

# Carnival Glass

## by Dugan and Diamond

by William Heacock

It has taken me more than three years to prepare this report. I am not an expert in the field of carnival glass and I needed the time to gather the material, compare my notes with known authorities in the field, and thus be certain about the facts.

In 1979 I lectured at three different conventions of carnival glass collectors and was astounded by the seemingly limitless knowledge of many collectors. There is a considerable amount of information concerning this glass which is not included in the primary reference books used by collectors. This information is distributed through the monthly newsletters of the various carnival glass organizations. If a rare or unknown color or pattern turns up, it is only a matter of weeks before virtually every major collector in the country hears about it. I honestly admire this unique chain of communication, and envy the vast amount of documentation of patterns, shapes, colors and singular rarities. Because of this, I knew that my initial entry into carnival glass research had to be accurate because the people most interested in my discoveries would easily spot errors.

This report would not have been possible were it not for the help and advice of authors Bill Edwards and Don Moore, respected authorities in this field. I also interviewed and shared information with advanced collectors John and Pat Resnik, Bill Carroll, Gordon and Charlotte Williams, Jack and Mary Anderson, Carlton and Rose Schleede and Tom Burns. Through many hours of conversation with all of these people, several exciting discoveries were made concerning the carnival glass of the Dugan Glass Company and the Diamond Glass Ware Company, both of Indiana, Pennsylvania.

### THE INDIANA, PENNSYLVANIA DIGGINGS

For those of you who are regular readers of my books or columns, the news of these shards is nothing new to you. I mentioned them frequently in previous columns and the debt of gratitude we all owe to Del L. Helman and his father for discovering and sending these shards to me for study and documentation. Mr. Helman gathered and mailed several boxes of glass pieces found at Indiana, Pa., at the site of the old Northwood Company. However, Harry Northwood only operated this factory from 1896 to 1901. This same factory continued to operate an additional thirty years, first as part of the National Glass Co. merger, then as the Dugan Glass Co. (1904-1913) and finally as the Diamond Glass-Ware Company (1913-1931).

It is only this final thirty years with which we are concerned in this report. The most exciting revelation resulting from a detailed study of these shards is that Dugan and Diamond together were probably responsible for a full one-fourth of the carnival glass production in America, and yet these firms are mentioned only once or twice in more than a dozen different references on carnival glass.

Naturally, the authors of these books cannot be held responsible for this oversight, since Dugan/Diamond are virtually ignored as major glass-producing firms in practically every publication on early American glass. I also made several errors in my first two books, before the shards were sent to me, which had to be corrected in the revised second editions. I can only hope that future editions

of books on carnival glass will follow suit and make appropriate editorial notes concerning the patterns listed in this report.

I am limiting this report to those patterns made in carnival glass. The shards found in custard glass were pictured in my Book 4 and the shards in opalescent glass were listed in my Books 3 and 4. I did not list the carnival shards in detail in either of those books because, as stated before, my knowledge in this field was limited at the time. It should be noted however that many of the patterns reported below in carnival glass can also be found in plain colors, opalescent colors or even custard glass.

### HISTORY OF THE FACTORY

Before reporting on the shards, perhaps a brief report on the factory

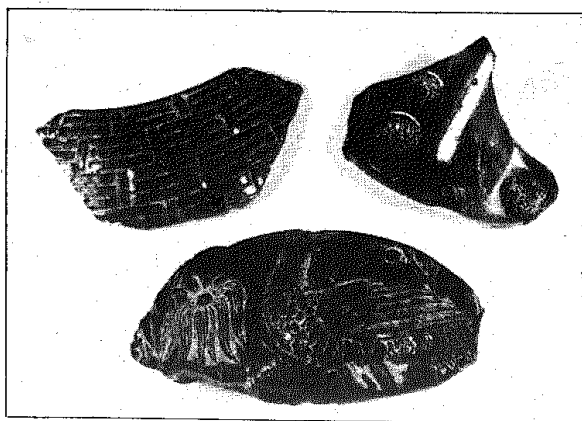
and its different owners will interest you. The plant was first established as the Indiana Glass Company in April, 1892. This is not to be confused with the Kokomo, Indiana company of the same name — still in business today. This first company remained in operation for only a single year, and almost nothing is known about their production. Ironically many of the community's older citizens today still refer to the factory as the Indiana Glass Co., possibly because it honors the name of their town.

