

NATIONAL CARNIVAL GLASS NEWS



VOL. 2 NO. 3

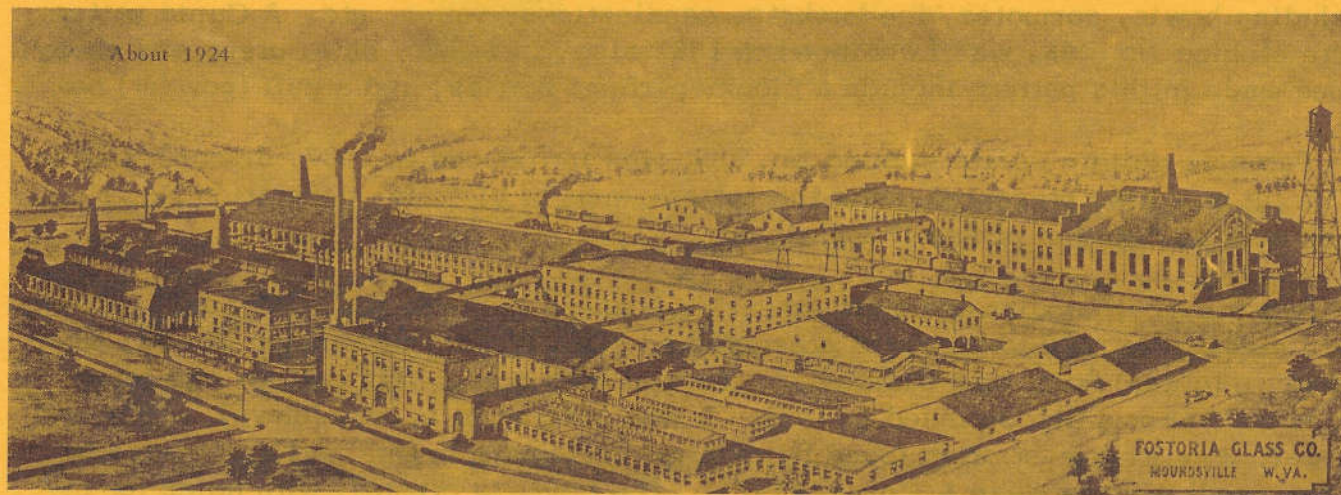
P. O. BOX 4012, SILVER SPRING, MARYLAND 20904

MAY 1974

FOSTORIA'S CARNIVAL GLASS

The Fostoria Glass Company is the oldest, largest, and best known manufacturer of handmade glassware still in operation, having survived most of their competitors in the Ohio Valley area. During the last quarter of the 19th century, many factories were built in the tri-state area of Ohio, West Virginia and Pennsylvania, for it was rich in sand and the new, cheaper, more efficient natural gas.

Fostoria Glass Company began operation in 1887 at a factory in Fostoria, Ohio--hence its name. The city of Fostoria promised a good supply of natural gas at a very low rate. However, about four years later, the situation changed and Fostoria moved to a new site across the river to Moundsville, West Virginia. The founders had been using nearby Wheeling as their base of operations so, in a sense, the company came home to stay.



The new factory site in Moundsville was discovered to be undermined with quicksand, but the company went on, not only to build on rock brought from the surrounding area to make the foundation secure, but an even stronger rock of administrative leaderships. The first elected president of the company was L. B. Martin, and the secretary was W. S. Brady, who together are considered the founders of Fostoria. The company continued to forge ahead in the highly competitive glass field with the leadership of William A. B. Dalzell, who was elected the second president in 1902. He served until 1928. His son, William F. Dalzell, served as president from 1945-1958, and his grandson, David Beatty Dalzell, has served the company as president since 1968.

When the new factory was built in Moundsville, it had one furnace with a capacity of 14 pots of glass. The company followed the trend of many other handmade glass factories by going heavily into production in color in 1924. The company was greatly expanded in 1925 to include five furnaces, covering half a million square feet of floor space. With 650 workmen, they were second only to Cambridge in handmade glass production.

