

Carnival Glass

In the Climactic 1970's

O. Joe Olson

Carnival Glass in the
Climactic 1970's

by

O. Joe Olson

Drawings by Joan Kilbourne

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Foreword

Second Edition, Revised

In response to requests, this is a second edition of Carnival Glass in the Climactic 1970's.

This edition has been expanded and revised. A tenth chapter has been added in order to give a better rounded report of the important 1973-76 period when carnival glass crested.

Chapter X comprises ten articles on eight pages, about 3,500 words with illustrations.

Also, twenty more new articles which, in the editor's opinion, contained material of more lasting interest and value, have been substituted for other articles in the initial edition.

This book includes selected feature articles, research monographs and news items that first appeared in the two national carnival glass newsletters conducted by the author. The collection reprints several articles that stirred the carnival hobby. These are the original reports that can be found no place else.

This anthology originally came in response to several suggestions that this material be given a more permanent form than newsletters.

This book, like the first edition, is for friends in the hobby whose interest and support made possible the long span of the newsletter service.

The report is for veteran collectors who wish to keep up on their hobby and for the numerous new collectors who need this knowledge and background most of all.

Copies available from the author, Write:

O. Joe Olson, 4129 Virginia Ave., Kansas City,
Missouri 64110. Cost, \$5.85 postpaid-insured.

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DEDICATION

To the memory of the late Phillip S. (Phil)
Garrison (1897-1974), of Shickshinny, Pa.
and his wife, Mrs. Dorothy Garrison,
friends to many and dealers extraordinary
— the gentle people of carnival glass.

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Where It All Began

FULLY ninety-five per cent of all old carnival glass made in 1907-25 came from glass plants in a tight little triangle (see map). The area in square miles was a little smaller than the tiny state of Delaware.

Chronology of the first iridescent pressed glass era, now known as "old carnival glass," is familiar to most carnival students.

Iridizing of production glass began about 1907 at Fentons Art Glass Company opened a year earlier at Williamstown, W. Va. As the glass won attention as a type of "poor man's Tiffany," word reached the Imperial Glass Company at Bellaire, O., about 55 miles as a crow flies up the Ohio River.

John W. Fenton, one of the Fenton brothers who had started the plant at Williamstown, set off for Millersburg, O., 70 miles north where he promoted and built the Millersburg Art Glass Co., that began production May 20, 1909.

The same year, Imperial advertised iridescent ware in pastel azure blue color.

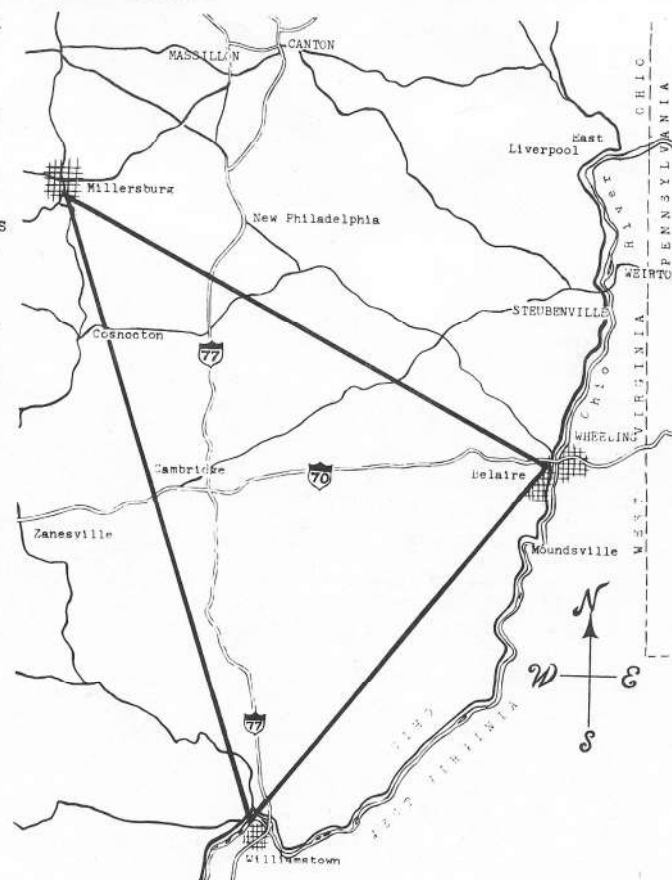
The glassware market became so stirred that Harry Northwood wrote to a brother at the family glassworks in England, John Northwood II, stating that a rival company was making "serious inroad on his trade," and he asked help to launch an iridescent line to meet this new competition.

Northwood sent some of the new iridescent glass to England where it was analyzed

and determined that chloride of iron was the chemical mainly responsible for the metallic sheen on the glass.

Northwood then began making carnival late in 1909 at his fourth and final glass works established in 1901 at Wheeling, W. Va., across the river from Bellaire. Due to an excellent sales and merchandising organization, the Northwood company soon claimed a large share of the market in this type of ware.

To complete the summary, the Cambridge Glass Co., founded in 1901 at Cambridge, O., about midway between Williamstown and Millersburg, made some carnival water sets in its famous Inverted Strawberry and Inverted Thistle patterns with the Cambridge trademark, "Near Cut," starting about 1912.



THE FAMOUS old carnival glass triangle (1907-25)

Tumblers Come On Strong

Increased Knowledge and Interest in Carnival's Greatest Proved Reserve
Item Causing Many Collectors To Consider Specializing in New Area

By O. Joe Olson, Editor

THE UPSURGE of interest in and knowledge of tumblers is exhilarating news. To the hobby, in general, it comes as a chinook wind after a hard winter.

However, the spreading popularity of tumblers comes as no surprise.

Tumblers represent the last great opportunity in carnival for most collectors to specialize.

Tumblers are a last frontier.

The growth of popularity of tumblers is not so much like the opening of the West or the California gold rush. It's more like the opening of the Oklahoma Territory to homesteading by the Sooners.

Effect on Entire Hobby

If the present rate of interest-growth continues, the movement could bring fresh enthusiasm and support to the entire carnival hobby.

The tumbler growth potential exists. In addition to the beauty of the better patterns, tumblers are in greater supply than any item in old carnival.

A truism in glass collectibles is that interest always grows in a direct ratio to the quantity of glass available in that particular type and/or item, and especially if the glass can still be obtained at a somewhat reasonable price.

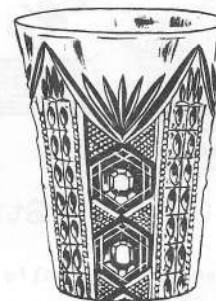
In carnival glass tumblers are the only item that a least partly fulfills these conditions.

Plates have had their "day" and the supply has been swept from the market. The same is true of red, aqua opalescent and peach opalescent carnival. Red and aqua opalescent slowed down considerably when the supplies began to dwindle.

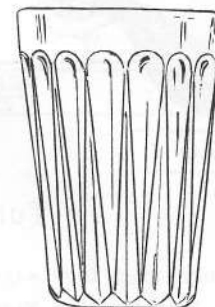
Peach opalescent fans discovered there were relatively few attractive patterns to collect. This proved to be a most limiting factor. (In fact, only one large collection of peach opal gained attention. A couple



Springtime



Chatelaine



Cone and Tie

in Virginia acquired 125 pieces but then decided to sell the collection. After nearly a year's effort, they sold it to the dealer who had brought them most of the glass in the beginning.)

Background on Tumblers

As a specialty, tumblers were overlooked by most collectors during the first 10 to 12 years of the old carnival glass revival period that started about 1957.

Tumblers were not considered very significant. They were the minor part of water sets -- sometimes an irritating challenge when an extra tumbler or two proved difficult to find to complete a set of six.

When the first national carnival glass society started in 1965, The Society of Carnival Glass Collectors -- S.C.G.C., surveys among the collectors showed that their collections averaged 350 pieces and many were specializing in "rarities," but the tumbler specialists could be counted on one hand or two at the most.

In fact, some of the early tumbler specialists sold out including Gordon Moats of Benton Harbor, Mich., and the Rev. Leslie C. Wolfe, then of Villa Grove, Ill., president and co-founder of the first carnival glass society, whose super tumbler collection included the only known Frolicking Bear tumbler in green.

Several persons specialized in water sets as early as 1965-66. Interest in water sets grew as values climbed and as auction realizations were publicized. Popularity reached a peak in 1972-73 when some rare water sets were valued so highly that auctioneers began to break up the sets and sell the tumblers separately in order to realize the top dollar for owners.

Some got the message on tumblers at the Herb Canon auction held in

Editorial office, Carnival Glass News and Views, 4129 Virginia Ave. Kansas City, Mo. 64110. Area 816 531-3628. Include SASE with inquiry.

Des Moines, April 15, 1972, where an amethyst Morning Glory tumbler brought \$235, the Wishbone water pitcher, \$1,000, and the God and Home water set, \$2,600.

(It was learned later the Morning Glory tumbler was an extra ray of sunshine to Herb Canon -- he had found it for \$10! The God and Home water set came from the Lloyd Miller auction at St. Louis, April 11, 1970, where it brought \$1,450.)

In succeeding months, the sale of other rare tumblers for \$500 or more each began to attract collectors to tumblers as a specialty. The appearance of the first tumbler book in color in 1973 gave collectors a point of reference and illustrations of about 90 per cent of the old as well as the contemporary tumblers known.

As stated, a major attraction of tumblers is their supply potential plus a unit cost below nearly any item in carnival with the exception of some of the cheaper vases.

Tumblers, presently in water sets, are the greatest proved reserve in carnival.

In this respect there is a parallel with oil in the ground, or proved reserves in crude. Crude oil must be raised to the surface, refined and brought to market.

If tumbler specialization grows to a hobby-wide movement, the value of individual tumblers will continue to increase to a point where water set collectors may be encouraged to sell some tumblers, retaining one or two with the pitcher, as many already have done.

With high prices offered for some tumblers, many water set collectors could recover their cost and even make a profit. Can't beat "eating one's cake and having it, too."

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Special note on first Cone and Tie pitcher found. (See page 8).



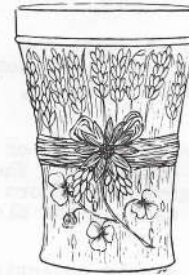
Circled Scroll



Cut Cosmos



Cosmos and Cane



Harvest Flower



God and Home



Frolicking Bears

Pool Research Efforts

With deep appreciation and pride, the editor is privileged to announce the names of some of the top collectors and dealers in the nation who will serve as Contributing Editors for this and succeeding issues of the Carnival Tumbler News.

In the opinion of the editor, these gifted experts represent the most knowledgeable group of persons in the carnival tumbler field. They have already participated in a survey to establish makers of 30 of the top tumblers, featured in this issue. Several also have written notes and features that will appear in following issues.

Our Staff Artist, who has done all of the pen and ink illustrations in this issue and who will continue to do the sketches, is Mrs. Joan Kilbourne of Portland, Ore. She is a free-lance commercial artist who majored in fine arts at Washington State university. Her husband is Dr. Leslie H. Kilbourne, staff psychologist in the county health department. They have three children. Our contributing editors follow:

Contributing Editors

- PREHEIM, Arnold and Glenna, Garden Grove, Calif., nation's top specialists in carnival tumblers, collecting since 1958. Now have 360 tumblers lacking only a few patterns and colors.
- DEAL, Mrs. Roy (Peggy), Jackson, Tenn., formerly a dealer; now mostly a collector of tumblers. Very well versed in patterns and values.
- WARREN, W.J., and Nan, Tonawanda, N.Y., dealers and long-time tumbler specialists, seekers after the answer to many carnival tumbler puzzles.
- ADAMS, Dr. Jack and Mary, Ft. Eustis, Va., research specialists in carnival, formerly of Kansas City, Mo. He is now serving a tour of duty in the Air Force.
- BRITT, John, Manhattan, Kas., avid student and research aide, now rapidly forming one of the better collections in carnival tumblers.



Greek Key

MUNCIE, Mrs. Virgil E., Great Falls, Mont., collector who has formed one of the top tumbler collections in the U.S.
 LOESCHER, George and Mavis, Beloit, Wis., probably the nation's top water pitcher team; also tumbler experts.

CORROTHERS, J.S. (Joe) and Faye, Maumee, O., collectors of one of top ten collections in the nation including many rare tumblers.

WHITE, Dr. John and Rosalie, Springfield, Mo., one of the top veteran dealers, well-versed in tumblers.

MOORE, Don and Connie, Alameda, Calif., owners of the finest collection on West Coast including many rare tumblers.

KOJIS, Rick A., West Allis, Wis., young student and research aide who is building one of the nation's fine collections.

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Study 30 of Top Tumblers

As a feature for the first issue of The Carnival Tumbler News, a survey on makers of 30 top tumbler patterns was conducted and sketches of 25 tumblers were drawn.

Results of the survey among contributing editors are tabulated on Page 6.

The patterns are familiar to all collectors. The tumblers represented range from good to very rare. In some instances only one color is known while in some patterns there are several colors.

The compilation lists the opinions on makers of Mrs. Hartung, Owens and the consensus of experts in the survey. Brief notes follow as space allows.



Millersburg Marilyn



Heavy Iris



Inverted Strawberry



Inverted Thistle



Gay Nineties



Jeweled Heart



Perfection

SURVEY ON MAKERS

Pattern	Hartung	Owens	Consensus
Blueberry	F.	F.	F.
Butterfly	?	?	Note*
Chatelaine	?	I.	I.
Checkerboard	?	?	Note**
Circled Scroll	?	?	N.
Cone and Tie	?	?	Note***
Cosmos and Cane	?	?	I.?
Cut Cosmos	?	?	U.S. Glass
Dahlia	N.	N.?	N.
Diamond Lace	?	I.?	I.
Frolicking Bears	?	?	Unknown
Gay Nineties	M.?	M.	M.
God and Home	?	?	Ill. Glass
Greek Key	N.	N.	N.
Harvest Flower	?	?	N.
Heavy Iris	?	?	N.
Hobnail	?	?	M.
Inv. Strawberry	C.	C.?	C.
Inv. Thistle	C.	C.?	C.
Jeweled Heart	N.	N.?	N.
Lily of the Valley	F.	F.	F.
Marilyn	M.	M.	M.
Morning Glory	?	?	M.
Multi Fruits & Flower	?	M.?	M.
Perfection	M.	M.	M.
Quill	?	?	Mixed**
S-Repeat	?	?	N.
Strawberry Scroll	F.	F.	F.
Wishbone	N.	N.?	N.
Wisteria	N.	N.?	N.

Abbreviations: Northwood N; Fentons F;
 Imperial I; Cambridge C; Millersburg M

Longer articles on several of these patterns will appear as current research progresses. Some essential notes on the compilation follow:

* BUTTERFLY -- Nan Warren reported this pattern listed for Bakewell, Pears & Co., Pittsburgh, 1895-1905. This puts it in the pre-carnival period. It could be experimental or privately iridized, possibly in same category as Frolicking Bears. Research continuing.

** CHECKERBOARD -- Peggy Deal pointed to Westmoreland and Mary Adams cited Cambridge as source for this. Both companies had patterns like this. Research continuing.

*** CONE AND TIE -- Of those expressing opinions, there were 4 for Imperial; 3 for Northwood.

CUT COSMOS -- Several experts believe that U.S. Glass made this pattern and also Palm Beach.

GOD AND HOME -- Six experts were willing to attribute this to the old Illinois Glass Co., at Alton, Ill., since it was located nearest to the main distribution point in Illinois and no other glass works made anything like it.

QUILL -- Mixed opinions on this, 4 Northwood; 3 Millersburg; 1 Fenton.

S-REPEAT -- This pattern attributed to National Glass Co. Pittsburgh, 1903, but since it is generally accepted that Northwood made the S-Repeat old toothpicks 6 experts voted for Northwood as maker of the tumblers -- a short test run.

