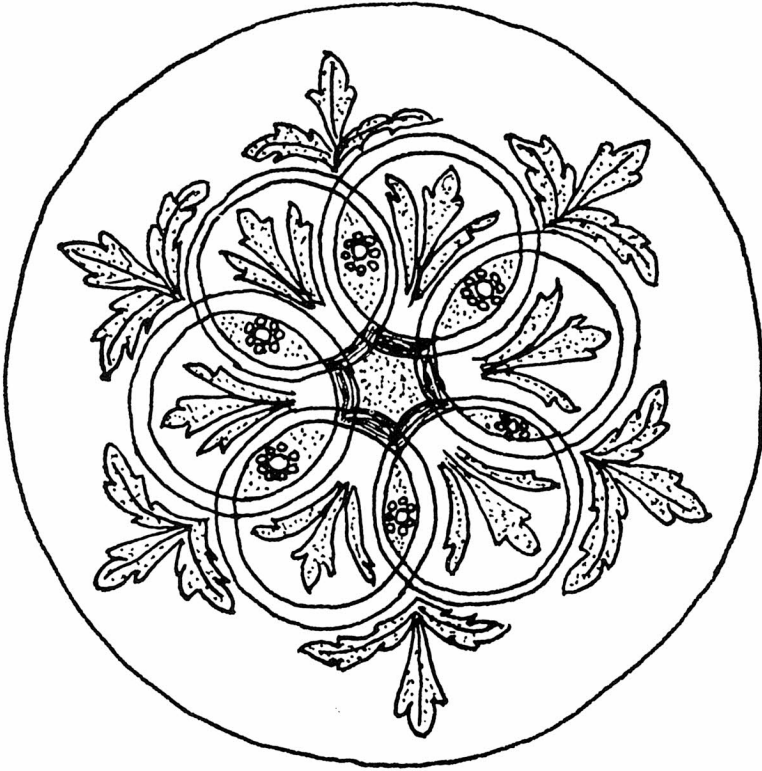


Perhaps a more sedate name would have been simply "Stippled Star", but since there are already two patterns in clear pressed glass using the title, it would only have made the name situation more complicated to have added another. It would seem that the fewer patterns there are with any one name, or the fewer names there are for any one pattern, the better off will be both collectors and dealers.

On these other Star patterns it is not the star itself which is stippled as we find it here, but the background is rough and the raised figures are smooth. At least one of these earlier patterns goes back to the days of the Boston and Sandwich Flint Glass Company.

The rather sketchy pattern shown here is known to be an interior pattern on small bowls and was made in several dark colors, such as blue, purple, and green. There has been no way to identify the maker.

## VICTORIAN

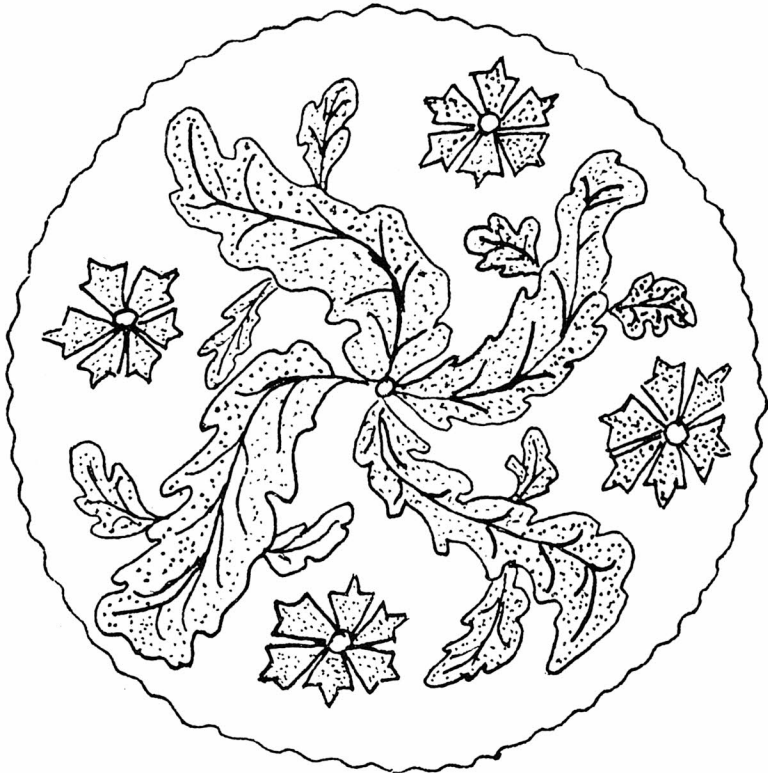


One would have to look far to find a happier combination of two simple themes than is here compounded. The trefoil of serrated leaves sets off the interlocking circles beautifully, and the contrast of smoothly and evenly raised rims and stippled ovals is most pleasing to the eye.

Obviously this is a pattern ideally suited for the interior of round objects such as bowls and compotes, and that is exactly where we find it. Usually these are of generous size, and in contrast to many patterns in Carnival, the pieces are usually dark in color. They are of excellent quality.

There is as yet no possible way to determine the maker, as there is no exterior pattern known to be combined with this, and no trademark. This bowl is eleven and one-half inches in diameter, and shows four mould marks.

## WHIRLING LEAVES



This is the sort of graceful pattern an artist could put together blind-folded, and it would be both excellently suited for its purpose and at the same time attractive. The four long leaves with their little leaflets do swirl out from the tiny button center in balanced motion, and the blank spaces between are filled simply with five-petaled flower type designs of uncertain classification. Although by no means identical, they remind one very definitely of those found on Little Stars (Book One) and very probably were done by the same artist.

The bowl from which this sketch was made was of green base glass, well lusted and of good quality. It is a three mould piece. Its most unusual feature is that the stippling consists of tiny round holes, rather rare in Carnival glass.

Loaned through the courtesy of the Harpins, West Warwick, Rhode Island.

## WREATHED CHERRY



During the era of Carnival Glass, both fruit and flower patterns were immensely popular. Grapes, strawberries, apples, cherries, and blackberries were all widely used alone or in combinations. Unlike some of the others, the cherry has been popular in the entire field of pressed glass for a very long time. Among others we see it combined with figs, grapes, and pears. We find it stippled and plain, panelled and with thumbprints. The cherry pattern has been used on almost every shape of pressed glass made, including covered syrup cans, large covered casserole-type bowls, banana bowls, punch sets, etc.

Wreathed cherry is one of those lovely patterns made in glass other than iridescent. One can find it in crystal, as well as blue. In Carnival we find it in green, blue purple, white, red, and marigold. It has many features to recommend it, being nearly always well raised and with good lustre. The design is both graceful and well balanced, with great adaptability. Table sets, water sets, fruit sets and many other pieces were made.



