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THE CARNIVAL GLASS CONNECTIONS

The Mysteries of Researching Carnival Glass

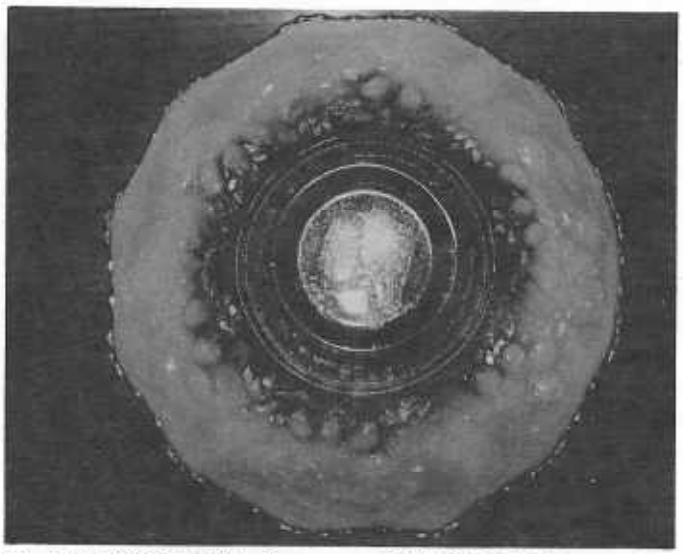
One of the great fascinations of studying carnival glass is the continuous discovery of unlisted shapes and colors and patterns. In a field so highly organized, with dozens of books on the market, it boggles the mind that there is so much yet to be reported. This chapter covers a series of mysteries which have long remained filed away in this computer, hoping that somehow an answer would be found. As few have yet been learned, I am publishing the story anyway, in hopes that perhaps some of the answers may be out among our readers.

THE FENTON-JEFFERSON CONNECTION

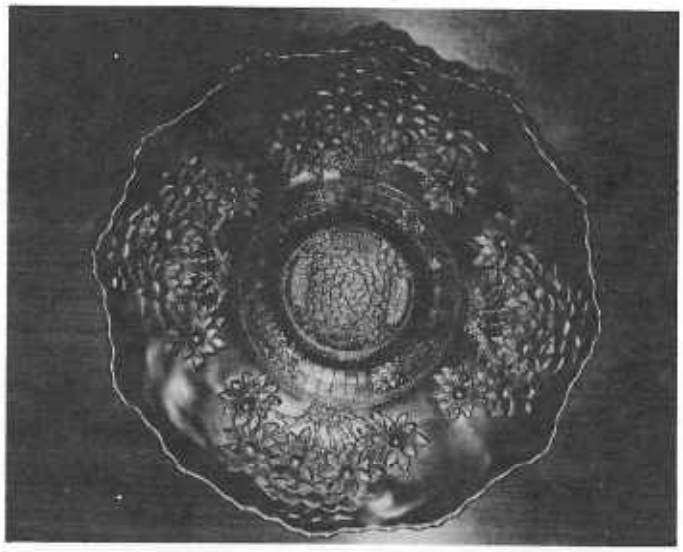
The carnival color of "aqua opal", a light blue opalescent with a marigold iridescent finish, has long been associated as exclusive to Northwood. Westmoreland made a deeper blue opalescent carnival color, usually with a silvery, satin iridescent finish. This is called "blue opal" carnival by collectors. But recently I have been fortunate to acquire photographs of two molds in Fenton aqua opalescent carnival, an ORANGE TREE water pitcher and two identical plates. The plates are pictured here from the front and the back (the BEARDED BERRY exterior). The opalescence is deep on all three pieces. There are other Fenton rarities in aqua opal: DRAGON & LOTUS bowl, LEAF CHAIN bowl, VINTAGE bowl and the ORANGE TREE loving cup.

Was Fenton experimenting with a color to compete with Northwood's aqua opal? Or is there a deeper mystery to deal with here? It has always been curious to me that the ORANGE TREE water set, table set and berry set are identical in shape to Jefferson's SWAG WITH BRACKETS counterparts. There is no question that ORANGE TREE is Fenton (it appeared in the 1911 inventory and mold drawings exist in the archives). I did wonder once if Jefferson sold their old SWAG WITH BRACKETS molds to Fenton, who then possibly retooled them into the more ornate ORANGE TREE? It now appears it is simply a copy of a previously existing shape? This similarity can easily be explained by reading further.

In order to validate much of this report we must first prove that SWAG WITH BRACKETS is indeed a Jefferson original. The jelly compote does appear in the April, 1903 advertisement reprinted in *H1, p. 53*, but this could have



28—BEARDED BERRY back pattern on ORANGE TREE plate, revealing deep blue opalescent color of this rare plate



29—Fenton ORANGE TREE plate from top, with top-quality golden iridescent finish which camouflages the opalescence

30—Extremely rare Fenton ORANGE TREE water pitcher in aqua opal. Note the identical handles, feet and scalloped top to those found on Jefferson's SWAG WITH BRACKETS

been a novelty item made to copy another competitor's tableware line. Could the table line have been made by Fenton, as Hartung suggested (based on these ORANGE TREE similarities)?

A trade journal report from January, 1903, described Jefferson's new ALPINE pattern, which seems to be describing SWAG WITH BRACKETS. It noted:

George [Mortimer], *the energetic representative of the Jefferson, is presiding over the finest display ever before made by the company he represents. Lemonade sets are there in bewildering variety, this firm producing 160 different sets, many of them being exquisitely decorated. The light colors are having a fine run, judging by what has already been done this year, business bids fair to be far ahead of previous years. The sets are produced in wine ruby, blue, green, ruby and crystal.*

Three lines of tableware are also shown, among them being the **Alpine**, *which is a four-footed scroll pattern in gold decoration. The Alpine is also made in four opalescent colors in a different pattern, making a handsome effect. The third set is plain with gold and enamel decoration; crysanthemums* [sic] *being the predominating decoration.*

Fenton thus seems to have merely copied the shape of Jefferson's ALPINE when the former firm designed their ORANGE TREE set. After all, Frank L. Fenton worked at Jefferson in early 1903. *F1, p. 7* clearly notes that Mr. Fenton's expertise was in creating designs for both firms. But another explanation exists. Please note the name George Mortimer in the quote above. He was one of the organizers of the Jefferson concern (vice-president until 1905), and was later involved in the sales force at Fenton.

THE NORTHWOOD-JEFFERSON CONNECTION

Fenton is not the only firm to get design ideas from Jefferson. Northwood at Wheeling and Dugan at Indiana, Pa., also copied some of Jefferson's patterns and novelties.