-- ## --

THE CONTRIBUTING EDITORS also nominated many other patterns to be considered among the Top 50 Listing. They were:

Northwood -- Stippled G/C, N Cherry, Dahlia Variant, N Near Cut, Springtime, Acorn Burr, Dandelion, Grape Arbor, Oriental Poppy, Drapery

Millersburg -- White Oak, Heart and Feather, Cherries

Fentons -- Fentonia Fruit, Vintage Banded, Milady, Fluffy Bird Peacock, Ten Mums, Blackberry Block, Orange Tree Variant

Cambridge -- Inverted Feather, Double Star

U.S. Glass Co. -- Palm Beach

Diamond and Daisy -- Jenkins

Other Patterns -- Leaf Tiers, Banded Diamonds, Field Thistle, Diamond and Daisy, 49'ers, Interior Poinsettia, Oklahoma, Star and File, Soda Gold.

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AQUA OPALESCENT PUNCHBOWL

The only known aqua opalescent punchbowl and base in Northwood's Peacock at the Fountain pattern was added to an Ohio collection in 1976 at a reported price of \$8,000.

The ultra rare glass had been in a Wichita, Kansas, home for several years, but prices quoted did not interest the owner. Finally a cash offer of \$3,500 was published in the Antique Trader and he sold at that price to a dealer who had been stalking the punchbowl several years.

Lily of the Valley

-- ## --



Morning Glory



Multi Fruit



Strawberry Scroll

MARIGOLD CONE AND TIE

Everyone now will be looking for the marigold Cone and Tie tumbler. The marigold pitcher has been found.

Collectors in the North Central Illinois carnival club got the surprise treat at a meeting in the Phil Perry home in Des Plaines, Chicago suburb, April 21, 1974.

There before startled eyes, Elmer Kaisner of Forrest, Ill., unwrapped the big marigold wonder. Among those whose eyes popped were Paul Jankauer and George Loescher. George got to hold the pitcher. (Later, when he recalled the thrill, he thought it was in the home of a depression glass collector -- that's how dazed HE was!) Jankauer and Loescher clammed up on the news but Kaisner told about finding it.

He was visiting in Los Angeles near Christmas in 1967. He stopped at a "junk shop" one morning (C.B. Carroll hadn't been there yet that day), and bought the rare pitcher. Kaisner was encouraged to "dig out" the pitcher at his home after having some correspondence with the Editor earlier in April.

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RARE GRAPE/CABLE & CHERRIES PITCHER

Byron and Grace Rinehart of Charleston, W. Va., made top news at the International carnival society convention held at Allentown, Pa., in July 1975, when they sold a rare marigold water pitcher in the Northwood Grape/Cable and Cherries pattern -- the second pitcher known. It went to a Missouri collector at a reported \$3,000.

The same collector also acquired the second known old amethyst Checkerboard water pitcher, made by the Westmoreland Glass company in 1910, at a reported \$4,000.

The Rineharts had no intention of selling their prized pitcher but had placed it on display to show fellow collectors. It was admired greatly by several water pitcher specialists who began making offers for it. Finally, the Rineharts parted with the prize. Grace said: "This is the first real good piece of carnival we ever let go!" The Rineharts have been active in carnival for several years.

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TUMBLER COLLECTION SOLD

A fine collection of 87 tumblers, formed by Mr. and Mrs. Albert Lundberg of Great Falls, Mont., over the last 12 years, was purchased by the editor of the Carnival Tumbler News in April. Hartung book value was about \$2,500.

The collection included the marigold Harvest Flower pictured in Hartung Book 3 in 1962. Also Palm Beach, Inverted Strawberry, Marilyn, Cosmos and Cane, Fentonia, Greek Key, Milady, Wishbone and many others.

The tumblers will be used for study and sketches.

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Quill



Wisteria



Wishbone (Melinda)



Chapter II

Kansas City, Mo.

July 1974

The Rare Butterfly Tumbler

The rare Butterfly tumbler has been known about ten years.

In that time it was owned by four collectors. It passed in turn from Ohio to Illinois and to California where it now reposes in an important collection.

It probably is the rarest tumbler on the West coast, worthy of a closer look.

The tumbler features four large butterflies each on a stippled background around the lower half of the tumbler. Above and below the butterflies are button-shaped circles that touch each other and completely circle the glass.



Walter Brannan's
BUTTERFLY Tumbler

The banding design, as noted by Mrs. Hartung (H-5 p-134), resembles that of Shell and Jewel, a Westmoreland pattern and she speculated the same company might have produced the tumbler.

The Butterfly pattern is decidedly different from either Butterfly and Berry, known as Fenton's, and the Butterfly and Fern, believed to be Northwood.

The Butterfly tumbler belongs to Walter D. Brannan of San Jose, Calif., a charter member of the first carnival society, who has owned it about four years.

He described it as of clear base glass with a dark marigold finish which shows extra iridescence in some areas like a pastel marigold finish.

No matching pitcher has been found despite a concerted search. The Butterfly tumbler has not been reported to date in any other type or color of glass or any other finish.

The Butterfly tumbler is another carnival mystery of which the hobby abounds. One of equal dimension is the failure to date to find a single tumbler to match the rare blue Starflower water pitcher of which seven or eight are known, or the even more rare marigold Starflower pitcher, of which two have been reported.

The Butterfly was one of five nondescript carnival tumblers in an Ohio collection purchased by Irma Johnson, a part-time dealer in Prophetstown, Ill. A widely-known Illinois woman carnival dealer bought the carnival tumblers. She recalled, "The Butterfly was just a carnival tumbler to Mrs. Johnson. I believe she priced it at \$6 or \$7 which was a good price then for a carnival tumbler."

Brannan was actively engaged in a quest for unusual tumblers about four years ago, in 1969, and purchased the Butterfly for \$20 or \$25. In the current price list, the tumbler is listed in marigold at \$60, but it is obviously worth much more. The Brannan example is not for sale.

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TUMBLER BOOK FILLS A VOID

It is hoped that Richard Owens's new color book on carnival tumblers may be "what the doctor ordered" to boost the surprisingly small ratio of tumbler collectors to water pitcher-water set fanciers.

On paper it always figured that tumbler specialists should be six to 10 times more numerous than water pitcher collectors because the tumblers were so plentiful and less expensive.

But this never checked out. Actually, there are at least 3 to 4 times more collectors of water pitchers and water sets than there are tumbler specialists.

(If a tumbler specialist is a collector with 60 or more different tumblers there appear to be only 25 to 30 serious tumbler collectors although some estimates range to 45-50 tumbler specialists).

Owens, a California school principal who returned to teaching (children are more amenable to guidance than adults), has done a commendable work especially in view of the difficult format of ten tumblers to a setting which he adopted for himself.

The color pictures are superior to black and white although the color separation is not sharp and professional photographers say the weakness was in the negatives. Horizontal printing of titles with pictures in a vertical plane works against easy grasping of essential information and is a serious criticism of the book.

At first it looked like Owens stuck out his neck in rating tumblers in four groupings of 10 each, but he played it safe. He listed the tumblers alphabetically by title in each group -- like playing tennis with the net down!

In summary, the Owens book is an interesting melange. Better than nothing, better than black-and-white. But arrangement of material favors a reader who has been in a whiplash car crash and has a twisted neck. Someone who has his head on "crooked." We can only think of one collector in this painful fix and he isn't doing any reading. It seems that where Owens had a chance in a wide open field to do something great for carnival tumblers, in my opinion he blew it. -- O.J.O. --

OWENS, Richard E., 2611 Brass Lantern Dr., LaHabra, Calif., 90631. Carnival Glass Tumblers, notes and color photos of 240 tumblers. \$7.95.

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TO OMIT NAMES OF BUYERS

Due to an unprecedented increase in burglaries and thefts, The Carnival Glass News and Views announced it would no longer publish the names and hometowns of purchasers of rarities and important collections.

This move was taken regretfully since "names make news," but it was deemed more important at present to help to guard the property of prominent collectors. It was hoped that subscribers and readers would understand and approve. The Editor promised to keep up the news quality of all stories.

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Education at Conventions

A national carnival convention is a good place to get educated in a hurry, but some times it is expensive.

Two rare tumblers, sold at the conventions in June and July, are good illustrations. One was offered by a woman collector who reads the Carnival Glass News & Views. She fared well. She knew what she had. The second was sold by a man who hadn't kept up. He "played it by ear." The tumbler sold in a twinkling and resold immediately. Today he is sadder but wiser.

Mrs. Audnee Pollock, Pittsburgh, wrote that she had read in the CGN&V that pieces in the Harvest Flower pattern were rare. "I took my amethyst tumbler to Staunton and it brought \$500 at the auction, so it really paid me to read your carnival news."

The dark tumbler in Harvest Flower, a Northwood pattern known in custard glass as Sheaf of Wheat, drew spirited bidding between Henry Taylor, Beloit, and Maj. Jack Adams, now of Ft. Eustis, Va., the former being successful. At Des Moines a week later, Charles Mochel, Kansas City, Kas., secured the tumbler from Taylor in exchange for a Perfection tumbler and some cash.

Forrest Horr, Marion, Ind., sold an amethyst Gay 90's tumbler, in good color but with a tiny nick on the rim, for \$90 to Richard Clough, Carrollton, Ill. The sale took place at the Des Moines convention. A few minutes later, Mochel also bought this tumbler paying Clough \$250.

Mr. Horr, who witnessed the second

sale, promptly wrote for back issues of the CGN&V and subscribed for 1974. He said he regretted having allowed his subscription to lapse in 1972.

The Marion, Ind., man also sold for \$100 a marigold 7-pc water set in the Mayflower pattern (Presznick). This is a scarce water set made by the Jenkins Glass Co., Kokomo, Ind.

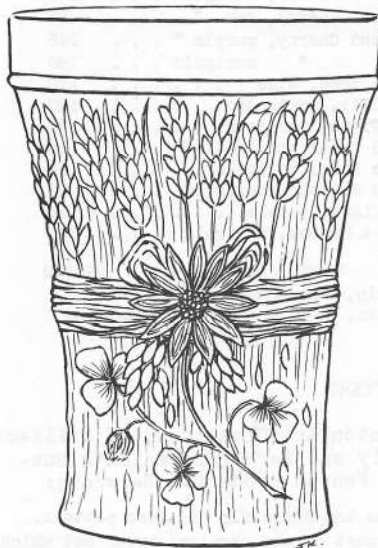
The dark Harvest Flower tumbler was the first reported. No dark water pitcher is yet known publicly although at least five pitchers in marigold are known and the marigold tumblers are not too scarce.

Marigold pitchers are in collections of J.C. Corrothers, Maumee, O.; Don Wilgers, Lake City, S. D.; Ray Wishard, Chambersburg, Pa.; and one in Oklahoma.

The Corrothers have two, the one in best color damaged, plus 12 marigold tumblers. The damaged pitcher was found by E. Ward Russell who sold it to William Crowl and Crowl passed it on to Corrothers.

The iridescence on most of the marigold Harvest Flower pieces is not outstanding. Hartung lists "tumblers only" in the price guide, marigold at \$22 and dark, \$35.

The tumbler in old custard glass is rare



Harvest Flower (Sheaf of Wheat)
sketch by Joan Kilbourne

while the water pitcher in old custard is unreported. The late Cy Wright of New Martinsville, W. Va., secured an old Northwood mold and in the spring of 1969, he had hundreds of custard tumblers pressed in this pattern. The work was done at the Fenton Art Glass Co., Williamstown, W. Va. Fentons asked Wright to alter the "N" in a circle trademark by adding a line to the "N" making a "wobbly" "N".

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JOY AND SADNESS AS COLLECTION SOLD

When Elzie and Jo Brown's 32 beautiful and rare carnival butter dishes were sold at the St. Louis auction June 14 and scattered to collectors in all points of the compass, feelings were mixed.

The specialized collection had been carefully formed over 12 to 15 years and the rare items brought good prices which repaid the Browns in some measure. But others viewed the dispersal as a tragedy of sorts. It was considered highly unlikely that a similar or finer butter dish collection in carnival glass could ever be assembled.

The Brown's butter dish collection was like a page of carnival glass history torn out and flung to the winds. The butter dishes brought about \$4,800 of the respectable gross total, \$18,355, before commission and expenses.

A top price of \$850 was paid for a marigold G/C fernery. The ice blue G/C powder box with lid brought \$225 and a marigold G/C candle lamp, \$400. The butter dishes sold as follows:

Dahlia, purple	\$410	Northwood Grape, marigold . . .	80
Peacock at Fount, green	350	Grape and G/Arches, mari. . . .	75
Dahlia, marigold	250	Inv. Strawberry, marigold . . .	175
Feather Swirl, pastel amber . .	200	Millers. Cherry, ame. *	85
Peacock at Fount, purple	170	Wreathed Cherry, purple * . . .	145
" " " white	160	" " marigold	140
" " " marigold	110	Orange Tree, blue	170
Field Thistle, marigold	150	Waterlily, marigold	190
Circled Scroll, marigold	105	Leaf Tiers, marigold	55
Springtime, green*	175	Beaded Shell, marigold * . . .	50
" purple	180	Lustre Rose, marigold	30
" marigold	130	Lustre & Clear, marigold . . .	25
Acorn Burr, purple	150	Maple Leaf, purple	115
Cherry & Thumbprint, mari. . .	170	Stork & Rushes, marigold . . .	100
Singing Birds, purple	165		
Northwood Peach, white	180	Total	\$4,790
Northwood Flute, marigold ** .	140	* Chip, slight damage	
Northwood Grape, purple	160	** Est. sold at \$250 4-pc. setting	

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FENTON IDENTIFIES PATTERN

Frank M. Fenton, president of the Fenton Art Glass Co., of Williams-town, W. Va., has identified the Butterfly and Fern (Presznick's Butterfly and Plume) pattern as definitely a Fenton product. He wrote:

"In your January issue, page 3, you referred to the Butterfly and Fern pattern. This was the old Fenton's No. 910. The pitcher was part of the carnival water set which we sold about 1910-11 as our special Sunset Iridescent Lemonade set assortment. I do not believe it was ever made by the Northwood company."

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The Beautiful 'Baby'

By Rosalie White

We found "Baby" on a weekend trip antiquing in Iowa in the spring of 1963. "Baby" is easily one of the most beautiful pieces of carnival we ever owned and, as many know, we have had our share of the spectacular pieces.

We had a car full that day. My husband, Dr. John, the optometrist, drove. I rode in front with him. Our three boys were in back and our purchases rapidly filled up the car.

We stopped for gasoline at a small station. The owners lived in a few rooms attached to the store. We mentioned we were collecting carnival and they showed us a few rather common pieces and sets that they had for sale.

Then I saw this striking tankard, on the top of a cabinet in the kitchen and I asked the lady what she would take for it. It was a pattern I had never seen.

The lady replied she did not want to sell it because it had been a gift to her when a small girl from a school teacher who had purchased it in England. She was clear and positive of these facts.

Finally, she said, "Well, you'd never pay what I must ask." But we did and took the pitcher to the car wrapped in a blanket. With other purchases there, we figured the tankard cost us \$100.

There wasn't room for it in the back seat, so the boys said, "You hold the 'baby' Mom," And I did, in my arms, all the rest of the trip and back home where we gave the beautiful pitcher the chief place of honor in our display.

I sent an elaborate, full-scale drawing of "Baby" to Mrs. Hartung in Emporia. She called to ask if we could show her our treasure.

We took it up the next weekend. She thought it was beautiful, but when I told her the story, she said, "Oh, this is European glass. I do not put any European glass in my books. You see how shiny it is? This is not American carnival glass!" (It was ironic that later she drew and published patterns of a dozen or more cheap, marigold English pieces in her books, but she passed up her first chance at this show stopper.)

