

KARNIVAL KWICKIES

Our "exclusives" on Westmoreland and U.S. Glass carnival have brought many word-of-mouth subscriptions to us among the massive community of carnival glass collectors, so we are beginning this regular feature. There is a considerable amount of unpublished data concerning carnival glass which we will be sharing with you in coming months. Tom Burns, whose name you have read several times in *The Glass Collector*, will be sending us all the latest news on unknown colors, shapes, variants, etc. Tom, an auctioneer who has collected and sold carnival glass since he was a teen, will be added to our growing list of research contributors in 1983. He is directly responsible for two dozen or more subscriptions in 1982, which he sold through his auction mailing list, and we want to thank him for his continued support.

Tom sent us a couple of exclusives for this issue, but I am afraid the HEADLINE STORY goes to Charlotte Williams, who shares with us the first *confirmed* piece of TRUE peach opal carnival with a Northwood N-in-a-Circle trademark. It is a *Beaded Cable* rose bowl. I made such a major point out of the fact that Northwood did not make any peach opal (in my *Antique Trader* story on Dugan/Diamond carnival glass), that Charlotte had spent years trying to prove me wrong. Well, she has done it, and I couldn't be more delighted. To be sure, the opalescence is light, but it is definitely there. A Northwood carnival *Corn Vase* is "listed" in a peach opal color, but it is generally accepted that this is an illusion created by an exceptionally frosty iridescent top rim. I congratulate Charlotte on her rare find, and thank her for sharing this news with the rest of us.



Tom Burns shares the spotlight with his marigold carnival *Argonaut Shell* or *Nautilus* vase. Originally made at Indiana Pa. by Northwood, the molds were revived later in carnival colors by Dugan. It is still a mystery why they failed to remove the Northwood script signature from the base plate of the mold. It is the only "flaw" in my Dugan attribution of the pattern, but we can be certain that Northwood did not take the molds with him to his new Wheeling location, because dozens of shards in this pattern were unearthed at Indiana, Pa. in carnival colors. The vase shown

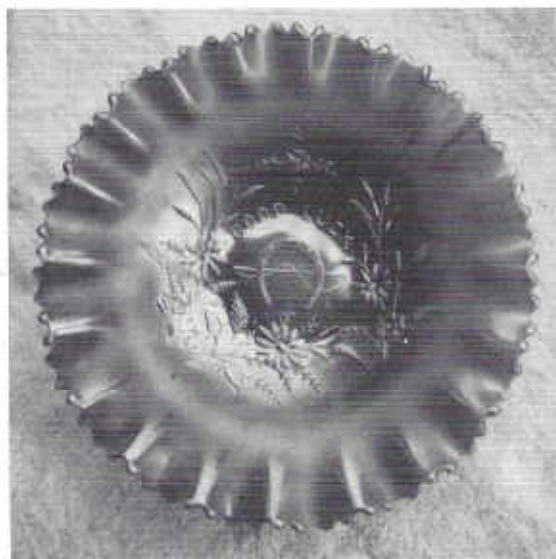


here, formed from a tumbler mold, is the only known vase in marigold. It is found primarily, but it is still scarce, in the amethyst iridescent. It is also rare to find this vase with the tiny sprig of seaweed at the base.

Speaking of Dugan/Diamond, I was fortunate to capture on film this rare OLD pitcher and tumbler in *God & Home* at my recent HOACGA convention lecture. I visited with a lovely couple who lived nearby and was thrilled to see this set for the first time. It has never been officially listed as Dugan or Diamond because I have never found any shards to match it yet, but the reproductions by L.G. Wright and the color almost convince me this set has to have been made at Indiana, Pa. It is shown here in a deep blue, the only color known.



Tom Burns (again) sends this picture of an unlisted variant of the popular *Good Luck* bowl. This one is signed with a Northwood trademark, and has the Northwood Basketweave pattern on the back. The unique variation in this mold is the small flower at the top center with sprigs extending out in four perpendicular directions. The surround floral spray is not as detailed as on the examples shown in Hartung and Edwards. I studied the Resnik's collection of *Good Luck* plates in California last year, and noted that there were other mold variations which probably should be noted in a later detailed study of the pattern. I would not be surprised if Dugan and/or Fenton may have made at least one of these variants. Tom says the bowl shown here is the very first he has heard of in this variant.



Don Moore sends me this picture of his English carnival pitcher and tumbler in blue. He refers to it as "Panelled Thistle" but this name belongs to a terribly popular, and much reproduced, clear pressed glass pattern. There is a strong possibility that this set is not English at all, but was made by some other European concern. I will be interviewing someone during my next trip abroad who has some answers to dozens of our carnival "mysteries". Perhaps I can learn the original name for this rare water set, so I suggest we wait before giving it an official name.



P.D.Q.:

A goblet in clear iridescent *Roman Rosette* is shown in *Edwards*, p. 171. You can add this to the list of USG carnival in *GC2*.

Another possible USG rarity is shown on p. 102 of Don Moore's *The Shape of Things in Carnival Glass*. It is a Galloway "tankard cream" pitcher (see *H5*, p. 154-A), but his has an embossed berry design inside the plain portions of the pattern. Don tells me the blue color is more like a Fenton color than a USG color. Could this be another copy?

I have no picture to share with you here, but a photo of a red carnival vase was sent to me (too blurry to reprint) for I.D. It is a reproduction by L.E. Smith, made from an old Duncan & Miller mold. The pattern is known as *Homestead*.

