

God and Home, Carnival Glass Superstar

O. Joe Olson



GOD AND HOME pitcher honoring God and country

GOD AND HOME, CARNIVAL GLASS SUPERSTAR

By

O. JOE OLSON

Drawings by Joan Kilbourne

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DEDICATION

TO Jack I. and Bonnie Pritchard
of Stuttgart, Arkansas, whose
steady devotion, discernment
and constancy adorn the hobby
and inspire their friends.

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FOREWORD

It is a privilege to present a book on the God and Home pattern and water set. God and Home represents the longest running Page 1 story in carnival glass. It was a major factor in the hobby's emergence as a popular area among glass collectibles.

Prior to 1976, considerable haziness existed as to the originator of the pattern and the probable source of the glass. This book presents the first documented account of the man who drafted the design. It tells why the set was made and where it was distributed.

The account is told against a background of carnival history in which the God and Home pattern was interwoven. More than one hundred and fifty persons and incidents are recounted. Developments are given in chronological order. Various stories about God and Home are reprinted and examined. Rumors and false claims are exploded.

A conclusion shared earlier by leading collectors who possessed a first-hand knowledge of the glass was that it represented a professional production job. Also, that it was made by one of the "Big Four" carnival makers.

Both Imperial and Fentons, in letters, disclaimed the pattern and the glass. Millersburg never made it. The carnival product itself proclaimed this. Contributing evidence came in 1974 when the old God and Home moulds were rediscovered. All the Millersburg moulds were sold and melted down in 1914.

A great body of evidence, tracing scores of tumblers and sets to the general store at Dorsey, Illinois, supported the private mould theory. This left only the Northwood Glass company as the God and Home carnival maker -- a conclusion supported by the discovery of the original moulds among some three hundred old Northwood moulds owned by the Wright Glass company at New Martinsville.

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CHAPTER I

PROLOGUE

The God and Home pattern and water set were a major force in the development and growth of the carnival glass hobby.

The documented account of where the God and Home pattern was designed, manufactured and distributed is given against a summary of the history and highlights of the old carnival era and revival.

It will be seen that the God and Home pattern is inextricably interwoven in the recital.

The revival of old carnival glass began in the 1942-52 decade called the period of awakening. The 1952-62 decade brought growing interest through the discovery and identification of patterns and pieces. The carnival hobby's greatest expansion came in 1962-72.

In its unique design, the God and Home pattern honors both God and country.

The old blue God and Home water set became one of the most treasured sets in the hobby. It is a superstar in the old carnival constellation.

CHAPTER I

THE CARNIVAL ERA AND ITS REVIVAL

IRIDESCENT pressed glass had its first great boom in the United States during the first quarter of the Twentieth Century.

From 1907 to 1925, in 18 years of intensive manufacturing at four glass plants, literally millions of pieces of the shiny glass were made. The glass was mass produced so expertly and cheaply that some of it was used as premium and bonus gifts. It was given away as prizes at outdoor amusement parks, county fairs and carnivals from which its name eventually derived.



"Those were the days"

Inspiration for this type of collectible glass came with the production of blown and hand-formed art glass, some of it iridescent, at studios in New York and Long Island by Louis Comfort Tiffany. His art glass pieces won critical acclaim and sold readily to wealthy collectors starting in the 1890's.

When the Fenton brothers launched a new glass works at Williamstown, West Virginia, in 1906, they perfected an iridizing process for production pressed ware which they marketed in 1907. This set off an unparalleled period in the American glass industry.

The Imperial Glass company located about sixty miles northeast at Bellaire, Ohio, on the Ohio river, began making iridescent glass in 1908-09, and the new glass works at Millersburg, Ohio, also began production in May 1909.

Harry Northwood, who had opened a fourth and final glass works at Wheeling, West Virginia, in 1901-02, also entered the iridescent glass field late in 1909. The Cambridge, Ohio, glass works and the Westmoreland glass works, Grapeville, Pennsylvania, also made some of the glass.

A great demand for the glass developed. This was met by the glass companies with a torrent of glass novelties and sets in nearly 1,500 patterns in virtually all colors of base glass.

The glass had no generally accepted name during its period of manufacture. Some called it "doped" glass, others, "rainbow," or "moonglow." It was called "the glass of 1,000 names." Some referred to it as "the working man's Tiffany."

The glass was shipped to all parts of the nation, to Canada, the British Isles and elsewhere abroad. At home the glass sold most readily in central and eastern Pennsylvania, central New York state, and in the mid-western states of Ohio, Indiana, Illinois, Missouri, Kentucky and Tennessee.

The supply began to exceed demand in the early 1920's. The market became glutted. When the Great Depression of the 1930's struck, joblessness became widespread. Families skimped along on a few dollars a week. There was no money for "luxury" items like glass novelties. Carnival glass went into hibernation. It was a deep sleep that lasted twenty to twenty-five years.

A few hardy dealers persisted in selling carnival glass during the siesta. In an effort to make the glass a little more glamorous and saleable, stories were invented about its age and origin. It was called "centennial glass" and some dealers declared it dated back to 1876.

Another story that gained acceptance was that all "N" marked carnival came from Nancy, France. In fact, Ruth Webb Lee, one of the three leading pattern glass writers speculated in 1946 that the "N" signature might stand for Napoleon!

Hundreds of collectors and dealers quoted the Nancy story as truth until the first authoritative article on carnival glass appeared in a national magazine, in the January 10, 1952 issue of The Spinning Wheel.

The author was Gertrude LaCoss Conboy who before marriage was a librarian at the University of Kansas at Lawrence, Kansas. Mrs. Conboy accidentally discovered carnival glass at a time when she needed a divertissement.

In the Spring of 1942, distraught over the entry of her only son, William Conboy, into the Armed Forces, she came upon a furniture store sale in downtown Lawrence. She entered the store to browse and ease her mind. On a table of miscellaneous items, she found some pieces of carnival glass. She bought a dark tumbler in a Poppy pattern for 5 cents and several other pieces that had an "N" mark on the base. She inquired what the "N" stood for, but no one seemed to know.

Began Search for Answer

As librarian, Mrs. Conboy had frequently assisted graduate students in seeking answers to questions by research. She thought it would not be difficult to determine the maker of the "N" marked pieces and she began to study and probe the glass field.

She corresponded with a few writers and dealers. Then she placed an advertisement in Hobbies and Spinning Wheel magazines asking for information about the iridescent glass then known by many as "Taffeta" glass. The advertisements were like opening a Pandora's box as numerous collectors reported fanciful stories they had come to believe concerning origin of the glass.



GERTRUDE L. CONBOY

However, a few knowledgeable collectors such as Harold Barnes of Helena, Montana, and Herbert Hulse of Cuddebackville, New York, referred Mrs. Conboy to the Northwood Glass company as the maker. The only hitch was the glass works had suspended its operations at Wheeling in 1922, following the death of its founder, Harry Northwood, February 4, 1919.

By this time the iridescent glass had been noticed by Minnie Watson Kamm of Grosse Pointe, Michigan, another in the triumvirate of leading pattern glass writers in the 1935-65 period.

Invented the Name "Marigold"

In Kamm's Book 4, published in 1946, she invented the name "marigold" to apply to the orange-to-yellowish type of carnival glass. She also named the darker iridescent glass "luster ware." She noted that Imperial Glass company had shipped "carload lots" of marigold glass in the Wind-mill pattern.

In 1947, Mrs. Conboy reached D. A. (Dent) Taylor, former secretary of the Northwood Glass Co., whom she found was retired, living at a Wheeling hotel.

He confirmed the "N-Circle" insignia was the Northwood trademark that had been registered in 1905. He explained the shiny glass had never been given a special name. The Northwood company referred to it in advertising as "Northwood iridescent novelties."

Taylor recalled one mammoth order he had sold to the Atlantic and Pacific company for 240,000 (20,000 dozen) vases in pastel blue iridescence. The order of vases, each from 12 to 14 inches in height, took several weeks to complete, Taylor said. A night shift filled the loading dock area with vases in boxes and truckers took them away each day. The order was good business in that day. The 240,000 vases cost the A. & P. 4 cents each, or \$9,600. The chain store sold them out in a Memorial Day week-end special sale at 10 cents each.

Mrs. Conboy's article drew national attention as she pioneered in documenting the origin of "N" marked carnival. She sketched the scope and multiplicity of the carnival patterns and colors that later entranced thousands of collectors.

Purchased Choice Farmyard

She was the first to point to a place among the stars for the new iridescent glass. She strongly recommended the new hobby as having a "great future."

Being on the ground floor of the infant hobby, Mrs. Conboy was offered collections and hundreds of pieces of carnival at unbelievable prices compared to the present market value. She bought with discretion and taste, being partial to patterns in good colors that featured birds and animals.

One of her great acquisitions became what now is regarded as the only known amethyst Farmyard pattern low bowl. This was purchased from a woman dealer in Indiana, Pennsylvania, in 1947. About twenty-five years later, when Mrs. Conboy sold most of her glass, the great Farmyard bowl passed through several hands, the final owner paying several thousand dollars for the prize.

Among other persons who contributed to a gradual revival of interest in old carnival glass were Phil and Dorothy Garrison of Shickshinny, Pennsylvania, who felt they lived at the "carnival center" of the nation in northeastern Pennsylvania when they started collecting in the 1950's. They discovered that both the immigrants who mined anthracite coal there and the Pennsylvania Dutch farmers in the southeastern part of the state liked carnival glass in a big way.

Carnival was so plentiful there that it usually was sold at auctions by the basketfull. They learned that in the early days, when it was made, it had been distributed to small stores at the villages at \$2 a barrel. It also had been given away by the A. & P. company in exchange for coupons from its coffee and tea.

One of the few dealers in the area who offered carnival glass at retail during the early 1950's was George Heller of Espy, Pennsylvania. He had a large table of assorted pieces priced at 10 cents each or 3 for 25 cents.

The Garrisons sold carnival wholesale to dealers from the South. On one occasion in the early 1950's, they sold 100 pieces of marigold to a Georgia dealer for \$7.

Later they found and purchased many better collections in the cities and countryside near their home. They established a national reputation for good and rare carnival pieces and for fair dealing. Phil Garrison, who died June 9, 1974, was a director in the first carnival glass society.

Other Early Carnival Leaders

Among other early collectors and dealers in the mid-West were the Rev. Leslie C. Wolfe, then of Newman, Illinois, who was a co-founder and first president of the original carnival society, and Mrs. Bernice Crowthers, who at one time owned one of the largest and finest collections of Millersburg carnival.

Early carnival specialists on the West coast were Vera and Sol Eskin of Cupertino, California, and Gladys and Carlos Gonsalves of San Francisco, California.

Mrs. Eskin, author, lecturer and director in the first carnival society, bought carnival starting in the early 1950's. Her collection became one of the largest and finest in the nation.

Mrs. Gonsalves, the former Gladys Hammond of Wagner, Oklahoma, began collecting carnival while living in San Francisco in 1945. She married Carlos Gonsalves, merchant seaman, in 1947. They moved to Santa Rosa, near Los Angeles, where they built their collection to 700 pieces. Included were 75 different water pitchers, many very rare, each with one matching tumbler. Nearly all of the rarities came from dealers and collectors in the mid-West who had been located through correspondence.

The Gonsalves carnival collection was featured in the second issue of The Western Collector magazine, in October 1963. When it became necessary to return to San Francisco in 1965, the Gonsalves couple sold the pitcher and matching tumbler collection to Mr. and Mrs. Randall Poling of Sylmar, California.

The Polings expanded the collection to 200 different pitchers and tumblers. They built a special room with illuminated, built-in shelves

to display the glass. Their home was near the epicenter of the strong earthquake on February 9, 1971. All the carnival was shaken off the shelves. It fell on the concrete floor and 90 per cent was destroyed.

The Gonsalves put their remaining glass in bonded storage at San Francisco and lived in Tokyo two years. Returning to California, they had again become active in carnival when Mrs. Gonsalves suffered a stroke and died October 2, 1972.

The two women writers, who were to contribute most of the books dealing with carnival patterns and prices, got interested in carnival in the 1950's. Mrs. Marion T. Hartung, now of Emporia, Kansas, began collecting carnival about 1950 while living at Salisbury, North Carolina. Her first carnival pattern book appeared there in 1960.

Presznick Book in 1961

Mrs. Rose M. Presznick began collecting and selling carnival in the mid-1950's while living at West Salem, Ohio, six miles southwest of Lodi where she soon moved. Her first carnival book appeared in 1961. Her husband, Joseph Presznick, managed carnival auctions and was an auctioneer. He also was the Lodi postmaster several years.

The notable collections formed by these writers over several years were dispersed about a year apart. About one thousand pieces on display at the Presznick museum at Lodi were sold to two auctioneers for a reported \$70,000. The new owners then resold the glass at a three-day auction at Louisville, Kentucky, March 8-10, 1973. The sale grossed \$120,000.

Mrs. Hartung lost her 450-piece collection in an armed holdup at her Emporia home April 24, 1974. A man and woman called for an appointment to see Mrs. Hartung's glass at 6 p.m. They displayed revolvers when inside, cut the telephone line and spent two hours packing the glass. They carried the boxes to a station wagon and disappeared. A few of the rarities were recovered later in the Los Angeles area, but no arrests were made.

Prior to the period of awakening and the revival of carnival glass,



MARION T. HARTUNG

tremendous quantities of the glass had been carted off to dumps in a mistaken belief that nothing made in such large quantities and sold originally very cheaply, from 10 cents to \$2 a piece, could ever gain appreciably in value.

But as pointed out, the Conboy article in Spinning Wheel became a milestone for the carnival glass hobby. The glass began to acquire an identity.

The 1952-62 decade became a period of dis-



ROSE M. PRESZNICK

covery and identification of carnival patterns and pieces. The hobby began a long gradual climb to national attention and, finally, to a wide acceptance.

It was an arduous climb, up hill all the way. It seemed that carnival had more than an ordinary share of critics. Some of the names used for carnival were coarse and many expressions were contemptuous like, "cheap glass will always be cheap."

During the 1952-62 decade, carnival began to come out of the back room and from behind the counter in some antique shops. Veteran collectors from those days had vivid experiences to share ranging from snubs to outright insults heaped upon them for inquiring for carnival glass in some shops that made much of handling art glass.

Growing Popularity Hard To Deny

Gradually, detractors were soothed. The word got around that carnival was "in" and that better pieces sold quickly at a profit. More general dealers and art glass specialists bought carnival on buying trips to homes.

At first carnival was relegated to a back table. Then it was moved to a china cabinet or display case near the cash register. Finally, when carnival had overcome most objections, the glass was displayed in the front window.

There were no price lists, pattern books or national auctions to serve as guides. Dealers bought and sold carnival "by ear." The better pieces and sets never remained very long on display.

Leslie Wolfe was one of the best informed collectors on patterns and rarities in the 1952-62 period. He shared the knowledge freely. He built and sold several fine collections and formed the finest specialized collections of tumblers and plates known at that time.

Discusses Appeal of Carnival

Recalling experiences in the late 1950's, Wolfe compared the popularity of carnival glass to the older art glass types and forms. He said that carnival glass had held "a special fascination" for him since the early 1950's. "Carnival pieces with the finest iridescence are, for me, in the same category as better Tiffany, Aurene, Steuben and other iridescent glass," he said.

