



THE  
CARNIVAL GLASS  
SOCIETY



# NEWSLETTER



## TASTER

CELEBRATING OUR ONE HUNDRED AND FIFTIETH ISSUE

OFFERING A TASTE OF CGS NEWSLETTERS  
WHAT BEGAN AS A CIRCLE OF FRIENDS IN 1981 BECAME A "SOCIETY" IN JUNE 1982

## From the Editors



GLEN

We hope you enjoy this Sampler which will provide a taste of what has been in the CGS Newsletters over the past few years. The contents of this Sampler are mainly shortened extracts of larger, fuller articles.



STEPHEN

**For easy information on how to obtain the full newsletters and join the Carnival Glass Society for only £14, please scroll to page 11.**

The CGS Newsletter has a long and proud history that goes back thirty years. Today it is a full colour, richly illustrated publication that features editorial, comments, "cutting edge" research articles, reports of "finds" and auctions, plus special sections such as "Carnival Conversation" (which profiles members and their glass) as well as club business, Carnival events, sales and so on. Articles are authored by a range of CGS members that includes experts and researchers. The current editors (that's us, Glen & Stephen Thistlewood) are determined to maintain the very high standards of the Newsletter and bring readers **36 packed pages** each quarter. This Sampler is 11 pages long; that just over ¼ the size of the usual Newsletter.



©G&S Thistlewood

## SUMMER TIME BLUES

### CGS Newsletter Cover for issue 148, August 2014

The Carnival pieces are, from left to right: blue Rose Garden large "oval" vase by Eda Glasbruk; blue Rose Garden small "oval" vase Brockwitz; marigold Floral Sunburst vase by Eda Glasbruk; large and mid size cylinder Rose Garden vases in blue by Brockwitz; blue Tennessee Star vase by Riihimäki. Note: with one marigold piece as a contrast!



## Mr & Mrs Harry Northwood were at The Barnes today

Two page extract from the article by Glen and Stephen Thistlewood

The catalyst behind this feature was something we stumbled across while researching—a small, yet very informative entry in the July 13<sup>th</sup> 1911 edition of the *Amsterdam, New York Recorder*.

Mr. and Mrs. Harry Northwood, of Wheeling, West. Va., and Mr. and Mrs. Victor E. Wicke, of Bellaire, Ohio, motorists, were at The Barnes today.

The snippet—just four lines, yet revealing so much—was in a list of social chitchat, a 1911 version of Facebook or Twitter. The couple who Harry and his wife were with were the Wickes! Victor Wicke was the general manager and vice-president at Imperial Glass, so we have two highly influential glass men on a weekend jaunt with their wives. In motor cars! What was Harry driving, do you imagine? Perhaps a vehicle something like the one below?



The Barnes Hotel, Amsterdam, Upstate New York. Built in 1910.



1911 Packard "Thirty" Touring car ad.

The journey from Wheeling to Amsterdam was around 500 miles—quite a distance. By matching this report up with information from the "Personal" columns of the 1911 *Crockery & Glass Journal* we can get a fuller picture. Victor Wicke was on his way to a Glass Conference at Atlantic City (though Harry was not attending). They must have decided to make a week of it—touring the countryside.

The *Crockery & Glass Journal* reported that "Victor G. Wicke finished his tour of 967 miles in a motor car, arriving at Atlantic City on Sunday morning. He and his wife were 'well and happy; but, oh, so tired'".

That glimpse of private life for Harry fascinated us. Our subsequent research uncovered more about the year 1911 that wasn't quite as pleasant for the Northwood family (more of this later). It also reminded us of a very special trip we made to Wheeling back in 2000 when we visited Harry Northwood's granddaughter (the late, Miss Elizabeth Robb) in the company of her nephew, Carl Northwood's grandson, David McKinley. In Miss Robb's home was a portrait of her grandfather, Harry, whom she had admired and loved so much. Our photo of the portrait is below ...



This 1906 portrait of Harry Northwood on the left shows a genial looking man. A half smile plays on his lips as he gazes upwards. Was he thinking of glass, do you think? Look at that dapper bow tie! And the perfectly groomed, fulsome moustache with just a touch of curl at the edge! Harry was undoubtedly a man with style and panache—and a man of substance.



Left: 1908 Sears Roebuck ad for bow ties, called here "Band Bows". The striped one on the right looks just like the one Harry Northwood is wearing in the photo, far left!



