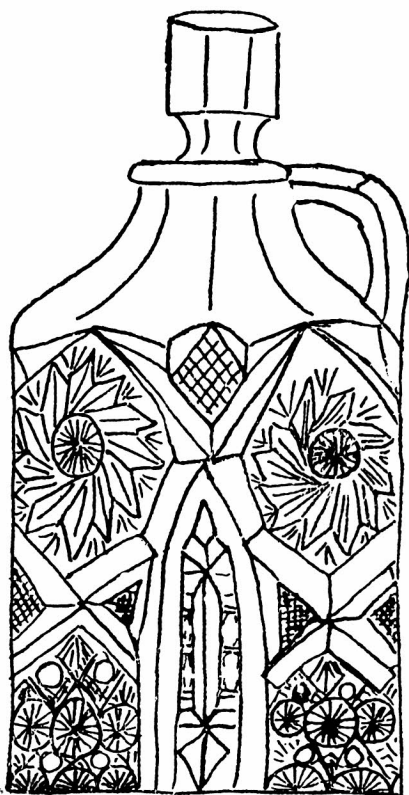


**Fifth Book
of
Carnival Glass**



MARION T. HARTUNG



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Fifth Book of Carnival Glass

MARION T. HARTUNG

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1964

First Edition

FIFTH PRINTING

CARNIVAL GLASS SERIES

Book I \$2.35
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(Second Edition)

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Book IV \$3.00

Book V \$3.00

Book VI \$3.00

Book VII \$3.00

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Book IX \$3.00

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FOR ARTHUR

INTRODUCTION

To our new readers - those for whom this is the first book of this series that they have seen - we welcome you. For the thousands of both dealers and collectors who are adding this to their series of books on Carnival Glass, welcome back. We sincerely hope that all of you will find this newest addition both interesting and informative.

A brief word of explanation, if we may - all of the cuts in this book are made from drawings by the author. None has been copied either from other literature, from old catalogues, or from drawings. Neither has any been done from photographs or rubbings. Every piece pictured has been held and turned this-way-and-that to note every detail before it was drawn.

Often we have been sent sketches of glass as large as a sheet of typing paper, beautiful in proportion and excellent in artistry. After the piece has appeared in one of the books, the individual who did the large drawings has said, "why didn't you use mine? It really was nicer than yours." We do not pretend to be either Michaelangelo or Grandma Moses, but we do insist upon accuracy in every detail. We insist upon seeing the piece and doing our own art work, mediocre though it may be. One reason that often we cannot give you more proportion than we do, is that each of these drawings must fit within a space three inches high by four inches long. For the same reason that none of these books has been printed in color, we have made this rule so that the price of each could be kept within the reach of as many collectors as possible. Cuts made to size are much less expensive to produce than those which must be reduced for reproduction. Color plates would more than double the cost of production.

Our primary interest is Pattern. Pattern of the glass itself. We feel that this is true of a great many collectors, as witnessed by the most generous acceptance these books have had. And we feel that the black-and-white cuts are doing the job. Again, may we emphasize that we strive for accuracy. Only in this way can these books be used with the confidence you have shown.

If your letters show that there is a need for and a desire for a more expensive hard-bound book showing some of the patterns, pieces, and colors, in color plates, we shall consider such a project. But service to both dealers and to the general collector ranks ahead of everything else. That again is why you will find here only such information as we were able to authenticate.

You will find credit given on many pages for pieces which have been loaned for drawing. Without the willingness of many collectors to share their finds with others, we would be far behind the point now

reached in our travels on the Carnival path. Our sincere thanks once again to all who have contributed. Any pieces for which credit has not been given, have come from the author's own collection.

In the main, this volume follows closely the make-up of the previous ones. Again, we have pictured and described for you one hundred different and previously unlisted patterns, giving you all of the information we could gather about them. Again, we have divided these patterns into general classifications such as Vases, Geometrics, etc. Again, we have used a spiral type of binding which will allow the book to open flat upon the table. Again, the pattern and picture are contained on the same page, or on the one following.

However, we have made two principle changes in this book. Because a great many of the pieces shown here are not commonly found, we have not insisted upon seeing any of these in quantity before bringing them to you. This is obviously impossible, and we did not attempt to see a dozen elk paperweights, for example, before picturing one for you.

The other change our constant readers will notice, is that with the exception of this brief introduction, all other explanatory material is here found with the section to which it pertains. We hope you will find this more convenient.

For our new readers, a brief resume of the other books follows:

Book I - One hundred different patterns shown. Chapters on the general social scene at the time of its making. Short dictionary of terms used. Discussion of shapes made.

Book II - Chapter on "What makes an American Antique?" The mis-information one hears about Carnival Glass. Important chapter on the colors found, 4 pages of additional information on Book I patterns. And another 100 different patterns.

Book III - Chapter on the makers of Carnival Glass. Additional color information. Discussion of price and reproduction problems. More pattern notes. And again, 100 different patterns.

Book IV - Brief history of the companies repeated, a discussion of both White and Red Carnival, a page of reported Rarities, plus pattern notes again giving new information on patterns previously pictured. Plus a large 29-page section on Northwood Grape. Also 80 additional patterns pictured and described. Index to first four books.

In addition to these, we published in March, 1964, a price Guide to accompany these books. This is not illustrated, but covers all of the pieces listed in the first four books.

For prices on these, and the address where they may be obtained, we refer you to the back of the first page, this volume.

PATTERN NOTES

We take this opportunity to pass along any additional information gained about patterns previously presented. A great deal of this information has come from our readers. While we cannot take space to acknowledge all of these individually, we always welcome rubbings made or snapshots or reports of additional colors seen. Time prevents an answer to each of these letters, but they are greatly appreciated.

1. Cherry Smash (Book IV) Tumbler of deep Marigold reported.
2. Double Dolphin (Book III) Large shallow bowl on aqua base diameter of 10 1/2" reported.
3. Double Scroll (Book IV) Console set, bowl and tall candle-seen in true Red Carnival. Show amber on domed base.
4. Four-Seventy-Four. (Book III) Tumbler on Green reported.
5. Fruit Lustre (Book III) Reported that the tumblers came in bags of coffee beans in early 20's. No pitcher reported.
6. Golden Wedding (Book III) Reported without the "Federal Law, etc." inscription. Also reported with patent date of Nov. 28, 1924. One with metal cap having name "Jos. S. Finch & Co." All marigold.
7. Grape Arbor (Book II) Reported, a marigold hat-shape.
8. Honeycomb (Book III) Rosebowl in marigold reported. Open sugar and covered two-handled cracker jar in same color reported.
9. Herringbone Iris (Book IV) We quote from a letter received from The Fogles of Springwater, N. Y. - "I purchased a complete luncheon set of 'Herringbone Iris' ..stored for many years, in a carton from the Jeanette Glassworks (Jeanette, Pa.) ...marked "G.I. and "save cartons for war scrap drive"... This could have been 1930 - 1940."
In regard to Lattice & Boquet", the latter reads, "A friend had a grandmother who owned a dinner set.. 1925 or before".
10. Lotus and Grape (Book II) This Fenton pattern reported on large flat plates on cobalt Blue.
11. Nautilus (Book IV) Much correspondence on this, and several additional pieces seen. Apparently this is known in pressed glass as Argonaut or Argonaut Shell, although we continue

to believe this to be the pattern advertised by Northwood in 1900 as "Nautilus". Made in clear, colored, and custard glass in many shapes. Seen in Purple Carnival on open piece with both ends curled in, and with both ends standing upright. One such reported by Mrs. Betty Gorman Kaye of Metuchen, N. Jersey, signed in script, "Northwood", as often found on custard pieces.

12. Northwood's Grape (Books I and IV)
Dresser set in white and in Pastel Blue.
Nappy - seen in purple and marigold. Reported on Green.
Fruit pattern exterior. N marked inside base.
Punch bowl, purple - 16 1/2" x 13 7/8"
cup, purple - 3 1/8" x 2 1/2"
Table set in Pastel Green reported
Whiskey decanter and shot glass in marigold.
13. Northwood's Near-Cut (Book III). Mrs. E. C. Paszek reports from Falmouth, Mass. a creamer in clear glass, marked N.
14. Robin mug (Book II) reported being currently made in purple Slag only. May be Westmorland.
15. Rococo (Book IV) Seen and reported in smoky.
16. Rosalind (Book IV) Reported on amethyst and Green.
17. S-Repeat (Book III) An individual creamer of rather oval shape reported on purple. Also see information on Tooth picks.
18. Swan, Pastel (Book III) Seen on dark Blue and purple in the old form and size. Check write-up for this.
19. Ten Mums (Book III) Tumblers seen on Blue. Pitcher on marigold, 10 1/2" with ruffled top reported by Mrs. Jack Dahl, Janesville, Minn.
20. Tornado Vase (Book III) seen in pastel blue, white. Reported on deep green.
21. Wild Berry (Book IV) Several of these reported complete with lids. Confirms our belief that these were originally containers. Lid has three large berries in center, surrounded by whirling leaves and berries.
22. Woodpecker (Book III) Reported on Green and amber.

QUELLING QUESTIONS

We give you here copies of two letters recently received. We believe that they speak for themselves. If you are one of the collectors who has been worried by the rumors concerning reproduction, please give both of these epistles careful thought. We would be sincerely happy to bring you any documented, authentic information regarding reproductions if it were available.

Once again, may we say that Imperial is probably the largest glass company in America today having available any of the old molds once used for the production of Carnival. Surely with the facilities they have available, they could so reproduce this glass if they desired.

Again, Mr. Frank Fenton, President of his firm, comes from a long line of men in the industry, with connections in many other glass fields. He is one of the best known men still working in glass whose roots go back into the Carnival Glass era. We feel that any information he chooses to share with us is truly authentic.

September 22, 1964

Mrs. Marion T. Hartung
718 Constitution Street
Emporia, Kansas

Dear Mrs. Hartung:

The answer to your letter of September 16 is "nay". We have made no reproductions of any kind of Carnival Glass. I know of no other factories that are producing it either.

Many thanks for the nice things you say about Fenton Glass that's being made today. We hope that if you have an opportunity to come this way at any time that you would stop and let us show you what we're doing and how we're doing it.

Sincerely,
THE FENTON ART GLASS COMPANY

Frank M. Fenton
President

September 22, 1964

Mrs. Marion T. Hartung
718 Constitution Street
Emporia, Kansas

Dear Mrs. Hartung:

It was nice to hear from you again.

The only item we are making in Carnival is the Grape
Goblet. We make this in two colors - - Rubigold and Peacock Blue.

Please be sure to send us a copy of your fifth book
when it is ready. We'll be glad to send you a check!

kindest regards.

Most sincerely,
IMPERIAL GLASS CORPORATION

(Miss) Lucile J. Kennedy
Assistant to the President

SECTION I

VASES

1. Beauty Bud Vase
2. Compote Vase
3. Handled Vase
4. Idyll
5. Mitred Ovals
6. Rose Pillars
7. Star and Fan

TRACING TRADE-MARKS

Because we have pictured several Imperial Glass products in this section, this would seem a proper place to discuss briefly two of the commonly seen trade-marks of this company. Evidently there is a little confusion existing among collectors in regard to these two, as we have received numerous letters concerning them.

The older of these marks consists of the word, "Imperial" spelled out in block letters, divided both vertically and horizontally by straight lines. This was used about 1916 - 1918. We sometimes find this mark on the heavy, unpatterned pieces, both vases and bowls, belonging to the "Imperial Art Glass" line. This was advertised in 1916, and the shapes pictured were all of smooth, rounded lines. This type of Carnival Glass was also called "Imperial's Jewels", and for the present-day collector the two terms can be used interchangeably. Evidently this type was produced for only a short time, for it soon disappeared from catalogues. Do not expect that every piece of this you find will carry the trade mark, for it appears only occasionally. Likewise, we sometimes find this old marking on bowls of Carnival Glass patterns from this company, that are NOT iridescent, and therefore are not Carnival Glass. These are simply clear or colored pressed glass, and should not be advertised nor purchased as anything else.

One brief comment about the trade-mark presently used by this firm on the only two pieces of Carnival they are now making. These we repeat, are the stemmed goblets in Imperial Grape pattern. On the underside of the base of these appears the capital letters I and C intertwined. This has been used about five years.

As far as we have ever been able to ascertain, neither the Fenton Art Glass Company, nor the Millersburg Company ever used any type of trade-mark. Occasionally we have received rubbings of pieces made by Fenton on which there existed two very short parallel lines perhaps on one side of the base of tumblers. Because these have never been seen or reported in quantity, or on a wide variety of patterns from this firm, we do not believe this to have been a true trade-mark in the sense that it would have been made into the mold as an identifying symbol. Often some such marks were the result of a flaw in the mold, quite accidentally present. Or they are the result of the flowing quality of hot glass, this sometimes forming little circles and swirls as it cooled.

There are four trade-marks commonly associated with the Northwood products. These are the circle only, the underlined N only, the N inside one circle, and the N inside two circles. But again, may we repeat that by no means every piece of any Northwood pattern is

marked in any way. For example, the famous footed banana bowls are more often un-marked than otherwise. It is very common to find a set of tumblers, half of whom carry the N, the other half plain. Either the letter wore off the mold as it was heavily used, the mold used carried no letter, the metallic lustre was so heavily applied that the letter was completely covered, or perhaps the constant using of the piece wore away what was only a faint lettering to begin with. Another suggestion has been that only one piece of a set was marked intentionally. Since this was a common practise of some of the makers of Art Glass, possibly this custom was followed.

BEAUTY BUD VASE

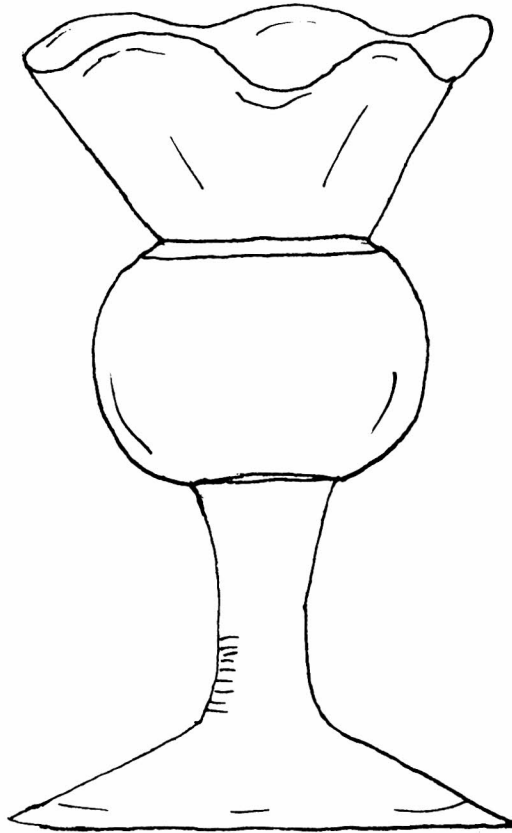


From pictures in an old trade catalogue, we have the original name of this graceful shape. These were made in heights varying from nine to eleven inches. Of rather thin glass, not many of the taller ones seem to have survived.

The rustic foot was intended to represent tree roots, and again due to the open spaces between the roots and the vase itself, these were quite easily broken. They were made in crystal with marigold or amber iridescent tops, and in purple on which the entire figure is lusted.

Incidentally, although it is in no way pertinent to present day prices, the original cost of these was sixty-five cents. Not each - per dozen!

THE COMPOTE VASE



While such companies as Fenton's and Imperial were busily turning out iridescent pressed glass in imitation of the costly wares of Tiffany and Steuben, for the most part it was the general effect of iridescence they were after. The taffeta-like play of colors on the surface was the primary attraction. True, they added to this a multiplicity of attractive fruit, flower, near-cut, and animal patterns to lure even more buyers into purchasing their products. But without the metallic lustre added, these pieces would have been simply colored pressed glass—something that all of the glass companies had already been making for many years before iridescent American art glass came into vogue.

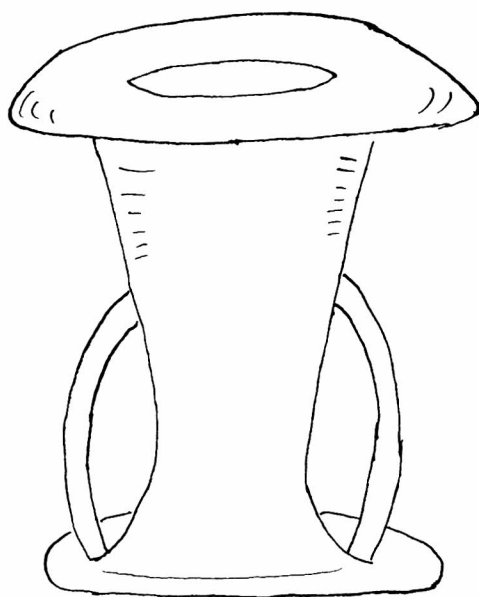
Very seldom do we find a piece of Carnival Glass made to imitate both the shape and lustre of Tiffany. The unique stemmed piece shown here, however, is such a piece. This general shape, so different from other vases commonly found in Carnival Glass, follows in line and purpose a most popular form.

Thicker and heavier than the blown stemware, it still follows,

the same general plan-foot, stem, rounded bowl, and ruffled top. The one shown is on a dark bottle green, with heavy metallic iridescence inside the bowl, and a silvery lustre on the exterior. Two mold marks were plainly visible. The overall height was six inches; the diameter of the base, three inches; and the diameter of the ruffled top, four and one-half inches.

Our thanks to Mr. & Mrs. Ed Gaida of Victoria, Texas, for lending this rather unique piece.

HANDLED VASE



This is another of the unpatterned pieces of pressed iridescent Carnival Glass made to imitate the expensive blown glass of Tiffany and others. Both by its smooth lines and open hand-holds, and in its play of colors over the surface an effort was made to put this type of glass within the reach of the general public.

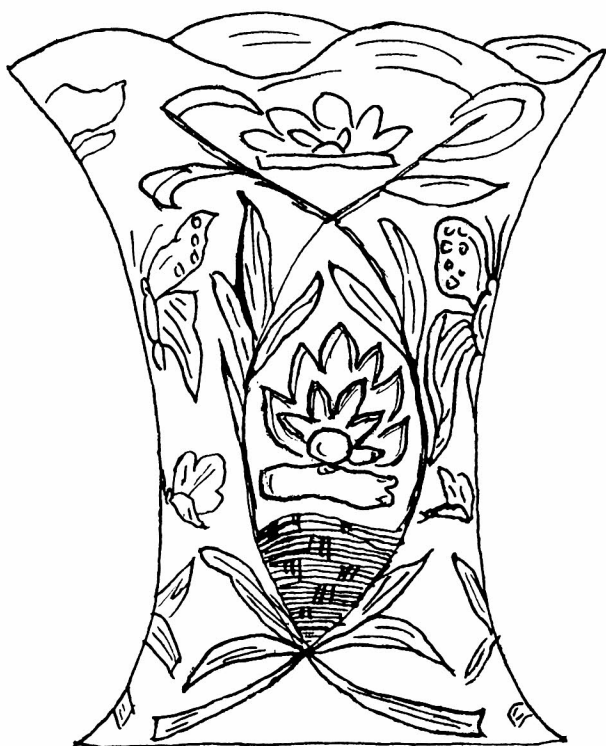
The Imperial Glass Company was particularly successful in producing this un-patterned type of glass. Their wares in this line

have almost universally a "crackled" finish either on both surfaces or on one or the other. Often this resulted in a rather rough or uneven edge.

Many of the pastel pieces of this "Imperial Art Glass" are not trademarked and have proved quite puzzling to both dealers and collectors. The vase sketched above was seen on frosty white, with clear handles and base. There are two mold marks visible. The foot is deeply domed. Seven and one-half inches tall, this is six inches across the top, and with a base diameter of three and one-half inches. Also has been reported on marigold.

Loaned through the courtesy of Shafers Antiques of Peninsula, Ohio.

IDYLL



What a happy combination of designs the pattern-maker put together on this pretty vase! The water-lily seeming to float above a quiet pool, graceful curving leaves, and hovering butterflies all suggest a lazy summer day in a pleasant rural setting.

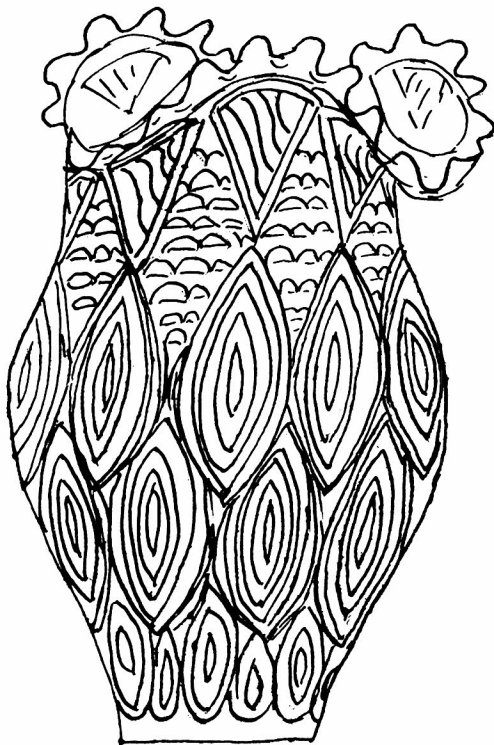
The flower pattern is familiar to us on Northwood's Water Lily

and Cattails, and the butterfly figures were used on many different patterns, including the bon-bon dish from the Fenton Company. But no where else in the field of Carnival Glass have we seen these two motifs combined as they are here.

Very possibly this charming vase was a Northwood product, but if so the trademark was omitted on the one sent by Mr. & Mrs. H. R. Battin of Columbus, Indiana, for the sketch above. The base glass used here was purple, and the iridescence was applied to both outer and inner surfaces. It measures six and three-eighths inches tall, and has a base diameter of three and five-eighths inches. The scalloped top flares out to six and one-half inches. There are three of the water Lily panels around the surface.

Unique in its field, this is a most desirable piece for both the pattern collector and those who collect vases.

MITRED OVALS



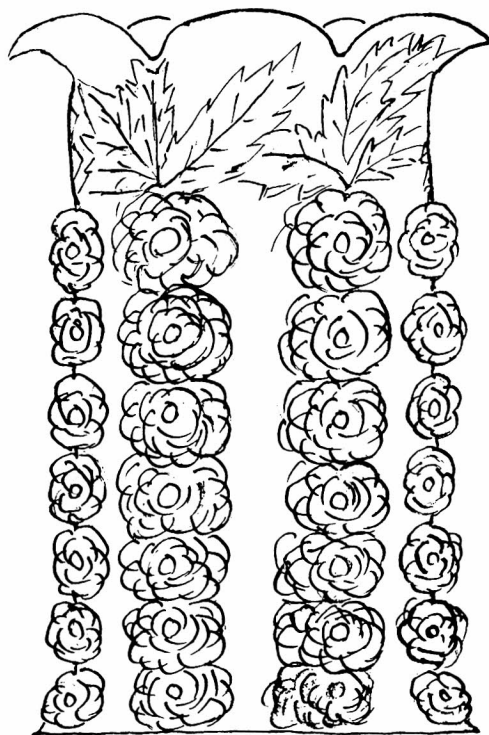
A product of the Imperial Glass Company during its Carnival - producing years, the large handsome vase shown here is now reported being made again by this company in other types of glass. One

presumes the old molds are again in use.

This vase is a large showy one, heavily patterned and highly iridescent. There are six of the flaring ruffled scallops around the top-difficult to show in a flat drawing for three go down and three up. The base is four inches in diameter, and it stands ten inches tall. The base glass color here was of a type called "Bottle Green". The iridescent coating had been used on both inner and outer surfaces, and is not altogether of the Helios, or gold-and-silver, variety.

Mabelle Stogdill of Bluffton, Indiana, who so graciously lent this fine piece, called our attention to some scratches on the underbase. They had been observed to form what could have been a marking. If so it was completely unidentifiable to this author, who feels these were from wear rather than deliberately done.

ROSE PILLARS



Six pillars of heavily raised roses run vertically up the sides of this most attractive piece. Like the heavy grapes found on the tankard pitchers of the Grape Arbor water set, these figures are hollow. A probing finger run down inside the vase reveals this reason for its

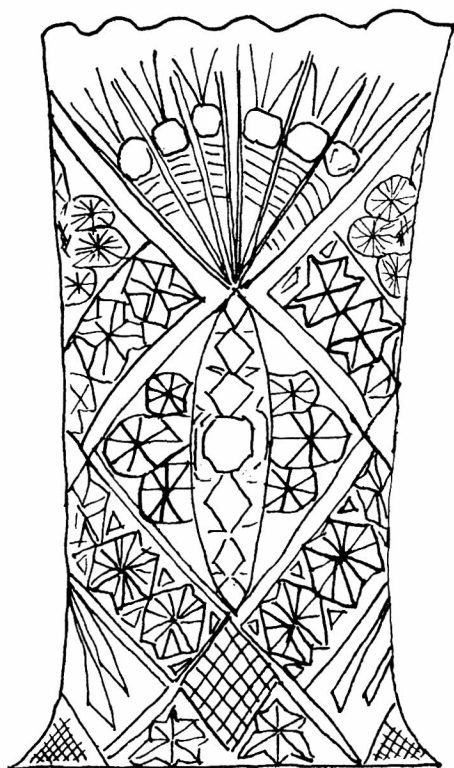
light and dainty appearance.

Each of the pillars is topped by a spray of serrated rose leaves, adding a finishing touch. Unlike some of the more common vase patterns, this has none of the "pulled out" effect on the design. It seems to have been made in various heights, however, and a separate mold must have been created for each. Otherwise we would find a blurred effect on the taller shapes. Instead, each rose is distinct from its neighbor, and each leaf is well formed.

We have heard of this vase in green base glass, but have never seen it on other than marigold. No trade-mark has been seen, nor have we found it pictured in any of the old literature or advertising, so again we must say, "Maker Unknown."

However, like several other find patterns, this is an excellent piece of glass work. Our thanks go to Mrs. Paul Knisley of Jeffersonville, Ohio, for generously allowing us to sketch her vase. This measures ten inches tall, with a five inch diameter across the top, and a base width of three-and seven-eighths. There are six pillars of roses, and three mold marks. The iridescence on this covered both inside and out.

STAR AND FAN



Have you ever heard the old joke to the effect that any vase costing more than twenty dollars is a "vahze" - less than that figure, it is a plain vase?

The beautiful glass piece shown above is certainly in the "vahze" category, no matter what its price may be. This is a far cry from the run-of-the mill flower containers ordinarily found in Carnival Glass, both for quality of glass and for care of mold work.

The first distinguishing characteristic is the weight of the glass itself. This is thick, and while very heavy, the beautiful cobalt blue used in the ones seen, was clear and free from the muddy effect of many others. The base of this vase is also unusual, being very deeply domed to a height of over one inch, leaving a heavy high collar of solid glass at the bottom.

The pattern which is an arrangement of three of the common motifs copied from cut glass is most artistically conceived and executed. This is a four mold piece, but has only two of the large fans

around the top. There are four elongated star-shapes-two at the upper edge and two more centrally placed, like the one shown above.