The tumbler shown is of heavy glass, three moulds with the fruit panel repeated three times around the surface. It tapers only very slightly from a diameter of two and five-eighths inches at the top, to two and three-eighths at the base. It is slightly shorter than many others, being three and seven eights inches high.

This pattern is quite easy to tell from any of the others as the long tear-drop fans are always present. As far as the writer has been able to learn, no pieces of this pattern were shown pictured in any of the ads for Carnival Glass appearing at the time of its making.

## SECTION V

### ANIMALS

1. Butterfly and Tulip
2. Dragon and Berry
3. Peacock
4. Stork A B C
5. Wise Owl
6. Woodpecker

## BUTTERFLY AND TULIP

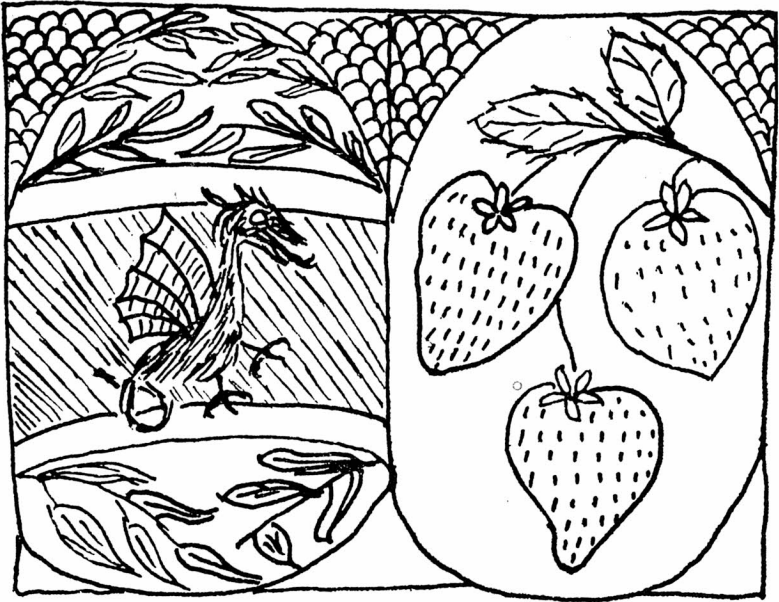


In many ways this is one of the most unusual patterns shown in this book. It consists of a single large unit, composed of a single flower type and one large butterfly. While neither tulip nor butterfly is unique in Carnival Glass, the combination is far from common. Also the absence of any border design or background motif is unusual. This is an extremely heavily-raised pattern on very heavy glass. The bowl from which this comes is a large one, something over a foot in diameter, standing four and three-eighths inches tall on four fancy scroll-type feet. The only pieces seen have been identical to this one. The base color is rich deep purple, and the iridescence has been excellent in quality. This is a four mould bowl.

There has been no means of identifying the maker, but this is an outstanding piece of glass, both from the standpoint of pattern and of the quality of workmanship. Such a bowl obviously was never intended for use, unless to be beautiful is to be useful.

This bowl loaned by Mrs. W. H. Aldridge of Kannapolis, North Carolina.

## DRAGON AND BERRY



If Mrs. Charles Willrett of DeKalb, Ill., hadn't discovered this pattern and so graciously loaned it for use in this book, very probably we would have taken the idea of this combination of fruit and fantasy as just that—fantasy.

But here it is and we could have a lot of fun naming such a grotesque pattern. For example, how about "Shortcake Nightmare" or "Tipsy Berry"?

There is no doubt about one thing. Somebody at the Fenton Art Glass Co. loved dragons. This is the same stiff little fellow found on their Dragon and Lotus pattern. But of course this is the only similarity between the two. The strawberries here are well drawn and in combination with a flower spray or a panel of some other fruit would have been highly naturalistic. One thing about this pattern—no one could say it isn't unique.

Again we find the device of small over-lapping scales used as a space filler, another Fenton favorite. The center of this blue bowl has a cobweb pattern with more scales and another dragon. Eight of the alternating panels shown surround this center, and are finished with a fluted edge. The exterior has no pattern.

The bowl measures eight and three-fourths inches in diameter and two and three-fourths inches tall on a collar base. It shows three mould lines.

## PEACOCK

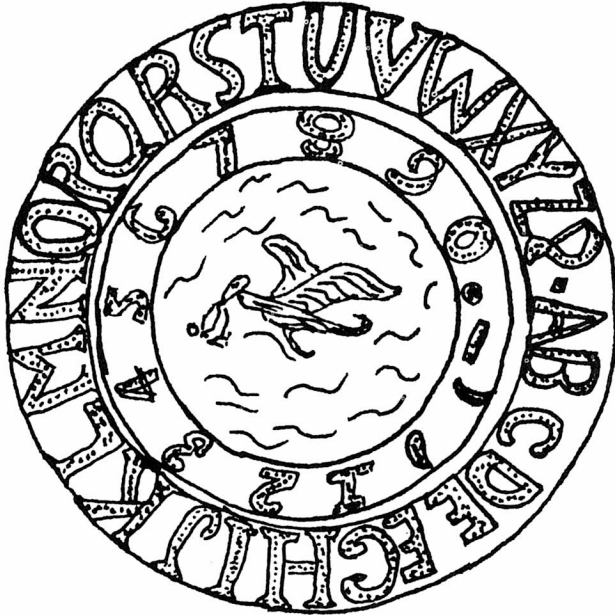


This rather peculiar-looking bird seems to be leaping over a bed of feathers, while his tangled tail soars before and behind him.

Using the popular peacock theme, the artist in no way attempted here to be realistic about his pattern. Approximately the same proportions of bird-to-tail are used on the large, ruffled top pitcher which accompanies the tumbler, and the vertical tail is topped by a large "eye."

The glass is of good quality and brightly iridescent, and the shapes are graceful. This is a three mould piece, with the motif repeated three times the body of both pitcher and around tumbler. The tumbler is three and seven-eighths inches at the base. No pieces other than the water set have been seen. This pitcher is shown in one of Mrs. Kamm's books, but we are indebted to Vida Garmon of Danville, Illinois, for the tumbler.

## STORK A B C



With the vast majority of Carnival glass having been made for adults, it is a pleasant change to find one intended for use by children. The diminutive Kittens pieces (Book One) are eagerly sought by collectors now both because of their tiny animals and for their size.

While this plate does not have the same charm as the other animal pieces meant for children, it has three features to commend it. First, its rarity. Very probably, few of these survived the hard usage to which they would naturally have been subjected. One supposes that these plates were intended to be put to use by those who bought them, rather than serving purely ornamental purposes as were so many other bowls in this type of glass. Therefore, many collectors who search for them are going to be disappointed.

