

Carnival Glass In Color

Marion T. Hartung



NORTHWOOD GRAPE

Top Row: Tankard or Lemonade Pitcher; Hat Shape; Tobacco Humidor; Cookie Jar; Tumbler; Water pitcher
 Middle Row: Berry Bowl; Punch Set; Plate
 Bottom Row: Orange Bowl; Banana Bowl; Centerpiece Bowl

Carnival Glass In Color

A Collector's Reference Book

By
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RED CARNIVAL

Top Row: Peacock and Grape; Floral and Optic footed Cake Plate; Dragon and Lotus

Middle Row: Vintage; Imperial Jewels cream and Sugar; Persian Medallion Bon-Bon; Leaf Chain

Bottom Row: Holly Hat shape; Holly Hat, scalloped edge; Imperial Jewels; Blackberry Hat, 2-row open edge

INTRODUCTION

In the two sections of this book which are illustrated with black-and-white cuts, the reader will find several references to specific books in the series on Carnival Glass written by this author.

There are seven different books in this series, all with the same type of pattern drawings and descriptive material. These are Pattern books exclusively and came into being as a result of an effort to bring some order out of the chaos prevailing in the field of Carnival Glass.

Until the first of these was published in 1960, no work devoted solely to this type of American glass had been attempted. Since a great deal of antique glass of all kinds is bought and sold by mail, the collecting of Carnival Glass by this means had been severely restricted. The vast majority of patterns did not have names by which they could be identified, either by dealer or collector. Furthermore, the exact pieces made in any one pattern were also nowhere listed. One could have spent years in searching for some particular shape, only to learn that it had never been made.

Years of first accumulating and then of collecting Carnival Glass, convinced us that there was a real need for some work that would classify and describe this most attractive type of glass.

Both through wide personal experience and through the sharing of the knowledge of many other collectors, slowly the series of these books has grown. Hundreds of patterns have been researched and drawn by the author. Thousands upon thousands of pieces of Carnival Glass have been personally examined. In none of the books does any piece appear which the author has not actually seen.

Although reading and examining such printed material as catalogues and old advertisements has proved most helpful in many of our efforts to trace the maker of some particular piece or pattern, or to assign a use for some special shape, we have never depended upon this source alone for patterns or colors. There is no satisfactory substitute for the actual experience of seeing and handling the glass itself. And printing methods have improved greatly during the past fifty years, so that even if it were possible to find colored advertisements showing the iridescent pressed glass of that period, they could certainly not be so accurate as those done today.

Through the cooperation of dealers, general collectors, and those specializing in some phase of Carnival Glass, we have been able to bring the reader a much more complete picture of this fascinating product than would even have been possible through the efforts of one individual working alone.

The colored photographs used here for the first time are an additional attempt to sweep away some of the confusion still remaining regarding the colors of Carnival Glass. Since this is perhaps its most distinguishing feature, every effort has been made to portray these as faithfully as possible.

The majority of pieces shown here are from the author's private collection. However, we wish to acknowledge the cooperation of Mr. and Mrs. Ed Gaida of Victoria, Texas; Mr. and Mrs. Wm. T. Jaggard of Emporia, Kansas; and of Mr. E. H. Latimer of Clarinda, Iowa, in supplying some shapes and patterns desired for the pictures.

These photographs were taken under the author's supervision by the Fromme Studios of Emporia, Kansas.

I.

America's most colorful glass - with shades vivid and brilliant, or soft and subtle, Carnival Glass lay neglected by collectors for years. Uncatalogued, unappreciated, and for the most part, unknown - no other type of American mass-produced antique has seen the spectacular rise in popularity that this unique pressed glass has enjoyed during the past few years. It has become the Cinderella of the whole field of American antiques. The long-time admirers of the color and changing hues to be found only in Carnival Glass have seen it emerge from dusty corners into the spotlight of proud prominence.

This curious fact only adds another chapter to the romantic story of what was in the beginning, one of the most popular products ever invented and manufactured in this country. Its appearance on the American market shortly after 1900, soon led to a highly profitable foreign market as well. Following the lead of American women, who made it an instantaneous Best-Seller, housewives in other parts of the world bought it with equal enthusiasm. It was shipped out by the ton from various ports. Fine examples of this early Carnival Glass have been found in the British Isles, in various parts of Europe, and as far away as Australia.

An understanding of the social conditions at the time which gave it birth will add to the appreciation of the modern collector. First, we must again emphasize that Carnival Glass was indeed a purely American product. No other iridescent glass, whether blown or pressed from a mold, made anywhere else in the world, has the same background of beginning or ending that Carnival Glass had. The term "Carnival" should properly be applied only to the colored, pressed glass with iridescence fired on as made in America between 1900 and 1925. Glass made by this same general method in England or elsewhere, that appears in the United States should simply be classified as "Imported Iridescent Glass".

An accident in a glass-making factory in Hungary about 1858 is said to have re-introduced iridescent glass to the modern picture. At that time flint glass, so-called, was popular in America. This was generally of clear glass, with only a small percentage of pieces being produced in color. Flint glass was heavy, with a ringing tone when tapped, and generally had only the most simple of pattern, if indeed, there was any pattern at all. This glass had also been widely sold abroad, as the entire process of making pressed glass as compared to the far more expensive method of creating glass objects by hand - was also largely an American contribution. This invention had for the first time brought such utilitarian objects as water glasses and pitchers within the price range of many households.

After our Civil War had so badly disrupted the American economy, a newer and much less expensive formula for the mass production of glass came into general use. This formula is now called "soda-lime", and it made possible the production of an amazing number of patterns, shapes and pieces not before seen in pressed glass. Again, this proved to be immensely popular. Now generally called "Pattern Glass", this type is also widely collected and cherished by its admirers. Although it is not so readily found as it was in the early 1920's, Pattern Glass was mass-produced in enormous quantities over a period of many years, and a great deal of it has survived to go into collections. Various writers and researchers have so far catalogued over 3,500 different patterns which were made.

In the closing years of the 19th century, colored glass ornamental objects such as vases, baskets, and bowls become quite popular. These were at first usually blown and decorated by hand, and as such were more expensive than the pressed glass pieces. One still more expensive type of ornamental glass was not only blown, but used liquid metals in the hot glass itself and was highly iridescent. Such pieces now come under the general classification of "Art Glass", and then as now, had their admirers. The cost of such pieces was out of the reach of the average American housewife, and she could only look and admire. Many collectors of antique glass can sympathize



MILLERSBURG PATTERNS

Top Row: Peacock and Urn; Blackberry Wreath; Holly Whirl; Carnival Swan
 Row Two: Millersburg Court House, Lettered; Trout and Fly; Big Fish; Millersburg Court House, Unlettered
 Row Three: Blackberry Wreath; Millersburg's Marilyn Pitcher; Mayan
 Row Four: Grape wreath; Blackberry Wreath

with her, finding Art Glass of that period still beyond the reach of the average shopper.

However, by 1900, industrial expansion was moving at a rapid pace in America, and already the pattern of producing more-and-more luxury items for more-and-more people at lower-and-lower prices was becoming a way of American life. Invention followed invention, all aimed toward making life more agreeable for a population who loved the small niceties of life, and were eager to buy them.

The history of transportation in this country illustrates this genius of American industry beyond question. From the first appearance of the automobile in America, just before 1900, when there were only eight thousand cars and 144 total miles of paved roads, our ingenuity and know-how devoted itself to making this means of transportation available to all. Only thirty-six years after its inception, there were twenty-four million cars running on untold miles of hard-surfaced highways. From a novelty available only to the wealthy, the automobile has become the accepted method of transportation for all.

Likewise, in 1900 America was like a youngster - trying his skill at many things, and showing off his ability for all to admire. American society loved the bright and the glittering. Some who never aspired to be a part of the fabulous "400" upper society, took a secret pride in this select group. They enjoyed reading of the lavish parties and balls. They studied the pictures of the wealthy homes, and the elaborate fashions enjoyed by women of the "carriage trade." In the small world of the average American home, they still tried to emulate both dress and decor as best they could.

Fashions, both in dress and home furnishings, changed rapidly from 1900 to 1920. As the new century was born, women's skirts swept the floor, covering straight-front corsets of steel and bone. The newly-invented attached garters held up factory-made ribbed lisle hose. For riding, Milady wore over everything else a long coat called a Duster - and held her hat on not only with long lethal hat-pins, but also with a chiffon scarf tied under her chin. After all, at the daring speed of fifteen miles an hour, who knew what might happen?

Fashions in sports and sportswear were also changing. By 1910 many respectable women were going in swimming for the first time. Of course they wore bloomers, a middy blouse, and long black stockings, but often their arms were left exposed. As if to make up for this immodesty, some were lacing themselves tighter and tighter to fit into hobble skirts and shirtwaists. Women's hats were huge and quite ornately trimmed. Any ostrich who buried his head in the sand then, was apt to emerge a much sadder and wiser bird. Ostrich plumes were sold by the tons to do-it-yourself milliners. Whole stuffed birds - from parrots to pigeons - stared out glassily from nests perched on female heads.

These same years brought not only the First World War with its wave of high employment and consequent prosperity, but they also saw a great many changes in the average American household. Among other things, fashions in dress did change drastically. The skirts were shortened, the frilly parasol vanished. Long hair became almost a curiosity, and the Iron-Maiden type of corset was assigned to the missionary barrel. American women were beginning to breathe the rather heady air of freedom. The "Movies" became an important part of the social scene, and in even the smaller towns the dress and styles of Gloria Swanson were a topic for sewing circle conversation. More popular magazines, such as the "Ladies Home Journal" were spreading the desire for new and different home furnishings and products.

It was in the home that some startling changes were taking place. From shivering around the wood stove in the kitchen during the winter months, the family was able to spread out into all of the rooms as central heating became a commonplace convenience. From boiling the laundry in an iron pot, the housewife progressed to a clothes-churn, and then on to a motor-driven washing machine. The heavy black "sad iron" was replaced by a shiny electric model; the springhouse was

abandoned for the convenience of an insulated wooden ice box, although electric refrigeration was still not in common usage. Like the first vacuum cleaners, the motors on early refrigerators were at first placed in the basement - out of harm's way, one supposes, for many regarded them as dangerous.

The American woman had always been interested in adding a touch of beauty to her surroundings, and with the easing of many of the household chores, she had more time to devote to this pleasant task. The den or library, if one were available, a corner of the parlor at the very least, bore the brunt of her loving attention. A fad for "things Oriental" swept over the land. Huge ornamental fans, vases on teak-wood stands, silken pillows of every shape imaginable, and even incense burners appeared everywhere. Onto this setting came Mr. Tiffany, with colored glass windows and lamps, to add even more of an exotic touch. Having an immediate success with these, he went on to produce such ornamental objects as vases, bowls, and highly colored "objects d'art" - many of them still being of indeterminate usefulness. A great many of these pieces were iridescent, and having been created by hand, piece-by-piece, were consequently expensive.

The average American house had a preponderance of dark wood-work, heavy dark furniture, thick dark draperies, practical carpets of rich dark colors, and a sort of innocuous wall-paper called "oatmeal", which it closely resembled. With her love of color, the housewife responded quickly to the invitation to relieve some of this gloom by the use of bright glassware. Even if it could not come from Tiffany, she was still willing to brighten her own corner with a piece or two of something that closely resembled the more expensive product. So, again American know-how went to work for her, and the method of producing colored pressed glass with a permanent iridescent coating was developed for her. This looked so like the earlier luxury glass, that it sold on sight. Now every home could boast of a large fruit bowl, a punch set, a vase, or basket in addition to the many useful items of the same brightly colored glass - all in the same pattern, if desired. Once again, what had at first been the exclusive property of the wealthy, had come within the reach of the average wage-earner.

This, then, is the background - the beginning, of Carnival Glass. It was not, of course, called by that name in the beginning. Nor was it, as it was later nick-named, called "poor's man's Tiffany". All of the descriptive names that we of this generation have heard applied to Carnival Glass came along much later. Although it was so popular that it required very little advertising to sell it in large quantities, a very few of the old advertisements in wholesale catalogues can still be found. In these, Carnival Glass is referred to by such glamorous names as "New Venetian Art", "Exposition", "Pompiian", "Parisian Art", "Vineland", and "Regal or Art Iridescent". Equally eye-catching were other terms used, as "Aurora" and "Etruscan" given to assortments of this glass. Without some clearly visible and distinctive pictures which accompany these terms, we should have no idea that it was our colorful Carnival Glass being offered.

By any name, it was indeed popular, and almost every home enjoyed a few pieces - in one of the multitude of colors available. Because the color was its biggest selling-point, the shades produced were of every hue and intensity possible. For nearly twenty-five years it was a Best-Seller on every list of glassware. Then, gradually, it seemed to have served its purpose, and so the market weakened and finally died away.

Carnival Glass was originally sold in china-and-glass shops. Overlapping this in time, it was also offered in department stores. The General Stores so well-remembered as prominent gathering places in the small communities all over America, also offered selections of it. The mail order houses advertised it proudly in their catalogues, along with sleds and feather boas and kerosene lamps. "Dime Stores", as they were once truly called, stocked smaller items as standard sellers. But when the popularity of Carnival Glass died away, the glass houses still had stocks on hand. As they had done earlier with Pattern Glass pieces when they had gone out of public favor, the factories sought for a wholesale market place to dispose of the remaining stock. This time, they offered the smaller



NORTHWOOD PATTERNS

Top Row: Wishbone pitcher; Singing Birds pitcher & tumbler; Peacock at the Fountain tumbler & Pitcher; Greek Key Pitcher

Middle Row: N's Dandelion Pitcher & tumbler; N's Butterfly Bon-Bon; N Grape Sweetmeat Compote; Wreath of Roses Bon-Bon; Oriental Poppy tumbler and Pitcher

Bottom Row: Good Luck; Grape and Gothic Arches Tumbler; Sunflower; Raspberry Lustre tumbler; Greek Key

pieces, and those left-overs which had never been in great demand, to circuses, carnivals, and wholesale houses supplying prizes to churches and lodges, for street-fairs and games-of-chance.

So, this was the way it closed a long and spectacular career. The last of the early Carnival Glass disappeared one piece at a time - given as a prize to some young man trying to impress his sweetheart by throwing balls at a moving target in some booth in a travelling carnival. Like the soprano who insists upon singing past her prime, Carnival Glass did not simply "fade away", but lived on for several years in what were once referred to as "reduced circumstances."

This last chapter in the history of Carnival Glass has been the least emphasized, and yet it contains probably some of the most fascinating human interest stories of all those to be written about this beautiful glass. And it is from this ending, rather than from its origin, that American iridescent pressed glass has finally come to adopt as its own the generic name by which all collectors now know it.

II.

Almost from its inception, the entire American glass-making industry has been highly competitive. Although the product was in great demand generally, glass houses vied with great vigor for the favor of the housewife. Particularly was this true during the hey-day of Pattern Glass. Then, each house tried to introduce at least one new and different design each season. There was a great effort made to keep these "under wraps" until they were put on the market. Often, to the consternation of the manufacturer, when they were revealed, there proved to be a similarity between one and another. Almost identical patterns could appear at the same time, with widely differing names. This has proved confusing to the modern day writer and collector, for often the illustrations when they are to be found at all, are of poor quality and not sufficiently clear to show any minute differences in detail which might have existed.

Designers of patterns and makers of molds were in great demand, and were often induced to change employers by offers not only of higher wages, but by being given shares in the company bidding for their services. As many of the patterns were kept secret and were not protected by the same type of laws now in effect, it was not uncommon for skilled workmen to take with them some favorite pattern when they moved about. This adds further confusion to the picture confronting any researcher.

The tendency to copy from another company some pattern that had proved to be popular the year before, often requires of the present day writer a great deal of patience and hours of research before any one pattern can definitely be assigned to a definite maker.

While somewhat the same situation prevails in the field of Carnival Glass, the problem is made more simple by one custom common during its years of manufacture. In each of the factories making the vast majority of Carnival Glass, only one or two workers were responsible for the single process which sets this glass apart from the pressed glass which is merely colored. This unique step consisted of spraying the colored glass pieces with a solution of metallic salts. It is believed that, while there was a generally basic formula used by all of the companies, still each factory had one favorite combination that was especially its own.

These formulae again were not patented, and as nearly as possible were kept secret. In this way, Carnival Glass coming from any one glass house presented its own particular appeal. A study of the glass known to have been made by one definite company will thus provide fairly reliable clues, when these characteristics are found on a piece whose origin is unknown.

Likewise, while some copying was done by one company of another's designs, to some extent, this was by no means so common in Carnival Glass as it had been in the wider field of Pattern Glass. Therefore, when we have a pattern known positively to have been made by any one certain company, we can feel we are on solid ground when we assign such a pattern, no matter

how used, in what combination with another design, or on what color, to the same place of origin.

One other fact has also been of tremendous assistance to the student of Carnival Glass. This is the often-present trademark used only by one of the "Big Four" in the manufacture of this particular type of glass. Whenever some variation of the Northwood trade mark is found on any piece of Carnival Glass, this at once places it positively as a product of some one of the factories owned and operated by this famous glass personality. By no means all of the Northwood products are Carnival Glass, and by no means all of the Northwood Carnival Glass is marked, but any variation of the N has proved to be a most reliable guide to patterns having their origin in Northwood factories. No other company used a trade-mark of any kind so universally on their Carnival Glass.

Probably the most favorable factor that the student encounters is the limited number of companies that seem to have specialized in this particular type of iridescent glass. Approximately ninety percent of all of the early Carnival Glass was made by only four companies. This is in contrast to the literally hundreds of companies, large and small, that made clear or colored Pattern Glass or flint glass.

Alphabetically listed these four companies were:

1. The Fenton Art Glass Company, Williamstown, W. Va.
2. The Imperial Glass Company, Bellaire, Ohio
3. The Millersburg Glass Company, Millersburg, Ohio
4. The Northwood Glass Company, various locations in both West Virginia, and Pennsylvania

Not in exact chronological order, for the Millersburg firm certainly came into being after Carnival Glass was well on its way to popularity, indications strongly suggest that possibly the Fenton firm came onto the market before any of the others.

The Fenton Art Glass firm was organized in 1906 in Williamstown, West Virginia. Mr. Frank L. Fenton, the guiding light of the concern, had been an apprentice and foreman of one of the Northwood plants and was experienced in the making of both colored and clear glass of high quality. He became the general manager and secretary-treasurer of the company. A Mr. J. C. Dent of Bridgeport, Ohio, was named President. He was not familiar with the industry as such, but invested substantial funds in the firm. The factory manager of one of the very famous Pressed Glass houses, a Jacob Rosenthal associated with the Indiana Tumbler and Goblet Company of Greentown, Indiana, was related to the Fenton family. After the fire which destroyed this firm, he joined the Fentons in West Virginia, no doubt contributing his talents to their efforts. The first glass was made in Williamstown in January of 1907.

Although it is with their output of Carnival Glass that we are here concerned, the Fenton Company did produce a great many other forms of colored glass, and many of these earlier types are in themselves considered collectible. However, during the decade from 1910 to 1920 this firm devoted its efforts largely to iridescent pressed glass. The early attempts along these lines had proved most profitable, and the management very wisely decided to take advantage of the great interest shown.

Without going into great detail here, as many of the Fenton patterns can be found elsewhere in this volume, some of the best known of the Animal patterns came from the Fenton factory. Such patterns of Lion, Panther, Dragon and Lotus, Dragon and Berry, and several designs featuring butterflies and birds all enjoyed great popularity. These were made in both decorative and useful forms, and in a wide variety of colors. Although the Fentons had enjoyed a certain reputation for colored glass, their production of Carnival Glass was noteworthy in this field for only one color. Most of the true Red Carnival was produced by them. This was, and continues to be, the most rare of all of the colors found in Carnival Glass.



POPULAR PIECES

Top Row: Mikado Compote; Nu-Art Plate; Christmas Compote

Middle Row: Seacoast Pin Tray; Town Pump; Buzz-Saw Cruet; Corn Vase; Sunflower Pin Tray

Bottom Row: Nautilus; Blackberry Miniature Compote; N's Basket

More than any other of the companies of the time, the Fenton Glass Company illustrated its advertising with cuts of various pieces which show not only shapes but patterns as well. Such designs as Orange Tree in its several variations, Stag and Holly, Chrysanthemum, and Butterfly and Berry have all been identified by this means. These illustrations have been most helpful in determining the exact meaning of some of the terms in use at the time. From them we are able to learn both shapes and colors, in spite of the fact that these ads invariably printed only in black-and-white.

The production of Carnival Glass from this factory tapered off sharply after 1920, and one presumes that this date marked the end of its production there. We find only one illustration of a Fenton pattern in a mail order catalogue for the year 1919. This is a punch bowl, base, and cups in the Orange Tree pattern.

Next on our list of the large producers of Carnival Glass is the Imperial Glass Company of Bellaire, Ohio. This firm was founded four years earlier than the Fenton Company, by Edward Muhleman. Mr. Muhleman, also called "Captain" from his days on a river-boat, had several years experience in the glass industry. Curiously enough, he too, was related to the Fentons.

Imperial at first specialized in clear pressed table glass and household wares, and tried to follow closely as the popular taste changed. By 1910, they, too, had turned to the manufacture of Carnival Glass. Not noted for any one particular type of pattern nor color, a few of their better known designs will also be found in the pattern section of this book. However, it is to their early advertising that we owe two of the more common terms now used to describe colors found in Carnival Glass. Both "marigold" and "Helios" were used in their copy. The first term is obviously used to describe shade of orange. The second term was used to describe their own version of green iridescent glass to which only gold and silver lustre had been applied. The word itself comes from the Greek, and meant "sun".

As the popular taste finally swung away from the ornate and highly patterned type of Carnival Glass, the Imperial Glass Company tried to turn back to the more simple shapes and almost un-patterned pressed iridescent glass that had in the beginning emulated the blown type. For a short time they produced a line called "Imperial Jewels." These were smoothly shaped, pressed, and with iridescence fired on. Most of this glass has a "stretched" or wrinkled appearance in the finish. Advertised in 1916, it does not seem to have had the appeal they had hoped for, as we do not see repeated advertisements for it. An occasional piece of this is found with the old cross-arms trade mark bearing the word "IMPERIAL" spelled out in block letters.