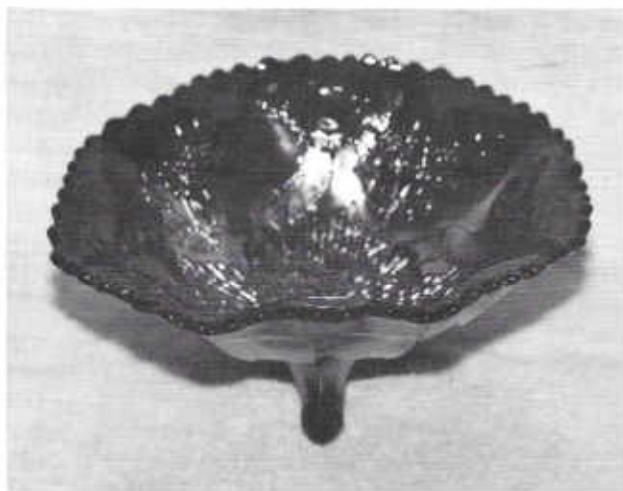
Daisy & Plume (*MHL*, p. 58) was named earlier in *Millard 2*, pl. 86 as *Daisy & Palm*. He calls the stemmed rose bowl a goblet. Presznick also named this *Daisy & Plume*.

KARNIVAL KWICKIES

Research Advisor: TOM BURNS

The exciting news on carnival glass is literally pouring into our office. We have so much to tell you, in fact, that it is more than will fit in this issue without sacrificing our balance.

BOB FRITZ called me last month with news of his exciting find - a 10" *Stag & Holly* footed bowl in BLACK carnival. I knew this bowl existed in plain black (ebony), through old Butler Bros. catalogues for 1916, but this is the first time I have heard of iridescent. The beautiful lustre can be found on both the top and bottom. Most of your black based carnival glass known is an extremely dense black amethyst, usually found on Dugan/Diamond patterns.



Rare Black Carnival STAG & HOLLY

Pictured above are a pair of *Mary Ann* vases in marigold carnival. The one on the right is the vase listed in *MH3*, p. 23, which we now know was made by Dugan/Diamond at Indiana, Pa. (see this issue, p. 46). This attribution can also be confirmed by shards.

However, the vase on the left is from a different mold. It has several differences, but the easiest to recognize is the ten scallops at the top - instead of the eight found on the listed variant.

Hand, p. 175 shows both versions of this two-handled vase, but does not mention the obvious differences. Could this be another one of those on the growing list of "copies" from a competing factory? Or is there a more simple answer - such as a mold was damaged and replaced. These two vases are entirely different, so it cannot be a re-tooled mold.



Two Variants in *MARY ANN* vases

The ten-scallop vase is known in plain Depression-era colors, a slight indication of possible Fenton origin. Many of their carnival molds were re-used later for lines in pale pink and green (*Fl*, p. 120). But Diamond's *Windflower* and *Coin Spot* are also known in pink (*WDG2*, p. 394), so this is no foundation for a dual-attribution.

Presznick 4, pl. 34 lists a rare "loving cup" three-handled vase in this same pattern, which she named *Cordelia* - variant (*sic*), made from a third mold.

We must be careful not to assume every variant was made by a different company. I know of at least two different molds for tumblers in Northwood's *Grape & Cable*, *Memphis*, *Everglades* and *Louis XV*, as well as Dugan/Diamond's *Maple Leaf* and *Vineyard*. I reported the two different *Maple Leaf* tumblers in my old newsletter (back issues still available). JODY MITCHELL sends us the pictures below of the two *Vineyard* tumblers and notes the differences for us (see next page).



Two Variants in *VINEYARD* tumblers

The left tumbler in marigold has one cluster of grapes with 23 grapes and a second cluster on the back with 25 grapes. The purple tumbler on the right has 25 grapes in both clusters, front and back. There are also differences in how the vine at the top is attached to the each leaf, but counting grapes is the easiest method.

My theory about why so many tumblers are known in two mold variants is simply that six of them were pressed for every single water pitcher. If a pattern was a big seller, the tumbler mold would wear out sooner than the pitcher mold - or perhaps a second mold was made to keep up with production quotas.

Tom Burns sent me news of a second variant in Fenton's *Butterfly & Berry* water pitcher. With the handle to the right, the grape leaf is missing below the butterfly at the center panel (see catalogue reprint, Fl, p. 80). One theory is that Fenton



Two Variants in *BUTTERFLY & BERRY* pitchers

was testing the mold before it was finished. Again, nothing more than theory. When someone asks me "why" a certain piece of glass is different from the norm, my usual response is teasingly "I don't know... I wasn't there when they made it."

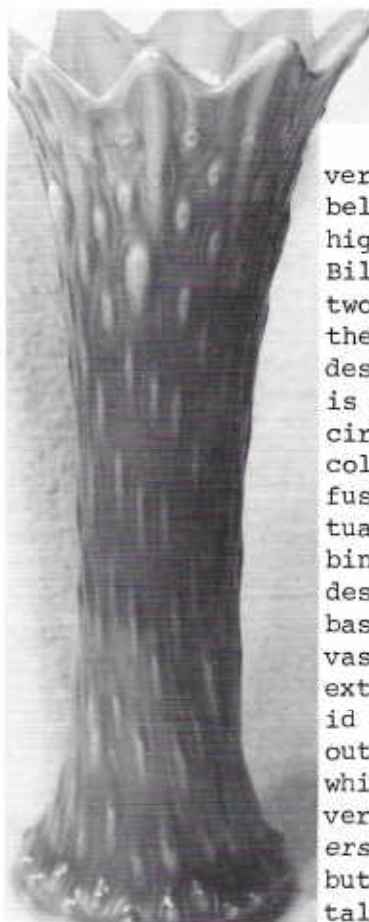
Other Fenton patterns have been turning up made from altered or incomplete molds. FERN JACKSON has a *Thistle & Lotus* (MH6, p. 71) dish with the thistle portion completely plain. Tom Burns tells me of a 9" *Dragon & Berry* plate which has no dragons in the alternate panels, only a medallion design. This was apparently a common practice in the glass industry, but it can be a big headache trying to keep it straight today.