"In my opinion some carnival glass collections are more attractive than some collections of Tiffany and Steuben. Price-wise, it was my experience that the fine dark pieces of carnival and some pastel carnival items began to outsell many other kinds of iridescent glass. I found that good carnival would sell first ahead of some signed Tiffany pieces."

In summary, the number of collectors and dealers in carnival glass multiplied during 1952-62. Carnival buyers, especially in the mid-West increased notably. The number of active collectors was estimated to be at least three thousand persons by the close of the decade.

A few God and Home tumblers were turned up in the 1955-62 period, nearly all by collectors and dealers residing in or near west-central Illinois, near East St. Louis.

Wolfe acquired one of the first God and Home tumblers that appeared. He rated it among the top five in his tumbler collection. Later, he purchased the first known God and Home water set under very unusual circumstances which will be related.

As additional God and Home water sets were found, increasingly higher prices were paid for the sets. The unique pattern stirred collectors. The higher prices raised the sights of the hobby. The God and Home water set became a talisman denoting a quality collection.

In the 1962-72 decade the God and Home pattern and water set became the best known in carnival glass.

CHAPTER II

PROLOGUE

William and Teddi Lea Maxton, a young married couple living in St. Louis, started collecting carnival glass in 1961. They quickly found a way into the hobby's hall of fame.

With insight honed by a study of early known rarities, plus hard work and a lot of fantastic luck, they became the leading authorities on the God and Home carnival glass.

The Maxtons scoured a three-county area in Illinois. This comprised Madison, Macoupin and Montgomery counties located northeast of St. Louis.

From their buying and research came the first basic facts about the pattern and water set and also a theory concerning the set's distribution.

The Maxtons' report was published in an early newsletter of the first national carnival society. The article aroused tremendous interest throughout the hobby.

The Maxton story has been revised and updated in the chapter that follows.

CHAPTER II

THE MAXTONS ON RAINBOW TRAIL

WHEN the first national Society of Carnival Glass Collectors (SCGC) was organized in 1964, leaders were delighted to find among the charter members a young couple who undeniably were the authorities in the nation on God and Home carnival.

The SCGC, with Leslie C. Wolfe, Newman, Illinois, and the author as co-founders, was a non-profit society for the mutual interest, convenience and benefit of carnival collectors. The first issue of a quarterly newsletter was mailed in September 1964.

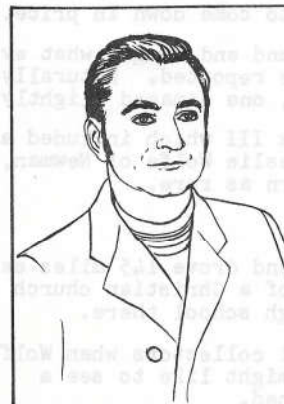
The God and Home pattern had come into prominence two years earlier. Marion T. Hartung, carnival pattern writer of Emporia, Kansas, included a drawing and description of the pattern in her Book III published in 1962. The tumbler for the sketch had been loaned by Wolfe.

Mrs. Hartung noted the pattern was unique and beautiful. She wrote that the tumbler motif was reminiscent of the design on a silver dollar with wreaths and panels. She named the pattern "God and Home" from the mottoes on the sides, "In God We Trust," and "God Bless Our Home." She reported the glass was a blue base color.

Two years later, Rose M. Presznick, Iodi, Ohio, reported on the same pattern. She saw it as a patriotic design and named it "Constitution." She also priced the tumbler in blue, marigold and red carnival, confusing some collectors who assumed that she had seen the tumbler in three colors. This proved later not to be the case.

The young couple, William A. (Bill) and Teddi Lea Maxton, who had been hunting God and Home carnival with considerable success since their marriage in April 1961, were interviewed by the author for the SCGC newsletter and they shared many experiences and conclusions.

The Maxtons' narrative made absorbing reading to carnival fans. Their story was the biggest "big game" hunt to that date in the hobby and by far the most successful ever recorded.



WILLIAM A. MAXTON

The Maxton story was featured in a special issue of the SCGC publication which was reprinted three times in order to fill all the requests for copies.

Bill Maxton and Teddi Lea Bernhard were high school sweethearts in their hometown, DuQuoin, Illinois, about sixty-five miles southeast of St. Louis. Bill did a 4-year hitch in the Navy and upon discharge he and Teddi were married.

Bill took a job as machinist at the McDonnell Douglas Corp., aerospace manufacturers at St. Louis, and the couple set up housekeeping at Hazelwood, St. Louis suburb. The Maxtons were attracted to carnival in the fall of 1961. Their first purchase was a compote in the Daisy and Plume pattern. They began to read all literature available on carnival.

Find Rare Elks Bowl

Early in 1962, they made the first of several good purchases. This was a lettered 1910 Elks bowl that turned out to be the very rare Millersburg two-eyed Elk variety. This rarity stimulated their interest in advertising and souvenir pieces. They began searching for any carnival with lettering and decided to specialize in these pieces.

One weekend in 1962, they visited dealers in Alton, Illinois, north of St. Louis across the Mississippi river. They called at several shops. On the eastern outskirts of Alton, a dealer mentioned that he had seen a dark water set "with lots of lettering" in a shop at nearby Fosterburg, Illinois. He added he thought the \$60 price tag on the set was too high, and the dealer offering it would probably "have to come down in price."

The Maxtons sped to Fosterburg where they found and bought what evidently was the first God and Home water set to be reported. Naturally, they were overjoyed. The set had seven tumblers, one damaged slightly.

They had just finished reading Hartung's Book III which included a sketch of a God and Home tumbler attributed to Leslie Wolfe of Newman, Illinois. Mrs. Hartung had designated the pattern as rare.

Visit With Leslie Wolfe

The Maxtons set out early the next Saturday and drove 145 miles east across Illinois to call on Wolfe who was pastor of a Christian church at Newman and also taught science classes at the high school there.

The Maxtons introduced themselves as carnival collectors when Wolfe answered the door bell. They inquired if Wolfe might like to see a complete God and Home water set. Wolfe was stunned.

He said later, "I thought I was hearing things. Next I thought it must be a joke. Then Bill said again he had a complete water set in the car and would I like to see it? At that time, neither I nor anyone else I knew had seen a water pitcher in God and Home.

"Bill brought a box into the living room. He unwrapped the largest package first and handed me a water pitcher. I couldn't believe my eyes. For a few minutes I guess I was in a state of shock.

"We chatted and after a bit the excitement and surprise seemed to subside a little. Naturally I wanted to buy the pitcher if not the entire water set, if they would agree to sell. I was eager to make some kind of a deal with the Maxtons."

At that point the Maxtons found themselves in a bind. They knew the pitcher was rare, but they did not know how rare it might actually be. Suppose the water set was the only one in existence? They were in a quandry as what to ask. Finally they said \$600.

"This price just about floored me," Wolfe recalled. "I couldn't think of paying that much. I asked for a little time to think it over. The Maxtons agreed and took a ride around town.

"When they returned I told them I could not pay \$600, but would pay \$450 for the water set. After considerable hesitation, they agreed.

"I was thrilled to get the God and Home pitcher and six tumblers but I couldn't get over paying \$450 for it. At that time, in 1962, a price like that was unheard of. Good water sets were in the \$45 to \$55 price range. I remember thinking that if carnival glass ever got into the real 'big' money, I would certainly be identified as the person who had started the trend. At least that is how it seemed to me that day."

The Maxtons appeared torn by mixed emotions as they exchanged the water set for \$450 in cash. Sensing their depression, Wolfe tried to cheer them up a little.

"Please don't feel so bad," he said with a fatherly smile. "You kids may find another set on the way home."

And that's what they did!

Replace Set at Litchfield

As they retraced the miles from St. Louis, the Maxtons visited antique shops and at each stop they showed dealers the damaged God and Home tumbler they had retained.

At Litchfield in Montgomery county, Illinois, about forty miles north-east of Alton, they bought a second God and Home water set from a dealer. He said it had come from a family at Worden in nearby Madison county.

The Maxtons were able to trace the first two water sets to a former small grocery and general store in Dorsey, Madison county, Illinois, and their work and adventures began to multiply.

They visited homes in Madison and Macoupin counties and some in Montgomery county also. They were told by descendants of earlier residents that the owner of the store at Dorsey had given away the tumblers as premium ware. The story, pieced together from several sources, seemed to be that customers became eligible to purchase a matching water pitcher for 75 cents after they had acquired six or more tumblers. The premium ware was known only in dark carnival in blue base glass.

As to the period of distribution, the closest they could come was sometime between 1913 and 1918.

The Maxtons called at nearly every home in the community of Dorsey in Madison county. They were told the old general store had been closed many years. They told residents what they were searching for, showed the damaged tumbler and left their card. In the entire village of Dorsey, they found only one God and Home tumbler.

Their ingenuity and work began to develop leads. Another dealer near

Alton told the Maxtons his wife's babysitter had five tumblers. When the Maxtons bought those, the girl gave them the name of a relative who lived in the country near Dorsey who had a water set with six tumblers. It took the Maxtons several visits and much dickering to buy the set.

The Worden family, who had owned the second set bought by the Maxtons, sent them to a relative in Gillespie, in adjacent Macoupin county, where they found another water set. This one took more than a year to buy. The Gillespie family sent them to an address in Staunton, also in Macoupin county, where they found four tumblers.

"We were kept very busy," Bill recalled in the interview. "We were out scouting and running down leads most of our leisure time. Some tips came by mail. One letter led us to a water set that had a badly damaged pitcher. We bought the set anyways for its six perfect tumblers."

The Maxtons were pleasant and generally well-received when calling in the Dorsey area and outlying rural districts.

Prices High at That Time

In a concentrated search and buying effort over nearly three years, the Maxtons purchased some seventy-five God and Home tumblers and fifteen water pitchers including some that were damaged. The Maxtons said they paid from \$60 to \$350 for a complete water set in average condition. The tumblers were acquired for \$5 to \$12.50 each.

These prices were considered high at that time although now they appear very reasonable or low. When the Maxtons were buying the God and Home sets, dealers considered \$45 to \$55 a top price for any dark carnival water set comprising seven pieces.

The Maxtons were the 25th couple to join the SGGC as charter members. The society was organized in May 1964 and shortly after the first issue of the newsletter appeared, Edward (Ed) Gaida of Victoria, Texas, also a charter member, visited the writer in Kansas City, Missouri.

Acting on a suggestion by the author, Gaida called on the Maxtons at Hazelwood, near St. Louis. There Gaida bought two God and Home pitchers, one perfect and the second with a slight base damage, and 18 tumblers, 13 perfect and five with minor defects, for a total \$900. On the way back to Texas, Gaida visited Thad and Betty Klutts at their home in Oklahoma City, Oklahoma, also SGGC charter members, to whom he sold six perfect tumblers and the pitcher with minor damage. Gaida later went on to build one of the finest collections in the nation.

Duped Into Fruitless Journey

All was not smooth sailing for the Maxtons as they endeavored to use duplicate God and Home pieces for trading and for cash to add to their rare collection of souvenir and advertising pieces.

On one occasion, a prominent collector in northeastern Ohio agreed on the telephone to pay \$800 for a perfect God and Home water set. The Maxtons drove 500 miles to deliver the set. Upon arrival, they learned the collector had changed his mind and was willing to pay only half cash and the balance in marigold carnival. The Maxtons declined but on the return trip they visited another SGGC member, near New Castle, Indiana, who gladly purchased the set for \$800.

When the feature article about the Maxtons was published in the SGGC newsletter, they had found 19 choice pieces for the specialized collection of lettered carnival items. Included were six pieces in patterns or colors that had not been listed or sketched to that time.

Two children were born to the Maxtons, a daughter, Bambi Lyn, in 1963 and William Allen II in 1967. They returned to DuQuoin in 1965. Three years later, upon purchasing a house, the Maxtons sold their remaining carnival.

Their collection of advertising pieces went to a Pennsylvania man for \$2,000 while an Indiana auctioneer paid \$2,000 for 40 additional pieces of good carnival.

In retrospect, the Maxtons made a great contribution in a short time to the carnival glass hobby. They discovered some salient facts about the source and early distribution of the God and Home carnival -- facts that are substantiated and documented in this book.

Six of the first eight water sets to come on the market were discovered by the Maxtons and offered to collectors. These six sets were placed in collections in Newman, Illinois; New Castle, Indiana; Victoria, Texas; Oklahoma City, Oklahoma; Kansas City, Kansas; and Kansas City, Missouri.

Reflections on the Rare Glass

In considering the original owners of the God and Home carnival, in whose care the glass survived safely more than a half century, as far as is known none of the families had been glass or antique collectors. Evidently, the God and Home pieces came to be regarded by those families as keepsake and heirloom glass.

While undoubtedly premium glassware when distributed, the families that received it did not consider the pieces as advertising or souvenir glass partly because the pieces did not bear the name of any individual or firm.

Additional water sets and odd tumblers have continued to appear in recent years. All of the pieces that could be traced led to families that live or formerly lived in the tri-county area of Madison, Macoupin and Montgomery counties in Illinois.

As this book on the origin of God and Home carnival was in the final stages of being written, a total of 26 complete God and Home water sets were known in collections. In addition there were perhaps a dozen pitchers with some damage to each and a sufficient number of extra tumblers to satisfy most of the sixty known tumbler collectors.

CHAPTER III

PROLOGUE

The God and Home water set charmed and fascinated nearly all collectors from its first appearance on the carnival scene.

Additional sets and pieces were discovered, but the supply never proved adequate to satisfy the demand.

The God and Home set became the most popular and sought after set. It remained in the spotlight of attention for years.

It was a superstar among carnival patterns. It also became the lodestar in the carnival glass market place.

The set brought record sums at auctions and private sales.

The God and Home was the first set to bring \$500 in 1964. It was the first set to sell for \$1,000 in 1965, the first at \$1,400 in 1966, and among the first to reach \$2,600 in 1972.

The God and Home set inspired collectors. It also widened the horizon of the hobby.

CHAPTER III

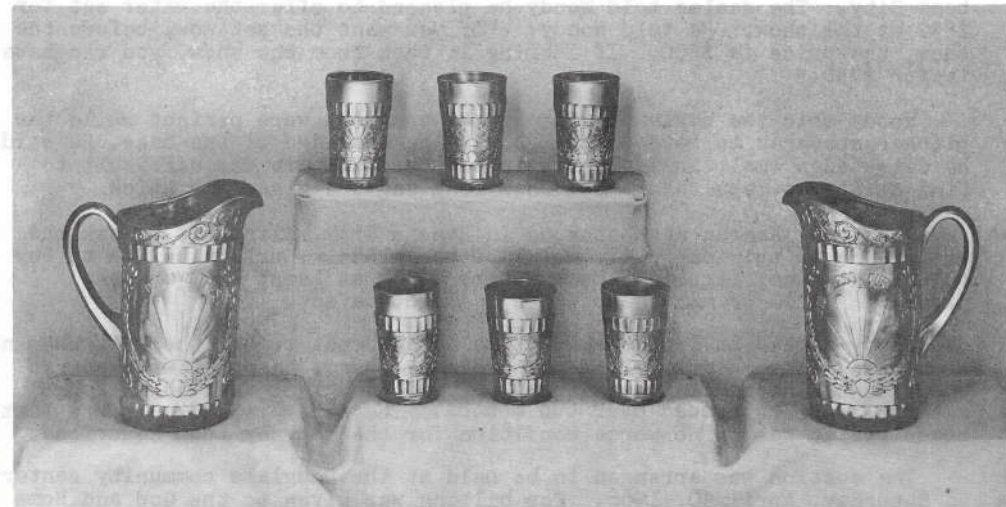
THE FIRST MILESTONE AUCTION

IN 1966, when the first God and Home water set was offered at a nationally advertised auction, the event proved to be a master stroke. It attracted a record throng. The set brought a record price. And the sale became a milestone in the hobby.