In 1895 the empty factory was leased to the Northwood Glass Company, when Harry Northwood left his Ellwood City, Pa. location under mysterious circumstances. Accompanying Mr. Northwood was his cousin, Thomas E.A. Dugan, who has remained in Northwood's shadow for many decades. Perhaps the reason for this is because the Dugan and Northwood careers were so closely entwined. Both worked for Hobbs, Brockunier at Wheeling in the early 1880's. Dugan worked for Northwood at his Martins Ferry, Ohio and Ellwood City, Pa. factories, holding the position of plant foreman at the latter. He was promoted to manager of the Indiana, Pa. factory and virtually retained this position through three different owners.

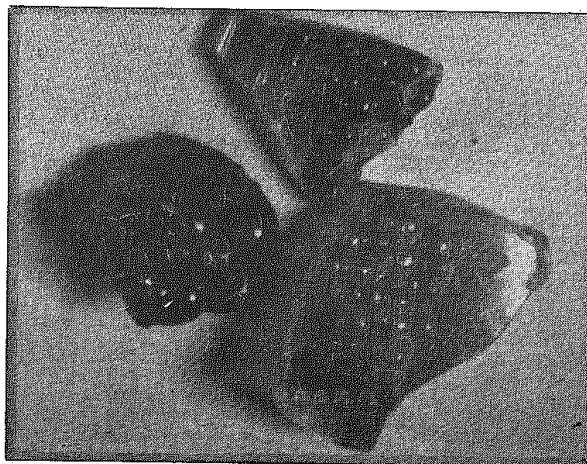
In 1899 the factory was sold to the gigantic National Glass Company. Northwood went to England as a representative of the merger, and Dugan remained behind as plant manager. When the National fell on bad times later, Northwood quit the firm and opened his own factory in Wheeling in 1902. Dugan, along with sales manager, W.G. Minnemeyer, purchased and organized the factory as the Dugan Glass Company in January, 1904.

Details remain sketchy after this date. A few notes concerning the new firm appeared in the trade journals for several months afterwards. But there are almost no ads offered by Dugan in post-1904 trade journals to offer clues concerning their production. Most of what I know about Dugan himself was found in a 1913 volume of the history of Indiana County, Pennsylvania. Unfortunately it was that same year that Dugan left the company, taking a position later with Duncan and Miller. Whether he was fired, bought out, or left of his own free will is speculative at this time.

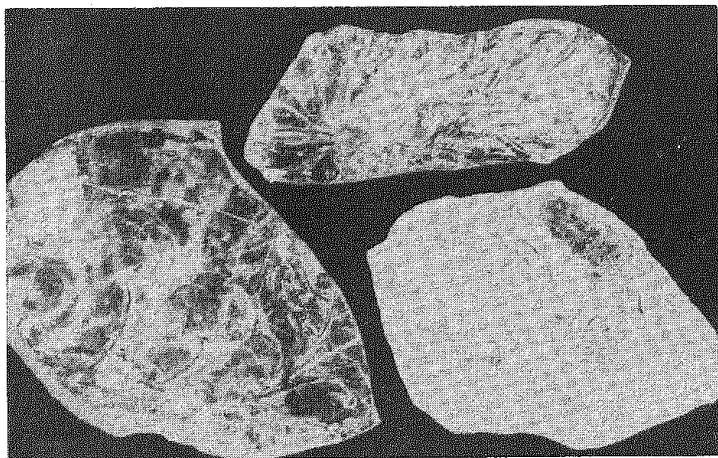
It was then that the name of the factory was changed to the Diamond Glass-Ware Company. The president of the new firm was John P. Elkin, who was treasurer at the time Dugan bought the factory in 1904. Apparently Mr. Minnemeyer remained on



Assortment of shards in PEACOCK AT THE FOUNTAIN [Variant], COIN SPOT [compote] and a BASKETWEAVE back pattern. Photo by F. Wollenhaupt.