Secondly, we have here another bird pattern, which although it is stiff and not artistically done, is still undeniably a bird. In the third place, we have here a pattern two-thirds of which is made up of letters and figures.

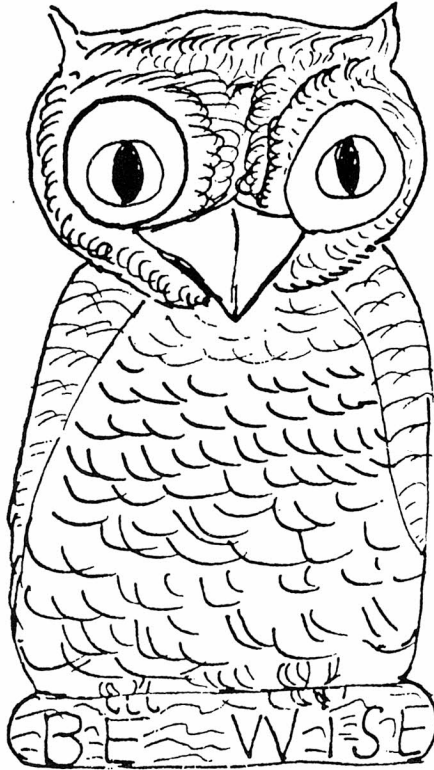
This plate has been seen or reported only in marigold, generally of a light shade. All measure seven and one-half inches in diameter. The outer band is highly raised from the rest of the plate, after the usual fashion of these feeding plates, as they were called.

The shape had a great popularity from shortly after 1900 on for many years. It was made in china and silver as well, both of which were much more durable than glass. The A. B. C. border is by no

means unusual on these, with everything from hunting scenes and owls to pictured nursery rhymes in the center.

This plate loaned through the courtesy of Mrs. Vernon Shelf of Kannapolis, North Carolina, who has owned it for many years.

### WISE OWL



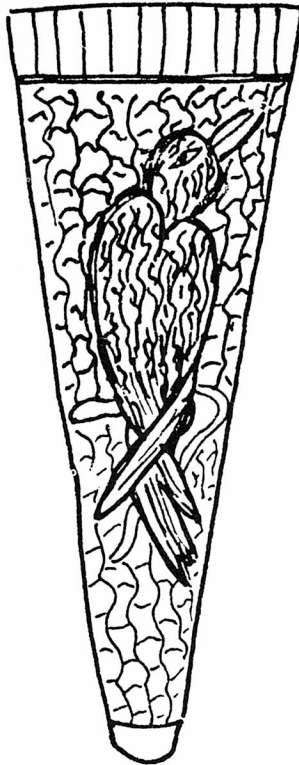
This little bank is a delightful piece of glass. As are many of the owl pieces made in pressed crystal glass, the detail used on this is good, and the whole effect pleasing.

Unlike many of the banks made in Carnival Glass, this one dates much earlier than the 1930's when we find so many of the others coming into the five-and-dime stores. This little rascal is found in a deep marigold with good iridescence, not in the shiny pale lustre of the much later pigs, etc.

He stands seven and one-fourth inches tall, and his little claws hug a short limb on which are impressed on one side only the words, "Be Wise." The heavily enforced coin slot is in the top of his head.

There is no trade-mark or other means of identifying the maker.

### WOODPECKER



With tongue in cheek, we call this saucy bird by the above name, mainly because he seems to cling to the bark of a tree in the manner of a woodpecker, rather than because of any real resemblance.

Frankly, we believe he is not intended to be any particular species, but the long bill and crossed-over tail just happened to fit the space available. At any rate he is a change from peacocks, storks, and robins.

The usual vases are of course those meant to stand on a flat surface. Then we have the trumpet type which fit down into a holder either



of glass or metal. The third type had a metal band which was fastened to a wall, and into which the vase fitted tightly. The automobile vases are usually of this design.

But our friend the woodpecker does none of these. The front surface, which is the one shown, carries all of the pattern and is curved outward. The other surface is smooth and flat and shows only the joining line of the two moulds used. Made into this flat plane is a hole, one-fourth inches in diameter, and three-fourths inches down from the upper edge. Obviously, one hung this on a hook or nail. The vase is eight and one-eighth inches long, and the top measures one and one-half inches across. The only color seen is marigold, and no maker can be identified.

Loaned through the courtesy of Mrs. Edna Reel, Colorado Springs, Colorado, to whom many thanks.

## SECTION VI

### RARITIES

1. Court House
2. Double Dolphin
3. Frolicking Bears
4. God and Home
5. Golden Wedding
6. Heart and Horseshoe
7. Heavy Shell
8. Loving Cup
9. Northwood's Pump  
(used on cover)
10. NuArt Plate
11. Pastel Swan
12. Seacoast
13. Sun Punch
14. Toothpick
15. Zippered Loop Lamp

## COURT HOUSE



This is the souvenir bowl much sought after by Carnival Glass collectors, not only because of its beauty and excellence of workmanship, but because it is probably the only positively identified piece generally known to have been made by this small short-lived Ohio firm.

No doubt there are former employees of this glass company who could date this bowl for us exactly, but so far we have not been able to contact them.

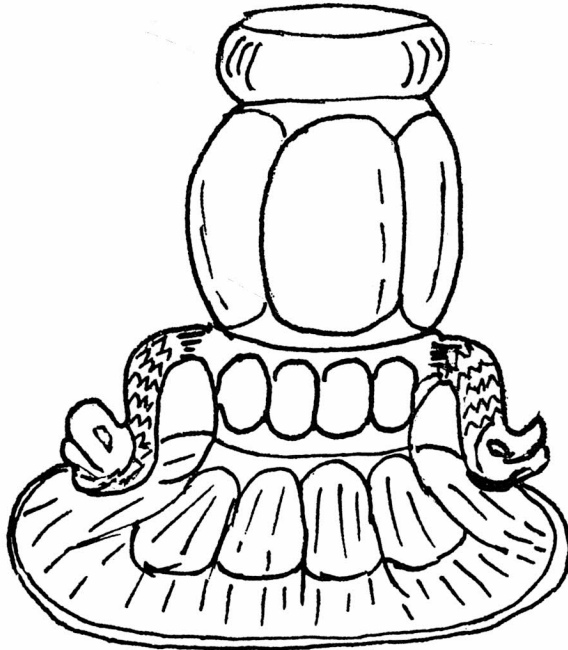
This piece is definitely outstanding in any collection, and for detail and general excellence rates with the NuArt Plate and only a very few other items seen.

It has for the base color a lovely shade of amethyst. The lustre and iridescence carry a quantity of gold coloring with some purple and green as well. It is not a large bowl, as it measures only seven and three-fourths inches in diameter. The base has a star of 28 rays. Around the exterior are sixteen flat panels, arched both at top and

bottom. There are only two mould marks, and they are completely invisible on the bowls we have seen except on the edge of the collar.