DON MOORE sends us this picture of his purple carnival bowl which he describes as having heavy Tiffany-like iridescence on the plain interior. It is shown here from the base which has no iridescent finish. The shape is rather flat, 7½" diam., with the crimped ends turned up. The



ENGLISH OVAL & HEART crimped dish

pattern is listed in *Presznick 4*, pl. 52 as *English Oval & Heart*, where she illustrates an unusual twisted stem compote in the same design. Presznick reports that the compote she drew came from England, but this is not necessarily proof. However, I am inclined to agree. No maker is known at this point, but we will keep you posted if we learn anything.



I photographed this very tall vase, which I believe is more than 20" high, at the home of Mr. Bill Carroll more than two years ago. It is in the well-known *Tree Trunk* design by Northwood. It is signed with an N-in-a-circle trademark, and the color could easily be confused for peach opal. Actually it is the rare combination of marigold iridescence on a milk glass base, but by the time the vase was "swung" to this extended length, the solid opaque white thinned out to an opalescent white. Fenton made the very similar *April Showers* vase (Fl, Fig. 288), but not in this extra tall funeral vase size.



2437 $\frac{1}{2}$ Vase.
3 Sizes.

If the last issue of *The Glass Collector* was our "ruby" issue, this can be labelled our "black" issue. Yet another piece of black-based carnival is reported to us by CYNTHIA NAGY. She has a pair of 9 $\frac{1}{2}$ " tall vases which she would like identified and evaluated. Cynthia states that both vases are black on the inside and bottom, with the iridescence on the outer surface only. When held to the sun, small areas of amethyst can be seen through the inside at the base.

To the best of my knowledge these vases are unlisted in carnival literature. The real shocker is that they are English, made by Sowerby. I know of no other black amethyst English carnival. These same vases were originally sold with *Sowerby's Flora* bowl (GC4, p. 44) in the mid-1930's. Mr. Notley sent me a color slide of his Rosalin color, satin finished console set - and the vases are the same as these in carnival. I checked a 1931 Sowerby catalogue generously shared by Mr. Notley, and found this vase was originally the No. 2437-1/8 vase, which was made in three sizes.

I hope no one minds, but if indeed these vases are previously unnamed, might I suggest crediting the lady who first reported them to all of us, and call this by the *Cynthia* pattern? I say "pattern", as a matching bowl (No. 2437) was also made by Sowerby, with a separate black base.



2437 Salad on Plinth (Black).

Determining the value of these rare vases is as difficult as it is to determine the value of English opalescent. The European made glass generally does not have the collectability, and thus the value based on high demand, to give it a high value. This is not ALWAYS the case (i.e. Galle', Daum Nancy, Webb Burmese, Lalique) but the magic word in these names is "knowledge". Enough confirmed data has been printed about those companies, so collectors can buy with confidence. It was only in the past twelve months that we began to learn about English carnival and opalescent, so only now can collectors begin to appreciate the history behind each and every piece. This appreciation creates value. As rare as your vases may be, my opinion of their value now is about \$40 each. The *Sowerby Flora* bowl is listed in Edwards' price guide as VERY RARE, but the value of only \$75 is attached to it. Don Moore told me he had one which he could not get rid of for \$35. Perhaps now, the value on some of this outstanding English pressed glass will begin to rise dramatically.

As previously stated, black-based carnival, be it "ebony" or an extremely dense black-amethyst, is quite scarce. Except for the *Stag & Holly* bowl, all the other patterns I know about in black-amethyst are Dugan/Diamond. Three are "probably" made by this same firm. I am listing them below, with Hartung cross-reference, and would be interested in learning of any others.

Butterfly & Tulip (MH3, 104)
Christmas Compote (MH4, 41) probably Dugan
Farmyard (MH2, 122)
Formal Vase (MH6, 22) probably Dugan
Garden Path, Variant (MH8, 62)
Holly Whirl sauce boat (Hand, p. 73)
Ski Star (MH3, 97)
Victorian (MH3, 98) probably Dugan
Wishbone & Spades (MH4, 66)

RESEARCH CONTINUES ON THE FOLLOWING
MAJOR REPORTS FOR UPCOMING ISSUES:

Big news on OLD glass with NEW iridescent finish - Collectors Beware!

The Millersburg-Jefferson-Northwood Connection
Which company made what - and when?

More previously unlisted rarities

Carnival Glass by D.C. JENKINS GLASS, Kokomo, Indiana

KARNIVAL KWICKIES

Research Advisor: TOM BURNS

I simply must take up a number of pages in this issue to try and clear out my files of important news on carnival glass. But I begin this section with a major retraction. The rare carnival water set pictured in *GC4*, p. 54 with the panelled floral design was NOT made by Eda in Sweden. It was made by the Riihimäki Glassworks in Finland. It seems like I am always having to explain my mistakes, but I won't even try on this one. It was a simple case of miscommunication between three different sources, and it certainly was not Mrs. Quintin-Baxendale's fault. She has most generously sent me dozens of catalogue sheets on the pressed glass made in Holland, Finland and Sweden, and I got confused. Marion also sent me a copy of her new book, *Carnival Glass Worldwide*, and I can state unequivocally that this is the most scholarly publication to date on carnival glass. I say this fully aware that Marion (and all of us, the new generation of researchers) have benefited from the pioneering work of Hartung, Presznick and others. This is not only a superb book for the collector, it an extremely important contribution to the understanding of the "world" glass market in the early 1900's. I have a very few reservations concerning some of the Dugan/Northwood material, but overall the material presented represents a compilation of all the latest modern research in a single volume. The major importance of this book is the "international" scope, and it is highly recommended to all students of glass. The color work is quite good, with over 200 pieces shown. This does not cover ALL the known patterns in carnival, but then again neither does ANY other book on the subject. Ordering information on this book is listed on page 55 of this issue.