Miss Robb's home in Wheeling, West Virginia, featured a host of her grandfather's memorabilia, including glass from Stevens & Williams in Stourbridge (where Harry had begun his own career and where his own father was Artistic Director). Of particular interest were the family photos that she had on the wall: at left is a photo we took of this astonishing main family group portrait. The image was captured in 1900 at the home of John Northwood I in Brierley Hill, near Stourbridge.

Miss Robb was an absolute delight. She was a charming lady with fond memories of her grandpa who had obviously meant a great deal to her.

He was a focal figure in her young days and she mused on the fact that even though he must have been very busy running the glass factory, he always had time for her. Particularly she recalled a time when the circus came to Wheeling and she stood hand in hand with her grandpa, watching the elephants go by. One very special memento gave an insight into the real Harry Northwood, who was clearly his father's son. The item in question was an exquisite cameo of Shakespeare that had been carved by Harry at the tender age of twenty two, just after he emigrated from England and set up his first home in the USA. It is a superb piece of glass, just an inch or two in height, with fine detail, indicative of patient, skilful work and a wealth of experience (see right).



Looking again at the cameo Harry Northwood had carved, our thoughts went back to the recent 2014 CGS weekend and the Portland Vase. Checking dates, we realised that fourteen-year-old Harry (born in 1860) had just started an apprenticeship at Stevens and Williams when his father began working on his facsimile of the Portland Vase. It's highly likely that his father would have let the young Harry watch over his shoulder as he carved. As well as having classical art training, Harry learned the most important glass making skills at his father's side. It's of much interest that Harry's Shakespeare cameo (above) is almost identical to the likeness of Shakespeare depicted on an 1880 cameo tazza (see below right) that is attributed to John Northwood, and was created when Harry was twenty.

In the 1881 British Census (taken just before Harry emigrated to the USA) he was listed as living at his father's house, and his occupation was given as "Glass Engraver". His father's occupation was listed as "Glass Designer and Engraver". Although John Northwood I was credited with the 1880 tazza, one wonders what involvement Harry might have had.



Right: detail of the Shakespeare tazza, courtesy Corning Museum of Glass.

[www.cmog.org/artwork/tazza-bowl-portrait-shakespeare](http://www.cmog.org/artwork/tazza-bowl-portrait-shakespeare)

Going back to that 1881 British Census mentioned above, it's interesting to note that Harry (aged 21) was registered as the eldest of nine children all living with their mother and father (Elizabeth and John Northwood). The youngest was Mabel, aged five. Another son of John Northwood I was also shown in that 1881 Census, and he was living with his mother, Margaret Lawley (a "Glass Etcher" at Stevens and Williams) at a different address. His name was also John Northwood—he would come to be known as John Northwood II. Born in 1870 and eleven years old when the Census was taken in 1881, John was ten years younger than his half brother Harry.

Soon after that Census was taken, Harry Northwood emigrated to the USA. He was followed in turn by his younger brother Carl and then his fiancée, Clara Beaumont, whom he married in 1882. Much has been written, in excellent and substantial detail, about Harry Northwood's career and glass production, over the ensuing two decades, and we will not venture to cover that here—instead, let's pick up the story in 1906, just a few years before Harry began making Carnival at H. Northwood Glass Co., Wheeling. And as with

**The article continued for 5 more pages ...**



# The Story of Carnival Glass in 100 Objects

Glen & Stephen Thistlewood

The second instalment of our presentation at the 2010 AGM

## FLOWER POWER

**Special Extra Premium Number 1098**  
Rich Accordion Plaited Sateen Petticoat  
**FREE as a Special EXTRA PREMIUM**  
With an Order of \$10.00 or Over

This charming new style Petticoat is made of beautiful high luster choice sateen material which closely resembles silk taffeta. It is carefully tailored and will give long satisfactory service. Wears much better than most silk petticoats. The flounce and ruffle are richly accordeon plaited. The bottom of this pretty garment is cut extra full to allow perfect freedom in walking. Fitted with draw string at waist band which makes it fit any figure. Latest fashionable colors. Comes in lengths 37 to 44 inches. State Length Wanted

**Special Extra Premium Number 1099**  
Beautiful Accordion Plaited Sateen Petticoat  
**FREE as a Special EXTRA PREMIUM**  
With an Order of \$10.00 or Over

