Description of "Colors" 104

SECOND BOOK

Of

CARNIVAL GLASS

One Hundred Patterns

MARION T. HARTUNG

Second Book

Of

Carnival Glass

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FOR ARTHUR

INTRODUCTION

As a child learns from his parents, his teachers, his playmates, and from strangers on the street, so the adult can, if he so desires, learn from a great many sources. Of course it is very possible that all he learns is not true. Sometimes old false ideas are passed along as truths; and, without contradictory knowledge, these may be accepted and again given out to others. So myths are born and folklore perpetuated.

In attempting to bring order out of the chaos of the Carnival Glass field, there was a tremendous amount of knowledge still to be learned. Information poured in from many, many sources. In the book published last year on this subject, I attempted to give only those facts that seemed to have the firmest foundation in truth.

Happily, not a single refutation has come to my attention. Dealers as well as collectors have been generous in their praise and have helped immeasurably in the preparation of this second effort by calling to my attention patterns not shown before. A great deal of the material given in the section on notes on the previously covered patterns has come from those who wanted to share it.

We are indebted to the Harpins of West Warwick, Rhode Island; the Shaeffers of Cayauga Falls, Ohio; Mr. Raymond Huber of Montpelier, Ohio; Mrs. Ruby Adams of Granite Quarry, North Carolina; Mrs. Ernestine Hemphill of Odessa, Texas; Mrs. Charles Willrett of DeKalb, Illinois; Mrs. Johnston of Bluffton, Indiana; and to many others who sent on bits of information that, like the pieces of a jig-saw puzzle, fit together to help complete the picture.

There is still a great deal to be learned in the field. Again may I remind you that there is no claim here for infallibility. Statements have been checked and re-checked, but errors can always creep in. There is always the danger of taking one's self too seriously, and the opposite chance that some statement will not be given as much attention as it deserves.

The young man who so ably did the sketches before is a prominent student; and as the pressure of school activities often prevented his drawing at a time when he was needed, you may find these sketches not so artistic. However, again, they are as accurate as I could possibly make them and, having done them myself, I can vouch for having seen every piece shown.

The same plan of classification has been followed in sorting the patterns here as was used previously. You will find first, vases, then the geometric designs, followed by those featuring primarily flowers. The fourth section has the fruit patterns, and the animal patterns bring up the rear of the parade. Again you will see some over-lapping, with several of the patterns so designed that they could fall into any one of several categories.

In the interests of both size and economy we have tried to avoid giving more than one sketch of any one pattern, relying on written descriptions to tell you of variations used from one form to another.

Your letters are always most welcome, but time will not always permit an individual reply. If this volume proves helpful to both dealers and collectors alike, it will have served the purpose for which it was intended.

IS IT ANTIQUE?

When the evening paper brings us fresh discoveries every day, we Americans have become almost blasé about change. In fact, if we were to discover that this year's fashions were just like last year's we would feel that surely someone had made a mistake.

Every month brings new products to the shelves of American stores, and the housewife doing her weekly shopping can fill a cart and empty her purse buying only items unknown five years ago. And the things which these replace disappear forever from the common scene! We live in a progressive country in fast-changing times, and the most modern of conveniences may be old-fashioned by next week.

In Egypt or Greece, perhaps, a wooden plowshare would provoke no great attention. Not so many years ago the majority of their farmers turned the earth with just such a crude tool. But in America, home-made wooden farm implements of any kind go into our Pioneer Museums, and even elderly agriculturalists cannot tell the use for which some of them were made.

When on rare occasions the entire contents of some old farm out-buildings come up for sale, there is quite a scramble among antique dealers to secure them—musty trash and all, on the chance that some of these pieces will turn up. Even a wooden piecrimper, lemon squeezer, or a cast iron cherry pitter goes promptly at such sales—so rapidly has the American home changed. And a lamp does not have to have been made for whale oil for it to be considered a real American Antique.

Over and over again the collector of Carnival Glass hears the dealers say, "Ten years ago we could have bought this glass for twenty-five cents a piece. How I wish I had done it then." Those of us who have loved this colorful glass for longer than that are tempted to reply rather sharply; for ten years ago we were the only ones who appreciated it.

Even dealers who sought out Victorian furniture—the heavily carved frames and the tufted velvet—were inclined to scoff at the small trappings our grandmothers used along with it to brighten the big dark rooms and the waxed panelling. They sought for age and bowed before any evidence of years. Perhaps in Europe an article must needs be one, two, or three hundred years old to be called an "Antique," but in our fast-growing America no such standards need apply.

Without repeating much of the background history of Carnival Glass given in the previous volumes on this subject, the vast majority of this pressed glass was produced between 1900 and 1920, some a little earlier and a very little for a few years longer. While it was not an aristocratic product, most Americans are not aristocrats either. We are a cheerful, frank, and pleasant people, and this type of color-

ful glassware exactly suited us and our way of life. Then we were happy to add a bit of color to every room in the house, at a price we could squeeze out of the household budget without depriving the family of every-day needs.

Indeed, often it was possible to get an attractive piece of glass with no added expenditure at all. Just as had been done earlier with pieces of so-called Pattern Glass, there were various grocery products that came packaged in this glass—such as mustard or jams. Others were given as premiums for buying baking powder, etc.

Some forty or fifty years ago our country was dotted with thousands of cross-road country stores—a ready and easily available source of the rural homes' necessities. Often the same roof sheltered the post office, too; and on its crowded shelves and counters could be found everything the family could not supply for itself. Lamps and the kerosene to burn in them—carried home in little spouted tin cans with a corn cob or a potato stuck on the spout, were always a staple item. Bolts of printed cotton cloth, never more than a few on hand, made sure that most of the little girls within horse-and-buggy distance were going to be dressed alike. Their mothers soaked the cloth in salt water before they laundered it—washing in iron pots, or later in hand-powered wood "washing machines." And soap to be bought in the stores was indeed a time-saver to a woman used to saving wood ashes and using lye to produce her own.

Pickles floated in murky brine in big wooden barrels, to be fished out drippy and green for a nickel apiece. When a box of salted fish was pried open, there was no room for doubt about what it contained. Sugar caked easily in the big cloth bags standing against the counters, and the desired amount had to be laboriously scraped out to fill the housewife's needs.

Licorice whips and jawbreakers, sour balls, and little waxy bottles full of brightly colored syrup brought the children's noses up to the glass of the penny candy counter. The store-keeper counted them out into striped paper bags for the ones lucky enough to have more than one penny at a time.

Into these vital centers of trade came work shoes and thread, overalls and raisins, ticking and tea. And among all the other items came in barrels of glassware. In its time Carnival Glass, as we know it, also came in, in this same way. Imagine the secret smugness the housewife felt when she happened in just as a barrel was being opened, and found hers to be the first choice of pieces. One can almost see the storekeeper's wife getting the ones she needed to complete her set or replace a tumbler broken in use since the last shipment.

Often the entire contents of several barrels were spread out at one time for the customers to choose from. So punch bowls and bases were matched to suit the taste, and tumblers of green or purple or blue all went together to make a set of the desired number.

And now we occasionally find them this way, and when these mixed-up sets are shown to us we are told, "They came this way." True, one is as old as another, and they did come home in a basket together. But today one could go to a dime store, buy six different glasses and put them together on a shelf. Did they "come this way"? Maybe someday our granddaughters will think so, anyway.

Of course this type of department store was only one of the many outlets used to sell Carnival Glass, along with many other items of trade. In towns and cities, glass was sold in China and Glass Shops, regular department stores, variety and novelty stores, and jewelry stores. One of the most dependable sources of supply for thousands of items in households everywhere was the mail order house. These firms sold glassware of all kinds by the ton. Buying in this way had the same advantage that buying by mail often has now—one was at least told the name and type of glass she was buying. To a novice a fancy near-cut bowl might be mistaken for real cut glass, but not when she ordered one right from the pages of a catalogue. Now, in addition to the reliability of firms advertising, we have the Federal laws governing the advertising and sale of products of all kinds by use of the Government mails, to protect the buyer.

Carnival Glass was produced originally to create a popular-priced substitute for expensive iridescent blown glass, and in this it succeeded far beyond anyone's dreams. Those who would scorn it called it, "Poor Man's Tiffany". At the prices it brings today, one wonders. So changes come swiftly in America. Once sold for a few pennies, given away as premiums, and used as prizes in games of chance, now it has come into its own for the beauty and interest it has in its own right. Dealers search for it eagerly and are glad to pay much more than a quarter a piece in order to stock their shelves with even a little. Collectors treasure the bowls and vases they own, and enjoy looking for more. Most of them feel that the time and money they spend in pursuit of this hobby more than repays them in the relaxation and pleasure they get from it. "Better a bowl than a tranquilizer," as one was heard to say.

An American Antique can be only forty or fifty years old and still be genuinely antique, and nowhere is this better illustrated than in the field of Carnival Glass.

A LITTLE KNOWLEDGE

For more years than some antique dealers care to remember both the collectors of near-cut and Carnival were second class citizens in the pattern glass field. Now both the passage of time and the reproduction of many of the earlier American patterns have helped this condition to "fade, fade, fade away." The judgment of one authority who more than a decade ago advised that increased attention be given by collectors to both of these fields has proved to be very wise.

Those of us who were forced to be apologetic for our beautiful glass have seen it come into its own. We have seen the slogan "Cinderella glass" used to describe its rise from a position of behind closed cupboard doors to a cherished prominence on display shelves. Naturally, there has been a corresponding rise in price, as the demand grew while the supply dwindled. This is the economic law of supply and demand operating efficiently. Just think—if there were only one pound of bacon in your town, and it were to be sold at auction slice by slice—what a price it would bring!

Rather than weeping and wailing over this increased cost, it would seem we should at last rejoice to see Carnival come into its own. The pieces which were handed down in the family now have more value than ever before. In a time when we have seen the buying power of our dollar decline, the money invested a few years ago in this truly American product has now become double or triple the original worth. Who can tell how much a dollar invested in Carnival Glass today will bring one, two, or ten years from now?

Inevitably, this rise both in popularity and in price has brought with it imitations and attempts at reproduction. For the information of both dealers and collectors, such information as this author has been able to gather on these, up to the moment of writing are here plainly set forth.

As in the field of Pressed Glass, there is no substitute for both experience in handling a product, and study of the available information. Lacking one of these, the student must emphasize the other, if he is to be well-informed. Many have not collected Carnival long enough or seriously enough to know at a touch or a glance whether the pieces they see are "late" or "old"—both being relative terms. Others, who have treasured Carnival Glass for years or who have made a concentrated effort to learn, have little difficulty in knowing at a glance the approximate age of a bowl or a tumbler.

"None is so blind as he who will not see" is a very old and a very true adage. There are those in every field of endeavor who, once having formed an opinion or having acquired a bit of misinformation, cling to it persistently. Even when shown proof positive of error, they will persist—often becoming angry in the process. And let no collector think that this attitude is confined to dealers alone.

One misguided collector who has spent a great deal of money buying Carnival Glasss over the last ten years said of a family sugar bowl definitely and proudly, "This (a piece of Lustre Rose) belonged to my great-great grandmother before the Civil War." In the interests of accuracy she could just as well have made it the Revolutionary War. Another dear soul informed me in speaking of a purple bowl in Peacock at the Fountain, "Now this isn't Carnival Glass—this is Northwood." What is the answer?

The average purchaser would not dream of going forth to buy a chair or a table if he didn't know the difference between the two. It does not require years of study or a college degree to learn enough about Carnival Glass to collect or to sell it intelligently. While all of us can afford to smile tolerantly at the mistaken quotes given here or to refrain from correcting a fellow collector, it would seem obvious that when we go into a shop, we are entitled to accurate statements from the dealer about the glass for which we intend to spend our money.

To be shown a bowl forty years old and be told it was made by the Boston and Sandwich Flint Glass Company, which for all practical purposes has ceased to exist since 1889, does not inspire confidence. Neither does it seem likely that a piece of blue Carnival Glass of the type given away as a premium is coated with "pure gold leaf," as a dealer told a collector not long ago.

Such mistakes as these could and should be corrected. The collector is entitled to more informed interest on the part of any dealer from whom he buys, whether from a shop or by mail. The days of haphazard description and guess-work selling are now gone in the field of Carnival Glass.

COLORFUL CARNIVAL

If only we could publish a book with colored illustrations, so much of the confusion about the shades and colors of Carnival would disappear. But in spite of modern methods and efficiency, these are beyond our reach. Even to attempt to show the shadings would prove so costly that the results would be beyond the purse of both dealer and collector.

Still, we have only words to describe the wonderful aroma of hot buttered popcorn, and yet our senses remember at once how it smells. So if we try by comparison to describe as best we can the Carnival colors, perhaps some order can come out of the jumble. Remember the toys we used to have—the cardboard tubes with a peep-hole in one end, and bits of brightly colored glass in the other? These fell into beautiful patterns as we turned it. Too simple for today's young sophisticates, perhaps, yet many of us spent a quiet rainy afternoon entertaining ourselves with such devices.

To sort out the Carnival colors, let us first divide them into two main categories: first, vivid; secondly, pastel. All Carnival falls in one or the other of these groups. These terms apply only to the base glass used—not to the iridescence applied to it. The only way to determine this is to hold the piece up to a good light—preferably a natural one, and look through it.

As the vivid colorings are by far the more common, let us take a look at these first. In general, the discussions will go from the darker shades first down to the lighter. Those glass colors belonging to the orange family are perhaps the most familiar to many. That shade called "Rubi-Gold" is one of the darkest. This glass contains a predominance of red in the orange mixture that gives it a rich deep color. While it may be found in any number of patterns, perhaps that seen in Imperial's Lustre Rose is as nearly typical as any.

Next down the ladder, but nearly as deep in shade comes the typical marigold. Any gardener will recognize this blend of yellow and red, with a greater amount of pure yellow in the mixture. This gives the good deep color often found in a pattern such as Fenton's Heavy Grape or Northwood's Peacock at the Fountain.

Also in the vivid color family but lighter than these is amber. This blend contains both red and yellow, but with only a "pinch" of red in the blend. The result is a true color combination, with mostly yellow shown when given the light test. Almost all of the listed patterns can be found in amber. The Northwood Company made many of their pieces in this shade. Their famous Grape pattern gains a daintiness in this color that the darker pieces do not possess.

The phrase "Golden Iridescent" was used in some of the early glass advertisements. This color is as equally deep as marigold, but has about the reverse proportion of red and yellow, with the yellow

dominating. This gives a beautiful sunlight effect. Pansy Spray pieces are among the many found in this shade.

Because it is one of the ingredients used in the Orange blends, a word about Red Carnival seems appropriate here. A great deal of glass has been advertised and sold under this name, that has not been Red. In my experience, true Red Carnival is one of the rarest of all colors. If one has ever seen a piece of true Red, there is no possibility of mistaking it for Rubi-Gold or any other. We must remember that red is one of the primary colors—true in itself, not made by combining any others and used in the creation of many, many shades, from pink to purple.

If one is familiar with the general field of old American pressed glass, it is obvious that red glass, as such, is also rare. Many patterns dating from the 1890-1915 period came occasionally with red flashing applied to parts of the pattern after the pieces came from the mold. In fact, there were several glass companies that specialized in "burning" a thin red coating on glassware shipped in to them from other factories. Even this process was expensive and added greatly to the cost of the finished product. Such patterns as Button Arches and Beauty are typical of this treatment. But in both of these cases, one must remember that the piece of glass so treated was "crystal" to begin with. Or in other words, a clear glass had been used when the creamer, pitcher, bowl, or mug was originally pressed into the mold. Thus, crystal is the base glass.

So in true Red Carnival, a genuine red glass is the base color—no matter what iridescence or lustre has been applied to it. Of the few pieces I have seen, a lovely gold and silver lustre had been added over the red glass, and all of these pieces were small and purely decorative. Remember we are discussing pressed glass only, here. The field of blown glass has its own long history and the rules and regulations do not necessarily apply to pressed glass. You cannot play baseball by football rules, and collectors of Carnival Glass will find their appreciation of this ware greatly increased if they will take the time to hunt out and read some of the fine work done in this field by any one of a number of real authorities available to them.

One final word on Red Carnival, please. Again let me emphasize, this is pressed glass—no thinner or more fragile than any other color. The pieces are not in unusual forms, and they show the same customary mold marks as any other Carnival Glass. But the whole piece shows true red when held to the light. There are several of the usual patterns found in other Carnival colors which appear in Red.

Found far more frequently and in a wide range of patterns made by several companies is blue, another of the primary colors used as a base glass. In the category of vivid colorings, there are really only two main classes. One of these can best be called cobalt blue. This is a pure deep blue, and some of the Northwood patterns such as Fruits and Flowers are occasionally found in this shade. The well-known

Peacock at the Fountain also was made on this base. The color can easily be distinguished only by holding the glass to the light, as often the iridescence used conceals completely the base color. The Fenton Company also made some patterns in cobalt, and their Persian Medallion is found on this base, usually in a heavy glass. Imperial's Lustre Rose is most handsome in cobalt, too.

Butterfly and Berry, to name only one old pattern, also comes in a slightly different shade of blue. This is not quite so deep a color as cobalt; and when held to the light, it often shows some amber coloring around the edges of the base. The iridescence is usually heavy, and no trace of any other color can be seen without the light test.

Now we come to the Purple family—purple being a secondary color composed of red and blue in combination. The darkest of all of these purples is a very heavy balanced combination which is found on some of the Northwood patterns such as Singing Birds and Acorn Burrs. The water pitchers especially in these two patterns are extremely heavy; and even when a very strong light comes through them, the effect is nearly black rather than purple.

Next up the scale in this category is a true grape purple—a perfect blend, and so reminiscent of the old-time grape "pop" we used to enjoy. Appropriately enough, we often find this base color in Northwood's Grape, Fenton's Heavy Grape, and occasionally in Imperial Grape pieces. The pattern known as Windmill is found in it, as are numerous others.

Next down the color scale is amethyst. This is a blend of blue and red in which the red over-balances the blue. Often I use the term "fiery amethyst" to describe this shade, as when held to the light, the two colors play upon each other so as to give a very red effect. It is this shade of amethyst that has so often been sold as Red Carnival, while in reality it is a type of purple. Such patterns as Captive Rose, Little Flowers, and Northwood's Stippled Rays are sometimes found on this base glass; and, of course, it was used for many, many more.

The term "amethyst" used without the adjective signifies a balanced blend of red and blue used to create a light purple. This is perhaps not quite so common as the "fiery" variety. One finds it as the base glass of some of the Small Orange Tree pieces, on wine glasses of various patterns, and on stemmed compotes—to name only a few.

Lightest on the scale of this particular color is violet. As one would expect, this is a beautiful color when used with a gold or silver lustre. Small bud bases turn up with this base glass occasionally, or a decorative piece such as a handled basket.

The last of the vivid colors to be found in any amount of Carnival is of course Green. This is again a secondary color, being composed of blue and yellow. As in the earlier pressed glass, all of the companies were highly successful in making beautiful glass in a good deep emerald green. A slight preponderance of blue pigment in the

mixture gives it the desired richness. While often the earlier glass was gilt-edged or decorated, the Carnival wares using this base color were given different treatments by the different companies making the glass. A perfect example of this is Imperial's "Helios." This term used by them in their early advertising copy seems to be causing some confusion among present-day collectors. Coming from the Greek word for "sun," it apparently was intended to refer to the gold—with brilliant silver lustre which they applied to their green base glass. Needless to say, the result is striking. Such patterns as Lustre Rose are to be found in Helios.

Of slightly different tint is a shade of green containing a larger percentage of yellow pigment in the mixture. While not having any single term for its description, Northwood made some of his patterns such as Fine Cut and Roses in this deep shade.

Falling between blue and green in the category of vivid colors is a most beautiful shade called Peacock Blue. This is a brilliant sapphire, and is usually found on purely ornamental pieces such as card trays, candlesticks, and buffet bowls. This color is frequently lacking in definite pattern, but makes up in richness any lack it may have in design.

Now we come to a wholly different Carnival family color-wise: the Pastels. To many new collectors these come as a great surprise. Often those who have seen nothing but highly lustred marigold pieces are completely unaware that the dainty effects achieved in this Pastel category are even in the Carnival Glass family.

Probably the most sought after pieces of Carnival now are those of this class, particularly those of White Carnival. Over and over again have come requests for this type, mainly for purposes of identification. So once again, let's try to use words to describe what is better seen! True White Carnival has first a clear or crystal base glass. Then it has a frosted effect, much like camphor glass. Over this it carries an even coating of pastel many-colored iridescence. Often we have seen dealers offering as White Carnival pieces of clear glass with opalescent edges that happen to have been made in Carnival patterns. Five years ago it would have never occurred to them to use the word "Carnival" in connection with this type of glass.

Although there are said to be exceptions to every rule, in my years of study of glass I have never seen a piece of true White Carnival that had an opalescent or milky-white edge anywhere. The frosted effect is carried completely over the piece. All three of the major Carnival-producing glass companies made some White. Northwood made a few pieces of his famous Grape pattern as well as some ornamentals in this category. Fenton made a few bowls, as did Imperial. All of these are eagerly sought for now.

Next in this family comes Clear Carnival. This is kissin' kin to White. The base glass in crystal, and the all-over iridescence is many

colored and pastel. However, Clear Carnival lacks the frosted effect. Both have none of the metallic lustre found on other types. Of course we sometimes find a piece of Clear that does have a very slight touch of the frost effect. This is most attractive, and the play of colors on such a piece is indeed beautiful.

Third of this trio are the twins of Clambroth and Lavender. Both of these were made using a nearly-clear base glass. In Clambroth there is only the barest hint of amber, with pastel coloring. Lavender is so faint with color it appears to be just a trick of the eye at first, but the glass has the same lovely tint that we find in very old glass that has been exposed to the sun for long periods. With the rainbow Carnival colors over it, it is most airy and dainty.

While it appears only rarely, perhaps Smoky Carnival should be mentioned here. Again, we have a clear glass base with a "sooty" effect. Those of us old enough to remember clearing the lamp chimneys of kerosene lamps well know what this is like. Sometimes the soot effect is heavy, sometimes light, but over it again appears the many-colored iridescence. While I have never seen a piece of this in a Northwood pattern, Imperial did make some of it; and probably other companies made a few pieces. Perhaps this description does not do it justice, as Smoky Carnival has a haunting quality that sets it apart from any other.

There are four other important colors in Pastel Carnival, and all of them were made by Northwood, as well as by others. The first of these is a light shade of blue called either aqua or turquoise. This is sometimes found with a coating of amber over it, and then an iridescence applied. Occasionally such a piece will show a touch of opalescence on the edges. These are most beautiful and of excellent quality.

Also in the blue family is a shade that can be called Pastel Blue as it is as dainty as can be. Evidently it was durable, though; for we find a water set made of it and berry bowls—both usable pieces. This is a frosty type of Ice Blue and is very attractive.

Again in the Pastel family, there are two shades of green. One of these is a light lime green, again giving a frosty effect—just as cool as a limeade on a hot summer's day. With the pastel colors playing over the surface, it is most appealing. The other green is a chartreuse with much yellow in the mixture. This is a novelty, and a piece of it should definitely be shown alone as it clashes badly with nearly all other Carnival pieces.

In the yellow family of Pastels there are only two true colors. One of them is a light Buttercup yellow. The iridescence on these usually shows a great deal of pink, and the whole effect is most pleasing. The other is a vaseline glass. Although we have been told repeatedly by authorities on pressed glass that this color term is incorrect, it has come into such wide usage among collectors that everyone knows just what it means. True, the term "canary" means the same yellow-green

shade, but it is seldom heard. At any rate, one can find a few pieces of vaseline in American Carnival. Northwood made a few in a sort of tree-of-life pattern. They are airy and light and definitely pastel.

And so we have run the gamut of colors. Perhaps one shouldn't try to be so serious about such a gay subject, but we're trying to bring a little more order out of the chaos of Carnival. Along with a classification of patterns, a more accurate description of the colors may in the long run lead to a greater appreciation of this fast disappearing part of American life.

"Peach" - See Bk 3 - p 10
"Canary Yellow" - See Bk 3, p 10

NOTES ON PATTERNS IN BOOK I

1. Northwood's Fine Rib (p. 13)

Although this pattern was described and pictured as a vase design. it is also found on the exterior of bowls and compotes, and used alone on plates. These plates are usually light in color, are barely raised from the surface of a table by a very low collar base and are seldom marked. The edges are fluted, and the shape is roughly octagonal.

2. Lustre and Clear (p. 35)

The name of this pattern has proved to be somewhat misleading as its distinguishing feature is not the fact that the body of a piece may be colored, while the handles are clear. The main thing to watch for is the smooth exterior, and the ribbed interior. Also the creamer and sugar in this pattern have been found in an individual small size, both pieces having a small domed foot rather than resting flat on a collar base.

3. Lustre Flute (p. 36)

In this write-up no mention was made of any other forms than a punch set. Since Book I's publication, this Northwood pattern has been found in a complete table set. It seems to have been made mostly in an emerald green with a great deal of amber in the iridescence applied to only the inner surfaces. This is also seen on bowls.

4. Northwood's Greek Key (p. 37)

As in many other designs, the form of this varied as it was used on different shapes. The tumblers of the water sets are most attractive. The Greek Key motif appears as a wide band around the center of the glass, which has eight panels. Above this band, the panels are arched and carry a fan-type design reminiscent of the glass patterns over Victorian doorways. A continuous motif of hanging prisms runs from the lower border of the Key pattern almost to the bottom of the glass.

The water pitcher in this pattern is unique in shape. The lower portion is of the bulbous type. From it rises sharply a tall neck and pouring spout. It is surprisingly light in weight and has the same blown look found in a few other patterns.

This has been seen in purple, amethyst, green, marigold, blue, and amber.

5. Persian Medallion (p. 40)

Despite the difficulty of a clear presentation of this intricate design, most collectors now seem able to distinguish it from many others.

