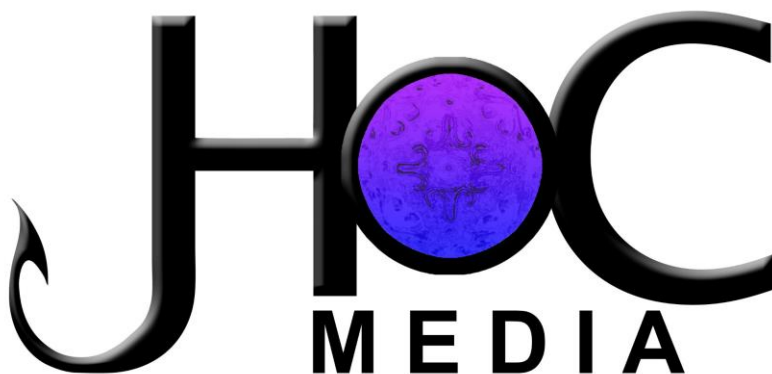


**Ninth Book
of
Carnival Glass**



MARION T. HARTUNG



This document was created and provided free of charge in a digital format by HOC Media LLC. It is part of the Hooked on Carnival project. This document may be distributed freely with attribution. This digital document may not be disassembled nor may this page be removed from the digital file.

www.hookedoncarnival.com

**Ninth Book
of
Carnival Glass**

MARION T. HARTUNG

COPYRIGHT, 1970

First Edition
First Printing

CARNIVAL GLASS SERIES

Book I \$2.35
(Second Edition)
Book II \$2.65
(Second Edition)
Book III \$2.85
Book IV \$3.00
Book V \$3.00
Book VI \$3.00
Book VII \$3.00
Book VIII \$3.00
Book IX \$3.00

Also

Carnival Glass in Color \$9.95
Northwood Pattern Glass \$9.95

Postpaid, no C.O.D.'s
All Available from

MRS. MARION T. HARTUNG
718 Constitution St.
EMPORIA, KANSAS 66801

FOR ARTHUR

INTRODUCTION

When two old friends meet no introduction is necessary. But when a newcomer approaches, an introduction is in order. May we here say just a word or two to the reader who is finding his way down the Carnival trail for the first time?

This is the ninth book in our series on the patterns and shapes of old Carnival Glass. Each of the previous books has its own hundred different patterns, all sketched and described as are the ones in this volume. Each book also has its own chapters dealing with the history of this most fascinating product of American ingenuity. In several of the books we have given as complete a story of the glassmakers who produced Carnival Glass as has been possible to learn.

We have, with this book added to the series, given you nearly 900 different patterns in the field. Unlisted patterns come to light more slowly now, and we feel that in general the area of pressed glass designs created for or carried over into iridescent glass has been pretty thoroughly covered.

There will be, we hope, a few still tucked away and treasured in collections that have not been shared with others. But as always the true lover of Carnival Glass has proved to be a generous, warm-hearted enthusiast. He loves to share his finds as well as his problems with the rest of us.

If you have a pattern or a piece that has not appeared in any of these books, we invite your correspondence concerning it. We cannot accept shipment of any piece without correspondence first. Often there is a very legitimate reason why some pattern has not been included. In this book the shared pieces carry at the close of their description the name of the owner. When no name appears, the piece has come from the author's collection.

For certain sections of this particular book, we have drawn heavily upon specialized collectors. The Ed Gaides of Victoria, Texas, have always been interested in the unusual, and their collection includes many fine examples of this type, as well as plates and water sets. The Eldon Watsons of Wabash, Indiana, have enjoyed the miniatures and small novelty pieces as well as their general collection. Both dealers and collectors, new and experienced, have been of great help to us.

Because the history of Carnival and its makers has already appeared in our books, no attempt will be made here to repeat that information. However, may we repeat our own, generally accepted definition of Carnival Glass quoted directly from our large, hard-bound "Carnival Glass in Color—a Collector's Reference Book."

"The term Carnival should properly be applied only to the colored, pressed glass, with iridescence fired on, as made in America between 1900 and 1925."

Since all of our series of books carries only the title Carnival Glass, and since we have attempted to stay within the definition given, the reader will not find any glass known to have been of European origin at the time of writing. And, with a very few exceptions, he will not find any pieces dating up into the Thirties or Forties. The beginning and ending dates of some patterns cannot be definitely pin-pointed, but when it is known

beyond reasonable doubt to date later than 1925, it has been omitted.

Neither have we chosen to give you sketches of the new iridescent pieces now coming on the gift shop market. You will find a chapter about many of these included in the introductory material here.

As we have always done in the past, we will be glad to help you via the mails in any way that we can. But it is necessary for you to send a stamped, self-addressed envelope if you want a reply to any letter of inquiry.

Once again, our heartfelt thank you for your continued interest and encouragement through the years.

ALL THE RE-ISSUES (RE'S)

Carnival Glass has successfully weathered the only real reproductions we have yet seen in iridescent pressed glass. These were the pieces made by the Imperial Glass Company in the 1960's using the molds originally employed to make Carnival in the early 1900's.

Along with these true reproductions, the company also made some patterns, shapes, and sizes never originally manufactured in this type of glass. All of these were marketed under the tag of "re-issues." All were theoretically marked as they came from the factory with the now familiar new trademark IG. The first of this line was all made on a clear base glass. Later that was expanded to include a shade of green and one of amethyst. The experienced collector soon learned to tell at a glance whether the piece was an old one or simply a "re" of some sort.

In spite of the fact that late in 1969 this company came along with the same sort of glass in a pastel blue, they have posed no real threat to the interested and aware collector. How much longer these efforts will be made, or what new angle they will use to entice the buying public we have no way of knowing.

Several years ago we warned collectors against buying small novelty-type items at outrageous prices in the belief that they were making rare finds in Carnival Glass. Time proved this warning to be justified, for even some quite experienced collectors were caught in this trap.

The tide of such iridescent pressed glass items was swelled by the efforts of a small glass company in Indiana using old molds from several companies. Some of these pieces were marked "St. Clair" and many were not. Here the only recourse the novice collector has is to study the genuine old patterns as they have been presented in this series of books dealing solely with them. Taking every opportunity to see some of the many fine private collections scattered around the country, and learning from their owners, is also of great benefit. An occasional stroll through the local gift shops is also enlightening, as there the new glass may be seen without investing any funds. The purchase of the "re's" only encourages the production of more of the same, as their only motive is a profit one. The very people who made this effort worthwhile, the collectors of genuine old Carnival Glass, are also the only people who could possibly be harmed by this production.

We have never knowingly shown any of this new glass either in our books or in our own collection. Nor have we ever agreed to promote

its sale in any way. This does not mean we do not know they exist. But we have felt our biggest contribution to the whole field of collecting glass lies in the study and presentation to the reader of the old glass and its patterns.

One further contributor to the field of new iridescent glass has been a Mr. R. Hansen. He has applied a new iridescent finish to some old glass pieces made originally in only clear and colored glass. We can best tell this story by quoting directly from a letter to us written by Mrs. Hansen in October, 1969. She writes as follows: "Originally six years ago Robert and his brother started their first search for the lovely rainbow colors on glass. [Editorial note: this was some 13 years after our first book on Carnival Glass was published in its First Edition.] But it is only the last three years that we had really nice pieces to show and sell. Every piece we have ever made has our permanent mark on the base of the glass [a rough pontil mark] and most have been signed with full name or initials R. G. H.

"Because none of our pieces are done on a production basis, all our items will be very limited—to date we haven't made a hundred of any one particular item.

"Every item is picked up and worked and treated individually. This way we do have better control and do get the finest of iridescence.

"You may be interested to know of some of the pieces that we have made over the past several years: Green Town Pump, red Pricilla rose bowl, red Cherry spooner, red Tree Trunk toothpick, amethyst Rabbit toothpick, red and amethyst Turkey toothpick, Daisy and Button amethyst toothpick, red Cherry toothpick, red S-Repeat toothpick, red and amethyst Bird salt, Violin bottle.

"Some of our current pieces and also some of the items that we have done only several of are: Santa Claus Fairy lamp in red, Princess Shoe in red, Hobnail Shoe in red, Daisy and Button high shoe in red, Eye Winker Fairy lamp, gold bulbous vase with applied colored leaf, bulbous vase in blue and gold with large flared lip and applied decoration around neck, Daisy and Button cruet in amethyst, S-Repeat cruet in red and green, bulbous cruet (no pattern) in blue.

"There are many more I'm sure that I haven't thought of at this writing."

So let the collector be warned in advance. Buy if you choose, but do not believe that any of these are really old Carnival Glass, nor do they belong in a collection of the same. If you collected old toys, would you put a hula hoop in the middle of them?

As in the case of the Hansen pieces, we cannot give you an absolutely accurate, up-to-date and complete listing of the St. Clair products. These seem to change rapidly from one week to the next, one item being made for a few days, dropped from production, and then made again. But we will do the best we can with what knowledge has been made available to us.

Mr. Herb Ripley furnished us this information:

"The following has been produced in iridized glass in recent months (August, 1969). Most are pictured in Ruth Webb Lee's 'Handbook of Early American Pressed Glass Patterns': Paneled Thistle goblet, Strawberry

and Currant goblet, Rose in Snow goblet, Paneled Grape wine, Paneled Grape sauce, Red Block pattern goblet. Colors used are dark blue, green, marigold and ice blue. They are of excellent workmanship. To the best of our knowledge, none of these patterns has even been known to have been made in old Carnival Glass."

In addition to the above, the following listing of St. Clair new iridescent glass come from a sale listing of the same: Toothpick holders—Indian Chief (this is a figural head) in amberina, ice blue, cobalt, white, marigold, amber; Fan and Feather, same colors as above plus aquamarine; Holly Band in cobalt, ice blue, white, marigold; Kingfisher in amberina, cobalt, white; Cactus in cobalt, amber, amberina. Tumblers—Holly Panel, Fan and Feather, Fleur-de-lys, Cactus.

In addition there are three paperweights, a bell, an apple and a pear, in various colors. This is not a complete listing, of course, but it should serve to warn the avid collector. Again, we repeat, the best defense against any or all of these, is to know the genuinely old. There are only three patterns known in old Carnival toothpicks and they are easily remembered. They are Flute, S-Repeat, and Wreathed Cherry.

In 1970 another glass company has joined the ranks of those making iridescent pressed glass. The Fenton Art Glass company, however, is to be congratulated for NOT taking many of its fine old Carnival patterns for the first effort in nearly 50 years. Their efforts so far consist of the following: (1) Carnival Glass commemorative plate (this shows a glassworker at his bench); (2) footed octagonal platter with a flower pattern; (3) solid glass small butterfly; (4) fish figural paperweight; (5) tall covered compote called "Paneled Daisy Candy Box"; (6) oval small dish with what looks very like N's Poppy pattern; (7 and 8) two sizes of a Hen and Nest, the smaller with a base of vertical wide panels, the larger with a basket-weave base and scalloped top edge; (9) Daisy and Button high shoe; (10) large covered compote on a short stem called "Covered Candy Box."

The advertising for these reads as follows: "From 1907 until 1920, Iridescent Glass, the original name for Carnival Glass, was the Company's major product. Several different colors with their changing hues were created by spraying secret mixtures of metallic salts on various colors of hot glass. The most popular color proved to be the blue-green treatment. . . . Each piece of (new) Carnival Glass bears the Fenton hall-mark and will have a descriptive tag attached."

A personal letter to this author from Mr. Frank Fenton, dated January 28, 1970, reads in part: "The commemorative plate will be made only in 1970. All pieces will have the Fenton Trademark embossed on them, although we're having some trouble with the Fish Paperweight because we want the Trademark on this to be on a non-viewing surface."

Once more, if you wish to make a collection of new iridescent glass, for your own enjoyment or to pass along to posterity, by all means do so. We hope this list will be useful to you if that is your choice. Some of it is of excellent quality and most attractive. But the purist collector will not consider mixing these pieces in with his truly old Carnival Glass. For him, may the list also be useful.

A RARITY APPEARS

For the readers who are not too familiar with this series, may we again explain that no piece appears in any of the books in a sketch unless we have personally seen and examined it. None of the drawings are done from photographs or rubbings. Only in this way can we be absolutely sure that we are giving you the pattern as accurately as possible.

Therefore, when an occasional rare piece or pattern is found, it is not always practical to send or bring it to me, and we can only report it to you in as much detail as possible.

Because of the high interest in both plates and lettered pieces and because this find combines both features, we feel it well worth reporting. Surely there are several of these in existence. Perhaps this description will help you find another.

This is a seven and one-half inch flat plate, resting on a collar base, of deep blue base glass. The under-surface carries the same small berry pattern shown with the pattern Horses Heads in Book I of this series. You will remember that this also appears on the underside of the Illinois Soldiers and Sailors Home plate (see Book IV).

On the upper surface of this latest find appears the raised picture of a tall monument, with a male figure in military garb on the top. In block letters curved around the upper edge of the plate in two parallel rows are the words, "Soldiers' and Sailors' Monument, Indianapolis, Ind."

From here on we will quote from a descriptive letter written by Mr. George Loescher of Beloit, Wisconsin, who found the plate.

"It is on a blue base glass. . . . The color and iridescence are just like the S&S plate. The monument is still in Indianapolis on the square for we saw it last November. I have called and talked to other large collectors and dealers, and they have never seen one like this. The man I got it from said that a man he knew got it in 1918, but didn't know for sure that he bought it in Indianapolis, but that it might have been there. He was very sure of the date, though."

So, we all have still another excellent piece to look for. There is no doubt that it was of Fenton manufacture, as all pieces bearing the small clusters of berries came from this source.

PATTERN NOTES

Once again may we express for all collectors everywhere our sincere thanks for the eagle-eyed readers who have brought to us, sent pictures, or written about their unlisted shapes, sizes, etc., in named patterns.

1. Brocaded Palms—compote on pastel green, 7½ inches, with gold trim reported by Mrs. Sue Roblyn, Fairland, Okla.

2. Capital—piece shown in our Book VI, p. 106, reported complete with slightly domed lid, very probably placing this as a part of a dresser set. Mrs. Van Norheim, Littlerock, Calif.

3. Concave Diamonds—marigold pitcher seen. Tumbler-up in vaseline reported by Mrs. James Call, Anchorage, Alaska.

4. Crackle—Norma Barker of Larned, Kans., writes, "I have a pair of candlesticks in this pattern. My folks won these at a carnival in Kansas in 1924." Water pitcher with round lid reported by Jay O'Donnell, Brooklyn, N. Y.

5. Double Star—white cruet signed Near Cut reported by Mrs. Terry Crider, Lima, Ohio.

6. Classic Arts—complete covered jar seen.

7. Frosted Buttons—seen on marigold in compote shape.

8. Grape, Northwood's whiskey set complete—Alice K. Card of Western Springs, Ill., writes "I know this set was purchased in 1912 from Old Rose Distillers in Chicago for my father. It has been in the family ever since." This opens a still-unexplored facet of the Northwood production. Apparently in addition to the many advertising pieces made by this company, so-called production items, unmarked, were also made to order.

9. Hatpins—research dates many of these Carnival Glass heads from the 1903-1910 era. They seem to have been produced by companies primarily making buttons of various types. As these button companies were sold the stock of these lay idle for many years, and some have come on the open market very recently.

10. Heavy Hobnail—marigold dresser bottle reported complete by Mrs. Eldon Watson, Wabash, Ind.

11. Inverted Feather—marigold parfait glass, 5 inches high, reported by Carl Shaeffer, Ft. Wayne, Ind.

12. Late Thistle—table set in amethyst reported by Chester Cripe, Niles, Mich.

13. Lattice Heart—purple plate, 8½ inches, reported by Mrs. Howard Kronimus, North Massapequa, N. Y.

14. Laurel Leaves—octagonal 8 inch plate reported by Mrs. Kronimus.

15. Mayflower—gas shade on green reported by Jay O'Donnell, Brooklyn, N. Y.

16. Miniature Shell—reported exactly as described in Book VIII, on clear-to-opalescent with heavy iridescence, by John Stewart, Weymouth, Mass.

17. Paneled Dandelion—tall candlestick seen. This has mistakenly been attributed to Northwood by some collectors. This was a Fenton pattern.

18. Peacock at the Fountain—a RARITY in the pattern, an open compote, having Hearts and Flowers pattern (see Book 11) on the exterior. Pastels only, both white and aqua known. Do not confuse this with the more common Peacock and Urn compote.

19. Poppy, Millersburg—large open compote on deep emerald green reported by Lucy Bean, Worthington, Ohio.

20. Singing Bird—very scarce are mugs on deep green, as reported by Craig Penfield, West Hartford, Conn.

21. Star Medallion—marigold $7\frac{1}{2}$ inch plate reported by Mrs. Howard Kronimus, North Massapequa, N. Y.

22. Swirled Hobnail—rose bowl, two sizes, on amethyst seen.

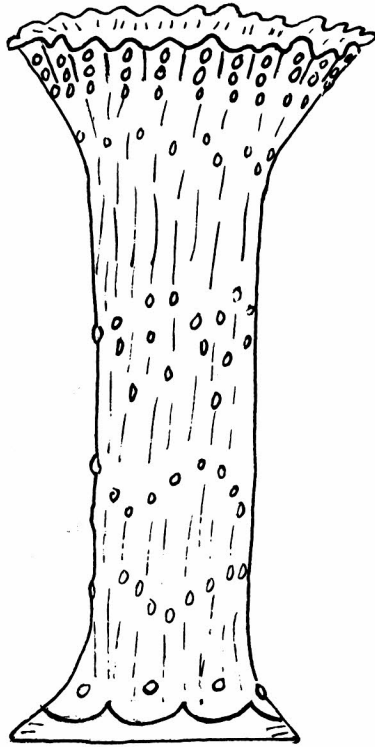
23. Thin Rib—vase on red in unlisted size, $18\frac{1}{2}$ inches in true red reported by Jack Stewart, Weymouth, Mass.

24. Tomahawk—this identical piece pictured in 1903 catalog of Cambridge Glass Co. in non-iridescent glass. Same pattern, shape, and size.

25. Tornado—rare on the color, deep Green, reported by Jay O'Donnell, Brooklyn, N. Y.

BASKETS AND VASES

1. April Showers
2. Coin Spot Basket
3. Fine Prisms
4. Florentine Hat Vase
5. Grape Basket, Imperial's
6. Hobnail Vase
7. Hour-Glass Bud Vase
8. Jewels Hat
9. Jewels Jack-in-the-Pulpit
10. Marie
11. Pearls 'n Jewels
12. Top Hat Vase
13. Tropicana



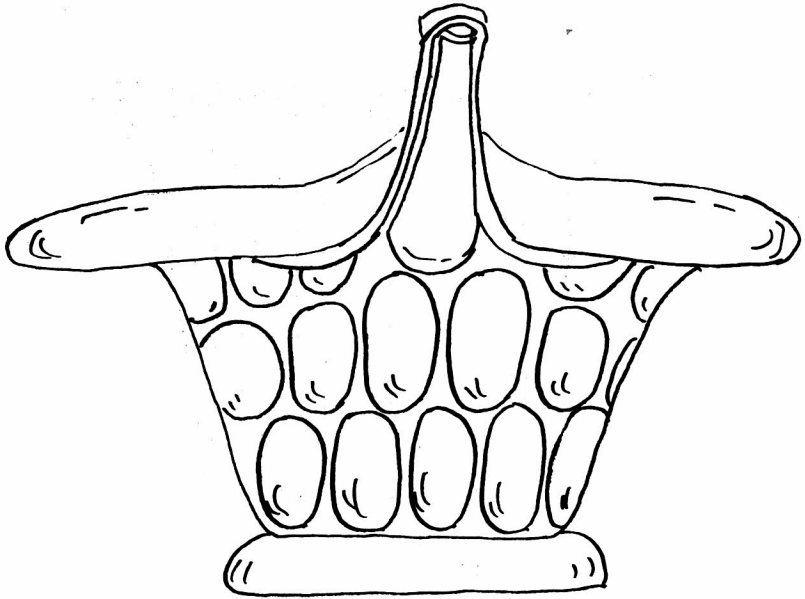
APRIL SHOWERS

Very probably this specialty pattern was used on several sizes of vases—from the short, stubby one called a sweet pea vase to this elegant large size. However, we have seen it only on a tall form as shown here.

As a general rule in Carnival Glass, the more irregular the surface of a piece is, the more brilliant will be the play of iridescence. This is obvious when one considers that the materials to be fired on the surface were sprayed on the glass in liquid form. When a piece is patterned all over, or stippled, there was simply more surface per square inch to hold and reflect the changing colors.

This graceful vase is obviously patterned all over. Not only are there innumerable small vertical raised lines, but also groupings of tiny raised dots—thus a great deal of iridescence.

The example shown measures $11\frac{1}{4}$ inches tall. It has a base diameter of $3\frac{3}{8}$ inches. We have also seen this on a vase of 12 inches. The top is invariably tightly ruffled. The usual colors are a vivid blue, deep purple, and emerald green. We believe this to be a Fenton product of the 1910 era.



COIN SPOT BASKET

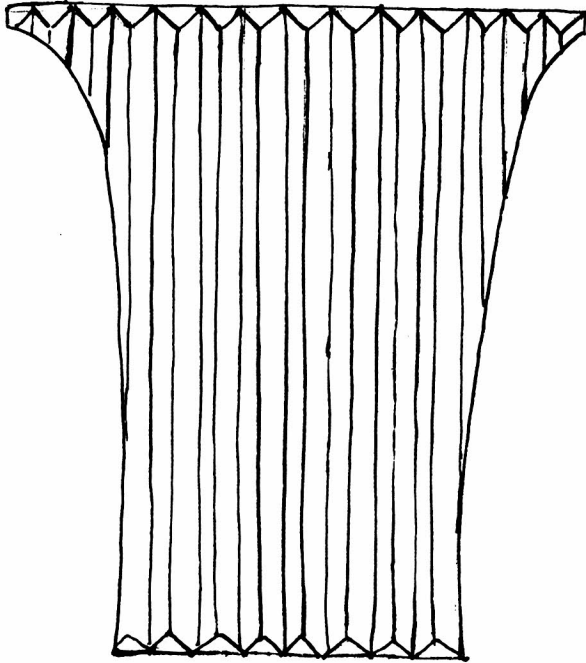
Experienced collectors are accustomed to finding an occasional vase in the Butterfly and Berry pattern, recognizing that these were made from the tumbler mold while the glass was hot. Rarely we find a miniature creamer made from a punch cup in the S-Repeat pattern. But the most attractive basket shape shown here is far from common. We venture to say that not many collectors—advanced or not—have seen one of these.

Very possibly this was also made from a tumbler while the glass was malleable. Water sets in this pattern are in the rare category.

We have seen the basket only in purple, and the pattern shows clearly the malformation caused by the shaping. The handle, for example, is in one piece with the body, not applied, and the "spot" on it is therefore pulled out. The base shows the three mold marks plainly.

It is not so small as the Pearls 'n Jewels basket also shown in this book, this one measures 6 inches across the widest part, and is 2½ inches up to the lip. There is a 16-point star deeply cut into the underside of the base.

Mrs. Chas. Willrett
De Kalb, Ill.



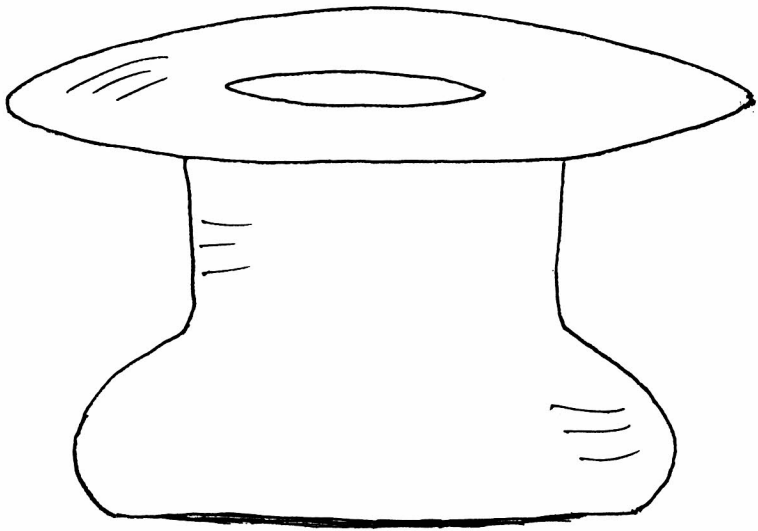
FINE PRISMS VASE

Of heavy weight glass, the prisms which compose the entire body of this piece are sharply molded. Although the vertical columns come to a definite end at both top and bottom, both surfaces have been ground smoothly.

Seen only in frosty white, the iridescence appeared both on the inner and outer surfaces, and was heavy and excellent in quality.

The vase stands 7 inches tall, has a $3\frac{1}{2}$ -inch base diameter, and flares out to 6 inches at the top. There is no trade-mark, and we have been unable to find this pictured in any of the many old catalogs available to us. It is certainly not like any of the shapes, both tall and short, shown in the assortments of iridescent glass vases usually offered to the retail trade.

Jay O'Donnell
Brooklyn, N. Y.



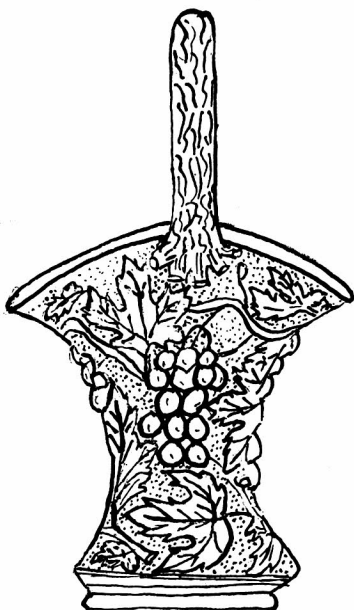
FLORENTINE HAT VASE

Since the Fenton Art Glass Company did not trade-mark any of its old iridescent glass, we must depend on other clues to lead us to the maker of many pieces. Some of these, such as the famous Butterfly and Berry (see Book I), we can find pictured in old catalogs offering them for sale. With others we must use a process of elimination.

The Florentine line as the maker called it, the reader will find discussed elsewhere in this book. Suffice it to say that pieces of this ware were acid finish, smoothly rounded for the most part, and appeared in some most attractive colors.

This quaint little piece is only $4\frac{1}{4}$ inches tall, and of the frosty white known in their advertising as Persian Pearl. The iridescence, as is usual on pastel pieces, is of the dainty rainbow type. The brim measures $6\frac{7}{8}$ inches across, and the base has a diameter of $3\frac{1}{2}$ inches.

Bob Whitmore
Wheat Ridge, Colo.



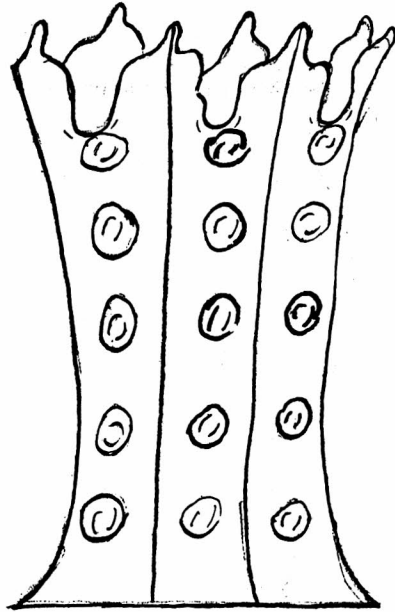
GRAPE BASKET, IMPERIAL'S

Since the re-issues of this particular pattern by the original company first appeared on the market in the early 1960's, it has fallen somewhat in the estimation of many collectors. This was an unfortunate happening for both dealers and collectors. The Imperial Grape pattern was one of the most attractive fruit designs produced by the company in Carnival Glass.

Although this particular pattern was never made in the wide range of shapes available in the famous Northwood Grape pattern, still it was made in some beautiful colors. Among the shapes produced were the water set, a berry set, a punch set, a wine set, a water bottle (almost unique in Carnival Glass), and plates both flat and ruffled. The usual bowls and compotes also were made. The basket shown here is one of the lesser known shapes also originally made.

We have seen these old baskets in both smoky and marigold. There is a small range of sizes, but that most often found is 10 inches high to the top of the tree-bark handle. It measures $5\frac{5}{8}$ inches across the lip of the basket, and rests on a collar base of $2\frac{3}{4}$ inches. Remember that there is NO trade-mark on these old pieces as they came from the factory.

Wilfred J. Bauer
Eagle Lake, Minn.



