

Early Westmoreland Carnival Glass (1908-1912)

by William Heacock

EDITOR'S NOTE: On Friday, April 23, William Heacock will be banquet speaker at the 10th Anniversary Convention of the Heart of America Carnival Glass Association [H.O.A.C.G.A.]. The subject of his talk will be "Harry Northwood — The Man, The Myth & The Mystery." The convention dates are April 22-25, being held at the Overland Park, Kansas, Holiday Inn near Kansas City. For information on how to join H.O.A.C.G.A. and how to attend this important event, write Secretary Lucille Britt, 3048 Tamarak Dr., Manhattan, Ks. 66502.



Rare FRUIT SALAD punch set in peach opal. The mold for this pattern matches the one used on the ORANGE PEEL punch set [Courtesy Don Moore].

For many years carnival glass collectors have considered most of their glass to have originated primarily from the BIG FOUR — Northwood, Fenton, Imperial and Millersburg. Except for Millersburg (1909-1912), these companies produced iridescent pressed glass from about 1908 until well into the 1920's. Yet when you consider that more than one-fourth of the many hundreds of patterns and novelties known in carnival glass were listed as "maker unknown" or "possibly" one of the BIG FOUR, it should not surprise you to learn that there were two more major manufacturers.

It now appears we are dealing with the BIG SIX when it comes to

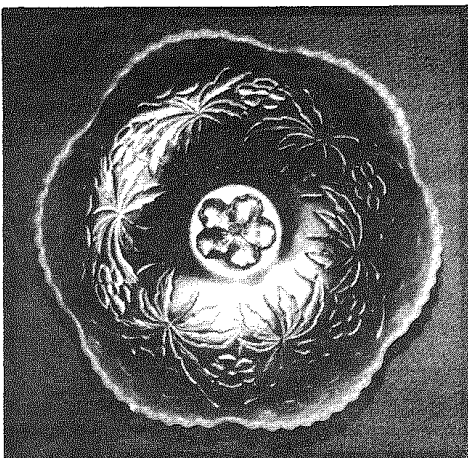
carnival glass. In the past two years staggering amounts of new data have surfaced due to the combined and cooperative efforts of many dedicated researchers and collectors. Del Helman from Indiana, Pa. opened a floodgate of information on

Dugan/Diamond carnival by sending me thousands of glass shards unearthed at the local factory site. This single company with two different names was clearly responsible for as much carnival glass production as each of the BIG

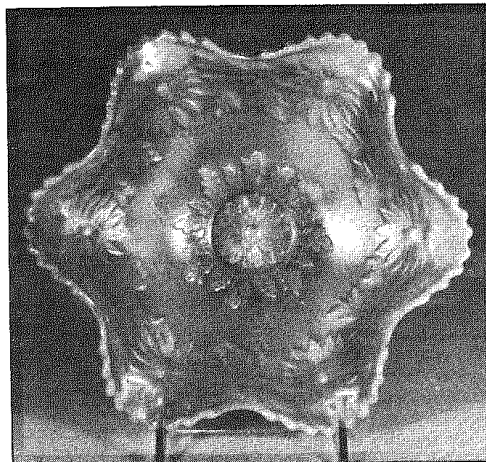
FOUR. Researcher Berry Wiggins dug deep to find the early trade journal records to confirm these controversial shard findings and shared this information with me. Experts in the field like Don Moore, Jack Wilson, Tom Burns, John Resnik, Bill Edwards and others helped me identify the patterns found in the shards. The findings created quite a stir in the "carnival glass community."

Just when the dust was beginning to settle I stumbled onto another company's contributions to the world of carnival glass. This news is not nearly as controversial as the Dugan findings, but it is equally as exciting. It appears conclusive that the Westmoreland Specialty Company of Grapeville, PA. was ALSO a major manufacturer of iridescent pressed glass with more than 35 patterns and novelties to their credit. This is near the Millersburg total, so perhaps Westmoreland should be considered part of the new BIG SIX. Other companies, such as Cambridge, U.S. Glass, Indiana Glass and Consolidated made limited contributions to the field, but nothing near the Westmoreland total.

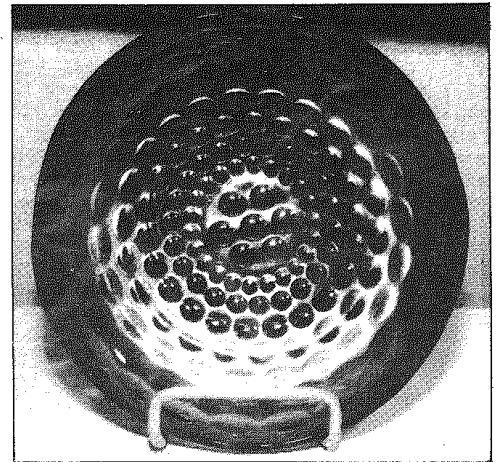
Westmoreland Glass began operations in 1889 as the Westmoreland Specialty Company, building quite a reputation as manufacturers of



CAROLINA DOGWOOD plate in peach opal.



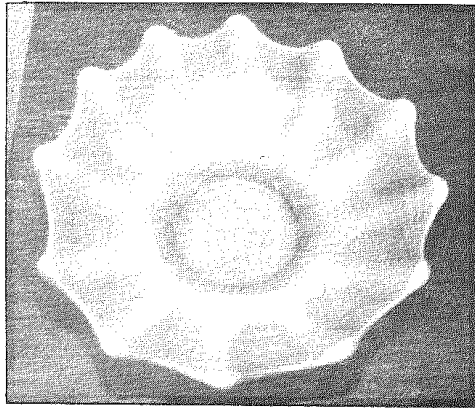
DAISSY WREATH pattern in iridized milk glass.



