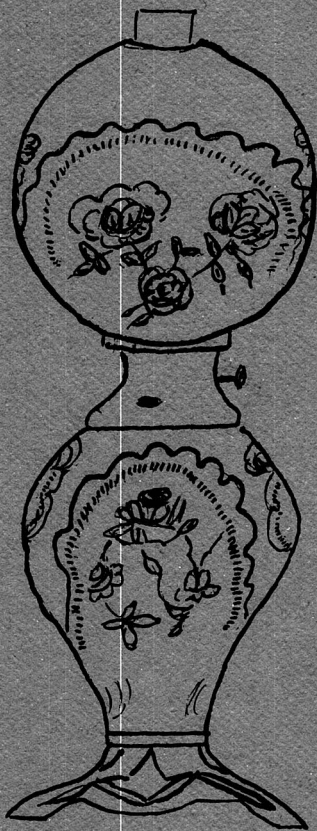
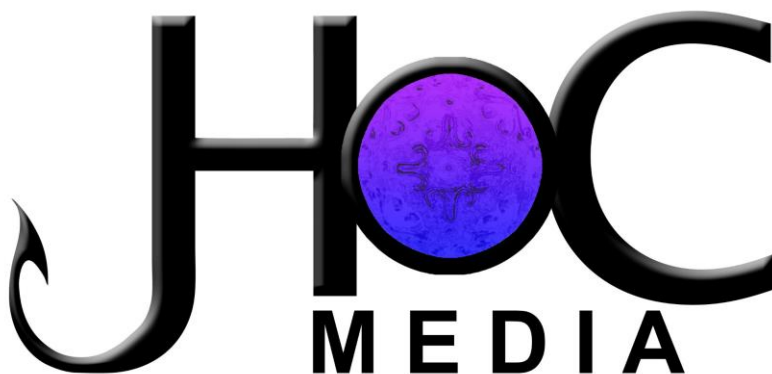


Tenth Book
of
Carnival Glass



MARION T. HARTUNG



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**Tenth Book
of
Carnival Glass**

MARION T. HARTUNG

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FOR ARTHUR

INTRODUCTION

To those collectors who have been with us since the first Carnival Glass book was published, we can only say, 'Thank you for your interest and support.' Without your sharing none of the other books would have been possible. Because of your support we have felt the need more strongly than ever to give you of our best. Once more, every piece shown here has been drawn by the author from the glass itself. No photographs or rubbings have been used.

After nearly nine hundred patterns in Carnival Glass, we feel that the road map of the Carnival Trail has nearly reached its ending—so far as unlisted patterns are concerned. But only in that way, for our beautiful glass was never known by or appreciated by so many people as it is now.

Thirteen years ago, when the first of these pattern books was written, it was the first ever to appear on the market dealing solely with Carnival Glass. Now, the previous nine books in this series have sold well over one hundred thousand copies, and about nine hundred patterns have been presented.

This, the tenth volume, contains novelties, rarities, and patterns not shown before. Almost every piece shown in this book could be classified as 'Rare,' for obviously they never were in mass production, or more of us would have seen them before now.

It has been a real delight to share these with you—thanks to the generosity of collectors and dealers all over the country. Almost without exception those who collect this treasured glass are generous souls who love to collect, love to share, and who love to talk Carnival with others. From these traits have sprung up numerous clubs of collectors all over the country. Some of these are small area clubs where the members live within a small radius and can get together ever so often to share their hobby. Other collectors belong to one of the two large groups who publish a monthly 'Newsletter' and hold a convention once a year. The membership in these is large and growing larger. Members stretch from coast to coast, and their conventions read like a roster of the states.

In the newsletters of some of these clubs the latest news about reproductions and new iridescent glass can be found, and coming out monthly as they do, such information can be kept up-to-date. We do not attempt to publish this information in detail in our books, for by the time the book was ready for mailing, such information would be out-of-date. However, for the general collector a few words may be of value.

We are sure many of you have seen the so-called 'Carnival Glass' pieces now for sale in the supermarkets and dime stores. If so, you are aware that such pieces bear a very slight resemblance to the old glass. The small novelty items we have so often warned you about in the past continue to circulate in small numbers, and as we have said before a good knowledge of the old glass patterns and pieces is the best defense against making a mistake here—mistaking a new piece for an old one. The largest and probably the best attempts to reproduce Carnival have been made by two large companies originally making Carnival, and by one small firm dealing in glass novelties, such as toothpick holders.

The first of the big companies is the Imperial Glass Company, now amalgamated with another glass firm. Their future plans are unknown, but during the past 6 years they have made various attempts to reproduce some of the

old Imperial patterns, such as their Lustre Rose and Imperial Grape. All of their new pieces are supposed to have the new trademark consisting of a capital I with a capital G superimposed on it. This is definitely a new trademark, and its presence dates the pieces as being of new issue.

Within the past three years the Fenton glass company has again made some iridescent glass, mostly over new molds, and their pieces are marked with the new trademark of the word 'Fenton.' Their old Carnival was not trademarked in any way and so this word is a definite dating.

The St. Clair glass company, no longer in existence, was the producer of many small items in various colors of Carnival. Although they used mainly old molds, these were not the molds used in producing old Carnival, so they cannot be said to be true 'Reproductions.' Some of these to look for are toothpicks-Fan & Feather. Three Swans, Argonaut Shell, Holly Band, Kingfisher, Indian Chief, Cactus, and Chrysanthemum Sprig. The four colors used were marigold, white, cobalt, and ice blue. In addition to the toothpick holders, there were some mugs, goblets, and a few tumblers made in limited numbers, and none being true copies of the old. For example, Holly Amber, or Panelled Holly, were originally made only in a brown slag type of glass now called by the pattern name of Holly Amber. None of the St. Clair items were made in quantity, and the list is so small as compared to the thousand-number listing of old Carnival patterns and pieces, that the informed collector or dealer is not going to be fooled by them.

Thus, we do not feel that our main function is to delineate these new glass pieces as they come and go on the market, but that we can best serve the collector by giving him information about the colors, shapes, and sizes of the true old Carnival.

A BRIEF REVUE

For the benefit of those readers for whom this book is their first in the series, may we offer you a brief glimpse into the contents of the others?

First, let us urge you to get the other books. We always advise when asked that collectors begin with the first of the series and work their way up. Not that the first is the best book, nor does it fail to show a rarity or two, but it does give the beginner a broad base of the knowledge that adds so much to the enjoyment of Carnival.

Book I—Gives one hundred patterns shown and described. The introductory chapters deal with the background of Carnival, a glimpse into the homes where Carnival graced the table, a brief dictionary of 'Carnival Terms,' a discussion of the Northwood trademark, and a chapter on the various forms made in this beautiful glass.

Book II—Again the hundred patterns, plus introductory chapters again giving a somewhat expanded look into the history of the glass, and along discussion of the various colors used to make Carnival such a delight to the eye. There is also a section for 'Pattern Notes' bringing the pattern write-ups in Book I up-to-date.

Book III—The blue cover of this book carries an almost full size picture of the famous Town Pump. In the introductory material is given a survey of the makers of Carnival plus some Pattern Notes.

Book IV—In addition to the introductory material, there is a brief discussion of the colors of Red and White—these two seemingly having been the most in debate at the time. Here we would like to repeat the quotation we took from a letter written by Mrs. Shafer of Shafers' Antiques. This is one of the oldest and largest dealers in Carnival in the country. Besides a large stock of glass, they also sell and use our series of books. Here is her quote, "In spite of the rapid rise in price, and in spite of your fear you are fighting a losing battle to hold the price line, Carnival Glass is still the 'poor man's Tiffany.' And anybody who can afford to collect anything can afford and can still find a piece or two of the finest patterns and in excellent color. Furthermore, the marigold has not risen as fast as the dark colors, and much of this can still be found at reasonable prices. If we were to select the top ten in our stock for workmanship, color, and all-round beauty, the list would include several marigold pieces."

In case you have been bewildered by some of the prices paid in 1972-73 Carnival Glass auctions, please keep Mrs. Shafer's quote in mind. Not all collectors feel especially drawn to the 'Rarities,' and there are always specialists in every field.

Besides the usual drawings and descriptions, there is a section devoted only to the famous Northwood Grape pattern, for time has proved this to be the most popular single pattern in Carnival. There is also a section on lettered pieces that most collectors will find entertaining.

Book V—Again we have one hundred patterns drawn and described. A chapter on 'Carnival Competition' gives a glimpse into the glass industry as it was at the original era of Carnival. There is a large selection of patterns using fruits and/or flowers as the main motif. The section on rarities includes twenty-seven pieces and patterns that are important to this category.

Book VI—Again a history of four of the main companies that made Carnival, some detailed pattern notes about 36 patterns previously written up,

and a section listing the shapes made in twelve of the most popular patterns. In a section called 'Origin Unknown' there are drawings and descriptions of some ten patterns now almost surely believed to have been made in Australia. There is also a section of fifteen rarities.

Book VII—There is a chapter called 'There is no Substitute' we believe to be useful both to novice or to experienced collector. Also a chapter on the definition of the terms used for various shapes. There is a rather detailed description of Plates in Carnival, and a list of the patterns in which plates were made. One section we feel is worthwhile deals with patterns we call "Too Late," and is the only material we know of devoted solely to a description of Late Carnival. Also of value to every collector is the Section on Northwood's Grape vs. Fenton's Grape and Cable. In the section of drawings there are listed and shown many not previously given.

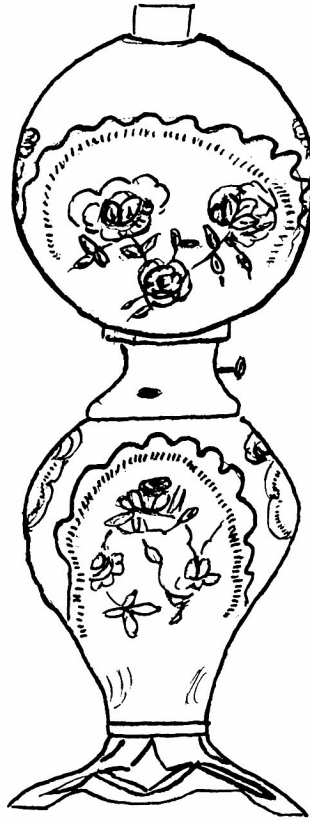
Book VIII—Besides the patterns shown there is a bit of Nostalgia listing pieces and prices as they have been found in old advertising. There is also a sketchy description of some of our own experiences during the early days of our study and hunting. Again we could show some rarities, as well as animal and bird patterns.

Book IX—A section here deals with the very popular pitchers from the water sets. A section in the introductory material tells of the 'Re-Issues,' and a listing of the pitchers available in Carnival, classified by shape-type will also be found useful.

We hope if you are a beginning collector, you will choose the book or books which seem to contain the material of the most worth to you. In addition to the nine books outlined so briefly above, we have a large hard-bound book having about 175 pieces shown in color, as well as thirty popular shapes, and fifty popular patterns.

VASES, LAMPS, SHADES, AND BASKETS

Astral
Bull's Eye and Beads
Complete Princess Lamp
Dainty Bud Vase
Flower Basket
Footed Prism Panels
Fountain Lamp
Hand Vase
Hobnail Panels
Homestead Shade
Lattice & Leaves
Laurel & Sprays
Little Daisies Lamp
Northwood's Drapery, var.
Nuart Shade
Olympus
Pearl Lady
Peoples' Vase
Pinwheel Vase
Pleats and Hearts
Roses and Ruffles
Rosetime
Shell Shade
Small Basket
Starbright
String of Beads
Summer Days
Sunken Hollyhock
Three Row
Two Row
Utility Lamp



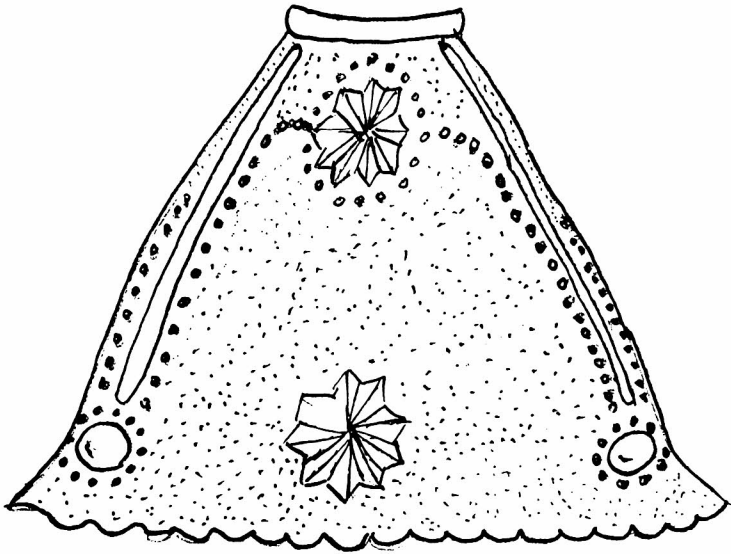
ROSES AND RUFFLES

Shown here is a piece of Carnival, not only valuable for its rarity, but also for its intrinsic beauty. Any collector would be proud to number it among his treasures.

Both pieces of the lamp are in a soft caramel shade with fine iridescence, and the pattern repeats around both bottom and ball shade. On the metal burner is imprinted the word 'Success'—apparently a brand trademark.

The entire lamp stands 21 ½ inches high to the top of the ball shade, and it is well-proportioned. We do not believe this piece was made by any of the Big Four specializing in Carnival, but rather that it came from one of the glass factories specializing in light fixtures during the heyday years of early Carnival.

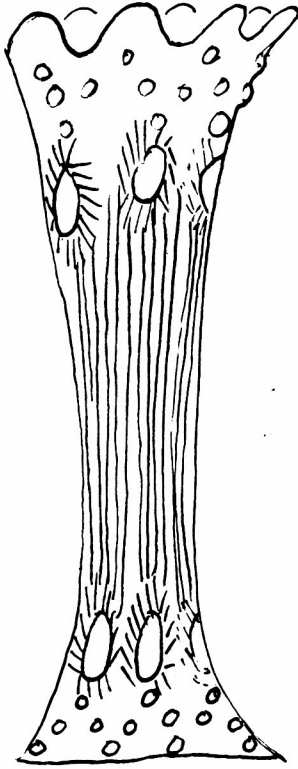
This beautiful piece is from the collection of J. M. Adams of Kansas City, Missouri.



ASTRAL

Our thanks to the Shafers of Peninsula, Ohio, for the loan of this attractive light shade. As is true of many patterns, the fine stippling adds to the pretty iridescence, and makes this one almost glitter.

Astral is almost full-sized here. It is of standard size, being 4 inches tall and 4½ inches across the lower edge. A few of our early light shades can be positively identified. There are some which carry the name Northwood in block letters around the collar. Others show the trade name Nuart similarly placed. The latter are, of course, products of the Imperial Glass Company—this being one of their early markings. Lamps, while not common in Carnival Glass are known both in the kerosene type and about 1910 in the electric type. There are many more shades than lamps, as these were used both on electric and gas lights.



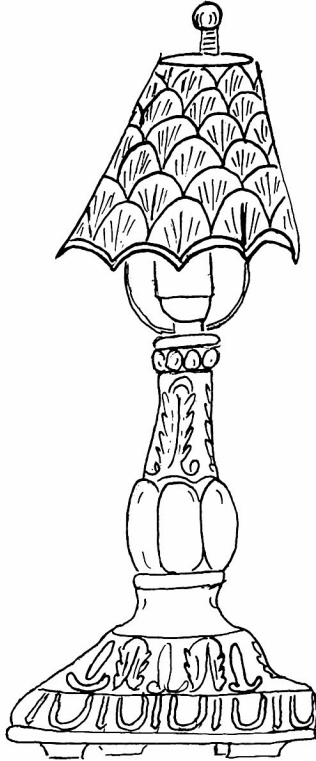
BULL'S EYE AND BEADS

While there are a few, such as N's Drapery and Butterfly and Berry, the vast majority of Carnival Glass vases carry a simple pattern created especially for the shape. Such is the case here—with a specialty pattern.

Many of the vases range from 9 to 18 inches. Any shorter than 9 inches, may fall into the Sweet Pea vase or bud vase category. Vases over 18 inches are scarce and many were used in mercantile establishments. One of the best in my collection came from an old funeral parlor.

The vast majority of the vases have scallops around the top edge, as does the one shown here. Such scallops on a vase are called 'flames,' and there are eight of those on the vase sketched. This particular vase is 14½ inches high and was on purple glass.

Loaned by the Shafers of Peninsula, Ohio.



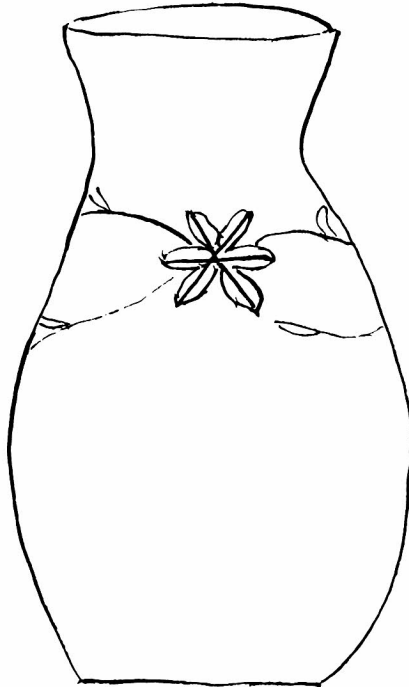
COMPLETE PRINCESS LAMP

In our previous book 9, we introduced you to the Princess Lamp and showed you one with a fabric shade, as ours had when we acquired it. Since then, we have seen two other Princess Lamps, both of these having a glass shade, in Carnival.

The first is shown here, and this glass shade has a pattern very like the Northwood design called Palisades. However, this shade was of iridescent glass—and we have never seen this pattern in Carnival before. As shown here, the pattern goes nicely with the base. Both were on deep purple glass.

The second shade seen had a dome shape and was capped by a brass half-ball. On this shade the glass was again purple with fine iridescence. It carried a pattern of scrolls and flourishes as does the base. It seems to us that either shade could be the original, or that a cloth or paper shade might have sometimes been used.

Our thanks to the Neal Markhams of Flora, Illinois.

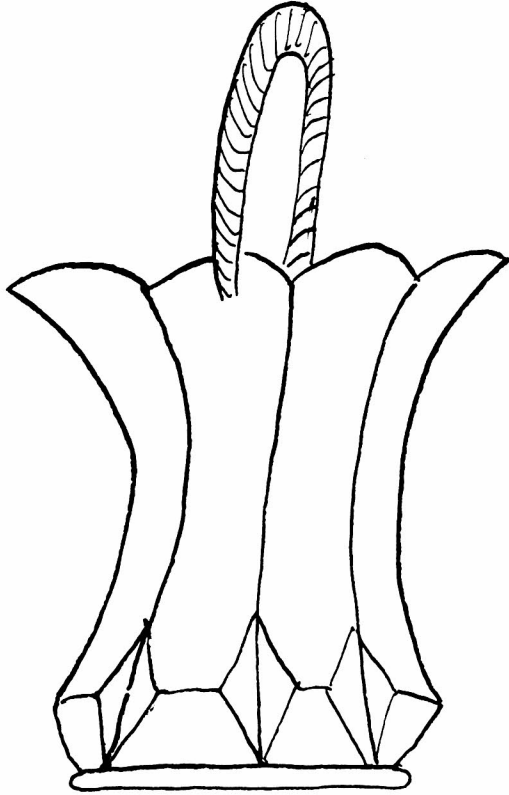


DAINTY BUD VASE

Here's another of the 'cut' patterns, and we enjoy finding them to add to the collections of patterns we have been able to bring you.

This is a small, simple in both pattern and shape, vase. It is of marigold with excellent iridescence. Quite the opposite of such a pattern as Diamond Lace. They are both sisters-under-the-skin and both qualify as Carnival.

In size, this is a small bud vase, and is only 5½ inches high, about 2½ inches in diameter at the widest part. Our thanks to Philip Perry of Des Plaines, Illinois, for this one.

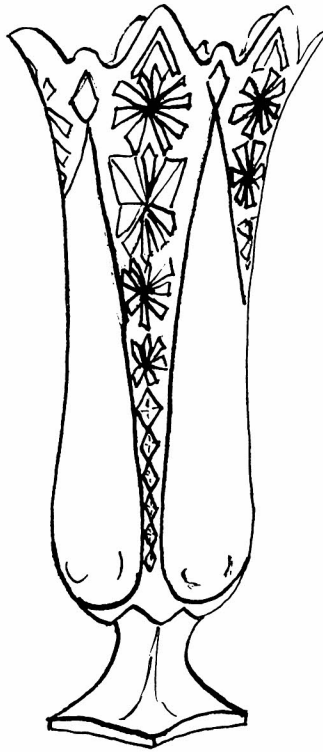


FLOWER BASKET

Being both attractive as well as unusual, this small basket would be perfect for either violets or pansies. The only color seen is a rich deep marigold, while the handle is of clear glass, applied to the body as shown. This handle is tightly twisted and so has almost a frosty look.

The base of this piece is octagonal, each of the eight sides being patterned with rays running out from the center. The basket stands about 5 inches high to the top of the handle.

This pretty piece from the collection of Jay O'Donnell of Brooklyn, N. Y.