HOBNAIL VASE

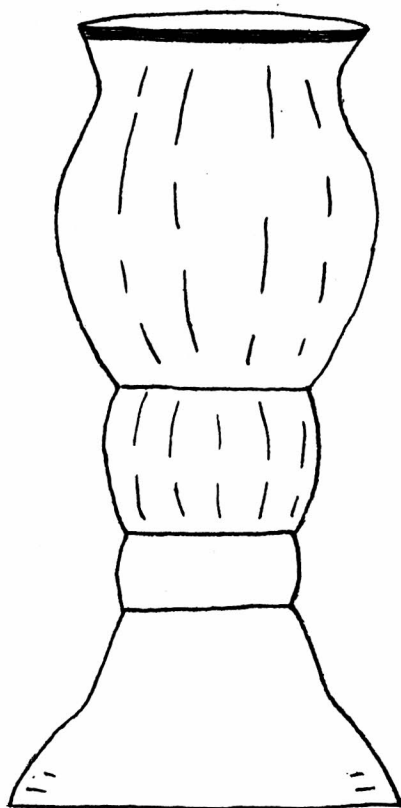
The Hobnail, so well-known and widely used in clear pattern glass, is not so often found in Carnival Glass. Our previous books in this series list only two—one in which the hobs come out from a smooth background as they do on this piece, and one in which the background is a type of soda gold.

Perhaps it would be well to call your attention to the difference between this pattern and that called Target, which at first glance, it resembles, this also being a base design. There are two easily seen differences. On the first of these only a thin line separates the panels. On Target we find thick raised ribs running the entire height of the vase. Also note here the deeply scalloped top edge. A glance at the sketch on page 20, Book 4, will show quite a different shape at the top. In addition, the raised figures on the vase shown are quite round, while those on the other are more oval around the center rows.

We have seen this particular Hobnail vase on only two colors, amethyst and peach. On the later color it seemed most attractive, as the hobs were heavily touched with the white milky color which characterizes this type of Carnival Glass.

The vase shown is of the short, rather stubby size we find pictured in old advertisements labeled sweet pea vases. This one is $6\frac{1}{4}$ inches high, with a domed base $3\frac{3}{4}$ inches across. We believe this to have been made by the Fenton Art Glass Company.

Herman Darnell
Kansas City, Kans.

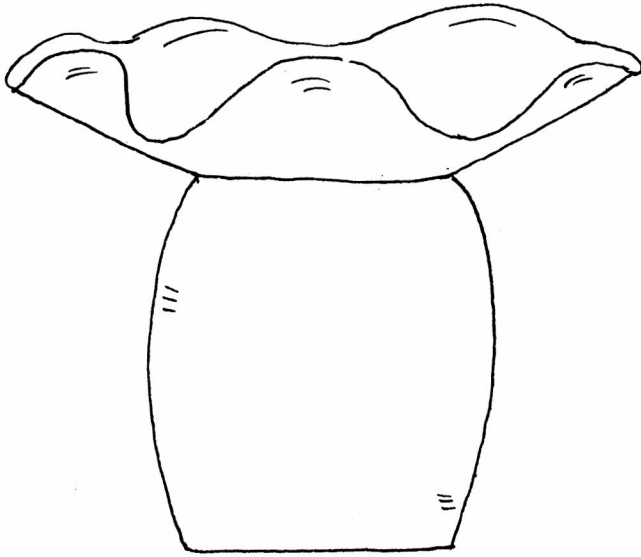


HOUR-GLASS BUD VASE

Occasionally we run across a piece of Carnival Glass which was not intended for child's use, but which is still small enough to be shown full size in these books. Many of the miniatures shown in Book VI could have been either individual pieces, or from children's sets. We believe this small vase shown here was intended for use on a breakfast tray, or possibly on a hotel table. It stands $4\frac{1}{8}$ inches tall, is $1\frac{5}{8}$ inches across the top, and measures 2 inches at the base.

The glass is thin and flashed with marigold. Besides the rather unusual shaping, the only attempt at patterning is the wide smooth raised panels on the inside of the glass only. There is no possible way to determine the maker. It could well be that this was a give-away with some other product, or at a carnival game-of-chance. In any case, few seem to have survived.

Carl Shaffer
Ft. Wayne, Ind.



JEWELS HAT SHAPE VASE

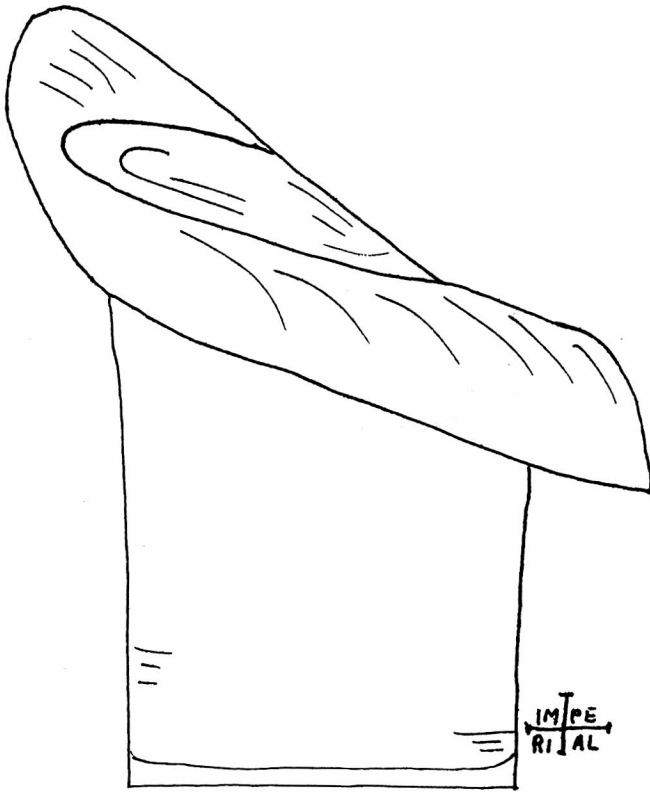
The presence of the old 1918 Imperial crossed-arms trade mark with the name spelled out leaves us no doubt as to the maker of the small vase shown here.

Totally without pattern, its main appeal is the rather unusual shape, combined with an excellence of base glass, and an evenly distributed iridescence. The surface carries the acid finish sometimes called "onion-skin" or "stretch."

Only 5 inches tall, the brim flares to $7\frac{1}{2}$ inches, while the base diameter is $2\frac{1}{2}$ inches.

Deep purple is the usual color of this shape.

Ed Gaida
Victoria, Tex.



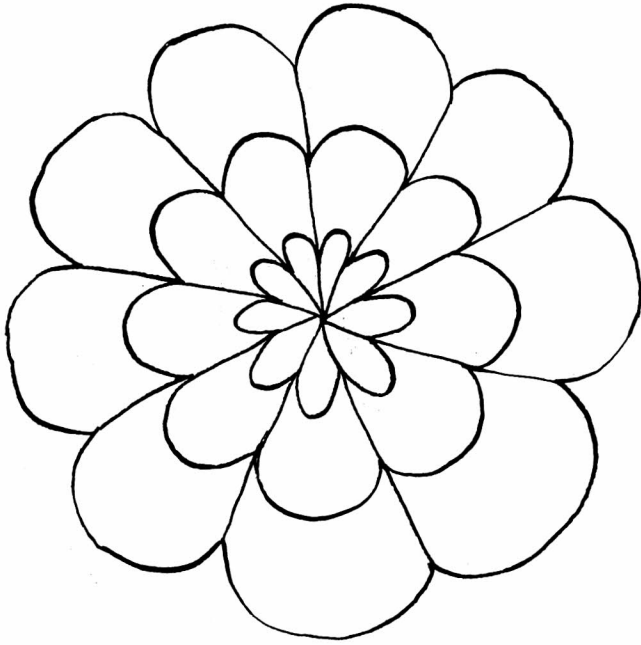
JEWELS JACK-IN-THE-PULPIT VASE

Shown here beside the sketch of the vase itself is the 1918 Imperial Glass Co. trade-mark. We are always glad to see this impressed on a piece of iridescent pressed glass, for it not only gives us the maker but also the approximate date of making. It is certainly vastly different from the new marking used by this firm on their re-issues, as they call them, of iridescent glass pieces.

This vase, while of heavy weight glass as are all of the pieces of the Jewels line, is rather dainty due to the frosty white base glass and the pastel rainbow iridescence. It would be most attractive with a bunch of violets or pansies.

The height is only 6 inches. It measures $6\frac{1}{4}$ inches across the brim, and the base diameter is $2\frac{3}{4}$ inches.

Mrs. J. E. Collier
Memphis, Tenn.



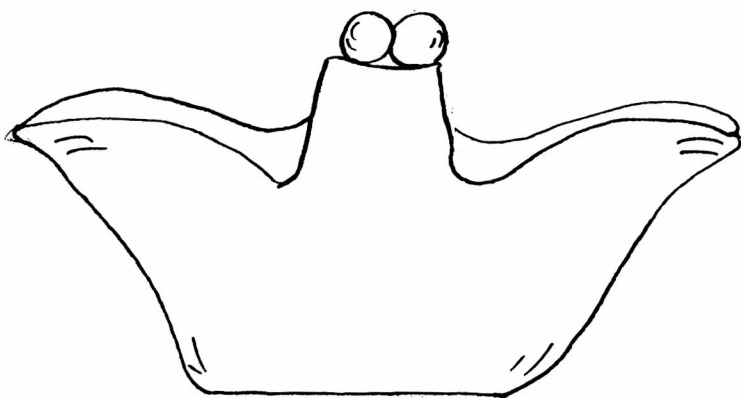
MARIE

Shown in this sketch is a raised open flower as it appears on the inside base of a rather large vase. The outer pattern is Rustic (See Book II). Rustic has been identified as a product of the Fenton Art Glass Company. The majority of these vases are smooth and completely unpatterned on the interior.

When "Marie" is present, not only does the flower appear as shown, but the series of petals is continued up the sides of the vase to within half-inch of the top edge. In this it differs from the small flower figure occasionally found inside the Lattice and Points vase shown in Book IV.

Such Rustic vases as we have seen bearing the Marie pattern have been between 7 and 8 inches in height, and have been in several of the vivid colors. Usually there are nine "flames" or tall points around the top. These rest on a collar base of $3\frac{1}{2}$ inches and are slightly domed.

Mr. and Mrs. H. Darnell
Kansas City, Kans.



PEARLS 'N JEWELS

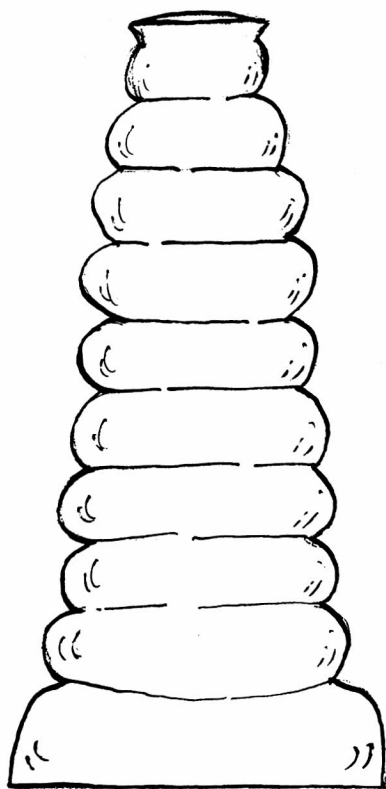
Just as not all large pieces of Carnival appeal to us simply because of their size, not all miniature pieces fit equally well into a collection.

However, here is a dainty piece of Carnival that any collector would be happy to display, especially if his taste ran to the pastel colors. Shown here life-size, the basket measures $3\frac{3}{4}$ inches across the ends and is 2 inches high.

Made from frosty white, it has the added trim of a fine line of gold on the upper edge, and the addition of two small pearls on the handle. The pastel iridescence adds further to the general appearance and is of the "acid" type.

This first came to our attention some years ago, and dates well before the re-issue of any Carnival Glass.

John Reidel
Kearnes, Tex.



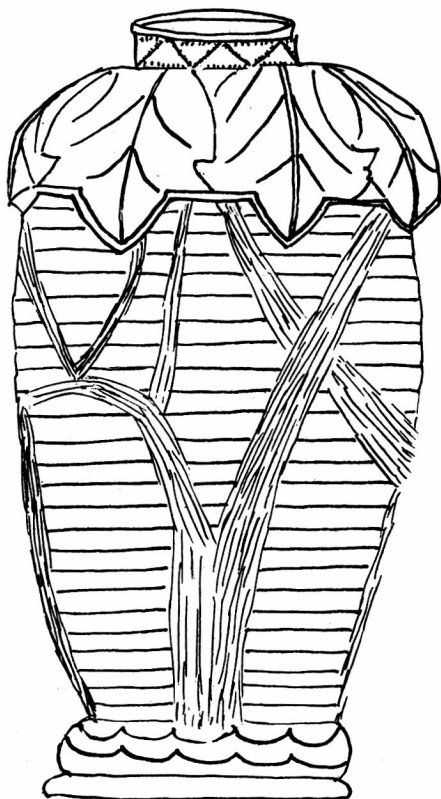
TOP HAT VASE

The rather curious vase shown here resembles the much smaller Top Hat in that the body of the piece is made up of doughnut-like rolls. The glass in both shapes is rather thin, and they are not known in the deep vivid shades in which most Carnival Glass vases can be found.

This is a rather tall piece, measuring $9\frac{1}{2}$ inches high. The base diameter is only $2\frac{1}{2}$ inches, and we seriously doubt that these were ever used for more than a single blossom at any one time. It is certainly not the usual bud vase in appearance, but would serve the purpose nicely.

Frosty white and clear have been seen.

Mrs. Wm. Lewis
Leawood, Mo.



TROPICANA

Carnival Glass collectors are accustomed to seeing vases which carry a pattern created for use on that one shape only. Such designs, whether made for vases, nappies, or bon-bons, are called "specialty" patterns and we look in vain for them to appear on plates or water sets.

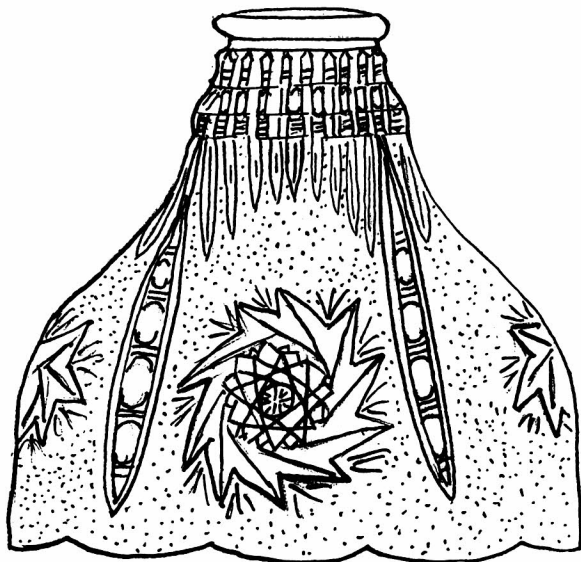
Tropicana, although more detailed and of better design than many other vases, seems to be another specialty pattern, for we have seen it used on nothing except this large and handsome vase.

Nine inches high, this measures $5\frac{1}{2}$ inches across the widest part, and has a 4-inch base. The glass is heavy weight, and there are three mold lines running vertically up the sides.

L. Steinfeld
Westfield, N. J.

LAMPS AND SHADES

1. Buzz-Saw
2. Candle Lamp
3. Cherub Lamp
4. Fine Block
5. Flickering Flames
6. Heavy Hobs Lamp
7. Hyacinth Lamp
8. Imperial Grape Shade
9. Leaf Column
10. Lustre and Clear, Lightolier
11. Princess Lamp
12. Red Panels Shade
13. Seaweed Lamp
14. Tiny Hobnail
15. Wild Rose Lamp



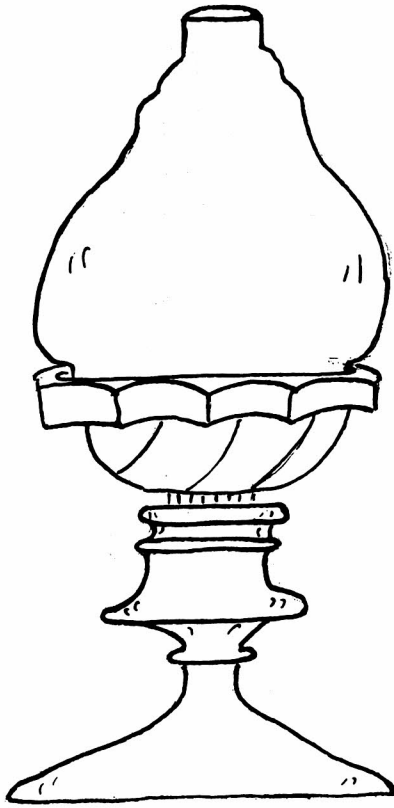
BUZZ-SAW SHADE

This is another most attractive shade very probably designed for use on a gas lighting fixture. Unlike some of the others, this one was made in several sizes.

In addition to the four large "buzz-saws" around the shade, there is a complicated arrangement of long-figured fingers around the upper edge. The collector familiar with the pattern known as Chatelaine will see the similarity of these figures to that pattern known only on a water set. From this we could assume a common maker. The pattern work on these consists of tiny flattened oval thumbprints separated by raised bars.

The entire background of the shade is covered with the fine stippling as shown. This, against the rich deep marigold background, plus the fact that this is a sturdy useful weight of glass, gives almost an acid-finish effect.

The two sizes seen are first, $4\frac{1}{2}$ inches high and 5 inches across the bell opening; secondly, $5\frac{1}{2}$ inches high with an opening of $4\frac{3}{8}$. This smaller size has also been seen on deep green, where the frosted effect of the stippling was most attractive.



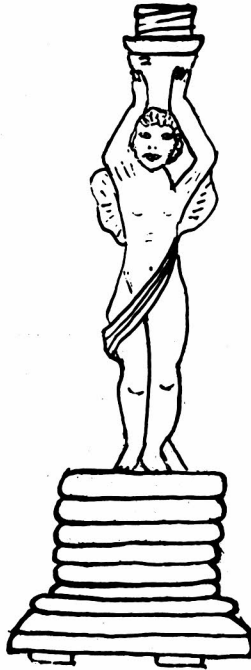
CANDLE LAMP

Unlike all of the other lamps shown in our books, this is not all-original but is a "put-together." In fact, it was so made and was intended to be matched by the user.

To explain further, the portion holding the candle and the shade came together with no base of any kind. The small center portion shown here with fine vertical ribbing was intended to fit into any sort of candlestick the owner might have handy. However, both the holder and shade are of an amber marigold with iridescence. One curious feature is that built into the holder on the interior is a series of 12 tiny solid glass ribs pointing toward the center. These hold the shade just slightly up from the surface of the candle, providing the supply of oxygen necessary to keep the flame burning.

We have this in our own collection, and have had for years, combined with a beautiful low Carnival Glass candlestick of deep amber glass, highly iridescent. This portion of the lamp we believe to be of Fenton make, and dating from their Florentine line of the early 1920's. For more discussion of this, see the Florentine Candlestick shown in this book.

The candle lamp shown here is $9\frac{1}{2}$ inches tall to the top of the shade. This would, of course, vary with the height of the base used.



CHERUB LAMP

This little beauty is really a rarity in Carnival Glass—a rarity in several different ways. First, figures made of solid glass are few-and-far-between in Carnival. Secondly, lamps are not commonly found in this type of glass. And thirdly, the particular kind of pressed iridescent glass from which this little lamp was made is extremely scarce.

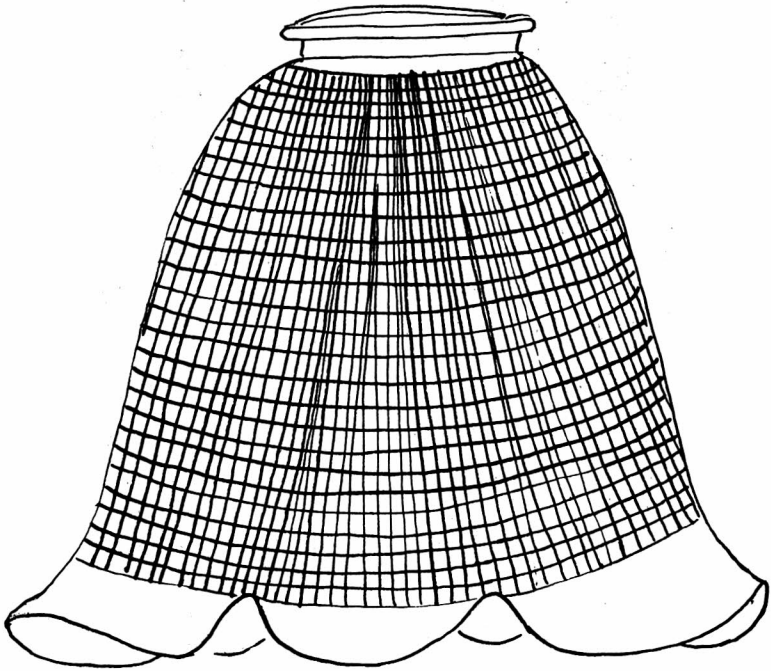
Perhaps the reader is thinking Red Carnival? No, not red, but equally scarce is true Pearl Carnival. This is composed of a true milk glass base, with iridescence fired on the surface.

One of the outstanding examples that comes to mind is the famous Grape and Gothic Arches pattern made by Northwood. Found in both Custard and Carnival Glass, occasionally a piece having the best of both of these types combined comes to light. We have also seen small decorative pieces made by the Fenton company using milk glass as a base. This is a far different glass from the Peach Carnival, on which only the edge or top portions shows a milky white effect.

In this same book, we refer you to the pattern known as Lacy Dewdrop for another fine example of Pearl Carnival.

The Cherub lamp was an electric boudoir lamp, made about 1918. It stands 10 inches high, and the name ALADDIN is made into the base on the interior. The iridescence is heavy and even, and the entire effect is most attractive.

Carl Shaeffer
Ft. Wayne, Indiana



FINE BLOCK

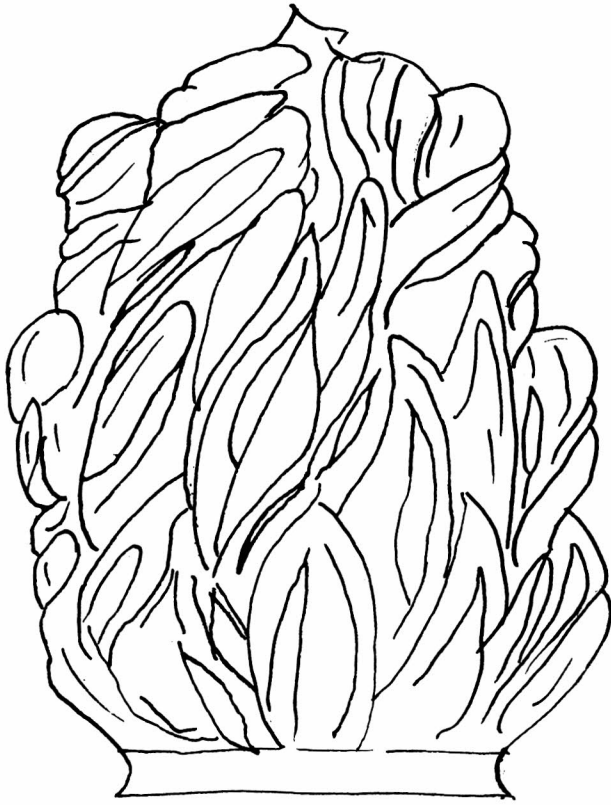
There exist in colored Northwood glass two patterns very similar to this. One is Spool, the other Ribbed Basket. Both of these can be seen in our Northwood Pattern Book (see listing in the front). However, neither of these patterns was made by Northwood in iridescent glass.

The shade shown here again may have been made for use with a gas-light fixture. One unusual feature is that we have seen this only on deep emerald green, not the customary color for Carnival shades.

The pattern consists of fine raised ribs running both vertically and horizontally. The inner surface is covered with the vertical lines. The horizontal are on the outside. This would give a very pretty effect when light shone through the glass. Both inside and out are iridescent.

In size, this shade is slightly smaller than many. It is only 4 inches high, with a 2 inch opening at the top, and a diameter of $5\frac{3}{4}$ inches across the scalloped edge.

Mrs. Ken Clark
Itasca, Ill.



FLICKERING FLAMES SHADE

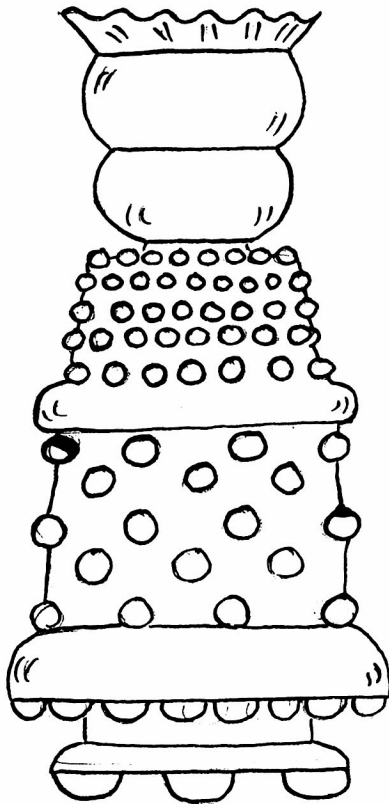
There is now no doubt that many shades were made in Carnival Glass, most of these being of the marigold color. Many were made for gas lights, some for lamps, and others for hanging fixtures.

The vast majority of these are of the conventional "bell" shape, with patterns impressed or etched into the rounded surface. The shade shown here differs radically from most of the others, for all of its pattern is in the actual shaping of the shade itself.

The glass is of fairly heavy weight, but being of frosty white Carnival Glass with excellent pastel rainbow iridescence, it gives a light, airy appearance.

As we can see from the sketch, the collar is quite wide and practical. Indeed, on all of those seen, this collar shows some degree of roughness. This is no doubt due to the use of little metal screws to hold the shade in position.

The piece measures $7\frac{1}{2}$ inches in height, and is $3\frac{1}{8}$ inches across the collar.



HEAVY HOBBS

Glass using this type of pattern has been popular for many years, in many different varieties of glass. Milk glass having this "shoe peg" or hobnail feature has been around a long time.

But as in the case of the Tiny Hobnail lamp, to find this pattern with iridescence fired on, as it must have to be Carnival glass, it most unusual.

So it is with pleasure we bring you this sturdy example of the Hobnail, on a boudoir lamp again. The base glass here is of amber, not a common color in Carnival. In addition to the iridescence, the upper portion of this carried a milk opalescence typical of Peach Carnival.

The glass portion shown is $6\frac{3}{4}$ inches high. Very probably either a paper or cloth shade was used with this.

Ed Gaida
Victoria, Tex.



HYACINTH LAMP

The Gone-with-the-Wind lamp shown here is certainly one of the rarities in all of Carnival Glass. Unlike some of the rarities, this is also a very beautiful piece, a star addition to any collection.

Of a color best described as light-caramel, the iridescence is heavy and beautiful. The pattern is heavily raised and most distinctive. The entire piece stands 22 inches tall, and the brass base shown is designed to go well with the flower pattern.

A thorough search of our material failed to show this exact lamp, but one identical in size and shape appeared in a catalog dated 1904. Here the shape is described as "Semi-Banquet." The selection of lamps in which this appeared had a Pennsylvania origin. For those interested in such items—it sold for \$2.

Ed Gaida
Victoria, Tex.



IMPERIAL GRAPE SHADE

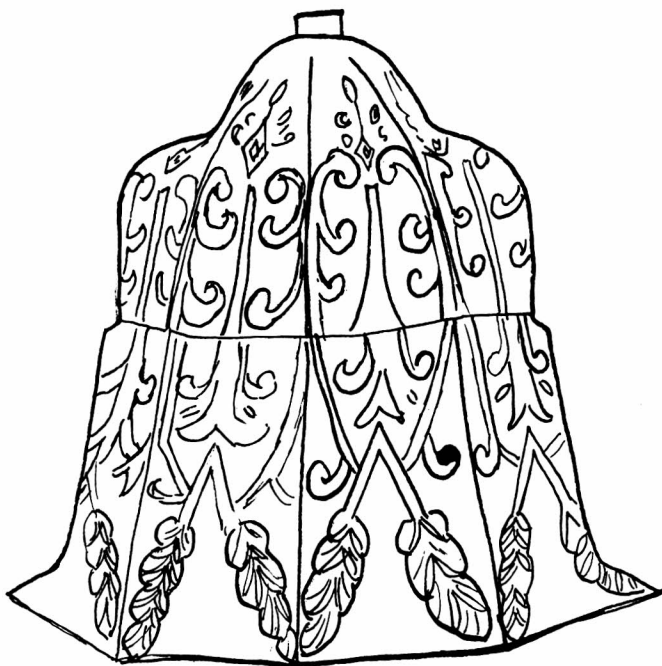
Once again we are fortunate in having an old piece of Carnival with a definitely-known trade-mark present. We feel that practically all of the N-marked patterns existing in Carnival glass have already been presented somewhere in our series of eight pattern books. Fenton and the Millersburg company did not use markings in their glass, so that leaves us only the relatively few marked Imperial designs still to be listed.