Rich high luster choice sateen petticoat like silk taffeta. Double accordeon plaited flounce effect. Extra full at the bottom. Drawstring at waist. Lengths 37 to 44 inches. State Length Wanted

**Special Extra Premium Number 1773**  
Magnificent Large 7-Piece Hand Painted Iridescent Glass Lemonade or Water Set

**Large Size**

**Beautiful Red Cherries and Dainty Flowers are Hand Painted**

**This Extra Large Size Pitcher Holds Over 3 1/2 Quarts**

**Reflects all the Lovely Colors of the Rainbow**

This exquisite 7-Piece Lemonade or Water Set contains one extra large size massive 3 1/2 quart pitcher and six full size tumblers to match. Made of strong royal blue glass in iridescent finish; richly hand painted.

**The Richness of this Large Full Size Set is Positively Magnificent**

**Entire Set Full Large Size for Family Use**

Here is a set that possesses gorgeous royal splendor. Its magnificent beauty will dazzle your eyes. It is truly charming. The entire 7-piece set is a special Extra Premium. You get your regular premium besides.

**LEE MANUFACTURING CO. "THE BIG RELIABLE PREMIUM HOUSE" CHICAGO**

Northwood's Cherries & Little Flowers design shown in a Lee Manufacturing ad

It's a Marmite thing. Most people tend to fall into opposite camps—you either love decorated Carnival or you hate it. Speaking personally we love it. Let's start by explaining and defining exactly what we mean by decorated Carnival: we're talking about enamelled designs that were painted directly onto the iridised glass and then fired for permanence. It's interesting to note that decorated Carnival is almost exclusively confined to Classic American Carnival. It seems to us that the reason has to be all about the timing. In the USA, decorated glass was in vogue at the exact time that Carnival Glass was first made. Plain glass (not Carnival) was often painted, either by picking out the moulded designs or by adding a fresh pattern onto a blank part of the glass. It's easy to see how this was carried across and used as an extra embellishment on some Carnival pieces. Note that Sowerby had done similar enamelled painting on their glass in the late 1800s, but they had stopped the practice long before Carnival came along in the 1920s. (Note: some Carnival lampshades and rare Carnival vases were enamelled in Europe. See CGS Newsletter 138, February 2012 for details and much illustration on this fascinating topic).

The enamel used in this type of decoration is usually mixed with ground glass and applied by free-hand painting to the surface of the glass item. When the piece is then re-heated, the mixture melts and fuses to the surface of the glass for a longer-lasting decoration: "decorations burnt in, will not wash off" (Butler Bros 1910). The painting technique on decorated, old Classic Carnival was bold "broad brush" rather than delicate and intricate. This was intended to be fast work aimed at mass production. Though it was hand done, the artist would have had a template model design to work from and copy. She (many of those early painters were women) would have worked fast, reproducing the same pattern on piece after piece.

Fenton Art Glass name some of their first decorators back in 1905: Carrie Howell, Lizzie Moore, Bertie Rhumbach, and Carrie Wood. Charles Fenton was in charge of the decorating shop and it's believed that Frank Fenton and John Fenton probably designed the decorations (and perhaps they all wielded brushes and did some actual decorating too).

This article continued on the subject of enamelled Carnival for a further two pages, the full feature being seven pages long. Further segments of the Presentation included Peacock patterns, Tornado vases and much more.

## Extract from Peacock Garden -The influence of the Peacock on Carnival Glass

This is the second page of a six page article by Glen and Stephen Thistlewood

**"Remember that the most beautiful things in the world are the most useless: peacocks and lilies, for instance." John Ruskin, renowned art critic, c. 1851.**



Peacock Feather 1887  
Arthur Silver—Liberty.  
© Victoria and Albert  
Museum, London.

In the second half of the 1800s, the peacock as a decorative motif gained increasing popularity. With the opening up of the Far East for trade, and the spread of culture and design, "Orientalism" (an interest in things from the Middle and Far East) and "Japonisme" (a taste for things Japanese) took hold. Many designers and manufacturers began turning to the East as sources of inspiration. Islam inspired too: designers such as William Morris, in a bid to find inspiration in previous cultures, looked both to Japan and Islam for ideas. Morris's "Peacock & Dragon" woven fabric (1878) was inspired by 12<sup>th</sup> century Spanish Islamic design. As well as Morris's Arts and Crafts Movement, the peacock motif also entered the repertoires of the Aesthetic and Art Nouveau Movements of the late nineteenth-century. Peacocks and their feathers were everywhere; on magazine covers, on art glass and lampshades, on wallpaper and textiles, such as the magnificent Peacock Feather fabric by Arthur Silver for Liberty (see left).

