

Dugan-Diamond Secondary Patterns

By Dr. Larry Keig

Secondary patterns are the Rodney Dangerfields of carnival glass. They “don’t get no respect.”

Akin in significance to “low-end stuff” in the minds of many, secondary’s seldom command the attention they deserve. Unless elaborate or decidedly distinctive, Dugan-Diamond’s are often dismissed as inelegant, contributing little to the glass’s grace and unworthy of more than perfunctory comment.

In recent years, the paucity of coverage of non-pattern-defining designs has been mitigated by treatment in two sources, both of which include fine photography. These sources are (a) Joan Doty’s color insert (“Back Patterns”) in the December 2007 issue of *The Pump* and (b) Dave Doty’s sweep (same title) at his website. Joan’s article examines 28 patterns, a half-dozen of which are Dugan-Diamond. Dave’s page (accessed April 1, 2010) covers 43 patterns, 11 of them products of the Indiana, Penn., glassmaking plant.

Secondary patterns are important because, among other things, they have helped identify makers (e.g., Farmyard, with its Jeweled Heart back, as Dugan) and distinguish one primary pattern from another (e.g., Fishscale and Beads from Honeycomb and Beads). In addition, many are attractive in their own right. Manufacturers employed dozens of secondary patterns; Dugan and Diamond, around 30.

Many, but by no means all, secondary patterns are back patterns of bowls and plates or of compotes, bonbons, and nappies. Some are, instead, interiors of bowls, plates, and other shapes (including virtually all vases and several baskets) customarily identified by their exteriors (e.g., Caroline and Jeweled Heart bowls and baskets, the gamut of Lattice and Points shapes, Single Flower Framed bowls and plates).

The secondary patterns of nearly all Dugan-Diamond water and berry sets are found on the inside and usually “plain.” The interior of two of three punch bowls – S-Repeat and Stork and Rushes -- are unpatterned; the other – Many Fruits – actually has no secondary pattern, for there are fruits on both surfaces (cherries on the inside, grapes and peaches on the outside). The secondaries of Dugan’s only well-known fruit set, Persian Garden, are on the outside of both vessel and standard. Because non-pattern-defining designs are found inside and out, it’s best generally to use the more capacious “secondary pattern” for the genre, and the more delimiting “back pattern” for specific examples, in order to avoid misidentification of primary patterns and to minimize confusion.

Secondary Pattern Parade

Names of many secondary patterns were codified long ago, in the groundbreaking works of Marion Hartung, Rose Presznick, Sherman Hand, and their immediate successors. A couple have escaped appellation, so I name them here. I also note errors of omission and commission which have come to light.

In the entries below, I refer readers to photos in Joan Doty’s “Back Patterns” article and at Dave Doty’s website. Pieces pictured in the print edition of Joan’s article (*Pump* insert, December 2007) are also available online at the Members Only section of the ICGA website; Dave’s page can be accessed by entering the site (www.ddoty.com) and keying in “Back Patterns.” I also direct readers to specific pages of the Carnival Glass 101 website and in Carl O. Burns’s 1999 book, *Dugan & Diamond Carnival Glass: 1909-1931*. I call readers’ attention to Carl and Eunice Booker’s “Back Pattern” article and insert photos in the December 2007 issue of *The Pump* as well.

In an age of rapidly advancing technology, it’s tempting to dismiss Mrs. Hartung’s and Mrs. Presznick’s series of pattern books as quaint or irrelevant vestiges of the past. But not even the most sophisticated digital photography can capture aspects of some patterns quite like their carefully crafted line drawings. I refer to several of Mrs. Hartung’s and one of Mrs. Presznick’s, where drawings reveal more detail than photographs have. In a couple of instances, where photos were unavailable or inadequate, I wished they had put pen to hand a few more times.

Basketweave (A). Dugan designed two distinctly different basketweave secondary patterns, and yet another became one by default. The first is what I call the “reedy.” It’s found on the back of many Apple Blossom Twigs, and all Fanciful and Round-Up, bowls and plates. It’s an unpretentious design intended mostly to fill space. Photos: Joan Doty, Dave Doty, Burns (p. 40), “[Dugan Glass - Part 8](#)” page of Carnival Glass 101 where it’s unfortunately called Big Basketweave.