A word of caution seems to be in order for those who wish to match pieces they already own. Several different secondary patterns were combined with this. As far as we know, this was exclusively a Fenton pattern, and they used a heavy rose design with it that is most attractive. Also one finds a grape-and-cable design occasionally. On smaller pieces such as plates and bowls there is a type of fruit pattern which I have called "Bearded Berry." See that pattern in this book for further information.

6. Shell and Jewel (p. 44)

Only one note on this well-known pattern: the small lid occasionally found may carry a design of little open-type flowers and a conventional vine instead of the design shown in the sketch.

7. Wide Panel (p. 52)

One would think there could be no confusion about such a simple pattern; but in order to clarify some misunderstanding, in order to be Wide Panel, there must be a definite rounded edge short of the actual edge of the glass piece on which it is used. If the panels simply fade away, it is not Wide Panel.

8. Water Lily and Cattails (p. 74)

Since the publication of Book I, this pattern has been found carrying the Northwood trademark. With the addition of a few dainty flowers, it has also been proved to be a Fenton product. See Fenton's Thistle, this book.

9. Wreath of Roses (p. 77)

This pattern has proved to be a very popular one. Apparently it was also a Fenton pattern, although the various rose designs are very difficult to sort out. One finds a very similar rose combined with some of the known Fenton patterns.

10. Northwood's Acorn Burrs (p. 80)

This beautiful pattern has also been found in the four-piece table setting and in purple, green, white, and marigold. All of it is heavy-weight glass. The water pitcher is especially heavy although somewhat smaller in size than most of the Northwood ones. I do not believe this pattern was made in any great quantity, as the very weight of the design probably made it difficult to remove from the mold without some breakage.

11. Good Luck (p. 82)

This pattern poses another puzzle to the already long list. It has been occasionally found with a basketweave exterior and N marked. Also, it is one of the few patterns found in some very unusual color

combinations—such as turquoise and amber with a pale blue milky edge.

12. Marigold Windmill (p. 88)

Although this pattern has partially taken its name from the typical color in which it has been found, this same design is so well and heavily impressed that it is eagerly sought after in both purple and green base glass.

13. Lattice and Grape (p. 97)

The Fenton Art Glass Company advertised this as being made only in "Golden Iridescent," which, by the way, was their own advertising phrase—not one of my inventing. However, it was made in other colors, both dark blue and purple being equally handsome.

14. Orange Tree—Small Orange Tree (pp. 99 and 102)

While no information has come to me from any source to add any really significant material on this pattern, I have learned from first-hand study that there are many minor variations. One collector wrote a detailed description of these minute variations as they occurred only on her many mugs in this one pattern alone.

While such information and study, of course, add to the sum total of our knowledge about Carnival Glass, we felt that the majority of collectors are aware of the general process used in making pressed glass and know :hat many molds were used in making each pattern. Therefore, these minor variations will be left for the Orange Tree fans to discover for themselves, as in general the pattern is easy to identify.

15. Vintage (p. 106)

This general name is being more and more used for any grape pattern which the dealer cannot identify. This has its bright side, as at least it places it as being a grape design. However, it should not be just a lazy man's way out. If there is any distinguishing feature present, it certainly should be noted.

16. Butterfly and Berry (p. 113)

Mr. Fenton, the president of this famous glass company, tells me it has been many years since iridescent products have been made there. This was a most popular pattern, and they used several interior patterns with it. One of these is a single butterfly surrounded by a berry pattern. Another is the Panther pattern (Book I, p. 117). Still another is a type of long curving plumes which radiate out from the center and whirl gently.

17. Horses' Heads (p. 115)

This pattern has been found in custard glass, a great deal of which was made by the Northwood Company.

18. Kittens (p. 116)

Since the publication, I have seen several of the cups to go with this saucer. They are most attractive, and demi-tasse size. One was sent to me by Mr. R. Huber of Montpelier, Ohoi. There are also tiny bowls, and it was made in purple in addition to marigold.

19. Peacock and Urn (p. 119)

The write-up of this pattern brought forth more mail than any other. All letters are greatly appreciated, too. So many wanted to tell me that their pieces were N marked. Of course, we were happy to learn of this and hunted until we, too, found a marked piece. Still there are many identical ones that are not marked—this is true of almost all Northwood patterns.

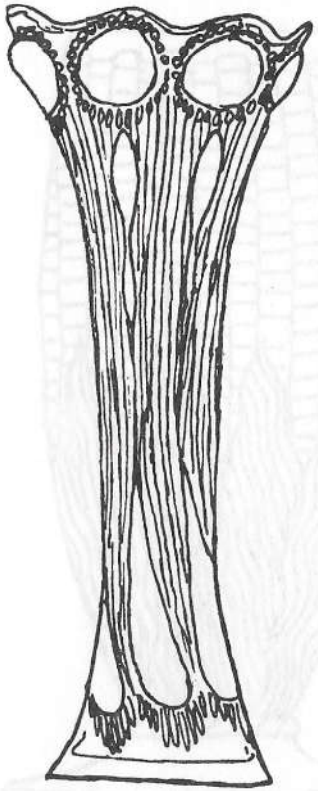
20. Stork and Rushes (p. 125)

Although many forms other than tumblers have been found, not a single piece with a trademark has been heard of. One variation has been seen on these tumblers. Instead of the beading above and below the bird motif, there is a bordered band of criss-cross lattice. These tumblers are a fraction of an inch shorter than the beaded ones, both being very attractive.

21. Maple Leaf (p. 85)

This beautiful pattern has been found on typical Northwood cobalt blue. Occasionally the interior may carry a type of raised arc pattern very similar to "Peacock Tail." The spooner in this pattern has not two, but three handles.

BEADED BULL'S EYE



Although this appears to be one of the "pulled out" designs, no other pieces of this pattern have come to the author's attention. Often when vases were made using a pattern commonly found on tumblers or table pieces, we get this "hot taffy" effect.

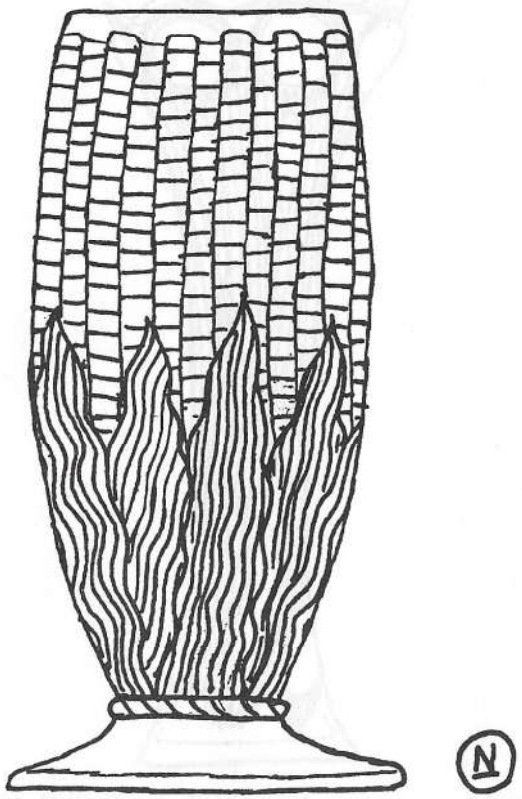
In such a pattern as Diamond Point Columns (Book I, p. 15), for example, which seems to have been used only on vases, when a taller piece than the one for which the original mold was intended was made, we get an elongation or stretching-out of the pattern along the entire length. Sometimes this is found carried to such an extent that the original design seems to appear clearly only on the upper and lower edges of the vase.

Here we have a row of decidedly protruding Bull's Eyes at the upper edge, each well beaded. Around the base these appear like long teardrops, and the beading at the lower edge is so blurred as to seem to be fringe.

These vases are known only in marigold, where both the color and lustre is excellent.

See p 12, Bk 3

CORN VASE



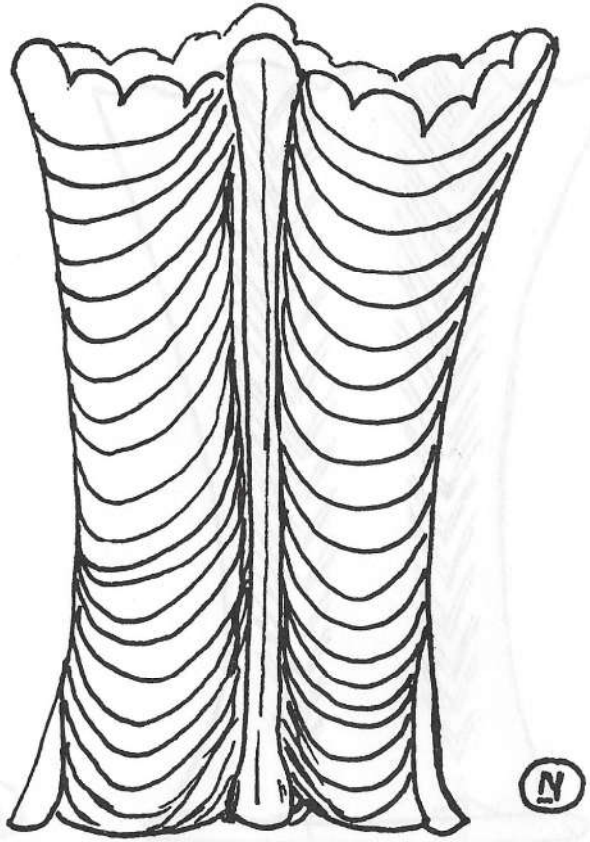
These lovely pieces are so unusual and so well done that one would guess them to be Northwood, even if they did not carry his distinctive trademark underneath the foot.

These were made in pastel shades of Carnival, both the white and the lime green being very frosty. The tiny kernels of corn show off the changing rainbow colors beautifully, especially when one holds the vase sideways.

The usual height of these vases is between 9¼ and 9½ inches. They are of fairly heavy glass, and are stable and will not easily tip over.

See Bk 4 - p 9

NORTHWOOD'S DRAPERY



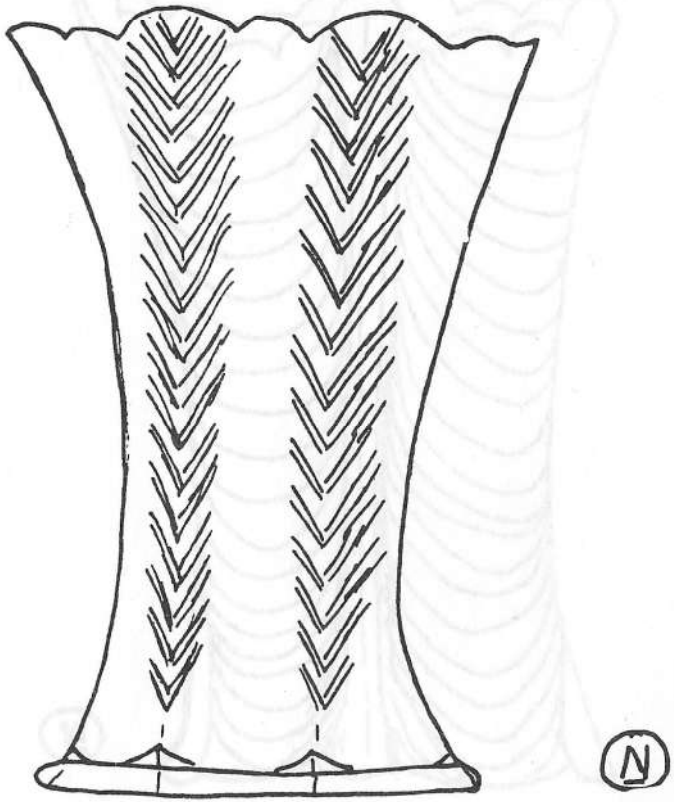
Although we have many "drapery" patterns in pressed glass, both in crystal and colored pieces, none is quite like this. The graceful heavy folds are so reminiscent of the plush and velvet drapes pulled back from the long windows of the early 1900's.

This is a fine example of the simpler patterns made by Northwood. It is beautiful both in the clear with opalescent edges, and in Carnival. It comes also in a lovely shade of light blue with the milky rims.

Practically all of this pattern shows the trademark well, even the dark heavily-lustred vases such as the one shown. The folds hold the metallic coloring beautifully, and notice that they are pulled up at the edges of the vertical posts, which stand out sharply and form small protruding feet. The pieces, however, are flat and do not stand up on these feet as do the vases in Daisies and Drape, shown in Book I, page 56.

The Carnival pieces come in a variety of colors, among which are purple, blue and green.

FEATHERS



A tremendous number of the Carnival Glass products were intended for decorative use only. The main exceptions were the water sets, table sets, and many of the vases.

The Northwood Glass Company made a great many vases in patterns which appear on no other forms. These are usually simple and run vertically, making them ideal for their purpose.

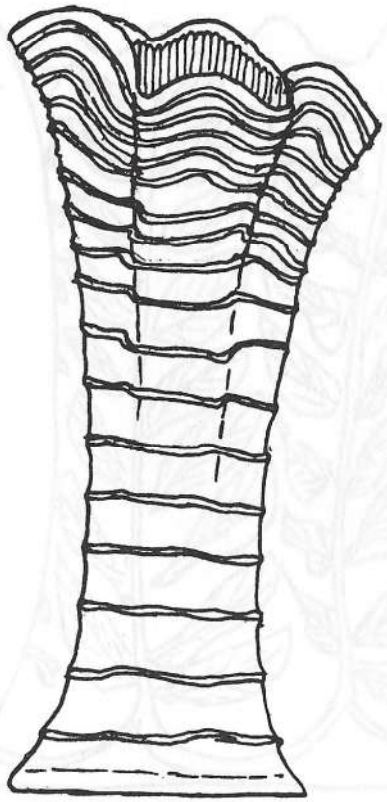
This particular design is found in various colors such as marigold, purple, and green—with the green seeming to be predominant. The trademark is usually found pressed on the inside of the base and can be seen by holding the vase to the light and looking down its length.

LEAF COLUMN

Not easily mistaken for any other is this pattern apparently created solely for use on vases of various sizes and colors by some artisan in the Northwood Glass Company. The trademark is usually present, pressed into the inside of the center base.

Whenever it is possible, we like to use the terms originally employed not only for pattern names, but for the various glass forms. So the term "Sweet Pea Vase" comes from old glass catalogues. These were rather short, wide vases with flaring ruffled upper edges. A "Bouquet" vase was coneshaped, with a very short solid stem, and resting on a round base. The open-mouthed "Jack-in-the-Pulpit" vase is familiar to most collectors as is its almost opposite, the tall slender "Bud Vase." For the rest, the generic term "vase" covered most of the other shapes, fanciful as well as plain.

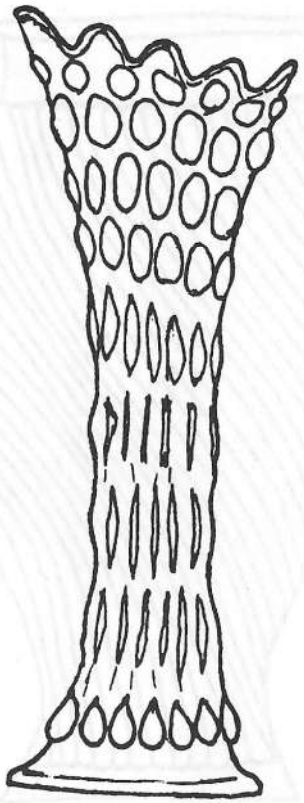
RIPPLE



This is a distinctive pattern for several reasons. It has one of the few horizontal designs for one feature. All it has been plainly pictured in old advertisements, where its ribbed surface shows the pattern plainly.

This was a product of the Imperial Glass Company and was used on many vases of varying height.

RUSTIC

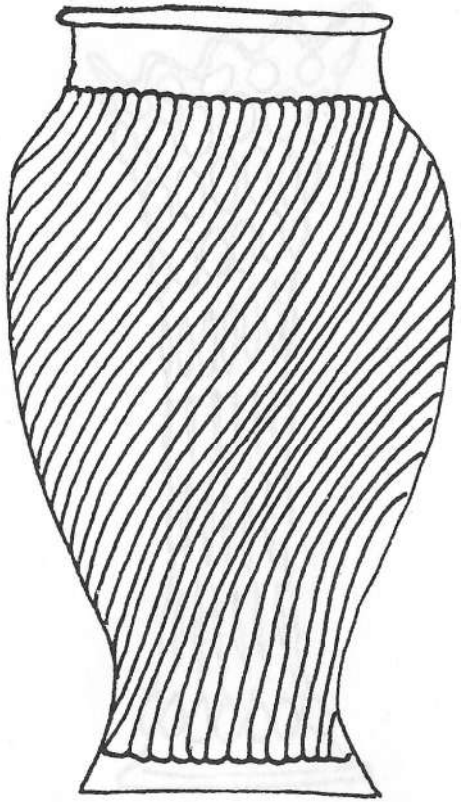


Unlike many of the vase patterns which are not trademarked, it has been possible to tell the manfacturer of this particular design. It has been pictured in an assortment of other pieces, all products of the Fenton Art Glass Company.

These vases were of tall size, a full sixteen inches in height. This makes them fine containers for such flowers a gladioli, peonies, and iris. They were made in both "Golden" and darker shades.

See Bulletin Jan 1980 - p7

SWIRL



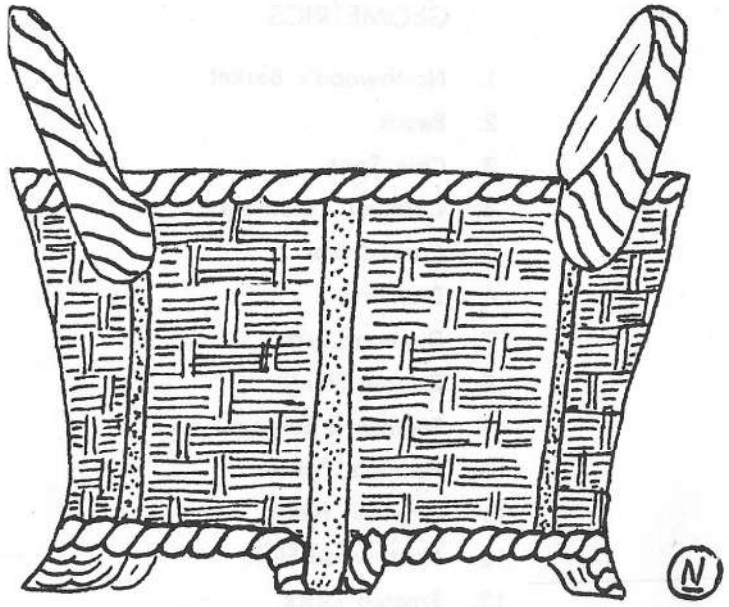
This simple pattern, with its narrow raised ribs always curving, seems to have been primarily used on pieces of simple line and form. We find it on the under surface of smooth-edged plates, and on an occasional bowl having no interior pattern. Such pieces come in a variety of colors, Smoky Carnival among them. They are rather heavy in weight for their size and often show some bubbling in the glass.

There are a few pieces of Carnival which give an indication that their original use was that of a container for some grocery product. The rather awkward "Stork Vase" shown in this book is an exce!lent example of such usage. However, one doubts that the Swirl vases were ever so intended. Their size and shape carry no such clue. The sketch shows a piece 7⅜ inches tall, with an opening just under two inches, and a base diameter of two-and-one-half. These vases show two mold marks.

SECTION I

GEOMETRICS

NORTHWOOD'S BASKET



Glass baskets for flowers, for candy, or simply to be enjoyed for grace of line, have been popular for many years. In my own home I remember a set of four, in stair-step sizes of cut glass, used to hold cut flowers from my mother's garden.

In the hey-day of pattern glass many flat bowls or plates were made to fit into metal frames having a handle, and it was considered fashionable in many homes to use these on a hall table to receive "calling cards." Many a curious visitor has stolen a quick look through the stack while waiting for her hostess. Some of these baskets were of so-called Art Glass and were very fancy indeed. Carrying the form on step farther, the silver-framed Bride's Baskets were highly prized and are now a staple item in numerous antique shops.

The baskets made entirely of glass were slightly more perishable, and even though comparatively inexpensive at the time of their purchase, are today relatively hard to find in perfect condition.

The decorative piece shown in the sketch gives the Northwood version of this popular form. Unlike many others, it rests solidly upon four stubby little feet, and has not one high vulnerable handle, but two lower ones. Thus, there was not the same danger of its being broken by a careless dish-washer.

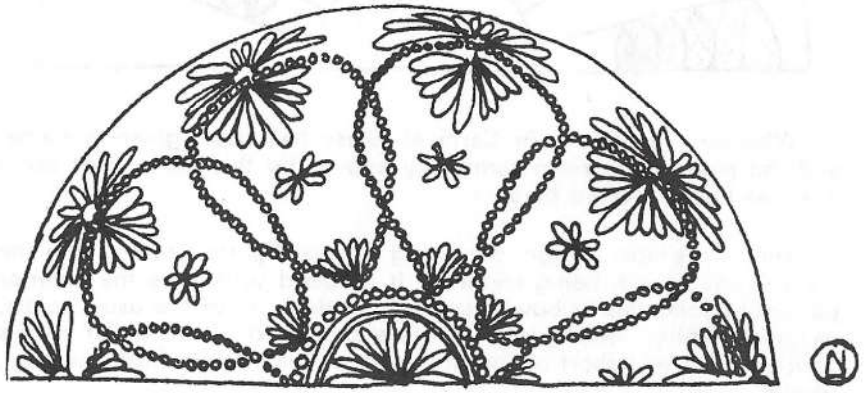
One occasionally hears these called "clothes baskets" and except for the feet this would be an excellent description. Typically, they stand

about three-and-one half inches high, and measure five inches across. Unlike many patterns made by this company, practically all of these are plainly trademarked with an underlined N and one circle.

They were made in both vivid and pastel base glass, including white and lime green.

See Bulletin Feb 1980 - p 9

BEADS



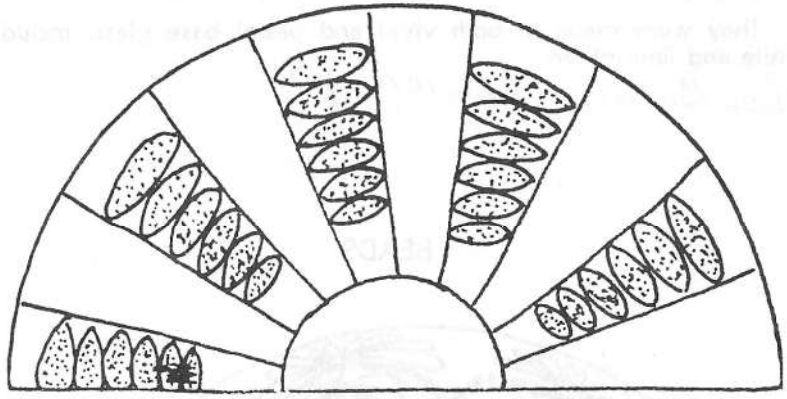
Like many another Northwood pattern, this one is commonly found on the outer surface of pieces. There does not seem to have been the switching back-and-forth of designs in this company that we find elsewhere.

Perhaps one reason that we do not find this particular pattern commonly used as an interior design is that, in spite of the combination at least three different motifs, it still has a "thin" look. There is simply not the artistry here to catch the interest for more than the briefest glance.

To the collector of Northwood, or to one trying to get a specimen of each pattern this, of course, would commend itself. To the average Carnival Glass collector, interested in either using or displaying his glass, it would seem to lack tremendous appeal.

Without the famous marking, one doubts that this would ever have been attributed to the same company that gave us Maple Leaf, Acorn Burrs, or so many other fine patterns.

COIN SPOT



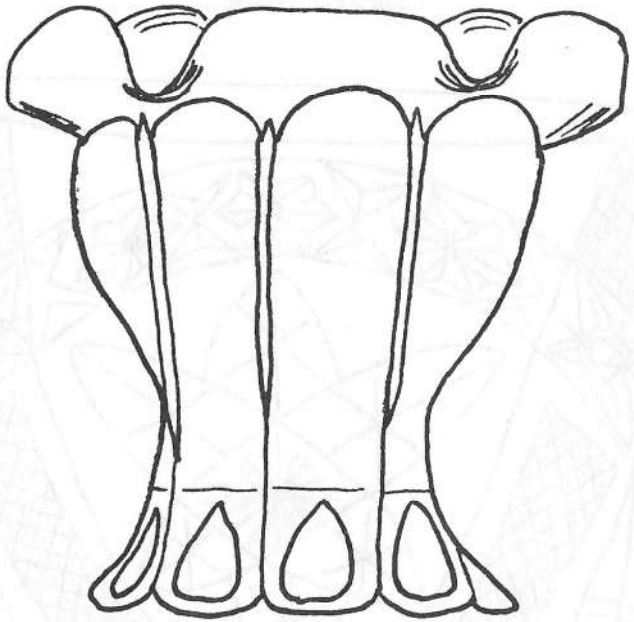
Whenever a pattern in Carnival Glass has been given a name, and the pattern has been commonly known by this name, that same title has been retained here.

This is a simple design, consisting of oval figures pressed into the glass in rows, each being stippled. It is found usually as the exterior pattern of compotes or bowls, and was made in all of the usual colors, including white. The figured rows are separated by plain flat panels which do not end short of the rim, as this sketch taken from compote, shows.

CARNIVAL COLUMBIA

The glass industry in America made every effort to keep pace with the housewife's changing tastes. For years she was pleased with fairly simple flower, bird, or geometrical patterns. Then the family table was decorated with many imitation cut glass patterns—the fancier the better, and in dozens of various shapes.

Almost overnight the popular taste swung completely away from these fancies and over to the plainer and simpler designs. In spite



of the huge amount of money the glass companies had invested in the molds to make the intricate designs, nearly every company discarded these and began production of the simple patterns. Such plain motifs were often called "Colonial."