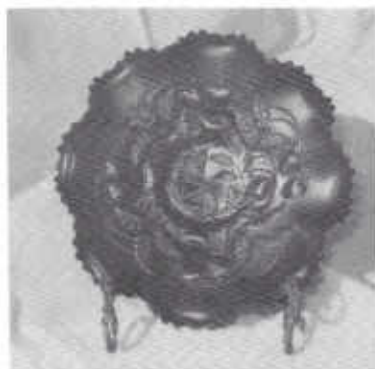
Marion sent me so much new research material for *The Glass Collector*, that we have added her name to the growing list of research contributors. It will take this magazine some time to digest this amazing body of glass news and publish it in the scholarly form it so richly deserves. We thank her most sincerely for her generosity.

TOM BURNS shares this exciting, unusual shape in a marked Northwood Wheat pattern covered Bowl. It is approximately 8" in diameter. This pattern was first listed in *Edwards*, p. 214 in a covered sweetmeat compote (only two known). A "single bowl" (?) is also reported in the pattern, perhaps referring to this covered dish. Shown here in amethyst with outstanding iridescence, the compote is also known in green. We are proud to be the first to picture this rare example of Northwood at its finest. Since this pattern is so rare, perhaps the line was a failure, and the molds were re-tooled and used in other lines. The shape of the sweetmeat compote is identical to the same in *Northwood Grape*. The finial and shape on this covered bowl appear to be the same as that on the *Plums & Cherries* (*GC1*, p. 21) rare shape we previously featured. This latter pattern is listed as "Two Fruits" (*Edwards*, p. 210) in the rare carnival color, but I feel my earlier designation for the pattern is less confusing (a popular Fenton bowl carries the name *Two Fruits* also) and more descriptive.



Northwood WHEAT covered bowl in amethyst

ARNIS WELLS shocks me with her picture of a Northwood's Strawberry (*Edwards*, p. 195) bowl in BLACK carnival. I would have been suspicious of it being a Dugan copy (there are two different variants of the pattern), except for the fact that this bowl is marked with an N-in-a-Circle. Perhaps this is in a very dense "black amethyst", which appears to be a solid opaque black to the eye until held up to a bright light. Arnis' letter does not distinguish between the two, but as I said on page 6 of this issue, many black glass collectors do not consider the level of den-

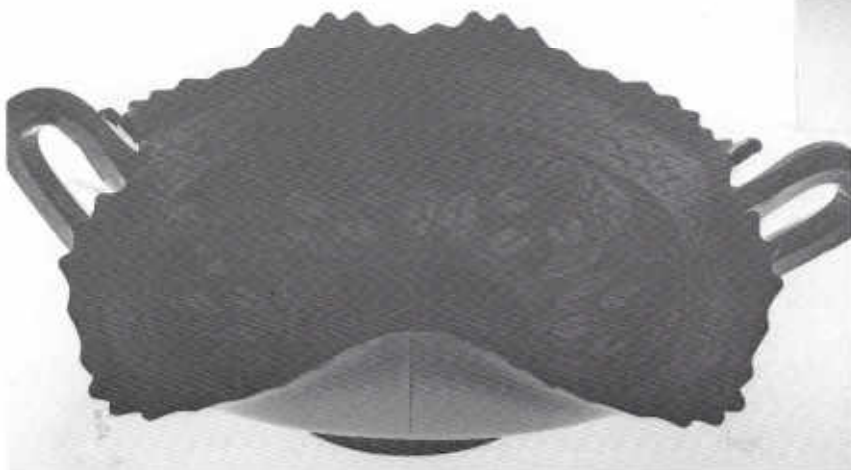


Black-amethyst NORTHWOOD'S STRAWBERRY bowl

sity, or opaqueness, as too important. My only concern is that some general deep amethyst, which can look almost black where the glass is thicker at the collar base, may fool some into thinking it is "rare black carnival". Perhaps some guidelines on black, black amethyst and dark amethyst carnival should be established in the carnival community. The color is not listed in any of the price guides.

A non-subscriber sent me a picture of his very rare *Cherry Circles* (Fl, Fig. 265) handled bon-bon in red carnival. This is listed by Don Moore in a round shape (under the misnomer "Cherry Chain") on p. 47 of *Carnival Glass Rarities*. Don assigns a value of \$1,250 to this choice red piece, which he places amongst the top ten red carnival rarities.

This pattern is also being illustrated in an attempt to clear up some confusion in my mind. *Cherry Circles* is listed in other shapes - including bowls, plates and compotes. I can locate no actual photographs of non-handled bowls, but the detailed drawing in RPl, pl. 32 includes no handles. I definitely question the compote listed.