The Imperial grape pattern has been discussed before in this series, and shown in Book I, but the particular shape shown here and marked with their NUART trade-mark has not been sketched before.

Very probably this was made for a gas-light fixture and dates from around 1915-16. As most of the shades seen in Carnival, it is on marigold color base glass. The pattern is well raised, and fine iridescence is present both inside and outside of the shade.

This is $5\frac{1}{2}$ inches tall, and 5 inches across the scalloped edge.

Jay O'Donnell
Brooklyn, N. Y.



LEAF COLUMN SHADE

Made for use on a large electrically-wired chandelier, the shade shown here differs radically from such single pieces as the Starlyte piece shown in our Book VII.

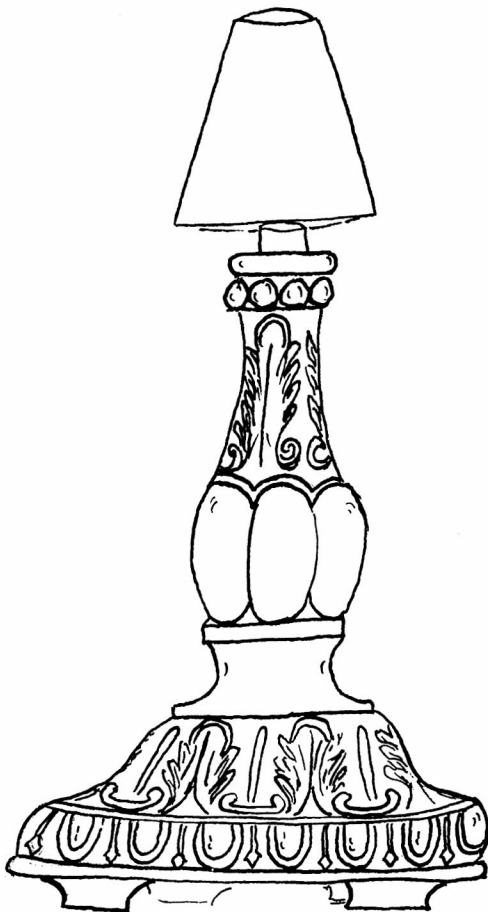
The most easily observed difference is in the weight of the glass itself. This is a very heavy piece. Even without the metal fastening by which it was suspended (omitted from the sketch), it has a good deal of weight.

Unlike any other shades we have seen, this one has eight flat panels around the sides, each of which is broken by a step as shown in the sketch. The pattern continues above this small ledge to within one-half inch of the top.

The color also is quite different on these Leaf Column shades. We have seen several of these, and all were on a light caramel-colored glass, with the iridescence nicely distributed over the entire surface. While several of these have been offered for drawing, the one in my own collection came from a mansion in Texas—another was found in a large old plantation home in South Carolina. Obviously, they date from the latter part of the true Carnival Glass era, but it has been impossible to pin-point either their age or their maker.

THE PRINCESS LAMP

Often when giving you a sketch of some pattern as it appears on a bowl or vase, we are able to indicate clearly just how fine was the workmanship involved in creating the design. Or when presenting an unusual shape, we have been able to delineate this clearly. But in our efforts to show you the unusual beauty of this piece, we felt quite frustrated.



As lamps in Carnival Glass go, and they are at best few-and-far-between, this little beauty stands at the top of the class for design and superiority of workmanship. It has some unique features not found in any other seen or reported.

The entire base and post are one piece, and the four little feet upon which it rests are also molded in the piece. Unlike the Peacock lamp, this never rested on a wooden or metal base. This is made of heavy weight glass, and reminds one of the Princely Plumes candleholders (see Book VII for these). The color of the base glass is heavy, dark purple that appears black on the interior, unglazed surface.

The interior of the post is hollow, and into this while the glass was hot was placed a threaded metal pipe, to carry the electrical fixture and cord.

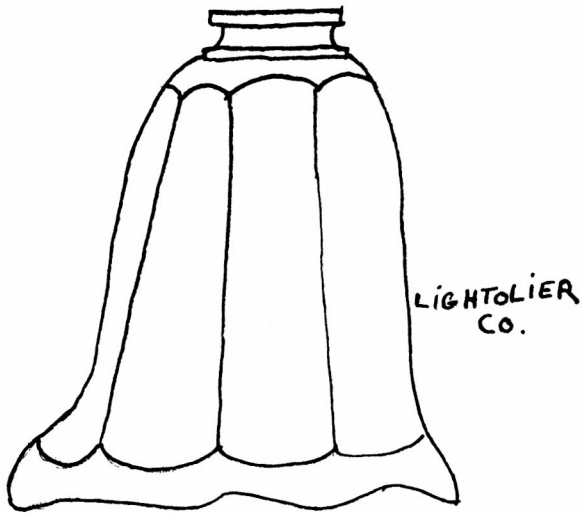
The iridescence on this piece is superb—as fine as any piece of dark Carnival we have ever seen—with brilliant highlights of blues, purples, greens, and copper tones. This appears on the entire outer surface, including the four feet.

Three mold lines run vertically up the entire piece, although they are well hidden in the pattern. The small lower edge, of a design called Egg-and-Dart, has been unknown in Carnival until now. The stylized plumes curve gracefully upward, and are of two sizes as shown.

This is a single-fixture electrical lamp. Probably it was intended for use on one of the small tables so popular at the time, and dates from the 1914-18 period. This has a base diameter of exactly 5 inches, and the glass portion stands $6\frac{1}{2}$ inches high. Very probably this came with a paper or silk shade, tall and narrow to fit the proportions of the base.

The specimen sketched has an interesting history. It came from a Texas mansion that had been closed since 1945, with all furniture remaining just as it had been, an accumulation of many years. Still stuck up inside the base is a portion of a paper label. The only legible words on this are "Brown-Rogers," and a portion of the word "Corners." Unfortunately the pen-script letters and numbers in the center are too faded to read. Undoubtedly, the name represents the store where the lamp was purchased.

This is not only a rarity in Carnival Glass, but a very beautiful piece as well.



LUSTRE AND CLEAR LIGHTOLIER

Through continue usage the name Lustre and Clear in Carnival Glass has come to mean any piece or pattern which consists only of smooth raised panels on the interior of a piece, with the outer surface being smooth and lacking a pattern of any sort. For example, the water pitcher so made is shown in the pitcher section of this book, and is quite a difficult one to find.

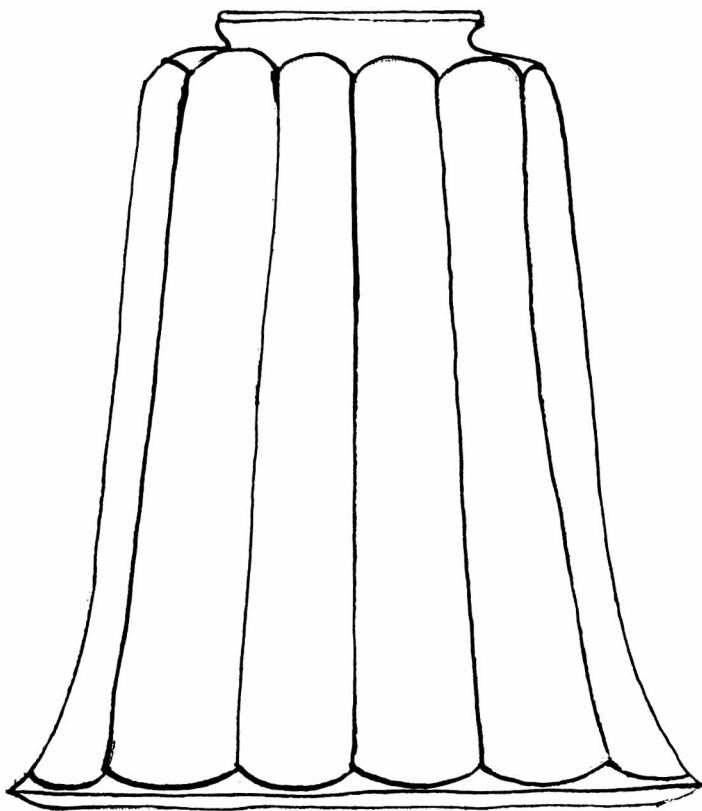
Although we are not expert on lighting fixtures as such, and can give you no background information about the Lightolier Company, obviously it was a firm specializing in various types of lighting equipment, including lamp shades.

The full lettering as shown here is found pressed into the collar of the shade. Note the very useful shape of the upper portion which includes a wide smooth collar where the usual little screws which fastened the shade to fixture could get a good grip on the glass.

The particular shade is of heavy weight glass, but the color is a beautiful soft marigold with an acid finish completely covering this. This gives the soft appearance of camphor glass overlaying the marigold.

It is of usual size, $5\frac{1}{2}$ inches tall, and measuring 5 inches across the bell opening. Probably intended for a gas-light, this would be handsome combined with a kerosene lamp.

Carl Shaeffer
Ft. Wayne, Ind.



RED PANEL SHADE

There is a great deal of interest these days in art glass, and in shades of this type of glass. There are several excellent books on the market dealing with shades such as Quezal and others of the same general kind.

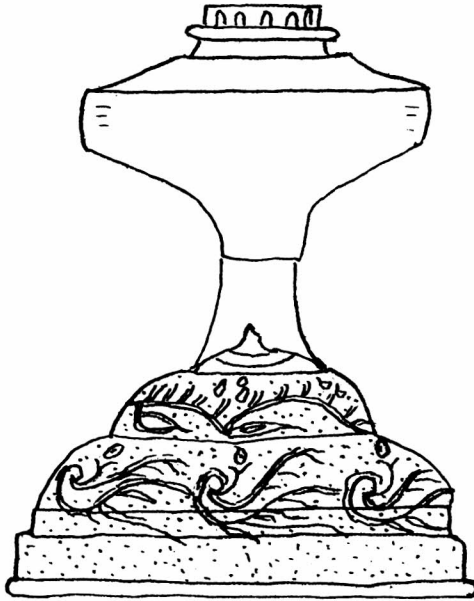
Likewise, we have collectors who enjoy finding Carnival Glass shades. The majority of these carry a pattern of some sort, such as the August Flowers shown in our Book VI. Likewise, the vast majority are found on marigold base glass, and we can easily imagine how attractive they must have been with the soft light from a kerosene or a gas flame coming through them.

Even the inexperienced collector is well aware that true red is the most difficult of all Carnival colors to find. So we were rather skeptical when a letter came to our desk telling of a red Carnival shade. Following our steadfast rule, we asked to see this piece before reporting or sketching it for you. How delighted we were to find that here indeed was a true Red Carnival piece not seen or reported before.

The shade shown has only a simple pattern of smoothly raised panels running vertically for the full five inches of height. The bell, or lower opening measures $4\frac{3}{4}$ in diameter. Both the inner and outer surfaces are beautifully iridescent. As in the case of most true red Carnival, the upper and lower edges show a trace of amber.

This is not only a rare but a beautiful piece.

Jay O'Donnell
Brooklyn, N. Y.



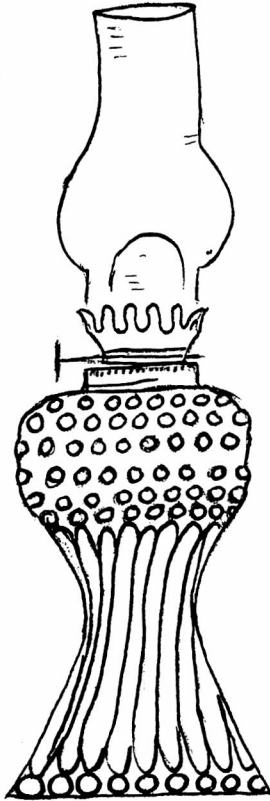
SEAWEED LAMP

Kerosene lamps of any pattern are not often to be found in iridescent pressed glass. The one shown here has been seen or reported less than a dozen times.

Obviously made in two parts, the iridescent marigold coloring is present only on the base and stem up to the curious point shown. The pattern is raised on the interior of the base, and is fairly heavy against the stippled background.

This lamp is not uncommon in clear pressed glass, and can be so found often in shops. It measures $6\frac{1}{2}$ inches across the base, and the glass portion as shown stands $9\frac{1}{2}$ inches tall.

Mrs. H. Battin
Columbus, Ind.



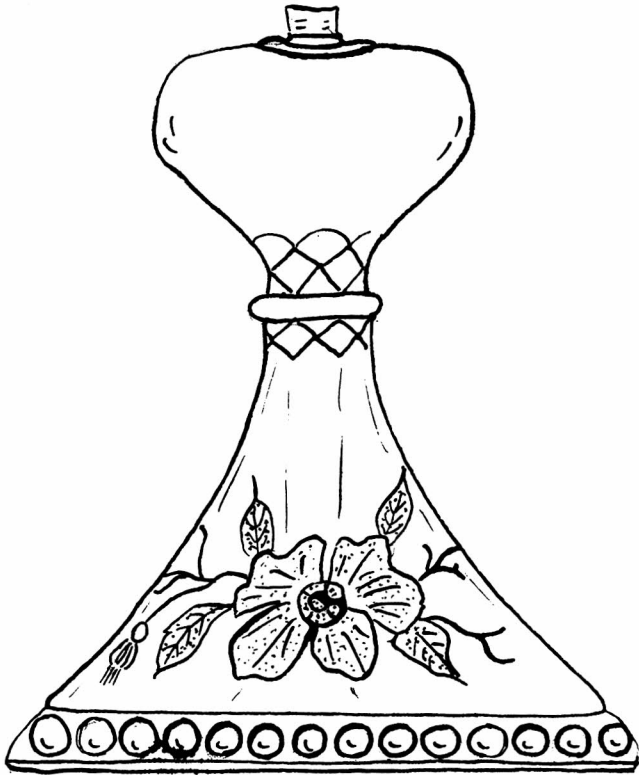
TINY HOBNAIL

We have seen this little lamp pictured with a matching Hobnail ball shade, but the only ones we have actually held in our hands have had a clear chimney as shown here.

This small piece is not uncommon in clear glass, but in the marigold Carnival Glass shown here, it is quite scarce. The base is only 3 inches high, while the base has a diameter of $2\frac{1}{4}$ inches.

Those seen have had no marking of any kind, and the maker is unknown. We believe, however, that this is late in the era of true Carnival.

Mrs. James Dahl
Janesville, Minn.



WILD ROSE LAMP

Tall, sturdy, and useful as well as ornamental, this fine old kerosene lamp is of the type called a sewing lamp in the catalog of the early 1900's.

The pattern work on this one is excellent. The flower, bud, and leaves are well raised on the exterior. Inside the base there are 12 raised smooth panels. Around the lower edge is a circle of indented small dots. Where the base and font meet appears a pattern of large concave diamonds. There are two rose sprays around the base.

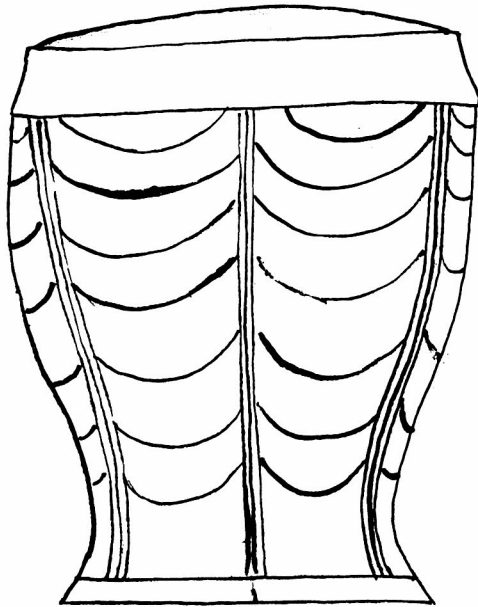
The font here is of clear glass. The patterned base is of rich deep marigold, with this portion only carrying a great deal of iridescence.

The lamp as shown stands $9\frac{1}{4}$ inches high, and it measures $6\frac{3}{4}$ inches across the base. This carries a number one burner. The original, still present, is marked Queen Mary.

Herman Darnell
Kansas City, Kans.

CANDLESTICKS, TUMBLERS, N's GRAPE

1. Drapery Variant
2. Florentine Candlestick
3. Northwood's Grape
Candle lamp
Nappy
Salad bowl
4. Premium
5. Roll
6. Shot Glass
7. Spiral Candlestick
8. Smooth Panels
9. Tree-of-Life



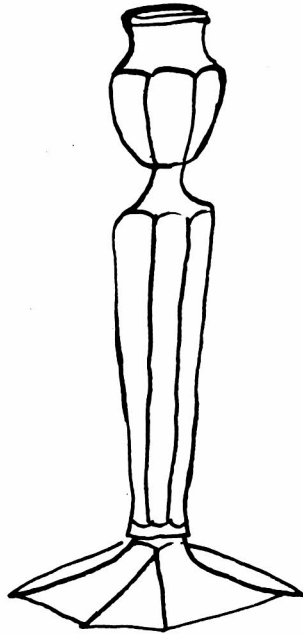
DRAPERIE VARIANT

Lacking any form of the famous Northwood trade-mark, we believe this to be a version of the Drapery pattern as designed by another glass company. We have not seen the matching pitcher, but surely one does exist.

This is a sturdy, useful tumbler, with a broad collar base. It is of nearly standard size, being $3\frac{3}{4}$ inches tall. The top smooth band distinguishes it from the other pattern, although the drapes themselves are also separated by thin vertical ribs.

The only color seen has been a true marigold, having good iridescence.

F. A. Bagby, Jr.
Virginia Beach, Va.



FLORENTINE CANDLESTICK

Shown here is a tall graceful piece of fine Carnival glass. It is a part of a whole line of simply-patterned glass with the acid iridescent finish made by the Fenton Glass Company in the early 1920's.

The inexperienced collector is inclined to believe that all such pieces are of the Imperial Jewels line, and indeed may even have been led to believe that simply because they do not bear an elaborate pattern, they are not Carnival Glass. However, both the Fenton company and the Northwood company made some Carnival of this type. The Fenton company called theirs Florentine, and in it were included such shapes as this candlestick, a matching toothpick holder (also shown in this book), a large footed bowl or open compote, and both deep and shallow rounded bowls, along with a footed fan vase shape.

The colors of the Florentine line have some most attractive advertising names. Frosty white was called Persian Pearl; the lavender shades were known as Wisteria; yellow became Topaz; and a brilliant shade of blue was called Celeste Blue.

The candlestick shown here is from a pair in the author's collection, where they have been prized for many years. They are in Wisteria amethyst, and have also been seen in Topaz and Celeste Blue. The height is $10\frac{1}{2}$ inches, and the hexagonal base measures 4 inches. This base is deeply domed. The rest of the stick is of solid glass. Incidentally, since the Northwood Grape candlesticks are much shorter, these are an ideal size for use with many orange bowls, banana bowls, and even with the famous Christmas Compote (see Book VI).



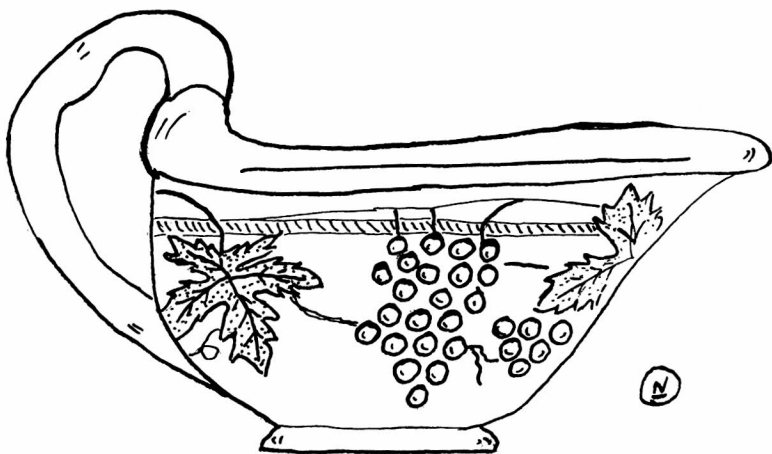
NORTHWOOD GRAPE

We feel that the majority of Carnival collectors are quite familiar with this tremendously popular fruit pattern, and have no intention of going into this in great detail again. For those who are just beginning their journey into the wonderful world of Carnival, may we suggest that in our pattern book Number IV they will find an entire section devoted to this design.

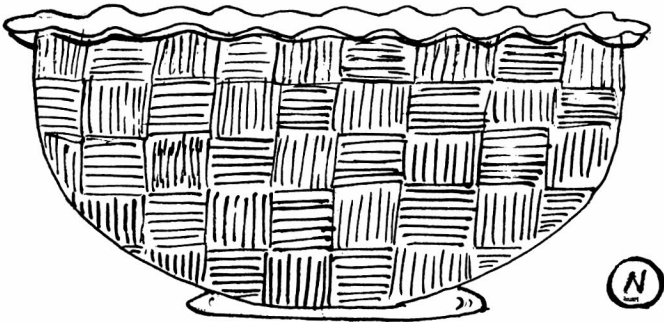
For many years it has been a great favorite with collectors of several types of glass. Among Carnival Glass collectors it is the one most popular pattern of them all. This is due in part to the beauty of the pattern itself, and to the wide range of shapes, sizes, and colors available in the pattern.

It is partially for the beginning or not-so-advanced collector that we have chosen to include here three sketches showing pieces of Northwood Grape that are not readily found, and which we have not shown before.

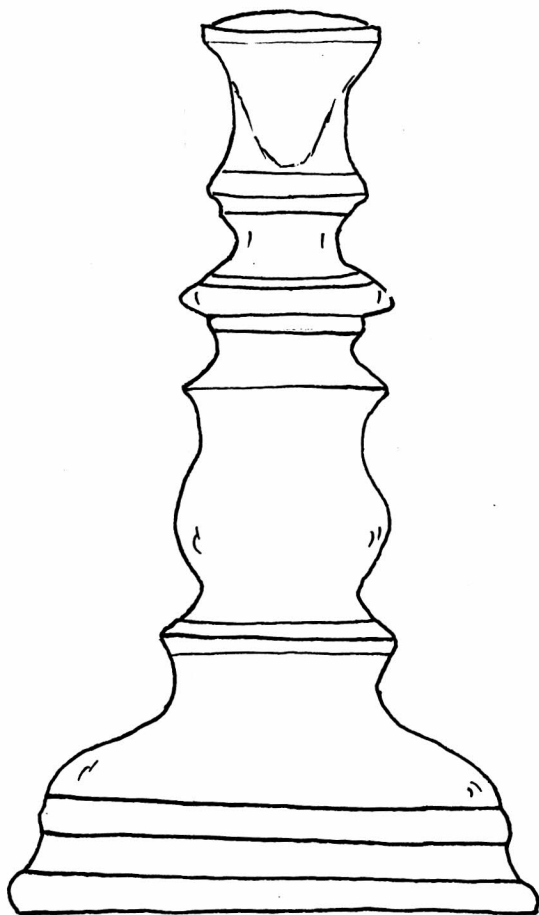
The first of these shows the little Candle Lamp, as it should appear complete. Probably the candlestick is a little easier to find than are the shades. The two pieces are not fastened together. After a candle is put in the holder, a metal frame fits down over the candle, and the shade rests on the upper edge of this metal. As late as a year ago an experienced collector did not recognize the frame as being a necessary part of the whole piece. Complete, the piece will measure about 9 inches high, depending of course on the height of the candle used. The candlestick is $5\frac{1}{2}$ inches in height, the shade $3\frac{1}{4}$ inches tall, and 5 inches across the bell opening. These can be found in all of the usual colors, with purple, green, and marigold being more numerous.



The second sketch shows the small handled Nappy. This piece was offered both as a nappy and as a hair-pin holder to be used as part of the dresser set. It was not originally offered with the other seven pieces of this set, but is found later pictured alone and labelled as we have described here. It is rather a difficult piece to find, and many collections do not include it. We feel that very probably it was shaped from the punch cup, and so the length over the lip and handle may vary slightly by as much as one-fourth of an inch either way. Generally, this measures $5\frac{3}{4}$ inches across the handle. It is $2\frac{1}{2}$ inches deep, with a collar base of $1\frac{3}{4}$. The trade-mark, when present, is on the inside of the base. There are three full bunches of grapes and two small clusters, with four large leaves. Again, all of the usual colors can be found, with purple and emerald green being more common than the others.



The Salad Bowl shown in the third sketch is most difficult to find, and we believe that few were made. The berry sets of both types are much more numerous than this deep one. We have only had reported to us smaller bowls of a similar shape, but have never in all our years of collecting seen such a salad set complete with six little ones. Any reader having this set complete in any color is requested to write and report this so we may share it. The bowl is shaped as shown in the sketch, with N's famous basketweave on the exterior. The grape pattern, including the cable and leaves, covers the interior. The tightly ruffled edge stands out like a ruff around the upper edge. This piece measures $9\frac{1}{2}$ inches in diameter, and is a full 5 inches deep. We know of this only on purple base glass.

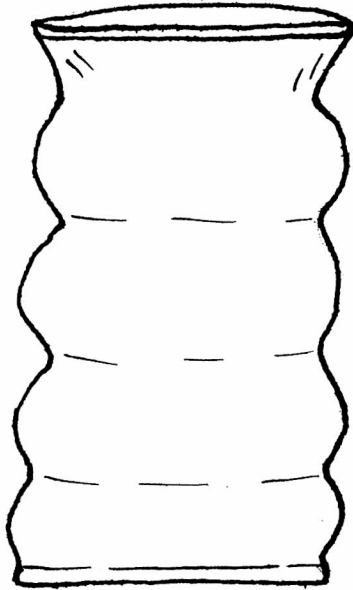


PREMIUM CANDLESTICK

This rather graceful candlestick, $8\frac{1}{2}$ inches tall, is of heavy weight and therefore sturdy and useful. The base is domed and shows two mold lines.

We have seen this only in marigold, but it is not scarce, and one occasionally finds a single or a pair in some flea market. We believe they date from the late Twenties or early Thirties, and were given as premiums or prizes. The maker is unknown.

O. J. Glaser
Overland Park, Kan.



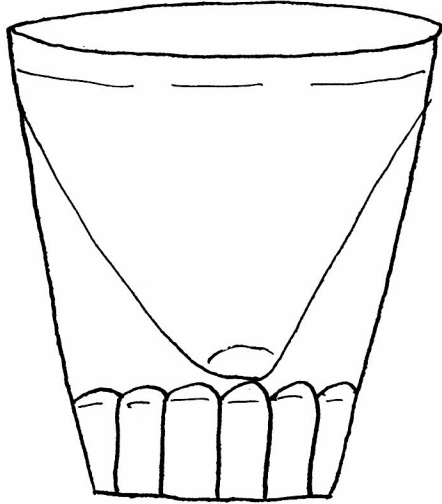
ROLL

The reader who has followed this series of pattern books about Carnival Glass will be aware at once that we have no complicated water set patterns to offer. We believe the vast majority of these have already been seen and reported. However, such tumblers or pitchers as are now appearing, we assure you are truly American Carnival Glass.

The tumbler shown here is devoid of pattern as such but is of an unusual shaping. The glass itself is thin, and the marigold color present was of the "flashed" variety, so we presume the set also exists in clear non-iridescent glass. In addition to the flashing, there is a thin line of gold around the upper rim.

This water glass is of standard size, being exactly 4 inches tall. The top diameter is $2\frac{3}{4}$ inches; the base diameter is exactly 2 inches. There is no trade-mark present, but we believe this to have been a Heisey product.

Mrs. Chas. Willrett
DeKalb, Ill.