John M. Woody, who put up the set and promoted the sale, was a young, clean-cut Kansas farmer and part-time auctioneer. In the early 1960's, he was working hard to find a niche in life. The first God and Home auction projected him into prominence.

John came naturally by a love of carnival. He assisted his father, Milton J. Woody, for a number of years in estate sales and auctions in southeastern Kansas. Occasionally pieces and small collections of carnival passed through the Woody sales, the glass attracting good bidding and swift sale.

John and his father were close. They owned and farmed adjoining acreages near Douglass, Kansas, about twenty-five miles southeast of Wichita,



The God and Home water set, Circa 1912, with extra facing pitcher

and they often compared opinions. The elder Woody encouraged John to make carnival buying trips by automobile into mid-western states as opportunity arose before and after the seeding of crops.

Anyone talking with John about carnival soon discovered his feelings ran deep, both for the beauty of better pieces and its auction sales potential. He said he was "hooked on carnival." John often said that carnival glass to him was "something like a disease or an overpowering habit."

The carnival auction that turned out to be such an important event in his life began on an extended buying trip in January 1966. Driving at night, with naps in the car when necessary, John called at shops and bought carnival during the day. He had visited dealers and collectors in Oklahoma, Arkansas, Tennessee and Kentucky.

On the return trip, Woody stopped in Oklahoma City where he heard a story that had come over the carnival grapevine. According to report, a woman had entered a shop at Kokomo, Indiana, with seven pieces of glass loose in a bushel basket.

She placed the pieces on a table and the dealer recognized the carnival as a 7-piece God and Home water set. The woman said, "The six tumblers are perfect, but the pitcher has a tiny crack in the base. I know this glass is rare. I want \$100 for the set and I won't take one dollar less!"

Set From Litchfield, Ill.

The dealer, who was preparing to exhibit at an antique show, paid the woman the asking price. A little more conversation disclosed that she had bought the set at a home in Litchfield, Illinois, in Montgomery county.

Woody talked twice with the Kokomo dealer on the telephone from Oklahoma City. The dealer told Woody he planned to offer the water set for \$850 at the show. He told Woody: "If you want the set now, before the show, the price is \$800. If I bring it back from the show, you can have it for \$750."

Woody said the dealer confirmed the tumblers were perfect while the pitcher appeared to have a small bruise on the edge of the base. He said he detected a small inside crack in the base, but it was difficult to find as it was less than two inches long and the glass was thick.

The young Kansan next stopped in Kansas City, Missouri, to ask the writer for an opinion on the value of the glass. Our advice was to buy the set at once, figuring the tumblers worth at least \$800 and the pitcher, \$200 or more, even with a slight defect.

Woody agreed to let us know if he decided not to buy the set. When no word came, it seemed likely Woody had gone ahead. Later it was learned Woody sent a certified check for \$800, and the glass arrived in four separate parcels spaced over two months. The water pitcher was the last piece and it was in no worse condition for the journey than described.

The auction was arranged to be held at the Douglass community center on Saturday, April 30, 1966. Top billing was given to the God and Home water set in advertising in national antique publications. The auction became a topic of conversation as collectors speculated on how much the set might bring.

On the designated day over 250 collectors and dealers crowded the small auditorium at Douglass. Some had been on the road two to four days. Bidders came from 11 states including California, Oklahoma and Texas.

Among prominent collectors was Charles Thrawley, industrial construction contractor of New Castle, Indiana, wearing traditional blue denim overalls. Those acquainted with Thrawley knew he wore the loose fitting garment for comfort and necessity. He once had suffered a broken back in an accident and tight clothing caused discomfort. Thrawley was a strong bidder at that time, adding many rarities to an outstanding collection.

Pitcher Examined by Several

Thrawley sought to examine the pitcher displayed in the center of the exhibit. Woody assisted him. He held the jug up against a strong light which enabled Thrawley and others to inspect the base.

The auction started at 9:30 o'clock in the morning and moved slowly until 11 a.m., as good average carnival pieces were offered. At that time a woman bidder interrupted to say she had come to bid on the God and Home set, but would have to leave at noon. Woody, who had been describing and holding up pieces while his father was calling the auction, agreed to put up the set at once.

Woody described the God and Home set as comprising "six elegant and perfect" tumblers with a water pitcher of very good iridescence, but having a "tiny bruise and crack in the base" which he said were "hardly noticeable." He explained the set was offered in exactly the same condition as purchased.

Everyone apparently understood Woody's description because no comment or question was offered. Woody added that he had a lot of money invested in the God and Home set and in the event the set failed to draw a bid sufficient to clear the investment, it might become necessary to offer the set piecemeal.

Water Set Goes on Block

Again the crowd seemed to understand and to accept the condition as fair. John then turned to his father, the auctioneer, and said: "Sell the God and Home water set!"

"What am I bid? Who will open it?" he cried.

A little old lady on the front row said, "Fifty dollars!"

The next bid followed at once, "Five hundred dollars!"

Then it jumped by \$100 bids to \$1,200. At this point, John Woody announced the set was selling "as a set."

The auctioneer accepted \$25 increases as bidding resumed. The bidding narrowed to Thrawley of New Castle and Mr. and Mrs. Jonas Amey of Ponca City, Oklahoma.

Thrawley bid \$1,375 and the Amey's bid \$1,400.

Everyone listened in as Thrawley shouted across the room to Mr. and Mrs. Robert (Bob) McCaslin, also of New Castle. Thrawley said:

"If the set was perfect, Bob, I'd go to \$2,000. And I'll pay you \$2,000 for your perfect God and Home set in New Castle!"

The set was declared sold to the Ameys who were delighted. They wrapped the God and Home pieces with care and began the trip home.

Most of the collectors remained for an afternoon bidding session at which good prices were realized on nearly all items. Three other water sets in purple glass were among items sold. These brought: Dahlia, \$175; Singing Birds, \$160; and the Northwood Raspberry, \$100.

The auction results were published widely and it was clearly the most successful carnival auction conducted by the Woodys to that time.

In June 1966, as the SCGC newsletter was being prepared, the Ameys were reached by telephone and permission was requested to use their name as the successful bidders for the prize water set. Mrs. Amey checked with her husband and then assented. She added: "I want you to know that the pitcher to the set is not damaged at all!"

As tactfully as possible, she was reminded that 250 persons at the auction heard Woody describe the condition of the water set and the editor of the newsletter had no other choice than to report what had transpired publicly at the auction.

When collectors received the June issue of the newsletter, reporting sale of the water set at \$1,400 to the Ameys, it brought a lot of traffic to the Amey home at Ponca City. Everyone wanted to see the water set, especially the pitcher.

Other God and Home Sales

To complete the account of the swift rise in value of the God and Home carnival, it developed the McCaslins were not prepared to sell their set. Thrawley found another set in good color for \$1,350 in 1967. The McCaslins later sold their set for \$1,500.

At auctions in 1969, a God and Home set brought \$1,475 at St. Louis while another sold for \$1,575 at Muncie, Indiana.

At the Herb Canon auction at Des Moines, Iowa, April 15, 1972, a God and Home set hit a record \$2,600. A noted Arkansas couple who attended the auction had cause for jubilation. An hour before the sale began, they bought a God and Home set offered at private sale for \$2,000 by a dealer from Arkansas City, Kansas.

A few additional God and Home sets that came on the market in 1973-76 sold in the \$1,500 to \$2,500 price range depending on the color and condition of the sets.

CHAPTER IV

PROLOGUE

A new version of the God and Home carnival story appeared in the October 1967 newsletter of a second national carnival society, the American Carnival Glass Association (ACGA). The version was completely different from the Maxton account.

The new version came to be called "The Texas God and Home Story" because the writer credited a Dallas flour company with conceiving the pattern and project in 1913 to stimulate business for a new branch flour mill in Calhoun County, Illinois.

The report raised many questions. It stirred research in a new direction.

The author of the article wrote that the mill had been in operation such a brief time that even the natives in Calhoun County could not recall where the mill had stood.

Among questions that would not go away was how a new branch flour mill could distribute so much God and Home carnival without leaving a trace of where it had been built.

Tarter's story, edited by Russell, was published in the October 1967 issue of the ACGA newsletter. The article follows:

THE GOD AND HOME WATER SET

By Jim Tarter, Member of the ACGA

- (1) IN 1913, the Gladiola Flour Company of Dallas, Texas, decided to establish a branch near Chicago where a navigable river and railroads would be available for distribution of flour into the eastern states. It was finally decided the most advantageous spot would be Calhoun County, where the Ohio and Mississippi rivers junction in southwestern Illinois.

On the front and back of the flour sacks produced there would appear a picture of whichever symbol was used -- the Silver Shield, the Great Western, or the American Heritage.

Prizes at that time were common. Oatmeal companies gave Bavarian china and coffee companies gave silver spoons. In fact, some of our most prized antiques came from boxes of oatmeal and coffee, and from the sale of Cloverine salve, etc.

- (4) So it was decided to have a prize in the flour sacks -- a water set produced in Taffeta Lustre. A pitcher in the 100 pound sacks of flour and two tumblers in each 50 pound sack would enable a family to acquire a full set -- a pitcher and eight tumblers -- while they enjoyed the bread made from the superior Gladiola Flour.

In those days almost all bread was homemade. It was not at all unusual for the homemaker to bake bread two or three times a week. One hundred pounds of flour would only last three to five weeks.

- (6) Tentative designs for the glassware were drawn aiming for beauty, eye-appeal and simplicity, so that each part would show to its best advantage. For a mouldmaker, of course, they turned to Ohio where the major part of this glass (carnival) was being produced, and they negotiated with the Hipkins Novelty Mould shop in Martins Ferry.

- (7) Of the three proposed designs, the Great Western, which showed a picture of the Great Plains with shocks of wheat in the rising sun and a few scattered clouds above, was too simple -- not enough appeal; and the Silver Shield, resembling in a small degree the Great Seal of Ohio, was too complicated and detailed for proper glassware production.

The American Heritage was the final choice. The original drawing had shocks of wheat on either side between laurel wreaths, but this was deleted for greater attention to the main emblems of the wreath, shield, sun rising out of the water, and the mottoes, "In God We Trust," and "God Bless Our Home."

- (9) It is reported that one of the men from Dallas stayed with the mould makers at all times while the moulds were being produced. So secret was the operation that at night, the moulds were locked in a strong box to which only the official from the flour company had a key. To further protect the pattern, the tumblers and pitcher were moulded (pressed) in Greentown, Indiana.

CHAPTER IV

THE TEXAS GOD AND HOME STORY

A SECOND carnival glass society called the American Carnival Glass Association (ACGA) was organized in 1966.

Founding leaders were Rose M. Presznick, pattern artist and writer of Lodi, Ohio; Marshall Shafer, carnival dealer of Peninsula, Ohio, who made a coast-to-coast journey to sound out some dealers and collectors on the prospect for a second society; and E. Ward Russell, Silver Spring, Maryland, an electrician in the Department of Interior, at Washington, D.C.

The ACGA announced aims similar to the original carnival society and started a quarterly newsletter. Mrs. Presznick was the chief resource person in promoting the organization which drew most of its membership from Ohio, Pennsylvania, Kentucky and the eastern states.

Russell was a newcomer to carnival glass. Earlier, he had been a coin dealer. In a booklet published by Mrs. Presznick in 1961, he was listed as a dealer in millefiore glass. He attended the first national carnival glass convention sponsored by the SCGC in Kansas City, Missouri, July 20, 1965.

Russell selected the God and Home pattern and tumbler as the society emblem. Mrs. Presznick requested him to publicize the pattern by the name "Constitution" which she had given it, but Russell preferred the name selected for the pattern by Mrs. Hartung, "God and Home."

After several feature articles about the God and Home pattern and water set appeared in the SCGC newsletter in 1965-66, Russell prodded his chief writer, James B. (Jabe) Tarter, to do a story on God and Home. Tarter had been of invaluable assistance to Mrs. Presznick in the early 1960's in arranging displays and publicity.

He was a native of Texas who had lived in Akron, Ohio about twenty-five years. Before he began to write on antiques and glass collectibles for the Akron Beacon-Journal newspaper and its syndicated feature service, Tarter had been with an Akron florist shop. He was a graduate of Oklahoma State University where he also earned a master of arts degree.



(10) The first shipment was pressed on cobalt blue, later ones were to be produced in opaque (white), and still later, in red. With the First World War in process (sic), patriotism was riding high, so the Red, White and Blue was in vogue.

(11) The Millersburg Glass Company had been chosen for iridizing. As an experimental station for its parent company, the Fenton Art Glass Company of Williamstown, West Virginia, Millersburg specialized in custom orders. The first pieces that came out of the kiln (in Millersburg) were, and still are, the ultimate in beauty and satiny finish.

In the meantime, flour production in Calhoun County was in full swing; the flour seemed to be well accepted. Salesmen were out in the territory promising a prize in each sack of flour.

Unfortunately, at this time Lady Luck seemed to turn her back on the new company. First, a great quantity of wheat became moldy in the storage bins and had to be dumped at a tremendous loss to the company. Next, one of the main buildings burned to the ground, holding up milling processes for months.

Worse still, the less than one year old company began to get complaints that the flour had weevils. When these small brown insects invaded any sort of grain or grain product, the whole finished product had to be destroyed.

(15) The crowning blow came when the Millersburg glass company sent word they were closing and could do no more of the highly desirable iridizing required for the glassware prizes.

At that point the remaining flour in the warehouse -- glassware prizes and all--was loaded onto rail cars and dumped into the Mississippi River.

Through the succeeding 54 years the dumped glassware, no doubt, has gone back home -- washed and tumbled with the floods and tides of the mighty Mississippi.

Hence, a lowly insect, the war effort, the closing of the Millersburg Glass company and other catastrophes are responsible for the extreme scarcity of this most desirable glass. With so many states figuring in its production and loss, it could well be called the American Heritage.

(19) When the company closed its doors, the moulds were kept for a short time and then destroyed bringing to a final close both the production of American Heritage Flour and the lovely prizes bearing its name -- the symbol of our own American Carnival Glass Association.

Agrees To Answer Questions

This was a totally fresh account of the origin of the God and Home pattern and water set. The editor of the SCGC newsletter had welcomed Tarter into membership, describing him as a "talented and sensitive" writer. Tarter was asked if he would assist in attributing some of the statements in his account (see numbered paragraphs). He said he would. A question and answer exchange proceeded as follows:

QUESTIONS (Paragraph 1) -- Please give source for Gladiola Flour company decision to establish a branch flour mill. Also, if possible, give location of the new flour mill in Calhoun County, Illinois.

ANSWERS -- My maternal aunt in Texas has company records that authenticate this. Her late husband was an executive in the original flour company. As to the location, the company was in business such a short time, the exact site cannot be recalled by residents, but it was close to the river and railroad junction.

QUESTION (#4) -- Please give source of information on glass as prizes. A tumbler in a flour sack might have been practical, but could a water pitcher survive breakage in a one hundred pound sack of flour?

ANSWER -- The prize business was exactly as stated. The two sources for this information were my aunt, now in her late 80's, and an elderly lady in a Millersburg, Ohio, nursing home. I do not know if it proved to be practical. It was their idea, not mine.