This vase measures nine and one-half inches tall, is three and one-half inches in diameter across the top, and exactly three inches across the base. We have no means of positive identification of the maker.

SECTION II

GEOMETRICS AND NEAR-CUTS

1. Aurora
2. Banded Drape
3. Beaded Stars
4. Concave Diamonds
5. Corinth
6. Eastern Star
7. Estate
8. Fancy Flowers
9. Fan-Tail
10. File and Fan
11. French Knots
12. Heart Band
13. Hearts and Trees
14. Heavy Diamond
15. Keyhole
16. Lattice Heart
17. Lea
18. Long Hobstar
19. Long Thumbprints
20. Mayan
21. Northwood's Fan
22. Oklahoma
23. Open Flower
24. Raindrops
25. Scales
26. Square Daisy and Button
27. U.S. Diamond Block

CARNIVAL COMPETITORS

While it would seem that the market for pressed glass wares in America might be almost without limit, such has never been the case. For as the demand grew, so did the supply. Seldom have we ever seen in this country such fierce competition as that which existed among the glass factories producing tablewares during the second half of the nineteenth century.

From simple patterns first produced in ringing flint glass and later in the so-called soda-lime type, flowers and such simple geometric designs as "Teardrop & Tassel" became popular. Coming into the late 1880's and 90's we find the demand growing for patterns more and more elaborate. Glass makers turned to cut glass motifs to find patterns that would please the public and open their purses. The "Daisy and Button" patterns and many of their variations date in America from this period. Unfortunately, not all of the imitation patterns, or near-cuts as they are called, were as graceful and pleasant to the eye as this old one. Instead, the designs became more and more intricate. Every individual cut-glass motif that would be copied was combined with any or all others into patterns often clumsy and "busy", rather than artistic.

For a period of years such near-cuts caught the fancy of the housewife, and she supported the industry well. Many a small town raised the money to attract a new glass factory, only to see its investment wither and die in a few short years. The amount of glass that even a small company was capable of turning out in a month seems almost fantastic. They stored it in barrells with sheds over-running. Salesmen were sent out, exhibits were held, and every possible source of sales was tapped. But even with a growing population and the large mortality rate of glassware used everyday, demand could not keep up with supply. The prices dropped and dropped again. Soon it was necessary to give away many of the older pattern pieces with grocery items just to clear them out. Large mail-order firms began to carry page after page of advertising to sell the housewife some of the huge supply.

By shortly after 1900, a good many of the glass companies had either dropped out of production, or were in serious trouble financially. The near-cut molds had been costly to produce, and the fierce contest to stay in the running by bringing out an entire new line every year, had proved too costly for many. Even the scheme to bind themselves together into two large combines failed to save many a firm.

With this lesson only a few years behind them, the few companies that plunged into the production of Carnival Glass when it became popular, while competing strongly among themselves, drew on the

lessons of the past. We find it interesting that of the three main Carnival Glass companies, two are still in existence and going strong. True, they have turned away from this type of iridescent ware once so in demand, but they are still making a great deal of beautiful clear and colored glass in a wide variety of colors, shapes, and forms. The two companies are, of course, the Imperial Glass Company of Bellaire, Ohio, and the Fenton Art Glass Company of Williamstown, W. Virginia. The third large company, that of Harry Northwood, of several places in America, died out very soon after its founder passed away in 1923. Evidently it was so dependent upon the talent of this famous glass-maker that it could not long survive his loss.

Several other smaller firms did make Carnival Glass, among them at least one of the firms that had joined the U.S. Glass Company combine, but since we do not know exactly how many of these there were, nor the extent to which many of them plunged into this field, we can not know the financial effect upon them when the popular fancy turned at last away from this type of glass.

While the demand lasted, the competition was indeed fierce. We know that the companies copied from one another furiously any pattern that seemed to be going well. Often it is most difficult to distinguish between these patterns as to company. The Imperial Glass Co. seems to have indulged in this practice a little less than the others. Their most famous Carnival Glass patterns are probably Lustre Rose, and Imperial Grape, neither of these being a close approximation of any other companies' designs. After all, a rose and a bunch of grapes could come in the "public domain", as far as being ideas put into glass go.

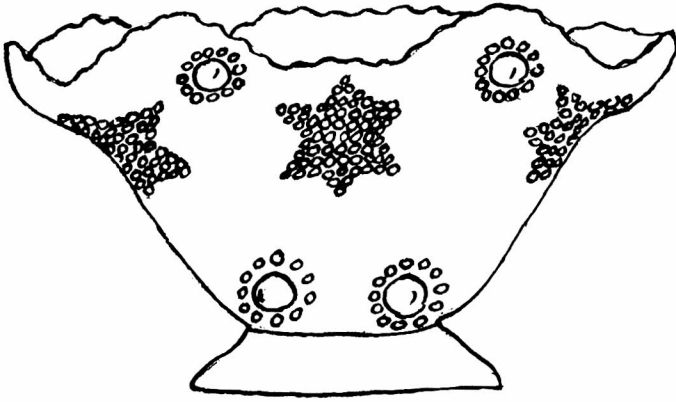
By 1920 or shortly thereafter, the demand for Carnival Glass was fading fast away. Those companies that did still have large inventories on hand began to sell them for lower and lower prices. They had already seen the straws in the wind, and had tried to revive a little more interest by doing exactly what the earlier companies had done - they made near-cuts in Carnival, using the old molds for the most part. This time of course they did not have the expense of making the molds, nor did they attempt to produce this type of pattern in anything like the wide variety of shapes the earlier companies had attempted. Many housewives were again tempted to buy of this type, and much of the geometric and near-cut type of Carnival Glass is still to be found, although this too is rapidly disappearing into collections.

As the age of Carnival Glass came to an end, the remaining stocks were again sold through mail-order houses, and it is from the pages of their catalogues that much of the information about prices, patterns, shapes, etc. has come. But it is from the colorful,

dusty, often shoddy booths of sidewalk fairs and carnivals, that this "poor man's Tiffany" has taken the name by which it is now generally known. A whole fascinating book could be written on just this one phase of Americana alone, for the left-overs from the Carnival-Glass-producing companies were sold very, very cheaply to such shows. There they were used as give-aways at the games of chance. Looking back now, it seems to many of us very strange that even five years ago, the term, "Carnival Glass" was only one of many used for this ware, and at the time the first book of this series was written, a great deal of confusion existed about the generic name to be used.

We realize that those of our readers who have followed the "Carnival Trail" for years may have found the proceeding paragraphs repetitious, but there will be those for whom the information was new. And "a man with the hives likes to see his neighbor scratch", as the old saying goes, perhaps they will help some new collector a little farther along in his search.

BEADED STARS



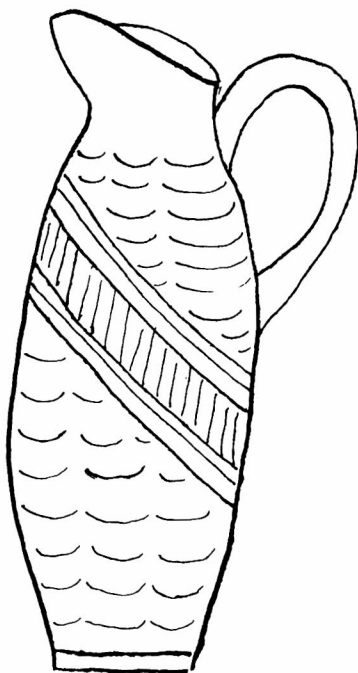
Shown above is a marigold open jelly compote six inches across the top, two and one-half inches tall, with a domed base of two and seven-eighths inches.

There are six stars composed of tiny beads, and six small bull's eyes each surrounded by beading around the surface of this three mold piece. The interior carries no pattern of any kind and there is no trademark anywhere.

While simple, uncluttered, and well designed, this is not a masterpiece of mold-making. We have never seen the pattern used on any colors other than marigold or Peach Carnival.

Our thanks to the Shafers of Peninsula, Ohio, for sharing this one with us.

BANDED DRAPE



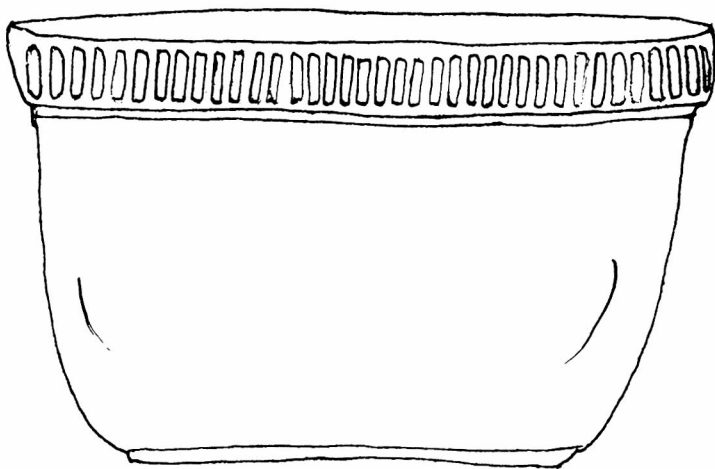
No effort has been made here to show the flower pattern which had been enamelled on both sides of this tankard pitcher. Although we recognize some of this work as being factory done, and much of it is quite artistic, it is the patterns of the glass itself with which we are primarily concerned.

The wide diagonal band of ribbing covers only one side of this pitcher, and is approximately two and one-half inches wide. The entire piece stands eleven and one-half inches tall, was made in a two-part mold and is of good rich marigold color with a clear applied handle.

The floral pattern used here was of white and purple iris and long leaves—a design well suited for the shape.

Our thanks to Mr. & Mrs. H. A. Moore of Emporia, Kansas, for the loan of this fine pitcher.

AURORA

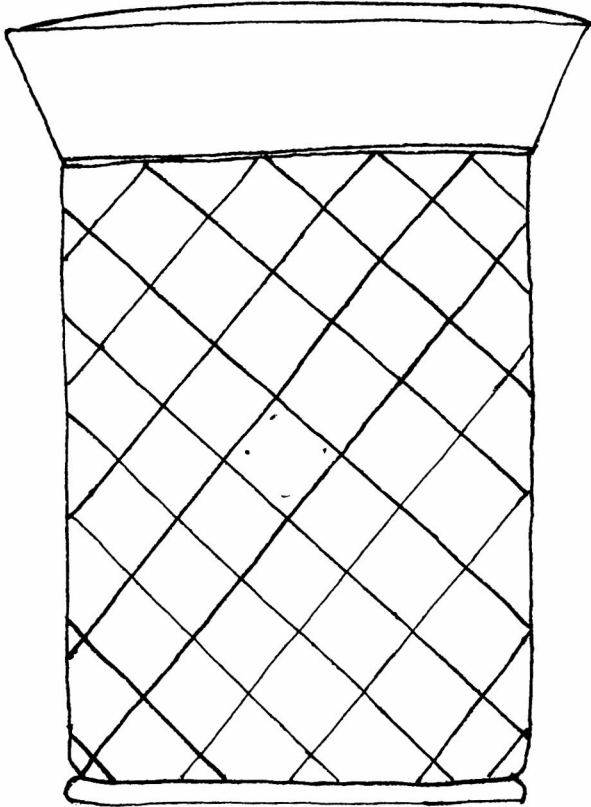


Although the few pieces seen of this have not been trade-marked, it looks very much like other Imperial Glass products of the 1910-1918 period. The name given above applied to a line of decorative ware used on buffets and console tables. Such bowls as these usually rested on polished wooden bases. The "console sets" consisted of three pieces - a pair of tall candlesticks with domed bases and twisted stems plus a large round bowl on a separate base. The tall vases of this line were also unpatterned, flared slightly at the top and had a foot. There were large open compotes, occasionally with a panelled effect on the inside and having a knobby stem.

The bowl shown is perfectly plain and has only the open-work border for trim. This reminds one of the trim used on ladies undergarments, where a narrow ribbon was threaded through the slots.

The bowl sketched was on loan from the Shafers of Peninsula, Ohio, to whom our thanks. It was of White Carnival with the acid finish. Of generous size, it is four inches deep, and measures eight and one-half inches in diameter.

CONCAVE DIAMONDS



Occasionally we feel intensely the frustration of attempting to show the beauty of colored iridescent glass through black and white cuts, and the tumbler sketched above is quite a good example of this. Of a beautiful shade of peacock blue, this tumbler had excellent pastel rainbow coloring in the lustre. The uneven surface covered with even diamonds, each slightly depressed, made the taffeta-like effect even more striking.

Like Grape and Gothic Arches (Book II) this tumbler was signed only with a circle. The fruit pattern has been assigned to Northwood, so very possibly this is another of his works. The mark is on the inside of the base. The underside has thirty-three rays impressed.

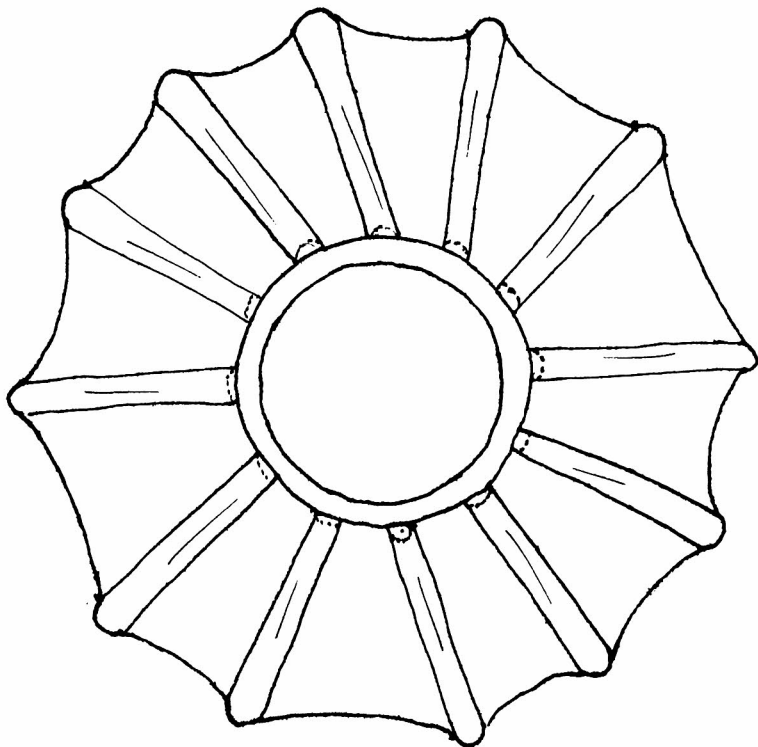
The rim of the glass is divided from the diamond design by a deeply scored line. It flares sharply as shown and measures three and one-fourth inches across. Taller than many other tumblers, this stands four and five-eighths inches. The base diameter is two and one-half inches.

We have seen several of these tumblers, but not the pitcher to

accompany them. If any of our readers have this piece we should be grateful for a description of it.

Our thanks to Mr. & Mrs. Ed Gaida of Victoria, Texas, for lending this beautiful tumbler.

CORINTH



Shown above is a pattern found exclusively on the exterior surface of bowls. When one examines this closely the reason for its use in no other manner becomes quite apparent.

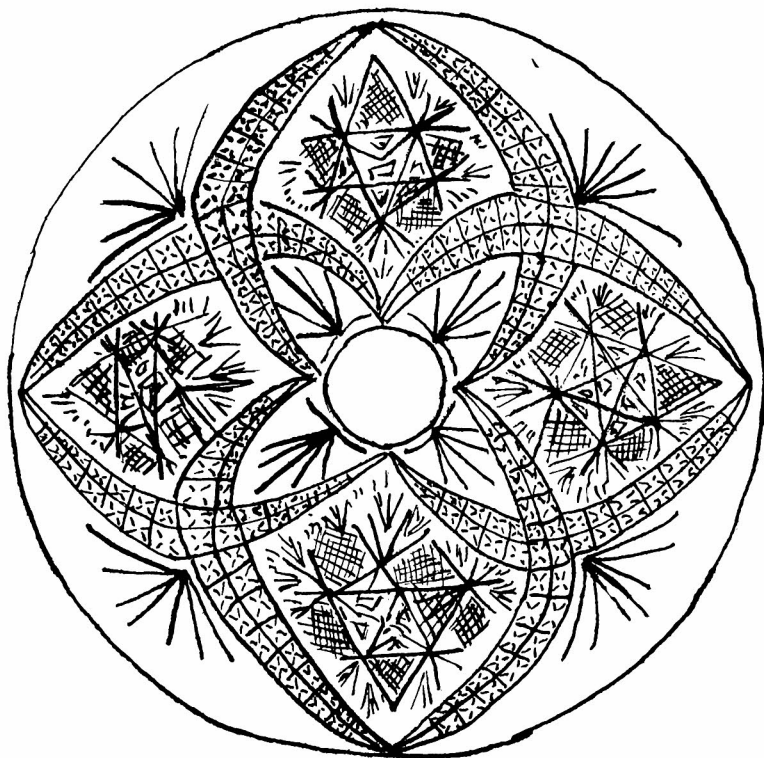
Very heavily raised from the smooth background are the wide ribs radiating around the collar base. The outer end of each of these ribs is slightly curved in, forming what is almost a knob of solid glass. But the most unique feature here is that just before the rib reaches the collar, each one seems to have been pinched down, or flattened, possibly by a metal rod. This allows the heavy ribbing to run down without having to be graduated and without interfering with the position of the bowl on a flat surface.

We have never seen any interior pattern combined with Corinth,

although it was made in purple, green, marigold, peach, and probably blue. As in the one shown above, most of these bowls are seven and one-half inches in diameter with a collar base of three and one-eighth inches. The depth varies according to the height of the scallops. Three mold marks are visible.

Our thanks to the Moore's of Emporia Kansas, for lending this attractive bowl.

EASTERN STAR



The Imperial Glass Company made a great many of the near-cut patterns found in Carnival Glass. Almost without exception, they are well executed and of sharp lines.

The distinctive pattern shown above was used as an exterior pattern to be combined with their Scroll Embossed (for which see Book IV). This later pattern was used extensively for bowls, compotes, and plates.

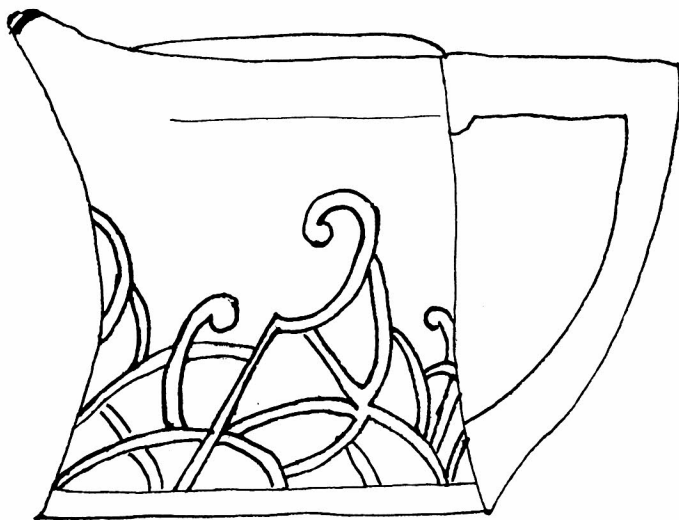
Eastern Star is found on both bowls and compotes of generous size in marigold, purple, and green as well as the pastel color made

by this company and called "Clambroth."

The sketch above was made from a compote four and one-fourth inches high with a top diameter of seven and one-half inches. The octagonal foot was slightly domed and carried a star pattern on the lower side. There were four mold marks.

Our thanks to the Moore's of Emporia Kansas, for lending this attractive bowl.

ESTATE



Highly reminiscent of the curving simple patterns formed by the use of metal on the Silver Deposit glass of the 1910 period, this creamer uses only the glass itself, heavily raised, to create this same effect. The iridescence seems to cling more heavily to these raised portions, further heightening the desired comparison.

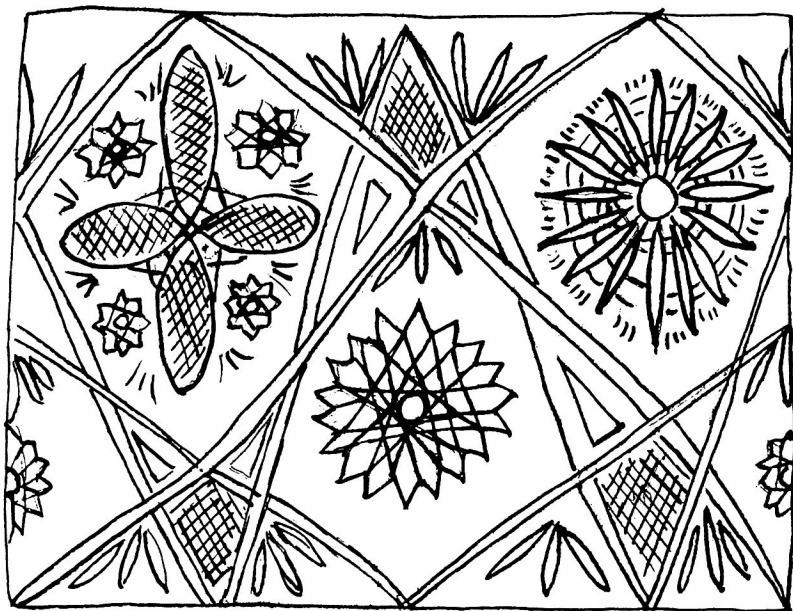
Shown above is the creamer from a breakfast set in excellent deep marigold-the glass having an opaque heavy effect with excellent lustre. We have also seen both creamer and open sugar in the same set with a base glass of beautiful light blue, these with opalescence on the rims both top and bottom, and again with fine iridescence.

Once more here we have been able to give you a sketch full size. The creamer measures two and five-eighths inches across the base and is two and one-fourth inches tall. The sugar is two and one-half inches high, and measures four and one-half inches across

the two handles. Two mold marks are visible on each, but no trade mark or other means of identification

This creamer graciously loaned by the Howard Battins of Columbus, Indiana. The blue set in the collection of Mr. & Mrs. Wm. T. Jaggard of Emporia, Kansas.

FANCY FLOWERS



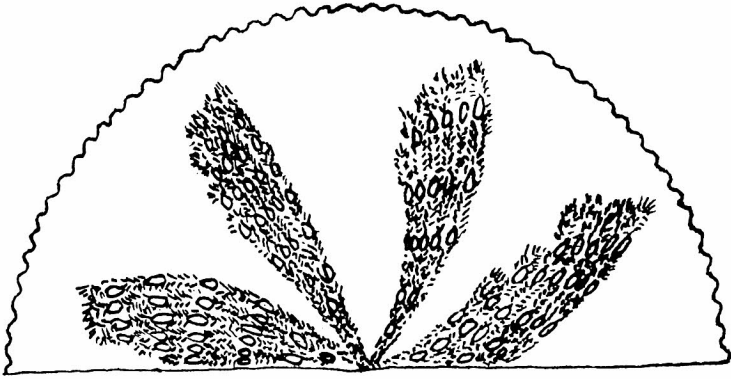
For those who are "pattern" collectors, this will prove a challenge in the near cut field. We have seen very few pieces of this pattern in many years of researching and collecting.

By whom this was made we have no means of knowing. It is an exterior pattern only, and is usually found on open compotes of generous size. The one sketched was nine and three-eighths inches across the top of the bowl. This edge was fluted and scalloped. The piece stood five inches high.

One most unusual feature of these compotes is that the octagonal stem rises from the base in four "steps" of solid glass. Commonly the stem, steps and base are left clear, while only the bowl is colored and iridescent.

Our thanks to the Shafers of Peninsula, Ohio, for lending this to be drawn.

FAN-TAIL

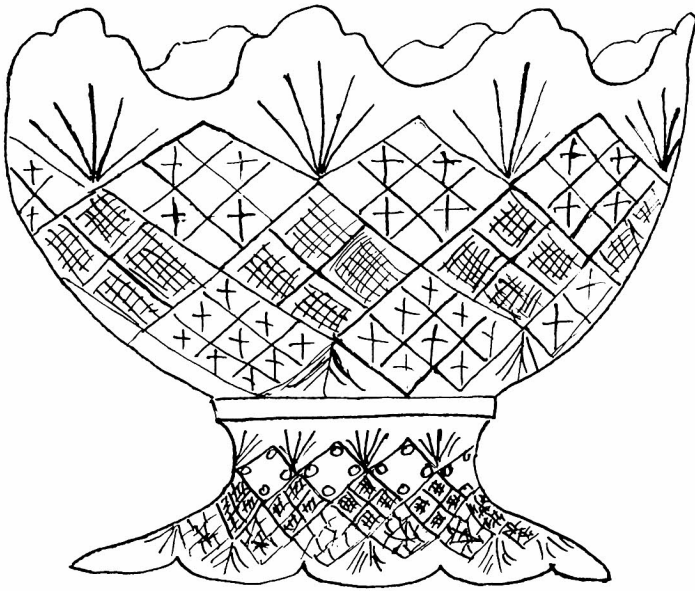


Shown above is a pattern for which we have had numerous requests. This is one of several used as an interior pattern only on bowls featuring Butterfly and Berry on the exterior. Others are Panther, the Butterfly surrounded by berries and leaves (probably the most common form), and Hearts and Trees (for which see this book). Of all of these, Fan-tail is the most geometric and un-cluttered.

Although we can find no way to relate this to the Butterfly and Berry design in subject, these are obviously intended to suggest the long sweeping tail feathers of the then popular Peacock. This is of course, another Fenton product. Not to be out done by the Northwood Company in this field, Fenton made such patterns as Peacock and Urn in his own version, Peacock and Grapes, and Peacock and Dahlia—none of them in table settings, however.

Butterfly and Berry was one of the few patterns to come from the Fenton factory made in all the three everyday usage forms—table set, water, and berry set. It is on the berry sets that we find these interior patterns. The center bowls are from eight and one-fourth to nine inches in diameter, and are fluted at the top edge. Sometimes they are scalloped or ruffled as well. Both the center bowl and the six individuals which made up the set stand on three ball-and-claw glass feet. The most numerous of these sets seem to have been made in marigold, but there are many to be found in what the company called "royal blue." Less often seen are examples on amethyst, never a Fenton favorite, or a beautiful shape of emerald green. This last when found almost always carries unusually fine multi-metallic lustre on Fenton products.

This particular large footed bowl graciously loaned by Mrs. Charles Willrett of Dekalb, Illinois.



Often it is nearly impossible to identify positively some of the intricate near-cut patterns from reproductions of old trade catalogues. Difficulties in lighting and photographic methods far behind those available today, combined with the inferior paper on which some of these were printed, made for a lack of sharp detail in reproduction.

The pattern on this pretty piece of Carnival combines several generally used near-cut motifs in a most attractive way. Squares of fine file & squares of diamond paint are edged at top and bottom with fans. This was definitely a pattern carried over from the earlier clear pressed glass, although its name or number could not be pin-pointed.