In the early 1960's this firm attempted to capture some of the current interest in Carnival Glass with a line of "Re-Issues", as they called them. These were pressed iridescent glass, some of them pieces unknown in the early Carnival Glass. All of these were on clear base glass, rather than on colored, and all are supposed to have come from the factory with a new trade-mark, this being an over-lapping IG. Practically all of the shapes and patterns in this line of "re-issues" were of patterns originally made by this same firm.

This company is still in existence in Bellaire, Ohio, and produces both crystal and colored glassware. Reproductions of many older types of glass other than Carnival also occur in their offerings occasionally.

We have available to us less documented information about the small Ohio firm called the Milersburg Glass Company than for any other. For one thing, it does not seem to have attracted the services of any of the better-known artisans then working in the industry. For another, the years of its production were certainly few. Still another reason for the confusion which surrounds its history are the conflicting reports of the firm as given by some of the Senior Citizens whose memories of the doings and events of half a century ago seem slightly confused. However, we do know that the firm was founded in 1910. The exact date of its demise is uncertain, but it has long ago passed

into oblivion.

The years of its production, and their volume, were much smaller than those of other firms making Carnival Glass. Their iridescent pressed product was called "rhodium Ware", and in color, lustre, and pattern their pieces are most distinctive. We know of no animal patterns coming from their factory, and no pieces of Pastel have been catalogued. Two of the most eagerly sought lettered pieces in Carnival Glass, however, are Millersburg products - these being the courthouse bowl in either variety, and the Cleveland Memorial Tray. Both of these are shown in color in this book, along with other Millersburg patterns. All of the Millersburg glass is characterized by a clarity of base glass, no matter what the color, and by the brilliance of the lustre. Both fruit and flower patterns are known, and some rather curious stylized designs. There are both bird and fish patterns which are quite popular with collectors, as well.

Perhaps because of their very scarcity, Millersburg glass is now becoming eagerly sought by the collector in general. Certainly, it has the same colorful appeal for many that other better known Carnival Glass has, although you will find none of its patterns listed among those in the popular listing given here. Possibly one reason for this is that so very few of the Millersburg patterns are known to have been made in any wide variety of shapes. Three of the pieces listed under the "Popular Pieces" section are known to have been made by this firm.

As our listing indicates, there were several glass companies bearing the Northwood name. Most of the Carnival Glass made by this firm seems to have been produced in Wheeling, West Virginia. Probably no other of the glass companies treated here depended so much on the guiding genius of a single individual as did the Northwood firm. And while it is not practical to trace his career step-by-step in this volume, let us make it clear that Harry Northwood was indeed a genius in his own particular way. He came to America from England, where his family was an old and honored one in the glass industry.

One of the older established American firms making Pattern Glass was that of Hobbs, Brockunier, and Company. Located in the West Virginia region famous for its glass houses, this firm was established in 1845, and had made such household necessities as lamp chimneys and fruit jars, along with Pattern Glass table sets and water sets. William Leighton, who probably more than any other single individual was responsible for the evolution of the soda-lime formula for pressed glass, was associated with this same company at one time. It was here that Harry Northwood's American career began in 1885.

At that time, the firm had a payroll of some 500 employees and was making both blown and pressed glass, in both colors and crystal. Moving from one firm to another, sometimes as employee, sometimes as manager, Harry Northwood did indeed climb from obscurity to fame in the field of his choosing. Many of the best known patterns in custard and clear glass came from his factories.

After a period of severe adversity, the pressed glass industry in America had weeded out the member firms that could not withstand the competition. The general economy had been beset by financial panics, and labor troubles in general had added to the woes of many of the firms. But in 1902 we find Harry Northwood again in Wheeling, West Virginia, where he seized the opportunity to purchase the very plant where he had begun his American career. By 1910, the "Harry Northwood Glass Company" as it was called, was busy making and advertising iridescent glass. Unfortunately, most of the glass with such tantalizing names as "Pomona" and "Florentine" did not need costly illustrations in order to sell readily, and we can only speculate about their exact nature.

Always fascinated by color in glass, this use of iridescent finishes on colored pressed glass became the basis for much of the fame now enjoyed by the Northwood name. The list of those patterns among the most popular contains a very high percentage indeed of designs that come from his firm. Likewise, many of the most eagerly sought single pieces were Northwood productions. Almost every color known in Carnival Glass was made at one time or another in one shape or another, in one



MARIGOLD AND PEACH

Top Row: Panther; Peach, Persian Garden; Peacock and Urn

Middle Row: Pony; Peach Epergne; Butterfly and Berry

Bottom Row: Horses Heads; Kittens Cup & Saucer; Robin Mug

or more patterns, by this firm. The exception seems to have been true Red Carnival. For some reason, now unknown, we do not find any of this bright, cherry red color base glass used on Northwood Carnival Glass. However, some of the loveliest of the Pastel colorings came from Northwood, and the famous Northwood Grape pattern is the most avidly collected of all single patterns, by the present day collector.

The Northwood Company produced tons of Carnival Glass between 1910 and 1918. Some five years later, Mr. Northwood was dead, and the company soon was heard from no more.

The four companies whose histories have been given here, were responsible for about ninety percent of all of the early Carnival Glass made. What of the missing ten per-cent? That production seems to have been scattered among many of the firms primarily known for their manufacture of some of the many other types of American glass. These would include of course, clear Pattern Glass, glass containers for grocery products, lamps, and other glass items. Some of these items were merely carry-overs of a shape or two made in quantity in clear glass, and of which a few were given an iridescent coating. Possibly a little of this was done to "feel out" the market without any great expenditure of capital. A few of these small pieces were made as souvenirs and are usually found either clear or with a ruby flashing. A very limited number seem to have been given a marigold flashing. For collectors now, these occasionally found pieces constitute one of the "corners" of collecting, and that is where they are usually to be found - not occupying the center of the stage, but rather adding color to the edges of the central collection.

III.

The multitude of shapes in which Carnival Glass was made falls easily into two main categories. From the background of this glass and the basic reason for its existence, the reader will surmise that the vast majority of pieces were intended for decorative effects. However, finding the market so willing to accept these, the glass houses did not hesitate to capitalize further upon the vogue, and quantities of useful household items were also produced.

Under the heading of primarily decorative pieces, which might only incidentally find a useful purpose as well, come such shapes as vases, rose bowls, baskets, Bon-Bons, epergnes, novelties, and of course bowls of various sizes.

As one might expect, there was a wide variety of vases. Every shape and size then popular can be found in every color known in Carnival Glass. There were short and tall Bud vases, these being quite slender and made in both flat and footed forms. The short, wide-mouthed shape called a "Sweet Pea" vase was also produced in several colors and patterns. A great number were offered in the 10-12 inch height, and it is on this size that we find the largest variety of colors and patterns. These could, of course, also be actually used for cut flowers, but alone they provided a graceful spot of color. Slightly larger shapes of the 16-18" height are occasionally found as well. A limited number of very large, bulbous vases having a heavily raised pattern such as Poppy Show may easily have been intended for commercial use, as their massive bulk would have dominated any ordinary room in which they were placed.

The majority of patterns used on the vase shape were relatively simple. Such descriptive names as Thin Rib, Fine Rib, Diamond Point, Ripple, Tree Trunk, and others are indicative of the type of design used. These were all-over patterns, and could be readily adapted from one size to another with no radical changes being necessary.

Another favorite shape then, as now, was the Rose Bowl. These were either footed, or made to rest on a round collar base of glass. The Northwood company created one unique form of this, however. This was a goblet-type of Rose Bowl, the bowl itself being rather small and deeply crimped, with a slender stem and broad foot. In general, all of the Rose Bowls are small, and round of shaping. The distinguishing feature is the forming of the upper edge. This is turned in towards

the center, either evenly all the way around the edge, or in deep ruffles. Although we do not find the same wide variety of patterns encountered on other shapes in Carnival Glass, those used are almost universally attractive. Many of these are not found on a variety of shapes, but seem to have been created especially for use on this one form. Because of their convenient size, and because their shape alone was pleasing, these Rose Bowls were equally attractive when not in use to hold flowers. The housewife enjoyed having at least one to brighten a what-not shelf or small table. Again, these can be found in every color known in Carnival Glass - through the entire range of vivid shades and all of the Pastels.

They range in size from the small, collar-based Wreath of Roses and Persian Medallion pieces, to the rather bulky version of the Vintage pattern shown in this book. This latter rests on six stubby glass feet, and can be found with the top edge shaped in various ways. Occasionally we find a "rose bowl version" of some pattern better known for its use on another quite different shape. Two of the animal patterns are so found on occasion - both the Horses Heads and the much larger Stag and Holly pattern from the Fenton Art Glass Company showing this adaptation.

Many of the more popular Rose Bowls carry the Northwood trade-mark, or show patterns known to have been made by this company. One of these is the Beaded Cable. These bowls are always footed, and come in a wide range of colors. The pattern is an old one, and pieces exist in the so-called "custard" glass. Some of these are even identical in shape and size to the Carnival Glass variety. Another popular pattern so used is Fine Cut and Roses. The name is highly descriptive, as the design combines small groupings of roses with triangles of fine-cut. Such bowls are either completely un-patterned on the interior, or may carry a lacy delicate design called "Fancy" on the inside. Probably the best-known of the Fenton Rose Bowls has three twig-type feet and is called Fenton's Flowers. This is a rather large piece, and was made in a limited range of colors.

First cousin to the Rose Bowls, but again not to be found on any wide range of patterns were the Nut Bowls. These are footed pieces, using a fruit design. The upper edge of these bowls, whether fluted or smooth, turns almost straight up instead of curving inward. They can be found with either three scholl-type feet, or with the same type of solid six stubby feet as the Vintage Rose Bowls.

Still one other round, footed form was made. This was both decorative and useful and was variously known as a Fernery, or Fern Dish. The sides of these pieces rise straight vertically, with no turning of the upper edge in any way. Ferneries were not produced in the numbers found in other forms, and one must conclude they were not so popular. While most of these carried a fruit pattern, one produced by the Imperial Glass Company carried a rather massive rose design. Eagerly sought by the collector today is the Northwood Grape Fernery. This came originally with an enamelled removable liner, but as they are often found with old lime deposits on the inside, obviously they were frequently used without this being in place.

The history of Carnival Glass reflects in its shapes the social scene of early twentieth century America. It was approximately at this time that the wide use of refrigerated rail road cars made possible the shipment to all parts of the country during all of the year, such tropical fruits as oranges and bananas. So, not only for their "status" value, but for their beauty as well, we find both Orange Bowls and Banana Bowls appearing in Carnival Glass.

The Orange Bowls - and the term does not refer to the color - but to the use for which they were intended - were quite large, round, footed pieces. They were made in many colors, and appear frequently in purple, amethyst, green, or some variation of these, as well as in marigold. Quite in keeping with their intended use, the favorite pattern on these is fruit - grapes again being favored. Both Fenton and Northwood made a great many of these. The Imperial Company again used their large rose pattern for this shape.

These large round bowls generally have three feet of the type known as "curled knob", both for stability and for balance of design. The upper edge of most of these is shaped into large rounded



IMPERIAL GLASS PATTERNS

Top Row: Open Rose plate; Star Medallion milk pitcher; Lustre Rose pitcher and tumbler; Poinsetta milk pitcher; Imperial Grape plate

Middle Row: Wine Decanter and glass, Imp. Grape; Pansy Spray pickle dish; Open Rose on Helios; Imp. Grape tumbler and pitcher

Bottom Row: Octagon water pitcher and tumbler; Imperial Pansy; Fashion punch cup; Zippered Loop Lamp

points which turn alternately in and out. In size, the average diameter is ten inches, while most of these stand from five to seven inches high.

Banana Bowls, while not so easily found as the Orange pieces, were also made in a wide color range. These, like the much smaller Rose Bowls, were either flat on an oval collar glass base, or footed. Unlike the Banana bowls, or "boats" of the earlier non-iridescent Pattern Glass, there is no tall stemmed piece by this name in Carnival Glass.

Following the general shape of the fruit for which they were intended Banana Bowls are oval in outline. The majority are about twelve inches long, seven inches wide, and stand six inches high. The upper edge is generally scalloped, and may be shaped in various ways.

Again, fruit patterns were widely used on this shape. Grapes, a combination of peaches and pears, and one using cherries were all adapted for this large shape. One well-known design made by the Fenton Company uses Water-lillies and Cattails on footed Banana Bowls. Such pastel colors and white and pastel blue are not unknown, but were not so extensively used as the more vivid shades.

The flat small two-handled piece called a Bon-Bon was extremely popular. These could be used as candy dishes or card trays, but often these were merely decorative. The type of pattern used here varies greatly from one company to another. All of the glass firms made Bon-Bons in quantity, and in many colors. Both geometric designs and those using fruits and flowers can be found. One of the more simple patterns consists of alternating stippled and smooth rays emanating from the center. This was an Imperial product. The adaptation of this by the Northwood firm occasionally places a single large butterfly in the center. One popular Fenton Bon-Bon uses not only a butterfly in the center, but also has an arrangement of similar figures around the outer edge. Still another Fenton pattern so used has a border of Birds and Cherries, while their Persian Medallion and Captive Rose designs were both made in this same shape.

But of all the shapes created in Carnival Glass, none was more popular than the shallow bowl. These were indeed the "stars" of the entire production. They were made in nearly every size imaginable - from quite small one, up to huge twelve inch pieces. The entire spectrum of color has its example on this shape, and nearly every pattern generally produced can be found on a bowl of some type. Besides the uses to which one would expect a glass bowl to be put, many of these were used as "Hanging Bowls" on the walls. Here they served to enliven the drab wallpaper, or to brighten the dark wood panelling.

It is on the bowl shape that we find the finest examples of pattern design and play of iridescence. Here the artist - and make no mistake - some of the patterns found only in Carnival Glass are indeed artistic - could have free rein. And just as many a collector of Pattern Glass has been started on his way by the design of a single cream pitcher, so the lover of Carnival Glass often has begun his fascinating hobby by admiring the play of colors across the surface of some graceful bowl.

So it was that the glass houses, finding the pressed iridescent glass highly acceptable in decorative shapes, did not long hesitate to bring into production many more utilitarian items. These again featured a variety of patterns and a variety of colors. Under the listing of fifty patterns given in this book, the reader will note nearly half of these as having been made in one or more of the household shapes.

Water sets were probably more widely produced and sold than any other from in this category. The pitchers again, were either flat or footed. Those having only a collar base seem to have been more popular, for a greater variety of these is still to be found in existence. It is also possible that they were slightly more durable than those having no collar at all, and which rested directly on the glass bottom of the pitcher. In shape, the water pitchers varied greatly. These was the almost straight-sided cylinder, the tall tankard pitcher of the same shape, usually with a handle applied rather than pressed, the fat bulbous pitcher with a ruffled top, and one of the same general shape

with the bulbous portion smoothed into flat panels. The ingenuity in shaping is almost endless.

The tall lemonade pitcher had been in style for several decades before Carnival Glass appeared, and it is safe to assume that the tall tankards were carry-overs in shape, if not in type of glass or pattern, from this vogue. With the pitcher went a set of six glasses, matching in color and pattern. Again, these were made flat, with a collar base, or footed. Goblets with a stem were never commonly used in Carnival Glass, although they were produced in several patterns - both in near-cut designs, in at least one fruit pattern by the Imperial Glass Company, and in a simple Colonial pattern.

To match the water sets, the four-piece Table Sets were also offered. These pieces were a covered butter dish, a spoon holder, a cream pitcher, and a sugar bowl. This last piece usually had a lid, also. A pitcher larger than the creamer, and smaller than the water pitcher was also available in a limited number of patterns. This was called a Milk Pitcher, and while a few were made in Northwood patterns, the Imperial Glass Company made a number of these for which no matching Table Set was produced.

Berry Sets were a staple item in many patterns and colors. These consisted of a large serving bowl and six small individual bowls. Impractical though it may seem to us, many of these carried a raised pattern on both inner and outer surfaces. Fruits, flowers, and animals were all used. Most of these sets were flat rather than footed, the notable exception being that of the Butterfly and Berry pattern made by the Fenton firm.

Punch Bowl, matching base, and a set of six cups constituted the Punch Set. With this was often provided a set of six twisted wire hangers, so that when not in use the cups could be hung down from the edge of the bowl. On a very few of these sets, the separate base was so shaped that it could be reversed and used alone as an open compote.

Ice Cream sets were also made in a limited number of patterns and colors. Most of these featured, besides the large serving piece, six small dishes shaped much like the modern sherbet glass, with a straight-sided bowl on a short stem and flat base. Wine sets, with decanter and six stemmed wines, were also available in several colors and patterns. Both near-cut and fruit patterns were used on these sets.

Still another most popular shape to be found in quantity was the compote. These were, of course, both useful and decorative. In small, open sizes, these were as commonly produced as were the Bon-Bons. They were made in an amazing number of patterns and colors. Every company producing Carnival Glass made many different ones. Such simple patterns as Scroll Embossed and Peacock Tail came from the Imperial Company. Fenton made many with different fruits, and Northwood used floral patterns on some of his. The Millersburg Company also made several different patterns in this shape. The large open compote so prevalent in Pattern Glass was not copied in Carnival Glass to any great extent, and when such pieces are found, they are greatly prized. An outstanding example of this large compote is that made by Fenton, using his cherry pattern on the exterior of bowl and stem. Combined with this is a stylized chrysanthemum design called Mikado, which appears on the interior of the larger ruffled bowls. Northwood made a similar large piece with his Grape Pattern on the exterior only. One of the most handsome of the large open compotes is that called simply the "Christmas Compote", which has the distinction of showing the most detailed and accurate representation of the Poinsetta flower known in any form of pressed glass. This, as well as the realistic sprays of holly leaves and berries, make it a most unique and treasured piece. Covered compotes in Carnival Glass are confined almost entirely to two different sizes and shapes in the Northwood Grape pattern.

In the same general category as small compotes, we find the "Hat" shapes, as they are called. These are small, deep little pieces, flat rather than footed, with the upper edge flaring out and shaped in different ways. While they were made in many of the same patterns as found on other shapes, again there were certain Specialty patterns evidently designed for this use alone. Fern Panels and Flowering Dill are both unknown on any other shape. A great many of these Hats were

Fenton Company products. Perhaps the most commonly found of these has a Basketweave pattern on the exterior, and its distinguishing feature is an edge of two rows of open work. These were often used for candy or nuts, with an occasional one finding its way into the kitchen where it held the wooden matches in use at the time.

Two other shapes not so easily found now are the true plate, and the mug. Both of these were produced in many patterns and colors, but both were susceptible to breakage under ordinary household usage, and not too many have survived. The true plates which were intended solely for decoration, such as the scenic plates trade-marked "NuArt", by the Imperial Glass Company were not so widely distributed as the regular Carnival Glass pattern plates, and consequently, although they do not commonly show the wear that others usually do, they have always been in shorter supply. Most of the mugs were made in regular patterns, and could be found to match either water sets or table sets. There were a few Specialty patterns in mugs, with designs not known on other shapes. The very popular Fisherman's Mug, now prized especially by the male collectors of Carnival Glass, is an outstanding example of this type.

These, then, are the shapes which make up over ninety percent of all of the Carnival Glass made. The other ten percent comprises some of the most interesting shapes from the standpoint of the advanced collector. Dresser Sets, epergnes, lamps, paperweights, bells, salt dips, nappies, baskets - these are just a few of the numerous forms Carnival Glass took. But they always constituted only a small part of the whole picture. Today, many of these shapes would be classified as Rarities in the field.

One additional aspect of Carnival Glass production should be mentioned. These were the advertising pieces, and there are modern collectors who specialize in them. These are not unique in shape. Bowl, Bon-Bons, Hats, Vases, and tumblers were all used for this purpose. Neither are these outstanding for pattern, generally speaking. They were especially made on order for some particular firm, as advertising premiums. For these, some well known pattern usually was used as a basis, with the addition of the required lettering into the mold. Pieces made for a particular occasion, and intended for use as souvenirs, also come into the category of Lettered Pieces. Evidently the glass houses found this a profitable side-line, for they were made by all of the companies producing in quantity. The Northwood firm, especially, made many varieties of advertising pieces, both large and small.

As the styles of women's clothes changed through the years, so did the architecture of American homes. With these changes, came similar alterations in interior decoration and general decor. With the wider use of lighting and color, the taste for highly iridescent glassware faded away, and so many pieces of this once appreciated Carnival Glass were tucked away.

IV.

On almost every page of this book, the reader will find the word "color", for it is impossible to write anything about Carnival Glass without a great deal of emphasis upon its most distinguishing feature.

Changing colors - the interplay of one hue against another, whether found in Nature, or in man-made objects, have always had great fascination for the human eye. They give a feeling of action as few other inanimate objects can do. Artists from time recorded have attempted to depict this aspect of the world around them. And for a brief period in American history, the changing colors of Carnival Glass were familiar to almost everyone.

To appreciate fully the genuine beauty of Carnival Glass, one must take more than a casual glance at the colors in which, and on which, it was created. By the use of both descriptions in words, and by the use of large, faithfully reproduced color photographs, it is possible to explain with accuracy the differences in colors and shadings.

As in the case of the shapes in which Carnival Glass was made, so also do the colors, fall easily into two main categories. In the color groupings, these are first, the Vivid shades; and secondly, the Pastels. Generally speaking, all of the Carnival Glass comes easily into one or the other of these families. Only on rare occasions do we find some shade not definitely one or the other. And even then, if we allow experience to guide us, the problem will resolve itself.

The color terms used apply only to the "Base Glass", as it is commonly known, and not to the iridescence on the surface. A more nearly correct term would be Basic Glass, but through usage, the "Base" term has become familiar. In either case, it has nothing to do with the shape or any part of the shape of the piece. Rather, this refers to the color of the glass from which the form was pressed, before it was further treated and re-fired. The only way to determine this base color is to look through the glass itself towards a good strong light. Natural sunlight is the best and most reliable source, of course.

From the general history of Carnival Glass, one correctly assumes that it was the Vivid colors which were preferred during its years of manufacture. Particularly loved were the brightest tones of all of the brightest colors. Naturally, the glass companies were eager to sell the greatest quantity of their products possible, and so they catered to this taste. Thus it is that today the modern collector can more readily find examples of these Vivid colors.