QUESTIONS (#6-7) -- Do the tentative designs still exist? Is there any documentary evidence that the Hipkins company made the moulds?

ANSWERS -- Framed originals of the designs hang in the bedroom of my aunt. A Mr. Copenhauer, a friend of my family, active in the flour business and ranching, is the source of the statement regarding the Hipkins company. The original designs will become the property of the Presznick Glass Museum when it is turned over to the State of Ohio.

QUESTIONS (#9-10) -- You state the glass was pressed in Greentown, Indiana. How could this be when the only glass works Greentown ever had was destroyed by fire on June 13, 1903 and never rebuilt? Also, please document your report of three colors, blue, opaque white and red. Presznick also has claimed that marigold was made, how about that? Also, what is the source for your statement that God and Home glass was cold iridized at Millersburg?

ANSWERS -- As to where the glass was pressed, Greentown was a "shot in the dark." It certainly was pressed in that area but to pin it down to an exact glass works is beyond the memory of those who survive.

About the three colors, I believe that samples at least were made in all three colors. As to the marigold, I believe this was an unfortunate slip by Mrs. Presznick.

As to the iridizing, my best source that the Millersburg plant was an experimental plant for the main Fenton Art Glass Company plant at Williamstown, West Virginia, is the president, Mr. Frank Fenton. The moulds at Millersburg and at Fentons' plant at Williamstown were used interchangeably, except for the advertised or special order lines. Fentons now have all the moulds from the former Millersburg factory.

Disposition of Millersburg Moulds

Some time after the question-and-answer exchange, additional basic information was discovered relating to the final disposition of the Millersburg Glass company moulds and also to Tarter's continued insistence that the glass plants at Millersburg and Williamstown were closely linked together. While the material is not in chronological order, it seems most fitting to insert these facts at this point.

As to the Millersburg moulds, Perry Everhart lived his entire life at Millersburg, Ohio. He was intimately acquainted with every bit of history about the glass works that operated there from May 20, 1909 until May 1912.

Perry witnessed dismantling of the equipment in the plant after it had been closed one year. Perry told the writer on September 10, 1969, that all of the Millersburg moulds were sold as junk metal to Godfrey Ittner, the town junkman. Ittner sold the metal to a smelter in Zanesville and the moulds were hauled away in an open gondola railroad car. Perry was born August 8, 1900. He died Sunday, October 12, 1969 following a heart attack at the home.

The Experimental Plant Legend

Tarter and Rose M. Presznick continually made the statement in public and in writing that the Millersburg plant was linked to the Fentons main plant at Williamstown, West Virginia. Apparently, they thought they were doing the Fenton family a great honor when, actually, it was a disservice.

The Millersburg plant was run in a profligate manner that ended in bankruptcy after twenty-four months of operation. What was much more to the point, the alleged close relationship between the plants was a bald untruth.

Tarter's last linkage of the two plants in print came in an article released in March 1975, syndicated in several newspapers including the Toledo Blade whose handling of the story is reproduced in full (see below). Frank M. Fenton, president of Fentons Art Glass Company at Williamstown, then wrote a letter to Tarter clearing up for all time a vexing loose end in carnival glass history.

Mr. Fenton sent a copy of his letter to the writer. The letter to Tarter stated in part:

"There was no corporate connection or no exchange of moulds or resources that I have been able to find between Williamstown and Millersburg. When John Fenton, my uncle, left our company in 1909 to establish the Millersburg Glass company, he severed his connection with the Fenton Art Glass company completely."

Fenton Formula Rivals Tiffany

By JABE TARTER

Knight News Service

Several years before Imperial, Northwood, Fostoria, or Westmoreland Glass Co. dreamed of making iridescent glass, Fenton Art Glass Co. of Williamstown, W.Va., had the formula.

It was an itinerant worker who rode a boxcar into Williamstown who gave the for-

mula to the Fenton brothers.

When the train reached Williamstown, the story goes, the door was pulled open and the sleepy-eyed rider said, "Is this Williamstown? I'm here to show Fenton how to make glass." And make glass, he did.

Using a simple formula with a basis of vinegar, he created, through spraying hot glass

with his own combination of metallic oxides and vinegar one of the most beautiful iridescent of the period.

It rivaled L. C. Tiffany and Frederick Carder, but it was so cheaply made it would sell for a fraction of the cost of the high-priced art glass.

It was dubbed satin glass, even though no satinizing acids were used.

Carnival glass has traveled

under many names since its advent, finally taking its name from the games of chance at fairs and carnivals where it was given as prizes.

Whole sets could be obtained with the knocking over of 10 sets of bottles.

It was in 1910 that Fenton opened a glass house in Millersburg, O., solely for making iridescent glass.

Mr. Fenton also told Tarter in the letter that Fenton's uncle, John Fenton "did not return to Williamstown after the Millersburg plant ceased operations. I believe he stayed in Millersburg and lived the rest of his life in that community."

A new development in the hobby came in 1967 when a third national carnival society, the International Carnival Glass Association (ICGA), was organized at Indianapolis. It also was a spin-off from the original society, the SCGC. A large block of Indiana collectors and dealers directed policies of the ICGA at its start.

For three years most active collectors held membership in all three national associations. No one wanted to miss anything. The original society, the SCGC, marked a fifth anniversary in 1969 with a roster of 1,200 carnival families arranged by states. The SCGC then disbanded as an association. Its newsletter continued as an independent publication covering all carnival glass activity and interests.

Russell's God and Home Mug

To summarize Russell's career, he moved the ACGA offices to Washington, D.C., near his residence at Silver Spring, Maryland, although collectors were few on the East coast. For a time, he was jokingly known in carnival circles as the "man with the smallest collection." He had one piece, a cracked God and Home tumbler, which he put to good use.

It became the model for a mould and the Imperial Glass company manufactured one thousand souvenir carnival God and Home mugs. These were sold starting at the ACGA convention at Dayton, Ohio, in 1968 and produced about \$8,000 profit for the society's promotion. The mug was a popular souvenir.

Russell was acquainted with the family of Spiro Agnew for whom he had done some electrical work in Silver Spring. As a promotion, Russell had one of Agnew's daughters crowned queen of carnival glass in 1969, circulating the news and picture widely.

In 1970, at the ACGA convention at Indianapolis, Russell maneuvered himself into election as "permanent president." Tarter was chairman of the business meeting at which the motion for election of Russell was approved so swiftly that most members failed to grasp what they had done. But Russell's reign did not last long.

Shafer Elected in 1972

In 1971, the ACGA amended its constitution providing for election of a new president every two years. Marshall Shafer was elected for a two-year term in 1972, and Carlton Schleede, Spencerport, New York, succeeded Shafer in 1974.

Perhaps one of the most humorous exchanges in the carnival hobby came after the ICGA elected Dr. Vernon Burch of Racine, Wisconsin, as president in 1970. In his acceptance speech, Burch pulled a boner when he declared that "anyone who spends more than \$35 for a piece of carnival glass is crazy!"

The convention crowd sat stunned a moment and then broke up in laughter as J. C. (Joe) Corrothers of Maumee, Ohio, an ICGA director, called out: "Welcome to the funny farm!"

CHAPTER V

PROLOGUE

God and Home was the dominant pattern during 1962-72, the third decade of the old carnival revival.

There was more action and excitement in the hobby in this period than in the previous two decades combined.

Many wild stories and rumors about alleged discoveries of new items and colors in God and Home carnival were checked out. All the rumors were proved to be false.

The regional appearance of the God and Home carnival strongly suggested a private mould theory.

Between forty-five to fifty residents and former residents of the Madison and Macoupin county area in Illinois had been interviewed. They said their parents or other relatives had said they secured the God and Home carnival from a general store at Dorsey, Illinois.

This was second-hand testimony. It was hearsay evidence.

Hard facts about the individual or family, that could establish them beyond doubt as having conceived and executed the God and Home project, continued to elude research efforts.

CHAPTER V

IN SEARCH OF FACTS

THERE was more excitement and action in the 1962-72 third decade of the old carnival glass revival than in the first two decades combined. Interest surged to new heights stimulated by national auctions, carnival glass societies with annual conventions, and the appearance of several pattern and price guide books.

Collectors multiplied at such a rate it became obvious that old carnival had become the most active area among all glass collectibles. It was estimated there were over six thousand collectors of old carnival in the mid-West alone, or about double the number in 1952-62.



In the idiom of the Space Age, if the carnival hobby was on the launch pad in the second decade of the carnival revival, it fired off and achieved orbit in the third decade both in the number of collectors it attracted and the prices paid for rarities.

Leading the way in the third decade of revival was the blue carnival water set in the God and Home pattern. It was the dominant pattern and set of the decade.

Research continued into the origin of the pattern and set while rumors and wild stories abounded claiming discovery of additional items in the pattern and new colors in the water set.

The great coverage of the God and Home pattern and water set in newsletters of national carnival societies stimulated the antique trade press into reprinting some of the articles. This caused the God and Home prestige to snowball.

Peak years in the decade came in 1966-68 when nearly everyone in the hobby was a fund of information on God and Home.

Carl L. Stanton, owner and publisher since 1964 of the Gazette-News newspaper at Bunker Hill in Macoupin County, Illinois, was generous with front page space for articles about the God and Home research underway in his coverage area in 1966-67.

Stanton first published an article in 1966 on page 1 of the Bunker Hill newspaper under a headline:

Dorsey a Center

REPORT SOME SUCCESS IN SEARCH FOR RARE CARNIVAL

The article stated in part:

It has been established that the old general store at Dorsey in Madison County distributed a lot of the God and Home carnival during the 1913-18 period. It has been learned the tumblers were given away free as premiums and that customers were allowed to purchase the matching water pitcher for 75 cents when six or more of the tumblers had been acquired.

Anyone with information about the God and Home carnival is asked to write or telephone the editor of the SCGC carnival glass newsletter in Kansas City, Missouri.

A year later, on September 7, 1967, the Gazette-News again carried a page 1 story about the area research effort. The headline read:

PREMIUM GIVE-AWAY CARNIVAL

GLASS OF YESTERDAY NOW RARITY

The article reported:

By personal interviews, correspondence and telephone calls many owners and former owners of God and Home carnival have been reached.

In virtually all instances where the glass could be traced to the original family or individual who owned it, these persons lived in Macoupin and Madison counties with a few in Montgomery county, all in west central Illinois.

The former general store at Dorsey, Madison County, six miles south of Bunker Hill, was again designated as the distribution point as had been disclosed originally by the Maxton research and buying.

The article stated that the God and Home pattern had not been in general production at any of the four major glass works that produced most of the carnival glass during the 1907-25 period. The companies named were: Fenton, Imperial, Northwood and Millersburg.

It was speculated that a smaller glass firm in the St. Louis or Alton area may have pressed and iridized the God and Home glass. It was reported that the search so far had failed to find any retired former glass workers in the area who might have been involved in the manufacture of the carnival set.

The article also reported discovery of an additional water set at a home in Cahokia, Illinois. In 1968, through advertising and calling, eight tumblers and a cracked pitcher were found. These came from three homes in and near Moro in Madison County.

In addition, a water set was traced to a young couple not far from Moro. Only three of five tumblers were sound. The pitcher was chipped

badly. The couple said they had rescued the glassware from a trash heap near the house of a neighbor who was moving.

Two additional water sets were turned up in the Madison-Macoupin county area. One was at Edwardsville, owned by Mrs. Harold Schwehr. She recalled buying the pitcher and six tumblers about 1947 at a home auction sale near Grantfork, northeast of Marine, Illinois.

Served Lemonade in Pitcher

She said she took the set home on a bid of \$12.50. Her set was displayed on a buffet in her dining room. Each summer for several years she had served lemonade from the pitcher to members of the church ladies aid society at meetings in the Schwehr home.

The second water set was located at East Carondelet near East St. Louis where a tavern owner, a bachelor, had the glass wrapped in strips from an old woolen blanket, stashed in the attic.

Among the rumors and claims that were current, Bruce Dempcy of Riverview Antiques near Litchfield in Montgomery County, Illinois, said he had sold a medium-sized plate in the God and Home pattern in addition to two water sets and about twenty single tumblers.

Dempcy was visited by the author at his antique shop on a day when business was slow. The conversation turned frequently to the topic of the God and Home plate. Finally, Dempcy said he was not certain the carnival plate he had sold was in the God and Home pattern.

"It may have been the Northwood Grape and Cable pattern," he said. "We sold several collections piecemeal in the last summer (1966). We handled a lot of carnival so fast that I have no clear recollection now of the pattern. I can't say with certainty it was God and Home."

The White God & Home Water Set

No trace was found of any God and Home water sets in red carnival or iridized opaque white glass which Tarter's article stated were made. However, a report came from Miami, Florida, that three marigold God and Home tumblers had turned up in an antique shop there. Harold Bennett, Atlanta restaurant owner, checked out the story for the SCGC newsletter. He wrote: "Nothing to it. Tumblers blue like all the rest."

Then a Wichita art glass dealer sent some collectors into a tizzy. He had been enticed into carnival by the prices paid for some of the rarities. Before long he began to talk about a God and Home water set he had found in white carnival. The story was challenged but he stuck to his claim. When a group of advanced collectors turned up at his home and demanded to see the white set, the dealer said he had just sold it for \$2,000 to a collector in New York City, but he couldn't remember the man's name.

But experiences like this didn't stop collectors from "chasing rainbows." In a hobby that offered such a multitudinous variety of items in hundreds of shapes and sizes and colors, no one could say with absolute certainty that a certain piece or set or color did not exist in carnival glass.

Heisey and Cambridge glass collectors were most fortunate in one respect, at least. They could pinpoint nearly every pattern, piece and color made by the parent firms which had published complete catalogues

and price lists. The Heisey plant was in operation at Newark, Ohio, 1895-1956, and the Cambridge plant at Cambridge, Ohio, 1901-1954.

But in old carnival, of the four glass works that produced more than 95 per cent of all the carnival, no catalogues recording the patterns and pieces were known to exist. Occasionally a price list must have been printed, but these evidently were short-lived. None was known to have survived.

The four major glass works producing carnival evidently found catalogues and price lists unnecessary. Most of the glass sold as quickly as it was manufactured. Carnival rarely was stored in warehouses. In fact, it often was purchased in advance of manufacture and picked up from the shipping docks attached to the main plant.

Private Mould Theory Raised

In summarizing the period of research, the concentrated regional appearance of the carnival, in possession of families that were or had been residents in the Madison-Macoupin-Montgomery county areas, suggested ownership and control of the moulds by one business or store. The moulds must have been designed and made for an individual or his family, or in other words, private moulds.

Two of the big three glass companies that dominated the manufacture of old carnival glass, Fentons and Imperial, were still in business. Officials of those plants checked records and declared the God and Home pattern had never been one of their water sets in carnival glass.

If the pattern and moulds had been owned by the Northwood Glass company, the moulds probably would have carried the "N" trademark in the base. Certainly the striking water set would have been placed in production and distributed through Northwood dealers who had carnival customers. This would have meant shipments to central and northeastern Pennsylvania, central New York State, Indiana, Ohio, Kentucky and Tennessee. However, the active and prominent dealers in these states never found a piece of God and Home carnival in their areas as the carnival revival unfolded.