The sketch given here is far from completely accurate, it being impossible to show every tiny detail. This is the court house shown, and from the style of architecture, obviously an old one. Appearances to the contrary, it does not cover the entire surface, but there is a band approximately one and one-half inches in width left smooth around the upper portion. The lower part of the bowl is finely stippled in a raised pattern of fine lines to suggest grass, down to within one-half inches of the edge.

### DOUBLE DOLPHIN



We have used the adjective here so that there may be no doubt that this is not the old Sandwich pattern brought over into Carnival, nor does it appear to be the later pressed glass pattern of the same single variety of mammal.

This candlestick, graciously loaned to us by Jean Loving of Orange, Texas, is the iridescent version of a large line of these small pieces

produced in several colors of glass shortly after World War One, and carried down into the 1920's.

Among the shapes seen besides this low candlestick are compotes and candy dishes, where the two dolphins are used to make the handles. The colors used were pink, a light apple green, and a very attractive brilliant red.

This particular piece sketched is on pastel green, far different from that of the non-iridescent ware. It is three and five-eighths inches tall, and three and seven-eighths inches across the base. It shows only two mould marks.

Although we have no means of proving our assertion positively, we believe this to be a product of the Fenton Art Glass Company.

### FROLICKING BEARS



This is the only pattern used in this book which required two sketches to give the reader the complete pattern. Certainly this tumbler is worthy of a great deal of attention, as in both quality of design, and glass, as well as in excellence of workmanship, it ranks with the top few in pattern glass, whether iridescent or not.

Like "Farmyard" (Book Two) the almost universal reaction to this happy piece is a smile, followed closely by admiration for its quality.

Again we have seen here only a single piece, but one so very outstanding that it had to be included. Mr. Leslie Wolfe of Newman,

Illinois, generously loaned this from his private collection. He prizes it very highly, as indeed would any collector fortunate enough to find one.

The tumbler shown is four inches tall, two and three-fourths inches in diameter. The encircling pattern of six playful bears and their various antics completely encircles it, and the three mould lines are not readily visible. The bears romp against a highly raised background of mountainous terrain, with a sort of loose basketweave effect at their base.

Above and below the main design we find a trailing pattern of vine, grapes, and leaves. In theme this would seem unrelated to the rest, and was probably used for its grace and convenience rather than for any other reason.



Something about this border seems familiar, and a comparison of it with Lotus and Grape (Book Two) shows us why. On both of these patterns we find the same grape design used as a border in the same way. However, here the lower pattern having the clusters of grapes has the fruit doing the impossible—hanging straight up. This somehow adds to the gay effect of the whole. On the Lotus pattern, the vine was moved up closer to the center of the bowl, allowing the grapes to hang in a natural manner. Also on this pattern we had a leaf and cluster of fruit alternating, while here we find six leaves and three bunches of grapes, both on top and bottom vines.

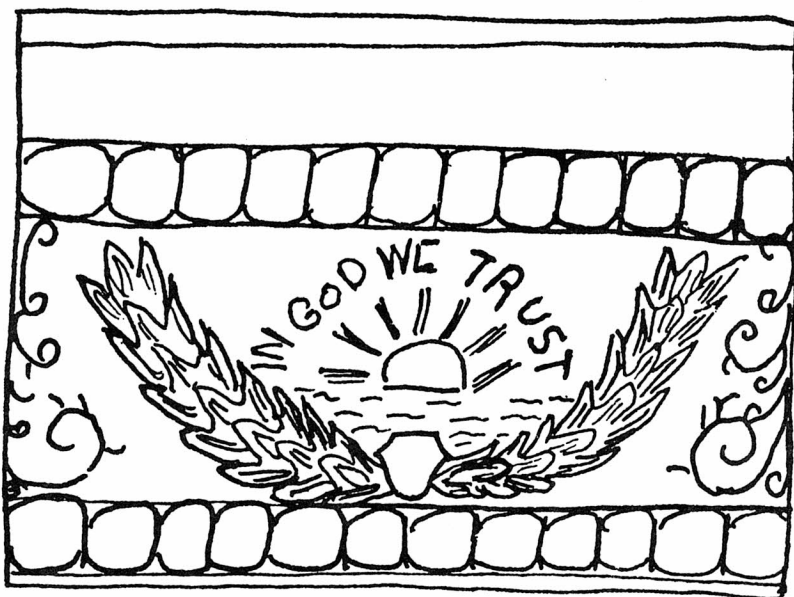
Frankly, we have not attempted to show here every mountain peak nor every fine line, nor every grape. The pattern is too highly detailed

for anything but photographic reproduction, and even that leaves much to be desired. The main features are here faithfully given, and the bears are as sketched.

One highly unusual feature of this tumbler is that at the bottom the pattern runs down over the edge and up underneath. Thus, the tumbler does not have a flat base, but rests on the curving vine. As drawn, therefore, there simply is no straight edge at the bottom. We know of no other pattern so made, and it further adds to the outstanding quality of this piece of glass.

Certainly we had working here a real master of the art of making pressed glass, one gifted far beyond the average in artistic talent. The tumbler is also known in crystal, while this one in Carnival was in a shade of smoky, almost olive, green. Pieces such as this one should help to remove the remaining stigma, if indeed there be any remaining, to the entire field of Carnival Glass.

### GOD AND HOME



Above is sketched a tumbler in many ways most unusual. Obviously it could never be mistaken for any other. Contrary to our usual custom, we have never seen but the one specimen of this and have heard of only a few others.

This tumbler was generously loaned for use in this book by Mr. Leslie Wolfe of Newman, Illinois. This glass was of blue base color, of

good quality and with excellent workmanship and lustre. The design is both well planned to cover the surface and beautifully executed.

This could almost have been called the "Coin" tumbler of Carnival Glass, for the motif so closely resembles that used on our American silver dollar. However valuable this piece may presently be, and rest assured that it is a valuable one, we would not wish any collector to assume he was buying a tumbler of the old Coin pattern if he ordered this one by mail.

The usual pattern glass popularly, though incorrectly called by this name used a facsimile of the entire coin—in the five cent, ten cent, twenty-five, and fifty cent pieces, and in the silver dollar as its main feature. Although produced in quantity in 1892, the federal government stopped the production after only five months, charging that such reproduction was illegal then, as it most certainly would be now. Perhaps otherwise we would have had a real Coin pattern in Carnival Glass.