Basketweave (B) and Basketweave (C). Another secondary (Basketweave “B”) is what I refer to as the “crosshatched.” It’s more intricate than the “reedy” but largely ignored in discourse, it and the reedy no doubt unintentionally conflated. The crosshatched was most extensively employed on the underside of Persian Garden bowls and plates (both sizes of each shape). A still different version – Basketweave (C), a.k.a. Big Basketweave – is found on the outside of the fruit bowl base. For this, vase became base when turned on its head. The crosshatched (Basketweave “B”) is also sometimes found on the backs of Four Flowers and Wishbone and Spades pieces and is pictured on the “[Chop Plates](#)” page at Carnival Glass 101. Photos of the Persian Garden fruit set (bowl with crosshatched exterior, base with Big Basketweave) are readily available in print and online.

Beaded Arches. The exterior of Daisy Web hats, Beaded Arches was produced in two varieties: one with the beads completely surrounding each of the six arches (marigold examples); the other with the beads only along the bottom and sides of the arches (amethyst). In their *Encyclopedia*, Bill Edwards and Mike Carwile have called this exterior Beaded Panels, but it barely resembles that of the Beaded Panels compote. Hence, the more descriptive and less confusing name used here.

Cherries. Both Northwood and Dugan produced the Daisy and Plume primary patterns. Most Daisy and Plume is Northwood. But some candy dishes are almost certainly Dugan for they come in peach opal, pastel green with marigold overlay, and presumably other colors produced during the Dugan and late Diamond eras. These candy dishes sometimes have a cherries interior, and these may (or may not) be Dugan.

Compass. The underside of Ski Star and Heavy Grape pieces (and at least one dome-footed Vintage bowl), Compass is a striking geometric secondary pattern. An intaglio, it looks like it was sculpted, its deepest recesses chiseled from granite. Photos: Joan Doty, Dave Doty, Burns (p. 51), “[Meritorious Notables – Part 2](#)” page at Carnival Glass 101.

Daisy. The flower located dead center at the interior bottom of Lattice and Points vases, hats, bowls, and plates has long been identified as Daisy. As far as I can tell, it’s never actually been called a secondary pattern, but that it is. Pieces on which it is combined with Lattice and Points are more esthetically satisfying than the basic design sans interior pattern. Photos: Dave Doty (on the Lattice and Points page), “[Dugan and Diamond Dimension](#)” at Carnival Glass 101. Line drawing: Presznick, Book 4, p. 80P (Warwick Souvenir).

Daisy May. Wm. and Debra Coles, from Kentucky, called my attention to this pattern years ago when they offered me the Absentee Leaf Rays, or Daisy May, nappy that’s still in my collection. It is also found as a secondary pattern on some full-fledged Leaf Rays nappies in peach opal, amethyst, and probably other colors. Daisy May is made up of eleven leaves that emanate from just outside the marie and cover about half of the exterior surface. Why it’s called Daisy May is unclear to me; in reality, it’s little more than a variant of the primary pattern.

Floral and Wheat. Featuring both cut-in and raised elements, each side of the footed bonbons on which it is found is made up of two open blossoms connected by a sheaf of wheat. Customarily combined with a Puzzle interior, Floral and Wheat can also be found, according to Carl Burns, with a plain inner surface. Photos: Dave Doty, Burns (p. 73), “[Diamond Glass Co. – Part 4](#)” of Carnival Glass 101.

Flowers and Beads. On the underside of Honeycomb and Beads bowls and plates, Flowers and Beads is composed of three elements: (a) beads which wind up, down, and around the outer edge, (b) six open flowers, vines, and leaves, seemingly superimposed upon a ring of panels, and (c) a “textured” (though not stippled) area between beads and flowers. This is essentially the same pattern found on uniquely shaped six-sided (some say tri-cornered) Flowers and Beads plates with unpatterned interiors; however, the

pattern on the hexagonally-shaped plates is somewhat better proportioned and more attractive. To the best of my knowledge, the secondary pattern has not been combined with Fishscale and Beads as has sometimes been claimed. Photos: Burns (six-sided plate, p. 73), Booker (*Pump* insert, December 2007).