The BEADED CABLE rose bowl, the mold for which was long thought to be have been transferred from Jefferson to Northwood, appeared in a December, 1907 Butler Bros. assortment with proven Northwood opalescent novelties. Since the Kamm reprint of the Jefferson catalogue (*K7, pls. 43-57*) dates from Follansbee (circa 1907-08), we must assume this too was a copied design. There are slight mold differences between the two, noted in the photographs shown next. Other opalescent novelties made by both Northwood and Jefferson include VINTAGE, FINECUT AND ROSES, BARBELLS, MEANDER and RUFFLES AND RINGS. See *H2, pp. 14-15* for more on this mystery. George Mortimer, a prime force in the establishment of the Jefferson factory, went to work for Northwood in 1905, which may be why Northwood copied some fast-selling Jefferson designs.

31—BEADED CABLE rose bowl in aqua opal by Northwood. Note the double-ring base

32—BEADED CABLE crimped dish in blue opalescent, probably by Jefferson. Note the triple-ring base. All other pattern features appear to be identical, proving Northwood copied the earlier Jefferson design

But not all of these novelties are copies. A letter from Harry Northwood, written on August 5, 1909, provides one answer to this mystery. Apparently Jefferson was shifting away from the "fancy glassware" market in 1909 and disposed of many of their molds. Northwood puchased at least one mold (VINTAGE—*H2, Fig. 445*) from Jefferson in late 1908 or early 1909. A February, 1909 Butler Bros. assortment shows this VINTAGE opalescent bowl (not to be confused for the Fenton carnival glass bowl of the same name) along with other Northwood opalescent novelties. Perhaps also Fenton, Mortimer or even the new Millersburg Glass Co. did the same.

33—February, 1909, assortment of Northwood opalescent novelties includes a VINTAGE bowl (bottom right) made from a mold formerly owned by Jefferson

34—1910 assortment of Northwood carnival glass includes the FINECUT AND ROSES design in two shapes, also probably made from an old Jefferson mold

George Mortimer's contribution to glass history, and possibly the popular "aqua opal carnival", may have been more significant than ever considered. He was one of the

35—FINECUT AND ROSES crimped dish in aqua opal. This bowl is never found trademarked with the "Fancy" interior pattern. It has been found marked when the interior is plain.

finest salesmen in the "fancy glass" business, and was closely associated with Northwood at Indiana, Pa. (1898-1900), and then Jefferson (1901-1905). In 1905 Harry Northwood wooed him to his new Wheeling factory, but a year later we find Mortimer going independent with his own decorating firm in nearby Toronto, Ohio. This firm must have failed, or remained only a side interest, as a January, 1908 trade journal describes him as working in the Fenton Art Glass Co. sales force. It stated:

Fenton Art Glass Co., Williamstown, W. Va., Frank W. Fenton [sic] *and Geo. Mortimer.—This line of colored glassware in lemonade and wine sets, novelties, is at the Fort Pitt Hotel. The "Irridie" line is an innovation in such goods and ought to be a brisk seller.*

Is this just coincidence that George Mortimer was involved in the marketing of the new iridescent glass known today as "carnival glass"? This new type of glass was being shown for the first time ever at that 1908 Pittsburgh exhibit. Mortimer's desire for independence must have been too strong. Later in 1908 he established his own Mortimer Glass Co., a jobbing firm with offices in Pittsburgh. He appears to have been instrumental in the marketing of this new pressed iridescent glass. The following trade quotes may be important:

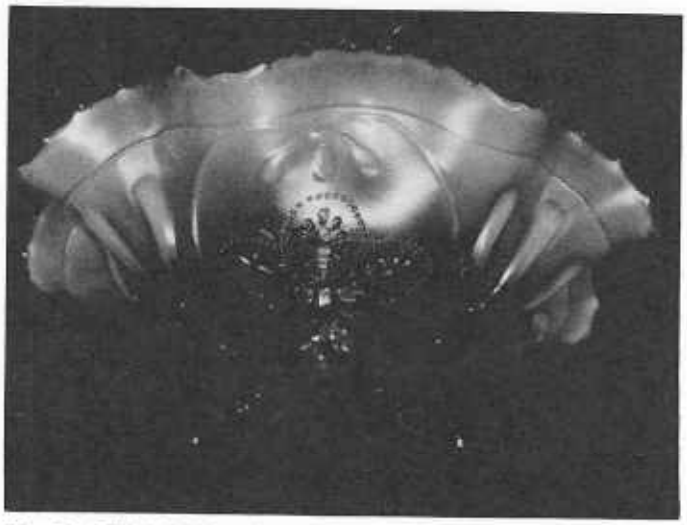
1/4/12 C&GJ

The sample rooms of the Fenton Art Glass Co. and the Mortimer Glass Co., in the Lewis Block [New York City] *have been re-arranged, and all new lines of iridescent ware are now being shown.*

5/30/1912 C&GJ

President George Mortimer, of the Mortimer Glass Co. (Pittsburgh) has returned from an Eastern trip, and reports a good demand for staple lines, as well as a number of specialties he carries. The iridescent items are having a very good call.

1912 seems to have been about the peak time that aqua opal carnival was being produced. The original name for the color is not known. Production was not exactly limited, but it must have considered as unique and special in 1912 as



36—The MEANDER bowl was used as a back pattern on this THREE FRUITS spatula-footed bowl in aqua opal. MEANDER was originally made by Jefferson

it is among collectors today. The color is scarce enough on today's market that it was not produced originally on too massive a level. It is not to be found in wholesaler's catalogue assortments, so the customers must have been few—an elite group of buyers.

If indeed Mortimer Glass was responsible for introducing "aqua opal" carnival, perhaps Mr. Mortimer had Fenton "test" the color for him in their new ORANGE TREE molds (they first appeared in the 1911 Fenton inventory). However, the contract for production must have gone to Northwood, because the overwhelming majority of this color found today was made from Northwood molds. Fenton may have produced their few known examples of aqua opal to investigate producing their own competitive line.

Northwood introduced his "ice blue" and "ice green" and "white" carnival in 1912, calling them azure, emerald and pearl respectively.

New effects in iridescent glassware mark the new offerings of the H. Northwood Co., of Wheeling, W.Va. The New York representative of the concern, F. M. Miller, 25 West Broadway, has recently received samples of many new treatments in tableware lines of iridescent glass, prominent among which are three color treatments, which they call "Azure," "Pearl," and "Emerald." These are of a softer tone than anything that has been produced heretofore in this kind of glass, and the new effects are very pleasing. As indicated by the names, the colors are light blue, pearl and green, but to say that either name fittingly described the color would be incorrect.