Oddly enough, the only pieces seen in this in the earlier glass were a toy punch bowl, shaped exactly like the piece above but of slightly smaller size, and the tiny cups to go with it. These have been in the author's collection of children's pieces for many years. The glass is sparkling and of excellent quality. Such toy sets were quite popular about 1910.

The little footed bowl sketched was on loan from Marilyn Baseman of Natawan, New Jersey, to whom many thanks. It was of peach Carnival, having the white milky edging and marigold color on the remainder. It stands four inches high, measures six inches across the pretty fluted top, and the scalloped base has a diameter of three and one-eighth inches.

We have never seen or heard of any cups to match this in Carnival, so must presume that these were used as small compotes or nut dishes.

FRENCH KNOTS

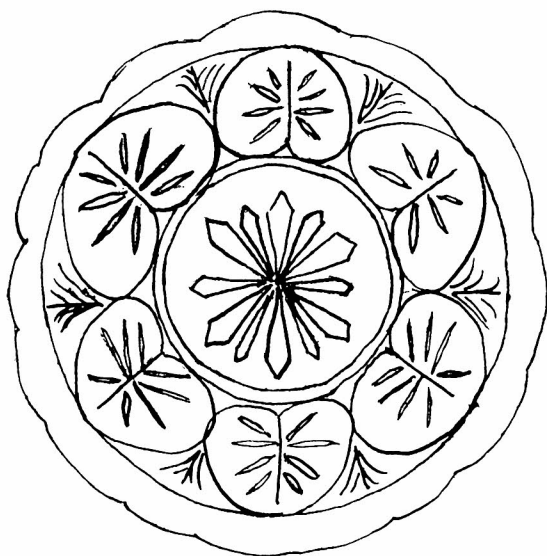


This is a specialty pattern, for like Fern Panels, we find it only on the hat shape. The groups of tiny beads could be meant to show either berries or blossoms, but either case they remind us of the embroidery stitch for which they are named.

Covering all of the interior except the very center base, this is a most attractive pattern. The iridescence was applied to both pattern and smooth exterior. This is of the usual size for this shape, being two and one-half inches diameter at the base and standing three and one-fourth inches tall. The brim flares from four and one-half to five and one-half inches according to the depth of the scallops.

This has been seen on blue only. A most desirable addition to any hat collection. Our thanks to Mrs. Charles Willrett of DeKalb, Illinois, for the loan of this.

HEART BAND



Although this design seems quite familiar to one versed in American pressed glass, we search the pattern books in vain for its exact counterpart. The closest design to it is the Heart Band dating back well before 1900. The earlier pattern was made in crystal, often with red stain burned on. The principal difference in design is that here the heart figures are not framed in diamond paint nor zippered.

But we have the same hearts placed side by side, and each containing a tree-sort of slashing. And while this would not seem to have required either a great deal of imagination or artistry to execute, it is almost unknown in Carnival Glass. Even the heart figure itself is far from common. Heart and Vine, and its lettered version called Heart and Horseshoe (the latter obviously an attempt to cash in on the popularity of the famous Good Luck pattern), plus the Northwood patterns, Jeweled Heart, and Hearts and Flowers make up nearly the entire list.

The sketch above is another of those given full size in this book. Whether this was an open salt dip, or a toy berry bowl from a child's set is not known. Certainly its size precludes any of the purposes for which most Carnival Glass was intended. This little bowl measures two and three-fourths inches in diameter, and is barely one inch deep. The color is amethyst and both inside and out are iridescent. The pattern on this was not sharp, but all of the edges were

smooth, as though the mold had been heavily used.

This pretty miniature from the collection of Mr. & Mrs. Ed Gaida of Victoria, Texas, to whom many thanks.

HEARTS AND TREES

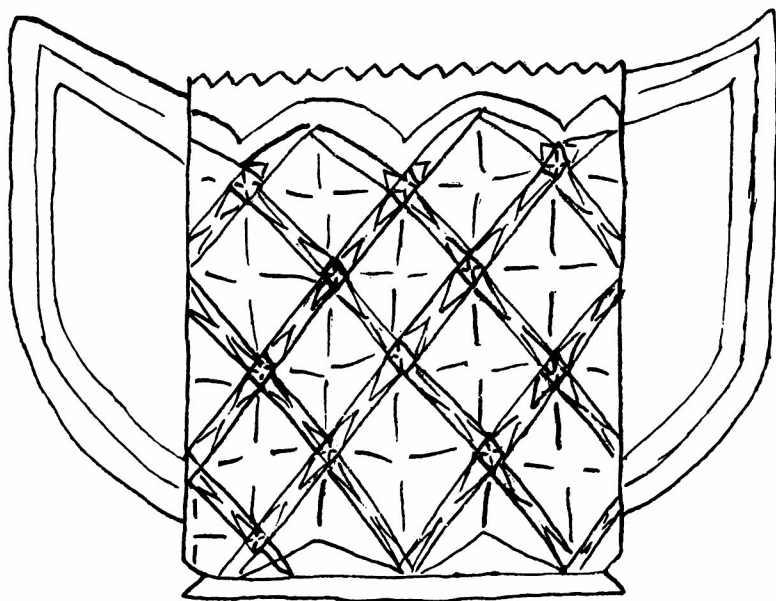


This is another of the designs by the Fenton Art Glass Co. as an interior accompaniment to their famous Butterfly and Berry. Here we have a pattern combining the heart-shape more familiar to us perhaps in their Heart and Vine with the leafy tree used in slightly different form on the Lion Pattern. We refer you to Book II for both of these. Butterfly and Berry is to be found pictured in Book One, where you can see the ball-and-claw type of foot used on both table sets and berry sets in this pattern.

Hearts and Trees is found on both large center bowls, these often going up to nine and one-fourths inches in diameter and having a fluted and ruffled top, and on the individual bowls. A berry set of unusual interest could be collected by using a center bowl of this pattern and combining with it a set of individuals of varying patterns. Some of these are discussed under Fan-tail in this book.

This pattern loaned by Mr. Clarence Ryan of Gateway, Arkansas to whom many thanks.

HEAVY DIAMOND

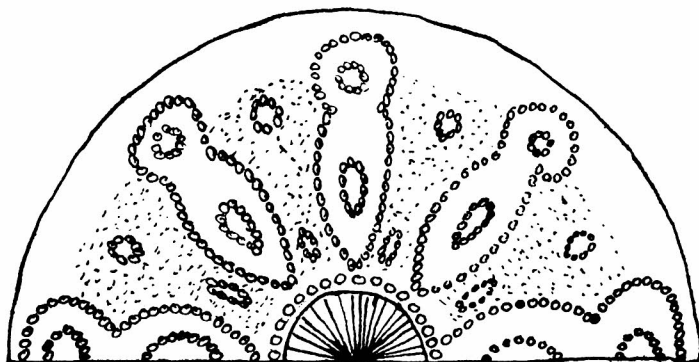


Although we enjoy discovering a previously unlisted pattern in Carnival Glass and sharing our discovery with you, it comes as somewhat of a relief to recognize one of the geometric patterns as being of the number already studied in the field of clear glass.

Shown above is the open sugar from the individual set. This has been seen only in marigold, as is so often true of this type of pattern. The piece given here is three inches tall, and measures four and three-fourth inches across the handles.

Both glass and lustre are heavy on pieces seen. If a water set should be found, one in a green, the tumblers especially would be attractive.

KEYHOLE

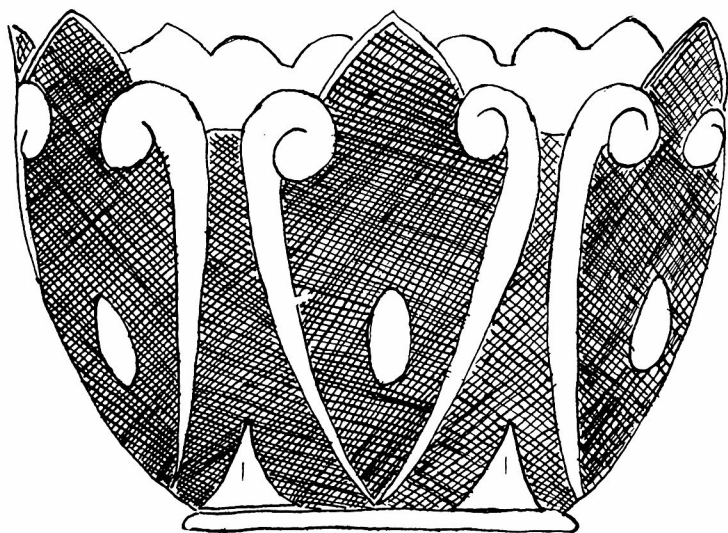


The device of outlining simple figures by beading has always been fairly common in pattern glass of every type. The old Garfield Drape and Teardrop and Tassel are two examples that come to mind, and in Carnival Glass there are a great many. Perhaps the most obvious of these is the Northwood pattern called "Beads," in which a suggestion of overlapping hearts is created by the little beads themselves.

The rather curious pattern shown here outlines raised smooth figures with beads against a coarse stippled background. Used as an exterior pattern combined with Raindrops (for which see this book), there are eight of these keyhole figures around the bowl.

Some speculation exists that this may have been a Northwood product. However, the center of each of the two patterns is figured, and none with a trademark has been seen.

LATTICE HEART



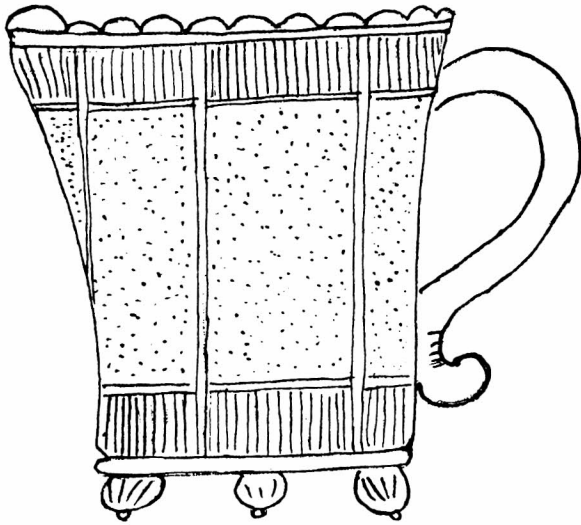
Although we can find no duplicate of this most attractive pattern in either iridescent or clear pressed glass, the general concept is not unique. The network of lines forming the back-ground are like fine lattice strips, and the minute spaces between are not sharply pointed. The mold work on these is excellent. The heart outlines, ovals, and triangles around the base are smoothly raised well above the surface.

The Northwood "Jeweled Heart" pattern comes to mind as a similar motif, although there are many differences between the two. On the jeweled design, these smoothly raised portions close at the top to form a more complete heart-shape, each bordered by fine beading. Also, the background is stippled rather than latticed as here. These are the two outstanding features to look for when searching for either of these.

Lattice Heart is an excellently executed pattern. The base glass, seen only in purple, is of unusually fine quality, the iridescence is even and clings well to both rough and smooth surfaces, and the entire effect is of "quality." A table setting of this design should be a real treasure indeed.

The sketch given was made from a bowl six and one-half inches deep, and measuring three and one-fourth inches at the base, which carries a many-rayed star impressed. There are four mold marks

Many thanks to Dr. S. Parish of Brooklyn, New York, for lending this lovely piece.



Individual creamers were a regular part of the line of many pressed glass patterns made in the 1880's and for many years thereafter. What a contrast from the hurried breakfasts served the family now, when often a can of condensed milk or a paper carton serves! Progress, one supposes! But a table set with clean cloth, pretty china, and inexpensive gleaming near-cut glass surely must have been more attractive than our paper place mats, plastic bowls, and general clutter.

However, these small pieces are not generally found in Carnival Glass. Northwood's Grape is to be found, and another is shown in this book. To be made with feet is even more unusual. In any books on pressed glass, the creamers with flat bases or those on a base and stem vastly out-number those with feet of any shape.

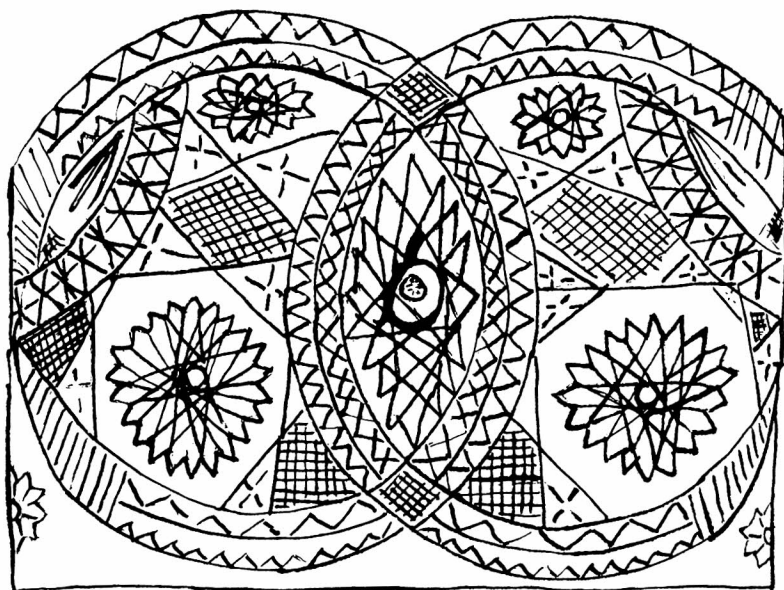
Here we have a creamer quite unique in shape. The stippled panels curve outward, the one in the center front being shaped to form the pouring lip. These panels are bordered top and bottom with ribbing, a scalloped edge being added at the top. They are separated by narrow smooth vertical bands. The little ball feet are not the ball-and-claw found on Butterfly and Berry, these being smoothly rounded and having a very small protrusion on the under side.

The handle is also unusual, curving outward at the bottom end. On the inside of the bottom is a flower pattern raised surrounded by stippling. The under base has a many-rayed star impressed.

Seen only in marigold and purple, we have no record of other shapes than the small creamer and matching sugar. The creamer is

three and three-eighths inches tall and two and seven-eighths inches across the lip and handle.

LONG HOBSTAR



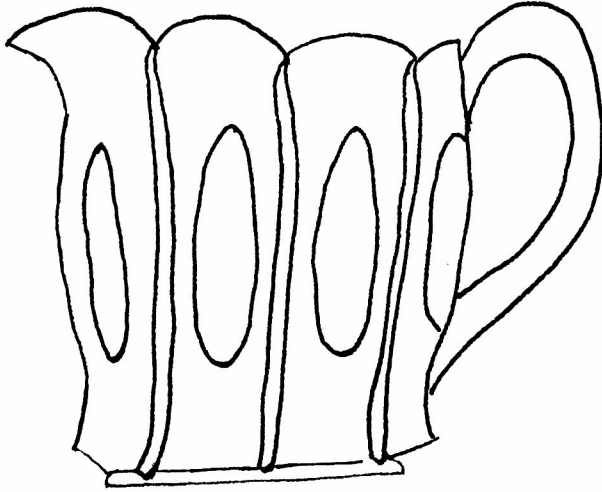
This is another of the near-cut patterns so numerous in pressed glass during the 1895-1915 period. Although it may well have been produced in clear glass, it does not appear in the advertising of the time in any identifiable form.

Combing at least four of the most popular motifs of this type, there are two points of identification here. Look for the elongated hobstars in the double ovals, and for the double interlocking circles that make these ovals. These are two mold pieces, and you will find four of the long hobstars around the surface.

As is usual in this type of Carnival Glass pattern, the color most commonly seen is marigold. Only on rare occasions and in few patterns do the darker colors appear.

Our thanks to the Shafers of Peninsula, Ohio, for the loan of this piece.

LONG THUMBPRINTS

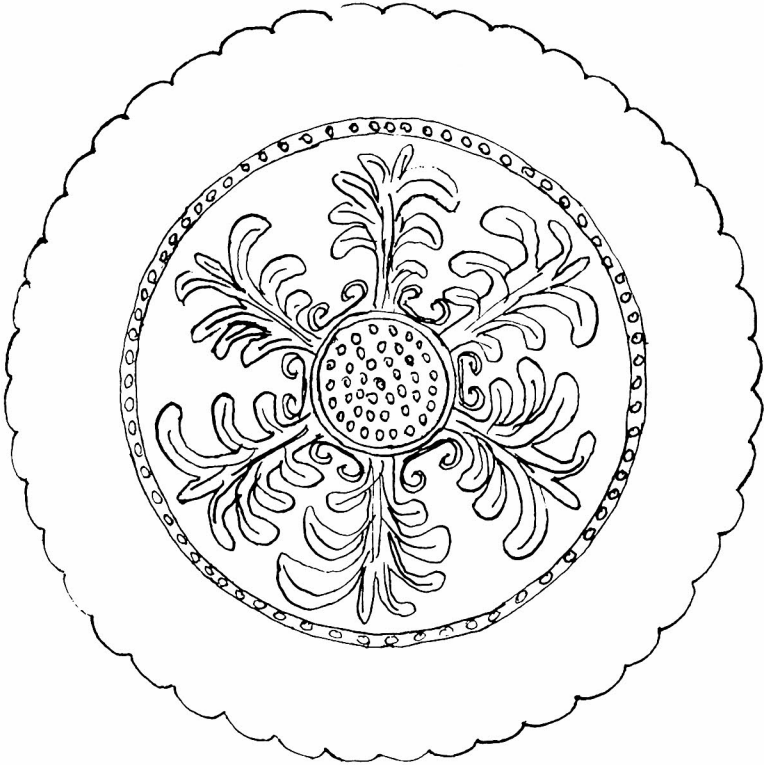


The sturdy creamer shown above, while simplicity itself when compared to such patterns as Double Star or Broken Arches, shows balance in design and care in workmanship. On both purple and marigold base colors, the glass had been of good quality and the lustre fine and evenly applied.

Reminiscent of the very plain "Northwood Flute" pattern in conception, we have thus far failed to find a trade-marked piece. The pattern has been seen on creamers, open sugars, and small stemmed compotes only.

There are eight of the thumbprints around the surface, separated by deeply cut vertical grooves.

MAYAN

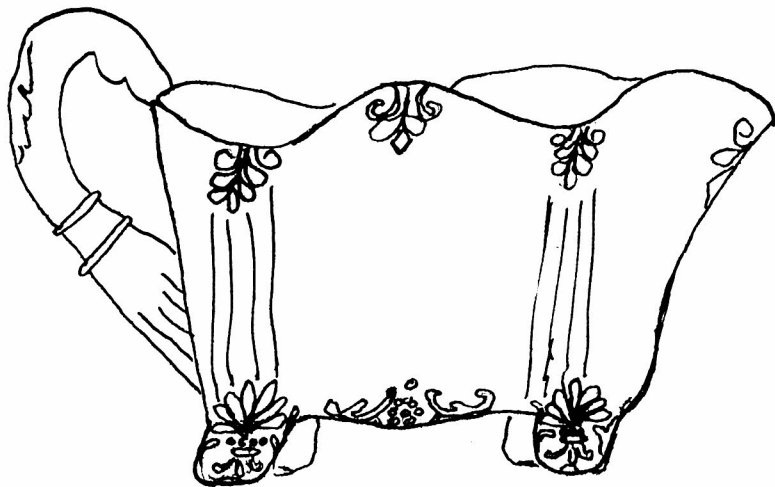


Once seen, this pattern can not be mistaken for any other, for in its six feather plumes and large button center with beading, plus a beaded border separating the design from the plain wide edge, it resembles no other seen in Carnival Glass.

We have taken the name "Mayan" for this design, for it resembles so closely the ornate feather head pieces worn by the priests of the ancient civilization. Quite unlike "Headdress" (Book II) which is more Indian in feeling, we believe this to have been a Millersburg pattern. It has been seen in the "Rhodium Ware" so typical of this factory alone, in marigold, green, and amethyst.

The sketch above was made from a bowl of eight inch diameter with a Wide Panel pattern exterior. As usual on this, the glass was of excellent quality and the impressions clear and sharp.

NORTHWOODS' FAN



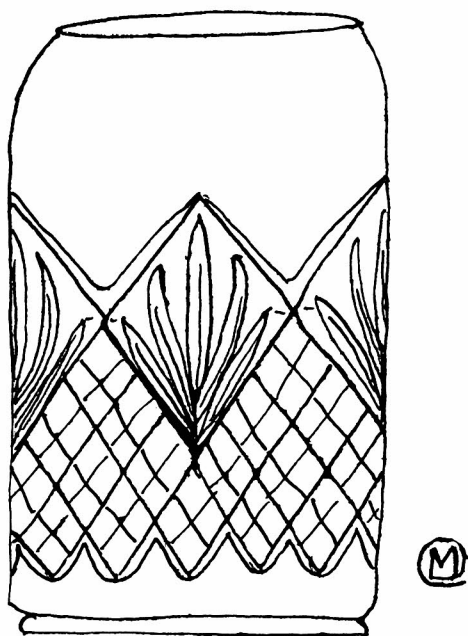
Having received many inquiries regarding this piece, it was decided to include it here. We do not believe this to be part of a table set. No other pieces such as a butter dish or spooner have ever been seen. Rather, we feel that like the piece with Raspberry Lustre (Book I) and having a similar shape, this was intended to be used as a sauce boat-possibly for mayonnaise.

Of one thing we can be very sure-this is not the creamer belonging to the beautiful Dahlia pattern (Book III). We have here the same small spatulate feet plus the fan pattern used on them exactly as found on Dahlia. On the sauce boat shown here there are again the fan shapes repeated around the upper edge, and fine ribbing flows up the sides in four places. But the Dahlia Creamer adds the large flower on each side.

Note also the handle, which is both shaped and patterned. The entire piece measures seven and one-eighth inches from handle to lip, and stands three and three-fourths inches tall.

These have been seen in Peach Carnival, purple, and on green base glass. The one sketched is from the collection of Mrs. Charles Willrett of DeKalb, Illinois.

OKLAHOMA



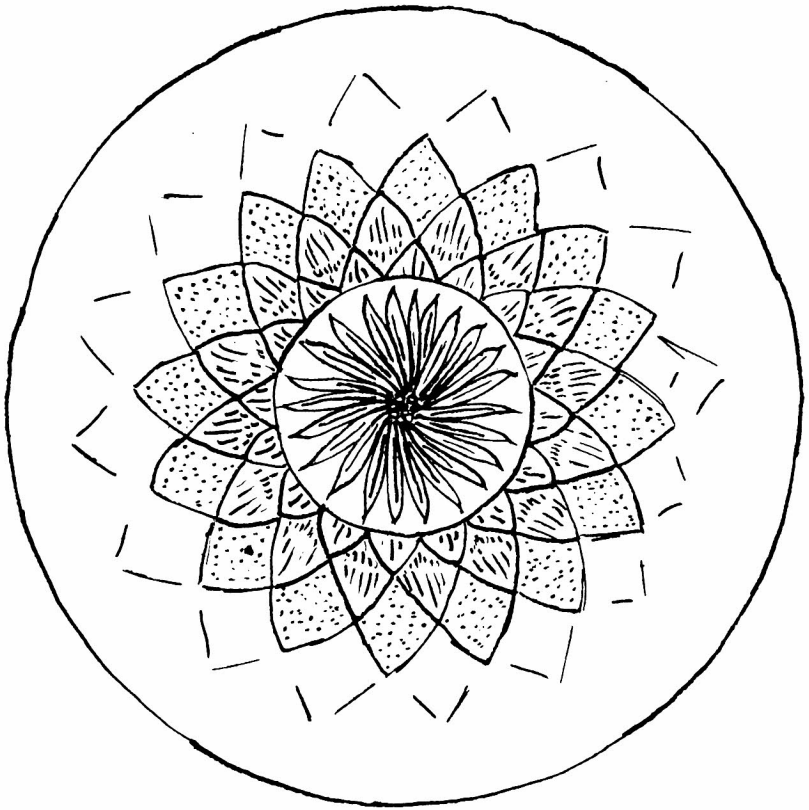
Since its point of origin is unknown, and since Oklahoma was not honored in the old "States Series" of pattern glass, having come into the Union too late for inclusion, there - the above pattern name seems fitting, for it was lent to us by Mrs. J. C. McClendon of Nowata, Oklahoma, to be shared with you. One of these reported found in Mexico.

Reminiscent of the long spear-shaped leaves on the famous slag Agave pattern, these could easily be stylized cactus. Between and below them is a band of squares, each divided diagonally into diamonds. Both top and bottom of the design is banded by a bevelled ridge.

The glass on this tumbler is unusually heavy, and its in-curving top rim is likewise unusual. The trademark impressed on the base we can find in none of the literature. But this is an old tumbler, of rich deep marigold color. It shows three mold marks, has fourteen rays on the base, and stands four and one-eighth inches tall.

If any of our readers has or has seen the pitcher we should be glad to hear of it.

OPEN FLOWER

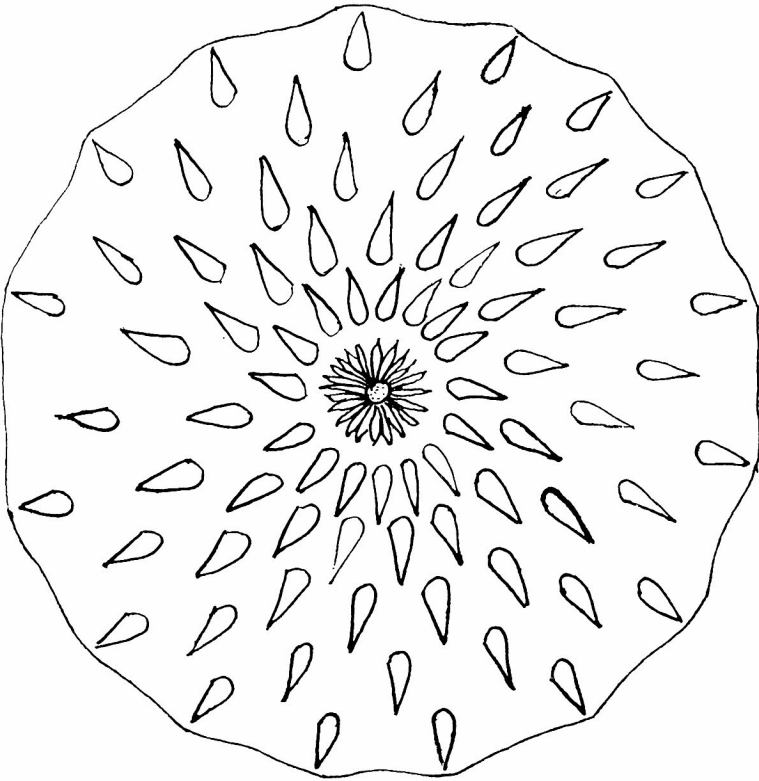


The large single flower shown above could have easily been a competitor's version of the Northwood Sunflower pattern, for they are much alike in conception. However, this is a much more stylized pattern, and lacks the beaded center which in the Sunflower design imitates the seeds on that flower.

This is an interior pattern, seen only on the dark colors of Carnival Glass. Typically these bowls are scalloped on the smooth edges, rather than being fluted. They are between seven and eight inches in diameter, and have been seen both on a collar base and dome-footed.

The Shafers of Peninsula, Ohio, graciously lent this for sketching.