Georgia Belle. Covering the entire underside of Question Marks compotes and plates (but not bonbons), Georgia Belle is an intaglio pattern of plump peaches and lush leaves. Combined with the raised Puzzle, on the upper surface of the stem of these footed pieces, the Georgia Belle-Puzzle combination is the only double secondary pattern of which I am aware. Photos: Dave Doty, Burns (p. 81). Line drawing: Hartung, Book 7, p. 124.

Grape Clusters. Why Dugan created two entirely different exteriors for their Heavy Web bowls, chop plates, and baskets is a mystery that will probably never be solved. And why the company used these two exteriors only with a single pattern is a question that will probably remain unanswered. The pattern on the upper surface is easily identified. The patterns employed on undersides, one of which is Grape Clusters, are rarely discussed. Photo: "[Dugan Glass – Part 2](#)" at Carnival Glass 101.

Inverted Fan and Feather. Grotesque as the pattern is, I've often wondered from whose demented mind Inverted Fan and Feather came. Also known as Feather Scroll, the design features four large, intricate, stylized feathery figures and the trunks separating them. The pattern is found on the exterior of two massive claw-footed fruit bowls: Butterfly and Tulip and Grape Arbor. Because the design defies description, it's fortunate photos and line drawings are available. Photos: Dave Doty, "[Dugan Glass – Part 1](#)" page of Carnival Glass 101. Line drawing: Hartung, Book 3, p. 82.

Jeweled Heart. For years, patterns now known to have been produced by Dugan had been erroneously attributed to Northwood. Their Jeweled Heart backs provided the key to the actual manufacturer. Jeweled Heart is found on the underside of all collar-based Cherries, Farmyard, and Petal and Fan, most Smooth Rays, and a very few collar-based Ski Star. Photos: Dave Doty, "[Dugan – Part 7](#)" page of Carnival Glass 101.

Keyhole. A primary pattern, to the surprise of many, as well as a secondary, Keyhole is found on the back of all known peach opal, purple, and oxblood dome-footed bowls with Raindrops interiors. As a primary pattern, its inner surface is plain. Interestingly, all known Keyhole-Plain bowls are marigold, but no Raindrops-Keyhole has been reported in that color. Photos: Dave Doty, Burns (p. 96).

Long Leaf. The back pattern of Dogwood Sprays and Stippled Petals bowls and compotes, Long Leaf is comprised of six elongated fronds. These leaves extend from where the bowl is attached to the domed foot to near its outer edge. The pattern is difficult to see on many pieces but Joan Doty provided a great photo of the only known iridized example. It displays the lower portion of the pattern beautifully. Not visible in the photo, however, are the puffy leaves at the top. While Mrs. Hartung's line drawing (Book 7, p. 127) is not among her best, it does illustrate the upper portion of the pattern design.

Morning Glory. Heavy Web bowls are available in several shapes and with two different back patterns. One of the secondaries is Morning Glory; the other, Grape Clusters. Neither has gotten more than a quick mention in books and articles. But there's a photo of the Morning Glory on the "[Dugan Glass – Part 2](#)" page at Carnival Glass 101.

Painted Patterns. While not usually considered secondaries, pieces with painted decoration can be thought of as a special category of non-pattern-defining designs. Found almost exclusively on the top surface of peach opal glass, the favored flowers were lily-of-the-valley and violets. The most decorated primaries were Caroline, Paneled Cherries, Single Flower, Stippled Flower, and Stippled Petals. Others included Border Plains, Six Petals, Ski Star, and pieces without molded patterns on either interior or exterior. Photos: Dave Doty (type in "Decorated"), Burns (p. 29), Walt Rogers ("Parisian Art," *The Pump*, September 2009, pp. 14-16), "[Decorated Carnival Glass – Part 1](#)" page of Carnival Glass 101.