FOOTED PRISM PANELS

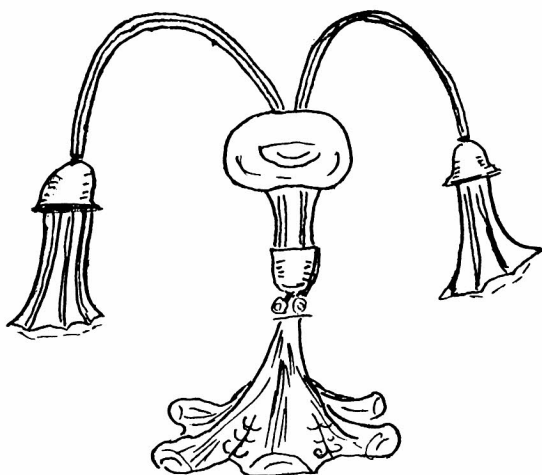
This unique footed vase incorporates two well-known pressed glass motifs. The graduated panels filled with various near-cut designs alternate with smooth elongated ovals, there being a total of six of these around the body of the vase.

These smooth shapes have been called by a variety of names. Different writers of pressed glass have experimented with such titles as "teardrops," "raindrops," "loop," and "ovoid," in an effort to describe these accurately. Although it is possible that this exact combination was used on some form of non-iridescent glass, we have never encountered it. Nor have we ever seen this pattern on any form other than shown. One can easily imagine it adapted to the compote shape, however.

The panels are smoothly carried over only the stem and deeply-domed base. The only color seen or reported has been a rich marigold. The glass itself is of heavy weight, and the iridescence even and fine. The piece stands 9 ½ inches tall.

There is no trademark or distinguishing feature to help us place the maker.

Mr. & Mrs. Ed Gaida
Victoria, Texas



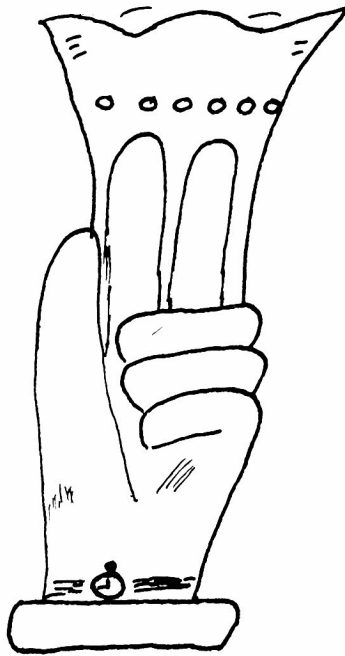
THE FOUNTAIN LAMP

Obviously the name given to this graceful lamp comes from the manner in which the three lilies spray out from the center holder. There are three of these as shown. Only the shades are of glass. All of the rest of the fixture is of base metal or of brass.

In height, this measures $12\frac{1}{2}$ inches tall from the base to the tallest point. The lilies are of two different sizes, varying from $4\frac{1}{2}$ inches to $4\frac{3}{4}$ inches across the bell opening.

All of these lamps we have seen used the marigold or soft peach shades. Perhaps some of the shades floating around these days which are marked 'NORTHWOOD' came originally from such a lamp as this.

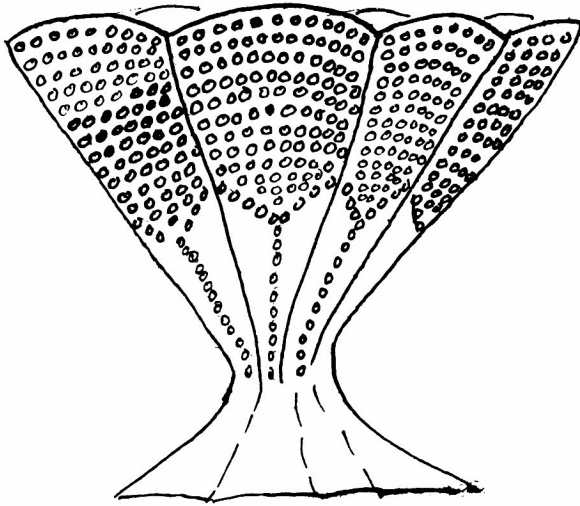
The lamp here shown from the collection of Mr. & Mrs. Brashear of Loveland, Colorado.



THE HAND VASE

Hands holding cake plates, hands holding vases, and hands supporting a wide variety of articles — all of these were common in the late 1890's. However, shown here is the only specimen we know of in Carnival Glass. Also, we do not believe these were made in great quantity.

Seen only in marigold, of good hue, and having good iridescence, this is all hollow. It stands $8\frac{1}{2}$ inches high, and has a base diameter of $2\frac{1}{4}$ inches. Loaned by Jay O'Donnell of Brooklyn, New York.

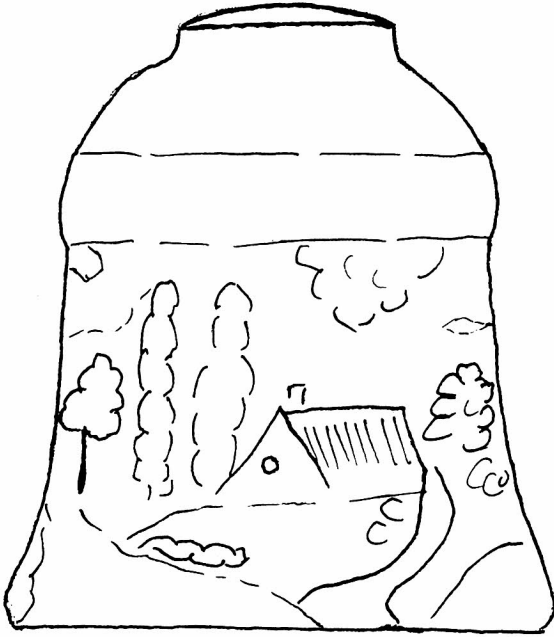


HOBNAIL PANELS

Although we have shown several different patterns using the hobnail motif, this pretty vase is quite different from the others. For one thing, the hobs are much smaller on this vase, and of course there is no accompanying pattern such as that found on the Hobnail Soda Gold.

The vase shown here is a rather large one. It measures 10 inches across the widest part, and stands over 8 inches high. The base is formed of eight panels, each with a string of the hobs in the center as shown.

The only color seen on this has been marigold with good iridescence. This piece from the collection of the Ed Gaidas of Victoria, Texas.



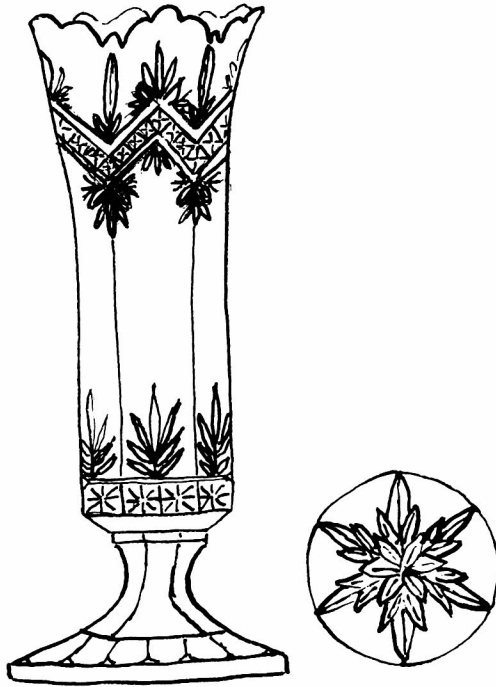
HOMESTEAD SHADE

Shown here are the soft, rounded outlines of one of the prettiest light shades in Carnival. All of the pattern is raised, but the outlines are not sharp and clear, but rather blurred.

In color this is again a pastel shade of pinkish-lavender. The outer surface is lustrous and brilliant, while the inside has the acid finish. This is most attractive when a light shines through it, and speaks of quality rather than of mass production.

For size, this is about standard, being 5 inches tall, and having a bell opening of $4\frac{1}{4}$ inches. Again, we do not believe this came from a firm famous for its Carnival, but rather a company making lamps and light fixtures. There being no trademark we cannot pin it down.

This one loaned by Jay O'Donnell of N.Y. City.

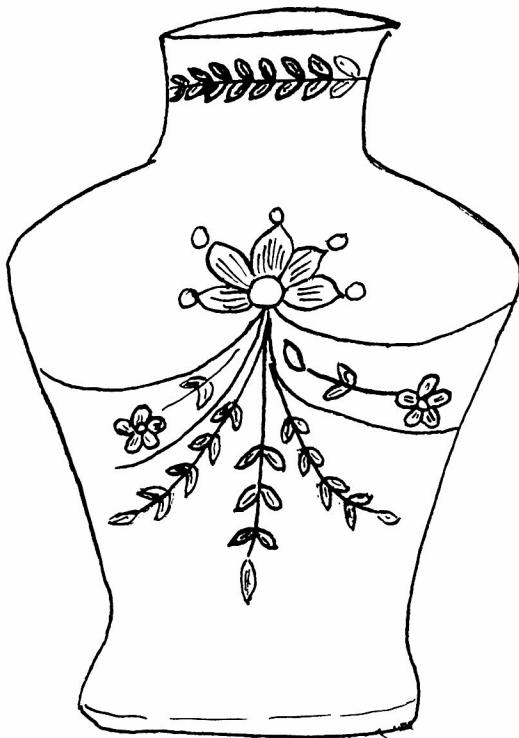


LATTICE AND LEAVES

Besides having a distinguishing pattern, the vase shown here is stemmed — a most unusual feature in Carnival Glass vases. In height, it measures a full $9\frac{1}{2}$ inches high. The diameter of the top is 4 inches; that of the base, $3\frac{1}{2}$ inches.

The base is round and is slightly domed. The pattern shown in the small circle above is pressed into the underside of the base. Being on deep blue glass, the piece is also of unusually heavy weight almost $\frac{3}{8}$ inches thick.

The iridescence on this is outstanding, and covers both the outer surface and the inner down as far as one-third of the height. Altogether, this is a most attractive vase and would be at home in even the advanced collection.

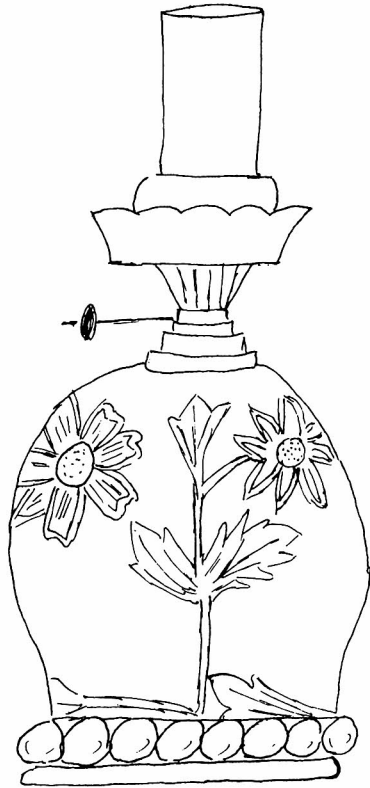


LAUREL AND SPRAYS

In decided contrast to some of the vases shown here, this one is particularly dainty in appearance. The little band of laurel leaves around the top is of course, reminiscent of the plate pattern known only as Laurel Leaves while the sprays of flowers are not duplicated elsewhere that we know of.

This is a fairly large piece, being $10\frac{1}{4}$ inches tall. There are four of the flower heads around the smooth sides. Marigold is the only known color.

Our thanks to Mr. and Mrs. H. R. Battin of Columbus, Indiana, for this one.

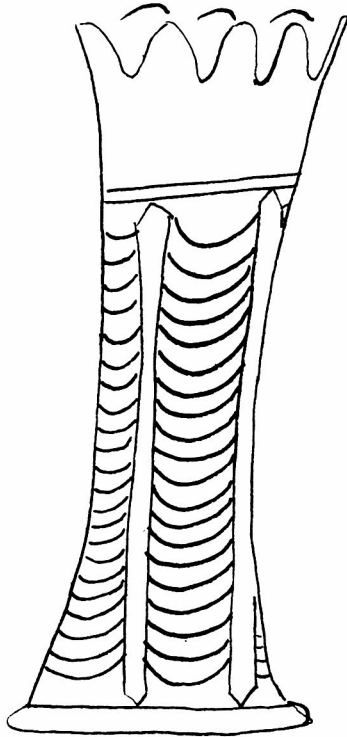


LITTLE DAISIES LAMP

This dainty piece is one of the most attractive pieces in our 'white' collection of Carnival. The base and chimney are both of frosty white. The pretty yet simple flower pattern is carried all the way 'round the body, as are the little balls at the lower edge. All of the pattern is well raised, and the iridescence is pastel and very pretty.

This is a small little lamp, and may have been intended more for beautification than for a useful purpose. The whole lamp measures 8 inches tall to the top of the chimney. The diameter of the base is 2 $\frac{5}{8}$ inches in diameter.

Here is another piece we believe did not come from any of the companies specializing in Carnival, but rather from a firm making lamps and lighting fixtures.



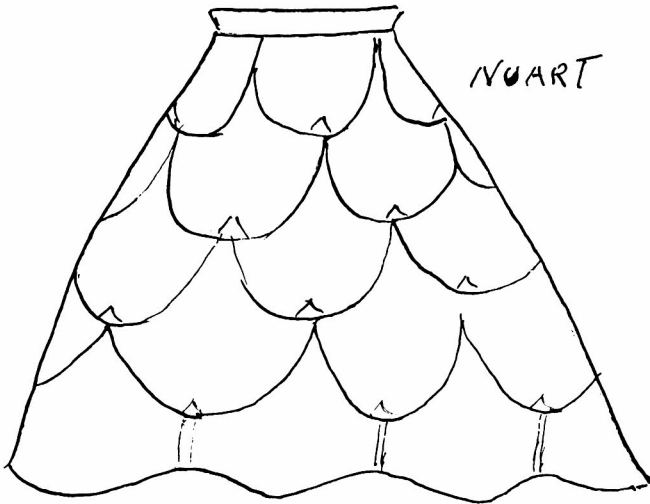
NORTHWOOD'S DRAPERY-VARIANT

A close look at both the base and top edge of this pretty vase will show at once the features which make it a 'variant' of the famous original pattern called Drapery.

Vases of the original pattern have the dividing bars running out below the edge of the folds, and thus making little 'feet' for the vase to rest upon. At the top edge, the original design has the drapery motif running all the way to the top edge of the 'flames'.

While it is true that the glass companies borrowed from each other — almost universally without permission, both this vase and the Drapery original have been found marked with the famous trademark of Northwood.

This has been seen on amethyst, with a height of 8 inches and a base diameter of $2\frac{3}{4}$ inches. Our thanks to the Eldon Watsons of Wabash, Indiana, for this.



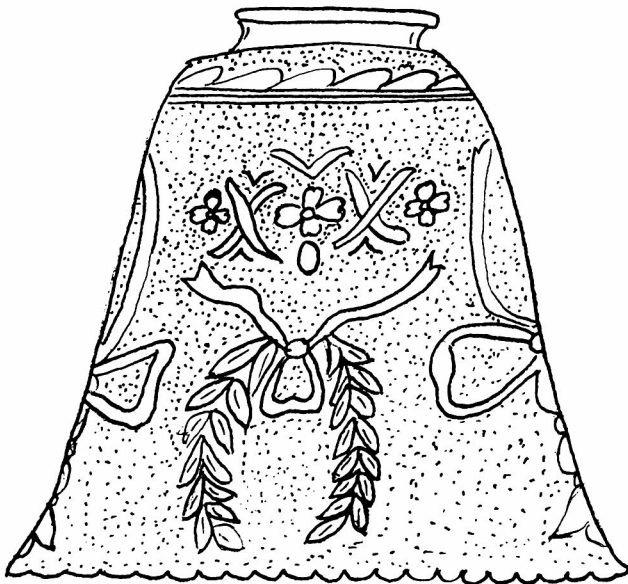
NUART DRAPE

The light shade here shown is no mystery as it is plainly marked with one of the Imperial's several trademarks. The block letters are well raised around the collar.

All of the companies making Carnival Glass were highly competitive, and went all-out to capture the market. Northwood also made such items as lamp shades, and advertising pieces to swell the 'kitty'.

We have seen this shade only in marigold with a soft satin finish. It is 5 inches high and has a bell opening of 5 ½ inches.

Our thanks to John DeMarco of Brooklyn, N.Y. for this pretty one.



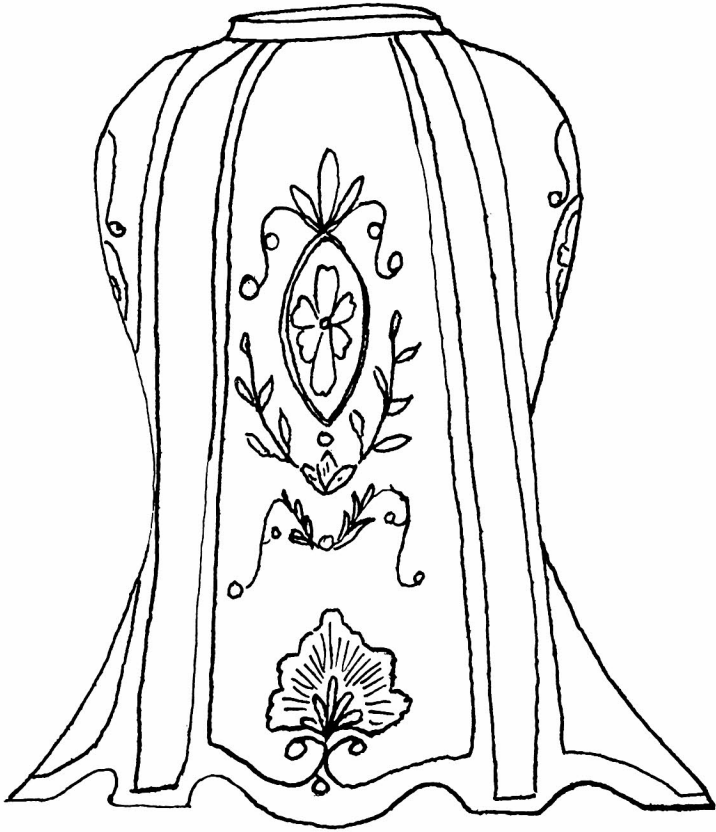
OLYMPUS

The shade shown here was for a gas or early electric light fixture. It is one of the shades unmarked in any way so we can only speculate about its origin. Our own belief is that many of these shades in differing patterns were made not by companies famous for their Carnival Glass, but by companies in the production of lamps, bottles, shades, panes of glass, and other useful shapes.

The smooth parts of the pattern are as shown here raised from a background of fine stippling. In size, it is standard for the time and use. That is, it is 4 inches high, and 4½ inches across the lower opening.

There are three of the motifs around the surface. These are separated by a long bow fixture.

This is from the collection of E. F. Knisley of Buffalo, N.Y.



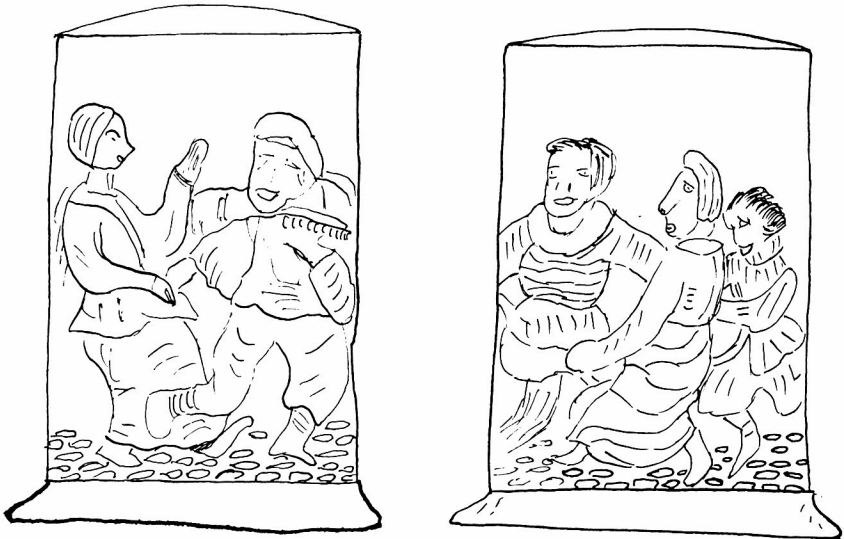
PEARL LADY

Obviously a shade for some kind of light fixture, the piece shown here is of excellent quality and is most appealing. We have seen this pattern only on Pearl Carnival. And for our beginning collectors, that is milk glass with an iridescent finish applied.

The pattern itself is raised from the smooth background, and is a Specialty pattern — one created especially for this shape, and not found in a regular line. That means there are no tumblers and pitcher, etc. to match the shade. This is almost universally true of shades, however.

In size, this is a little larger than many. It stands 6 inches tall, and measures across the bell opening, some 5 inches. On either a gas or electric light fixture, this would be most charming.

Our thanks to Jay O'Donnell of N.Y. City for this one.

