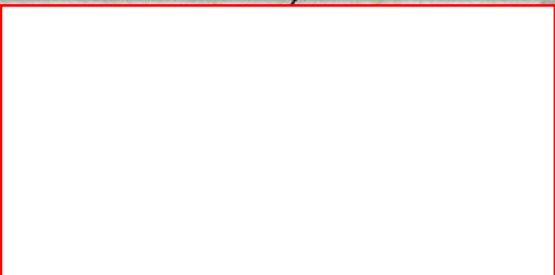


Spinning Wheel

INCLUDING
ANTIQUES DIGEST

The MOST COMPREHENSIVE MAGAZINE for COLLECTORS, DEALERS & HOME MAKERS



This Copy is for 

**JANUARY
1952**



PUBLISHED MONTHLY
84TH CONSECUTIVE NUMBER
VOL. VI NO. 1

30 CENTS

In This Issue

Original Production of Antiques
(1) *The Cincinnati Story*

The Glass of Many Names
Now Known as "Carnival"



Back row, left to right: bright lustre on floral centre green plate; bulbous pitcher, bronze overtones on cobalt blue; Matched pair of tree-trunk vases. Front row, left to right: Pressed-cut tumbler, in green glass; "Peafowl & Fountain" pattern in relief, on blue glass; Punch cup in "Orange Tree" patterns; Amethyst tumbler with fruit decor in white enamel; Green glass tumbler (N-circle mark) with poppies pressed in relief.

The Glass of Many Names

by GERTRUDE LACOSS CONBOY

OVER the past several years no less than 39 different names for a certain vari-toned lustre type of glass—all declared to be authentically correct—have been given to me. I just cannot feel there is enough difference in age, quality or make of the various items to warrant that many names. Nor have I had it definitely proved that any one name covers the situation. It does seem that many of these names are localized; that is, the same glass is called by different names in different locales. But in my search for truth I have been able to eliminate some names that I have found beyond doubt not to apply. Tiffany, Kewblas, Nailsea, Nancy, Aurene, and Quezal are incorrect. These are all a more fragile or refined type of glass than the kind whose true identity I have been seeking. They command much higher prices, too, on the market.

There is a decided differentiation in the category of this glass also. It may be said to fall into two general groups—one a yellow-orange-gold type which by some is called "Marigold" and a variety that is referred to as having a dark lustre which, when marked with an N, is called "Northwood Iridescent." Mrs. Ruth Webb Lee refers to them both as "Taffeta." All three of these names sound convincing and apt, but there are collectors who have entirely different ideas.

Some other names applied to the orange variety are Carnival, Moon-glow and Pompeian. These have a base of clear glass over which there is a coating of orange, gold, pink, etc. iridescent lustre, with decor or design either impressed or embossed. It is said such items were given as prizes at carnival booths; hence the name Carnival. The names Marigold and Moonglow are obviously suggested by

the coloring or general effect. The trade name of Pompeian was sometimes given since it resembled in glaze and oxidized surface the ancient glass dug up in early ruins, which had been corroded by the ages into dull rainbow shades.

Of the other names—Imitation Tiffany, Poor Man's Tiffany, Woolworth Sandwich, Iridescent, Taffeta, Lustre, Centennial, Circus, Northwood, Norcross, Naples, Spanish American, Old Jersey, Exhibition, Gas House, Victorian Art, Oil Lustre, Panther, Fire-glow, Dope, Dopple, Baking Powder, Indiana, Canadian, Acid, Russian, National, and Peacock Lustre—Northwood and Taffeta seem to appear most often in commercial advertising and, in my experience, refer generally to the darker type. Taffeta is an apt name, for one sees in the beautiful sheen of colors the varicolored effects of changeable taffeta. The name Northwood seems to be most generally accepted for those pieces which bear the N with circle mark, but there are said to be many Northwood pieces that are unmarked. Some collectors and dealers content that the N stands for Nancy!

This dark variety may have as a base blue, green or amethyst glass and, rarely, red. The decorations, as with the Marigold variety, may be either embossed or impressed. One general favorite of both varieties is a heavy grape pattern. I have never seen the Marigold grape marked with an N, but I hear that some pieces are so marked. Decorative schemes vary in this glass; one may find animals, fowl, flowers, insects, rodents, or a series of conventional designs. The combination of various motifs on a given piece is one of the intriguing or amazing characteristics of this glass.

[Please turn the page]

For instance, there is a certain piece in which the basic glass is blue, the coating silvery; there are horses' heads on the inside of the dish and choke cherries on the outside. Another piece has iridescent pecking hens on the inside and clear amethyst beaded hearts on the outside. Some pieces are of iridescent lustre inside and out, some are clear inside and iridescent out, some have iridescence inside and are clear outside. There seems to be no set rules of color or decoration, which causes one to wonder what the makers could have had in mind originally.

people an order of 20,000 dozen small vases of this ware and they took them as fast as we could make them. The selecting rooms for many weeks were piled up with them every morning—and so, we all really were tired of the whole thing."

There are, of course, many pieces with no definite markings though perhaps some of the swirls and circles and lines that I think are flaws are really marks. On the whole, the pieces marked N are all of a superior workmanship; I have never seen a crudely made item that bears the N mark. However, there are some beautifully



Marigold decanter in heavy grape design, with blown stopper; low, footed compote, satin finish, "deer and holly" pattern; "Pressed-cut" fruit bowl on separate pedestal.