Also in support of a private mould theory was the discovery of a considerable amount of second grade God and Home carnival in the Illinois counties named. Three or four pitchers were examined that evidently had been pulled out of shape in getting them from the mould. At least fourteen second quality tumblers also were found. One dealer at Granite City, Illinois, in April 1972 discovered eight poor quality tumblers that he finally sold as a lot for about \$400, or about one-third of top quality price.

Major glass works zealously guard the quality of their product. Most seconds are destroyed in the plant. Seconds rarely get in the hands of consumers or collectors. Survival of the poor quality pieces in God and Home indicated the use of a private mould. It was interpreted to mean that the glass works which pressed and iridized the glass was under contract to deliver the total output to the owner of the mould who did his own inspection and quality control prior to distribution. Evidently, in the case of the God and Home glass, some seconds that had been put aside got into circulation later.

CHAPTER VI

PROLOGUE

A most unlikely development in the God and Home story came with the discovery of the original moulds in the early fall of 1974.

The moulds were found to be operable with only some minor repairs and adjustments.

At the same time and place -- a storage shed owned by a West Virginia glass jobber -- original moulds were found for the pitcher and tumbler in the Stork and Rushes pattern.

The old Stork and Rushes carnival was known definitely to have been a Northwood pattern. Much of the old carnival known in this pattern was "N" marked.

Plans to reproduce the God and Home water set in amethyst glass using the original moulds became a top news story in the antique trade press. It was one of the most unusual events in the 30-year span of the carnival glass revival and hobby.

CHAPTER VI

THE REISSUE GOD AND HOME SET

IN OCTOBER 1974, an incredible rumor came over the glass industry grapevine. This claimed that the sixty-year-old original moulds for the God and Home carnival water set had been found and were in reasonably good working order. Most old carnival collectors were skeptical. Outside of a few old Imperial and Fenton moulds from the early carnival era, no other old moulds had appeared. The James B. (Jabe) Tarter version of the God and Home story, published in the ACGA newsletter in October 1967, stated the moulds had been destroyed (page 29, #19).

Had the turbulent, muddy Mississippi given up its "dead?" Had the God and Home moulds been found in a sand bar?

Gary Levi, owner of the Levay Glass and Gift shop at Edwardsville, Illinois, east of St. Louis, verified that he had seen the moulds at the L. G. Wright Co., in New Martinsville, West Virginia.

The moulds had been discovered by two young workers during the summer of 1974. They had been clearing out a storage area, checking over old moulds to determine those that appeared operable and those that might be junked.

When the God and Home moulds were found, the young helpers took the news to Ernest (Ernie) Loy, plant manager. They said the lettering on one side of the water pitcher read: "In God We Trust."

Loy, unacquainted with the pattern or its significance, was not impressed and he

GOD & HOME, Circa 1912

quipped: "And the other side probably reads: 'All Others Pay Cash!'"

Discovery of the moulds was one of the most unusual developments in the entire carnival glass history. It became a major news story. The reissue in 1975 proved very profitable for Wright Glass. The windfall was made possible by the foresight and business acumen of the founder, the late Lawrence G. (Cy) Wright, who died August 22, 1969.

Cy Wright had been a legend in the glass industry in his lifetime. He was an innovator, promoter, visionary and a glass super-salesman and at his death, at the age of 63 of a coronary, he was known as the owner of about six hundred old glass moulds including over three hundred from the old Northwood glass plant in Wheeling. Wright's pile of old "junk" moulds was valued at nearly one million dollars.

Wright died on the threshold of achieving a pet project. For ten years, he had been planning and talking about bringing out hundreds of items in carnival glass from the old moulds.

As Later Day Yankee Peddler

Many viewed Cy Wright in his active days as a modern version of the Yankee peddler of the 1890's. Wright was born in 1906 and came as a child with his parents to New Martinsville. He had schooling there. Early in life he showed an interest in glass and glass making and especially in merchandising.

After working briefly for merchants in New Martinsville, Wright struck out for himself. He began buying the assets of bankrupt glass works when the great Depression struck in the 1930's. He would pay cash for job lots and close-outs of novelty items and he traveled through the mid-West buying and selling.

Wright went into partnership briefly in 1932-33 with A. A. Gralnick of St. Louis, whom Wright found selling postage stamps to collectors at a penny apiece. The men bought glass and other collectibles and sold the items to dealers at wholesale. When the partners split, Gralnick founded the A. & A. Import company which continues in the wholesale business at Gaslight Square, Olive street, St. Louis, Missouri.

Became Glass Novelty Jobber

Wright formed a glass company that bore his name and began to specialize as a jobber in glass novelties. As a teenager he had realized that a major investment of a glass works was in moulds, so Wright bought old moulds that were workable wherever he found them. He secured many at scrap metal prices, or a few cents a pound.

Wright worked out business arrangements with glass factories in the Ohio river valley for days and weeks of their production during the slack work periods of the year. He supplied the moulds, and the factories cooked and pressed the glass using their raw materials, plant and workers. The entire output became the property of the Wright company where it was delivered, inspected, wrapped and stored. Some items were hand-decorated at the Wright plant, but Wrights did not make glass from the furnace stage.

Among glass works that did business with Wright were Fostoria, Viking and Fentons. Wright later revised arrangements with the glass plants. He contracted for No. 1 quality pieces at a stipulated price. This placed the quality control responsibility on the manufacturer.

In the early 1930's, Wright told friends in St. Louis that in a dream he was directed to go to Wheeling to trace the assets of the Northwood Glass company that had discontinued business in 1922. Wright complied and in Wheeling he felt led to visit two large junk yards. There he discovered huge piles of former Northwood moulds. He purchased nearly three hundred of these moulds at junk metal prices and had them hauled to the company plant at New Martinsville.

One of Wright's early business coups came in the Daisy and Button pattern. He found a glass plant that needed business to keep its workers employed. Wright gave the plant an order for several weeks pressing of the Daisy and Button pattern six-inch slipper in "blue milkglass." The plant kept on working the mould until it had turned out a quarter-million slippers. The cost figured out at about two cents a slipper or \$5,000. The slippers were a popular item wholesaling at 10 to 25 cents apiece. Collectors still run across specimens now priced at \$2 to \$5 each retail.

Built Warehouse and Home

Wright added moulds for the entire line of items in Daisy and Button. Other famous pattern lines that Wrights own include: Westward Ho, Cherry, Three Face, Moon and Star, Paneled Grape, Eyewinker, Priscilla and Argonaut Shell.

About 1950, Wright constructed a huge warehouse and plant offices on the outskirts of New Martinsville. He also built a ranch-style house nearby at a cost estimated at \$250,000. Wright coined as slogan for his company's glass, lamp and novelty lines, the words: "Cherished Today, Treasured Tomorrow."

New Custard Made in 1969

In the Spring of 1969, Wright had the Fenton Art Glass company press 33 different items in custard glass in 16 different patterns. The majority of the moulds bore the old "N" trademark. Fenton mould makers added a line on the left side of the "N" converting the signature into a "wobbly W."

After Wright's death, his wife, Mrs. Verna Wright, assumed management of the company. She had Fentons make a small supply of carnival glass in nine different items in the Maple Leaf pattern. These appeared in the spring of 1974. Fentons encountered production difficulty with the water pitcher mould and only made about fifty pieces.

To Westmoreland on God and Home

Wright's turned to the Westmoreland Glass company at Grapeville, Pennsylvania, for the manufacture of its reissue carnival in the God and Home pattern and also the Stork and Rushes pattern. It required some negotiations to get Westmoreland, a proud glass works dating back to 1889, to agree to make the reissue carnival.

Availability of ready-mixed chemicals to produce the iridescent finish removed one difficulty. The 60-year-old moulds presented another. The moulds needed some repairs. Also, they obviously had not been made with modern production schedules in mind. For example, the plunger for the pitcher mould in God and Home was tapered so slightly that removal of the plunger after pressing was laborious and time-consuming. It was found that any swift withdrawal ruined three out of five pitchers.

The outer mould for the God and Home pitcher also required some touchup of the lettering on one side. The Stork and Rushes pitcher mould leaked at the seams around the sides. This condition was not repaired, and all reissue Stork pitchers have rough seams.

Westmoreland pressed and iridized about fifty sample pieces of God and Home carnival plus about fifty water sets in Stork and Rushes carni-

val in mid-December 1974. All carnival was in amethyst base glass. All these sample pieces were unmarked on the base.

As Westmoreland studied its cost figures on the reissue carnival project, articles began appearing in the antique trade press about the proposed new God and Home carnival. A 900-word feature article on the God and Home reissue had been mailed early in December to all publications on antiques as a free service to the carnival hobby. The releases were prepared by the Carnival Glass News & Views.

The article named Westmoreland Glass company as the likely manufacturer. It stated that the new carnival would be unmarked although it would be in amethyst-colored base glass, while the old was in blue.

Collectors Request Signature

Scores of collectors began sending letters to Westmoreland demanding that all of the reissue pieces be clearly marked. These letters were forwarded to Wright Glass company at New Martinsville. Westmoreland officials suggested that Wrights add their W-Circle signature on the base of each mould in order to readily identify the reproductions from the unsigned old carnival originals.

Wright's agreed to the proposal. The story about the God and Home reissue water set in the trade press, that set off a "ton" of letters, was credited by Westmoreland as an important factor in the decision. The widespread publicity gave Wright's reproduction carnival the proverbial "million dollars worth" of free advertising.

Westmoreland glass workers upheld the reputation of the company for quality glassware in producing the God and Home and Stork and Rushes water sets in carnival.

Due to the production problems and a slower rate of manufacturing pieces, the God and Home carnival cost the Wright Glass company more than it had paid previously for any iridized line.

The high cost was reflected in the wholesale and retail prices asked for the new God and Home water set. The retail price ranged from \$125 to \$145 a set. The God and Home carnival brought one of the most active periods of merchandising in Wright glass history.

CHAPTER VII

PROLOGUE

The reissue God and Home water set stirred fresh enthusiasm for the famous old carnival pattern, as might have been anticipated.

The antique trade press unanimously publicized the event giving space and prominent display to illustrated feature articles provided without cost by the Carnival Glass News & Views, a national carnival newsletter.

Five months after the new God and Home glass had been marketed, James B. Tarter released a slightly altered version of his 1967 "Texas God and Home Story."

The statements appeared as lightly founded as before.

Alleged facts were unsubstantiated and reference to basic documentary sources were lacking.

With research at a standstill in the Dorsey, Illinois, area, inquiry was directed into the Tarter article. Three months work in Dallas and Sherman, Texas, disclosed some startling facts.

CHAPTER VII

THE TEXAS VERSION PUT TO TEST

THE REISSUE in 1975 of the famous God and Home water set from the original moulds became an event of national interest. The antique trade press gave much space to the story which then spilled over to newspapers and magazines of wider readership.

The God and Home story was a news "scoop" for the Carnival Glass News and Views. The story caught publications of the three national carnival societies -- ACGA, ICGA, and the newest one, Heart of America, HOACGA -- in winter hibernation.

As noted in the preceeding chapter, the news beat was shared with the antique trade press which gave the feature prominent space. Collectors Weekly, Kermit, Texas, spread it on Page 1. The Tri-State Trader of Knightstown, Indiana, and Collectors News, Grundy Center, Iowa, used most of the text with the pattern drawing. The Antique Trader, Dubuque, Iowa, used the drawing and some of the story as did The American Collector of Reno, Nevada.

Tarter Issues Revised Version

Five months after the new God and Home water set had been marketed, James B. Tarter brought out a slightly revised version of his 1967 account entitled here as, "The Texas God and Home Story." The revised version was published in the Antique Trader, July 22, 1975. The Akron Beacon-Journal on May 3, 1975, had a brief story about discovery of the old moulds.

The Tarter article again attributed the God and Home glass design and distribution to the Gladiola Flour company of Dallas, Texas, which he said established a branch mill in Calhoun County, Illinois, soon after an expansion program was adopted in 1913.

The 1975 version corrected the statement that appeared in the 1967 account that the original moulds had been "destroyed." Tarter wrote in 1975 that "apparently the descendants of the owners of the flour firm . . . were a little fuzzy in their memory."

All other main points in the original 1967 Tarter version were repeated in the 1975 revised account. The God and Home stories, as circulated in 1975 by the Carnival Glass News & Views and by Tarter, are reproduced on the following pages.

The first reprinting gives the writer's article as used by the Collectors Weekly of Kermit, Texas. This is followed by Tarter's revised version as used in The Antique Trader.

COLLECTOR'S WEEKLY

Antiques
Collectables
Antiques Nouveaux

Vol. 6, No. 276 Kermit, Texas, December 31, 1974 Single Copy 50c

Old Carnival Glass Water Set Will Be Reproduced

THE RARE and valuable old carnival glass water set in the God and Home pattern, first introduced in Illinois near St. Louis about 60 years ago, is going to be reproduced.

The old moulds have been found. Samples have been pressed. After touch-up repairs, the moulds will go into production.

This adds up to a major news story in glass collectibles, especially in carnival glass.

The old God and Home water set is among the 20 most prized and expensive sets in carnival. About 20 sets in collections are known. The last set sold brought \$2,600 at a Des Moines auction in June 1972.

This advance article by courtesy is from the upcoming January issue of The Carnival Glass News & Views published for 12 years in Kansas City, Mo. The editor is Joe Olson.

Original moulds for the God and Home water pitcher and tumbler were discovered last fall in the mould loft of the L. G. Wright Glass Co., glass jobbers and finishers, New Martinsville, W. Va.

When found of the company L. G. (Cy) Wright died in 1969, he had about 1,000 old glass moulds. He had had many restored and placed in production at glass plants along the Ohio River.

Ernest (Ernie) Loy, Wright glass general manager, took the God and Home moulds to



God and Home

the Westmoreland Glass Co. at Grapeville, Pa. Westmoreland had entered the carnival glass field with a few items early in 1974.

Samples were pressed in clear glass. The tumbler mould was found in good condition but the pitcher required some repair on one side where the major design was damaged.

The God and Home pattern is unique in carnival glass. It is the only design known with a religious theme and lettering. Both pitcher and tumbler have the lettering "God Bless Our Home" on one side and "In God We Trust" on the opposite side.

The design also features horizontal bands of small panels near the top and bottom, a wreath with a

shield, and a rising sun with seven prominent rays.

The design includes a vine and foliage between the two main lettered sections. The base is a many-rayed star. The handle is moulded on the pitcher — not applied.

All of the old carnival known in God and Home are pieces in blue base glass.

The reproduction God and Home water sets will not be signed or dated, it was learned, but all of the new glass will be in amethyst or purple color to distinguish it from the old.

The old God and Home water set quickly sprang into prominence as pieces began to appear on the market in 1961. This was largely due to searching by Mr. and Mrs. William Maxton, a young married couple then of Hazelwood, a suburb of St. Louis, who were specializing in souvenir and lettered carnival.

The Maxtons began to find God and Home pieces and sets in Madison, Macoupin and Montgomery counties and elsewhere northeast of St. Louis.

Calling in homes and tracing leads, the Maxtons in three years found about 15 pitchers and 75 tumblers in the God and Home pattern. Every piece that could be traced came from residents or former residents of the counties named.

The Maxtons narrowed the distribution point or source

to a small grocery in Dorsey, Madison County, about 35 miles northeast of St. Louis. Elderly residents there said the carnival pieces had been give-away or premium glass with the sale of rice and coffee. They said a customer had been entitled to buy a matching water pitcher for 75 cents when he had acquired six tumblers.