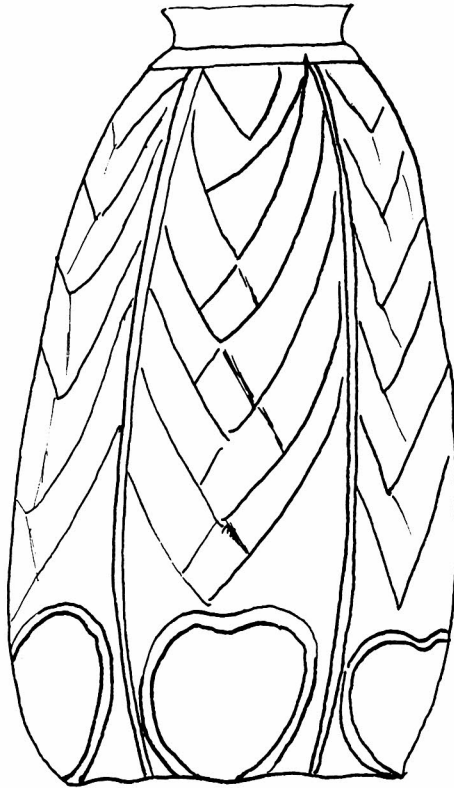


THE PEOPLES' VASE

This is another of the rarities in Carnival that is not so much Rare, as it is Scarce. This handsome large piece is known in green, amethyst, cobalt, and marigold. Most of these have been absolutely cylindrical; both seen were 5 ½ inches in diameter, and 11 ½ inches high.

The glass on these vases is heavy and they make a massive specimen of Carnival. Generally thought to have been Millersburg, several have been found in central Ohio. The motif of people dancing carries all around the surface, with the solitary figure of a man watching between two of the groups.

Just out of curiosity, we weighed one of these vases, and found it to be exactly 5 pounds. Our thanks to Mr. Joe Olson of Kansas City, Missouri, who helped with some of the dimensions when my own notes were lost.



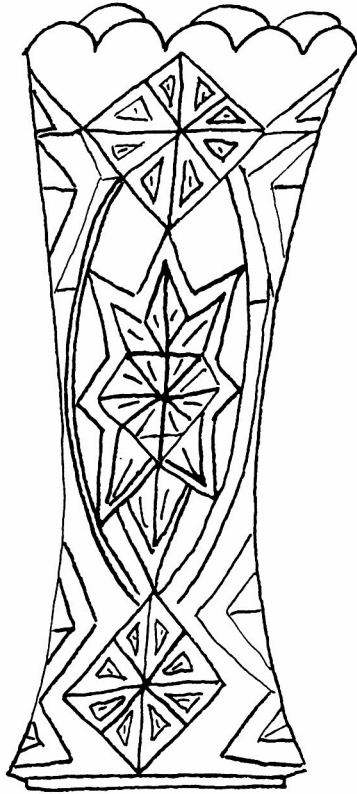
PLEATS AND HEARTS

Shown above is a perfect example of what is called a Specialty pattern. That is, a design created to be used on a very limited range of shapes. Many of these are found only on one shape, as is the case with the Pleats and Hearts.

This is a light shade, in marigold with a soft satin finish and rich coloring. Such a combination would have been most charming on a gas light.

In size this is a little taller than many of these shades. This one measures 6½ inches tall, and has a bell opening of 4 inches. The opening around the hearts has been ground off to make it even.

This from the collection of Bill Carroll of Los Angeles, Cal.

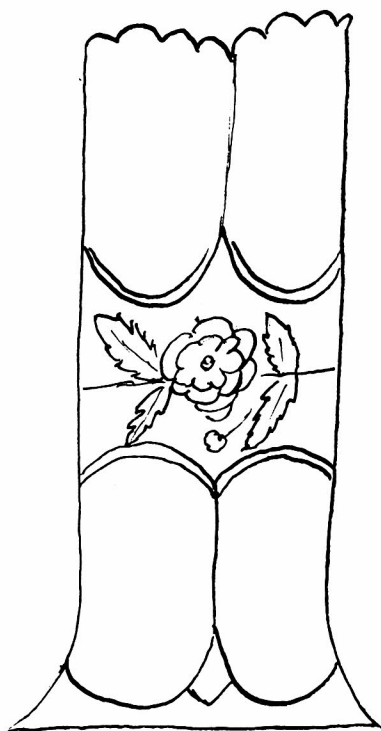


PINWHEEL VASE

Although this is beyond any doubt another of the 'Near-Cut' patterns, it is pleasantly put together and the various motifs used are in balance. They compliment each other without some of the busyness we have learned to expect in geometric designs of this type.

In size, this is definitely a bud vase. It is only 6 ½ inches high. The vase rests on a collar base and is only 2 ½ inches high. The base is very deeply domed — a rather unusual feature on a piece so small as this one. The glass itself is rather heavy weight.

We have seen this particular piece only in marigold of very pleasing hue. Our thanks to Mrs. Ellis Hudson of Prospect, Ohio.

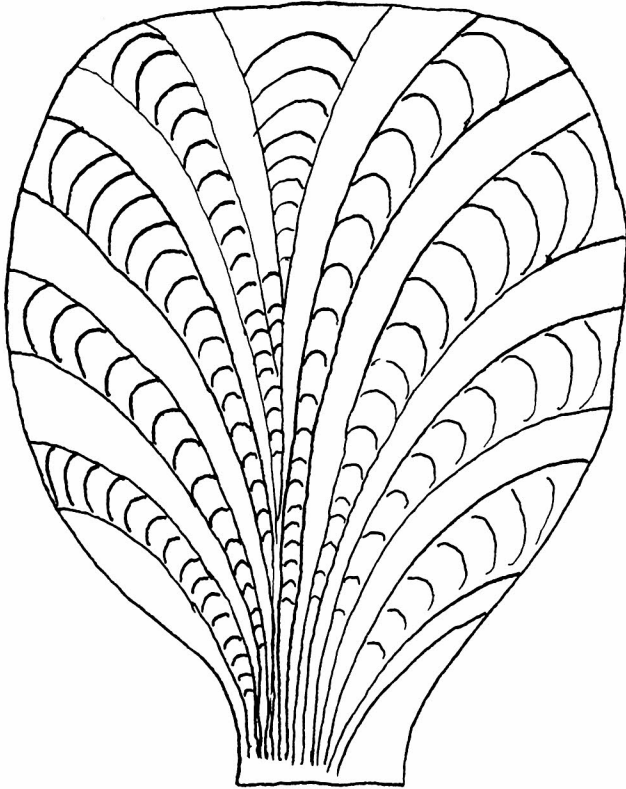


ROSETIME

The dainty bud vase shown here is one of the more appealing rarities shown in this book. Seen only on good rich marigold, it presents a pretty floral motif twice around the vase, the top being scalloped as shown.

This is another of the Specialty patterns we can only wish to have been used on a variety of shapes instead of just the one for which they were created. But following our rule of never bringing to you patterns, shapes, or colors we have not actually seen and drawn, we can report no other pieces of this pretty pattern.

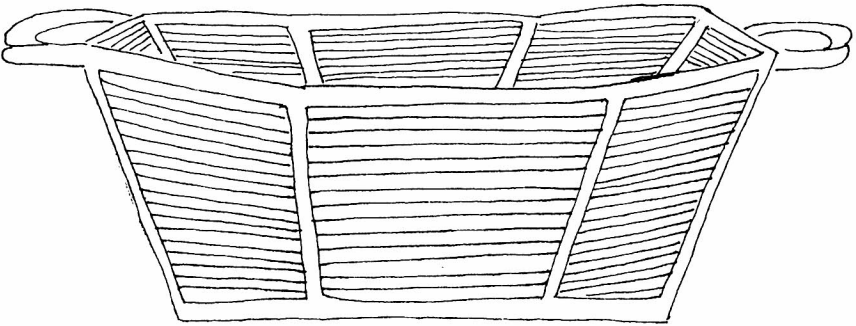
This from the collection of Le Vant Felt of Sacramento, California.



SHELL SHADE

The shade from a light fixture shown here is Frosty White with lovely iridescence. All of the pattern shown is raised. This is a fairly large piece of glass, being 8 inches long at the widest part. The words 'Conneaut' and 'Pat. Pend' are raised into the base of the shell. The glass itself is of heavy weight, and the workmanship is excellent throughout.

If any of our readers has seen this shell shade in use, will you please share the information with us? The one shown loaned by Jay O'Donnell of Brooklyn, N.Y.

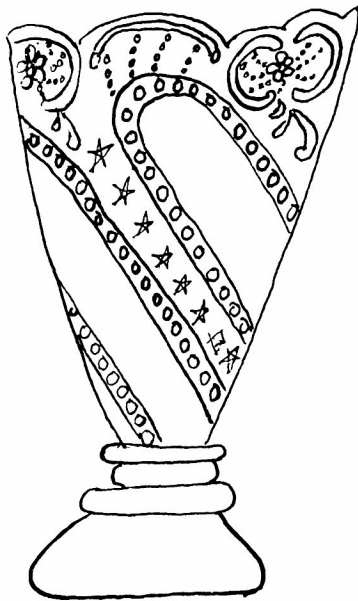


SMALL BASKET

The drawing above is as accurate as we could possibly make it. It seems there are some outstanding features not present on this as on other baskets in Carnival Glass. For one thing there are no feet as we are used to finding them on the Northwood basket shape. For another, there is no central tall handle as on the Imperial Grape basket.

This is a pretty and well-made piece, in spite of its smallness. This measures $5\frac{3}{4}$ inches across the handles, and is only $1\frac{1}{2}$ inches deep. The patterning runs over the base as well as the sides. With no trademark to place it, we can only guess as to the maker.

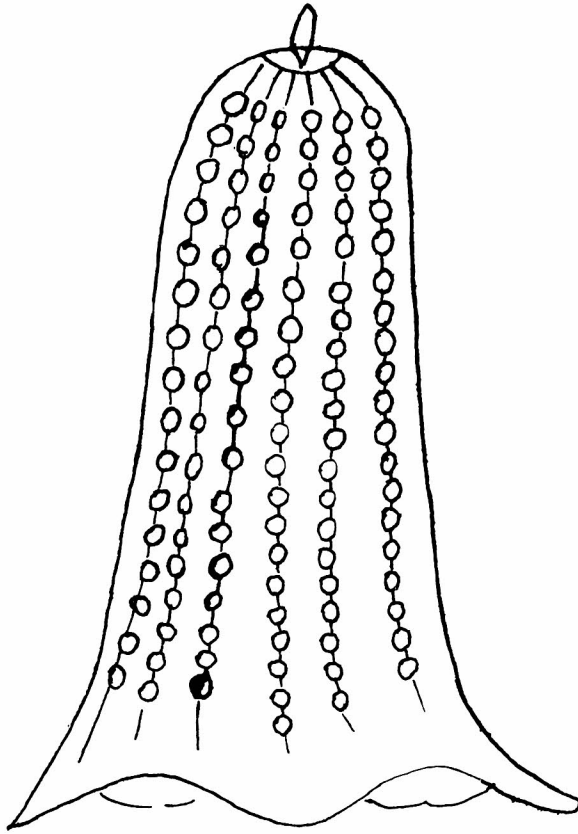
Our thanks to the Eldon Watsons of Wabash, Indiana, for the loan of this one.



STARBRIGHT

The pattern name comes from the small stars between the wide curving loops as they unfold around the surface of the vase. This is rather a small piece, and we have not seen it on any other size than the 6 ¼ inch vase drawn here. The clear base has no markings either top or bottom, and it measures 2 ¾ inches in diameter. The only color seen has been marigold of a good deep hue.

There is nothing distinctive about this vase, and it could have come from any one of the Carnival Glass factories. This one loaned by Perrault's Antiques of Sacramento, California.



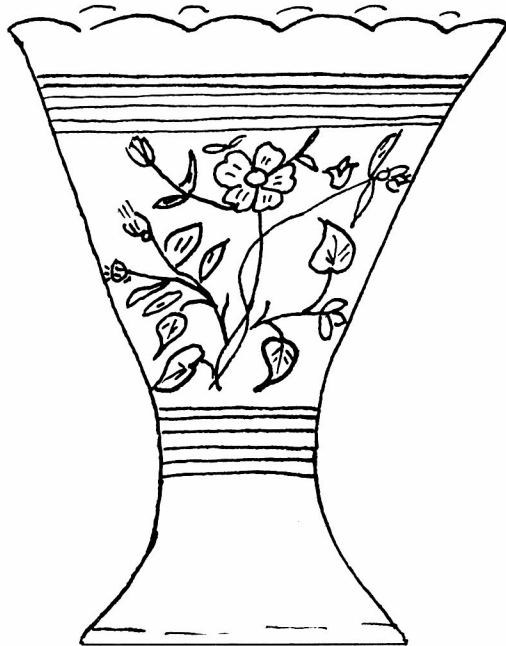
STRING OF BEADS

This is one case where a pattern almost names itself, for the design resembles very closely the beads from which it gets its name.

All of this simple yet effective design is raised from the smooth background. The shade is taller than most we have seen — being 5 inches tall, with a bell opening of 4 ½ inches.

Contrary to most shades in Carnival, this has been seen only in pastel blue, with decided opalescence around the bottom opening. We believe this is a Smoke Bell. There is no top opening and a small metal loop at the top.

Our thanks to E. V. Dahlhaus of Elmira, N.Y. for sharing this pretty one with us all.



SUMMER DAYS

Shown here is one of the more attractive vases found in Carnival. Like several others, they are found only in one size — this being 6 inches tall. The base diameter is $3\frac{1}{8}$ inches, and the top scalloped edge being 5 inches across.

The two bands of threading are cut into the vase below and above the pretty flower spray. However, all of the flower and leaf design is raised from the smooth background. Marigold has been the only color seen. This color was deep and rich with iridescence over the outer surface.

This vase from the collection of Mrs. Lee R. Moore of Roseburg, Oregon.

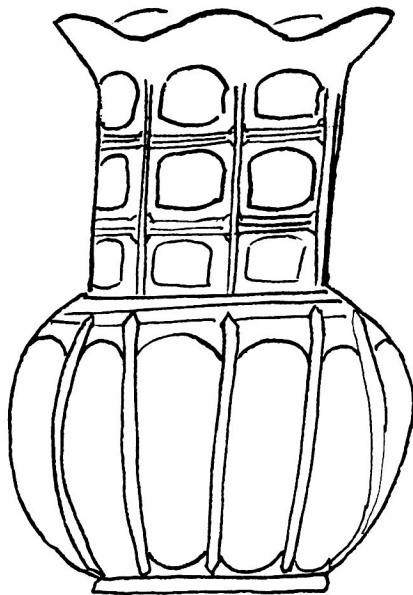


SUNKEN HOLLYHOCK

Lamps of any variety are quite scarce in Carnival—and lamps of the Gone-With-the-Wind type are in the rare category. The one shown here is literally of the latter type and is indeed a jewel of Carnival Glass.

The color is one not often seen, as well. The best description we can give you is 'caramel', with beautiful iridescence. This is a good-sized piece as well. It measures 25 inches to the top of the globe. It has the usual construction of this type of light fixture, with a brass base and fittings.

While one would expect to find this specimen in the hands of such advanced collectors as the Ed Gaidas of Victoria, Texas, even the novice can make a real 'find' occasionally. We wish you all the luck there is in your Treasure Hunting.



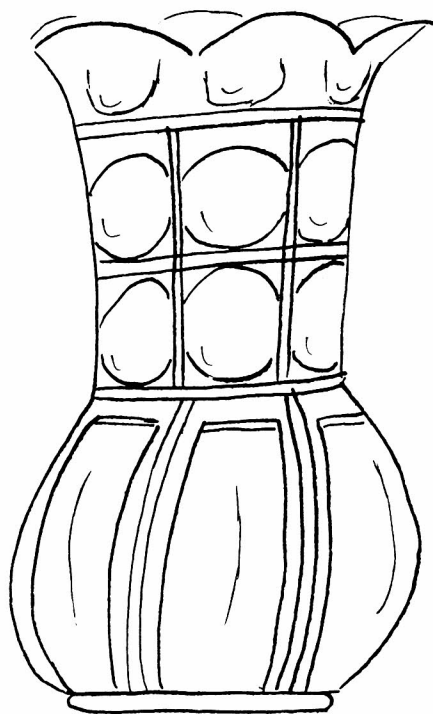
THREE ROW

Besides the feature which gives the pattern its name and proves that it came from a mold of its own, the shaping of the lower half of the vase is rather unique.

The same type of pointed arrow-like ribbing can be found on the Northwood's Drapery Variant. However, we have never seen the Three Row vase trademarked. Again, those seen have been on purple glass with excellent iridescence all over and on the inside lip of the top.

These vases measure $7\frac{3}{4}$ inches high, and measure about $4\frac{1}{2}$ inches at the scalloped top.

This vase from the collection of Chester Cripes of Niles, Michigan.

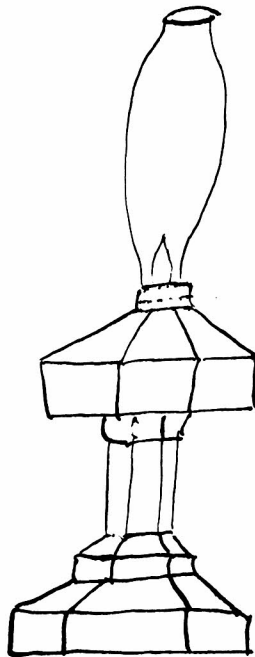


TWO ROW

Again here we have a Specialty pattern made for the shape and used only on vases. This may come in several different sizes and colors, but all we have seen were on purple with excellent iridescence. The elongated panel around the base are of a mirror-like brilliance, and the whole effect is one of opulence.

In comparing this with the Three Row one pictured here, besides the number of thumbprints in the vertical rows, note the dividing bars and how they differ one from another.

This vase is $7\frac{3}{4}$ inches high, and it has a base diameter of $2\frac{3}{4}$ inches. This is from the Gaidas of Victoria, Texas.



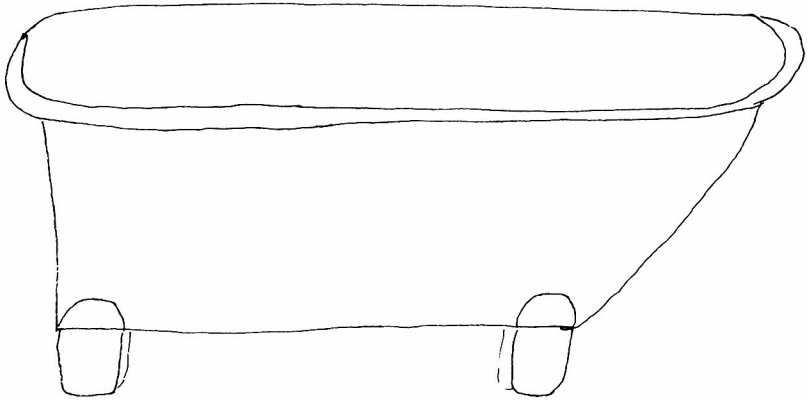
UTILITY LAMP

In contrast to such pieces as *Roses and Ruffles*, or *Sunken Hollyhock*, the lamp shown here is severely plain. While the others named might be decorative even when not in use, this plain old fellow obviously waited until filled and lit to fill its function.

The lamp is octagonal in shape and measures 8 inches to the top of the font. We have seen this only on marigold, with good iridescence. We believe this to have come out in the years 1910-1914.

NOVELTIES AND SOUVENIRS

Baby Bathtub
Baker Bridle Rosette
Barrow Novelty
Boot
Canoe
Chippendale Souvenir
Dutch Twins
Flower Pot
Goldfish Bowl
Hatchet
Insulator
Lattice & Prisms
Paperweight
Pipe Match Holder
Plain Jane
Polo Ash Tray
Scarab
Scottie
Shell & Balls
Skater's Shoe
Souvenir Vase
Sphinx
Top'o the Walk
Wooden Shoe

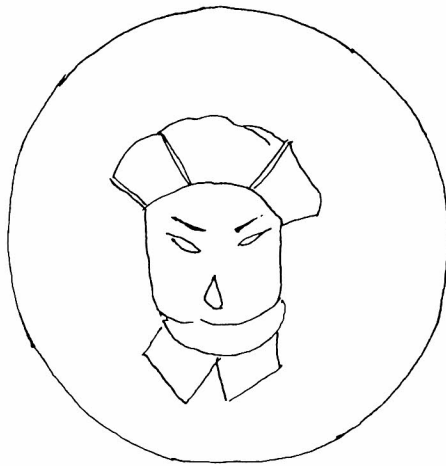


BABY BATHTUB

First, let us make one thing clear. This is not really a tub for a baby—just an unusual shape for a small souvenir of Carnival. As a matter of fact, the sketch is almost full-sized.

This little tub measures $5\frac{1}{4}$ inches high, is $2\frac{1}{2}$ inches wide, and stands $2\frac{1}{4}$ inches high. Such small novelties came into popularity in the glass pieces during the 1900-1910 era. We find many of these souvenir pieces in ruby-to-clear, and in colored glass. In Carnival Glass these are far from common, and the few know are eagerly sought for.

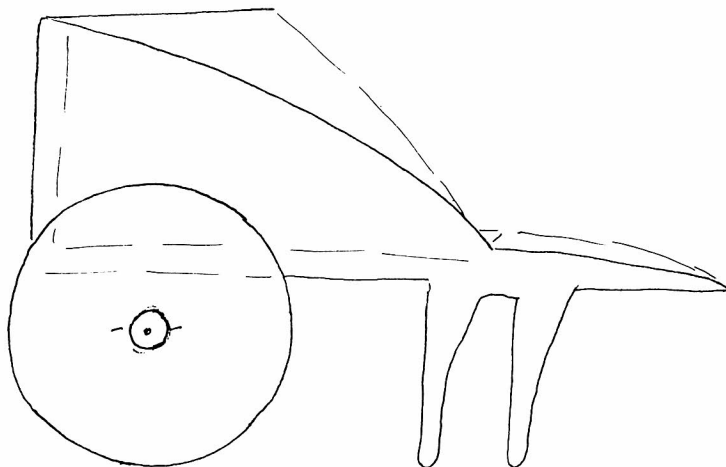
Mr. and Mrs. Eldon Watson have an extensive collection of these miniatures and small pieces, and have graciously shared this with us.