The first piece of glass made when the factory began production in 1887 was a salt cellar; however, their early reputation was based on their heavy production of oil lamps. They had hundreds in their line, many of them hand-painted in the era of what is now known as the "Gone-With-The-Wind" lamp. They also made a large line of hand-decorated opal (milk glass) wares.

Apparently Fostoria did not produce carnival glass, but there are Fostoria glassware pieces which were iridized by the "cold" process and, therefore, of interest to the carnival collector. These pieces are known to collectors as the "Brocade" patterns. These designs were made by the acid-etching process (not pressed), but in a reverse of the usual technique, much in the manner of Steuben's acid-cut-back. The process differed from Steuben's in that only one color was used, and the glass was thinner. The technique was known as "Brocade Plate Etching", and is a particularly beautiful process on stemware. Relatively few pieces were iridized.

Patterns in the Brocade line are shown in Hazel Marie Weatherman's excellent book: "FOSTORIA--Its First Fifty Years". Published in 1972, its 352 pages reproduce 700 actual pages from original Fostoria catalogues.

The Brocade etching patterns included the "Grape" pattern, plate etching No. 287, made in blue and orchid in 1927-29, and in green from 1927-1930. Many pieces were made, including bowls, compotes, ice buckets, candlesticks, vases, etc. A Cupid pattern, plate etching No. 288, was introduced in 1927 also, in amber, blue, green and ebony. Items made in this pattern include a clock, perfume bottles, and a puff (powder) box.

The Paradise pattern, plate etching No. 289, was introduced in 1927, discontinued in 1930. It was also presented under the pattern name of Victoria, decoration No. 71, when sold as "Mother of Pearl" iridescent.

Perhaps the most popular and most extensive Brocade line was the "Oak Leaf" pattern, plate etching No. 290, which was presented as "Oak Wood", decoration No. 72, when the azure (green) color was iridized and trimmed with gold. This pattern was introduced in 1928 and discontinued in 1931. It was also made in rose (dawn), ebony and crystal. The item most often found by carnival collectors in this pattern appears to be the small Window Vase & Cover (#2373). The cover is crystal, with holes for insertion of cut flowers.

In her "Seventh Book on Carnival Glass", Marion Hartung illustrates Fostoria's "Oak Wood" pattern under the name of "Brocaded Acorns". She also illustrates another pattern she called "Brocaded Daffodils". This is not illustrated in Mrs. Weatherman's Fostoria book, although the pattern name is noted in the index as being a Fostoria pattern, but does not state if the pattern was cut, etched, or pressed.

"OAK LEAF" PATTERN, BROCADE PLATE ETCHING No. 290.
MADE IN GREEN, ROSE (DAWN) AND CRYSTAL, EXCEPT AS OTHERWISE NOTED.



In her "Fifth Book" Mrs. Hartung illustrates another brocade etching which she called "Brocaded Palms". This pattern is noted in Weatherman's Fostoria book as the "Palm Leaf" design, but the items are not illustrated. The Palm Leaf pattern was brocade etching No. 291, and was made in rose and green, with iridescence and gold edge.



DECORATION NO. 73
"PALM LEAF" DESIGN
Brocade Etching No. 291
With Iridescent and Gold Edge
Made in Rose and Green

The majority of Fostoria's "Iridescent Glassware, All-over Decoration" was made in the late 1920's. It was given a new name near the end of its production period, "Mother-of-Pearl", and this was particularly striking in stemware with iridescent bowls and colored stems. Additional patterns produced in this type of design, with iridescence, were introduced as "Autumn Glow" (in amber) and "Spanish Lustre". Illustrations of these are not available.

The Fostoria iridized pieces are fine enough to be considered art glass and, in fact, some have been attributed to Tiffany. They are an interesting addition to a carnival glass collection.