One of the best-sellers of all of the colors made was the entire category called "marigold". It takes very little imagination to define this original advertising term. It embraces all of the shades of orange. In some of these, such as the shade advertised by the Imperial Glass Company as "Rubi-Gold", the mixture of red and yellow which produces orange, leaned heavily to the yellow portion. On others, a slight predominance of red in the mixture resulted in a very reddish marigold. This the same company called "Rubi-Red", while no one particular term was used for this shade as made by any of the other companies. Many of the Northwood patterns were produced in this rich, glowing color. Generally speaking, all of the marigold color was manufactured in a shade which did combine red and yellow pigments in the glass, either in perfect balance, or in some slight variation. For the modern collector, the term also denotes Carnival Glass made on a clear or colorless base glass, having an even coating of this orange-colored flashing, followed by an iridescent coating. All of the marigold was exceedingly popular at the time of its making, and that is the reason that so much more of it exists today. Many a novice in the collecting of Carnival Glass has seen only pieces of this one color.

Of the same family in the vivid category comes the distinctly different shade called Amber. This color does not exist in great quantity, and when held to the light such pieces show a distinct brown tone. Both the Fenton Company and the Imperial Company produced a few pieces of this attractive color. When well lustered, they give a deep, rich appearance.

The most vivid shade of blue used in Carnival Glass is now called Cobalt Blue. This is a very deep, dark shade of blue with a slight reddish cast. Blue is, of course, a primary color and cannot be created by the combining of any other colors. Most of the glass companies used this deep blue as the base glass for many popular patterns and shapes. The Fenton pieces of this color have generally a slightly different appearance than do those from other companies, having often a slight amber tint when held to the light.

One of the most popular of the vivid colors with modern collectors is purple. This again, is a color created by the combining of two others - red and blue - in either perfect balance, or with one color slightly predominate. The darkest of all of the purples is a very heavy, balanced combination. Such pieces may appear to be actually black until held to the sunlight. Such Northwood patterns as Singing Birds, Acorn Burrs, and his famous Grape, are all to be found in quantity on this base glass.

Of a slightly lighter shade, but still a purple in perfect balance, is the Grape purple, so-called. This again is clear and rich. Like purple, the amethyst vivid color has several variations. On many of these we seem to find a slight predominance of red in the mixture. Such a color is properly called



FENTON PATTERNS

Top Row: Floral & Grape tumbler; Milady pitcher & tumbler; Fenton's Heavy Grape Chop Plate; Panelled Dandelion tumbler and Pitcher; Stork & Rushes tumbler
 Middle Row: Carnival Holly; Peacock and Urn; Stag and Holly; Orange Tree Wine glass; Wine & Roses wine glass; Dragon and Lotus.
 Bottom Row: Orange Tree 2-Pc. Breakfast Set; Butterflies Bon-Bon; Sailboats Wine glass; Birds and Cherries Bon-Bon; Orange Tree Mug

"Fiery Amethyst", and has caused some confusion by its resemblance to a deep wine red. It is not true red Carnival Glass, and should never be so called.

The third most important of the vivid colors is green. Again, this is a secondary color, composed of a mixture of blue and yellow. As in the earlier non-iridescent pressed glass, all of the companies making Carnival Glass were highly successful in producing beautiful glass in a good deep emerald green. A slight over-balance of blue in the mixture often results in a piece of particular richness. The Fenton company made some very striking pieces with this base glass. Northwood green frequently has a slightly yellow cast, and is not so often found in many patterns, as are other colors from this company.

Now we come to an entirely different color family: the Pastels. To many new students of Carnival Glass, these come as a great surprise. All too often, those who have associated the term "Carnival Glass" only with brilliant marigold pieces, have been totally unaware of the existence of the entire range of pastel colors in this type of American pressed glass.

Webster defines Pastel as "a soft, pale shade of some color", and thus we have again a wide range of varying shades which fall into this classification. Although more difficult to photograph properly, you will find a representative selection of these colors given in this book.

Extremely popular now with collectors, all of the pastel colors can be found. While not in so large a quantity as the vivid pieces, still they are in sufficient supply for each collector to own an example or two.

At the top of the list of pastels stands White Carnival Glass. Although the base glass here is clear, by the treatment given the glass, it has also a frosted appearance, in addition to the iridescence. Those who are familiar with other types of pressed glass will find it in substance very like the "camphor glass". Of course, it must also carry the iridescence to qualify as Carnival. Usually the colors of the iridescence on white are also pastel - light, airy shades of pinks, blues, greens, and gold. Occasionally a piece of white Carnival Glass was also trimmed with color, and either a gold or silver trim. Such patterns as Wreathed Cherry, Northwood Peach, or Orange Tree can be found with this type of decoration.

The Fenton Company made some very fine examples of this particular pastel, as did both the Northwood and the Imperial companies. A great number of the Fenton patterns can be found in White Carnival. Several of the shapes known in the Northwood Grape pattern were produced on white, and an occasional old piece of some Imperial pattern appears.

Because there is a possibility that the novice could confuse Clear Carnival, with true white, an explanation of the main difference between the two is in order here. The clear variety, while also on a clear or crystal base glass, is not frosty in any degree, but simply carries the iridescence on the surface.

First cousin to both white and clear Carnival is the pastel called Clambroth. This is not the same shade known to collectors of other types of pressed glass, and the use of the term has again caused some confusion. Clambroth Carnival Glass is on a base glass of a very light tone of chartreuse, although slightly more yellow than is generally thought of in connection with this color. It resembles plain gingerale in a clear thin glass. This is not a commonly found color, and a great deal now exists on Fenton patterns only.

Both violet and its lighter twin, lavender, can also occasionally be found. The later shade is so shy of color at all that it may appear to be just an optical illusion. Clear pressed glass will assume this same lovely light tint when exposed to strong sunlight for long periods of time. With the rainbow iridescence of Carnival Glass playing over the surface, it is extremely delicate and lovely. Very, very little of this appears, and one must assume that it was never produced in great quantities by any of the companies.

Although its heavy appearance seems to place it in the vivid category of colors, the seldom-found

true Smoky Carnival Glass is indeed a pastel color, for here the base shade of glass is a light gray. The coloring is "sooty", and is reminiscent of a clear glass lamp chimney after several hours of use on a kerosene lamp. Sometimes the soot-effect is heavy, sometimes light, but over it again appears the many-colored iridescence. Very occasionally we find the smoky shading applied over some lightly-colored base glass. The vast majority of all of the smoky Carnival Glass was made by the Imperial Glass Company. Several of their "near-cut" or imitation cut glass patterns can be found in this color, as well as one pattern of kerosene lamp.

Standing quite high on the popularity list with collectors now are two lovely pastels whose names are self-explanatory. These are pastel blue, also called Ice Blue; and pastel, or Ice Green. The blue shade seems to be in even shorter supply than the green, although both Northwood and Fenton used each of these in both useful and ornamental shapes. There are several decorative shapes in both colors made by the Imperial company as well - vases being among these.

One of the extremely popular pastel colorings is an even blending of pastel blue, and pastel green. This results in a color known as Aqua. Along with white Carnival Glass, this often comes as a surprise to many who have previously encountered the color only in some form of Art Glass. Perhaps as difficult to describe with mere words as any of the Carnival Glass colors, we have given the reader several fine examples in the colored photographs, where they may be compared with both pastel blue, and pastel green.

Many of the Aqua pieces carry an opalescent edge, slightly reminiscent of an over-lay effect. This was achieved by a process involving heat variation in addition to the other steps usually employed in the production of Carnival Glass. Again, we find that Fenton, Imperial, and Northwood all made pieces of this color, and these are universally ornamental rather than utilitarian. Aqua can also be found without this opalescence. These are certainly not in great supply, and almost always are of Fenton manufacture.

In the yellow groupings of pastels, there are only two true shades. One of these is known as pastel marigold, and is a light even, almost buttercup yellow. The finish on such pieces is generally soft and "santiny", rather than brilliant, and the iridescence often shows much pink and light blue. Some of the better-known Northwood patterns occasionally appear on this attractive combination. The other yellow pastel shade is known as Vaseline. Although we have repeatedly been told by authorities on pressed glass that this color term is incorrect, it is so generally used, that its meaning has become well-known. This is a combination of light tones of green and yellow, blended, with the yellow predominating. It is not a common color in Carnival Glass, especially on any shape having a definite pattern, and appears far less frequently than it does in other types of pressed glass.

One other color which is generally classified with the pastel shades, although both color and general appearance are more often brilliant than soft, is that known as Peach. This term is applied to the color, only - and has nothing whatsoever to do with any fruit pattern. The term identifies any piece, usually on a clear base glass, having a heavy marigold background combined with a milky-white edge. Often this milk is carried over into the back or exterior of the piece as well. Again, this produces an over-lay effect. Not only did this require a separate heat process, but quite a degree of skill in workmanship was involved to achieve the desired effect without breakage. Both the Fenton and Northwood companies produced Peach Carnival Glass, although we see a larger number of Fenton patterns so treated. Peach is popular with modern collectors and can be found in a variety of shapes, all of them primarily ornamental rather than of the useful variety. Vases, bowls of several different varieties, plates, and epergnes were made.

The rarest of all colors to be found in Carnival Glass is true red. Used by both Fenton and Imperial in limited quantity, this color is as avidly sought by the modern collector as is any other single color, no matter upon what shape or in what pattern. These again, are ornamental shapes only. No water set has appeared in years of search for true Red Carnival Glass.



POPULAR PATTERNS

Top Row: Poppy Show Plate; Wreathed Cherry Butter Dish; Strutting Peacock Covered Sugar; Rose Show Plate
 Middle Row: Persian Medallions; Heavy Iris Pitcher; N's Grape Leaves
 Bottom Row: Vintage Rose Bowl; Captive Rose Bon-Bon; Fenton's Flowers Rose Bowl

Because of its scarcity, and because of the desire on the part of so many collectors to uncover an example for their shelves, there has been a tendency on the part of both dealers and novice collectors to confuse genuine Red with pieces on Fiery Amethyst, or on some other color. However, we must again remember that Red is a primary color - true in itself, and not created by the combining of any other colors.

If one is familiar with the general field of American pressed glass, it is obvious that red glass, as such, is also scarce. Many patterns dating from the 1890-1915 period came occasionally with red flashing applied to parts of the pattern after the original pieces were completed. In fact, there were several companies that specialized in "burning" a thin red coating on glassware shipped to them from other factories. But even this process was expensive and added greatly to the cost of the finished product. For example, in a wholesale catalogue of the 1910 period, the glass section offers the dealer for resale a clear glass water set, complete with an embossed metal tray, for 39 cents. However, a similar set, minus the tray, but with some flashing, sold for 89 cents. In both of these, the base glass used had been clear. Neither was iridescent.

In true Red Carnival Glass, a genuine red glass is the base color, no matter what iridescence has been applied to the surface. When held to the light, the color seen is a bright cherry red - not amber, or orange, or any shade of amethyst. There is generally, on such Carnival pieces, some hint of deep yellow on the very edge of the piece, often difficult to see, or on the collar base. All of the rest of the shape should show pure red. Sometimes these are found with only a silver, or gold lustre. Sometimes they will be found with the deep dark iridescence generally associated with other colors of Carnival.

The shape may be a bowl, a vase, a Bon-Bon, a small basket, or a Hat shape, patterned in several of the well-known Fenton designs such as Dragon and Lotus, or Carnival Holly, for example. Or true Red may be found on one of the simple, unpatterned shapes made by Imperial, but to qualify as true Red Carnival Glass, it must have a true red base glass, and must also fit all of the other qualifications as given in the definition of Carnival Glass in general. That is, it must be pressed glass with iridescence fired on, as made in America between about 1900 and 1925.

Although generally with little or no pattern, the Imperial Jewels type of glass would seem to qualify without question as Carnival Glass. These pieces are characterized by a "stretched" or acid finish, as were similar pieces made by both Northwood and Fenton. In this small group of Imperial products there are some limited color variations which should perhaps be mentioned. One shade of vivid blue, originally called "Peacock Blue" has some green tones mixed with the blue itself. This is quite a different color from the "re-issued" glass called by the same name, as the new glass has a clear base. The older line was on the bluish-green base color. There was also an Olive Green, with a rather deep, muddy effect quite different from either the emerald or pastel green pieces from any other company. One shade of pastel green not appearing in any of the patterned pieces is known as Lime Green, and while light and soft, has also just a touch of blue visible in the mixture. Vaseline base glass can be more readily found on these pieces of simple lines than on any other type of Carnival Glass.

To attempt a serious, detailed discussion of such a gay subject as the colors of Carnival Glass, may seem an anomaly, but it is hoped that a more accurate description will lead to a greater appreciation of the entire subject.

V.

Illustrated with black-and-white, the following pages present fifty of the patterns that are among the most popular with present-day collectors of Carnival Glass. These are in alphabetical order within each of the five headings given. Under each section will be found patterns similar in either theme or treatment. These are 1, Animal and Bird patterns; 2, Flowers and Fruits; 3, Naturalistic Patterns; 4, Near-Cut patterns; and 5, Stylized designs.

Although some of these patterns are more readily found than others, all were originally made in quantity. Nearly half of those shown were also made in a wide variety of shapes. In the discussions given with each pattern, the reader will find a listing of the known shapes made, and the colors on which each is known to exist.

Of these particular fifty patterns, twenty-four are known to have been made by the Northwood firm; nineteen were Fenton glass, and seven came from the Imperial Company.

This is, of course, only a small fraction of the classified patterns. Many others are great favorites with collectors, but these seem to us to be at least very high on the popularity list. We refer you to the Hartung Series of Pattern Books dealing with Carnival Glass for over six hundred additional patterns. These books are also illustrated with drawings, and have the same general type of pattern groupings as does this chapter.

This Pattern listing does not contain any of the individual pieces of Carnival Glass most often sought for their unique shape. These are discussed and shown in a separate section. Many of these popular patterns are available in shapes considered collectible as such. Plates, for example, are very desired by many, as are water sets, rose bowls, vases, and other shapes. Punch sets, Bon-Bons, and compotes all have their specialized collectors.

Representative pieces of many of these patterns can also be seen in a variety of colors in the photographs placed throughout the book. Generally, these will be found either in a grouping of similar colors, or in a group of patterns all known to have been made by the same company.



NORTHWOOD PATTERNS

Top Row: N's Peach Pitcher; Diamond Point Vase; Maple Leaf Pitcher; Rustic Vase; Acron Burrs Pitcher
Middle Row: Three Fruits Plate; Acorn Burrs Punch Set; N's Strawberry Plate
Bottom Row: Beaded Cable Rose Bowl; Farmyard Bowl; Advertising Bowl

ANIMAL AND BIRD PATTERNS

1. BIRDS AND CHERRIES
2. BUTTERFLY AND BERRY
3. DRAGON AND LOTUS
4. HORSES' HEADS
5. KITTENS
6. LITTLE FISHES
7. PANTHER
8. PEACOCKS, NORTHWOOD'S
9. PEACOCK AND URN
10. PEACOCK AT THE FOUNTAIN
11. SINGING BIRDS
12. STAG AND HOLLY
13. SWAN, CARNIVAL

BIRDS AND CHERRIES



Not so well known as the Northwood pattern using some variety of song bird, this pattern features what appears to be a species of either oriole or warbler. The foliage, flowers, and berries are placed between the birds, and could be of many different shrubs or trees. The flower is slightly reminiscent of the dogwood, which also bears small berries, though not while in blossom. However, the leaves do not belong to this tree at all.

As in the case of so many patterns, the designer here seems to have been striving more for general effect than for realism. Certainly, the whole is a pleasing combination.

This pattern is found on two shapes only.

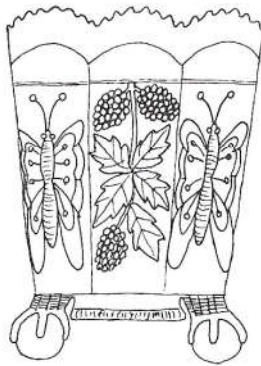
1. Bon-Bon
2. Compote

Both shapes are found on the following colors:

1. Marigold
2. Amethyst
3. Green

THIS PATTERN WAS MADE BY THE FENTON ART GLASS COMPANY.

BUTTERFLY AND BERRY



This is one of the most widely known of all of the Fenton patterns. It was made in some quantity, in a wide range of forms, and over a period of many years.

Practically all of the pieces made in this pattern are in the useful category, rather than having been intended solely for decoration.

Both the table set pieces and the Berry set bowls have the type of feet shown in the sketch. They are well-detailed, and are in imitation, apparently, of the "Ball and Claw" feet used for piano stools and table legs about the turn of the century. Many of these pieces of furniture had a metal "claw" which enclosed a glass ball. On Butterfly and Berry, of course, all parts are of solid glass. To a certain extent, these are also imitations of the earliest Chippendale styling, in which the whole piece was carved from wood.

Finding this a pattern pleasing to the buyer, Fenton also used it as an exterior pattern for footed bowls, large and small, featuring quite dissimilar interior designs. On true Butterfly and Berry sets, however, the berry set carries on the interior of both large and small bowls, a single butterfly with a winding vine of leaves and berries.

The Shapes Found are:

- | | |
|--------------|--------------------------|
| 1. Berry Set | 4. Vase—rarely |
| 2. Table Set | 5. Hat-Pin Holder—rarely |
| 3. Water Set | |

Colors of Base Glass Used:

- | | |
|----------------|-------------|
| 1. Marigold | 3. Amethyst |
| 2. Cobalt Blue | 4. Green |

DRAGON AND LOTUS



This design should rank very high among the more exotic pieces of pressed glass ever made in this country. The realistic little dragons alternate around the wide border with Lotus blossoms and pods. It combines in these two motifs both the flair for things Oriental and the glowing colors of Carnival Glass.

In the "do-it-yourself" home-decorating section of a well-known cook book published in 1905, there is a needle work pattern given for a "dragon-like ornament", to be appliqued on a chair cover. Never having actually seen a dragon, one can only estimate the degree of realism shown in either glass or fabric. However, the animals on this piece of glass appear to be perfectly at home among the lotus.

This was one of Fenton's most popular patterns, although its use was confined solely to bowls and plates, for decorative use primarily.

This pattern is found on these shapes:

1. Bowls on a collar base
2. Bowls on three wide feet
3. Plates

Colors of Base Glass Used:

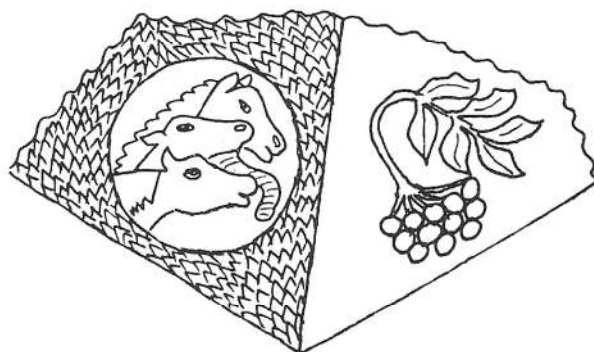
- | | |
|------------------|--------------------|
| 1. Marigold | 5. Pastel marigold |
| 2. Cobalt Blue | 6. Red—rare |
| 3. Amethyst | 7. Aqua—rare |
| 4. Emerald Green | |



NORTHWOOD GRAPE

Top Row: Covered Compote; Bon-Bon; 4-Pc. Table Set; Open Compote
 Middle Row: Large Ice Cream Bowl; 2-pc. Breakfast Set; Candlesticks; Whiskey set, complete; Fernery
 Bottom Row: Dresser Set, complete—Hat Pin Holder, Cologne Bottles, Perfume Bottle, Dresser Tray, Hair Pin Holder (also called a Nappy), Powder Jar, Pin Tray

HORSES' HEADS



Although lacking in great detail, and certainly not ranking highly in artistry, the pattern shown here could well represent the Carnival Glass version of the famous "Horse Fair" picture.

This animal pattern was used on pieces of small size, and there are usually five of the circular medallions around any surface upon which it appears. Between these is used a small "scaly" filler. Such a device was commonly employed on pieces from the Fenton company when the designer wished to emphasize some one certain feature of a pattern.

Horses' heads was also made in Custard Glass, although in no great quantity nor on a wide range of shapes.

The shapes found in Carnival Glass are:

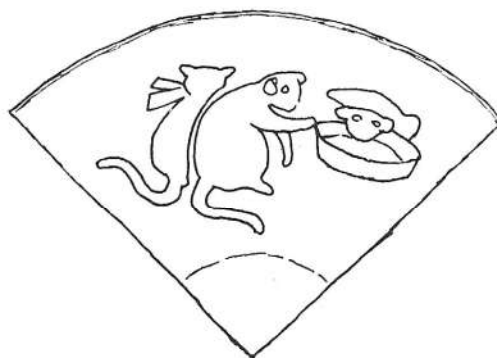
1. Bowls on a collar base
2. Bowls on three curled feet
3. Small plates
4. Rose Bowls

Colors of Base Glass are:

- | | |
|----------------|---------------|
| 1. Amber | 4. Clambroth |
| 2. Marigold | 5. Red—rarely |
| 3. Cobalt Blue | |

NOTE: Not all shapes found in all colors listed.

KITTENS



Shown in the cut is one grouping of these tiny animals. On the usual pieces found, there are four of these groups. All of the Kittens pieces were made for use by a child—in a toy set, as they were called. Such sets are not uncommon in clear pressed glass, but are exceedingly rare in Carnival Glass. One can imagine the high percentage of these which was broken in use.

Here follows a complete listing of shapes and sizes known to exist in this pattern:

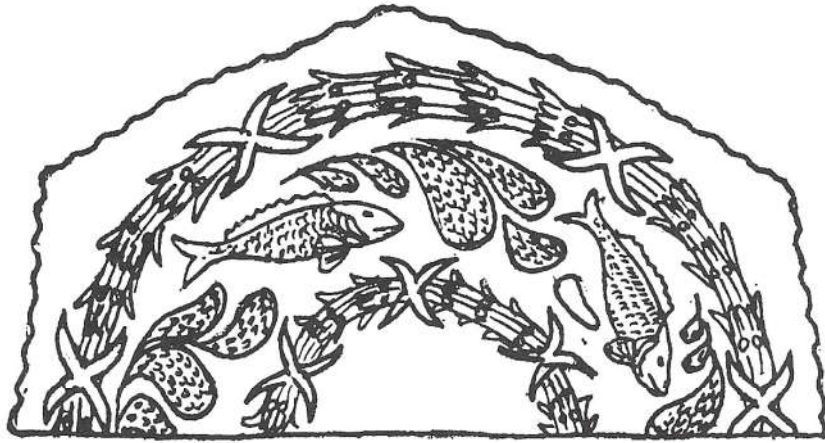
1. Bowls of four different shapings, none over 4¾" in diameter
2. Cups—These have only 2 groups of Kittens.
3. Saucer—about 4½" in diameter
4. Plates—about 4¾" in diameter
5. Spoonholder—2½" high, pattern on inside. May be mistaken for a toothpick holder.
6. Small Vase—about 3¼" high. Quite Rare.