SHOT GLASS

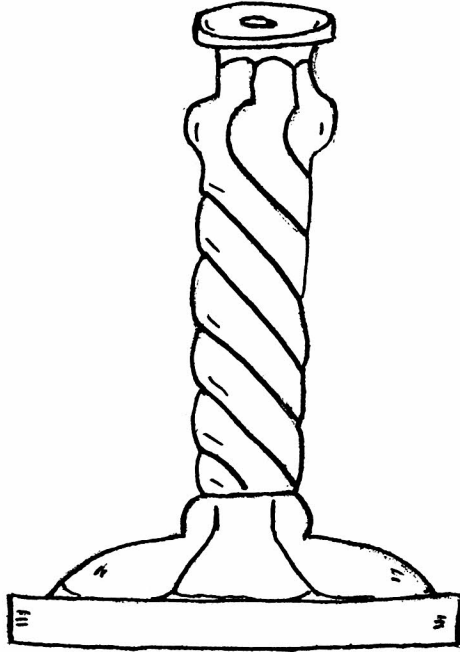
We have previously shown you at least two other shot glasses as they appear in *Carnival Glass*—the Horseshoe glass in Book V and the Sharp Shot glass sketched in Book VI.

The one shown here has for a pattern only the little arched flutes around the outer base. It is obviously a piece intended for use rather than beauty. It is also not a miniature, but a full-sized glass of the purpose intended.

Like several of the carried-over patterns and novelty pieces, this has been seen only on a light amber glass, although the iridescence necessary to classify it as *Carnival* was present in abundance on both inner and outer surfaces.

Very probably this was made by one of the large glass companies not noted for their production of pressed iridescent glass. No trade-mark of any sort is present. This glass stands $2\frac{1}{4}$ inches high. The top diameter is $1\frac{7}{8}$, the base $1\frac{1}{8}$.

Ed Gaida
Victoria, Tex.



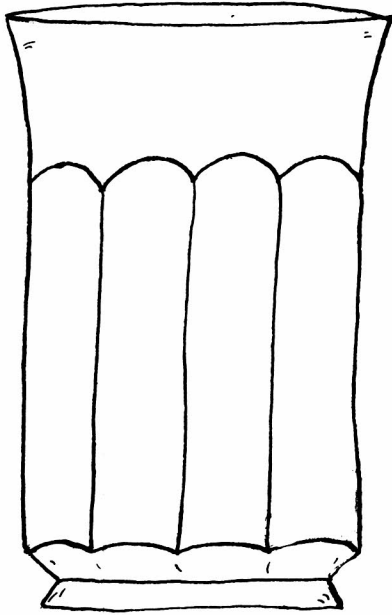
SPIRAL CANDLESTICKS

Shown here is the type of Carnival Glass one might find occasionally, either singly or in pairs. This was not part of a set, nor does it bear a pattern found on such pieces as butter dishes or tumblers.

Never seen on a color other than marigold, the iridescence is usually only fair in quality. We have no description nor picture of these in any catalog of any date, but the impression is strong that they do not date back to the earliest days of Carnival Glass.

These are 8 inches high, with a round base of nearly 4 inches in diameter. The spirals are well raised, and these are definitely in the useful category of glass. We have no positive identification as to maker, since no trade mark appears.

Shafer's Antiques
Peninsula, Ohio



SMOOTH PANELS

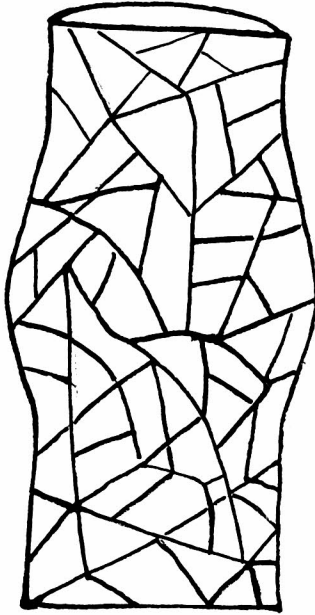
The age of Carnival Glass was, generally speaking, the era of great embellishment. Many of our patterns reflect this love of the intricate and the fanciful. The outstanding examples are perhaps the patterns known as Persian Garden (Book I), Captive Rose (Book I), and all of the popular imitation cut glass designs.

Standing in vivid contrast to such motifs as these are the few severely plain patterns and shapes to be found in both clear pressed glass and Carnival Glass of the early 1900's.

A cursory glance at the sketches given of the three Flute patterns as shown in the tumbler section of Book VII would lead the casual observer to think that this was identical to the Number 3 shown. However, all of the Flute patterns have their panels concave, whereas these are raised and smoothly rounded. Unlike Pastel Panels, shown on a tumbler in Book VII, this tumbler rests upon a well-defined collar base, with the 15 panels having a definite top and lower edge.

This glass is a little taller than the average water tumbler, being $4\frac{3}{8}$ inches high. The top diameter is $3\frac{1}{8}$, and the collar base measures exactly one inch smaller. The glass itself is of heavy weight. Clear carnival has been the only color seen, but iridescence was positive and heavy both inside and out. A star of 16 points is impressed on the under base.

Mrs. Francis Heaton
Warren, Ind.



TREE-OF-LIFE

Shown here is a pattern that, once seen, no collector could mistake for either Soda Gold nor for Crackle, although when only a black-and-white sketch can be presented, it would appear to resemble both of these.

However, both Crackle and Soda Gold have some type of stippling on the background. This is as shown, perfectly smooth. The lines are tiny solid raise lines, and they continue over the base.

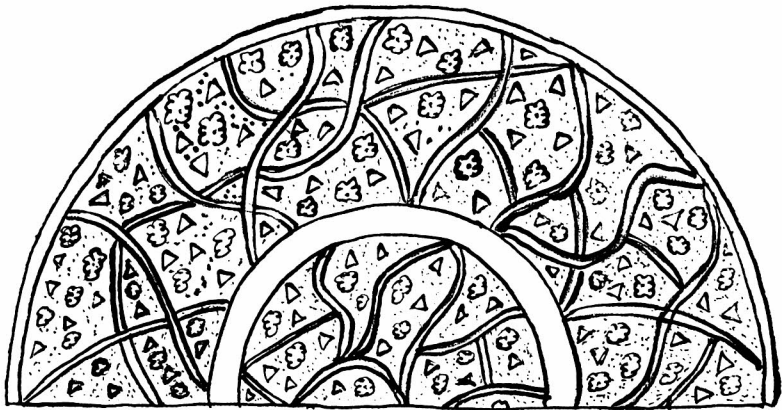
The glass is of average weight, or perhaps slightly thinner. We have seen exactly this same pattern used on a perfume bottle from a dresser set in Carnival Glass, again with the lines continuing over the under side of the base.

The shape is not the usual one for pressed glass tumblers, and reminds us of the Engraved Grape tumbler shown in Book VII, of which the water pitcher is included in the pitcher section of this book. Like the Grape pattern mentioned, the only color seen has been marigold of some hue.

Bryan Gentry
Hobart, Okla.

PATTERNS

1. Blossoms and Spears
2. Brocaded Roses
3. Brocaded Summer Garden
4. Bull's Eye and Spearhead
5. Cherry and Cable, Intaglio
6. Concave Diamonds
7. Daisies in Oval Panels
8. Diamond Daisy Plate
9. Dutch Mill
10. Feather Swirl
11. Feathered Flowers
12. Heavy Pineapple
13. Heisey No. 357
14. Lacy Dewdrop
15. Lattice
16. Lotus Land
17. Quartered Block
18. Ribbon and Flowers
19. Ruffles and Rings with Daisy Band
20. Strawberry, Intaglio
21. Style
22. Triands



BLOSSOMS AND SPEARS

The plate shape is in great favor among collectors these days, and we are always glad when we can give you an unlisted pattern appearing on this form.

Obviously, this is quite similar to the Soda Gold Spears shown in Book VII. However, here in addition to the heavily raised curving lines and the stippled background, the tiny little flower heads are mingled with the triangular spear points.

The stippling is again of the scattered variety, not in straight rows, and all of the heavy lines are curving.

This pattern appears on the underside only of 8-inch true plates, and is all raised rather than intaglio. The only color seen has been marigold, sometimes light and of the amber type, on others of a rich deep color.

F. A. Bagby, Jr.
Virginia Beach, Va.



BROCADED ROSES

This attractive pattern joins the ranks of the other three "brocaded" patterns previously listed in Books V and VII. Like the others, it has an acid cut-back appearance, and again like these, it can be found on some attractive pastel colors.

The sketch was made from a large shallow bowl in the author's collection. This measures some 10 inches across the rolled-out rim. The base glass is pastel green of the apple green hue. The iridescence is on the smooth exterior of the bowl, while the pattern is on the inner surface. The outer rim has a fine line of gold trim. This feature can also be found on pieces of the other brocaded patterns.

In the section on Pattern Notes appearing in Book VIII we reported to you that a piece bearing a C-in-triangle had been seen. This would, of course, mark it as a product of the Cambridge Glass Company.



SUMMER GARDEN, BROCADED

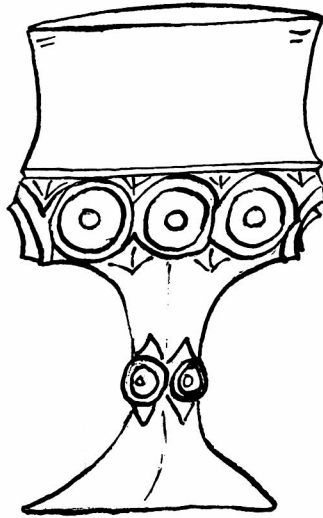
Very like the other brocaded patterns in feeling, including the Brocaded Roses pattern in this book, we have here a piece unusual in both shape and design. On no other pattern of this type do we find birds or wild life of any sort. From their little perches among the blossoms, we hope these are humming birds—for how suitable that would be! We can not say for sure just what bird was intended.

The sketch was made from a stemmed cake plate—again not a shape common in Carnival Glass. This stands 3 inches high, and has a fancy patterned ringed stem. The plate itself is $8\frac{1}{4}$ inches in diameter, and the base has a diameter of 4 inches.

All of the pattern is on the upper surface of the plate. The color seen was again a pastel—this time pastel blue of beautiful hue. The iridescence added greatly to the total effect.

If the other brocaded patterns are indeed products of the Cambridge company, so must this be, for in general appearance they are quite similar.

Mrs. Ken Clark
Itasca, Ill.



BULL'S EYE AND SPEARHEAD

This is another of the patterns appearing in Carnival Glass to the surprise of the student of pattern glass in general. Listed under the name given here in several illustrated books dealing with the field of early American glass in general, it apparently was found suitable to be carried over into the iridescent field long after its initial appearance.

Originally it was made in clear or crystal glass during the 1870's, although the producing firm is not identified. The range of shapes was typical of the period, for we find the four-piece table set listed, along with such pieces as the castor bottle, celery vase, lamp, and both open and covered compotes. Both a tumbler and goblet are listed, but no mention is made of a pitcher to accompany these. The wine set, complete with decanter, is also noted.

It is the wine glass only which we have seen in Carnival Glass. The sketch given here shows the piece nearly full size, for it stands only $3\frac{3}{4}$ inches high. The upper smooth band of the bowl is $1\frac{1}{4}$ inches wide. It is this portion only that carries both color and iridescence. We have seen this with both marigold and pastel blue coloring. Occasionally one such wine is found also bearing the lettering of "Souvenir of" and various city names filled in.

Small glass souvenir pieces, such as pin trays, mugs, punch cups, and toothpick holders were quite popular early in the twentieth century, and possibly this explains the presence of this particular wine glass among them. However, all of the souvenired pieces are far more commonly found with ruby flashing than with iridescence.



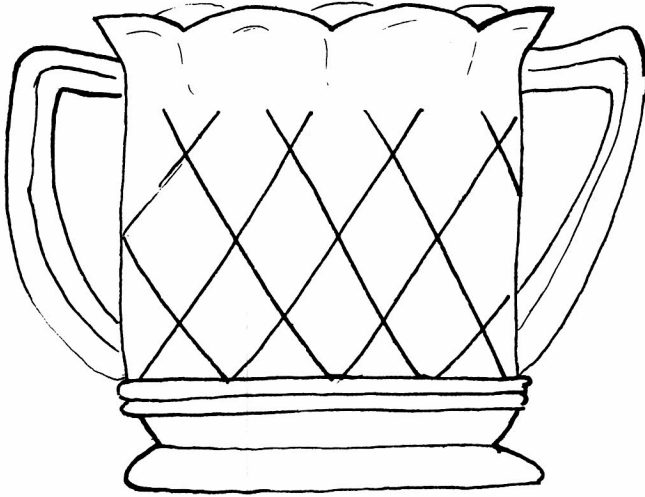
CHERRY AND CABLE, INTAGLIO

As in the case of the Strawberry, Intaglio shown also in this book, we have again an exterior pattern deeply impressed. The glass is of heavy weight and the only color seen has been a rich marigold.

If this large shallow piece were from a berry set it was of rather unusual size and shape—more like the ice cream bowls that were known in the familiar Peacock and Urn pattern. In diameter it measures $9\frac{3}{4}$ inches and is about $2\frac{1}{2}$ inches high to the edge of the scalloped brim. We have not seen nor had reported to us any smaller matching bowls to indicate a set.

Again, the interior of this bowl was completely unpatterned, and the glass of such clarity that the pattern showed through quite well. The maker of this pattern is unknown, but it certainly shows some resemblance to the Northwood Cherry and Cable in over-all design. See our Northwood Pattern Glass—Clear, Colored, Custard, and Carnival.

R. D. Comer
Ft. Wayne, Ind.



CONCAVE DIAMONDS OPEN SUGAR

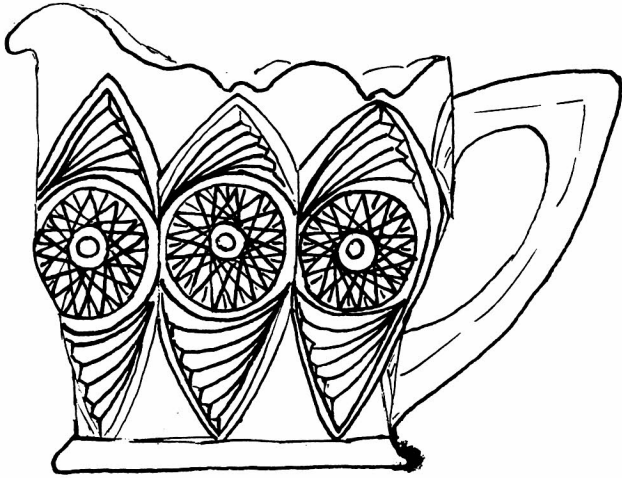
While there is nothing about this pattern requiring any great degree of originality on the part of the designer, the device of an all-over pattern of concave diamond figures has proved to be most effective in Carnival Glass.

The observant collector of this type of glass will have noted long before this that the more surface for the iridescence to cling to, generally the richer is the effect. Two pieces of the same size, the same pattern, the same shape, and the same color will vary in general effect quite drastically if one has a stippled background and the other a smooth one, quality being equal.

If the pattern shown here consisted solely of a series of fine lines suggesting the diamonds, we would certainly not have the richness which was produced by depressing each diamond all the way around the body of the piece.

Shown in Book V of this series is a tumbler in the Concave Diamonds pattern. A comparison of these two pieces will show readily how the pattern was adapted from one shape to another, with no loss of design. Here the base is only slightly domed, and carries no under pattern. The top of this open sugar is flared to give a more graceful shape. Unlike the water set in this pattern, the sugar has been seen in a rich deep purple base color, with iridescence both inside and out.

Annette Zwirn
Tustin, Calif.

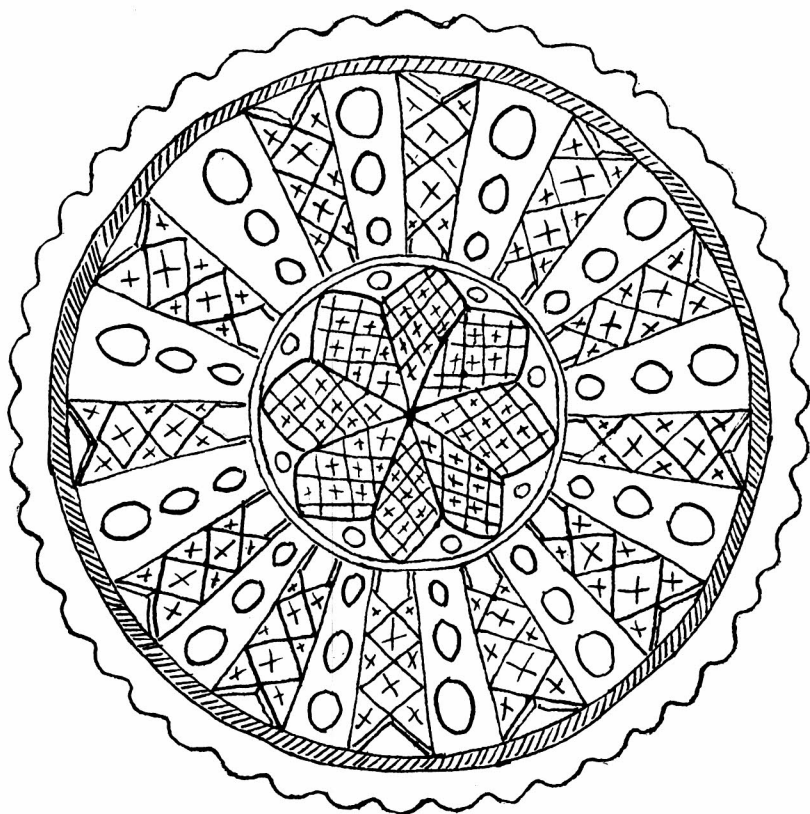


DAISIES IN OVAL PANELS

This rather distinctive pattern is known both by the name given here, and by Bull's Eye and Fan. It is a fairly common pattern in clear pressed glass, and the center of the daisies can be found colored red, green, or purple. In this type of glass it dates from the 1890's. Obviously, to find a piece of this pattern in Carnival Glass is not common.

As on some other carried-over patterns, in Carnival the only color found is marigold. The range of shapes is much smaller than originally produced in clear glass in which one can accumulate a table set, wine set, goblets, bowls, and saucers. Of the iridescent glass, only the open sugar and the creamer have been seen. These pieces do not carry any additional coloring of the central motif.

The creamer shown here has eight of the panels around the body and a fancy star impressed into the base. It stands $3\frac{1}{2}$ inches tall, and measures $2\frac{3}{8}$ across the base. There is no trade-mark present. We believe this was a mold contributed to the U.S. Glass Company when in 1891 several companies banded together in an effort to survive one of the many financial crises suffered by the industry.



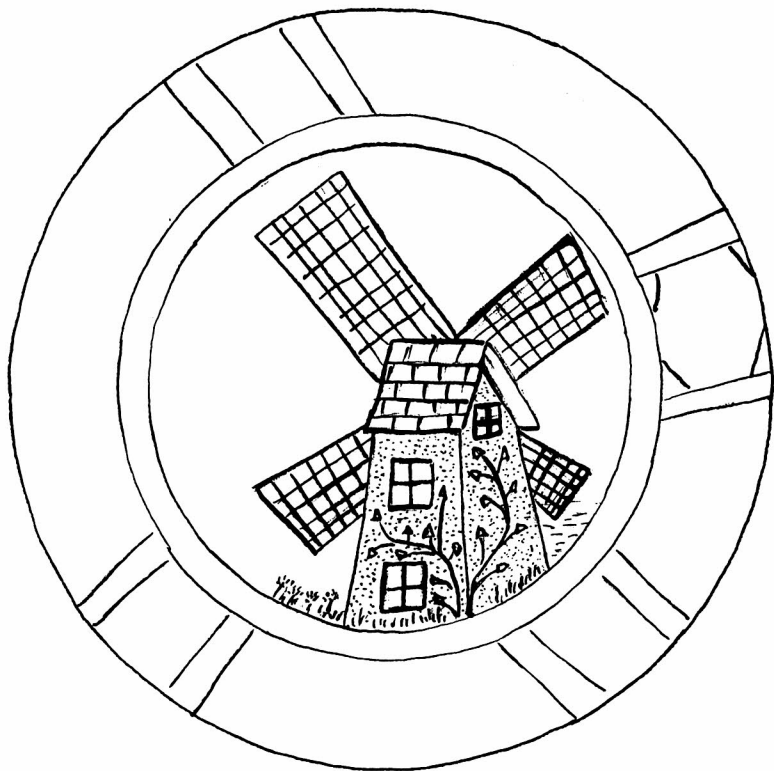
DIAMOND DAISY PLATE

Although it is quite possible that this rather well-designed pattern was used on shapes other than plates, we have not so observed it. Possibly a variation in the shape has made it difficult to recognize. This is often true of imitation cut glass designs.

Here we have a combining of three different motifs—the thumbprints which are intaglio, a type of coarse diamond point which is raised, and an encircling cable, also raised. As all of this pattern is on the under surface of an 8-inch plate, it was a most useful piece of glassware. The center is $3\frac{1}{4}$ inches in diameter, and is designed so that the diamonds form an attractive flower.

We do not believe this to have come from any of the three large companies famous in the Carnival Glass field, but possibly was made during the combine period, when many smaller companies pooled their resources to attempt to survive.

Shafer's Antiques
Peninsula, Ohio



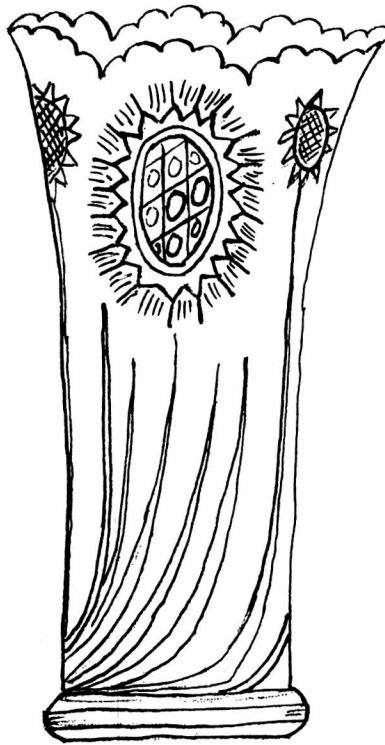
DUTCH MILL

Shown in the sketch above is a most attractive ash tray in good old Carnival on marigold of rich color. Very probably this dates from the early Twenties. It seems to have been made for use by cigar smokers, for the rests on the edge are quite wide and deep. As shown, on the side of the tray is a shaped solid glass holder for the small box of matches.

The main portion of the pattern is well raised and is on the upper surface of the tray. On the underside of the base there are 44 rays impressed. The tray measures $5\frac{3}{4}$ inches across.

The identical pattern can be found on 8-inch plates. On these the pattern is on the underside, and may be surrounded by either a plain border, or one of alternating stippled-plain squares. These plates are commonly found on light marigold or light amber. The pattern is nearly identical to that of the Dutch Plate (see Book IV).

Ed Gaida
Victoria, Tex.



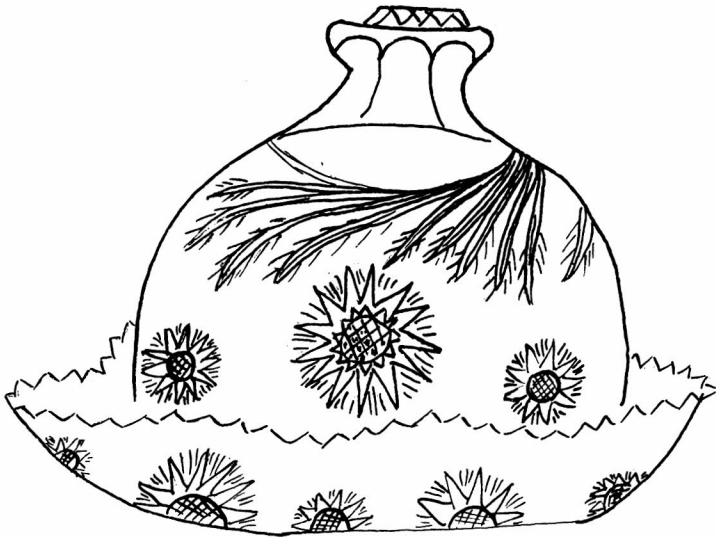
FEATHER SWIRL

Although we have seen this identical pattern used on a large vase belonging to the Eldon Watsons of Wabash, Ind., we have chosen to use this sketch of the butter dish. We believe you enjoy a variety of shapes in these pattern books. And, too, it is often more helpful to see just how a design was altered for use on a variety of forms.

One writer on Pattern Glass classifies this with the imitation cut glass type, and feels it is almost unworthy of notice. However, it differs greatly from most of our near-cut patterns. The most striking difference here is that the pattern is not cut-in, but rather the reverse is true—all of this pattern is raised from the smooth background. The large round star figures are well raised, as are the small rays surrounding them. The long tapering feathers are sharply raised, and so are the tiny lines coming from their edges.

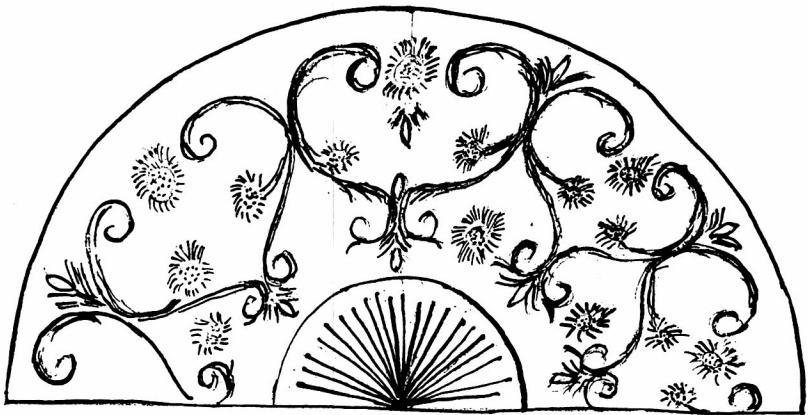
All of the pattern is raised on the exterior surface of the butter lid, and on the lower surface of the base—thus making it a most practical piece to use and to keep clean. The top of the finial is patterned with a small repetition of the star-figure.

This is a pattern originally made in clear, or crystal, glass and apparently carried over into the iridescent type on a very limited line of shapes. The butter dish would presume a matching table set, although we have not had the creamer, sugar, or spooner reported. The only color seen in any shape has been a light amber, with definite iridescence.



FLORAL AND WHEAT

The pattern appears on a wide variety of shapes in a 1910 general merchandise catalog in crystal only. The ad describes the pattern as "twin jeweled sunbursts, leaf filling," and offers a choice of table set, round or square bowls, compotes of various sizes, water pitcher, and cruets as well as vases—to retail for the sum of 25 cents each. A large Carnival Glass compote in the same catalog was to sell for \$1.95.



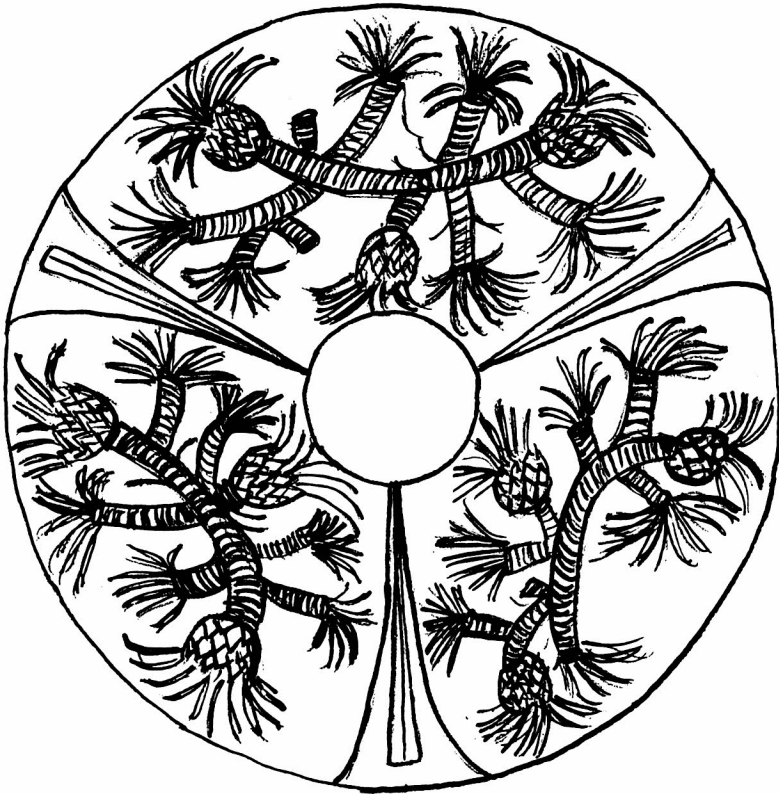
FEATHERED FLOWERS

This flower pattern is so highly stylized that even if one were an expert in things botanical we believe it would defy definition.