BAKER BRIDLE ROSETTE

Shown here is the full sized small rosette, with a faintly outlined head and cap and collar. We have no quarrel with any one who wishes to dispute exactly what the figure of an embellished head is supposed to represent. Somehow it reminded us more of a chef or baker, and we have so named it.

The size of this rosette is exactly as shown, and the piece is $\frac{1}{4}$ -inch thick. The color? A beautiful cobalt blue, and the iridescence very fine. Our thanks to Bob Stracburger of Franklin, Ohio.

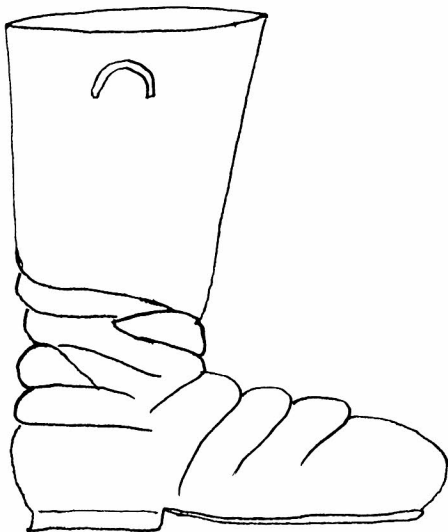


BARROW NOVELTY

Like many another small novelty shape, this was probably used at times for candy or nuts, but its main function was to be ornamental. There is a monogram etched into the front of this little fellow, and it could have been used on the table for food or toothpicks.

In size, this is nearly a full-sized drawing as it is $5\frac{1}{4}$ inches long and $3\frac{1}{8}$ inches high. Of a light amber glass, it has good iridescence both inside and out.

This from the collection of miniature pieces owned by the Eldon Watsons of Wabash, Indiana.

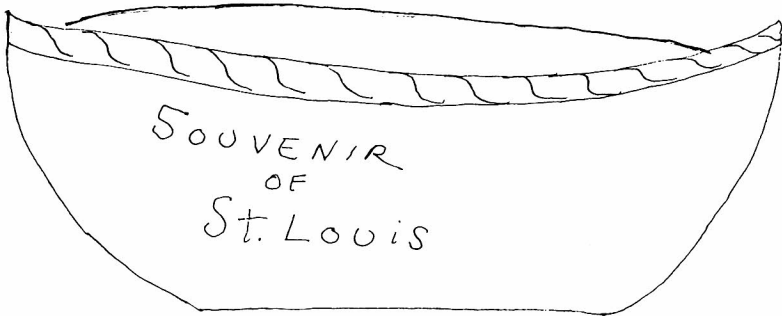


BOOT

Here's another small piece for the specialist or general collector to look for. It is $2\frac{3}{4}$ inches long, and stands $2\frac{1}{2}$ inches high. One distinguishing feature to help you find this little rascal is a six-pointed star raised on the sole of the boot. There are also six little raised dots around the edge of the sole.

This is a two-mold piece, the lines being clearly visible. Again, this is known only in marigold, and that seen was of excellent quality.

From the collection of Mrs. Ed Gaida of Victoria, Texas.

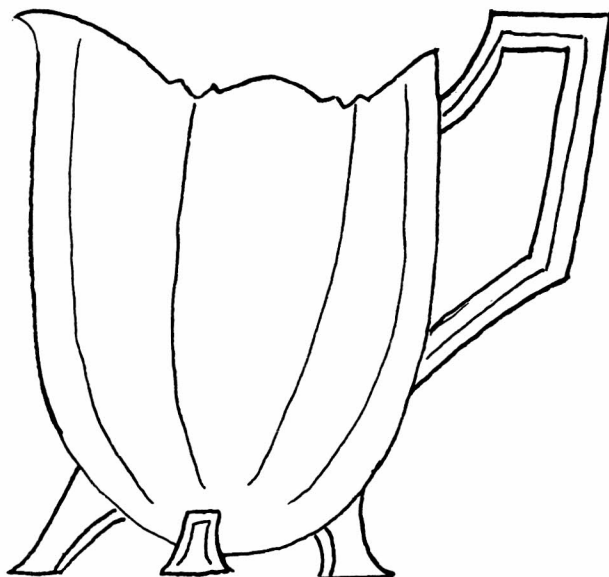


CANOE SOUVENIR

This charming small piece is about the size of the sketch shown here. Of marigold Carnival with good lustre and iridescence, this measures $6\frac{1}{4}$ inches long. It is $2\frac{1}{8}$ inches across the widest part, and stands only $1\frac{1}{2}$ inches tall.

As we have mentioned before, all of the glass novelties, such as the hen-on-the-nest, the standing rabbit, the swan, and many, many others were quite popular with the buying public early in this century and were made by the thousands. Generally they were small of size, as is this one. Over half of these small pieces had some lettering on them, and, of course, these are real collectible items now. There were never many made in Carnival, and the few found now are in great demand among collectors.

From the collection of Eldon Watson, Wabash, Indiana.

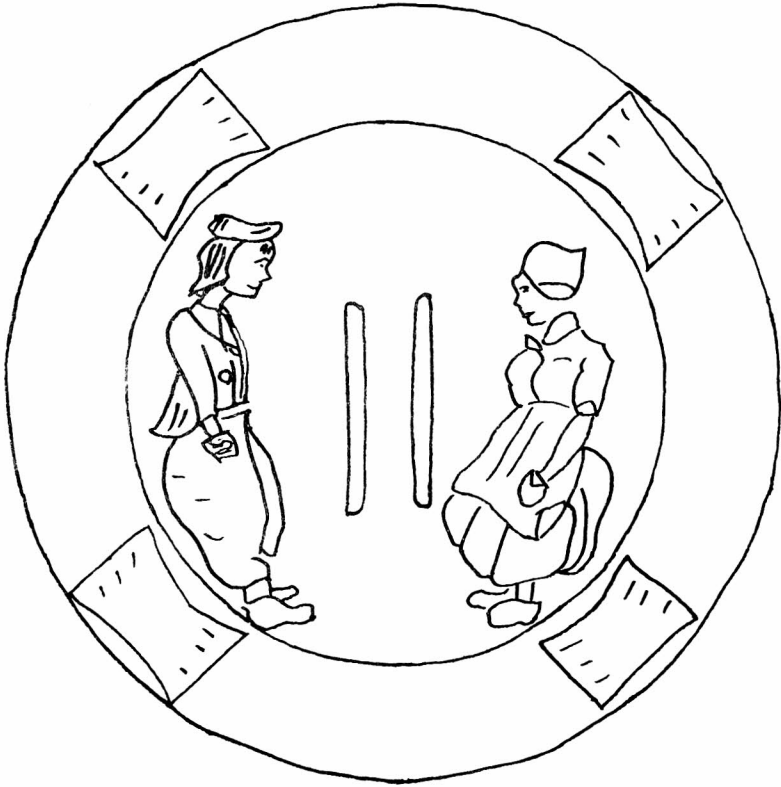


CHIPPENDALE SOUVENIR

Given here is the original name of this plain pattern. It was made in 1907 by the Jefferson Glass Company in clear glass only. Several of the patterns from this factory showed up a few years later with Northwood trademarks which would suggest that this in Carnival was also a Northwood product. However, we have seen this only in marigold.

Across one side of this are the words, "Souvenir of Jamestorn, N. D." This piece measures 3 inches across the top, and stands $4\frac{1}{4}$ inches high. Although it is a severely plain pattern, there are some distinguishing features. The body of the creamer is egg-shaped, and the three little feet are panelled and are set well up on the body. The handle is shaped as shown on the sketch and is molded with the body.

Our thanks to Glen Camp of Missoula, Montana, for this.

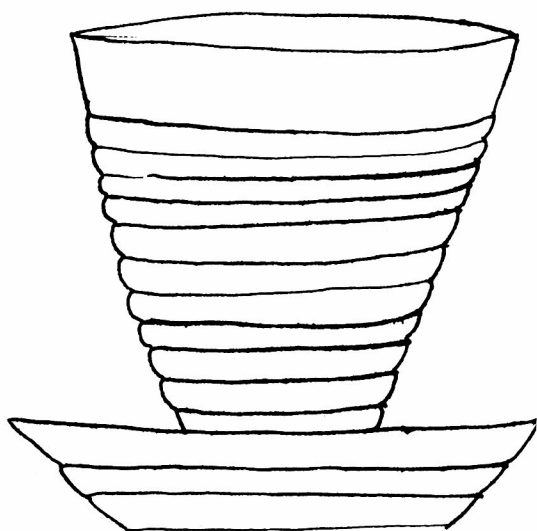


DUTCH TWINS

The ash tray shown here does not have the 'late' look as do some of the other Dutch pieces. On no other shape does this pair of twins appear, but the windmill is found on small plates as well.

The only color made in this was apparently the marigold. We have neither seen nor had reported to us this same piece in any other color. In size, this is 6 inches in diameter.

All of the pattern is raised. The underside of the ash tray is smooth and unpatterned. Although not belonging to the earliest era of Carnival, we would appraise its age to be of the 1920's.

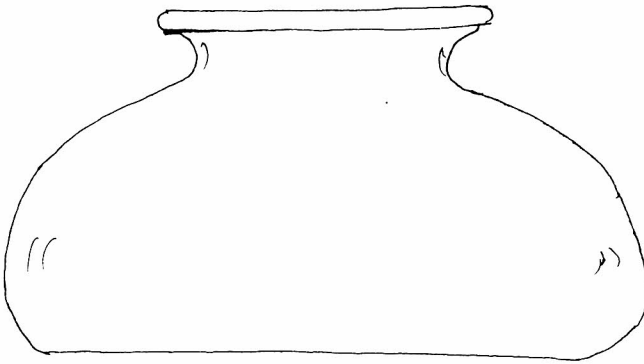


FLOWER POT

The piece shown here certainly comes under the category of novelties. We have had a few of these reported from around the country but have seen only the one drawn here. It, as well as the others, was on pink with an acid finish. It is true Carnival—being pressed glass with iridescence fired on.

In size it is about the same as the clay pots with which we are so familiar. The plate it rests on is a separate piece of glass. Probably these were made to sell in gift shops rather than for florists. One can imagine an African Violet resting comfortably in this.

Its measurements are as follows: 5 inches high, $4\frac{3}{4}$ inches diameter at the top, plate is $6\frac{1}{4}$ inches in diameter. This from the collection of Bob Essin, Sherman, Texas.

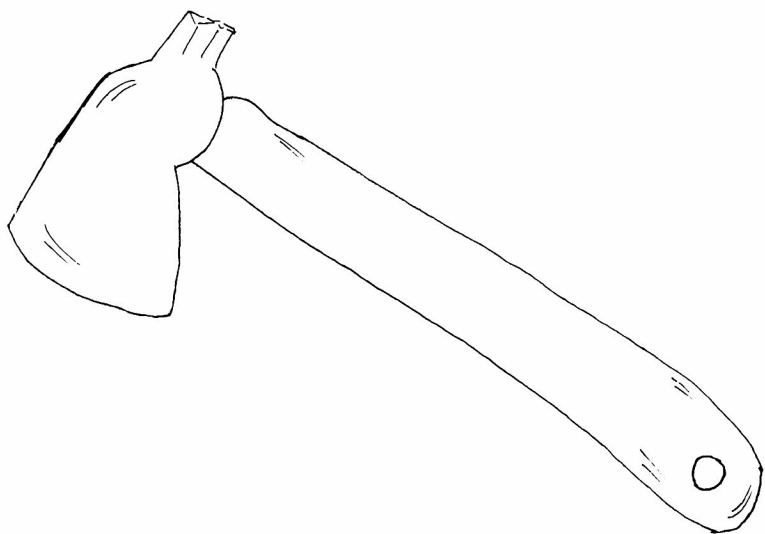


GOLDFISH BOWL

As in the case of several pieces shown in this book, the bowl shown here is not outstanding for color nor even for size—but the shape is most unusual, and we felt you should see it. It will give the advanced collectors something to hunt for—and will come as a delightful surprise to any collector who has happened upon one.

Marigold is, of course, the only color seen. And while the bowl was not in use when we saw it, one can easily imagine what a cheerful sight it would be with tiny fishes swimming therein.

The height of this piece is 7 inches. It measures 12 inches at the widest part, and has an 8 inch opening at the top. Again our thanks to Wily Addis of Lakewood, Ohio.



HATCHET

This small novelty is a far cry from the Tomahawk shown in Book VI of this series. While the former piece had some pattern on it, this one is perfectly plain. It is, of course, a small novelty of the kind well known in clear or colored glass. This hatchet is on marigold of a deep hue. There is fine iridescence on all of this.

In size, this is only 6 inches long, and could have been used as a paper-weight, being of solid glass. As in the case of the other novelties shown here, this is one to hunt for. It does not exist in any great quantity.

Our thanks to Bob Essin of Sherman, Texas, for this.

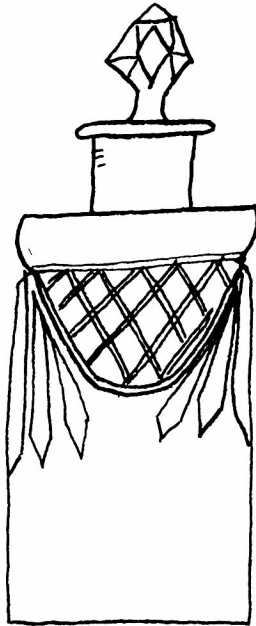


BABSON INSULATOR

While insulators are not unknown in Carnival, any collector who specializes in this shape of glass, will tell you they are far from common. While we have seen and handled several different ones in several colors, the insulator shown here has been the 'firstest with the mostest' when it comes to lettering.

Not only do the words and abbreviations appear on one side as shown but on the opposite side are the following: "SURGE," and below this it reads "REG. U.S. PAT. OFF." The piece stands $2\frac{3}{4}$ inches high, and the base diameter is $2\frac{1}{4}$ inches.

This is the only size seen or reported, and all have been of marigold with fairly heavy iridescence. Our thanks to Bob Essin of Sherman, Texas for this.



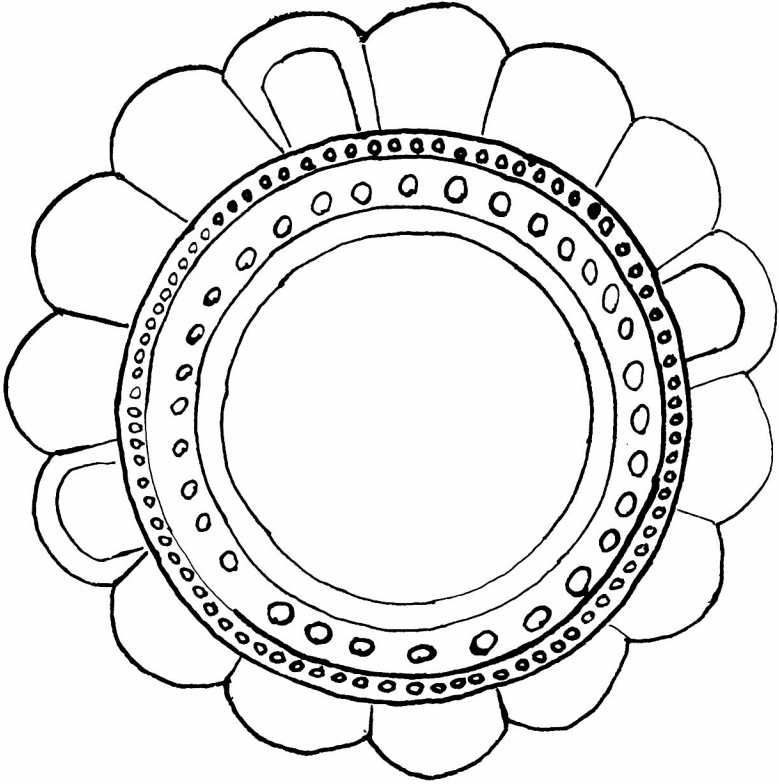
LATTICE AND PRISMS

The name of this pattern is obviously taken from the two motifs shown here on the side of a round dresser bottle. Although we believe this to be part of a complete dresser set, we have not seen the other pieces. We hope by showing this piece, someone who has a matching piece will recognize it and take the time to share it with us.

This is an intaglio pattern—seen only on marigold of good deepness. The stopper is a solid piece of glass faceted into a many-faced knob at the top.

The diameter of the bottle is exactly 2 inches, and it stands $5\frac{3}{4}$ inches high to the top of the stopper. This has no trademarks nor other identifying features, and again we believe this could have come from one of the many glass houses known primarily for their specialty items rather than for their Carnival.

This shared by Effie Reece of Waco, Texas.

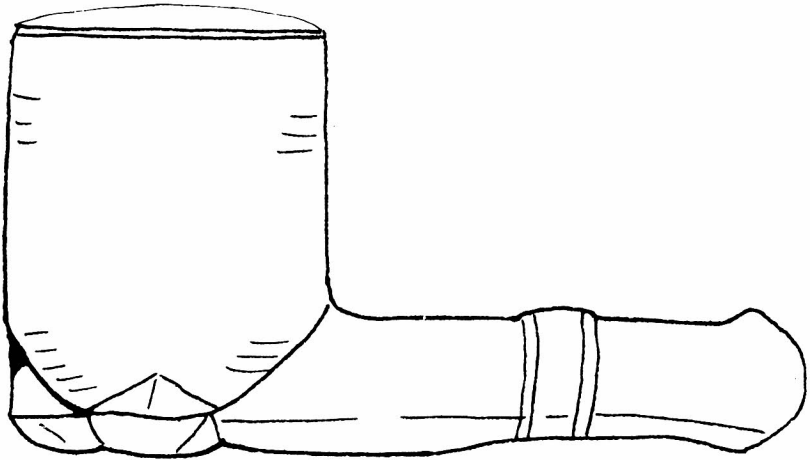


PAPERWEIGHT

This particular shape is rare in Carnival Glass—there being only three or four different ones known to exist. The weight is shown here full-sized, and the color is marigold.

All of the dots, of two sizes as shown, are raised from the surface. There is no lettering on this, although it would seem to be an ideal place for advertising. Remember the Imperial advertising paperweight, having the several trademarks then being used by this company?

Our thanks to the Shaeffers of Peninsula, Ohio, for this.

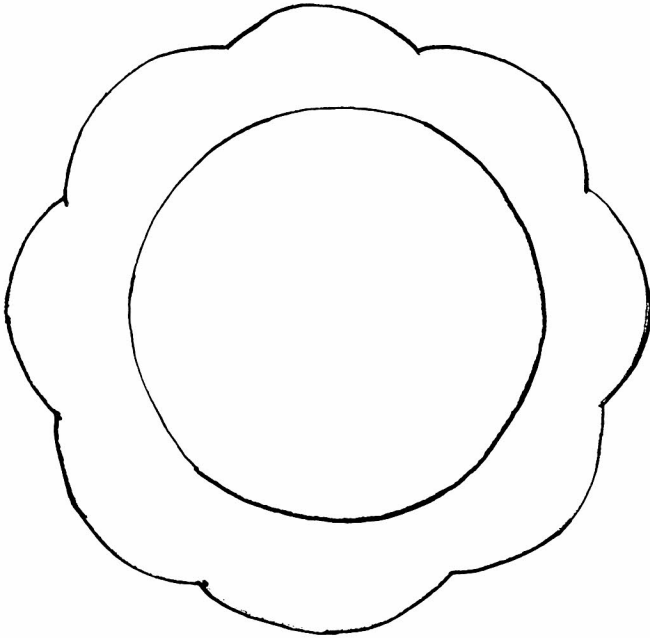


PIPE MATCH HOLDER

This particular shape is well known by glass collectors of American novelties, as it exists in clear, colored, custard, and now it comes to light in Carnival.

The stem is solid, while the bowl is hollow and could easily have held the wooden kitchen matches in use for many years from 1900 on. In size, this pipe is 6 inches long. It measures $2\frac{5}{8}$ inches tall, and is $2\frac{1}{4}$ inches across the bowl of the pipe. It is quite possible that some firm joining the U.S. Glass Company contributed several of its miniature molds to the firm, and that most of those shown in this book had that as their manufacturer.

Again, this from the Ed Gaidas of Victoria, Texas.



PLAIN JANE

Although the vast majority of the thousand pieces shown in this series do have a pattern as their dominant feature, several pieces have come out of hiding for this book that have only a shape to recommend them.

This heavy little paperweight shown here is of heavy glass, about an inch thick, and clear iridescent glass. It is shown here full-sized, and is about $3\frac{1}{4}$ inches in diameter. The center is slightly domed, of course.

This is another example of the 'goodies' that may appear in unexpected places—this one came to light in a secondhand store.

Loaned by the Ed Gaidas of Victoria, Texas.