Panels and Beads. The back pattern accompanying Fishscale and Beads, Panels and Beads is comprised of three principal design elements: (a) beads which meander around the outer edge, (b) 24 thin panels,

each about an inch long and a half-inch wide, which encircle the collar base, and (c) three densely stippled wide-buttocks-shaped figures between beads and panels. As far as I have been able to ascertain, this back pattern has been combined only with Fishscale and Beads, not with Honeycomb and Beads as has sometimes been asserted. I call this Panels and Beads; others have called it Beads and Panels or simply Beads. Photos: Dave Doty (Beads, Dugan), Booker (*Pump* insert, December 2007).

Peacock Tail. Dugan's version of Peacock Tail was used solely as a secondary pattern. It is found on the interior of large and small Maple Leaf bowls. Because they're footed, these bowls are often mistakenly called compotes. Photos: Burns (p. 111), "[Dugan Dandies](#)" page of Carnival Glass 101.

Plain. Technically, "Plain" is not a pattern at all. But noting that a piece has an unpatterned interior or exterior is sometimes helpful in primary pattern identification. Here, in that spirit, are some observations on plain secondaries.

Beaded Panels is a long-established name for a compote with unpatterned interior; the so-called Beaded Panels exterior of Daisy Web hats (what I call "Beaded Arches") is quite different from that of the compote. On six-sided Flowers and Beads plates, the primary pattern is on the lower surface; the interior is plain. The primary pattern of Absentee Raindrops, or Keyhole, is on the bowl's lower surface; the upper surface (all are marigold) is plain. There are Lattice and Daisy bowls in addition to the better known pitchers and tumblers; on all shapes, the exterior is patterned, the interior plain. Lattice Hearts, made by Dugan or possibly another manufacturer, has its primary pattern on the exterior and a plain interior, setting it apart from Jeweled Heart which always has a raised pattern on its upper surface. Single Flower has an unpatterned interior; this distinguishes it from Caroline and Single Flower Framed with their rayed interiors. The little Tree of Life basket has a plain interior; that sets it apart from the Soda Gold secondary which is always accompanied by a raised pattern on the top surface. Mrs. Hartung and I, among others, have made a distinction between Lattice and Points and Vining Twigs: the former with Daisy on interior bottom, the latter with plain interior. Western Daisy is a primary pattern when its interior is unpatterned; it's a secondary pattern when its top surface is Soutache.

Pool of Pearls. The intricate Pool of Pearls back pattern is found exclusively on the exterior of small Persian Garden plates, nearly all of them white. A lavender has been reported; a cobalt is also said to exist. The Pool of Pearls in white is difficult to photograph but one is pictured on the "[Dugan – Part 4](#)" page of Carnival Glass 101. Mrs. Hartung's line drawing (Book 8, p. 71) illustrates the pattern detail apart from that on the top surface.

Poppy Wreath. An intaglio design, Poppy Wreath is found on the exterior of Amaryllis compotes and plates. Because the undersurface is unridized, the three open poppies, the three buds, and the connecting leaves are difficult to photograph. But Mrs. Hartung's detailed drawing (Book 8, p. 72) captures the pattern's essential elements.

Puzzle. The cut-in Georgia Belle and the raised Puzzle complement each other in their dual role as secondary patterns for Question Marks compotes and plates. Placed on the upper surface of the stem's base, Puzzle is usually more prominent than the Georgia peaches and foliage. Photo: Dave Doty (plate with Puzzle base, pictured on the Question Marks page).

Seafoam. Actually S-Repeat, Seafoam is the conventional moniker for the exterior of Constellation compotes. It's a graceful pattern which stands in high relief. Photos: Joan Doty, Dave Doty. Line drawing: Hartung, Book 3, p. 94.

Sharp Rays. There is a difference between Sharp Rays and Smooth Rays. The rays on Sharp Rays are not concave like those of Smooth Rays. Sharp Rays is "Dugan-only," found on the interior of Single Flower Framed bowls and plates. The best way to tell the difference between Sharp and Smooth rays is by feel. Single Flower Framed-Sharp Rays and Single Flower-Plain are too often lumped together in pattern descriptions.