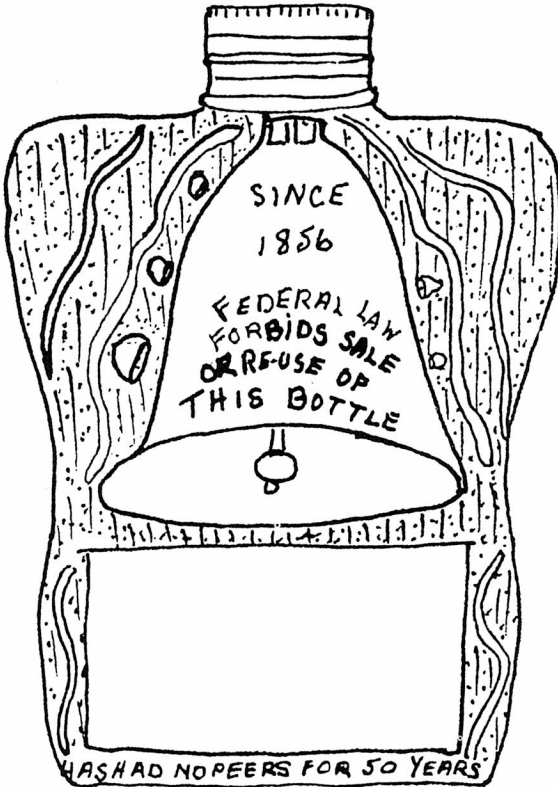
However, this is both a unique and a beautiful design. There are only two of these wreath motifs. The one on the other side of the tumbler, not shown, is identical with the sketch except that the words, "God Bless Our Home" are used in place of the motto, "In God We Trust".

This is a four mould tumbler, and slightly taller than the average, being four and one-half inches in height. It is perfectly straight and measures two and three-fourths inches in diameter.

Again our thanks to Mr. Wolfe for this contribution.



## GOLDEN WEDDING

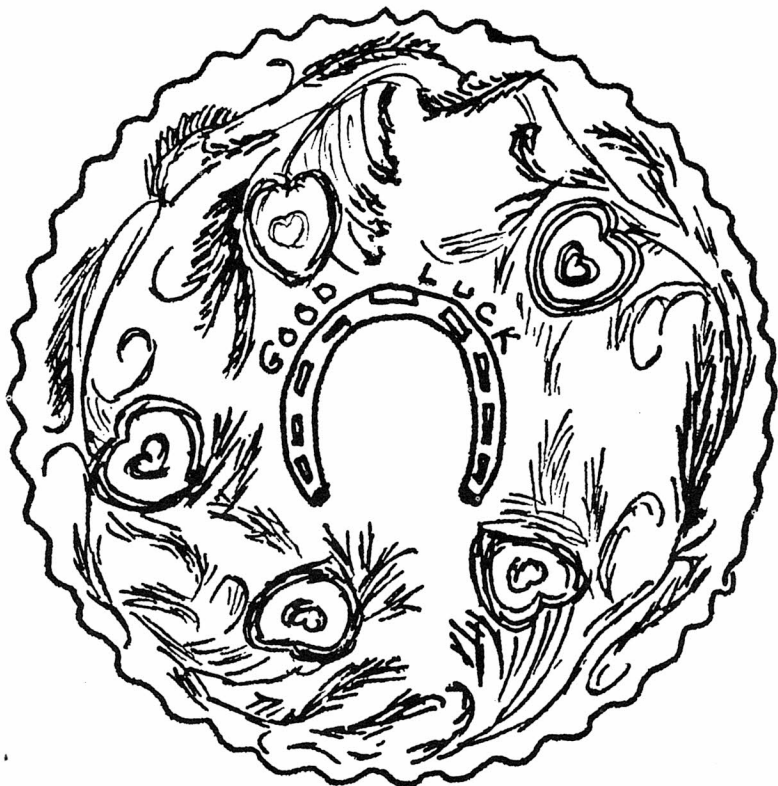


## *Golden Wedding*

Whiskey bottles of various sizes in Carnival Glass have been seen, all made for this same company. The inscription D 23012 followed by a triangle and the number 5 is impressed in the bottom of this one. We are told that this legend means that the whiskey was made in Kentucky, and possibly the numbers could tell us the exact date if we were enough of an expert on liquor bottles to be able to read them. Unfortunately, no one to whom I have showed the bottle has been able to tell us either. The simple addition of fifty years to the date of 1856 given, brings us up to 1906, but we were sure this bottle dated much later than that. Inquiries from a collector brought forth the same bottle still bearing the paper label, and showing the date 1935.

The words, "Golden Wedding" appear on the side opposite the bell.

## HEART AND HORSESHOE



Here is a little-known version of the famous "Good Luck" bowl. The name given to the outer pattern was "Heart and Vine", but to combine both names would seem unwisely. At least one collector has taken exception to the "heart," saying the figures resemble the eyes of peacock feathers. While this is undoubtedly true, as the design had been named definitely prior to the appearance of these books, it did not seem wise to change it. So "Heart" it shall remain.

In discussing this border pattern in Book 2, its use as a border around advertising slogans pressed into the center of bowls and plates was mentioned.

Very few of these seem to have survived, and even fewer of these Horse-shoe centers appear now. Perhaps the use of the border in give-away items ruined its value for sales items. Certainly this piece cannot compare with the Good Luck pattern for either detail or beauty.

These bowls are 9" in diameter, and are three mould. Being a Fenton pattern, it was no doubt made in both Golden and Azure, as this company called their Carnival Glass colors of marigold and blue.

My thanks to Mr. Leslie C. Wolfe, Newman, Illinois, who loaned this bowl from his collection.

### HEAVY SHELL



No black-and-white sketch could possibly reproduce the loveliness of this most unusual piece of glass. It is of extremely heavy and thick making, of fine quality, and the iridescence plays beautifully upon the many curves of the surface.

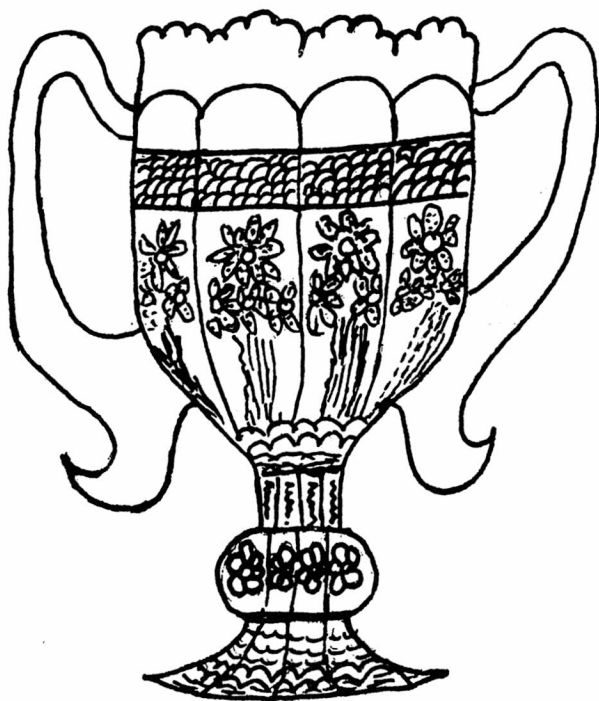
The bowl is oval in shape, and measures eight and one-fourth inches from end to end. The sides are deeply scalloped, and it measures eight and one-half inches in width. To the top of the curve, it measures a full four inches.