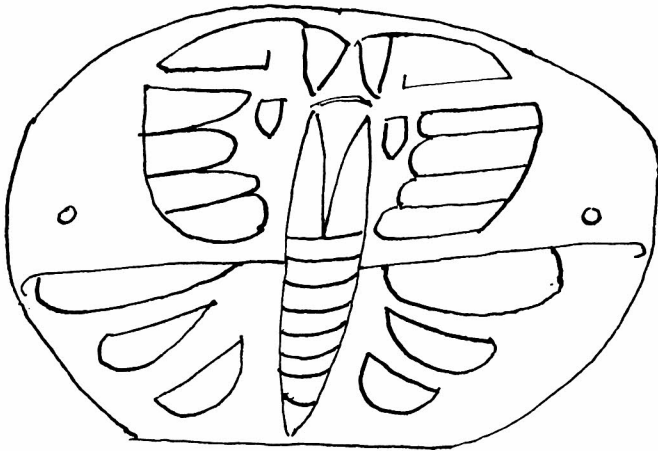


POLO ASH TRAY

Although this does not date from the earliest period of Carnival, we believe it comes from the early 20's and does not fall into the late period as do such patterns as Bouquet and Lattice.

The pattern is raised from a smooth background, and the color seen is marigold with good lustre and iridescence. In size it measures $5\frac{3}{4}$ inches. It is fairly heavy glass, and altogether is a useful as well as an attractive piece.

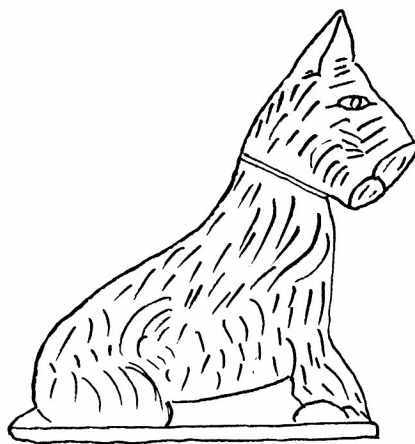
This from the collection of D. E. McKinney of Wray, Colorado.



SCARAB HAT PIN

This is another piece that we were able to give you in full size. The glass here is of very deep dark purple. It measures $1\frac{3}{4}$ inches at the widest part.

Part of the pattern is intaglio, while the rest is raised. Our thanks to Jim Groves of Columbus, Ohio, for lending us this little unusual bit of Americana.



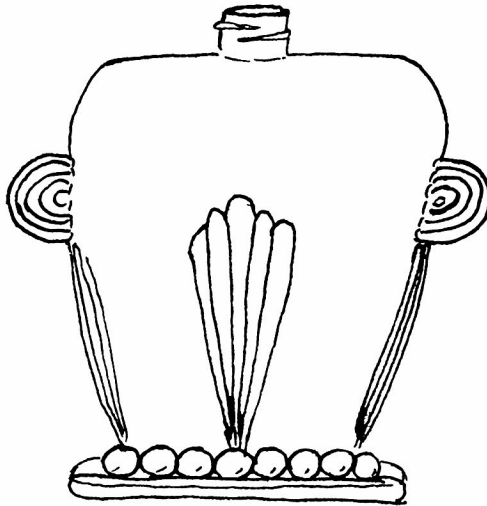
SCOTTIE

Many of us have seen the little 'Late' powder boxes with animals of various types made onto the lid. The little dog shown here is a far cry from the suggestion of a dog on the 'Late' pieces.

It is of solid glass, excellent marigold in color, and may have been fastened to something else at some time in its history, as it rests on a little flat base of glass.

There are two mold lines on this. It measures $2\frac{1}{4}$ inches tall and is 2 inches long. Attractive and detailed as shown, this small piece would go in any collection.

Our thanks to Mrs. L. Cherry of San Antonio, Texas, for sharing this with us.

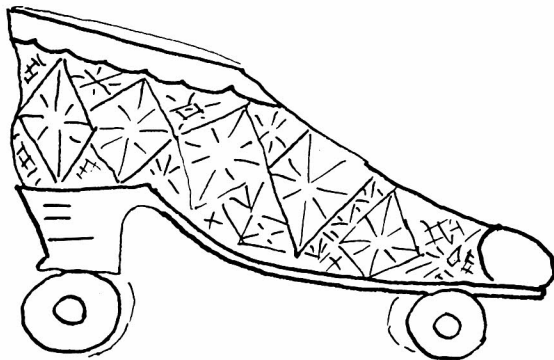


SHELL AND BALLS

The sketch given here is full-sized of the small perfume bottle. We have seen the same piece in clear, non-iridescent glass, but have not encountered it on any other shape, such as a tray or cologne bottle from the dresser set. We believe this was a single item, rather than part of a whole line.

Marigold has been the only Carnival color seen in this. The bottle measures $2\frac{1}{2}$ inches tall, and it has a rounded base of $1\frac{5}{8}$ inches.

This is another miniature shape from the collection of Marilyn Gaida of Victoria, Texas.

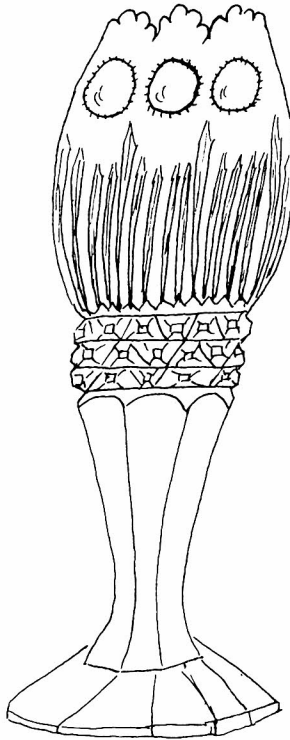


SKATER'S SHOE

This is a piece that collectors of the so-called 'Victorian novelties' are quite familiar with in plain glass. Shown here is a small version of the large type, and in Carnival it is quite a pretty piece.

In dimensions, the length is 4 inches, and it stands 3 inches to the tallest portion. Only the rear portion of the shoe is hollow. The skates and heel and toe of the shoe are all solid glass. From our research in the field of novelties, we would judge this to be about 1910. It has been seen only in marigold.

Our thanks to B. L. McCornick from Cordell, Oklahoma for this one.



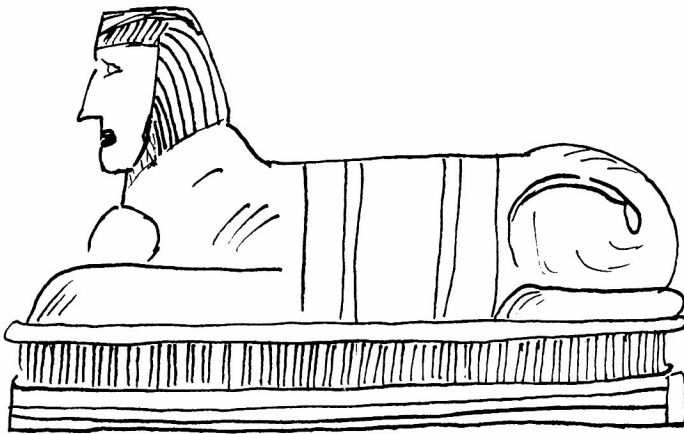
SOUVENIR VASE

This rather curiously shaped vase has some lettering around the base, placing it in space if not in time. The two groups of letters read: "Hot Springs, Ark." and "The Hale Baths." The pattern is mostly on the body and heavy stem of the piece.

Around the top edge there is a row of bull's eyes, with small radiating lines—these showing a trace of gold. Below these there is an encircling band of sunken prisms of various heights. And on the stem is a solid, heavy three-row band of flat-topped diamond figures.

Souvenir glass came into great popularity about 1900 and one can find almost every shape, size, and color of glass bearing the typical souvenir inscription. However, such pieces are rare in Carnival, and are eagerly collected by specialists in this field.

This piece measures 6 ½ inches tall. From the collection of Jack Pritchard of Stuttgart, Ark.



SPHINX

Unless this little fellow was made for a paperweight, we would have to say, 'merely ornamental.' It is shown here nearly full-sized.

The measurements are— $4\frac{3}{4}$ inches long, $2\frac{1}{2}$ inches wide, and 4 inches tall. It is of solid glass, and so heavy. The color is a most unusual one for Carnival, especially on small pieces—it is smoky with fine iridescence.

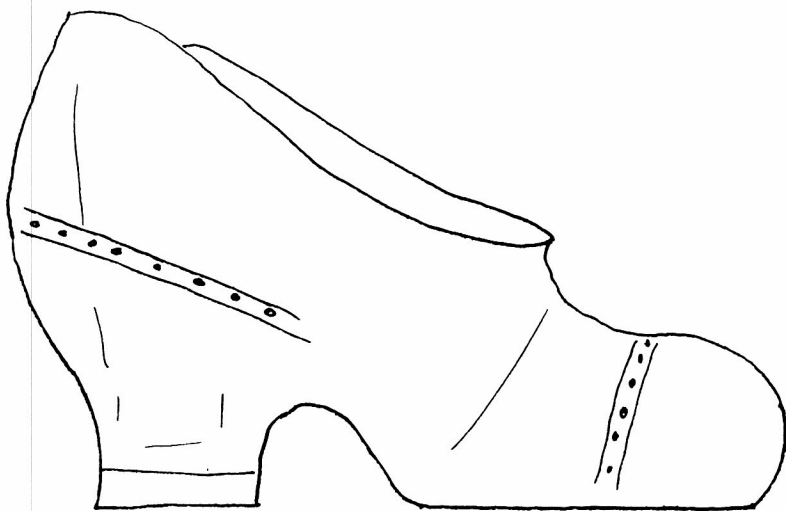
This from Jay O'Donnell of Brooklyn, N. Y.



TOP 'O THE WALK

This small bit of shimmering glass reminds us of its vastly larger companion in the field of Carnival Glass—the famous Farmyard bowl from Northwood's factory.

This is the head of a hat pin, and measures less than 1½ inches in diameter. It is on blue glass of a deep hue, and has marvelous iridescence—although only on the top surface. It came from the collection of Jim Groves of Columbus, Ohio.



WOODEN SHOE

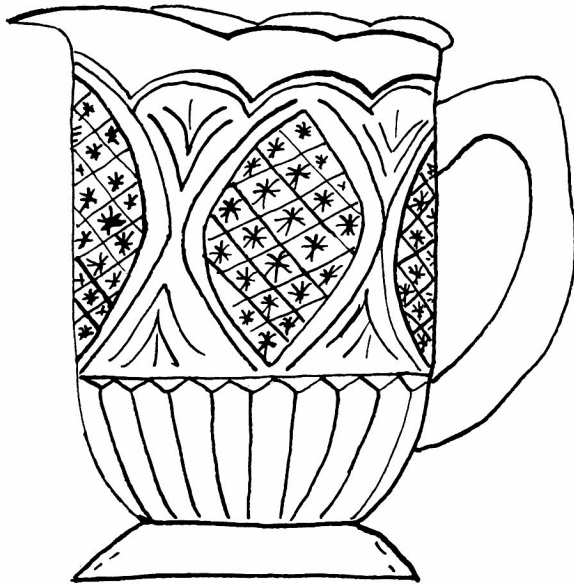
Shoes of all kinds were popular items in the souvenir period of American pressed glass. So it is not surprising to find two at least in iridescent pressed glass.

Shown here is a rather ungainly little piece of Carnival, without much detail. It has been seen only in light amber with highlights and iridescence. It is a heavy glass and nearly solid except for the upper portion of the heel. The sole is deeply depressed on the underside.

Its measurements are as follows: 4½ inches in length, 3 inches tall at the heel. This again from the collection of the Gaidas.

PLAIN AND NEAR-CUTS

- Diamond Ovals
- Diamond Top
- Diamond Vane
- Fans
- Five Lily Epergne
- Heisey's Flute
- Near-cut Decanter
- Oxford
- Panels and Balls
- Pastel Panels
- Prisms and Pleats
- Prism Shakers
- Ranger Toothpick
- Stars and Bars
- Wheels
- Whirligig

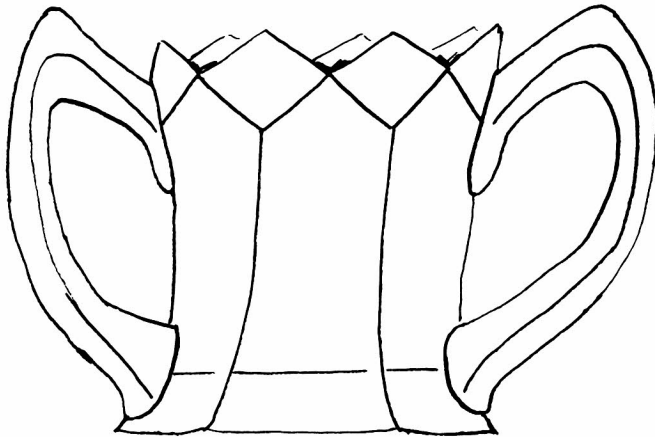


DIAMOND OVALS

Again we have a pattern composed of various near-cut motifs, but put together in a unique way. There are six of the large ovals around the body of the pitcher, each filled with a coarse diamond point.

We have not seen any of the other shapes bearing this design, and the pitcher shown here could be either a creamer or a milk pitcher. It measures $4\frac{1}{2}$ inches tall, and the collar base rests on a $\frac{3}{4}$ -inch base. The handle is molded in with the body rather than being applied.

Marigold of excellent quality is the only color known. If any of our readers have found this pattern in other shapes or color, we would be glad to hear from you. This pitcher loaned by F. A. Bagby, Jr. of Virginia Beach, Virginia.



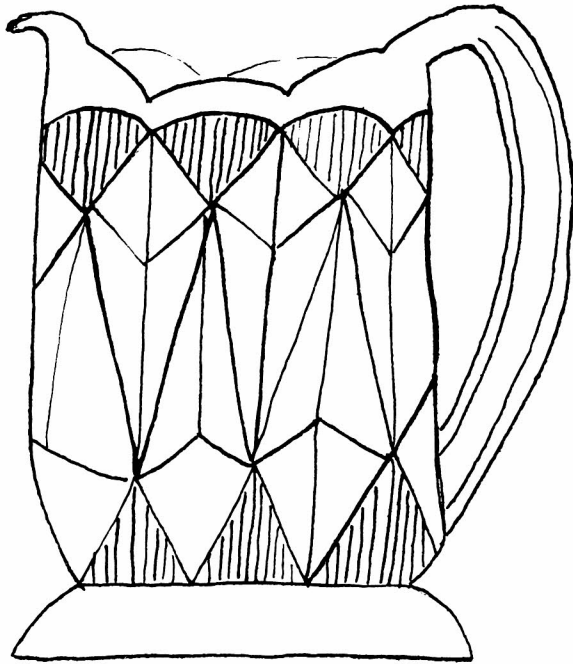
DIAMOND TOP

This is, beyond doubt, another pattern carried over from the Pressed Glass into Carnival. Its simple lines and sturdy handles are almost typical of many of the "Colonial" type patterns so very prevalent in the early 1900's. Many of these were made of heavy weight glass, with little or no decoration save simple panels.

While there are several classified patterns in Pressed Glass that closely resemble this one, in none could we find this sawtooth top edge. Such designs as "Flawless," and an early Fostoria pattern, unnamed but numbered "551" both use these same panels, the latter ending in sharp V-figures at the top.

The piece shown is no doubt an individual, or breakfast-sized sugar. It measures $2\frac{1}{2}$ inches high, and is $3\frac{3}{4}$ inches across the handles. The color seen was a light amber-marigold. Again, the glass is of more-than-usual thickness, and of good quality. The base is rayed, but with no particularly distinguishing feature to indicate the maker.

Ed Gaida
Victoria, Texas

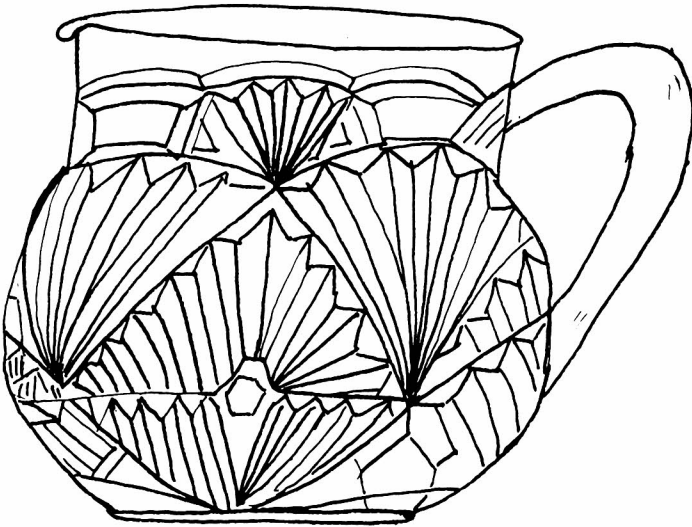


DIAMOND VANE

Shown here is a most attractive creamer, and one supposes that at least the three missing pieces of the Table Set were also made.

In size, the Diamond Vane is about average, the piece shown being $3\frac{1}{2}$ inches tall, and having a base diameter of $2\frac{1}{2}$ inches. The base of the piece is domed and has a fourteen pointed star figure deeply impressed. The pattern consists of long divided diamond shapes bordered above and below by triangles filled with horizontal vanes. The handle is panelled as shown here. Marigold is the only color known.

Our thanks to Frank L. Webbe of St. Louis, Mo., for this piece.

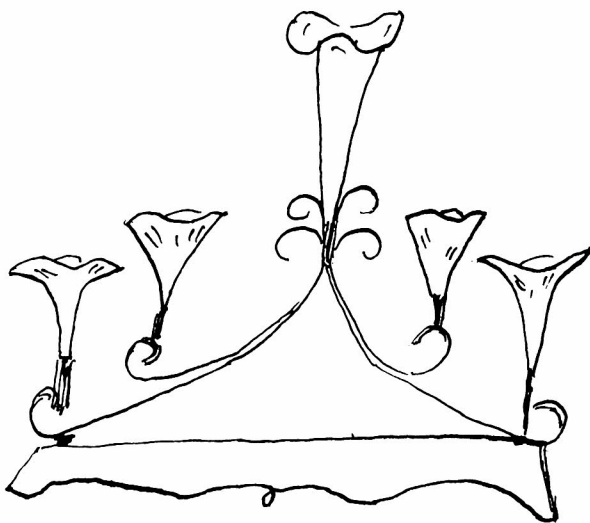


FANS

This effective pattern is composed mainly of prisms of various sizes and in various forms. Shown here is one side of a small pitcher—probably the creamer from a table set, or a separate milk pitcher.

The fan shape in the center of the side has a hexagon button in the center, with four fans spreading out from it. The handle of this pitcher is molded in a piece with the body. In height, it measures $4\frac{3}{4}$ inches. In diameter, it is $6\frac{3}{4}$ inches across the handle.

This is on rich marigold, with excellent iridescence. Our thanks to Ellis Hudson of Prospect, Ohio, for sharing this one.



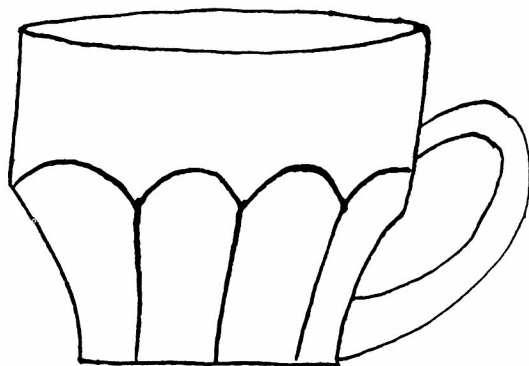
FIVE LILY EPERGNE

All of the epergnes known in Carnival Glass are most attractive. In general, these have both the base and lily in glass, and it is seldom that we find such a piece having a metal holder.

In the glass ones, those having a pattern on both base and lily are considered more to be desired than those having a plain base or lily. The smallest epergne of the glass type known is the little Vintage one. In the larger type, such an epergne as the Wishbone is much sought after, for the pattern exists on both base and lily.

Shown here is still another type. This has a rather large base and silver holders of plated silver. The lilies while not having a pattern as such, are marigold to clear. The bottom inch of each lily is solid glass making them more durable. The upper edge of each is scalloped as shown.

The whole piece to the top of the center lily measures 13 inches. Altogether this is an impressive piece. This from the collection of E. E. Allen of Hopewell, Virginia.



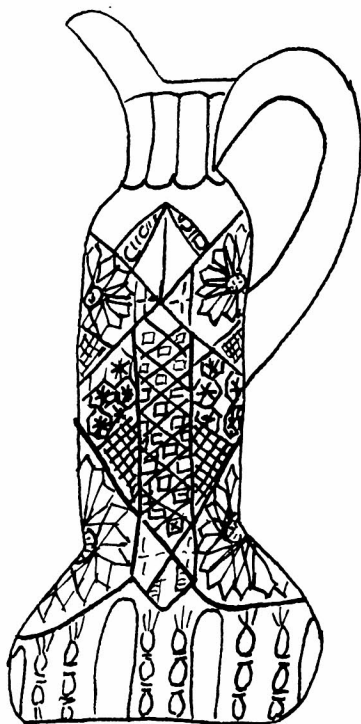
HEISEY'S FLUTE

In this drawing we show you, nearly full-sized, a punch cup both trademarked as shown, and definitely iridescent, so—a positive piece of Carnival.

The souvenir writing found on the upper smooth band is not shown in the sketch. This reads as follows: "J. B. Nellesen 1903." Of course, the date is most welcome, as this places it in time for us. 1905 is usually taken as the beginning date of Carnival. So it is not only surprising but most welcome to find a piece with a slightly earlier date.