DIAMOND LACE

This carnival glass pattern is considered by many collectors as the most popular water set. The intricate design has been compared to rose-point lace, and contains many of the same design elements found in the finest cut glass made during the Brilliant period, 1880 to 1915. This pattern is often misattributed to Heisey and other makers, but it was made in carnival glass by only one manufacturer--Imperial Glass Company, Bellaire, Ohio. An old Imperial catalog, published circa 1908-1910, shows this to be the lowest-priced of the water sets they were offering at that time.



For tumbler
to match
see page 188.

No. 434 $\frac{1}{2}$ pitcher.
packed 2 dozen in barrel.
barrel lots, \$1.25 per doz.
smaller lots, 1.75 per doz.

The misattribution to Heisey stems from a mistake made by author Minnie Watson Kamm in Book 2 of her series of "Pattern Glass Pitchers" first published in 1940. Concluding her remarks about the Diamond Lace pattern on page 70, she wrote: "This pattern was made by the A. H. Heisey Co. and is called "Hob Star" in a Montgomery Ward catalog for 1914; there were 20 items in the set."

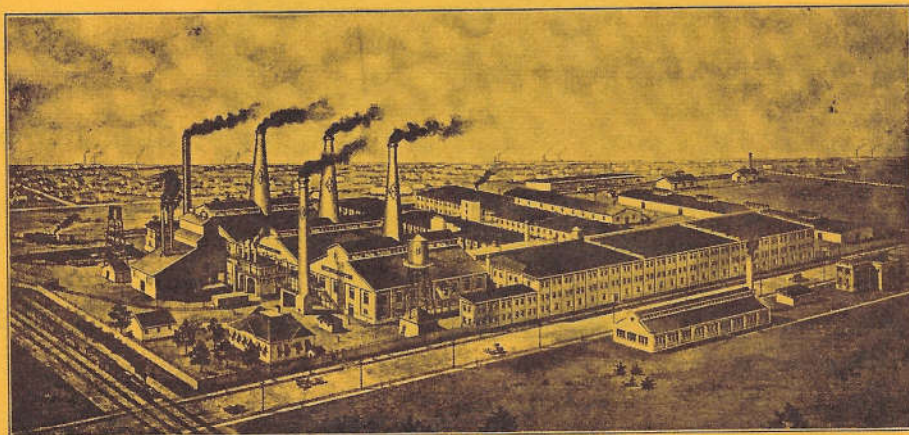
Alas, in the field of glass research, "finis" can never be written. The late Mrs. Kamm was a prodigious researcher, but her books did contain several errors in attribution. Her series of soft-back spiral-bound books went through many editions and printings before they were published in a hard-back edition in 1961 by Century House as "The Kamm-Wood Encyclopedia of Antique Pattern Glass." This edition, because it is hard-back, is the one most often found in circulation and reference collections of most public libraries and, unfortunately, it still contains the misattribution of Diamond Lace to Heisey.

Some Heisey collectors have been led to believe that this was proof that Heisey made carnival glass, which, unlike their closest competitors--Cambridge and Imperial--they did not. An article by E. Ward Russell, written to clarify this, appeared in "The Heisey Collector, Book I," which was published in March 1973 by Orva Heissenbittel. It was published as a fund-raising souvenir of the first All-Heisey Glass Show, benefiting the National Heisey Glass Museum. With Mrs. Heissenbittel's permission, we reproduce part of the article here as a review of the two iridizing techniques for the benefit of our readers.

HEISEY GLASS--CARNIVAL GLASS

Occasionally a piece of Heisey glass is found with carnival-like iridescence. Although their competitor Cambridge did make carnival during their early days, Heisey did not. Those pieces with a carnival appearance were pieces sold to decorators for this or other types of decoration and, although the pieces bear the Diamond H trademark, this indicates only that they made the glass, not the iridescence.

Newark, Ohio - Land of Legend



Home of Heisey Glass 1895 - 1957

Iridescence, meaning the quality of having rainbowlike colors, can be achieved on glass by two methods. The first and best method is the "hot" method, used when the glass is first pressed at the factory. It is taken hot out of the mold and immediately sprayed by hand with a liquid mixture of metallic salts, and re-heated, rendering it almost impervious to water and ordinary wear.