There is no mention of anything resembling "aqua opal" in 1912 trade journals. A May 23, 1912 *C&GJ* journal noted:

At least two glass manufacturers secured good business as a result of the Knights Templer Conclave being held in Pittsburgh this week. The Ripley Co. was given an order for two Commanderies for 10,000 goblets to be used as souvenirs, and a Wheeling firm received an order for 5,000 iridescent mugs.

This Wheeling firm was obviously Northwood. These mugs, which are known in ice blue and marigold only, are in the DANDELION pattern with the KNIGHTS TEMPLAR markings on the base. All Northwood patterns made before 1913 are more common in aqua opal than the patterns introduced after 1913. For instance, the PEACOCK AT THE FOUNTAIN pattern was designed in 1914 and the punch bowl and cups, orange bowl and compote are rare in this color. Northwood's GRAPE AND CABLE, introduced in 1915, exists in very rare quantities of this color. Thus, Harry Northwood apparently continued production on a limited basis after the peak 1912-13 period. Whether production was undertaken for Mortimer after 1913 is not known. Perhaps a key to answering this is the trademarked pieces.

37—PEACOCK AT THE FOUNTAIN compote in aqua opal, on the same mold used for HEARTS AND FLOWERS. This compote is never found trademarked

THE NORTHWOOD TRADEMARK

It has always been a source of wonder why so many aqua opal pieces are not marked with the Northwood N-in-a-Circle. This trademark was first introduced around 1905, long before carnival glass was brought onto the market, so certainly the trademark would be used on this most special and unique color. I do not have a great deal of experience studying many pieces of aqua opal to confirm which patterns are marked or unmarked, but Don Moore and Janet Knechtel helped me compile this list from their extensive collections.

NORTHWOOD TRADEMARKED PIECES

ACORN BURRS punch set
DOUBLE LOOP open sugar
DRAPERY rose bowl (one unmarked)
LEAF & BEADS
BUSHEL BASKET
RIBBED vase
DANDELION mug
DAISY & PLUME rose bowl
GRAPE AND CABLE (one unmarked)
FINECUT & ROSES (some unmarked)

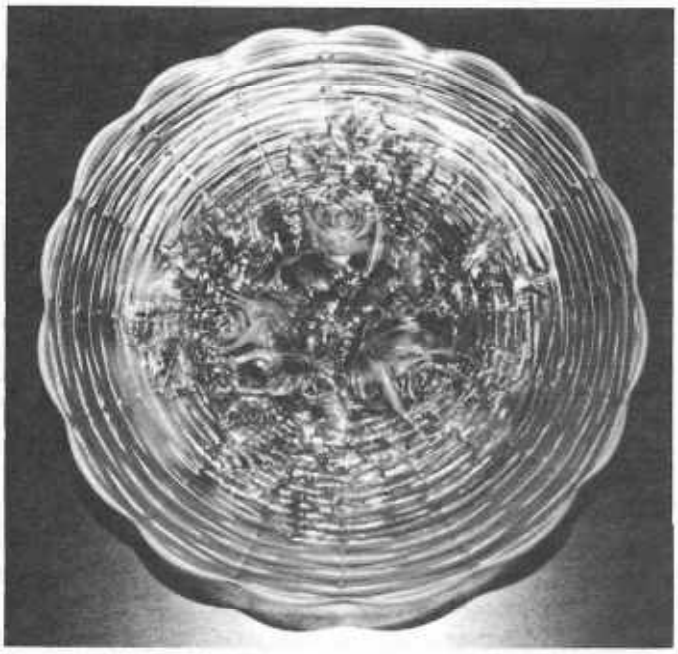
UNMARKED AQUA OPAL

PEACOCKS ON A FENCE (ribbed back)
DRAPERY rose bowl
THREE FRUITS bowls & plates
THREE FRUITS (spatula foot)
FRUITS & FLOWERS
PEACOCK AT THE FOUNTAIN (compote)
DIAMOND POINT vase
BEADED CABLE rose bowl
DAISY & DRAPE vase
ROSE SHOW plate and bowl
HEARTS & FLOWERS compote
GOOD LUCK bowl

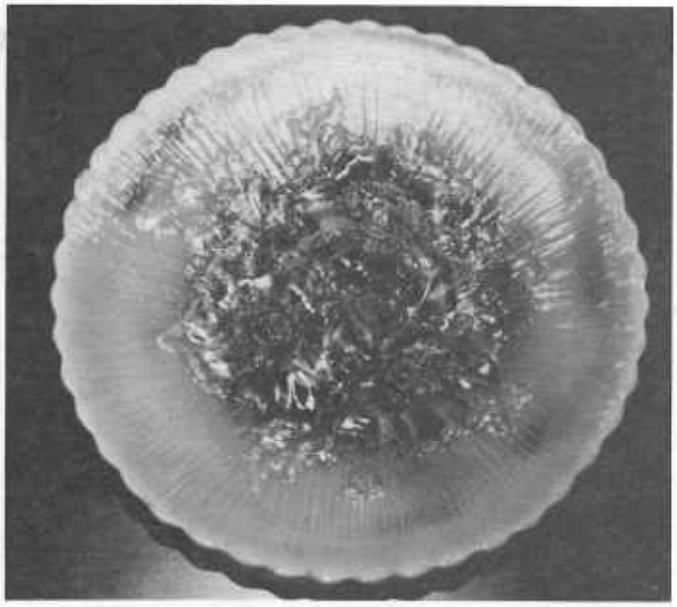
Although not reported to me in aqua opal, a very rare POPPY SHOW plate is shown here in a fascinating, unlisted ice green opalescent. This pattern also has never been reported with a Northwood mark.

Only a detailed study of dozens of collections, comparing mold variations, the location of the trademark (on the base or inside the pattern), etc., can help us determine certain possibilities. For instance, the mark could easily be added to the base after a possible run for Mortimer. No one is saying that aqua opal was exclusively made for Mortimer. The existence of the same molds in aqua opal, marked and unmarked, indicates Mr. Northwood may have produced examples of this unique color when Mortimer ceased to be a customer.

It has always been a mystery why the ROSE SHOW and POPPY SHOW bowls and plates have never been found trademarked. To be sure, the highly embossed designs are not appropriate for a trademark at the center of the top. But it is possible the molds were exclusively made for Mortimer's jobbing firm. I have been told of a rare peach opal ROSE SHOW plate. If my theory about Mortimer is correct, he could have taken his own molds to Dugan or even Westmoreland (the major manufacturers of peach opal carnival) for test runs and production quotes there. Fenton also made limited amounts of peach opal. I previously reported that "peach opal" may have originally been called "Alba Lustre". But a December, 1909 report in *The American Flint* noted that Dugan was calling this "Pearl Iris", describing it as "iridescent effect on opalescent."