RAINDROPS

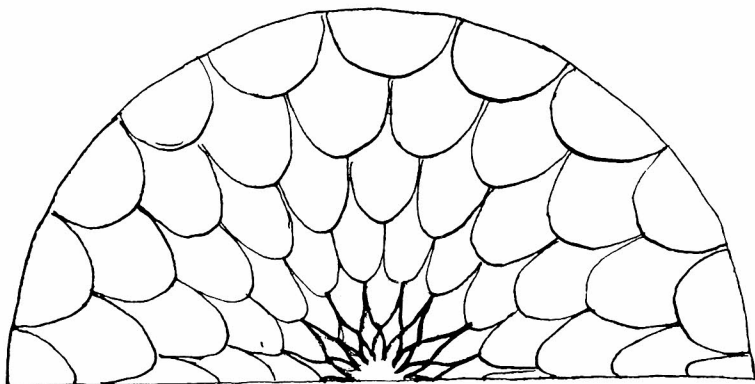


Like a summer shower falling on a garden flower, the little raised figures against a smooth background on the pattern shown above suggest the name given here.

Except for the little button center of the flower, there is no stippling anywhere on this piece. Obviously this has to be an interior pattern, and it requires a bowl generous in size to be effective. The one sketched is nine inches in diameter, three and one-fourth inches tall, and rests of a wide domed foot. There are four mold marks.

Seen only in Peach Carnival and on Purple, it doubtless was made in other colors as well.

SCALES



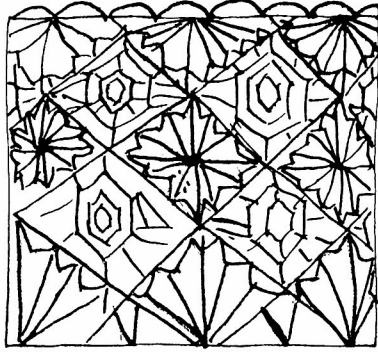
The name given here is one assigned to this pattern some eight years ago. Although at the time it was illustrated by a black-and-white photographic reproduction and did not appear in any detail, this is the same design.

Perhaps first we should look for the points of difference between this and two other patterns very similar in concept. The most obvious of these is "Fishscale and Beads" (Book I). On this later pattern the figures covering the surface are hexagons - that is, they are six-sided figures of graduating size. On the Scales, these figures are more like ovals placed touching each other. The second similar pattern is Honey Comb (See Books II and III). Besides the differing shape of the all-over motifs, this pattern is sunken into the surface, rather than raised as is Scales.

So while these designs may appear quite alike in general effect, in reality they are quite easily differentiated. Scales has been seen as the interior pattern of bowls both in pastel and vivid colors, and on the upper surface of plates of various sizes. The back of these commonly carries a variety of Wide Panel, occasionally combined with a narrow stippled edging with or without a string of beads.

Our thanks to Mr. Willard Soper of Chicago, Illinois, for the loan of this one.

SQUARE DAISY AND BUTTON

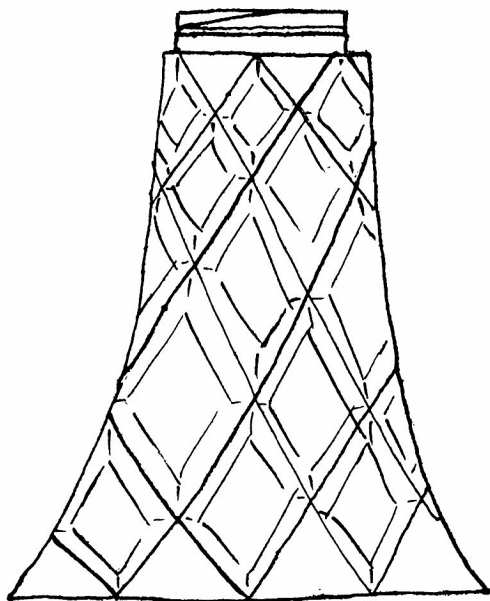


This unique piece of Carnival Glass was lent to us for inclusion here by the Howard Battins of Columbus, Indiana.

Shown just a little larger than life-size, it measures one and one-half inches tall and one and seven-eighths inches in diameter. The scalloped top precludes any idea that it might have been a taller piece cut off. The color was true Smoky Carnival with typically deep fine metallic iridescence.

This shape could have been either a toothpick holder or a match holder. A most unusual item.

U. S. DIAMOND BLOCK



Originally made in clear pressed glass, the pattern is another of the carry-overs into Carnival Glass. Although we do not know by which of the many firms belonging to this combine this pattern was produced, it appeared illustrated in 1891.

Salt and Pepper shakers were among the many shapes made in this line originally, and it is quite possible that since this is a pattern of simple lines, the Carnival Glass version was made from the original mold.

The one sketched was loaned by Mr. & Mrs. Gaida of Victoria, Texas, to whom our thanks. It is of amber glass with good iridescence. Generous in size, it stands four and one-half inches tall with a base diameter of two and three-eighths inches. A large open flower and the figure "5" are impressed in the base.

SECTION III

FLOWERS AND FRUITS

1. Blackberry Banded
2. Brocaded Palms
3. Carolina Dogwood
4. Checkerboard Bouquet
5. Cherry Chain, Variant
6. Cosmos, Variat
7. Daisy Squares
8. Daisy Wreath
9. Flowers and Spades
10. Four Flowers, Variant
11. Illusion
12. Lily-of-the-Valley
13. Many Fruits
14. Northwood's Poppy
15. Nuart Chrysanthemum
16. Peach and Pear
17. Perfection
18. Ragged Robin
19. Rose Spray
20. Strawberry Scroll
21. Triplets
22. Wild Blackberry

PROMINENTLY POPULAR

The general category of Fruits and Flowers contains by far the greatest number of the patterns in Carnival Glass. Of the four hundred and eighty designs covered so far by this series, exactly one third of all those shown fall into this section. The vase patterns, geometrics, near-cuts, stylized, animals, and rarities together make up the other two-thirds.

Emphasizing once more, that the greatest use of Carnival Glass, and the greatest need for its bright beauty was to brighten up dark parlors, and to add beauty to heavy furniture, these graceful patterns seem to have been just what the housewife was looking for, at a price she could afford to pay. Whether it was a vase to sit on a marble-topped table, or a Bon-Bon dish for home-made fudge, or simply a pretty bowl to hold fruit on the library table, she loved it for the bit of color it added. The fact that such a piece could be purchased for a few pennies added to rather than detracted from its appeal. Although, we should remember that many of these prices quoted so glibly now were wholesale prices, rather than retail. No merchant bought glass for eight cents and sold it for the same eight cents. We just don't stay in business that way. Even so, it was quite inexpensive in comparison to the Tiffany it imitated.

Without going into great detail here, that was indeed the purpose for which Carnival Glass was created - to put within the reach of all, an iridescent glass giving the general effect of the expensive blown glassware formerly the exclusive property of the wealthy. While we cannot give the exact date when the first piece of Carnival was produced, we can place it within a narrow range of time and say about 1900. We find an occasional piece dated 1910 or 1911, and one presumes it was being made prior to that time.

Many of the flower patterns we cannot pin-point exactly as to the particular flower intended. Some of these designs were created by European designers, and possibly they show flora with which they had been familiar at home. Others we feel sure were simply graceful patterns created to cover a small space pleasingly. We do not need to be skilled botanists to enjoy any of them. In general, the fruit patterns are easier to identify. A cherry usually looks like a cherry. Grapes grow in bunches on a hanging stem, etc. Even here we occasionally encounter some one fruit with which we are not familiar, and must only guess at its representation. Very few lovers of Carnival Glass will balk at these, however, and will allow the designer his "artistic license" as long as the general effect is pleasant.

The vast majority of the motifs were used solely on parlor pieces. Lustre Rose, Butterfly and Berry, Northwood's Grape, and Grape and Gothic Arches come to mind readily as designs also used for table and water sets, but these are the exception rather than the rule in this category. Floral patterns by the dozen are seen only on bowls, compotes, bon-bons etc.

BLACKBERRY BANDED



This rather simple yet attractive fruit design is obviously an elaboration of Blackberry Spray. It seems in this version to have been created expressly for use on the deep little candy dishes having a flaring brim and called "hat shapes."

Again, this was a Fenton Glass Company product, and while not so commonly found as several other hat patterns, must have been made in some quantity.

This pattern seen on one shape only, and in marigold and blue. It shows three mold lines, and the dimensions are as follows; height, three and one-fourth inches; base diameter, two and three-eighths. The width across the brim varies according to the exact shape. The one sketched measured five and seven-eighths across the flaring brim.

BROCADED PALMS



Shown above is an interesting piece of Carnival Glass about which, unfortunately, we can give you very little information. We have seen this pattern on both pastel green and pink, on two-handled candy dishes and on a long tray with open handles.

The pattern is raised and has an acid cut-back effect, but this is definitely American Carnival Glass. It carries iridescence on both surfaces, and all pieces seen had a thin gold trim along the edges. This type of embellishment was popular in the mid-20's and we believe this glass to be of that age.

Attractive and unusual, we predict these pieces will prove most popular. Our thanks to Mrs. Charles Willrett of DeKalb, Illinois, for lending us this bon-bon for sketching.

CAROLINA DOGWOOD



Only very occasionally do we encounter a piece of Carnival Glass in which the opalescence is so white, so heavy, and so extensive that the entire shape seems to have been made on milk glass. The bowl sketched above, from the collection of Mrs. Charles Willrett of DeKalb, Illinois, is one of these unusual pieces.

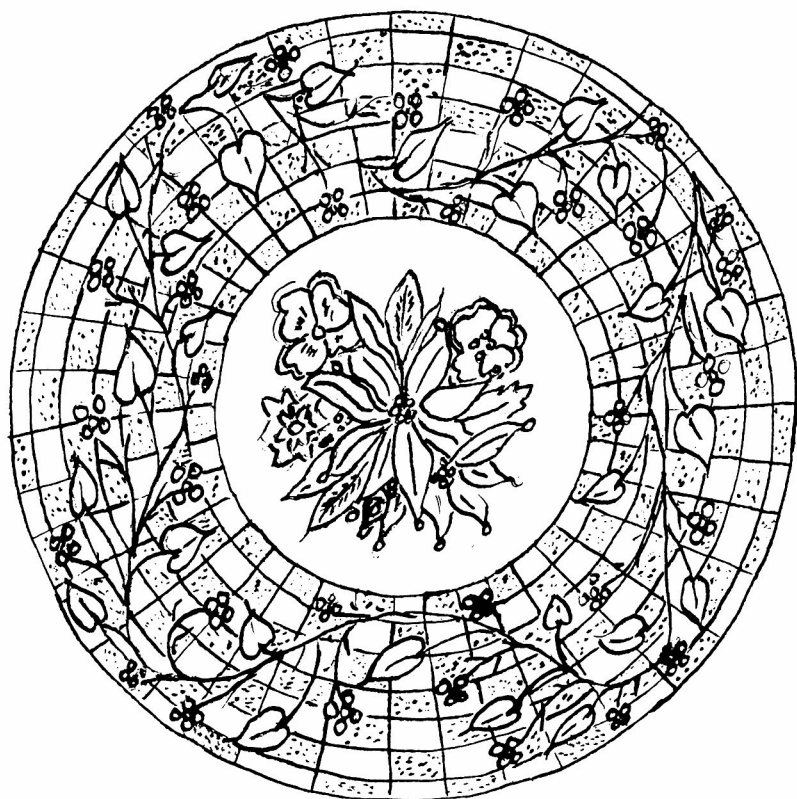
Covering the interior of the eight and one-half inch bowl is a fine satiny marigold with rainbow iridescence. The mold marks only are to be seen on the base, and the edge is both fluted and scalloped.

The rather elaborate pattern consists of a flower and leaf motif repeated six times around the bowl. A single open blossom occupies the center.

Anyone not already familiar with the legend of the Dogwood, will find it quite interesting to inquire into this. Stuart Ney of the hill country of North Carolina revived a great deal of interest in this ancient story through his creation of silver hand wrought jewelry featuring this blossom some twenty years ago. There is no more

beautiful sight in early spring than a group of white wild dogwood trees in bloom along a southern hill ridge.

CHECKERBOARD BOUQUET

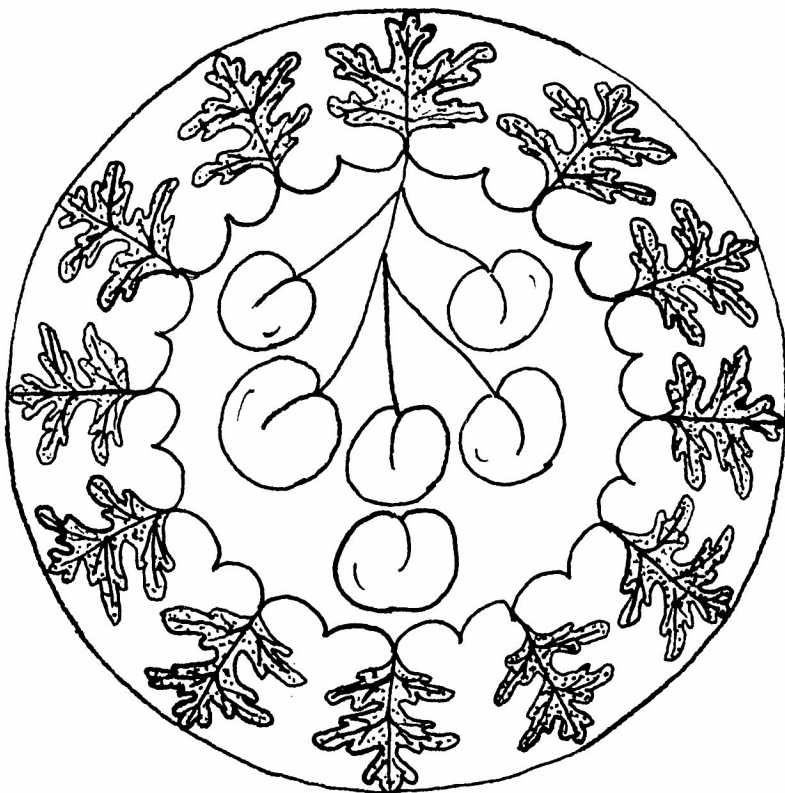


Apparently this plate pattern belongs to the same group as the Dutch Plate, for on both we find the checkered boarder, here also over-patterned with a winding vine design of leaves and little flowers. Also this pattern has been seen on the same light amber with golden lustre. Both plates are eight inches in diameter.

All of this pattern is on the lower surface of the plate, and all of it is raised rather than being intaglio. The bouquet in the center seems to combine a large poinsettia with several other blossoms.

Loaned through the courtesy of Mildred Greer, of Scottsburry, Indiana.

CHERRY CHAIN, VARIANT



Differing from the original Cherry Chain shown in Book III both in number of cherries and in number of leaves, this pattern is again an elaboration on the earlier named.

Again we find this to be an interior pattern. Combined with Orange Tree or Bearded Berry on the other surface, all of these are known to be Fenton designs. It is found on plates, shallow bowls both fluted, and scalloped, on bon-bon dishes of various sizes, and on deep two-handled bowls. Some of the bon-bon dishes are quite large and may have been flat banana bowls.

The large motif shown, with six cherries, repeats five times around the edge of the larger bowls. These are from nine to ten inches in diameter.

COSMOS, VARIANT



We do not often use the term "Variant" in a pattern name, but this is obviously the flower already named with the addition of a circle of leafy branches.

While the cosmos pattern (Book II) was used on plates as well as bowls, we have never seen this variant on other than bowls varying in size from eight to nine inches. They are generally fluted on the edge, and scalloped to heights as much as two and one-half inches.

All of the usual Carnival Glass colors have been seen, including marigold, green, blue, purple and the lovely frosty white. The exterior of these is either plain, or carries a simple panel pattern. The central flower is heavily raised. They rest on collar bases of about four inches in diameter.

Loaned by courtesy of the Wm. T. Jaggards of Emporia, Kansas.

DAISY SQUARES



Unusual in both shape and design, the sketch above shows a very scarce item in Carnival Glass. This is definitely a rose bowl on a stem, almost un-known in iridescent pressed glass. Only one other comes to mind - the Daisy and Plume shape made by Northwood (See Book I for this pattern).

On this particular bowl, the pattern of daisies, stems and leaves covers the exterior of the bowl in squares. The interior is covered with a honeycomb pattern that shows through, making this a very pretty piece. The top is ruffled as shown, and a row of well-raised beads encircles the top of the base where it meets the stem.

Of generous dimensions, this is a rather heavy bowl. It stands five and one-half inches tall, with a top diameter of four and one-half inches. The domed base is three and one-fourth inches across. On the one shown the stem and foot were of clear glass, while the bowl was marigold. A most desirable addition to any collection.

Our thanks to Mrs. Charles Willrett of DeKalb, Illinois, for lending this to be drawn.

DAISY WREATH



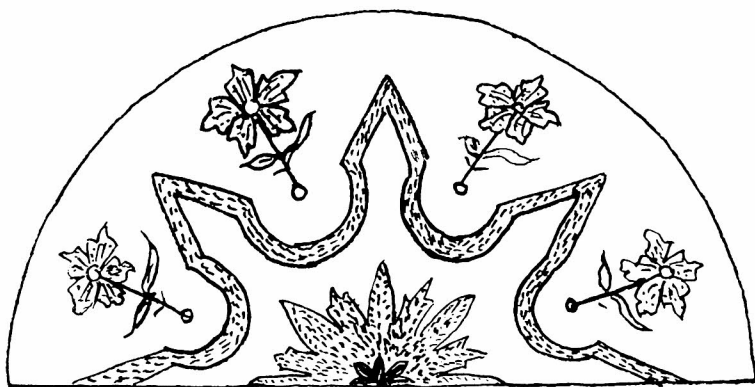
This simple pattern combines an outer design of daises, stems and cordate leaves, with a single blossom encircled by smaller leaves in the center of the bowl. No fantastic combination here of imaginary dragons or ferocious wild animals. This is just a pleasant floral pattern to please the eye and to delight the collector of Carnival patterns.

Unlike almost all of the well-known motifs, this particular one has been seen only on pieces having opalescence. While the sketch was made from a bowl on pastel blue base, it has also been seen on typical Peach Carnival-marigold with milky edging. On both the iridescence has been quite good.

This would seem to have been a favored pattern, for the opalescent effect required a separate step in the making of Carnival Glass which most certainly added to the cost of manufacture.

The sketch made from a nine inch bowl, and no other size is known to this author. Our thanks to Mr. C. B. Carroll of Torrance, California, for sharing this with us.

FLOWERS AND SPADES



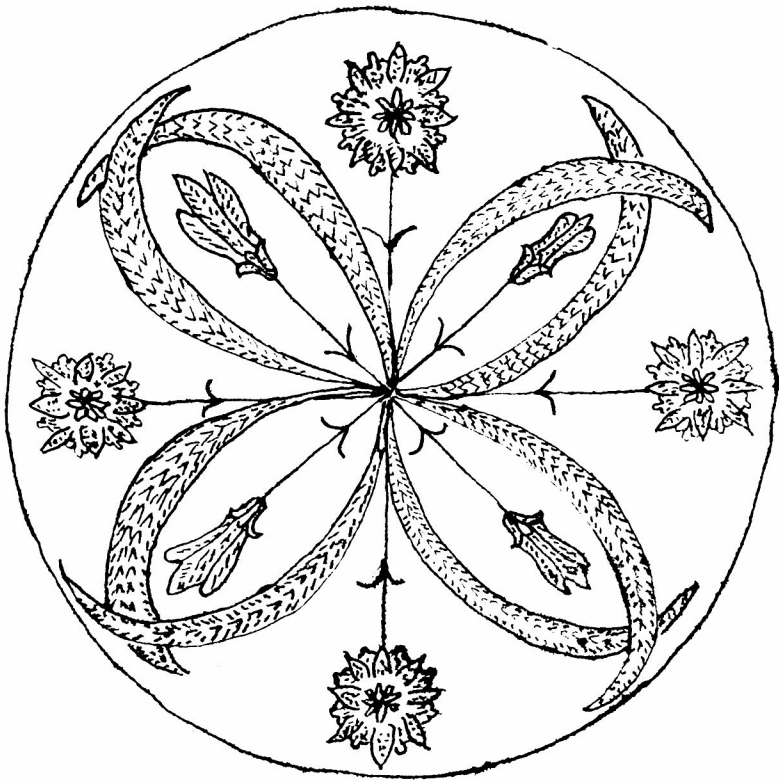
Almost a companion pattern to Wishbones and Spades (Book 4), this balanced pattern uses formalized flowers on upright stems in the same bordering way. Here we have a pointed spade device filled by a see-stitch, while on the previous pattern the angular figures were smooth.

The center here is almost filled by a large flower, very much like the smaller ones used on Four Flowers (Book I) and again on Four Flowers, Variant (this book). All of these patterns are now believed to have been made by the Fenton Art Glass Company.

This pattern is found on all of the usual colors of Carnival Glass, including the Peach Carnival. It may have the cane basketweave exterior, or no second pattern at all. Bowls of various sizes carry this design, ranging from the ten inch center bowl of the berry set, down to the six inch individual bowls.

Sketched from a bowl in purple loaned by Mr. & Mrs. Ed Gaida of Victoria, Texas.

FOUR FLOWERS, VARIANT



Rather than letter or number patterns very nearly identical, it seems less confusing to this author simply to use the form "Variant" to distinguish one from another.

A glance at the sketch of Four Flowers in Book I will give the reader very quickly the salient points of similarity. The curving arcs crossing each other between the large stiff-stemmed flowers are again here filled with a tiny imitation embroidery stitch. Also, there are four large flowers of similar seed-stitching around the outer edge.

Here we must go into the "Variant" portion of this pattern. First, the space enclosed by the arcs is no longer left blank, but here filled by a bud on a stem, again patterned. Secondly, the large flowers no longer are connected by a wide smooth cross effect, but here stand individually on stiff narrow stems, with a suggestion of a pair of leaves mid-way on the stalks. Thirdly, the large flowers themselves seem more intricate on this particular pattern, due partially to the smooth space left around the center figure.

The bowl sketched was on green base glass, the exterior carrying

a pattern of twenty-six long ovals, each about one and three-fourths inches long. The collar base had a diameter of four and one-half inches and surrounded a many-rayed star. The overall diameter was a generous ten and one-half inches. As in the case of Four Flowers, no means of identifying the maker beyond question existed. One is inclined to attribute this to the Millersburg, Ohio, firm.

Our thanks to Mr. & Mrs. Ed Gaida of Victoria, Texas, for lending this so we could share it with you.

ILLUSION



The longer one looks at this pattern, the more the little stippled figures begin to look like familiar objects. When you were young, did you ever watch white fleecy clouds and make of them lambs or lions or parasols? So with these—they seem to form into little bridges, or tree-trunks or any of a dozen different things. The smooth spaces between can take on forms of their own, too.

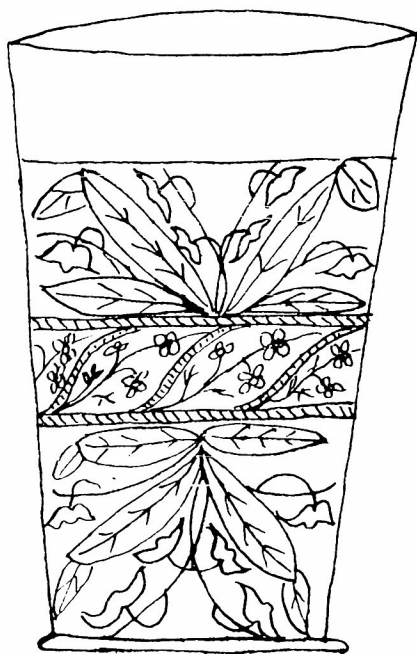
Exactly what they were intended to represent one cannot say—perhaps only pieces of bark, maybe snatches of gravel paths—maybe nothing in particular. But whatever they are, they appear nowhere else in Carnival Glass, making this a very easy pattern to identify. The circle of alternating groups of three leaves and three flowers are

also unique.

Seen in both marigold and blue on the two-handles candy dishes called "bon-bon's", this was a product of the Fenton Art Glass Company.

Our thanks to the Howard Battins of Columbus, Indiana, for sharing this with all of us.

LILY-OF-THE-VALLEY



How strange it is that this graceful flower, like the hyacinth, was almost completely over-looked by the pattern designers of pressed glass. Except for the famous old Sandwich pattern of the same name, we can find no other in which this flower was featured in the glass itself.

During the hey-day of Carnival the most commonly used flowers of easy identification are perhaps Water-Lilies and Chrysanthemums—both having a touch of the Oriental to them. Anything flavored by the Far East was in great vogue at this time, and perhaps that explains why many common garden flowers such as Bleeding Heart and Lilac

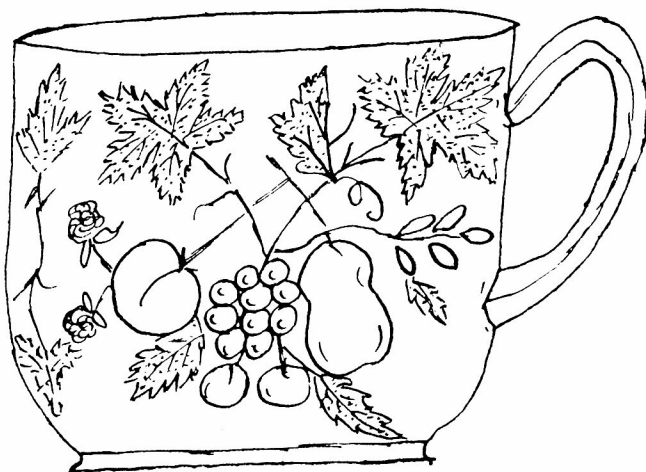
were not featured in Carnival Glass.

At any rate, here is a most appealing design from the Fenton Art Glass Company, shown above on a tumbler of blue base glass, banded around the center with very narrow cording, this divided into curving panels depicting some other small open flower.

The tumbler is of typical size and shape, being four and one-fourth inches tall, two and one-half inches across the base, and two and seven-eighths inches across the top rim.

Our thanks to Mrs. F. E. McClendon of Nowata, Oklahoma, for lending this pretty piece.