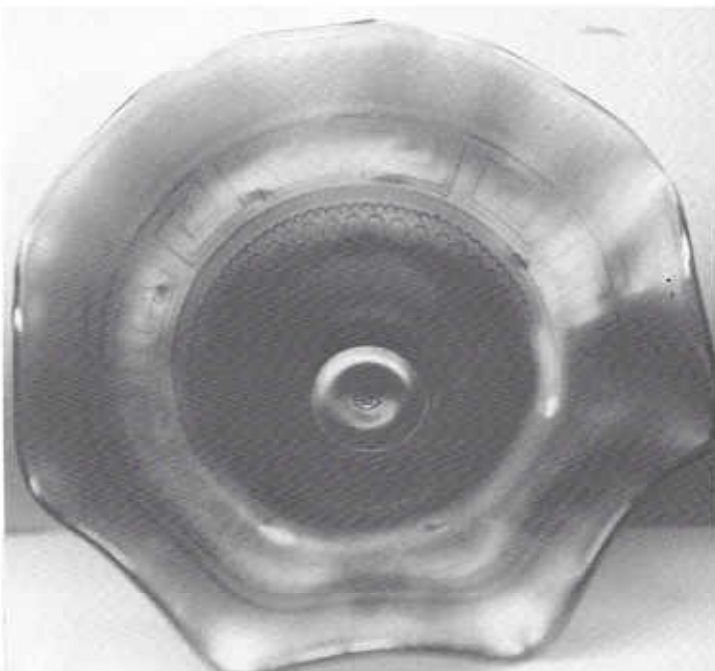
CHERRY CIRCLE bon-bon in red

Since the pattern is sometimes confused with the similar *Cherry Chain* (Fl, Fig. 271), as in *Hand*, p. 88-89, perhaps the compote listed is the equally similar *Fenton's Cherry* (MH4, 70). This last one is found only on the popular *Mikado* compote (Fl, Fig. 182).

CHERRY CIRCLES has cherries surrounded by holly leaves. CHERRY CHAIN has cherries encircled by oak leaves. FENTON'S CHERRY has cherries encircled by a simple cord. A photograph of *Cherry Circles* in anything other than this handled bon-bon would certainly put my mind at rest on this confusion.

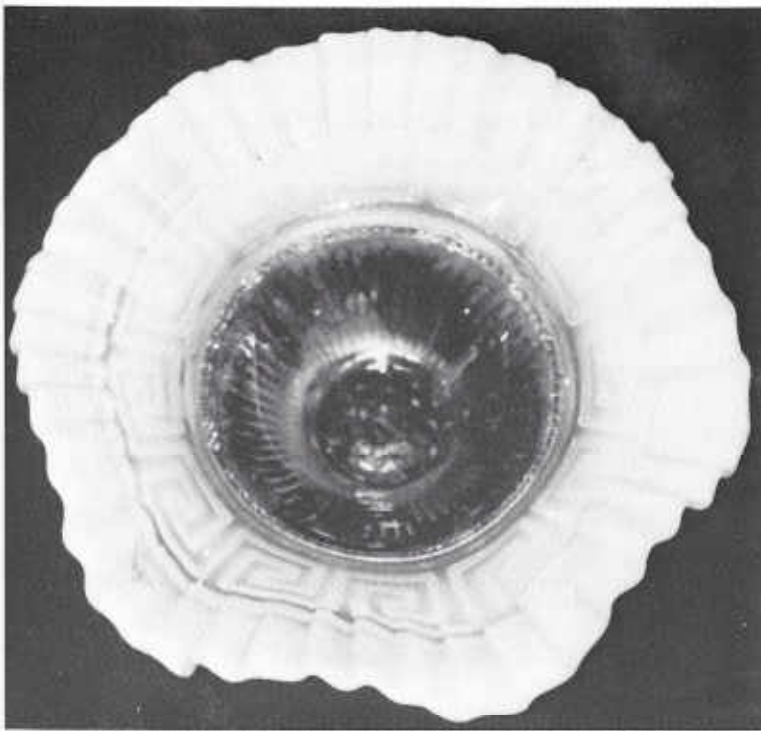
I never heard from DONALD GARRISON about his "Greek Key & Sunflower" pattern, but a letter and photograph from MARION KORCZYK seems to have provided us with another exclusive.

This green dome-footed bowl is quite different from the Northwood Greek Key bowl listed in MH1, p. 37. This bowl is not pictured in any of the carnival books, but it is shown in my opalescent book under the descriptive name *Greek Key & Scales* (H2, Fig. 423). It is marked with an N. The "scales" look something like a sunflower.



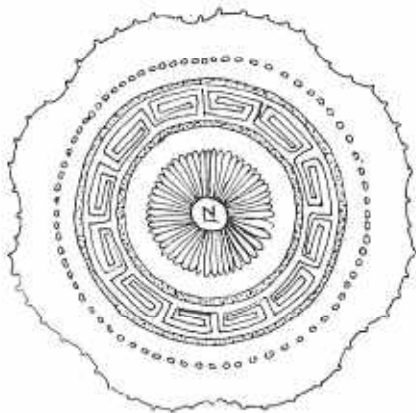
GREEK KEY & SCALES in green carnival

A second variant of the much-used greek key motif, also marked, is called *Greek Key & Ribs* in H2, p. 66, pictured on the next page in a goofus decorated example sent to us by Sheryl Brosamle. I list it in carnival colors in my Book 2, but I cannot confirm that this "variant" is the version Hartung lists as dome-footed in her Northwood book, p. 89.



GREEK KEY AND RIBS in white opalescent
(Was this variant made in carnival?)

The most commonly found bowl in carnival colors is a THIRD design, shown below, which is quite different from the other two using the greek key motif. But the main difference is that the pattern appears on the interior of this Northwood Greek Key bowl mold, whereas it is an exterior pattern on the two dome-footed variants. Why Northwood would make three different molds using the same basic design is a mystery likely never to be answered.



NORTHWOOD GREEK KEY with rayed center

A water set by Northwood in yet another use of this motif was called simply Greek Key on p. 89 of Hartung's Northwood book. RP3, pl. 89 calls this pattern by the more descriptive name Greek Key & Prism. I am sure I am speaking for many when I note that when two or three totally different patterns are associated under a single name,

it only causes confusion. All four of these Northwood designs use a greek-key in the design, but I feel they must be given different pattern designations.

By the way, will someone confirm that this pitcher or the tumblers are marked with an N-in-a-Circle? Neither Presznick nor Owens mentions a trademark. Hand mentions only that the bowls are sometimes marked.