The second method, known as the "cold" method, is far less successful than the "hot" method. This method was used by decorating firms which purchased the glass from the factory which made it. Basically, the cold glass is heated to about half the temperature at which it was originally pressed, then sprayed with the same type of mixture used for the "hot" method. For obvious reasons the iridescence achieved by this method is not as beautiful, nor enduring. It is pale, and wears easily. Additionally, many pieces will break when they are re-heated for this process.

CARNIVAL GLASS AT AUCTION

Our NEWS reporter attended the March 29th Carnival Glass Auction held by the Woody Auction Co. at the Holiday Inn East in Columbus, Ohio. Items offered included those from the Raymond Wishard Collection and rarities purchased by John Roller from the Henry Taylor Collection. The auctioneer was Terry L. Logsdon. Our reporter made the following observations

The general atmosphere was just like a convention--it was well attended with "standing room only" fifteen minutes before starting time. All in all, prices were good; water sets softened, but tumblers continue to demand higher and higher prices. Mugs are scarce and in demand, while plates are plentiful but priced high. The pastel green Master Punch Bowl with 12 cups in the Grape and Cable pattern was knocked down for \$4,200. (It was catalogued as being the only one known, but we know of two others.) A purple Farmyard bowl, \$1,400; purple Perfection water pitcher, \$2,050; and a scarce Orange Tree Orchard blue pitcher, \$750. These prices reflect the stability of prices on good carnival glass which shows no signs of weakening, despite the increasing number of reissues and reproductions. Of particular notice was the cleanliness of the auction pieces. We can remember when private sales in hotel rooms prior to an event such as this was frowned upon. Now folks come as much as three days in advance, and rooms are filled with large displays. One wonders if this type of "gathering" might someday take the place of the much more formal "convention"?

DR. BECKNER RECOVERING

Many readers will recall Dr. George Beckner of Los Angeles, Calif., an enthusiastic collector and familiar face at the national ACGA and ICGA Conventions. Dr. Beckner had open heart surgery on January 21st and is now slowly recovering. His many friends will be encouraged to know that he is making plans to attend the ACGA Convention in July. We are hoping to see him back with his camera, taking pictures of our beautiful carnival glass and snapshots of collectors, too. FULL SPEED AHEAD, Doctor, on your recovery.

MI MI

While in the Columbus, Ohio area, our reporter visited MI MI and found their sales active in the reproduction Farmyard bowls and plate. The reproduction Elk paperweight was reported to be moving quite well also. A customer in the sales room was observed purchasing 12 assorted Farmyard pieces and 20 Elk paperweights.

ROBBERY

Every collector of carnival glass will be distressed to hear of Mrs. Hartung's recent misfortune. We do not have all the details, but the report reaching us is that thieves entered her Emporia, Kansas home, bound her, and made off with approximately 500 pieces of carnival glass from her collection. We hope these criminals are quickly apprehended and prosecuted to the fullest extent of the law. Mrs. Hartung is well known to collectors as the author of the first books on carnival glass.

We had the pleasure of visiting Mrs. Hartung in the 1960's and remember her leading us to an early appreciation of the pastel colors of carnival glass.

ANOTHER UNRECORDED CARNIVAL GLASS OIL LAMP

In our last issue we described an oil lamp in the collection of one of our subscribers "down under" in Australia. Another subscriber, a Washington, D.C. collector, read about Carol Hartigan's green carnival glass oil lamp and told us about her butterfly lamp. We have examined it and find it has beautiful iridescence over what appears to be a dark pink or rose-colored glass.



The oil fount is $5\frac{1}{2}$ inches wide and $3\frac{1}{2}$ inches high, and is attached to a cast-iron square base, $5\frac{1}{2}$ inches square. The lamp is $10\frac{1}{2}$ inches high overall. A serrated prism-like design forms a band around the top of the fount, while about 50 swirled ribs define the bottom where it is attached to the metal base. The central motif is four butterflies which are slightly slanted, and between each is a five-petal flower having simple leaves on a vine which extends to the bottom of the fount. It was blown-moulded in a four-part mould.