We made some purchases and returned home with Baby, but not nearly as elated as when we had started for Emporia.

Then Ed and Marilyn Gaida of Victoria, Texas, stopped. They were new collectors and good buyers. The price we had paid for Baby was considered exorbitant for carnival in that day and we thought the pitcher was "safe."

But the Gaidas selected a few water sets, including the Robin set in marigold, also some fine signed Nautilus pieces at \$35 each, and they admired Baby. I told them Baby was not for sale but Ed kept on looking.



Morning Glory

Finally, it seemed that I would have to quote a price for Baby in order to close the sale of the other glass, but I never thought they would pay \$125 for a piece of glass we thought was "European."

The Gaidas took Baby to Victoria, Texas. They later secured an identical pitcher at an auction.

Baby, as readers have guessed, was the first reported Millersburg Morning Glory tankard -- a piece of carnival so breath-takingly beautiful that when Marion Hartung described it she stated that, in her opinion, tumblers never would be found to match on the ground the pitcher was never made for use, but for show or as a vase only. She guessed wrong since Morning Glory tumblers are known in amethyst, marigold and green.

EDITOR'S NOTE: Carnival collectors thank Rosalie White for this interesting and well-written account. Rosalie was the best informed person on carnival in the nation for many years. Her "Baby" went to a Beloit dealer for a reported \$6,500 in July 1973 and was sold to a private collector in northwestern Missouri two weeks later.

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Rare Wheat Bowl

In the interest of expanding knowledge and appreciation of rare carnival glass, Joe L. Worley of Waynesville, North Carolina, mailed in some excellent photographs of his unique purple carnival covered bowl in the Northwood Wheat pattern. Mrs. Joan Kilbourne of Portland, Ore., did the pen and ink sketch.

The bowl is 6 1/4 inches in diameter and a shade under 3 inches in height. The base and cover designs each have six panels that feature four or five heads of wheat. The lid has a prominent finial. Both pieces are "N" marked.

The bowl was found in Pennsylvania by a North Carolina dealer who sold it to Worley 10 years ago. This is the only known covered dish in this pattern and the second known item in the Wheat pattern.

The covered Sweetmeat in this pattern brought \$1,900 at an Indianapolis auction in June 1974. -- # --



COVERED BOWL in Northwood Wheat pattern

QUADS IN RARE TUMBLER

The familiar Peacock at the Fountain (Northwood) tumbler has been found in Ohio in true amber base glass. It was not a single tumbler, but quads. They went to a tumbler collector who sold two to other collectors and retained two.

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One Carnival Society

Now that the two 1974 national carnival glass conventions are history, it is a good time to reappraise where we have come in our hobby and to consider the future.

It is evident that after some 15 years of steadily increasing attention and popularity, carnival glass interest appears to have slackened. The carnival ship is not exactly becalmed, but its sails are pretty limp.

No one is breaking down John Woody's door to hold a major carnival glass auction. In fact, no major auction is scheduled at this time for the remainder of 1974.

Sellers got out of the notion earlier this year. Prices bid at three large sales were a disappointment. The Pennsylvania auction reported only a few weeks earlier held some hope for a reversal of interest.

Better Organization Needed

While major auctions have done much to stimulate the carnival glass hobby, they are only a small factor in the entire picture. There are more fundamental and important aspects to consider.

As we see it, the national carnival glass associations are floundering. They are not giving the collectors what they need to survive. They are duplicating efforts in the few areas they touch. They are competing for the same collectors as members and contributors.

It is high time for carnival glass collectors and dealers to realize that if carnival is to grow and prosper, that all should join in one national carnival organization.

Such an organization, with perhaps 6,000 happy, enthusiastic dues-paying members would have the resources to get many essential things done.

Such an organization could (and should) have:

1. A paid executive secretary accountable to the officers and directors;
2. A national monthly publication of substance and worth with a paid staff.
3. An ample budget to finance research into many areas of carnival glass and funds to start work on a definitive 1-volume book of carnival patterns.

When carnival glass collectors and dealers are united into one organization, this would provide more than ample resources for every worthwhile endeavor.

A truly national carnival association should sponsor and establish one or more national carnival glass museums.

It should purchase and maintain a national headquarters building for offices, smaller meetings and, possibly, for displays.

It should schedule and promote four to six regional conventions to be held prior to the single national convention.

This proposal is only intended as an outline of a plan for the good of all carnival glass. It is not intended as a reflection on the scores of collectors and dealers who have given a great deal of time to the appreciation and promotion of carnival glass.

We invite other carnival enthusiasts to share their views on this subject.

Surely, carnival collectors are entitled to the most for their money. They should know where every penny of their money is spent. They should have the best.

Anything that is necessary can be accomplished.

We believe that a single, strong and united carnival glass society would solve many problems and confer untold benefits with the proper leadership.

Even if one carnival society is never established, it is a lovely dream.
(See "Response," p. 78).

-- O.J.O. --

St. Clair Buys Back Plant

Joe L. St. Clair has repurchased the glass plant in Elwood, Ind., that was founded by his father and which bears his family name.

The plant and all its assets were bought by St. Clair July 25 from Robert Courtney and Richard Gregg to whom St. Clair had sold the glass works in January 1971, at which time Joe St. Clair believed he would retire.

Courtney and Gregg, both new to the glass industry, had operated the plant three and one-half years. During that time they spent about \$40,000 in expanding and improving the plant on North Fifth street.

Grew Tired of Inactivity

Meanwhile, Joe St. Clair grew restless in retirement. He built a new small glass plant at 240 North Thirteenth street in Elwood. It began operations in May, 1973, as the St. Clair Art Glass company.

The new owners of the original St. Clair plant incorporated and issued stock. Richard (Dick) Gregg, plant manager, said a peak production was reached in 1973 when \$50,000 worth of pressed ware was shipped one month. The Mid-East war and energy crisis cut off business with the plant's two main customers.

It was learned the St. Clair family probably would not have been interested in reacquiring the property, which included the original family homestead, except that Courtney and Gregg in 1974 secured a ruling from Washington granting their company exclusive rights of the St. Clair name on glass products.

This affected both Joe St. Clair, who had been signing most of the glass items he made starting in May 1973, and Bob St. Clair, the youngest brother, who began making signed paperweights at his own small glass plant in 1971, and other ware.

In 14 months of operation at his new glass plant, since May, 1973, Joe St. Clair had pressed more than 120 different glass items including about 70 items in carnival. St. Clair glass makers were on a vacation in August. Plans for the new schedule at the original St. Clair glass works would become known in September.

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Chapter III

Kansas City, Mo.

August 1974

The Marigold Inv. F&F Tumbler

New Information Plus a Review of Earlier Known Data Provide Basis for Several Conclusions in an Area that Has Been a Puzzle to Collectors.

By O. Joe Olson

Inverted Fan and Feather is one of the best known patterns from the late Victorian period, 1890-1910.

It won national attention when introduced in 1902 in a spectacular new pink slag art glass. Then followed a cascade of custard glass in 14 items in the pattern, each piece decorated in pink and gold. This glass secured such wide appreciation that the pattern today is known by many as "the Cadillac of custard glass."



Inverted Fan
and Feather

Since 1966, the pattern has been listed as known in old carnival glass in marigold tumblers and water pitchers. This listing has been challenged. It is disputed by some who maintain there is no evidence that old carnival glass was pressed in the pattern.

This special report presents new information and a summary of all known data relating to this question. On the basis of this material, several conclusions are presented to collectors.

Designed by Harry Northwood

Harry Northwood was credited with designing and naming the Inverted Fan and Feather pattern in 1900 while manager of the London office of the National Glass company, a combine of companies.

When the merger began to fail, Northwood invested \$100,000 to modernize a closed former glass plant at Wheeling, W. Va. This became his fourth and final glass works where he spent the last half of his 38-year career in the American glass industry.

Where he had unveiled two patterns, Chrysanthemum Sprig and Argonaut Shell, to launch his career in 1888 in decorated Ivory opaque (custard glass), Northwood now selected the Inv. F&F pattern in 14 items as vehicle for a re-entry as manufacturer into the industry.

He presented the pattern in pink slag, a heat sensitive glass that turned to a gradual homogenous pink when reheated. The color change was caused by gold leaf powdered and mixed in the glass charge.

In 1902-04, he pressed large quantities of custard glass in the pattern,

decorating the glass in pink and gold. The custard ware won swift acceptance and became one of Northwood's most popular patterns.

Old Carnival Era Active

When Northwood, influenced by competition from Fentons, Millersburg and Imperial glass works, began making iridescent (carnival) glass about 1910, he used many old moulds of patterns he had introduced in custard glass starting in 1888.

Northwood custard pattern moulds that had a revival in carnival included Maple Leaf, Grape and Cable, Grape and Thumbprint, Grape and Gothic Arches, Grape Arbor, Beaded Cable, Singing Birds, Fine Cut and Roses and others.

There is no evidence that Northwood manufactured any Inv. R&F items in carnival glass. Either the moulds may have had such heavy usage as to make them obsolete or the small ball feet on many items, vulnerable in reheating, may have been a deterring factor.

Whatever the reasons, no pieces of old carnival in the Inverted Fan and Feather pattern turned up during the first ten years of the carnival glass revival that started about 1956-57. The first hint of the pattern in carnival was the Inv. R&F pattern on the outside of the 4-footed Butterfly and Tulip bowl reported in 1961.

St. Clairs Revive Tumbler

The pattern next came to national attention through a small glass works in Elwood, Ind. The St. Clair family, father and five sons, had operated the glass works 20 years, concentrating on hand-made paperweights, when the father died in December, 1958.

Joseph L. St. Clair, next to the youngest son, became owner and manager. The plant turned to pressed ware in order to diversify production. Inspired by Northwood's old pink slag produced 60 years earlier, Joe St. Clair in 1962 had a mould made of the original Inv. R&F tumbler in custard.

He ground up gold leaf and mixed the opaque Ivory charge to the best of available information, but the pink slag effort did not come off too well. When reheated, the pink showed up mostly in blotches on the tumblers instead of the gradual deepening homogenous color sought. Most of the molten glass was pressed in the Inv. R&F tumbler mould although about 200 tumblers also were made in the Grape Panel mould. The plant also pressed tumblers in an attractive blue-green turquoise opaque.

The pink slag was an expensive experiment. The tumblers, priced considerably higher than other St. Clair ware, did not sell well. Then an investor from Indianapolis, Ed Rosebach, saw the output. He offered to buy all the pink slag and the

turquoise tumblers for a lump sum, reported to figure out at about \$2 a tumbler.

Featured IN THIS SECTION

The Marigold
Inverted
Fan & Feather
Tumbler

Is it old or
new?

Matching pitcher?

The offer was accepted and Rosebach hauled off some 2,000 tumblers most of which are still in storage somewhere in Indianapolis. It was learned from a friend of Rosebach's that the sale totaled \$4,400.

Carnival glass was beginning to receive much attention at this time and St. Clair perfected two finishes. One was for white carnival. The second produced a golden aurene finish that became excellent marigold on clear glass and a rainbow multi-colored finish on dark pieces.

It has now been verified that the St. Clair plant made a pressing of marigold tumblers in the Inv. R&F mould in late 1963 or early 1964. The tumblers were

Dates in the Life of Harry Northwood

1860	June 30, Born at Wordsley, Staffordshire, England	1896	Northwood plant opened in Indiana, Pa.
1881	Arrived in Wheeling, W. Va.	1898	Joined in National Glass Co. merger
1882	May 27, Married in Wheeling	1900	Manager, London office of National Glass Co.
1883	Chief designer at LaBelle Glass Co., Bridgeport, O.	1901	Northwood plant opened in Wheeling
1887	Manager, Buckeye Glass Co., Martins Ferry, O.	1905	Adopted N-Circle trademark on ware
1887	Founded Northwood Glass Co., Martins Ferry, O.	1919	February 4, Died at age 58
1892	Northwood plant opened in Elwood City, Pa.	1922	Northwood plant closed

excellent in shape and color. The work progressed smoothly. On a good day, the glass team turned out 300 to 350 tumblers.

Townpeople close to the glass works on Fifth street estimated the plant quickly built up a supply of 500 to 800 marigold tumblers.

The next week, the St. Clair plant made white carnival tumblers in the same mould. These also turned out excellent.

These, as events proved, were the first production items in new carnival glass. They were offered for sale but only a few sold.

Production from other moulds continued in non-iridized opaque glass.

The marigold and white carnival tumblers were stored in boxes and put back.

(Joe St. Clair once remarked to the writer, in 1968, that he was forced to "sit" on his first tumblers for "nearly two years." He did not elaborate on what pattern or colors they were, and the writer did not ask because at that time the statement did not hold any particular significance for the writer.)

Sale of Tumblers Learned

It was learned (and verified) two months ago, that in 1965 a dealer in job lots of glass visited the St. Clair Works. He was William (Bill) Jenkins, then a salesman with the L. G. Wright Glass Co., New Martinsville, W. Va. Like many glass "wagon" men, Jenkins had sidelines. He bought small lots of glass in one town and sold the items in the next.

Jenkins had learned from someone about the store of carnival tumblers and after dickering, he bought most of them. He was reported to have taken about 500 tumblers to the St. Louis area where he had contacts and where he sold them at modest markup.

Several dealers and investors in the area laid in a box or two at that time. From these stores have come a steady stream of marigold Inv. R&F tumblers.

One veteran collector who saw the tumblers at that time was William (Pete) Wallace of Maplewood, St. Louis suburb, one of the top tumbler collectors in the nation. He sorted through a "case" of marigold tumblers -- a box holding 4 or 5 dozen.

Jenkins sold about half of the St. Clair carnival tumblers to Everett Tate, then of Corning, Ark., who was a "wagon dealer" who traveled south from St. Louis. Tate

sold the tumblers and later St. Clair carnival goblets (Wildflower and Rose in Snow patterns) to dealers in Kentucky, Tennessee, Arkansas, Mississippi, Alabama, Georgia, Louisiana and Florida.

Tate, who was about 52 years of age in 1965, was a friend of Breck Smith, the Corning jeweler, who promoted the first Grape/Cable tumbler reproductions. This mould, as reported earlier in Tumbler News, is now owned and in use at the St. Clair plant. Tate now resides in Georgia.

The marigold Inv. R&F tumblers have continued to be "discovered" in the south over the years by collectors residing in the north. John Britt of Manhattan, Kas., and R. D. Kavanaugh of Kansas City, Mo., each found some. Kavanaugh's "six-pack" came from an off-beat shop near Corinth, Miss. The owner allowed Kavanaugh to "talk" him out of the tumblers at the attractive price of about \$20 apiece.

Tumbler Priced at \$2 in 1973

Charles Mochel, then of Kansas City, Mo., bought one for \$2 at the 1973 national carnival convention at Des Moines -- a considerable drop from the \$1,000 he had paid earlier that year for a green Multi-Fruits and Flowers tumbler. A St. Louis collector offered four marigold Inv. R&F tumblers at Des Moines. He also sold singles to Roven Heaton, Warren, Ind., and Britt, of Manhattan, Kas.

On many visits with Joe St. Clair at Elwood from 1967 to 1974, and in numerous telephone conversations, the writer often discussed carnival making by the St. Clair plant. On two or three occasions, St. Clair was asked if he recalled making marigold Inv. R&F tumblers. He replied each time that to the best of his recollection, the plant had not made them.

When the story came out about a job lot sale in 1965 to Bill Jenkins, and was verified in Elwood, the matter was broached again. Joe St. Clair, who has a reputation for probity, shook his head and said that he couldn't recall the sale.

He added: "But, then, I couldn't remember all that went on. I was primarily concerned with making glass. We'd turn out two or three days work from a mould and sell it all if someone came along."