A number of unusual and quite rare examples of opalescent carnival have come to our attention. TOM BURNS reports two more patterns in amethyst opalescent carnival - an *April Showers* (Fl, Fig. 288) vase and the small nappy in *Vintage* (Fl, Fig. 239). These are both, of course, Fenton made - the only company which we confirm made pressed opalescent amethyst.

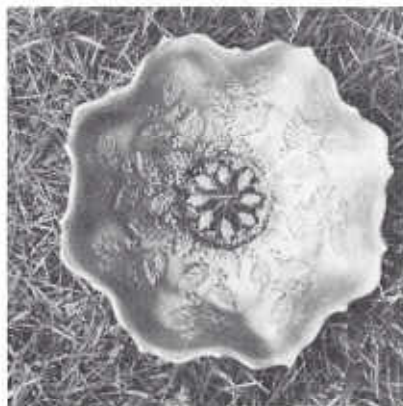
But what about these two pieces shown next in cobalt carnival with opalescent rim? Described as factory accidents by Mr. Fenton, they are still highly desired by collectors. This color which Fenton called "royal blue" was continued well into the 1930's. It is a rare, but not unknown, color in stretch glass from the 1920's (see Fl, Fig. 320, pp. 89-90). But I wonder if these opalescent pieces should really be called accidents. I feel perhaps experimental would be a better word.

While MOST of Fenton's blue carnival is a deep blue "cobalt" color, some examples are documented in a lighter shade (see Fl, Fig. 205) which I believe was made from a batch of "Celeste Blue" color. Don Moore lists a number of Fenton patterns in "aqua opal" in his book on rarities, including *Leaf Chain*, *Dragon & Lotus* and *Vintage*. Don lists "blue opal" under his special colors (possibly the Westmoreland deeper blue opalescent color), but this cobalt opalescent carnival deserves its own designation.



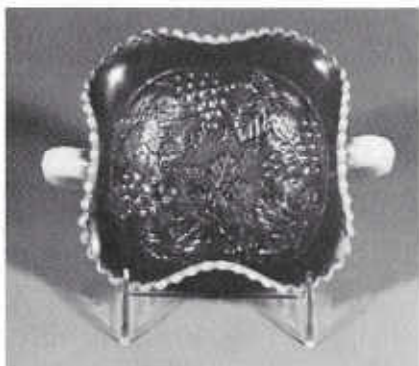
TOM BURNS sends this picture of a three-toed bowl in Fenton's No. 1746 *Grape & Cable*. The opalescence is quite light,

appearing only at the very edge. However, the opal edge on Fenton's No. 208 *Carnival Holly* (Fl, Fig. 262) is somewhat deeper. Our thanks to AL RETTKE for sending this picture to us. As always, we would be interested in documenting any other pieces which may exist in "cobalt blue opalescent carnival".



CARNIVAL HOLLY in cobalt with opal edge

Another piece of Northwood peach opal carnival has surfaced, but interestingly enough - the N is missing. It is a known version of *Northwood Grape* (*Grape & Cable*) with Northwood's basketweave exterior. Perhaps he too was experimenting with the *Alba Lustre* (probably Dugan's original name for peach opal, offered in a 1910 BB catalogue). This Northwood line was first made about 1910. Please note that this same handled nappy is shown in a "peachy" translucent milk glass in my Feb., 1981 *AT* feature on Dugan/Diamond carnival glass. No matter, it is still a RARE example of the pattern. AL RETTKE sent this news and photo to us.



NORTHWOOD GRAPE nappy in peach opal

Another "mold alteration" has come to our attention. Above we show the well-known *Brooklyn Bridge* (MH4, p. 86) bowl in marigold, with the words "Brooklyn

Bridge" completely missing from the mold where it usually appears beneath the dirigible. A couple of ferry boats passing under the bridge are barely visible in this photo.



BROOKLYN BRIDGE variant in marigold

Some fascinating information and a few theories have surfaced concerning the production of the *Brooklyn Bridge* bowls. Local Indiana, Pa. residents have told me that when the Diamond Glassware Company burned in 1931, the surviving sample room was filled with stacks of these bowls. Reportedly many were given away at this time to the newly out-of-work glassworkers, and other local citizens. This report and other factors seem to indicate that this bowl may have been designed as a possible souvenir for the upcoming 1933 "50th Anniversary" of the opening of the bridge. The dirigible was a popular form of air travel between Europe and America in the early 1930's. And finally, this bowl is known ONLY in marigold, a most unusual occurrence. A 1928 Butler Bros. catalogue shows a group of Diamond carnival patterns - and ALL of them are in marigold carnival. The factory burned down on June 27, 1931. Perhaps this bowl was in production at the time of the fire, and no other colors were ever made.

RAY NOTLEY points out that it is a macabre coincidence that the designer of the Brooklyn Bridge, John Roebling, died of tetanus after an accident on a ferry boat (near the bridge) crushed his leg. I doubt the moldmaker was aware of this, but it does add some "history" to the bowl. Ray also tells me that these bowls are not hard to find in England, too many to indicate they were brought back from the States as souvenirs by visiting Britons.

This bowl is frequently found with six large crimps. The same bowl is harder to find with nine smaller crimps, as shown in *Edwards*, p. 33.

10

KARNIVAL KWICKIES

This chapter is kept necessarily brief, but carnival glass collectors need not be disappointed. The big story on the Millersburg/Jefferson/Northwood connection, and another on carnival glass by the virtually unknown Mortimer Glass Company are planned for the next volume. Also, we have news on black carnival in the Update chapter and there is a good amount of carnival data throughout this entire book, if you read carefully.