Found on the exterior of a piece brought back from Australia, and having the Kiwi pattern on the interior, this is lacy and pretty.

This is an intaglio pattern, with all portions being deeply impressed rather than raised. It was found on a dome-footed rich marigold bowl measuring 9 inches in diameter.

Ray Morris
Ponca City, Okla.

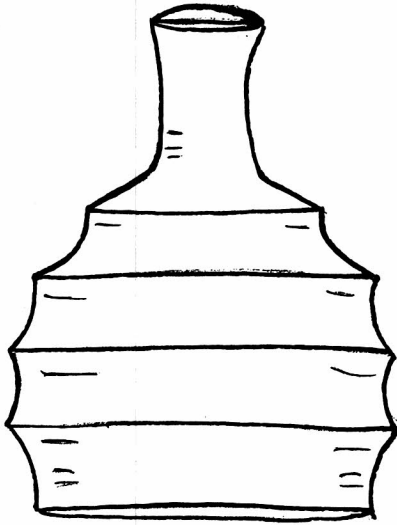


HEAVY PINEAPPLE

After many years of examining pressed glass patterns, both in and out of Carnival Glass, we are well aware that realism as such was not a necessary ingredient used by glass designers. On this particular pattern, for example, the large pineapples seem to be growing on trees.

Nevertheless, this is an attractive and most unusual pattern. Found on a large 10-inch bowl, the entire design is quite heavily raised and appears only on the exterior. The bowl stands on three curled-knob feet which look very much like those found on such Fenton pieces as the Stag and Holly bowls. It stands $4\frac{3}{4}$ inches high and is on excellent deep cobalt blue.

Harold Moore
Menton, Ky.



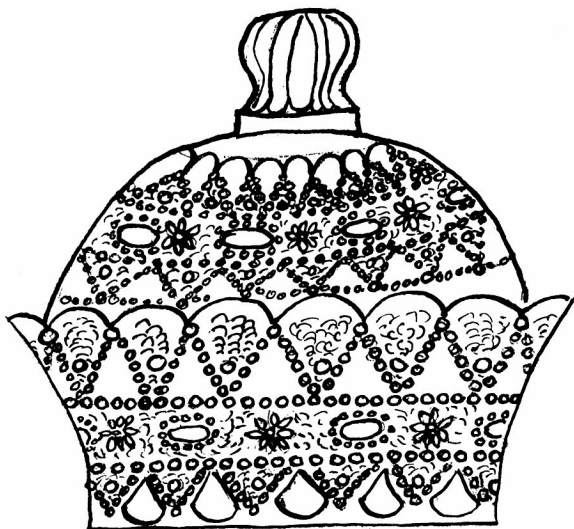
HEISEY'S NO. 357

This is another of the patterns carried over from the clear non-iridescent glass in which it was originally made. In the original type, it was produced in a rather large variety of shapes. However, and this is true of most of the carried-over patterns, in Carnival Glass one sees at the most half a dozen different forms.

It is shown here in a water bottle, perhaps intended for hotel use. The original line included a hotel sugar and creamer, and both molasses can and cruet.

The water bottle seen was on good rich marigold, to which lines of heavy black paint had been applied along the horizontal divisions of the design, as well as on the top edge. Standing $7\frac{1}{2}$ inches tall, the bottle holds three cups of liquid.

Mrs. Chas. Willrett
De Kalb, Ill.



LACY DEWDROP

Again the lovers of clear pattern glass may be surprised to see this old design appearing in a book of Carnival. Like some of the other carry-overs it was made in clear glass for a number of years, proving its popularity. And like others of its kind, the molds from which it was manufactured seem to have had a complicated history.

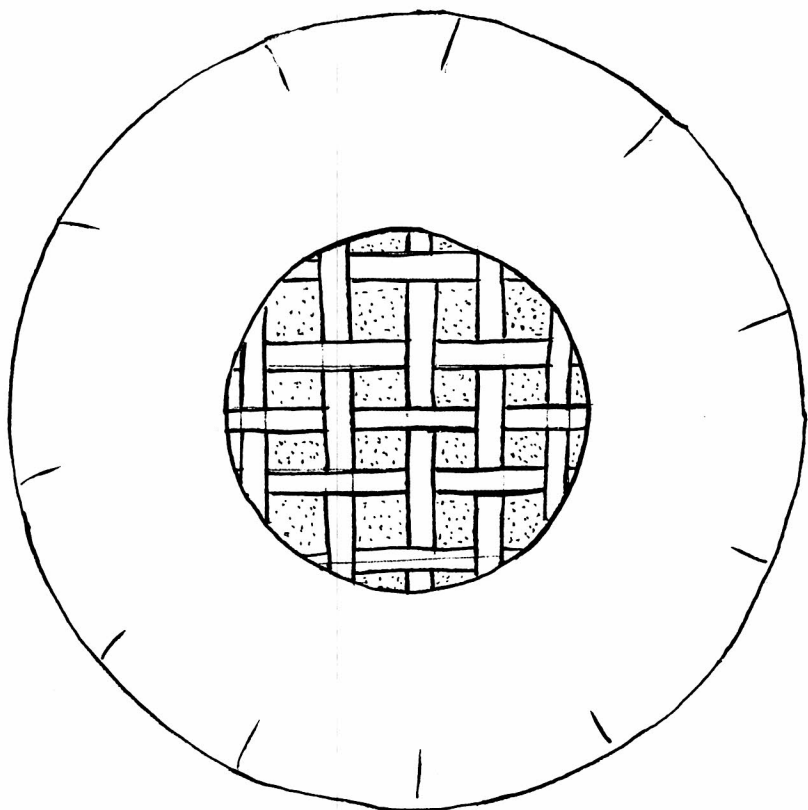
Lacy Dewdrop was the original name of the pattern when it was made by the Cooperative Flint Glass Company of Beaver Falls, Penn., about the turn of the century. It was made in quite a wide range of shapes, including the four-piece table set, compotes both covered and open, a banana dish on a standard, and a water pitcher. The types of glass included both clear and colored and a variety of milk glass.

It is on an occasional piece of this later type that we find an applied iridescence fired on the surface. This variety is called Pearl Carnival. For a further discussion of this variety, see the Aladdin lamp also shown in this book.

Shown here is a shape described and pictured in the original old advertising as 6-inch Berry and Cover, although it could easily be mistaken for a covered butter dish. Here the iridescence is present on both the interior and exterior of the base, and on only the exterior of the cover.

In addition to the piece sketched, we have had a covered compote and the banana dish reported in Pearl Carnival.

Herb Ripley
Indianapolis, Ind.



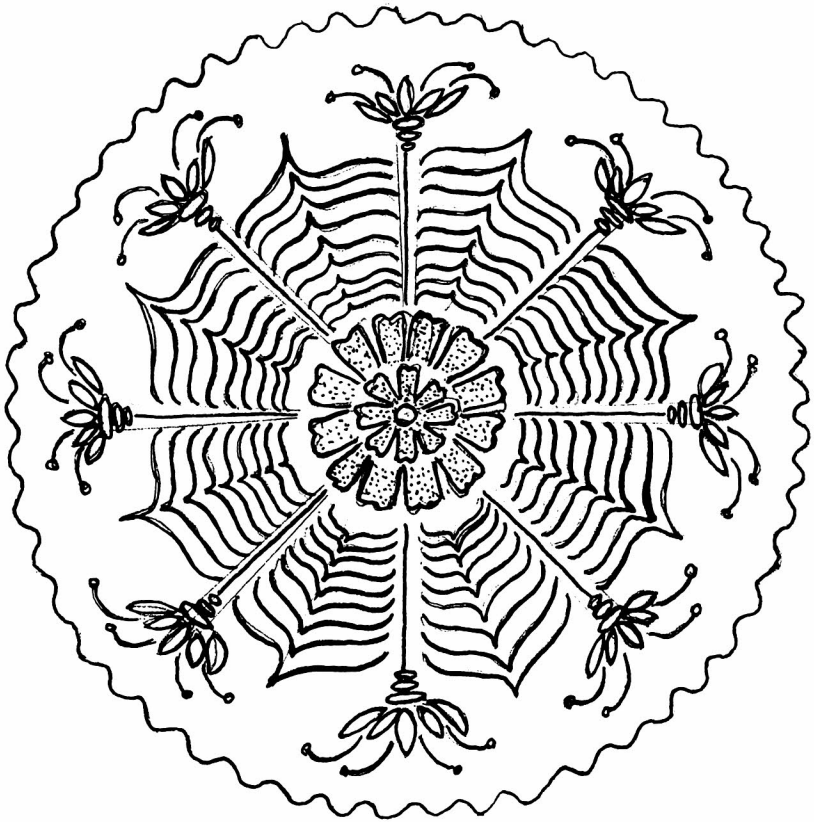
LATTICE

This attractive pattern is most distinctive. The average housewife will be reminded at once of a fruit pie having such a top crust.

The pattern portion of this bowl occupies only the center, the wide surrounding border being plain as shown. The exterior of the bowl is also smooth and unpatterned. The ribbon strips are well raised, and this plus the stippling holds the color of the iridescence quite well.

We have seen this only on deep purple, and only on shallow bowls. There is no trade-mark.

Mrs. Ora Cavitt
Ponca City, Okla.



LOTUS LAND

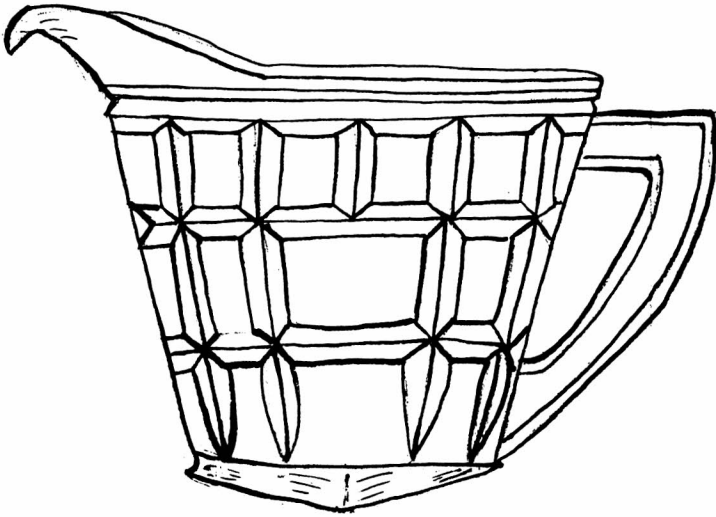
This is a lovely pattern we are especially delighted to be able to share with collectors, for it bears many of the Northwood characteristics, although we have not seen this with any version of their famous trademark present.

The eye-catching highly raised open blossom in the center of the pattern reminds us at once of the central motif found on Nippon (see Book II). In the later pattern the blossom has a beaded center, and the whole is divided from the outer stylized petals by a stippled band, still the feel is quite the same.

Again we have a figure design of many small curving surfaces. As collectors quickly learn, the more surface a pattern has to catch and hold the iridescence, the more colorful will be the play of colors on the piece, generally speaking. This accounts for the popularity of many of our patterns having stippling, as this adds greatly to the surface available to reflect the iridescence. So with such patterns as Peacock Tail, Head-dress, and Nippon, as well as Lotus Land, we often find examples which are outstanding for their excellent coloring.

The sketch given here was made from a two-handled bon bon of generous size, measuring $8\frac{1}{4}$ inches across. Another characteristic present which points to Northwood does not show in the sketch, but along the outer edges of the handles appears the identical small saw-tooth design we find on such a shape in the well-known Northwood's Butterfly Bon Bon, which is almost universally trademarked with an encircled and underlined N.

The only color seen in Lotus Land has been amethyst. There is no exterior pattern (again typical of many Northwood Bon-Bons). All of this pattern is well raised from the surface, and the iridescence is wholly on the interior, a most unusual and desirable pattern.



QUARTERED BLOCK

There are at least two different patterns known by the above name in clear pressed glass, neither of them absolutely identical to the Carnival version shown here. However, the older of the two mentioned is quite similar. This one dates from 1903, so could easily have been carried over on some shapes into the era of iridescent glass.

This little creamer is quite unusual in that it is diamond-shaped rather than round or oval as are most glass creamers. The glass is of heavy weight, and the pattern is heavily impressed. It stands $3\frac{1}{2}$ inches high and measures 5 inches across the lip and handle.

In color, this is a deep rich marigold with better-than-average iridescence. The entire four-piece table set is known. There is no trade-mark.

F. H. Bagby, Jr.
Virginia Beach, Va.



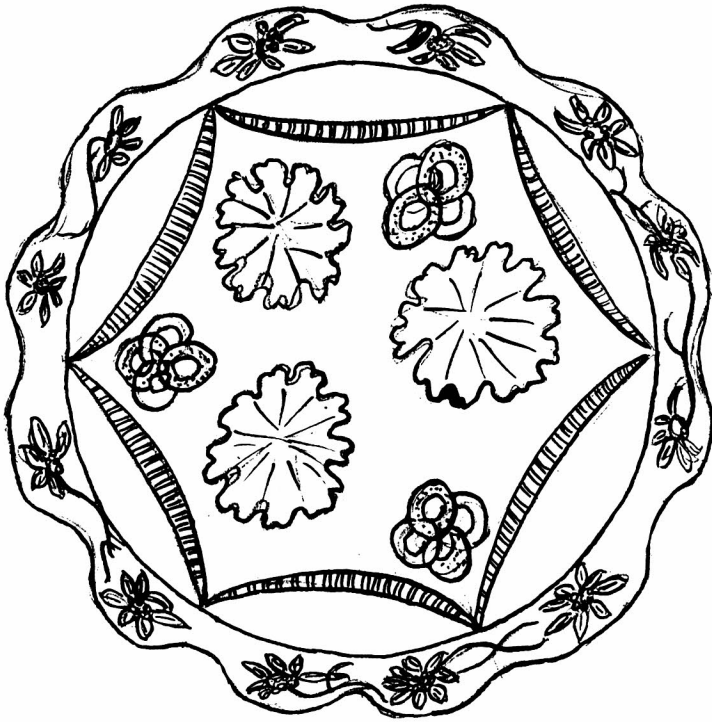
RIBBON AND LEAVES

The small piece here could very well be an open sugar, but if so we have never seen a matching creamer. If any of our readers has the pattern on any other shape or size other than that shown in the sketch we should be most happy to hear from you. The identical pattern and shape has been seen in clear glass, but no other Carnival Glass pieces are known.

On marigold of deep hue, this measures $6\frac{1}{4}$ inches across the handles, and stands $2\frac{1}{4}$ inches tall. The excellent iridescence appears both on the raised exterior pattern and on the smooth interior.

The interior of the bottom is heavily stippled and carries a pattern of eight large raised petals. This shows four mold lines.

Mrs. Francis Heaton
Warren, Ind.



RUFFLES AND RINGS WITH DAISY BAND

The old Ruffles and Rings pattern is familiar to those who have collected either Carnival Glass or Northwood's opalescent glass. It is found used on both of these types, usually as an exterior pattern. But shown here is the first piece we have ever seen in which a separate and altogether different motif was actually combined with it. This may well have been a one-of-a-kind, for it is also quite unusual in coloring.

The entire center of the bowl is of rich deep marigold. The entire outer band bearing the daisies is of opaque milky glass. In this aspect it does indeed resemble the familiar Peach Carnival, but the entire band is evenly white, and none of the milky look runs over onto the center either on the inside nor on the outer surface.

This is a footed bowl, about 8 inches in diameter, and standing 3 inches high on three scroll-type feet. The outer band is $1\frac{1}{8}$ inches wide, and is gently scalloped as shown in the sketch. All parts of the pattern are raised.

This is definitely a Northwood product, but as in the case of the majority of their opalescent glass, it bears no trade-mark.

Eldon Watson
Wabash, Ind.



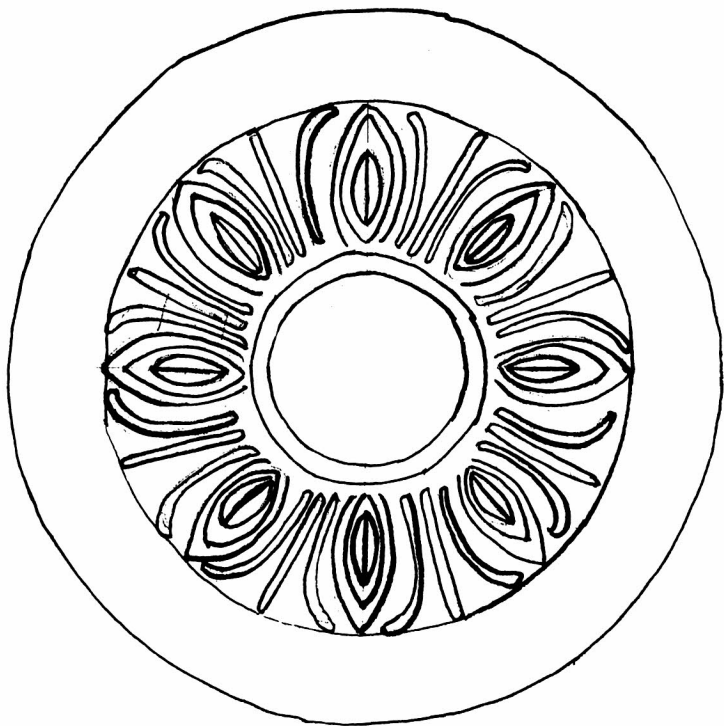
STRAWBERRY, INTAGLIO

This very deeply impressed pattern occurs on the exterior of a large bowl, obviously the center or serving bowl from a berry set. The pattern repeats as shown around the entire surface. The interior of these bowls is perfectly smooth.

Seen only on a marigold of deep rich color, the glass itself is quite thick and heavy. This is of such clarity that the berry pattern shows plainly through. Iridescence is fine and even on both inside and out. The large bowl measures $9\frac{1}{2}$ inches in diameter, and the smaller ones are $5\frac{1}{4}$ inches.

There is no trade-mark present. However, in spite of the thickness of the glass, the pattern is well executed, and there is no doubt as to the fruit intended.

Loraine De Buigne
Easton, Penn.

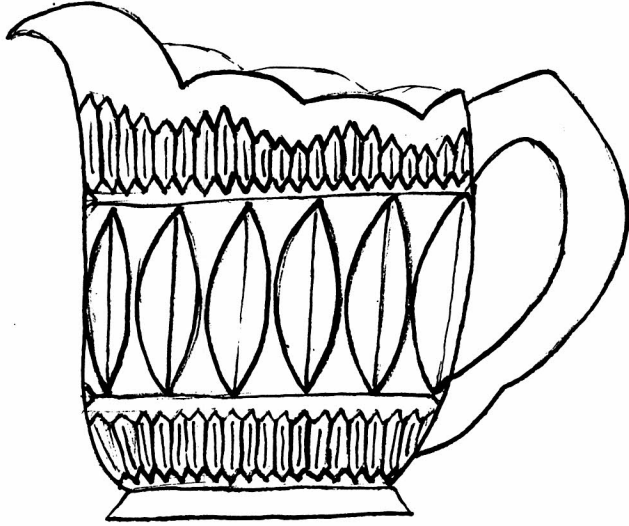


STYLE

The pattern shown here is again an intaglio design—all portions being deeply impressed rather than raised from the smooth background.

Seen only on a bowl of deep dark purple, the interior was smooth and completely unpatterned, with no clue of any sort as to the maker. As the readers who have followed this series know, we try our best to present only American made patterns in true Carnival Glass—that being an essential part of our definition of Carnival. Very occasionally we have been led astray by some feature. With no possible means of pinning down this particular pattern, it is quite within the realm of possibility that it may still be found combined with an interior pattern already familiar. Again, if any collector has such an example, we should be glad to hear of it.

Ora Cavitt
Ponca City, Okla.



TRIANDS

Present-day collectors know how seldom we find a complete set, either a water set or any other sort of Carnival Glass. But the presence of one piece from a set is a very good sign that all of the other pieces do exist. So, although we have not seen any matching shapes, this little creamer surely does have its companions somewhere.

This is a three-mold piece, and the pattern is all very deeply impressed. This consists of a band of graduated prisms at the upper edge, a row of evenly spaced prisms at the lower edge, and a wide band of deeply-scored long thumbprints around the center body. The handle is rather unusual in shape, and carries one of the mold lines up its length. Not shown in the sketch is the base pattern. This consists of five pointed petals with small radiating rays, also deeply impressed.

The only color seen has been a good rich marigold. Unlike some similar shapes in other patterns, the entire handle is also richly colored. This stands $3\frac{1}{2}$ inches high.

B. & F. Antiques
Virginia Beach, Va.

UNUSUAL SHAPES

1. Apothecary Jar
2. Bellaire Souvenir Bowl
3. Big Chief Bridle Rosette
4. Cleopatra Bottle
5. Curved Star Flower Holder
6. Eye Cup
7. Fenton's Arched Flute Toothpick
8. Hat Pins
9. Heavy Vine Atomizer
10. Knife Rest
11. Little Covered Hen
12. Lustre and Clear Shaker
13. Many Prisms Perfume
14. Miniature Cheese Dish
15. Ribbons and Fern
16. Souvenir Miniature
17. Souvenir Pin Tray
18. Stippled Salt Cup
19. Toy Punch Bowl
20. Tumble-up
21. Valentine Ring Tray
22. Winged Heavy Shell

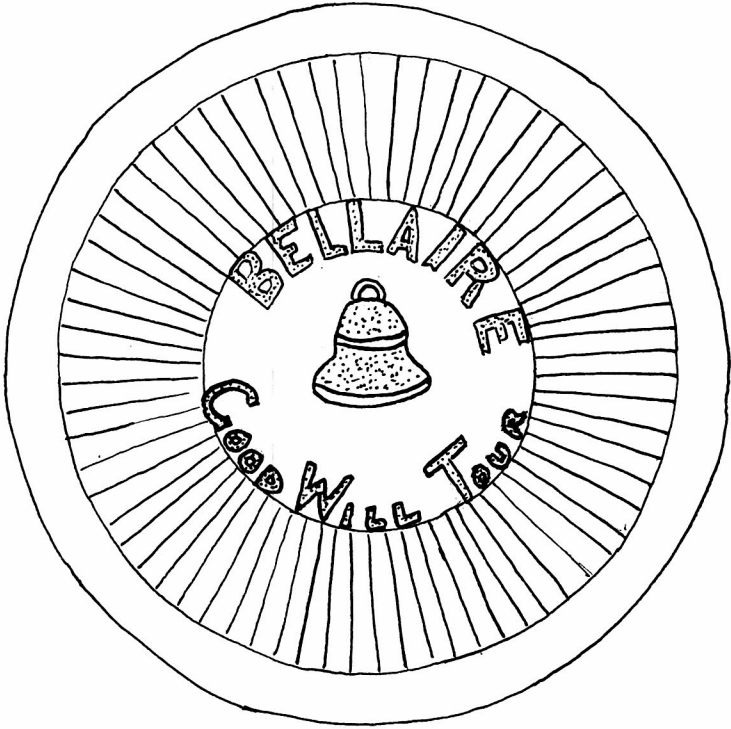


APOTHECARY JAR

Apparently these were made in sets, for we have had brought to us several with lettering either painted or etched across one side. Unlike some of the miniature pieces, these are of definite marigold color rather than the pale amber sometimes seen on late pieces.

This little fellow is shown full size. It measures $3\frac{1}{2}$ inches to the top of the stopper, which is also made of glass, and the body of the jar is a 2-inch cube.

Mrs. John White
Springfield, Mo.



BELLAIRE SOUVENIR BOWL

Except for the sketch shown here, drawn as always from the piece of glass itself, we can give you absolutely no information about this piece.

The lettering and bell appear as shown on the inside of a deep bowl, 7 inches in diameter and $2\frac{3}{4}$ inches deep. The remainder of the interior is smooth and unpatterned. The fine, concave, narrow fluting is on the exterior surface, and extends to within half an inch of the rim. Marigold of a rather deep hue is the only color known.

When, where, and by whom this bowl was apparently given as a souvenir remain a mystery. But useful it certainly was, and it very probably will be considered indispensable to the collector of souvenir or lettered pieces of Carnival.



BIG CHIEF BRIDLE ROSETTE

Those of us who are old enough may remember the popular writing tablets of our early school days which had a bright red cover with the picture of an Indian chief in full head-dress. For some nostalgic reason, this small bit of pretty Carnival Glass brings that to mind.

The Indian shown here is by no means as realistic as that on the tablet cover, nor is it done with such artistry as the Indian on the Tomahawk shown in Book VI of this series. Still, there is no question about exactly what was intended.

Nor do we question that this bit of solid glass was a bridle rosette. It is slightly smaller than some others we have seen, but presents exactly the same appearance. This one is slightly over $1\frac{3}{4}$ inches in diameter, and is about one-fourth inch in thickness. On the reverse side are two parallel horizontal markings that run nearly the entire diameter—more by chance than by design, we believe.

Of cobalt blue, the fine iridescence covers the top side and rounds over slightly onto the sides of the back.

Joseph Cox
Bettendorf, Iowa



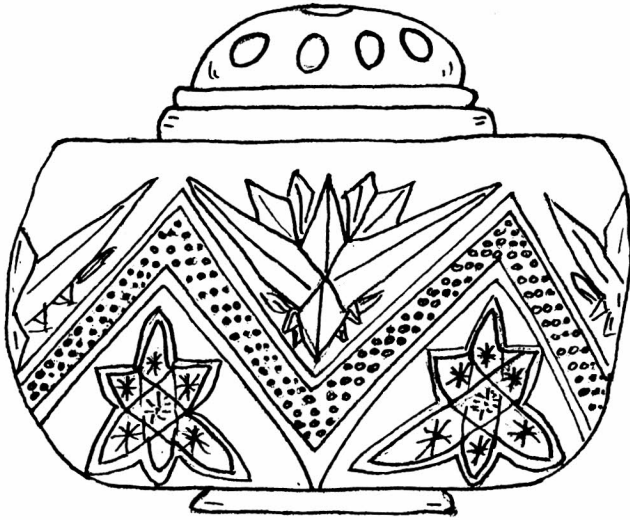
CLEOPATRA BOTTLE

On several occasions those interested in bottles have called on us for information about Carnival Glass bottles. The vast majority of these are soft drink bottles or whiskey bottles. A few were made as containers for liquid grocery products such as vinegar. Both of these categories are more or less conventional in appearance. Figural bottles are rare in the field of Carnival Glass.

So we are happy to show you one of a rare breed. Although this is by no means a masterpiece of the glassworker's art, it is a three-dimensional bottle of considerable size. This measures a full 16 inches tall, and has a base of just over 4 inches.

In a good marigold, with both lustre and iridescence, this bottle used a cork stopper. There is no threading of any kind on the neck, nor do we find any letters or numbers impressed anywhere. Any reader having a duplicate bottle in clear glass, please may we hear from you?

Mrs. Chas. Willrett
De Kalb, Ill.



CURVED STAR VARIANT FLOWER HOLDER

A comparison of this sketch with that of the Curved Star found in Book II will show at once the many similarities. Basically the two patterns are quite similar. It is quite possible that this variant was designed especially for the unusual piece shown.

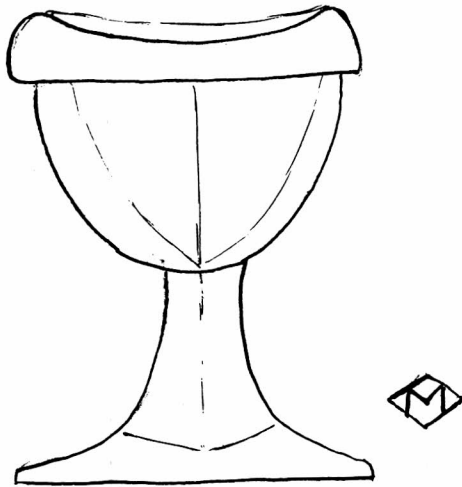
The top edge of the bowl shown is curved in sharply, and the "frog" to hold flowers fits into the opening exactly. This is not a put-together piece, but obviously was so made originally.

The bowl itself stands $4\frac{1}{2}$ inches high. With the holder in place, it measures 6 inches tall. The bowl is approximately $6\frac{1}{2}$ inches across at the widest point, and rests on a collar base of $3\frac{1}{4}$ inches.

There are six of the curving stars around the body of the bowl. On the holder there are eight small holes around a larger hole in the center. Three mold marks are visible.

The only color seen has been of excellent deep marigold, with fine iridescence. This is another rarity that the collector would welcome.

Frankia Brannan
San Jose, Calif.