MANY FRUITS



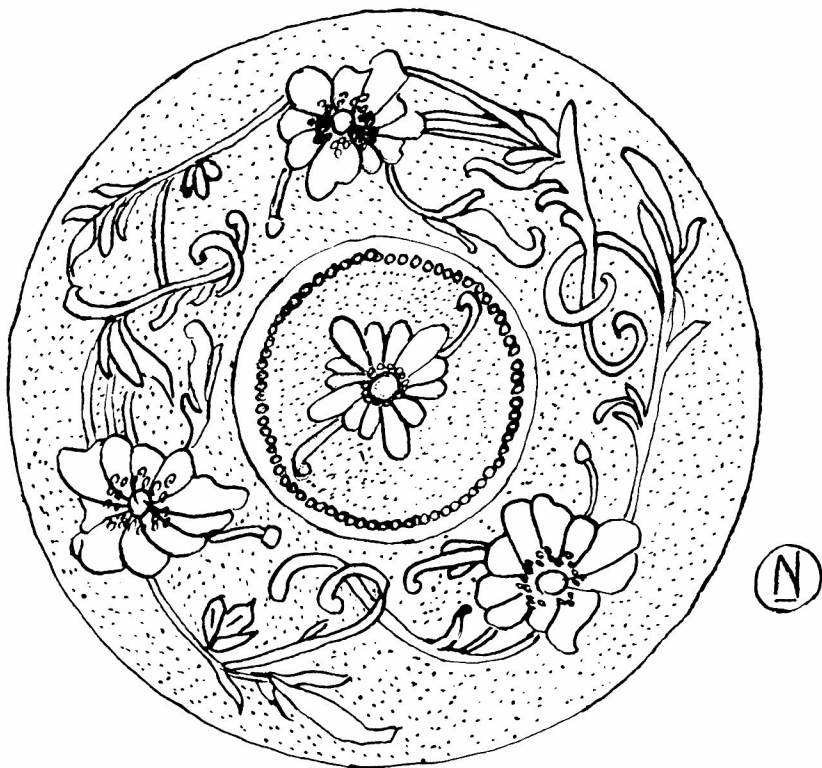
Shown in the sketch is a punch cup belonging to one of the most elaborate fruit patterns known in this form on Carnival Glass.

Known in green, purple, blue, and marigold this is always handsome. The bowls are large and take the enlarged pattern beautifully. The base is fluted both top and bottom and can be used alone as a most attractive compote.

We have never seen a piece of this trade-marked in any way, and cannot ascribe it positively to any one company.

Loaned through the courtesy of the Shafters of Peninsula, Ohio.

NORTHWOOD'S POPPY



This pattern has been repeated here, having appeared previously in Book One, for a specific purpose. Although we have stressed several times that patterns were varied deliberately from one form to another in order to accomodate the surface covered, sometimes such variations are difficult to identify.

As shown here, the poppy pattern is used on the exterior of bowls usually smoothly edged and scalloped and without any interior pattern. Several of these have been sent for inspection, their owners having purchased them as "Wild Rose", which they definitely are not. On these bowls one will find the N mark on the center of the Interior. This same version can also be found with a large center Daisy inside the bowl. This flower consists of twenty petals, alternately smooth and stippled. Occasionally one also finds this same variation on the exterior of a compote, the stem concealing the center poppy shown here.

In identifying this poppy variant, look for the leaf sprays intertwined, still having the deep-cut leaves, but here not given quite so realistically.

NU-ART CHRYSANTHEMUM



Those collectors of Carnival Glass who specialize in the rarities and those who specialize in plates will most certainly hope to find one of these treasures, for it will add enormously to even the most advanced collection.

Like the Nu Art scenic plate shown in Book III, this is an outstanding piece of work, both in quality of glass and lustre, as well as in lay-out of pattern. Both of these plates are really pictures in glass. And if the one is a landscape; this is a still life. Both are masterpieces in their fields.

Again we repeat that very probably no one who is fortunate enough to own one of these plates is going to be completely satisfied with our sketch of it. In the interest of clarity we have omitted only one item here—a second leaf is missing at the lower left of center. Otherwise the sketch is accurate, but no black and white drawing can hope

to suggest the rich play of colors over the flowers.

The flowers and leaves here, both large and small, are very heavily raised from the background, and the iridescence, appearing on the upper surface only, is of the excellence we have learned to look for on pieces bearing the Nu Art mark.

As we have previously listed for you in the pattern notes in Book IV, this signature was used on a line of exceptionally fine wares made by the Imperial Glass Company in about 1927-1928.

Once more, the mold work here is extremely skilled and compares favorably with the finest in the entire field of pressed glass. It, too, can stand with "Frolicking Bears" at the head of its class.

The Nu Art Chrysanthemum plate is ten and one-fourth inches in diameter and rests on a collar base of four and three-fourths inches. Again, the under surface has many fine panels radiating from the center, these ending in tiny scallops at the outer edge. Three mold marks are visible.

This fine plate has been sketched from one whose base color was a lovely smoky blue. One in purple has also been reported. We should be pleased to hear from any collectors having this in additional colors.

Many thanks to Mr. & Mrs. R. F. Poling of Sylmar, California, for sharing this with us.

PEACH AND PEAR



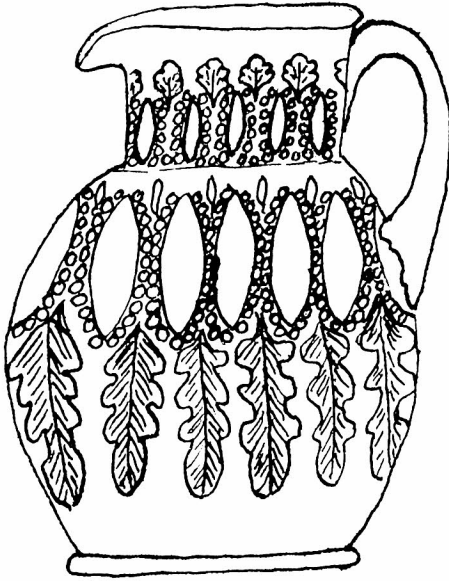
Shown above is the interior pattern of a large oval bowl, fluted and scalloped, which rests flat on a collar base. We have seen this in both marigold and purple.

These bowls are twelve and three-fourths inches long, ten and one-fourth inches across the ruffled top, and four inches deep. The fruit is heavily raised and unless the entire piece shows a great deal of wear, the lustre is usually excellent, especially on the dark colors.

Besides the large pattern from the center bottom as shown, there are four fruit motifs on the exterior, also heavily raised. These consist of two peaches in each of the long sides and two pears on each end, with branches and leaves around all of them.

This is a four mold piece, of typical "banana bowl" shape and size.

PERFECTION



While it is often true that tumblers in any given pattern are found more frequently than the pitchers, such does not seem to be the case in this instance. Like berry sets and wine sets, water sets in the days of pressed glass came with six matching individuals and for authenticity should be collected in this number.

But tumblers in Perfection seem to have been easily broken, for while we have seen several photographs of this handsome pitcher, and three have been brought for us to examine, not a single tumbler has been shown.

This is a large and elegant pitcher. The mold work is of the clearest, the glass is of excellent quality, and the iridescence seen has been of outstanding beauty. The body shows four mold marks at the base, but the handle is applied and with far more workmanship than usual. At the top of the handle is a feather effect made into the glass by a series of v-shaped lines, while at the base the glass has been pulled into an irregular leaf shape.

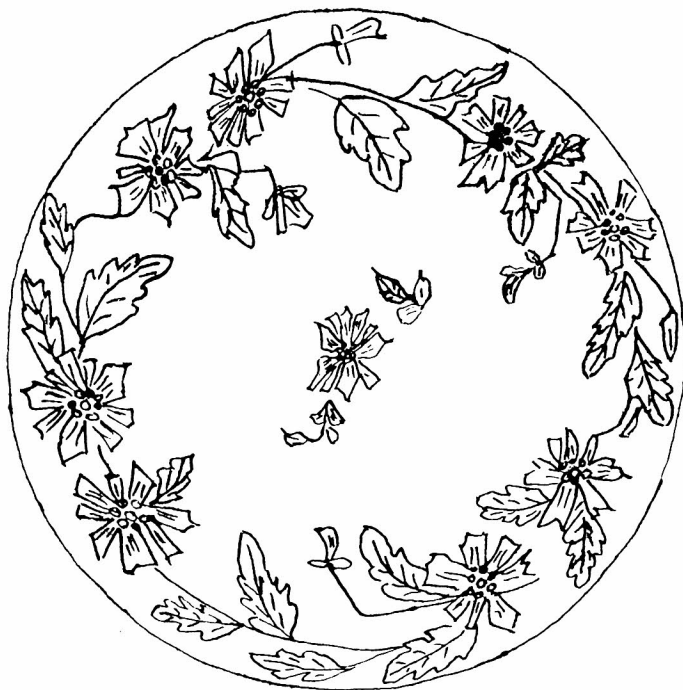
All of these pitchers have been on deep fiery amethyst. They are

nine and one-half inches tall with a base diameter of four inches. There are fifteen raised ovals around the body.

Often on pitchers of this general shape and size we do not find a trademark-that being used only on the tumblers, as in the case of the Wishbone sets. However, this pattern very closely resembles many of the Northwood products and we believe it to have come from them.

Many thanks to Mrs. Charles Willrett of DeKalb, Illinois, for allowing us to borrow this for sketching.

RAGGED ROBIN



On many of our Carnival Glass patterns, the flowers are so similar from one to another that without some other distinguishing feature it would be most difficult to tell them apart. However, these blossoms have sharp and sometimes jagged petals. They may have depicted some flower other than the named, but it is this one we think of first.

Again, many of our floral patterns carry a large single flower-head in the center. This has two little leaf sprays on each side, further aiding its identification.

The bowl sketched above was on deep blue base glass, eight and three-fourths inches in diameter, with a Ruffled Rib edge (for which see Book I). It rested on a collar base of three and one-fourth inches, and was three inches deep.

Mrs. Charles Willrett of DeKalb, Illinois, kindly shared this with us.

ROSE SPRAY



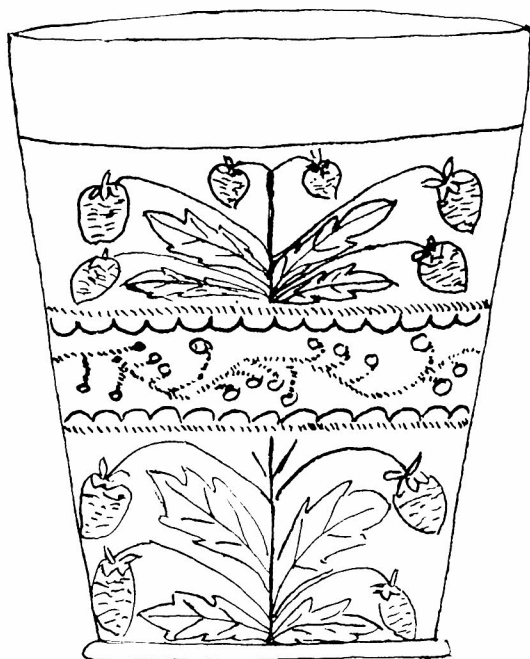
Shown above is a most inadequate drawing of a dainty small compote in pastel blue Carnival Glass. Thin and almost fragile in appearance, it shows only two mold marks, and the single long-stemmed flower almost appears etched. But when the piece is handled, the raised flower, stem, and leaves are molded into the brim of the bowl on one side only.

Obviously, this was a pattern made for one shape. As Fern Panels was created for the hat shape, and Fleur-de-Lys is never found on anything except a large footed bowl, so Rose Spray has never been seen or reported on any other form.

The compote is four and one-fourth inches tall. The base diameter is two and three-eighths, and the brim at the widest part measures five inches.

None of the companies who made Carnival Glass were known primarily for their pastels, the vivid colors being much more in vogue at the time of their making and consequently more numerous today. In the absence of any identification, we can only say, "Maker Unknown".

STRAWBERRY SCROLL



Once again we have a fine fruit pattern from the Fenton Art Glass Company, apparently used only on water sets. This is true of several very pretty patterns that we can only wish had been carried over into table sets and other forms. For example, Northwoods' Wisteria (Book IV) and Fentonia (Book III) have never been reported to us in any of the table pieces.

This tumbler is of standard size, being four inches tall with a top diameter of two and three-fourths inches sloping to a base of two and three-eighths. As in many other tumbler patterns we find the fruit varying from heavily raised to quite faint, depending on the amount of

wear in the mold. The lustre is usually very good in any color. Seen or reported only in marigold, blue, and green.

There are three of the fruit sprays as shown, around the sides. The Scroll-type band appears to be of a tiny embroidery stitch. This was a favorite Fenton device.

Our thanks to Mr. & Mrs. Shafer of Peninsula, Ohio, for sharing this with us.

TRIPLETS



Should one attempt to place this small flower with its curving cordate leaves, it might be necessary to search botanical books of both American and European species.

We have seen this one called "Dandelion", despite the fact that the flowers do not in the least resemble our common lawn weed. We have heard this called "Aster", which it also does not resemble. And regretfully we must confess that we have no inside knowledge of its original title. Old ladies-young ladies-ladies of "uncertain age", to quote a victorian phrase-are not restrained by law from

calling any pattern any name they can think of. Very naturally, the more people there are who refer to any one design by the same name, the more there are who know what they are talking about.

Whatever the flower intended here, the pattern is graceful and pleasing. The small blossoms around the edge are duplicates of the center flower. We have seen this pattern in both marigold and a light amethyst, almost violet, base glass.

The bowl sketched was graciously loaned by Mr. C. R. Kihney of Louisville, Kentucky. This was marigold on a pale amber base glass. The edge was smoothly scalloped to a height of three inches from the base. Indeed we have never seen this pattern when it carried a fluted edge.

The base diameter was two and five-eighths inches, and the bowl flared to seven and one-eighths inches. Three mold marks were visible. This bowl has also been seen in slight variations of shape and size, but the pattern remains the same.

WILD BLACKBERRY



This fruit pattern varies radically from the much less detailed Blackberry Spray (Book I) or Blackberry Wreath (Book II). Like some of the more realistic Northwood designs, this shows both a knowledge of botany and care in depicting this knowledge.

Seen only on green and blue, this pattern was apparently used only on bowls. These occasionally have the Ribbon Candy edge, and when so found, the outer leaves will be distorted as they are shown here.

The two main distinguishing features of this pattern are the four sharply serrated leaves meeting in the center, and the four groups of three leaves each around the central figure.

The exterior of these bowls carries twelve smooth panels, and both surfaces are usually lusted.

SECTION IV

ADVERTISING PIECES AND BOTTLES

1. Bernheimer Bowl
2. Bird of Paradise
3. Continental Bottle
4. Exchange Bank Plate
5. Heinz Bottle
6. Horn of Plenty Bottle
7. Insulators
8. Spring Opening Plate

ADVERTISING PIECES

All categories of Carnival Glass collectors seem to be at least interested in these pieces. Some of them are Northwood products beyond doubt, for they have occasionally been found with his famous "N". Some are Fenton glass, for they bear patterns we know came from this company. Others we have identified as having come from Imperial molds, for the same patterns are also to be found combined with designs known to have been made by this company. Still others we feel certain were made in Millersburg, Ohio. So no one of the "Big Three" had a monopoly on this side-line.

Some of these lettered pieces are highly collectible for the happy combining of pattern with suitable product. The Bird of Paradise shown in this section is an excellent example of this type. Others are of interest because they show a place name. The Exchange Bank plate in this section illustrates this well. Others are of interest particularly because they show a date in the glass. Such pieces are always highly collectible.

There are also some interesting and varied forms to be found carrying advertising. One of the most commonly found of these is the small basketweave piece with the two-row open edge. The lettering is found on the inside center bottom of these.

Tumblers of Cosmos and Cane are very occasionally found with advertising either around the rim or on the base, but to find water glasses used for this purpose is rather unusual. We know of no pieces of Carnival Glass table sets so impressed, but would be happy to pass along any such information if any of the readers have such.

Small flat plates are probably the most commonly found shapes after the basket mentioned above. These are usually between six and seven inches, and sometimes have one edge turned up into a "hand-hold".

Another shape seen is the popular hat-type. On these the advertising is usually on the under side of the base, and when the piece is placed on a white cloth can usually be read.

Two-handled candy dishes called "Bon-Bon's" are still another shape to carry advertising. Here the impression may be either on center of the interior, or impressed into the base.

Small and large bowls were of course very popular. Since these were give-away items, the merchant was more apt to use a small size than a large one. The Isaac Benech bowls mentioned and shown in Book IV are typical of this type.

In the following pages we have pictured for you only two of the advertising plates, feeling that because of the familiar patterns used on the others which we shall report to you, that a brief description would suffice for these.

First we have two interesting pieces sent to us for inspection by Mr. H. B. Ripley of Indianapolis, Indiana. One of these is a hat-shape whose interior pattern is Imperial's Peacock Tail (see Book I) The base glass is green and the iridescence is excellent as usual on this pattern. On the under surface of the base was impressed a wide octagon shape in which was the date "1910", surrounded by the words, "General Furniture Co.", in block letters.

The second of these from Mr. Ripley's collection is a Bon-Bon measuring seven inches across the handles. The upper surface carries the Holly Whirl pattern (Book IV), known to be a Millersburg pattern. This showed the fine quality of both glass and lustre we have come to associate with this short-lived company. On the under surface of the base is the following: "54th Anniversary". This is encircled by the inscription, "The Great House of Isaac Benesch & Sons." A similar piece was reported by Mrs. H. J. Kistler of Clark's Green, Pennsylvania.

From Mrs. Louise Cummings of Whittier, California, comes a description and rubbing of still another piece of this type. This is a shallow bowl, eight and three-fourths inches in diameter, on green. The upper surface carries a grape and cable pattern. On the underside of the base are the words, "Wines & Liquors". This is encircled by the lettering, "Old Rose Distilling Co. Chicago". The outer edge of the under surface is covered with fine smooth ribbing. This type of surface is occasionally found on unmarked shallow bowls of Northwood's Peacocks (See Book I).

Another unusual lettered piece is described for us by Mrs. Randall Poling of Sylmar, California. She says, "Color is orange, it is an orange bowl, five inches high, ten inches wide from point to point. Pattern outside Grape and Cable." Inside the bowl are the words, "Compliments of West Coast Mail Order House Los Angeles".

The Bucks of Upland, California report a lettered piece of the Jockey Club bowl (Book IV) in purple with the horseshoe and flowers lacking, and the words, "Ballard Merced, Cal." imprinted.

Our thanks to all of those who have contributed to this and to the other sections of this book. All of us are grateful to those who shared the knowledge of the unlisted pieces they had. This is the way we all learn.

EXCHANGE BANK PLATE



Obviously an adaptation of the Garden Mums pattern, this is believed to have been a Northwood product. This six-inch plate is on amethyst base glass, and carries only the simple Wide Panel pattern on the lower surface. The collar base has a diameter of two and one-half inches and has a many-rayed star impressed. The iridescence has been applied to both surfaces.

We are grateful to Mr. and Mrs. J. E. Richards of Compton, California, both for lending this piece to be sketched, and for permission to reprint in full the following letter about this plate.

Exchange State Bank of Glendive
Glendive, Montana
Dec. 12, 1962

Dear Mr. Richards:

Your letter has been received in which you inquire about the date that the glass dishes were put out by the Exchange Bank. We

would like to say that just in the past year, a lady brought in a dish and said it had been in her mother's cupboard for years and after she passed away, they wanted to bring the dish back to us. She said that her folks were married in 1909 and she thought that she got this dish about that time.

The only thing we are sure of is that our name was changed from Exchange Bank to the Exchange State Bank in 1911, so the dish was issued prior to that time.

We are sorry that we cannot give you any more definite information about it. We have just received this little plate and we are arranging to frame it and put it on a wall as I think it is quite attractive and dates back a good many years.

I am enclosing a statement of our bank, showing that we have grown to, at the present time, a \$9 million bank. Once upon a time there were four banks in Glendive, however none of them went broke, but through mergers and liquidation we now have two banks which are both strong and run about the same size

Yours very truly,

Geo. C. Johnson,
President

SPRING OPENING PLATE



Shown above is the upper surface of a hand-grip plate on purple base glass. Note that it has a widely scalloped edge, rather than the fluted one seen on the Fern Brand Chocolate of Exchange Bank pieces.

This, too, is of small size, being six and one-half inches in diameter. Again the under surface has the Wide Panel pattern, obviously economical to mold, thus holding down the cost of producing these items. The collar base here is two and three-fourths inches in diameter, and has 28 rays impressed.

While the two flowers sprays used here are not exact replicas of others seen, they are very much like those incorporated into such other floral patterns as Dogwood Sprays (Book IV).

Despite the absence of trade-mark or basketweave exterior, we believe this also to have been a Northwood product. And we thank Mrs. Charles Willrett of DeKalb, Illinois, for sharing this with us. Pieces dated in the glass, such as this one, are always in great demand.

BIRD OF PARADISE



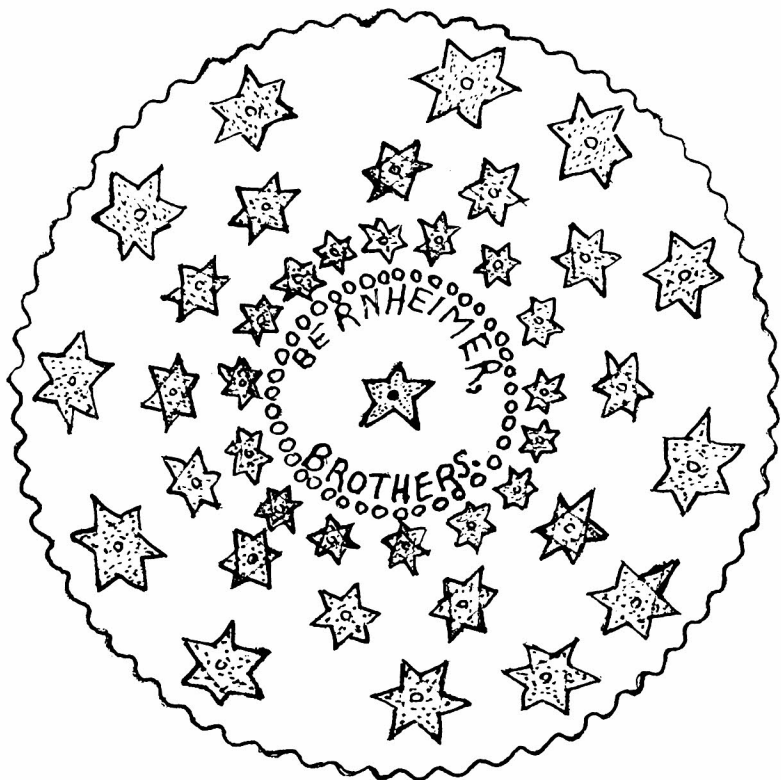
Here is an unusually appealing advertising piece which, like the Fern Brand Chocolate plate, combines a pattern and an advertising slogan that compliment each other.

This again is a rather small item, being only five and seven-eighths in diameter. This is shaped like a very shallow bowl, having the center slightly indented. The exterior has a Wide Panel pattern, and the collar base is two and one-half inches across. Here is found impressed a many-rayed star. There are three mold marks.

The only color seen or reported was amethyst, and both surfaces were lusted. This looks very much like a Northwood product, although there was no trade-mark.

Our thanks to Mrs. Hodgins of Sacramento, California, for sharing this with all of us.

THE BERNHEIMER BOWL



We are indebted to the Ed Gaidas of Victoria, Texas, for sharing this unusual lettered bowl.

The central pattern, of course, is Many Stars. In using this as an advertising piece, the center has been surrounded by small raised dots and the lettering almost encircles the central star.

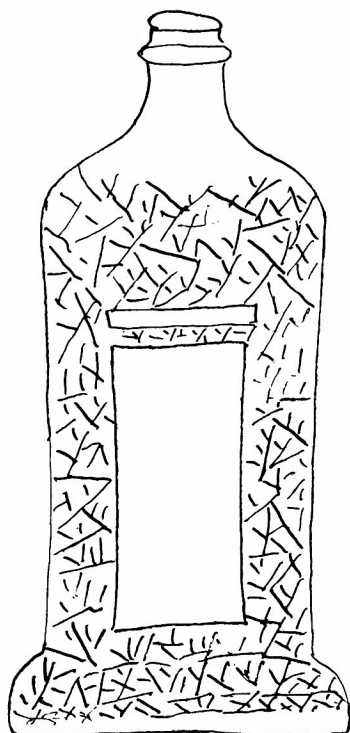
On the exterior of the collar base is found the Trefoil Fine Cut (for which see Book III) outside of this is a wide band of honeycomb design. Then the outer edge carries a band composed of individual oval motifs from the Trefoil center.

This is a heavy piece of glass, and has been seen or reported only on blue, although the Many Stars bowl was seen on amethyst. The diameter here is nine and three-fourths inches, while the collar base is four inches across. There are three mold lines showing.

Very probably this was a product of the short-lived Millersburg, Ohio, glass company.

This attractive advertising bowl certainly deserves a place in any collection of Carnival Glass lettered pieces.

HEINZ BOTTLE

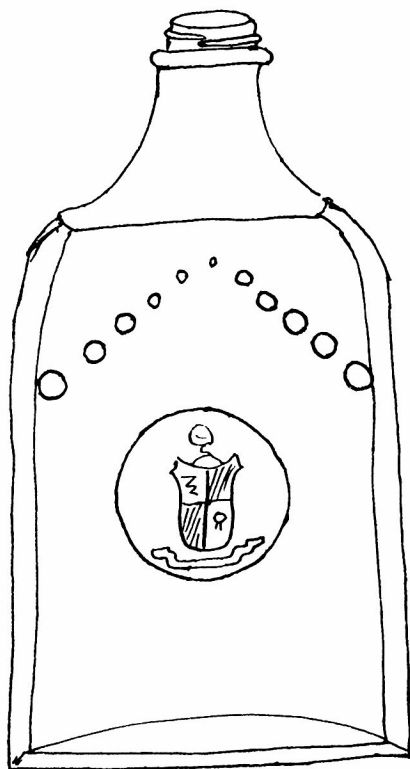


Nearly covered with a fine net-work of lines, very like the Crackle pattern found on water sets, etc. in Carnival Glass, this vinegar bottle is of clear glass, with a great deal of iridescence.

Used for vinegar, it is nine inches tall and holds exactly 16 fluid ounces, or two standard measuring cups. On the base of the one shown were impressed the words "H. J. Heinz Co. Pat d" and the numerals "9-263-808."

Another utility container, we felt this would be of interest to both Carnival and bottle collectors. Our thanks to the Shafers of Peninsula, Ohio, for the loan of this one.

CONTINENTAL BOTTLE



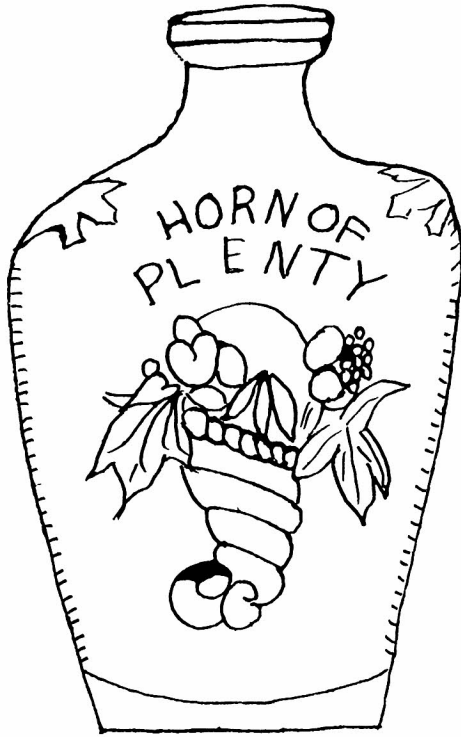
This tall sturdy bottle is of better quality marigold than we find often on such containers. This is even more unexpected, since 99% of its surface is smooth, rather than being stippled like the Sun-Punch and Canada Dry bottles.