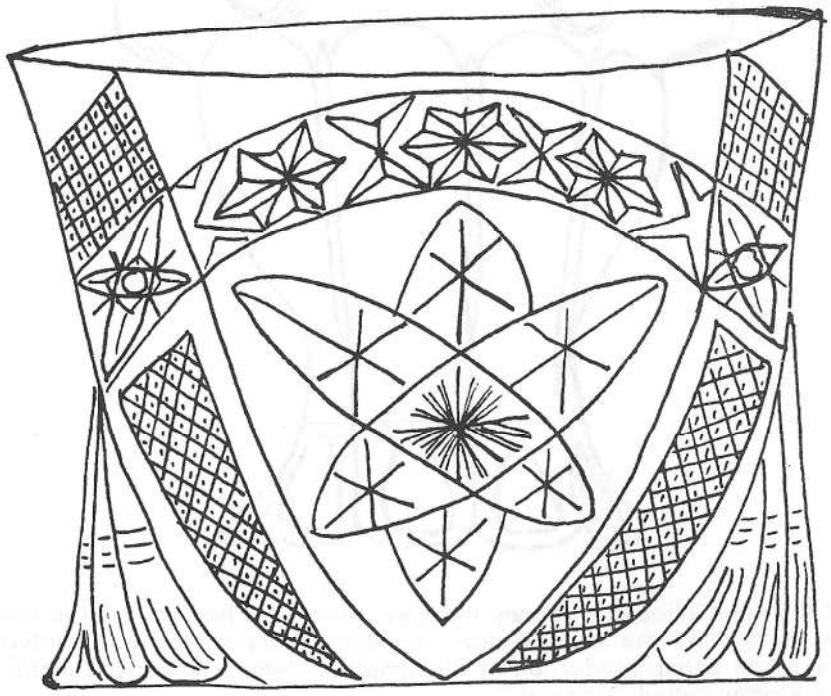
One of these was made by the United States Glass Company about 1891, and in many respects resembles this vase shown in the sketch. However, this particular one has at least two distinguishing characteristics. Between the wide loop panels at the upper portion, there are very narrow deep wedges, pointed at the upper and lower ends. Around the base, the loops end in scallops, on each one of which is an almond thumbprint impressed.

This same United States Glass Company in 1907 made a pattern called "Columbia," and many of these pieces have a scalloped base. In crystal these were often decorated with gold edges.

When iridescent glass became popular in America, many companies gave their earlier patterns this lustrous and colorful treatment. Marigold is the usual color of these pieces.

Bee Nov 1980

CURVED STAR

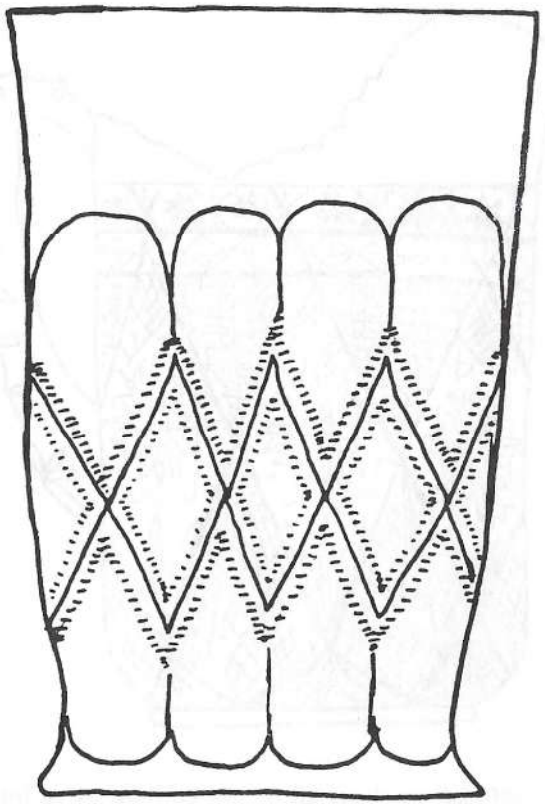


This near-cut pattern is a little unusual in that all of the main lines here are curved rather than straight. Compare this design wih Star and File (Book I, p. 46) for example. Here we have the grated effect on curving bars rather than on those running vertically, and the Star is composed also of rounding lines rather than being sharply drawn.

All the pieces observed bearing this pattern carried it on the exterior surface and were bowls of various sizes. As is the usual thing in these imitation cut glass designs, there seems to be a great deal more of the marigold than of green or purple. There has been no clue as to the maker.

See Bk 7 - p 19

DIAMOND



Whenever a pattern has previously been given a name in any widely known publication, that name has been retained or a reason given for the change. So we have retained this title here.

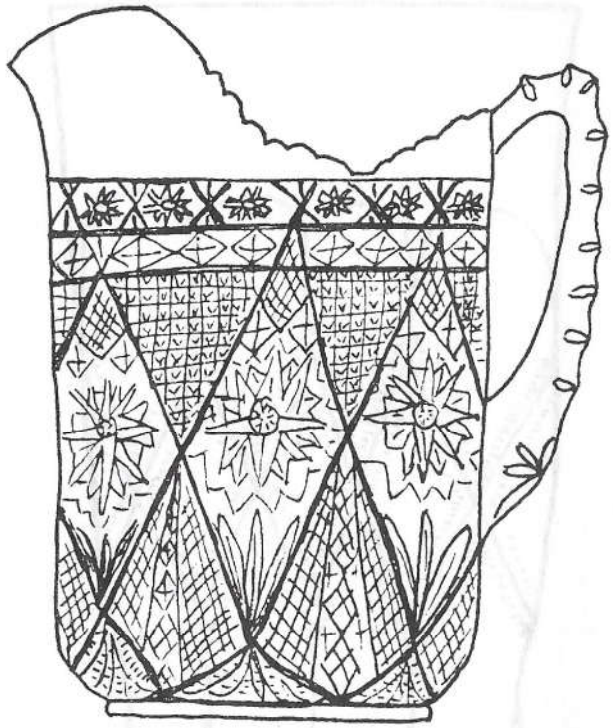
There is one pressed glass pattern made in crystal using this same "Diamond" name, but it antedates the Carnival era and differs radically from the design. It combines long diamonds with sunken stars.

As the sketch of the tumbler shown here reveals plainly, this motif carries thumbprints above and below the diamond band. The edges of the diamonds are finely notched and are deeply bevelled. The same notching follows a zig-zag course above and below the diamonds.

Pieces other than the water set are unknown to this author. There is no trademark. The quality of glass is excellent, and the colors seen are purple and green. It bears three mold lines, and there are nine figures around the tumbler.

See Bk 8 - pg 8

DIAMOND LACE



While it is difficult to show all of the cutting on as intricate a pattern as this, we hope that the two main features, the band of hexagonal buttons used only at the top of the water pitcher shown, and the large filled-in diamonds around the center will provide the clues needed by the collector.

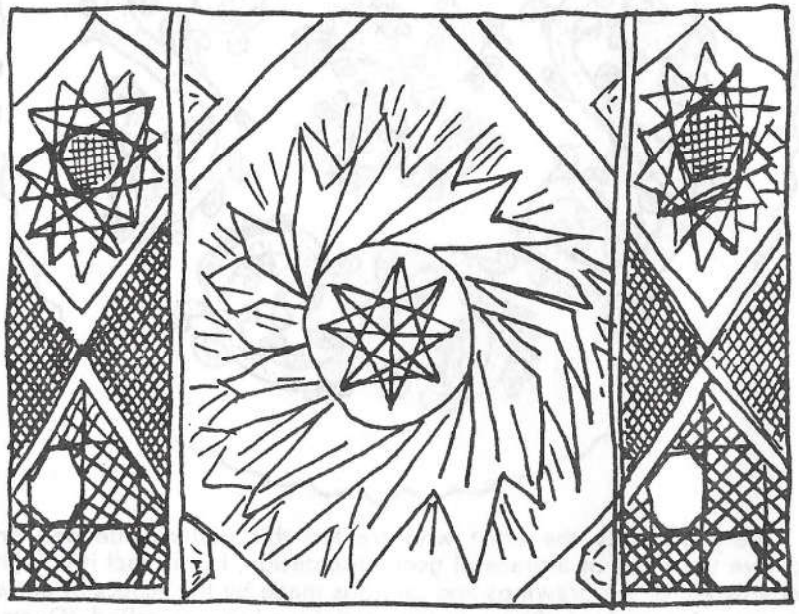
This is one more of the imitation cut glass patterns produced first in a great quantity in crystal clear glass. The few pieces one finds in Carnival are especially attractive in deep purple. The water set is most handsome and of a practical size. The tumblers are sturdy and well patterned, having a smooth rim and plain-edge above the design.

The pitcher shown is 8¾ inches tall to the top of the handle, and about 5½ inches in diameter. Notice how the curving rim reaches nearly into the pattern at one point. The base exterior carries a large sunburst of thirty-two points and no central button.

As is true of the crystal pieces, the quality of glass used is excellent, and the fine coloring on the Carnival is found both inside and out. Although this is a well-known pattern, it presents one problem.

It is known to be a Heisey product, but this company began using their famous diamond-shaped trademark long before the heyday of Carnival, and so far no piece of this pattern in Carnival has been seen bearing a mark.

DOUBLE STAR



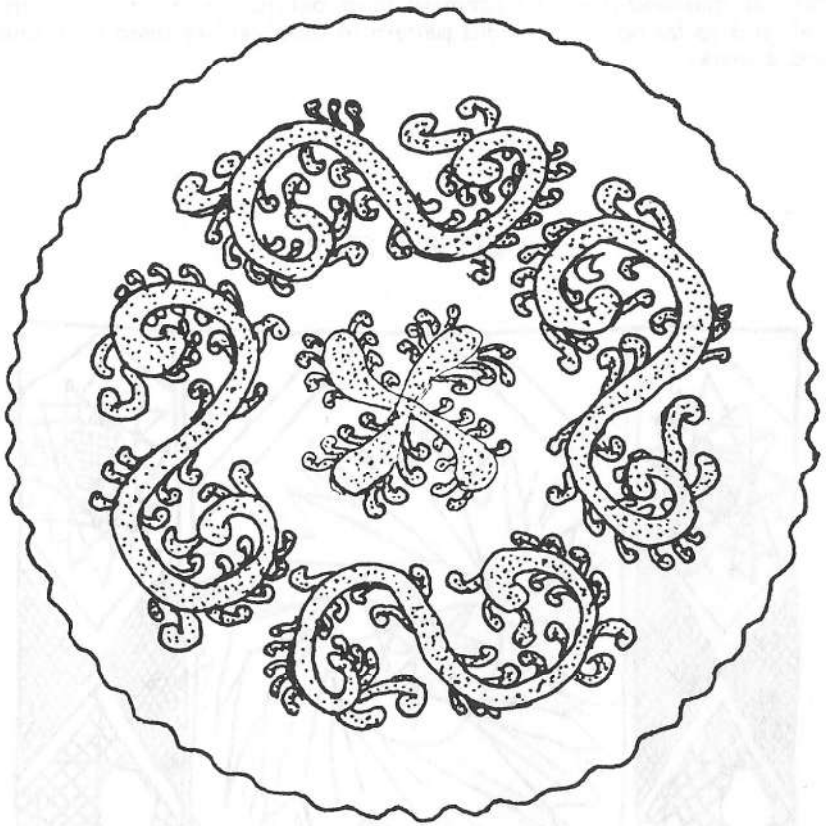
The pattern shown above is taken from a tumbler and flattened out to show both the panel from which it gets its name, and the motif of fancy fine-cut, octagonal buttons, and sunbursts between them.

On the larger panels we find a big whirling star, so very like that on many cut glass patterns, and an eight-pointed star impressed on the circular center button.

This exact combination of themes has been seen only on water sets in both marigold and purple. In the absence of any trademark, there is no positive means of identifying the maker. The same pattern is known in crystal where the glass is heavy and not of particularly good quality.

See Bk 9, pg 10

FEATHERED SERPENT



Very probably the artist who created this pattern intended only to give the effect of a graceful geometric design, but in fact it is highly reminiscent of the drawings and carvings made by the Aztecs of ancient Mexico. A prominent figure in their religious life was called "Quetzalcotl." This was a feathered serpent, and his curving body had plumes all along its length. He was a sort of "Culture Hero," and was regarded as the inventor of arts and crafts.

Of course the resemblance here is almost certainly accidental, but the result was both appropriate and attractive. It was no mean task to fit togeher all of the curves so they made a unified pattern. There has been no clue discovered to tell us who made this pattern.

It is found on the interior of bowls of many sizes, and especially on small sauces. The usual colors found are purple or green, both in excellent quality and deep color. The motif is well raised, and as a rule carries excellent coloring. Often the exterior has a type of honeycomb with a single trailing small flower close to the upper edge. No footed pieces of this pattern have been seen.

FENTON'S THISTLE

Although there is at least one Carnival Glass pattern in which the thistle is naturalistically portrayed, this geometric version of the plant seems to be unique. It is used as the interior design on the big-footed bowls, both oval and round produced by the Fenton Art Glass Company, and is commonly combined with an exterior pattern of water lilies, cattails, and small single daisy-type flora.

These bowls are found in Golden, Royal Blue, and green. They are both attractive and sturdy, resting on four curled knob feet. The glass is of good quality and of fairly heavy weight. As is true of patterns made by this company, no trademark is pressed into the glass.

Above the motif shown there is a border band very similar to that shown on Little Fishes (see this book), but much wider to compensate for the size of the bowl.

There is a very similar pattern using this same type of banding pattern which omits the outside lines on the band, the outer leaves on the thistle, and adds a second center to one side of the first. One could call this a "Double Thistle," and it was evidently regarded as usable alone, for such bowls as carry it are often plain on their exterior surfaces.

FINE CUT HEART

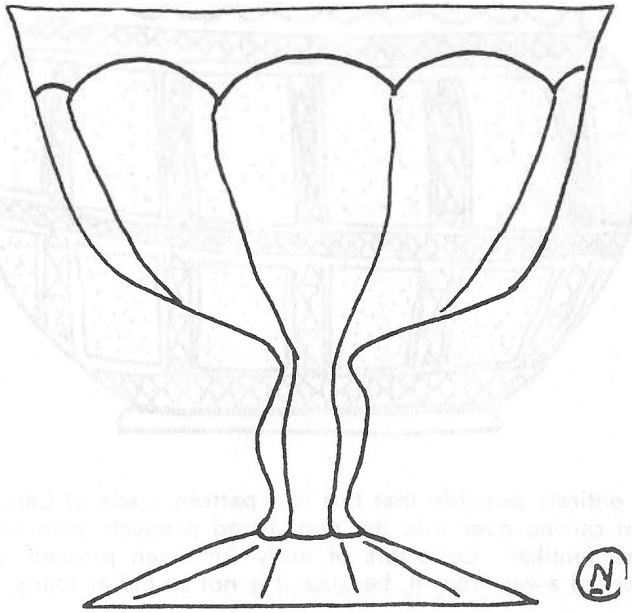
Often on near-cut patterns we find so many different geometric figures combined that the whole effect is simply one of lines. Here the artist confined himself to only a few.

The pattern is built around the hearts—large ones on the outer edge, smaller ones bordering the collar base, and an inner ring cut into the base itself.

Each of the large hearts carries a typical near-cut star with a flat button center. The smaller hearts are filled with a small grated, or file pattern. The spaces between are filled with diamonds both flat topped and scored by horizontal and vertical lines.

The entire effect is charming. Such a romantic piece must have made a welcome gift from a swain to his sweetheart. This is an exterior pattern often used on the Primrose bowls—for which see this book.

NORTHWOOD FLUTE

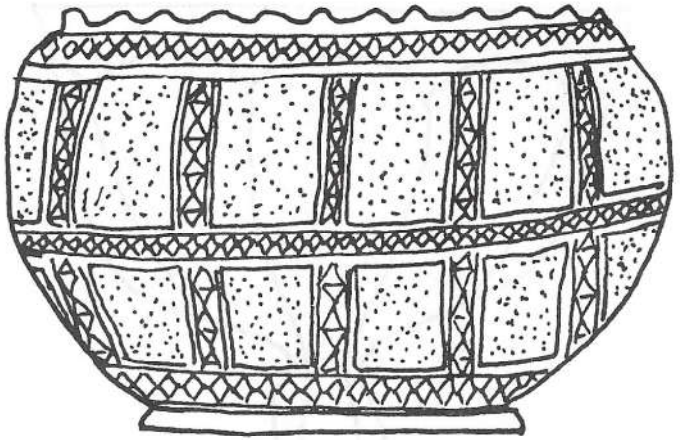


Often we think of the Northwood patterns as being composed only of fruits and flowers in various combinations. While it may be that more people know him for these than for the geometric designs or the simple motifs, these latter are just as well executed and eye pleasing.

The pattern known as "Flute" is a very old one in American glass. Its simple lines have always had great appeal, and numerous variations were made in flint glass as early as in the 1850's. After the Civil War, when soda lime glass came into general usage, Flute patterns continued to be made.

So it is really not surprising to find Northwood making table pieces in this pattern. When we find sherbets such as this shown in the sketch, and little footed salt dips, it seems most likely that there were other useful pieces as well. In contrast to a great deal of Carnival, this is definitely a utility pattern.

FROSTED BLOCK



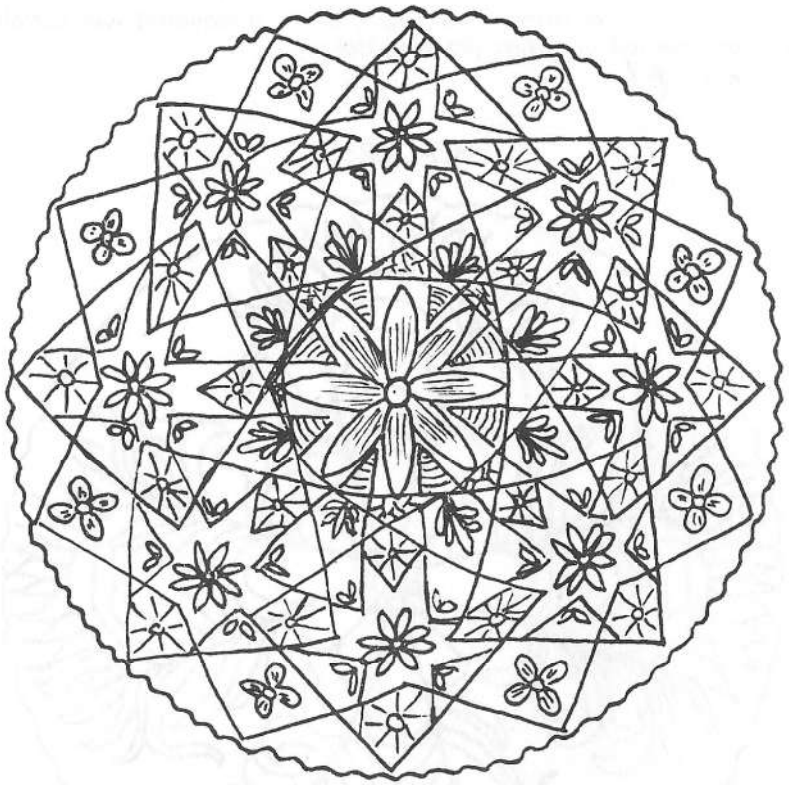
It is entirely possible that this is a pattern made in Carnival Glass and then carried over into the non-lustred products with which most of us are familiar. Collectors of early American pressed glass have been warned away from it, because it is not so old as many others.

From facts collected from some who own pieces of this, it appears that the Carnival items in Frosted Block date close to the end of the era in which pressed iridescent glass had its greatest popularity in America, or about 1920 to 1924. This puts it later in time than most of the Northwood products, and indeed makes it younger than the vast majority of patterns shown in books on Carnival Glass. Still, how old is old in America? And this is no "Johnny come lately" as are a few shiny, garish pieces we occasionally encounter.

The frosty effect is pleasing both in colors and in Carnival, and the pattern can be found in a nice variety of shapes. It is easy to identify, and there should be no problem in matching pieces.

See Bk 6, p 10
- Bk 7, p 19

HATTIE



At first glance this may appear to be just another of the "busy" patterns, but in reality it has a great deal of old-fashioned charm.

This is not the usual imitation cut glass pattern. All of the lines and flowers are raised rather than impressed into the body of the glass. Also because of the difficulty of adequate reproduction we have not tried to show the beautiful fine stippling used on the piece to give background to the leaf and the flower panels, while those having a geometric figure have been left plain. The octagon in the center base has fine lines between the eight-petalled flower points that suggest a basket.

Both the interior and the exterior of the bowls carry this same pattern, with only the large flower being omitted on the exterior. It rests on a collar base, and the usual color found is an excellent purple.

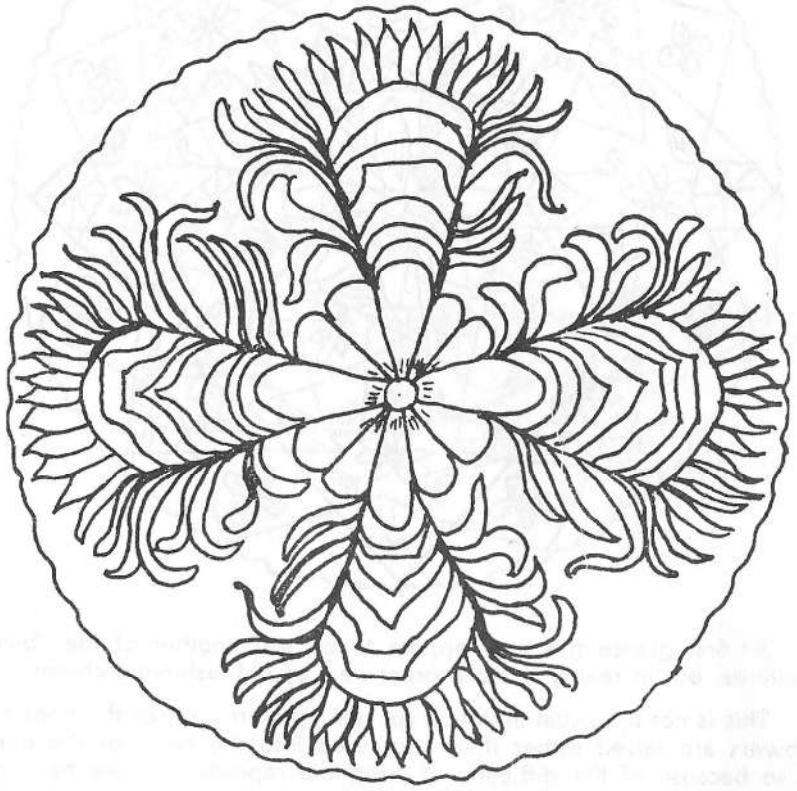
The workmanship on this pattern is excellent, and to anyone understanding the processes involved in manufacturing pressed glass the attention to detail shown here is almost incredible. Even the four mold

marks are so carefully concealed that one must trace them painstakingly from the outer base to find them at all.

The maker is at present unknown, but if discovered will certainly be complimented on a fine job well done.

Bk 8, p 8

HEADDRESS



This is another of the patterns that from the sketch might be thought to be a "cut" design. However, again this one is raised in every line.

The graceful feathered sprays coming out from between the smooth central petals are perfectly balanced. The designing of this pattern was excellent. Unfortunately, it is found as the interior design of bowls using Curved Star (for which see this book), and the combination creates a confusion which detracts from both. If Headdress is found on a base glass dark enough to prevent this showing-through, it is most attractive. No trademark is known. The quality of the glass is good on this pattern.

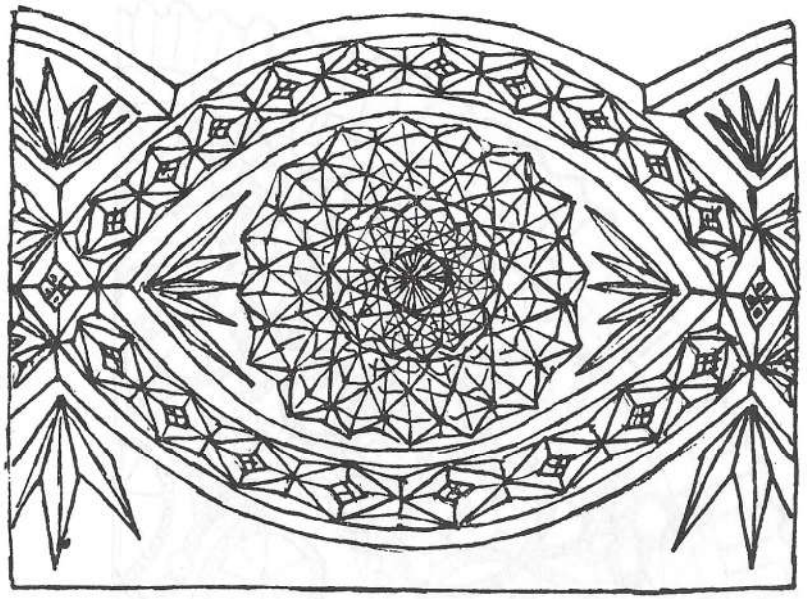
See Bk 6 - P 10

HEARTS AND FLOWERS

This is an intricate, all-over pattern with an Oriental flavor although there is no single motif to so designate it. The most distinguishing feature is the series of inter-twined hearts that play such a prominent part in making up the whole design. Between these, pop up little fine-petalled flowers on short stems. Both the hearts and the flowers are raised and finely ribbed; so the effect is one of braid curled into a pattern.

This attractive design has been found in all of the customary Northwood colors including the fine cobalt blue. It was used on bowls of various sizes, and on compotes. On these latter the design is repeated around the base and on the stem, giving a lacy appearance. The interior of the bowl often carries a Thin Rib (Book I, p. 16) pattern. The base is highly domed; and because of its shape, it usually does not carry the famous N.

CARNIVAL HOBSTAR



The field of imitation cut glass patterns is such a tangled one, that the average collector becomes confused, and even the student with numerous pattern books to guide him begins to feel like a jungle explorer hacking his way down an over-grown trail.

The geometric designs used on this glass go back to those created by European glass cutters several generations ago. These patterns were handed down and copied by American glass workers both in cut glass and during our era of making pressed glass which looked like the expensive cut ware.