The bottom of the bowl appears to have been ground down to give it a flat surface upon which to rest, this surface having also an oval shape. This particular bowl was of frosty white, and for the lover of the pastel shades in Carnival Glass a more attractive piece would be hard to find.

There is no possible way to identify the maker of this bowl, and one doubts that many like it were made.

This piece loaned through the courtesy of Mary Carter, San Angelo, Texas.

## LOVING CUP

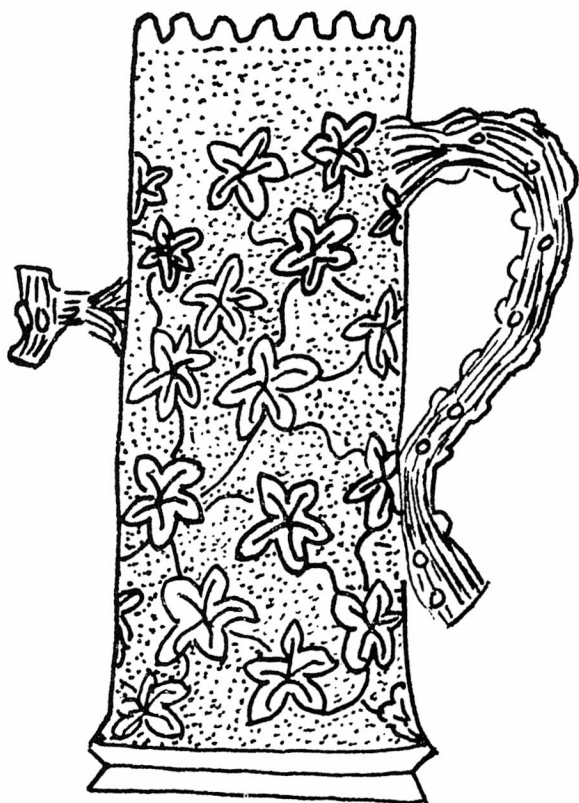


This most unusual shape holds the familiar Small Orange Tree pattern made by the Fenton Art Glass Co. It is shown here not for the pattern but because it has puzzled many who have attempted to guess its intended use.

Being of an absurd size to use as an open sugar or spooner, hardly large enough or suitably shaped for a vase, we can only call it what it so closely resembles, a "loving cup".

It is a two mould piece, six and one-fourth inches across the handles and five and three-fourths inches tall. There are eight of the Tree panels around the bowl. The base and straight stem as well as the top band are covered with typical Fenton filler of either overlapping scales or tiny curved lines. Around the bulge in the stem are eight single flowers like those blooming on the "trees". The interior pattern of the bowl has the Peacock Tail on it. So obviously this pattern was used by other companies than the Imperial Glass Co., in whose ads it was shown in the year 1910.

## NORTHWOOD'S PUMP



Was this piece purely decorative? Apparently it was, even if its almost-twin in pressed glass had a sugar trough to go with it, and called itself a creamer. One would find it almost impossible to pour any liquid gracefully from this piece, as the spout on the front is of solid glass, and the cream would have to spill over between the flutes at the top.

But decorative it most certainly is, being of fine color with excellent workmanship both in impression and lustre.

Unlike any other Northwood pattern encountered, we have here an all-over design of trailing ivy and leaves, against a finely stippled background. The tree trunk motif is used for both handle and false spout.

One difference easily seen between this and the colored pressed glass "Town Pumps" is of course this very ivy. On the others, the entire surface is covered with hobnails against an all-over tree trunk pattern. Also on these other pieces, we have both the top and base

pulled out into what are called "flames" when they appear on vases, but are in reality only deep flutes.

Both purple and marigold colors have been seen in these Pumps. The trademark is in the center base, on the inside. The pump is six and one-half inches tall, and measures two and one-half inches in diameter.

This purple pump loaned through the courtesy of Mrs. W. T. Jaggard, Emporia, Kansas. An excellent color photo of the same piece in marigold was sent us by Mrs. Merritt R. Nevins of Huntington Beach, California.

### THE NuART PLATE



We regret that we cannot give a positive identification of the maker of this beautiful piece of glass. The "NuArt" trademark appearing here, as well as the same coined word seen in black letters around the neck

of lamp shades in Carnival Glass is highly suggestive of the Imperial Glass Company's "Nu-Cut" trademark with a so-called flourish above and below it. This mark came into usage in 1906, and it seems very possible that the shift from "cut" to "art" was made when this company began making iridescent glass some four years later.

Imperial made an enormous number of pieces of Carnival Glass in many attractive colors and patterns. Among these are the popular Lustre Rose and the Imperial Grape pattern. Recently I was told by a collector in Oklahoma that a water set in this grape pattern was a part of her cherished possessions in her "hope chest" in 1912.

Incidentally, the color term "marigold" seems to have originated in the advertising of this company. Also the term "Helios", now generally being used by dealers and collectors to identify green iridescent glass with gold or silver lustre or a combination of these, is not a recently devised term, but was also used by Imperial.

But whether or not the lovely plate, so imperfectly sketched above, was indeed an Imperial product we cannot definitely say. It appears in none of their pictured ads.

Probably no fortunate collector who owns one of these plates will be satisfied with this sketch. There is such a world of detail on the highly raised surface that it was impossible to give more than the highlights in a drawing which had to be made to size for reasons of economy. Such a detail as several little ducks paddling along had to be omitted.

But once seen, no one can possibly mistake this outstanding example of the mould maker's art. It ranks with "Frolicking Bears" for excellence and artistic achievement in the field of pressed glass. Collectors of early American pressed glass who praise "Westward Ho" and other patterns so highly for their merit would do well to ponder these two patterns, at least in the field of Carnival.