The graduated circles shown in the sketch are like little buttons, well raised from the surface, and the figure in the circle obviously is intended to suggest a coat-of-arms.

The only lettering on this bottle is in the square base and reads, "Continental Distilling Corp., Philadelphia, Pa., Pa. applied for." In the very center appears a triangle. This particular bottle stands nine and one-half inches tall, and measures three and three-eighths inches across the base. It holds a full quart of liquid.

Our thanks to Mr. and Mrs. Rex Lyons of Marion, Indiana, for lending this collectors item.

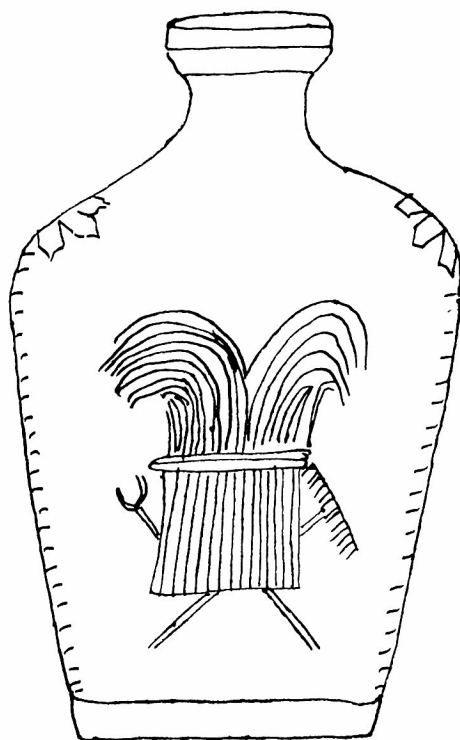
HORN OF PLENTY BOTTLE



For almost every pattern in this book we have used only one sketch, but we believe this particular bottle will be of interest both to Carnival Glass collectors and to bottle collectors in general. The two sides are so completely different that we decided to show both.

The front carries the cornucopia of fruit and the words "Horn of Plenty." Down the sides is a series of little indented lines, with a six-pointed figure at the top. The reverse side has a wide and rather awkward sheaf of wheat with crossed rake and tool almost hidden behind it.

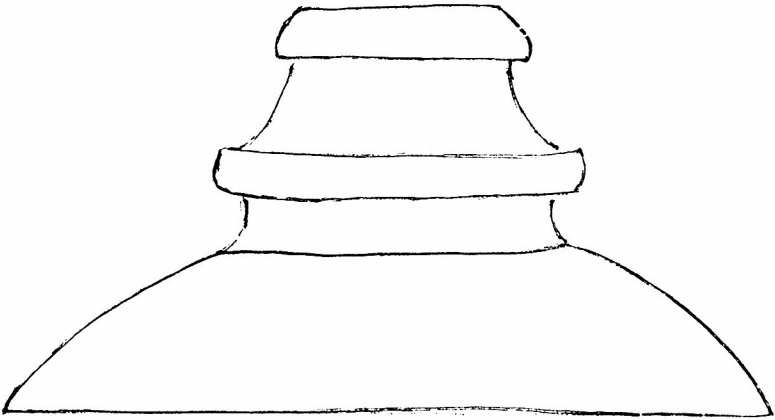
On the bottom of the bottle is the usual "Federal Law Forbids Sale or reuse of this bottle" and the following; "L-9527; D-126." This inscription puts it sometime after 1922. One reader has suggested that the last two digits of the first Phrase - "27" represent the date of manufacture. This may well be, but as we have stated before - this author is no authority on liquor containers.



This bottle seen in light marigold only. It is eight and one-half inches tall and holds one-fifth of a gallon of liquid.

Our thanks to Chuck Vierra of West Hollywood, California, for lending this bottle.

INSULATORS



Both of these shown are of course in the "utility" class of Carnival, although the first may possibly have been used as a paper-weight. It is of marigold and carries the following lettering. "PAT. OFF. MADE IN U.S.A. 622 CORNING PYREX T.M. REG. U.S.". Three and three-fourths inches across the base, and three inches tall, it is hollow all the way. There is a shallow groove across the top. The iridescence is evenly applied.

This one lent by Mr. C. B. Carroll of Torrance, California.

CONT'D



The second insulator shown is of solid glass except for the center core, which is lined with a threaded tube of copper. The inscription on it is shown completely. It varies slightly in size from No. I, being three and one-half inches tall and three and one-eighths inches across the base. This is a heavy piece of glass, and of a smoky marigold also quite iridescent. There is no doubt that this one was used out of doors for the intended purpose.

This one shared by Mr. & Mrs. Charles Willrett of DeKalb, Illinois.

SECTION V

RARITIES

1. Boxed Star
2. Butterfly Ornament
3. Button and Fan Hat-Pin
4. Buzz-Saw Cruet
5. Classic Arts
6. Covered Turtle Candy
7. Diamond Point Basket
8. Duncan Cruet
9. Elk Paperweight
10. Footed Shell
11. Hobnail Soda Gold
12. Hobnail Spittoon
13. Horseshoe Shot Glass
14. Jardinere
15. Jelly Jar
16. Little Barrell
17. Panelled Cruet
18. Parlor Ash Tray
19. Pastel Hat
20. Peacock Lamp
21. Prism Hat Pin
22. Rock Crystal
23. Ship and Stars
24. Shrine Champagne
25. Swirled Hobnail Spittoon
26. Wild Rose Syrup
27. Winken Lamp

RARITIES NOT PICTURED

Carnival Glass collectors seem to group themselves into three main categories. First, and vastly the largest group we feel, are those who enjoy their glass for the beauty they find in it alone. To these wonderful people, it makes very little difference whether one hundred other people, or one thousand others have the same pieces and patterns they enjoy. They take great joy in arranging and re-arranging the Carnival they own, to see the play of colors over the surface, and to find anew the fascination of the "taffeta-like" play of colors over the surface.

True, they collect in different ways. We always enjoy hearing about the different methods used from those who come to see us. One method used, is to collect by shape. Those who collect the hat-shape love these small pieces and can find quite a variety of colors and patterns to enjoy. Another group, even more limited perhaps in available space, collect tumblers. Some of these enjoy having as many different colors in each pattern as they can find. Some choose only one color in a wide variety of patterns. Others choose one pattern, perhaps after several trials at other methods, and persist in their efforts to collect as many complete sets as possible in this one chosen design. They enjoy having a water set complete, a berry set, a table set, an ice cream set, etc. All matching in color and pattern. Still another group of collectors enjoy looking for the widest possible range of patterns and colors, and it often seems to us that perhaps this group has more real fun in their hunting than the others. Limited only by space and pocketbook, they seem to enjoy every piece equally no matter what the shape or color, and thrill to the discovery of a "new" pattern to add to their collections. We have talked to some of this group who numbered their various patterns in the hundreds.

The second large group enjoy their collecting by attempting to accumulate as many different pieces of one shape as can be found. One may specialize in water sets complete; another in punch sets complete; another, in covered pieces, etc. Often these collections when we see them, are very beautiful and take a great deal of space to display them properly. These, too, afford many hours of pleasure to their owners as they try to get the missing punch cups, or to find the proper lid for a powder jar.

The third group of collectors are among the most enthusiastic we know. These Carnival Glass lovers enjoy finding the rare and unusual, the little-known and seldom-seen pieces, no matter what the pattern, the color, or the shape. They pounce upon a cuspidor with the same fervor that another will examine a tumbler. Many of the finest and most curious pieces of Carnival we have ever seen came from the collections of those belonging to this group. They are almost

universally generous with their finds, and willing to share the knowledge of them they have accumulated, with others.

It is primarily for this group - probably the smallest but most widely known, that we present the information given in this section.

Among the rarities known to exist in Carnival glass, but not pictured in this book, are some that must be real jewels. For reasons either of time, space, or because their owners do not want to entrust these rare pieces to the postal service or expressman, we have not handled any of these. As always, we will not picture for you any piece we have not actually drawn from the glass piece itself.

Known to exist is a bowl-and-pitcher set in marigold Carnival. This is the full-size wash set, not a miniature. Also known to exist is a chamber pot. This is in a near-cut pattern. No comment, other than to say the collectors of rarities will have a time to find one of these.

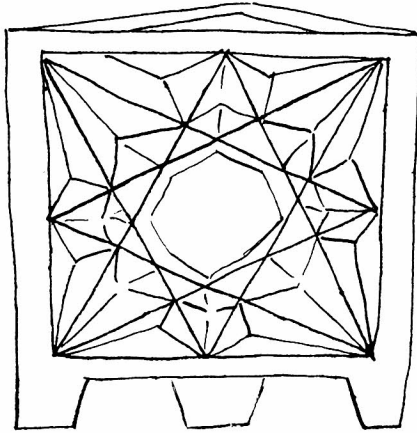
Also known to exist is a bell in true White Carnival. This was a Fenton product, we believe, for the body of the bell carries a small filler pattern, so often found on other patterns coming from this company. For example, the stem and base of the large Fenton's Cherry compote shown in Book IV, uses this most effectively. Around the lower edge of the bell, but not on the lip, there runs a bordered pattern of geometric leaves and scroll work. This has a cast iron handle, and the whole is 4 5/8" tall. This reported by R. M. Buselmeier of North Bend, Oregon.

Another very rare piece known to exist, but seen only in photographs, is a most unusual large vase. Like the pattern called "Classic Arts" in this book, this has highly raised human figures around its surface. Almost tubular in shape, it is eleven and one-half inches tall, measures sixteen and one-half inches around the top and eighteen and one-half inches around the base. Rather than attempt a description, we will quote from its owner, Mrs. Emma Schrader of Hutchinson, Kansas. "...it is the bluest blue I ever saw in Carnival Glass. It is highly iridescent, showing purples and greens. Around the sides there are figures in solid glass in high relief. There are six people, all men. One could be an Indian. They seem to be holding hands forming a circle and dancing. One man seems to be watching with folded arms. A wide band of what seem to be cobblestones is under their feet". The diameter of this at the top is 5". The figures themselves are eight inches tall. This is definitely a Carnival Glass piece of exceeding rarity. It shows four mold marks, but other than the facts given above, we can tell nothing about its maker or its age. This is a tremendous piece of work, and outstanding in every way.

Another piece seen in a color photo, and the property of Mrs. Rose Johnson of Bluffton, Indiana, is a large footed orange bowl in Northwood's Grape on blue base glass. This has had a blue handle applied, probably making it one of the largest Carnival Glass baskets known. This is a very beautiful and certainly a very rare item. In pattern, size, and shape it is typical of these bowls. The top, measuring eight and one-half inches, has 22 in-and-out flutes. It stands seven inches tall to the top of the handle. There are the usual three bunches of grapes and three groups of leaves, all hanging over the cable. The applied handle comes up almost straight on each side, then curves across again almost in a straight line. What a treasure for any collector this is.

Still reported but unseen either by photograph or in person remain the picture frame, some grape-pattern salt and pepper shakers, and some signed Northwood Grape shades for either kerosene or gas lamps. Probably there are others not yet reported.

BOXED STAR



With as much variance as we find between one piece and another of the same pattern, it is possible that the interesting piece shown above in nearly full size, was part of a line of near-cut patterns carried over from clear pressed glass.

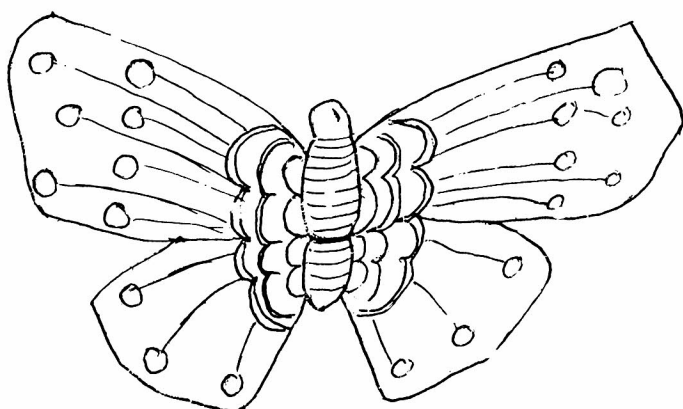
We have never seen another like it in Carnival Glass. This is either a match holder or a tooth pick holder. It rests solidly on three legs, and is triangular in shape. The three sides are equal in length, being two and three-eighths inches. These are slightly convex and all are patterned exactly alike. The height is the same as the width of each side.

The one seen was on true Red Carnival, and well lusted in deep metallic tones inside and out. Although this looks very much like an Imperial Glass product, there is no way to place it exactly.

Our thanks to P. C. Parker of Inglewood, California, for lending this.

A rare and most desirable item.

BUTTERFLY ORNAMENT



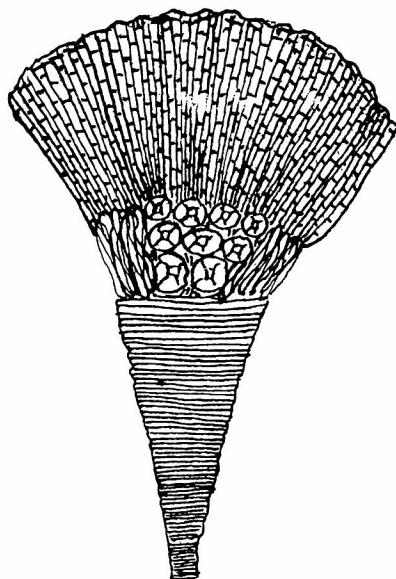
Shown almost life-size is a most unusual piece of Carnival Glass. This butterfly could have been fastened to some object such as a power jar, for it is thick and heavy. It shows evidence of having been used as a finial or ornament on some other piece, but its weight would preclude its use on hat pin or on the side of any object.

Of quality blue glass, it is lusted on both sides, and although the detail is present as shown, it is not sharp. The measurements are: length, two and three-eighths inches; width, three and one-eighth inches. The body is one and one-fourth inches long.

Any additional information as to the intended use of this beautiful little piece will be shared and appreciated.

Our thanks to M. D. Brachear of Loveland, Colorado, for lending this.

BUTTON AND FAN HAT-PIN



Again we give you in this book another drawing of actual size. This very ornate hat-pin head was made by sewing tiny Carnival Glass beads into a cardboard frame. These beads were of deep purple, and were quite iridescent.

Whether this was mass produced, or an individual effort made at home we cannot say. In either event, it is a rarity in its field and a highly desirable addition to a specialized collection.

Thanks again to the Gaidas of Victoria, Texas, for this one.

BUZZ-SAW CRUET



This most eagerly sought-for small piece of Carnival Glass is shown here life-size. All of these seen or reported to me have been on emerald green, and the iridescence on all has been outstanding. Like Diamond Lace, this near-cut pattern seems to have been made on glass of excellent quality, and the materials used to give the lustre appear to have been unusually effective.

While we have never seen this cruet with any trade-mark on it anywhere, it closely resembles one such type of pattern called Whirligig, made by the United States Glass Company, and small pieces in non-iridescent pressed glass. However, there are some significant differences and we cannot justify the use of this name for this particular piece.

The pattern of the Buzz Saw Cruet is composed of four well-known motifs carried over cut glass. The buzz saw appearing at the top of the pattern was incorporated into well over half of the near-cut pressed patterns so popular in this country for many years before the turn of the century until well after the first World War. All of the major glass companies produced this type of pattern glass in enormous

quantities. Some of the patterns such as Aztec, Bontec, Minnesota and many others were made in an enormous range of shapes-including several pieces made to be used commercially on drug store counters as soda straw containers, etc.

Besides the buzz saw motif, we find here both diamonds and triangles deeply outlined by bevelling and filled with a minute file pattern. This again was a commonly employed filler motif. The deep bevelling was almost universal on the near-cut patterns.

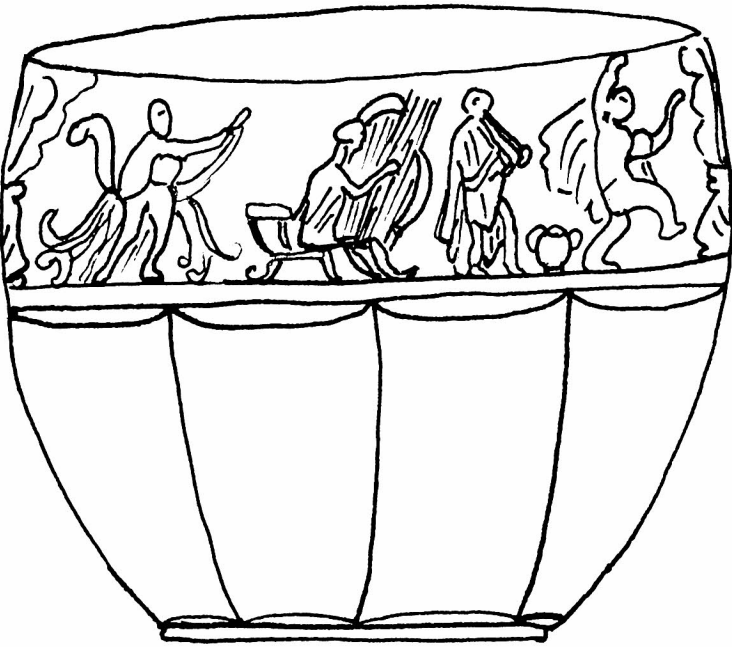
The long spear-shaped figure shown in the center of the pattern used tiny elongated thumbprints as a filler, and while not unique, is by no means unknown. The lower design of a daisy-and-button type is extremely old as pattern glass motifs go. This motif was first used in America on pattern glass about 1876, over a quarter of a century before Carnival Glass became popular.

Shown to one side of the sketch is again a life-size view of the top of the matching stopper, also made in the same beautiful shade of green. This eight pointed star is deeply pressed, and the center depresses down into a tiny hole.

There is some difference of opinion about the actual use for which this container was intended. One theory is that they were in fact small cruets for vinegar or oil. Another is that they were used for perfume. So far we have none that retained any aroma of any kind. Since these are usually found complete, one must assume that unlike many of the other containers, they came so equipped and that the stoppers were with the cruets when sold.

This beautiful miniature is four inches tall, measures two inches in diameter, shows four mold marks, and has the bottom deeply indented. A date of 1913 has been reported but not seen on this.

From the collection of Mr. & Mrs. Wm. T. Jaggard of Emporia, Kansas, to whom many thanks.



Any pieces of Carnival Glass having figures of people made in the glass itself are so rare as to be almost unknown. We have heard of only one other, and the pressure of time did not allow us to see it except by photograph.

The shape shown here is a small deep bowl, very possibly a flat based rose bowl, although it lacks the curving top usually associated with that form. It is three inches tall, with the band of figures being approximately one inch wide. The figures are raised and molded in the glass, but features and hands are suggested rather than actually drawn.

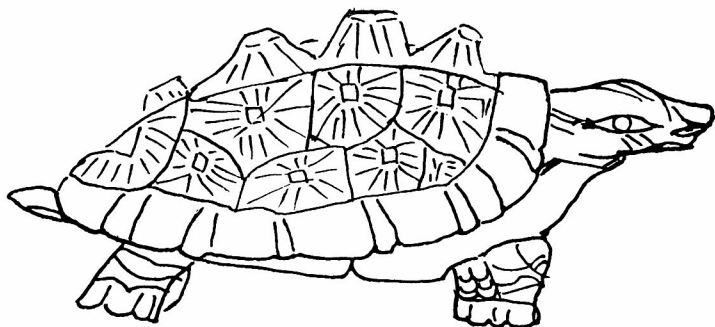
The men in Roman togas are shown dancing, playing a harp, and playing the pipes. A covered jar stands between two of the figures. This band goes all the way around, all showed traces of dark green paint. The rest of the bowl was of good marigold, and covered with vertical, slightly concave wide panels.

The top diameter is three and five-eighths inches, and the collar base measures two and one-fourth inches across.

Although this was loaned by B. Dardenne of Middlesex, England, this had a typically American Carnival appearance in weight, quality of glass, color and iridescence.

A real rarity for any collector.

COVERED TURTLE CANDY



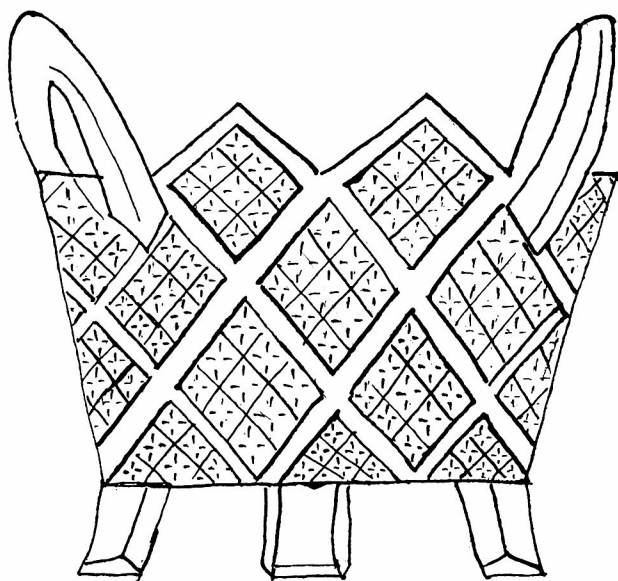
Mr. and Mrs. Herb Ripley of Indianapolis, Indiana, have graciously shared this treasure from their collection with us. Their pet name for him is "Old Mossback", and the lovely shimmering pastel green of which he is made, makes the title more than fitting. Either at the time he was made or somewhere along the line, his head, tail and feet have been painted black. But rather than detracting from the general effect, this only seems to contrast nicely with the iridescence.

The back of the turtle, patterned here in a most realistic design, lifts off and is light in weight. Except for the cavity under this lid, all of the rest of the animal is of solid glass. This makes it a very heavy piece, usable as a door-stop as well as candy dish.

He is of generous size, being nine and one-half inches long, and standing about four inches tall to the top of the back.

Truly this must be considered one of the rarities of Carnival Glass. Although his maker is quite unknown, the general era is of the late 'teens or early twentys, so far as we now know.

DIAMOND-POINT BASKET



Among the makers of Carnival Glass, imitation was indeed the sincerest form of flattery. As soon as one company caught the popular fancy with a pattern or shape, the competitors were quick to copy it as nearly as possible. Often the original product continued to be the favorite and the later version was quickly dropped. Occasionally the copied article lost its appeal and the imitation took over the market.

We have no possible way of knowing which came first—the Northwood four-footed, two-handled basket, or this Fenton version of the piece. But beyond any doubt, the Northwood one appealed more to the buyers of the early 1900's than this version which seems quite modern in its clean sharp lines and excellent mold work. But to find one! That is really a task, for they are vastly out-numbered by the wicker version made by Northwood.

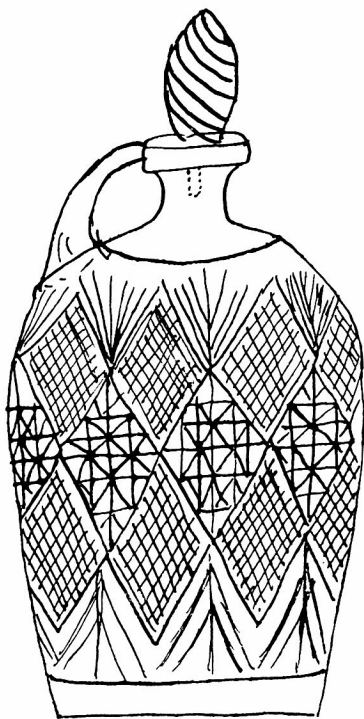
This one sketched was shared by Mr. & Mrs. Roger Mall of Kansas City, Missouri, to whom many thanks. It was on blue base glass, rather deep in hue, and carrying a great deal of metallic lustre.

One does not need a great deal of experience to distinguish between the two baskets. A quick comparison of this with the sketch in Book II, p. 30, will be quite sufficient, for the differences are many. Along with the absence of any trade-mark, we have here a sharp and well defined diamond point pattern. Covering the exterior, a pointed rim rather than one smoothly cabled, handles which are pointed along

the edges, and feet again sharply edged. On the inside of each foot is a protruding square step-like figure of solid glass. The underside of the basket carries a star figure of fifty-two intaglio prisms.

The basket shown stands four and three-fourths inches tall to the top of the handles and is the same measurement across as its height. We have never had this basket reported to us on any other color.

DUNCAN CRUET



Combined into the rather heavy piece of Carnival Glass shown above is a great deal of glass-making history. The pattern itself features a pressed glass version of the very old "strawberry and fan" motif used on fine European cut glass for centuries. Always graceful, always attractive, it was one of the first designs to be incorporated into the pressed glass imitations of hand cut flint glass. We could list by the dozens the near cuts employing this—"Czarina," "Model," "Peerless," all of the Diamond and Sunburst variations, to name only a few. It was readily adaptable to any shape or size, and could easily be combined with practically any or all of the other well-known cut glass motifs.

When popular taste turned away from the more simple floral and geometric glass patterns of the 1870's most of the producing companies scrapped their old molds and turned to these intricate imitations. As time went by the competition grew heavier and so did the patterns. Despite the rising cost of production, for these elaborate molds were time-consuming to create, the vast majority of these patterns were made in a tremendous variety of shapes. Finally, between the general economic depression, the cut-throat competition, and the decreasing profit margin, many of the smaller old firms were in desperate circumstances.

And here again we have an interesting story. For in 1891 some eighteen of the smaller firms joined together to form the United States Glass Company-hoping that by pooling their resources in a sort of loose federation, they could survive. Each company maintained its own factory site, but was now known simply as "Factory A" or "Factory R," etc. Many of the firms continued to make their older patterns, some even reviving ones previously dropped from production. Some of these were given new names, further adding to the present day researchers' woes.

The pattern shown on the cruet here had been called simply "No. 24" by one of the firms joining this merger. This was George A. Duncan and Co. of Pittsburgh, Pa. Wishing both to join the larger firm and still retain their identity, they moved to Washington, Pennsylvania, under a slightly different name - "Geo. Duncan's Sons and co." and began producing a new line of patterns.

Research leads to the belief that at least one of the U. S. Glass Co. firms made Carnival Glass using old molds possibly gathered from several of the sister companies. None of these would show trademarks, and at this date it would seem an impossible task to assign anyone such piece definitely. But that an effort was made to capture some of the Carnival Glass market is quite apparent.

This Duncan cruet is of light marigold with a brownish cast-almost light amber. The glass is very heavy, and the pattern not sharp-as though it had come from a mold that had seen heavy use. Four mold marks are visible. It stands seven and one-fourth inches tall to the top of the stopper, holds 14 oz. of liquid, and has a base diameter of two and seven-eighths inches.

From the collection of Mr. & Mrs. Ed Gaida of Victoria, Texas, to whom our thanks.