Unless we have a pattern that is unusually distinctive, or one that carries a trademark, it is a long tedious process to attempt to ascribe any one pattern. Occasionally we are fortunate enough to find an illustration in some old catalogue that is clear enough to use for actual comparison with a piece we own. Often this is not the case, and the collector must simply search the shops for more of a pattern he admires.

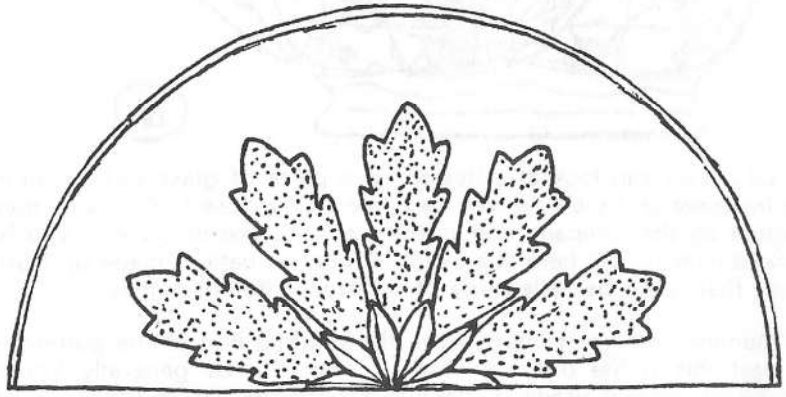
The sketch shown gives the central motif of a pretty, intricate pattern used in both crystal and Carnival Glass. We find it as the exterior pattern of bowls, and on the table set. The covered heavy jars are often found in this pattern, also. Most of the pieces were intended

for use rather than for decoration, and marigold is the common color—usually a deep reddish shade.

The curving border above and below the large star helps to identify this pattern. The covered butter is especially handsome as the design runs around the lid. This is a product of the Imperial Glass Company and was shown on salt and pepper shakers with a dome metal top.

See p 12, Bk 3

LEAF RAYS



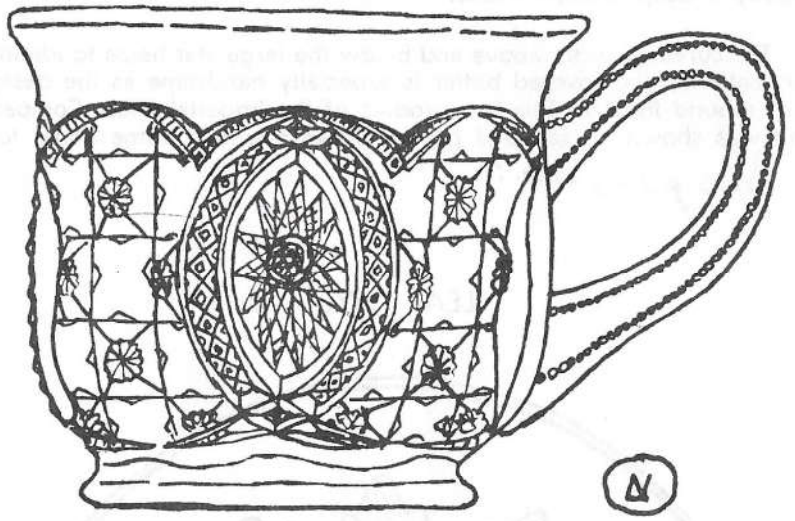
In sorting and classifying the numerous patterns to be included in a pattern book such as this, there is always a temptation to omit some of the simple designs.

Difficult though it may be for an author to do an interesting write-up on such an uncomplicated pattern, we must remember that it was evidently quite popular with the homemakers for whom it was produced, as it appears so frequently.

Probably one reason for its wide sale was the very usable form on which it is generally found. These are handled nappies, often of triangular form. In the earlier pressed glass patterns one sees the similar shape called an "olive dish." Probably these Carnival dishes were more often used for candy than as table pieces.

The vast majority of these are in marigold, occasionally having a milky-white edging and handle. This "oranges and cream" coloring is most popular now.

MEMPHIS



Often we can look at a design on a piece of glass and by letting our imagination have free rein we come pretty close to the name given it either by the company that made it or by some researcher who has worked over it. But here is a beautiful nearcut pattern made by Northwood that could be called any of a dozen different names.

"Memphis" seems to have been the original title of the pattern, or at least this is the one by which it seems to be generally known. Whenever general usage or definite knowledge has christened a pattern, there is no wish here to attempt to change it.

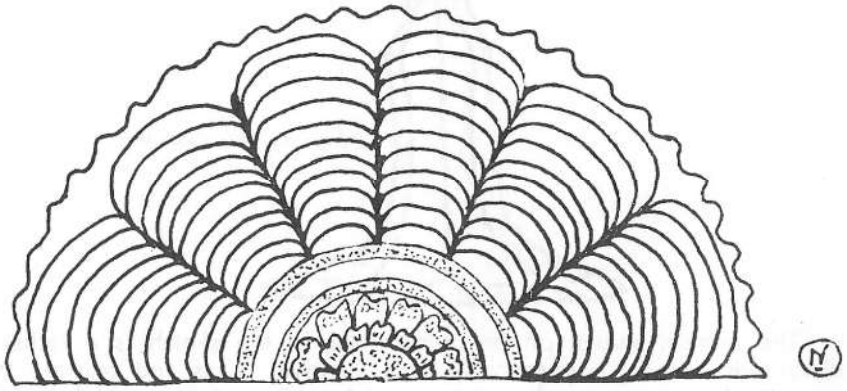
The matter of pattern names is an interesting one in itself, and a researcher with a great deal of time and space could add a great deal to our knowledge of Carnival if he were to specialize solely in this field.

Memphis is another of the fine patterns made by Northwood in several types of glass, all of them being commonly trademarked. The pieces of it in a beautiful emerald green are gold-decorated on the base, upper rim, and the oval motif. The round bowls come down to rest on octagonal collar bases, and the exterior of the base carries a many-pointed geometric star with a heavy raised button center. You will find the usual letter with a line under it surrounded by a single circle in the inner surface of these pieces. The table set is most attractive, but all pieces are striking and usable for decorative purposes.

In Carnival Glass, this pattern seems to have been used mainly for punch bowls and cups. We find it in both vivid and pastel colors, including white. These show a good quality of glass, fine coloring, and

are also trademarked. The punch cup shown in the sketch was on fine purple base glass with a great deal of the gold coloring common on the grape patterns made by this company.

NIPPON



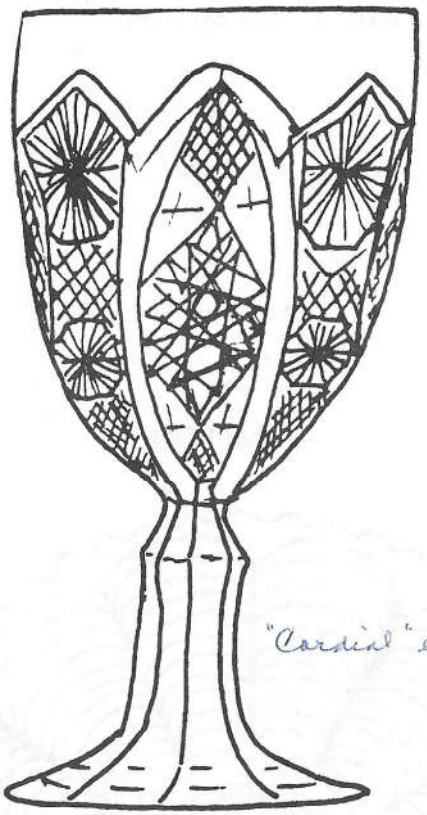
During the Carnival Glass era in America, there was a great interest in anything Oriental, and many of the designs used in decorative needlework and the painting of china came from the Far East.

The central figure of this Northwood pattern closely resembles the stylized chrysanthemum used symbolically in Japan. The beautiful curving areas which surround it are highly reminiscent of the rays of the Rising Sun used on the Japanese flag.

This is another of the simple, clean-lined patterns produced by one of our main sources of Carnival glass. It is found in a wide variety of colors, including white, but never in any quantity. It is known only on bowls, and only as an interior pattern.

OCTAGON

Blue Oct 1930

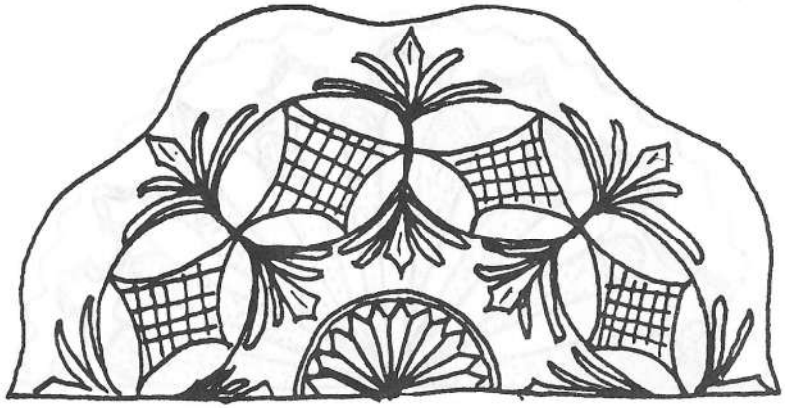


The pattern shown on the wine glass in the sketch is a rather distinctive near-cut one made in both Carnival Glass and crystal. It consists of alternate panels composed of two sizes of flat-topped, lined octagons with file between, and panels carrying an intricate hob star.

It appears in advertisements of the year 1917 and apparently as crystal was not sold in single pieces but came originally in sets consisting of a rather small eight-inch water pitcher, six tumblers, the four-piece table set, large berry bowl and six individual berry dishes to match. No mention is made of a wine set, and it is possible these items were added to the line at the time it was first made in Carnival.

At this time the very ornate patterns such as this were vieing with the designs of simple lines, such as are now referred to as "Colonial," for the popular fancy. Before very long the simple lines triumphed, and the great era of the imitation cut patterns was over. While it lasted, this type of pressed glass was made in almost infinite variety and in such a vast number of designs that searching for any definite one requires a sharp eye and a keen memory.

PILLOW AND SUNBURST



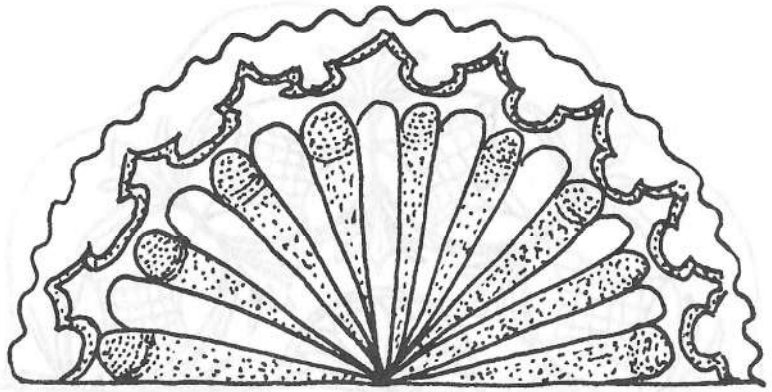
The sketch here does not give the round "pillow" effect of this pattern so well as those illustrations used for the same design in books on pattern glass, where creamers and sugar bowls have been used.

In Carnival Glass we have seen this pattern used only on bowls, and only as an exterior pattern. Here, as is so often the case with the "adopted" designs, we do not get quite the same effect. Both the stretching out of the motifs and the addition of the Carnival coloring alter its appearance.

Nevertheless, this is the same pattern as that made by the Westmoreland Specialty Co. of Grapeville, Pa., and was originally called "Elite" when produced in crystal.

In Carnival Glass it is found in marigold and amethyst.

RAYS AND RIBBON



The simple motif of raised ribs, alternately smooth and stippled, is a common one in Carnival Glass. Probably both because it was inexpensive to produce and because the very nature of it held the lustre and coloring nicely, we find many pieces made both by Northwood and by the Imperial Glass Company using it.

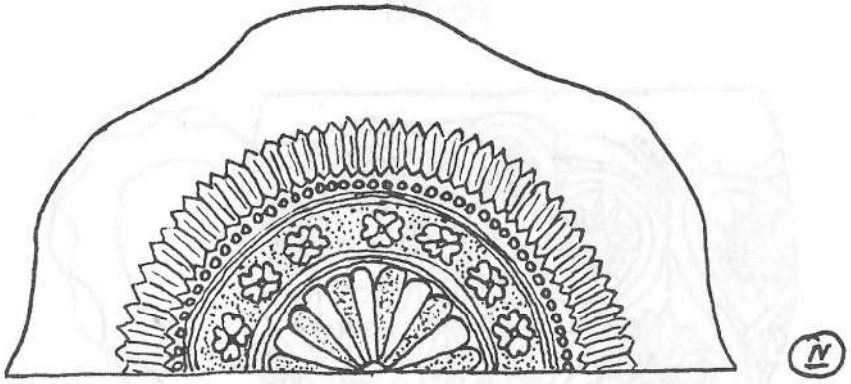
Here again we have the familiar Stippled Rays pattern occupying most of the glass area, but as a border there is a saucy little stippled ribbon, curved and pointed into a definite repeating pattern.

This was an interior pattern used on bowls; and, as it has no trademark on pieces seen and combines with no distinguishing exterior design, the maker is as yet unknown.

NORTHWOOD'S ROSETTE

While entirely different in detail, a glance at any piece of Carnival Glass bearing this pattern reminds the collector at once of the earlier Rosette or Roman Rosette crystal glass patterns. Both of these date back to the 1875-1885 period during the era of tremendous production of soda lime pressed glass in American history.

Although the Northwood Company successfully made crystal and colored glassware, as well as great quantities of iridescent glass, apparently this pattern was not produced in any type other than Carni-



val. At least no pieces of it have been seen in any other glass bearing their famous trademark.

Both of the earlier patterns feature a central band carrying small rosettes, the background being stippled on the "Roman" variety, and smooth with upper and lower bands of ribbing on the other. On both, the rosettes are a little more complicated than Mr. Northwood's, but the general effect is much the same.

In many respects there is a great similarity between this pattern and the Greek Key design made by the same company. On both we find a center of raised ribs—here made alternately smooth and stippled, but each having a rounded edge and radiating from a small button. Moving outward from this, we have the distinguishing design which gives the pattern its name. Next comes the familiar chain of beads, a favorite Northwood edging device.

On Rosette we have a rather simple central design; so, in addition to the beading, has been added a row of prisms placed touching all around. Remember that a type of prism motif was added to the Greek Key pattern when it was adapted for use on water sets?

Altogether, this is a simple and pleasing pattern—not found so often as the fruit and flower ones, nor in the same variety of forms. I have never seen a table set in this particular pattern, although one imagines it would have been most attractive.

So many of our imitation cut glass patterns are made up solely of intricately designed star and meaningless sharp figures, that this clearly-drawn pattern has a unique charm. Equally as detailed as the others, this contains a well-defined and regal crown amid the buzz-saws, etc.

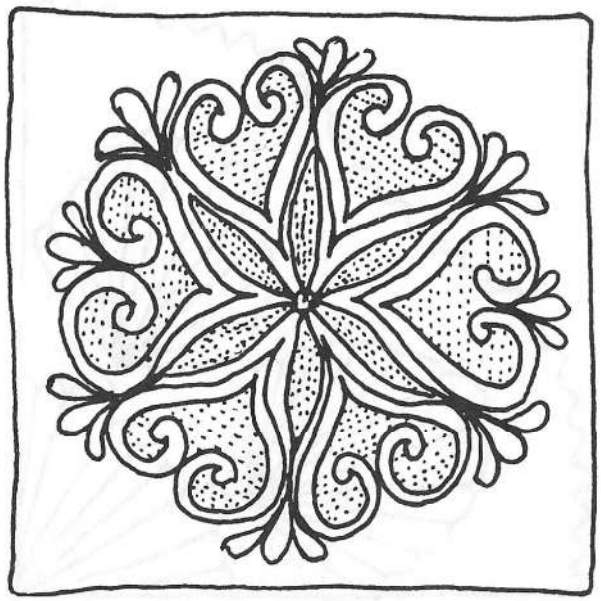
This seems to have been a pattern created for use on Carnival Glass exclusively, as all of the pattern seen has been of this ware. Often we find that a company made near-cut patterns in both crystal and Carnival. Such a pattern as Fashion (Book I, p. 27), made by the Imperial Glass Company, is a good example of this.

As these so-called "busy" patterns dropped in popularity, they were often lustred to bolster their sagging sales. The fashion had swung away to the severely plain glass patterns, and some of the glass companies were caught with large inventories of glass on hand. Thousands of dollars were tied up in the molds to make these pieces; and since they were made in an enormous variety of shapes and forms, there was a great deal of money at stake.

Royalty appears most often on two-part fruit bowls, punch bowls on standards, and handled cups to match. The patterned handle is like that found on the pitchers in Star Medallion (Book I, p. 47)). Almost all of the patterns of this type are more commonly found in the marigold shades than in either purple or blue.

See p 12. Bk 3

STARFISH

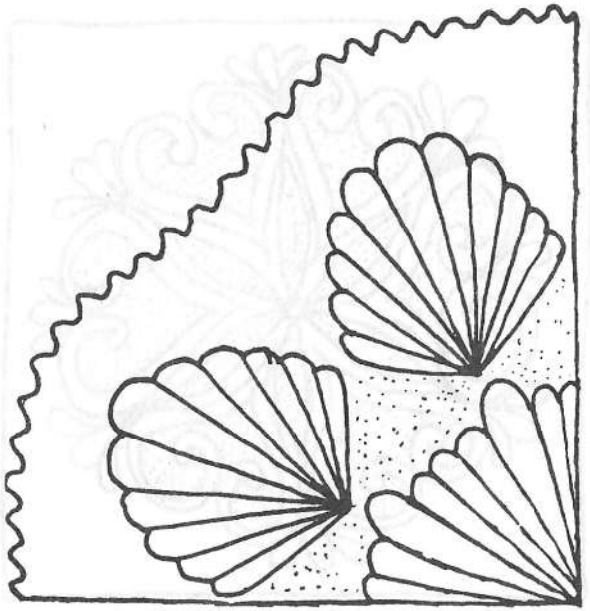


On the sketch shown we have squared the pattern in order to give you the details in proper perspective. This was taken from a stemmed two-handled compote whose round bowl had been pulled up on two sides.

Starfish is a well-balanced pattern of simple lines and rounded outlines. Again the stippling is most effective on Carnival Glass to catch the iridescence and lustre.

This is obviously an interior pattern and appears on both bowls, usually of small size, and the compotes mentioned above. It is known in both marigold and purple.

CARNIVAL SHELL



This is a most adaptable pattern, simple and yet well-designed. The raised ribs of the figures catch and reflect the light most attractively, and the fine stippling holds the iridescent coloring beautifully. One of the most appealing features, it seems, is that this stippling closely resembles sand—what a perfect accompaniment for shells!

This pattern is found on bowls of various sizes, sometimes footed, mugs, and compotes. It was made in green, marigold, and purple. Shown above is a three-mold piece, the sketch giving one-fourth of a seven and one-half inch bowl, three inches tall on a collar base. Although it appears in advertisements featuring patterns known to have been made by the Imperial Glass Company, there is of course no trademark to so identify it.

SECTION II

FLOWERS

APPLE BLOSSOMS

Often in trying to identify some fruit or flower motif used in a Carnival Glass pattern, we run into the difficulty found here. The artist seems to have simply drawn an attractive blossom that would reproduce well in glass.

These large single-petalled flowers could easily be intended to represent wild roses or any of a dozen others, including the Dogwood. However, since the name Apple Blossoms has already been used, we shall continue it. The ribbed band connecting the flowers is distinctive anyway and makes the pattern easy to identify.

This is a very adaptable design and is found on candy dishes, bowls, both the flat and pedestal type, and compotes. While more often found in marigold, an occasional piece of purple or green appears.

There is no trademark and no means of identifying the maker.

APPLE BLOSSOM TWIGS

Since this pattern has previously been given the name above, and there are perhaps many collectors who are accustomed to asking for it by this title, there seems no reason to re-christen it here.

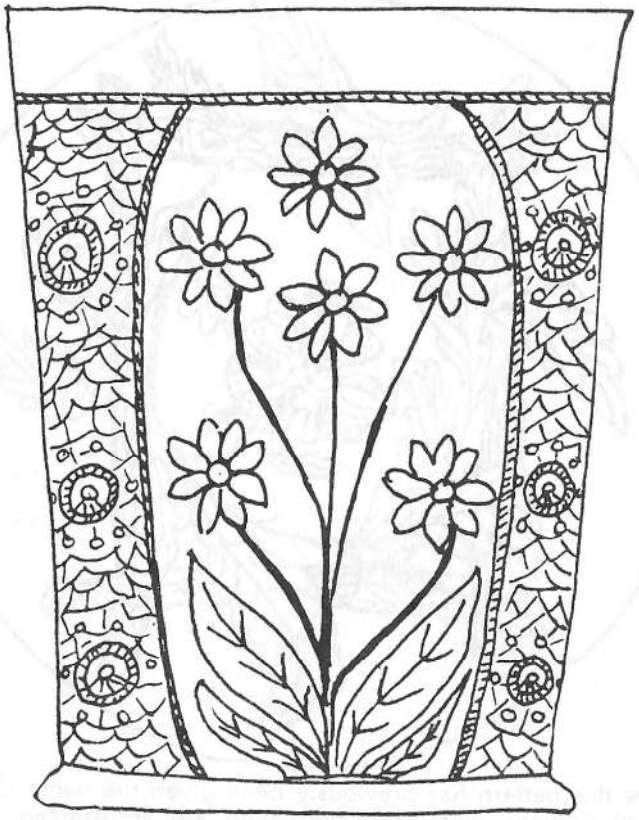
This is a pattern of great detail, many of them most naturalistic. The twigs especially are well done, showing boles and bark beautifully. The central flower is a trifle fanciful, as it has a row of beads on the edge of each petal. The bud shown here in the lower left-hand portion of the sketch might throw a little doubt on the validity of the blossoms as belonging to the fruit tree family.

But such trifles are minor, as the appearance of the whole is rustic and pleasing. It is a distinctive pattern, and one not easily mistaken for any other.

The maker is unknown, as the type of basket design used on the exterior is not the typical Northwood basketweave, nor is it the cane effect found with Persian Garden plates. Rather here we have a well-raised woven pattern more similar to Big Basketweave (Book I, p. 17) than to the others named.

It is found as an interior pattern of bowls and plates in marigold, marigold with opalescent edge, and purple.

BOUQUET



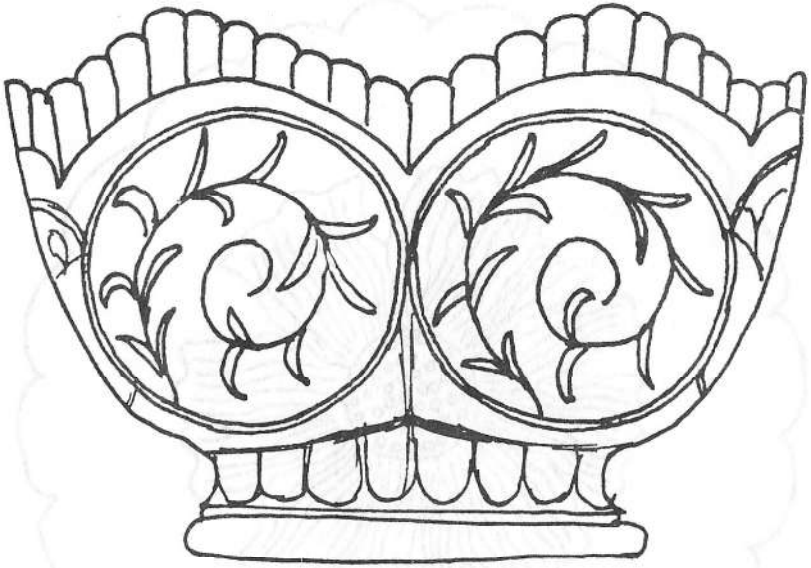
A daisy? An aster? Black-eyed susan? Probably only the artist knows what flower he intended, if indeed any one species was meant. As is so often the case in Carnival Glass patterns, it could be any one of many. But in any event the design is quaint and has a certain charm.

The tumbler sketched above shows three mold lines, and there are three of the flower panels around its surface. The glass is the usual four inches in height, with a base diameter of two and five-eighths across the top.

There is no trademark on these pieces, but the pattern is found on a typical shade of Fenton Blue, which shows yellow tones when held to the light. Again we find the filler design of tiny over-lapping scales, a favorite device of Fenton artists. Pieces other than the water set are unknown to the author.

This pattern through the courtesy of Mrs. Charles Willrett of DeKalb, Illinois.

CIRCLED SCROLL



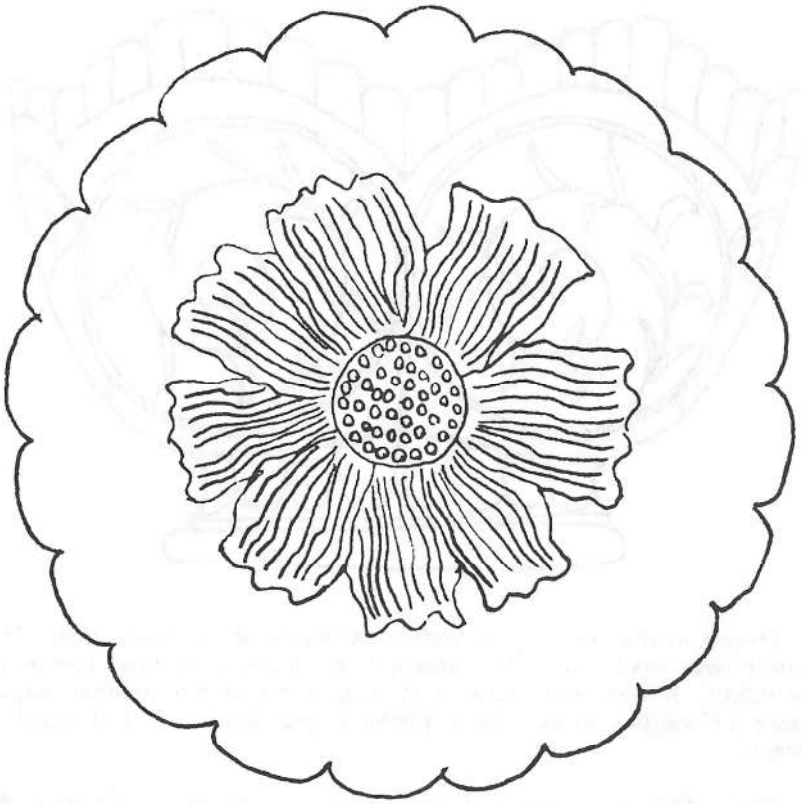
Shown in the sketch is an individual berry or ice cream dish. This pattern was made in crystal and colored glass with opalescence on the edges. It was manufactured in such forms as the creamer, sugar, bowls of various sizes, water pitchers and tumblers, and possibly others.