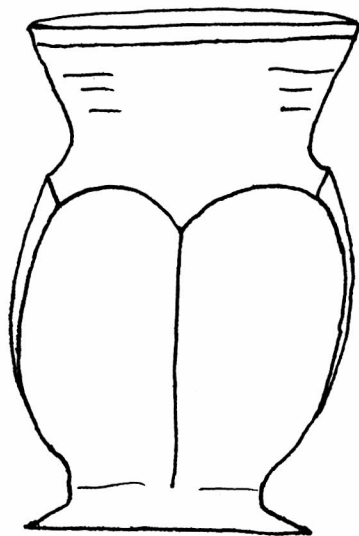


EYE CUP

This is one of those little "odd balls" coming to light in iridescent pressed glass that by their own making must be classified as Carnival Glass. A far cry from the famous Northwood Grape or a pattern such as Captive Rose, it was made by essentially the same process. After all, not all members of the same family are necessarily similar in appearance.

The sketch is full size, with the trade-mark as shown on the under base. The number 11 appears raised above the diamond. Marigold is the only color seen bearing iridescence, although both clear and cobalt blue pieces have been seen, identical in size, shape, and marking.

Carl Shaeffer
Ft. Wayne, Ind.



FENTON'S ARCHED FLUTE TOOTHPICK

Again we have been able to bring you a nearly full-size sketch of a small piece. The experienced collector will see at once that this piece closely resembles the upper portion of the Fenton Florentine tall candlestick shown elsewhere in this book.

This measures $2\frac{3}{4}$ inches high, is 2 inches across the top, and has a base diameter of $1\frac{1}{2}$ inches.

The only color seen in the toothpick has been a deep lavender, called Wisteria by the Fenton company. It has the acid finish typical of the Florentine line, and resembles Imperial Jewels iridescent glass in this respect. The Fenton product dates from 1921-23.

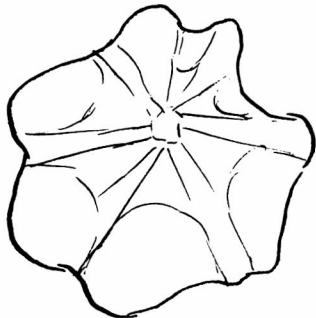
A SELECTION OF HAT PINS

While we have firmly stayed out of the Carnival glass button field, for reasons already explained in several other books of this series, the quaint and unusual Hat Pin tops are quite another matter.

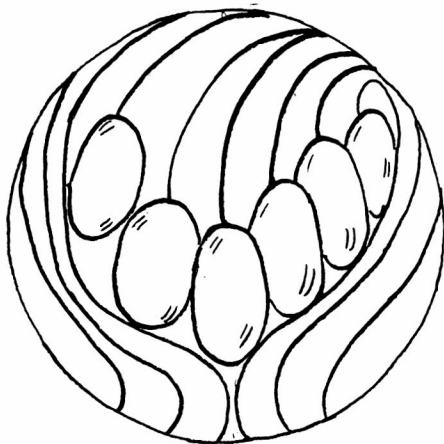
One important feature of these small pieces is that they are so definitely exactly what they are, for they have a "sleeve" made onto the reverse side to hold the long sharp pin. For another, they are definitely glass, not iridized metal. Still another desirable feature is that they can be placed in time. As buggy whips were not being made in the 1930's, and kerosene lamps were almost obsolete in the 1920's, so there would have been no reason to produce hatpins in quantity after the fashion for huge, ornate hats had disappeared. Ladies' hats of the 1905-1918 period were ornate concoctions, and when placed atop the mounds of long hair then being worn by females, a long hat-pin was almost a necessity. If it could be made ornamental as well as useful, so much the better.

A writer on the west coast is in the process of giving us a book on types of this interesting bit of Americana, and will show several of Carnival Glass, we are told.

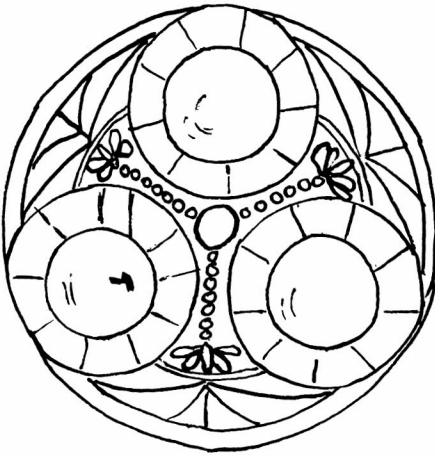
The following six different pins were all positively identified as hat pin tops, all of excellent quality black glass with fine heavy iridescence. They are uniform in size, being $1\frac{1}{2}$ inches in diameter. They show excellent workmanship, and a collection of these would prove quite interesting. The first four are from the collection of Mr. and Mrs. Eldon Watson, Wabash, Ind. The fifth belongs to Mr. Lawrence Albertson, Ottumwa, Iowa. The sixth is slightly larger than the others, being $2\frac{1}{4}$ inches across the irregular edge. It is very deeply domed, and the highest parts have been ground, removing the iridescence from these points. This came to us from Carl Shaeffer, Ft. Wayne, Ind.



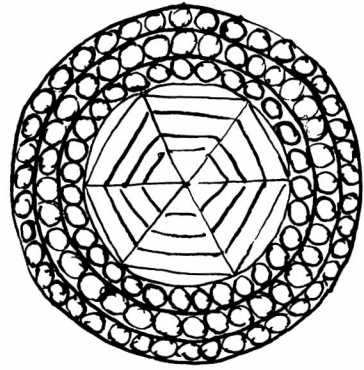
RAYED



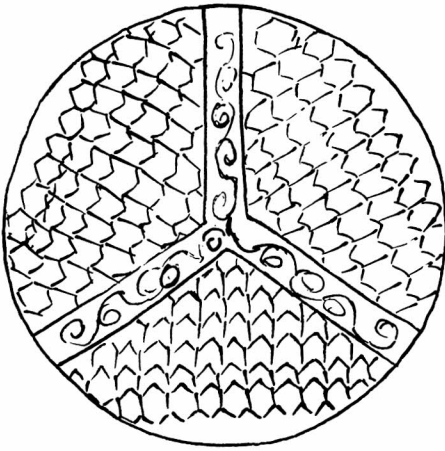
CATTAILS



BELLE



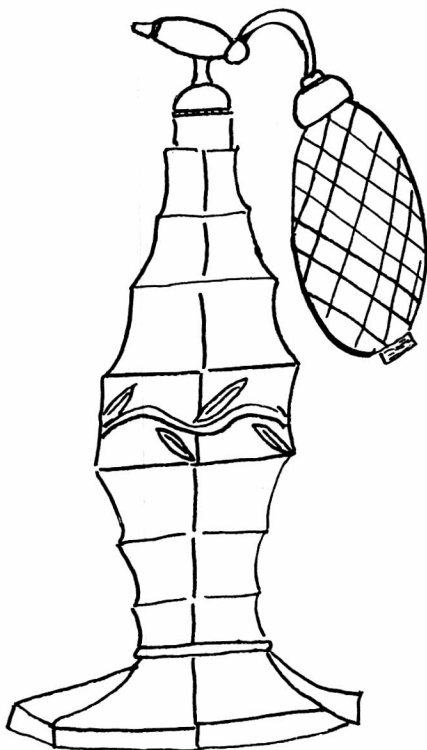
TRUE-ART



TRIAD



TOP 'O THE MORNING



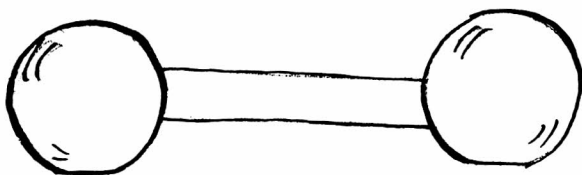
HEAVY VINE ATOMIZER

During our years of Carnival Glass research only one pair of these has come to our attention, although several other atomizers in differing shapes and patterns have been seen.

The piece shown here is of heavy weight glass, and the center vine pattern is deeply impressed in the glass. It stands 6 inches high, and the hexagonal base is deeply domed, measuring $2\frac{3}{4}$ inches across.

The only color seen was fine deep marigold with very rich iridescence. The metal portion of the atomizer is marked DeVilbiss. We would judge that this dates from approximately 1918.

Dwight McKinney
Wray, Colo.



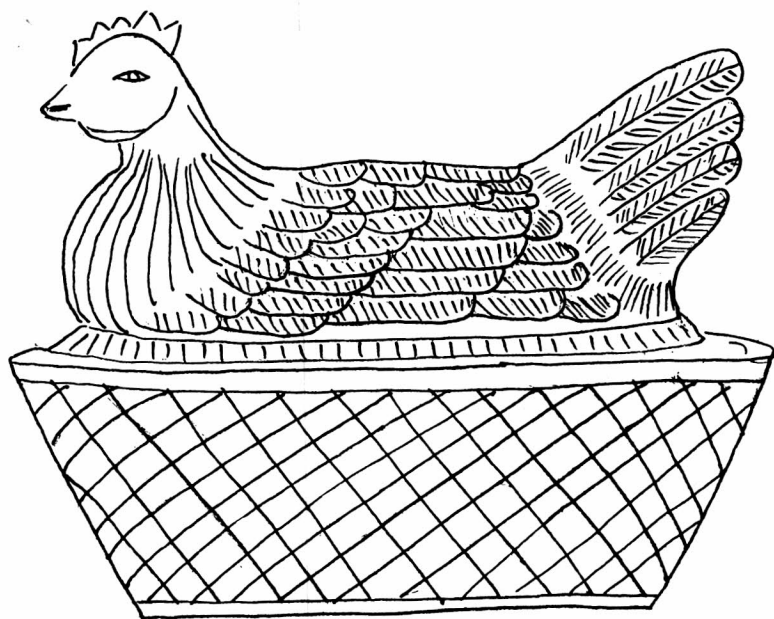
KNIFE REST

From the collection of a couple who have always admired the rare and the unusual in Carnival Glass, this little gem we imagine would find a welcome spot in many a collection.

Knife rests were, of course, known in both pattern glass and cut glass, where usually both of the knobbed ends were decorated. Lacking any bit of pattern to make a knife rest securely, there is a small ground-level spot on each end of this Carnival piece.

Of course the entire piece is solid glass, and therefore unusually heavy for its size. It measures $5\frac{1}{4}$ inches long, and is of fine quality clear glass with a great deal of iridescence.

Mr. and Mrs. Ed Gaida
Victoria, Tex.



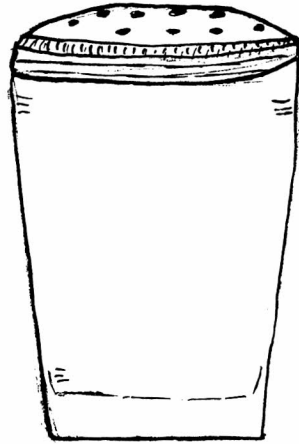
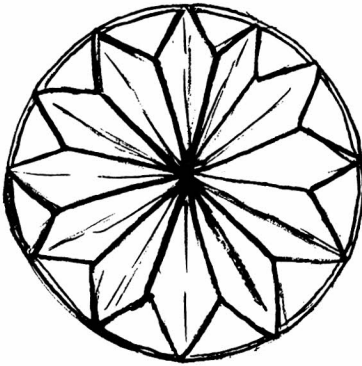
LITTLE COVERED HEN

So far as our research has taken us, this small covered piece has not been either re-issued nor reproduced. And unlike the larger Covered Hen shown in our Book IV, we believe this little gal is truly American made.

Standing just 3 inches tall, she measures $3\frac{3}{8}$ inches long, and about $2\frac{1}{2}$ inches across at the widest point. Obviously, the base and top are both quite different from the larger hen. Here are no rocks, no little chickens, no blades of grass.

Seen only in deep rich marigold, this piece is iridescent both inside and out. On the particular one shown, from the Gaida collection, the comb bore traces of deep red paint, another unique factor of this Covered Hen.

It has been suggested that this was a Northwood product. We have no proof, but if it were true, it would most certainly be in the rare class, for we know of no others of this type made by that famous company.

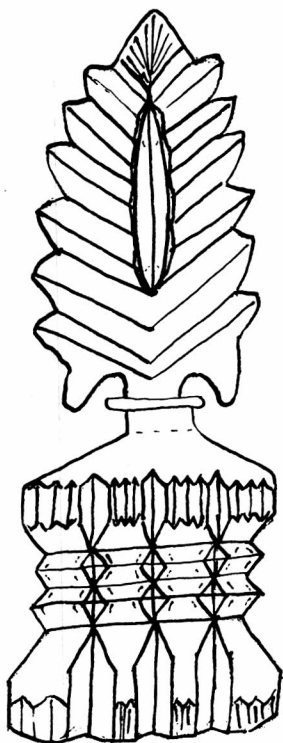


LUSTRE AND CLEAR SHAKER

In the whole field of Carnival Glass both salt dips and salt shakers are far from common. The shaker shown here is indeed a rare one. The outer surface is as shown here, while the interior carries 12 little smooth raised ribs. Hence the name given here, for the Lustre and Clear title indicates any piece of Carnival so fashioned, no matter what the color or shape.

This shaker is shown nearly full size, for it measures only 3 inches high. The base has the 12-pointed star figure smoothly impressed as shown. There is not a clue as to the maker. Of a good quality in marigold color, the glass is heavy, and the top is of some inexpensive metal.

Herbert Ripley
Indianapolis, Ind.



MANY PRISMS PERFUME BOTTLE

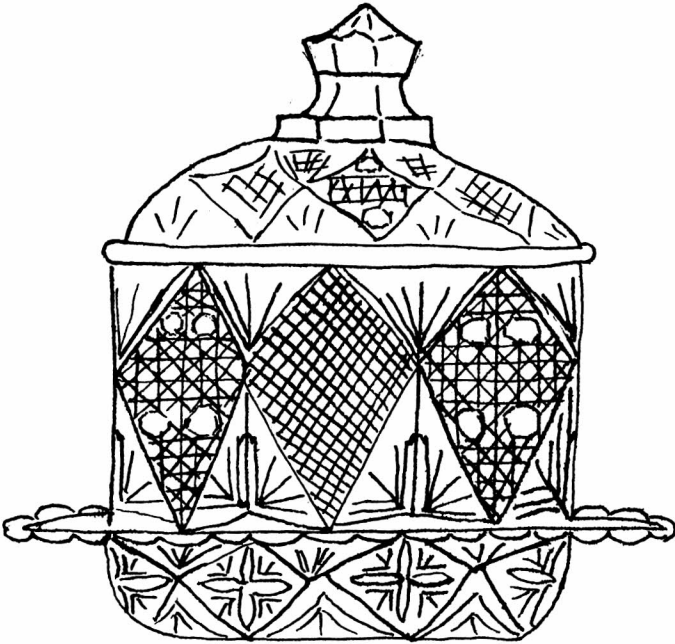
Although we have not seen nor had reported to us any other dresser pieces matching this pretty bottle, we know that the identical piece was made in crystal glass with no iridescence, for we have seen a matching pair.

The entire stopper is one solid piece of glass, and adds greatly to the appearance. The total bottle is 7 inches high, while the stopper alone measures 4 inches of that height.

The glass is heavy, and the prisms are deeply indented and fairly sharp. This was no ten cent item, for the quality of glass as well as the workmanship is excellent.

The base of the bottle is irregular in shape as it follows the patterned edge. On the underside is a depressed circle $1\frac{1}{2}$ inches in diameter. Amber has been the only color seen.

Ed Gaida
Victoria, Tex.



MINIATURE CHEESE DISH

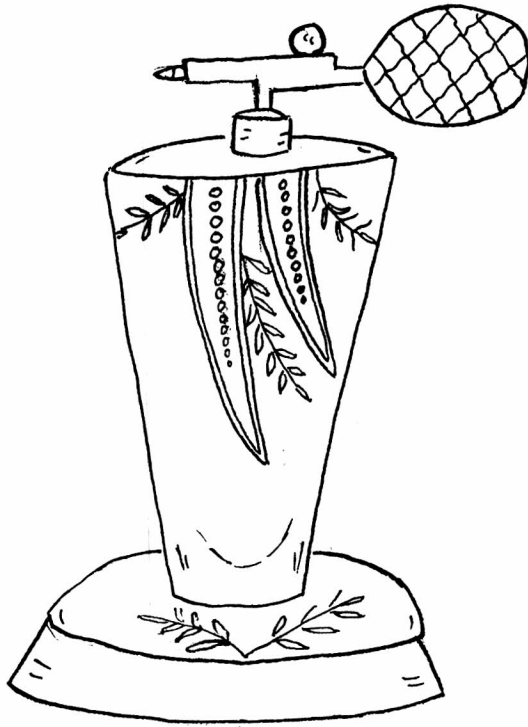
This delightful small piece would please the collectors of both miniatures and Carnival Glass patterns, as it combines a unique near-cut type of pattern with excellent iridescent marigold coloring.

The height of the dome top precludes this being a small butter dish—and that too would be a rarity in Carnival Glass. Since salesmen's samples, so-called, are unknown in this area of pressed glass, such small pieces as this one must have been produced for the buying public. It seems odd that so few have appeared.

Uncommon in any type of pressed glass is one distinguishing feature. The pattern appears on the exterior of the base and on the interior of the lid. In addition to the design shown, there is an eight-pointed deeply cut star figure on the bottom of the base.

This piece measures $5\frac{1}{2}$ inches across the base, and is only 4 inches high to the top of the finial. It shows four mold marks.

Mr. and Mrs. Ed Gaida
Victoria, Tex.



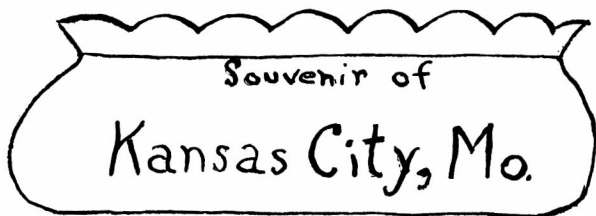
RIBBONS AND FERN

The dealer from whom this unusual piece was purchased believed that it was originally used on a drug store counter to fill smaller bottles. We have no more reasonable explanation for its size and weight, both certainly too large for ordinary dresser use.

This is both a large and a heavy piece of Carnival. It stands 7 inches high, weighs nearly 5 pounds, and has a solid glass base some 4 inches across and three-fourths of an inch thick. There is no question that it was a perfume atomizer, whether commercial or for domestic use. The faint aroma of sweet perfume clings still to the tiny glass rod suspended from the fixture shown inside the glass.

There are three sprays of fern around the upper surface of the base, and two designs of a double ribbon and fern spray as shown here on the body of the bottle.

In color this is a light amber marigold with surface iridescence nicely distributed.



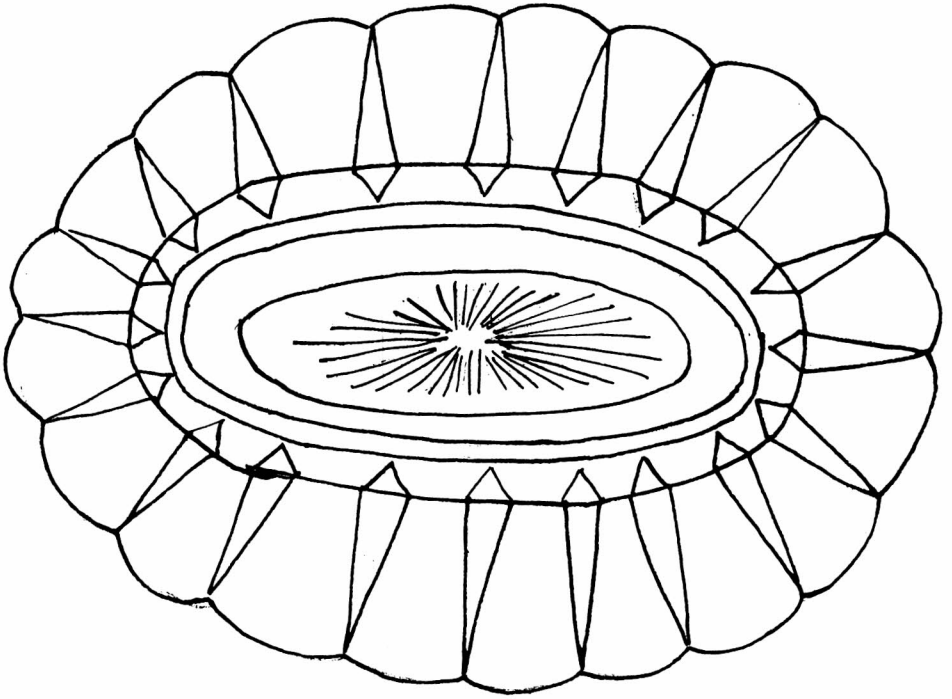
SOUVENIR MINIATURE

Shown here nearly life size is a most unusual little piece of Carnival Glass. Like the vast majority of these glass souvenirs, it is quite small and one presumes was originally made in some quantity. One 1910 catalog offering a variety of these pieces would fill orders for not less than one gross (12 dozen). In the light of this, it is curious that so few appear these days.

Almost universally these mementos are on some shade of marigold rather than the darker shades of Carnival. In pressed glass without the iridescence, the usual ones seen are with ruby flashing rather than the emerald green which was offered at the same cost.

Probably there was no special purpose in mind when this piece was created, and it is purely by accident that it could serve as a spongeholder on a desk. Too small for a planter for bulbs, it measures only $1\frac{1}{2}$ inches high, and is $4\frac{1}{8}$ inches across the flared top. There is a figure of 20 petals raised on the outer base. Probably made by some obscure glass company specializing in such items, there is no trade-mark of any kind.

R. Comer
So. Bend, Ind.



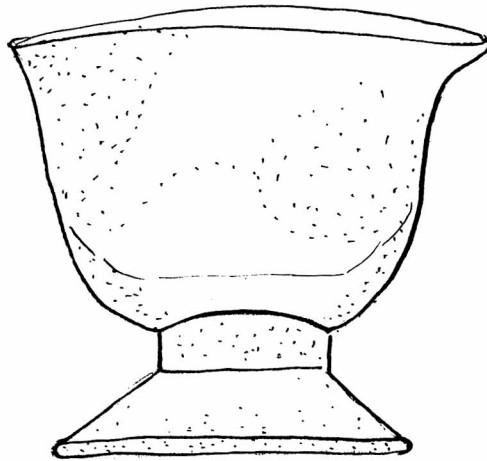
SOUVENIR PIN TRAY

This is of a shape and size that is quite scarce in Carnival Glass. We have listed in our series of pattern books dealing with this particular variety of American glass only three Pin Trays. These are the Northwood Grape from the dresser set, the Sunflower, and the beautiful Seacoast. So this small piece joins a very select group indeed.

The pattern here is quite simply in comparison to the others listed, and unlike any of these, it appears all on the underside of the piece. Again, it is unique in being cut in rather than raised.

The smooth upper surface is both flashed with ruby coloring and iridescence. The small scallops of the edge showed traces of gold decoration as well. The lettering reads "Souvenir of Olney, Ill." This is 5 inches long and $3\frac{1}{2}$ inches wide. We refer you to the write-up of the Banded Souvenir Mug in this same book for a discussion of souvenir pieces in general.

Mrs. Wm. T. Jaggard
Emporia, Kan.



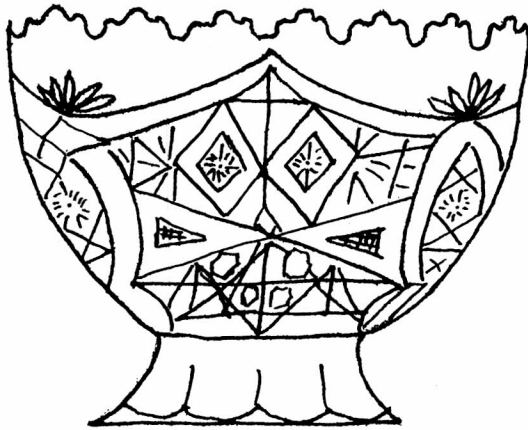
STIPPLED SALT CUP

Shown here full size is a curious little piece of Carnival Glass. The entire appearance is much more crude than we are accustomed to finding. The glass is of heavy weight solid stem and base.

The stippling is also heavy, like small grains of sand, and is most uneven. What seems to be a crudely-ground pontil mark appears on the underside of the base.

Rich in color, this is of deep marigold. It measures $3\frac{1}{4}$ inches high. The top is almost oval in shape, and is $3\frac{1}{8}$ inches across. The little base is $2\frac{1}{2}$ inches in diameter.

Mrs. J. E. Collier
Memphis, Tenn.



TOY PUNCH BOWL

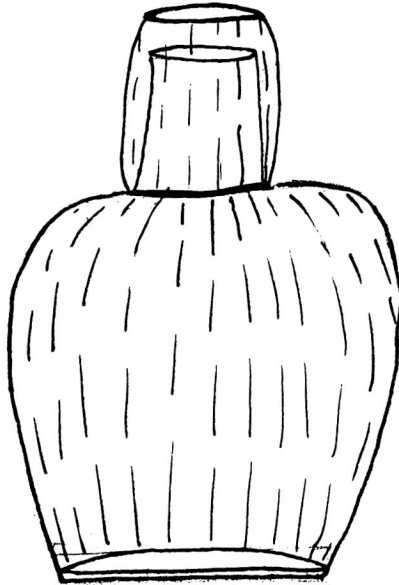
All of the imitation cut glass patterns employed a variety of motifs in varying combinations. When these are seen on full-size pieces, it is often difficult to determine exactly which pattern is found. When we have these same types of patterns reduced for use on toy pieces, the task becomes even more difficult.

The sketch here presents the piece almost full-size, the glass being $2\frac{3}{8}$ inches high and only $3\frac{3}{8}$ inches in diameter at the top. Judging from others advertised in various catalogs and trade publications of the 1909-1912 period, it is very possible that this was made by the Cambridge Glass Company. They made many near-cut patterns, and did produce several in toy table sets, water sets, and punch sets.

Again, all of the pieces mentioned here were not advertised in color, and certainly not in iridescent glass. So once more we have a carried-over pattern appearing in Carnival Glass. This one has been seen only on marigold.

This pattern is composed of flat-topped tiny octagons, diamonds, beveled swags, and little plumes.

Ed Gaida
Victoria, Tex.



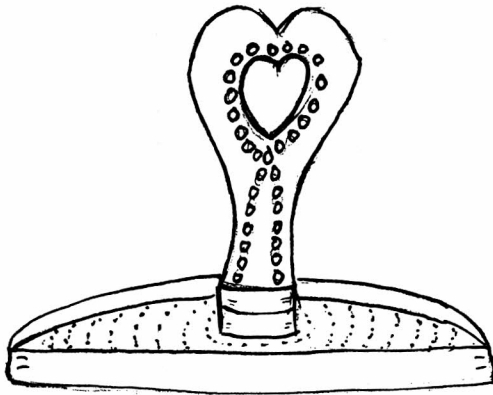
TUMBLE-UP

This is a shape familiar to many collectors of pressed glass, but it is extremely rare in the field of Carnival. We know of only two patterns available in this shape—the Lustre and Clear shown here and the elusive Concave Diamonds.

This particular set is of thin glass. We have tried to indicate by the broken lines the interior raised ribbing from which the name Lustre and Clear comes. On the exterior of both the bottle and the glass the surface is completely smooth. The only color seen has been a deep marigold.

Complete, this stands 7 inches high. The tumbler alone is $3\frac{1}{4}$ inches tall. Lacking any sort of marking, there is no way to identify the maker. This is one of the rarities which any collector would welcome.

Shafer's Antiques
Peninsula, Ohio



VALENTINE RING TRAY

Not only is this a unique piece for size and shape, but the open heart handle sets it apart from all other pieces of Carnival Glass listed.

This is a rather small piece, although not a miniature. It measures $6\frac{1}{8}$ inches across and is 5 inches tall. The handle is solid glass, and the beads are well raised little drops. The rim of the tray is half an inch high.

The rings of stippling on the base of the tray are graduated in size. They are all so tiny that we have shown them all as stippling in the sketch.

Unlike many of the small pieces of unusual shape that do keep appearing now and then, this is on deep amber glass, and might have been part of a dresser set. We do not believe this was a product of any of the bigger companies making Carnival.

Roy Matkin
Liberal, Kan.



WINGED HEAVY SHELL

This most attractive piece of Carnival Glass was obviously made from the Heavy Shell as shown in our Book III. It is of the same fine quality and workmanship. Again the base has been ground to give it a flat surface.

We refer the reader to the Candle Holder also made from the same basic piece, as shown in Book VIII. We suggested then that possibly this form was made only in white Carnival, as that had been the only color seen or reported. However, this winged shape was on a lovely pastel pink, with beautiful pastel rainbow iridescence.