Assortment of grape designs — the two on the left are part of a VINTAGE GRAPE powder box and the one on the right is part of a MANY FRUITS punch bowl. Photo by F. Wollenhaupt.



On the left is an interior portion of a MANY FRUITS punch bowl, showing the so-called "Northwood" Cherries design, at the top a portion of DAHLIA and at the right part of PERSIAN GARDEN pattern. All three of these patterns are usually attributed to Northwood or Fenton. Photo by F. Wollenhaupt.

with the reorganized company, as he is listed as the Chicago sales representative in a 1924 advertisement.

Thus we can witness a lengthy period of glass production from 1904 to 1931. No Dugan or Diamond catalogues have surfaced publicly, and only a handful of early ads appeared in trade journals. Thus it is easy to understand why this firm was never credited with the major contributions it made to the iridescent glass field known today as Carnival glass.

With this in mind, these shards provide the important missing link to this company's long-lost past. I am well aware of their historic significance and each one is being carefully examined, photographed and catalogued. This report here is strictly a preliminary report, which will be expanded upon as new data becomes available.

#### LET'S FACE THE FACTS

Before listing these shards, let's examine the more controversial aspects of publishing such a list. For years the practice of attributing glassware based on shards found at a factory site has proven controversial. This is especially true in the case of Sandwich glass and Portland glass. Critics can point out that often this glass cullet was sold from one factory to another, as it is an essential ingredient to the production of new batches of glass. Frequently

shards found at a factory site are in direct conflict with the documented production of the same patterns at other factories, many miles away. A few skeptics can also question the value of these shards since four different companies operated the same factory.

First of all, of the thousands of shards sent to me, there was not one single piece which could be definitely attributed to another factory — with the possible exception of Northwood at Wheeling, which this report will deal with later. If these shards were sent to Indiana, Pa. from another location, then how is it that every one of them cannot be proven as such? I am absolutely certain that all the pieces found were made at the Indiana factory.

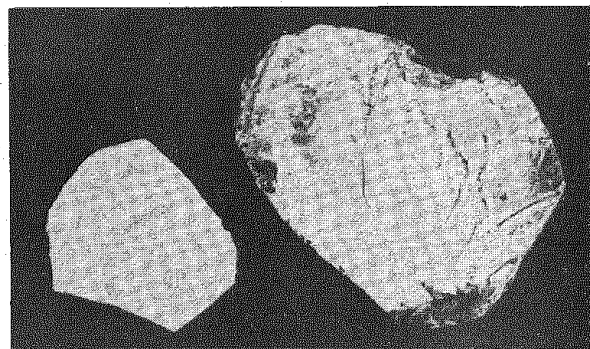
Secondly, these shards should not be discounted because four companies operated the same factory. There are surefire methods of determining which patterns were made by Northwood, which by Dugan and which by Diamond — by locating exact dates of production or distribution. Some of you may ask how I can be sure *Jewelled Heart* is not Northwood. To be perfectly honest, I can't be POSITIVE. But I think when you hear the FACTS, you will be less

inclined to believe long-established misconceptions.

#### THE JEWELLED HEART ISSUE

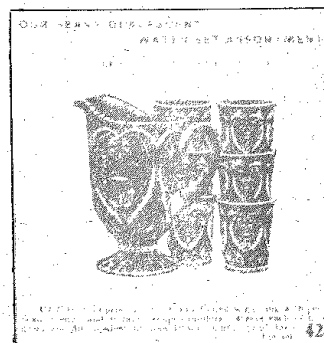
I am using *Jewelled Heart* as an example for ALL the shards, since the "Domino effect" of this single pattern topples many earlier attributions. This will be the hardest for many collectors to accept, since it means that the popular FARM-YARD bowl, worth thousands of dollars and always considered Northwood at his best, was actually produced by either Dugan or Diamond. The *Jewelled Heart* design is found on the reverse side of this extraordinarily beautiful bowl. *JH*, always considered Northwood by myself and other writers, was originally designed as tableware shortly after 1900, and was later revived as a "Back pattern" for several novelty bowls in carnival, including PETAL AND FAN and the NORTHWOOD CHERRIES.