Hartung Listing Gave Status

More than anything else, listing of the pattern and marigold tumblers by Mrs. Marion Hartung gave the item a status it had not enjoyed.

In Book 3, published in 1962, Hartung drew a pattern (p. 82) that she called "Feather Scroll" and she wrote it appeared on the exterior of the Butterfly and Tulip bowl. "To the best of my knowledge it appears nowhere else," she stated.

But late in 1965, after the Jenkins distribution of marigold tumblers in the St. Louis area, Byron Gentry of Hobart, Okla., sent a marigold Inv. R&F tumbler to Mrs. Hartung. She drew the tumbler and it appeared in Book 7, p. 94, published in 1966. She said it was "Feather Scroll," the same pattern described in Book 3.

She added that the pattern had been used by Northwood for his pink slag glass.

Then the error, if it was one, became compounded. In her 1967 Price Guide, Mrs. Hartung listed the Feather Scroll pattern, quoting prices on two items in marigold, the water pitcher at \$38 and the tumbler at \$13. She also quoted the tumbler in amethyst and green at \$18.

When Hartung began to study Northwood patterns in other glass types, in preparation for the hardback book, "Northwood Pattern Glass in Color" that appeared in 1969, she caught up with the proper name for the pattern. She labeled it correctly in this book.

UNIQUE ACORN BURR DISPLAY

Among striking displays of carnival rarities at the Des Moines convention (July 1973) was that of Don and Connie Moore, San Francisco, who showed seven complete punchbowl sets in Acorn Burr, each in a different color.

The sets were on risers covered with red cloth and set off with clusters of colored acorns in lifelike plastic. The colors: purple, amethyst, green, marigold, ice blue, mint green, and white. The Moores bought the white set at Des Moines. The mint green and white sets cost \$1,800 each. Only aquaopal now is missing.

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But she retained her pattern book names in the current price guide published in 1973, where the Feather and Scroll water set in marigold again is listed as "rare," the pitcher priced at \$250 and the tumbler at \$45.

When the close held story about the quantity appearance of the marigold tumblers in the St. Louis area (in 1965) was told to the writer in April, 1974, work began in several directions.

Persons close to the glass works in Elwood, Ind., were interviewed and they said that St. Clair undoubtedly made the carnival tumblers sold to Bill Jenkins.

Details Under Magnification

Next came a study under magnification of many specimens in the Inv. R&F pattern including tumblers in pink slag and old custard, and St. Clair blanks in amber, cobalt, clear, ice blue, red and amberina. Also several of the so-called "old" carnival tumblers.

The examination showed that only two different moulds were represented by the tumblers.

In general, the old Northwood tumblers in pink slag and custard were more highly embossed, details were highlighted in a positive manner, and the vertical festoons and diamond points were more prominent.

The other (St. Clair) tumblers had less distinct detail. The St. Clair repros were like a photograph of a photograph in which about 30 per cent of the sharpness and detail of the original had been lost. All of the St. Clair tumblers and the so-called "old" marigold tumblers appeared to be from the same mould.

It became quite plain that all of the Inv. R&F tumblers examined in old pink slag and custard glass and the carnival varieties came either from the old 1901 Northwood mould (or recasts from that original), or from the 1962 St. Clair mould. No "third" major variety appeared.

It is possible, but highly unlikely, that another mould for the tumbler exists. If so, it is not beyond the realm of possibility that some glass works produced some marigold tumblers during the so-called old carnival period (1907-1925), but if these tumblers exist, none was in the lot examined by the writer.

Harry Northwood died in 1919 and his factory closed in 1922. Many of the old Northwood moulds were secured by the late L. G. (Cy) Wright of New Martinsville, W. Va. This enterprising jobber had reproduction custard made in many Northwood patterns such as Argonaut Shell, S-Repeat, 3-Fruit, Beaded Shell, Sheaf of Wheat, and others, but he never made any reproductions in any type of glass in the Inverted Fan & Feather pattern.

Also, let it be noted that of the glass works that made carnival glass in the second carnival glass era, starting in 1964, only St. Clair made any carnival in the Inv. R&F pattern. The three pieces were: the tumbler, toothpick and the covered sugar bowl.

Conclusions of Writer-Researcher

From this rather lengthy summation of new information and earlier known facts concerning the Inverted Fan and Feather pattern, in general, and the carnival tumbler in that design, in particular, emerge several conclusions:

1. There is probably no "old" marigold Inv. R&F carnival tumbler, that is, none that dates back to the 1907-25 period.
2. It is likely that all known marigold Inv. R&F tumblers were made at the same time, circa 1964, by the St. Clair Glass Works of Elwood, Ind.
3. That all white Inv. R&F tumblers were made at the same time and place.
4. It also is likely that the marigold water pitcher in Inv. R&F does not exist. None has been reported to date even though it was listed in the 1967 price guide. It appears this listing was an optimistic projection based on the sketch a year earlier of the marigold tumbler.

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THREE MEN ON A SWEETMEAT

Some 30 years ago the hilarious Marx brothers played to record crowds on Broadway in a play called, "Three Men on a Horse."

At the Lockhart carnival auction in Indianapolis June 7, the top billing went to three men on a sweetmeat -- and they rode a winner. The top price of \$1,900 was paid for the first reported Northwood sweetmeat in the Wheat pattern. The piece, with green lid and amethyst base, went to Harold Ludeman, Black River Falls, Wis.

It was announced at the auction that Joe Corrothers, John Woody and John Roller had combined to buy the compote. Corrothers first found the piece at a home in Sugar-creek, O., near Millersburg. The owner promised him first opportunity. Then Woody discovered it and, later, Roller. The last two men were told Corrothers had prior rights, yet Roller, who owns three greenhouses, sent roses to keep his bid alive.

The three agreed to share the purchase price of \$1,200 and to put the piece in the auction. Corrothers wrote a letter to the owner which Roller presented when he picked it up. Only hitch came when Roller, before the auction, displayed the piece at Pearisburg, Va., and received a \$2,500 offer that he could not accept. At Indianapolis, Roller offered to give Ludeman a profit but was turned down.

Harold Staley of Freeport, Ill., paid \$1,500 for the important Indianapolis Monument 7" plate in blue, only one known. Mrs. James H. Casey, DeKalb, Ill., secured the purple Hobstar and Feather giant rosebowl at \$1,300.

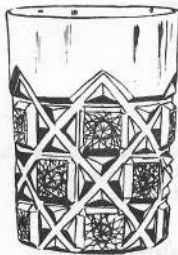
Two townpumps, both damaged, were sold, the marigold at \$220, and the purple at \$135. A damaged Daisy Cut bell in marigold brought \$140. The auction of 350 pieces drew only about 60 bidders, a very small turnout. The sale took place in June 1974.

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Latest on Checkerboard

The Checkerboard pattern was in the news in late May when the first reported marigold Checkerboard tumbler changed ownership in a private sale.

The collector who found it at an eastern flea market, paying \$15 for it, was about to advertise, offering it to the "highest bidder." He had an offer of about \$650, part in trade. While considering this, an all cash offer of about \$600 came along and he accepted. The tumbler went to Kansas.



Checkerboard

Some believe that Millersburg Glass Works made Checkerboard but recent research suggests Westmoreland or Cambridge as more likely choices.

Dr. and Mrs. Jack Adams recently visited the Cambridge Glass museum in Cambridge, O., where the owner, Harold Bennett, confirmed that the Cambridge Glass Co., had a pattern called Cut Ribbon that closely resembled the Checkerboard. At our request, Bennett was checking old catalogues to see if a water set was made in Cut Ribbon. So far, "no."

Peggy Deal of Jackson, Tenn., tumbler expert and former dealer, called attention to a 1915 page adv. for the Westmoreland Glass Co., showing the Checkerboard pattern in a water set and other items (Kamm's Book 6, plate 21).

Phone calls and correspondence with officials of the Westmoreland company disclosed that the Checkerboard pattern has been one of their original patterns owned by the company since it began in 1889. Officials said the moulds had never been loaned to any other glass works.

The Checkerboard pattern was called No. 500 and also the Old Quilt pattern by the company. It has been in production in various glass types since the 1890's and was made in blue milk glass in the 1950's.

Mr. J. H. Brainard, president of the Westmoreland company, wrote that to the "best of our knowledge," some items and patterns of the company were iridized or "doped" to become carnival glass.

"This ware was made starting in the early 1900's just prior to World War I," he wrote. "I imagine that a few of the items in Checkerboard, such as the pitcher and tumblers, were treated with a 'dope' (carnival) finish."

The carnival pitcher and tumblers found in Checkerboard bear a silvery iridescence. They do not resemble the carnival finish on the Cambridge Inverted Strawberry and Inverted Thistle water sets.

Further, the pieces are unsigned. They do not bear the "Near Cut" trademark. At this point in research, Westmoreland seems most likely as maker of Checkerboard.

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RED ROSES GWTW CARNIVAL LAMPS

Raymond Wishard, "king" of wholesale old carnival dealers, now of Greencastle, Pa., introduced the most expensive piece known to date in the new carnival field in the fall of 1975. It was a large red carnival Cone with the Wind lamp priced at \$250 retail. The lamp was made for Wishard by the Fenton Art Glass company.

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SPOTLIGHT ON FAMOUS "SINGLES"

Here are some of the better known carnival pitchers for which no matching tumblers have yet been reported. Also a list of carnival tumblers for which no matching pitcher has been found.

Pitchers without tumbler

- 1) Cone and Tie, marigold
- 2) Gay Nineties, green
- 3) Holly and Berry, purple
- 4) Starflower, blue
- 5) Starflower, marigold

Tumblers without pitcher

- 1) Butterfly, marigold
- 2) Cone and Tie, purple

- 3) Diamond Lace, marigold
- 4) Gay Nineties, marigold
- 5) Harvest Flower, blue
- 6) Jeweled Heart, white
- 7) S-Repeat, marigold
- 8) White Oak, marigold
- 9) Wisteria, mint green

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TUMBLERS GO LOW AT AUCTION

Prices realized at the consignment auction of HQACGA were the lowest since the Rex Lyons auction at Columbus, Ind., three years ago. Nearly everyone who put in carnival to sell at the auction "lost his shirt." Some called it a disaster for the sellers while the buyers were dazed.

Carnival tumblers got hit hardest even though condition was above average. While prices did not take the carnival Cinderella back to the pumpkin, they took carnival back to the Hartung price guide of four years ago.

A rare vaseline Concave Diamond tumbler brought \$230. A mint green Wisteria was sold for \$450. Other prices paid for tumblers follow:

Amethyst-Purple

G/C tankard size	\$55.
G/C regular	30.
Heavy Iris	20.
Beaded Shell	20.
Oriental Poppy	20.
Wreathed Cherry	20.
Diamond Lace	\$42.50 to 35.

Marigold

Leaf Tiers	\$50.
Apple Tree, 4 for	90.
Jeweled Heart	75.
Maple Leaf, 4 for	40.
Dandelion	20.

Water Lily & Cattails	16.
Grape & Gothic Arches	16.
Acorn Burr	45.
Butterfly & Berry	15.
Floral and Grape	16.
Bouquet	16.
Stork & Rushes	16.

Other Colors

Grape & Gothic Arches, blue	\$20.
Peach, blue	20.
Butterfly & Berry, blue	25.
Stork & Rushes, blue	20.
Raspberry, green	20.

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Like an old-fashioned "hot foot" to the hobby came word last month that two more blue Harvest Flower (Sheaf of Wheat) tumblers had been located in the East. They had not yet been liberated from a collection. Negotiations were underway.

There are six known marigold large compotes in Grape/Cable. The sixth was assembled by Mr. and Mrs. Joe Corrothers, Maumee, O. The other five are owned by: J.T. Sisk (2), Mary E. Colliers, Robert Vining and Harold Ludeman.

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Chapter IV

Kansas City, Mo.

September 1974

Preheims List Top Tumblers

From Vantage Point of 18 Years' Specialization in Active Area of Carnival Glass, Californians Offer Pattern Analysis in Three Groupings.

By O. Joe Olson

BY ANY configuration, Glenna and Arnold Preheim of Garden Grove, Calif., are the nation's "First Couple" in carnival tumblers.

With unswerving devotion for the last 18 years, the Preheims have collected and studied tumblers. They now have 360 tumblers in one of the finest collections known.

Offer List of Top 30

For this issue of The Carnival Tumbler News the Preheims graciously contributed a list of what they consider are the Top 30 tumblers in the hobby. These are arranged in three tiers of 10 on the basis of current market prices. The listing follows:

From \$400 to \$1,000

Butterfly	Perfection
Gay Nineties	Quill
Hobnail	S-Repeat
Many Fruits	White Oak
Morning Glory	Frolicking Bears

From \$200 to \$400

Chatelaine	Inverted Feather
Checkerboard	Inverted Strawberry
Cone & Tie	Late Thistle
Cut Cosmos	Lily of the Valley
Fentonia Fruit	Oklahoma

From \$100 to \$200

Millers. Cherry Var.	God & Home
Cherry, Northwood	Strawberry Scroll
Circled Scroll	Rising Sun
Feather & Heart	Banded Diamonds
File	Interior Poinsettia

The Preheims are known nationally in carnival circles having shared their knowledge and displayed choice tumblers at several national conventions.

They assisted materially in ground work for the current color book on carnival tumblers.

The Preheims realized a long-time ambition when they took early retirement earlier in 1974 and opened an antique shop they call the Purple Glass Farm, three miles from Disneyland at Anaheim, Ca. They feature sun colored glass from a collection of some 4,000 pieces ranging from punchbowls to salts and miniatures.

Arnold formerly was a designer with the McDonnell-Douglas Aircraft Corp., while Glenna was credit supervisor for the Penney company in Garden Grove.

Collecting Interests Varied

They became interested in carnival glass about 20 years ago and then began to specialize in tumblers. They are still seeking tumblers in 16 additional patterns plus some in additional colors. The Preheims have a separate collection of 48 different contemporary tumblers and 122 different new carnival toothpick holders including over 40 Hansen pieces.

They called their listing (p. 25), "The 30 Best Patterns for a Tumbler Collection," and they organized the listing in three brackets. Arnold wrote that "many of the colors in some of the patterns will go higher than we have indicated." He said he believed the blue Maple Leaf tumbler was a variant and "should be considered rare and valuable."

-- ## --

Egyptian Queen As Vase

Jay O'Donnell, New York dealer, sold the iridized Egyptian Queen piece as a vase. It was added to the outstanding vase collection formed by Carol Moore of Roseburg, Ore. Price was near \$1,000.

The design features nudes in bas relief in a 2-inch green panel at the top with plain vertical panels in marigold extending to the base. The piece is 5 3/4 inches in height (nearly 2" taller than most tumblers), and holds 12 fluid ounces.

In England it was considered an example of British art glass although U.S. carnival writers have adopted it as carnival. (Hand Book 4, p. 69). While larger carnival tumblers are known, this piece quite obviously was not mass produced and it is not in the American tradition in design.

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Two in Checkerboard

Featured IN THIS SECTION

List of 85 New
Tumblers by
Pattern & Color

Also
Preheim Selection
of 30 Top Tumblers

Hazel Rawls of Orange, Texas, made a profitable buy in the New England area in July. Through a picker she got a line on an amethyst Checkerboard, only it was twins when she finally found the owner.

After some strong bargaining, Hazel got the tumblers and, somewhat breathless, she said they cost so much she was just going to "sit back" and enjoy them for awhile.

Hazel was the "headquarters" for many of the early marigold White Oak tumblers that were found.

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Knowledge brings greatest enjoyment of carnival.

Decade Brings 85 New Tumblers

Research Finds Patterns, Makers and Dates of Popular Iridescent Pieces
Made at 7 Glass Plants and by 3 Glass Artists Starting in 1963-64.