ELK PAPERWEIGHT



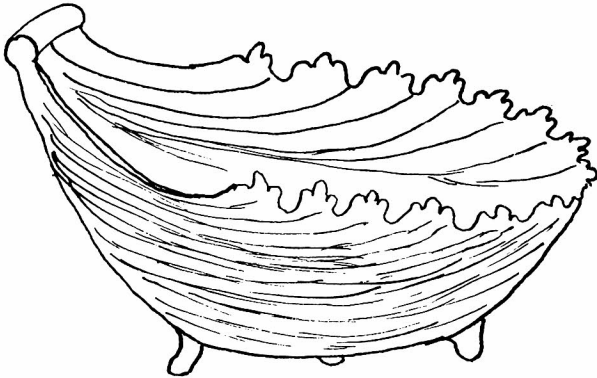
There are a very few pieces of glass in this book shown "life-size," but the delightful one on this page is one of these.

On purple glass of excellent quality, it measures four inches long, two and five-eighths inches wide except for a rim one-eighths inches deep, this is a solid slab of glass. The design is well-raised, and well lusted.

The purpose of this piece is obvious, but one can only guess at the occasion for which it was made and the date. Many of the Elk bowls and plates are dated from 1910-1912, and it seems we can safely assume this to be of the same vintage. However, while the bowls and plates have not been reported in great numbers, both of them are far more commonly seen than this little fellow.

We regard this as one of the great rarities in true American Carnival Glass.

FOOTED SHELL



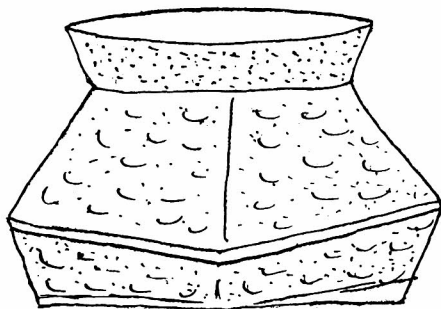
Although this is glass of average weight, the underside of the shell shows a ground-off spot like that found on blown pieces. However it does not compare in weight to the Heavy Shell shown in Book Three.

Here the piece sketched is on green base glass, of the vivid family. The edge is fluted rather than curving, and both interior and exterior are ribbed. It measures six and three-eighths inches in length, five and five-eighths inches at the widest point, and stands three inches tall on three short feet.

The maker is unknown, but the glass is of fine quality and the iridescence is quite good. Very probably this was intended only as a decorative piece. Loaned through the courtesy of Mrs. Wm. T. Jaggard of Emporia, Kansas.

This has also been seen on amethyst, where the lustre was unusually attractive.

HOBNAIL SODA GOLD

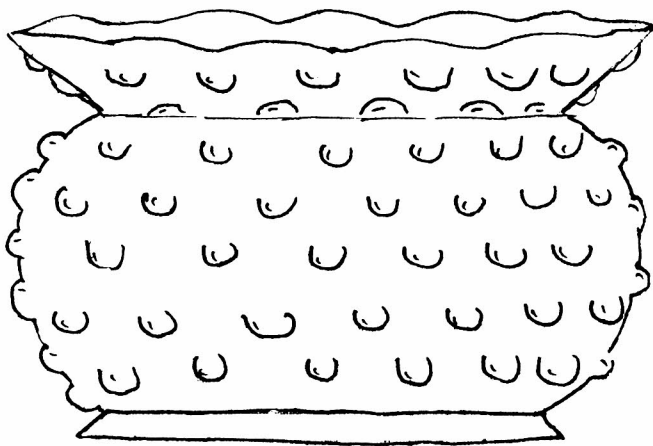


Although the hobnails are only little blisters here, rather than being sharply defined as they are on both the Hobnail and Hobnail Swirl spittoons (for which see this book), they definitely exist on this piece. Seen only in Marigold, as are the plain Soda Gold pieces of this same shape, this is still a pattern variation we felt should be included.

A quaint piece of Americana, it is more interesting than beautiful. Seen only in Marigold, this is a two mold pattern, seven inches across the top, and four inches tall.

Loaned by courtesy of Willard Soper, Chicago, Illinois.

HOBNAIL SPITTOON



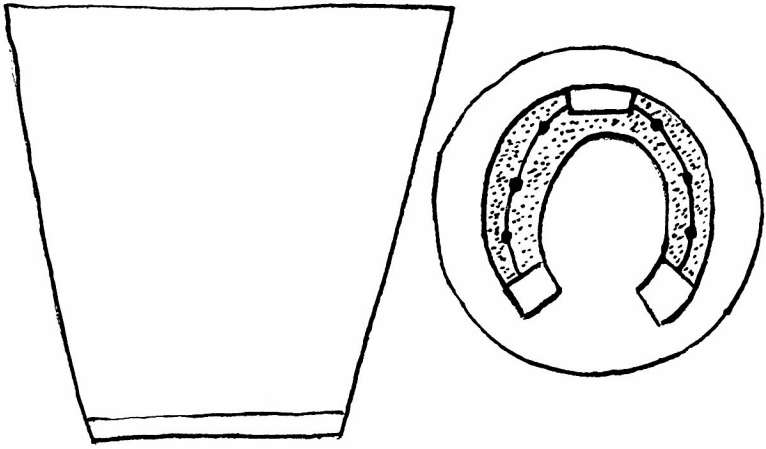
In one of the introductory chapters to Book IV we mentioned several rarities that had up to that time been only reported-not seen. Among these were a picture frame, vinegar cruet, paperweight, covered syrup, and "a small spittoon in a hobnail pattern on amethyst base glass."

Now in this book you will find all of these except the picture frame, and shown above is the Hobnail spittoon. Of small sizes, being only two and three-fourths inches tall and five and one-half inches across the top, it has been suggested that this was indeed made for a lady-perhaps a "snuff-dipper"! Unlike the larger pieces made for the purpose, this is a most attractive item of Carnival Glass. It will fit into almost any collection.

There are five rows of well raised "hobs" around the body, and two more rows on the lip. The iridescence covers both inside and out. There is a many-rayed star on the underside of the base. Water sets in this pattern have been reported but none has been seen. All of these in dark colors only.

Many thanks to the Ed Gaidas of Victoria, Texas, for lending this rarity to be shared.

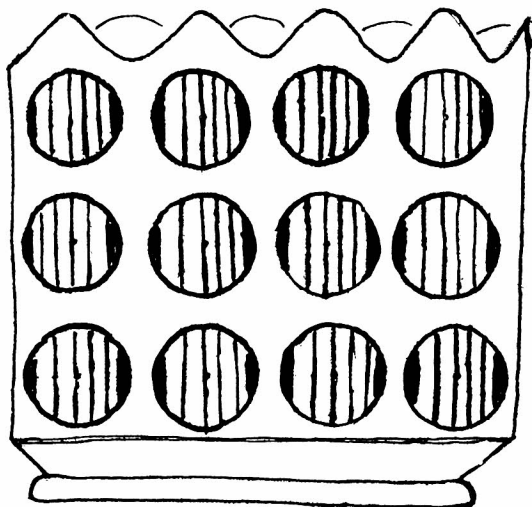
HORSESHOE SHOT GLASS



The only pattern of any kind on this little glass is the horse shoe pressed in the base. It is quite clearly done, and heavily stippled. The glass itself is amber with good iridescence, and heavy in weight. These seem serviceable, and meant to be used!

They measure three and one-half inches tall, are three and one-eighth inches across the top, and are two and three-eighths across the base.

JARDINERE



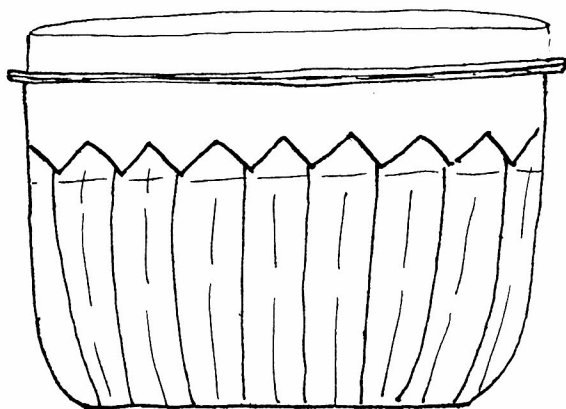
Another of the seldom-seen rarities in Carnival Glass is shown above. This is a very heavy piece of glass, iridescent both inside and out. The interior is smooth with no pattern or trade-marking.

Around the sides are three rows of twelve deeply depressed circles. Partially filling each of these circles are four complete solid vanes of glass, while two other partial vanes fill in the sides of each circle. This must have required a great deal of skill on the part of the mold maker, and equal dexterity on the part of the glass worker.

Seen only in a dark green base glass, this would have made a most attractive container for the potted plants so popular in the early 1900's. The dimensions are as follows: height, six and five-eighths inches; top diameter, six and one-half inches; base diameter, five and one-fourth inches. We have no clue to the maker, for this piece is unique in both pattern and form.

From the collection of Mr. & Mrs. Ed Gaida of Victoria, Texas. For their cooperation in lending such a rare piece as this - many thanks.

JELLY JAR



Not too many years ago, summer was indeed a busy time for any housewife who took pride in doing her job well. From the first of June until late in September there was a constant procession of fresh fruits and vegetables to be preserved by one means or another so that they could be enjoyed by the family during the cold months ahead.

High on the list of things to be done came jelly making. To go into the fields to pick strawberries or cut grapes or gather blackberries was a regular part of the routine and the children went along to make it both an outing and a chore. Of course, part of the fruit came home inside the children, as well as in buckets.

Little flat open glass jars very much like this one were standard equipment in every pantry. Usually they were of clear glass, often found now in the delicate lavender shade created by years of use and sun. Most of them had a small pattern in the center bottom-grapes, cherries, etc. so that when the jelly was turned out in a compote for the table, a pretty design added to the rich fruit color.

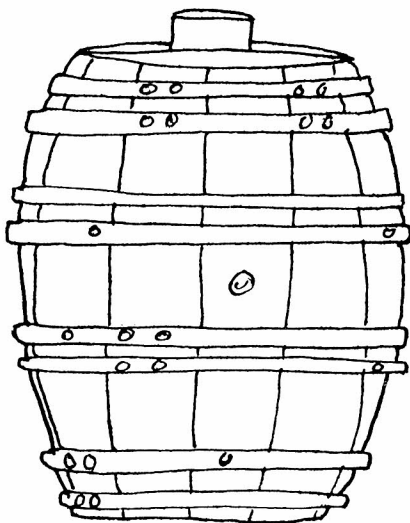
After the hot sweet fruit juice was poured into the glass, a thin layer of melted wax was applied. When it had cooled, a cover of some sort was put on to keep the mice away, and to keep it clean. The easiest to use were the jars having tin lids. These had a little protruding rim on the glass where the lid rested. Lacking this, the cook used a square of paper cut from a bread wrapper, if she used store-bought bread, and tied it down with string.

All of this may wake a touch of nostalgia in some of my older readers, especially if they were children at the time and only pressed into service occasionally. Those a little older may be thankful for grocery shelves now loaded with every variety of jam, jelly, or preserve known to man. The younger readers will find the whole business only a part of the past they have heard about.

The jelly jar shown above is the only one we know of in Carnival Glass. Instead of a pattern in the center bottom, the sides are prisms inside and it should have made a very pretty mold. There is a rim for a tin lid. It measures three inches across the brim, and is two and three-fourths tall. The color was good old marigold.

Our thanks to Mrs. Charles Willrett, of DeKalb, Illinois, for sharing this.

LITTLE BARRELL



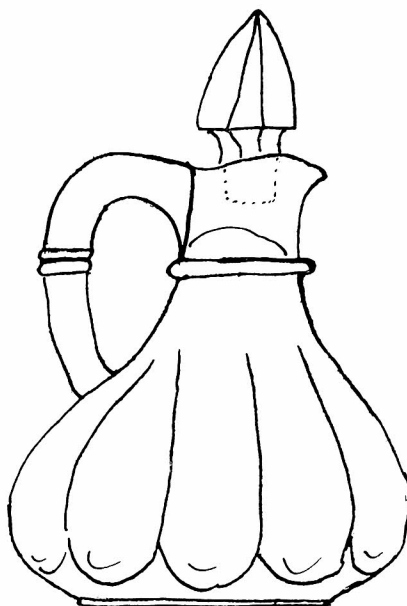
Beyond any doubt, this attractive little fellow was another of the containers for some product, but what it may have been we do not know. Unlike the Humpty-Dumpty shown in Book IV, this could not have been a mustard jar. Neither could it have held pickles, like the Stork Vase in Book II. On both of these, the top opening is large enough for practical use. Here we have only a very small neck, suitable only for a cork stopper. Like the Corn Bottle, it is also of small

size. Again, we believe this to have been a sample bottle for some liquid-syrup, perhaps.

It is a well-pressed bottle, of marigold having very good iridescence. It stands three and three-fourths inches tall and has a base diameter of one and seven-eighths inches. Two mold marks are visible.

Many thanks to Mrs. Charles Willrett of DeKalb, Illinois, for lending this. One in green was also reported.

PANELLED CRUET



This we have no possible way of identifying-either as to maker or date. Glass cruets have been made in pattern glass for many years in this country. Used both for vinegar and oil, they have been featured in patterns as famous as "Eyewinker" and "Croesus." Rather plain little cruets obviously made for everyday use, such as the one shown, are still popular. They are to be found pictured in old mail order catalogues of the early 1900's, sometimes for as little as seven cents.

But cruets which were given the Carnival Glass finish are by no means common. The collector who has one of any color and pattern

is indeed fortunate. We do not believe these were containers, nor was this a part of a table set. Rather it seems to have been a single item offered probably by variety stores.

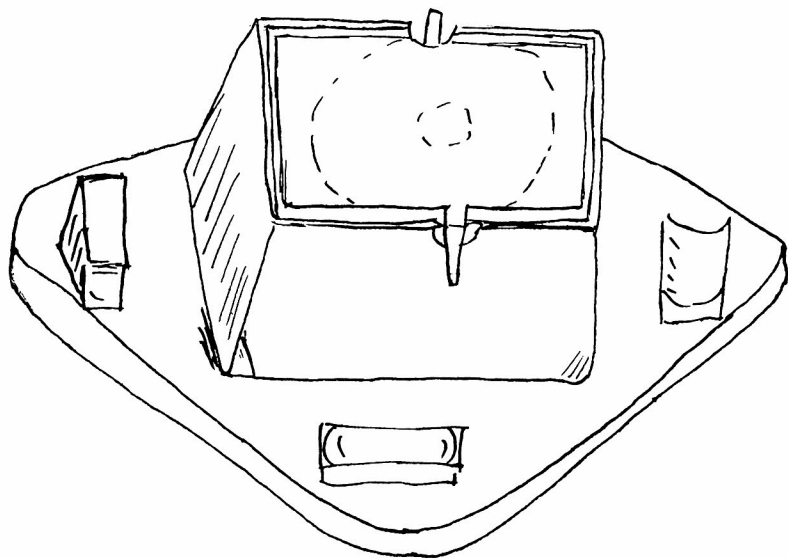
In two ways this particular cruet differs from many simple patterns produced by the thousands. The two ribs on the handle are not common. Again, while the outer surface is perfectly smooth, the interior of the bowl has a pattern of fourteen concave panels. These, of course, show through and give the effect shown in the sketch.

Seen in only one color and one size, this was a light amber. It stands five and one-half inches tall to the top of the matching stopper.

The narrow collar base is two and one-half inches in diameter. Its capacity is 6 oz., or three-fourths of a standard measuring cup.

Thanks go to Mr. & Mrs. Ed Gaida of Victoria, Texas, for lending this for sketching.

PARLOR ASH TRAY



A far cry indeed from the hat-shaped very late cigarette ash tray of the 20's or 30's is the quite elegant piece of Carnival Glass shown here. When this was first reported we felt that it might prove to be an inkwell, but examination showed otherwise.

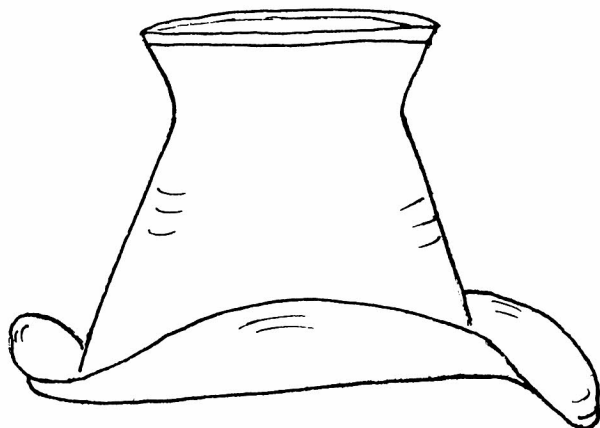
Of deep amber glass, having a definite brown cast, this carries the typical old dark metallic lustre on an almost satin finish. There is nothing of the light slick shiny look about this little beauty.

Measuring four and one-half inches square on each side of the base, it rests on a slight rim. The ash container in the center stands one and one-half inches tall, and the separate concave cover swings on two little glass pegs which rest in small depressions on either side. The cover is of the same base glass and is also iridescent. On three sides are cigarette rests one-fourth inches high. The third side, shown here on the left, is three-fourths inches tall and was meant to be used for a penny box of matches, these being inserted over the block of glass so that they were readily available to the smoker. The whole piece is heavy, and is definitely a pressed piece of Carnival Glass.

We have here another of the rarities that is both unusual and beautiful. A great addition to any specialized collection.

Many thanks to Mr. Chuck Vierra of West Hollywood, California, for lending this for sketching.

PASTEL HAT



Like several other pieces shown in this volume, the little hat sketched above is given nearly life-size. This charming bit of glass is two and one-fourth inches tall, one and three-fourths inches across the top, and measures three and one-fourth inches across the brim at its widest point.

In dimensions it varies only by fractions of an inch from the Tall Hat shown in Book IV, but there are other differences easily detected. The most obvious of these is the lack of the three pinched in bands covering the crown. Instead here we have a definite slanted-in effect down some one-half inch from the top.

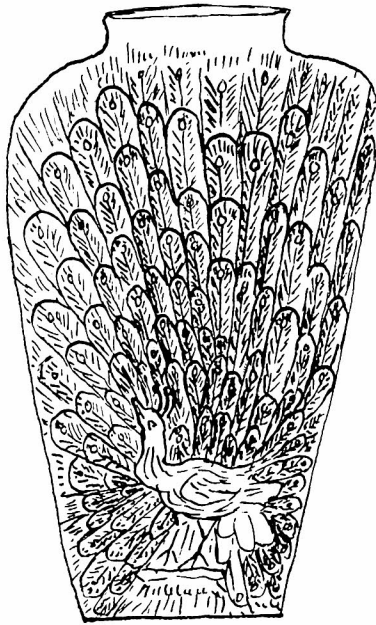
While the Pastel Hat has again a blown appearance, it is definitely a heavier piece, and shows no signs of being ground anywhere. There is a rim of heavier glass around the inner top.

The base color seen was a lovely clear pastel blue, with iridescence covering the entire piece. However, this showed most plainly as a pink iridescence around the brim next to the center opening.

As we have mentioned before, there are many heavier hat shapes available to the Carnival Glass collector in a variety of patterns. Some of these include the Northwood Grape, which has thumbprints around the base, Northwood Lustre Flute, Carnival Holly, Peacock Tail, Fern Panels, Blackberry Spray, etc. All of these are larger in shape than either the Tall Hat or this dainty piece, and are obviously more suited for use as candy or nut dishes or as match holders. This entire line of shapes, like baskets and tumblers, has come to be quite popular as a collection alone.

Our thanks to Mr. & Mrs. Rex Lyons of Marion, Indiana, for sending this along to share with you.

PEACOCK LAMP



Among the numerous inquiries that come to us, we have occasionally received a photo of a group of Carnival Glass pieces with the shape above standing in the background. In several letters we have been asked, "Why does my peacock vase have this funny little hole in the bottom?" And here is the answer. For this is not a vase, nor ever was. This is the main ingredient of a rather large early electric lamp.

The opening in the center bottom was molded into the glass as it was made. The glass was set into a wooden base originally, although these lamps are usually found dismantled. The top had brass fittings, and the shade used was of pierced brass and hung around with prisms.

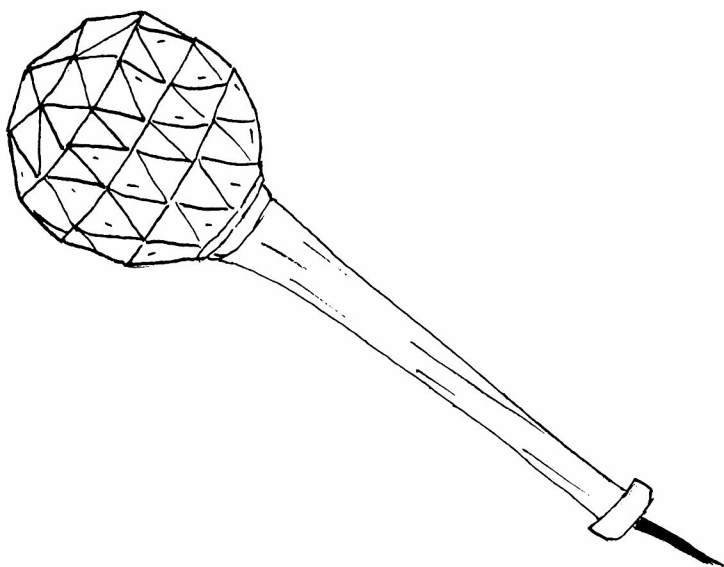
The glass used was highly iridescent, and while often found in marigold, the first one we saw was of clear Carnival, but gave a purple appearance for the interior had been treated with baked-on black enamel. This had begun to flake off around the bottom opening, enabling us to see how the dark shimmering effect had been created.

Shown on the sketch is the front of this lamp. The entire back is covered by the same long peacock feathers. These fan out from a point at the center near the base. The piece is ten and one-fourth inches tall, and measures six inches across the "shoulders." This is made in a 2 part mold.

In the absence of any trade mark or catalogue illustration, we do not know the maker. However, we believe this dates from the 1914-1915 period.

We are indebted to Mrs. Charles Willrett of DeKalb, Illinois, for bringing this for us to sketch.

PRISM HAT PIN

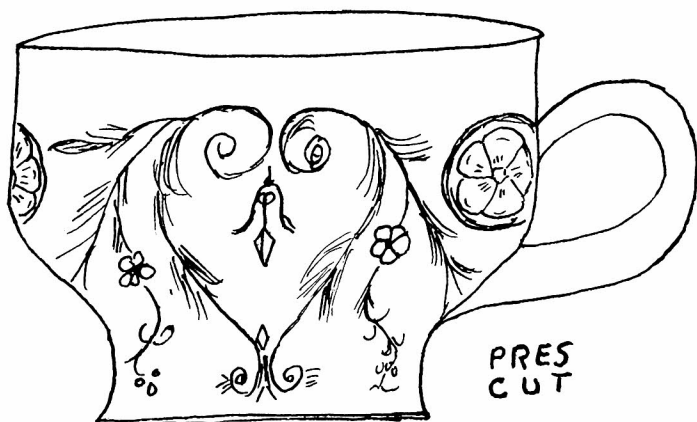


Wouldn't the avid collector enjoy having one of these to put in his Carnival Glass hat pin holder! This is really a rare item, and of it's kind-very beautiful. This is obviously a hat pin-early 1900 vintage, on purple glass with brilliant metallic iridescence.

The glass portion is three and five-eighths inches long, and is molded-not blown.

Our thanks to M. D. Brachear of Loveland, Colorado, for sharing this little gem with us.

ROCK CRYSTAL



Vastly different from all other pieces of Carnival Glass seen by this author, it is quite possible that the pattern shown here is among the oldest used on this American iridescent ware.

When we begin to name the firms that made Carnival Glass, the majority of readers limit the list to three - Fenton, Imperial, and Northwood. Some other collectors will add Millersburg to the list. But here we have a pattern we can attribute to the McKee Glass Co. of Jeanette, Pennsylvania.

The pattern itself is intaglio, or seems to be cut into the glass rather than being raised. On the crystal in which this was originally made, it very closely resembles the cut-glass it imitated. The first date we have for it in this form is 1894. It must have been very popular, for it was made in quite an array of shapes. Besides the usual table sets, water sets, and punch sets, there were plates of various sizes, cruets large and small, candlesticks, and pickle trays, to name just a few.

This pattern was made over a period of years, for we see it still being advertised in 1915 and in many of the older shapes, as well as in five different stemmed glasses. How many of these shapes were carried over into Carnival Glass we do not know. Only the punch set has been seen or reported to us. And we can only guess at the time, which was probably during the 1908-1912 period. It also carried the name "Puritan" at one time.

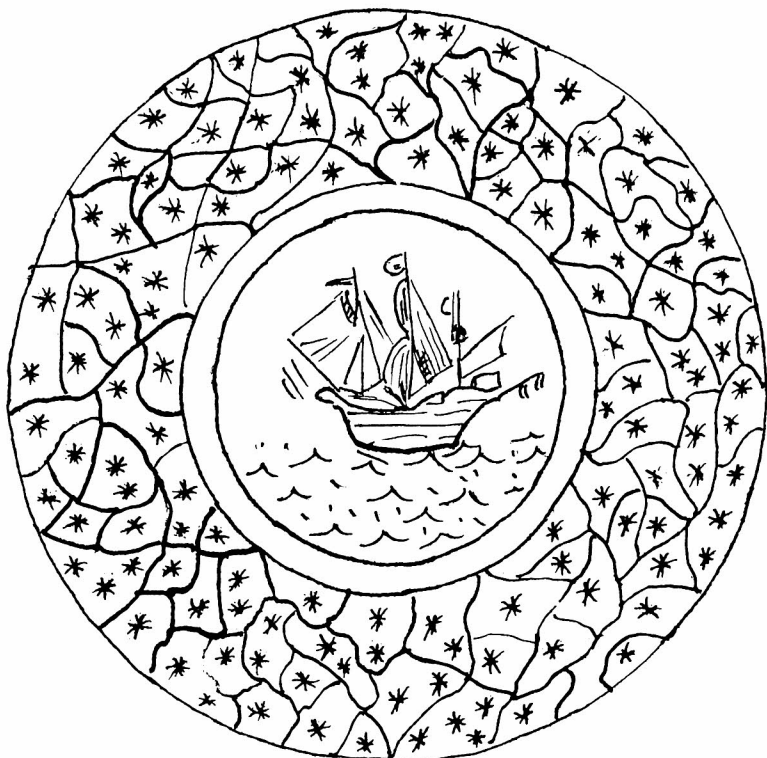
In perusing the available literature on the McKee firm, we find

the trade-marks "American Pres-Cut Glass," "Pressed-Cut," and Pres Cut" mentioned. Also mentioned is the fact that these are usually inside a circle. If any circle had ever existed on the cup sketched, it had been completely worn away by use of the mold.

The only color seen is a blue-black, very much the color of the old ink of forty years ago. The deep iridescence was of excellent quality on both inside and out. The lettering is on the inside of the bottom of the cup, while the outside base carries an impression of a small open flower and four leaf whirls around it. The handle of the cup is much thicker at its base than is common, and the graceful shape of the cup itself we know of nowhere else. Compare this with Waffle Block or Broken Arches (Both in Book III), for example.