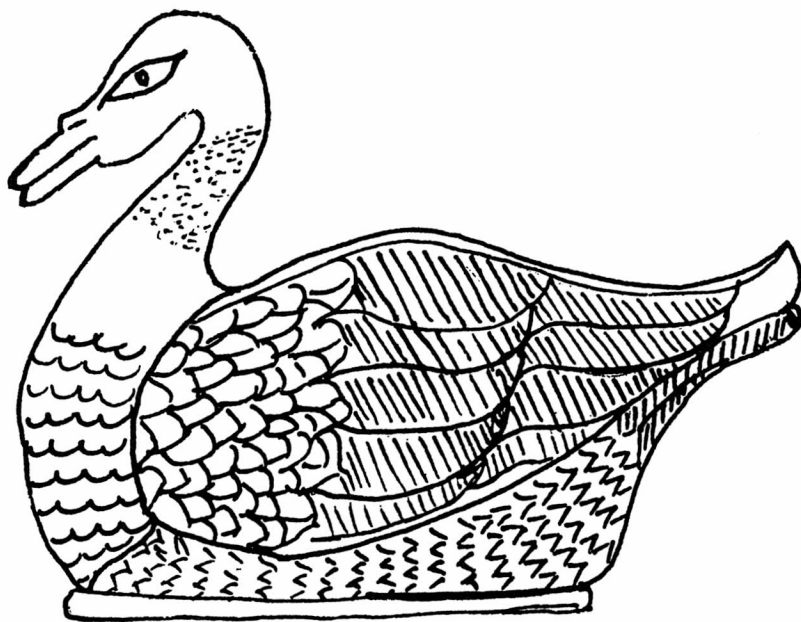
This plate is ten and one-fourth inches in diameter and only slightly raised from any flat surface on a collar base four and five-eighths inches across. The under surface is covered with a very fine even ribs, which add to the appearance of the plate when viewed from the front. Three mould marks are seen.

Only pastel shades have been seen or reported, with the exception of a dark amber having purple lustre. If any such plate exists in a purple or other dark base glass, we have not heard of it. This particular plate is a true pastel green, frosty and with lovely pastel rainbow iridescence.

We have seen these plates on walls fastened in hanging devices, standing in wire holders, and securely held behind plate racks. Whenever they are displayed and in whatever manner, they certainly are outstanding additions to any collection.

This plate loaned through the courtesy of Mrs. R. L. Moose, Albe-marle, North Carolina.

## PASTEL SWAN



We have heard this piece called a "master salt" and have in fact seen it so advertised. However, since it came along well into the era of the salt shaker, and is of tremendous size to have been so used anyway, one very much doubts that it was ever so intended.

Very probably it was a purely decorative piece, but of course its use as a candy or nut dish is also possible. These graceful birds are four inches tall and four and three-eighths inches long. They were made in various pastels, among them pink and green.

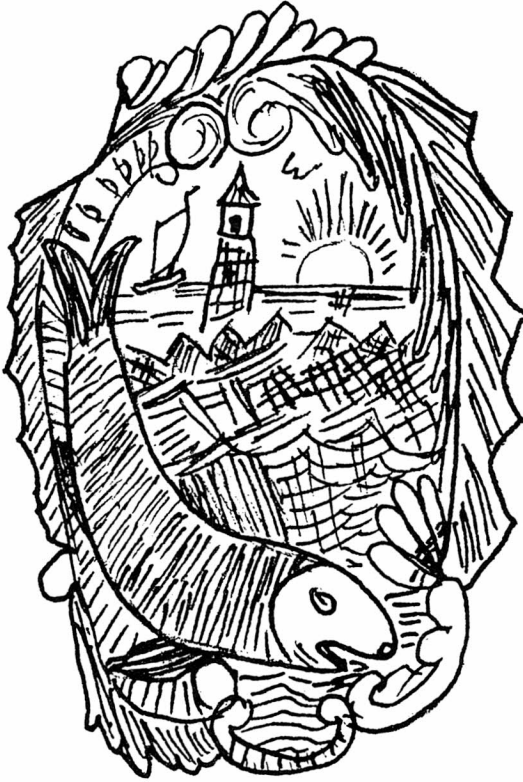
The detailing and feather work are very nicely done, although that on the long neck is inclined to have a "snaky" look. We can date these definitely in 1919, the one sketched having been purchased in that year.

Recently we have seen some of these in a slightly deeper color, the third row of feathers close to the breast having a coarse almost petal-like appearance. These are four and five-eighths inches long and are only three and three-fourths inches tall. It is possible that they are imitations of the older pieces, but if so, by whom they are being made is not known.

This swan loaned through the courtesy of Mrs. W. T. Jaggard, Emporia, Kansas.



## SEACOAST



Almost without exception, all of the sketches in all three of the books on Carnival Glass done by this writer have been reduced drawings taken from much larger pieces. This one is the exception to the rule, as this is almost full size of the pin tray from which it was made.

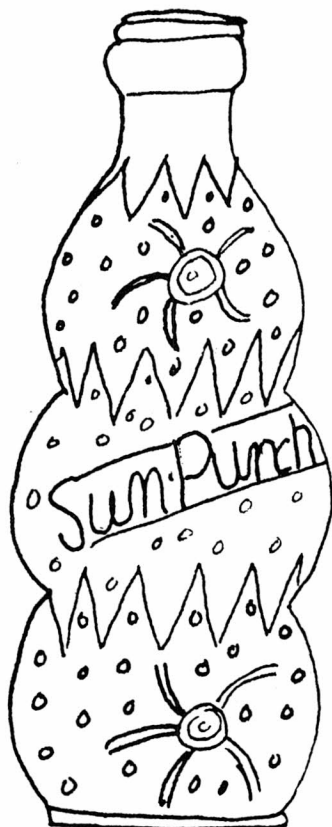
This is both an attractive and interesting piece of Carnival Glass.

The lighthouse and sailboat are completely dwarfed by the big fish, whose curving tail covers such a large part of the left side of the border. A little imagination makes waves, seaweed, and shells of the rest of the border.

We have a few patterns in which pin trays were made, among them being Northwood's grape, N's Poppy, and Vintage. Possibly there was also one in Orange Tree, as the other pieces of the dresser set are known. This pattern is known only on the pin tray, and was made in marigold, green, and purple.

It measures five and one-half inches in length, is slightly less than four inches across at the widest point, and rests on an oval collar vase. The mould marks are almost invisible here.

## SUN PUNCH



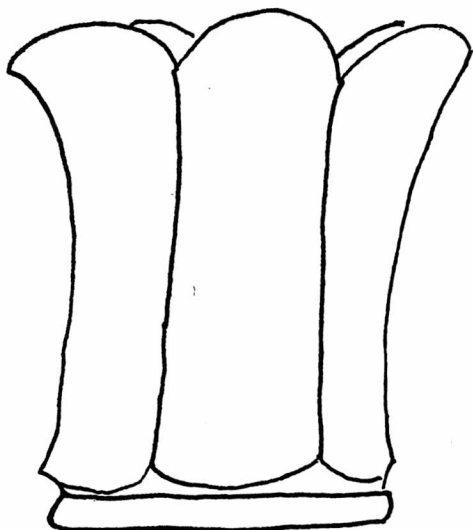
You will find one other bottle pictured in this book—a whiskey container. Only two different “pop” bottles have been seen in Carnival Glass up to now. The one shown here is more unusual than the un-lettered Canada Dry bottle.