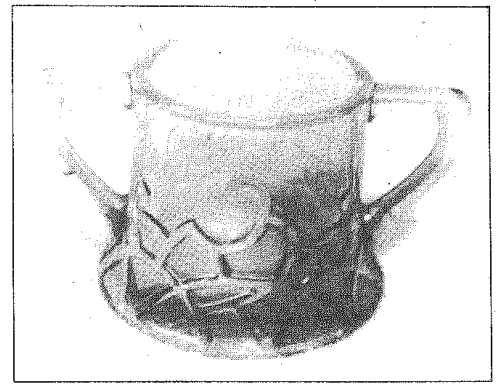
PEARLY DOTS or COIN DOT bowl [no stippling] in silver amethyst.



Close-up of original paper label found on early Westmoreland.



CORINTH bowl in blue milk glass with marigold iridescence. Northwood also made a similar pattern, used primarily as a back-pattern.

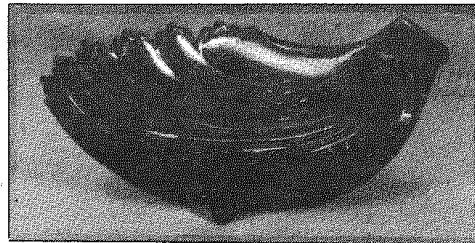


ESTATE small individual open sugar in blue opalescent with iridescent finish.

novelties and packaging glass. Much of their early glass was identified with a paper label on the base, like the one shown here on a *Diapered Flower* creamer in deep blue opaque milk glass. The firm produced many different covered creamers and sugars which were packaged with dry or prepared mustard. The squatty "breakfast-size" creamers usually have an inner rim to hold the lid and the small sugar bowls are easily recognizable as Westmoreland by their unique size.

There has never really been any serious question that Westmoreland made carnival glass. The big surprise is that they made so much. About a half dozen patterns are credited to the company in the standard references on carnival glass. Thanks to the pioneer research efforts of Minnie Kamm and a major catalogue reprint by Hazel Marie Weatherman, we have a foundation on which to build this story. The Kamm and Weatherman efforts have made it possible for a new generation of glass students to "develop the picture" into a sharper focus. I personally believe so strongly in catalogue reprints that even those in color are reprinted in original color in my books.

The importance of early catalogues is unquestionable. Most of the Fenton and Imperial carnival glass was attributed based on reprinted catalogues, since all of their early carnival is usually unmarked. The



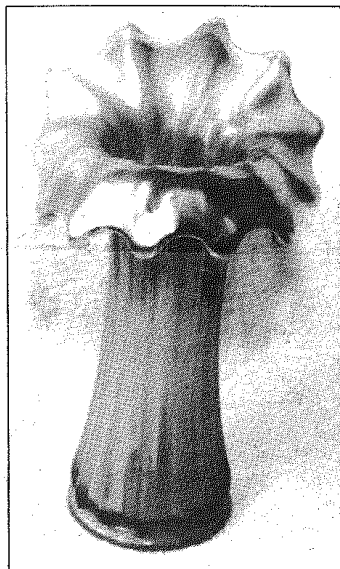
FOOTED SHELL mint dish in silvery amethyst, also known in blue opal carnival.

Northwood carnival was attributed based on his distinctive N-in-a-Circle trademark. How simple all of our research would be if everyone marked their glass! Dugan/Diamond, Millersburg and Westmoreland carnival glass is all unmarked so identifying their products is made possible only through hundreds of hours of research and piecing together a huge puzzle.

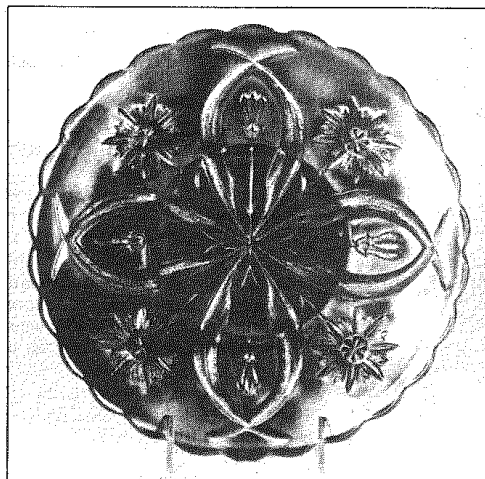
It was the acquisition of dozens of old Butler Brothers wholesale catalogues which made this story possible in the first place. The dates provided in the title are based on the appearance of this glass in these catalogues, an almost complete set covering the years 1902 to 1932. The patterns listed in this report were offered in the 1908 through 1912 issues only, never to appear again except in plain clear crystal.

The standard books used for naming patterns in carnival glass are the ten-book series by Marion Hartung. I am using Hartung names in this report for those patterns listed in her work. Occasionally a pattern was found only in the Rose Presznick series of four books on iridescent glass. The initials "MH" and "RP" will be used for cross-reference in this report, so you can add these attributions if you prefer.