This cup has eight flutes around its body and has an applied handle. In size, it is $2\frac{1}{2}$ inches tall. The top diameter is 3 inches, and the base is $1\frac{5}{8}$ inches. The color was a rich fine marigold, and the iridescence was on both inner and outer surfaces.

This from the collection of D. D. Ormsby of Charabasco, Indiana.

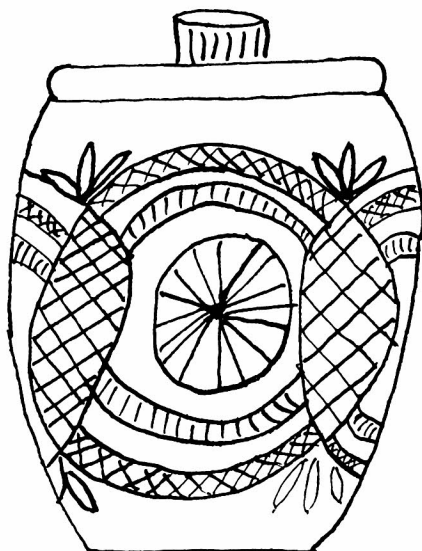


NEAR-CUT DECANTER

The designers and mold makers of our fine old Carnival Glass were capable men who knew their trade, and very often they turned out some superb pieces. We are aware that there are still collectors (and dealers) who scorn our beloved Carnival, but in the face of such excellence as we find here, we do not understand their position.

Near-Cut patterns are pressed patterns combining various motifs found on intricate cut glass. The one created for this decanter combines at least eight motifs in a unique manner.

The only color seen in this piece is a deep emerald green. This is a rare piece, and one which many collectors have never seen. The glass is of excellent quality and is quite heavy. It stands 11 inches tall. We were sorry not to have the stopper to show you. If any reader has this complete, we would be glad to hear of it. J. Adams of Kansas City, Mo. loaned this to be shared with you.

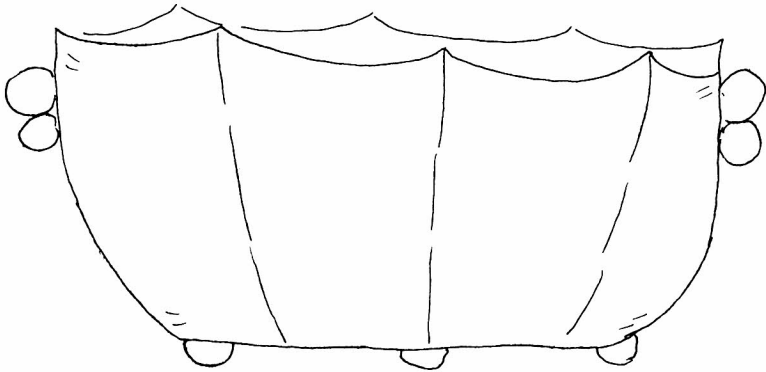


OXFORD

Once again we are able to bring you a drawing full-size of a small piece of Carnival. Shown here is a little mustard pot—just 3 inches high, and $1\frac{3}{4}$ inches in diameter.

This is another of the near-cut type of pattern, using a combination of geometric designs. Primarily this one consists of a series of over-lapping circles, filled with a coarse diamondpoint and pleating, with a small spray of leaves at intervals around the top and bottom. In the center there is a pleated circle. While none of these motifs is rare, we find them combined exactly like this in no other pattern.

Marigold is the only color seen. This from the collection of the Ed Gaida's of Victoria, Texas.



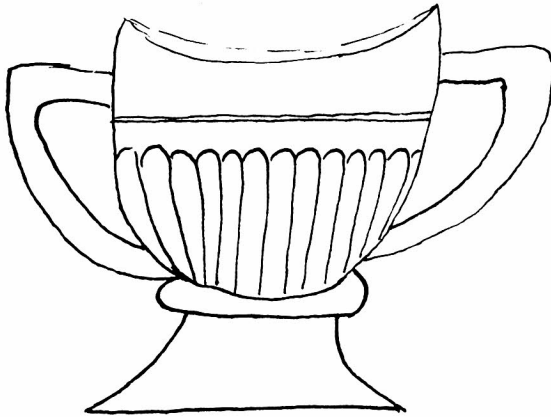
PANELS AND BALLS

By far the greatest number of Carnival patterns are better known in the brilliant colors than in the pastels. However, shown here is a design known only in the light airy tones of the pastels.

The bowl sketched here has been seen in both white and pastel blue. The name comes from the combination of wide panels, pulled into points, and the addition of solid balls of glass both on the sides and on the bottom.

The piece has an acid finish, and this combined with the simple lines, points to either Fenton or Imperial as the point of origin. If Imperial, it would come in their 'Jewels' line; if Fenton, the 'Florentine' line would designate this. Without a trademark it would be nearly impossible to say which of these is truly the maker.

This lovely bowl loaned by Bob Essen of Sherman, Texas.

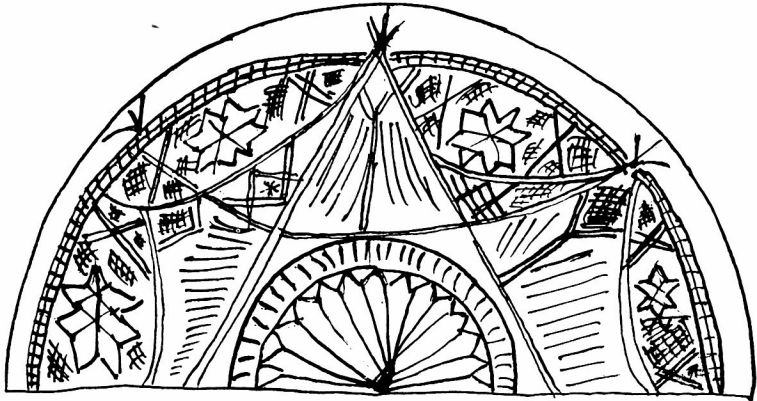


PASTEL PANELS

This rather simple little pattern has been shown on both the tumbler and water pitcher in other books of this series. However, this is the first piece of the table set we have found, and thought it might be of interest to collectors who are trying to complete sets to see just what the other pieces look like.

On blue of a hue between cobalt and the light ice blue, this has a soft satin finish with rainbow iridescence. This is obviously the open sugar. It measures 6 inches across the handles, and stands 4 inches tall. There are four mold lines visible. The little band as well as the rounded ribs are raised on the exterior.

Our thanks to E. E. Allen of Hopewell, Va. for this.



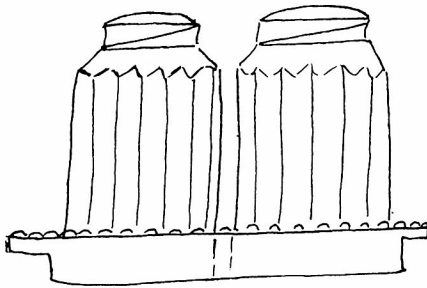
PRISMS AND PLEATS

Used only as an exterior pattern, the 'near-cut' shown here has some distinguishing features. The pattern name is taken from the prisms in the center of the design, and the two rows of pleats around this center circle.

All of the 'near-cut' patterns are composed of several geometric motifs. There is no single pattern called 'near-cut', but rather the phrase designates a type of pattern.

This type of design had come into popularity in the field of clear glass, and although rather expensive to make, there were hundreds of these designs in manufacture. All of the companies making Carnival used the intricate patterns to some extent. Probably the Imperial Glass Company made more 'near-cuts' than the other companies. We know of only one made by Northwood.

Our thanks to Perrault's Antiques of Sacramento, California for this one. This is an 8-inch bowl—smooth on the interior surface.

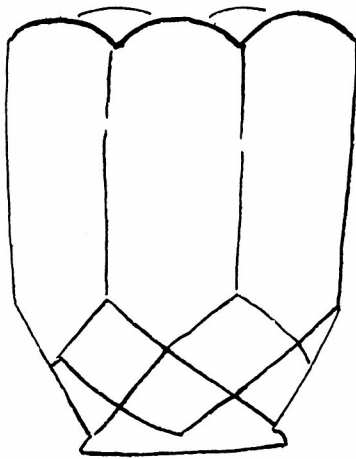


PRISM SHAKERS

Salt and pepper shakers are really scarce in Carnival. There are none to be had in the regular patterns of early Carnival, except for the Melon Rib, and the Soda Gold—both in short supply. One would imagine that such small pieces would accompany table sets, but such is not the case.

The shakers and tray shown here are small—in fact they are shown nearly full-sized. Of good marigold, they make a most attractive set. The raised-and-cut prisms which cover the body of the shakers reflect the light beautifully, and being of good deep marigold, this set would really put a bit of sunshine on the table.

The shakers are 1 inch square and 1 ½ inches high. The tray is 3 inches long and 1 ½ inches wide. There is no trademark or other feature by which the maker could be told. Our thanks to the Eldon Johnsons of Wabash, Indiana for this.

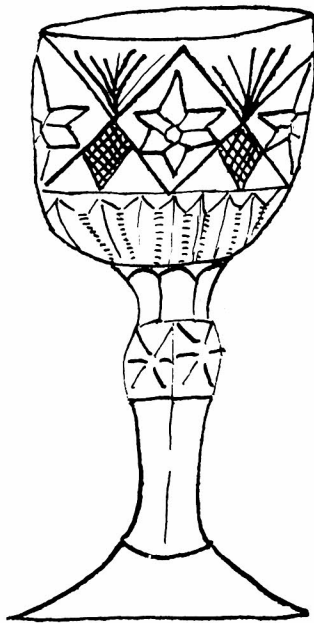


RANGER TOOTHPICK

The pattern called Ranger is shown on a tumbler in Book 6 of this series. Because there are so few toothpicks dating from the original era of Carnival, we are glad to have a chance to show you this one. Again, it comes to us from the southwest. This is shared by Bob Essin of Sherman, Texas.

While most of the toothpick holders of the early date are found on the dark colors—the one shown here is known only in marigold. The Flute toothpick has been seen on marigold, but is not so easy to find on the light shade as it is on the dark. Both the S-Repeat and the Wreathed Cherry are known only on the dark shades.

The sketch given here is full-sized. It stands 2½ inches high and is 2 inches in diameter. There is no trademark on this.

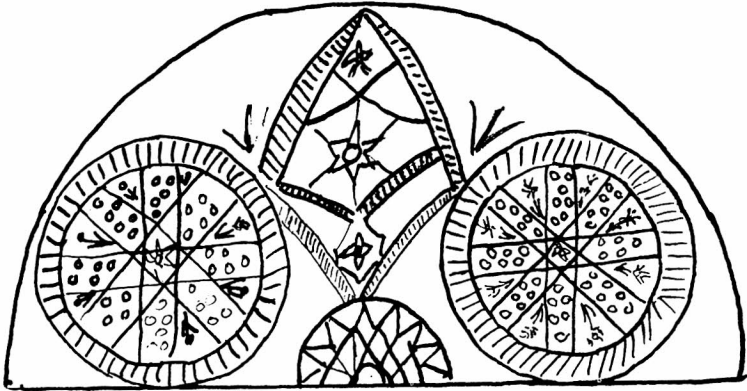


STARS AND BARS

Although of the near-cut family, this pattern is quite unique and easily identified. The six-pointed stars are separated by a pineapple-type of motif, while the lower portion of the bowl is covered with vertical zippered ribs. Also the patterned and panelled stem is unusual in Carnival.

In size, this small piece is between a goblet and a wine glass. It stands only $3\frac{3}{4}$ inches tall, and has a base diameter of $2\frac{1}{2}$ inches. Naturally, all of this pattern is intaglio. Marigold has been the only color seen—this of good rich hue.

From the collection of Robert Comer of South Bend, Indiana.



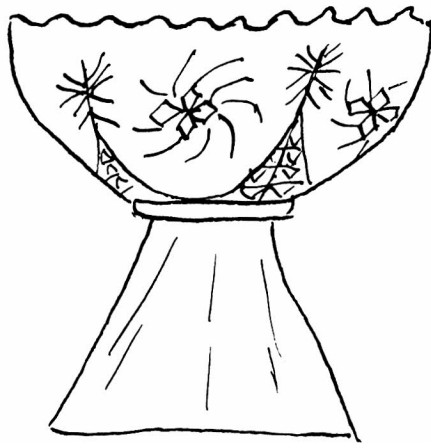
WHEELS

Many times it is possible to determine the maker, and even the approximate age of a pattern by the motif with which it is combined. Unfortunately, some of the near-cut patterns are found on the exterior of a piece of Carnival, and the opposite side is perfectly smooth, so we have no real clues.

Such is the case with the pattern shown here. It appears on the outer surface of bowls of various sizes and is most distinctive. This could easily be an Imperial product, for this company made many near-cut patterns in various types of glass.

Shown here is the outer pattern of a 9-inch bowl. The color is marigold, and the piece rests on a collar base. The glass itself is heavy, and the iridescence is quite good.

This from the Shafers of Peninsula, Ohio.



WHIRLIGIG

This small open compote has several unusual features. First, of course, is the tall domed base instead of a thin stem. On the underside of this base there is a many-petaled figure raised.

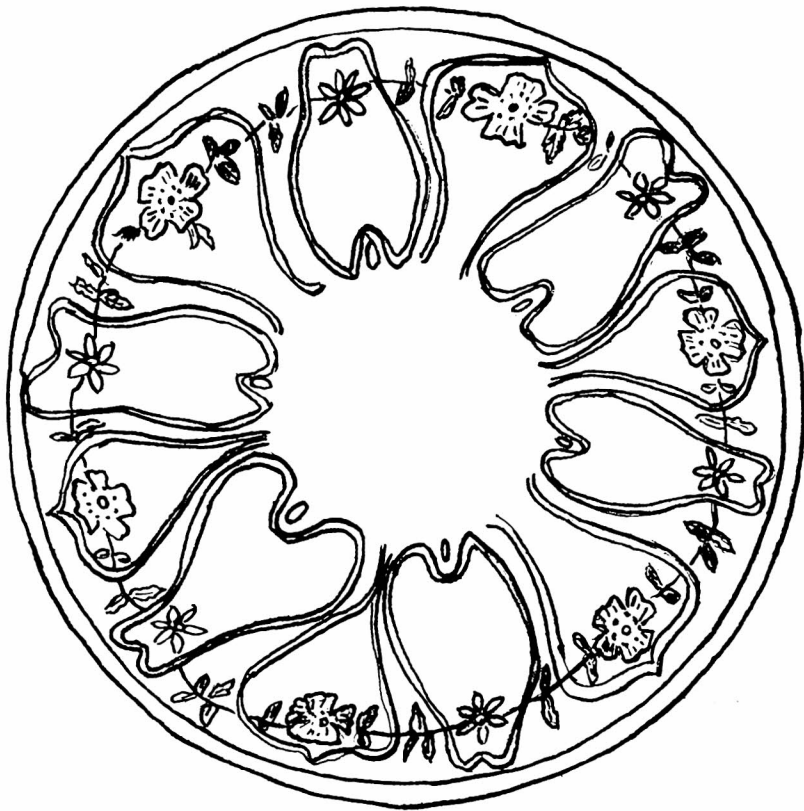
The pattern on the outside of the bowl is quite a simple one, but most attractive. It consists of the whirligig shown here, separated by curving diamonds filled with fine cut, and each topped with a spray of many fine lines. The inside of the compote is smooth and as iridescent as the outer surface.

There are four mold lines on this piece. It measures $4\frac{1}{2}$ inches tall to the fluted edge and is 5 inches in diameter.

This from the Shafers of Peninsula, Ohio.

PATTERNS

A Dozen Roses
Baby's Bouquet
Beaded Hearts
Beaded Panels
Bouquet Toothpick
Briar Patch
Classic Arts Celery Vase
Cut Ovals
Fenton's Fern
Flowering Vine
Flowers and Beads
Goldfish
Imperial's Cane
Little Daisies
Millersburg's Acorns
Millersburg's Heavy Grape
Miniature Intaglio
Northwood's Lovely
Rose Bouquet
Rose and Greek Key
Stylized Flower
Thin Rib Candlestick
Three Flowers



A DOZEN ROSES

The combination of flowers and frames of various sorts is not uncommon in the field of Carnival Glass, but in no other pattern do we find them combined in just this way. The pattern shown here is on the interior of a footed bowl—purple in base color, and beautifully iridescent.

On the exterior of this bowl appears only the frames—exactly like those shown here, but without the flowers and leaves and vines. The iridescence is only on the interior. The frames of the pattern are cut into the surface while the rest of the motif is raised.

This has been seen only on purple, and the quality of workmanship suggest Northwood, although none bearing his trademark has been seen or reported.



BABY'S BOUQUET

The name given here comes partially from the shape—which is a raised-rim feeding plate, and partially from the little winding pattern of flowers, stems, and leaves found on the 1-inch wide rim.

The center of the plate is filled with 45 impressed rays found on the underside of the plate, and showing through nicely, while still giving both the baby and his mother a smooth surface to work from and to cleanse.

The plate is $7\frac{1}{2}$ inches in diameter, and stands 1 inch to the top of the rim. The only color seen has been marigold. Our thanks to the Wily Addises of Lakewood, Ohio for sharing this.

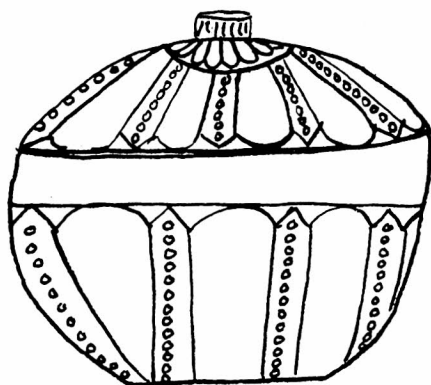


BEADED HEARTS

Shown here is the full pattern as it appears on a small handled bowl, about $7\frac{1}{2}$ inches in diameter. The pattern is all raised, and is on the lower surface of the piece. On the upper surface very faintly felt is a pattern of large open leaves. This was so indistinct that we could not make a good sketch of it, while the beaded pattern was most distinct.

The piece shown is on good rich marigold. The applied handle is clear and has a pattern of diamonds all along its length. This could have been made for a mint basket or for a handled card tray.

This attractive piece from Jay O'Donnell of N. Y. City.

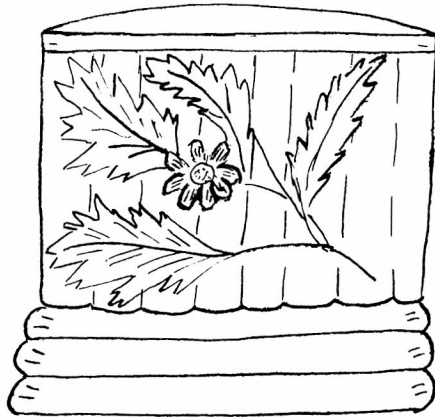


BEADED PANELS

When one sees this piece of glass in the 'flesh', so to speak, the arrangement of tiny beads in a column resembles a zipper pattern. However, a more careful look will show them to be little balls of glass in a vertical row.

The covered jar as seen here is the only piece known to carry exactly this design. We had the lid for years and were looking for a sugar minus the lid, when along came this powder jar with the same sized lid. Only goes to show—when the time comes you think you know all there is to know about Carnival—that's the day you've made an error.

This jar is 4 inches high to the top of the knob on the lid and measures $4\frac{1}{2}$ inches in diameter. Marigold has been the only color seen or reported. Thanks to R. Comer of South Bend, Indiana.



BOUQUET TOOTHPICK

This is the type of pattern which one can expect to find in Depression Glass as well as in Carnival—as in the case of Bouquet and Lattice (for which see Book 3).

Although the Depression pattern has been found in many shapes, this is the first toothpick holder of the pattern we have seen in Carnival. On marigold of good hue and fine iridescence, it is as small as one would expect to find it. It measures $2\frac{1}{2}$ inches high, with top diameter of $2\frac{1}{4}$ inches, and a base diameter of $2\frac{3}{8}$ inches. There are three of the flower sprays around the body, each being on a smooth panelled background.

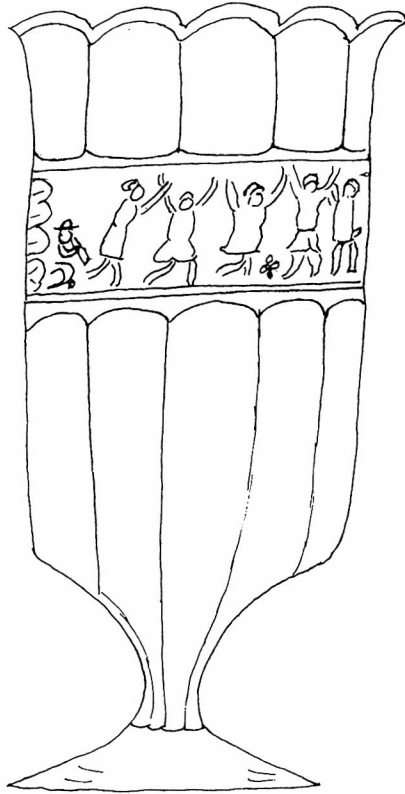
Mrs. Clarence Osterbuhr of Garden City, Kansas shared this with us.



BRIAR PATCH

There are several different patterns using berries as their principal motif. The three bands of fruit and filler as they appear here are known on no other.