On all of these pieces, the Kittens are raised from the surface, but there is little or no detail. For example, no attempt was made to indicate the fur.

Base glass Colors used:

- | | |
|----------------|-------------|
| 1. Marigold | 3. Vaseline |
| 2. Cobalt Blue | |

LITTLE FISHES



It is true of both Carnival Glass and clear pressed glass, that Animal patterns are not nearly so common as those of other types. This is the only one known in Carnival Glass using more than one fish to create the design. The odd little borders on each side seem to be made up of sheaves. If that was indeed the intention, we have here a combination of designs often given a religious significance. However, the same type of sheaf can be found on at least one other pattern—that one having small rabbits.

This again, was a product of the Fenton Art Glass Company. It was not made in any of the shapes intended for every-day household use.

The Shapes found are:

1. Bowls on a collar base, small
2. Bowls on three feet, both large and small
3. Plates, 7" size.

Base Glass Colors Used:

1. Marigold
2. Cobalt Blue
3. Emerald Green

PANTHER



Some designer at the Fenton company surely liked animals, for this is another of the popular ones made by that company. On the sketch above is shown half of the entire pattern covering the interior of a small footed bowl. Another panther facing the opposite way but in the same position occupies the other half of the surface.

While this could possibly be a variety of European wolf, rather than a panther, it has become so well known by the title given that it is pointless to speculate about it. Many of the skilled workers in the glass factories were of European backgrounds, and this may explain the difficulty we have now in identifying many of the flowers and shrubs as well as birds that were used in the patterns. It is highly probable that they used parts of patterns drawn from memory, or adapted from others they had previously used.

Panther is a pattern used only on the interior of footed bowls bearing the Butterfly and Berry pattern on the outside.

The Shapes found are:

1. Large footed bowl, about 10"
2. Small footed bowl, about 5½"

The Base Glass Colors are:

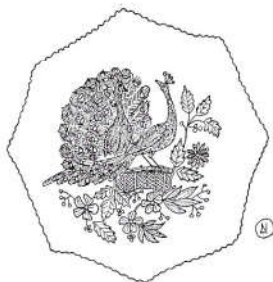
1. Clambroth
2. Marigold
3. Cobalt Blue
4. Red



PASTELS

Top Row: Blue Concave Diamond pitcher; White Dahlia tumbler; Smoky Poinsetta Milk pitcher; Blue N Grape Banana Bowl; Aqua N's Dandelion Mug; White Wreathed Cherry tumbler; Green Oriental Poppy pitcher
 Middle Row: White N Peacock and Urn Bowl; Blue Salt Dip; Blue Hearts and Flowers; Aqua Daisies and Drape vase; Aqua N's Peacock; Vaseline Salt Dip; White N Grape Ice Cream Bowl
 Bottom Row: White Vintage Rose Bowl; Green N Corn Vase; Vaseline Imperial Jewels tray; White Hammered Bell; Blue Fine-Cut and Roses Rose bowl

NORTHWOOD'S PEACOCKS



No doubt one reason for the immense popularity which this pattern enjoys is its realism. With the possible exception of the Millersburg version of Peacock and Urn, no other design featuring Peacocks gives such a true picture of these handsome birds.

Although we often hear this pattern mistakenly referred to as "Peacocks on the Fence", the most casual observer can readily see that this is in error. The fence is there, true, but neither of the peacocks is resting upon it. Here one bird perches almost saucily upon a long branch reaching out from the spray of leaves, berries, and flowers at the right edge of the pattern. In the left background, another spreads his tail wide in a beautiful fan.

The heavy bodies are raised high above the smooth surface, wings neatly shaped, and a fine network of lines indicates both body feathers and those of the tail.

The semi-circular border of leaves, fruit, and flowers contains an assortment of varieties, and is similar to those found on numerous other pieces and patterns.

Again, this pattern reflects the taste for the exotic and ornamental objects of the period in which it was made.

The shapes found are:

1. Bowls on a collar base, about 9½"
2. Plates, about 9"

Colors of Base Glass Used are:

- | | |
|------------------|-----------------|
| 1. Marigold | 6. White |
| 2. Cobalt Blue | 7. Pastel Green |
| 3. Amethyst | 8. Aqua |
| 4. Purple | 9. Pastel Blue |
| 5. Emerald Green | |

PEACOCK AND URN



No matter by whom the variety of this pattern was made, the modern collector seems to find it pleasing. Each of the companies making Carnival Glass used pattern ideas that they found to be popular when made by any of the others. Probably no other idea was copied more closely than was this. Not only did the Fenton Art Glass company make a version, but so did the Northwood Company, and the Millersburg Glass Company.

The serious student of Carnival Glass patterns will enjoy making a detailed observation of the minute differences found in these variations, and may find the study of this given in the Seventh Pattern Book of the Hartung Series helpful.

However, the sketch is from the Fenton design, and contains all of the elements necessary to distinguish this design from any of the other Bird patterns.

The Garden Urn in the upper center, filled with flowers and Fern fronds is unique. Likewise, the tree stump at the lower left appears on no other pattern. The suggestion of gravel around the bird's feet might perhaps depict a walk. Viewed as a whole, the entire picture could easily be that of a luxurious formal garden.

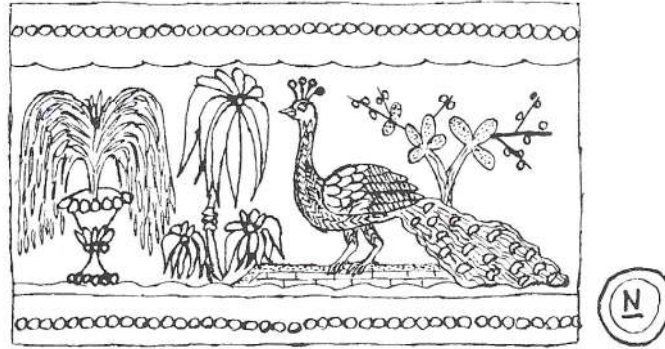
The Shapes Made:

1. Berry set, Large & Small bowls
2. Bowls, about 9-10"
3. Ice Cream Bowl, about 11"
4. Compote
5. Plate—Rare

Colors of Base Glass Used:

- | | |
|----------------|------------------|
| 1. Marigold | 5. Emerald Green |
| 2. Cobalt Blue | 6. White |
| 3. Amethyst | 7. Pastel Green |
| 4. Purple | 8. Pastel Blue |

PEACOCK AT THE FOUNTAIN



Unlike the Northwood Peacocks or the Peacock and Urn patterns shown in this Section, this particular variety was used on useful or household shapes rather than exclusively on ornamental pieces.

In feeling, it is a rather formal pattern, easily adapted to flat rather than ruffled surfaces. The bird seems rather "frozen" rather than showing motion, and the foliage is also stiff rather than graceful. On the small berry bowls, the bird is omitted.

This is a pattern made by the Northwood Company, and a great deal of it carries the trademark of this company. No doubt one reason for its popularity is the rather wide variety of shapes available to the collector.

The Shapes Made:

1. Berry set—Large and Small bowls
2. Orange Bowls, footed
3. Punch Sets—Bowl and Base, Punch Cups
4. Four-piece Table Sets
5. Water Sets—Pitcher and tumblers

Colors of Base Glass Used:

- | | |
|----------------|-----------------|
| 1. Marigold | 5. Green |
| 2. Amethyst | 6. White |
| 3. Cobalt Blue | 7. Pastel Blue |
| 4. Purple | 8. Pastel Green |

NOTE: Not all pieces made in all colors

SINGING BIRDS



This is another of the delightful Northwood Bird patterns that please so many modern collectors. Like the Peacock at the Fountain design, this, too, was used on household forms exclusively. There is, for example, no vase in this pattern.

This pattern was also made by Northwood in clear non-iridescent pressed glass—the Table Set being the most readily found of these pieces now. Occasionally we find a piece of this showing traces of paint on the figures, but whether originally made thus, or decorated at home by some "do-it-yourselfer", we have no way of knowing.

Reputedly, this is a variation of an older German pattern. The foliage resembles that of the Flowering Quince, and the bird might be some variety of finch. However, whether realistic or not, the pattern is well balanced and most attractive.

The Shapes found are:

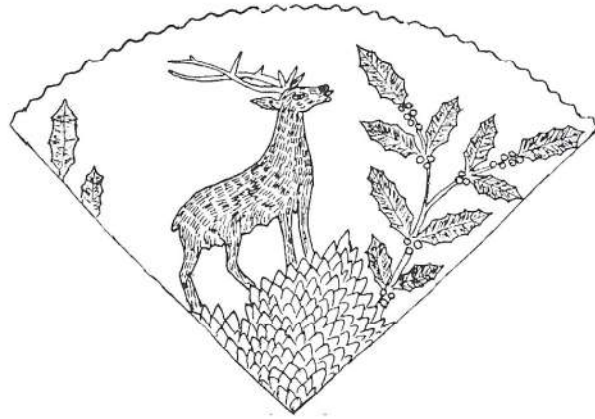
1. Berry Set—Large bowl and six small ones
2. Mug
3. Table Set—Four pieces
4. Water Set—Pitcher and six tumblers

Colors of Base Glass Used:

- | | |
|-------------|----------|
| 1. Marigold | 4. Green |
| 2. Amethyst | 5. White |
| 3. Purple | |

NOTE: Not all shapes in all colors.

STAG AND HOLLY



Rather than attempt to give the entire pattern in a small sketch, we show here one section of the interior of a large bowl. This section gives all of the points necessary for identification of the pattern.

This was an effort of the Fenton Glass Company designer to combine three favorite Christmas motifs into one. The large many-petaled flower in the center represents a stylized Poinsettia, the Stag, as he is commonly called, could easily be a reindeer and of course the Holly sprigs are obvious.

This resulted in a most attractive pattern, and one which seems to appeal particularly to male collectors. This pattern was used only on decorative pieces. These are footed bowls, generally of large size, although very rarely a smaller one does appear. The shaping can be found so shallow that the effect is that of a footed plate, or may be quite deep and ruffled.

The shapes found are:

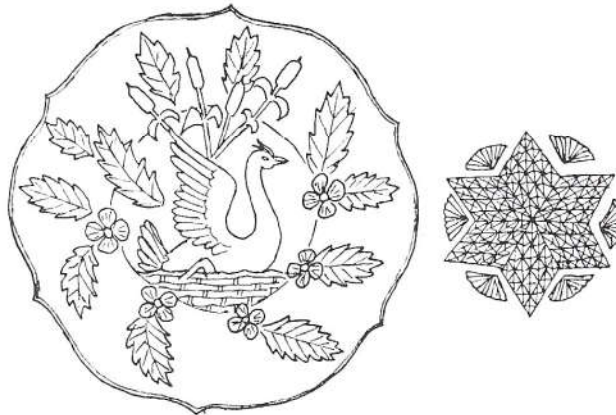
1. Footed Bowls, from 8"-13"
2. Footed Bowls with edge turned in to form a Large Rose Bowl
3. Footed Plate, large

Colors of Base Glass Used:

- | | |
|----------------|--------------|
| 1. Marigold | 4. Green |
| 2. Amethyst | 5. Clambroth |
| 3. Cobalt Blue | |

This pattern was also made by the same company on non-iridescent colored glass, and on Black Milk Glass.

CARNIVAL SWAN



Shown in this two-part sketch are both the Swan design as it appears on the interior of rather generous bowls, and the nest near-cut exterior pattern used continuously over the surface of the exterior.

Like several of the more popular Carnival Glass patterns, this seems to have been made by more than one company. Pieces of this with lustre typical of the Millersburg Glass Company can be found, as well as those showing the touch of the Fenton Art Glass Company. Since neither firm used a trade-mark on their Carnival Glass, it is often difficult to distinguish one from the other.

There have been several Swan patterns in pressed glasses, both in clear colored, and opaque. All of them have a charm rarely found in animal-patterned glass, but none is identical to this. As one would expect, this was used as a decorative pattern only.

The shapes found:

1. Bowls, from 9-10½"

Colors of Base Glass Used:

- | | |
|-------------|----------|
| 1. Marigold | 3. Green |
| 2. Amethyst | |

FRUITS AND FLOWERS

- | | |
|----------------------------|---------------------|
| 1. DAHLIA | 9. ORIENTAL POPPY |
| 2. DANDELION, N'S | 10. PEACH, N'S |
| 3. DANDELION, PANELLED | 11. POPPY SHOW |
| 4. FINE CUT AND ROSES | 12. ROSE SHOW |
| 5. GRAPE, N'S | 13. STRAWBERRY, N'S |
| 6. GRAPE AND GOTHIC ARCHES | 14. TEN 'MUMS |
| 7. HEAVY IRIS | 15. THREE FRUITS |
| 8. LUSTRE ROSE | 16. WREATHED CHERRY |

DAHLIA



This is another of the excellent Northwood patterns. The flower heads are quite heavily raised on every piece, and the small feet are invariably patterned as shown on this small berry bowl.

Both the design and the glass seen in all pieces of this distinctive pattern have been of excellent quality. Occasionally a Pastel piece again will show traces of blue or gold paint, usually on the flower only.

Not available in any wide range of form or color, this is quite an outstanding example of the mold-maker's artistry.

The Shapes Made:

1. Berry set—Large bowl and small ones
2. Table Set—Four pieces
3. Water Set—Pitcher and footed tumblers

Colors of Base Glass:

1. Marigold
2. Purple
3. White

DANDELION, NORTHWOOD'S



In contrast to many of the flower pattern in pressed glass of all types, this particular variety is entirely naturalistic. Some now unknown artist working for the Northwood Glass Company created a number of this type of flower patterns, and many of them are very popular.

Among these, the Dandelion one rates very high in the scale of artistry. In the open flower, the pointed bud, and the graceful leaf, it typifies this cheerful little flower. Uprooted and scorned as a weed in this country, in some, it is cultivated not only for the blossom, but for its edible young leaves.

The pattern as shown appears on only three different shapes. However, the mug is known with a Knights Templar insignia added to the flower pattern. (See Hartung Book 6 for this). The fortunate addition of a date on this lettered piece, places the pattern well within the early period of Carnival Glass.

The Shapes Made:

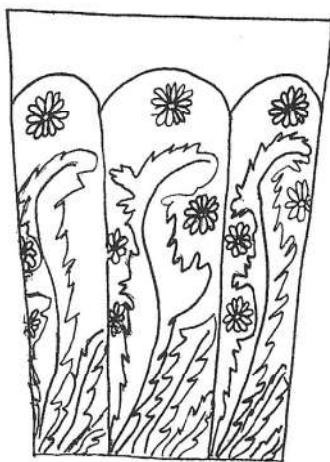
1. Mug
2. Water Set—Pitcher and six tumblers

Colors of Base Glass Used:

- | | |
|-------------|----------------|
| 1. Marigold | 4. White |
| 2. Purple | 5. Aqua |
| 3. Green | 6. Pastel Blue |

NOTE: Not all shapes in all colors.

DANDELION, PANELLED



This rather stylized version of the Dandelion is in marked contrast to that of the Northwood Company. Only the large serrated leaf gives here a definite clue as to the species intended.

This pattern was made by the Fenton Art Glass Company, and although its use was limited strictly to water sets, it is to be found rather easily. The pitcher of this set is a "tankard" type—and is quite tall and graceful. The handles of these are applied, and are of a non-iridescent colored glass of the same shade as the base glass.

There are six of the panels shown around the surface of the tumblers, these having a ground-off appearance at the bottom, so that the glass rests on a flat hexagonal base. The pitcher has a round collar base, with the panels ending in points some half-inch above it.

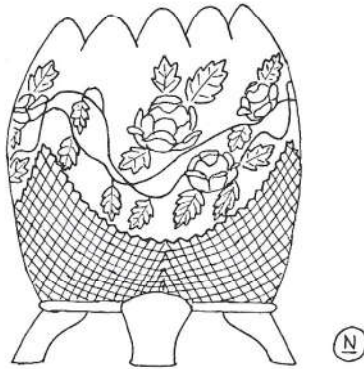
The Shapes Made:

1. Water Set Only

Colors of Base Glass Used:

- | | |
|----------------|------------------|
| 1. Marigold | 3. Amethyst |
| 2. Cobalt Blue | 4. Emerald Green |

FINE CUT AND ROSES



This pattern appears in colored opalescent glass and custard as well as in Carnival Glass. One can only wish it had been employed on a wider range of shapes than appears to be the case.

In Carnival Glass, these pieces are all rather small, and have three short stubby feet. They are both useful and ornamental, as perhaps can be said of many pieces of glass, but their primary function was to decorate.

No doubt one reason for its popularity is that it is a most pleasing combination of a readily recognizable geometric and a rather naturalistic flower motif. This is a Northwood pattern, and usually carries the trade-mark on the interior of the base.

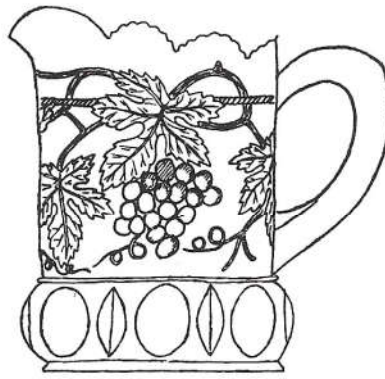
The Shapes Made:

1. Candy dish, footed
2. Rose bowl, footed

COLORS OF BASE GLASS ARE:

- | | |
|-------------|-----------------|
| 1. Marigold | 5. White |
| 2. Amethyst | 6. Pastel Blue |
| 3. Purple | 7. Aqua |
| 4. Green | 8. Pastel Green |

NORTHWOOD'S GRAPE



This is almost certainly the one single most popular pattern in Carnival Glass, of any type. More of this pattern has been collected by more people than any other design known.

The shapes upon which it was made range from huge to very small—from an enormous Punch Set, to a ladies' spittoon small enough to carry in the palm of the hand. Very few of the decorative shapes are missing from the list of those made, and none of the useful shapes are missing except the Mug.

Evidently a Best-Seller in its hey-day, the fruit is massive, the cable a decorative touch, and the whole is artistic and well-balanced. While the novice may associate the lower row of thumbprints as an essential feature of this pattern, there are many shapes on which this feature is omitted.

For the reader interested in pursuing this particular pattern further, we suggest the entire section devoted to it, in Book 4 of the Hartung Series on Carnival Glass.

The Shapes Made: Two types of Berry Sets; Bon-Bon; Footed Banana Bowl, Many flat bowls, various sizes; Footed Orange Bowl; Footed Centerpiece Bowl; Breakfast Set; Candlesticks; Two types of covered compotes; Two types of open compotes; Cookie Jar; Tobacco Humidor; Cup and Saucer; Dresser Set—7 pieces; Fernery, Footed; Hat Shape; Flat Plate; Footed Plate; Punch Sets & cups; Four-piece Table Sets; Water Sets, of two sizes; Whiskey Sets—decanter (handled) and glasses; spittoon.

Colors of Base Glass: Marigold, Amethyst, Cobalt Blue, Purple, Green, White, Pastel Marigold, Aqua, White, Pastel Blue, Pastel Green.

NOTE: Not all shapes in all colors.

GRAPE AND GOTHIC ARCHES



This rather formal fruit pattern appears to have been a Northwood product. As it is can be found in clear non-iridescent pressed glass, in milk glass, and in custard, it may well have been the fore-runner of the Northwood Grape later used so extensively on his Carnival Glass. A very high percentage of all of the pieces found of this carry the empty circle trade-mark shown.

Grape and Gothic Arches was regarded as a useful design and all of the Carnival Glass pieces are sturdy and utilitarian.

The Shapes Made:

1. Berry Sets
2. Four-piece Table Set
3. Water Sets

Colors of Base Glass Used Are:

1. Marigold
2. Cobalt Blue
3. Green

HEAVY IRIS



Standing well up on the list of naturalistic flower patterns, the Heavy Iris holds its own with many of the Northwood designs. However, in the complete absence of any trade-marked piece known, and with no other means of identification, we must say "Maker Unknown" on this one.

Certainly it is an excellent representation of the flower intended. There are three of these around the surface of the tumbler, all quite heavily raised from the smooth background, and all showing equal care in deailed drawing.

Unfortunately for the modern collector, the use of this pattern was confined solely to one type of form.

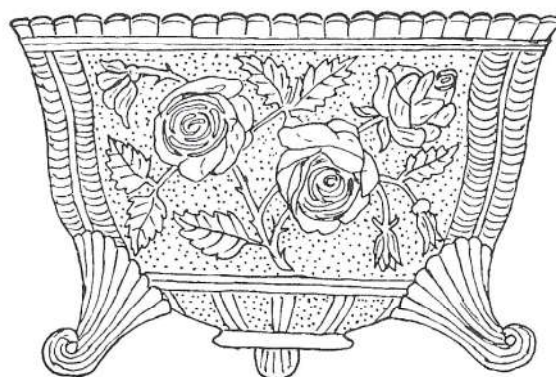
The Shapes Made:

Water Sets only

Base Colors Used:

- | | |
|-------------|----------|
| 1. Marigold | 3. Green |
| 2. Purple | 4. White |

LUSTRE ROSE



It is undoubtedly correct to state that the Imperial Glass Company made a great quantity of Carnival Glass during the early years of the twentieth century. However, many of their patterns which were used on this type of glass had been carried over from clear, non-iridescent glass and were of the near-cut variety originally. This company is not acclaimed by the modern collector for the variety of patterns created for use on Carnival Glass.

Among the top fifty patterns which are listed here, only six are definitely of Imperial origin. Three of these are flower designs. The Lustre Rose is by far the most commonly found of the three. It is rather massive when found on large shapes, and not so realistic as some of the other patterns.

Evidently this was a Best-Seller in its day, for it is one of the last patterns to be found pictured in the mail-order catalogues, dating up into the 1920's. Apparently the design was not changed during its years of production, for it is impossible to distinguish an early piece from one of the later ones. This is one of the patterns chosen by Imperial for use on some of their "re-issues" of Carnival in the 1960's. The information given here refers only to the earlier glass.