But is *Jewelled Heart* really Northwood? Tracing this pattern down to its original attribution, I noted the *JH* was first named and listed in Kamm Book 5. She stated in her text, "so much of it has turned up around Indiana, Pa., that it probably was made by the North-



The flower portion of a piece of APPLE BLOSSOMS, also similar to RAMBLER ROSE] and a large piece of NORTHWOOD CHERRY bowl, with a JEWELLED HEART back-pattern. Photo by F. Wollenhaupt.

wood Company." This is a rather skeptical foundation for positive attribution. No single piece of *JH* has ever turned up with a Northwood trademark, and just because virtually every writer since Kamm (including myself) agreed with her does not make it true. Dugan and Diamond were also at that same factory, and with confirmed production of *JH* in 1905 (it appeared in a Butler Brothers ad that year), the overwhelming evidence points to the fact that Northwood himself was not primarily responsible for production of *Jewelled Heart*.



*Jewelled Heart* water set, advertised in a 1905 Butler Brothers catalogue. This pattern was made by Dugan Glass, not Northwood.

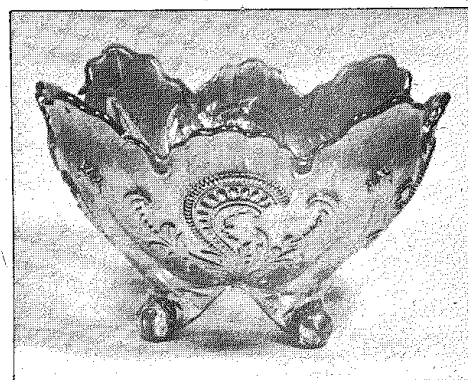
Diehard Northwood collectors will point out that it is possible that Northwood introduced the pattern before he left the factory in 1902. I agree with you on this point. But it is a relative certainty that Northwood was not allowed to take the molds from Indiana, Pa. with him to his



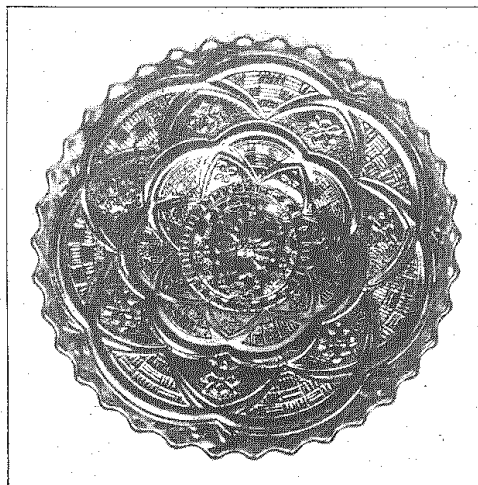
GRAPE DELIGHT nut bowl, probably made by Dugan/Diamond, based on recent reproductions in this pattern.



Peach Opal NAUTILUS novelty formed from a spooner mold, sometimes found with the old Northwood script signature still on the base. However, the carnival version of this pattern was NOT made by Northwood.



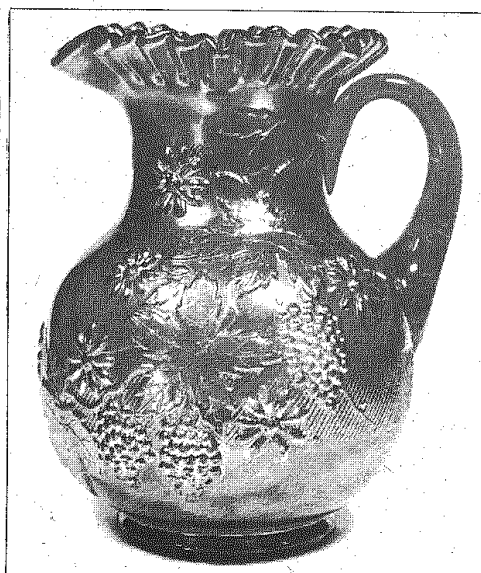
Many shards were found in custard and carnival INVERTED FAN AND FEATHER (Feathered Scroll). This bowl has a BUTTERFLY AND TULIP interior pattern.