Much research was undertaken in 1966-67 in an effort to determine the maker of the water set. The three major glass companies involved in carnival glass seemed to be eliminated. Fentons disclaimed the pattern and the water set did not resemble anything made by Northwood or Imperial.

The most reasonable conclusion at that time was that God and Home carnival had been made by some smaller glass works near the tri-county area, possibly the former Illinois Glass Works at Alton, Ill.

With discovery of the old moulds a new theory began to take shape.

Since the majority of Wright's old moulds were acquired from the former Northwood Glass Company, which suspended manufacturing in 1922, the God and Home moulds possibly were among them.

If they had been designed by and made for Northwood, the moulds would probably have included the N-Circle Northwood trademark in the base. But the God and Home moulds were unsigned, hence probably privately owned moulds from which Northwood made carnival for the owners. The single small distribution center would tend to confirm the private mould theory.

The unincorporated town

of Dorsey was a railroad stop in the early days. In addition to the grocery store, it had a blacksmith shop, grain elevator and the Emmaus Lutheran church, which most residents attended. The church observed its centennial in 1974.

The grocery was in operation nearly 100 years under various owners. It closed in 1973. An effort is being made through pioneer

Information on "God & Home" Water Set

by Jabe Tarter

THE ANTIQUE TRADER

July 22, 1975

In 1967, the following story of the origin and demise of the pattern, "God and Home" or "Constitution" was published in the news letter of the American Carnival Glass Association. At the time, it was believed that the information was without fault, and that the research was accurate.

With the discovery of the original molds in the warehouse of the L.G. Wright Co. in New Martinsville, W. Va., and the reproduction of the pieces by the Westmoreland Glass Co., some discrepancies have come to light. We will attempt to rectify these issues now.

Here is the story in its original form with footnotes:

In 1913, the Gladiola Flour Co. of Dallas, Texas decided to establish a branch near Chicago where a navigable river and railroads would be available for distribution of the flour into the eastern states.

It was finally decided that the most advantageous spot would be in Calhoun County, Illinois, where the Ohio and Mississippi Rivers junctioned.

On the front and back of the flour sacks produced there would be a picture of a chosen trademark, either — The Silver Shield, The Great Western or the American Heritage. Prizes and premiums at the time were common; oatmeal firms gave Bavarian china in their boxes of oats, and silver spoons were given in bags and cans of coffee. In fact, some of our most prized antiques are the result of a premium given with oatmeal, flour, coffee, rice or Coverine salve.

It was decided that a prize would be given in sacks of the flour to get the new firm off the ground. A water set was to be designed and iridized in the taffeta lustre glass for inclusion in the sacks of flour, while the buyers enjoyed the fine

bread made from the superior flour. Bread was almost always made at home, and a hundred pound bag of flour would last only from three to five weeks.

Tentative designs for the glassware were drawn, aiming at beauty, eye appeal and simplicity so that each part would show to its best advantage. For a mold maker, of course, the owners turned to Ohio and to the Hipkins Novelty Mold Shop at Martins Ferry, Ohio.

Three designs were drawn and proposed as the trademark of the new flour milling firm. "The Great Western" showed a picture of the Great Plains with shocks of wheat in the rising sun with a few scattered clouds. This was rejected as too simple, not enough eye appeal.

The "Silver Shield" resembled, to a small degree, the Great Seal of Ohio. But it was too complicated and busy for proper glass production.

The "American Heritage" design was the final choice. It depicted shocks of wheat on either side of the glass pieces, between a laurel wreath. The wheat was deleted to get a less busy design and focus attention on the main theme of laurel wreaths enclosing a shield with a sun rising out of water and the mottoes: "In God We Trust" and "God Bless Our Home."

It is reported that one of the men from Dallas stayed with the mold makers at all times while the molds were being

cut. So secret was the operation that the unfinished molds were placed in locked vaults at night with the key on the inner box being held by the executive of the flour firm.

To further protect the molds and the design from copy, the pitcher and tumblers were pressed in Greentown, Ind. The first pieces were pressed on blue, a second run would be red, and a third would have been on opaque white. Patriotism was running high. It was just at the beginning of the first rumblings of World War I, so red, white and blue were important.

The Millersburg Glass Co. was chosen as the point for iridizing. As a experimental station for its parent firm, the Fenton Art Glass, Williamstown, W. Va., Millersburg specialized in custom orders.

The iridizing was to be done by the kiln method which gradually took the heat from 0 to about 950 degrees F. With the iridescent finish applied, the gradual heating would unite the glass and the finish in much the same way as spraying the pieces just after they had been pressed.

The temperature of the kilns was slowly reduced so that there was a permanent bond of the iridescent finish on the glass.

The first pieces came out with satiny beauty, one of the most desirable colors and finishes in the Carnival glass field.

In the meantime, flour production in Calhoun

COLLECTOR'S WEEKLY (Cont.)

families in the area to determine, if possible, who owned and operated the store during the 1914-1919 period when it is believed the God and Home ware was current.

The population of Dorsey reached about 100 persons but now totals some 50. A volunteer fire company based in Bunker Hill, six miles west, serves the Dorsey district.

The religious motif of the God and Home pattern harmonizes with the town and area where the glass was distributed. It seems likely the pattern was inspired by the religious piety and

Christian faith of a merchant family in the German Lutheran denomination whose adherents settled St. Louis and surrounding area in the early and mid-19th Century.

Many historians have noted that next to their Germanic origin, the strongest tie of many immigrant families was their religious faith and membership in what became the Missouri Synod of Lutherans.

When all facts are known, it is likely the God and Home glass may be revealed as a project to the honor and glory of God rather than a commercial promotion.

Without a lively reason, it was unlikely that Tarter would have again offered his 1967 Texas version of the God and Home story, with only a few minor changes, in 1975. Returning from a sick spell in the hospital.

A serious challenge in the interest of truth

Offer \$200 Cash

to favorite charity of Jabe Tarter and Knight News Service, Akron, O., if they can produce documentary evidence to prove Millersburg (O.) Glass Co., "cold iridized" God and Home water sets as stated by Tarter in story circulated by Knight News Service, May 3, 1975.

O. Joe Olson,

Editor

Carnival Glass-News & Views
4129 Virginia
Kansas City, Mo. 64110
Guarantee to publish results
of this challenge in
The Antique Trader Weekly

which appeared in The Antique Trader on July 22, 1975. With research work at a standstill in the Dorsey area, it was determined to inquire into some of the main points of the Tarter story in order to substantiate as many

County was in full swing. The flour seemed to be accepted. And salesmen were out in the territory selling and promising a premium or prize with the purchase of each sack of flour.

Unfortunately, at this time, Lady Luck seemed to turn her back on the newly organized flour milling firm. First, a great quantity of wheat became moldy in the storage bins and had to be dumped at a tremendous loss to the company. Next, one of the main buildings burned, holding the milling process up for months.

Worse yet, the flour company began receiving complaints that the flour had weevils. When these small brown insects invade any grain product, the entire production must be destroyed.

The breaking point was when the Millersburg Glass Co. sent out word that they would be

closing at the end of 1913, and would be unable to do no more iridizing for anyone. They would discontinue operations, but would stay open into 1914 for the purpose of disposing of the stores of glass in their warehouse.

At that point in time, the remaining stores of flour, already bagged, with its prizes of the beautiful water pitcher and tumblers were loaded onto railroad cars and dumped in the middle of the junction point of the Ohio and Mississippi Rivers.

The lowly weevil, the war effort, the closing of the Millersburg Glass Co. and other catastrophes were responsible for the extreme scarcity of this most desirable of patterns in Carnival glass.

With so many states figuring into the production of the set, it could well be called the AMERICAN HERITAGE pattern. When the flour

firm closed for the last time, the molds were kept for a short time and then supposedly destroyed, bringing to a final close both the production of the American Heritage Flour Co., and the lovely glass bearing its name.

The American Carnival Glass Association took the design of this carnival water set as its symbol. Mrs. Rose Presznick gave the pattern the name "The Constitution," and Marion Hartung gave it the name "God and Home" which seems to have been established as the most popular.

Apparently the descendants of the owners of the flour firm and those involved in designing the American Heritage water pitcher and tumblers were a little fuzzy in their memory.

It would have been anyone's guess where the molds were when the late L.G. Wright found them. It is a known fact

that Mr. Wright started peddling glass in the early 1930s and was buying any and all molds wherever he traveled. During the Depression, it was an easy thing to buy whatever one had the money and inclination to buy. Thus Mr. Wright amassed a fortune in molds from defunct glass houses.

It has been suggested that Harry Northwood owned the original molds, but this is doubtful. It is purely speculation on the part of some who write. Had Northwood owned the molds, he certainly would have made more from them before his passing nearly ten years after the flour company closed in Illinois.

The door should never be closed on research. So many fine minds are working today, and so much information is coming to light, that one would like to recall words written a decade ago.

of these as possible. A close comparison of the 1967 and 1975 versions showed that the main points remained unchanged.

The first move was a request to Lucile Boykin of the history division, public library, Dallas, Texas, to supply a thumbnail sketch, if possible, of the Gladiola Flour company in business in the Greater Dallas area some time between 1905 and 1920. She wrote in reply:

"In response to your letter, we checked through the Dallas city directories from the year 1905 through 1920. We could find no mention of the Gladiola Flour Company either there or in our file of the Dallas businesses during those years."

As a double check, a similar request was sent to Dorothy Parsons, librarian of the Times-Herald newspaper, the leading afternoon daily in Dallas. She also was unable to find any reference in the newspaper files to a Gladiola Flour company that did business in the Greater Dallas area any time during 1905-20.

However, Miss Parsons said her files showed a Gladiola Flour company label had been used for a time by the Fant Milling company in Sherman, Texas, about forty-five miles north of Dallas. She suggested we check the files of the Southwestern Miller, a weekly publication of the flour milling industry, whose offices are at the Board of Trade building in Kansas City, Missouri. She also suggested that we get in touch with James A. Fant, president and general manager of the Fant Milling company from 1921 to 1965.

Fant Explains Gladiola Name

An issue of the Southwestern Miller dated June 1, 1965, featured an article on James A. Fant and saluted him as "the patriarch of the Texas flour milling industry and senior member of the industry in the Lone Star State." The article traced Fant's career from the time he graduated from the University of Virginia and joined the milling company founded by his father, Euclid T. Fant, in Sherman, Texas, in 1921.

A letter was sent to Mr. Fant explaining the search for facts about the Gladiola Flour company, formerly of Dallas. A copy of the 1967 version of the God and Home story by Tarter was enclosed as background. Several days later, after three telephone interviews with Mr. Fant, the facts about the Gladiola name and label had been supplied.

Fant said a Samuel Gladney in 1915 had a flour milling business called the Gladney Milling company at Wolfe City, twenty-five miles northeast of Dallas and about thirty-five miles southeast of Sherman.

Gladney moved to Sherman and started a new mill there in 1919-20. He sponsored a public contest to name the flour he planned to market. A young Sherman woman submitted the name "Gladiola" from Gladney's last name that partly spelled and suggested a Gladiola flower.

When the name was registered that year in Texas, the state had nearly one hundred flour mills in operation. The Gladney mill at Sherman was the only one to register the Gladiola name in Texas. In other words, there never was a Gladiola Flour company in Dallas.

Fant recalled that Gladney discovered he had over extended his finances in building the new mill at Sherman. He acquired new capital, taking in two partners experienced in milling, Frank Carroll of Wichita Falls, and

J. P. Burrows of Dallas. Within a year, the Gladney mill became the Fant Milling company which for several years retained the Gladiola label for one of its wheat flours sold widely in Texas.

Fant added that he bought a flour mill at Gainesville, Texas, in 1947. In reorganizing its production in 1954, Fant established a biscuit company line under the Gladiola name which had not been used at that time for over twenty years at Sherman.

Fant also was asked whether he had ever heard of the Gladney-owned Gladiola Flour company establishing a branch mill in Calhoun County, Illinois. He responded that to the best of his knowledge, he had never known any Texas-based flour mill to expand with a branch mill located in Illinois.

As for Gladney to have undertaken such a project in 1919-20, Fant said it would have been "utterly impossible." He pointed out that Gladney did not have sufficient financing to save his mill in Sherman much less to expand and construct another mill in Illinois. Fant was of the opinion the entire story of the Dallas-based Gladiola Flour company and its Illinois branch sounded like an invention -- a total fabrication.

As for the prize gimmick of putting glass items into bags of flour, Fant said he had never heard of such a plan being used by a flour company. He emphasized that in those days everything was done by hand. The bags were thrown pretty hard into wagons and box cars. He said that glass would have been a poor premium to use in flour bags because of the likely breakage causing contamination of the flour.

Regarding Tarter's statement that the God and Home carnival had been pressed at Greentown, Indiana, in 1913, Tarter called this a blunder and apologized for the error in The Antique Trader after it was called to his attention that the only glass works ever located at Greentown had burned on June 13, 1903 and was never rebuilt.

Tarter also should have apologized for his reference to the Millersburg Glass company in Ohio. There is no documentary evidence of any kind that the Millersburg plant "cold iridized" any production glass, and certainly not in 1913 because the Millersburg plant was not in operation that year. Files of the Farmer-Hub newspaper in Millersburg and research by George Irving and the author show that the Millersburg plant suspended operations in May 1912. It never made glassware again. The plant stood idle one year. Then it was sold in October 1913 and briefly manufactured railroad lanterns and signal lights.



JAMES B. TARTER

CHAPTER VIII

PROLOGUE

Most major pieces of the God and Home puzzle had been found by Mid-1975.

The Greater St. Louis region was clearly the area of origin.

A general store undoubtedly had been the center of distribution at Dorsey, Madison County, Illinois.

The purpose intended in the manufacturing of the water set, the method of distribution and the time when the set was introduced had become a little better defined.

The Texas version of the God and Home story no longer had a leg to stand on. Its demolition swung more support to the original account. The facts fitted together more tightly.

The only major missing piece in the puzzle was the identity of the God and Home originator. This final clinching information was near at hand.

fur traders as a camp in 1763. The next year a post was built and named St. Louis after King Louis XV of France. Before 1800 the population of Missouri was a mixed group of French-Canadian traders, a few Spaniards and Indians.

In 1803, the United States and France finalized the celebrated Louisiana Purchase. The U.S. acquired nearly 900,000 square miles of land west of the Mississippi river, paying Emperor Napoleon of France the sum of \$15,000,000. The land had been ceded to France by Spain in 1800.

After the land purchase, settlers flocked to the St. Louis region from Kentucky, Virginia, Tennessee, the Carolinas, Maryland and Pennsylvania. Others came from the New England states. Catholicism was the major faith at the time in St. Louis.

Lewis and Clark Expedition

On May 14, 1804, the Lewis and Clark expedition, made up of 45 men, left St. Louis to explore the Pacific Northwest, a little known part of the Louisiana purchase. St. Louis then had 1,000 population.

As the reputation of the St. Louis area as a land of great agricultural promise spread to Europe, St. Louis was chosen as their new home by several generations of Germans. The influx began with the arrival of nearly six hundred German Lutherans from the Province of Saxony, Germany, in 1838-39. They came to St. Louis by way of New Orleans and a voyage up the Mississippi river.

The German Reformation, begun in 1517 by Martin Luther, an Augustinian monk, had stirred the church. He preached the pre-eminence of faith over works. The evangelical movement grew in Germany, but some restrictions that carried over from Catholicism were debated. Many desired greater liberty of conscience and more freedom of expression in worship services. A Dresden clergyman, Martin Stephan, became leader of what was called the Saxony emigration.