ANOTHER DUGAN CARNIVAL RARITY

Pictured here for what we believe to be the first time is a photograph of the rare ELKS NAPPY referred to on *Edwards*, p. 68 as a Millersburg product. It appears to be the same nappy listed in Don Moore's *Carnival Glass Rarities*, p. 52, credited to Fenton. Its estimated value is an amazing \$2,750 in amethyst.



32—Rare ELKS NAPPY in amethyst carnival

This photo was shown to me in Canada by collector Ola Shoom. I told her I thought it might be an uncredited piece of Dugan, but I needed to see the piece or a good picture of the base to be certain. Mrs. Shoom generously responded to my request, sending me a clear photo of the base, and it now appears certain the piece is Dugan/Diamond. It was made with a special plunger in the mold for a nappy originally produced around 1906 in opalescent glass. These nappies are identical in size (approximately 5" diameter, depending upon the flare of the crimp) and have identical bases and handles. There is no date or city pressed into the piece, as is found in the other known Elks convention souvenirs, so this nappy may not have been produced especially for that particular lodge group.

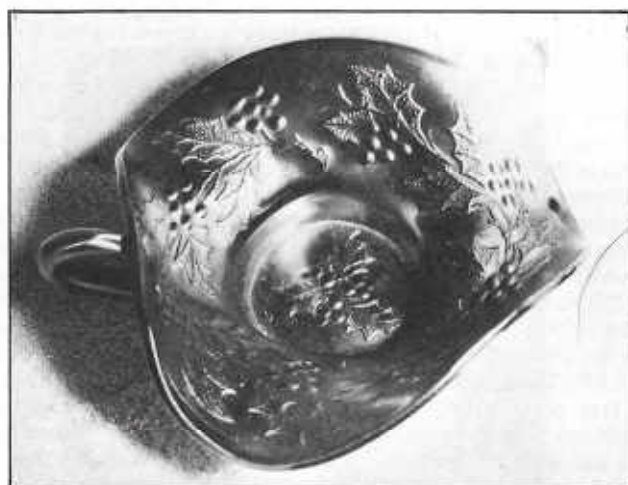
The Dugan attribution is based upon a Fall, 1906 Butler Bros. assortment of opalescent novelties, but the carnival version no doubt dates a few years later. This nappy may also exist in carnival without the elk design on the interior, but I am not positive. It appears this same mold was used, with a different plunger, or possibly retooled, on the carnival LEAF RAYS (MH2, p. 47) and the similar opalescent DAISY MAY (OPG, p. 217-I) nappies. We have shards of the former to back up the Dugan attribution (PGP3, p. 16, bottom shard).

"OPALESCENT" NOVELTY ASSORTMENT.
All large bright attractive pieces. Many of them 10 cent values.

CS07—All bright full finished pieces in blue, green and flint opalescent. Not a piece in the lot that is not a useful article.

7 1/4 in. fancy footed plate.	6 1/4 in. fancy fluted card tray.	4 1/4 in. fancy handled olive.
4 1/4 in. flower vase.	6 1/4 in. tulip vase.	4 1/4 in. swan vase.
6 1/4 in. deep round footed bowl.	6 1/4 in. fancy star nappy.	6 1/4 in. beaded edge plate.
4 1/4 in. colonial rustic vase.	6 1/4 in. triangle shape dish.	6 1/4 in. colonial vase.

Total 16 doz. in pkg. (NO PKG. CHARGE.) Per dozen, **45c**



33—HOLLY AND BERRY nappy, possibly made from same mold used on other pattern nappies known made by Dugan Glass Co. However, this nappy is on a short stemmed foot.

A FASCINATING NORTHWOOD-DUGAN COPY

To date, I have reported similar copies between the Northwood and Dugan factories in GRAPE AND CABLE, PEACOCK AT THE FOUNTAIN, and possibly PEACOCK ON THE FENCE. But another near-identical copy has been discovered, and is shown next.

The DAISY AND PLUME rose bowl below is one of two, almost identical, made in this pattern, one by Northwood and the other by Dugan/Diamond. The Northwood example, which is trademarked, has three flowers each surrounded by 74, 75 and 76 beads respectively. The three feet have a protruding rib running parallel to the center of each foot. The Dugan/Diamond variant, which is known in peach opal, has 80, 81 and 82 beads surrounding each flower respectively, and no protrusion on the three feet.



34-35—NORTHWOOD DAISY AND PLUME three-footed rose bowl at left and DUGAN DAISY AND PLUME copy (or original) on the right

This possibility was discussed previously in *PGP6*, pp. 10, 11, but to date not one collector has sent this variant detail to us for confirmation. My thanks to Janet Knechtel for helping me count the beads on the three examples in her and her mother-in-law's collection.

MORE BIG NEWS ON U.S. GLASS CARNIVAL

In GC2, pp. 3-5, a wide assortment of carnival glass by the giant U.S. Glass Company was documented. But two particular rarities have come to our attention, both seen during my recent lecture tour in California. Pictured first is a small breakfast-size creamer in the FIELD THISTLE (*MHA*, p. 49). It is in a lovely shade of pastel blue, a color not known in U.S. Glass carnival. However, the



36—Rare pastel blue iridescent breakfast creamer in U.S. Glass' JUNGLE pattern, known to carnival collectors as FIELD THISTLE

firm did make a line of stretch glass in this shade of blue, so apparently this creamer dates from this later, circa 1920-1930 period. It does have a hint of stretch effect at the rim of the creamer's mouth. The original name for this pattern was JUNGLE, which I endorsed in my *H5*, p. 18, but carnival collectors would be very confused (and rightfully so) if I tried to reinstate original manufacturers' names on their carnival table pattern lines.