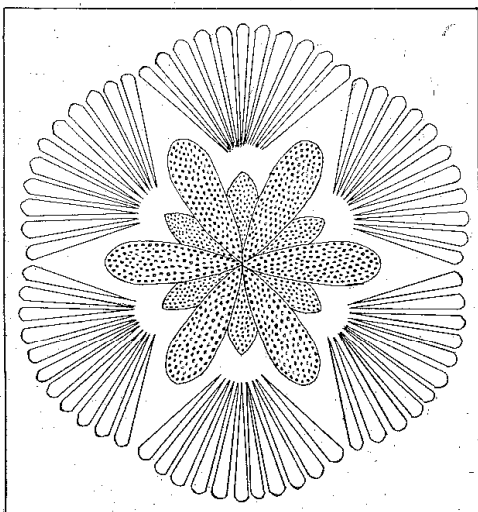
**GARDEN PATH** plate, known to have been made by Dugan and Diamond Glass based on several shards found at the factory site.



Rare marigold **MANY FRUITS** punch bowl, frequently attributed to Northwood based on the **CHERRIES** base and interior. However, shards prove conclusively that this was made by Dugan or Diamond.



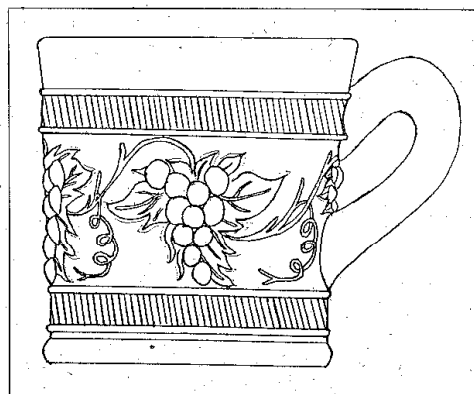
Another confusing pattern known as **FLORAL AND GRAPE**, previously thought to be Fenton exclusively. However, Fenton made the **VARIANT** of this pattern with the ribs at the center leaning to the left.



Pattern detail of **PETAL AND FAN** pattern, which can be attributed to Dugan-Diamond based on the reverse pattern (**JEWELLED HEART**) and the known production in peach opalescent. No shards have been located to date. Drawing by Carl Burns.



1928 seems rather late for carnival glass, but here is a Diamond Glass assortment for that year. Northwood closed down in 1926, so that company couldn't have made this glass.



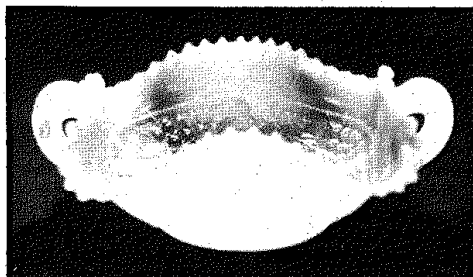
The **VINTAGE BANDED** mug can be attributed to Diamond, based on its appearance in a 1928 Butler Brothers catalogue, and by several shards found at Indiana, Pa. Drawing by Carl Burns.

new factory in Wheeling. He sold the factory to National in 1899, and evidence points to the fact that assets were included in the sale. Molds were considered a major asset, and even if Northwood designed the patterns, he didn't own the molds. Also, please remember that the many shards of **JH** in carnival colors prove conclusively that the molds stayed at Indiana, Pa.

#### BUT WHAT ABOUT THE POSITIVE NORTHWOOD PATTERNS?

Perhaps the most controversial aspect surrounding these shards is the appearance of a large shard in *Peacock at the Fountain* and many, many shards in *Grape and Cable*. Both of these patterns are frequently found with a Northwood trademark (an N-in-circle), and in fact Northwood patented his *Peacock* table line in 1913. Prior to my research in this field, I merely assumed that Harry Northwood "jobbed out" the molds to his cousin's factory in order to keep up with the demand for two of his best-selling patterns. It seemed to be the only answer short of an outright copy of these designs.