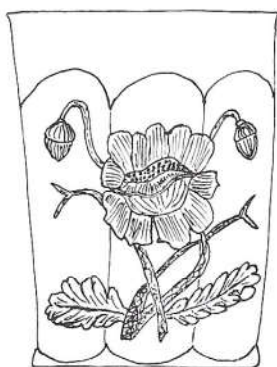
The Shapes Made:

- | | | |
|--------------------|---------|----------------------|
| 1. Bowls on collar | Base 4. | Plates |
| 2. Footed Bowls | 5. | Four-piece Table Set |
| 3. Footed Fernery | 6. | Water Set |

Colors of Base Glass:

- | |
|---|
| 1. Marigold—this being of two different shades, called by the company "Rubi-Gold", and "Rubi-Red". Both are marigold. |
| 2. Cobalt Blue—Rarely |
| 3. Purple—Rarely |
| 4. Green |
| 5. Clambroth |
| 6. Red—Very Rarely |

ORIENTAL POPPY



After puzzling and studying many of the flowers, foliage, fruits, and vines depicted in Carnival Glass, this decidedly naturalistic pattern comes a most pleasant contrast. There can be no possible doubt as to the blossom intended in the fine old Northwood pattern.

The flower, stem, leaves, and buds are well-detailed. They rise in high relief from the smooth background, which is formed into wide panels. The tankard pitcher that accompanies the tumbler as shown, is the only shape known in this pattern as it appears in Carnival Glass. Like most of the other tankard pitchers, this also has an applied handle, either matching in color the base glass used, or complimenting it.

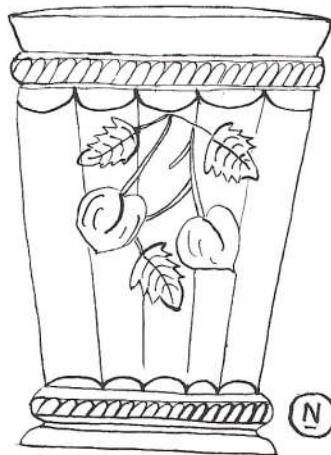
The Shapes Used:

1. Water Sets only

Colors of Base Glass:

- | | |
|-------------|-----------------|
| 1. Marigold | 5. White |
| 2. Amethyst | 6. Pastel Blue |
| 3. Purple | 7. Pastel Green |
| 4. Green | |

NORTHWOOD'S PEACH



Found more commonly on clear glass with colored trim, or on colored non-iridescent glass with gold trim, this fruit pattern is quite popular with collectors of Carnival Glass, when an occasional piece appears.

From the size of the fruit on the tumbler, this might be mistaken for a cherry pattern, but a comparison with any other will show the differences at once.

The variety of shapes produced in other types of glass was much larger than that used for this pattern in Carnival Glass. However, this seems to have been regarded as a useful design rather than an ornamental one.

The Shapes Used:

1. Berry Sets
2. Water Sets

Colors of Base Glass:

- | | |
|----------------|----------|
| 1. Cobalt Blue | 3. White |
| 2. Green | |

NOTE: Not all shapes in all colors listed.

POPPY SHOW



This is a very fine pattern in which the flowers are both heavy and quite naturalistic. One could call it a companion pattern to the equally popular Rose Show, also shown in this section.

The background of the flowers is covered with fine radiating lines, and the exterior found on these pieces is a type of treebark.

One unusual feature of both of these "Show" patterns, is the deep depressions found on the underside of the collar base. These are nearly unique to the two patterns.

One of the most handsome of the large Vases known in Carnival Glass carries this pattern in a more elaborate version. For a sketch and description of this we refer you to book 6 of the Hartung Series.

The Shapes Made:

1. Bowls
2. Plates
3. Vase—Large

Colors of Base Glass:

- | | |
|----------------|-----------------|
| 1. Marigold | 5. Aqua |
| 2. Cobalt Blue | 6. Pastel Blue |
| 3. Green | 7. Pastel Green |
| 4. White | |

ROSE SHOW



For a more accurate appraisal of the true artistry of this pattern, we suggest a careful study of the colored photograph in which it is shown in this book. No black-and white drawing can hope to do it justice. The extremely high relief of the flowers, with fold piled upon fold, makes its accurate representation most difficult.

Suggestive of true Roses lying in a garden basket, the reeded motif of the background adds much to the entire effect. This same reeding is used on the exterior of these pieces. This is a design unknown on either Northwood or Fenton patterns in identical form.

Many of the bowls in Rose Show patterns have a slight opalescence on the outer rim, further enhancing their beauty. This is one of the very best of the flower patterns known in any type of pressed glass, both from the artistic standpoint and from the obvious pride of workmanship which went into its creation.

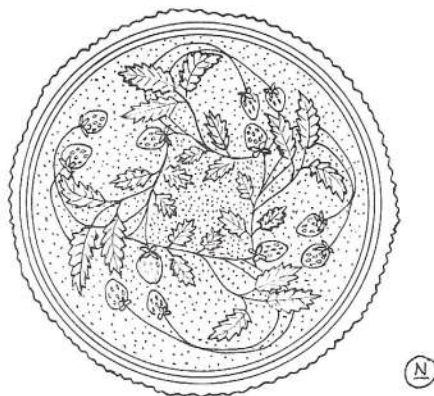
The Shapes Made:

1. Bowls
2. Plates

Colors of Base Glass Used:

- | | |
|----------------|-----------------|
| 1. Marigold | 5. White |
| 2. Cobalt Blue | 6. Aqua |
| 3. Purple | 7. Pastel Blue |
| 5. Green | 8. Pastel Green |

NORTHWOOD'S STRAWBERRY



All of the fruit patterns were very popular during the era of Carnival Glass. The strawberry theme had been a great favorite on clear pressed glass as early as the 1850's, and had been used on a great variety of shapes and in a number of variations.

In Carnival Glass, there are some half dozen different patterns using this fruit, each quite distinct from any other. The Northwood version was made in two different types. One shown here has the stippled background, and a series of three parallel lines to separate the pattern from the border. On the other, the fruit is identical, but the background is smooth. Both varieties were made on identical shapes and sizes, and on the same colors of base glass.

There is still another Northwood pattern using the same fruit, but having blossoms as well as fruit and leaves. This is called Wild Strawberry, and can be found pictured in Book 6 of the Hartung Series.

The Shapes Made:

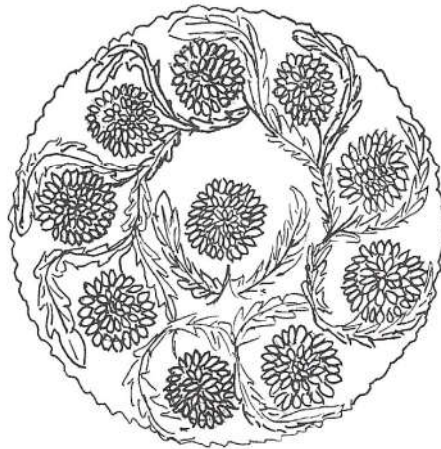
1. Berry Set
2. Bowls, on collar base
3. Plates

Colors of Base Glass Used:

- | | |
|-------------|-----------------|
| 1. Marigold | 4. Green |
| 2. Amethyst | 5. Pastel Green |
| 3. Purple | |

Note: Not all Shapes in All Colors

TEN MUMS



This rather elaborate, stylized version of a common garden flower, is nevertheless easily identified. Shown in the drawing is the interior of a rather large shallow bowl. This was the great era of hanging plates, and often we find a Carnival Glass bowl which had been used in the same way. Some of them still wear old wire tightly wound around the collar base with the ends twisted into a loop.

Ten mums does not seem to have been produced in great quantity, although it is a well-balanced and attractive pattern. This was a Fenton product, and is more often found on a deep blue than on the other colors.

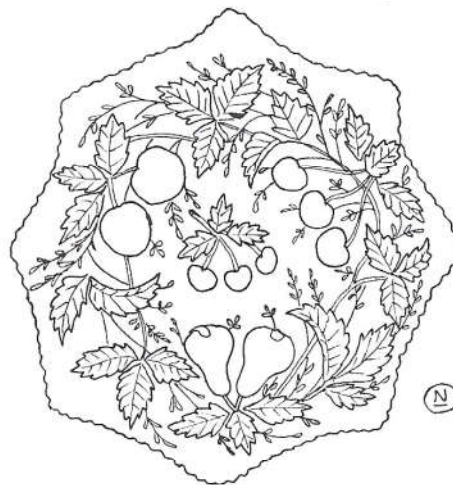
The Shapes Made:

1. Bowls on collar base
2. Plates
3. Water Sets

Colors of Base Glass Used:

1. Marigold
2. Cobalt Blue
3. Green

THREE FRUITS



This is another Northwood fruit pattern, and like his Strawberry and famous Grape pattern, it can be found with either a stippled or a plain background. And again, like the Strawberry design, this has a very similar companion pattern using not only the fruit but small blossoms as well. The later is called Fruits and Flowers, and can be found pictured in Book 1 of the Hartung Series.

Very well suited for use together, the collector will still not find any great variety of shapes available. Neither pattern was made on the Table Set, nor on the water Set.

Three Fruits may carry either the bunch of cherries in the center or a trefoil of leaves in its place, and although only two varieties of leaves are recognizable, there are both pears and apples in the fruit border, as well as more cherries.

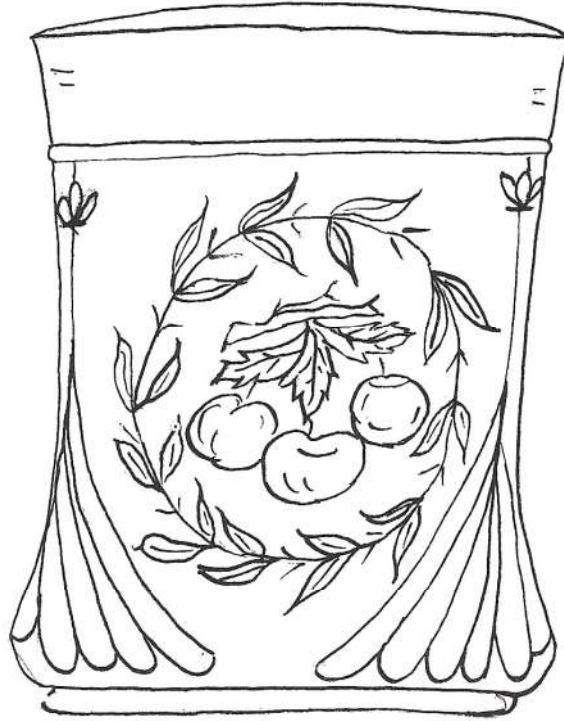
The Shapes Made:

1. Berry Set
2. Bon—Bon, stemmed
3. Bowls, on collar base
4. Bowls, on wide dome feet
5. Bowls, on three feet
6. Plates

Colors of Base Glass Used:

1. Marigold
2. Cobalt Blue
3. Amethyst
4. Purple
5. Green
6. Aqua
7. Pastel Marigold

WREATHED CHERRY



The cherry motif has been popular almost as long as patterns have existed in pressed glass. It has been used alone, combined with figs, grapes, or pears. It has been given almost every type of treatment—stippled, plain, panelled, with a border of thumbprints, gilded, colored, or left clear.

Wreathed Cherry has been a popular pattern in clear and colored non-iridescent glass as well as in Carnival Glass. It has many features to recommend it, and the long fan-like figures which separate the cherry clusters are quite distinctive.

The history of the pattern, while not completely known, offers some interesting possibilities. For the greater part, none of the Carnival Glass bearing this pattern is trade-marked in any way. However, an occasional piece is found with a D-in-a-diamond pressed into the glass. This mark was used by the Diamond Glass Company of Indiana, Pennsylvania, after 1913. The company had been purchased by the American Glass Company, which had in turn purchased it from Mr. Northwood. Originally it had opened in 1892, operated for one year, and then was closed for several years before being sold to Northwood.

Both the shapes and colors given refer here to the Carnival Glass pieces known, only.

The Shapes Used:

1. Berry Set. Note: The large bowl is on a collar base, and is deep and oval in shape.
2. Four piece Table Set
3. Toothpick—Rarely seen
4. Water Set

Colors of Base Glass Used:

- | | |
|-------------------|-------------------------------|
| 1. Marigold | 4. Green |
| B. Purple | 5. White (color or gold trim) |
| 3. Fiery Amethyst | |

NOTE: Not all shapes in all colors known

NATURALISTIC PATTERNS

1. ACORN BURRS
2. BEADED SHELL
3. CARNIVAL HOLLY
4. MAPLE LEAF

ACORN BURRS



There is an abundance of patterns using the Oak-and Acorn motif in clear pressed glass, but these are in the minority among Carnival Glass designs. Of the very few known, only this is a Northwood product.

The leaves and "burrs" are very heavily raised from a background entirely covered with a simulated tree-bark veining. The glass seems unusually heavy on all pieces of this, and the base glass on the vivid colors is of a deep tone. The iridescence is almost universally brilliant and heavily applied as well. As in the case of many patterns having a stippled background, where there are many small surfaces for the iridescence to cling to, the effect is more rich than on others.

Probably because the burrs are so large and do stand out very heavily, a great many pieces of this pattern must have been broken. This could easily have happened as they came from the mold, in the course of shipping, and certainly as they were subjected to household use. This was regarded as a "useful" rather than as a decorative design, and all of the shapes listed come under this category. None of these are easily found by the modern collector, and this is a greatly-prized pattern.

The table pieces of Acorn Burrs are large in size, and the covers of both the butter dish and the sugar use an acorn for a finial, with some variation.

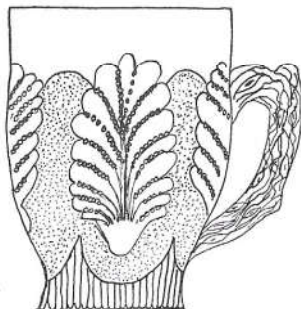
The Shapes Made:

1. Berry Set
2. Punch Set
3. Table Set
4. Water Set
5. Vase, apparently made from a tumbler—Very Rare

Colors of Base Glass:

- | | |
|-------------|-------------|
| 1. Marigold | 3. Amethyst |
| 2. Purple | 4. Green |
| | 5. White |

BEADED SHELL



This seems to have been the Carnival Glass version of the Northwood pattern known as Geneva, or possibly of one known as Shell, originally advertised only as "No. 211" which was made by the Jefferson Glass Company. Both of these patterns have as their main motif the large vertical shell figures, with rows of small beading fanning out from the lower center.

The Northwood pattern was made in custard glass, and is usually seen with red and green leaves and small flowers painted on both the upper edge of the shells, and between them. At the lower edge on the custard pieces there is a stylized large flower, and both the upper and lower edge of the dividing panels carry a small raised scroll. None of these features are present on the Carnival Glass pieces. Likewise the stippling, and the lower scroll. None of these features are present on the Carnival Glass pieces. Likewise, the stippling on the piece shown is absent from the Geneva pattern. While the numbered pattern does have both stippling, and the lower border of smooth raised ribbing, the handles used on such pieces were smooth and rounded, whereas the tree-trunk handle shown on the mug above is very like that used by Northwood on his Acorn Burrs pattern. Such a feature is often an indication of origin, and many patterns in pressed glass have been tracked down because of some particular distinguishing feature like this.

Beaded Shell was not made in a wide range of shapes, and again, these are all in the useful category.

The Shapes Made:

1. Mug
2. Table Set
3. Water Set

Colors of Base Glass Used:

- | | |
|----------------|----------|
| 1. Marigold | 4. Green |
| 2. Purple | 5. White |
| 3. Cobalt Blue | |

CARNIVAL HOLLY



We look in vain for a tumbler, berry bowl, punch cup, or any other purely useful shape in this Fenton pattern. Apparently this was regarded almost exclusively as an ornamental design.

As in the case of so many other Carnival Glass patterns, this one is not always found in the identical form shown. A great many of the designs were altered slightly as they were used on varying shapes. One outstanding example of this is the omission of the peacock on the small bowls of the Northwood Peacock at the Fountain Berry Set.

This pattern was exceedingly popular, and can still be found in some quantity, although some of the shapes are more difficult to find than others. Likewise, some colors were produced in greater abundance than were others. Any of the Pastels are scarce in this.

Although this is certainly not an exact representation of the English Holly, but is rather more like a wild cherry, the name given has come into common usage. Like several others, this Carnival Glass pattern may have really been intended to show some European Flora not well known to the American collector.

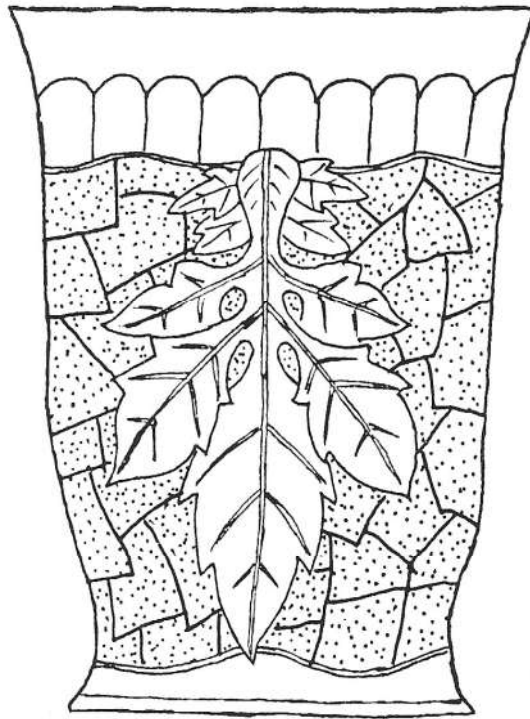
The Shapes Made:

1. Bowls, on collar Base
2. Small open compotes
3. Hat Shapes
4. Plates

Colors of Base Glass Used:

- | | |
|----------------|-----------------|
| 1. Marigold | 6. White |
| 2. Cobalt Blue | 7. Clam broth |
| 3. Amethyst | 8. Pastel Green |
| 4. Purple | 9. Red |
| 5. Green | 10. Vaseline |

MAPLE LEAF



This handsome pattern is still another naturalistic design from the Northwood Company. It appears in custard glass as well as Carnival Glass, and when so found is sometimes decorated with either paint or gilt, or both. Except for this rather dubious embellishment, the two patterns are identical.

The background of the large raised leaves is divided into small spaces as shown by raised lines. The spaces are then filled with a sort of stippling, not created by the use of dots, but rather by a fine net-work of crinkled lines—rather like finely crushed tissue paper. This is difficult to reproduce on a drawing in such a manner so as not to detract from the general effect, and we have not so attempted.

This again is a rather heavy, massive pattern. Not found on vases, rose bowls, or other purely ornamental shapes, it is always attractive, and almost without exception the iridescence is fine and even.

The Shapes Made:

1. Ice Cream Set—stemmed
2. Table Set
3. Water Set

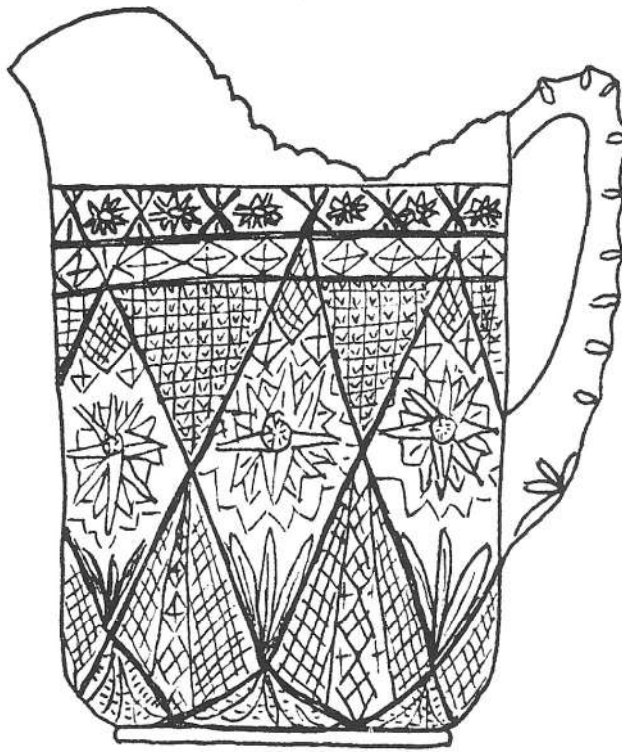
Colors of Base Glass Used:

1. Marigold
2. Cobalt Blue
3. Fiery Amethyst
4. Purple

NEAR-CUTS

1. DIAMOND LACE
2. FASHION
3. MEMPHIS
4. OCTAGON

DIAMOND LACE



Let the critical collector attempt for himself to show all of the detail present in such a pattern as this, and he will gain a greater respect for the men who designed and executed them. The entire group of patterns known both in pressed glass and in Carnival Glass as "near-cuts", uses a multitude of small individual motifs copied from true cut glass. These are almost endless in the possible combinations. Although this is the type of pressed glass most often found these days in shops carrying an average line of not-too-old antiques, no real definitive work on these as such, exists.

The imitation cutting on Diamond Lace has two main features—the band of hexagonal buttons at the top, and the large, filled-in diamonds around the center. This pattern was produced in clear non-iridescent glass, and is known to have been made by the Heisey Glass Company in this type. However, we have no confirmation that the Carnival Glass pieces were made by the same company.

The quality of base glass, the colors used, the iridescence, and the lustre are universally of high quality on all pieces of Diamond Lace in mint condition. This probably accounts in some measure for its high popularity among the patterns of this type.

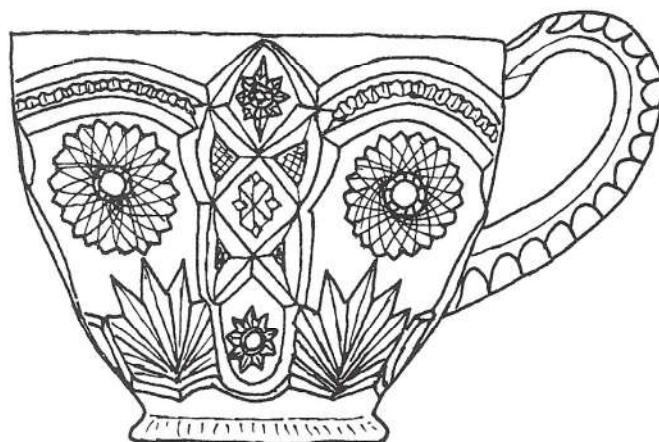
The Shapes Made:

1. Berry Set
2. Table Set—rare in Carnival
3. Water Set

Colors of Base Glass Used:

1. Marigold
2. Purple

FASHION



This is as well-known to the collector of Carnival Glass as any of the near-cut patterns. Many of these which now carry names were originally listed only by number in the glass catalogues. This one was "No. 402½", and was made by the Imperial Glass Company. At one period of its production, this factory made a great many of this type of pattern. Most of the Carnival Glass near-cuts were also Imperial patterns.