38—ROSE SHOW plate in aqua opal carnival. This design is known in more than one variant, none of them ever found trademarked. Could they have been made from molds commissioned by Mortimer Glass Co., with production at more than one glass factory?

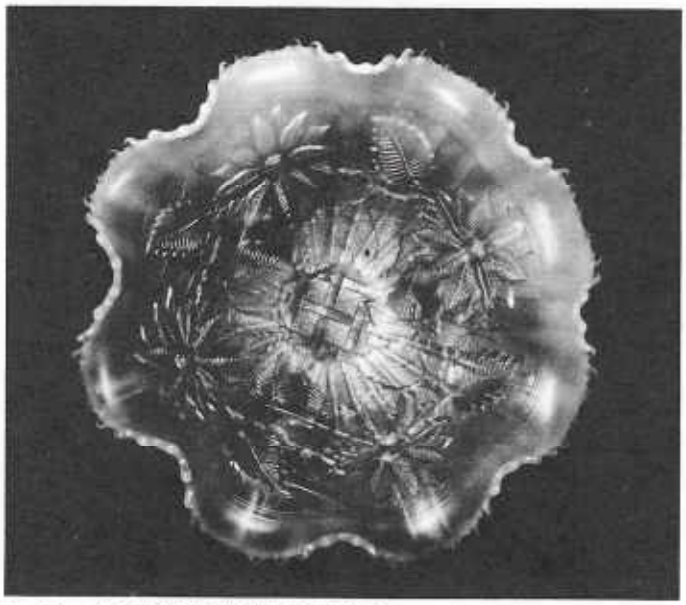


39—POPPY SHOW plate in rare, unlisted, ice green opalescent carnival. If this is a Mortimer mold, who made this unique color, Northwood, Fenton or Dugan?

To fully understand the jobber-type firm, we must look at how these firms worked. They contracted with glass factories for runs of glass at a specified price. Then the jobber took the glass to his own customers. Jobber firms were usually run by high-power salesmen, with established markets. Mr. Mortimer was such a respected and experienced salesman in the colored glass field, that he was unusually successful. His firm existed in Pittsburgh long after his death in 1946. The last mention of "Mortimer glass" in trade journals was in 1971. L.G. Wright was another successful glass "road man" who established his own company marketing glass made by a variety of factories.

The BEADED CABLE rose bowl, which was reported by us in peach opal carnival WITH a Northwood trademark, could be such an example of a color being tested for Mortimer by Northwood. Why else would Northwood not have made more peach opal? This rose bowl is often seen in aqua opal. Because Fenton and Northwood peach opal carnival glass is so rarely found today, it is unlikely that either firm ever tried to compete with the massive amounts being produced by Dugan and Westmoreland.

Another possible explanation for the Northwood/Jefferson and Dugan copies are other individuals in the sales forces. A June 16, 1906, trade journal noted the engagement of Harry White, Jr., of Indiana, Pa. to Miss McQuigg, of Pana, Ill. It stated "Mr. White for several years acted as travelling representative of the Northwood Glass Co., Wheeling, W. Va., and later for a short time held a position with the Jefferson Glass Co., Steubenville, O." The Indiana, Pa. address indicates he was then associated with Dugan.



40—Rare POINSETTIA LATTICE bowl in aqua opal. This bowl is not reported trademarked, but is known in distinctive Northwood custard with color-stain

DID JEFFERSON GLASS MAKE CARNIVAL?

There are two different factories which are well known to collectors of pattern glass, the Jefferson Glass Company of Steubenville, Oh. (and later Follansbee, W. Va.), and the Riverside Glass Works of Wellsburg, W. Va. Neither can be proven as a manufacturer of iridescent glass, and yet some of their patterns are known in "carnival".

The existence of George Mortimer out there competing for his share of the carnival glass market may explain many of those one-of-a-kind rarities which today bring such astounding prices at auction. Perhaps he had access to the formula used in the production of this glass. If he had molds made for him, could he not also have bought old, discontinued molds and had them run for his "special" line? As noted, Jefferson was selling some of their molds in 1909. Riverside closed in 1907, and reportedly their molds were moved to Cambridge. But we also know that some Riverside molds ended up at other factories, so perhaps Mortimer purchased the molds for the few known Riverside items. But that's another mystery. See "The Riverside/Cambridge Connection" section of this chapter for further information.

Thus we have a good foundation for explaining why some Jefferson patterns and novelties can be occasionally found in carnival glass. But there is another possibility.

For example, the HONEYCOMB & HOBSTAR vase in *Edwards, p. 109* is the GLORIA pattern (*K6, p. 50*). This tableware design was introduced by Ohio Flint Glass in 1907, but shortly after the molds were sold to Jefferson (as part of the Krys-Tol line). In 1910, Jefferson was sold, reorganized and the new management concentrated production on lighting ware and the popular CHIPPENDALE crystal. But there are indications Jefferson may have started selling molds in 1909, the year Millersburg began operating. Edwards reports that the vase he pictures is one of only two known, and that local legend places production at Millersburg Glass Co., Millersburg, Ohio. How did a Jefferson mold end up at Millersburg? Did Millersburg Glass buy a few molds from Jefferson? To answer this question we must briefly discuss the little-known history of these factory.

THE MILLERSBURG-FENTON CONNECTION

The Millersburg Glass Co. was incorporated on May 1, 1909, and made their first glass on May 20th. It has not been reported before, but the articles of incorporation were filed at Marietta, Ohio, with John W. and Frank L. Fenton as two of the five organizers. The three others were H. W. Stanley, A. J. Richards and Charles Grass. The intriguing ties between Fenton Art Glass Co. and Millersburg Glass reported in early trade journals (See *F1, p. 132*, footnote) now can be confirmed. The capital stock of the new concern was issued at $125,000, but distribution between the five partners and stockholders is not noted.

The new factory had a number of molds made for them by the Hipkins Novelty Mold Co. at Martins Ferry, Ohio. Some of the original mold drawings are still preserved at the Fenton Art Glass Museum archives. The following year, Millersburg unveiled their new lines to the trade at the annual Pittsburgh exhibit.

1/13/1910 C&GJ

Crystal tableware and iridescent specialties are leading features of the Millersburg Glass Co., the display being in charge of H.F. Webber. The specialty line is being shown in many new shapes, consisting of vases, comports, nappies, berry sets, salads and many other pieces. In the crystal tableware four lines are shown. One is a Colonial pattern, while the other three are imitation cut.