The design is simple and well balanced. Above and below the scroll pattern there is a series of small raised ribs, the ends of which form a finely scalloped top.

In Carnival Glass these pieces are found in marigold and blue. There may be others, but they have not been reported.

See p 12. Bk 3

COSMOS



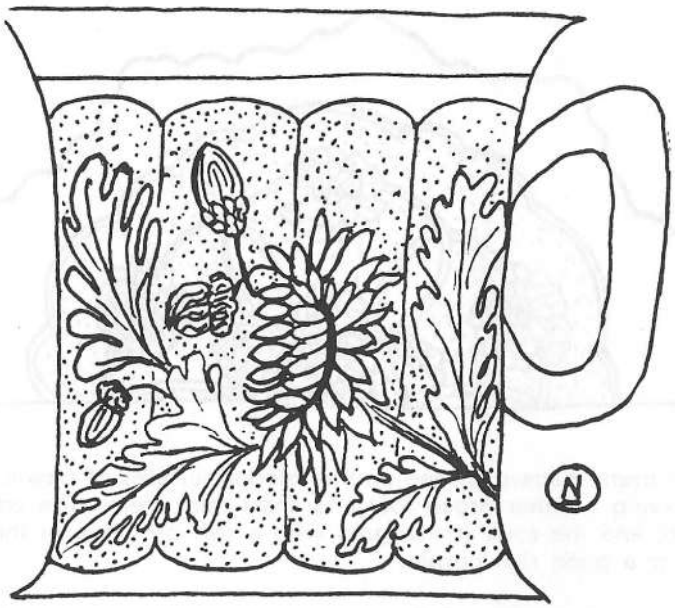
Since Carnival Glass is almost always advertised as such, it would seem safe enough to appropriate a name formerly used on a milk glass pattern. The two are in no way similar, since the opaque pieces feature numerous small flowers. The distinguishing feature of this Carnival pattern is the single large flower found in the center of plates and bowls.

Usually, as in the sketch from a salad-sized plate shown here, the petals completely enclose the raised button center. Sometimes they end short of this center, but always they show the ragged or split ends. Sometimes, as in this piece, the rest of the surface is left plain. On bowls often we find a wreath of leaf sprays between the Cosmos and the outer edge. Generally the exterior is smooth or divided into flat panels.

Cosmos was made in a variety of colors; among them are marigold, blue, and emerald green. No trademark has been observed on this pattern.

See Bk 8, p 8

DANDELION



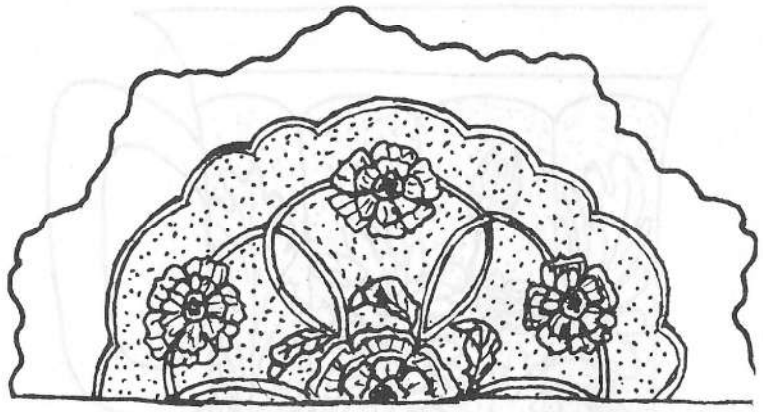
Some now unknown artist working for the Northwood Glass Company in its productive years between 1889 and 1923 created a number of naturalistic patterns so true-to-life that we have no trouble telling exactly what is depicted.

Among these patterns, the Dandelion must stand high on the scale of artistry. In its open flower, the pointed bud, and graceful leaf, it is indeed typical of this well-known cheerful little flower. In some countries this plant is grown and cultivated not only for its flower, but for its edible young leaves; and dandelion wine is more than a rumor.

The pattern is known to have been used on many forms, among them a water set in which the pitcher is of the tall tankard type, panelled with the flower design running vertically.

One often encounters Dandelion used as it is here—on sturdy mugs —both useful and decorative. Here we have a finely stippled background which enhances the pattern even further. Among the wide range of colors on which this design was used is the rare and lovely turquoise with an amber overlay effect and a pale blue milky edging.

DOUBLE-STEMMED ROSE

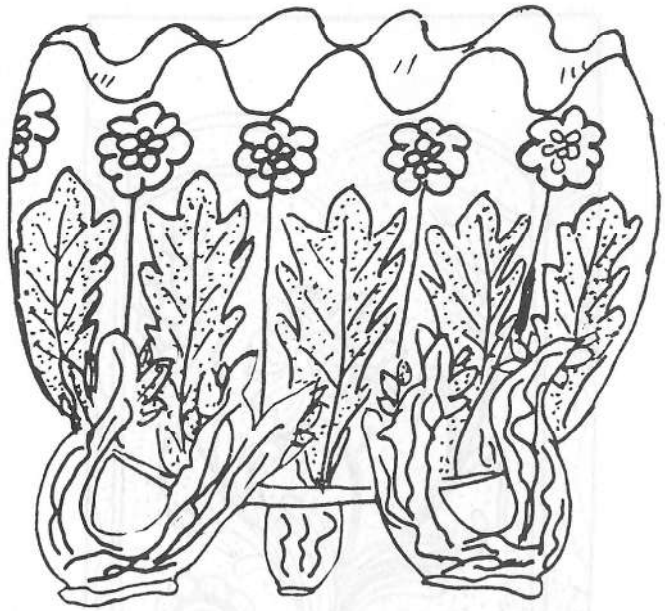


This pretty pattern is seen on the interior surfaces of bowls, usually ones having a rather broad foot and short thick stem. The edges are crimped, and the color is marigold with a soft pink hue in the iridescence, or a good rich purple.

This was a product of the Fenton company and was produced in rather large quantity. It came packed in barrel assortments and was a popular piece although never intended for everyday use as were the table sets. It is well designed, and the large flower in the center gives it a slightly different touch from many others. Note that the "stems" are smooth and raised.

See p 12, Bk 3

FENTON'S FLOWERS



This pattern is very reminiscent of the Northwood Leaf and Beads. Both used the same type of twig feet and a design of wide vertical leaves, but the artist here has omitted the beads and in their place has used a series of stiffly stemmed flowers. These stems run into the narrow space between the leaves, while the flower heads form a circle around the bowl.

In this exact form, Fenton's Flowers was used solely on a large rose bowl 5½ by 4½ inches. The advertisements said, "massive, heavy glass," but in comparison to the weight of the glass used on the big Orange bowls, it seems only average in thickness.

This is an attractive design, well suited to its form as so many of the rose bowl patterns seem to be. It was made in marigold, blue, and amethyst. The darker colors usually have a very good metallic lustre that brings out the best features of the various motifs.

FIELDFLOWER

Originally this pattern was advertised by the Imperial Glass Company as their "number 494½," and the advertisement showed a crystal water pitcher nine inches high. Carried over into the Carnival Glass field, it makes an attractive and very usable table set.

Commonly found in marigold with good lustre, the pattern is easily distinguished by the two heads of wheat on each side of the flower, and by the double curved border at the upper edge.

The tumbler shown is of sturdy size—four inches tall with a base diameter of 2⅜ inches. It shows three mold marks and has a twenty-rayed star on the base.

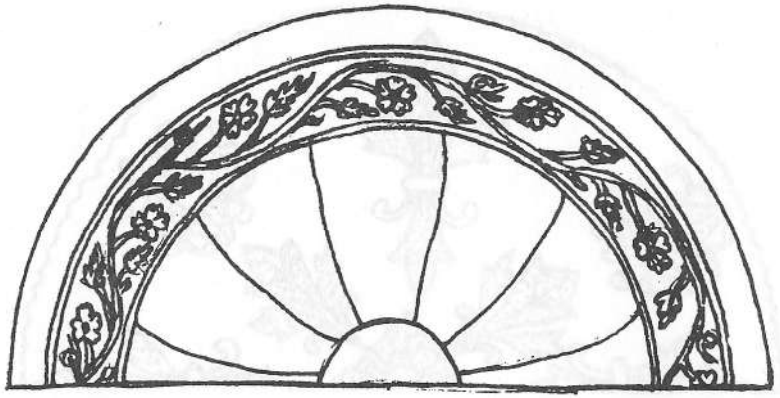
FLEUR DE LIS

The name of this lovely pattern is taken from the geometric figures placed between the stylized flowers. It is a very old symbol, and is supposed to represent a type of iris. Literally the words mean "flower of lily," and the figure was used as a heraldic device by the royal family of France.

American pressed glass was universal in appeal and was widely exported abroad. Many figures and symbols used in the patterns were taken from all parts of the world, and this is typically French. Because of the European background of many of the glass workers employed in America, we often find types of both flora and fauna that are foreign to America depicted in our glass.

This particular design requires space for an effective presentation, and so is found on the interior surface of relatively large shallow bowls. Occasionally one of these is found footed, where it is most handsome. Dark colors are the rule for this design, and the stippled motifs are well raised from the smooth background. They hold the coloring and iridescence most effectively.

FLORAL AND OPTIC



Such wide panels are as found covering most of the body of this bowl were called "Optic Panels" by the glass trade. This one is further decorated by a narrow band of small flowers, vine, and leaves.

It is a simple pattern and was used mainly on bowls, both flat and footed. The term "comport" was used for the footed pieces. This has been seen in a type of clear Carnival, using a crystal base glass with rainbow iridescence.

Since there is no trademark, nor other means of identification, we have no way of knowing which company made this pattern.

FLORAL AND WHEAT

Although there are several patterns in which a stray head of wheat appears among other foliage or flowers, in this particular design it occupies a far more prominent place. In the "Good Luck" plates and bowls (see Book I, p. 82) we find several wheat sprays woven in among various varieties of field flowers. On the "Golden Harvest" decanter shown in this volume, an entire sheaf of wheat is shown.

However, this particular pattern differs from many others in at least three other respects. The flowers here are so heavily raised that they almost give the appearance of having been applied to the body of the

bowl after the manner of some Art Glass pieces. However, this is the usual pressed glass, showing two mold marks.

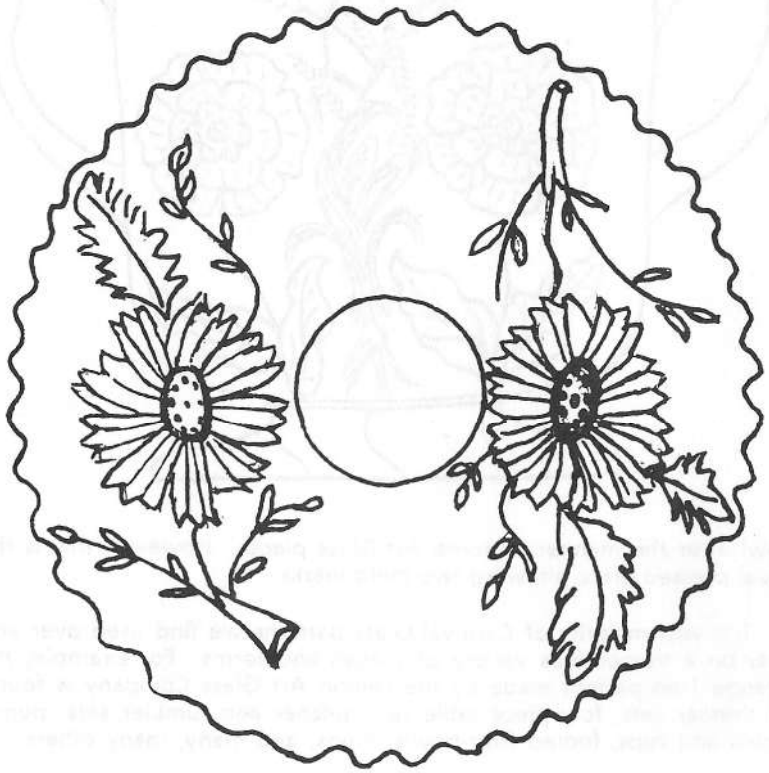
The vast majority of Carnival Glass patterns we find used over and over on a tremendous variety of shapes and forms. For example, the Orange Tree pattern made by the Fenton Art Glass Company is found on dresser sets, four-piece table sets, pitcher and tumbler sets, punch bowls and cups, footed fruit bowls, mugs, and many, many others.

Except for slight variations in size, such as a shorter or taller stem between base and bowl, this particular design seems to have been used solely on these two-handled bowls. Apparently they were made only in shades of marigold. Occasionally one finds these with a bluish opalescence on the rims, such pieces having a more distinctive appearance than do the plainer ones. There are only a few patterns of which this is true.

Do not mistake this for an open sugar from a table set, although it could be used for this of course. As far as is not known, there were no matching pieces. The maker is unknown.

See p 12, Bk 3

GARDEN 'MUMS



So often it is impossible to say definitely just what flower we do find on a piece of glass that it is always most welcome when we can give the exact variety.

The common garden chrysanthemum is one of our best-loved flowers, since for most of us it marks the end of our gardening year. In our section of the South we often cut these by the armfull to decorate for Thanksgiving.

The salad plate shown in the sketch is unmarked, and there is no clue to its maker given. These were made in purple and green, and possibly in other colors as well.

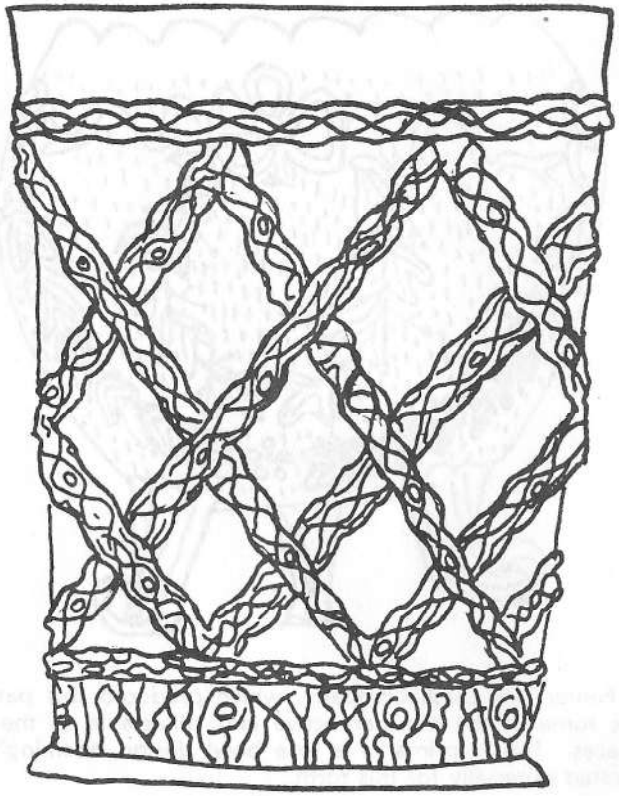
The quality of the glass is excellent, and the design is clearly pressed.

GARLAND

The Fenton Art Glass Company, which produced this pattern, has given us some of the most attractive and collectable of the Carnival Glass pieces. This is primarily a rose bowl design, seemingly having been created especially for this form.

It is generous in shape and size, sturdy, and usable. The background holds a peculiar kind of stippling, consisting of many short vertical lines. These bowls appear in advertisements of this company's wares along with such famous patterns as Stag and Holly (Book I, p. 124). The Fenton company used no trademark.

GRAPEVINE LATTICE

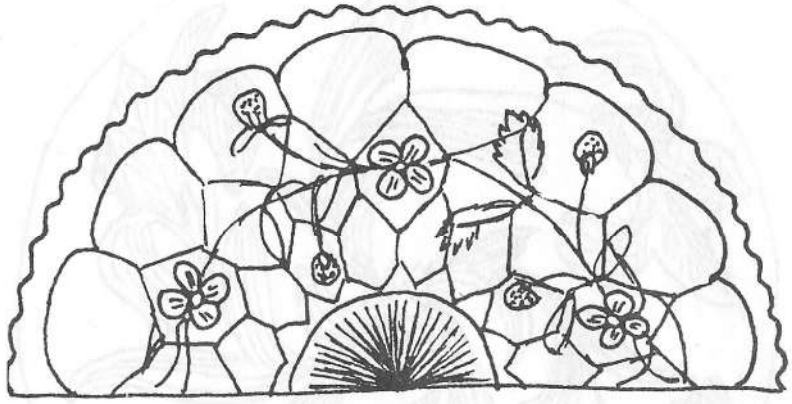


Although no piece of this bearing a trademark has been reported, it has the look and feel of a Northwood pattern. The vine is heavy and well raised from the smooth background. It shows a careful attention to detail, as do many of the natural patterns made by this company, and is on a fine deep purple base glass.

The tumbler shown has four mold marks and is beautifully lustred. It is four and one-eighth inches tall, with a base diameter of two and three-eighths, flaring gradually to a full three inches at the top.

This piece loaned through the courtesy of Mrs. Charles Willrett of DeKalb, Illinois.

HONEYCOMB AND CLOVER



If there were a way to identify positively the maker of this pattern, several that we cannot now attribute to any definite glass company would be also known. This is a pretty exterior pattern and could easily have been widely used.

It is found combined with Feathered Serpent (see this book), for one and is known in the same colors as is that pattern.

IRIS

Here is another flower, that along with the pansy seems to have been largely ignored by the makers of pattern glass. Why this should be so is something of a mystery, for both the foliage and the flower are graceful, easily drawn, and readily adaptable to many forms and sizes.

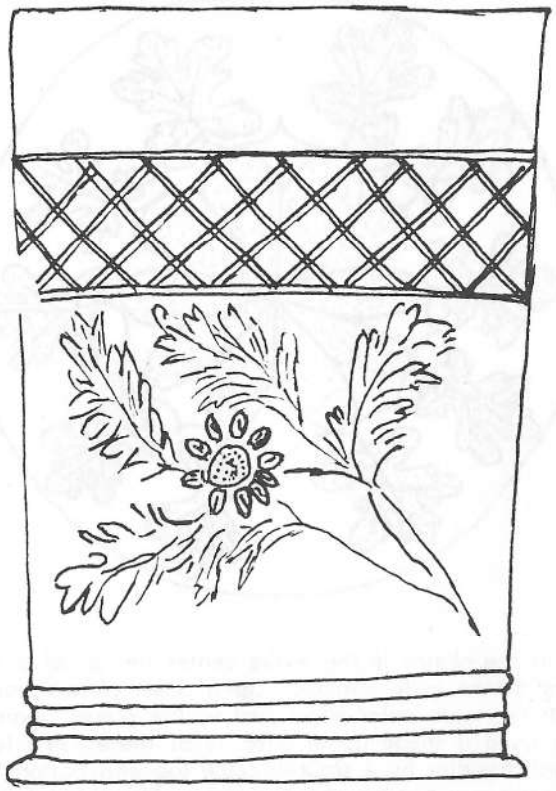
Notice here the whirling effect, and the smooth background. Both of these set this pattern apart from a much later one having a herring-bone effect on the background.

This pattern is found in several colors and on one form nearly unique to Iris. This is a footed piece, shaped like a big buttermilk

goblet. In fact, one sees these so advertised by dealers. It stands 6½ inches tall and measures just over four inches across the top of the bowl which holds exactly two standard cups of liquid. The foot and stem are of clear glass while only the bowl is colored. The pattern is unique again in being raised on the inside of the bowl, and shows through the glass nicely.

The same pattern was used on stemmed compotes with a flaring edge, and it is from one of these that this sketch was made. There is no trademark.

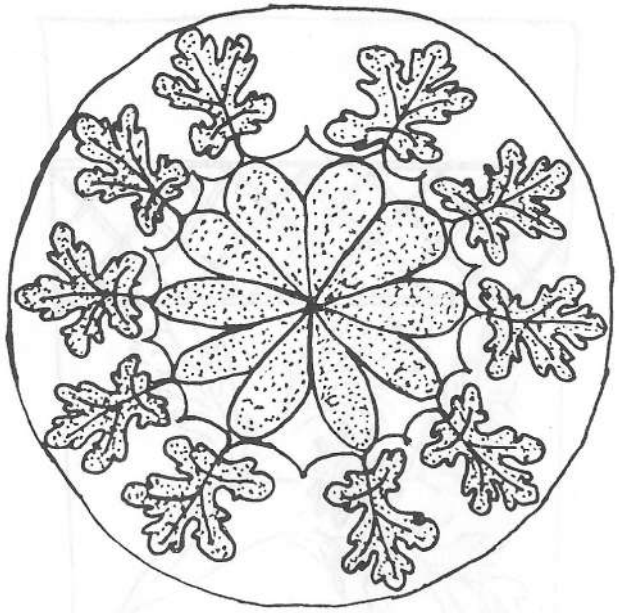
LATTICE AND DAISY



As in only a few patterns, this one seems to have been created solely for use on water sets. Notice that the tumbler is smoothly round, but the tall tankard pitcher carries some flat panels behind the daisy spray. Also the pitcher repeats the lattice motif at both top and bottom.

This was a product of the Fenton Art Glass Company in Williamstown, West Virginia. It was made in both marigold and dark colors, is attractive in all of them, and as usual is most practical in size and shape.

LEAF CHAIN



Shown in the sketch is the entire center design of a lacy pattern which at first seems quite intricate. Upon closer observation, however, we find that the wide outer band circling the pieces upon which this pattern was used is made up of a series of these same leaf designs. They are tied together by a smooth cable top and bottom, above and below there being a border of cable loops. The space between these edges is filled with overlapping scales. These same scales are a common space filler on several Fenton Company designs—such as Orange Tree (Book I, p. 99).

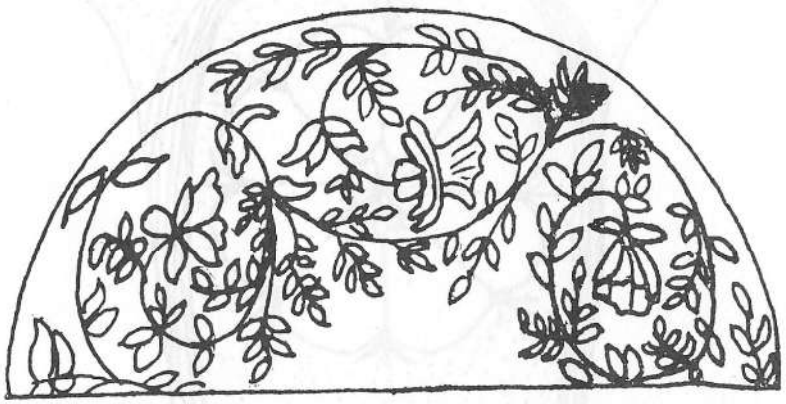
Despite the fact that there is very little unpatterned surface on any of the Leaf Chain pieces, the effect is not a busy one. This is probably due both to the repetition of motif and to the absence of straight lines. Nature loves a curve, and many people find this a most graceful and appealing pattern.

We have other evidence to point to this as a Fenton Company product. The exterior of Leaf Chain bowls often carries the Bearded Berry pattern (see this book). Since this has been combined with other definitely-placed patterns, it would seem safe to assume this to be another.

It is found both on bowls and two-handled candy dishes, in shades of marigold and of blue.

See Bulletin May 1980 P 6

LOUISA



This is an old-fashioned lacy pattern, space-filling without any effect of "busy-ness." It is a truly feminine design, being both curved and graceful. No two of the flowers are exactly alike. Some of them almost appear to be roses, while others have the typical trumpet we find on daffodils.

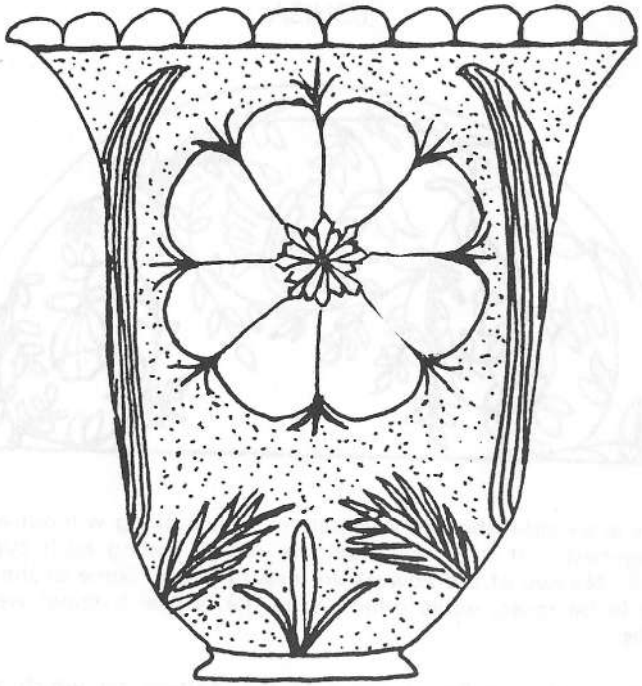
Occasionally we find a piece of this pattern on which the small leaves show a faint stippling. On others they show some veining, but otherwise they are identical in form.

This pattern appears in marigold, blue, light, amethyst, and green. It is an exterior pattern of bowls of many sizes, both footed and those on a collar base. The rose bowls using it are generous in size with a scalloped round opening.

There is no trademark or other evidence of the maker.