This lamp is not listed in any of the standard carnival glass reference books. Our research staff has found a similar pattern, also called Butterfly, in Minnie Watson Kamm's Book 2 of "Pattern Glass Pitchers". The illustrations in this book are of pitchers, but the information relates to pattern glass in general. The pitcher illustrated shows four butterflies, but there are several differences in the detail. First of all, the butterflies are straight, not slanted, and there are no flowers between. The designs above and below show some similarities. Mrs. Kamm could not identify the maker, but estimated that it dated from the 1895-1905 era. We believe this apparently unrecorded carnival glass lamp to be American, and invite comments from our readers.

MORE ON WESTMORELAND'S BREAKFAST SETS

Following the publication of the article on Westmoreland's Shell and Jewel and Strutting Peacock pattern breakfast sets in the last issue of the NEWS, we have had an opportunity to examine a Westmoreland catalog dated 1905, which showed that the Shell and Jewel pattern was marketed by them under the name "Victor". Sixteen items were shown in the line at that time; the creamer is not shown with a lid; however, there is a "covered honey dish" illustrated which apparently has the same lid used for the cream and sugar. It should be noted that a number of companies made creamers with lids for the "Southern trade".

If other Shell and Jewel (or Victor) items were made in carnival, we have not seen them. Apparently by the time the breakfast set was made, the pattern had begun to wane in popularity, and thus it was made available as a premium item. The Strutting Peacock pattern is believed to date from the 1910-12 period, which is also the date the Shell and Jewel breakfast set is believed to have been made. As you may recall, they were sold with either peanut butter or mustard, with the lids sealed with paraffin wax.



The molds for both the Shell and Jewel and Strutting Peacock were apparently long since destroyed, since Westmoreland does not have the original molds. However, new molds for the Strutting Peacock were made about two years ago as a special order for a midwestern firm, and was made in the pastel blue with opalescent rim which they call "Moonstone".

As previously noted in our article, Westmoreland Glass Company invites tours of their factory, but they are closed from mid-May to mid-June. The gift shop will be open its usual hours, however.

Imperial Art Glass

Assortment No. 502

Pearl White



60



45



15



25



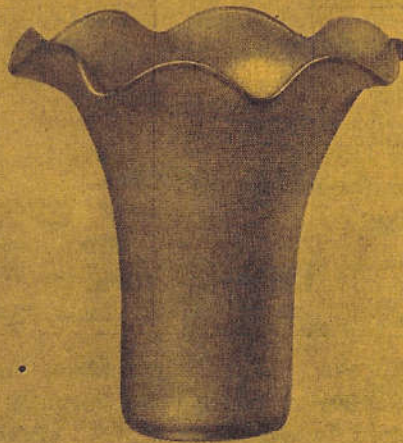
77



87



34



63



4



11



54



19

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- 12:00 Noon — Recess
- 1:00 p.m. Finish Sale
- 7:00 p.m. ANNUAL BUSINESS MEETING CARTA JENA ROOM

VISITATION OF ROOMS

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Buttered Toast and Jelly - Sweet Rolls
Coffee Tea Milk