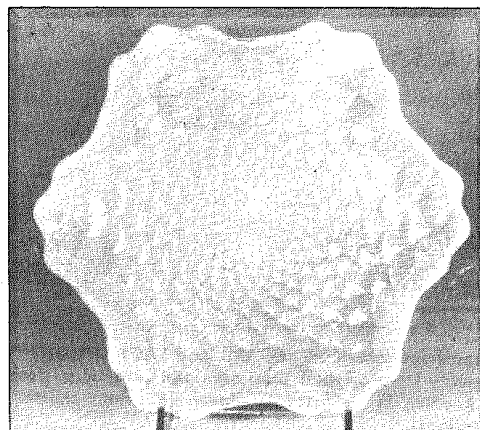
The following List Number 1 is of the patterns which are "proven" Westmoreland primarily based on the Kamm and Weatherman efforts. A Westmoreland catalogue from the



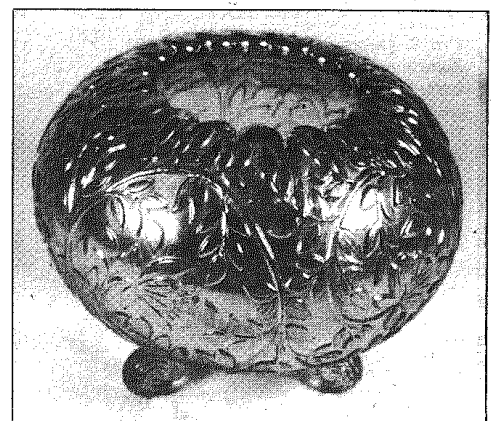
JESTER'S CAP vase in blue opalescent with marigold iridescence, probably Westmoreland.



FOUR FLOWERS, VARIANT plate in amethyst carnival, also known in teal blue. The regular version of this pattern was made at the Dugan factory, an obvious copy.



SCALES pattern crimped bowl in iridized milk glass.



LOUISA rose bowl in teal blue, also made in a boat-shaped footed sauce. This same mold was used on crimped bowls.

**"EGYPTIAN IRIDESCENT"
SUGAR AND CREAM SET.**



1C815—Diam. 3 1/4, ht. 3, double side handles Egyptian design, gold lining, beautiful iridescent luster surface. 3 sets in box. Set, 18c

This cream and sugar was the first example of today's collectable carnival glass to appear in a 1908 Butler Bros. catalogue. This was Westmoreland's #294-295 set in a 1920 catalogue.

"ORANGE DESIGN SHERBET CUP."

Realistic as nature. Nothing more unique in art glassware.

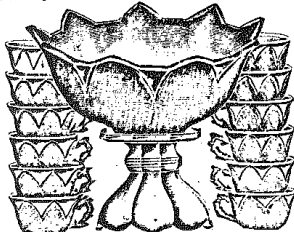
1C437—Diam. 3 1/2, deep shape, half orange shape, natural color, fancy top, gold decorated rustic stem handle, all colors fired. 1 doz. in box. Per dozen, **87c**

1C435—Diam. 3 1/2, ht. 3 3/4. As 1C437 but without handle and on high colonial crystal foot. 1 doz. in box. Per dozen, **89c**

The ORANGE PEEL cup and sherbet have been found with original Westmoreland paper labels intact to confirm the maker.

**"GOLDEN IRIDESCENT"
PUNCH SET.**

The pattern in exquisite appropriateness to the rich gold finish.



1C1977—12 1/2 in. orange design bowl, large separate colonial stand, full ht. 10 1/2 in., heavy glass, golden iridescent finish. Complete with 12 rustic handled cups. 1 set in pkg., lbs. Per set, **\$2.10**

The ORANGE PEEL punch set was offered in marigold carnival in a 1909 BB catalogue.

1920's is reprinted in Weatherman's *Colored Glassware of the Depression Era 2*, pages 355-380. A few of the Kamm attributions are based on her text, which indicates she found the patterns in original catalogues from the early 1900's. The source of the attribution is listed after the cross-reference.

**LIST NUMBER ONE
PROVEN WESTMORELAND CARNIVAL
GLASS**

- STRUTTING PEACOCK (MH1, 126) Kamm
- SHELL & JEWEL (MH1, 44) Kamm/lee
- BASKETWEAVE & CABLE (MH1, 22) Hartung
- BEADED PANELS (MH10, 87) Presznick
- CHECKERBOARD (MH2, 130) Kamm
- PILLOW & SUNBURST (MH2, 51) Kamm
- FOOTED SHELL (MH5, 110) WDG2

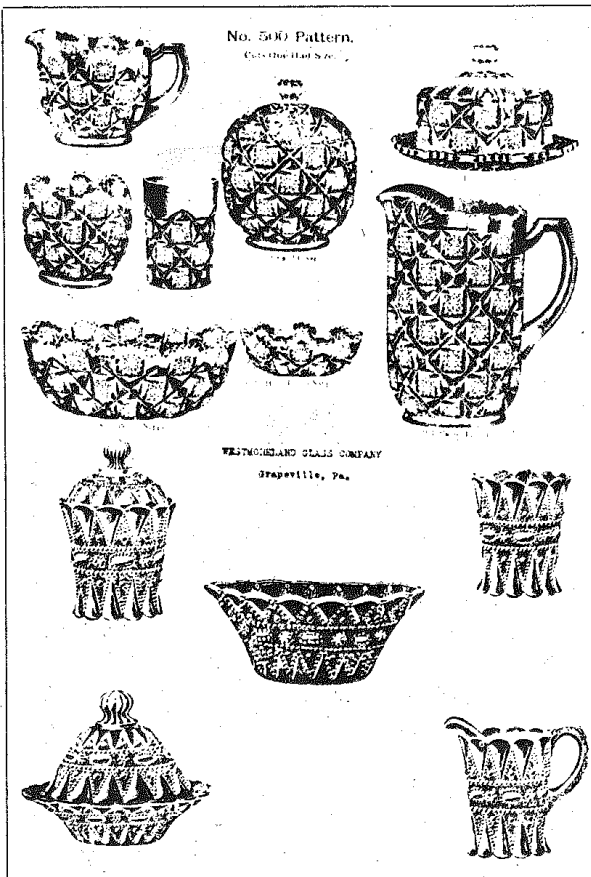
SPECIAL IRIDESCENT GLASSWARE ASST.