That same month, a news account appeared in the "Indiana Evening Gazette" (January 19, 1910) which provides additional Fenton family involvement in the Millersburg company. It noted:

Thursday's issue of the Holmes County Farmer of Millersburg, O., contains the following account of the prosperity of John Fenton and his brothers, Charles and Frank, Indiana boys, in their glassworks there:

When the Millersburg Art Glass Factory began operations on May 20th, it was generally conceded that it was the best equipped glass factory in the country and that Manager John Fenton had more than fulfilled his promise in constructing and equipping the plant. But it seems that he was not satisfied, however, and is now adding nearly $20,000 worth more of equipment and getting ready to operate the plant with two shifts of workmen which virtually means day and night service.

Workmen have been engaged the past two months in excavating and putting in the foundation for a big regenerator furnace that will soon be completed, the expense of which will be in the neighborhood of $10,000. It is being constructed by the James H. Matthews Company, of Wellsburg, West Virginia, the same firm that constructed the other furnaces and lehrs of the original plant, and when completed will have a capacity of melting fourteen tons of glass every 24 hours. It is an immense structure and is so

constructed that either gass or coal can be used for firing. The big 80-foot smokestack was finished ten days ago and a large force of mechanics are rushing work on the new furnace as rapidly as possible.

The big plant has been engaged the past ten days in getting out the handsomest line of pressed glassware ever put on the market, and is something entirely new, different and superior to anything along that line ever before shown. It is known as the satin finish radium and of the various colors of old, gold and silver, purple, and as the name implies, every color of the rainbow. There are hundreds of designs of every conceivable form and size and this make is destined to become popular the country over. This line of goods is in addition to the already large line being manufactured by the company.

The new gas wells of Mr. Fenton's eest [sic] *of this place are coming in satisfactorily and showing a fine flow of gas. They expect to drill in another well Saturday and will not stop until a half dozen more are completed. The gas pressure at the plant is double what it has ever before shown and with the additional new wells there will never be any danger of a shortage of gas.*

The factory has orders for several months ahead and as soon as the new equipment is completed two shifts of workmen will be used.

The following year saw Millersburg represented again at the Pittsburgh exhibit. But pressure was beginning to mount, as debts on the Hipkins molds and construction costs were coming due.

1/12/1911 PG&BS

H. F. Weber, representing the Millersburg Glass Co., at the Fort Pitt Hotel, is showing a complete line of what they call Radium glass, made in novelties and specialties. The secret process which this goods goes through gives it the appearance of metal, and is without a doubt the nearest thing to metal ever produced. It has proven one of their best sellers this season.

Six months' later, in June of 1911, the dream factory whimpered into bankruptcy court. The order of appraisement on file at the Holmes County court appraised the factory and machinery at $32,500, and the leftover glass at $2,102.22. The firm attempted reorganization on October 5, 1911. The new articles of incorporation of the renamed Radium Glass Co. listed S.B. Fair, John W. Fenton, Carl Schuler, S. Franks, Sr., and D.W. Miller as partners. This time the capital stock was issued at only $50,000.

THE JEFFERSON-MILLERSBURG CONNECTION

On November 23, 1911 the Millersburg, O., company was listed as having a reservation at the Fort Pitt Hotel under the name of Radiumn Glass Co., but I have no records to indicate that they actually showed their wares in 1912. The plant ceased operations in May of 1912. O. Joe Olson (GR, 5/1975) reported that in October, 1913, the factory was sold to Frank D. Sinclair, who later operated it as part of the Jefferson Glass Company. Signal lights and railroad lanterns were then made at Millersburg.

The Jefferson Glass Co. was formed in 1900 at an old, refurbished factory in Steubenville, Ohio, by a consortium involving D.J. Sinclair. George Mortimer was vice-president and Harry Bastow was president. After two different changes in management. Mr. Sinclair in 1910 was described as sole owner of the new factory at Fallansbee, W. Va. (just up and across the Ohio River). In March of that year he sold the factory to individuals interested in converting the factory to lighting ware. Mr. Sinclair, a wealthy capitalist from Steubenville, remained the new firm's principal stockholder. The 1910 trade journal stated that the factory may convert to the production of automobile lenses and railroad lighting specialties. But in October, 1913, Frank D. Sinclair, possibly his son or brother, purchased the idle Millersburg factory and it was converted to a factory for production of these lighting specialties: It appears that production did not begin until December, 1916, according to this next trade report.

9/1916

Official announcement was made this week that the idle glass plant at Millersburg, O., which was purchased several years ago by the Jefferson Glass Co., of Follansbee, W. Va., will be placed in active operation in December. A general line will be manufactured at this plant. The factory was built originally for the Millersburg Glass Co., and was under the management of John Fenton, and a line of iridescent glass was featured. This company encountered business troubles and the property was later sold, being secured by the Jefferson interests. With this factory on the active list the production of the concern will be materially increased during 1916.

Many molds must have been acquired by the purchase of this factory, and most were sold to Canadian interests or sent to the Jefferson factory at Toronto (acquired in 1912).

Thus in the history of Jefferson we find many important dates. There were a number of changes in management and a new factory built in the early "fancy glass" years (1900-08). In 1909, old molds were sold as the factory concentrated on their successful CHIPPENDALE tableware. In 1910, 1912 and 1913, new owners acquired the Follansbee and two other factories (at Toronto and Millersburg). In 1919, the same firm sold the Millersburg factory, as well as the molds and production rights on their CHIPPENDALE tableware line.

Thus a connection between the two factories being further confirmed, let us examine the big mysteries concerning the glass. Certain rare examples of carnival glass have been documented in colors not associated with Millersburg. *Edwards, p. 7* states that, among other colors, no aqua opal or white Millersburg carnival has been confirmed. However, his revised third edition price guide lists this firm's OHIO STAR vase in these two colors. Is it possible that at least one mold found its way to the Northwood factory when Jefferson purchased the Millersburg factory and molds in 1913? You will recall this is what I

believe is the peak period for aqua opal production.

The OHIO STAR pattern, which is unquestionably a Millersburg pattern (their No. 353), appeared in Fall, 1910 and Midwinter, 1911 Butler Bros. catalogues in assortments which included HOBSTAR AND FEATHER and COUNTRY KITCHEN.

41—1911 assortment of Millersburg crystal. Note the OHIO STAR vase which was this firm's No. 353 pattern. Jefferson also introduced a No. 353 pattern in 1909, about the time the firm was selling many of their molds during a change of ownership and production direction

The Jefferson (Toronto) catalogue shows OHIO STAR as their No. 353. The same number—is this too much of a coincidence? A January 9, 1909, *CG&L* describes Jeffersons "heaviest line of pressed ware ever made in this or any other country". The product is described as difficult to tell from a "cut glass factory. The cutting is deep and artistic . . . ". The journal describes the popular CHIPPENDALE, to which 75 more pieces were added to the line, and a cheaper line of "colonial ware, known as No. 353". Although hardly a classically colonial design, OHIO STAR could still be this same pattern.

