

# A New Look At Old Pattern Glass

"More on Dugan/  
Diamond Carnival Glass"

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This week I will be presenting a follow-up to my February 25 Antique Trader feature on the carnival glass made by the Dugan and Diamond Glass Companies of Indiana, Pa. The response to this major report is starting to appear, and it is my most fervent wish that these findings at least be considered possible. But some of the feedback I am hearing reveals some incredible skepticism concerning my "theories."

In this column I will present less theory and more FACT. I did make one major error in the shard listing — there was no shard in the *Multi-Fruits and Flowers* punch bowl. I confused this for the similar *Mary Fruits* punch bowl, which is definitely Dugan/Diamond. I also failed to list the *Vintage Banded* mug, the *Shell* pattern, the *Fishnet Epergne* and the *Cosmos*, *Variant* on the shard listing.

Another pattern I failed to list was *Lattice and Daisy*, attributed to Fenton in my first Fenton book based on its appearance in a Butler Brothers catalogue next to a *Floral and Grape* water pitcher. However, recent discoveries at the factory site prove conclusively that *Lattice and Daisy* was made by Dugan/Diamond. Fenton made the variant of *Floral and Grape* with the ribs leaning to the left, and the pattern shown in the Butler Bros. catalog has ribs leaning to the right. The half dozen or so shards recently found in *Lattice and Daisy* confirm my speculation.

Generally the consensus is that most collectors I've talked to accept the Dugan/Diamond report, but I am quite disturbed that there are some who absolutely refuse to accept these important new discoveries. Unfortunately these critics are also the most vocal, and are attempting to discredit these findings. It amazes me that a carefully prepared effort on my part is being attacked by hearsay, innuendo and personal theory. Where are the oppositions' "facts" to back up their claims?

I read one implication that I possibly purchased the shards from opportunistic individuals who made a business out of selling "reported" diggings. Nothing was ever paid for these shards. There are over ten thousand, of which more than half are carnival glass patterns. And EVERY SHARD is documented as Indiana, Pennsylvania glass. NOT ONE came from another factory.

Let me make it clear that in no way am I trying to discredit Northwood as a major manufacturer of carnival glass. This was never even implied in the story, but I read one response that my article "leads

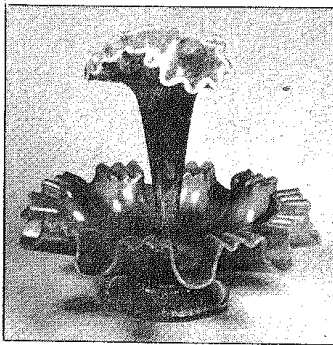


PHOTO A — Peach Opal Fishnet Epergne, of which shards have been found at the Dugan/Diamond Factory site.

people to believe that Harry Northwood made very little or no carnival glass at all." Such over-statements are unnecessary. I have no ulterior motives whatsoever, other than publishing the truth. I revere the absolute genius of Harry Northwood, but feel it is important that we stop calling everything Northwood just because it "looks" like his glass. I had to learn this lesson the hard way myself.

Since the shards were our only major proof that Dugan and Diamond made carnival glass, I thought I might list some of the additional proof which has surfaced.

1. Literally dozens of advertisements from Dugan and Diamond have been located by researcher Berry Wiggins, most of them listing "Iridescent Wares" as part of their offerings. Only one ad, unfortunately, pictured anything — a line of vases in "Pearl," or white carnival.

2. A press release for 1910 proves that Dugan entered the carnival glass field at about this time. It described their new Tiffany-effect "Aurora Iris" line made up in berry sets, water sets, baskets, epergnes and over 300 different 10c novelties. The notice describes the glass as "colored iridescent glass on a crystal base." This is probably marigold.

3. A 1911 press release concerning Dugan seems to be describing the peach opal color which I claim was made primarily by Dugan/Diamond. It describes a new "line of iridescent ware that is quite unusual in that the lustre is of a rather delicate tone. The new effect is a refreshing change from the usual style." A 1912 report describes glass in 'lustre and opalescent effects' but it is unclear if it is describing two different lines or one line with a combination of both. However, that same report describes a "novel color which has been named Alba Lustre." 'Albus' is the Latin

word for white, and the root word for "alba."

4. Another 1911 news story describes Dugan's prominent display in the "ever-popular iridescent ware." I am sure the reporter had no idea that this popularity would continue another seventy years. He describes two new tints which Dugan called "gun metal" or "steel" and "red orange" which were brought out by entirely new plunger figures (Oriental figures, fruits, flowers and birds). He clearly describes a mug reproducing the "ever active black bass midst a background of pond lilies and wild rice," and two samples of punch bowls that "radiate the colors of the rainbow in peaches, grapes and other fruits." It states the base to the punch bowl is reversible.

Other than the above, Mr. Wiggins and myself have interviewed the surviving members of the Dugan family and children of former workers at the factory, and the proof is overwhelming that Dugan and Diamond Glass (the same factory) made a MAJOR contribution to the production of carnival glass.

Featured this week is the *Fishnet Epergne* in peach opal carnival glass and three different mugs which we now know were made by Dugan and Diamond Glass Companies. The epergne is two different pieces with attach together. The base is plain with no pattern in the glass. The mugs are in the *Fisherman Mug*, *Stork and Rushes*, and *Heron Mug*. The middle mug has been found among the shards. The one on the left is clearly described in the 1911 news story mentioned above ( and shown in a 1914 Butler Bros. catalogue), but the mug on the right

is only "possibly" Dugan/Diamond. It is not signed in any way, nor have shards been found in the pattern to date. The appearance of the *Fisherman Mug* in the 1914 wholesale catalogue proves that Dugan's molds were kept in production by Diamond Glass, after the 1913 name change.

I knew my report would be unpopular to Northwood enthusiasts, and to those who have invested heavily in "unsigned" Northwood. Fear that the value of their collection will collapse is unfounded. No one knows who made the *God and Home* water set, and look at its value. What difference does it make if the glass was made by a "name" in the business or by a firm equally capable of maintaining quality production? Man's natural instinct to buy only name brands or strictly "by the label" seems to reflect in this response among a few influential collectors.

My research files are available to anyone who still finds this report "hard to swallow." I stake my reputation on the facts presented in this and the February 25 report. If you still refuse to accept these results, please contact me personally and I will try to explain my position further. But it is entirely unnecessary to air personal skepticism publicly in order to discredit that report. I released it through the Trader because I knew it would be read by more people than any best-selling book could provide. I will gladly print any and all well-founded opposing viewpoints in my column. Write me in care of the Antique Trader. — AUTHOR'S RIGHTS RESERVED.



Photo B — Assortment of Dugan/Diamond mugs in the Fisherman, Stork and Rushes and Heron patterns.



PHOTO C — This assortment of carnival glass appeared in a 1914 Butler Brothers wholesale catalogue. The firm was known as the Diamond Glass Co. at that time. Included in the group are three patterns, previously thought to be Northwood — the Shell, Maple Leaf and Grapevine Lattice. Note the Fisherman Mug.