

Those Confusing Woodland Scenes

by William P. Walker

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Several acid etchings and silver (or gold) decorated scenes feature various members of the deer family and other animals in a woodland setting. Because of their similarities, these designs may be confusing to dealers and collectors alike. A closer look at six Depression Era woodland scenic patterns from the 1930s is presented below. These patterns are Call of the Wild, Sylvania, Black Forest, Elk Forest, Deerwood (a.k.a. Birch Tree), and Woodland.

Hopefully, the information in this article will help others identify correctly, and appreciate more fully, these very attractive designs.

CALL OF THE WILD (Lotus' Decoration No. 50)

The Call of the Wild design was made by the Lotus Glass Company of Barnesville, Ohio. Lotus did not actually manufacture glass, but instead this firm was a very prolific and well-known decorating house. This design has been found decorated with either silver or gold. Lotus put the Call of the Wild design on blanks from several different companies, including Duncan and Miller, New Martinsville, Paden City, and U.S. Glass.

The Call of the Wild design is characterized by a wide silver (or gold) band of flowers broken by a circular medallion containing a bull elk and a wolf standing in a meadow. It is shown here on an ebony cigarette jar.

Call of the wild is well illustrated in Weatherman's Colored Glassware of the Depression Era 2 (1974, pp. 232, 242). Although Weatherman assigned names to many patterns, the ad reprint on p. 232 shows that the name Call of the Wild originated with Lotus.

SYLVANIA (Lotus' Decoration No. 54)

Sylvania, also by the Lotus Glass Company, is usually found as a silver design on blanks from Duncan and Miller, New Martinsville and Paden City. The Sylvania design contains the same sketch of a bull elk and wolf as found in the Call of the Wild medallion. In Sylvania, however, the animals are standing on a suspended patch of grass, all contained within an oval filigree frame. The balance of the design surrounds this frame with an oval or rounded, diamond-shaped filigree/lattice work (depending on the shape of the item) with four-petaled flowers in the lattice work.

The Sylvania design is illustrated here on a jade, center-

handled server from New Martinsville's No. 34 "Addie" line. William Heacock in Collecting Glass Vol 1. (1984, p. 68) dubbed this numbered, but unnamed, line in honor of Addie Miller, co-author of the original New Martinsville books published in 1972 and 1975. Weatherman had reproduced a catalog page showing the line as No. 34, and in a follow up in her price guide (1982, p. 196), called the No. 34 line "Kay." Weatherman included Sylvania among the Lotus products in Colored Glassware of the Depression Era 2 (p.244). A catalog reprint identifies Sylvania as the original Lotus name. This design was also illustrated in James Measell's New Martinsville Glass, 1900-1944 (p.130, item 368 and 390), but there it is confused with the look-alike Call of the Wild design.



Cigarette jar with Call of the Wild and NM No 34 Addie CHS with Sylvania

BLACK FOREST (Paden City No. 517)

Glassware with the Black Forest etching was marketed by Frank L. Van Deman & Son, a New York merchandising firm. A considerable amount of this decorated ware was sold between 1929-1931.

In her monumental tome, Colored Glassware of the Depression Era 2 (1974, p. 351), Hazel Marie Weatherman illustrated a 1930 Van Deman advertisement for Black Forest. Although this company did not manufacture glass, a logo in this ad -- "Black Forest" superimposed over "VD" -- suggests that Van Deman may have had certain rights to the name of this design. Weatherman speculated that "the ware was made for Van Deman by special contract with some American glass factory, or even imported." She added, "The line was large -- plates, cups & saucers, sugar & cream, fruit bowls, cake plate, comport, candlesticks, and more -- and often embellished." In Jerry Barnett's Paden City: The Color Company (1978, pp.44- 45), we see that the Black Forest etching was done on Paden City's No. 210 Regina Line. Michael Krumme's article in The DAZE (Oct. 1992) extended our knowledge further by showing a Paden City catalog page of the No. 210 line with the No. 517 etching depicted on a squat vase. Paden City's No. 517 etching is identical to Van Deman's Black Forest design.

From what we have seen in shows, recent advertising, and have collected ourselves, we know that the Black Forest etching (No. 517) was not only produced on ebony pieces of Regina for Van Deman, but Paden City also marketed glass with this etching in cheriglo (pink), green, ruby, and crystal. There is no evidence that Van Deman ever sold their Black Forest line in any color other than ebony. Depending on space available on a specific piece, the pattern may show as many as four scenes, each separated by the trunks of different types of trees that act as a frame for each scenario. One scene shows a moose fighting with a canine -- possibly a wolf; another shows two does, head to head facing outward. In the third scene, an elk is being chased by a dog or wolf; while the last scene has an elk and a doe, back to back. This etching has also been seen on Paden City's No. 701 Triumph, No. 881 gad-roon, and No. 991 Penny Line. Since the Black Forest etching may be found on several Paden City lines in pink, green, ruby, and crystal, as well as the ebony glass shown in van Deman's advertisements, it would appear that Van Deman did not have any exclusive right to this etching. Paden City made the blanks and did the etching for this design, while Van Deman provided an extensive marketing network.