This new special price means a saving of about 35% to you. You can't duplicate elsewhere.



1C1597: Ass'd. shapes, all-over golden and silvered iridescent blends, rib, prism and floral designs.
4 doz. salads, average 8 in.
1 doz. 3 1/4 in. footed sherbet cups
1 doz. 4 1/2 in. footed sherbet cups
6 doz. in pkg. **78c** Doz.

A 1910 Butler Bros. catalogue included this group of probable Westmoreland carnival, all of these known in the typical Westmoreland colors.



Assortment of CHECKERBOARD and LACY DEWDROP patterns, apparently from original Westmoreland catalogue. Both patterns are known in iridescent glass. [Reprint courtesy Kamm Publications].



1C7—Fancy shapes, diamonds, hearts, spades, etc., regular sizes, fine crystal. 6 in. box, 1/2 doz. bxs. in pkg. Doz. boxes, 85c

This boxed set of EUCHRE salts appeared in a 1912 BB catalogue and is known in marigold carnival. They appeared in a 1920s Westmoreland catalogue as the No. 200 celery set.

RICH IRIDESCENT WARE.

A rich assortment of iridescent ware. Well made and finished glass pieces in the new oriental iridescent effects.


- 1C828, Nut or Bonbon—4 1/2 in., on 3 footed pedestal, pattern, scallop edge, a-ssid. iridescent, radiant, golden purple and green iridescent, finished. 1 doz. in pkg. Doz. 43c
- 1C829—As 1C828, much larger, diam. 6 1/2, 1 doz. in box, ass'd. colors. Doz 84c
- 1C831, Plate—8 1/2 in., the shape. Matchless can be used with 1C830 finger bowl. 1 doz. in pkg. Doz. 72c
- 1C832, Sweetmeat or Jelly Dish—5 1/2 in., deep scallop oval shape, 4 fancy feet, silver leaf embossed, golden iridescent blends. 1 doz. in pkg. Doz. 80c
- 1C825, Footed Nut Bowl—5 1/2 in., deep round shape, golden green and wine-ruby tones. 1 doz. in pkg. Doz. 82c
- 1C826, Bonbon—6 in. fancy crimped shape, footed, golden, iridescent and metallic wine-ruby blended tones. 1 doz. in pkg. Doz. 82c
- 1C827, Footed Comport—6 in., deep shape on low foot, ass'd. emerald and wine-ruby iridescent effects. 1 doz. in pkg. Doz. 84c
- 1C830, Finger Bowl—4 1/2 in., deep shape, ground and polished bottom, green and wine-ruby colors, rich reflecting optic design—facsimile of the hammered brass effects. 1 doz. in pkg. Doz. 84c

Although not an assortment, the 1909 BB catalogue included several patterns here which I am certain are Westmoreland, including FOOTED SHELL, NUMBER 252 [Opaque Chalice], LOUISA footed bowl, SCALES plate and bowl.

- ORANGE PEEL (MH4, 74) paper label
- FILE & FAN (MH5, 59) Kamm
- SWAN TOOTHPICK (RP2, 268) Kamm
- NUMBER 270 (MH7, 59) Kamm
- RUFFLES (RP2, 236) WDG2
- TREE OF LIFE VARIANT (RP2, 278) WDG2
- SPRING BASKET (MH6, 114) WDG2, 368

The first four patterns on the list can be attributed to Westmoreland based on identical or nearly identical finials found on the covered pieces, but this credit can be backed up by other sources (catalogues, etc.). Number 270 is a misnomer, as the pattern is actually the *Opaque Chalice* listed in Kamm 1, pg. 29, as the Westmoreland's Number 252. The Jefferson #270 is a similar panelled pattern with grooves between the panels. The molds on several of the above were kept in production for quite some time in

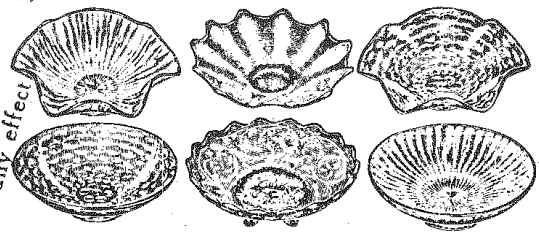
"ANTIQUE IRIDESCENT" NOVELTY ASSORTMENT.
Something entirely different. Rich but inexpensive.



6891—A new departure in decorated crystal. All pieces solid gold lined, outer surface harmonizing golden rainbow bl. tinting. Ass't. comprises 1/2 doz. each of the following 12 articles:
 3 1/2 in. fancy basket, in metal arched handle.
 Covered jewel box on 4 feet, fancy embossed cover.
 Fancy creamer, bottle, ht. 3 1/2 in. 4 1/2 x 3 1/4 in. tray.
 Fancy embossed toothpick.
 Covered jewel box on 3 feet.
 3 1/2 in. fancy candlestick.
 4 in. scalloped sugar basket, metal handle.
 Fancy footed cigar holder.
 5 in. vase or hat pin hole spreading base.
 3 1/2 in. footed double handle cream sugar. Crystal and footed creamer.
 Per dozen, **84**

Total 6 doz. in case, 55 lbs.