On the other hand, the mold designs preserved at the Fenton Art Glass Museum indicate the molds were made for Millersburg. Conflicting evidence in the controversial mystery. The bankruptcy appraisement lists four major lines by the numbers 353, 355, 358 and 400, the latter being a plain fluted pattern.

As previously noted, Jefferson changed owners and product direction in 1910. Is it possible that Jefferson's No. 353 line was sold to the new Millersburg factory? It was in 1909 that Northwood got his mold (or molds) from Jefferson. The factory was also sold in 1909 (probably to "sole owner" Sinclair) before the 1910 reorganization. Suppose OHIO STAR was originally made by Jefferson in late 1908, sold to Millersburg in early 1909, and then the molds were moved to Jefferson's Toronto factory after they purchased the bankrupt Millersburg factory in 1913. A rare toothpick holder is known in this pattern, the only toothpick known made at Millersburg (they are listed in the bankruptcy appraisement).

There are two rather interesting pieces listed by Hartung and Presznick which add to this continuing mystery. *RP3, p. 29* lists the Jefferson No. 251 pattern (known as IDYLL) in a "flashed marigold over greenish-white opaque". The custard glass made by Jefferson sometimes has this same greenish cast. Could this be custard based carnival? Was it an experiment by Jefferson in the carnival glass field? Or was the mold sold to Millersburg?

Perhaps the strangest mystery of all. A January 27, 1910, trade journal stated, referring to the Millersburg display:

". . . In connection with the Radium line in old ivory and mother-of-pearl effect, 12" high vase, 5½" at base."

A partial quote from the following month, on February 3, 1910, starts like this: *". . . six at the base. Rich relief work is a feature. In connection with the "Radium" effect is a line in old ivory and mother-of-pearl finish which is very attractive. A line of jugs in the same kind of glass will be brought out by this firm at once."*

The term "old ivory" was usually reserved to describe the color collectors now call custard. I am unable to confirm a single piece of Millersburg carnival in custard. Perhaps with the release of this report, actual glass may begin to surface which fits the trade description above.

Your frustration of two incomplete, but terribly important, trade quotes may be equal to mine. During my early years in glass research I was not interested in carnival glass, and was careful only to copy trade notices concerning Northwood or other colored glass manufacturers. Some of these photocopies include portions of notices concerning other factories and I have carefully entered any remaining words into my computer.

The most obvious association between Jefferson and Millersburg is Frank L. Fenton, who was involved in the opening of both factories. But these possible mold sales took place long after he withdrew. Perhaps other personal ties remained which caused these historical mysteries. At any rate, there is one piece of Jefferson carnival glass known which cannot be tied to Millersburg, the WIDE BAND BELL (*MH7, p. 83*). This bell appears in a Central Glass Works CHIPPENDALE catalogue. The mold probably originated at Ohio Flint Glass, moved to Jefferson and then to Central. It is shown in *H4, p. 52* in Jefferson's custard glass. When it was made in marigold carnival is not known. Perhaps one of our readers has a souvenir dated bell.

THE MILLERSBURG-CAMBRIDGE CONNECTION

The iridescent "radium" finish found on Millersburg's carnival glass is so similar to the finish found on the Cambridge Glass Co.'s carnival glass, that some connection between the two firms' formulas must have existed. *Edwards, p. 6* reports a close working relationship between the two factories, crediting responsibility to Oliver Philips and his three sons. Mr. Philips is said to have developed the process for the radium finish. He was reportedly from Findlay,

LOT 1 IN BLOCK 17 OF THE GLASS PLANT'S PLEASANT VIEW ADDITION

OF 18 LOTS TO THE VILLAGE OF MILLERSBURG, HOLMES COUNTY, OHIO.

-o-o-o-o-o-o-o-o-o-

Buildings, consisting of factory, warehouse, machine shop, cooper shop, straw shed, and all buildings of every description on said lot; all fixtures, moulds, presses, motors, machinery, wiring, water pipes and all tools of every description,

The above being appraised at, ...$32,500.00

The following appraised separate on account of dispute:

1 Paper press, ...	$ 20.00	
1 Gas Engine, ...	300.00	
1 Remington Typewriter, ...	75.00	
1 Motor, Blower, & Air Compressor, ...	180.00	$ 575.00

MISCELLANEOUS.

13 Empty Carboys, ...	$ 13.00
7 Carboy's Acid, ...	14.00
Wrapping paper, ...	100.00
Collars for lamps, ...	10.00
Fuel, oil and barrels, ...	50.00
Concrete Mixer, ...	85.00
Lot Flour Spar and Feldspar, ...	125.00
Lot sand, ...	100.00
Soda Ash, ...	75.00
Arsenic, ...	20.00
Potash, ...	15.00
Bone ash, ...	20.00
Miscr Chemicals, ...	25.00
Ground Lime, ...	50.00
Asbestos Board, ...	1.00
Sample room and contents, ...	60.00
Office Fixtures, ...	160.00
Packing straw, ...	5.00
Packing supplies, ...	60.00
Hoops and straws, ...	75.00
Nitrate of soda, ...	450.00
Roofing paint, ...	10.00
Asbestos roofing, ...	50.00
Engine oil and tanks, ...	25.00
Cement, portland, ...	75.00
Coal, ...	200.00
Fire clay, ...	10.00
Lot Fire brick, ...	150.00
Total, ...	$ 1,983.00

MANUFACTURED GLASSWARE PACKED.

7 Barrels Goblets, ...	$ 18.00
14 Barrels Tumblers, ...	40.00
5 Barrels Celery Boats, ...	9.00
2 Barrels, Table sets, ...	4.50
1 Barrel Tumblers, ...	2.25
10 Barrels Assorted ware, ...	14.90
33 Barrels Assorted ware, ...	90.00
37 Barrels Lamps, ...	20.00
7 Barrels Comports and Pitchers, ...	7.90
4 Barrels Assorted ware, ...	9.00
1 Barrel Vases, ...	2.25
1 Barrel Assorted ware, ...	.50
24 Barrels Assorted ware, ...	40.00
26 Barrels Small Salts and tops, ...	109.00
Total, ...	$ 369.30

MANUFACTURED GLASSWARE NOT PACKED.