The usual color found on all of these imitation cut glass pieces is marigold. Only very occasionally are any of them to be found on green or purple. When the quality of the glass is good, and the lustre and iridescence deep, they do present a striking appearance.

Unfortunately for the entire field of Carnival Glass, this was the only type of the glass widely associated with the generic term by many glass collectors for a period of years. The wide range of other colors, especially those in the Pastel area were not recognized as belonging to the same family of products.

Marigold was undoubtedly one of the two most popular and best-selling colors in the original era of Carnival Glass, and it certainly has its ardent admirers among present-day collectors. This, no doubt, accounts in part for the popularity of Fashion.

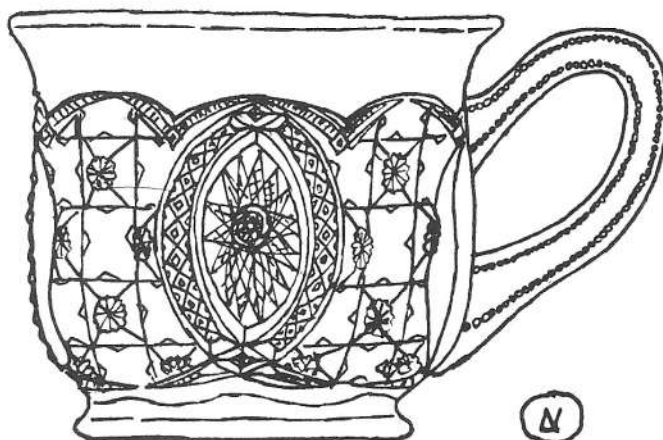
The Shapes Made:

- | | |
|--------------------------|---------------------------------|
| 1. Breakfast Creamer | 4. Punch Set |
| 2. Fruit Bowl—with stand | 5. Water Set |
| 3. Full-size creamer | 6. Bride's Basket—metal holder. |

Colors of Base Glass Used:

1. Marigold
8. Purple
3. Smoky

MEMPHIS



This is the only one of the well-known imitation cut patterns bearing the Northwood trade-mark. It was made in both clear and Emerald Green pressed glass in many forms. The green non-iridescent glass is particularly attractive, and comes with a heavy gold trim on the base, upper rim, and on the oval motif.

The range of shapes made in Carnival Glass using this design is quite small, but these are heavy, of excellent quality, and much in demand.

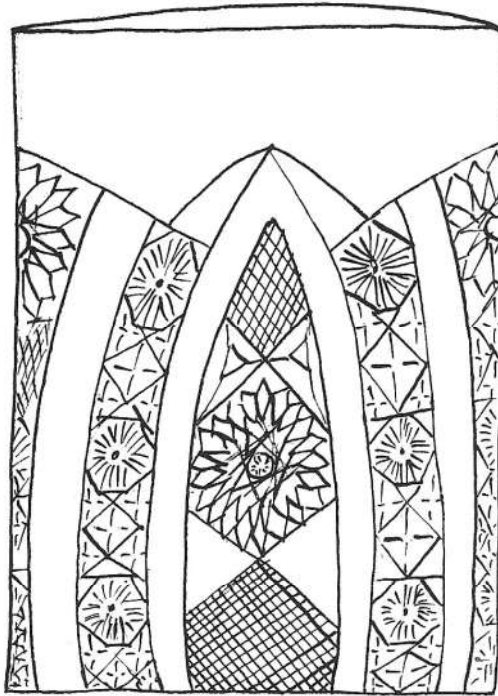
The Shapes Made:

1. Compote
2. Fruit Bowl, collar base, Large
3. Punch Set

Colors of Base Glass Used:

- | | |
|----------------|----------|
| 1. Marigold | 4. Green |
| 2. Purple | 5. White |
| 3. Cobalt Blue | |

OCTAGON



This is another of the Imperial Glass company near-cuts. The pattern has two primary divisions. These are a wide, flat panel ending in a point at the top, flanked by two narrow panels; and a separating panel which flares at the top. The wide panel has a hob-star in the center, the ends being filled with a file figure. The pattern name is taken from the series of eight-sided buttons found on all of the other panels. The spaces between these has an imitation diamond-point, and each of the buttons is flat on top, with many little lines radiating from the center.

Octagon was made in crystal, as were so many patterns of this type, and appears in advertisements as late as 1917. At this period, the intricate patterns were competing with the severely simple Colonial designs for the market. Before long, the more plain patterns won favor, and the great production of this type ceased.

The Shapes Made:

1. Goblet
2. Table Set
3. Water Set—2 types of tumblers
4. Wine Set—with Decanter

Colors of Base Glass Used:

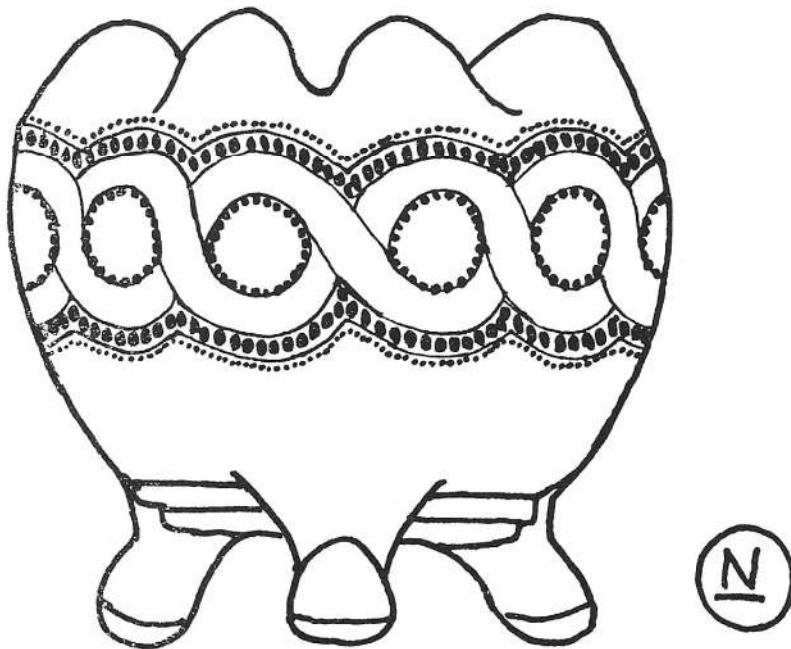
1. Marigold
2. Purple—rarely
3. Green—rarely

Note—Not All Shapes Made in All Colors

STYLIZED PATTERNS

- | | |
|-----------------------|------------------------|
| 1. BEADED CABLE | 8. ORANGE TREE |
| 2. CAPTIVE ROSE | 9. PERSIAN GARDEN |
| 3. CHRYSANTHEMUM | 10. PERSIAN MEDALLIONS |
| 4. DAISY AND PLUME | 11. ROUND-UP |
| 5. GOOD LUCK | 12. SAILBOATS |
| 6. HEARTS AND FLOWERS | 13. WISHBONE |
| 7. LEAF AND BEADS | |

BEADED CABLE



There are many types of chain patterns, cable patterns, and bull's eye patterns in all varieties of pressed glass, but this particular one is known on Northwood products only. It was used on custard glass made by this company, and possibly on a few pieces of the opalescent colored glass as well.

This is a fine example of a Specialty pattern—that is, one created for use on a very limited number of similar shapes. All the pieces seen have been relatively small, and all were on the three rounded feet as shown here. Rose bowls are perhaps more numerous than other forms. The pattern is particularly well suited for this use, as the rounded surface seems to enhance the heavily raised cable motif.

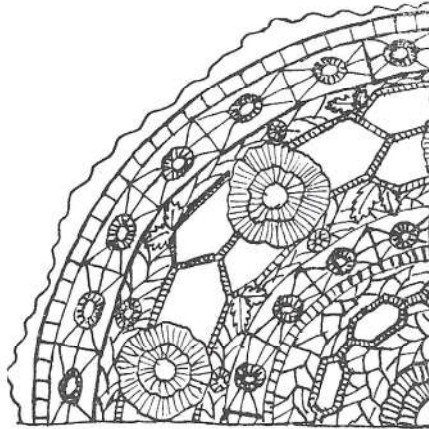
The Shapes Made:

1. Candy Dish, footed
2. Rose bowl, footed

Colors of Base Glass Used:

- | | |
|----------------|-----------------|
| 1. Marigold | 6. White |
| 2. Cobalt Blue | 7. Pastel Blue |
| 3. Amethyst | 8. Aqua |
| 4. Purple | 9. Pastel Green |
| 5. Green | |

CAPTIVE ROSE



Since this is a smoothly continuous pattern, we show here only one quarter of the interior surface of a bowl. In this way, more of the detail can be clearly seen.

This is one of the lacy, intricate Fenton Art Glass patterns which uses imitation embroidery stitches to create a pleasing effect. In fact, the whole could be a replica of some treasured piece of needle-work. This was considered to be a purely decorative design, and no table set or water set exists.

The Shapes Made:

1. Bon-Bon, collar base
2. Bowls, collar base
3. Open compotes
4. Plates

Colors of Base Glass Made:

- | | |
|----------------|--------------|
| 1. Marigold | 5. Green |
| 2. Amethyst | 6. Clambroth |
| 3. Purple | 7. White |
| 4. Cobalt Blue | |

CHRYSANTHEMUM



Although we are inclined to associate the tulip with such scenes as this, the flowers whatever they might have originally have been intended to portray, were called chrysanthemums by an earlier writer on Carnival Glass, and the name has clung to the entire pattern.

This combination of floral and scenic designs was made by the Fenton company, and appears only on decorative pieces. Although the vast majority of these are footed bowls, the pattern is not completely unknown on the collar-based variety.

Chrysanthemum combines well with Sailboats, for variety of shape, and can readily be used with the pattern known as "Windmill". This later was produced by the Imperial Glass Company in the Water Set form, as well as several others. This again was one of the "re-issued" patterns from this company, but when one of the older pieces can be found, still is pleasant.

The Shapes Made:

1. Bowls, Collar base
2. Bowls, three spatulate feet.

Colors of Base Glass Used:

- | | |
|-------------|----------------|
| 1. Marigold | 4. Cobalt Blue |
| 2. Amethyst | 5. Green |
| 3. Purple | 6. Red—Rarely |

DAISY AND PLUME



Obviously considered a very adaptable pattern, the one shown here can be found on the exterior of several different compotes having quite dissimilar interiors. This same design was made by the Northwood company in various colors of non-iridescent glass, usually having an opalescent edge.

This is a well-conceived and well-executed formal pattern. Not so "busy" as some of the others in Carnival Glass, this may have an appeal for the lover of the clear pressed glass.

All of the pieces of these were either stemmed or footed. The commonly found shape in clear opalescent glass has three quite angular, ribbon feet. Curiously enough, there are usually small round holes, obviously purposefully made, close to the outer ends of these. We have never found a piece of Carnival Glass with this feature.

The Shapes Made:

1. Candy Dish, footed
2. Open Compote
3. Rose Bowl, stemmed as a compote
4. Rose bowl, on three feet

Colors of Base Glass Used:

- | | |
|-------------|----------|
| 1. Marigold | 3. Green |
| 2. Purple | |

GOOD LUCK



Made by both the Northwood and Fenton companies, the designs by these companies are so nearly identical, that it is almost impossible to differentiate between them. As by no means all of the Northwood glass was trade-marked, the absence of the N in any form can not be taken as a certain means of attributing any one piece to some other maker.

The distinctive feature of this pattern is, of course, the lettering, impressed upon it. Except for pieces advertising some certain firm or product, this is almost unknown in the field of clear pressed glass—the exception being of course memorial or scenic plates. Likewise, such pieces are rarely found in the Carnival Glass field. Several such patterns are shown in the section on Lettered Pieces in Book 7 of the Hartung series, however.

Again on this pattern we find a conglomeration of varieties of leaves, flowers, and berries—here with the addition of heads of wheat. Fortunately, the collector has not only the 'Good Luck' lettering, but the horseshoe as well to aid in the identification of this. The only other pattern known in Carnival Glass using both of these devices has quite a different border. This is called "Heart and Horseshoe," and can be found in Book 3 of the Hartung series.

Its use confined almost solely to one shape and size, this pattern is nevertheless exceedingly popular with modern collectors.

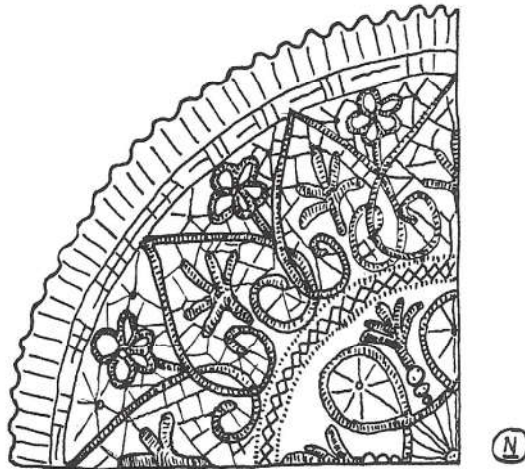
The Shapes Made:

1. Bowls, collar Base
2. Plates—Rarely

Colors of Base Glass Used:

- | | |
|----------------|-----------|
| 1. Marigold | 3. Purple |
| 2. Cobalt Blue | 4. Green |

HEARTS AND FLOWERS



Northwood patterns with the feel of lace are not common. This all-over, intricate design is the exception rather than the rule. It resembles several of the Fenton patterns, but has been found with the N trade-mark.

Although lacking in any one definite element that seems Oriental, it does give an Eastern effect. Obviously, on such a pattern, there were again many small surfaces for the iridescence to cling to, and the result is almost without exception, rich and pleasing.

The most readily distinguished feature here is the series of inter-twined hearts. Between these are placed short, very formalized little flowers, and a type of spider-web filler occupies most of the remainder of the surface.

Used on three shapes only, this is considered by collectors to be most desirable.

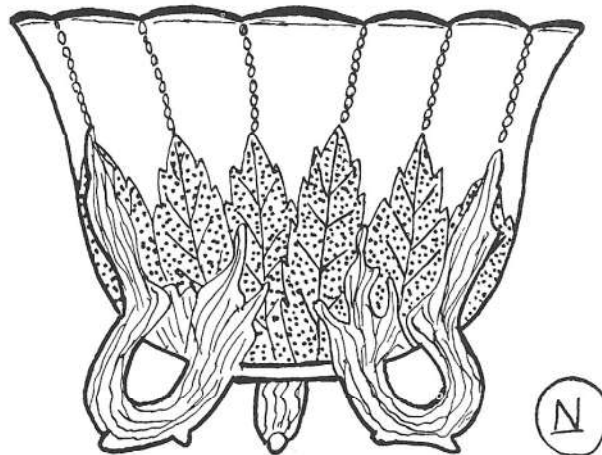
The Shapes Made:

1. Bowls, collar base
2. Open compotes
3. Plates—rarely

Colors of Base Glass Used:

- | | |
|----------------|-----------------|
| 1. Marigold | 5. White |
| 2. Cobalt Blue | 6. Pastel Blue |
| 3. Purple | 7. Pastel Green |
| 4. Green | |

LEAF AND BEADS



Here again is a Speciality Pattern, found on a limited number of shapes, all footed. These tree-trunk feet were by no means an exclusive feature with the Northwood company. The same type are to be found on some of the Fenton rose bowls.

However, this particular combination of vertical stippled leaves and beading placed at the apex of each leaf, is unknown on any other pattern in Carnival Glass.

Once more, this is a pattern that the collector with limited space can enjoy. There is a typical range of colors to be found, and the iridescence is generally fine and even on these pieces.

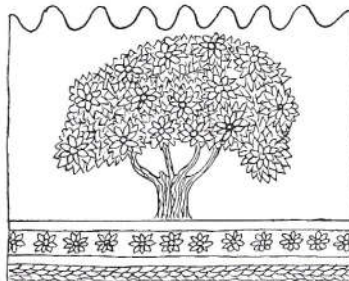
The Shapes Made:

1. Bowl, footed as shown
2. Rose bowl footed—may have interior patterned or smooth.

Colors of Base Glass Used:

- | | |
|----------------|----------|
| 1. Marigold | 4. Green |
| 2. Cobalt Blue | 5. Aqua |
| 3. Purple | |

ORANGE TREE



This old Fenton pattern exists in several variations, but all of them obviously are just that—variations. The changes consist of such features as the size of the trees, the number of tiny buttons, and the banding used around them. In the interests of brevity, these will be regarded as all one pattern here.

Orange Tree was made in a great number of various shapes, and in many of the customary colors of base glass, in one form or another. Some of the pieces are positively in the decorative class—others are useful household pieces—some can be classified in either category.

This was one of Fenton's most popular patterns, and it was produced over a period of years. This is of great advantage to the modern collector, as it is comparatively easy to find at least one shape in one color.

Shown in the sketch is just one of the trees, which of course are the most important motif of the pattern. The number and size of these may vary according to the shape upon which it is used. In general, however, all of the patterns show this same tree with branches, and small flowers with little button centers in high relief.

Orange Tree in one or the other of its various forms is found on both interior and exterior surfaces. Often when used on the outside of bowls or plates, some other design is also used on the interior.

The Shapes Made:

- | | |
|--------------------------|-----------------------------|
| 1. Bowls, collar base | 7. Mug, two sizes |
| 2. Bowls, footed, large | 8. Punch set |
| 3. Ice Cream dish footed | 9. Water set |
| 4. Hat Pin Holder | 10. Breakfast Set, 2 pieces |
| 5. Plate | 11. Table Set, 4 pieces |
| 6. Powder Jar, covered | 12. Compote, small |

Colors of base Glass Used:

- | | |
|--------------|-----------|
| 1. Marigold | 7. Cobalt |
| 2. Clambreth | |
| 3. Amethyst | |
| 4. Purple | |
| 5. Vaseline | |
| 6. White | |

PERSIAN GARDEN



In the interests of clarity of detail, we have again shown here only one segment of what is an all-over continuous pattern. In one of the color photographs of this book, a large Sandwich plate of this pattern is shown, which will show clearly how the design looks in its entirety.

The name of the pattern comes from a study of the various stylized motifs which compose the whole. The large figure in the center could resemble a fountain. There are curving "walks" with flowers suggested by the small blossoms. Brick or tile walls are also indicated, and a border of Palm Fronds encircles the garden.

The exterior of many pieces, carries the type of "caneing" shown in the small sketch. On large pieces, this is used on the outer edges, the open spaces gradually becoming smaller towards the collar base, until finally there are several rows with no space at all.

Although several students of Carnival Glass have attempted to discover a trade-mark of some kind on these pieces, and it would certainly be welcome if such were to come to light, none has been successful. The maker remains unknown. However, on any color and any shape—on any size, this is a most artistic design.

The Shapes Made:

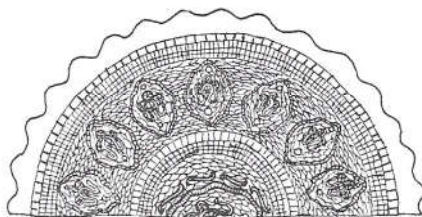
- | | |
|----------------------------------|------------------------|
| 1. Berry Set | 4. Plates, 6-7" |
| 2. Bowls, collar Base | 5. Sandwich Plate, 12" |
| 3. Bowls, Ice Cream, 11" shallow | |

Colors of Base Glass Used:

- | | |
|-------------|----------|
| 1. Marigold | 4. White |
| 2. Amethyst | 5. Peach |
| 3. Purple | |

NOTE: An occasional marigold piece has a frosted edge, giving it an appearance of Peach Carnival Glass.

PERSIAN MEDALLIONS



This is a Fenton Art Glass Company pattern, apparently never copied by any other company. Its counterpart does not occur on any other type of pressed glass, and it is altogether unique.

Although it is difficult to show clearly in a small drawing, we have given here enough of a section of the essential motif to enable the collector to distinguish this from any other pattern.

Briefly, it consists of a series of irregularly-shaped medallions, generally oval in outline. These contain still another figure, very Oriental in feeling, and resembling in many ways those found in Persian rugs. The spaces in and around and between these ovals are filled with short curving lines—not stippling as it is usually known, but covering the surface as completely.

There are no such pieces as the Table Set or Water Set in this pattern, although the useful Berry Set does exist. This is, of course, a highly decorative design, and when the glowing rich colors so typical of Carnival Glass are present, the effect is indeed pleasing.

The Shapes Made:

- | | |
|-------------------------|----------------------------|
| 1. Bon-Bon | 5. Compote |
| 2. Berry Set | 6. Plates |
| 3. Bowls, collar base | 7. Rose bowl, collar base. |
| 4. Bowls, footed, large | |

Colors of Base Glass Used:

- | | |
|----------------|-----------|
| 1. Marigold | 5. Green |
| 2. Cobalt Blue | 6. Purple |
| 3. Amethyst | 7. Aqua |
| 4. Amber | |

NOTE: Not all shapes in all colors

ROUND-UP



This pattern was at one time named "Spinning Feathers" by someone who might have named it after seeing only a photograph. Fortunately, the name was not widely used, for it in no way describes the design accurately.

Instead of feathers, the curving objects both in the center and around the border are more like cactus leaves than anything else seen in pressed glass, and it is obvious that several of the devices used as fillers on these are intended to represent thorny spines.

The character-type figures encircling the center are like cattle brands. In the era we all know as "The Old West"—before the days of the barbed wire fence, cattle grazed upon thousands of miles of open range. It was not always possible for the rancher to keep all of his cattle confined to any certain bit of land. To mark which were his, some combination of letters, or figures was burned into the hide. Such marks were called "brands". Every rancher tried to devise his own mark in such a way that it could not easily be altered to resemble something else—thus hoping to frustrate the already harassed cattle thieves.

Some of the romance of the open range days travelled East during the hey-day of Carnival Glass, for the Wild West Shows were extremely popular. Nearly every circus worthy of the name had a special cowboy-and-Indian show put on for an extra fee, after the regular performance.