IRIDESCENT SALAD OR FRUIT DISH ASSORTMENT.
This year's best value in marvelous selling ware. The high class finish not surpassed even in the expensive goods.



Tiffany effect

1C1837: 6 footed styles, diam. 8 1/2 to 9 in., plain, crimped, and scalloped shapes, pink dot, prism and paneled patterns, ass'd. green and wine ruby glass richly finished in silvery iridescent luster producing myriad rainbow hues, excellent finish. 1 doz. each 6 styles, total 6 doz. in box. **84c**

Perhaps the most important assortment of all, showing Westmoreland's No. 294 & 295 creamer & sugar along with ESTATE, SIMPLICITY SCROLL and the MINIATURE FLOWER BASKET with attached wire handle.

Another assortment of patterns which appear to be Westmoreland, including CORINTH, PEARLY DOTS [COINDOT Variant] SMOOTH RAYS and a bowl in LOUISA, formed from the rose bowl.

various colors and decorations. Some are still being made today by Westmoreland. With the possible exception of *Ruffles* and *Tree of Life Variant* there is no question whatsoever that the above are PROVEN Westmoreland carnival glass patterns.

Here we have our foundation on which to compile an even larger list of probable or likely Westmoreland patterns, based on Butler Bros. catalogues and on colors in which the glass is found. These first thirteen patterns are known in colors which can be described as unusual, in fact UNIQUE. This second list is comprised entirely of patterns made in these colors. Many of the patterns can be backed up by other evidence, but the COLORS are the major connecting factor. Also important is the fact that none have been attributed to any other firm (with proof).

Those patterns in List No. 1 found in amethyst carnival usually have reddish highlights in the "base" color with a fired iridescence reflecting a soft silvery sheen. I call this "silvery amethyst." It is much like Millersburg's and in fact some Westmoreland carnival has been confused for Millersburg based on this similarity. Some of the patterns in the first list can be found in blue milk glass, for which Westmoreland is well-known, and a few have been found in blue milk glass with a rare iridescent finish. This is quite unlike anything else made by other companies. Northwood and Imperial made a blue opaque stretch glass and Fenton made a blue "opaline" carnival glass, but neither made a deep solid blue milk glass quite like Westmoreland's.

Some of the patterns are known in a most unusual blue opalescent color with a marigold lustre iridescence, quite different from Northwood's popular aqua opal carnival. Perhaps most unique of all is a Westmoreland color completely different from all others. It is a deep blue-green color (non-opaque) — not quite blue, not quite green. In past columns I have called this "peacock blue" or "deep aqua", but the most accurate description found in the dictionary is "teal blue." Two early non-carnival Westmoreland patterns previously featured in my *Antique Trader* column, *Wild Iris* and *Late Westmoreland*, are well documented in this rare color.



Easily recognizable STRUTTING PEACOCK covered creamer and sugar, a recent reissue from Westmoreland. Note the distinctive finials found on other known Westmoreland.



Assortment of blue-stained milk glass from an ad dating circa 1940. An old issue of *Antiques* magazine identified these as Westmoreland reproductions.

Finally, I must single out separately a color known as "peach opal" carnival, as I have gone on record in the past claiming that Dugan/Diamond produced most of this color. Even though few of the patterns in List No. 1 are known in this color, most of those in List No. 2 are, and none were among the shards dug up at the Dugan factory site.

So let's take these unusual colors and build a second list. All the

patterns here are strictly "probably" Westmoreland. The Butler Bros. catalogues help back up many of these attributions. I am listing the patterns, cross-reference, and the colors which have been reported to me. The initials for each color are: blue opal (bo), peach opal (po), teal blue (tb), silvery amethyst (sa), blue milk (bm) and milk glass (mg), all found with an iridescent finish.

**LIST NUMBER TWO
 PROBABLE WESTMORELAND
 CARNIVAL GLASS**

- LOUISA (MH2, 77) sa, tb, po
- SMOOTH RAYS (Hand) sa, po, bo, mg
- CORINTH bowl (MH5, 31) sa, bo, bm, mg
- FRUIT SALAD (MH4, 72) po, bm, sa
- CAROLINA DOGWOOD (MH5, 59) bo, bm, po, sa, mg
- DAISY WREATH (MH, 64) bo, po, bm, mg
- HOBSTAR & FRUIT (MH4, 73) po, sa, bm
- SCALES bowls/plates (MH5, 51) sa, bo, mg
- MILLERSBURG PRISMS (MH8, 43) sa, tb
- LEAF SWIRL (MH3, 67) sa, tb
- JESTER'S CAP (MH7, 32) bo, po, tb, amber
- PEARLY DOTS (RP3, 156) bowls/composites sa, bo, po, mg, tb
- MINI. FLOWER BASKET (MH7, 151) po
- FOUR FLOWERS VARIANT (MH6, 66) tb
- LACY DEWDROP (MH9, 72) mg

A detailed study of List 2 can be confusing, as a few of the patterns have been attributed to Millersburg (based on similar iridescence) and others. *Louisa* was copied in the 1950's by Jeannette Glass in machine made tableware (*Floragold*). The rose bowl and footed sauce boat were made by Westmoreland almost fifty years earlier. *Pearly Dots* is a copy of Fenton's *Coin Dot* carnival pattern. *Smooth Rays* was also made by Northwood and Dugan, in similar copies. *Scales* was made in a compote, but not a plate or bowl, by Northwood. The *Jester's Cap* is reported with a Northwood signature, but I have never seen one signed. And finally the most controversial of all, *Lacy Dewdrop*, which has been attributed to five different companies. But the unique colors were almost impossible to copy. Each firm seemed to have their own special formulas and techniques for iridizing the carnival glass they made.