Paden City #210-10" Vase

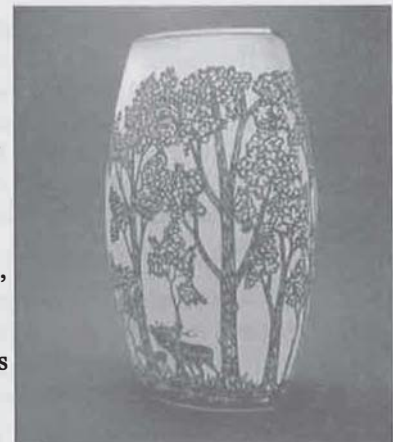
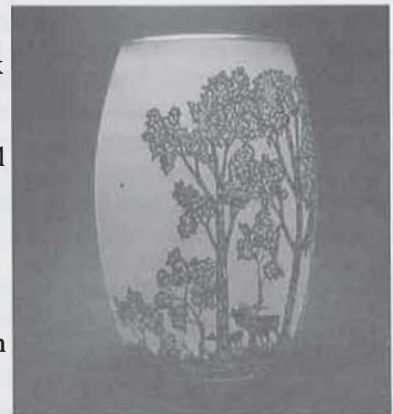


ELK FOREST

About six years ago, this design was found on a Paden City No. 182 8" oval vase. It was being sold as a Black Forest-like design by Rockwell and had a Rockwell tag on its base which stated that it was "non-tarnish sterling silver." Unable to find the original Rockwell number or name for this design, the name Elk Forest is assigned here.

The scene features the small figures of a bull elk and his mate standing beneath a tall stand of fully crowned trees in full leaf. The forest motif continues on the reverse and includes a single tree stump on the edge of a clearing. As the tree stump has obviously been sawed off, it may indicated the artist's in-terpretation of the en-croachment by man into the elk's habitat.

Evidently, the Rockwell Silver Company of Meriden, Connecticut (1907-c.1980) acquired this blank from Paden City, applied the silver deposit, and sold this vase under its own name. The blank consists of satinized glass and the rim is also embellished with silver.



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DEERWOOD (A.K.A. BIRCH TREE)

The Deerwood etching may be found on numerous blanks made by U.S. Glass as well as several lines of Paden City glass; namely, No. 700 Simplicity and No. 300 Archaic, as well as the No. 198 candy box. In addition, this etch has been found on at least one vase shape made by Central Glass Works. The etching appears in a band around the piece's outer edge, and it is separated into as many as four panels by different tree groupings. The panels contain the following scenes: (a) a buck looking to the rear as a rabbit hops nearby; (b) a doe and her fawn drinking from a pool as two startled birds take flight; (c) a buck standing at alert; and (d) a doe and her fawn standing at alert.

Apparently not having access to U.S. Glass or Tiffin catalog pages, Weatherman (1974, p. 397) illustrated this pattern on an "unknown" console bowl, along with a detailed sketch of this etching, which she called "Birch Tree" after the town where she was born. In the Tiffin Glassmaster books, Fred Bickenheuser illustrated a 1929 U.S. Glass catalog page that prominently displayed "Deerwood" as the name of this etching (1981, Bk. II, pp. 11-12). The page is marked "Factory 'GES'," indicating the Glassport, Pennsylvania plant. Bickenheuser (1981, p.11) mentioned that Deerwood was produced between 1923 and 1933; however, subsequent information uncovered by Kelly O'Kane indicated that the Deerwood etching was designed by an independent artist in December 1926 and that actual production was not begun until about a year later.

Over the years, some authors have either made a mystery out of the Deerwood etching being on Paden City glassware, or have insisted adamantly that all blanks were really made by U.S. Glass, not Paden City. There is a much simpler, more realistic, explanation.

During the Depression Era, the various glass companies did whatever they could do just to survive financially. Paden City, more than other glass manufactures, made blanks to be sold specifically to decorating companies and wholesalers. On the other hand, U.S. Glass -- especially the plant in Glassport -- sometimes obtained blanks from other companies, such as Heisey and Paden City, in order to keep their etching department busy. Two flat covered candy boxes with the Deerwood etching -- the No. 198 (round knobbed handle) and No. 300 Archaic (skewed off-center handle) - are shown in Florence's *Elegant Glassware of the Depression Era* (1997, p.79). Both were manufactured by Paden City Glass. No look-alike pieces have been seen to date in any of the U.S. Glass catalogs. (U.S. Glass

documented their wares more extensively than most other glass companies.) Pink and green center-handled servers with the Deerwood etching are illustrated in Pina and Gallagher's *Tiffin Glass: 1914-1940* (1997, p.170). The blanks are said to

be Tiffin's No. 330, but this author believes they are, in fact, Paden City's No. 700 Simplicity. The U.S. Glass No. 330 is well illustrated on p. 176 of this book, and the No. 330 center-handled server with the Deerwood etching is shown in Bickenheuser's Tiffin Glassmasters II (1981, p.12). Discussions with former Paden City glass workers suggest that it was not uncommon for this company to ship their glass-ware up the Ohio Valley to U.S. Glass (probably Glassport). For an in depth discussion of this etch and the Paden City/U. S. Glass connection see The Glass and Pottery Collector, May 2007, Volume1, Issue VII.