By O. Joe Olson

Collectors of both old and new carnival had the "best of two worlds" in the decade now closing.

In old carnival, rarities and discoveries kept interest high.

In new carnival, several million pieces of attractive glass were marketed. Some were spectacular designs and short issues. Included were a score elaborate large items, punchbowl sets, blown animal pieces, souvenir and Christmas plates, covered dishes, many novelty pieces and more than 200 different toothpick holders.

Also, of special interest in this article, water sets were made in 15 patterns,

in a total of 28 colors, with 35 different tumblers including two to five sizes with some water sets. Adding the 35 tumblers to those that had no matching pitchers, gave a total of 85 carnival tumblers made from 1963-64 to the present.

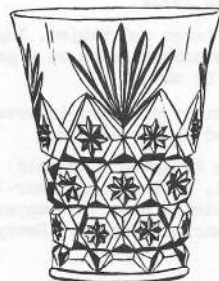
These tumblers were pressed by seven glass plants while three free-lance glass artists custom iridized 17 of them. (Complete tabulations on pages 29 and 31).

THERE WERE FOUR water sets -- marigold and blue in the Windmill and Lustre Rose patterns -- among 70 different items announced in January 1965 by the Imperial Glass Company of Bellaire, O., which formally opened the New Carnival Era. Imperial had tested market interest with a Heavy Grape goblet in marigold carnival offered in 1961-64.

The first two new carnival tumblers probably were those made by the St. Clair Glass Co., Elwood, Ind., in 1963-64.



Inverted Fan
and Feather



Millersburg Souvenir
Imperial Glass #406



Embossed Robin



Windmill Marigold
with Suede Panels



Fieldflower



Tiger Lily



Lustre Rose

These were marigold and white tumblers in the Inverted Fan and Feather pattern described earlier in detail.

The same year Imperial launched "reissue" carnival in 1965, Breck Smith of Corning, Ark., marketed reproduction Northwood Grape/Cable tumblers in amethyst and white carnival. The mould and glass blanks were made in Italy and Smith had the tumblers iridized in the mid-West. The repros were absorbed finally by the market. The mould was sold in 1973 to St. Clair Glass of Elwood, Ind., which then made carnival tumblers in four colors as will be described.

First Souvenir Tumblers

The first souvenir tumblers were made for the Society of Carnival Collectors in 1967 by St. Clair Glass. Each was embossed on the base: "Original Carnival Society, S.C.G.C., 1964-68." Three hundred of each of three colors were ordered. The cobalt and ice blue held color true, but the red ranged to red-amberina and amber.

One other souvenir tumbler during the decade honored the 1971 Holmes County (Millersburg, O.) Antique Festival. About 800 were pressed in cobalt by Imperial and sold by the Jaycees there.

Lucile J. Kennedy, Imperial sales manager, said the mould dated back to about 1905. It was known as No. 406 in the Imperial Glass records. "No name was ever assigned," she said, although some wanted to call it "Intaglio Star Shower" (See page 27).

Imperial Took the Lead

In manufacturing and publicizing new carnival, Imperial maintained the lead. Starting in January 1967, Imperial introduced a new color in carnival nearly every year until it had produced iridescent glass in eight colors.

Green (Helios) came in 1967, red (Sunset Ruby) in 1968, ice blue (Azure Blue) in 1969, cobalt (Aurora Jewels) in 1970, followed by white and amber in 1972 and 1973.

The Imperial carnival lines were large and varied. Imperial persisted in offering water sets and punchbowl sets at a pace other companies later did not attempt to match.

In all, Imperial pressed 3-pint water pitchers in seven of the 15 water set patterns that appeared in the decade.

Imperial offered four patterns in marigold (Rubigold) and blue (Peacock). These were: Windmill, Lustre Rose, Four-70-Four and Heavy Grape. In addition, the Windmill water set appeared in a unique part-satinized finish called marigold-suede. Heavy Grape also appeared in green and amber.

The Robin Embossed pattern appeared in cobalt and white. The Tiger Lily came out in ice blue while the Fieldflower had a somewhat longer history in red.

Carnival Tumblers Made Since 1963

St. Clair

INV. FAN & FEATHER

1. Marigold 1963-64
2. White
3. Cobalt, clear finish
4. Cobalt, golden finish
5. Ice Blue
6. Red
7. Amberina
8. Amber

HOLLY

1. Cobalt, clear finish
2. Cobalt, aurene finish
3. Ice Blue
4. Aquamarine
5. Marigold
6. White
7. Red

FLEUR DE LYS

1. Cobalt, clear finish
2. Cobalt, aurene finish

CACTUS

1. Cobalt, clear finish
2. Cobalt, aurene finish
3. Marigold
4. Red and Amber 1974
Base dark red and
sides amber with
marigold finish

NORTHWOOD GRAPE/CABLE

1. Red
2. Cobalt
3. Amethyst
4. White

L.E. Smith

HOBSTAR

1. Amethyst
2. White
3. Green
4. Amber

Souvenir

INV. FAN & FEATHER '67

By St. Clair for SOGC

1. Cobalt
2. Ice Blue
3. Red-Amberina
4. Amber
5. Red

IMPERIAL MOULD #406

"Intaglio Star Shower"
Millersburg Festival '71

1. Cobalt

Jeannette

ARCTIC ICE (amber)

1. Juice 6 oz.
2. Regular 11 oz.
3. Ice Tea 18 oz.
4. Giant Ice 25 oz.
5. Old Fashioned 9 oz.

HONEYCOMB (amber)

1. Regular 11 oz.
2. Ice Tea 16 oz.

SWIRL (amber)

1. Regular 11 oz.
2. Ice Tea 16 oz.

Fentons

BUTTERFLY & BERRY

1. Amethyst

MAPLE LEAF 1974

For L. G. Wright Co.
1. Amethyst

Breck Smith

NORTHWOOD GRAPE/CABLE '65

1. Amethyst
2. White

Imperial

WINDMILL

1. Marigold '65
2. Blue
3. Mari-Suede '71

LUSTRE ROSE

1. Marigold
2. Blue

FOUR-70-FOUR

1. Marigold
2. Blue

HEAVY GRAPE

1. Marigold
2. Blue
3. Green
4. Amber

TIGER LILY

1. Ice Blue

FIELDFLOWER

1. Red

ROBIN EMBOSSED

1. Cobalt
2. White

Indiana

GRAPE

1. Blue Ice Tea 14 oz.
2. Amber Juice 5 oz.
3. Amber Ice Tea 14 oz.
4. Lime Ice Tea 14 oz.

OCTAGON

1. Red-Amberina 9 oz.

Guernsey

INVERTED STRAWBERRY

1. Amethyst
2. Blue

(Custom tumblers p. 31)

Imperial followed a practice of removing each carnival line after 18 months to two years of sales. In August 1974, only the white and amber lines, plus the Windmill water set in mari-suede, remained and many items had been removed from the white carnival production.

Imperial also had pioneered with souvenir, special edition and Christmas plates. It was learned that Imperial would likely continue its Christmas plate series, the Twelve Days of Christmas, but whether it would continue a general line was not known.

Custom Iridizing in 1966

Custom iridizing of glass blanks was revived and demonstrated first by Ronald (Ron) E. Hansen of Mackinaw City, Mich., who was known as a glass paperweight artist. To work off tensions involved in exacting paperweight routines, Ron began to iridize glass novelty blanks in 1966.

In Cambridge, O., he secured some amethyst and amber tumblers from Tom Mosser of the Mosser Glass Co., founded by a famous Ohio glass making family. Mosser later said the tumblers were from an old Cambridge geometric pattern and the mould had been designated as Cambridge No. 105 (See page 31).

When the amber tumblers were "struck" or "refired" in the furnace "glory" hole they turned mostly a good red. Hansen showed the geometric pattern tumblers at the second national carnival convention at Kansas City, Mo., in July 1966. The supply vanished swiftly. Mosser said he sold three dozen amber blanks to Ron Hansen and Mosser never got around to pressing any more.

Robert (Bob) Hansen Starts

Robert (Bob) Hansen, Ron's younger brother of Bridgeport, Mich., also began to iridize glass blanks and he soon developed the work to a scale not approached by Ron. Bob iridized tumblers in 12 or more patterns, also cruets, the townpump and trough, salts, toothpick holders and many other pieces.

Bob and his wife, Helen, who assisted in ordering blanks and selling the finished pieces, said they endeavored never to iridize more than 300 of any single piece. Ron Hansen suffered a stroke at Christmas 1971 and has not worked since. Bob Hansen also has been on a light work schedule due to his health.

Terry Crider of Lima

A third specialist in iridizing was Terry Crider of Lima, O., who stirred the hobby in February 1971 offering iridized Lincoln and Kennedy amethyst plates. He sold these in matching numbered pairs at \$50. Crider obtained the plate blanks from the L. E. Smith Glass Co., of Mount Pleasant, Pa., which soon entered carnival in order to supply a Chicago dealer with 5,000 of the plates.

Terry iridized 60 amethyst Inverted Strawberry tumblers pressed by the Guernsey Glass Co., of Cambridge, O., in 1972. He took on this job as a favor to Harold Bennett, owner and manager of the glass works.

Smiths Began in 1971

Smith Glass achieved such excellent iridescence on the big plate order that it brought out a line of white carnival later the same year, in 1971. This was followed with amethyst carnival including handsome punchbowl sets in Hobstar and Grape patterns.

Smiths featured a water set in a Hobstar pattern that soon was manufactured in four colors, amethyst, white, amber and green. The pitcher was the two-pint size, but it harmonized well with other items in the lines.



Four-70-Four

Sunken Hexagon
(Honeycomb)

Eyewinker

Tumblers Custom Iridized

Ron Hansen

CAMBRIDGE GEOMETRIC #105

1. Amethyst
2. Red

Bob Hansen

EYEWINKER (Kamm V-76)

1. Red

MOON & STARS (K I-80)

1. Red
2. Blue

INVERTED STRAWBERRY

1. Blue
2. Amethyst

HOBSTAR AND FAN

1. Cobalt
2. Amethyst

HONEYCOMB

1. Red
2. Cobalt

ROSE

1. Red, Ice Tea

MAPLE LEAF

1. Cobalt
2. Amberina

Terry Crider

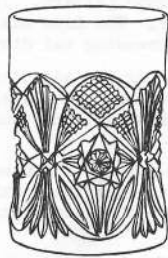
INVERTED STRAWBERRY

1. Amethyst

Fentons Entered in 1970

The Fenton Art Glass Co., of Williamstown, W. Va., entered carnival gingerly. The late L.G. (Cy) Wright, glass jobber of New Martinsville, W. Va., sought several times in the early and mid-1960's to have Fentons make carnival in some of his 1,000 old moulds. But for various reasons, Fentons declined.

Then in mid-1969, Fentons pressed 2,000 humidors in amethyst carnival in a pattern resembling the N Grape/Cable. These were souvenir pieces for Rose M. Presznick of Lodi, O. Fentons next pressed a few plates in a Glass Finisher pattern late in 1969.

Hobstar and Pinecut
Cambridge Geometric

Moon and Stars

These pressings helped bring Fentons into the new carnival competition and in January 1970, the company brought out several attractive pieces in amethyst including the first of a series of collector plates.



Hobstar by Smith

The Wright company, headed by Mrs. Wright who succeeded her husband upon his death August 22, 1969, had Fentons press six items in amethyst Maple Leaf carnival in January 1974.

The pieces were the 4-pc. table setting and a water set. Tumblers were made readily but production problems caused Fentons to discontinue the water pitcher after about 50 were pressed.

Two years earlier Harold Bennett of the Guernsey Glass Co., Cambridge, O., had sought to have his Inverted Strawberry water pitcher mould pressed in amethyst carnival at Fentons but management declined stating a belief that cost would run too high.



Butterfly & Berry

Fentons marketed some of the most attractive patterns and pieces seen in iridescent glass. These included the Mermaid and Atlantis vases, a Strawberry candy box, Giant Hen covered dish, Dolphin and Butterfly art pieces and baskets. In 1972, responding to popular request, Fentons made its famous Butterfly & Berry tumbler in amethyst carnival, but it has not attempted the matching pitcher.

Jeannette Water Sets

The Jeannette (Pa.) Glass company entered carnival in 1969 with two amber water sets in the Arctic Ice and Swirl patterns, both in marigold. The former design featured thin rough vertical ribs, in treebark effect, arranged close together. Five sizes of tumblers were made ranging from the 6 ounce Juice to a 25 ounce Giant Ice Tea. The Swirl pitcher had two sizes of tumblers, 11 and 16 ounce.

In 1971 Jeannette made the amber Honeycomb water set in marigold again with two tumbler sizes like the Swirl. Jeannette marketed a large line of marigold carnival which was mass produced by means of automatic pressing.

Indiana Carnival Prominent

In its Diamond Jubilee year of 1971, Indiana Glass Co., at Dunkirk, Ind., entered carnival with a blue Embossed Grape pattern. The water set featured a pitcher on a pedestal with a 14 ounce tumbler. The line was built up to some 32 items. The glass was mass produced by automatic pressing and distributed widely.

Sales were deemed adequate for the addition of two new Embossed Grape lines in 1972-73, one in amber and the second in a pastel green called Lime. Each had a water set, similar to the blue line, with 14-ounce tumblers. The amber set also had a 5 ounce Juice.

In 1972 Indiana Glass also offered a "Sunset" carnival line of 23 items intended to be red but which turned out as amberina. This featured a punchbowl set, 12" and 14" serving plates, and a water set with 9 ounce tumblers. The pattern was an Octagon variant.

At the August glass and gift show in Kansas City, Mo., company distributors said Indiana Glass was experimenting with radiant heat, instead of flame, to warm in and produce iridescence on red carnival. The move was intended to retain the basic red color in the article.

Indiana Glass became widely known in carnival circles producing 500 red carnival Souvenir Goodluck 1974 water pitchers for the Heart of America carnival society. Matching tumblers are scheduled to be ready for the 1975 April convention.

St. Clair Perfected Finishes

A desire to diversify production led St. Clair Glass Co., of Elwood, Ind., into pressed ware and then into carnival. The St. Clair plant, founded in 1938, specialized in handmade paperweights until the early 1960's.

Two carnival finishes were worked out at that time by Joe L. St. Clair who had become owner and manager of the plant upon the death of his father, John B. St. Clair, who died in December 1958.

One finish, used primarily on pastel carnival, gave a clear, frosty iridescence. The second produced a marigold or golden aurene rainbow finish.

Periods of Tumbler Making

The St. Clair plant had three strong periods of tumbler production. In 1963-64, the Inverted Fan & Feather was made in marigold and white. In 1968-70 a few weeks each year were given to making carnival tumblers in four patterns. In addition to the Inverted Fan & Feather, they were: Holly, Fleur de Lys and Cactus.

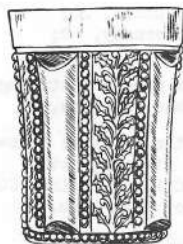
During three weeks of pressing cobalt in 1969, tumblers in the four patterns were finished in both clear and golden iridescence. The clear finish became known as an "electric" finish.

In 1973-74 St. Clair acquired the former Breck Smith Grape/Cable mould and tumblers were pressed and iridized in four colors: red, cobalt, amethyst and white.

The Cactus mould also was tried in red but only the thick base retained the red. The sides came out amber. When a marigold finish was applied, the Cactus tumbler became an unusual bi-color piece.

Buys Back Former Plant

On July 25, 1974, Joe St. Clair repurchased the original plant and all equipment on North Fifth street in Elwood. Planning to retire, he had sold the plant three and one-half years earlier to Robert Courtney and Richard Gregg who had operated the glass works.