The tumbler shown next is not shown in Owens' book on carnival glass tumblers. It seems to be U.S. Glass, but



37—Rich marigold unlisted carnival tumbler which could be part of U.S. Glass' ART CUT line or part of Cambridge's similar NEAR CUT line

could *possibly* be Cambridge. It is an unlisted imitation cut pressed pattern, which seems to match certain items in the U.S. Glass ART CUT line. An August, 1914 *BB* included an ART CUT assortment. You will notice the tumbler's similarity to the water pitcher in this group, and note that the fans found beneath the buzz-saw design appear in the same positioning on the footed vase. The marigold color on this tumbler, which



was shown to me by Wanda Fulkerson, is especially rich, not normally characteristic of U.S. Glass marigold. So I must consider the possibility that this tumbler could be another style in the BUZZ SAW pattern by Cambridge. The catalogue assortment in *Welker 1*, p. 116 pictures a different tumbler, but the line includes a number of design variations on the same theme. It is not unusual for an imitation cut line to offer tumblers in more than one shape (see *Stout*, p. 233 for two different tumblers in the AZTEC pattern). Whether this tumbler is part of U.S. Glass' ART CUT or Cambridge Glass Co.'s NEARCUT line of imitation-cut pressed glass is undergoing further investigation, but in the meantime an unlisted carnival glass tumbler can be added to the record.

ANOTHER "LATE" CARNIVAL PATTERN

Another pattern which has been copied by a number of factories during the 1920's and 1930's was popularly known as GEORGIAN. It was made by Fenton (F2, p. 82), Cambridge (CGC1, p. 33-B-9), Paden City (Barnett, p. 25), Duncan & Miller (WDG2, p. 66), and in recent years, Viking. However, U.S. Glass is generally not mentioned as one of the manufacturers, but their WATERFORD pattern, shown in *GC3*, p. 54, is a design along the same lines. Most GEORGIAN pieces have the six-sided honeycomb styling, but a few have four-sided diamonds at the center row (the Cambridge tumblers and the Fenton goblet, for example). The USG version, which is all diamonds, is shown here again since the only listing we can find of this pattern is the poorly detailed drawings in *MH7*, p. 100 and *MH8*, p. 118, where she named the pattern "49'ER". There is no way at this time to confirm the two patterns (and in fact that the "49'ER" tumbler and decanter set in the Hartung books) are the same, as no original catalogue has surfaced revealing the various shapes available in WATERFORD. We must also remember that this pattern name may have been used for the line only in England, where U.S. pattern names were frequently changed to appeal to the British consumer.

THE POTTERY GAZETTE AND GLASS-TRADING REVIEW

WATERFORD GLASSWARE

THESE TWO EXAMPLES ARE THE ADDITIONS TO A LINE ALREADY FAMOUS FOR ITS CHARM, DIGNITY & UTILITY

UNITED STATES GLASS CO.
55 FARRINGTON STREET LONDON EC4

Hartung describes the color of her "49'ER" tumbler as a deep marigold, so we can probably rule out the light golden-color frequently found on cold-iridized "lustre" pieces. The collared base of the tumbler she pictures is completely different from all those confusing GEORGIAN tumblers, so it is clear we are dealing here with a similar, but different, table line. The stopper shown in the *MH8* 9½" liqueur decanter seems to match the one found in the JACOBAN cruet shown in the 1934 ad in *GC3*, p. 46, a pattern known made in England after 1932. Marigold carnival was quite popular in England and the rest of Europe long after it had subsided here in the states. Many patterns were still being marketed in Europe in marigold color in the 1920's and later.

ANOTHER POSSIBLE U.S. GLASS RARITY

During my most recent lecture tour in northern California, I was honored with an invitation to study Don Moore's collection of carnival glass. I was particularly interested in seeing the small GALLOWAY AND BLACKBERRY (my own personal name for the piece) 4" cream pitcher which is shown in his book, *The Shape of Things in Carnival Glass*, p. 101-102 (1975). We had discussed this piece on the phone, but I had never handled the glass before and it certainly appears to be authentic. I agree with Don that the deep color of cobalt blue and the iridescence is typically Fenton, but the mold looks to be the same as the one used on the GALLO-WAY toy water set (*Lechler 2*, p. 65), with the addition of embossed berries inside the panels. We know that Fenton made an exact copy of the U.S. Glass' PENNSYLVANIA goblet mold (*GC3*, p. 16), or perhaps bought a duplicate mold. Could Fenton also have copied the basic design of the GALLOWAY "tankard cream" (*H5*, p. 154-A), adding the berries on their own?

I think not. First of all, this GALLOWAY AND BLACKBERRY pitcher is the only one known, despite it being listed for ten years. If Fenton had made it during their peak carnival years, certainly some record of it should turn up in the company's well preserved archive material. I believe this creamer dates after 1920, when U.S. Glass was making a cobalt blue color, and was iridizing their stretch glass line as well. I would have had some doubts had I not seen the FIELD THISTLE creamer above in "pastel" blue, but maybe U.S. Glass was doing some testing of molds and colors during this period, and a few "super rarities" escaped the factory to become today's most sought after collectibles.

RUBY AND GOLD TOY WATER SET.

Will easily bring \$1.00 per set—at the price quoted, it may be retailed at a nice profit at 75 per cent.

CXT—Rich Colonial crystal with solid burnt-in ruby decorations and gold line. Set comprises 1 tankard pitcher with 6 small tumblers to match. Each set in box. Per set, 45c

But it would not be fair if we did not point out that the molds for GALLOWAY may have been acquired by other factories, much as many USG molds were used by Federal Glass Co. (see *GC4*, pp. 11-22). A small GALLOWAY stemmed 'sundae' appears in a circa 1920-1925 catalogue of Jefferson Glass at Toronto (reprinted in this book), and the toothpick holder has been reproduced recently by St. Clair and Mosser, indicating some of the molds may have been sold by U.S. Glass.