

CARNIVAL GLASS BY UNITED STATES GLASS COMPANY

This Spring, 1982 will go down in carnival glass records as a time when some incredible discoveries were made and released to the community of collectors.

The April 7 issue of *The Antique Trader* will carry a major story on Westmoreland Carnival Glass from 1908-1912, with some big news not even included here in *The Glass Collector*. On April 23 I am banquet speaker at the H.O.A.C.G.A. convention, where I will reveal some of the secrets I turned up about the great Harry Northwood. Photography will also begin on THE Northwood book at that convention. Also important is that the first Fenton book is almost sold out and the publisher agreed to let me add eight more pages of rare early Fenton glass to the second edition. And finally, the story you are reading right now and elsewhere in this issue on exciting discoveries on the carnival production of the United States Glass Company, and of Sowerby's Ellison Glass Works in England.

Tom Klopp and I put our heads together (figuratively speaking, as we have not met) and searched the Hartung, Presznick and Hand books to compile this list of patterns known to have been made by U.S. Glass. This company was actually several different factories, but by 1911, when they began producing iridescent glass, the major production of the firm was concentrated at their plants in Gas City, Ind., Tiffin, Oh. and Glassport, Pa.

I for one was surprised when the list was completed (are lists ever complete?). At least 30 different patterns and novelties can be attributed to U.S. Glass. I wrote in my *Trader* column about the new BIG SIX in carnival production (Northwood, Fenton, Imperial, Millersburg, plus Dugan/Diamond and finally Westmoreland). Perhaps U.S. Glass should be added to the list to help complete the picture. By adding the English attributions, and continuing with the research, it won't be long before we know who made ALL of the carnival patterns.

Most of the U.S. Glass attributions can be confirmed by a quick check on my Book 5. Others are confirmed by catalogue reprints in Fred Bickenheuser's *Tiffin Glassmasters - Book II*, by catalogues studied at The Corning Museum of Glass (CMG), and by the personal files of Mr. Bickenheuser (FB), who has spent many years researching U.S.

Glass, at Tiffin and other locations.

The most startling news - I hesitate using the expression "earth shattering", but that was how I felt when I saw it - was the appearance of the *Frolicking Bears* pitcher/tumbler in a circa 1910 U.S. Glass catalogue found at Corning. It was shown on the same page as the popular *Nursery Rhymes* toy-size table set, water set, berry set and punch set (among others). The original of the catalogue was elsewhere, but a microfilm copy is reprinted here to prove this important discovery. Only a very limited number of these pitchers and tumblers are known to exist in carnival glass, and the prices they bring are astounding. The tumbler is shown on the cover of the Owens book on carnival glass tumblers. The pattern was named in Metz 2, pg. 82, where she estimates it to be from the 1860's. Only a pitcher and tumbler were made in this design, and primarily only in clear glass.



+ Novelty 3 Pint Jug
\$ 40 per doz



+ Novelty 3 Pint Jug
\$ 40 per doz

Before I became involved in research on carnival glass, I was always skeptical about U.S. Glass' ever having made *Palm Beach* in the beautiful iridescent and opalescent colors in which it is known. The text in my Book 2, pg. 22, leans toward a Northwood attribution from old U.S. molds. This skepticism has been completely eliminated now. U.S. Glass was capable of producing glass equal to the finest manufacturers. One look at the opalescence on the *Roses & Ruffles* (U.S. #15318 line) and the frosty white iridescence on *Palm Beach* (U.S. #15119) is all it takes.

U.S. Glass produced iridescent glass for many years, beginning about 1910 and reviving it occasionally well into the 1930

period. The list below concentrates entirely on the "pure" carnival patterns and novelties. I am not including the popular "stretch" type iridescent glass, which is a special study in itself. Most of these stretch glass items are shown in Mr. Bickenheuser's two books on *Tiffin Glassmasters*.

The list is divided into two categories, pattern glass (tableware) and novelties. Cross-references to Hartung (MH), Presznick (RP) and Sherman Hand's Encyclopedia are listed for those of you who do like I do, committing the cardinal sin of writing these attributions into the books.

Since I am on a desperate deadline, to save time I am not alphabetizing these or arranging them in any special order.