Now the truth has come to the surface. Since Dugan left the firm in 1913, perhaps the new management saw no reason to maintain family loyalties and then copied these popular Northwood designs. I was surprised to learn that there are two different variations of the *Peacock at the Fountain* water set, one signed "Northwood" and the other with either no trademark or simply an empty circle. The huge chunk of



Rare **GRAPE AND CABLE** two-handled bon-bon in marigold on a translucent milk glass base color. This is frequently incorrectly called 'Peach Opal.'

glass found at the site in *Peacock/Fountain* matched exactly the unsigned version of the pattern. As far as *Grape and Cable* is concerned, the two variations of the pattern, both available in many different items, are so similar that the difference between signed and unsigned G&C has gone virtually unnoticed by carnival glass writers for many years.

One particularly interesting fact is

that the *Grape and Cable* perfume bottle, of which several shards were unearthed at the site, is never found signed "Northwood." It was probably never even made by Northwood, as the dresser set appeared in early ads without it. If a signed perfume bottle exists, I would be most interested in learning of it.

So without further fanfare, I will list the almost 40 different patterns and novelties attributable to either Dugan or Diamond, based on documented shards found at the factory site.

#### CARNIVAL GLASS SHARDS FOUND AT INDIANA, PA.

Names listed below are included in Hartung, unless otherwise noted. Unfortunately, many of these patterns have different names in the Presznick books.

APPLE BLOSSOMS  
APPLE BLOSSOM TWIGS\*  
BIG BASKETWEAVE\*  
COIN SPOT\*  
CHERRY PANELS\*  
CIRCLED SCROLL  
CORINTH\*  
DAHLIA  
DOUBLE-STEMMED ROSE\*  
DOGWOOD SPRAYS\*



FAN\*  
 FANCIFUL\*  
 FEATHERED SCROLL\* (Inverted Fan and Feather)  
 FLUTED SCROLLS  
 GARDEN PATH\*  
 GARDEN PATH VARIANT\*  
 GRAPE AND CABLE  
 HEAVY IRIS  
 HOLLY WHIRL\* (Hand)  
 JEWELLED HEART\*  
 LINED LATTICE VASE  
 MALAGA  
 MULTI-FRUITS & FLOWERS (punch bowl)  
 MAPLE LEAF  
 NORTHWOOD CHERRY (bowl only)  
 NAUTILUS\*  
 PASTEL SWAN\*  
 PERSIAN GARDEN  
 PEACOCK AT THE FOUNTAIN  
 PONY (Bowl)  
 QUILL  
 RAMBLER ROSE  
 RIB AND PANEL  
 SEAGULL  
 S-REPEAT  
 SODA GOLD\*  
 STORK AND RUSHES  
 TWIG VASE  
 VINEYARD\*  
 VINTAGE GRAPE (powder box)  
 WINDFLOWER\*  
 WOODPECKER VASE  
 WREATH OR ROSES (rose bowl)  
 WREATHED CHERRY\*

#### Late Additions

MANY FRUITS\* (punch bowl)  
 FLORAL AND GRAPE  
 LATTICE AND POINTS\*  
 WATER LILY WITH CAT-TAILS (dif. from Fenton's)  
 PEACOCK AND URN (dif. from Fenton's)

The list above is only preliminary. Recently I received three additional boxes of shards which have been given a careful study for additions to my earlier listing, but I have not had the opportunity to share these with my research associates listed in the credits. I did not want to hold this report up any longer, as I feel it is too important to go unpublished.