Smooth Rays. Dugan's Smooth Rays is the interior pattern of bowls and baskets with Jeweled Heart and Caroline on the undersurface. The number of rays varies (30 on both large and small Jeweled Heart pieces, 40 on Caroline). These concave Smooth Rays are also a prominent feature on the upper surface of Stippled Flower bowls. An entirely different Smooth Rays pattern, with 48 rays, is found on the inside of large (approximately 8.5-inch diameter) bowls with smooth edge; some of these are probably Dugan or Diamond, but that's not a settled matter. (All large Smooth Rays with sawtooth edge and many with smooth edge are Westmoreland.)

Soda Gold. Dugan and other manufacturers (including Imperial) employed Soda Gold or similar secondaries. Dugan's was confined to the backs of some Four Flowers and Garden Path Variant pieces. Soda Gold is a veined and stippled design, differentiating it from Crackle (with stippling but without veins) and Tree of Life (with veins but without stippling). Dave Doty provides a terrific close-up of the reverse of a Four Flowers rose bowl. There's a fantastic photo of the Soda Gold back on the "[Chop Plates](#)" page at Carnival Glass 101.

Winding Cherry Blossoms. On the underside of Weeping Cherries dome-footed bowls, the Winding Cherry Blossoms are tough to see. That's because the pattern is only slightly raised and the surface is an unridized, radium marigold. The design features nine small open blossoms, each with 12 petals and prominent stigma, along with several veined and stippled leaves. As far as I know, no photograph has appeared in print or online. How I wish Mrs. Hartung or Mrs. Presznick had drawn this pattern.

Western Daisy. Secondary for Soutache, Western Daisy's essence is captured in its three flower-and-leaf figures, each consisting of three stylized blossoms and three "leggy" leaves. Western Daisy is also a primary pattern, when the interior is unpatterned. Photo: "Dugan – Part 3" page of Carnival Glass 101. Line drawing: Hartung, Book 4, p. 64.

The secondary patterns are a mixed bag in terms of design quality, complementarity, and esthetic appeal. Some – like Beaded Arches, Long Leaf, Reedy Basketweave, and Smooth Rays – are inelegant, undistinguished, or unimaginative. Others – like Compass, Georgia Belle, Jeweled Heart, and Pool of Pearls – are striking or captivating. Another – Inverted Fan and Feather – is at the least audacious, if not a bit bizarre. Most are "nice enough." A couple – namely Daisy May and Winding Cherry Blossoms – complement their primary patterns almost perfectly; others seem oddly incongruous. Regardless, all are part of the rich, just over two-decade history of Dugan and Diamond carnival glass.

Table. Dugan-Diamond's Primary and Secondary Pattern Matches

Secondary Pattern	Primary Pattern
Beaded Arches	Daisy Web
Big Basketweave (Basketweave "C")	Persian Garden (punch base)
Cherries	Daisy and Plume (?)
Compass	Heavy Grape Ski Star Vintage (dome-footed)
Crosshatched Basketweave (Basketweave "B")	Persian Garden Four Flowers Wishbone and Spades
Daisy	Lattice and Points
Daisy May	Leaf Rays
Floral and Wheat	Puzzle
Flowers and Beads	Honeycomb and Beads
Georgia Belle	Question Marks (compotes and plates)
Grape Clusters	Heavy Web
Inverted Fan and Feather	Butterfly and Tulip Grape Arbor
Jeweled Heart	Cherries (collar-based) Farmyard Petal and Fan Smooth Rays Ski Star (collar-based)
Keyhole	Raindrops
Long Leaf	Dogwood Sprays Stippled Petals
Morning Glory	Heavy Web
Painted Patterns	[See text]
Panels and Beads	Fishscale and Beads
Peacock Tail	Maple Leaf
Plain	[See text]
Pool of Pearls	Persian Garden
Poppy Wreath	Amaryllis
Puzzle	Question Marks (compotes and plates)

Reedy Basketweave (Basketweave "A")	Apple Blossom Twigs Fanciful Round-Up
Seafoam	Constellation
Sharp Rays	Single Flower Framed
Smooth Rays	Caroline Jeweled Heart (Stippled Flower)
Soda Gold	Four Flowers Garden Path Variant
Winding Cherry Blossoms	Weeping Cherries
Western Daisy	Soutache

Reader comment and questions invited:

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