U.S. GLASS PATTERNS IN CARNIVAL GLASS

FROLICKING BEARS (MH3, 114)
 BUTTERFLY TUMBLER (MH5, 134)
 PALM BEACH (MH2, 141)
 RISING SUN (Hand, 225)
 DAISY IN OVAL PANELS (MH9, 64)
 FIELD THISTLE (MH4, 49)
 FEATHER SWIRL (MH9, 67)
 FLORAL & WHEAT (MH9, 68)
 PANAMA
 SOUVENIR VASE (MH10, 62)
 FINE-CUT FLOWER (MH4, 26)
 MASSACHUSETTS
 INTAGLIO OVALS (MH6, 43)
 SUNK DIAMOND BAND (RP4, 187)
 JACOB'S LADDER VT. (RP2, 136)
 DIAMOND BAND & DAISY (RP2, 65)
 CUT CRYSTAL (MH8, 87)
 SOUVENIR PIN TRAY (MH9, 101)
 FLOWER BASKET (MH10, 15)
 CHERRY SMASH (MH4, 70)
 STIPPLED STRAWBERRY (MH2, 116)
 DIAMOND & DAISY CUT (MH8, 88)
 COSMOS & CANE (MH3, 61)
 AUNT POLLY

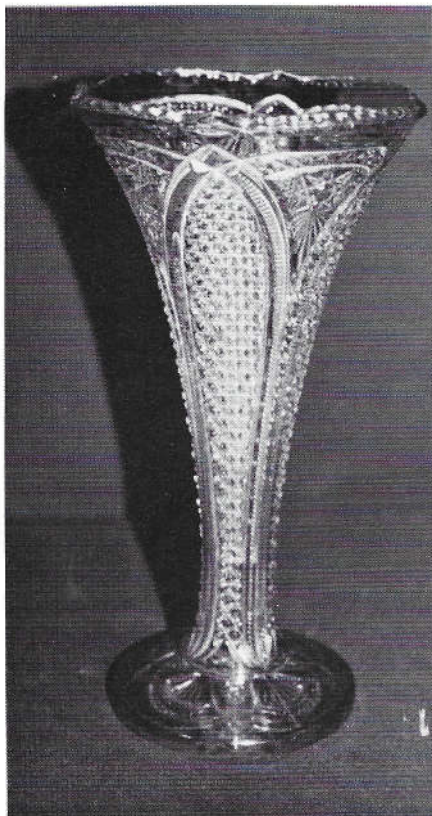
very rare & valuable, marigold & smokey green shown in H5, pg. 169 BUTTERFLY & BULLSEYE (RP3, 18) white & marigold
 very rare in white, marigold
 marigold
 see H5, pg. 157, OMN: *Jungle*
 OMN: *Solar*, see H5, pg. 155
 A misnomer (previously used), same as FEATHER SWIRL
 Not in carnival books, a goblet is known in marigold easily recognizable as MANHATTAN by U.S.G.
 also in a VARIANT (MH7, 48), actually PENNSYLVANIA
 Not in carnival books, a vase is shown here
 Same as ARCHED OVALS, see H5, pg. 154
 Same as DIAMOND BRIDGES (H5, Fig. 240), U.S. 15040
 Presznick lists rose bowl, aka LATE JACOB'S LADDER (Kamm
 Actually SHOSHONE (U.S. 15046)
 Again, the same as PENNSYLVANIA state pattern
 Same as PORTLAND by U.S.G., also in powder box
 Also seems to match PORTLAND (#15121 line)
 aka CHERRY-BERRY (WDG2, 39C), made 1928 (FB)
 also DG era, name by Kamm (K1, 117) FB files
 aka FLORAL & DIAMOND BAND (WDG2, 389) FB files
 the "butterscotch" marigold convinces me it is USG
 WDG2, 389 lists it in iridescent, butter base matches others by U.S.G. from this late period

All the notes on each listing are kept necessarily brief, as this is merely my preliminary report, which will be expanded later.

Most of the patterns on the list are rare to very rare in carnival glass. Even though some of them were made in a large number of table items, the iridescent production was probably limited to a water set, a vase or a vanity set (*Portland*). Do not try to accumulate a whole set of any of

these patterns in carnival (except the late Depression Glass lines), because it probably cannot be done.

The list on the next page is limited to novelty items, many of which are found only in marigold. The big news here is the \$650 PRINCESS LAMP, the base of which is found in Bickenheuser's *TG2*, pg. 108 with a different shade.



Rare marigold Massachusetts vase (courtesy Tom Burns) and VERY RARE Diamond & Daisy Cut blue water set (Courtesy John Resnik)



U.S. GLASS NOVELTIES IN CARNIVAL GLASS

BABY BATHTUB (MH10, 42)	Shown in Bickenheuser catalogue reprint (TG2, 121)
CANOE SOUVENIR (MH10, 46)	Same reprint
PIPE MATCH HOLDER (MH10, 55)	Same reprint
COAL BUCKET (MH7, 72)	See Revi, 317
HATCHET (MH10, 51)	Also in Revi, 317
MINI. WITCHES POT (RP3, 236)	Shown in 1000TPH, pg. 100 (gold decor. faded out top row of cane)
SKATER'S SHOE (MH10, 61)	See LVG, 202 for better detail Duncan/USG
SHRINER'S CHAMPAGNE (MH5, 125)	Hartung reports one with orig. USG paper label intact
MALLARD (RP4, 124)	Shown in H5, 176-177 USG reprint
WIDE PANEL SALT Dip Basket	(Hand, 177) See TG2, 134. (No. 310 Favor Basket)
WHIRLIGIG (MH10, 82)	Drawing is too poor to match to known USG mini. pattern by this same name
SWAN FRUIT BOWL (RP3, 198)	Speculative attribution, based on quote in H5, pg. 32
PRINCESS LAMP (MH10, 13)	Base matches TG2, 108

A Trade journal report from November, 1911 is the only reference I could find to confirm U.S. Glass' entry into carnival glass production. It states,

The (USGC) is the first in the field with its new lines, one completed pattern being shown in (their) spacious sample room a few days ago. This is their "Romanesque" line of iridescent ware, entirely different from any now on the market. The line is patented and the name registered. There

are 12 pieces and as many shapes. It is the highest priced line of its kind made in this country.