No.	Description.	Doz.	Am't.
101,	7in. Berry, ...	50	$ 21.35
355,	Comports, ...	20	11.25
105,	7 in. Berry, ...	150	84.30
400,	4½ in. Berry, ...	90	20.25
40,	Vase, ...	8	2.95
358,	5 in. Jelly, ...	17	6.30
400,	4 in. Peacock Nappies, ...	80	29.70
353,	10 in. Vase, ...	½	.19
490,	Violet Bowls, ...	½	.20
400,	5 in. Berry, ...	14	3.95
50,	Comports, ...	10	3.70
358,	8 in. Berry, ...	4	2.25
400,	5 in. Berry, ...	34	9.55
400,	4½ in. Berry, ...	40	9.00
101,	Nut Bowls, ...	4	1.25
4110,	4½ in. Berry, ...	8	1.80
400	6 in. Berry, ...	20	7.40
400,	8 in. Peacock Berry, ...	10	7.10
355,	7 in. Berry, ...	16	7.20
49,	Vases, ...	10	3.70
4110,	8 in. Berry, ...	10	7.10
4110	in. Berry, ...	10	3.70
400,	4½ in. Berry, ...	45	10.10
4110,	8 in. Berry, ...	4	2.75
411,	8 in. Berry, ...	2½	1.75
410,	8 in. Berry, ...	24	18.00
4110,	5 in. Berry, ...	10	2.70
101,	7 in. Berry, ...	6	3.35
400,	6 in. Fish Nappies, ...	15	5.55
400,	6 in. Berry, ...	120	45.00
400,	5 in. Berry, ...	50	14.00
48,	Comports, ...	30	11.00
400	Spoon Trays, ...	2.100	88.13
	Total, ...		$ 386.52

No.	Description.	Doz.	Am't.
	Brought Forward, ...		$ 386.52
400,	4½ Berry, ...	100	$22.50
400,	Spoon Trays, ...	30	8.10
100,	7 in. Star Nappies, ...	11	6.19
400,	8 in. Peacock Nappies,	110	77.70
400,	8 in. Nappies, ...	150	84.35
4110,	8 in. Cherry Nappies,	75	53.10
106,	7 in. Berry, ...	40	22.50
410,	Delphin Comport, ...	8	10.87
355,	Comports, ...	25	21110
500,	8 in. Grape Nappy, ...	40	28.35
107,	7 in. Nappy, ...	46	25.87
71,	Vase, ...	5	4.50
72,	Vase, ...	17	15.30
353,	9 in. Vase, ...	23	16.87
70,	Holland Vase, ...	½	1.25
45,	Sweet Pea Vase, ...	56	12.60
40,	Sweet Pea Vase, ...	21	4.73
400,	Vase, ...	3	.67
115,	Comports, ...	14	7.10
44,	Comports, ...	20	5.63
204,	Pitchers, ...	36	32.40
202,	Pitchers, ...	1	.90
110,	Pitchers, ...	15	17.70
300	pitchers, ...	10	11.82
225,	Pitchers, ...	5	12.94
550,	Punch Bowl, ...	9	30.40
110	Tall Comports, ...	3	2.10
358,	Punch Feet, ...	10	27.00
358,	Punch Feet, Central, ...	11	24.75
400,	7 in. Footed Bowl, ...	16	12.60
400,	8 in. Footed Bowl, ...	5	5.60
400,	7 in. Comports, ...	7	3.75
108,	7 in. Nappies, ...	8	4.75
400,	12 in. Bowl, ...	40	67.50
400,	8 in. Bowl, ...	6	3.35
400,	6 in. Berry, ...	15	5.57
400,	5 in. Berry, ...	20	6.30
400,	Celery Boats, ...	16	7.70
400,	Bon-Bon, ...	30	9.45
400,	4½ in. Berry, ...	30	8.44
400,	Hotel Cream, ...	14	3.75
400,	Hotel Sugar, ...	35	9.85
400,	Low Comports, ...	28	7.87
400,	Pickle, ...	10	2.59
358,	Nappies, ...	130	20.25
	Lemon Extractors, ...	10	2.70
358,	Creams, ...	50	18.55
358,	Spoons, ...	13	3.65
358,	Sugar and Covers, ...	20	12.15
358,	4½ in. Berry, ...	10	2.02
358,	Sundae, ...	22	4.41
358,	Punch Bowl, ...	3	13.50
353,	Punch Bowl, ...	1	6.30
46,	Vase, ...	8	2.97
400,	Baskets, ...	60	22.50
400,	Handled Olives, ...	11	3.09
	Tumblers, ...	130	40.50
400,	Syrup Jugs, ...	1,	.99
400,	4½ in. Plates, ...	5	1.12
400,	11 in. Plates, ...	3	1.45
358,	8 in. Oval, ...	4	1.69
355,	Pint Pitchers, ...	8	3.42
412,	4½ in. Berry, ...	70	16.75
	Total, ...		$ 1,312.89

No.	Description.	Doz.	Am't.
	Brought Forward, ...		$ 1,312.89
400,	Punch Feet, ...	3	$ 3.38
	Punch Bowls, ...	3	25.65
353-2,	Pitcher, ...	2	3.15
358,	Punch Bowl, ...	2	17.10
400,	Punch Bowl, ...	1	2.25
550,	Custards, ...	10	2.80
500,	Butter and Covers, ...	1	.80
500,	Sugar and covers, ...	5	3.38
500,	Spoons, ...	5	2.00
500,	Creams, ...	5	2.20
110,	Butter and covers	24	18.90
110,	Spoon and Creams, ...	80	21.50
110,	Sugar and covers, ...	22	14.85
400,	Goblets, ...	2	.56
	Lamps stuck on Collars, ...	98	42.50
	Junk, ...	40	2.25
358,	Custards, ...	8	1.80
400,	Sundae, ...	22	4.95
355,	Creams, ...	60	22.50
355,	Spoons, ...	41	10.12
355,	Sugar and covers, ...	18	7.70
355,	Butters, Crystal, ...	26	14.60
355,	Butters, Radium, ...	22	18.56
355,	Spoon, ...	13	7.30
355,	Butter, Radium, ...	8	2.56
412,	6 in. Berry, ...	5	1.85
412,	8 in. Berry, ...	3	.85
412,	4½ in. Berry, ...	17	3.80
400,	Sugar and Covers, ...	5	2.13
400,	Spoons, ...	2	.56
353,	Sugar Covers, ...	20	2.25
355,	Bon Bon, ...	36	7.30
353,	Celery Tray, ...	8	4.05
353,	Syrups, ...	10	6.75
353,	4½ Berry, ...	12	2.03
353,	Bud Bouquets, ...	3	1.12
355,	8 in. Berry, ...	7	4.45
353,	Tooth Pick Holders, ...	5	.75
355,	Custards, ...	10	2.03
303,	6 in. Berry, ...	21	7.09
353,	Olives, ...	27	6.07
353,	Butters, ...	6	3.15
353,	6 in. Square Nappy, ...	13	4.40
353,	7 in. Square Nappy, ...	2	1.08
353,	Creams, ...	5	1.13
353,	Sugar and creams covers, ..	10	5.40
	Pin Trays, ...	100	22.50
355,	Footed Bowl, ...	75	64.13
353,	9 in. Vase, ...	2	2.32
	Total, ...		$ 1,733.92

- SUMMARY -

Factory and Factory Site, ...	$32,500.00
Raw Materials and Supplies of every description, ...	1,983.00
Manufactured Glassware Packed, ...	369.30
Manufactured Glassware not Packed, ...	1,733.92
Grand Total, ...	$36,586.22

Ohio, and instrumental in the establishment of the National's factory at Cambridge (where many former workers from Dalzell, Gilmore & Leighton were relocated).