In the USA, Tiffany took the peacock motif and ran with it! The Oriental and Middle Eastern styles were particularly appealing to him. In his New York home there were Moorish motifs over the doors, Japanese wallpaper and peacock feathers everywhere. But Tiffany didn't just make wallpaper or fabrics featuring peacocks—he made magnificent glass! And crucially, his representations of the peacock include the fabulous iridescence that is so evocative of that bird.

### Peacock Iridescence

In 1856, Austrian glassmakers, L&J Lobmeyr used iridescence on their glass. Some forty years later, in 1894, Tiffany's iridescent Favrite glass was introduced. In 1897, the *New York Tribune* ran a piece on Tiffany's glass (extract below).

### PEACOCK EFFECTS IN GLASS

The beauty and gorgeousness of the peacock suggests to his (Tiffany's) mind that he might obtain in Favrite glass similar color effects. He has succeeded in producing vases where the color motive, and in some cases the form as well, of the peacock has been carried out, not in a purely realistic manner, but with just enough of the realism to at once bring to the mind the brilliancy and color of its plumage.



Above: 1910 ad for Westmoreland's "Corinth" Carnival Glass vase, described as "Tiffany Iridescent Glass".  
*Washington Times*.

Left: ad for Tiffany Studios Favrite glass in 1900. *New York Tribune*.

The new "look" iridescent glass began a trend and soon Loetz, Quezal, Steuben and others were making their own versions. Tiffany wasn't happy! Look at the ad (far left) for Tiffany's iridescent Favrite in which it states "There is no Favrite Glass except the Tiffany Favrite Glass". And in small print: "No consideration will be shown to infringers who offer imitations". The *Crockery & Glass Journal* reported in 1906 that Tiffany had taken out a temporary injunction against five department stores

"restraining them from selling or offering for sale certain glassware which it is alleged is an imitation of that made at the Tiffany Studios". In 1913, he went so far as to bring a law suit against Carder (Steuben Glass Works), but as iridescent glass was a well-known process, Tiffany could lay no claim to its invention, and the matter was settled out of court. And by then, of course, Fenton, Northwood, Imperial, Dugan, Millersburg and a number of others, were mass-producing it and had been since around 1907. One can only imagine how frustrated Tiffany must have been by ads such as the one above (middle) in which a 5



# The Royal Carnival Glass Collectors

Pages 2 and 3 of a three page article by Glen and Stephen Thistlewood

## The British Industries Fair 1930

Newspaper reports from the time tell us that Queen Mary also loved iridescent glass, and (as with her daughter) she particularly loved it in blue. In February 1930, Queen Mary, her son (the Duke of York) and daughter (Princess Mary) visited the British Industries Fair at Olympia in London. Archive reports set out a fascinating story, as you can see (below).



Above: King George V (right) and Queen Mary (left) with their daughter, Princess Mary and Viscount Lascelles, at their wedding in 1922 (official portrait).

Right: extract from *The Gloucester Citizen*, 1930.

## THE QUEEN AT FAIR.

### INTEREST IN BRITISH GLASSWARE.

#### Long Tour Of Exhibits.

The Queen, accompanied by the Duke of York and Princess Mary, made a long tour of the exhibits at the British Industries Fair at Olympia to-day.

Almost immediately the Queen's attention was caught by an exhibit of British glassware. She was particularly attracted by lighting panels representing various animals, and picking up a panel on which was depicted a monkey in a crouching position she pointed it out with a smile to the Duke of York.

The Queen's first purchase was a quantity of blue iridescent glassware for the table.

The extract above from *The Gloucester Citizen* informs us that the very first purchase the Queen made at the Fair was **blue iridescent glassware** for the table. We also know that "most of the articles the Queen bought were in her favourite shade of blue" (*Yorkshire Evening Post*). Handbags too, were on the Royal shopping list, and Princess Mary managed to snag herself an "iridescent evening pouchette" on one of the stalls selling handbags, according to the *Yorkshire Evening Post*. You can see the newspaper clip on the right.