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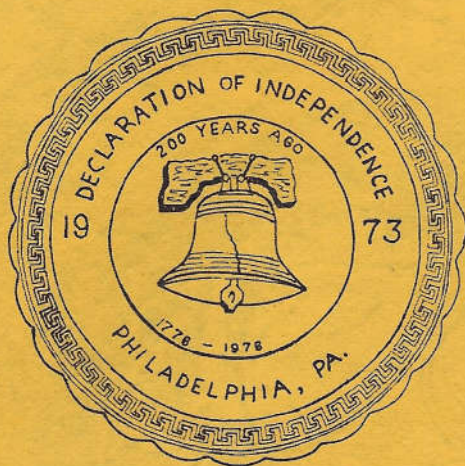
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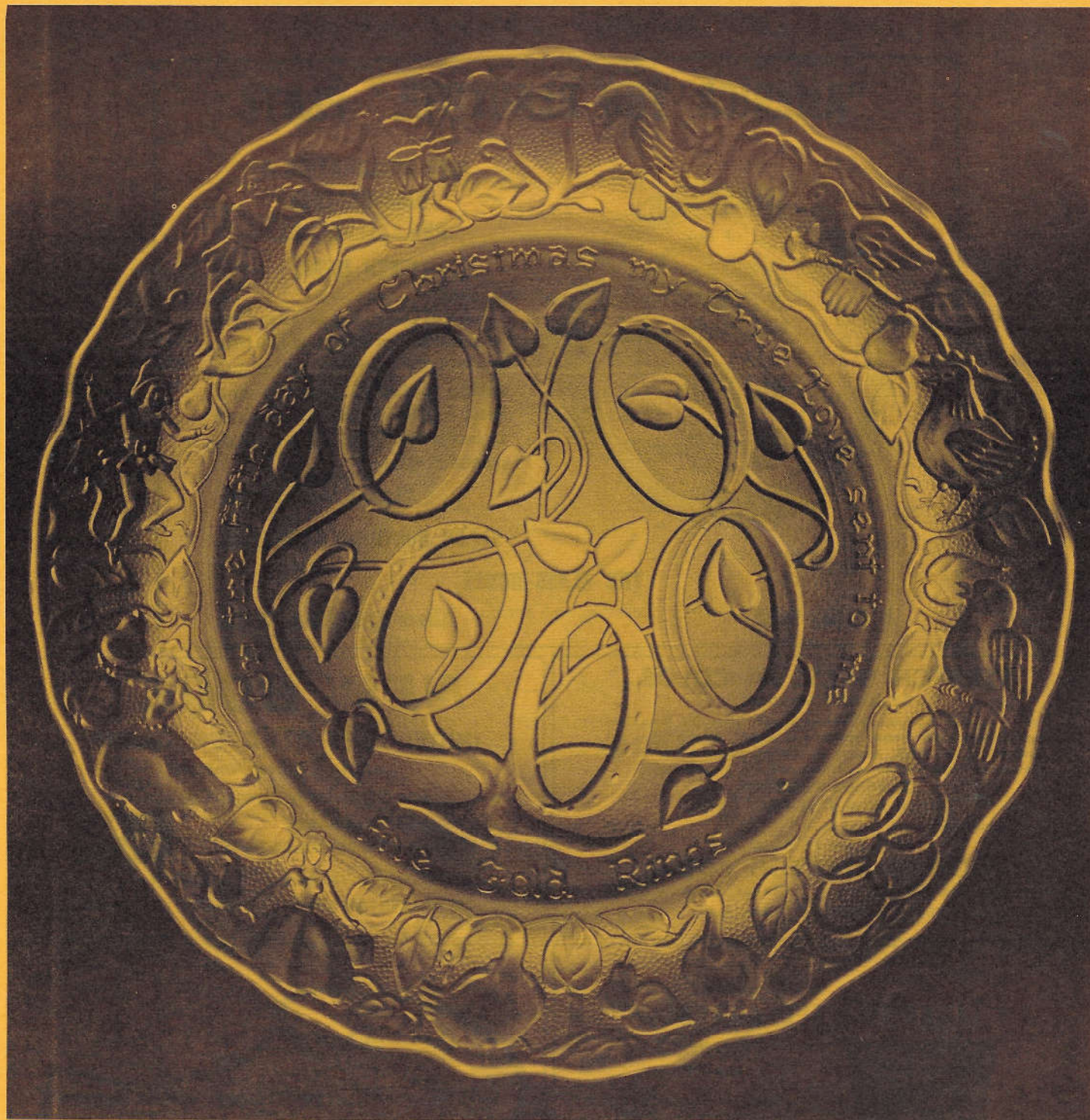
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