The glass here was of excellent quality, and the whole appearance was one of careful workmanship. Obviously from a different mold than was the original piece, this measures 7 inches long, and is 9 inches across the two pulled-out wings. At the highest point it is $3\frac{1}{2}$ inches deep.

Loraine DeBuigne
Easton, Penn.

PITCHERS

Five years ago at the time of writing Book VII of this series, a section on pitchers and tumblers was included for the convenience not only of general Carnival collectors, but because we were aware that there is a large group of collectors who take special pride in both water sets complete, or in pitchers alone or tumblers alone. Such proved to be the case.

Because interest is still at a high in these shapes, and because we have been joined in the field of collecting by many new enthusiasts, we show here a dozen or more pitchers which are in the scarce category. Two Carnival Glass pitchers are in the extremely rare category, and neither of these is shown here. The Frolicking Bears (Book III) and the God and Home (Book III) have been sketched on the tumbler shape, and the reader will find these listed under the general shaping of pitchers at the close of this introduction.

Reflection will make obvious the fact that any collector has six times the chance to find any certain tumbler than he has to find the matching pitcher, for the reason that the water sets contained six tumblers and only one pitcher. We always advise the collector to purchase his pitcher first and then add the tumblers. Mostly we do not now find a complete water set in any pattern nor any color, but must put it together one piece at a time. This becomes more and more of a problem as the number of collectors increases and the supply diminishes.

In general, Carnival Glass water pitchers fall into five categories of shapes and sizes. There is, first, the table type. This consists of sturdy, useful pitchers resting on a collar base, nearly flush with the surface upon which they are resting, and being in general within an inch or so of the same base and top diameters.

The second type of pitcher is that of the dome-footed design. This name is obviously descriptive. The dome base is of course pressed in a piece with the body of the pitcher and varies only in height.

True footed pitchers are very few and far between in Carnival Glass. Although the patterns carrying this shape are not rare, the pitchers themselves are not often found now. They presented such a vulnerable feature to handling, storage, and washing, that a great many of them did not survive. Such examples as we find now must surely have been used only on occasion. There is always the possibility that the glassmakers themselves found them difficult to handle and to ship, and thus restricted their manufacture.

The bulbous pitchers likewise were rather fragile, and are not so plentiful as the table type. These are rounded in shape, often having a fancy deeply crimped or ruffled top edging, again subject to breakage. The handles of these are generally of the applied type. This seems to have been a Fenton favorite, for many of the patterns used on this shape are known to have come from that company.

Quite popular with collectors is the tall pitcher known as the Tankard. Again, these usually have base and top dimensions nearly matching. Some of these also carry a ruffled and shaped top edge, although this

is by no means universal. The majority of the handles are applied. And here one word of caution to the novice—it is better to be safe than sorry, and we suggest that these old pieces not be picked up by the applied handle alone.

Some few of the known pitchers could fall into either the bulbous or tankard shape, and almost defy classification. However, we hope that the sketches given here will be of further help.

There follows a classification of the known pitchers in Carnival Glass, just as complete as we can make it at this time. As before, we have still not seen water pitchers to match some of the tumblers sketched—the Fruit Lustre, for example, and it is possible that none was made.

We hope this listing will be of benefit to both the dealer and the individual collector.

TYPES OF WATER PITCHERS

I—BULBOUS

- | | |
|-----------------------|-----------------------|
| 1. Apple Tree | 8. Peacock |
| 2. Bouquet | 9. Perfection |
| 3. Coin Dot | 10. Pretty Panels |
| 4. Floral and Grape | 11. Rambler Rose |
| 5. Gay Nineties | 12. Strawberry Scroll |
| 6. Hobnail | 13. Swirl |
| 7. Lily-of-the-Valley | 14. Vineyard |

II—DOME-FOOTED

- | | |
|-------------------|-------------------|
| 1. Crackle | 5. Scale Band |
| 2. File | 6. Vintage Banded |
| 3. Jeweled Heart | 7. Wine and Roses |
| 4. Raspberry, N's | |

III—FOOTED

- | | |
|-----------------|-----------------------|
| 1. Beaded Shell | 3. Footed Orange Tree |
| 2. Dahlia | 4. Leaf Tiers |

IV—TABLE TYPE

- | | |
|------------------------------|-----------------------------|
| 1. Acorn Burr | 15. Field Thistle |
| 2. Butterfly and Berry | 16. Flute, N's |
| 3. Chatelaine | 17. Frolicking Bears |
| 4. Cosmos and Cane | 18. Frosted Ribbon |
| 5. Crab Claw | 19. God and Home |
| 6. Cut Cosmos | 20. Grape, Imperial's |
| 7. Diamond | 21. Grape, N's |
| 8. Diamond and Daisy Cut | 22. Grape and Gothic Arches |
| 9. Diamond Lace | 23. Harvest Flower |
| 10. Double Star | 24. Hobstar Band |
| 11. Fashion | 25. Inverted Strawberry |
| 12. Feather and Heart | 26. Late Thistle |
| 13. Fentonia, and F. Variant | 27. Lustre Rose |
| 14. Fieldflower | 28. Maple Leaf |

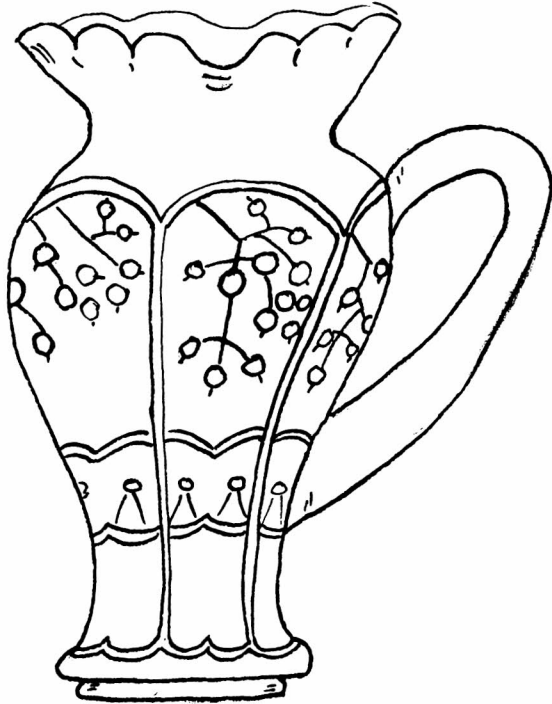
- | | |
|-----------------------------|-----------------------------|
| 29. Marilyn | 37. Springtime |
| 30. Octagon | 38. Starflower |
| 31. Palm Beach | 39. Stork and Rushes |
| 32. Peach, N's | 40. Studs |
| 33. Peacock at the Fountain | 41. Tiger Lily |
| 34. Robin | 42. Water Lily and Cattails |
| 35. Singing Birds | 43. Windmill |
| 36. Soda Gold | 44. Wreathed Cherry |

V—TANKARD TYPE

- | | |
|-----------------------|-----------------------|
| 1. Banded Drape | 13. Lattice and Grape |
| 2. Blackberry Block | 14. Lustre and Clear |
| 3. Blueberry | 15. Milady |
| 4. Concave Diamonds | 16. Morning Glory |
| 5. Dandelion | 17. O. Tree Orchard |
| 6. Engraved Grape | 18. Oriental Poppy |
| 7. Grape Arbor | 19. Paneled Dandelion |
| 8. Grape, N's | 20. Quill |
| 9. Grapevine Lattice | 21. Ten 'Mums |
| 10. Greek Key | 22. Tree Bark |
| 11. Heavy Iris | 23. Wishbone |
| 12. Lattice and Daisy | 24. Wisteria |
| | 25. Zig-Zag |

PITCHERS SHOWN HERE

1. Blueberry
2. Coin Dot
3. Northwood's Dahlia
4. Diamond
5. Engraved Grape
6. File
7. Flute and Cane
8. Grapevine Lattice
9. Pastel Panels
10. Pretty Panels
11. Ten 'Mums
12. Northwood's Wishbone
13. Zig-Zag



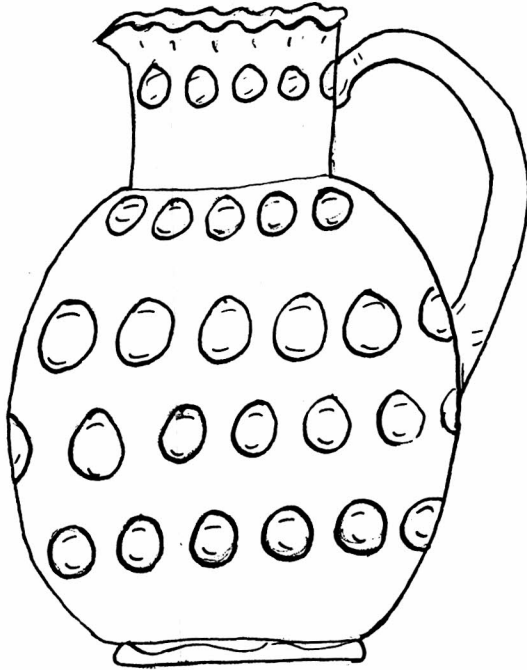
BLUEBERRY

This is an old Fenton Specialty pattern created for use on the Water Set only, and not to be found on any other shape.

This is a tankard type of pitcher, tall, and with a ruffled top edge. Instead of being a cylinder, this is deeply curved in, nearly "corset" shape. The handle again is an applied one. The lower end of the handle rests on a spot designed for it, while the upper and covers a small portion of the pattern. All of the design is raised on the exterior. Only the berries are obverse on the interior.

The pitcher stands from 10 and 10½ inches in height, again depending upon the shaping of the upper edge. This is finished in smooth scallops, pulled into a square.

The matching tumbler is shown in Book II of this series.



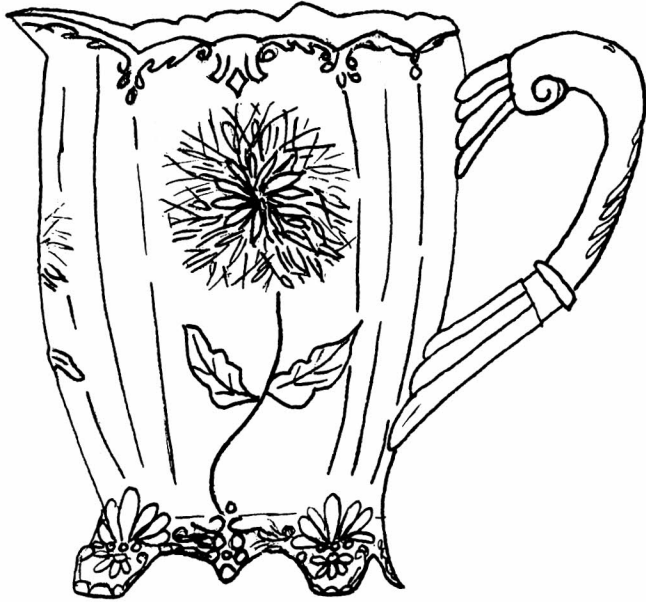
COIN DOT

Here is a simple pattern far better-known to Carnival collectors on bowls than on any other shape. Even the tumblers seem to be very scarce. This is obviously a simple pattern, but one which usually carries good color and iridescence.

This is a rather large pitcher of the bulbous type, and the ruffled top edges a generous opening. This stands between $9\frac{1}{2}$ and 10 inches tall.

The Coin Dots are smoothly raised on the interior of the pitcher and are placed as shown in the sketch. The iridescence is carried on the interior surface, and the clear handle is applied.

Both amethyst and marigold are known, the amethyst being in slightly greater supply.

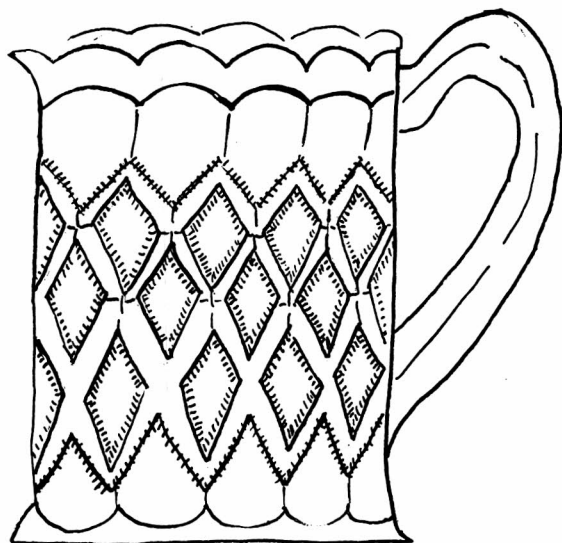


NORTHWOOD'S DAHLIA

This beautiful pattern is available to the Carnival collector on a limited range of shapes. Only the Berry Set, the Table Set and the Water Set are known. On both large and small pieces, all of these are footed with the single exception of the tumbler. On this one shape, the feet are simply outlined against a solid base.

Dahlia is one of the few regularly molded patterns upon which it is not uncommon to find some decoration. We have seen this pattern in white where the centers of the flowers were stained with deep blue. Also we have seen Dahlia with gold trim.

This pitcher stands 8 inches high to the tallest point. The handle is pressed in a piece with the body.



DIAMOND

Each of the glass companies producing iridescent pressed glass made some so-called specialty patterns. These were designs intended for use on some one particular shape, and never used on any other.

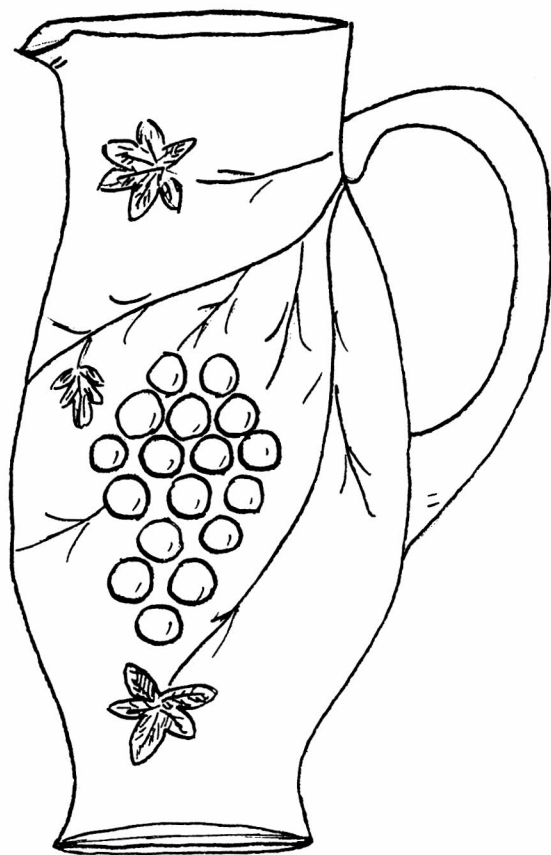
The small short-lived Millersburg Glass Company made some quite distinctive patterns, and among them is the geometric design shown here. This pattern of diamonds with a small saw-tooth edging has never been found on any shapes other than the pitcher and glasses of the water set.

The pitcher is smaller than we are accustomed to finding in a regular water set, and the beginning collector finding this piece alone could easily mistake this for a milk pitcher.

This measures only 7 inches in height, and is $4\frac{1}{2}$ inches across the base. The scalloped top measures $4\frac{3}{4}$ in diameter. The center of the base is slightly domed, thus creating its own collar base of solid glass. Obviously this was of the useful variety of Carnival, and many specimens found show some slight wear here and there.

Millersburg glass is almost always of excellent quality. The base glass itself, no matter what color, has a purity and clarity that makes it distinctive. The iridescent finish, called "rhodium" by the company, is likewise unmistakable in its smooth brilliance. What the manufacturer lacked in quantity he more than made up for in quality. All of the Millersburg patterns are in great demand with collectors.

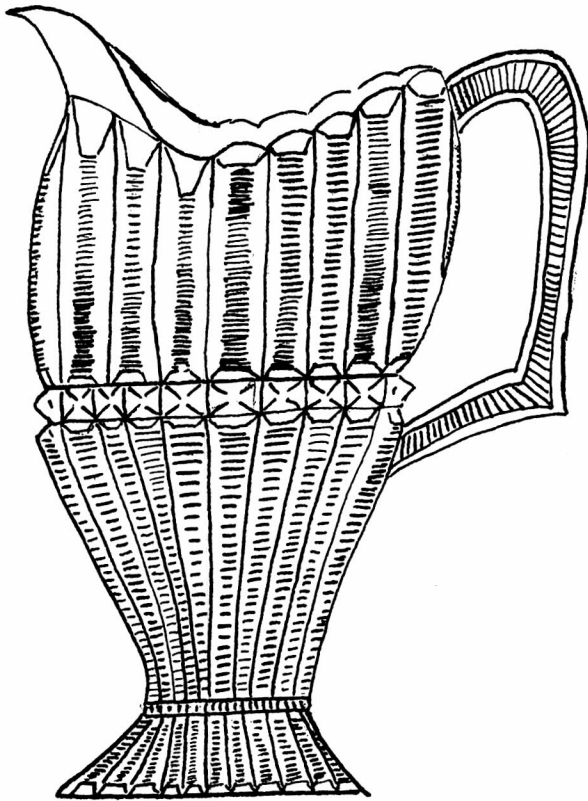
The water set shown here is available in amethyst, green, and the very scarce marigold.



ENGRAVED GRAPE

At the time of showing the tumbler from this lemonade set in Book VII of the series, we had not seen the matching pitcher. These seem to be in extremely short supply, and it was only recently that we secured an example for sketching. Again, this is shown to enable the possessor of the tumblers to find the proper pitcher.

Like the tumblers, this is of thin, rather fragile glass—which may account in part for the short supply. The base glass is crystal, with the pattern etched or engraved in, and a final marigold flashing then burnt on. The handle is applied. This pitcher measures 10 inches high. The maker is unknown.



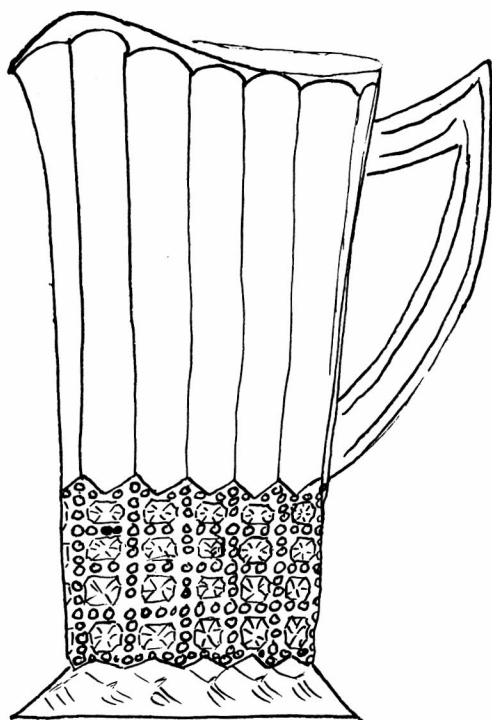
FILE

With the appearance of this graceful water pitcher, still another pattern carried over from its days of production in clear glass can be identified.

File was a rather well-known pattern made in crystal by the Columbia Glass Company of Findlay, Ohio. It can still be found in shops in some of the many shapes produced. These included the four-piece table set, water set, salt and peppers, vases of various sizes, and two sizes of plates.

The Columbia Glass Company was one of the many short-lived companies that fell victim to depression. Founded in 1888, by 1891 it had merged with other firms to make the United States Glass Company, and was designated "Factory J." It continued in limited operation until 1907, and the pitcher shown here may well have been one of the last pieces made. As with most of these carried-overs, the only color seen has been marigold. It is possible that the iridescent finish was applied at some other factory than that which made the original piece.

In Book I of this series the reader may see the pattern as it appears on an occasional bowl.

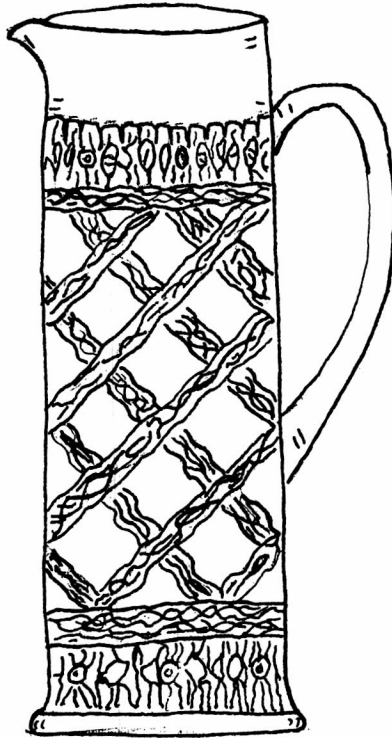


FLUTE AND CANE

Shown here is the small tankard water pitcher in a pattern better known in clear glass than in Carnival. Described by one dealer as a milk pitcher, its size is deceiving. The majority of tankard pitchers in Carnival Glass are much taller than this, the usual size being between 11 and 12 inches in height. This particular example, however, is only 8 inches. The milk pitcher in the same pattern is more cylindrical in shape instead of tapered, and stands only $5\frac{3}{4}$ inches high.

Very possibly this was not produced in a regular water set as such, for we have never seen nor heard reported a standard tumbler of the pattern. Instead, there is a tall slender stemmed wine glass to match the pitcher shown. Both pieces carry an intricate whirling star deeply impressed on the underside of the base. The stem of the wine is paneled, and the lower third of the little bowl carries the Cane design.

We have seen this pattern only on marigold in the Carnival colors. And although no trade-marked piece has appeared, this would seem to be a variation of Imperial's Cane pattern shown in our Book II of this series.

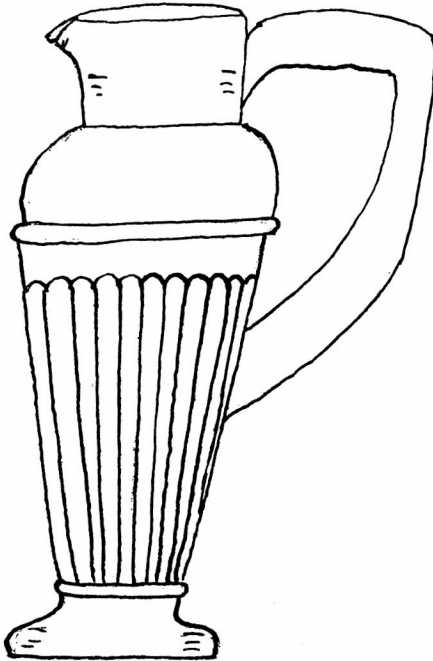


GRAPEVINE LATTICE

Here is another simple, yet very realistic pattern that many collectors have not seen as it appears on a water set. The shapes most familiar are a shallow bowl, a ruffled plate, and a smooth-edge plate.

This tall tankard pitcher is very nearly cylindrical. It stands $11\frac{1}{2}$ inches tall, has a base measurement of 5 inches, and a top diameter of 5 inches across the lip. There is no collar base, and the pitcher rests flat on its own base. The handle is applied, and differs from many in that a "sticking" point was designed and made into the pattern to accommodate each end.

The tumblers of this set are quite sturdy, and rest on a collar base of $2\frac{5}{8}$ inches. The top diameter is 3 inches, and they stand 4 inches high. Again, we have never seen a trade-mark on any piece of this, but once more we are inclined to attribute the realism and careful designing to Northwood.



PASTEL PANELS

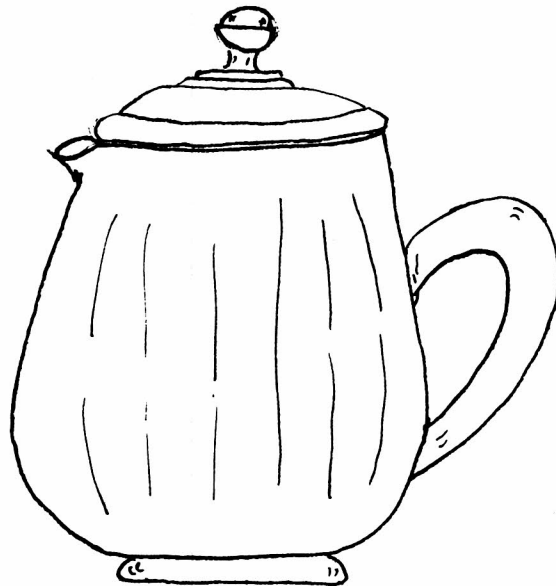
Because of the current interest among collectors, in the water set, we have here repeated a pattern shown before in Book VII on the tumbler shape.

Obviously, the patterns on both are nearly identical. However, the shape of this pitcher is such an uncommon one in Carnival Glass we felt it would be useful to both dealer and collector to show this.

The pitcher measures 10 inches in height. The base is $3\frac{1}{2}$ inches in diameter and is entirely hollow. The rather angular handle is applied and is always of a slightly deeper hue than is the body of the pitcher. The lovely pastel iridescence is on the outer surface only.

The only colors seen in this pattern have been in the pastels, blue, green, and frosty white. In the white, the handle has been clear.

Mr. and Mrs. Herman Darnell
Kansas City, Kan.



PRETTY PANELS

Covered water pitchers are far from common in any type of American pressed glass, so this quaint one joins a select group of Carnival pitchers. The Concave Diamonds pitcher and the tall lemonade Treebark pitcher both properly have lids.

This is an unusual shape for Carnival pitchers, being neither of the tankard nor of the straight-sided variety, and lacking the ruffled top we usually associate with the bulbous pitchers.

This is of fairly heavy weight glass. The smoothly raised panels are on the interior, and both interior and exterior carry pastel rainbow iridescence. The handle is applied, and of a pastel slightly deeper in color than the body of the pitcher.

Standing $9\frac{1}{2}$ inches high to the top of the solid glass knob on the lid, this is a real find for the collector.



TEN 'MUMS

This attractive floral pattern is far from common on any shape in Carnival. It is much better known on large shallow bowls than on either tumblers or pitchers.

Again, this is a tankard-type pitcher. It measures from $11\frac{1}{8}$ to $11\frac{1}{2}$ inches in height, depending on the upper shaping.

The pattern is well raised from the smooth background, and is obverse on the interior. The handle is applied, and may cover portions of the pattern to a small extent. There are four vertical rows of three large 'mums and leaves around the body.

The maker of this pattern has never been positively identified, but the careful attention to detail and the general excellence of workmanship points strongly to Northwood as the source. The matching tumbler rests on a sturdy collar base of $2\frac{3}{8}$ inches. It is nearly cylindrical, measuring $2\frac{5}{8}$ inches across the top. Around the body there are two horizontal rows of six mums each. The colors most often found are deep blue and marigold.



NORTHWOOD'S WISHBONE

This delightful pattern has the distinction of being the only design known in any type of pressed glass to use large orchids as the central motifs.

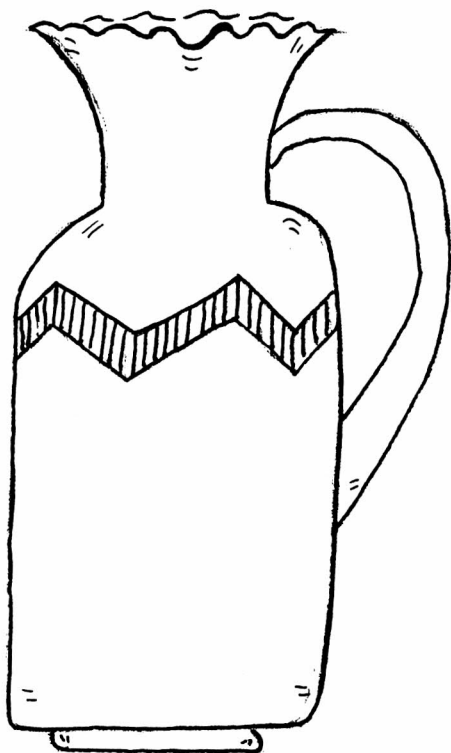
Once more, this is a pattern much easier to find on bowls, either collar based or footed, than on any other form. Plates do exist, but they are almost as rarely found as are the water pitchers. Even the tumblers in this design are scarce.

This pitcher is of the bulbous type, although the body is divided into eight panels, curving outward. The upper edge and pouring spout are shaped as shown in the sketch.

Again, this carries an applied handle, which has had a special place formed in the design for the lower end. The upper, or "touch" end rests against the cylindrical neck. It rests on its own hollow collar base.

The entire pattern is heavily raised from the smooth surface, and is obverse in all of its parts on the interior. Both inner and outer surfaces of the neck are iridescent. This pitcher stands $10\frac{1}{4}$ inches tall.