Holly Panel



Fleur de Lys



Northwood Grape/Cable



Cactus

Inactivity was wearing on Joe St. Clair and he gradually built and organized a small new plant on North Thirteenth street in Elwood which commenced operations in May 1973. It was here that tumblers in four colors were pressed in the Northwood Grape/Cable mould and other carnival glass in scores of moulds and colors during 1973-74.

While no plan of operation had been announced, it was believed St. Clair would make glass at both plants for the time being since each is fully equipped. Whether two plants would be continued might hinge on availability of glass ingredients and an adequate supply of gas.

The St. Clair plant now owns five tumbler moulds (see sketches). It has specialized in small and medium-sized novelty items. It has produced 30 different tumblers, counting private base mould tumblers, various colors and finishes. It has never made a matching pitcher in any pattern.

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IN SUMMARY -- This monograph lists 85 different carnival tumblers made from 1963-64 to the present. There may be more, up to 100 -- the last 15 possibly in the area of custom iridized pieces. (Presznick's \$15.40 "encyclopedia" found 35 tumblers and the Owens \$7.95 book had 20 new ones).

This study notes new water sets in 28 colors, from 15 different patterns. In all, there were 35 different tumblers that had a matching water pitcher. Some sets had two to five different sizes of tumblers.

The seven glass plants and the tumblers each produced were: St. Clair, 30; Imperial, 16; Jeannette, 9; Indiana, 5; Smith, 4; Fontons, 2; Guernsey, 2; privately iridized, 17 -- Total 85.

Not covered are other glass works that made carnival during the decade featuring bottles, piggy banks, Texas hats, iridized milk glass, etc. None made tumblers.

Closing note: Anyone doing a recount may become confused over the Inverted Strawberry tumblers made by Guernsey Glass. The company iridized some of its own, both blue and amethyst. Bob Hansen finished some that he signed. Terry Crider iridized 60 in amethyst. These have the small "B" for Bennett, but Crider did not sign them.

-- O.J.O. --

LOSES \$3,000 ON RARITIES

One of the few losses to be reported from the sale of rare carnival in the last 15 years came from the auction held in Columbus on Friday, March 29. Friends close to John Roller, dealer of Pearisburg, Va., estimated he lost about \$3,000. Roller supplied most of the rarities sold at the auction (1974).

Roller had signed a \$26,000 note for which the carnival was pledged as collateral. Upon default of the note, Roller became owner of the glass and he put it in the auction after he was unable to sell many of the choice pieces at private sale.

It was a consensus that the owner of the carnival before Roller had paid too much for the glass and that most of it was unfortunately resold too near the purchase date.

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GREEN GAY 90'S -- The only known green Gay 90's water pitcher was displayed and priced for the first time at a regional carnival convention held at Elgin, Ill. The owners offered the great rarity for \$7,500. The pitcher was discovered at a flea market near Milwaukee.



Chapter V

Kansas City, Mo.

December 1974

The Big Butterfly

Unusual Pattern, Dating Back to 1895-1905 Period, Arouses Interest After Antique Trader Adv. Offering \$1,000 for Carnival Pitcher in Any Color.

If the big Butterfly water pitcher in carnival glass is discovered, it will look like this picture (see sketch).

This was drawn by Joan Kilbourne, professional artist of Portland, Ore., for use with this article and for an adv. in the Antique Trader that appeared earlier this year.

This pattern was attributed by Kamm and Ruth Webb Lee to Bakewell, Pears and Co., of Pittsburgh, one of the leading glass makers in the nation having been established in 1808. The Butterfly pattern was from its 1895-1905 period.

Since the pitcher and tumbler are known in clear and clear and frosted, it seems likely the pitcher, if found in carnival, will be in the marigold finish similar to the known Butterfly tumbler.

Kamm described the pitcher as made in a "beautiful glowing glass fairly thick and heavy, with the corners softened and with a good, hollow resonance." The pitcher has a long cylindrical body of even width down to the curve in of the waist.

"The whole body is covered with pattern in several blended motifs, a massive band around the top slightly below the rim consisting of bull's-eyes or doughnuts with bevelled drapes suspended from them below. The row of hollowed circles is repeated near the incurve to the waist, with deep ribbing just below, reaching to the shelf just above the waist.

"Through the body slightly below the middle is a row of four beautiful large butterflies, wing-tips not quite touching, each in soft rounded relief, glowing with light." The pitcher is a 4-part mould and is 8½ inches in height.



The Butterfly pitcher

The advs. in Antique Trader, offering \$1,000 for a carnival pitcher in any color in this pattern, aroused considerable response.

Four persons offered clear or clear and frosted pitchers. Two asked \$65 each while one wanted \$100. A lady in Rockford, Ill., figured the clear worth one-third as much as one in carnival. She asked \$350.

More than 20 calls came from persons who confused the pattern with other butterfly patterns in carnival glass. One such caller was James Maxwell of Springfield, Va., who takes full page advs. in Trader offering up to \$5,000 each for the rare mechanical banks and cap pistols that he is seeking.

The conclusion from all of this was that no one anywhere had seen or knew about a Butterfly pitcher in carnival glass.

Theory on Carry Over

In studying early pattern glass (Kamm, Metz and Lee), and the best sources that delve into patterns in old carnival glass (1907-25), it becomes evident there was a considerable carry-over in both design and moulds from the 1895-1905 late period of pattern glass.

In this carry-over category, three patterns in carnival that provide evidence to support the theory are: Frolicking Bears, Butterfly and Cut Cosmos, the last named, like Butterfly, only known in carnival tumblers to this time.

Without any reflection intended on the value or collectibility of the known carnival pieces in these three patterns, it is important that collectors encountering additional pieces realize such carnival is out of the mainstream of old carnival era dates and that the iridescence was applied experimentally or by some early custom method.

In fact, given old glass blanks in these patterns, especially in tumblers, glass artists can now produce iridized tumblers superior to those known.

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CARNIVAL SARGASSO SEAS

The Sargasso Sea, celebrated by writers and movie scenarists, is not a legend. It is a relatively calm area of several hundred square miles in the Atlantic Ocean, northeast of the West Indies. Here, floating amidst thick seaweed, is the flotsam and jetsam of innumerable wrecks at sea. Derelict and abandoned ships, in all stages of ruin, are mixed with cargo and personal belongings.

It is an eerie place projecting the air of squallor and defeat.

Collectors who have traveled widely liken some carnival accumulations they have seen to a sargasso sea phenomenon where some centripetal force like a vacuum sweeper had sucked in hundreds of pieces of cheap carnival, much of it chipped and cracked, most of it marigold.

Largest such indoor flea market is reported to be in Los Angeles where over 3,000 pieces are stashed. Another is in Georgia, a third in upper New York State, and a fourth in downstate Missouri. The owners rarely sell anything and seem to be content to guard their "treasure" adding any pieces that can be bought cheap. It's like acres and acres of junked cars in private salvage yards.

These storage depots actually benefit the hobby. They help to keep out of sight a lot of carnival glass that is where it belongs!

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ONE IS REMINDED of the oft-quoted saying, "What's one man's poison, is another's meat or drink." From Beaumont and Fletcher, "Love's Cure."

Kokomo Carnival

Iridized Glass Made at Two Plants Operated by D. C. Jenkins in Central Indiana, at Kokomo and Arcadia, Stirs Interest Among Collectors.

Kokomo carnival is the euphonious name for the iridescent glass made by David C. Jenkins at two glass works that bore his name, the first at Kokomo and a second smaller plant at Arcadia, Ind. The glass is beginning to stir attention and study among collectors.

This new area for specialization in old carnival glass offers a fair range of glass including at least one pattern that appeared in a water set, several unusual vases, a compote and a star-shaped paperweight.

Water Set Described

The water set is in a pattern named Diamond and Daisy Cut by Hartung (H-8, p-88), and Mayflower by Presznick. The water set has been seen in light marigold. Hand has a color picture of the water pitcher (B-4, p-15), which he incorrectly attributes to the Imperial Glass company and he wrote that the pitcher is "a trifle harder to find in dark than in marigold," which may be the understatement of the decade.

Hartung identified marigold vases in three patterns as made by the Jenkins glass plants. They were:

Cane and Daisy Cut (H-8, p-18)

Cut Flowers (H-6, p-19)

Sunflower and Diamond (H-7, p-38)

A Star pattern paperweight in marigold carnival has been documented as Jenkins glass by Mrs. Velma Stinchcomb of Kokomo. She owns also the same piece in clear.

Kokomo carnival identified to date has nearly all been in a light marigold iridescence. Dark pieces are very rare.

The marigold Sunflower and Diamond vase, 9½ inches high, is an exception. Of heavy glass, in typical Kokomo intaglio pattern style, all of the vases seen in this pattern have been in a rich deep marigold color.

Diamond and Daisy Cut
Mayflower (P)



Jay O'Donnell, former dealer of Long Beach, N.Y., found about a dozen of these vases scattered about the British Isles and he brought them all back to the U.S.

David C. (D.C.) Jenkins was a native of Pittsburgh. As a youth he served as an apprentice glass maker, together with several of his brothers, at a McKee company plant, now the Jeannette (Pa.) Glass company.

He built a glass plant for the Columbia Glass Co., at Findlay, O., in 1886. The plant in 1891 became a part of the U. S. Glass company merger. Two years later, in 1893, Jenkins obtained a free grant of land in Greentown, Ind., where he constructed the Indiana Tumbler and Goblet company plant that opened in 1894.

Jenkins was prominent among glass plant owners who organized the competing National Glass Company merger in 1900 and the plant at Greentown joined the combine. Soon thereafter, Jenkins sold his majority interest and moved ten miles west to Kokomo where he built a new glass plant.

This plant was destroyed by fire in 1905 but rebuilt and named the D. C. Jenkins Glass Co. He also built a much smaller plant at Arcadia, 30 miles south of Kokomo, where he did some glass finishing and decorating and where he also mixed and pressed some glass novelty items.

The Jenkins glass works became known for a large number of different lines of tableware in flint glass in 30 to 50 patterns, the majority in geometric designs. Jenkins died on August 23, 1930, and his plants closed in a few years.

Dr. Ruth Herrick of Lowell, Mich., who wrote the definitive book on glass made at Greentown, Ind., had nearly completed research for a book on Jenkins glass made at the Arcadia plant when she was killed in a motor car crash June 9, 1974. She had completed much surface digging at the plant site and dump. She wrote that she was within two or three more digging trips before starting to write. According to Dr. Herrick, the plant at Arcadia was in existence from 1913 to March 1934.

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"SLEEPERS" IN NEW CARNIVAL

Most frequently heard words from old carnival collectors, when the new carnival began to appear about 1965, were: "It's fine for those who want it, but I probably won't be around in 20 years to see it bring any money."

For those who haven't heard, a lot of things in new carnival glass have "taken off."

The "sleepers," experimental and short production runs, are those most sought after and those bringing premium prices, as predicted here.

On March 20, 1972, we alerted readers to a water carafe or vase in amethyst carnival introduced by the L. E. Smith company (their No. 3403), which had been dropped from production after a short pressing. James Kelley of Detroit and Helen Lassen of Toledo found several of these pieces and bought them at about \$6 each, retail.

Now the Smith No. 3403 vase-carafe is priced at \$135 -- and going up.

Of 15 water sets in seven patterns made by Imperial Glass company from 1965 to the present date, all but three are now out of production. The obsolete sets are bringing double to triple original retail, in some cases more than old marigold sets.

Tiger Lily water sets in ice blue are priced at \$125; Robin in cobalt, \$75 to \$100; and Presznick quotes Heavy Grape in green and red Fieldflower at \$75 a set.

Just one more thing to remember: The Imperial Helios green heavy grape water set could be the new carnival "sleeper" of the decade. Only a few turns were made. The green set never got into the catalogue or on color sheets. They were distributed by established dealers and sold out quickly.

Grape Helios green water sets are in much shorter supply than the I.G. ice blue.

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FLEA MARKETS DECLINE

Huge flea markets in Pennsylvania and Massachusetts are reported sliding downhill in popularity. Once famous as depots of rarities and good collectibles, the flea markets in 1974 had become mainly acres of damaged items and what some called "junk." Many dealers and collectors from the mid-West, who walked scores of miles at the outdoor shows, came away virtually empty-handed and many said, "Never again."

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Survey of Mugs

John E. Britt, Manhattan, Kas., Noted Collector, Shares Information on Area of Specialization by Means of Notes Covering Patterns and Colors

Editor's Note: John Britt is perhaps best known for collecting tumblers and rarities. He also has been buying carnival mugs and has become one of the best-versed mug collectors in the nation. Last month he obliged with a timely update on carnival mugs for readers of Carnival Glass News & Views.

By John E. Britt

The following notes by pattern are based on my experiences in collecting carnival mugs the last few years. Some colors have been difficult to find. A few still elude me. It is my hope these summaries will be of interest and value to collectors.

HERON -- This mug is rare, beautiful and desirable. It has been found only in purple but I hope to discover one in marigold. The Heron resembles the Fisherman's mug in that the pattern appears only on one side. Collectors should not confuse the Heron with the Stork and Rushes on which the pattern is continuous around the piece.

BEADED SHELL -- This is considered a Northwood piece but so far I have not found one with the "N". It is known in amethyst, purple, cobalt, marigold and white. I have only seen three in white. Blue is more scarce than purple. One seldom finds the marigold.

FISHERMAN'S -- Great demand has developed this mug into a popular item. It is much more difficult to find in marigold than in purple. I consider the peach opalescent as most rare. However, all colors are collectible and would rate near the top.

SINGING BIRDS -- A Northwood creation, easily found in marigold and purple. Much less common in green and cobalt. Pastel colors of white, ice blue and aqua opal exist but are hard to find. Singing Bird mugs come both plain and stippled. The latter are more scarce. I have seen stippled mugs in all the vivid colors but have found none in pastels. The mugs have an "N" in the base.

DANDELION -- Considered their favorite mug by many, this also is Northwood. Not too difficult to find in marigold and purple. Cobalt more scarce and dark green is rare. The aqua opal is given No. 1 place in my collection. Have seen a number of these in collections. This mug may not be quite as scarce as a Singing Bird in the same color, but the Dandelion probably would be priced higher.

KNIGHTS TEMPLAR -- This is a Dandelion mug converted into a souvenir piece by a private base mould (H-6). The base shows the Knights Templar insignia, the Malta Cross, and "Pittsburgh, Mar. 27, 28, 29, 1912." I have seen these in marigold, pastel blue and pastel green. All are rare and collectible.

ORANGE TREE -- Probably the most familiar carnival mug, with marigold and cobalt found most readily and priced reasonably. Red brings a high price. Amethyst is less common. Dark green is rare and more scarce than red, but red brings a higher price due to demand.

Orange Tree mugs are occasionally seen in aquamarine and vaseline. I am still looking for one in white. As most collectors know, this pattern comes in two sizes -- the larger, called a shaving mug, the smaller, a drinking mug. This is a Fenton product.

ROBIN -- This Imperial mug is reported only in marigold. It is not considered rare, but in my experience they are not too common. It is ironical that the 1967 souvenir Robin mug made by the American Carnival association brings a much higher price than an

old marigold one. Imperial reissued the red Robin mug in 1968 with I.G. on the base.

My information on the souvenir mugs was that only 285 were pressed and sold by the A.C.G.A. which would account for the high prices. (Editor's note: The quantity announced originally by E. Ward Russell was "about 500." This later was revised upward to 800. The ACGA officers never published a guaranteed number).

STORK AND RUSHES -- In my experience this is perhaps the most common of all carnival mugs. Very easy to find in marigold while the amethyst or purple are somewhat more scarce. Have not seen other colors in this pattern, but they probably exist.