MAYFLOWER

Following the plan of using sketches of varied forms in these pattern books, given here is a view of an inverted light shade. We feel that not only does this plan make the book more attractive, but that in such variety we can illustrate the point that many of the Carnival



patterns were slightly altered and adapted to the shapes on which they were used.

Mayflower is a simple, well-designed pattern having as its central motif a single open flower of raised petals and smooth rounded outer edges. On this particular piece we find a stippled background, most effective when artificial light is shining through it. However, when used on bowls, nappies, and compotes, the surface has been left smooth.

On such shapes as the bowls and deeply-cupped candy dishes with a flaring "hat rim" this is commonly an exterior pattern. Here the central flower occupies the base of the glass, and from it come four small very similar flowers, each on a stiff stem with the veined leaves (shown here going up the sides of the shade) spreading out horizontally. On tumblers the leaves run vertically up the two mold marks, and a band of cut diamonds is carried above the single flower.

This pattern is found in an amber color, deep marigold, green, and purple. It was very probably used on many other colors of base glass as well.

See BK9, p 10

MILADY

This quaint flower design appears only occasionally. In this panelled form it is seen only on water sets, and more often on a blue base glass with amber tones than on any other.

The tumbler carries nine of these panels around it, and it is slightly larger at the top measurement than at the base. The glass is four and one-fourth inches tall, sturdy and practical.

While it appears in no other known work on the subject, Milady has a definite charm of its own. From several small clues, it appears to be a Fenton product.

OPEN ROSE

Any pattern glass book, whether it deals with Carnival Glass, or any other type, usually has for its primary purpose two aims. One is to add to the general knowledge of the field, and the other is to sort and classify such information as has already been gathered.

So it is not with any attempt to confuse the field, but simply to call attention to the fact that this is not the same familiar pattern as "Lustre Rose" (Book I, p. 62) that this design has been included here.

While it is true that many of the Carnival patterns vary from one shape to another, this is usually due to the conformation of the form, and does not as a rule involve any radical addition or subtraction from the central theme.

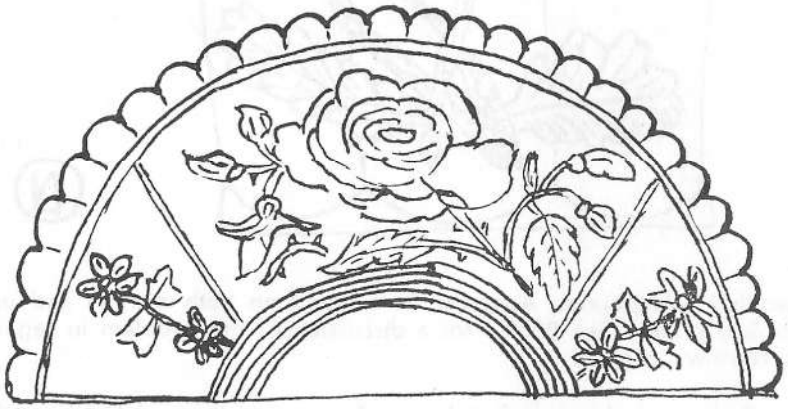
Shown above is the interior of a bowl, and this comes in many sizes. Notice there are only two open flowers and four buds. The Lus-

tre Rose design carries almost twice this number. Also notice the curving or scalloped edge here, while the other pattern uses a saw-tooth edging.

In the sketch below is shown the exterior pattern combined with the Open Rose. This invariably is divided into panels, the larger of which duplicates the rose motif. The smaller panels carry a nondescript pattern, probably not intended to portray any definite flower but resembling some stiff-stemmed type of daisy. The border here is simply a straight line.

These bowls combine well with the Lustre Rose pattern, and in fact the two are often intermingled with no comment. Just as Three Fruits goes with Fruits and Flowers—they are nearly identical twins. But like twins, they do have their differences.

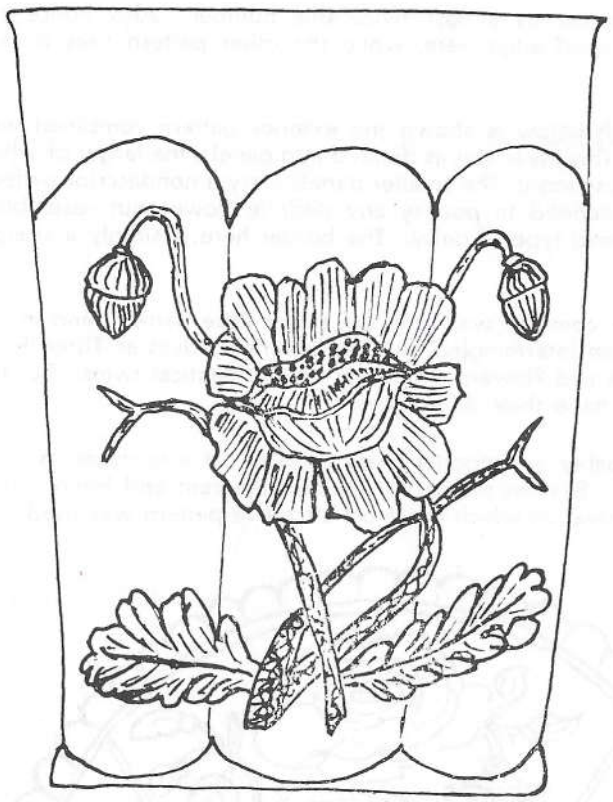
This is probably an Imperial Glass product. It was made in some beautiful colors. Besides the usual Golden Iridescent and Helios, there is a Smoky Carnival on which this most attractive pattern was used.



ORIENTAL POPPY

After puzzling and studying many of the flowers, foliage, fruits, and vines depicted in Carnival Glass, it comes as a great relief to the researcher to discover a pattern about which there can be no possible doubt. Almost every flower lover in any part of the country will recognize this lovely flower.

As it is used on the Northwood pieces, the flower is heavily embossed, and the whole design stands out sharply from the smooth-



paneled background. As usual, it is found on both marked and unmarked pieces. See Book I for a discussion of this problem in regard to Northwood glass.

One word, this is definitely not the same pattern as Northwood's Poppy (Book 1, p. 66). Here the flower is far more realistic and has much, much detail. Notice the small things which show the care with which even the tumblers were made, the slightly flaring rim, and the sturdy base that seems to act as a holder for the body of glass.

These water sets come in both green and purple with fine bronze lustre. The trademark is on the inside of the bottom of the tumbler.

POINSETTIA

Not known to be used on any other form, it would seem that the Imperial Glass Company passed up a pretty pattern when they failed to make some goblets or tumblers to go with this.

The particular piece shown is a milk pitcher, 6½ inches tall and advertised as a "large pint." It was made in both marigold and purple with nice lustre and iridescence.

The pattern is nearly always in good relief, and the beading is well raised, both on the body and on the handle. There are six of these large flowers around the pitcher. The pattern was shown in the first catalogue put out by this company in 1904, and it is quite possible that the pitcher was first made in clear crystal.

PRIMROSE Bue. Sep 1980

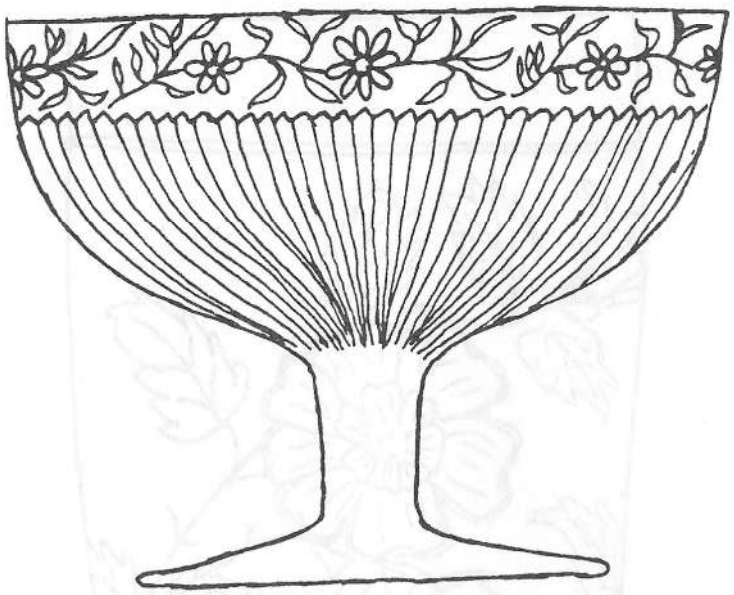
Here is another of the Carnival patterns already named for us, but the collector should be aware that there is no similarity between this and the pressed glass pattern of the same name shown by Mrs. Kamm.

This design is composed of four sprays radiating from the center of the pieces, each spray being composed of narrow leaves along a stem from which spring two open flowers of the old-fashioned primrose type.

In trying to differentiate between the numerous rose, daisy, and pansy patterns, look for these spoke-like sprays on this one. The sketch gives the full interior of a bowl, and we hope that this method of presentation will prove helpful to collectors.

There is no trademark known on these pieces.

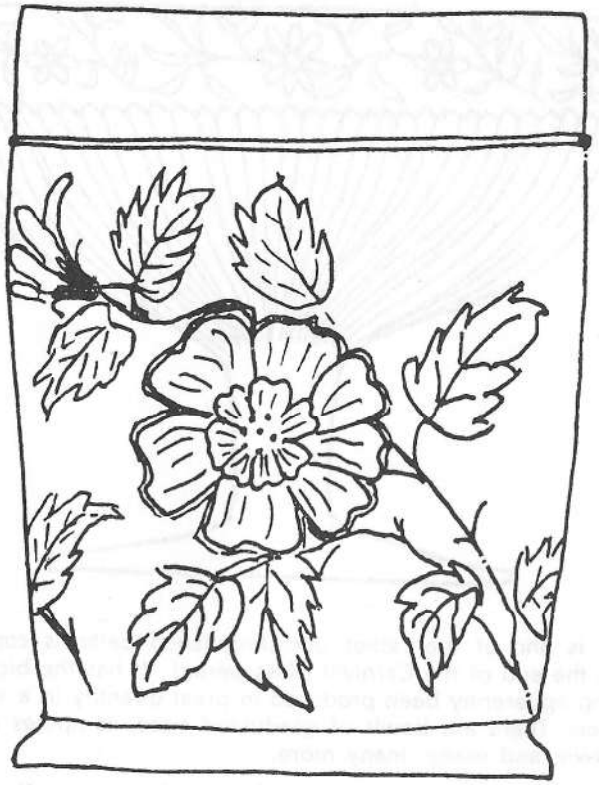
PRISM AND DAISY BAND



This is one of the rather undistinguished patterns coming along towards the end of the Carnival Glass period. It has the big advantage of having apparently been produced in great quantity in a wide variety of shapes. There are bowls of graduated sizes, compotes such as the one shown, and many, many more.

The only color seen by the author in this pattern is marigold—sometimes weak and shiny, sometimes much more attractive in a deep reddish hue. The edges of all pieces were smooth.

RAMBLER ROSE



This simple flower appears to be a primrose; but since we already have two patterns bearing this name—one a pressed glass design and the other a Carnival one, we shall have to accept a variation for this.

Here is a very pretty pattern—graceful and well drawn. We get just a suggestion of thorns on the stems, and serrated leaves. It seems to grow naturally around bowls and compotes, and the water set is light and lovely. So far I have not seen the table set and have seen this pattern only in marigold. Doubtless other colors were used, however.

The tumbler shown here carries three sprays of the flower and shows three mold marks. It is slightly shorter than many others, measuring exactly four inches, and is a fraction of an inch larger at the top than across the base.

Courtesy of Mrs. Charles Willrett, DeKalb, Illinois.

See p 13, Bk 3

ROSE SHOW

This is a very handsome piece of glass indeed, although the extremely high relief of the flowers makes its accurate drawing most difficult. The blooms are of heavy glass, each fold raised above the other. Upon feeling the bottom of the bowl—the only known shape of this pattern—one will discover a deep depression where each of the three big blooms is shown.

Both the inner surface around the foliage extending to the edge, and the entire exterior show a reeded basket-weave quite unlike that on the typical Northwood product.

Many of these bowls have a slight opalescence on the outer rim that adds further to the general glowing effect. In every way this is a rich, beautiful pattern. On the seldom-found turquoise base glass, it is handsome indeed. One wishes some marking were present, so credit could be given for the workmanship shown.

If there is a bridge between real Art Glass and Carnival, surely such a bowl as this stands squarely upon it.

See Bk 8, p 9

SECTION III

NATURALISTIC

1. Acorn
2. Bearded Berry
3. Bull's Eye and Leaves
4. Heart and Vine
5. Panelled Holly
6. Holly Sprig
7. Pine Cone

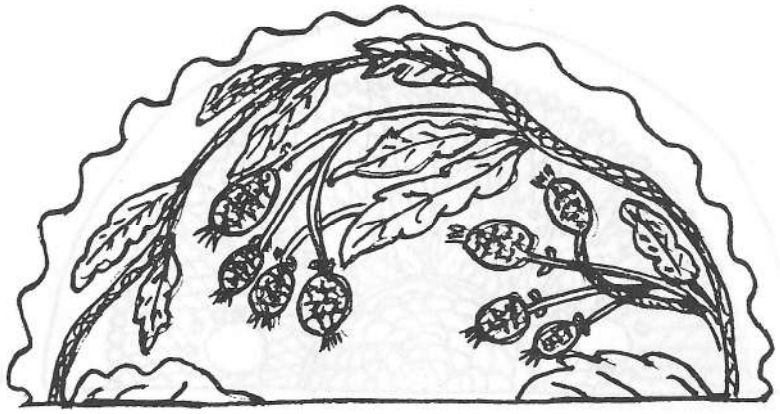
ACORN

A typical oak leaf plus a definite acorn! What a relief to the pattern seeker, to be able to tell at a glance just exactly what the artist intended. No problem here such as that encountered in Bearded Berry (see this book).

The three sprays curl around the surface, leaving very little space either on the edge or in the center. Usually the bowls or candy dishes using this pattern have a smooth edging of wide scallops.

The design is found on marigold, blue, purple, and green—all in the vivid categories of coloring. No pieces with trademarks have been found in this precise pattern.

BEARDED BERRY

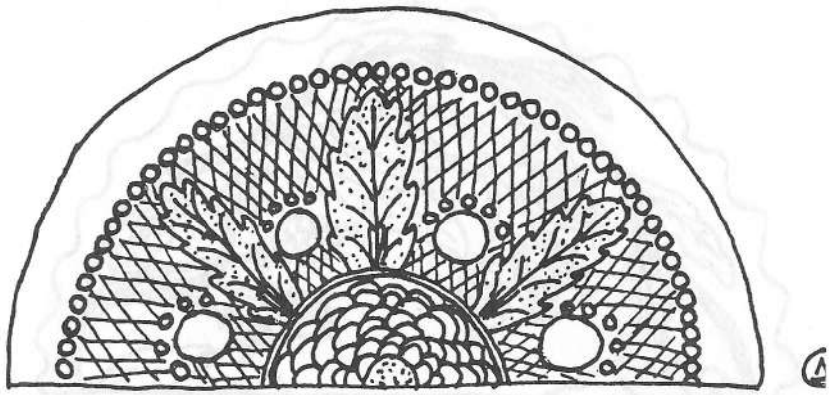


This rather peculiar pattern has been included in this volume at the request of the many dealers and collectors who have written to inquire about it. Very probably if enough research were done, we could assign it a definite category either of fruit or tree; but as in so many other instances of patterns, it could be called any of a dozen, and none would please everyone.

It is used as an exterior pattern, usually on shallow wide bowls in many colors. The design is often faintly impressed and seems to wander rather lazily around the outer edge. Two of the very well known Fenton Art Glass Company patterns are often found using it. These two are Orange Tree (Vol. I, p. 99) and Persian Medallion (Vol. I, p. 40), both quite distinctive in their own right. Remember that both of these may also be combined with other patterns.

Among the colors used are marigold in many shades, blue, and a lovely frosty white.

BULL'S EYE AND LEAVES

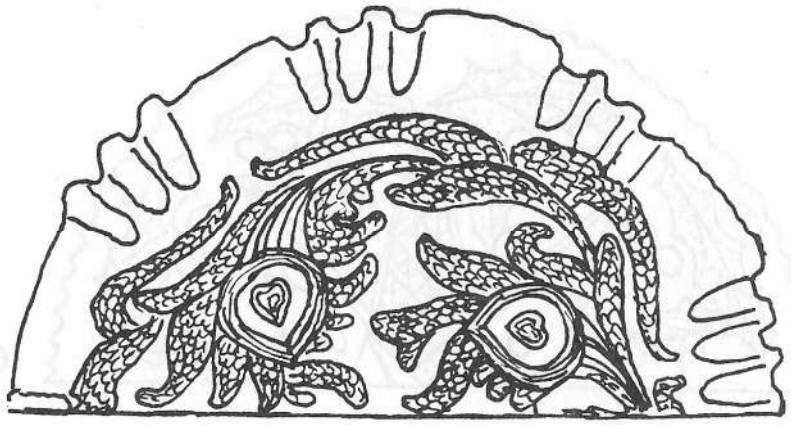


Here is an attempt by the Northwood artist who designed it to combine five different motifs. In the center we find the same many-petalled flower used on several other Northwood patterns. Around this is a series of long flat vertical leaves apparently of no particular species. Between these we find some rounded Bull's Eyes with heavy beading on one curve. The fourth design—an obvious space-filler—is a rather coarse cross-hatching, or fine cut. And to top the whole affair, the border consists of a string of beads around the edge.

This appears to have been an effort to improve upon Leaf and Beads (Book I, p. 84), also a Northwood pattern. If your taste runs to the ornate rather than to the simple, this may have more appeal for you. However, it does not seem to have been made in the attractive twig-footed pieces of the previous design.

This is predominantly an exterior pattern for bowls, and one sees it more often on green than any other color.

HEART AND VINE

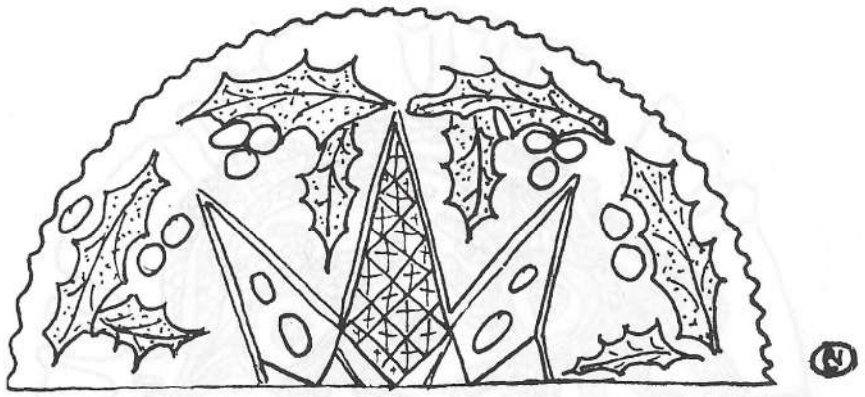


This is another Fenton Art Glass Company pattern that was apparently used widely on bowls, and only then as an interior pattern. Very occasionally we find such a bowl or even less often, a flat plate using this motif as a border around some store's advertising pressed into the glass.

These advertising pieces are by no means as common as might be expected considering that they must have been given away by the dozens to customers of any store using them. Perhaps, as is so often true, what was free was not so highly valued, and they were given to the children to play with. As any mother knows, the mortality rate in such cases would have been extremely high. Possibly they went into everyday use on many a family table, and harsh lye soap plus a cast-iron sink took a heavy toll.

In any event, whether used alone or as a border, Heart and Vine is more of a curiosity than a lovely pattern in its own right. Lovers of animal patterns will recognize its similarity to the flora surrounding Fenton's equally curious Panther pattern (Book I, p. 117). It was made in both Golden and Azure—both terms used by the glass company to describe their colors.

PANELLED HOLLY



Like several other patterns produced by the Northwood Company, this one was made in both crystal and colored with gilt decoration. Carried over into the field of Carnival Glass, it does not seem to be as well known as many others.

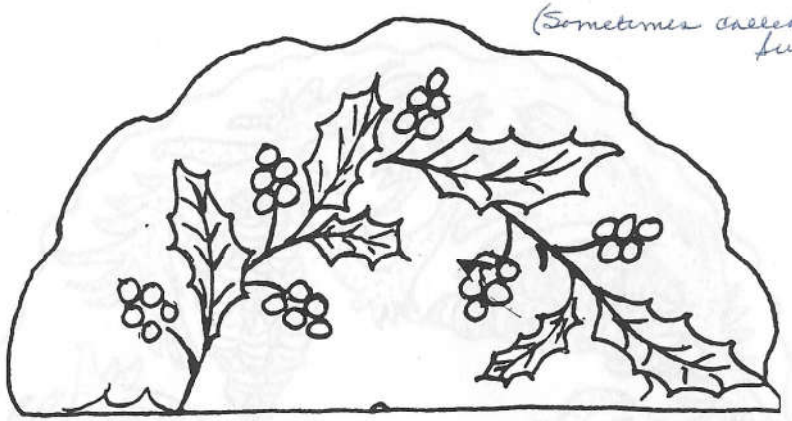
In appraising its worth, one must question the judgment of trying to combine a rather busy and graceless imitation of cut glass with a theme naturally as attractive as holly is to most people. Both the cut design and the holly have come out second-best in this partnership.

The sketch given was taken from a two-handled candy dish on green base glass. This would seem to prove the point that not all marked Carnival is superior to unmarked, but the pride of the American way of life is individual freedom of choice. To us, "one man's meat is another man's poison," is more than a careless phrase.

HOLLY SPRIG

Bulletin June 1960 P11

(Sometimes called Swirl)



At last a pattern showing clearly a true holly leaf and berries! Unlike the sprays on Stag and Holly or on Carnival Holly (both found in Book I), we have here a representation of the well-known prickly leaf and clusters of little round berries.

This is the typical variety of *Ilex* that most of us associate with Christmas decoration, the type we see printed on cards and wrapping paper, and shown on china patterns. It has a charm and appeal all its own, and a power to wake memories of by-gone happy occasions that few others have.

The sketch here shows half a rather shallow bowl, around the interior of which are four of these Holly sprigs. This particular bowl is seven inches in diameter, and the exterior carries twelve flat panels coming out from a collar base, on the center of which is a star figure of twenty-four rays.

This pattern appears on both green and amethyst base glass of excellent quality. It is not so heavy in weight or dark in color as many of the Northwood patterns, having a more dainty appearance. Once again, the raised leaves and berries hold the metallic coloring most effectively.

The "Big Three" of the Carnival Glass field—Northwood, Imperial, and Fenton were responsible for the vast majority of this ware produced. Each has certain features which help to set it apart from the others. However, we know that some iridescent glass was produced in limited quantity by some smaller firms. It is possible that this is such a pattern. Often the "little fellows" in the glass field were short-lived, but this does not mean that their products are in any way inferior. A classic example, of course, is the so-called Caramel Slag, which was made only during three years.

PINE CONE

Here is another pattern which seems to have been used solely for small bowls. They are almost of sauce dish size—being usually five and one-half inches in diameter, and one and one-half inches tall.

Considering some of the designs used on larger pieces of Carnival Glass, it seems regrettable that we see no more of this particular one. It is well planned and executed—graceful and easy to identify. The foliage gives the appearance of what is called in our section of the country "running cedar."

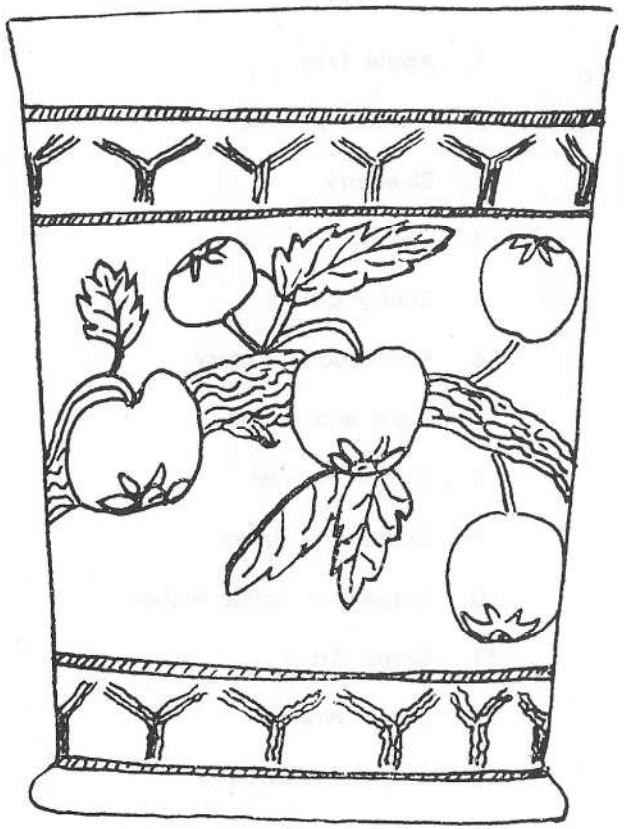
There is no trademark; and since the exterior of these dishes carries no pattern at all, we have no clue as to its maker. One usually finds these on an amethyst base glass, well impressed and of good quality.

See Bk 6 - p 11

SECTION IV

FRUITS

APPLE TREE



"Oranges and lemons

Say the bells of St. Clements"

So goes a couplet from an old English nursery rhyme. Fruits of almost every kind have been popular themes for glass and china for many years. Even gooseberries have been used on a product of the famous Sandwich Glass Company.

One would expect fruit to be so clearly depicted that there would be no doubt as to its variety, but this is not always the case. The common use of the same type of leaf on almost everything does nothing to clarify the situation. A look at the sketch of "Two Fruits" in Book I, p. 105 illustrates this very well. In that design we had an obvious

pear and another distinct fruit almost exactly like this one, both leafed identically. This may bother a botanist, but for the glass collector, as long as the pattern is pleasing and reasonably accurate we do not hesitate to acquire it.