The description of the line is vague, and I cannot seem to match it to a specific pattern with the patent records in my files. Does anyone have any ideas on this line? It is no coincidence that there is a big blank space in the pattern list on pg. 13 of my Book 5 for the year 1911 (#15126-15130).

MORE WESTMORELAND & U.S. GLASS CARNIVAL

For those of you who are following our continued research into carnival glass made by U.S. Glass and Westmoreland, we do have a few additional footnotes.

The U.S. Glass version of *Jacobean* is incorrectly listed as *Ranger*, an Imperial pattern, in *Edwards*, p. 169. I would be quite astonished if the water set pictured there has the C-M trademark.

In addition, the *Manhattan* vase was made in two different variants. One is drawn in *MH10*, p. 62 (*Souvenir Vase*) and a second is pictured in *Edwards*, p. 77 in an almost unrecognizable version of the pattern without the distinctive base. This same vase appears in a Fall, 1906 BB assortment of USG vases, offered in crystal, blue, green and amber - but not in iridescent.

DONALD GARRISON reports he has an aqua carnival *Little Beads* dish (*MH7*, p. 57). Assuming he means the unique "teal green" which was frequently called aqua for some time, this is added confirmation that Westmoreland made it. I listed the pattern as "probable" Westmoreland in *PGP6*, p. 5, based on the similarity to *Hobstar & Fruit*, but later felt this was not enough foundation for attribution, and left it off my list in the *Antique Trader* cover story in April, 1982.

JOY SERVOS asks about her "Number 270" compote. She notes it is shown in *Edwards'* book on Fenton carnival, p. 83, where he lists the pattern in aqua and other colors. However, her piece is more of a Pekin blue than aqua blue, she states. As reported in my old newsletter, this name is a misnomer. It is actually Westmoreland's *Number 252*, not the vaguely similar Jefferson *Number 270*. It is definitely not Fenton, and the color is Westmoreland's typical blue milk glass with an iridescent finish.

Speaking of this firm's blue milk glass, I am still flabbergasted by the mysteries surrounding *Lacy Dewdrop*. Other than the reprint in *Kamm 6*, pl. 21, I have been unable to locate a single shred of PROOF that Westmoreland made this pattern. But we have even more evidence now that this may be the case. A dense blue milk glass mug, definitely old, was studied by both Tom Klopp and myself, and it is typical of the Westmoreland color. It was not iridescent, but these mugs were a popular shape made by Westmoreland, used for commercial packaging. A mug is shown in *Metz 1*, p. 192 in crystal, but the one I

saw had a higher rim, obviously designed so that a metal cap could be attached after filling. I still strongly believe that there was some association between Phoenix and Westmoreland, or, an easier explanation would be that the design was copied outright.

Another novelty which is made in a mug form, and is probably Westmoreland, is the *Bo-Peep Mug*, shown in *Edwards*, p. 29. JOHN BRITT shares the picture here with us, shown in a marigold iridescent. I am fairly certain this mug, and the known matching plate, are Westmoreland because the mug is also known in a unique color-stained decoration typical of this firm. It is a hard color to describe. A frosty red-orange opaline on a clear base glass is the best verbal description I can come up with. *Westmoreland's Lotus* salt is pictured in this color in my salt book, Fig. 820.



Another pattern which can be attributed to U.S. Glass is one named *Interior Rays* in *Edwards*, p. 113. It is shown in this new book in marigold carnival. The shape of the pieces, the handles and the finials are identical to the proven USG patterns *Diamond & Daisy Cut*, *Stippled Strawberry* and *Cherry Smash*. All three of these patterns have different names in *WDG2*, respectively known as *Floral & Diamond Band*, *Strawberry* and *Cherry-Berry*. If this is not enough proof, however, the complete set is shown as USG #15312 in *BTG2*, p. 66 in decorated satin crystal.

A known U.S. Glass pattern has turned up in marigold carnival, but it appears to be an English copy - or at least from some other European country. A 6" square *Fluted Ribbon* bowl (see *Revi*, p. 264 for pattern) is being photographed now for future study. The polished bottom and metallic lustre are typically foreign, and no square bowls could be found in the U.S. Glass catalogues on microfilm at Corning.