For the novice collector, may we explain that while both types of bowls and tumblers are often found with some variety of the Northwood trademark, the pitcher is not found so imprinted.



ZIG-ZAG

Many collectors may recognize in the sketch a tankard pitcher which they have seen bearing various enamelled designs. These painted motifs may be either of fruits or flowers, and vary so much that we wish to give you only the simple pattern molded in the glass itself.

Likewise, we hope this will be of service to collectors who may have tumblers both painted and with a narrow version of the pattern around the upper edge. It is difficult to match any piece if you do not know what the missing form should look like.

This is a tall pitcher, usually about 10 $\frac{1}{2}$ inches high, although this measurement may vary slightly according to the shaping of the ruffled top. The handle is applied, being of clear glass on the marigold, and of a deeper hue of either amethyst or blue. It is a Fenton product, and was originally called a lemonade set.

Although there is a pattern found on bowls, very probably of Millersburg manufacture, carrying this same name, the pitcher shown here has been known as Zig-Zag for many years. It seems to add to the confusion when an attempt is made to change an established pattern name. We refer you to Book IV of this series for the bowl design.

INDEX

BOOKS 1-9 COMPLETE

Pattern	Book	Page	Pattern	Book	Page
Acanthus	IV	40	Blackberry, N's	III	87
Acorn	II	90	Blackberry Spray	I	91
Acorn Burrs, N's	I	80	Blackberry Wreath	II	99
Adv. Ash Tray	VII	70	Blossom Time	IV	41
Adv. Pieces, N's	IV	80	Blossoms and Band	III	59
Adv. Salt Shaker	VI	118	Blossoms and Spears	IX	58
Adv. Vase	VII	71	Blueberry	II	101
Age Herald	IV	83		IX	112
Amaryllis, N's	VIII	54	Bouquet	II	60
Apothecary Jar	IX	84	Boutoniere	VII	40
Apple Blossoms	II	58	Bouquet and Lattice	III	60
Apple Blossom Twigs	II	59	Boxed Star	V	99
Apple Panels	III	76	Brocaded Acorns	VII	120
Apple Tree	II	98	Brocaded Daffodills	VII	121
April Showers	IX	14	Brocaded Palms	V	58
Arcadia Baskets	VIII	55	Brocaded Roses	IX	59
Arcs, Imperial's	I	30	Brocaded Summer Garden	IX	60
Asters	VII	116	Broken Arches	III	28
August Flowers	VI	56	Brooklyn Bridge	IV	86
Aurora	V	29	Bridle Rosette	VII	145
Australian Swan	VI	140	Bubble Berry	VIII	56
Autumn Acorns	III	76	Bubbles Lamp Chimney	VIII	114
Aztec	VI	32	Buddha	VIII	28
Balloons	VII	86	Bulldog Paperweight	VIII	32
Bamboo Bird	VII	117	Bull's Eye and Spearhead	IX	61
Banded Diamonds	VIII	28	Bumblebees	VIII	102
Banded Drape	V	28	Butterflies and Bells	VIII	103
Banded Knife and Fork	VII	87	Butterflies and Waratah	VIII	105
Barber Bottle	VI	80	Butterfly and Berry	I	113
Basket, N's	II	30	Butterfly and Fern	II	121
Basketweave and Cable	I	22	Butterfly and Tulip	III	104
Beaded Acanthus	VII	88	Butterfly Bower	VIII	104
Beaded Basket	III	18	Butterfly Bush	V	135
Beaded Bull's Eye	II	21	Butterfly Pin Tray	VIII	129
Beaded Cable	I	23	Butterfly, N's	II	120
Beaded Shell	III	77	Butterfly Ornament	V	100
Beaded Stars	V	27	Butterfly Tumbler	V	134
Beaded Star Variant	VIII	29	Butterflies	I	112
Beads	II	31	Button and Fan Pin	V	101
Bearded Berry	II	91	Bull's Eye and Leaves	II	92
Beads and Bars	VIII	30	Buzz-Saw	IX	28
Beauty Bud Vase	V	14	Buzz-Saw Cruet	V	102
Beetle Hat Pin	VII	144	Cactus	III	29
Bellaire Souvenir	IX	85	Candle Lamp	IX	29
Berry Basket	VI	104	Cane and Dasiy Cut	VIII	18
Big Basketweave	I	17	Cane, Imperial's	VI	33
Big Chief	IX	86	Capital	VI	106
Big Fish	I	110	Captive Rose	I	24
Birds and Cherries	I	111	Carnival Bell	IV	96
Bird of Paradise	V	87	Carnival Cov. Hen	V	59
Bird with Grapes	V	133	Carnival Honeycomb	III	30
Blackberry	I	90	Carolina Dogwood	V	59
Blackberry Banded	V	57	Caroline	III	61
Blackberry Bramble	VII	118	"Carrie"	VIII	115
Blackberry Block	III	79	Central Shoe Store	VI	90
Blackberry Min. Compote	VI	105	Chariot	VI	34

Pattern	Book	Page	Pattern	Book	Page
Chatelaine	VI	35	Daisies in Oval Panels	IX	64
Checkerboard Bouquet	V	60	Daisy Basket	III	19
Checkerboard	VII	89	Daisy Chain	VII	45
Checkers	III	31	Daisy and Plume	I	58
Cherry	II	102	Daisy Cut Bell	VI	123
Cherry, Fenton's	IV	70	Daisy Squares	V	63
Cherry, N's	II	104	Daisy Wreath	V	64
Cherry and Cable, Intagl	IX	62	Daisy Web	IV	43
Cherry Chain	III	180	Daisies and Drape	I	56
Cherry Chain, Var.	V	61	Daisies in Oval Panels	IX	64
Cherry Circle	II	103	Dandelion, N's	III	69
Cherry Smash	IV	70	Dandelion, Panelled	III	88
Cherub Lamp	IX	30	Detroit Elk	IV	87
Christmas Compote	IV	41	Diamond	II	35
Chrysanthemum	I	81		IX	115
Circled Scroll	II	61	Diamond and Daisy Cut.....	VII	122
Classic Arts	V	104		VIII	88
Cleopatra	IX	87	Diamond and File	III	35
Cleveland Mem. Tray	VI	119	Diamond and Rib	I	19
Coal Bucket Nov.	VII	72	Diamond Checkerboard	VIII	31
Cobblestones	VII	43	Diamond Daisy Plate	IX	65
Coin Dot	I	26	Diamond Lace	II	36
	IX	113	Diamond Point, N's	III	25
Coin Spot	II	32	Diamond Point Columns	III	36
Coin Spot Basket	IX	15	Diamond Ring	III	37
Colonial Carnival	VI	36	Diamond and Sunburst	I	25
Colonial Lady	VII	26	Diving Dolphins	VI	60
Compass	III	32	Dotted Daisies	VIII	57
Concave Diamonds	V	30	Dog Ash Tray	VI	125
	IX	63	Dogwood Sprays	IV	44
Concord	VI	58	Double Dolphin	III	13
Continental Bottle	V	90	Double Dutch	IV	45
Constellation	III	33	Double Scroll	IV	24
Coral	VI	59	Double Star	II	37
Corinth	V	31	Double-Stem Rose	II	64
Corn Bottle	IV	98	Doughnut Bridle Rosette	VIII	116
Corn Vase	II	22	Dragon and Berry	III	105
Cornucopia	VI	18	Dragon and Lotus	I	114
Cornucopia Candle Holder	VII	146	Dragonfly Shade	VIII	106
Cosmos	II	62	Dragons' Tongues	VII	46
Cosmos, Var.	V	62	Drape, Footed	VII	27
Cosmos and Cane	III	61	Drapery, N's	II	23
Country Kitchen	VII	44	Drapery, Variant	IX	46
Court House	III	112	Duncan Cruet	V	107
Cov. Turkey	VI	122	Dutch Mill	IX	66
Cov. Turtle	V	105	Dutch Plate	IV	101
Crab Claw	IV	22	Eastern Star	V	32
Crackle	IV	22	Ebon	VIII	18
Crucifix	VIII	133	Elegance	VIII	58
Curved Star	II	34	Embroidered Mums	IV	47
Curved Star Flower Holder	IX	88	Emu	VI	47
Cut Arcs	III	34	Engraved Grape	VII	93
Cut Cosmos	VII	91		IX	116
Cut Flowers	VI	19	Estate	V	33
Cut Crystal	VIII	87	Estate, Stippled	VIII	20
Cut Sprays	IV	12	Eye Cup	IX	89
Dahlia	III	63	Exchange Bank Plate	V	84
	VII	92	Fanciful	III	81
	IX	114	Fancy Flowers	V	34

Pattern	Book	Page
Fancy, N's	VI	38
Fancy Cut	VI	107
Fan-Tail	V	35
Farmyard	II	22
Fashion	I	27
Feather and Heart	III	37
Feather Scroll	VII	94
Feather Stitch	VI	24
Feather Swirl	IX	67
Feathers	II	24
Feathered Arrow	III	39
Feathered Flowers	IX	69
Feathered Serpent	II	38
Fentonia	III	83
Fenton's Arched Flute Tp.	IX	90
Fenton's Basket	VIII	33
Fenton's Daisy	VII	123
Fentonia Fruit	VII	96
Fern, N's	III	71
Fern Panels	III	64
Field Thistle	IV	49
Fieldflower	II	66
File	I	28
File and Fan	IX	117
Fine Block	V	36
Fine Block	IX	31
Fine Cut and Roses	I	59
Fine Cut Flower	IV	26
Fine Cut Flower, Var.	VII	48
Fine Cut Heart	II	40
Fine Cut in Ovals	III	40
Fine Prisms	IX	16
Fine Rib, N's	I	13
Fisherman's Mug	II	124
Fishscale and Beads	I	29
Five Hearts	VIII	59
Flannel Flower	VIII	60
Fleur de Lis	II	67
Fleur-deLys Vase	VI	21
Flickering Flames	IX	32
Floral and Grape	II	105
Floral and Optic	II	68
Floral and Grape, Var.	VII	97
Floral and Wheat	II	68
Floral Fan, Etc.	VIII	28
Floral Oval	VI	40
Flowering Dill	IV	50
Flowers and Spades	V	65
Flowers, Fenton's	II	65
Flowers and Frames	I	61
Flute, N's	II	41
Flute and Cane	IX	118
Flute Tumblers	VII	98
'49'er'	VII	100
Florentine Candlestick	IX	47
Florentine Hat Vase	IX	17
Flying Bat	VIII	107
Folding Fan	VI	41
Formal	VI	22

Pattern	Book	Page
Footed Shell	V	110
Footed Small O. Tree	VIII	61
Frosted Ribbon, Carn.	VII	101
Fostoria's No. 1231	VIII	89
Fostoria's No. 600	VIII	116
Four Flowers	I	60
Four Flowers, Var.	VI	66
Four-70-Four	III	41
French Knots	V	37
Frog Cov. Dish	VIII	108
Frolicking Bears	III	114
Frosted Block	II	42
Frosty Bottle	VI	81
Frosted Buttons	VIII	34
Fruit Lustre	III	84
Fruits and Flowers	I	92
Fruit Salad	IV	72
Garden Mums	II	70
Garden Path	III	85
Garden Path, Var.	VIII	62
Garland	II	71
Georgia Belle	VII	124
God and Home	III	116
Golden Flowers	VI	23
Golden Grapes Rose Bowl	VIII	63
Golden Harvest	II	106
Golden Honeycomb	VII	49
Golden Wedding	III	118
Good Luck	I	82
Gooseberry Spray	II	108
Graceful	III	20
Grape Arbor	II	110
Grape, Fenton's	I	92
Grape, Imperial's	I	95
Grape, N's	IX	18
Grape, N's	I	98
Grape, N's	IV	116-143
Grape, N's	IX	48
Grape Leaves	I	94
Grape and Cherry	VII	125
Grape and Gothic A	II	109
Grape Wreath	II	111
Grapevine Lattice	II	72
Grapevine Lattice	IX	119
Greek Key, N's	I	37
Hair Receiver	VI	126
Hammered Bell	VI	127
Handled Vase	V	16
Harvest Flower	III	64
Harvest Poppy	IV	51
Hat Pins	IX	91 & 92
Hattie	II	43
Hawaiian Lei	VI	108
Headdress	II	44
Heart and Horseshoe	III	119
Heart and Vine	II	93
Heart Band	V	38
Heart Band Souv. Mug	VII	74
Hearts and Flowers	II	45

Pattern	Book	Page	Pattern	Book	Page
Hearts and Trees	V	39	Isaac Benesch	IV	91
Heavy Diamond	V	40	Jackman Whiskey	IV	104
Heavy Hobnail	VIII	35	Jardinere	V	114
Heavy Hobs Lamp	IX	33	Jelly Jar	V	115
Heavy Prisms	VIII	90	Jeweled Heart	I	33
Heavy Pineapple	IX	70	Jewels Hat	IX	21
Heavy Shell	III	120	Jewels Jack-in-Pulpit	IX	22
Heavy Shell Candleholder	VIII	119	Jockey Club	IV	92
Heavy Vine Atomizer	IX	93	Kingfisher	VI	143
Heavy Web	VIII	36	Kittens	I	116
Heinz Bottle	V	89	Kittens Bottle	VII	149
Heisey Individual Set	VI	91	Kiwi	VI	144
Heisey No. 357	IX	71	Knife Rest	IX	94
Heisey Panelled Pattern	VIII	37	Keyhole	V	41
Heron Mug	IV	102	Knotted Beads	IV	13
Hickman Castor Set	VII	148	Knights Templar Mug	VI	92
Hobnail Soda Gold	V	111	Kookaburra	VI	145
Hobnail Spittoon	V	112	Kookaburra, Var.	VIII	109
Hobnail Vase	IX	19	Lacy Dewdrop	IX	72
Hobstar Band	IV	27	Lady's Slipper	VIII	121
	VIII	91	Large Kangaroo	VII	126
Hobstar Flower	VII	52	Late Thistle	VI	61
Hobstar and Feather			Lattice	IX	73
Rose Bowl	VII	50	Lattice and Grape	I	97
Hobstar Reversed	VII	54	Lattice and Points	IV	14
Hobstar, Carnival	II	46	Lattice Heart	V	42
Hobstar and Arches	III	42	Laurel Band	VII	103
Hobstar and Feathers	III	43	Laurel Shade	VII	128
Hobstar and Fruit	IV	73	Laurel Leaves	III	66
Holiday Bottle	VI	82	Lea	V	43
Holiday, N's	VIII	38	Lea, Var.	VIII	40
Holly, Carnival	I	83	Leaf and Beads	I	84
Holly, Panelled	II	94	Leaf and Ltl. Flowers	IV	55
Holly Sprig	II	95	Leaf Chain	II	76
Holly Whirl	IV	54	Leaf Column	II	25
Honeycomb Hat Ornament	VIII	120		IX	36
Honeycomb and Clover	II	73	Leaf Rays	II	47
Horn of Plenty Bottle	V	91	Leaf Swirl	III	67
Horses' Heads	I	115	Leaf Tiers	III	68
Horseshoe Shot Glass	V	113	Lily-of-the-Valley	V	68
Hour-Glass Bud Vase	IX	20	Lined Lattice	III	20
Humpty-Dumpty	IV	103	Lion	II	125
Hyacinth Lamp	IX	34	Little Barrell	V	116
Ice Crystals	VIII	39	Little Beads	VII	57
Idyll	V	17	Little Cov. Hen	IX	95
Illinois Daisy	III	86	Little Darling	VIII	122
Illusion	V	67	Little Fishes	II	126
Imperial Grape Shade	IX	35	Little Flrs.	I	62
Imperial's Paperweight	VII	75	Little Mermaid	VII	150
Imperial's No. 5	VII	56	Little Owl	V	137
Imperial's No. 9	VI	42	Little Stars	I	34
Imperial's Daisy Shade	VII	55	Little Swan	V	138
Insulators	V	93	Longanberry	IV	16
Intaglio Daisy	IV	55	Long Hobstar	V	44
Intaglio Ovals	VI	43	Long Leaf	VII	127
Inverted Coin Dot	VII	102	Long Thumbprint	V	45
Inverted Feather	III	44	Long Thumbprints	III	22
Iris	II	73	Lotus and Grape	II	113
Iris, Heavy	IV	52	Lotus Land	IX	74
Iris, Herrigbone	IV	53	Louisa	II	77

Pattern	Book	Page
Love Birds Botl.	V	139
Loving Cup	III	121
Lucky Bank	VI	93
Lustre and Clear	I	35
Lustre and Clear, Light	IX	39
Lustre and Clear, Shaker	IX	96
Lustre and Clear Fan Vase	VII	29
Lustre Flute	I	36
Lustre Flute, N's	VIII	41
Lustre Rose	I	62
Lutz	VI	109
Maize	VII	30
Magpie	VI	146
Malaga	VI	63
Many Fruits	V	69
Many Fruits, N's	VII	129
Many Prisms Perf.	IX	97
Many Stars	III	45
Maple Leaf, N's	I	85
Marie	IX	23
Mary Ann	III	23
Mayan	V	46
May Basket	VI	44
Mayflower	II	77
Maypole	VI	24
Melon Rib	IV	28
Memphis	III	48
Mikado	IV	57
Milady	II	79
Milrsbrg Big Fish	V	140
Milrsbrg Ct. House, Ltd.	VII	77
Milrsbrg's Gay Ninties	VIII	42
Milrsbrg's Grape Leaves	VIII	65
Milrsbrg's Mayflower	VIII	92
Milrsbrg's Marilyn	VI	45
Milrsbrg's Prisms	VIII	43
Milrsbrg's Heavy Grape	VII	132
Milrsbrg's Wild Flower	VIII	66
Mirrored Lotus	III	69
Miniature Cheese Dish	IX	98
Miniature Flower Basket	VII	151
Miniature Shell	VIII	123
Mitred Ovals	V	18
Moonprint Cov. Jar	VIII	93
Morning Glory	VI	64
My Lady's Pwd. Jar	VI	104
Napoleon	VII	128
Narcissus and Ribbon	VIII	152
Nautilus	IV	68
Near Cut Souvenir Mug	VII	107
Near-Cut Wreath	III	78
New Orleans Shrine	VI	46
Night Star	VII	94
Nippon	II	58
Northern Star	IV	49
Nrthw's. Adv. Bowl	VI	29
Nrthw's. Adv. Pieces	VII	95
Nrthw's. Cherry	VII	80
Nrthw's. Dahlia	IX	105
		114

Pattern	Book	Page
Nrthw's. Fan	V	47
Nrthw's. Flute Salt	VI	110
Nrthw's. Jack-In-Pulpit	VI	25
Nrthw's. Jesters Cap.	VII	32
Nrthw's. Poppy	V	70
Nrthw's. Near-Cut	III	46
Nu-Art Chryst.	V	71
Nu-Art Plate	III	123
Number 270	VII	59
Number 4	III	48
Octagon	II	50
Octet	IV	29
Ohio Star	IV	17
Oklahoma	V	48
Olympic	VIII	69
Olympus	VIII	60
Open Flr.	V	49
Optic and Buttons	III	49
Open Rose	II	80
Orange Peel	IV	71
Orange Tree	I	99
Orange Tree Orchard	VII	107
Orange Tree, Sm.	I	102
Orange Tree, Var.	IV	74
Oriental Poppy	II	81
Ostrich Cake Pl.	VI	147
Oval and Rnd.	III	50
Owl Bank	V	141
Palm Beach	II	141
Panelled Cruet	V	117
Pansy, Imp's.	I	63
Pansy Spray	I	65
Panther	I	117
Parlor Ash Tray	V	118
Parlor Panels	VII	33
Pastel Panels	VII	108
	IX	120
Peach, N's	II	115
Peach and Pear	V	73
Peach Wine Btl.	VI	83
Peacock	III	106
Peacock and Dahlia	II	127
Peacock and Grape	II	128
Peacock and Urn	I	119
Peacock and Urn, Vars.	VII	134
Peacock at Ftn.	I	121
Peacock Lamp	V	121
Peacock, Mlrs.	IV	105
Peacock, N's	I	117
Peacock, Strng.	I	126
Peacock Tail	I	37
Peacock Tail, Var.	III	89
Pebble and Fan	VIII	21
Pearls 'n Jewels	IX	24
Perfection	V	74
	VII	110
Persian Garden	I	39
Petals, N's	IV	58
Petals and Cane	VII	94
Petals and Fan	I	41

Pattern	Book	Page
Peter Rabbit	IV	108
Pigeon Paperweight	VIII	110
Pin-Ups	VIII	44
Pipe and Tobacco Jar	VII	153
Pineapple	IV	31
Pine Cone	II	96
Pinwheel	IV	33
Plaid	IV	34
Poinsetta	II	83
Poinsetta, F's	IV	48
Pond Lily	IV	59
Pony	I	22
Poppy, N's	I	66
Pool of Pearls	VIII	71
Poppy Wreath	VIII	72
Poppy, Mlrsb.	VI	66
Poppy Show	III	71
Poppy Show Vase	VI	26
Potpurri	VI	47
Prayer Rug	VIII	45
Premium Candlestick	IX	51
Pretty Panels, N's	VIII	73
Pretty Panels	IX	121
Primrose	II	84
Princely Plumes	VII	154
Princess Lamp	IX	37
Prism and D. Band	II	85
Prism and Swag	VIII	95
Prism Hat Pin	V	122
Propellor	III	51
Proud Puss	VIII	111
Pulled Loop	I	14
Pump, N's	III	22
Puzzle	III	52
Puzzle Piece	VII	155
Quartered Block	IX	76
Queen's Lamp	VI	130
Question Marks	I	42
Quill	VII	111
Raindrops	V	50
Ragged Robin	V	75
Rambler Rose	II	86
Ranger	VI	48
Raspberry, N's	I	101
Rays and Rbn.	II	52
Red Panels Shade	IX	40
Rex	VIII	47
Ribbed Swirl	VI	49
Ribbon Tie	III	90
Ribbon Block Lamp	VIII	130
Ribbon and Flrs.	IX	
Ribbon and Fern	IX	99
Ribbons and Leaves	IX	77
Ripple	II	26
Robin	II	128
Rock Crystal	V	123
Rococo	IV	18
Roll	IX	52
Rosalind	IV	35
Rose Bottle	VI	85

Pattern	Book	Page
Rose Garden	VI	27
Rose Panels	VI	67
Rose Pillars	V	19
Rose Show	II	87
Rose Spray	V	76
Rose Tree	VII	138
Rosettes, N's	II	52
Round-Up	III	91
Royalty	II	54
Ruffled Rib	I	43
Ruffles and Rings, N's	VIII	48
Ruffles and Rings, D. Band	IX	78
Rustic	II	27
S-Band	VII	61
S-Repeat	III	92
Salad Bowl	IX	50
Salt Cup	VI	111
Sailboats	I	86
Sailing Ship	IV	109
Scale Band	III	93
Scales	V	51
Scotch Thistle	VI	69
Scroll Embossed	IV	36
Seacoast	III	126
Sea Foam	III	94
Sea Gulls	V	142
Seaweed	III	95
Scroll and Flr. Panels	IX	42
Sharp Shot Glass	VIII	23
Sharp Shot Glass	VI	112
Shell and Jewel	I	44
Ship and Stars	V	124
Shot Glass	IX	53
Shrine Champagne	V	125
Shrine Toothpick	VI	96
Signet	VIII	74
Single Flr.	III	96
Single Flr., Framed	IV	60
Singing Birds	I	123
Six-Petals	I	67
Six-Sided Cndl.	IV	110
Ski-Star	III	97
Small Blackberry, N's	VIII	76
Small Palms	VIII	77
Small Thumbprint, Souv.	VII	82
Smooth Panels	IX	55
Snow Fancy	VII	62
Souvenir Banded Mug	VIII	124
Souvenir Bell	VII	83
Souvenir Miniature	IX	100
Souvenir Pin Tray	IX	101
Soda Gold	I	45
Soda Gold Spears	VII	63
Soldiers' and Sailors	IV	94
Soutache	VI	50
Spiral Cndl.	IX	54
Spiralled Dm. Pt.	IV	19
Spider Web	VIII	34
Spider Web and Tr. Bark	VIII	35
Split Diamond	VI	113

Pattern	Book	Page
Spring Basket	VI	114
Spring Opening Pl.	V	86
Springtime	IV	61
Square D. & B.	V	52
Stag and Holly	I	124
Standard	VI	28
Star and Fan	V	21
Star and File	I	46
Star Center	III	53
Star of D. and Bws.	I	48
Star of D., Imp.	I	31
Star Paperweight	VI	131
Starlyte	VII	64
Star Spray	IV	63
Star, Whirling	IV	37
Starflower	VI	70
Stippled Flower	VI	52
Stippled Petals	VII	65
Stippled Rambler Rose	VIII	78
Stippled Rays	I	49
Stippled Rays, Imp's.	I	32
Stippled Salt Cup	IX	102
Stork ABC	III	107
Stork and Rushes	I	125
Stork Vase	II	130
Strawberry	II	117
Strawberry Epergne	VI	132
Strawberry, Intag	IX	79
Strawberry, Inv.	II	112
Strawberry, N's	I	102
Strawberry Scroll	V	77
Strawberry Spray Brooch	VIII	131
Strawberry, Stippled	II	116
Starburst	VII	156
Stream of Hearts	VIII	49
Studs	VIII	96
Sunflower	I	68
Sunflower Pin Tray	IV	112
Sunflower Diamond	VII	38
Sungold Epergne	VII	66
Superb Drape	VII	36
Style	IX	80
Swan, Carnival	I	127
Swan, Cov. Dish	VI	133
Swan, Pastel	III	125
Sweetheart	VIII	97
Sword and Circle	VII	112
Swirl	II	28
Swirl, N's	VIII	50
Swirled Hobnail Spt.	V	127
Tall Hat	IV	113
Target	IV	20
Ten Mums	III	73
	IX	122
The Bernheimer Bowl	V	88
The Compote Vase	V	15
Thin Rib	I	16
Thistle, Carnival	I	70
Thistle, Fenton's	II	39
Thistle and Lotus	VI	71

Pattern	Book	Page
Thistle and Thorn	VI	73
Thistle Shade	VI	72
Three Diamonds	I	18
Three Fruits	I	104
Three-In-One	I	50
Three Monkeyes Btl.	VII	157
Thumbprint and Oval	VI	29
Thunderbird	VI	148
Tiger Lily	I	71
Tiny Hobnail	IX	43
Tobacco Leaf Chmpne.	VI	98
Tomahawk	VI	134
Toothpick	III	128
Top Hat Vase	IX	25
Toy Punch Bowl	IX	103
Tornado	III	26
Tracery	VIII	79
Treebark	I	87
Tree-of-Life	IX	56
Tree Trunk, N's	III	25
Trefoil	III	54
Triands	IX	81
Triplets	V	78
Tropicana	IX	26
Trout and Fly	VII	139
Tumble Up	IX	104
Twins	I	50
Two Flowers	I	72
Two Fruits	I	105
Urn Vase	VIII	24
U. S. Diamond Block	V	53
Valentine Ring Tray	IX	105
Venetian	VIII	98
Victorian	III	98
Vineyard	II	118
Vintage	I	106
Vintage Banded	VIII	80
Vintage, Mlrs.	VI	75
Vintage, N's	IV	76
Vintage Wine Btl.	VI	86
Vintage Intaglio	VIII	81
Votive Light	VIII	135
Waffle Block	III	55
War Dance	VII	67
Washboard	VI	53
Water Lily	I	73
Waterlily and Cattails	I	74
Waterlily and Dragonfly	VIII	83
Weeping Cherry	IV	77
Western Daisy	I	64
Whirling Leaves	III	99
Whirling Star	IV	37
White Elephant	VIII	136
Wide Panel	I	52
Wide Panel Cmp. Min.	VIII	125
Wide Panel Epergen	VII	159
Wild Berry	IV	78
Wild Blackberry	V	80
Wild Fern	VI	149
Wild Flower, N's	IV	65

Pattern	Book	Page
Wild Rose, N's	I	75
Wild Rose Syrup	V	128
Wild Rose Lamp	IX	44
Wild Strawberry, N's	VI	78
Windflower	I	75
Windmill	I	88
Winged Heavy Shell	IX	106
Winken Lamp	V	129
Wishbone	I	53
	IX	123
Wishbone and Spades	IV	66
Wine and Roses	VIII	113

Pattern	Book	Page
Wise Owl	III	108
Wisteria	IV	67
Woodlands	VIII	25
Woodpecker	III	109
Wreath of Roses	I	77
Wreathed Cherry	III	100
Zig-Zag	I	38
	IX	124
Zippered Heart	III	56
	VIII	99
Zippered Loop Lamp	III	128