Confirmation on the above has been slow coming in, and indeed there may be other colors not listed to strengthen the foundation. Perhaps the best proof to surface is the previously mentioned acquisition of

early wholesale catalogues. The different assortments offered are few, limited strictly to the 1908 to 1912 years. Even though the groupings do not offer us any proof that the patterns are Westmoreland, we do know that each assortment offered came from a single factory (the foreword in the catalogue states so).

However, there is one single Butler Bros. assortment which may include a "proven" Westmoreland pattern. A 1908 assortment pictured here shows an "antique iridescent" group of items described as something "entirely different." Indeed this is the very FIRST example of carnival glass to ever appear in ANY of the BB catalogues on record. In this group are several items in the ESTATE (MH5, 33) or CAPITAL (MH6, 33) patterns. Also shown is a toothpick and cigar holder in a pattern I named *Simplicity Scroll* (1000TPH, Fig. 848). *Estate* is known in blue opal and peach opal carnival, and *Simplicity Scroll* is known in blue milk glass. This is still not enough to prove this is a Westmoreland assortment. However, the plain footed creamer and open sugar appeared in a Westmoreland catalogue from the 1920's, reprinted in the December, 1981 issue of the *Depression Glass Daze*, pg. 31. Also note the tiny baskets with attached wire handles. *Hobstar & Fruit* and the *Miniature Flower Basket* have been seen with this wire handle. The evidence appears to be overwhelming, but still, is it proof?

Other clues have surfaced which help prove the Westmoreland contributions to carnival glass. In 1910 Westmoreland released the "Keystone" line in a "1776 Colonial" pattern — an obvious copy of the popular "Chippendale" made by Jefferson at the time. Both patterns have plain panels, sharp angular handles and a fire-polished finish. The Westmoreland version was frequently signed with the company's "W" inside a Keystone. Found primarily in crystal, a rare "silvery amethyst" high-standard compote was seen by me with the Westmoreland trademark on the bottom.

Research associate Berry Wiggins turned up several interesting trade journal reports which also seem to back up this important story. Is it just a coincidence that the sales manager at Westmoreland between 1909 and 1912 was Ed G. Minnemeyer, brother of W.G. Minnemeyer, one of the co-founders of the Dugan Glass Company? The sales force was unquestionably the single strongest influence on what "lines" were made by each glass company. No Westmoreland carnival appears in any Butler Bros. catalogues after 1912, the very same year Ed Minnemeyer left Westmoreland to join his brother on the sales force at Dugan.

I carefully studied the 1909 to 1912 catalogues for other possible

Westmoreland. An example is the boxed set of "Euchre" salts, each one in the shape of hearts, diamonds, spades, etc., which are rarely found in marigold flashed carnival. These salts clearly appear in *The Daze* catalogue reprint mentioned before. Many Westmoreland patterns seem to have had long, healthy production lives. *Checkerboard* was made from about 1905 and is still being made today.

One trade journal report seems to indicate that Westmoreland's carnival glass production may not have been limited to the 1908-1912 period. A 1918 press release states Westmoreland introduced "three new color creations that are sure to enjoy a reign of popularity — 'steel blue', a remarkable tint with an iridescent effect, 'champagne' and 'burgundy'." The report goes on to describe "Each color contrasts beautifully with the coin-gold bands with which it is adorned. Among the novelties are a covered honey dish, covered low handled bon-bon, and unique shapes in fruit bowls, relish dishes, etc."

The quote seems to be describing carnival glass novelties and the known colors mentioned in this report, but the coin-gold decoration seems to indicate a different line. Carnival glass is almost never found with gold decoration today.

There are two particular patterns included in this feature which need to be discussed in further detail, as their origins are surrounded in so much controversy. *Lacy Dewdrop* is in List No. 2 because there is some evidence it may be Westmoreland, and *Single Rose*, in List No. 3 because there is no proof it is Westmoreland.

Lacy Dewdrop has been attributed to several companies in the past, including Duncan, Co-Operative Flint, Phoenix, Westmoreland and finally the Kemple reproductions. There is so much confusion that trying to clear it up in this abbreviated paragraph will only confuse you more. Both Kamm and Ruth Webb Lee name Co-Operative Flint Glass as the main manufacturer of the "old" version of this pattern, but the Kamm 6, plate 21 catalogue reprint shown here seems to indicate Westmoreland. The pattern is known in milk glass with a marigold iridescent finish. Also shown is an assortment in milk glass with blue-stained decoration. A July, 1936 issue of *American Home* magazine pictures a creamer and sugar in *Lacy Dewdrop* among several milk glass reproductions, clearly identifying all the items as Westmoreland. Perhaps the molds were acquired later by Kemple Glass.