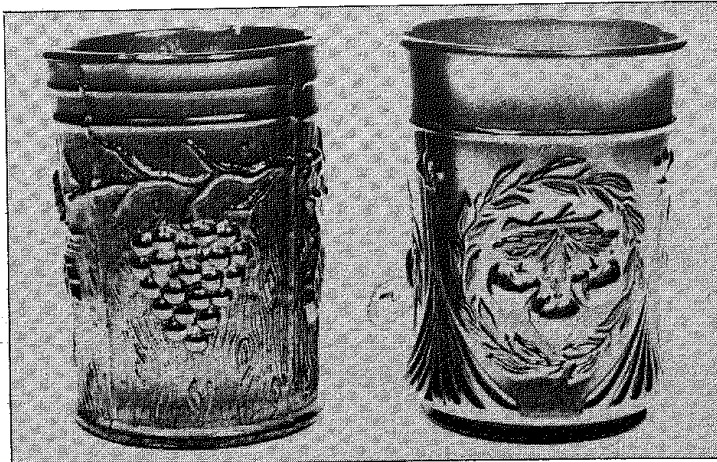
#### ATTRIBUTION BY PATTERN ASSOCIATION

Listed below are those patterns which can be attributed to Dugan/Diamond by what is called "pattern association." Studying the list of shards reveals clues concerning many other patterns. For instance, the *Roundup* pattern is probably Dugan/Diamond because it has the same back pattern as *Fanciful*.

BUTTERFLY AND TULIP  
 CONSTELLATION\* (SEA FOAM)  
 FARMYARD\*  
 FORMAL VASE  
 GRAPE ARBOR (bowl)  
 KEYHOLE (RAINDROPS)\*  
 PETAL AND FAN  
 PUZZLE\*  
 RAYS (SMOOTH RAYS)  
 ROUNDUP\*

#### ATTRIBUTION BY BUTLER BROTHERS GROUPS

Various wholesale catalogues offered selected groupings of carnival glass about 1910 to as late as 1928. These groups of glass were packed into assortments at the factories, not by the wholesalers. Butler Brothers was one of the biggest distributors, and their cata-



Tumblers in VINEYARD and WREATHED CHERRY patterns. Shards in both of these patterns have been found at the factory site. The pattern on the right is sometimes found with a Dugan trademark, a D-within-a-Diamond.

logues have proved invaluable for attribution of early glassware. Listed here are patterns which appeared in groups which consisted of KNOWN Dugan/Diamond items. Some of those listed are also confirmed by shards found at the factory site.

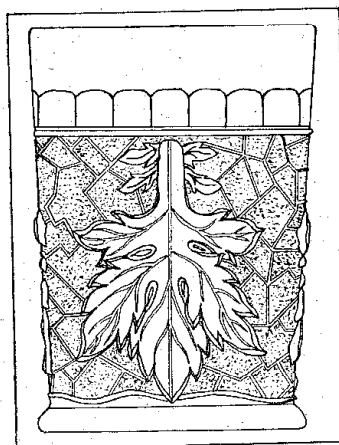
CHERRY PANELS\*  
 LEAF RAYS\*  
 MALAGA\*  
 SKI STAR\*  
 VINTAGE BANDED (mug)

#### THE PEACH OPAL CARNIVAL THEORY\*

One particularly interesting conclusion we can draw from these shards is that it is a strong likelihood that the carnival color known as PEACH OPAL was primarily made by Dugan/Diamond. I have marked those patterns known in this color with an asterisk (\*). Except for a few Fenton rarities, I know of no other factory responsible for this color. Do not confuse this color with marigold on milk glass or custard glass. I was once shown a piece of that the owner called signed Peach Opal in Northwood, but it was nothing more than a frosty effect at the very top rim caused by exceptional satiny iridescence. To my way of thinking, Peach Opal is just what the name implies — like an opal. Most pieces of this color have a very deep opalescence, not just a touch of white at the very edge.

To validate this theory, I have to explain the peach opal Nautilus novelties with the Northwood "Script Signature." This pattern, also known as *Argonaut Shell*, was introduced in 1900 in custard glass. The spooner mold was later revived and formed into a novelty in carnival glass, but someone forgot to remove the old trademark. Eventually this trademark was removed, as the *Nautilus* pieces are found frequently with no signature.