In refreshing contrast to many of the feminine patterns of fancy fruits and flowers, this one is reminiscent of masculine interests, and is quite popular among male collectors.

This was a Fenton pattern, used on decorative shapes only, and was made in a variety of colors. The usual exterior pattern on these is a type of basketweave, quite unlike that done in small squares as used by the Northwood firm.

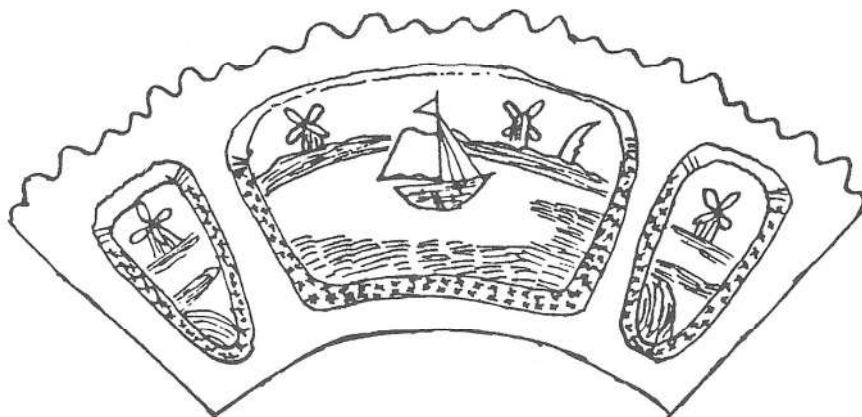
The Shapes Made:

1. Bowls, 8"-10½"
2. Plates, 7½"-9¼"

Colors of Base Glass Used:

- | | |
|----------------|-----------|
| 1. Marigold | 6. Violet |
| 2. Cobalt Blue | 7. White |
| 3. Amethyst | 8. Peach |
| 4. Purple | 9. Amber |
| 5. Smoky | |

SAILBOATS



There are only a few patterns in Carnival Glass which could be called "Scenic". Both this and the Chrysanthemum design also given in this section come in this category. On both of these patterns, there are shown small boats and at least a suggestion of Dutch windmills.

Sailboats was not made on any wide variety of shapes, and all of the pieces are small in size. This makes it an ideal pattern for the collector whose display space is limited.

This was a product of the Fenton Art Glass Company, and has been found pictured in some of their Carnival Glass advertising of the 1909-1910 period.

The Shapes Made:

1. Bowls, Collar base, 6-7"
2. Stemmed wines (No decanter known)
3. Small open compote

Colors of Base Glass Used:

1. Marigold
2. Cobalt Blue
3. Emerald Green

WISHBONE



N

Although the long curving figures here add very little to the general effect of the pattern, it is obvious that the name originally given was taken from these.

In reality, it is the consensus of opinion that this is a stylized orchid. If so, it is the only pattern known in the field which features this flower. It was used on both decorative and one useful shape. One of the very few patterned epergnes in Carnival Glass carries the pattern both on the base and on the single lilly. This was a Northwood design, and is practically always trade-marked.

The Shapes Made:

1. Bowls, collar base 9-10"
2. Bowls, footed 8-9½"
3. Epergne, One Lilly
4. Water Set

Colors of Base Glass Used:

1. Marigold
2. Purple
3. Green
4. White

VI.

The thirty pieces shown in this section are among those most avidly sought by the general collector of Carnival Glass. They are by no means the most "rare" pieces, necessarily, if one accepts Webster's definition of the word as "applying to something of which there are not. . . many specimens". All of those shown here were originally made in some considerable quantity. Very few of them were made in several shapes.

The appeal of these particular items seems to be not so much for their color, nor for their outstanding iridescence. Both of these features add greatly when they are of high quality, of course, just as they do to any other piece of Carnival Glass. On one-third of those presented, pattern is the appealing feature. The majority, however, are valued more for their unique shape or size than for any other reason.

Every major company which produced this type of glass is represented here - each with its own very fine examples. There are also some items whose maker is still uncertain, and whose origin may yet prove to be some glass factory noted for another type of product altogether.

Many of these items are known to exist on a very limited color range - some being known on one only. The vast majority of them had one function only - to be decorative. In this, they succeed as well today as when they were first made, whether displayed singly or as a part of a grouping.

The reader will find a great many of these shown in various colors, in one or more of the photographs in this book.

POPULAR PIECES

- | | |
|----------------------------------|--------------------------------------|
| 1. Advertising Pieces | 16. Nautilus |
| 2. Northwood Baskets | 17. Nu Art Plates |
| 3. Big Fish | 18. Pastel Swan |
| 4. Blackberry Miniature Compote | 19. Peter Rabbit |
| 5. Buzz-Saw Cruet | 20. Robin |
| 6. Christmas Compote | 21. Seacoast Pin Tray |
| 7. Corn Vase | 22. Salt Cup |
| 8. Daisies and Drape Vase | 23. Stork ABC Plate |
| 9. Diving Dolphins | 24. Strawberry Epergne |
| 10. Elk Souvenir Pieces | 25. Strutting Peacock Covered Pieces |
| 11. Farmyard | 26. Sunflower Pin Tray |
| 12. Fisherman's Mug | 27. Toothpick Holder |
| 13. Inverted Feather Cracker Jar | 28. Town Pump |
| 14. Mikado Compote | 29. Vintage Rose Bowl |
| 15. Millersburg Court House | 30. Zippered Loop Lamp |

ADVERTISING PIECES



The production of pieces of Carnival Glass bearing either previously employed patterns, or designs especially created to tie-in with some product, with the addition of appropriate lettering, seems to have been a profitable side-line for all of the major producing companies.

Many of these advertising pieces bear firm names and addresses, with no place name or date added. Occasionally we find one that does give some clue as to city and time. All of these are avidly sought by the Specialist collector. Still less often do we find such a piece as that shown here, which carries a pattern illustrating the product—as does the Fern frond shown. This particular piece is a Northwood one, and the small pattern of Garden 'Mums seen at the lower edge is quite common on many advertising pieces made by this company.

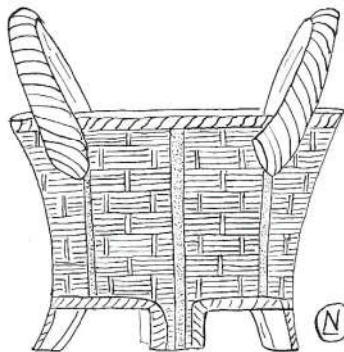
Most of the Northwood advertising is carried on small bowls, plates, or hand-grip plates. The latter are plates of various sizes, with one edge turned up and slightly in towards the center.

The Imperial advertising shapes are not only bowls, but also the Hat-Shape, and tumblers. These have the lettering added to a regularly used pattern such as Peacock Tail.

Fenton advertising was placed on bowls of various sizes, and the Heart and Vine pattern can be found with this addition. The most frequently found pieces in this category from Fenton, however, are the small basket-type with the open edge.

Not so many of the Millersburg advertising pieces can be found. This is, of course, partially due to the fact that the company itself did not have as long a productive life as did the others considered to be the main sources of Carnival Glass. However, such items do exist. One shape is a Bon-Bon with a Holly pattern.

NORTHWOOD BASKETS



Made in a wide range of both vivid and pastel colors, these small baskets are not only popular now, but were quite in demand at the time of their manufacture.

The top edge of these can be found shaped in two different ways—either standing straight, or with a flaring effect created by forming eight equal flat panels. All of these stand on four stubby little feet, with the basket-weave design carried down on these. The handles have the appearance of having been wound with roping. The great majority of these do show the N trademark on the inner base.

These stand about 3½" high, and the straight-edged ones measure about 4½" across—the flared being generally one-half inch wider at the top.

Colors:

- | | |
|----------------|-----------------|
| 1. Marigold | 6. White |
| 2. Purple | 7. Aqua |
| 3. Cobalt Blue | 8. Pastel Blue |
| 4. Amethyst | 9. Pastel Green |
| 5. Green | |

BIG FISH



This is a large piece as decorative items go, but both the bowls and the occasional plates found in this pattern are about nine inches in diameter.

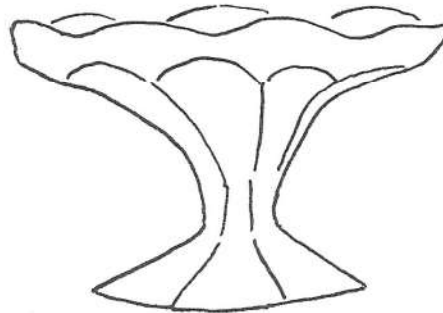
The fish is highly raised on these, and the items obviously were not intended for every-day use. Many of these probably sat in plate-rails, and many more could have been used as "hanging bowls".

Although closely related in theme and treatment, there are three different versions of this pattern known. The sketch given here is from the Fenton design. There are two others—both from the Millersburg Company. One of these is known as Trout and Fly, and obviously has both the large fish and an insect towards which he is leaping. Again, both of these patterns are found on pieces of generous size.

Colors:

- | | |
|-------------|----------|
| 1. Marigold | 4. Blue |
| 2. Amethyst | 5. Green |
| 3. Purple | |

BLACKBERRY MINIATURE COMPOTE



This is one of the Single Pieces desired apparently for both its size and shape. Blackberry patterns are not uncommon in all types of pressed glass, there being eight different such designs classified in Carnival Glass alone.

Shown in the sketch is a full side-view and a full top view of one of these compotes. They are to be found with the bowl shaped in two quite different ways. As shown here, the bowl is nearly flat, with the edge very slightly turned up to form a rim. The other shape resembles a small cone, with the center deeply depressed. All of these rest on an octagonal base.

The standard height for these compotes is about $2\frac{1}{4}$ ", and the diameter of the flat bowl as shown is $4\frac{1}{2}$ ". It is possible these have originally been sold in sets of six, and were intended for use as individual mint or jelly compotes.

Colors: Marigold, Amethyst, Cobalt Blue, Green

BUZZ-SAW CRUET



Appealing not only for its shape and size, these small cruets almost universally carry excellent iridescence. On deep Emerald Green, they add both variety of form and color to any collection of the smaller pieces of Carnival Glass.

This identical shape, size, and pattern was also made in clear pressed glass. On these cruets, the trade mark "NEAR CUT" can readily be seen raised on the inside of the piece, around the lower edge of the neck, just above the beginning of the pattern. This marking is obviously more difficult to see on the Carnival Glass cruets, due in part to the colored glass itself, and to the heavy iridescence present. This trade mark is thought to have been used by the Cambridge Glass Company of Cambridge, Ohio. This is not known as one of the major companies making Carnival Glass, however, but many of the near-cut patterns well known in clear glass did come from this factory.

The small octagonal sketch shows a top view of the matching stopper, also made in the same deep shade of green. It is also iridescent, and is solid glass. The star-figure is quite deeply impressed, with the center making a small deep hole.

The original use for which these were intended could have been either for table use to hold vinegar or oil, or they might have held perfume for the dressing-table. If indeed they were containers for any product whatsoever, they are slightly unusual in that the stopper is almost always present, and they must have come so equipped.

The sketch is full size—these being four inches tall, and two inches in diameter. The base shows a type of pontil mark, but these are pressed pieces, not blown.

CHRISTMAS COMPOTE



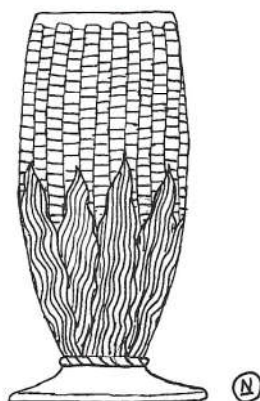
Compotes, either open or covered with a lid, of any size or color, were extremely popular in Carnival Glass. The usual compotes found have a bowl of about five inches, shaped in many different ways, a solid glass stem either colored or clear, again about five inches high, and a flat or slightly domed foot.

As there are very few miniatures known of this shape, so there are not many so large as this. Popular not only for its unique size, the Christmas Compote carries a unique combination of patterns. The Poinsettia on the outer surface of the bowl is the most realistic version of this flower known in any type of pressed glass. It is heavily raised and portrays the flower intended beyond any question. Surrounding these blossoms are sprays of equally realistic holly leaves and berries. The interior of the deep bowl is filled with fine smoothly raised ribs, while the wide border again carries a Holly pattern. The rim is found with some slight variations of shaping, the wide almost vertical flaring one shown being the most common.

This particular compote is on very heavy glass, and the coloring is quite deep. When found on deep purple glass with the typical heavy iridescence, it presents an almost-metallic appearance. Very probably this was a Millersburg Company product, although in the absence of any trade-mark such an assertion must be only a suggestion. The usual size is a height of just over five inches, with the bowl measuring nearly ten inches across, this varying with the shaping, of course.

Colors: Marigold, Purple.

CORN VASE



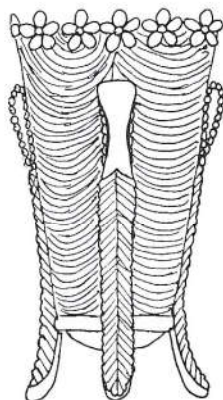
This is obviously an adaptation of the earlier glass vases made by the Northwood Company resembling ears of corn. These non-iridescent pieces did not have the flat base as did those made in Carnival as shown here. The majority of the earlier Corn Vases also had an opalescent top edge, also largely missing on the iridescent ones.

There are two varieties of this Carnival Glass Corn vase, requiring two different molds. On the one, the base is perfectly plain. On the other, the pattern of the corn husk is carried over onto the under side of the base, and covers it almost completely. In size there is only a small fraction of an inch difference between the two varieties, and both are generally trade-marked.

These are sturdy pieces, of fairly heavy weight glass. In height they fall between 9¼ and 9½" high. One imagines that they were more often used for decoration than for the usual purpose to which vases as such are put. As is the case in several other patterns of Carnival Glass vases, these are often found in pairs, rather than singly.

Colors: Marigold, Purple, Blue, Green, White, Pastel Blue, Pastel Green.

DAISIES AND DRAPE VASE



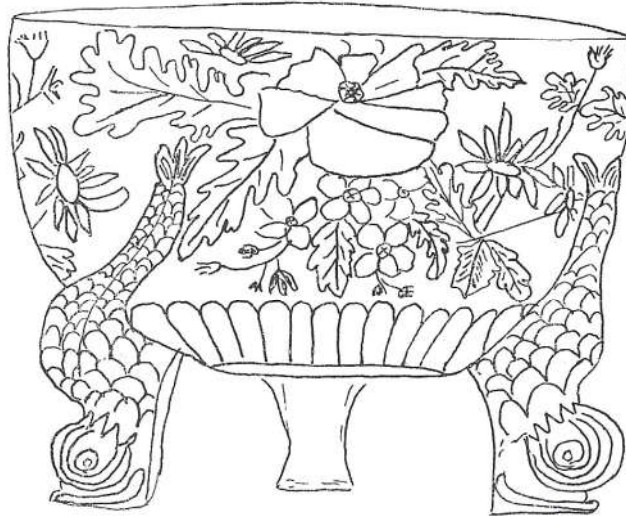
To the student of American pressed glass, this pattern will appear at once to have several features found on two rather well-known pieces. One of these earlier patterns was a part of a series of designs given the names of states. This particular one was called "Vermont", and was advertised in 1899. This featured the same type of small open flowers, and likewise had several patterned buttresses running vertically up the sides. Only the "drape" effect is missing, the panels being smooth and often decorated with small hand-painted flowers. The pattern was used on water sets, among other shapes.

The other pattern which this closely resembles is called Honeycomb with Flower Rim, and was made in Greentown, Indiana, about 1903. This also has the open-flower rim and the long buttresses patterned and extending downward to make feet. However, on this pattern the inside of the piece is also patterned with an all-over honeycomb design. This particular pattern was used on table sets, toothpick holders, and a variation can be found on goblets as well.

The only form known in this pattern in Carnival Glass is the footed vase shown here. The interior is smooth, and both inside and out are iridescent. No matter what the color of the base glass used, the upper rim of the flowers often shows a frosty effect. Occasionally the upper petals are curved slightly inward. The height is 6½", and the top diameter is approximately three inches.

Colors: Marigold, Blue, Purple, White, Aqua, Pastel Blue, Pastel Green.

DIVING DOLPHINS



Taking its name from the rather dragon-like figures which form the feet, this is not a pattern available on any shape other than this. The top edge can be found either straight as shown, or slightly flaring and ruffled, otherwise all are identical. The same rather indefinite botanical design is used on the exterior, while a design of raised stippled and plain large arcs and circles called Scroll Embossed covers the inside of the bowls. This later pattern is known to have been made by the Imperial Glass Company on many other shapes.

The Oriental flavor on many of the popular Carnival Glass patterns, as exemplified by Dragon and Lotus, Mikado, and several featuring Lotus blossoms in different combinations, is again evident here.

Colors: Marigold, Amethyst.

ELK SOUVENIR PIECES



Such pieces as the one shown here have an appeal all their own to lovers of Carnival Glass who enjoy lettered items. Not only are these bowls of various sizes available, but there also exists a table bell, and a paperweight showing the Elk head and B. P. O. E. abbreviation.

The particular bowl shown is a Millersburg version of the theme. One of the Fenton bowls made for this same fraternal organization shows a profile of the animal's head, and is sometimes called "The One-Eyed Elk". This one also has the clock face above the head, but instead of the ivy vine and leaves, there are twelve, five-pointed stars around the border.

All of the bowls are more readily found than are the other shapes mentioned, and one presumes both that there were more of these made in the first place, and that they were not so readily broken during the years. They exist with several different place names, and several different dates—all molded into the glass, rather than having been etched or painted on.

Colors: Purple, Amethyst, Green.

FARMYARD



Shown here is one of the most delightful pieces of "Humor in Glass" to be found in the whole field of any kind, or any type of pressed glass, of any age or make. At least, it is an outstanding example of this trait in Carnival Glass.

While the piece is certainly realistic, and there can be no question about what fowl were intended, one of the most amusing bits is the jug partially hidden in the straw. And somehow the old hen seemingly doing a somersault in mid-air adds another touch of gaiety.

Lest the casual observer think this is simply another pattern, however, let us hasten to add that the entire pattern is very well drawn. The figures are all exceedingly highly raised, and the iridescence is uniformly heavy and fine. The glass itself is also thick and of excellent quality.

Unless one believes that good humor should be a part of every day, we must conclude that these bowls were intended solely for decorative use. The pattern is known on only two colors, and in only the bowl shape, although these may vary as to the depth of the shaping on the edge.

No trade-marked piece is known to exist, but the marker is known. This was a product of the Northwood Company, and the Jeweled Heart pattern is usually found on the exterior. The average diameter of the bowls is 10 $\frac{3}{4}$ ".

Colors: Marigold, Purple.

FISHERMAN'S MUG



Popular both for shape and pattern, the mug shown here was not a part of a set, such as the Orange Tree mug. This may have been originally intended for use as a container for some grocery product, but the mugs were also sold simply as single mugs. Perhaps it was a little easier to coax a growing boy into drinking his milk if it were presented in such a masculine glass as this.

The Fisherman's Mug is a heavy, sturdy piece. The glass is thick, the color is deep, and the pattern is heavily raised. In general, the iridescence is quite good, and when wear has not dimmed it, both the inside as well as the exterior show a great deal of color.

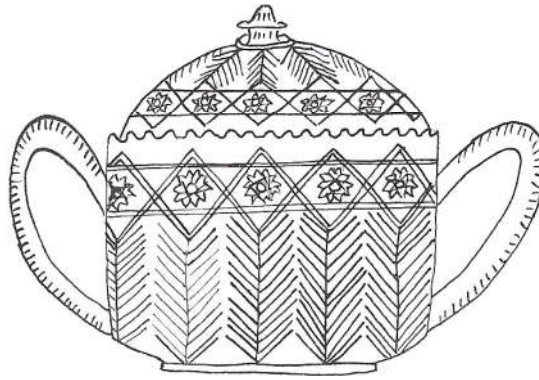
While no water set or table set is available in this design, the mug combines with several other patterns to make an attractive grouping. Such pieces as the Big Fish bowls, the Little Fishes footed bowls, or any of the Water Lily and Cattails pieces would certainly coordinate with this.

It is possible that this was also a Northwood pattern, but there is nothing to indicate the maker beyond question. The mug-shape was not included in many of the Northwood pattern lines. Even the Northwood Grape pattern, which is available in perhaps the largest range of shapes of any of the Carnival Glass patterns, was not produced on a mug. Only two of the better-known Northwood patterns can be readily found on this particular shape—these being the Singing Bird, and the Dandelion mugs.

In size, this is almost a straight cylinder. The height is four inches. The diameter is 2 $\frac{3}{4}$ ", and the top opening measures approximately 2 $\frac{1}{2}$ ". The pattern appears on one side only—the other being plain.

Colors: Marigold, Purple.

INVERTED FEATHER CRACKER JAR



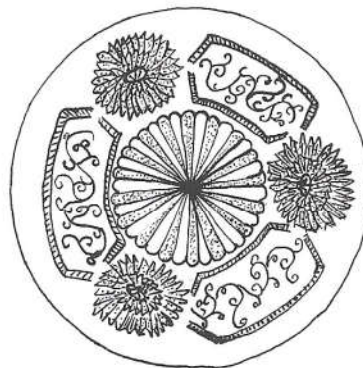
This distinctive near-cut pattern was originally made in a wide variety of shapes in crystal. As were so many of the designs of this type, it was originally advertised not by a name, but carrying only a number. Its maker, the Cambridge Glass Company, titled it simply "NEARCUT" DESIGN 2651, and listed over seventy different items available.

However, the collector of Carnival Glass searching for pieces in this pattern will find his field considerably narrowed. Only the pitcher and tumblers, the four-piece table set, and the cracker jar shown are known. Curiously enough, far more jars are to be found than any of the other smaller items. Although it is not the only color to be found, the usual one is of a deep emerald green. The iridescence and lustre are almost universally heavy, and in the field of this type of pattern, it is quite popular.

The Cracker Jar is of generous size, being over eight inches across the handles, and standing almost seven inches high. In the listing of crystal pieces available there is described a "SquatHandled Cracker Jar, height 7 inches high. This could possibly be the identical item which was later carried over into the popular Carnival Glass, although it has not been seen in any of the advertisements showing iridescent glass. Both inner and outer surfaces generally carry the iridescence.