The Saxony Germans arrived at a difficult period in the American economy. The panic and depression of 1837 gripped the nation. St. Louis notes were discounted to 60 cents on a dollar and Illinois script was traded at 50 cents on a dollar.

The Germans found St. Louis had grown to a city of nearly 16,500 persons. Catholicism represented the oldest and largest church segment. Its numerical strength was mainly among the French and Spanish-speaking residents.

Next in numerical rank came the Episcopalians followed by the Baptists, Methodists and Presbyterians. The Lutherans made up a small group but incoming Germans were assisted generously by those who had settled there earlier and the tide of westward expansion rolled on.

Arrange Missouri Synod Offices

The Saxony churchmen organized national church offices in St. Louis that continue to the present as the Lutheran Church of the Missouri Synod. As finances permitted, the Germans purchased government land at \$1.25 to \$5 an acre. One purchase for the church was 5,000 acres in Perry County, 100 miles south of St. Louis. Some acquired land north and west of St. Louis. Scores crossed the Mississippi and purchased acreage in Madison, Macoupin and Montgomery counties in west-central Illinois.

CHAPTER VIII

ST. LOUIS AND DORSEY

The GREATER ST. LOUIS area, now tenth largest population center in the nation, is famous for several events in history and developments in religion. More than a century ago, the city became known as the Gateway to the West because thousands of settlers left the Mississippi

river there and headed West. Later, as additional thousands of German immigrants came, seeking greater religious freedom in the St. Louis area, it was called the Zion or "promised land" on the Mississippi.

The city attained distinction as an early American melting pot with settlers representing many ethnic and racial backgrounds.

It also supplied the inspiration for the most famous pattern in carnival glass, the God and Home pattern and water set.

The site for the present City of St. Louis, about fourteen miles south of the confluence of the Missouri and Mississippi rivers, was chosen by French



MAP OF REGION where the God and Home story unfolded

Colonists cut lumber, built houses and barns, cleared land and began farming. Others with greater finances became dairymen in the area surrounding St. Louis including Madison and Macoupin counties in Illinois across the river.

Wherever they settled, the sober, hard-working Germans helped to establish churches that were affiliated with the Missouri Synod of Lutherans. The pious, God-fearing families were the vanguard of an army of relatives and friends to enter the United States. During the 80 years ending in 1902, 20,500,000 immigrants came to America. Of the new settlers, over five million, or nearly 25 per cent, were of German origin.



EMMAUS Lutheran church
Centennial 1974

Dr. August R. Suelflow, director of history and archives at Missouri Synod headquarters, is author of the book, The Heart of Missouri, published in 1954, from which some of these facts were obtained.

Dr. Suelflow and an assistant, the Rev. Marvin A. Huggins, found that up to 1910 a total of 35 Lutheran churches of their denomination had been established in the City of St. Louis and St. Louis county. In the three Illinois counties across the river, Madison, Macoupin and Montgomery, 26 Lutheran churches had been organized.

One of these was the Emmaus Lutheran church organized in 1859 at Dorsey in Madison county. The church building was erected in 1874. It was at Dorsey that the God and Home carnival water set was planned and designed and distributed from the Dorsey general store.

Review Dorsey History

A resume of the town's history provides an insight into the major role taken by

Dorsey in what is regarded as one of the most unusual chapters in the history of American glass collectibles. The facts and pictures are from an historical feature story about Dorsey, gathered by the staff of the Gazette-News at Bunker Hill, six miles north of Dorsey and published in the weekly newspaper January 22, 1976.

The Bunker Hill newspaper assisted in the God and Home research in the tri-county area in 1966-68, as stated. Carl L. Stanton, publisher, granted permission for use of this material from the newspaper article.

Stanton prefaced the historical notes by pointing out that Dorsey and Bunker Hill had had a close relationship for 140 years. Bunker Hill was founded in 1836, about thirty years before the official Dorsey birthdate.

Mr. and Mrs. Moses True and a friend, John Tilden, came to Bunker Hill from New Hampshire by horse-drawn wagon. They arrived on December 25, 1835, at a place on the Springfield road known as Wolf Ridge. In the spring they bought 3,000 acres of land, registered the sale at Edwardsville, the county seat, and in 1836 renamed the settlement Bunker Hill, reflecting their New England background.

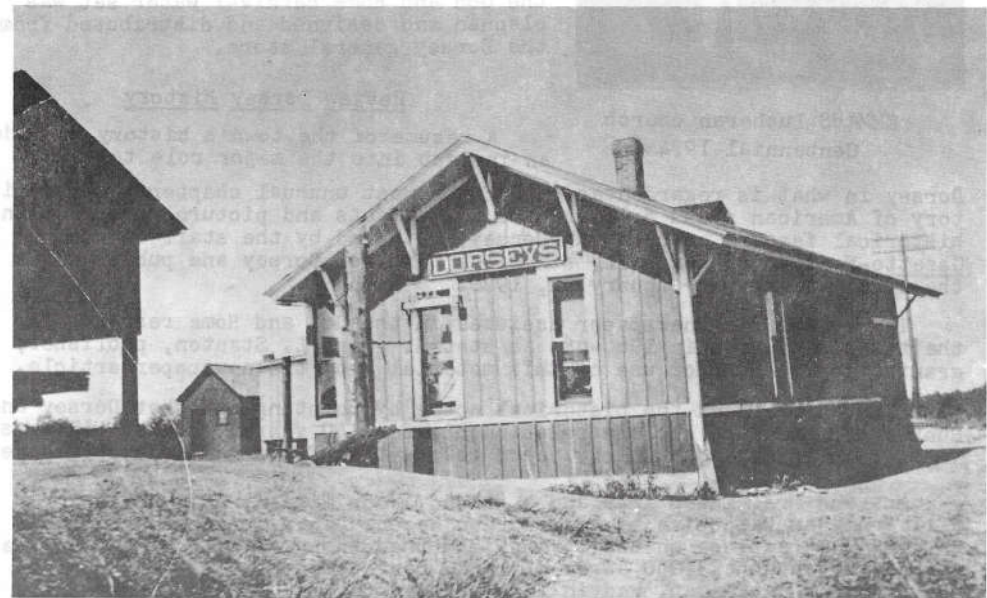
Moses True in 1839 contributed land for a building to serve as a school during the week and for church services on Sunday. The next year he gave one-half acre as site for a town hall. The first hotel, named Monument House, was built in 1856. Track was laid through Bunker Hill for the Indianapolis & St. Louis railroad, then called the St. Louis, Alton and Terre Haute line. The first train to arrive in 1857 brought a family of German immigrants.

There already were many settlers of German descent in the region around Dorsey, six miles south of Bunker Hill. Dorsey got on the map as a station on the New York Central & St. Louis railroad, a division of the New York Central line. The railroad depot was built there in 1854 and the station building was improved every few years.

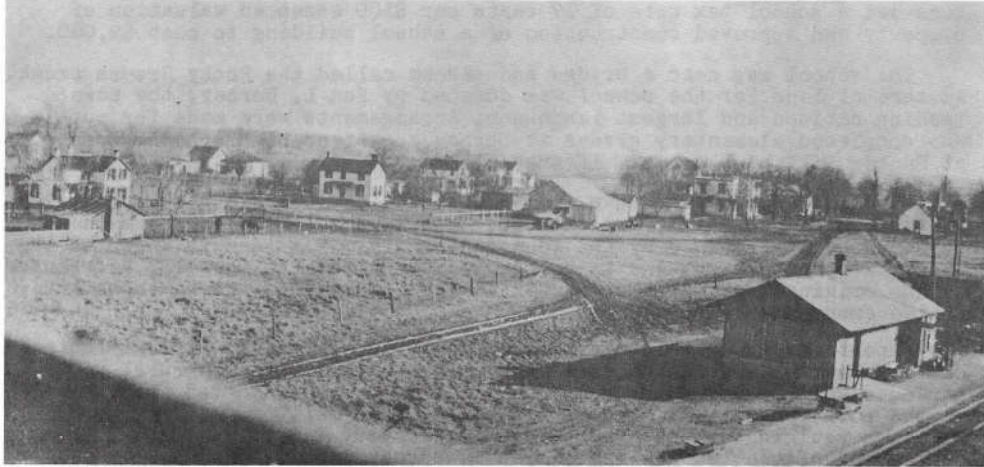
The community, located in northern Madison county, about thirty-five miles from East St. Louis and Alton, Illinois, was founded officially in 1866. It had been known as Dorsey Station or Dorsey Prairie which became Dorsey in 1866.

The town's name came from one of the leading farmers in the area, Ben L. Dorsey, who was of English descent. He also was active in founding a town 15 miles northeast of Dorsey, in adjoining Macoupin county, Illinois. It was named Benld, Illinois, also in his honor.

The railroad stimulated Dorsey's growth. During its years of greatest activity, Dorsey had as many as forty trains a day pass through or stop. Dorsey was never incorporated and it never had a mayor. Nevertheless, it vied with Moro, further south in the same township and county, in serving the needs of farmers and other residents in the farming region.



DORSEY STATION on the New York Central railway, 1910



PANORAMIC view of Dorsey from grain elevator, about 1910

In the early years of the Dorsey area, nearly one-third of the settlers were of German descent, about one-third had English backgrounds and the remaining population came from other countries and other states in the East and South.

Those of German descent, being close-knit by language and nationality, exercised great influence in many matters. Nearly all of the families were members of the Emmaus Lutheran church which was organized in 1859 at a donated site, about two miles northwest of the town square.

Thirty-two families contributed to the building fund for construction of a brick church sanctuary measuring 50 feet by 30 feet, with a steeple 70 feet tall. The contract was awarded to the Blumenthal company at \$3,100. Foundation rock was hauled by horse and wagon. The cornerstone was laid May 10, 1874. A bell weighing 630 pounds was hung in the steeple October 15, 1874, to call the faithful to meetings and services. Parochial school classes were conducted weekdays at the church building. The church celebrated its centennial in 1974.

The 1873 map of Madison County, published by the McCormick company of St. Louis, listed the names of many families from the early days at Dorsey. Some of the German Lutherans who came from their homeland to the Dorsey area, with the year of arrival, were:

Carl Kline, 1823; Harbert J. Bohlen, 1847; Dietrick Bertels, 1850; John Johnson, 1853; Henry Kastien, 1857; Frank Davis, 1858; Richard Marsholt, 1865; and George Hanenkamp, 1869. Mark Hambleton, blacksmith, came from England in 1850. Others who settled in Madison and Macoupin counties had lived earlier at towns and settlements in Kentucky, Tennessee, the Carolinas and some Eastern states.

The Dorsey elementary school was built following a meeting in 1867

of the school district directors. By a unanimous vote of 11-0, the directors set a school tax rate of 17 cents per \$100 assessed valuation of property and approved construction of a school building to cost \$2,000.

The school was near a bridge and stream called the Rocky Branch creek. An acre of land for the school was donated by Ben L. Dorsey, the town's leading citizen and largest landowner. Arrangements were made for pupils who completed elementary grades at Dorsey to attend high school classes at Bunker Hill high school, if they wished.

The major landowner among the German settlers was Dietrick Bertels who established a large farm in 1850. This is the only major farm in the Dorsey area still owned by the founding family. The land is known as the Bertel Centennial farm and is cultivated by William D. Bertels, a grandson of the original settler. The Bertel family descendants are numerous and active among Dorsey residents.

A postoffice, established in 1871, continues service. A rural route was started in 1904 with about seventy-five mail drops. The rural route expanded to 218 patrons with an additional 45 patrons served from boxes at the postoffice. Clifford H. Dietzel carried mail on the Dorsey route 25 years retiring in December 1975. His father, Edward H. Dietzel, conducted one of the two general stores in Dorsey from 1905 to 1936. Clifford Dietzel has a strong historical interest in the region. He contributed notes and several of the Dorsey photographs used in this book.

In 1905, a three-story grain elevator was constructed. The railroad built a stockyard enclosure and a creamery was erected. The first store at the rail station was opened in 1869. It was operated by George F. Dunn who came from New York state in 1858. Dunn also was the first school teacher and for many years was postmaster and railroad station master.

At the peak period of its service to those living in the surrounding countryside, beginning about 1910, Dorsey had two groceries, a hardware store, two scales, an elevator, stockyard, feed mill, blacksmith, saloon, creamery, and the railroad depot with a telegraph station.

Dorsey civic records show that several residents died in the cholera epidemic of 1870. Influenza during World War I also took many lives. Doctors from Bunker Hill and Prairietown called at homes of the sick.

In 1910, the federal census showed Dorsey proper had a population of 26 although an estimated 150 persons lived within two miles of the Dorsey stores. The same census showed that St. Louis had a population of 687,029 persons of whom 47,765 were of German descent.

CHAPTER IX

PROLOGUE

Benjamin J. (Ben) Bertels is a retired farmer of English descent who has lived in or near Dorsey, Illinois, all his life.

Born in 1898, Bertels remembered that the God and Home water set was distributed at a general store there.

In fact, he recalled getting a set as a teenager.

He couldn't name the year, but thought it was just before World War I.

Bertels, very active at 77, was living in Dorsey in September 1975 when he suggested the name of a person he thought might have "all the answers" about the God and Home glass.

He referred to Mrs. Norma McGaughey, also of Dorsey, who is the daughter of the man who brought out the God and Home set.

Mrs. McGaughey was glad to assist. Most of the details in the closing chapter were supplied or confirmed by Mrs. McGaughey.

She also loaned many of the priceless pictures that are reproduced.

CHAPTER IX

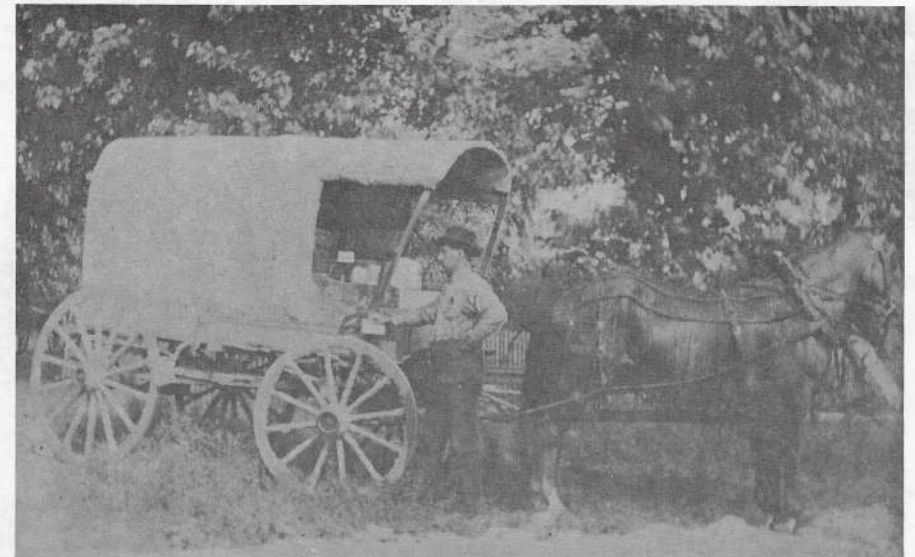
THE GOD AND HOME ARCHITECT

WILLIAM D. (Daniel) KUETHE, who designed and distributed the God and Home carnival water set, was born January 9, 1866, near Prairietown, four miles east of Dorsey. He was one of nine children, four boys and five girls, born to an emigrant couple from Germany.