Princess Mary bought at the same stall an iridescent evening pouchette and a bag, and the Queen bought a blue leather bag.

## The World of Women

### "SOMETHING BLUE"

#### Queen Mary Goes Shopping

#### HANDBAGS AND IRIDESCENT GLASS

AT the British Industries' Fair, opened recently in London, Queen Mary, and Princess Mary and the Duke of York, set a good example by making many purchases. They spent over £100 altogether

THE Queen's first purchase was a quantity of blue iridescent glassware for the table. Most of her purchases were in her favorite color of blue, and it was noticeable that whatever stall she visited she went almost directly to articles of this color.

*The World's News*, Sydney 1930.

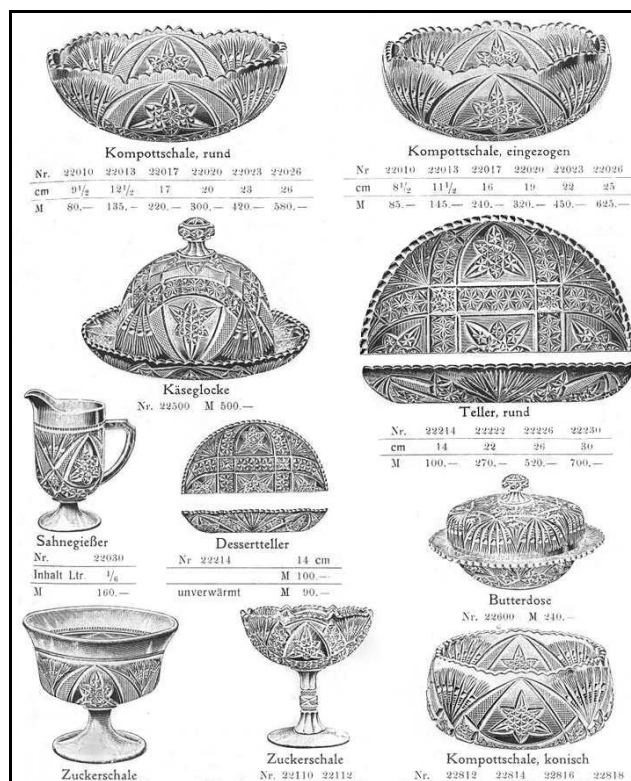


A pouchette made with blue iridescent beads.

## What Carnival Glass did they purchase?

We know it was blue Carnival Glass, and we know that it was tableware (plates, cake stands, sugars, creamers and so on). With regard to the glass purchased at the British Industries Fair, we also know that it was British! Newspaper reports were emphatic about the Royal Family's support of British Industry. The blue Carnival purchased at the Fair by Queen Mary must have been from Sowerby, who were well known exhibitors at the British Industries Fair. However, it is entirely possible that the other iridescent glass tableware that Lady Diana Cooper and Princess Mary are described as using on their dining tables, could have been Brockwitz Carnival Glass. It seems less likely that it would have been Classic American Carnival, as the timeline is wrong and Classic Carnival tableware items (such as sugars and creamers) were not usually imported to the UK.

Below: Brockwitz Curved Star sugar in blue.  
Right: just a small selection of the tableware that was available in Brockwitz Curved Star pattern.  
Courtesy Siegmur Geiselberger and Bob Smith.



Blue Carnival Glass from Sowerby is seldom seen, but is always sought after when it becomes available. The "Rainbo" iridescence used on Sowerby's blue Carnival was also used on their (more widely available) amethyst Carnival, and it's entirely possible that some of the "blue iridescent glass" purchased by Queen Mary at the British Industries Fair may indeed have been "Rainbo" iridescence on amethyst base glass.



A Sowerby Pineapple sugar in rare blue.



A Sowerby Wickerwork plate and stand in rare blue.

Footnote: a short newsreel clip of the Royal party arriving at the British Industries Fair in 1930 can be seen here:  
[www.britishpathe.com/video/go-to-the-fair-and-buy-british/](http://www.britishpathe.com/video/go-to-the-fair-and-buy-british/)



## It Has Been A Long Time In Coming

Derek Sumpter

Sowerby's Pineapple pattern is pretty common and made in a wide range of shapes and the full range of Sowerby's colours. One of the more rare shapes has always been the butterdish, even in marigold. In over 40 years of collecting we had never seen one in amethyst. Now thanks to a Derbyshire seller on eBay we are the proud owners of one that completes our breakfast set. Like its marigold counterpart the pattern is completely on the inside.