Another pattern reproduced by Kemple is known as *Dewberry* (Kamm 8). It too is rare in marigold iridized milk glass (primarily souvenir goblets). Since *Lacy Dewdrop* and *Dewberry* are so rare in iridized milk glass, I am convinced they were

both made by Westmoreland at one time. It should be noted also that Westmoreland, Co-Operative Flint and Phoenix were all located in close proximity to one another, and there are many recorded mold sales or transfers in that area (refer to my July 1, 1981 column on *Wild Iris*, known made by both Consolidated and Westmoreland).

I must single out one final pattern which is "possibly" Westmoreland, as it was attributed to this firm by Kamm. She named it *Single Rose* (Kamm 3, 86), basing her attribution entirely upon color and pattern characteristics. The pattern first appeared in a 1905 Butler Bros. catalogue in decorated milk glass, typically Westmoreland. The syrup pitcher (called *Wild Rose* in MH5, 128) is known in marigold carnival. However, the *Single Rose* appeared later in assortments of glass known made by Dalzell at Findlay, Oh. and Riverside at Wellsburg, W.V.. These firms both joined National Glass Company in 1900, and there is some evidence that the molds from both factories were transferred to Cambridge Glass Company. Cambridge Glass also made limited amounts of carnival glass. Perhaps they reissued the syrup mold. On the other hand, Presznick 3, pg. 47, lists a *Single Rose* water pitcher in milk glass with marigold iridescence, so the Westmoreland attribution seems to ring true. A later detailed report on this pattern will appear as soon as the mystery is solved, but until then I am placing this pattern in List No. 3 based on the Kamm attribution and the known colors.

This listing includes only "possible" Westmoreland patterns. These attributions are based on Butler Bros. groupings, color and pattern characteristics, and just plain "instinct." Perhaps a few should be included in List No. 1 and 2, but I have my reasons for placing them in List No. 3.

LIST NUMBER THREE POSSIBLE WESTMORELAND CARNIVAL GLASS

RANGER juice tumbler (Owens, Fig. 144) shown in WDG2, pg. 375
ZIPPER VARIANT (RP2, 299) known in blue milk, not iridized
DELHI SOUVENIR GOBLET (RP3, 231) actually *Dewberry* (Kamm 8)
ESTATE (MH5, 33) or CAPITAL (MH6, 106) BB reprint, bo, po
SIMPLICITY SCROLL (1000 TPH, Fig. 848) BB group, bm
WILD ROSE WREATH (RP4, 204) *Miniature Intaglio Compote* is Hartung name, this nut cup appeared in 1909 BB
NEW ORLEANS SHRINE GLASS (MH6, 94) 1910 date complies
COLUMBUS (MH6, 121) design matches *Beaded Panel*
SINGLE ROSE (RP3, 183) mg, Kamm attribution

Some of the patterns listed above are souvenir novelties made for lodge

conventions. Westmoreland is known for their production of specialty items like these, and I am certain there may be several others found in iridescent glass which I failed to include on this list.

This final List No. 4 is composed of reproductions in Westmoreland carnival glass. Some were made in extremely limited quantities for Levay Distributing Co., others were experimental. The *Fruit Salad* punch bowl is not the same mold as the one used on the early version.

LIST NUMBER 4 NEW WESTMORELAND CARNIVAL GLASS

STRUTTING PEACOCK-covered creamer & sugar
FRUIT SALAD-Made in ice blue in 1975 and in cobalt blue in 1978, punch bowl & cups
CHECKERBOARD-Made in 1976 in blue opal iridized juice set, the water set was made in ice blue in 1975, in honey marigold in 1976, and in limited Levay colors of white, green and cobalt, 1976-78
FILE & FAN-toy punch set made in many iridized colors from 1975-80

The list is not meant to be complete, just those patterns which could be confused for old carnival. The *Caroline Dogwood* pattern was reproduced by Fenton in 1977 and 1978, with the Fenton trademark, and should not be confused for old. There is some carnival glass being made today by Westmoreland, but most of their new glass is trademarked.

This feature ended up being much longer than originally planned. It is the result of many months of interviews and correspondence with collectors and other researchers. I want to thank several people for their help on this story. Many thanks to Tom Klopp for helping me put the finishing touches on the manuscript, Don Moore for his encouragement and photographs of rare Westmoreland carnival, John Resnik and Tom Burns for unwittingly planting the seeds of this story and helping it grow, Kamm Publications for their cooperation with my research, and Frank Fenton for loaning me his father's design scrapbook of clippings from early glass brochures (1930-1946). Finally I want to thank Berry Wiggins, my co-author on an upcoming Northwood book, for his hundreds of hours hunting down old industry trade journals, making it possible for me to invest my own limited time into the organization and writing of these important and exciting new discoveries. As you can see from these credits, it takes the cooperation of many different people to benefit all glass collectors, and I am thrilled just to be a part of it. — Author's Rights Reserved.

Cover Photo by Ray Notley, London, England.

The Westmoreland story in *Preview 6* is correct as written, but there are a number of additions and further confirmations on the carnival glass portion.

The recent acquisition of 35 different Butler Bros. catalogues provided confirmation on *Carolina Dogwood* (shown in the center of group below) and adds *Leaf Swirl* to the 20 others. This deep compote or vase (center left) is shown in Edward's Millersburg book in the unusual "teal green" which appears to be distinctively Westmoreland. A cruet in this color is shown in my Book 6, Figure 383. *Wild Iris (H3, Fig. 329)* is also known in this color.