Top to bottom: Paden City #700 Simplicity CHS in Cheriglo (pink), Paden City #700 Simplicity CHS in green, U.S. Glass #330 Handled Cake Plate in Rose Pink. Etch details in same order.

WOODLAND (Wheeling Design Number 58, Fox and Hounds)

This attractive, well-executed etching, which depicts wildlife or a hunt scene, is found in a band on various pieces of glass from several different companies. The scenes are framed by

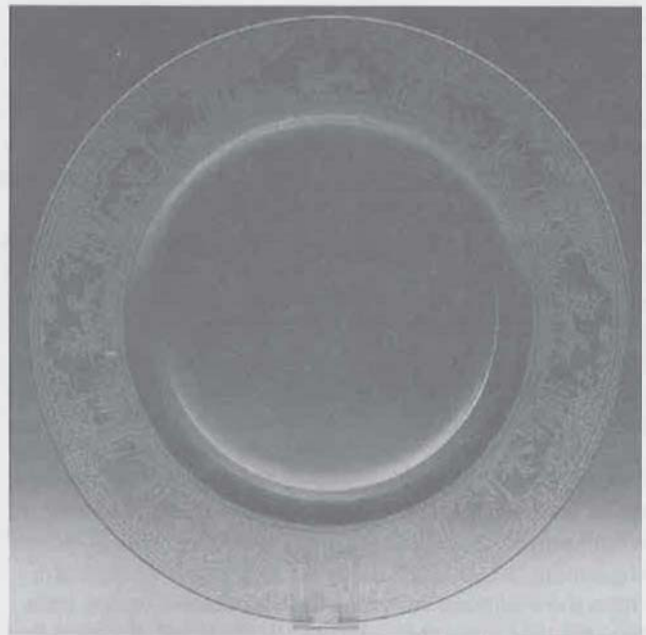
groups of trees with truncated tops. The design is bordered, both top and bottom, by narrow decorative bands. The etch depicts two birds and two types of canines. One bird is on the ground while the other is perched on a branch. Both birds have long tails suggesting that they may be pheasants. One canine has the streamlined stance of a pointer, but it could also represent a coyote, wolf, or fox. A lone fox fits best into this woodland scenario. The fox has its back to the pheasants and is facing, in an alert stance, two flop-eared dogs that appear to be some type of hunting dog. (Trying identify some of the figures in an etching is somewhat like taking a Rorschach Test!)

This etching has been found on individual pieces from an number of glass manufacturers, rather than complete lines. One exception was a collection of stems, plates and serving pieces found by glass dealer Fran Jay of Lambertville, New Jersey. The shape of these stems was identical to ones found in a 1931 Central Glass Works advertisement, which was reprinted in *Weatherman's Colored Glassware of the Depression Era 2* (1974, p. 45). One might then ask, was this woodland or hunt scene etching the property of Central Glass Works of Wheeling, West Virginia?

But, mystery and intrigue go hand in hand with this etching, as it has also been found on the Fostoria No. 2287 center-handled server, the No. 5207 parfait, and the No. 2378 whip cream pail in green. It has been found on Morgantown's No. 7643 Golf Ball cafe parfait. Imperial, a common contributor to intrigue, provided a center-handled server in ruby with the etching embellished with gold. In addition, this etching has reportedly been seen on U.S. Glass and McKee glassware. Could this etching have been done by a decorating company such as Lotus? Or was it a Central Glass Works product as postulated earlier? If this etching had been made by Central, then we would have to explain why it

appears on Fostoria, Morgantown, Imperial, U.S. Glass, and McKee glassware. Did Central buy glass for decorating from ALL these companies? From past experience, when an etching appears on more than one or two companies' glassware we should suspect very strongly that it is the work of a decorating company.

Some answers to these questions were provided graciously by Roy D. Ash of Marietta, Ohio. In 1995, he discovered that the etching plates had been made by the Wheeling Decorating Company of Wheeling, West Virginia. Unfortunately, the plates were not marked with a company number or etching name, but only by directions stating that they were to be applied to specific items such as a finger bowl, comport, or a dinner plate. Roy describes the etching as three independent scenes or an artist's attempt to express a possible chain of events in a woodland environment. His descriptive name for this design, "Woodland," seems most appropriate to this author.



Woodland etching on unidentified 14" server

The final piece of the puzzle was revealed by James Webster in *Wheeling Decorating Co* (2003, p.124 and p. 184) when he identified this etch as Wheeling's Design Number 58, which he named "Fox and Hounds". Mystery solved.

In conclusion, we hope the information presented here will aid the reader in being able to better distinguish the various etched from each other.

A word of thanks and appreciation is gratefully extended to Florence and Joe Solito, Michael Krumme, Kelly O'Kane, Jerry Gallagher, Ed Goshe, Dean Six, Roy Ash and others for their input and stimulating discussions; however, the author accepts full responsibility for the conclusions drawn for each of these designs.

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