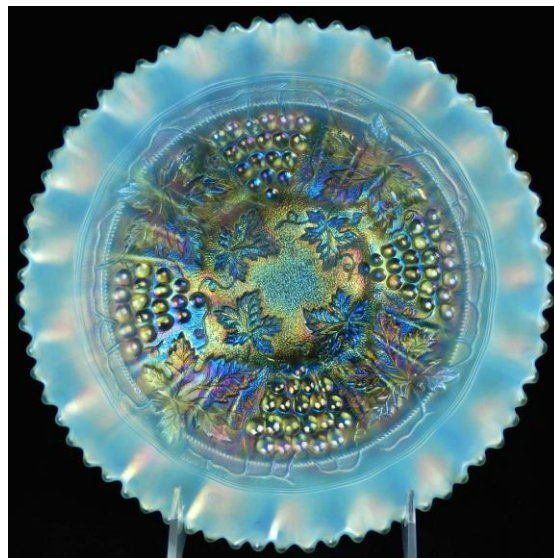
Above (left),  
the butterdish seen  
from on top

Above (right),  
the base of the  
butterdish.

Far left, the  
butterdish  
turned upside down.

Left, the interior  
of the lid showing  
the pattern.

The back cover shown below was used on CGS Newsletter 150, February 2015  
HARRY NORTHWOOD'S GRAPE AND CABLE



Above left: Grape & Cable master punch set in purple, courtesy Seeck Auctions.

Above right: Grape & Cable pie crust edge, stippled bowl in aqua opal, courtesy S. Thistlewood.

Below: ad for Northwood's Grape & Cable Carnival Glass in the *Pottery, Brass and Glass Salesman*, February 1910.

# FRANK M. MILLER

25 West Broadway, New York

Representing



The  
**H. Northwood Glass Co.**  
WHEELING, W. VA.

For the past quarter century the last word on American Colored Fancy Glassware has always been "NORTHWOOD." The name to-day stands out more prominently than ever. His latest creations "Golden Iris," "Pomona" and "Florentine," all of changeable metallic sheen, are the most beautiful examples of iridescent glass in the market. In Novelties of every description, Punch, Orange and Fruit Bowls, etc. Don't miss seeing them when in New York.

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What does that include?

Four 36 page, full colour electronic newsletters\* issued quarterly by email or, if you prefer, download off the CGS website.

Attendance at membership events, especially our wonderful AGM Weekend Oct 2<sup>nd</sup> to 4<sup>th</sup> at The Three Swans, Market Harborough  
Carnival Glass Market, discussions, fun, education, entertainment and so much more includes presentation by Charles Hajdamach entitled "Rebel in Glass: Art of Louis Comfort Tiffany and Influence on Carnival Glass".

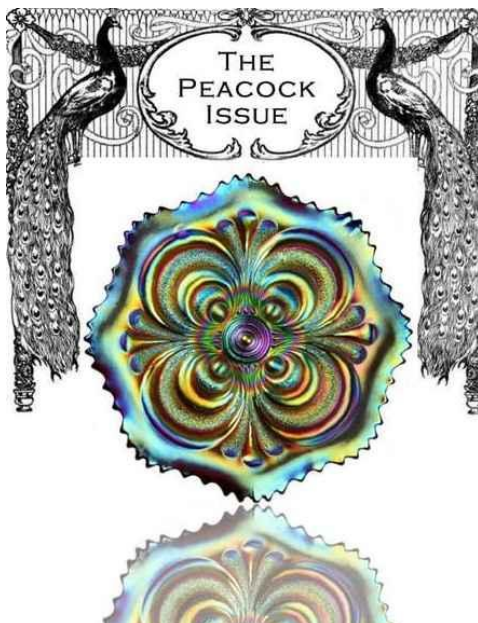
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Then click the CONTACT US button located in the left hand margin ask your question and mention GlassCuts



Join now and get the four 2014-2015 Newsletters (Nov 2014, Feb 2015, May 2015 and August 2015).

The "Peacock Issue" (Nov 2014) and the celebration 150<sup>th</sup> issue (Feb 2015) will be sent to you when you join – the other two will follow in May and August.

\*Electronic membership is £14 per annum – the club year begins in October.

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To receive printed paper newsletters outside the UK the cost is £32.