VINTAGE BANDED -- Quite easy to find in marigold which appears to be the only color reported (H-7 & 8). While this pattern is familiar in mugs, the tumbler in the same pattern is rated among the rarities.

BO-PEEP -- Reported only in marigold and quite desirable, relatively hard to find. It would be a nice addition to any collection. Some come in lighter marigold than others.

NEAR CUT SOUVENIR -- Reported only in marigold, these have the Cambridge "Near Cut" trademark on the base (H-7). Most of these are souvenir pieces with the name of some city in lettering. I have found them to be rather scarce.

HEART BAND -- This souvenir mug comes in two sizes and both are considered rather rare (H-7). Listed only in marigold, but I have seen them also in aquamarine and green in both sizes.

ESTATE -- This rather small mug is found in marigold. I have only seen a few and they are considered rare. Presznick has a good drawing of the mug (B-3, plate 239), while Hartung shows a small creamer in the pattern (H-5, p-33). This piece would adorn any collection.

SOUVENIR BANDED -- This name was given to the mug by Mrs. Hartung (H-8, p-124). It has been found to date only in marigold and like other souvenir pieces usually has the name of a city on it.

In summary, carnival mugs were pressed in 15 different patterns and two patterns were made in two sizes each. Six of the mugs so far have been reported only in marigold. The other nine patterns appear in two to eight different colors.

The way this adds up, the old carnival mug field is not as small as it might seem at first glance. It would appear that between 50 and 60 different carnival mugs exist and some of these are a challenge to locate and buy.

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CHICKEN COMES HOME TO ROOST

The story appeared recently in the ICGA Townpump. A collector told how he found a square Butterfly and Tulip flat bowl at Reininger's flea market, how he made a down payment with the dealer who was asking \$500 and drove home to get the balance in cash.

Back from the 100 mile trip, he found the bowl was gone. His down payment was returned. Someone had offered \$600 cash.

The story made nearly everyone feel sorry for the victim, but a Virginia dealer had no tears to shed. He said that three years ago, when Elks plates soared to \$450 or so apiece, he bought a blue 1910 Elks plate from a dealer for \$115, arranging to take delivery at an outdoor market the next week.

When he arrived 10 minutes after the show opening, he was told a collector had come past, seen the plate and induced him to sell it for \$140. It was the same man who had the sad tale from Reininger's. Said the Virginia dealer: "Just a case of a chicken coming home to roost!"

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SNOOKERED IN PASTEL WISTERIA SALE

To the old saying that "all's fair in love and war," add carnival buying. It's fang and claw.

When a Kentucky dealer advertised six mint green Wisteria tumblers for sale to the highest bidder in the Antique Trader last October, she fanned the hopes of a dozen tumbler collectors, had four women convinced they would get the tumblers, but finally let them go to a couple in the Southwest who snookered her with a double squeeze play.

As bidding mounted, the couple in the Southwest told the dealer they had the matching Wisteria pitcher and wanted to complete the set. They said, "the other bidders only want to sell the tumblers at auction to make money."

One squeeze came when the couple had a friend in Wisconsin call the dealer to say that he wouldn't bid against the Southwesterners because they were his friends and further "because they have the water pitcher."

The Kentucky dealer wrote to the editor: "Both Mr. and Mrs. X told me several times they had the pitcher. Mrs. X wrote: 'We are happy you have promised to sell us the tumblers as now our set will be complete.'"

But the couple never got the matching pitcher and they did not have it during the "negotiations."

The dealer said she was sorry the feelings of many had been hurt. She said that while she was satisfied with the price received (\$235 a tumbler), she would have divided the tumblers among tumbler collectors if she hadn't been led to believe the folks in the Southwest had the pitcher.

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GLASS OF 1,000 NAMES

In the early years of the old carnival era (1907-25), carnival glass was "the glass of a thousand names." Often in the mid-West and East where the glass was most common two or more names were used for the glass.

Some of the early and more widely-used names were: Taffeta, Poor Man's Tiffany, Imitation Tiffany, Luster, Iridescent, and Woolworth Sandwich.

Other names: Centennial, Circus, Pompeian, Norcross, Naples, Nancy, Spanish American, Exhibition, Gas House, Oil Luster, Panther, Dope, Doppie, Baking Powder, Nigger Glass, Fire Glass, Moonglow, Fireglow, Canadian, Acid and Peacock.

Still other names were coarse and contemptuous. Often it was a case of "sour grapes." The person who put down carnival either was ignorant or had missed an opportunity.

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MARIGOLD LILY OF THE VALLEY

The first marigold Lily of the Valley tumbler turned up in 1974 at a flea market in Pennsylvania. It was the same area where the first Perfection tumbler in green was found. The first marigold Perfection water pitcher came from northeastern Ohio. A Columbus, O., couple found three damaged marigold Perfection tumblers in Iowa.

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First Mint Green O.T. Footed

Chalk up another amazing happening in carnival.

Jerry Lynn Wood is a young public school teacher in DeQuincy, La. He has enjoyed carnival collecting about five years -- buying, trading and selling a few pieces.

The town of DeQuincy (pop. 4,000) is in the extreme southwest corner of Louisiana, northwest of Lake Charles, about 17 miles north of Sulphur. In this area old carnival is scarce and no rare carnival had been found, at least until a few weeks ago.

On August 18, Jerry went to a flea market near home. A married couple, who had collected carnival about 10 years, had "made the rounds" when Jerry arrived. They had found an "odd" tumbler which they produced. It was the Orange Tree Footed in pastel green!



ORANGE TREE FOOTED

The tumbler had such a beautiful color and high sheen, they wondered if the tumbler was being reproduced. Jerry said he did not think so and offered to buy it. After a short consultation, he acquired it for about \$20.

The young school teacher told the writer that his ignorance of carnival tumbler values became painfully evident when he attended the national conventions in the summer of 1973.

"I priced four tumblers at \$35 each and they were snapped up," he said. The tumblers were Harvest Flower and dark Flutes.

Jerry first offered the mint green Orange Tree to a Kansas resident for \$600. He turned it down, possibly thinking that since DeQuincy was an obscure town in the South, he might have a little time in which to negotiate a better price.

But Jerry talked with a Texas collector and others, and in mid-September, he sold the rarity for about \$575 to a collector residing in Leeds, suburb of Birmingham, Ala. The tumbler sketch was drawn by Joan Kilbourne of Portland, Ore. The mint green Orange Tree tumbler is the first reported specimen in carnival glass.

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FIRST KNOWN TROUT AND FLY PLATE

Steven Rudloff of Crystal City, Mo., 30 miles south of St. Louis, found the first reported Millersburg amethyst plate in the Trout and Fly pattern. He bought it at a flea market from a dealer who had found it in the home of an elderly lady who was moving to a retirement home.

The dealer priced the plate at \$165, the figure listed for the bowl in the Hartung 1974 price guide. Rudloff displayed the plate at the Collier auction at St. Louis in early 1976. The plate aroused much interest. The top offer, Rudloff said, was \$3,000 which was refused.

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THE ANTIQUE SHOW at the Second Congregational church in Rockford, Ill., in 1974 didn't interest many carnival collectors, but one who dropped in found it very worthwhile. There was a mint marigold G/C whiskey decanter and stopper at \$39.50. The dealer apologized for adding the sales tax. "Don't mind at all," said the collector. It was worth \$300.

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Owens Collection Sold

Author of Color Book on Carnival Tumblers, Published in 1973, Sells Collection of 270 Pieces, Including Rarities, to Russell Lytle.

The carnival tumbler collection that served as inspiration and background for the color book, "Carnival Glass Tumblers," published in 1973, has been sold by the author.

The collection, among the top 20 in the nation, was sold by Richard E. Owens, LaHabra, Calif., to Russell (Russ) L. Lytle, Pico Rivera, Calif., a veteran collector who assisted Owens in gathering tumblers and doing research on the book.

The sale, which took place in late November, was for an amount between \$15,000 and \$20,000, it was learned.

Lytle Collection Improved

The Owens collection contained about 25 tumblers Lytle did not have. His augmented display now is rated among the top three or four in the nation -- probably No. 1 on the West Coast.

Lytle, purchasing agent for a supply firm, began selling a few duplicates from the Owens collection in December. This set off ripples that a large collection may have changed hands in California.

Owens and Lytle desired to keep the transaction confidential. Owens was concerned because he thought news of the sale might alter his standing in the carnival tumbler hobby, and worse, might affect sale of the tumbler book.

It was learned that additional sales from the initial printing of 1,000 copies are needed for Owens to break even. The editorial work and photography for the book required much time and the publishing cost was high.

Various reasons were advanced for Owens decision to sell.

Concern Over Investment

A public school teacher in his early '30's, Owens underwent surgery about a year ago. His wife was said to have been concerned about their investment in tumblers and that she felt she would not be able to find a purchaser in the event of an emergency.

Lytle, who was well acquainted with the Owens family, was ready to assist in any way possible. Owens realized he had a good opportunity to sell and he evidently decided it was best. LaHabra and Pico Rivera are both Los Angeles suburbs, so extensive packing and shipping were unnecessary.

Owens, who had been an active collector only about three years, said he hoped to start another collection some day.



HORNAIL (See p. 45)

44

Early in January Owens was planning a direct mail campaign offering the tumbler book for sale to libraries.

Editor's Note: Owens was invited in December to make a statement if he wished to accompany this article, but he did not reply.

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THE BIG PINE GLASS WORKS

Sometimes a man achieves a dream and is at the pinnacle. Then his time runs out.

Lester (Les) Cunningham, master glassmaker at Imperial Glass Co., resigned a few years ago and went to Big Pine Key, Florida, near Key West, where he built a home and a small glass plant. In 1972, he introduced a private mould plan to make souvenir carnival plates. His idea was to sell the mould and then contract to make plates to order for the owner.

Some acceptance of the idea had been won when Cunningham was killed in a car crash on June 8, 1973, while assisting in the chase of a poacher in Florida. He was 49.

Collectors will find a few of his 5-inch cobalt souvenir carnival plates around. The five best known patterns are: Apache Scout, Statue of Liberty, Flying Eagle, Harry S. Truman and Lyndon B. Johnson.

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BOOK ON GOD AND HOME PUBLISHED

The first complete and documented account of the origin of the God and Home pattern and water set is related in a book published in May 1976. The author is O. Joe Olson of Kansas City, Mo., editor of national carnival newsletters.

The book represents nearly 14 years of intermittent research and writing. The God and Home story is told against a background of carnival history. The book comprises 84 pages, about 30,000 words, with illustrations, drawings and a map. The book was made available in a limited edition.

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GLASS INDUSTRY SQUEEZED

As predicted, new glass prices will be increased as glass production during 1975 will be curtailed considerably on account of the fuel and raw material shortages. The gas supply of glass plants in the Pittsburgh area has been cut 40 per cent during the first quarter of 1975. Some plants closed during January. Others reduced the number of pots in operation. Fuel allocations for the full year have not been made.

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Featured IN THIS SECTION

Highlights
in the career of
Rose M. Presznick

Also

The Question of
Value in Carnival

WILL ROGERS would have edited some of his famous one liners in a day of women's lib. For example, in 1927, he said:

"The time ain't far off when a woman won't know any more than a man!"

A Missouri carnival "picker" had a real good weekend in 1975. He found the marigold Cut Cosmos and Interior Poinsettia, and then purple Quill and Thistle tumblers.

HOBNAIL TUMBLER REVIEWED

Most collectors consider Hobnail pattern tumblers as scarce and desirable whether in amethyst, blue, green or marigold color. However, determination of the maker or makers is still an open question.

Several water sets in Hobnail and many tumblers in the same pattern have been traced to residents in the Holmes county area of Ohio where the Millersburg Glass Works was in operation for 30 months, 1909-12. These pieces in Hobnail are known in the four colors named.

In addition, many rose bowls and whimsey spittoons in Hobnail in the four colors are attributed to the Millersburg glass company.

However, Dr. John (Jack) Adams and his wife, Mrs. Mary Adams, believe that Northwood made much carnival in Hobnail. They reported seeing table and water sets in blue Hobnail and added: "Since Millersburg made only a very small amount of blue, we are convinced this Hobnail was Northwood."

"We have heard some say they do not think the base glass or iridescence resemble typical Millersburg, but this is a very tricky thing to base a conclusion upon. What helped to influence us was hearing about a collector in Spencerport, N.Y., who has a creamer in Hobnail that is signed "N". The pattern and iridescence on table and water sets is similar, so we think the same company (Northwood) made both."

To this point, it is known that several glass works that made carnival glass had a Hobnail pattern. This pattern was popular and easy to imitate without design infringement. The generous distribution of Panel and Flute patterns among the early glass companies is another illustration of demand stimulating supply. When the complete story is known, it may be that virtually every glass works in the field made some carnival in Hobnail.

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Stretch Boom Forecast

A stretch glass boom during 1975 has been predicted by some collectors and dealers in this interesting carnival-related glass.

Such a development would help bring into wider attention many of the rare and more attractive items and sets in an area of collectibles in which great advances have come in the last five years. Three books on stretch have been published and a national stretch glass society has elected officers and is in its first year with a newsletter.

Since collector interest in any area is in direct ratio to the amount of glass (or items) available at a reasonable price in that particular field, it would seem that old stretch glass could stand a miracle -- like the discovery and offering of a 1-million piece stretch treasure trove which would set off a boom "sure 'nuff" in 1975, but such an event is unlikely.

National Auction As Boost

Failing this, one or two major stretch glass auctions would help to give the glass national recognition, particularly if devotees would back their specialization by bidding \$1,000 or more for some of the rarities in stretch.

Stretch iridized glass never has been in great supply. For one thing, its manufacturing period was shorter than old carnival although the two spans overlapped. Old stretch now is nearly all in collections. An occasional piece or water set turns up at a shop or outdoor market.

The old carnival period of manufacture was from about 1907 to 1925. Stretch was

made from 1920 to 1930. Some would pinpoint the dates to: carnival, 1907-1925; stretch, 1921-1930.

Carnival glass is colored pressed pattern glass that is iridized. Stretch glass is "pressed, iridescent glass with a stretch finish." Stretch glass pieces usually have plain patterns with panels most familiar.

Many pieces and sets in the pattern books as carnival also are claimed by the stretch glass collectors and they probably are correct in their identifications.

Umbraco Book Cited

Russell and Kitty Umbraco of Richmond, Calif., who co-authored an excellent book titled, "Iridescent Stretch Glass," in 1972, were experts in carnival when first attracted to the related stretch glass.

Umbraco stated that Fentons began offering lemonade water sets in Fentons "celeste blue" in 1921 and continued the line through 1927. This line has the stretch finish as do other pieces and sets earlier identified as carnival including the Concave Diamond water set in blue and vaseline, Imperial's Stippled Rays, Double Scroll candlesticks, Pretty Panel water sets, Dolphin Twins and many other familiar patterns.

A theory advanced by Umbraco, in which Frank Fenton concurs, is that sometimes during a turn of pressing and iridizing some pieces did not get sufficient chemical spray, or perhaps the ovens were too hot or not hot enough. In any event, these pieces wound up with a stretched finish.

Umbraco wrote, "Some carnival pieces have a stretched finish. We have a bowl in the Triplet pattern (H-5 p-78) with a stretched finish but most of those we have seen do not have the stretch finish."

Umbraco believes much stretch glass was made as Imperial Jewels and also as Satin colored glass. He has a large flip bowl in the Concave Diamond pattern, same as the water set, with a stretched finish. It is interesting to note that Imperial advertised the stretched finish as a "crizzled" finish.

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Review Presznick Career

Rose Marie Presznick in one way and another has been boosting old and new carnival glass about 25 years and making a good living at it.

In tracing her career, in the mid-1950's she and her husband lived at West Salem, O., a town of 1,000 population six miles southwest of Lodi. Rose operated a home beauty parlor featuring permanents at \$3.25 and henna hair rinses at 50 cents.