In color—a typical 'Fenton blue', in shape—a typical Fenton Hat shape, and in the presence of a typical Fenton filler, we so assign this pattern. The size is almost standard for the 'Hat' shape. It is about $4\frac{1}{2}$ inches across, and stands about $3\frac{1}{2}$ inches high. All of the pattern is raised on the interior of the 'Hat', and the outside is shaped into eight flat panels—making the piece have an octagonal base. The outer row of berries and leaves may be clear or blurred in outline—depending on how much shaping had been done of the brim of the hat.



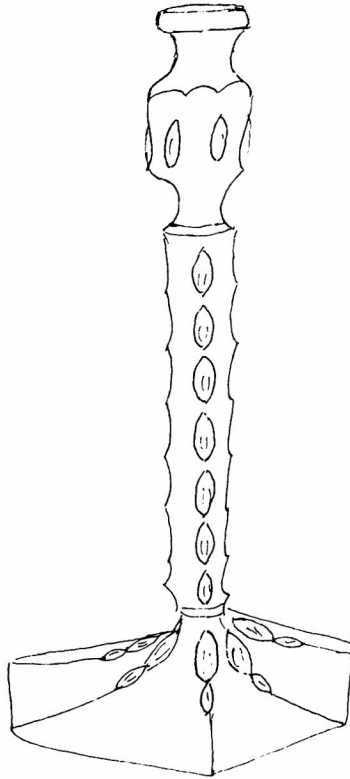
CLASSIC ARTS CELERY VASE

This fascinating pattern with the figures in various postures was shown in our Book 5, but not on this shape. Several readers have written in about their taller shapes with the pattern, so it was decided to present it again here.

Again, marigold has been the only color seen or reported, often with a green stain rubbed over the figure-band. The base color is deep and is not the late, shiny glass we see on late glass.

In size, this measures $7\frac{1}{4}$ inches tall, with the top rim being evenly scalloped as shown. This top diameter measures 4 inches, and it rests on a base of 3 inches. The glass is fairly heavy, and the whole piece has a sturdy, usable appearance.

This from the collection of Bob Essin of Sherman, Texas.

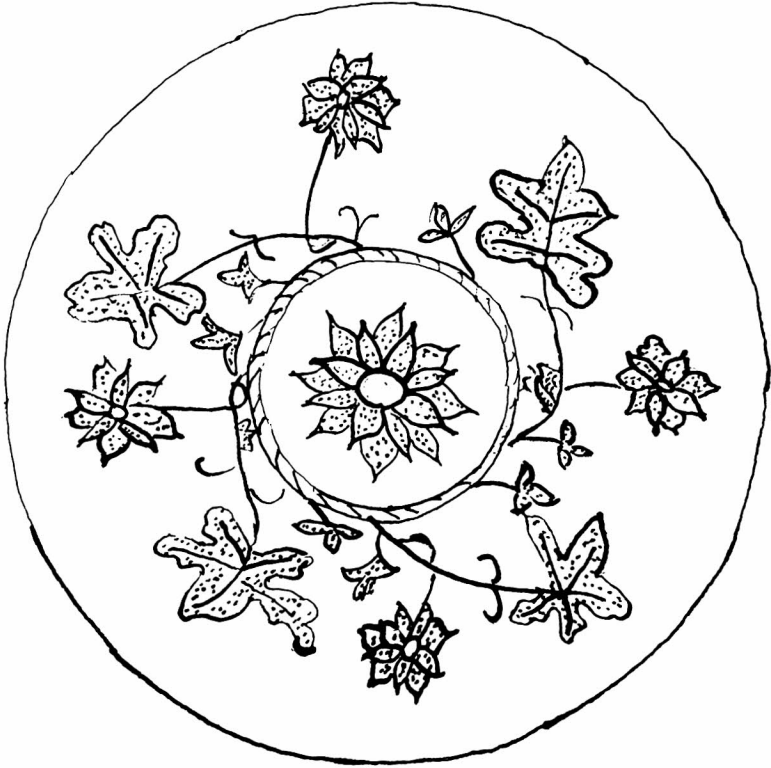


CUT OVALS

The graceful tall candlestick shown here is a part of a console set. The color is marigold flashed on over a clear glass base. The ovals are cut into the surface of the glass and appear as little clear surfaces. In this respect they are like several of the other 'cut' patterns in Carnival Glass.

The iridescence here is very fine, and the whole effect is most pleasing. The candleholders are $8\frac{1}{2}$ inches high. They rest on a hexagonal base, $4\frac{1}{4}$ inches across.

This from the collection of E. F. Knisley of Buffalo, N. Y.



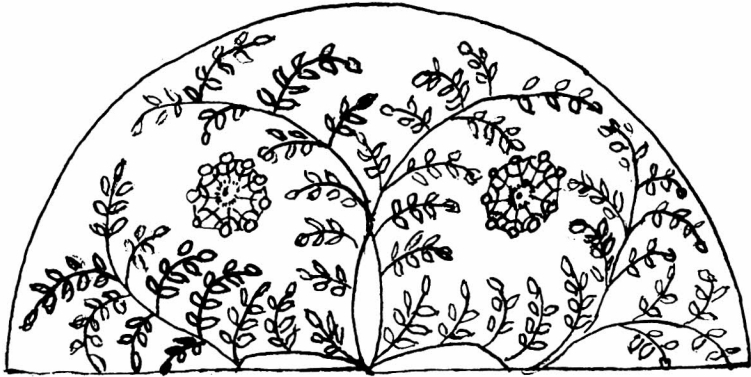
FLOWERING VINE

The flora shown on this pattern does not seem to resemble any one particular vine. The large leaves resemble those of the grape. The leaflets and the flowers could be any of a hundred varieties.

The pattern comes from the interior only of a rather large compote—this being nine inches tall, with nine flat panels on the exterior. The bowl of the compote is 6½ inches in diameter. The only color seen is emerald green, with brilliant highlights.

From the clarity of the glass, and the highly polished appearance of the iridescence, we believe this to be a Millersburg product.

Our thanks to Lucille Lowe of Killibuck, Ohio, for this.

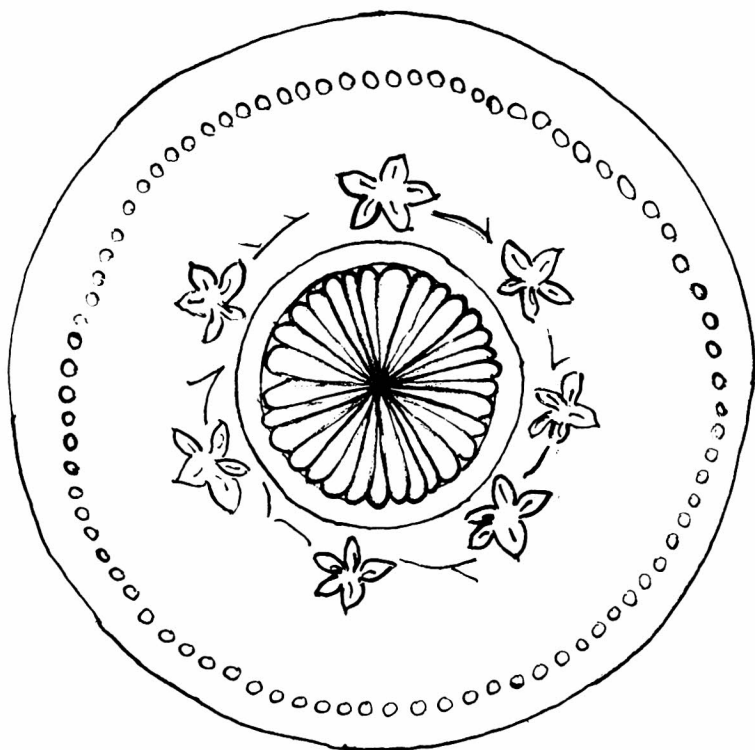


FENTON'S FERN

Although this is not a radically different pattern from several others—Louia, for example, it has qualities all its own. Shown here is half of the interior of a 9-inch footed bowl. This is the only shape or form where we have found this pattern.

We have seen this only on cobalt blue—never on green, marigold, or any of the pastel colors. There are four of the little web-like motifs equally spaced around the surface, with sprays of fern-like foliage curving around them. All of the pattern is raised from the background.

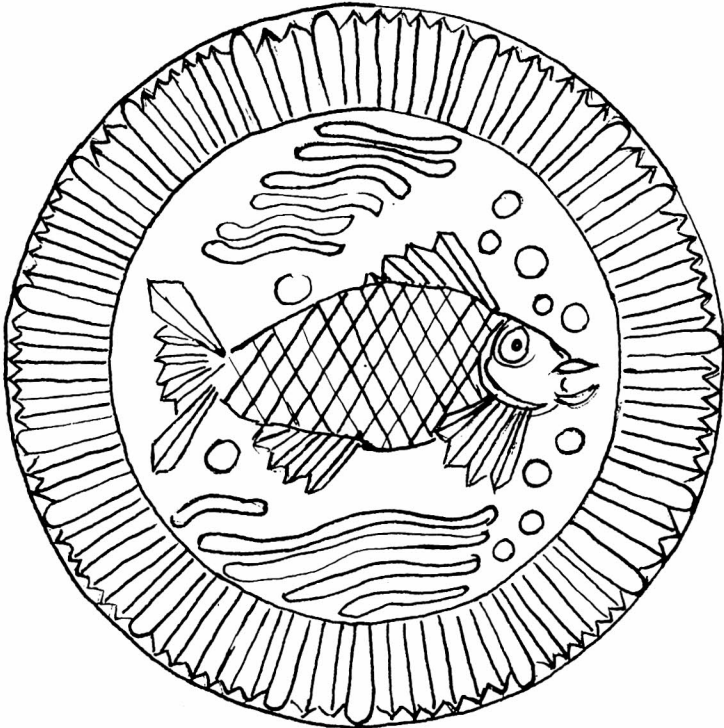
This is definitely a Fenton product, and one wonders why there is so little of it now. Our thanks to E. E. Allen of Hopewell, Va. for this.



FLOWERS AND BEADS

The simple pattern shown here is not an intaglio one. All parts of the design are well raised from the surface. The design is found on the underside of small plates, and shows only when it is held to the light, or turned over. These plates are smooth on the upper surface, and have no pattern there.

These small plates are not round, but have six sides and measure $7\frac{1}{2}$ inches across. They have been seen in marigold, peach, and amethyst base colors. The maker is unknown but could have been any of the glass companies making Carnival.

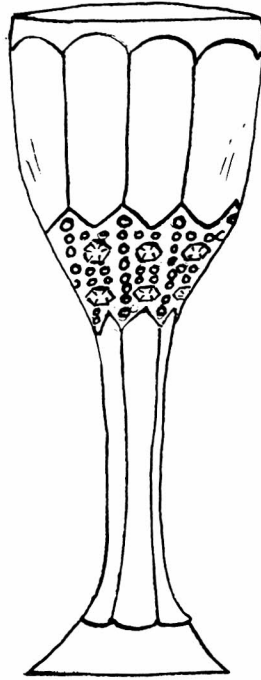


GOLDFISH

All of the pattern as shown here appears on the outside surface of a medium-sized bowl. This measures $7\frac{1}{2}$ inches. The prism border is $1\frac{3}{4}$ inches wide. All of the fish pattern is well raised from the surface, including the bubbles. While not too exacting in detail, the overall effect is quite charming, and there is no mistake as to what the artist intended to portray.

This is on rather heavy glass, marigold in color, and has good iridescence. We have not seen this pattern on any shape except the bowl.

The Goldfish pattern from the collection of Carl Shaffer of Fort Wayne, Indiana. No trademark of any kind, and no way of knowing the maker.



IMPERIAL'S CANE

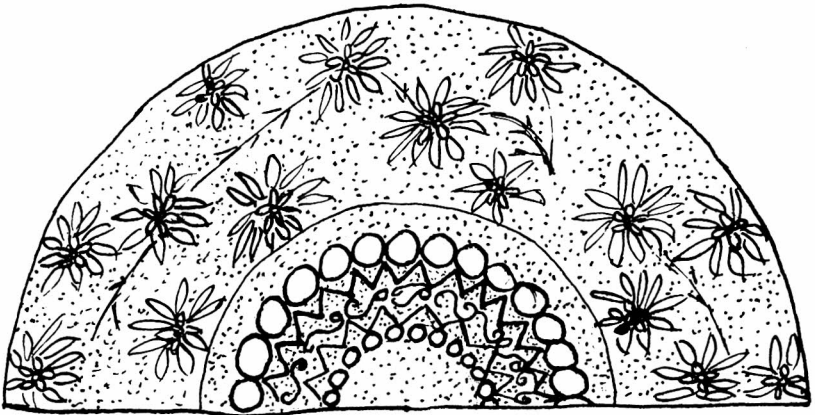
This pretty pattern is one of the better known and most desirable of the Near-Cuts. Apparently, it was a good seller, for the company made it on several shapes and having at least two finishes. It is known in pastel colors with the typical acid or soft, satiny finish.

It also appears on pieces of various shapes having a brilliant finish. The wine glass shown here is of the second category, and is a dainty and appealing piece. The little buttons shown here are well raised, and only a close study will reveal the 'cane' motif.

One of the markings to look for in tracing this pattern is the whirling star motif on the underside of the base. Also note the panelled stem—a mark of quality on this shape.

In order to show the piece as accurately as possible, we have enlarged the pattern. There are fourteen panels around the little bowl. It measures 3 1/2 inches high. Marigold has been the only color seen.

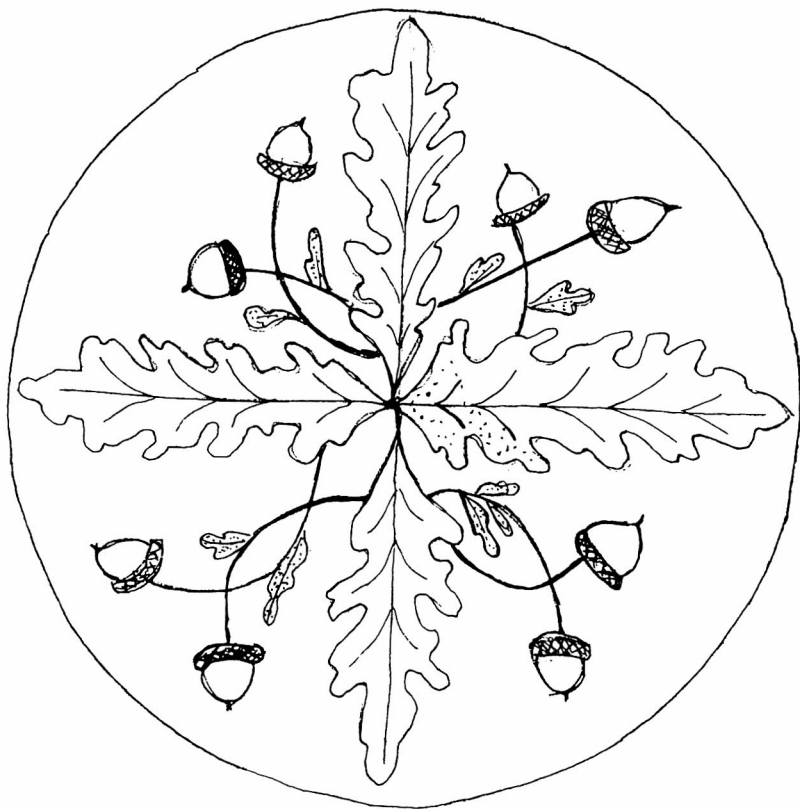
Our thanks to Mrs. Ken Clark of Itasca, Illinois.



LITTLE DAISIES

The many-petalled flowers shown here could be any one of a number of flowers, but daisies are so familiar to us all, that they could well be the flower intended here.

This pattern was intended only for use on the interior of bowls of various sizes, and does not appear in combination with any other design. The marigold color, being the only one we have seen, seems to complement the design nicely. All of this pattern is raised rather than being intaglio.



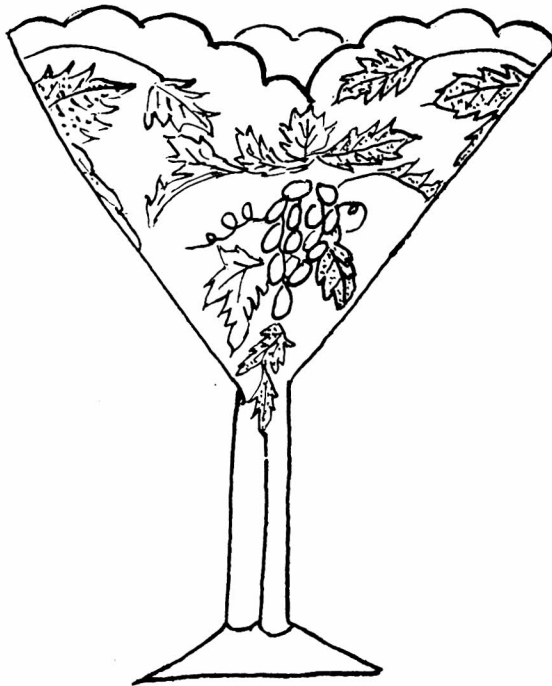
MILLERSBURG ACORNS

In the past few years, it has always been a pleasant surprise to discover a new Northwood pattern. Often these have been determined by their combination with some older and more familiar pattern.

Due to the popularity of Carnival Glass, a great deal of interest has been aroused in the patterns coming from the Millersburg Glass company. While this company did make a great deal of crystal glassware, it is in the field of their iridescent glass that most of the attention has focused. So it is with pleasure that we find a 'new' Millersburg design.

Shown here is the interior of a compote having typical Millersburg iridescence, and the glass itself having the clear, clean look of products from the source. The pattern is as shown here, with four large oak leaves, and two acorns and stems between them. The pattern is well designed, and fits the curving surface beautifully.

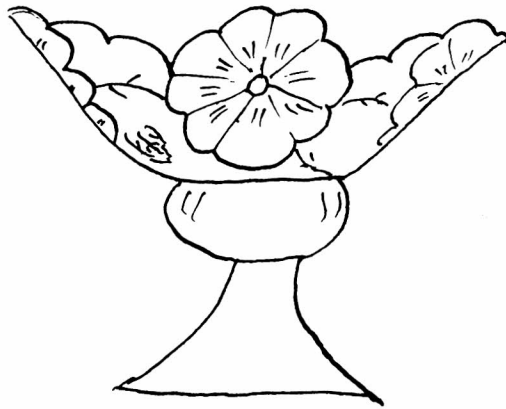
Although we have seen only amethyst in this pattern—that piece coming from the collection of Joe Olson of Kansas City, it is quite possible that other colors such as their famous green, do exist in the same pattern.



MILLERSBURG HEAVY GRAPE COMPOTE

Compotes from this particular factory are unusually scarce, and the one shown here seems to be in even shorter supply than the others. The various grape patterns were simply not used so much on the compote shape. For example, although the famous Northwood grape comes in the widest range of all of the grape patterns, it does not appear on a compote.

The Millersburg one shown here, has the scalloped edge pulled out into a square shape at the top. The square is 7 inches across, and the piece stands 7 inches high. The stem is paneled as shown. This piece appears on purple and on green. No other colors have been seen. Red and most of the pastels were not made by Millersburg.

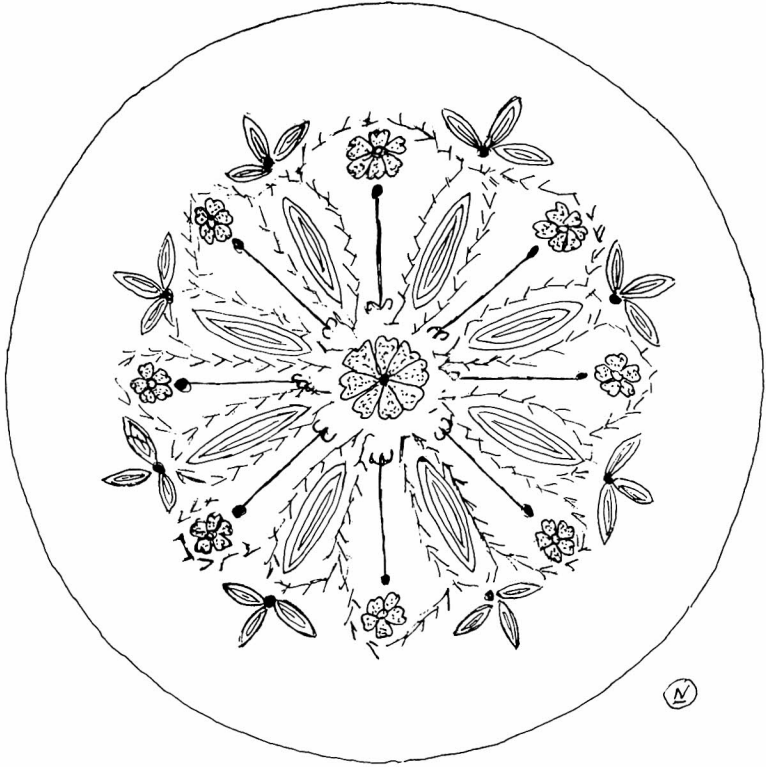


MINIATURE INTAGLIO

Was this tiny fellow intended as an individual salt dip, or did it hold nuts or mints? Frankly, we do not know. We have never seen these in any quantity, and believe they are rare. As the name indicates, all of the pattern is cut into the surface, rather than being raised above the background.