This pattern has been tentatively called Cherry, but there are several other patterns in which the fruit is so very definitely a cherry that it seems better to call this one by the name given it here. Of course the most distinctive feature of this tumbler is the pattern bands of little branched trees appearing above and below the fruit. It is a good sturdy usable glass. If these have been given reasonable care, they show good color and lustre. The matching pitchers are bulbous in shape and have a rather fragile ruffled top.

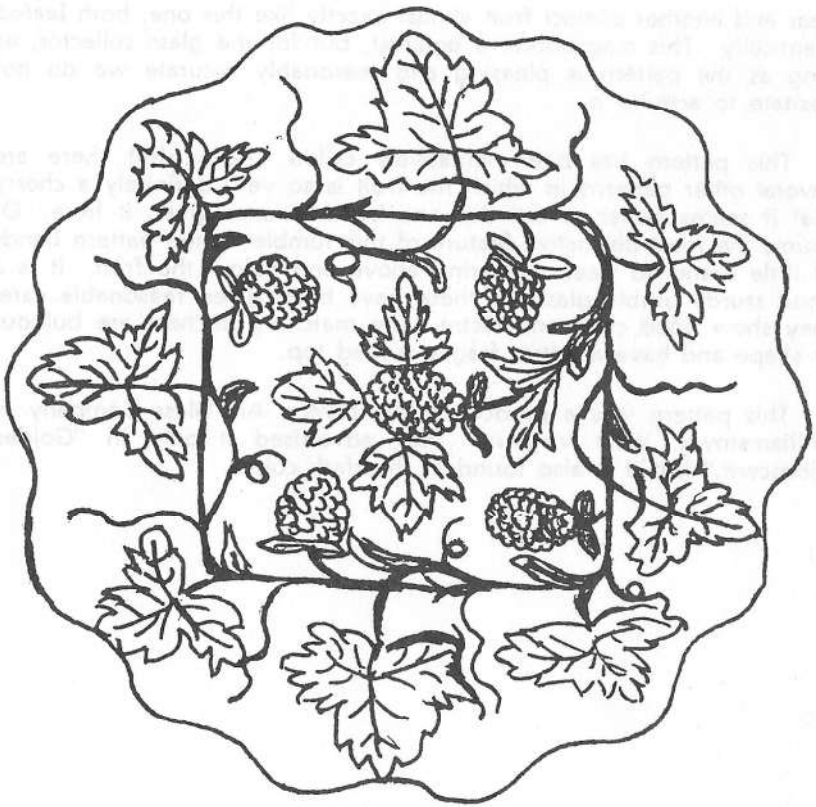
This pattern was a product of the Fenton Art Glass Company of Williamstown, West Virginia. They advertised it only in "Golden Iridescent," but it is also found in the dark colors.

BLACKBERRY WREATH

If the reader will turn to the pattern called "Grape Wreath" in this book, many similarities will be quickly seen.

As is so often the case in Carnival Glass patterns, we find the same type of leaf used for differing fruits. As long as it was graceful in appearance and filled the space attractively, the artist apparently was not overly concerned with accuracy. This is obviously true in this pattern, as we even have a few tendrils woven in.

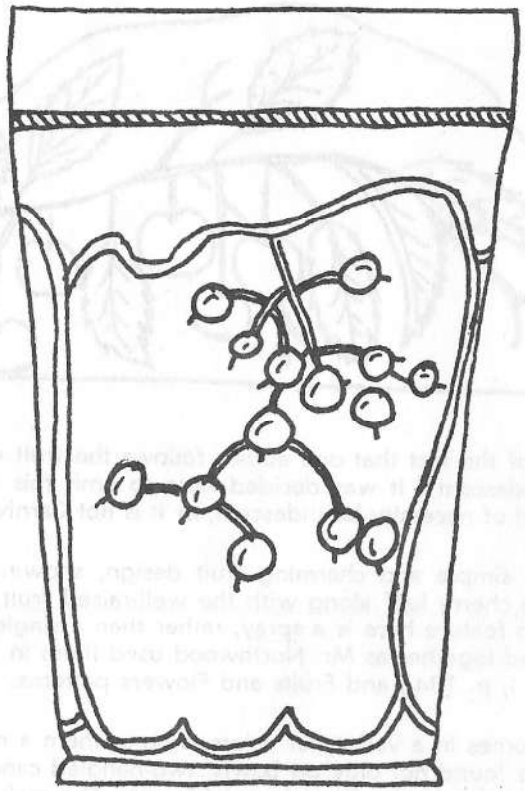
However, there is no mistaking this fruit for grapes. They are plainly intended to be berries, and to further distinguish them, each is given a little leaf topping. The central motif is also quite different, hav-



ing one of the berries turned in, and three leaves pointing out from it. This would be the feature to look for in identifying the pattern.

The same idea of a border of leaves is used on both patterns, and on both a type of vine forms a square with the fruit, framed by both. These bowls are found in purple, green, and blue, often with a type of wide panelling on the exterior. No trademark is known on this pattern.

BLUEBERRY

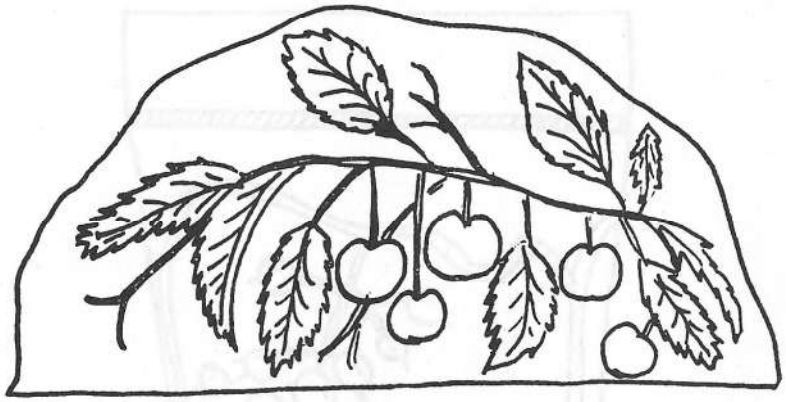


Sometimes referred to as a cluster of small berries, this simple fruit pattern is known only on water sets. The meandering lines enclosing the panels are smooth ribs, while the border at the top of the tumbler has a definite cable appearance. This cable is a favorite edging on several Fenton patterns, as for example Leaf Chain (for which see this book).

The pitchers accompanying the tumblers are shaped and have a flaring scalloped rim. These sets were made both in their "Golden Iridescent" and on blue. The very nature of the pattern makes it most appealing on the darker color, where it is usually found carrying a silver lustre.

Courtesy of Mrs. Charles Willrett, DeKalb, Illinois.

CHERRY



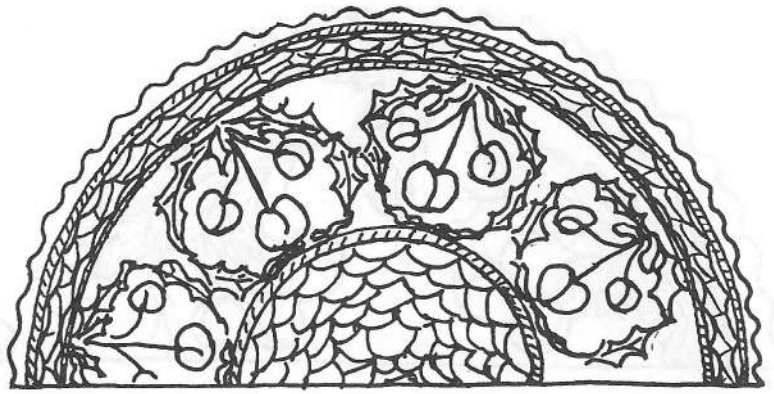
In spite of the fact that one author follows the fruit name with the adjective "iridescent," it was decided here to omit this latter since all Carnival must of necessity be iridescent, or it is not Carnival.

This is a simple and charming fruit design, showing an effort to depict a true cherry leaf along with the well-raised fruit motif. Notice that the main feature here is a spray, rather than a single fruit or three fruits grouped together as Mr. Northwood used them in both his Three Fruits (Book I, p. 104) and Fruits and Flowers patterns.

Cherry comes in a variety of colors, among them a most appealing green, and is found not only on bowls, two-handled candy dishes, and compotes but also in the four-piece table set. The maker is presently not known.

See picture Bulletin Mar 1980 p5 (Northwood)

CHERRY CIRCLES



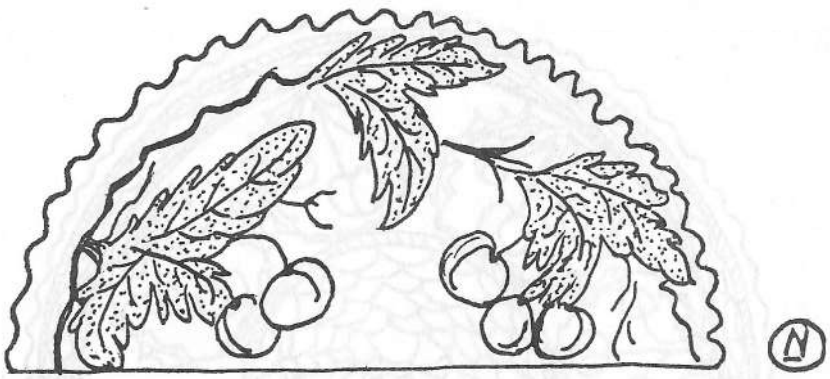
Whenever we can find a pattern clearly shown in an old advertisement either in a trade catalogue or from a mail order house, it helps a great deal to place its maker. On occasion we even are given a pattern name, although this is the exception rather than the rule.

There are several Carnival patterns using cherries along with other fruits, but this is one of the few showing no other natural design. The center of the piece shown, which is a two-handled candy dish, is covered with small overlapping "fish scales" and has a border of the same figure banded on each side by a tiny edging.

This pattern was a product of the Fenton Art Glass Company and was made in both marigold and blue. The exterior is lustred but carries no pattern.

Dugan?

NORTHWOOD'S CHERRY



Once again we find a natural pattern well worth a place in any collection of Carnival Glass. Although not so massive as the Acorn Burrs (Book I, p. 80), it is very pleasing to the eye and goes well with many other fruit patterns.

When found, these pieces may or may not be trademarked. Often two identical pieces can be compared line for line, and one will carry the N marking while the other does not. Occasionally it seems we put too much emphasis on the presence of this trademark and overlook the quality present or absent. Like a good seamstress who infrequently makes a misfit, all of the glass companies varied in the quality of their products. It should be the color of the base glass, strength of impression, the excellence of lustre and iridescence we look for as well as evidence of pride in workmanship and trademarking.

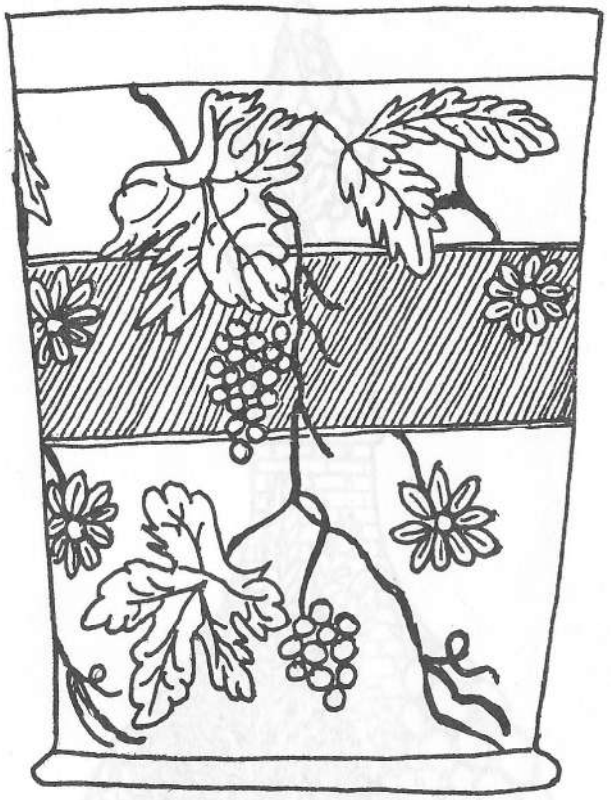
Some of the finest pieces of Northwood seen by this author carried no marking at all. Especially is this apt to be true of dark pieces heavily lustred over, or where the marking must of necessity fall on a stippled surface. Some patterns seem to be more commonly marked than were others also.

This Cherry pattern is one used by Northwood on crystal as well as Carnival. In this case the pieces usually have the thumbprints at the base, although the water tumblers do not. In this crystal there is a cable band, and both the leaves, stems, and cable are gilded. The fruit is stained red. A table set in this pattern is most attractive.

In Carnival Glass the usual colors found are purple, blue, and green. Like many other Northwood patterns, this is often an exterior design, or at least the very prominent interior motif.

See p 13. Bk 3 = Bk 7-p 105
See Bulletin Mar 1980. p5

FLORAL AND GRAPE

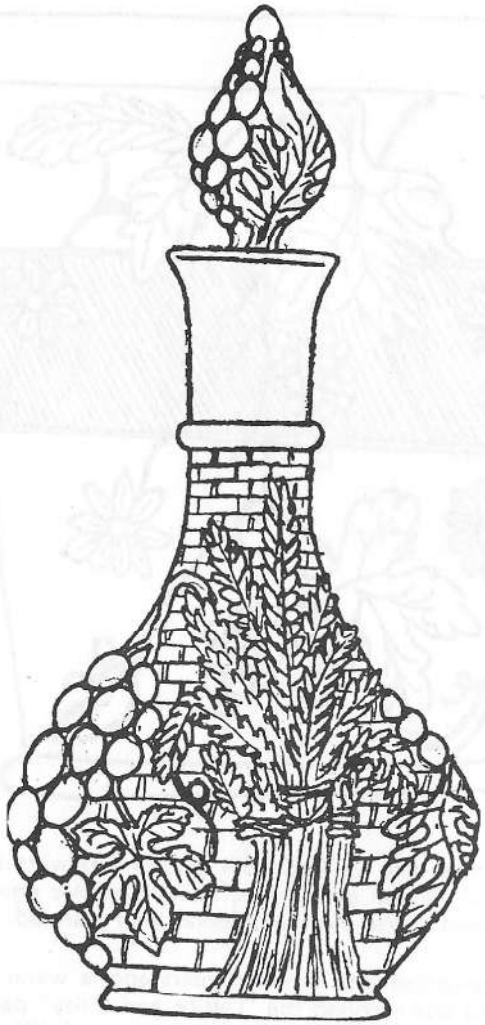


While it is true that we find both fruit and flowers in this pattern, and so the name, "Floral and Grape," is appropriate enough, the manner of its christening was more accidental than planned.

In a glass advertisement of many years ago, a water pitcher having this pattern, and one carrying the "Lattice and Daisy" pattern were pictured together. The caption under the cut read "Floral and Grape assortment." Then followed a brief but concise description of the two water sets.

The tankard pitcher having the floral pattern only has largely-escaped being given any one name, but the title used above stuck to this one. The pitcher of the set is bulbous, with a rather fragile ruffled top. It was made by the Fenton Art Glass Company and is found in both marigold, or Golden, and dark base glass.

GOLDEN HARVEST



Many of the decanters now so eagerly sought by collectors carry either a glass pattern used on a variety of pieces and shapes, or are patterned solely with heavy bunches of grapes. All of these are attractive, but this particular design is found on no other form than the decanter. The full sheaf of wheat and the large bunch of grapes stand out from a reed-basket background.

The decanter is a large one, being a full foot tall and holding a quart of liquid. With it were used wine glasses carrying only a Vintage (see Vol. I, p. 106) motif. These were sold with the bottle as a set.

One other unusual feature is the stopper. It is of solid glass, rather than being of the hollow mushroom type. The design of grapes on one side, and a leaf on the other are often not sharply impressed. The neck seems to be frosted. This particular decanter is found only in shades of marigold, from the palest of ambers on down to a very rich golden color.

So often we find Carnival decanters of many patterns offered without stoppers. Usually we think that the stopper simply was broken or lost over the years. Often this is true of the large fragile ones, since their being hollow made them vulnerable to breakage in the customary cast iron sinks our grandmothers had to use. Those iron pumps sitting at the edge of the sink probably accounted for many a broken dish or glass, too.

However, not all of these decanters had glass stoppers originally. Too many of them have been found still bearing old wear-stained cork stoppers for these to be simply the inventiveness of either housewife or dealer. We all know the history of both pressed glass and Carnival being used as containers for various food items. It seems highly possible that some of the decanters came with liquid in them, not necessarily alcoholic in content. If so, a grocer could hardly be called to stock an item with a tall fragile stopper. Incidentally, these decanters can be easily made into handsome lamps, adding a most attractive touch to any collection.

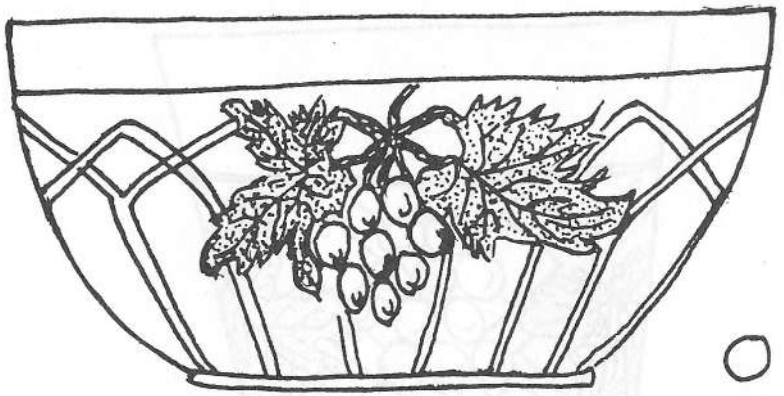
GOOSEBERRY SPRAY

This is a graceful, well balanced pattern. We must allow the artist a little "license" in portraying fruit and flowers in order for him to create a most pleasing arrangement for us. Perhaps some botanists would quarrel with these long slender leaves. They are so finely lined that without the fruit one could easily mistake them for feathers.

The little berries are well raised from the smooth surface of the glass, and shine like tiny beads as they catch the light. Notice that each has its own stem. This design shows great artistry in execution.

Perhaps it was used elsewhere, but I have seen it only as the interior pattern of Palm Beach pieces such as compotes and berry bowls.

GRAPE AND GOTHIC ARCHES

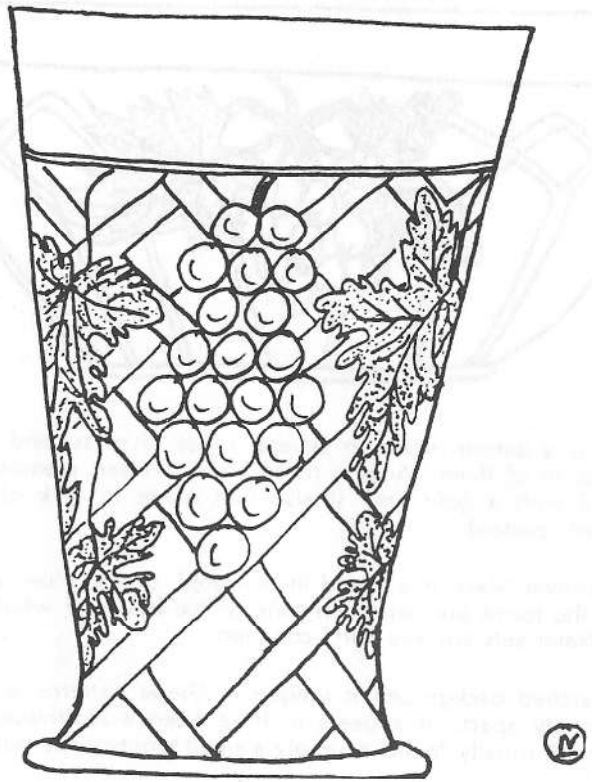


Here is a pattern made in several types of glass, and apparently popular in all of them. Among these kinds is clear, pressed glass, often found with a gold rim. It also was made in milk glass, and a type called "custard."

In Carnival Glass, it is found in marigold, green, blue, and purple. Some of the forms are berry sets, one of the bowls of which is shown above. Water sets are also fairly common.

This arched background is unique in Grape patterns and sets this one definitely apart. It appears to have been a Northwood product, but the mark usually found is simply a small empty circle with no initial included.

GRAPE ARBOR



This fruit pattern will come as a surprise to many Carnival Glass collectors, as of course the most commonly known of the Northwood Grape patterns are the one with the thumbprints around the base and the fruit with the heavy cable.

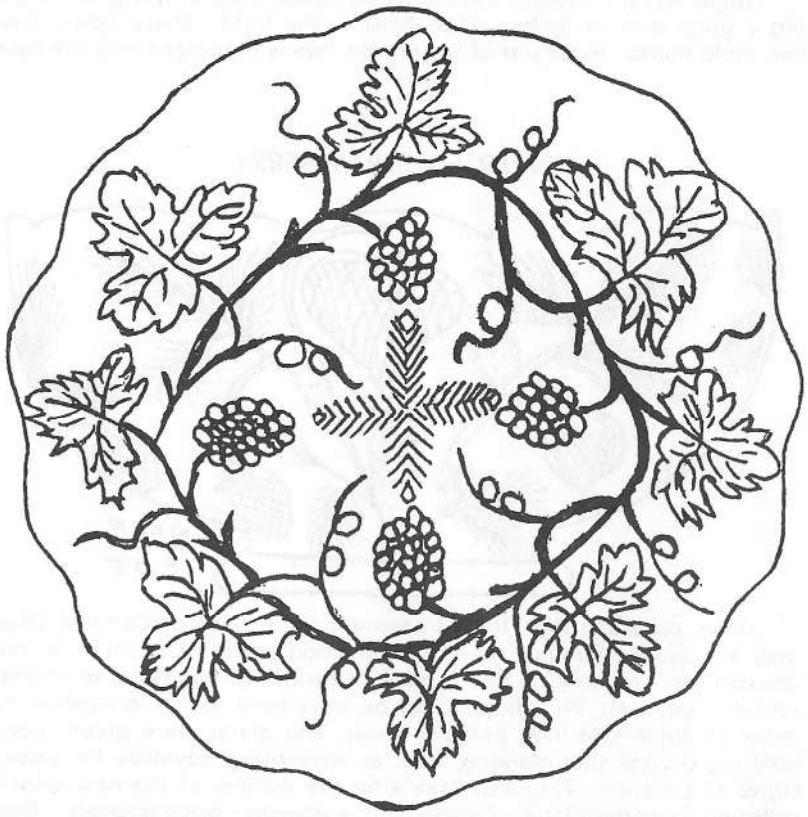
Shown here is a tumbler from a water set. Note the difference in shape from any other Northwood ones. The tumbler in Grape with Thumbprints, or in Peacock at the Fountain is four inches tall. This is a fourth of an inch taller, and the rim flares, as does the base.

The entire background of this pattern is smooth, and the lattice strips are smooth ribbons which stand out well. The leaves are finely veined and stippled, while the fruit seems to be smooth little half-balls that catch the light and almost seem to move.

The Northwood trademark is found on the center inside of the bottom, and the exterior bottom is smooth and unpatterned.

Bks-p7 – Reported; Marigold hat shaped

GRAPE WREATH



In the field of pressed glass there are probably more patterns featuring grapes than almost any other single design. While this is not quite the case in Carnival Glass, still there are several grape patterns in addition to those listed in other books.

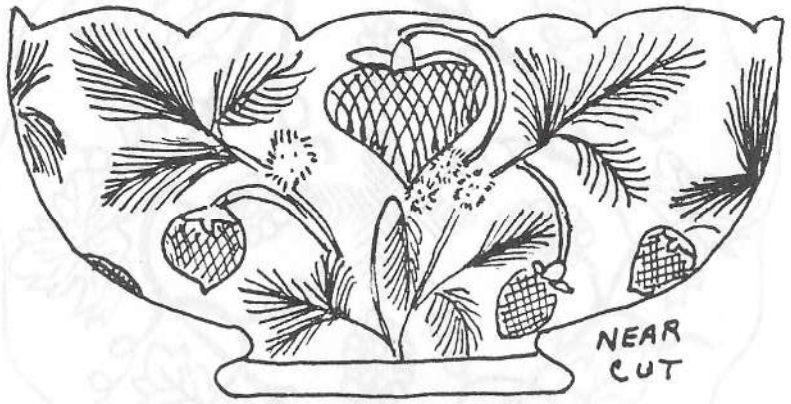
The most distinguishing features of this pattern are first, the border of large grape leaves coming out to the edge of the piece; secondly, the continuous vine which forms a rough square even on round bowls; and thirdly, the central figure of four points composed of feathered leaf shapes.

Often we hear any unmarked Grape pattern called "Vintage," but that particular design carries either a plain center or a large grape leaf. Also, if you will compare this sketch with that given in Book I, p. 106,

you will note such differences as the placement and number of leaves, typical edging used on the bowls, etc.

Grape Wreath is found usually on marigold, purple, and green showing a great deal of amber when held to the light. These bowls have two mold marks, and a star of twenty-six rays is impressed into the base.

INVERTED STRAWBERRY



When collectors look for a trademark on a piece of Carnival Glass, they are usually hunting for the Northwood mark. Any other is most unusual. In fact, any of this glass with wording impressed or molded into it is unusual. Why this should be so is hard for us to explain, for many of the simple little baskets, bowls, and plates were given special lettering on one side marking them as advertising novelties for various stores or products. This was done after the manner of the now widely-collected Calendar plates. Occasionally a souvenir piece appears. There is a very handsome plate being a picture of a large old-fashioned court house with the word "Millersburg" impressed beneath it.

The trademark "Near Cut" was adopted by the Cambridge Glass Company in 1906 for use on their imitation cut glass patterns. Despite the fact that it has been stated that no Carnival Glass was produced by this company, we find this pattern in several Carnival colors—marigold and green being the usual ones. The lustre is high on these.

As one would expect from its name, this is an intaglio pattern. Often on these "cut in" designs we find traces of the gaudy paint with which they were originally decorated. However, this particular one seems to have been intended to be sold in its clear crystal state.