The reprint below is also interesting for the compote at the center right. *Presznick 3, pl. 156* lists this as *Pearly Dots*, identifying her example as marigold iridescent on an opaque glass. The other two compotes appear to be unlisted. Compare them to the almost identical compotes by Fenton on pg. 24 of this issue.

I was reminded that I failed to list a fluted panel high-stemmed compote in silvery amethyst carnival at the ACGA convention. My picture turned out too dark, but am reprinting it anyway as it is the only *trademarked* example of West-

moreland carnival known. The mark is a W inside a keystone. Journal reports from this 1910 period referred to this as Westmoreland's *Keystone* line, but since there is a McKee pattern by that name, this compote and toothpick below it should be called *Keystone Colonial*. It was Westmoreland's attempt to capture some of the market of Jefferson's popular *Chippendale*. The toothpick shown here is also signed.

Another pattern which can be confirmed as Westmoreland is the *Wild Rose Syrup*. A syrup pitcher is the only known shape in carnival (marigold). The confusing Hartung name (see notes pg. 8 this issue) was preceded by the Kamm name for the design *Single Rose (K3, 86)*. Kamm names Westmoreland as the maker based entirely on color and pattern characteristics, but this can now be confirmed by Butler Bros. catalogues. In *Preview 1, pg. 21 (Kamm Update)* I said the maker was more likely Northwood. At the time I never dreamed Westmoreland made so much carnival, and felt the pattern was a typical Northwood design. I was VERY wrong.

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 1 doz. 5 3/4 in. footed jelly dishes.
 1 doz. 6 3/4 in. inch compotes.
 6 doz. in bbl.

78c

Doz.



MORE WESTMORELAND & U.S. GLASS CARNIVAL

For those of you who are following our continued research into carnival glass made by U.S. Glass and Westmoreland, we do have a few additional footnotes.

The U.S. Glass version of *Jacobean* is incorrectly listed as *Ranger*, an Imperial pattern, in *Edwards*, p. 169. I would be quite astonished if the water set pictured there has the C-M trademark.

In addition, the *Manhattan* vase was made in two different variants. One is drawn in *MH10*, p. 62 (*Souvenir Vase*) and a second is pictured in *Edwards*, p. 77 in an almost unrecognizable version of the pattern without the distinctive base. This same vase appears in a Fall, 1906 BB assortment of USG vases, offered in crystal, blue, green and amber - but not in iridescent.

DONALD GARRISON reports he has an aqua carnival *Little Beads* dish (*MH7*, p. 57). Assuming he means the unique "teal green" which was frequently called aqua for some time, this is added confirmation that Westmoreland made it. I listed the pattern as "probable" Westmoreland in *PGP6*, p. 5, based on the similarity to *Hobstar & Fruit*, but later felt this was not enough foundation for attribution, and left it off my list in the *Antique Trader* cover story in April, 1982.

JOY SERVOS asks about her "Number 270" compote. She notes it is shown in *Edwards'* book on Fenton carnival, p. 83, where he lists the pattern in aqua and other colors. However, her piece is more of a Pekin blue than aqua blue, she states. As reported in my old newsletter, this name is a misnomer. It is actually Westmoreland's *Number 252*, not the vaguely similar Jefferson *Number 270*. It is definitely not Fenton, and the color is Westmoreland's typical blue milk glass with an iridescent finish.

Speaking of this firm's blue milk glass, I am still flabbergasted by the mysteries surrounding *Lacy Dewdrop*. Other than the reprint in *Kamm 6*, pl. 21, I have been unable to locate a single shred of PROOF that Westmoreland made this pattern. But we have even more evidence now that this may be the case. A dense blue milk glass mug, definitely old, was studied by both Tom Klopp and myself, and it is typical of the Westmoreland color. It was not iridescent, but these mugs were a popular shape made by Westmoreland, used for commercial packaging. A mug is shown in *Metz 1*, p. 192 in crystal, but the one I

saw had a higher rim, obviously designed so that a metal cap could be attached after filling. I still strongly believe that there was some association between Phoenix and Westmoreland, or, an easier explanation would be that the design was copied outright.

Another novelty which is made in a mug form, and is probably Westmoreland, is the *Bo-Peep Mug*, shown in *Edwards*, p. 29. JOHN BRITT shares the picture here with us, shown in a marigold iridescent. I am fairly certain this mug, and the known matching plate, are Westmoreland because the mug is also known in a unique color-stained decoration typical of this firm. It is a hard color to describe. A frosty red-orange opaline on a clear base glass is the best verbal description I can come up with. *Westmoreland's Lotus* salt is pictured in this color in my salt book, Fig. 820.



Another pattern which can be attributed to U.S. Glass is one named *Interior Rays* in *Edwards*, p. 113. It is shown in this new book in marigold carnival. The shape of the pieces, the handles and the finials are identical to the proven USG patterns *Diamond & Daisy Cut*, *Stippled Strawberry* and *Cherry Smash*. All three of these patterns have different names in *WDG2*, respectively known as *Floral & Diamond Band*, *Strawberry* and *Cherry-Berry*. If this is not enough proof, however, the complete set is shown as USG #15312 in *BTG2*, p. 66 in decorated satin crystal.

A known U.S. Glass pattern has turned up in marigold carnival, but it appears to be an English copy - or at least from some other European country. A 6" square *Fluted Ribbon* bowl (see *Revi*, p. 264 for pattern) is being photographed now for future study. The polished bottom and metallic lustre are typically foreign, and no square bowls could be found in the U.S. Glass catalogues on microfilm at Corning.