We show this piece nearly life-sized. It measures $2\frac{1}{2}$ inches high, and is $3\frac{1}{4}$ inches across. This looks like some of Mr. Northwood's work, but there is no trademark, so we can only guess.

This from the collection of small things belonging to the Ed Gaidas of Victoria, Texas.



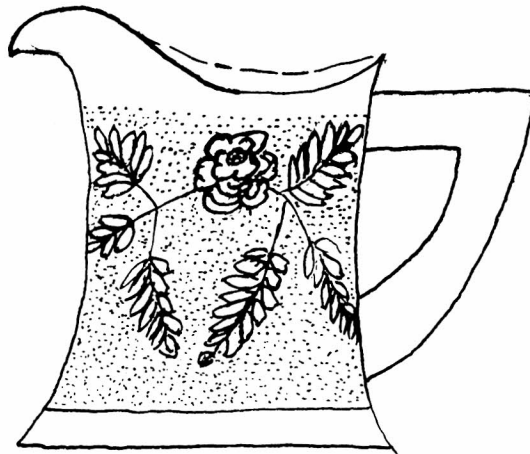
NORTHWOOD'S LOVELY

After years of study of the various types of glass made by the famous Northwood, after nearly a thousand patterns in Carnival Glass—some of the best of them coming from the Northwood firms, we are delighted to see an unlisted Northwood pattern come to light.

This delightful little pattern does not carry any of the various trademarks but has something equally good. The pattern shown here is an interior pattern of a footed bowl. On the exterior is a pattern well known to students of Carnival—the famous Leaf and Beads.

We have seen this pattern only on such footed bowls and only in the Leaf combination. While we are sure it must come in other colors, those we have seen have all been on purple base glass. In size, they have been 8 inches in diameter, and stand 3 inches high.

This particular bowl loaned by Annette Zwirnn of Tustin, Cal.

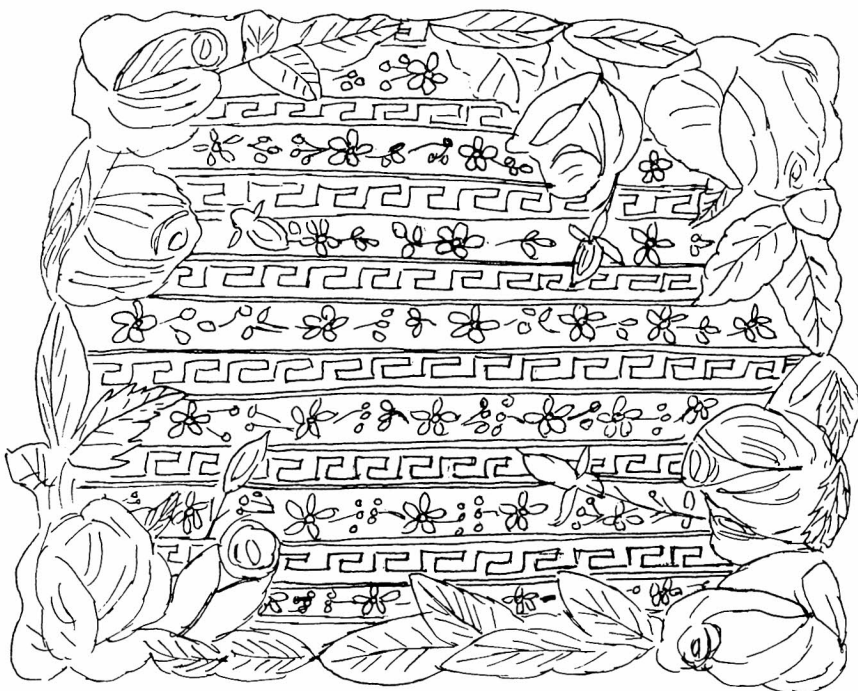


ROSE BOUQUET

Shown here on the dainty creamer, this is one of the more attractive flower patterns. The piece shown is full-sized here, and one wonders if the other three pieces of the table set were made. If so, what a pretty set they would make. We would welcome letters from any of our readers having the spooner, sugar, or butter dish.

This little fellow measures $3\frac{1}{2}$ inches to the tallest point of the spout. It shows only two mold lines, and on the underside of the base there is raised a single large rose blossom. The stippling on this piece is even and fine, and the piece shows a quality of workmanship not seen on the usual mass-produced glass. These smaller shapes are quite collectible in themselves and make a pretty display.

The base diameter of this creamer is $2\frac{1}{8}$ inches. The only color seen is a rich marigold.



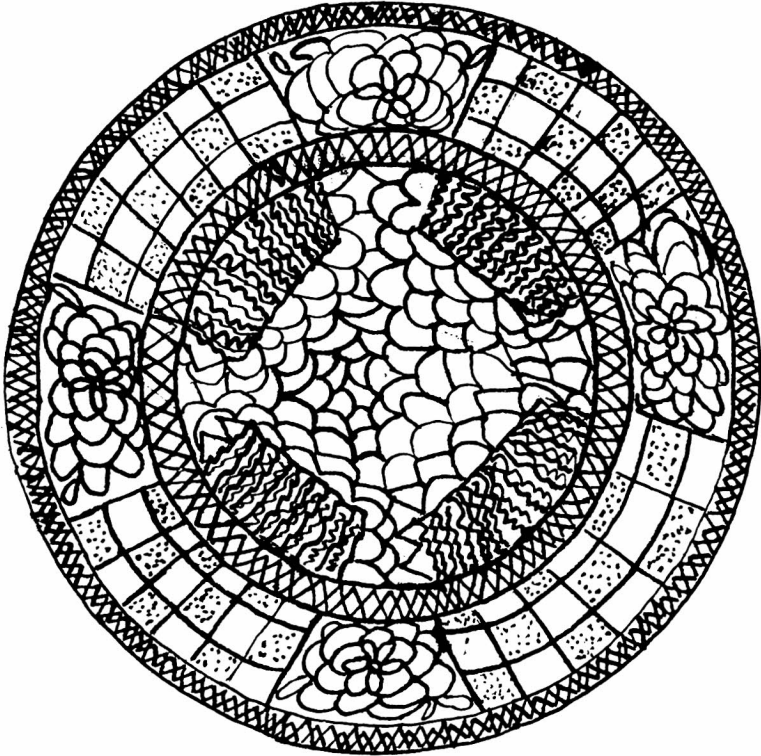
ROSE AND GREEK KEY

Shown in this sketch is one of the rarest of the rare in Carnival Glass patterns. Shown here is a flat tray, almost a square, of $8\frac{1}{4}$ inches. The exact pattern has been seen only once, and only on this shape and size. There is no trademark nor any way positively to identify the maker.

The large roses remind us of those used in presenting Rose Show, and they are indented on the lower surface, as are the flowers in the Show pattern.

The color? A variety of smoky marigold, with the iridescence only on the upper surface. The tray measures $10\frac{1}{4}$ inches on the diagonal. This is truly a beautiful piece of workmanship and artistry in Carnival.

From the collection of Wily Addis of Lakewood, Ohio.



STYLIZED FLOWER

The drawing above gives the collector a closer look at a center motif of the Orange Tree pattern. This is not the one usually found and has been found only on the plate shape. The underside of the plate carries the usual Bearded Berry pattern.

The device of using small overlapping scales was a favorite of the Fenton pattern—this being found as a filler on several of the designs from this company. Scale Band—found on a water set—is another such pattern.

In this particular design, we have a combination of the scales to make both a filler motif, and so shaped as to resemble a flower with many petals. There are three rows of alternately stippled blocks, then a row of diamonds. In the center there are four panels of wavy vertical lines.

The shape from which this pattern came is $9\frac{1}{4}$ inches wide. The motif shown is $4\frac{1}{4}$ inches. The only color seen was cobalt blue.

Our thanks to the John E. Britts of Manhattan, Kansas, for permission to include this one.



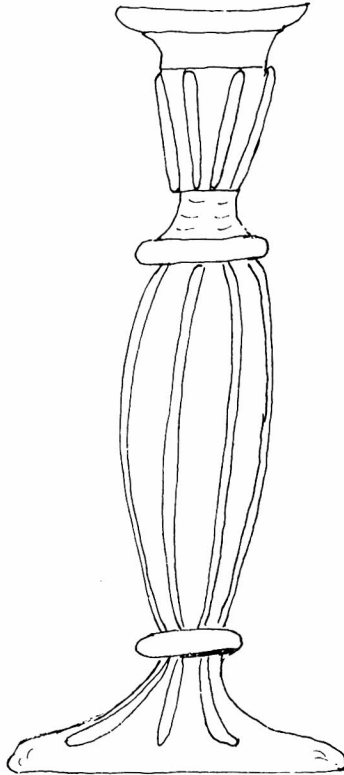
THREE FLOWERS

The name given this pretty pattern obviously comes from the design itself. Whirling around the outer surface of the cookie tray shown above, they are most graceful. Like the other 'cut' patterns shown in the other books of this series, all of this design is cut into the surface of the glass rather than being raised or molded into the glass.

The color of this piece shown is a dark, smoky marigold. Besides having an unusual color, the glass also has an acid or stretch finish. This gives the glass a crackle effect, while keeping the brilliance of the marigold.

The cookie tray is the only shape known in this pattern. The handle is, of course, in the center and is of solid clear glass. In diameter the tray is about 12 inches across, with the rim edge slightly rolled up.

This piece loaned by Jay O'Donnell of Brooklyn, N. Y.



THIN RIB CANDLESTICK

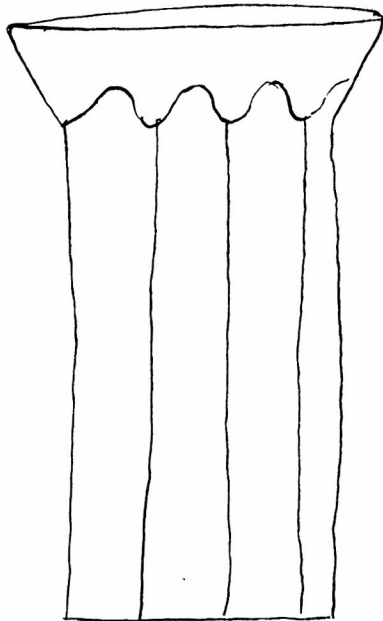
Although the Thin Rib pattern is a fairly common one when found on vases and the underside of many patterns, this shape is quite scarce, and for the collectors who may own this without recognizing what it is, we present it here.

This candlestick measures $8\frac{1}{2}$ inches high, and has a base diameter of $3\frac{7}{8}$ inches. Those seen have been only of deep marigold. The iridescence has been even and very good.

From the collection of E. F. Knisley, Buffalo, N. Y.

WATER SETS

Arched Panels
Chain & Star
Handled Tumbler
Silver & Gold
Swirl Pitcher
Swirled Rib

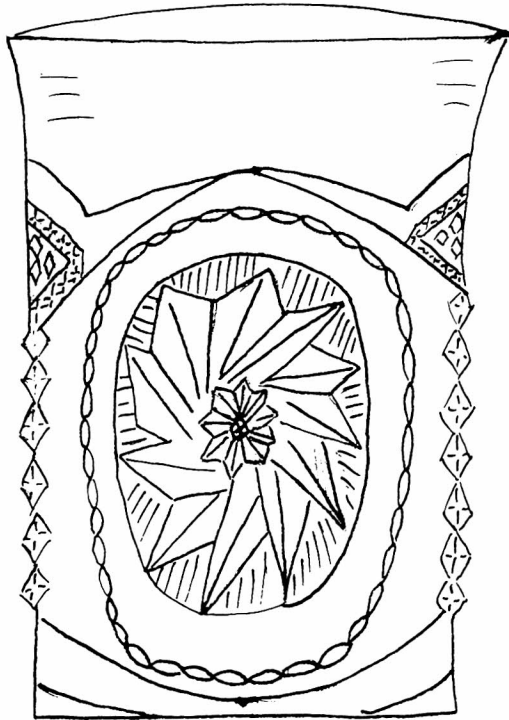


ARCHED PANELS

Though this seems to be a simple pattern, we have not seen it on any shape other than a tumbler. Surely somewhere there is a matching pitcher, but we have not seen it.

Of almost-standard size, this tumbler is 4½ inches tall. The panels are raised on the outside, each curved as the sketch shows. We have seen this on marigold and pastel blue—no other colors.

Out thanks to Phillip Perry of Des Plaines, Illinois, for lending this pretty glass.

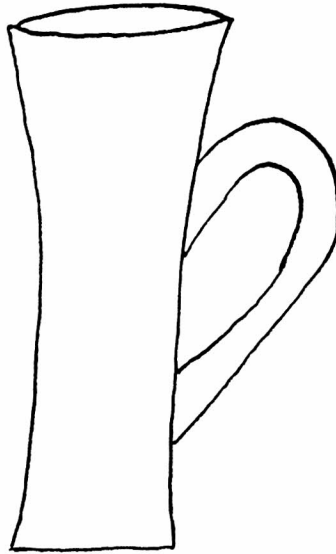


CHAIN AND STAR

Shown here is a most attractive and distinguished Near-Cut. It has the feature of being known only on the water set, and can easily be set apart from the others by the chain encircling the large whirling star. The star figure appears only twice on the surface of both tumbler and matching pitcher.

The space between the stars is filled with a coarse diamond point. In size it is no different from many of the Carnival glasses—being 4 inches tall. The base has been ground so that the tumbler will rest flat on the surface, and the pattern goes all the way down the sides of the tumbler. This is not an unknown feature of the water sets—the tumbler of one variety of the Octagon pattern has this same feature.

Our thanks to B. L. McCormick of Cordell, Oklahoma, for this.



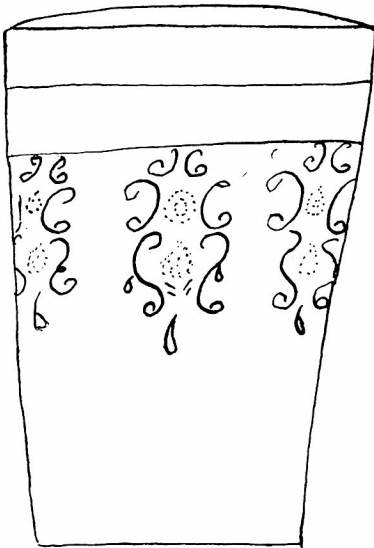
HANDLED TUMBLER

The simple glass shown here is on cobalt blue, with excellent iridescence. On one side of the body of the glass appear the words, "Dawson Springs, Ky." This would lead to the assumption that it was part of a water or lemonade set used at some resort hotel.

The glass is $4\frac{7}{8}$ inches high, $3\frac{3}{8}$ inches diameter at the top and 2 inches at the base. The handle is molded in a piece with the tumbler instead of being applied as so many of the lemonade sets were made around the turn of the century.

All of the foremost glass companies made many such sets, many of them coming with a metal tray. They were usually in some attractive color and were on the 'best-seller' list for several decades. Those with iridescence are far from common, however.

This from the collection of Wiley Addis, to whom we give our thanks.

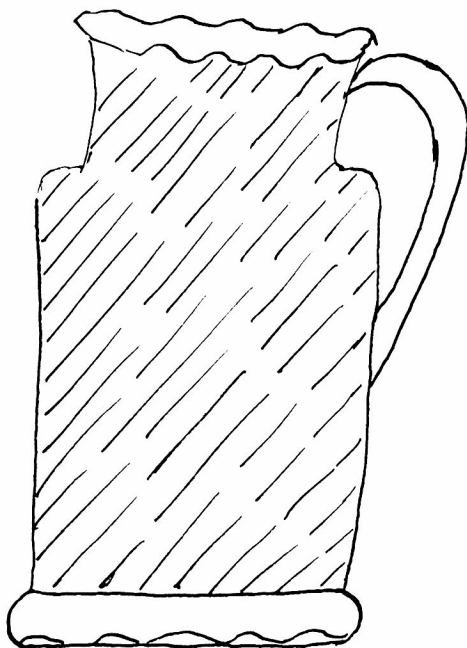


SILVER AND GOLD

Because of its unusual shape and heavy enameling, we have shown here both the pitcher and the glass from a factory done set.

It has been seen only on marigold, and the pitcher and glass came from widely separated places in the country. The repeat of pattern is so exact that they both were surely factory done. The base color glass is of deep hue. The shaped handle, as shown here on the pitcher, is clear and applied. The three wide bands are of silver paint, while the scrolls, etc. are of white. All of the work is neatly and precisely done. This was no doubt one of the many lemonade sets so popular around 1905-10. Having no trademark, this very possibly came from the Fenton factory during their years of making iridescent pressed glass.

Our thanks go to Mrs. Larry Johnson of Ft. Wayne, Indiana, for sharing the tumbler with us. The pitcher from my own collection.

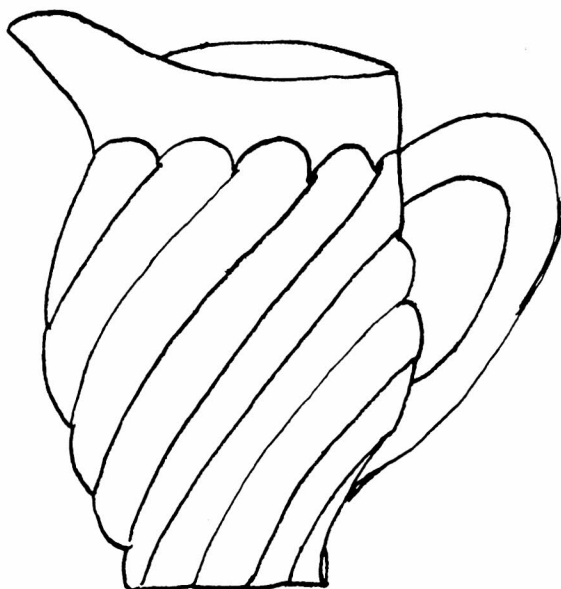


SWIRLED RIB

The tankard-type pitcher shown here is really a very pretty one. All of the swirled ribs are on the inside of the body and show through nicely. The base is hollow and carries a dimpled pattern as shown.

The handle is of the applied type—as are so many of the tankard pitchers. Marigold of excellent hue has been the only color seen. Surely there are some tumblers to match this somewhere; the N's Swirl tumblers could be displayed with this.

This pitcher loaned by Bob Croft of Ponca City, Oklahoma.



SWIRL PITCHER

From the first, let us assure the collector that this is NOT the pitcher to the Northwood's Swirl set. As shown in our Book 8, that pattern has the swirling rib on the inside of the glass. The pitcher shown here has the smoothly curving ribs on the outside of the piece.

This is more of a milk pitcher than a water pitcher. It holds exactly 3 cups of liquid. In size, it measures $7\frac{1}{2}$ inches high to the top of the lip, and has a base diameter of 3 inches. The handle is molded in a piece with the body rather than being applied. On the underside of the base is a flower head of twelve petals impressed rather than raised.

We have seen this only in marigold of good color and with good iridescence. Effie Reese of Waco, Texas, brought this to be shared.

INDEX

Pattern	Page
A Dozen Roses	84
Arched Panels	108
Astral	11
Baby Bathtub	42
Baby's Bouquet	85
Baker's Rosette	43
Barrow Novelty	44
Beaded Hearts	86
Beaded Panels	87
Bouquet Toothpick	88
Boot	45
Briar Patch	89
Bull's Eye & Beads	12
Canoe	46
Chain & Star	109
Chippendale Souvenir	47
Classic Arts Celery Vase	90
Complete Princess Lamp	13
Cut Ovals	91
Dainty Bud Vase	14
Diamond Ovals	67
Diamond Top	68
Diamond Vane	69
Dutch Twins	48
Fans	70
Fenton's Fern	93
Five Lily Epergne	71
Flower Pot	49
Flower Basket	15
Flowering Vine	92
Footed Prism Panels	16
Flowers and Beads	94
Fountain Lamp	17
Goldfish	95
Goldfish Bowl	50
Hand Vase	18
Hatchet	51
Handled Tumbler	110
Heisey's Flute	72
Hobnail Panels	19
Homestead Shade	20
Imperial's Cane	96
Insulator	52
Lattice & Leaves	21
Lattice & Prisms	53
Laurel & Sprays	22
Little Daisies	97
Little Daisies Lamp	23
Millersburg's Acorns	98

Millersburg's Heavy Grape Compote	99
Miniature Intaglio	100
Near-Cut Decanter	73
Northwood's Drapery, var.	24
Northwood's Lovely	101
Nuart Shade	25
Olympus	26
Oxford	74
Paperweight	54
Panels & Balls	75
Pastel Panels	76
Pearl Lady	27
Peoples' Vase	28
Pipe Match Holder	55
Pinwheel Vase	30
Plain Jane	56
Pleats & Hearts	29
Polo Ash Tray	57
Prisms and Pleats	77
Prism Shakers	78
Ranger Toothpick	79
Rose and Greek Key	103
Rose Bouquet	102
Roses and Ruffles	10
Rosetime	31
Scarab	58
Scottie	59
Shell and Balls	60
Shell Shade	32
Skater's Shoe	61
Small Basket	33
Silver & Gold	111
Souvenir Vase	62
Sphinx	63
Starbright	34
Stars & Bars	80
String of Beads	35
Stylized Flower	104
Summer Days	36
Sunken Hollyhock	37
Swirled Rib	112
Swirl Pitcher	113
Three Flowers	105
Three Row	38
Top O' the Walk	64
Two Row	39
Thin Rib Candlestick	106
Utility Lamp	40
Wheels	81
Whirligig	82
Wooden Shoe	65