This oddity, loaned by courtesy of Mrs. Frank Norris, LeRoy, Kansas, is again marigold of a light shade, although definitely iridescent. It is exactly eight inches tall and holds just eight ounces—a standard cup of liquid.

The bottle is completely stippled from the bottom up over the points around the neck. We did not try to show this in the sketch, preferring to show the scattered raised dots instead. These are irregularly placed over the surface, with several of the whirling “sun” also raised and scattered. On the bottom of this bottle are some figures so faintly impressed that they are completely illegible.

The coloring here is not as even as found on the Canada Dry bottle, nor is it as deep.

## TOOTHPICK



Since there are such various shapes as brides' baskets, spittoons and hat pin holders, it is no surprise to find toothpick holders also made in Carnival Glass. Perhaps the surprising thing is not that they exist at all, but that they are apparently so few in number. Possibly the companies felt that no one receiving one of these as a "prize" would feel he had been given anything of value. They should see the price one of these little fellows brings today!

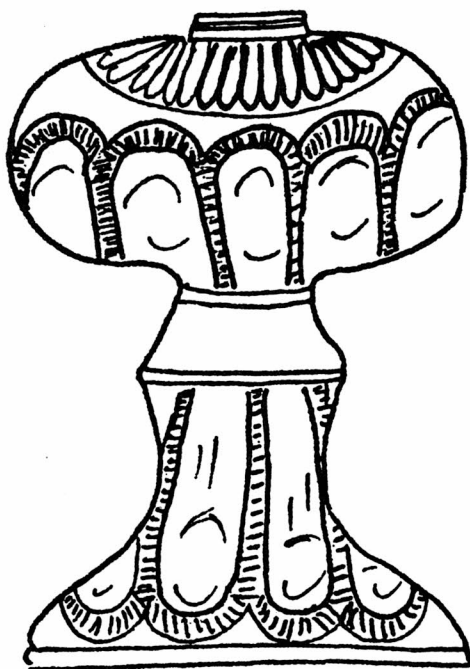
The toothpick holder shown above appears more often than the "Octagon" patterned one, which apparently was made only in marigold. This one comes not only in that color but in purple and green as well.

It is two and one-half inches tall and is a two mould piece. It carries six of these concave panels around its surface, and the underside of the base has impressed into it a star of six long lines with many short lines between. This figure is identical to that used on the base of pieces of Fenton's Heavy Grape. (For which pattern see Book One.)

## ZIPPERED LOOP LAMP

Kerosene lamps in any of the pressed glass patterns were certainly never made in the quantities that other pieces such as creamers were produced. Most collectors would not need a lamp in "Wild Flower," for example, to feel that their collection was complete.

If this is true of non-iridescent ware, how much more so is it true of Carnival Glass. Although such may exist, we have never seen or



had reported to us, a lamp in Northwood Grape, Dragon and Lotus, or Lustre Rose—all patterns are popular and made in quantity.

We have seen only approximately a dozen lamps in Carnival, being careful to distinguish between these and the so-called Art Glass lamps such as those made by Tiffany or of Aurene glass.

The Carnival Glass lamps seen have been of three patterns only, the geometric design shown here, an electric lamp using a large peacock design, unfortunately not available for showing in this book, and Blossoms and Band.

This particular Zippered Loop, and we are indebted to Mrs. Ernestine Hemphill of Odessa, Texas for this name, seems to have been exclusively a lamp pattern as we see it on no other form. The "loops" are so heavily raised they almost give the appearance of bulls' eyes. It was made in several sizes, among them a handled hand lamp. The only two colors seen in this pattern are a true deep marigold, and an unusual combination of this color and Smoky. In the Blossoms and Band pattern the lamp appears with a purple lustre over a green base color.

# INDEX

Pattern	Page	Pattern	Page
Apple Panels .....	76	Leaf Tiers .....	68
Autum Acorns .....	76	Lined Lattice .....	20
Beaded Basket .....	18	Long Thumbprints .....	22
Beaded Shell .....	77	Loving Cup .....	121
Bells and Beads .....	58	Mary Ann .....	23
Blackberry Block .....	79	Many Stars .....	45
Blossoms and Band .....	59	Mirrorwed Lotus .....	69
Bouquet and Lattice .....	60	Near-Cut Wreath .....	46
Broken Arches .....	28	Northwood's Blackberry .....	87
Butterfly and Tulip .....	104	Northwood's Dandelion .....	69
Cactus .....	29	Northwood's Diamond Point .....	24
Carnival Honeycomb .....	30	Northwood's Fern .....	71
Caroline .....	61	Northwood's Near-Cut .....	46
Checkers .....	81	Northwood's Pump .....	122
Cherry Chain .....	80	Northwood's Tree Trunk .....	25
Compass .....	32	NuArt Plate .....	123
Constellation .....	33	Number Four .....	48
Cosmos and Cane .....	61	Optic and Buttons .....	49
Cut Arcs .....	34	Oval and Round .....	50
Court House .....	112	Panelled Dandelion .....	88
Dahlia .....	63	Pastel Swan .....	125
Daisy Basket .....	19	Peacock .....	106
Diamond and File .....	35	Peacock Tail Variant .....	89
Diamond Point Columns .....	36	Poppy Show .....	71
Diamond Ring .....	37	Propeller .....	51
Double Dolphin .....	113	Puzzle .....	52
Dragon and Berry .....	105	Ribbon Tie .....	90
Fanciful .....	81	Round-Up .....	91
Feather Scroll .....	82	S-Repeat .....	92
Feather and Heart .....	37	Scale Band .....	93
Feathered Arrow .....	39	Seacoast .....	126
Fertonia .....	83	Sea Foam .....	94
Fern Panels .....	64	Seaweed .....	95
Fine Cut in Ovals .....	40	Single Flower .....	96
Four Seventy-Four .....	41	Ski Star .....	97
Frolicking Bears .....	114	Star Center .....	53
Fruit Lustre .....	84	Stork A B C .....	107
Garden Path .....	85	Sun Punch .....	127
God and Home .....	116	Ten Mums .....	73
Golden Wedding .....	118	Toothpick .....	128
Graceful .....	20	Tornado .....	26
Harvest Flower .....	64	Trefoil Fine Cut .....	54
Heart and Horseshoe .....	119	Victorian .....	98
Heavy Shell .....	120	Waffle Block .....	55
Hobstar and Arches .....	42	Whirling Leaves .....	99
Hobstar and Feather .....	43	Wise Owl .....	108
Illinois Daisy .....	86	Woodpecker .....	109
Inverted Feather .....	44	Wreathed Cherry .....	100
Laurel Leaves .....	66	Zippered Heart .....	56
Leaf Swirl .....	67	Zippered Loop Lamp .....	128