But I found another fascinating "carnival glass connection" from this period. Thomas Dugan, who for years was instrumental in the production of outstanding iridescent pressed glass at the Dugan Glass Co., Indiana, Pa., resigned from that firm in late 1912. In October, 1913, he was working for Cambridge Glass Co. A trade journal report from that month noted:

Thomas Dugan, New York representative of the Cambridge Glass Co., is encouraged over the condition of business. The new blown line is taking well, and considering that it is an entirely new proposition with the Cambridge Glass Co. they are to be congratulated.

With the closing of Radium Glass in April, 1912, Mr. Phillips and family could have relocated to Cambridge, shared the formula for the radium finish with their new employers, and the line was then marketed by an experienced individual in the field, Thomas Dugan.

This brings us to another mystery. Did Millersburg make the RIVERSIDE LADY and WILD ROSE lamps?

THE CAMBRIDGE-RIVERSIDE CONNECTION

As noted before, Riverside closed sometime in 1907, the National Glass Co. (which leased the factory to the manager) having gone into receivership in 1908, and according to *Thuro, p. 246* the molds were sold to Cambridge. But other Riverside molds ended up at McKee and Dugan's new factory at Lonaconing, Md. The RIVERSIDE LADY and WILD ROSE lamps, both found with identical bases and the patented Riverside "clinch-on" collar, are known in carnival glass colors with a typical "radium" iridescence. This has led some to speculate that Millersburg was the manufacturer. This is indeed a possibility, as the bankruptcy appraisement lists 98 dozen barrels of "lamps stuck on collars" at a value of $42.50. But there is little doubt that these lamps were originally produced at Riverside. A trade journal from 1906 described a LUCILLE lamp which perfectly describes what today is known as RIVERSIDE LADY.

6/03/1906 CG&L

The new line of decorated utility lamps from the Riverside Glass Co., Wellsburg, W. Va., is one of the most attractive imaginable. The whole foot and stem is in pink, green and gold—a decorative treatment that is new and of striking appearance. It is called the **Lucille** *pattern and cannot fail to make an impression on the market. The Riverside is pushing its original and popular clinched-on-collar lamp. First introduced a dozen years or more ago, it has achieved a high position and maintains its popularity with use. . . .*

But how did Millersburg get the molds from Riverside? Is it possible Riverside made carnival glass before closing in late 1907? Or were these lamps in carnival glass made at Cambridge with their similar iridescent surface? The mystery thickens. The following trade journal describes a Riverside tableware line in iridescent.

1/13/1906 CG&L

[Reviewing annual display]

. . . That new Kanawha line of theirs is a beauty. It is colonial in design and you know I like colonial patterns. This they have in crystal and in crystal and gold and they will have it in several other decorations. In ruby and gold and in iridescent. It has met with popular favor and everyone is asking about it. Then they have a plain colonial line that is a dandy. Their one-piece locked-on colar [sic] *lamp is non-breakable. . . .*

KANAWHA is the same as McKee's No. 75 COLONIAL, which Millard named BLUCHER. The molds for this line were apparently sold to McKee after National declared bankruptcy. The iridescent term used in the above description may be the light marigold "lustre" described elsewhere in this volume, as a toothpick holder has been documented in this color (*RU TP, Fig. 1374*). But there is another carnival glass rarity, the WILD ROSE syrup pitcher (*MH5, p. 128*) which makes me wonder if indeed Riverside may have been experimenting with carnival glass production at the time they closed.

42—Marigold carnival WILD ROSE syrup, which is actually SINGLE ROSE pattern, possibly by Riverside. This syrup has been attributed to Northwood, but who actually made it is a matter of conjecture at this point

The WILD ROSE syrup shown here is in the same pattern as the one Kamm named SINGLE ROSE (*K3, p. 86*). The pattern is known in clear, emerald green and decorated milk glass. Various pieces, including the lamp, appeared in

43—Assortment of tankard jugs includes a SINGLE ROSE pitcher. Unfortunately, no manufacturer can be proven on the other two tankards, but the one on the left looks suspiciously like Westmoreland's No. 252

44—SINGLE ROSE assortment from early 1907 Butler Bros. Riverside closed later that year and their molds were disbursed as National Glass Co. assets

1906-1907 Butler Bros. catalogues, disappearing from assortments in December, 1907. Only the syrup is known in carnival glass. This may have originally been called the FLORENTINE pattern, which is described in a 1907 trade journal.

1/5/1907 CG&L

. . . Their Florentine pattern while not new, was not shown last year, being a mid-season production. It is decorated in red and gold and the success it has met with so far ensures its popularity during the present year. The Royal pattern, which was their leader last year, and which I mentioned in opening, is again displayed, and buyers are coming back after it thick and fast. A mention of the Riverside would not be complete without a reference to their famous clinch-on collar lamps. . . .

The "red and gold" decoration is probably the "goofus-type" in which this pattern is known. Riverside shut down later that year, and in 1908 a number of National's leased factories found their "plugs pulled" as the court's trustee sold remaining stock, profitable factories and other remaining National assets. There was talk of reopening Riverside in 1908 as an independent. By 1911 the idle factory was sold and reopened as the Crescent Glass Co., a manufacturer of automobile lighting.

45—SINGLE ROSE tankard pitcher in green with gold

The obvious association between Riverside and Cambridge is the National Glass Co. ties. The Cambridge factory did not become completely independent of National until 1910. No Riverside molds appear in any Cambridge Glass Co. catalogue reprints presently available, so we have to lend some credence to the possibility that some molds could have been acquired by Millersburg. But is it merely another coincidence that the courts were disposing of Riverside's assets in 1908, the same year George Mortimer was establishing his jobbing firm? Could he not have purchased a few of the Riverside molds to add to his specialty line? I am not saying this is the case, but it is another element to add to the maddening and mounting mysteries one encounters in researching carnival glass. Hopefully, continuing computer-based research will solve a few of these mysteries. Unfortunately, the more we learn, the more we discover we have yet to learn.