Colors: Marigold, Green, Purple.

MIKADO COMPOTE



Although this is the interior pattern used on the bowl of a large open compote, and very occasionally found again on the inside of large shallow bowls, it is a well-designed and attractive stylized pattern.

The name is taken from the combination of three large chrysanthemum flowers and the suggested "Rising Sun" formed by the alternating stippled and smooth rays forming the center. This obviously was another attempt to exploit the popular taste for Oriental objects so prevalent in America during the early years of this century. A particular interest in Japanese customs and art was wide-spread. The kimono became popular, as well as gaily-painted paper lanterns and parasols.

Large open compotes are by no means commonly found in Carnival Glass, and this is certainly one of the most attractive available. The pattern found on the outside of the bowl is Fenton's Cherry, a name being descriptive both of the design and of the maker. A smaller cherry pattern is also carried down the solid stem and onto the base. Generally the iridescence is present on both surfaces of the bowl and partially down the stem, the base being left to show only the colored glass itself.

In size, these are about eight inches tall, with the bowl being about ten inches across, although the later measurement may vary slightly according to the shaping. Some of these bowls are more deeply scalloped than others.

Colors: Marigold, Blue, Purple.

MILLERSBURG COURT HOUSE



The appeal of these Court House bowls lies not only in the lettering as such, nor in the workmanship of design, but in the undeniable origin of these pieces.

There are two separate varieties of these bowls. Both show the large building as sketched, both have a wealth of detail not commonly found in any type of pressed glass. On both the structure as well as the lettering is heavily raised. On both the only exterior pattern found is a simple panel one. The principal difference is that on the more commonly found version, the lettering appears both above and below the Court House. The more scarce of the two carried only the "Millersburg Souvenir" wording around the upper edge, while the sidewalk is left smooth.

As yet, we do not have a definite date for these pieces, although the beginning and end dates of this factory as given in the chapter on the history of the glass companies producing Carnival Glass place it approximately for us.

Color: Amethyst.

NAUTILUS



This is another of the patterns found only occasionally in Carnival Glass, and on a limited number of shapes, that is well known in other types of glass. Apparently this is known in pressed glass as "Argonaut" or "Argonaut Shell", although the Northwood firm did make a pattern called simply "Nautilus", as is this. Unfortunately, no illustrated advertising has been found bearing this title, and without it a definite designation is simply not possible.

The Argonaut pattern was made in both clear and colored glass with opalescent edges, as well as in the so-called Custard Glass and blue Milk Glass. Available in these types of glass are the table set, a berry set, water set, goblets, compotes, and other small useful shapes.

But as is the case with several other of the carried-over patterns, this is not found on a variety of shapes in Carnival Glass. Basically, all of the Carnival pieces known are the shape shown in the sketch. The only difference between these has been the shaping of the upper ends. These are found either both turned out, both curled in, or both standing straight up.

An occasional piece is found in Carnival Glass with the signature, "Northwood" written out in script, as it is often found on these pieces in custard glass.

Colors: Peach, Marigold, Purple, White.

NU-ART PLATES



Shown here is one of the two known varieties of these outstanding examples of Carnival Glass. Obviously this is a scenic pattern. All of the features are heavily raised from the background, and rather difficult to depict clearly. The other plate shows large Chrysanthemums, and one large open flower, one half open, one bud, and a variety of leaves and stems. The border is as shown here on both of these plates—a Greek Key raised against a stippled background.

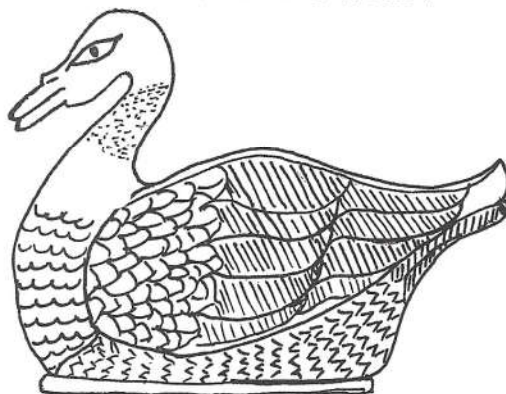
These plates are both large, being over ten inches in diameter, and both bear the trade-mark as shown. This marking was used by the Imperial Glass Company on various products in the 1920's. It can be found on lamp shades, among other shapes.

Obviously these were intended for decorative use. They must have been ideal for either a plate rail, or with the addition of a wire loop, could have been hung anywhere. Both of these plates have a shallow collar base, and both have an under pattern of fine ribbing. The mold work on these 3 pieces is excellent in every way. The glass is heavy and the color, deep. The pattern on both is heavily embossed, and the iridescence is universally brilliant and handsome.

Both this Scenic plate and the Chrysanthemum one were among the Carnival Glass pieces "re-issued" by this company early in the 1960's.

Colors: Marigold, Purple, Amethyst, Green, Amber, Smoky, Clambroth, White, Pastel Green.

PASTEL SWAN



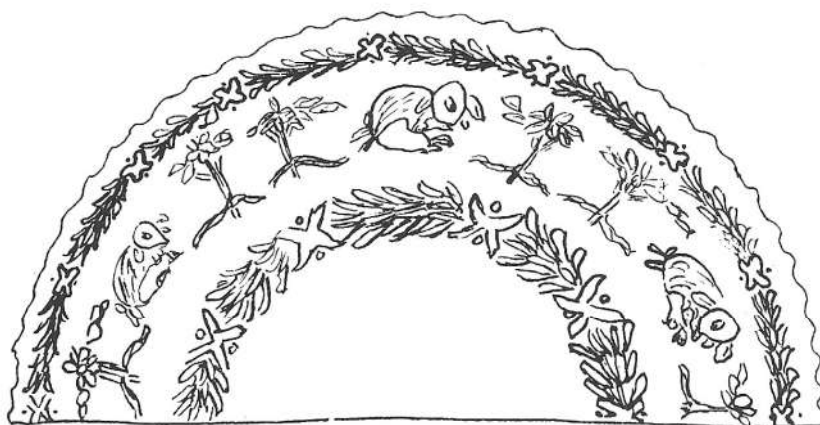
The word "pastel" in this title is somewhat of a mis-nomer, for this small open swan figure can also be found occasionally in both dark blue and purple. The vast majority found, however are on light shades of green, blue, or pink. The name does serve to distinguish this from any other item in Carnival Glass or pressed glass using the swan as a pattern.

While it is possible that these were intended to be used as rather large salt dips, since they were made well after the salt shaker had come into every-day use, this does not seem likely. Again, it is not often that one finds more than a single piece of this in any one place, which would also seem to cast doubt on their ever having been issued in sets.

More probably, this was another of the items intended for decorative use. In size, they could easily fit on a what-not shelf, being only four and one-half inches long, and four inches high.

The older Pastel Swans date from before 1920, and are detailed as the one shown here. An imitation of these, with the third row of feathers close to the breast having a coarse, almost petal-like appearance, seems to have been made at a much later date. These are also iridescent, but the color of the base glass is slightly deeper than on the older pastel ones known.

PETER RABBIT



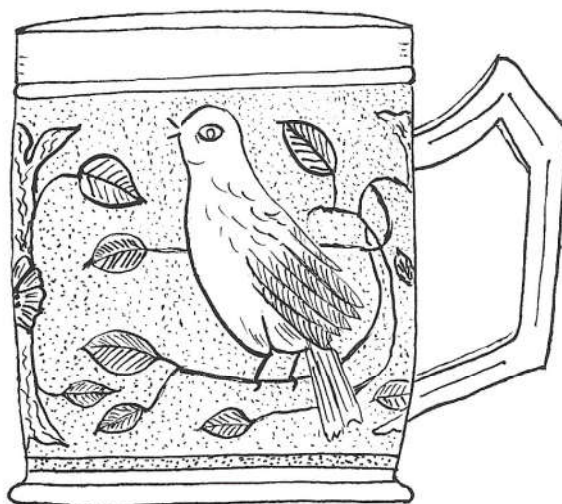
Many of the more popular animal patterns seem to have come from the Fenton Art Glass Company, and this certainly has great appeal. Having no great detail nor amount of realism, still the small rabbit figures are quaint and unmistakable.

The bordering device used here can, by the exercise of a little imagination, be seen to resemble sheaves of grass or wheat. As is the case with several other small banding or spacefilling figures, each company had its peculiar designs for these purposes, and when they have once been identified, their presence is almost certain to point to the origin of the pattern. Likewise there are minor patterns which were used as exterior designs which seem to have been used exclusively by one company only. Such a pattern is "Bearded Berry", another Fenton design, which can be found combined with this Peter Rabbit theme.

Although this is not a readily-found piece, and it was not made in a variety of shapes—no mug being available, unfortunately, there is a sufficient number of these pieces in existence so that the collector will find it worth-while to be on the alert for them. Both shallow bowls and plates were made.

Colors: Marigold, Blue, Green

ROBIN



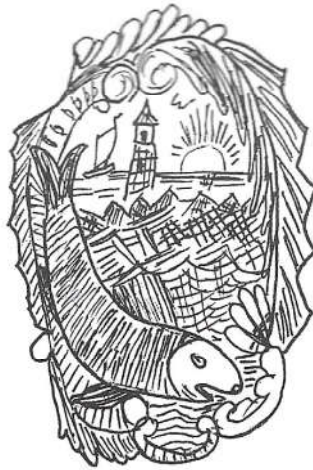
Not so finely detailed as the Singing Bird Pattern, this nevertheless is fairly realistic in the depiction of a most familiar bird. The remainder of the pattern is stylized, of course, and serves only as a frame for the main motif.

More commonly found on the Mug shape than on either the water pitcher or tumbler, these three shapes are the only ones known in the pattern in Carnival Glass. The mug has, in addition to the design above, a very pretty flower blossom of ten petals pressed into the base.

While we have neither a trade-mark nor any other means by which the maker can be positively identified, this mug has been produced in a type of slag, and may have been made in Carnival Glass by the Westmoreland Glass Company.

Color: Marigold

SEACOAST PIN TRAY



The smaller pieces of Carnival Glass are generally items from some regular pattern line, and those which do not fit into this category are the exception. Pin Trays are not, of course, unknown in all types of glass. Those available in Carnival Glass are limited to less than a dozen different designs.

Of these, both the Sunflower tray, as also shown in this section, and the Seacoast sketched here, have a great deal of fine workmanship. On each, the pattern has been created for the particular size and shape, rather than having been modified from some other form.

The mold work on this tray is exceptionally fine. In the background, the sun, the lighthouse, the sailboat, the flying birds, all stand out above the maze of the undulating waves. In the foreground the large fish curves around the lower edge. This, too, is heavily embossed. The border of leaves and shells and beaded scroll comes completely to the edge with no blank space left.

Seacoast was made in several colors, with the length varying slightly from five to five and one-fourth inches. The width of these is four inches. All of the iridescence appears on the upper surface. They are raised approximately one inch from the surface by an oval collar base.

Colors: Marigold, Amethyst, Purple, Green.

SALT CUP



The sketch given shows this small footed piece full size. Although this is perfectly unpatterned, its unique size and shape, as well as the range of colors in which these can be found, appeal to many collectors.

The only variation found on these has been the shaping of the upper rim. Often they are almost vertical as shown, but the edge can also be found flared out, or deeply scalloped.

Frequently found in sets of six, these might also have been used for individual servings of salted nuts. The finish is of the "acid" variety, and these may have been either Fenton or Imperial products. The glass is fairly thick, the mold lines are plainly visible, and the iridescence is commonly on both inner and outer surfaces. No trade-marked cup has been seen.

Colors: Marigold, Pastel Blue, Vaseline, Pastel Green, Pink.

STORK ABC PLATE



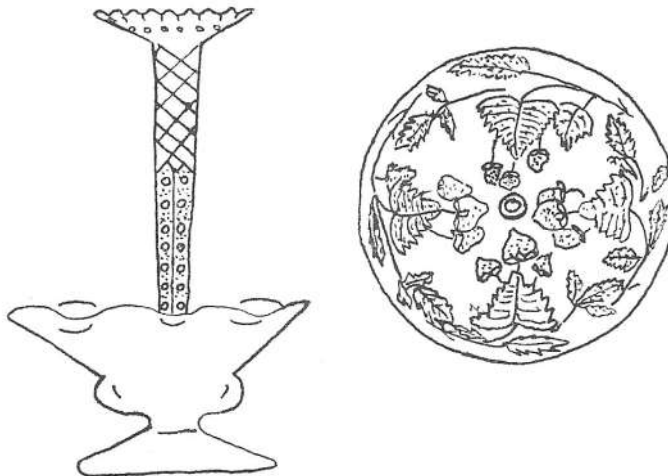
Any pieces of glass especially created for use by children in any type of glass are considered to be highly collectible. Carnival Glass items of this variety are especially hard to find. This is due not only to the high mortality rate, so to speak, but to the rather sparse original production as well.

The feeding plate shown here is of sturdy size, and of heavy weight. These two factors probably combined to save them for collectors. The pattern is raised, and both the letters and numerals are stippled. The outer rim is highly raised from the center, as usual on this type. These feeding plates were popular from shortly after 1900 on, and were available in many types of materials—China, pottery, glass, and silver among them.

There is no known mug to match this plate, which measures seven and one-half inches in diameter. The maker is unknown.

Color: Marigold

STRAWBERRY EPERGNE



The right half of this sketch shows the pattern as it appears on the interior of the bowl of this rather unusual piece of Carnival Glass. The entire epergne with the tall lily in place is as it appears on the left:

Again, this is not a commonly found shape, and there are few different patterns in which these flower containers are available. Without a trade-mark of any kind, it is difficult to assign a maker. However, from other characteristics present, this very probably came from the Millersburg Glass Company.

Both the exterior of the bowl and the background of the berries are perfectly smooth. The iridescence appears on the interior of the bowl only. On the tall lily, there is a multicolor iridescence on the upper surface of the top edge, while the outside has a silvery appearance. This lily seems too high for the dimensions of the bowl, but this is the original holder. Of solid glass up to the open diamond pattern, the top shaping is also unusual in this sort of piece. It is not only flaring, but is very tightly crimped.

Only one size of these is known. The bowl measures just over nine inches in diameter, and the whole piece complete stands ten inches tall.

Color Purple

STRUTTING PEACOCK COVERED PIECES



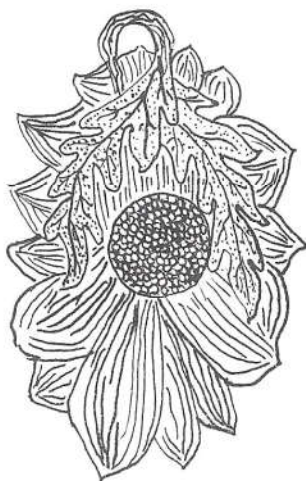
In addition to the creamer shown, there is also a covered sugar in this pattern. Both have the same type of base and cover, and the shaping is identical except for the lip and handle added here.

Very probably these were produced as containers for some grocery product, and came with a cardboard lid. Each of the shapes has a small glass ledge inside, at the lower edge of the balls which encircle the rim. The absence of iridescence on the lids would indicate that these were made separately, instead of as a unit. Very possibly they were also given separately to those who wished them. This would explain in part the difficulty many collectors experience in attempting to complete these pieces.

While the Peacock figure is, of course, a common one in Carnival Glass, none other is shaped like the stiff little bird shown here. Because of the great similarity in shape and size, as well as the appearance of the knob used on the lid, these could well have been made by the Westmoreland Glass Company which produced the Shell and Jewel covered pieces.

Colors: Marigold, Amethyst, Green

SUNFLOWER PIN TRAY



Although the Northwood Sunflower pattern also shows a large, many petalled blossom, there are no other small pieces known in this design. In both clear and colored non-iridescent glass, most of the Sunflower patterns are intaglio, that is, with the design sunken below the surface rather than being raised. However, the Northwood version does have the embossed pattern.

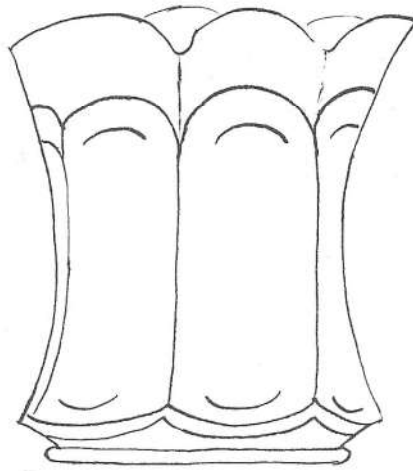
In addition to this fact, neither the Fenton Art Glass Company nor the Imperial Company seem to have made any variety of sunflower pattern in any shape.

This is the only Carnival Glass Pin Tray known using the open handle. The glass is of medium weight, and the iridescence is found on the upper surface only. The detailing is excellent on all of these, while the iridescence may vary from deep to only a silvery shading.

This again is a small piece, measuring only five and three-fourths inches in length, and four and one-half inches in width. It is raised from the surface by an oval collar base.

Color: Marigold, Amethyst, Purple, Green

TOOTHPICK HOLDER FLUTE PATTERN



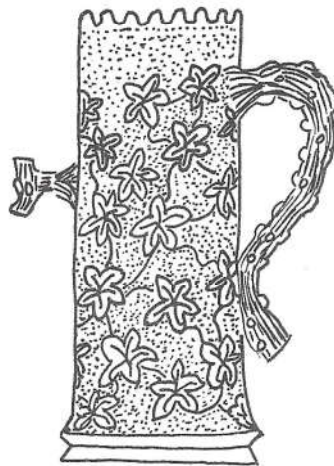
None of the Carnival Glass toothpick holders appears in any great quantity, and apparently they were not made in the vast numbers that might have been expected. Less than half a dozen patterns can be found in this shape, and the simple Flute design shown is the most common of these. Wreathed Cherry, Octagon, and S-Repeat are also known in this shape.

All of the toothpick holders known, exist on vivid colors only. Apparently there was little demand for the pastels to accompany some of the Table Sets which we find on white and the other lighter shades.

The Flute holders shown are of relatively heavy glass, and are iridescent on both inner and outer surfaces. Standard size for this item is two and one-half inches tall, with six of the concave panels around the body.

Colors: Marigold, Purple, Green

NORTHWOOD'S TOWN PUMP



(N)

Was this a purely decorative piece? We believe so, although its counterpart in non-iridescent glass did have a so-called sugar trough to accompany it, and could possibly have been used as a cream pitcher. One would find it almost impossible to pour any liquid gracefully from this piece. The spout on the front is of solid glass, and the cream would have to spill over the top.

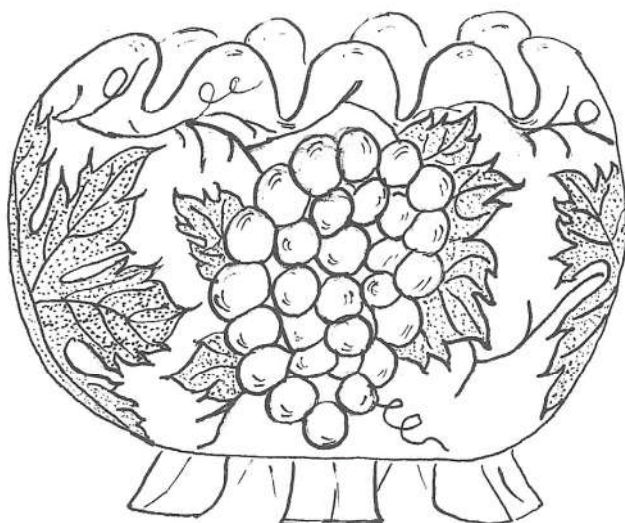
Certainly this is indeed a most decorative piece of glass, tastefully designed and well executed. On any color found, the iridescence is generally fine and deep, and covers both inside and outer surfaces. The Northwood trade-mark is pressed in the glass on the inside of the center of the base.

The clear or colored pressed glass version of this shape differs widely from that found in Carnival Glass in several respects. For one thing, the four flaring feet are missing here, having been replaced by a sturdy round base. For another, the pattern covering the body is entirely different. On the footed pumps, this is an imitation tree-trunk made up of smooth raised swirling ribs, covered irregularly with small hobnails. Also the opalescence commonly found on both upper rim and top of the handle are gone in Carnival Glass.

The Town Pump is almost a straight cylinder, measuring six and one-half inches tall, and being two and one-half inches in diameter.

Colors: Marigold, Purple

VINTAGE ROSE BOWL



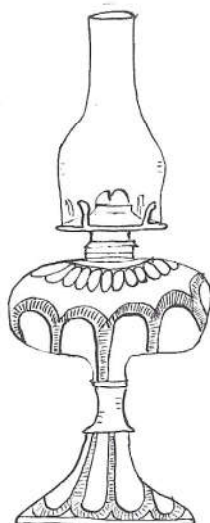
Advertised and pictured as early as 1919, this rather large rose bowl has apparently always been in demand. Most of the Rose Bowls known in Carnival Glass have three feet supporting the bowl, or only a collar base. However, this one stands on six stubby solid glass feet. Pictured with it, and called a "Nut Bowl" is the identical shape and pattern on the same type of feet, with the top edge standing vertically instead of having been turned in.

The top edge can be found in various shapings on these Rose Bowls, from a smooth rolling in evenly all the way around, to the more common deeply scalloped top as shown. The average height is the same on all of these—being four inches, and the circumference sixteen inches.

A great many of the Vintage pieces were made by the Fenton Company, and this is one of the most popular. There are such shapes as a small one-lily epergne, and a three-footed round nut bowl, a mug with a lined border banding the grape design, a covered powder jar and tray to match, Berry sets, and of course many sizes of bowls. All of these were made in a wide color range, and none carry any trade-mark.

Colors: Marigold, Amethyst, Purple, Blue, White

ZIPPERED LOOP LAMP



Again, this is an unusual shape in Carnival Glass. Kerosene lamps exist in hundreds of patterns in non-iridescent pressed glass, both crystal and colored, but there are very few known in Carnival Glass.

This product of the Imperial Glass Company is undoubtedly the most often found by the modern collector. It was made in several sizes, from the small Hand Lamp with a loop handle, to the large Table Lamp, some nine inches high. The range of colors available is extremely small, but many collectors feel fortunate to have even one example of this piece in any size or color.

This is another pattern and shape included in the line of "re-issues" from this company in the 1960's.

Colors: Marigold, Smoky (having a marigold cast)