A real find for any collector, we thank Mr. P. C. Parker of Inglewood, California, for lending this cup to be sketched here.

SHIP AND STARS



This most attractive plate probably dates from the same era as Sailing Ship (Book IV), but is an entirely different pattern. Here we have a vessel of the "Santa Maria" type riding high on small pointed

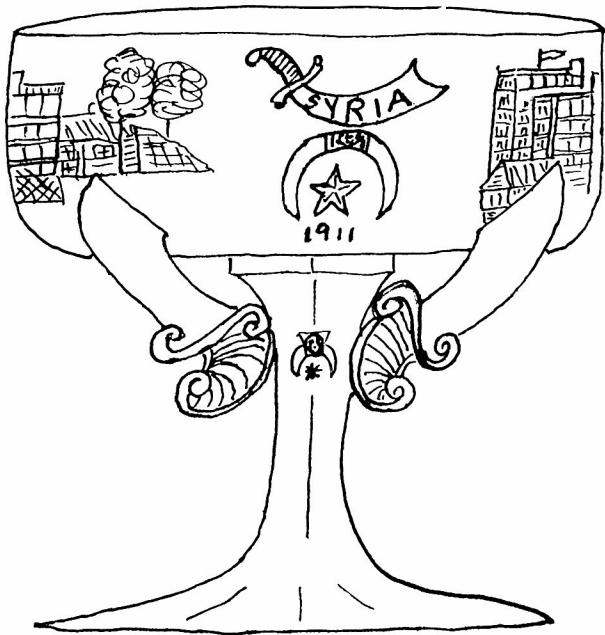
waves. The ship itself occupies only half of the center space, while the one shown previously nearly covered the area.

Another point of difference easily discernible is the presence of tiny stars spaced among the network of fine lines around the wide edge. The use of very fine stars as stippling is quite an old device in pattern glass.

One more difference between these two plates is that while Sailing Ship is an intaglio pattern, all of the figures here are raised. Again, the entire pattern is on the under surface. This has been seen only in marigold, and is another shining example to prove the point that the collector who limits himself only to the dark colors is going to miss some very interesting and attractive pieces of Carnival Glass.

Our thanks to Mr. & Mrs. Marcus of Perry, Oklahoma, for the loan of this plate. The one shown is eight inches in diameter.

SHRINER'S CHAMPAGNE



Shown above is one side of a beautiful piece of clear iridescent glass. For quality of glass and workmanship, this piece is equalled by few others in its field.

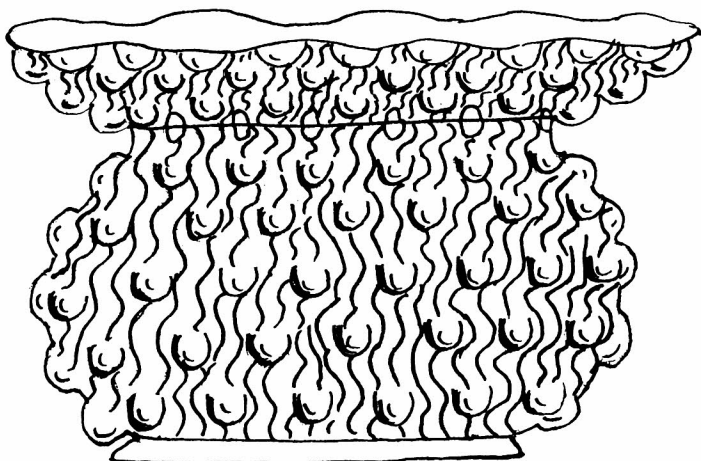
As shown above, the piece is dated for us in the glass itself. Incidentally, although a part of the design circling the bowl is painted

on, such parts have not been shown in the sketch. All dates, names, buildings, and figures are made of the glass itself. Turning the bowl to the left, we come to a group of office and factory buildings, then to a large bridge, followed by a proportionally large camel complete with rider. Above this scene is the name "Pittsburgh, Pa." The river under the bridge, the smoke from the chimneys, the ground in front of the buildings, as well as the camel and rider are painted realistically.

On the opposite side of the bowl is another group of buildings and trees, all colored. In addition, there is a photographer with camera on a tripod, also colored. The name "Rochester, N. Y." is above this scene. All lettering, the star, scimitar, date, and handles of the three scimitars supporting the bowl, are colored gold, as is the rim of the bowl. The blades of the larger swords are silver colored. The piece stands five inches tall, and measures three and seven-eighths inches across the bowl. Although it is difficult to determine exactly, there appear to be three mold marks.

Of interest to many will be the original paper label found on one of these glasses. It reads, "United States Glass Co. Pittsburg, Pa.," and carries their old trade-mark, a large U and S entwined. This concern was in reality a combine made up of at least seventeen individual old glass firms who were finding it harder and harder to keep their heads above the rising flood of demand for cut-glass patterns and for something new in the whole field of pressed glass. These firms joined together in 1891 with headquarters in Pittsburgh, Pa. It was not until 1898 that they began to advertise extensively, and many of the named "Near Cut" patterns we know today have been found illustrated in their catalogues. They also reproduced numbers of the older patterns, although now we would hardly classify a piece made in 1898 over the original mold a "reproduction."

SWIRLED HOBNAIL SPITTOON



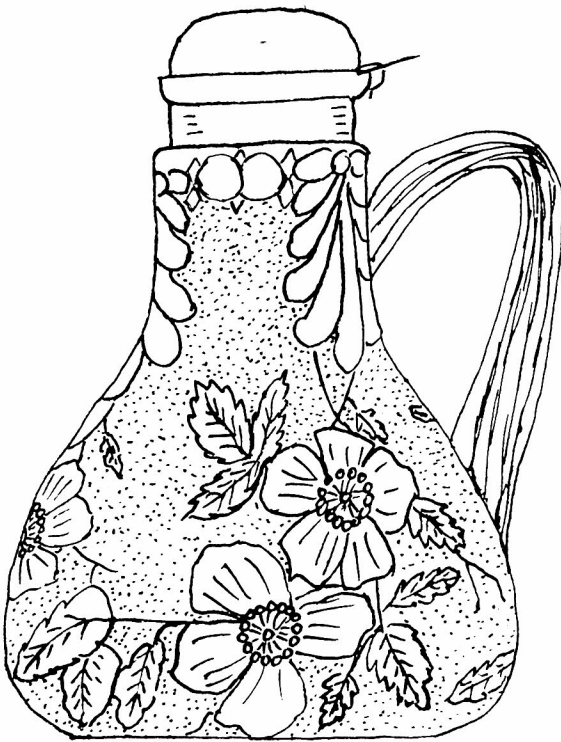
Different in size, in shape of the top, and quite different in pattern is this unique piece from the Hobnail cuspidor also found in this Book V. Again on amethyst base glass and seen only on that color, this shows even more mold work than the first.

This one has again definite rows of the hobnail. There are three rows on the lip, one pinched-in row around the neck, and five rows on the body. The background is covered with a raised swirl pattern of fine lines. The inside opening at the neck, instead of being quite round, is irregularly shaped in a wide scallop effect. A many-rayed star is impressed on the underside of the base.

This one is three and one-half inches tall, measures five and one-fourth inches across the top, and rests on a base of three and one-eighth inches.

Loaned from the Ed Gaida collection in Victoria, Texas. To these most cooperative collectors, our hearty thanks.

WILD ROSE SYRUP



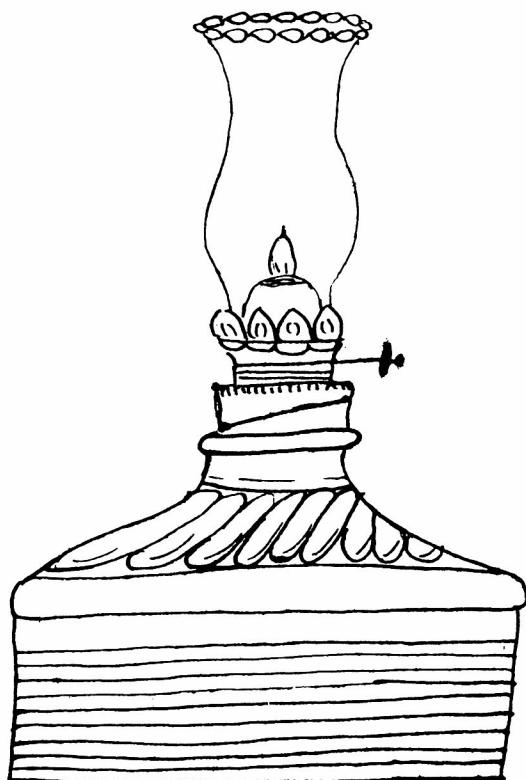
You will find in this book several patterns, sizes and shapes of vinegar cruets. But no other Carnival Glass covered syrup. Although we have seen several of these and have had several others reported, all were of this pattern, this size, and of this same excellent marigold color.

This is a most attractive piece, and when it is found complete with the Britannia top, as shown, could also be used. It should be particularly nice with a full table setting of Lustre Rose. However, we doubt that many collectors would want to risk damage to as rare a piece as this one.

This is a two mold piece with the reeded handle molded in. It measures six and three-eighths inches tall, two and one-fourth inches across the slightly indented base, and holds 12 fluid ounces. There are three large plumes and three sprays of roses, all against a well stippled background.

Many thanks to Mr. & Mrs. Ed Gaida of Victoria, Texas, for the loan of this one.

WINKEN LAMP



Here is another of the miniature pieces we have been able to bring you almost full size in this book. Of excellent marigold with a great deal of iridescence, this would be quite an addition to a collection of such pieces. How attractive these would be on one of the toy kitchen cabinets of the early 1900 era! One could use the Kittens pieces, the individual salt dips, miniature compotes, the Little Swan, and either the Tall Hat or the Pastel Hat.

This small kerosene lamp is only two and one-fourth inches tall with a base diameter of three-inches. Two mold marks are visible, but no maker's trade mark is present on either glass or burner.

Loaned through the courtesy of Mr. & Mrs. Ed Gaida of Victoria, Texas.

SECTION VI
ANIMALS - RARITIES

1. Bird with Grapes
2. Butterfly Tumbler
3. Butterfly Bush
4. Little Owl
5. Little Swan
6. Love Birds Bottle
7. Millersburg Big Fish
8. Owl Bank
9. Sea Gull

FAIR GAME

Ever see the gleam in the eye of a lover of the rarities in Carnival Glass, as he pounces upon an unlisted animal pattern? It probably resembles that of an ornithologist as he finds an unknown Whooping Crane. For the patterns featuring animals were apparently always few and far between, and now a great many of the surviving pieces have disappeared from view. Gone behind glass doors, into collections and museums, these are for the time being at least, out of circulation.

Some of the bird patterns we can still find occasionally. These include Singing Birds, Peacock at the Fountain, Peacock and Grapes, and Stork and Rushes. These we see on bowls, berry sets, mugs, and table or water sets, as well as punch sets in one or all of those listed. Probably a little easier to find are some of the Butterfly patterns. The Fenton Butterfly and Berry is still to be found on both berry sets and water sets - not often complete, but still we can gather a piece here and there.

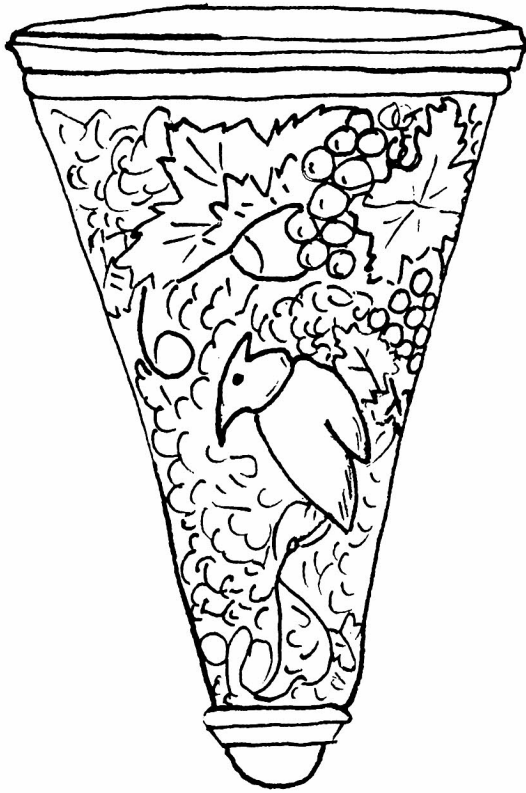
The more unusual animals such as the Panther, Pony, Carnival Swan, Horse's Heads, and the Farmyard bowl, have always been a challenge to the collector of such patterns.

Probably all of the animal designs shown in this book should be classified as Rarities, for they are exceedingly scarce. We do not expect to have any of them reported in great numbers. If you will note the credits under each one, they have come from widely separated parts of the country, and were not found concentrated in any one section. They can not be ascribed to any one maker, nor to any one particular time. They vary widely in shape and color as well.

And here would seem to be a good spot to point out to the general collector as well as to the specialist that the old, old economic law of "Supply and Demand", still operates beautifully in the whole area of antiques - not only in Carnival Glass, but in other fields such as Art Glass, R. S. Prussia, trivets, guns, and the whole field in general. As the supply dwindles and the demand increases, we see prices rise. As far as we know, there is no possible way to prevent it. It is a fact with which we will have to learn to live. We can not plow under the antiques, nor the people who seek them, either. Like Rain - It falls on us all alike. Many a dealer who carries Carnival wearies of being told of the prices asked for it four or five years ago. If she is to have any at all to offer, she must in turn pay higher prices. And many a collector sighs when he sees a piece he wants so much to add, but the price he finds prohibitive. At least he has the consolation of knowing that the pieces he has tucked away have grown in value during their confinement.

We can only plead for reason and moderation on the part of both, so that the beautiful glass we enjoy so much can continue to be one of the most widely collected of all American glasses.

BIRD WITH GRAPES



This wall vase was pictured and named some years ago by one of the earlier writers on iridescent glass. It has always been our principle to go back to such nationally known and respected works for pattern names whenever possible. It is not always possible to find the original name for a pattern, or for its number either, as many of the Carnival Glass items were sold by assortments, and simply labeled "floral, fruit, scenic and scroll" collection. But when any name has been generally used and widely accepted, unless the original has been newly-found, we see nothing to be gained by creating new titles. This often confuses rather than clarifies.

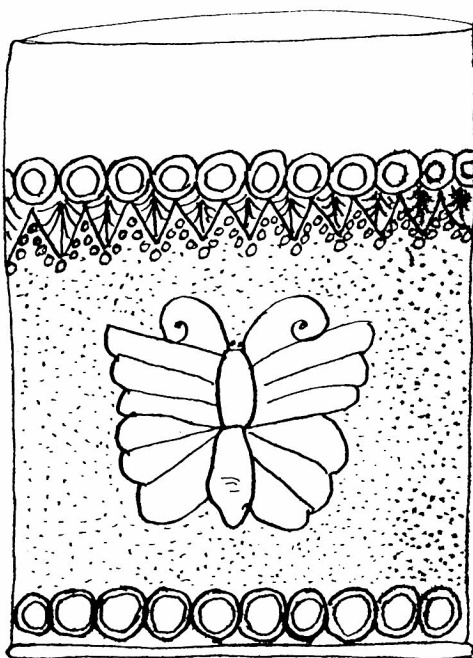
Apparently this particular design was used only on this one shape, for nowhere else do we find this quaint bird huddled under bunches of fruit.

Obviously, being a wall vase, the obverse side is plain and flat. Down one inch from the top are two holes molded in the glass, for hanging. The piece is a heavy one and would have required some very solid support

The color is marigold, and the lustre has been applied both inside and out. It is seven and five-eighths inches long, and measures seven and one-half inches across the top.

Our thanks to Mr. Leslie Wolfe of Newman, Illinois, for lending this unique piece.

BUTTERFLY TUMBLER



Shown above is the tumbler from a water set, the pattern of which goes back into the clear pressed glass era of 1895-1905. Attractive in this type of glass, it was carried over into the iridescent Carnival Glass period. Butterflies were a most popular subject, as witness the large number of patterns featuring them. Northwood made one, Mr. Fenton made several-among them the very popular "Butterfly and Berry" so widely collected today.

The particular design shown here is not to be found in quantity, and evidently its use was confined to water sets only. The stippling on this is unusual in that it consists of tiny indented circles. The row of circles at both top and bottom are likewise deeply indented.

While the maker is unknown, the banding device is quite similar to that used on Shell and jewel (Book I), a Westmoreland Glass

Company product used originally as a container.

This tumbler is of standard size, being four inches tall, two and three-fourths inches across the top and two and one-half inches at the base. There are four butterflies around the glass and a many-rayed star on the base.

Many thanks to Mrs. Charles Willrett of DeKalb, Illinois, for sharing this one.

BUTTERFLY BUSH



Of deep purple base glass, with excellent iridescence, the only pattern on this large open compote is that shown above. Surrounding a large butterfly of more detail than usually found in glass, there are five motifs. Each of these consists of a smaller butterfly hovering among a spray of leaves and tiny open flowers.

No longer commonly seen in home flower gardens, the graceful "Butterfly Bush" was a favorite tall plant of some fifty years ago. Its fragrance seemed to attract the pretty butterflies and added a further touch of color to the yard.

Occasionally we have received letters telling of pieces of Carnival Glass that seemed to reflect like a mirror. These were of course

on smooth surfaces, and where the iridescence used contained such metallic salts that a silvered appearance resulted. One such effect was seen in the bottom of a bulbous dark pitcher, another on a rounded rose bowl. The exterior of this piece was also mirror-like.

The exterior here has a wide smooth band around the outer edge. Then follows a simple design of smooth ribs. These end in fine short rays going into the stem. This stem is divided into nine panels. The wide base is domed and has a many-rayed star on the under surface.

Of unusually large size, this open compote is six and one-half inches tall with a diameter across the bowl of nine inches. The foot is four and five-eighths inches across.

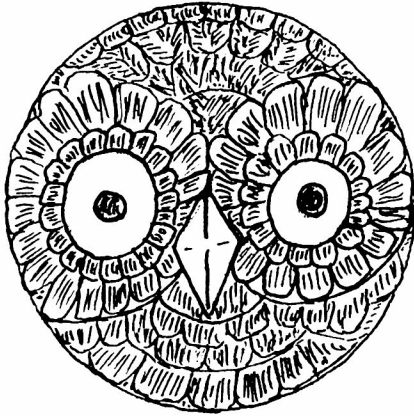
While it would require considerable space to display them properly, a specialized collection of these large one-piece compotes would be both beautiful and exceedingly choice. Such pieces are not commonly found. This could include the following:

Butterfly Bush
Christmas Compote
Maple Leaf
Mikado (and its companion)
Fenton's Cherry
Northwood's Grape

And several of the near-cut patterns.

From the Ed Gaidas of Victoria, Texas, who graciously lent this lovely piece.

LITTLE OWL



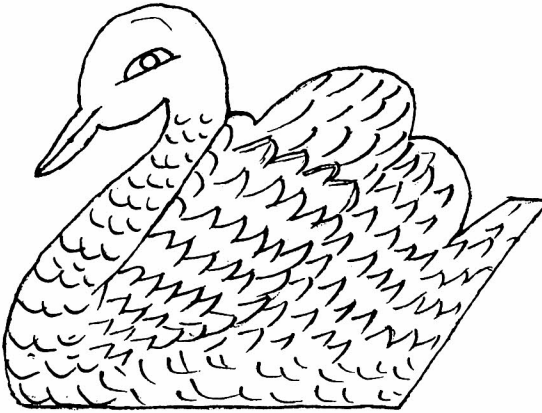
Here is one of the most delightful little pieces of Carnival Glass we have seen. We show you this owl head hat pin in a little larger than actual size. For in reality he measures only one and three-eighths inches in diameter. All of the feather work and beak are molded in excellent detail.

He is of very dark base glass, gleaming with rich deep iridescence. A trim of gold had been applied around the eyes and on the beak, further high lighting the play of colors.

While displaying such a small item to best advantage might present a problem, this little fellow would be a star in any collection.

Mr. & Mrs. Ed Gaida of Victoria, Texas, generously lent this from their fine collection.

LITTLE SWAN



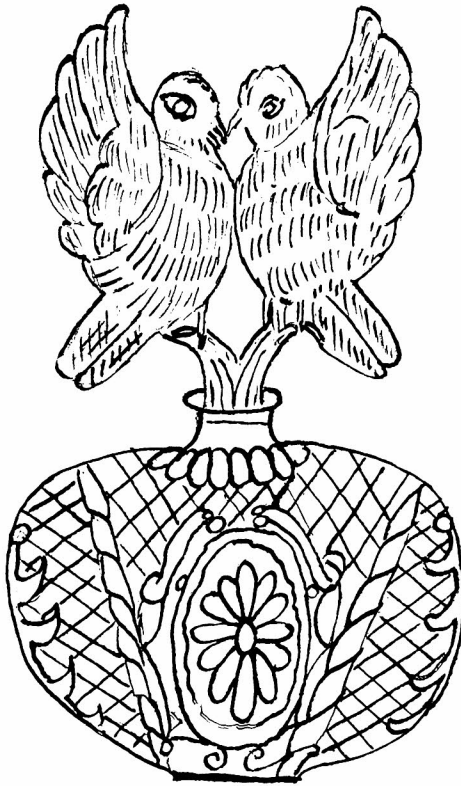
This delightful small piece of Carnival Glass is shared through the courtesy of Mr. & Mrs. Ed Gaida of Victoria, Texas.

The sketch above is again, almost life size. The open swan measures two and three-fourths inches long and stands two inches tall. Of beautiful light amber base glass, it shows only two mold marks.

Differing markedly from the Pastel Swan (for which see Book III), this small fellow is in some ways a more detailed piece of work than its larger counterpart. He seems to have an almost, roguish look that adds a great deal of charm.

Whether this be an individual salt, a child's piece, or simply an attractive ornamental decoration for a what-not shelf, makes no real difference in our enjoyment of it.

LOVE BIRDS BOTTLE



Our thanks to Mrs. Kay Marley of Etters, Pennsylvania, for sending this to be sketched. We know of no others.

Unlike other bottles in Carnival Glass, the main point of interest here is in the stopper rather than in the bottle itself. The stopper is of solid glass and well detailed on both sides. The bottle is six inches high, of rather thin glass, and the pattern work is reminiscent of Fenton work.

Both bottle and stopper are of amber with good rich iridescence.

A most unusual item.

MILLERSBURG BIG FISH



Like the Millersburg version of Peacock and Urn, this animal pattern shows some very definite variations from the other Big Fish bowl sketched and described in Book I. And like the other animal pattern, this Millersburg version shows greater detail and finer mold work than the one previously listed.

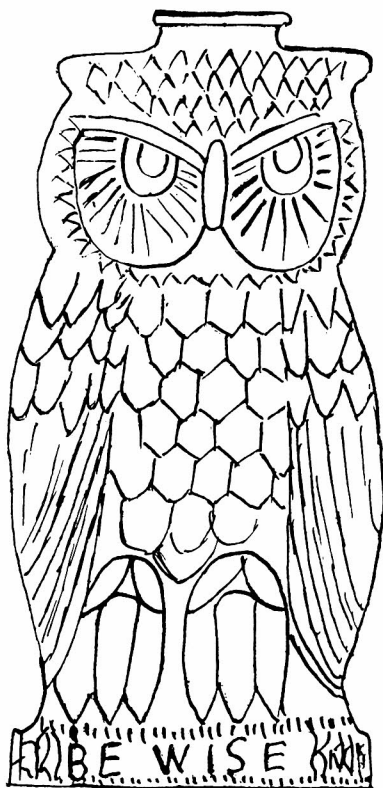
The body of the fish shows more detailed scaling, for one thing. But perhaps the most obvious addition here are the two large water lilies, one at either side of the lower edge of the pattern. The water-effect, particularly on the right-hand side of the fish, shows almost a basketweave effect in an effort to suggest motion. The space between tail and body is here filled with waving lines, while on the other, various aquatic plants almost seem to be growing from the fish. Several other minor differences are present, but the ones named above should be sufficient to help the serious collector differentiate between the two.

The bowl shown was on amethyst of fine quality. The diameter is eight and one-half inches. The three-inch collar base carries a

many-rayed star. There are only two mold marks visible, and the unlustrered exterior carries sixteen panels.

This interesting pattern loaned by courtesy of Mrs. Charles Willrett of DeKalb, Illinois.

OWL BANK



While we have no intention of giving into the very late Carnival Animals such as the covered powder jars having deer, dogs, etc. on the lids, it seemed best to list this bank for you here in order to point out that this is a far cry from the Wise Owl pictured in Book III.

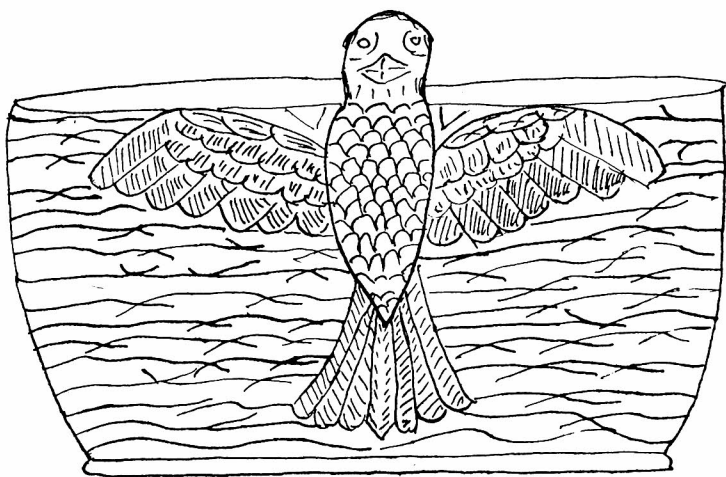
Like such patterns as Boquet and Lattice, and Herringbone-Iris, the powder jars and piggy banks are collectible if you like them, but again, they do not command the price of a piece of Stag and Holly or Panther, for example.

This particular bank is in many ways different from the earlier owls made. For one thing, on this bank the coin slot is built up so that it protrudes from the head, and this is no doubt the most obvious feature. For another, on this the feet seem to hang down, and do not

grip the bottom, which shows a grass effect rather than the limb of Wise Owl.

We have seen the Owl Bank only in pale shiny marigold-never in the rich deep color seen on the earlier bird. He stands six and seven-eighths inches tall, has a base diameter of three inches, and shows two mold marks. The number 4 was impressed on the base of those seen. Several other numbers have been reported.

SEA GULL



Difficult to picture so that the reader may readily recognize the pattern, this sketch shows a "full face" view of one side of a marigold bowl five and three-fourths inches across and two and three-fourths inches deep.

In reality the two bird-figures, one opposite the other, are rounded and show a lot of detail. The wavy lines covering the rest of the bowl could suggest either twigs of a nest, or waves. These, too, are clearly pressed.

The marigold color seen on this was of the rich deep variety found on the color pieces, and the iridescence had been applied to both outer and inner surfaces. The two mold marks run up the centers of the birds.

Our thanks to Mr. & Mrs. Roger Mall of Kansas City, Missouri, for sharing this unusual bowl with us.

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