Many of the fruit patterns are confusing, but there is no mistaking this one. Apart from the trademark, the large fruit and feathery leaves are easily distinguished.

LOTUS AND GRAPE

We have given you two different sketches to illustrate this pattern—a large wine glass, and half of a bowl. The reason for this is that they show so well how a pattern was adapted and altered slightly from one form to another so that it would show up to the best possible advantage. Notice the lace edging added to the bowl.

The wine shown is 5½ inches high and 2½ inches in diameter. It shows three mold marks, and on blue base glass is a lovely and unusual piece. Notice the very fancy stem, so unusual in this type of glass. There is no trademark on any piece I have seen, and so we must do a little detective work to discover who made this attractive pattern.

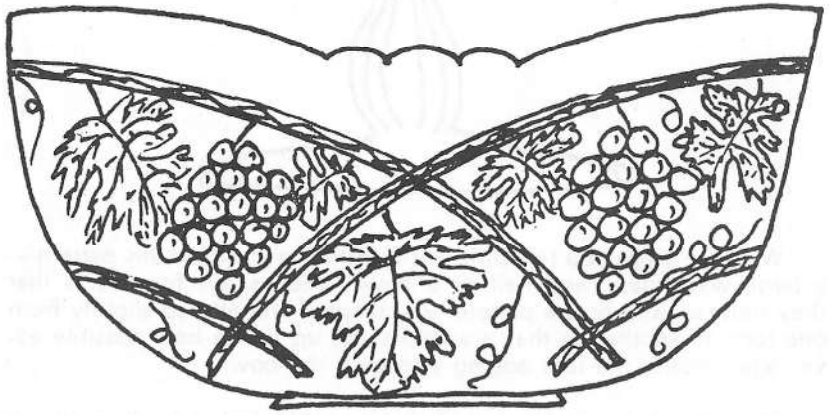
Although we have not seen this particular glass shown in any of the old glass company advertisements, there is a wine with exactly this same stem, and it carries a pattern known to have been made by the

See Bk5-p7

Fenton Art Glass Company; so it would seem we are safe in assigning it to this producer.

These pieces are known in both marigold and blue.

PALM BEACH



There are so many varieties of designs featuring bunches of grapes and vines, that it is pleasant to find one carrying a distinctive name. This pleasing pattern is a little older than many of the Carnival glass ones. It was made in clear glass in the 1890's and comes in a great variety of forms. The sauces, tumblers, and water pitchers carry a single large bunch of grapes impressed into the center of the bottom of the pieces. The handles of such forms as sugar bowls and pitchers are formed like large woody vines. They are reminiscent of those on Pansy Spray creamers and nappies.

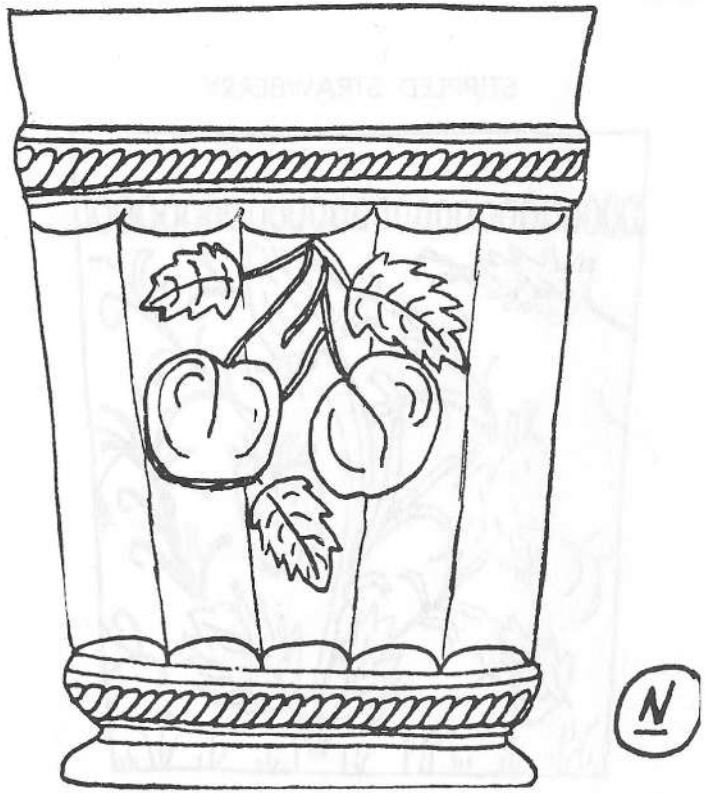
Paul Beach is one of the designs listed by Mrs. Lee in her book on Victorian Glass. She tells us it was made by the United States Glass Company in Pittsburgh, Pa. It came in several colors, and the vaseline pieces are often found with opalescent rims.

In Carnival Glass, this was made also in colors, and in a beautiful white. See Gooseberry Spray in this book for a companion motif.

See Bk 1-p20

NORTHWOOD'S PEACH

Bul Dec 1980



Although from the size of the fruit shown on this tumbler, one might mistake this for the Cherry pattern made by the same company, a comparison of the two patterns will reveal their differences at once.

This again is a popular fruit design made in both crystal and Carnival Glass. Commonly we find the crystal pieces having a colored stain on the fruit and gilding on the cable portions.

One of the more attractive Northwood colors was his cobalt blue, and this pattern is especially striking in this base glass. The tumbler is

of sturdy size and weight, being the usual four inches in height. It carries twelve of the flat panels around its surface and has a repeat of the fruit on each side.

Again the reader is reminded that not every piece of Northwood Glass shows the trademark for many possible reasons. Often the dark-colored pieces were heavily lustred; and when one finds a tumbler that was so treated, it is not at all uncommon to find no mark. When found on tumblers, the N is normally on the inside of the center bottom.

Through the courtesy of Dorothy and Marshall Shaeffer of Cuyahoga Falls, Ohio.

STIPPLED STRAWBERRY

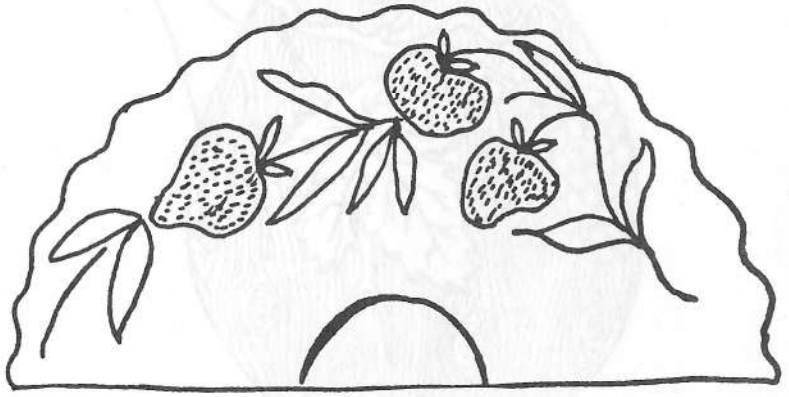
The rather peculiar angle at which the fruit droops and again stands up on this pattern, as well as the conglomeration of types of leaves, makes it a rather peculiar design. One would have to be singularly ignorant about our American strawberry and its habits to put some of these features together.

However "Stippled Strawberry" it has been named, and since it seems to resemble that as closely as any other fruit—so it shall remain. It was made in both crystal and pale pink, and again in marigold Carnival Glass.

This tumbler is almost a "shot" glass size—being only three and five eighths inches tall as compared to the usual four inches found in most regular water sets. The top measures three inches across. The base of the glass is thick and has a twenty-rayed star on the underside. There is no trademark.

Pattern courtesy of Mrs. Charles Willrett of DeKalb, Illinois.

STRAWBERRY



There is such a vast difference between this pattern and all of the others using the same fruit that a single glance will show any glass student which of the designs he is studying.

This particular pattern is graceful, but appears to be very carelessly drawn. No attempt to reproduce the true strawberry leaf has been made, a few simple lines suggesting a leaf apparently having been thought sufficient. This is in great contrast to the Northwood pattern featuring the same berry. Also note here that a rather crude type of stippling serves to suggest the seeds, rather than the careful detail shown on the other pattern.

The only known form carrying this pattern is a two-handled bon-bon dish. It is thought to have been made in both marigold and blue. This gives every evidence of being what is called "production ware." This term implies a glass product made very inexpensively, quickly, and in great quantity to take advantage of whatever the popular taste demanded at the moment.

VINEYARD PITCHER

Most lovers of Carnival Glass are familiar with the Vintage pattern as it appears on bowls and wine glasses. In fact, the name has come to be used for almost any grape pattern which the dealer has trouble identifying. While it may not be accurately used at all times, at least it does signify a pattern of grapes.

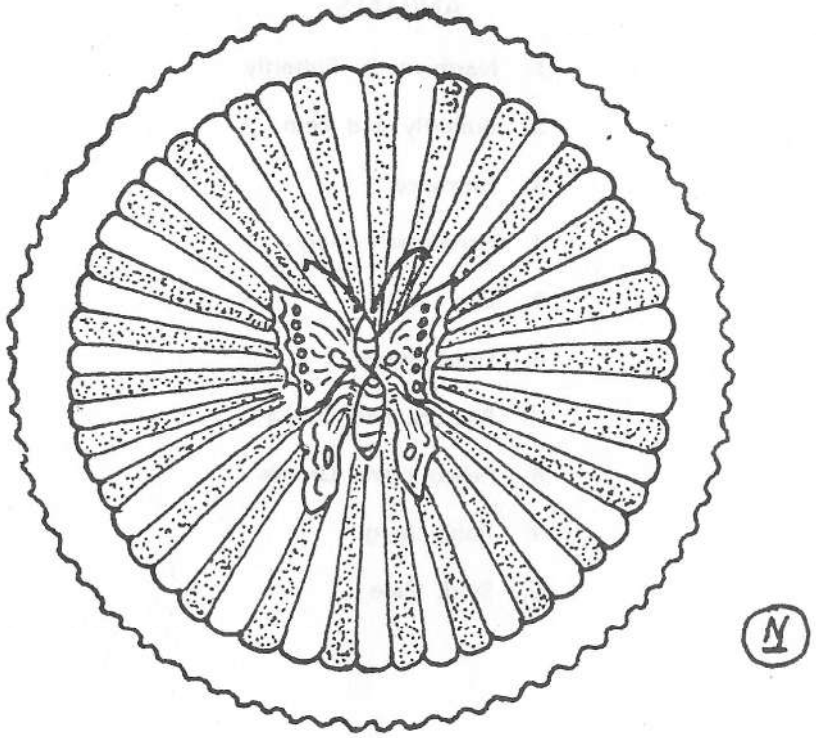
This fine water pitcher has the usual grape-and-vine-and-leaf-design, but differs from most others in having a type of tree bark background. Even this is unusual in that it shows the stomata or knobs.

As in many other Carnival pitchers, the bottom of this one has a blown effect with what appears to be a pontil mark ground down somewhat. There is no trademark and no means of identification.

SECTION V

ANIMALS

NORTHWOOD'S BUTTERFLY



Here is a simple pattern of great charm. The Stippled Rays design used extensively by Northwood on bowls of varying sizes and colors has been used as a background for a large single butterfly which seems superimposed in the center.

The typical Northwood trademark is found on the center of the bottom. This design is found in many of the Northwood colors, and is attractive in all of them. I have never seen a stemmed piece in this pattern, but two-handled candy dishes are common, as are other small purely ornamental pieces.

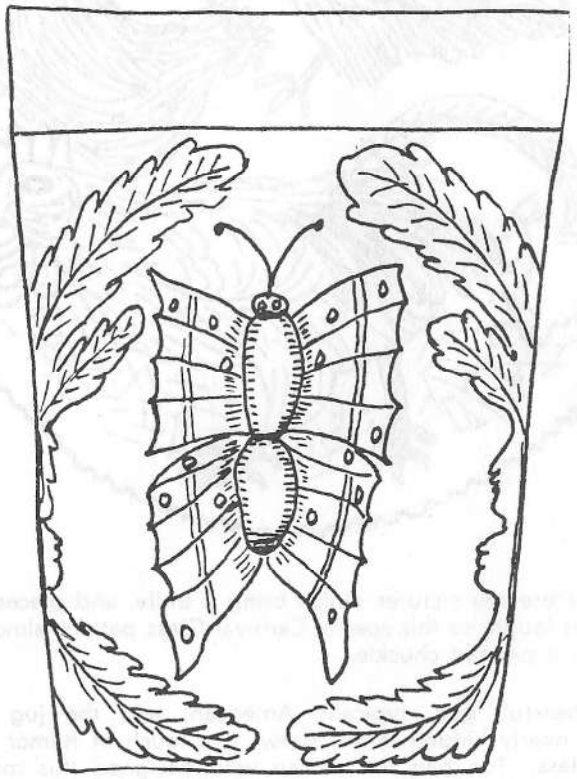
Again in this butterfly pattern we have one of the favorite ornamental motifs of the time in which it was made. The changing colors of a butterfly's wings were perfect for Carnival Glass, but the motif was used for embroidery patterns, crocheted doilies and lace, punchwork pillow tops, and on china.

Butterflies were used in several Pattern Glass designs with some success. There are several in which large butterflies are used, and a

popular one now called "Late Butterfly" combines the motif nicely with an attractive geometric star pattern.

Butterflies are at least a part of the design in many popular Carnival Glass pieces, but this Northwood one is unique in using this type of background. It is also called "Ribbed Butterfly."

BUTTERFLY AND FERN



This pattern combines large single butterflies and large fern fronds of some unknown variety. These fronds form graceful frames around the beautiful insects embossed on the glass.

Apparently this design was made solely for use on water sets, as this is the only form in which it has appeared to me. It comes in several colors of base glass—such as amber, blue, and green. The glass is of medium weight and quality and so far no trademark has been found.

FARMYARD

Just as there are pictures which bring a smile, and pieces of music that make us laugh, so this special Carnival Glass pattern almost always brings forth a pleased chuckle.

It is cheerful, gay, typically American, and the jug of "corn squeezin's" nearly hidden in the straw, is a touch of humor not often found in glass. Too bad the artisan who designed this mold didn't leave us more of his work. It is not the best-executed pattern in the field—certainly not so artistic as many others, but it has a saucy air and appeal that the others lack. What a perfect piece to sit in the center of a pine lazy-susan!

All the bowls seen in this have been on very heavy glass, both marigold and purple. The fowl are very heavily embossed, and so is the straw background. The jug is nearly hidden, and looking for it reminds

one of those pictures which used to be a part of the children's section of every large Sunday paper in which we hunted for faces or objects so drawn that they blended with the scenery.

These bowls could not have been intended for any practical purpose whatsoever, unless one is fortunate enough to believe that good humor is an everyday necessity. Somehow the old hen that seems to be doing a somersalt adds a slightly ridiculous air to the whole thing.

This would be an excellent piece for any collector who is inclined to take himself or his collection a little too seriously.

Even though there is no trademark on the pieces I have seen, we have a definite clue in the exterior pattern. "Jeweled Heart" (Book I, p. 33) is found also heavily raised from a smooth lustrous surface. We know this to be a Northwood pattern, and exclusively theirs, so apparently Farmyard was also a product of this company.

This pattern obtained through the courtesy of Mrs. C. A. Lee, Winston-Salem, North Carolina.

FISHERMAN'S MUG

Occasionally we find a piece of glass which seems obviously to have been intended as a container for some grocery product. Such a piece is this sturdy mug.

This is of heavy glass, two mold with the mold mark running down the length of the round handle. The attractive fish pattern is shown in its entirety in the sketch. It occupies only one side of the mug.

The water lily in the center bottom of the pattern is very much like that in Water Lily and Cattails; but as far as we know, Northwood did not make any containers. None of these mugs has been seen bearing a trademark of any kind.

This is the type of pattern which could easily have been made in clear glass, but in Carnival it has been seen in both purple with bronze lustre and in marigold.

The figure of the fish stands out well from the body of the mug; and while this does not compare in quality with Big Fish, nor in detail with Little Fishes, it has a rustic charm all its own and should appeal especially to the men who collect Carnival or who are avid fishermen.

See Bk 1, p 19

LION

As the research on Carnival Glass patterns goes on, many featuring fruits or flowers appear. The geometric near-cut patterns came out of every corner. Still, any designs featuring animals remain few in number—even butterflies and peacocks, the two most commonly seen—are vastly in the minority.

Some artisan working for the Fenton Art Glass Company must have had a special interest in wild animals. It was from this firm that such patterns as Stag and Holly and Panther came. The fanciful Dragon and Lotus also was produced by this firm. Again, here we have another Fenton pattern.

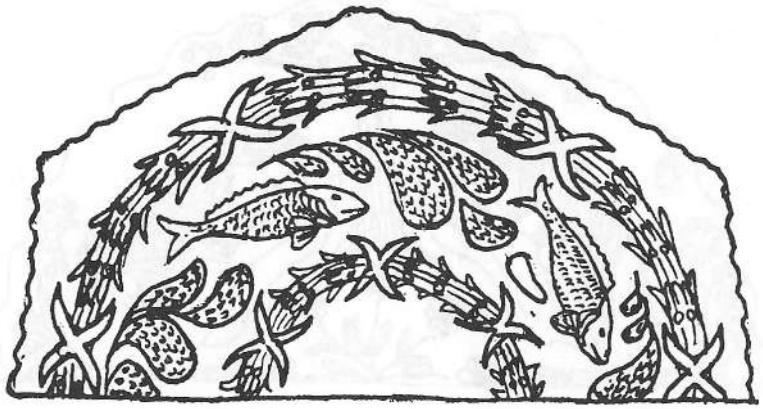
This design features ferocious-appearing lions charging over what seem to be barren rocks. Each has his own panel, and is separated from the others by a tree trunk. From the bare upper branches appear small single flower heads, and the center of the bowl carries a motif of the same daisy-like flora.

Completely different in feeling from all other patterns, the only other design even closely akin to Lion is Panther. The two are entirely different in many respects, however. In this pattern the animals roar around the inner sides of the bowl. In the Panther pieces the beasts are impressed on the bottom of the bowls. Also in the latter pattern we find a ferny leaf motif used, in contrast to the tree employed here.

Apparently this pattern was used solely on small crimped-edge bowls and only as an interior pattern. Marigold is the usual color, but it is entirely possible this was also made in blue, that being a featured color of the Fenton Company.

The exterior of the bowl has some rough stippling, but its main feature is six bunches of fruit exactly like those found used in "Horses' Heads" (Book I, p. 115), also a Fenton pattern.

LITTLE FISHES

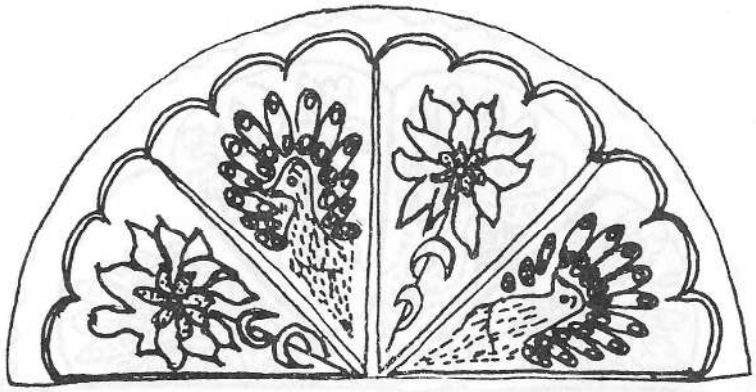


Animal patterns of any kind are not nearly so common in pressed glass as are flower motifs. Those using fish are even more rare. In the field of Pattern Glass only one is common at all.

This is the only one I know of in Carnival Glass that uses more than one fish in creating a pattern. The odd little borders on each side of the fish seem to be made up of sheaves. If that was the intention, we have here a combination of motifs often given religous meanings.

This pattern is found on small bowls in green, blue, and purple base glass. There is no trademark, and the exterior surface is usually smooth so there is no way to tell by whom it was made.

PEACOCK AND DAHLIA

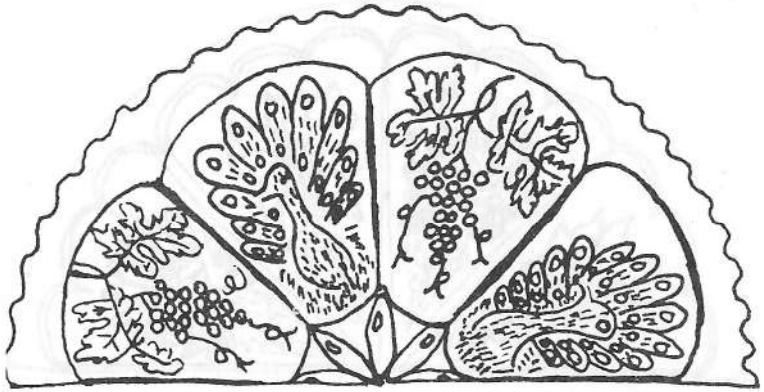


The peacock was one of the more popular motifs during the early years of the twentieth century in America. Women loved its glowing colors. They embroidered them on scarves and anti-macassars; the more talented tried painting them on plates. This was considered a very genteel occupation for young ladies, incidentally, and many a household contains samples of do-it-yourself decorated china.

This theme was a natural for Carnival Glass, since its main attraction was the same kind of iridescence that nature had already given the peacock. So we find several peacock patterns. This one was made by the Fenton Art Glass Company in bowls of various sizes.

It is found in both blue and marigold and is the interior pattern. There eight panels of alternating stiff-stemmed flowers and peacocks.

PEACOCK AND GRAPES



Here is a combination of two of the most popular Carnival Glass designs. Of the two, it appears that the flora fared better than the fauna. The peacock does not have room to spread his tail and almost appears pinched in between the bunches of fruit.

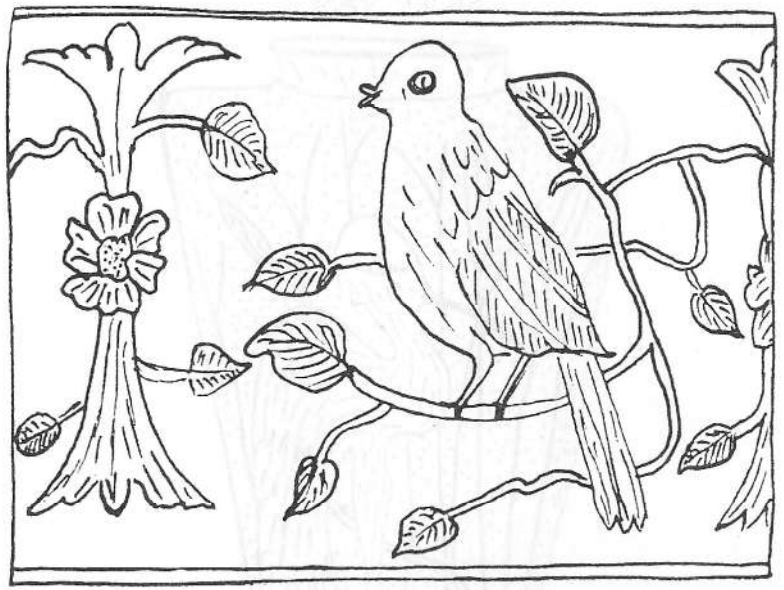
This pattern was produced by the Fenton Art Glass Company, and it is interesting to observe that many of our designs combining some animal with some fruit or flower were also made by this same company. Some good examples are Stag and Holly (Book I, p. 124) and Dragon and Lotus (Book I, p. 114). You will also find other patterns of this same type in this book. In these the foliage is not just a part of the background, but a separate entity of the whole.

There are eight separate panels around this bowl, each enclosed in a curving frame. In the center is an eight-panelled flower. The edge is fluted and often crimped as well. This pattern was made in marigold and purple.

See p 13. Bk 3
See Bulletin Feb 1980. p7

ROBIN MUG

Again we have a piece which could have been intended as a container for some grocery product. The pattern might well have been made to appeal to children, although during the early part of this century advertisers had not yet come to depend on children to tell their parents which products to buy. Without television to urge them to "tell Mother to buy Slinko's Munchie-Gizmo's" the children of an earlier



day had to be content with whatever products their parents saw fit to bring home.

Under-privileged (?) as they were, most of them grew to normal useful adulthood. Strange how we search now for the toys and games of those days, and how the stories and books those children loved are still enjoyed by the few youngsters lucky enough to have parents or, better still, grandparents who can read them with the proper flavor.

Unlike the Fisherman's Mug, however, this cheerful mug carries the pattern continuously around its surface, the piece showing three mold marks and the handle having been made with it. This handle is angular, easy for little fingers to grip and hold.

The birds are fat-bodied, not so artistic perhaps as those on Northwood's Singing Birds (Book I, p. 123). Still, a child's imagination, if not dulled by too much outside stimulation, will supply all the details needed to satisfy him. And here flowers and leafy branches are suggested rather than realistically drawn.

For purposes of clarity, no attempt has been made in the sketch to show the stippled background. Nor have we taken space to show the pretty ten-petalled flower pressed into the bottom of the mug. Well-floured, this could have made a nice pattern on a sugar cookie.

Especially for those who love children's pieces will this have great appeal. As a piece of Carnival Glass, it is of good quality and comes in rich red-marigold. The maker is unknown.

See Bk 5 - p 8

STORK VASE

Remember the little cherry and grape covered creamers? Many of us have friends who are pattern glass collectors and who have several of these attractive small pieces tucked away. They were made to hold such grocery items as jams, and then to serve the practical housewife later. American women always love to feel they have got a bargain, and one that will not wear out is always welcome.

Apparently this rather awkward vase was another attempt to open the housewife's purse, as it was used as a container for pickles, or so it seems. Like the Fisherman's Mug shown in this volume, the patterns covers only one side of the piece. Why bother with more when the back was going to be up against the grocer's shelves anyway?

If this is found on a green base, it no doubt will be very attractive, but in the marigold which is all the author has so far encountered in it, it is merely quaint and an interesting bit of Americana. It is 7½ inches, with a three-inch opening, and a 2½ inch base. One wonders how many little girls picked wild flowers and begged this pickle jar from Momma to decorate a tea-party table.

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