More than 100 different patterns and novelties are known in Peach Opal. Of these, four are known Fenton (again with very light opalescence), two are very dubiously attributed to Millersburg, and four are signed Northwood. The four which are found signed may be true peach opal, but it is my guess that they are more like the piece illustrated here. The two-handled



The NORTHWOOD MAPLE LEAF pattern was not even made by Northwood [at least in carnival], unless it can be proven that it dates before 1902. Dozens of shards in this pattern were found at Indiana, Pa. The carnival production dates from 1912, when the company was known as Dugan Glass Co. Drawing by Carl Burns.

*Grape and Cable* nappy is in a translucent milk glass, not a true Peach Opal. This nappy is signed Northwood.

I will not attempt to list the many patterns found in this color, but bear in mind this one simple FACT. Nine out of ten patterns found in this color HAVE NEVER BEEN ATTRIBUTED. Isn't it possible that the reason for this is because Dugan and Diamond production has also never been documented before? Think about it.

#### THE FINAL PROOF — REPRODUCTIONS

I have learned that some collectors are hesitant to accept my theories concerning Dugan/Diamond carnival. I know it's hard to accept change, and to say I have proof of these facts can only be documented when a catalogue from either of these companies surfaces. But of one thing we can be sure: the molds for the patterns listed below remained in Indiana, Pa. They were purchased during the Depression by Mr. L.G. Wright, who found them in this town

and built up a business reproducing the patterns. For years these molds were referred to as "the old Northwood molds," but Northwood was there for only a few years. Dugan and Diamond were there for three decades.

This particular list is not being limited to carnival glass patterns exclusively, because I want collectors of other types of glass (opalescent, custard, etc.) to be aware of these reproductions.

ARGONAUT SHELL (NAUTILUS) (Custard, Opalescent)  
 CHRISTMAS SNOWFLAKE (Opalescent)  
 CORN VASE (Opal. version only)  
 DAHLIA (Carnival, Opal., plain colors)  
 DAISY AND FERN (Opal.)  
 DOLPHIN COMPOTE (Opal., plain colors)  
 FARMYARD (Carnival, marked)  
 GOD AND HOME (carnival)  
 GRAPE AND CABLE (carnival, custard, decorated crystal)  
 GRAPE DELIGHT (carnival)  
 GRAPEVINE LATTICE (carnival)  
 HEAVY IRIS (carnival)  
 HOBNAIL (opal. barber bottle)  
 JEWELLED HEART (plain colors)  
 MAPLE LEAF (carnival, plain colors)  
 OPAL OPEN (opal., plain colors)  
 PANELLED SPRIG (colors)  
 PONY BOWL (carnival)  
 RAMBLER ROSE (carnival)  
 S-REPEAT (all colors)  
 SHELL MUG (custard, carnival)  
 SPANISH LACE (molds too poor to reissue)  
 TOWN PUMP and TROUGH (opal., plain colors)  
 TWIG VASE (opal., plain colors)  
 WREATHED CHERRY (opal., plain colors)

To be sure, I am not positive that this list is complete, since many Wright reproductions were extremely limited. But since the molds were positively bought in Indiana, Pa., we simply have to conclude that most of them are Dugan or Diamond molds — not Northwood. Remember, the script signature dates from about 1900, before Northwood left the firm. The N-in-a-Circle dates after 1905, from his Wheeling factory.

In closing, it is my most fervent wish that those who oppose accepting the facts presented here at least keep an open mind to accept the POSSIBILITIES. I checked out my story carefully before releasing it publicly, but there still may be a few important facts which I have overlooked. I have much more proof which is too tedious to present in this highly edited final form. I ask only that you weigh the evidence and accept the conclusions the same way I did. Just because some of your favorite patterns were not made by Northwood, but instead were made by some company no one ever heard of, does not mean they should be appreciated any less. Just look at these lists presented here. Some of the most beautiful carnival, custard and opalescent glass known can be attributed to the Dugan and Diamond Glass Companies. Surely you can accept the fact that Northwood did not hold an exclusive on quality? AUTHOR'S RIGHTS RESERVED.