Kuethe (pronounced Key-tee) was reared on a farm and had schooling at Prairietown. He enrolled at the Mound City Commercial College at St. Louis where he took a business course in 1886.

In 1893, William Kuethe and his brother, Louis Kuethe, purchased the Dorsey general store that had been established a few years earlier by Henry L. Kaeneman.

William and Louis worked to build up the store's services and its clientele. William also became the Dorsey postmaster with the postoffice occupying one corner of the store.



JOHN HEUER preparing peddle wagon for trip, 1910

W. D. KUETHE.
L. F. KUETHE.

Dorsey, Ills., 189

Bought of KUETHE BROS.,

DEALERS IN

GENERAL * MERCHANDISE,

Also, Produce and Grain.



W. D. KUETHE,

DEALER IN

Dry Goods and Groceries,

GENERAL MERCHANDISE and PRODUCE,

Mr. Kuethe in store
about 1937. Letter-
head, above, used
in the 1890's; one
on left, in 1920's



Louis stayed at Dorsey one year. He then sold his share of the business to William and returned to Prairietown where he opened a similar general store.

William adopted a plan to expand the business in Dorsey by means of a horse-drawn wagon which he called a "peddle wagon." The driver and salesman was John W. Heuer who had married Miss Sophie Kuethe, William Kuethe's sister. Mr. and Mrs. Heuer lived with William Kuethe at Dorsey. Sophie kept house while her husband was busy at the store and on the wagon routes.

The early store was illuminated by kerosene lamps. The front of the building was faced with tall windows shuttered at night. The shutters were taken down each morning when the store opened and laid across boxes to form tables on which merchandise was displayed.

The store carried virtually everything needed by a farmer or housewife such as: food, shoes, overshoes, yard goods, lace, buttons, thread, and school books. Also harnesses, horse collars, buggy whips, nails, fence staples, wire of many types, rope in all sizes, buckets, pans, utensils and some house furnishings.

Staples such as sugar, coffee beans, dried beans, crackers, cheese, summer sausage, bacon and tobacco were purchased in bulk. Block and barrel salt sometimes were purchased by the railway car load.

Mrs. Norma McGaughey, daughter of William Kuethe, recalled how the goods were packaged by the pound and prepared for sale. The coffee was ground by hand. Sugar, cheese and smoked meats were weighed and packaged. Tobacco also was cut by hand.

Operated Telephone Exchange

When a rail carload of salt was switched to the Dorsey siding, a work crew headed by Kuethe and Heuer would transfer the commodity to a back shed of the store where it would be held for retail sale. Also, in a large barn nearby, workmen made up egg crates whenever business was slack at the store. These double crates held 30 dozen eggs. Each Spring when eggs were plentiful they would be crated and shipped to St. Louis.

For several years, a telephone exchange, or "central" switchboard, was maintained at the store. Someone always was present to answer a ring and put through the calls. At night a bell in the house would ring and Kuethe would go to the store to answer if the call was persistent.

The store carried drums of kerosene, or coal oil, as it was called. When automobiles began to make an appearance, the store operated several years with a square mobile tank that held about 100 gallons of gasoline. The storage tank on wheels was pushed to the front of the store each morning and returned to the rear of the building each night. An underground tank with a stationary pump was installed later.

Peddle Wagon Kept Busy

The canvas-covered peddle wagon was fitted inside with shelves and compartments. Wooden coops with chicken wire were slung underneath to carry live fowl that might be acquired by barter or cash.

The wagon followed a regular route each week except during the winter when it did not operate. The wagon was loaded with stock and orders late in the day for early morning departure. The longest route was covered on Wednesday necessitating a 5 o'clock start.

The wagon carried sugar, yard goods, lace, thread, staples by the pound and flour in 100-pound sacks. The wagon manager would offer to trade these goods for eggs, butter, cheese, chickens, ducks, geese and turkeys or to sell the goods for cash. Orders were taken for harness parts, horse collars, hardware and other items for delivery the next week.

Fowls would be dressed at the store in Dorsey, packed in wooden barrels and shipped to the St. Louis market by train. The butter and eggs also were shipped chiefly to St. Louis. If anyone accompanied the shipment, the train fare to St. Louis was 50 cents. The 38-mile trip by rail required about two hours including all the stops.

Reached Over 4,000 Persons

The peddle wagon reached communities and outlying farm families within a radius of 20 miles of Dorsey and served an estimated 4,000 persons nearly half of whom were of German descent. Sales were studied closely and routes were expanded as prospects were found. The peddle wagon brought in about \$100 a day which was very good income for that day.

The Kuethe store was close to residents. Through the peddle wagon and John Heuer, its friendly driver, the store at Dorsey became a valued distribution center of many staple items and other household goods plus some farm supplies.

The popular Kuethe peddle wagon visited customers weekly for nearly thirty years. The horses that provided the locomotion were never put to pasture by a gasoline powered truck although the original horses were replaced several times. The peddle wagon finally was discontinued in the mid-1920's when horses were rarely used any longer on the roads.

The Lutheran churches at Dorsey, Bunker Hill, Bethalto and Prairie-town were the meeting places for religious services, parochial schooling and for many social events. All of these activities were welcomed and vital in the rugged frontier environment where, among settlers of various national backgrounds, misunderstandings and tensions frequently arose.

Old Country Feelings Familiar

Strained feelings between the German and English settlers were never far from the surface in their daily lives in Illinois. Many had been reared in the old country in a tradition of competitiveness that fostered distrust. They brought these opinions and motivations to the new homeland where clashes often flared and resentments were deepened.

Everything that happened in Britain and on the continent brought ripples and waves to settlers in Dorsey and Madison county through the German language newspapers from the old country and letters from home.

Colonialism in the last half of the Nineteenth Century was accompanied by a surge of nationalism in Britain and, on the continent, in Germany, by a nationalism that had imperialistic overtones. Historians have observed that the growing industrial revolution necessitated wider world markets and so became a factor promoting nationalism.

Anglo-German Rivalry

Britain expanded and took control of Suez. By 1896, Britain ruled one-quarter of the world and boasted the sun never set on the British flag. Germany began to seek "a place in the sun." Chancellor Bismarck's unification of Germany was conservative at the start but annexation of Alsace-Lorraine in 1871 was militant and aggressive.

The Pan-German movement, begun early in the Nineteenth Century, was formally organized in 1891. This espoused the view of a world-wide racial community of all Germans. The leaders preached the "master race" concept and, eventually, an open espousal of war as a means to world domination.

The Pan-German themes gained acceptance in the homeland. This caused a growing concern in Britain and abroad. The United States was deemed especially important by German leaders who pointed out that one-fifth to one-fourth of all Americans were persons of German origin. German writers lambasted British colonialism and "excesses." The British, in turn, broadcast that Germany's goal was world domination.



Kuethe family and home in Dorsey, 1936

The British propaganda machine, which became a major force in turning the United States to the Allied cause in World War I, began tuning up in 1910. It became the best organized and most effective in the world. It sought to weld together ideas of the British and to destroy by words the concepts and goals of the Germans.

Feelings Flare in "Religious War"

These basic, underlying feelings found expression in many incidents in the Dorsey-Bunker Hill area.

For example, W. B. Powell, former manager of a St. Louis mail order firm, purchased the Bunker Hill Gazette-News in February 1905. He had built up the circulation from about 250 to 1,500 subscribers when he inadvertently espoused a viewpoint that involved him in what he described as a "religious war" in 1910.

The Lutherans were on one side opposed by members of the other churches including the Methodist, Congregational, Baptist and St. Mary's Catholic churches.

The church women were most active. They fought Powell by means of a campaign calling for cancellation of subscriptions. They also sought to force their husbands to withdraw advertising. The German dairymen, faithful friends of the editor, took front page space guaranteeing two subscriptions for every one canceled. They also boycotted one man who had canceled advertising and forced him out of business.

The English were suspicious and critical of the Lutheran church services, conducted primarily in the German language, and also of the parochial schools operated week days at the German Lutheran churches.

The Germans, in turn, referred to the Dorsey public school, located one-half mile west of town, as the "second school." One man who has lived nearly all of his life in Dorsey reluctantly recalled that one of the German pastors of that day would deliberately look the other way when driving passed the "English school." The veteran resident said: "There wasn't much love shown toward the English nor vice versa."

Saw Need for Special Souvenir

It was a practice of the Kuethe general store to give customers and friends a souvenir plate, usually dated, as a Christmas and New Year gift. Sometimes the store gave a bowl, vase or cup and saucer.

In view of the mounting pressures and tensions felt by the German settlers, a conviction grew upon Kuethe that the souvenir for 1912 should be something more enduring and a special item or set made in a sufficient supply to be available during most of 1913 as well.

Kuethe had kept abreast of merchandising premiums on his visits to St. Louis. His attention had been drawn to carnival glass, first made starting in 1907, as it appeared in St. Louis. By 1910, Kuethe began to note that carnival items were being used as premium and souvenir pieces by some Illinois furniture and department stores and even one Illinois jeweler.

His daughter, Norma Kuethe McGaughey, believes her father drafted a rough sketch of the design he desired for a water set. The pattern

resembled that used on the American silver dollar coinage of the 1892 date.

Kuethe's design featured two mottoes or slogans on both the tumbler and pitcher. One was "In God We Trust," a patriotic motif familiar on American currency and coinage. The second, "God Bless Our Home," was a religious sentiment or prayer. It reflected Kuethe's German Lutheran background and heritage. He was a member and elder of the Emmaus Lutheran church at Dorsey.

Kuethe is believed to have ordered the moulds through a St. Louis merchandising firm that turned to the Hipkins Novelty Mould Works at Martins Ferry, Ohio. The Northwood Glass company, Wheeling, West Virginia, very likely pressed and iridized the water sets in blue glass.

The carnival pitchers and tumblers were packed with excelsior in barrels and shipped by rail to Dorsey. A crew from the Kuethe store transferred the barrels of glass to the storage barn behind the store. Here the glass was unpacked, inspected and prepared for distribution.

Kuethe gave free God and Home tumblers to persons who purchased large orders and to others when they paid their monthly bill. To stimulate in-

terest, customers who acquired six to eight tumblers were invited to buy a matching water pitcher for 75 cents. This arrangement was confirmed by several senior citizens who were teenagers in Dorsey when the water set was distributed.

Kuethe also accommodated some patrons and friends who desired to give a water set as a gift, and he sold sets to them at a price close to cost.

The enterprising Dorsey store owner had planned far wiser than he could have imagined. The God and Home sets won acceptance and praise in the entire area served by the store.

The wording on the glass was like a reaffirmation of patriotism and faith in God by the minority of German descent. The mottoes echoed Martin Luther's hymn of faith, "Ein feste berg ist unser Gott," (a mighty fortress is our God).

The God and Home theme was a message that the German settlers loved and trusted their adopted country. The water set helped



William D. Kuethe, 1936



to restore a feeling of confidence and greater security in many German-American homes. Many English farmers also secured water sets which they esteemed and kept through the years.

The influence of the God and Home water set lingered in the Dorsey area when the outbreak of World War I in August 1914, brought a torrent of propaganda attacking those of German descent who were taunted and persecuted on account of their national background.

Built House for Bride

On December 16, 1914, Kuethe married Caroline Anna Schroeder of Edwardsville, Illinois. He was 48 and she was 37. A daughter, Norma Louise Kuethe, was born November 28, 1917. Another daughter, born in 1920, lived five months.

In October 1915, Kuethe began the construction of a handsome two and one-half story house at the rear of the property where the general store faced the road. Norma graduated from the Edwardsville high school in 1937 and when her father suffered a stroke, she remained at home to assist at the store.



Kuethe Family in 1936

She married Carl McGaughey of Staunton, Illinois, in 1941. He served with the American Army overseas in Germany during World War II. After the war he became a general contractor in the Dorsey area. Their two children, a son, Carl, and daughter, Caroline Grace, are married. The McGaugheys live in the house built by Norma's father.

Mrs. McGaughey said she never heard the God and Home water set discussed when she was growing up. However, John and Sophie Heuer, her uncle and aunt, owned a set which Norma often saw on their sideboard.

Mr. Kuethe died January 26, 1940 and was interred in the cemetery near the Emmaus Lutheran church at Dorsey. The Heuers worked a year longer and then moved to St. Louis. Their God and Home set was sold at their house sale.

Daughter Fixes Date of Set

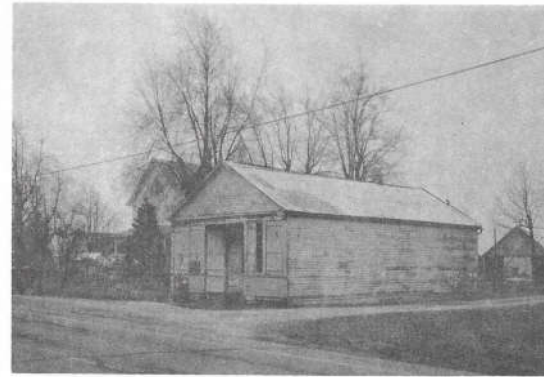
For several reasons, Mrs. McGaughey became convinced that the God and Home set was made in 1912 and distributed that year-end and into 1913-14. The Heuers

secured their set at that time. In addition, Mrs. McGaughey was positive her mother would have set aside one or two sets if any had been available after her marriage in December 1914.

The plan followed in distributing the carnival glass worked smoothly. Nearly every family that admired the water set was able to secure one. There were no extra or duplicate sets available in anyone's hands.

"We knew several families that owned God and Home carnival glass that came from my father's store," Mrs. McGaughey said. "We never thought very much about it. It was only when collectors came looking

for it that we took notice."



FAMOUS STORE, as it looks today, closed. Kuethe home behind, left-center

Time has brought changes to Dorsey. The grain elevator burned in 1924 and was not rebuilt. The creamery was torn down. Good secondary farm roads were built in the 1930's and residents could shop in Edwardsville, 13 miles away, or St. Louis, 38 miles southwest. The last train through Dorsey was in 1954.

The famous old general store, where the God and Home glass sparkled, was closed and boarded up as it stands today.

Dorsey is a part of the Edwardsville school district. Elementary pupils attend classes at Midway and advanced students ride buses to schools in Edwardsville. Since Dorsey remains unincorporated, its residents are included with those in other non-incorporated areas of Madison county. It is estimated there are 100 to 125 persons now living in the Dorsey area.

Dorsey has a community fire department of which Eldor Bertels is chief. The Dorsey Improvement Association was organized in 1965 with 26 members. Wilmer Bertels became the first president. The association completed a community building five years ago and is planning a new kitchen facility. Current membership includes 75 persons.

Dorsey Assured of Immortality

As for the carnival water set in the God and Home pattern, conceived by William D. Kuethe, merchant and postmaster, and distributed from his general store, the project will give both its originator and the Town of Dorsey a kind of immortality.

The name of Dorsey, Illinois, will remain indelibly etched in the memory of all carnival collectors as the town of origin of all the God and Home glass.

As noted, the Kuethe general store, through its wagon routes, served an area with a population of some four thousand persons. The original supply of God and Home glass was estimated to be the equivalent of about 400 sets. Only about one-tenth of the pieces are believed to have survived the 60-plus years since the glass was produced. Of these, roughly one-half have been placed in collections. The other sets remain to be discovered.

As the only carnival water set with a religious and patriotic theme in lettering, the God and Home glass is regarded by those acquainted with the facts as a stroke of genius by a devout German merchant who was inspired and guided by the Holy Spirit.

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