The dating of this glass is another question that leads to disagreement and controversy. I have a friend who says she definitely **knows** of a certain berry set in the dark lustre to have been in existence something over seventy years. Yet others date it just as definitely at twenty-five, and some at even less! A recent expression by one who is also interested in research of this glass, places it as even older than Tiffany, Aurene, etc. Who is there to prove it isn't? At least some of it may be. If one were to put it all into one **general** classification there would be difficulty, but I do think there is a difference in age just as there is a difference in quality, and one can but identify certain items rather than to classify in general.

Regarding the dark lustre bearing the circle N mark, I was fortunate enough to contact a former secretary of the Northwood Glass Company of Wheeling, W. Va., who wrote to me as follows in 1947: "The glass novelties you refer to having the circle N mark were made by the Northwood Glass Company some twenty-eight to thirty years ago. The iridescent coloring was sprayed on while the metal was hot, just from the pot. The ware had a certain vogue—inexpensive, from 10¢ to \$2 retail—but is becoming a collector's item nowadays. The Company suspended operations about 1923 after Mr. Northwood's death. The ware really had no specific name except that it was known as Northwood Iridescent Novelties." Among other things he added, "I once sold the A&P

made pieces that bear no mark at all, and some without marks that are indeed crude specimens. How can we identify these as to age and manufacturer? Some pieces have the two mold markings, some three and some four. Are these indicative of different periods of time in which this glass has been made or are they earmarks of different factories? I have never been able to locate enough catalog material to date.

Prices of this glass would be an interesting subject for research. Some pieces are marked as low as five cents, others as high as \$25. A friend in Pennsylvania wrote that she bought a piece of this glass for 21 cents at a Pennsylvania Dutch farm sale and later saw its exact duplicate in a New York department store at \$70! Pennsylvania seems to have had a lush field of this ware, and yet my mother, who was born and lived there in her early married years, never saw a piece of it until about ten years ago, and then here in Kansas. Indiana claims to have been a big market for much of this glass, while Texas is the most ardent advocate of the Nancy glass theory. One of the nicest assortments of this glass I have ever seen was here in Kansas.

A Pennsylvania dealer once wrote me, "The circle N or Northwood glass, to the best of my knowledge, was made only in Indiana, Pennsylvania. Some 30 odd years ago I was an employee at what was known as the Diamond, or Indiana, Glass factory.

[Please turn the page]

I carried many of the pieces in question into the cooling lehr. This Iridescent and Marigold type glass was at that time called Carnival glass; at least it was so called by the employees who worked there. The only reason I can give for this name is that the concessions at carnivals used it for display and prizes. There were many different designs and types — some pretty blues and greens, and some enamel decorated. They also made the very deep amethyst or black glass in many forms. Some of this glass had Northwood written out." Then, commenting on a remark I had made to him, he said, "The lady who has some pieces that she says are over 70 years old can well be correct, as it is almost, and maybe more than 70 years since the Northwoods owned the plant. The people who bought the plant from Northwoods, however, also bought the molds and the rights to use them, so that even I carried pieces marked circle-N into the cooling off lehr." One readily draws from this information that the Northwoods not only operated in Wheeling, W. Va., but in Pennsylvania also. And, too, both the orange and the darker types were known as Carnival glass in some locales.

Another correspondent from Indiana wrote me, "I have a compote like the one in the enclosed clipping. It has a dark iridescent coloring on a lighter base. It is an old Northwood piece, unmarked, but was shown years ago in the old Northwood catalog. There is a lot of this glass in this section. This particular piece is unusual and early." But when I asked her to help me find such a catalog she couldn't oblige!

With some enthusiasts in Texas, there is a decided school of thought concerning the name Nancy, and many dealers and collectors contend that the circle N marks stand for Nancy. On the other hand, there are just as many who contend that Nancy glass was made in France and is not like this variety at all. The majority of followers insist that Northwood is authentic.

The name Baking Powder is no doubt suggestive of the fact that some of this glass was used for premiums—given perhaps with purchases of baking powder and like products. My husband's mother once owned a Marigold type fruit compote on pedestal which she acquired some 50 years ago as a premium with purchases from a Grand Union Tea store. It seems that a preponderance of bowls existing in this ware, rather than table settings, would bear out the premium theory.

A dealer in Ohio, nearly 70 years old, refers to it as Centennial glass, as do several others who have been questioned. He says he remembers a bowl of this type setting on his mother's table when he was a small boy. Again I contend that some of it can be dated as sixty years or older.



Creamer and Covered Sugar in "Heavy Grape with Thumbprint" pattern. Amethyst glass, Circle-N mark.

A friend once showed me a small basket of this dark iridescent glass and said her brother brought it to her from Czechoslovakia about 35 years ago. That's a part of the puzzle upon which I am still working. A dealer in New York state wrote me several years ago that the Bohemian workman who devised the process for this glass is now dead and the formula lost. So one may conclude, perhaps, that some of the cruder, less attractive pieces are attempts at reproduction.



Covered Butter and Spooner in "Heavy Grape with Thumbprint" pattern. Amethyst glass with Circle-N mark.

When I asked, at a recent antiques show, why this type of glass was seldom displayed I invariably received the same answer, "It isn't old enough yet." But I have found that it is as old as many collectible items, and I have a box of letters to verify that there are many collectors. Mrs. Lee once wrote me, "If one likes the glass, then it is worth collecting, as it holds an interest which, after all, is the main thing."

It may not be authentically "antique," expensive or valuable now—this glass of many names — but I recommend it heartily for a most interesting hobby with a future.



Apsley Pellatt's "Bridal Service" is Pressed Glass

This great English Glass expert, in the 1840's created what he designated as a Bridal Service, in pressed glass, with a painted band of bridal flowers around the rims of the pieces. The set consisted of a tray, with teapot, slop bowl, sugar, creamer and two cups and saucers. Yes, pressed glass cups and saucers! Who has a set?