Dealers in the area recalled the Presznick's first carnival and antique shop that Rose opened in a former chicken coop.

Auctions in Old Barn

When the Presznicks moved to a farmhouse on the northern outskirts of Lodi a few years later, she continued the beauty shop. Overflow carnival was stored on the glass-enclosed porch.

Early Presznick auctions were held in an unheated barn that had a packed dirt floor and crude benches of unplanned lumber. No electric fan was necessary as the wind blew through large cracks between warped boards of the barn. The Presznick museum opened in a converted former brooder house near the barn.

When Imperial Glass Co., started reproduction carnival in 1965 at its plant in Bellaire, O., about 125 miles southeast of Lodi, Rose Presznick threw her influence and support behind the glass. She printed and passed out handbills promoting the new Imperial.

"Just remember 40 years ago when we were collecting glass that looked like the real Tiffany," she wrote. "Our grandchildren in year 2000 will be hunting that old carnival glass made by Imperial in 1965-66. It might be a good idea to buy some now."

Rose was especially fond of the new Imperial marigold declaring that by 1969 "it will be as hard to find as the old dark carnival is today (1966)."

Opposed Majority Opinion

The support was unanticipated by Imperial. The majority of old carnival leaders criticized Imperial. The other carnival writer, Mrs. Marion Hartung, 500 miles west in Emporia, Kas., turned thumbs down on all new carnival. Her advice, verbal and printed, was: "Don't buy any and it will dry up and blow away."

From the start of its reissue carnival, Imperial sent free samples of all new items to the Presznick museum for display. As additional base colors were added from year to year and new items multiplied, the museum was enlarged and then moved to new quarters.

Many believed that Mrs. Presznick was "on the payroll" at Imperial Glass in addition to the free samples, but this was not so. Company officials said that "not one dollar" was ever paid to Mrs. Presznick in salary or gratuity. A spokesman said the glass works had always thought that display of the new glass at the Lodi museum was worth the expense.

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NEVER IN CARNIVAL GLASS

The national auction was similar in many ways to some in carnival. A good crowd, drawn by a choice selection of rare items, included persons of means and education from several states. The bidding was swift and precise. In about six hours, 650 items were sold for \$46,000.

This was a bottle auction held Oct. 5 at Wilton Center, New Hampshire. Many of the 650 bottles sold were double the age of old carnival rarities. The top auction price of \$10,100 was paid for a dark olive green bottle in the shape of a cabin. It was described as a "Tippecanoe -- No. Bend," made at an early glass works in Vernon, N.Y. The auctioneer described it as one of four or five such bottles known to exist.

The rarity, which brought the highest price paid to date for a single bottle, had a slight damage -- a small hole on a lower corner.

In carnival glass, a damaged rarity has never brought a top auction price and probably never will in this generation, although one damaged rare water pitcher brought \$2,500 at a private sale. Only rarities in favor seem those in perfect condition without manufacturing flaw. Rarities with slight damage or imperfections have been sold at "sleeper" prices at many carnival auctions.

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HENRY TAYLOR ON PASTELS

For 18 months ending in mid-1973, Henry Taylor of Beloit, Wis., scoured the nation for rare carnival, especially rare water sets. His efforts were prodigious. He traveled more miles, found more rarities and spent more money than perhaps any carnival collector has done in a comparable time. He made the enterprise of others seem Lilliputian.

He identified and described what he termed a "pastel marigold," which he wrote was "completely different from any 'washed out' marigold or the marigold sometimes found that fades from color to clear."

"Pastel marigold pitchers have a complete light frosty marigold color iridescence with Tiffany-type highlights that range into pinks, purples and other colors."

He reported he had seen pastel marigold pitchers as follows: One, each, in Blackberry Block, Field Flower, Grape Arbor and Palm Beach. Also: Luster Rose 3-5, Peacock at the Fountain 4, Soda Gold 8-10, and Springtime 3-4.

When Henry was leading the pack, he chased down hundreds of tips and leads. After checking out scores of stories he found many were baseless rumors. Pastel water pitcher that he could not establish and that he thought did NOT exist were:

WHITE -- Singing Bird, Greek Key, Milady, N Drapery

MINT GREEN -- N Dandelion, Acorn Burr, N Drapery

Also, through interviews and correspondence, a study found that contrary to any or all carnival price guides, no pastel water sets are known in these patterns:

Lily of the Valley, Springtime, Wishbone and Banded Drape.

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THE PROBLEM OF FAIR VALUE

Frequently a carnival friend has asked the question: "What is this (piece or set of carnival) worth?"

When the item or set was in the rare category, it often was not easy to decide. Many rare things are seldom offered for sale. This means there is no record of current value. Printed price guide figures often are ridiculous.

Sometimes our answer has been: "It's worth what you paid and what someone else is willing to pay." This may have sounded like an evasion or "cop-out," as the vernacular has it, but it actually was a part-answer to a dilemma that often faces an appraiser. There simply is no easy and exact answer to some questions regarding worth and market value.

Great confusion persists in the minds of many collectors (and some dealers) concerning the words, "rare" and "valuable" which are not synonymous.

Rare does not necessarily mean valuable. And valuable does not necessarily mean that an item is rare.

The principal factors that determine market value or price are: Supply, demand, condition and prestige. By the last factor is meant the standing, reputation and/or desirability of an item or set which boost and buttress demand.

To illustrate, a water set or water pitcher may be very rare or, in fact, unique, but if hardly anyone has seen the item or set, or if it has never been listed, sketched, pictured, described or publicised, the chances are it may not bring very much at a public auction. In other words, it may be very rare but the price realized at the auction might be quite average and not in the very valuable classification.

On the other hand, there may be 25 to 30 known water sets in a particular pattern, like God and Home, for example, but any carnival auctioneer would welcome such a set in an auction because he knows the pattern enjoys great prestige and that demand still far exceeds the supply.

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SHOWPIECE WHIMSEY VASE

Certainly a showpiece rarity is a purple tankard Northwood Dandelion pitcher that wound up as a vase! There is a designated place in the molded piece for the handle base but no handle was applied. Instead the top was pulled out into 6 points and the piece left as a vase. The whimsey is owned by Joe and Faye Corrothers.

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More on Inv. Fan & Feather

The pink slag tumbler pressing by St. Clair Glass in 1962 proved to be such a headache that St. Clairs wanted to forget it as soon as possible.

This reproduction tumbler was of historical importance, first in art glass and later in carnival. New information has been received from persons close to the project and a review of the facts is newsworthy and in order.

Preparation As Costly

As told initially in a 3000-word article in the Carnival Tumbler News (Aug. 1974) the pink slag tumblers in the Inverted Fan & Feather pattern came about when St. Clairs sought to diversify its line. The plant wanted to try some pressed ware to get away from dependence upon handmade paperweights.



Inverted Fan
and Feather

The project was expensive. A mould costing about \$600 was ordered with a Northwood custard tumbler as model. Next, 14-carat gold leaf had to be purchased and pulverized before being carefully mixed in the charge.

The Northwood formula for this heat sensitive glass was designed to produce a tumbler in opaque Ivory color that when "struck" or reheated in the glory hole turned a homogenous pink in the areas reheated.

To their dismay, the St. Clairs discovered that the chemical properties that turned to pink in the glass gradually "boiled off" and were dissipated the longer the molten mass remained in the one ton tank.

The first 200 tumblers or so responded magically to the reheating and turned a rich pink ranging to plum color. Then the warmed-in tumblers gradually became a lighter pink as the pressings continued, until the pieces showed virtually no tint of color at all.

After four days work, when the tank of glass was emptied, the crew had pressed about 2,000 tumblers. Among the better pink tumblers were several dozen in a Paneled Grape pattern made from a borrowed mould originally owned by the Jenkins Glass company, Kokomo.

Purchased by Investor

Shortly after the tumblers were finished, Ed Rosebach, Indianapolis, a wealthy insurance firm executive and investor, visited the glass works. He marveled at the beauty of the glass and the wide variation in color.

St. Clairs offered the entire output to Rosebach. After some dickering, Rosebach, although not a glass collector, agreed to take them all for \$4,400. He gave St. Clairs \$1,900 in cash and a post-dated check for \$2,500. The tumblers were taken by motor freight to Rosebach's home on North 104th street, Indianapolis.

Rosebach asked a friend who knew glass to grade and classify the tumblers. This was done promptly. After inspecting the entire lot, the friend told Rosebach that in his opinion about two-thirds of the tumblers were not good specimens and not a sound investment as pink slag. Rosebach agreed. He set aside about 500 better tumblers, and then telephoned St. Clairs that he had stopped payment on the check, requesting that the rejected tumblers be picked up in Indianapolis.

The 1,500 tumblers were returned to Elwood and over the next three years these were parceled out to dealers. About 500 to 700 went to the A. & A. Import Co., of St. Louis, which passed them along at \$5 each to dealers and antique glass buffs.

By June, 1968, only some 300 tumblers remained. These were all a creamy opaque

white with virtually no trace of pink. These were offered to the writer at 50 cents each. A few days later St. Clairs sold the lot to a dealer headed South.

In the Spring of 1974, a Georgia woman after correspondence mailed two tumblers to Kansas City to be identified. She said she had paid \$20 each for the tumblers at a flea market where they had been called pink slag. These tumblers turned out to be a pair from the final 300 tumblers described above.

The St. Clair Inv. F&F mould was used to make marigold and white carnival tumblers in 1963-64, and cobalt, ice blue and red-amberina carnival tumblers in 1968. These have been identified and described in an earlier article.

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LARGEST GENERAL CARNIVAL BOOK

Marian Klamkin, a nationally known author but who is virtually unknown in the field of carnival glass, has written a 200-page book entitled, The Collector's Guide to Carnival Glass.

This book, published by Hawthorn Books, Inc., of New York City, a major publisher, is of high quality paper, printing and binding. It has 32 color plates and 245 black and white illustrations. It is the largest and finest book published on carnival glass and is offered for sale at \$19.95 a copy.

Mrs. Klamkin is the author of 18 other books including one on depression glass. Her husband photographed carnival pieces in four Connecticut collections to illustrate the book.

The book shows many of the more familiar and commonly found pieces and is intended as an introduction to carnival. It will disappoint veteran collectors since the chapter on carnival rarities exhibits a complete lack of knowledge in that area by the author. She lists the Towpump, Corn vase and Nautilus as rarities.

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PRICE GUIDE 'SINKS THE BOAT'

If Sherman Hand's 1974 carnival price guide had been written for the Kurds of Kurdistan, the Lapps of Lapland, and the kangaroo hunters in the Australian desert it would have made better sense. There's probably not a bushel of carnival glass in all three areas.

But Sherm's price compilation was for carnival collectors in the U.S. -- which made it totally bewildering.

Imagine buying an amethyst Circled Scroll water set at Sherman Hand's price of \$270 (that's right, pitcher at \$120 and tumblers at \$25 each) when the going market probably would be around \$7,500 for the set.

After reading Sherman Hand's latest effort, one collector wrote: "I knew Sherm had been spending a lot of time pickin' his guitar and I figured he would move to Nashville for the country music sound. But when he went to Seattle after his price guide came out I figured it was to get as far away as possible from carnival collectors' cries."

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CHOP PLATE TRADED FOR TUMBLERS

A great 11-inch purple plate in Four Flower variant pattern (Stippled Posy & Pod) in great color, that sold for \$900 at the Gene Lattimer auction in September 1972, as reported in the CGN&V, figured in a June 1975 trade. The chop plate went for two marigold tumblers, the Quill and Vintage Banded, plus some cash. John Britt got the tumblers and Don Moore the plate.

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Bears Pattern As Pre-Carnival

Facts Reviewed on Discovery and Sale of Three Known Pitchers and Single
Tumbler Together with Views on Pattern by Three Prominent Writers

By O. Joe Olson

The Frolicking Bears pattern must have delighted collectors when introduced in clear and green colored glass in the late Victorian period of pressed glass, Circa 1890-1905.

The marvelous detail of the design captured action in a uniquely humorous tableaux, anticipating the world of Walt Disney.

Some sixty years later, when a few specimen pieces were found in carnival glass, the pattern and pieces became highly prized. It became one of the most publicized and discussed patterns in the first decade of the old carnival revival, in 1957-67.

This review of all that is known about the pattern in carnival is timely. It will summarize the finding and sale of the single tumbler and three pitchers confirmed to exist. It is hoped the account may dispel the aura of mystery that has surrounded the pattern for some time. This confusion probably stems from conflicting reports. Collectors may weigh the facts and form their opinions.

The Frolicking Bears pattern was named by two well-known pattern writers in what may have been an accidental dead-heat publishing race in 1962.

Alice Hulet Metz, Chicago, the last of three great pattern glass writers active in the 1935-65 period, featured the tumbler in a full-sized sketch on the front cover of her Booklet No. 5 published early in 1962. (See sketch by Joan Kilbourne, artist, Portland, Ore.)

Marion T. Hartung, Emporia, Kas., drew the tumbler loaned by the Rev. Leslie C. Wolfe, then of Newman, Ill., and the sketch appeared in her Book 3 published in the Spring of 1962. Both Metz and Hartung called the pattern Frolicking Bears.



Frolicking Bears tumbler



LESLIE WOLFE in 1961

Was this a coincidence? Was the name obvious, perhaps inescapable? This assumption seems warranted since Mrs. Metz and Mrs. Hartung did not collaborate. But the most difficult question of all to answer is how both of them choose the "humor in glass" category for the pattern?

When Rose Presznick, Lodi, O., caught up with the pattern and drew a sketch and notes four years later published in her Book 2 in 1966, she pulled out all the stops possibly smarting from being scooped in her field. She gave the tumbler pattern three names: Bear, Happy Bears and the Six Clowns. Then she priced the tumbler in marigold, blue, purple, green, white and red! She never amended or corrected in print her notes published in 1966 although they stirred controversy and also cast a shadow on the author's recollections, as will be noted.

Reluctant To Pay \$10

The Frolicking Bears tumbler loaned to Mrs. Hartung for Book No. 3 came to Wolfe in an unusual manner. Wolfe was pastor of the Christian church in Newman and also taught high school science. At the age of 33, in 1951, he also became an art glass dealer. He was attracted to carnival and began buying better pieces.

About 1954, a dealer friend in Joy, Ill., sold his glass to finance construction of a new home. He offered Wolfe a group of tumblers. Wolfe recalled:

"My friend described a Bears tumbler in green glass which he guaranteed as rare and unusual. He said he had found it in the Indianapolis area. I had never seen one like he described and I was rather reluctant to take it at \$10 since the price of most carnival tumblers was \$1 each at that time. The tumbler became a cherished part of our collection."

The Rev. and Mrs. Wolfe were color specialists. They concentrated on finding the best color possible for every piece. They continually upgraded their tumblers, selling those that were replaced.

The Frolicking Bears tumbler, while undoubtedly rare, was an embarrassment to the Wolfes on account of its poor color. It was kept in the back of the tumbler display case because it was such a contrast in finish to the other tumblers.

Wolfe frequently related his experience in acquiring the tumbler and would give an opinion as to its rarity before apologizing for the iridescence which he described as an oily or smokey finish.

Hartung Guessed Fentons

He brought the Bears and God and Home tumblers to Mrs. Hartung in the summer of 1961 for her Book No. 3. In her notes, Mrs. Hartung cited the "excellence" of detail and the humor captured by the "romping" bears. She wrote: "It ranks with the top few (pieces) in pattern glass, whether iridescent or not."

She thought it might have been made by Fentons

Featured
IN THIS SECTION
Frolicking Bears
Pattern Shown
As Pre-Carnival

Also
Rare Interior
Poinsettia
Tumbler

A Kansas tumbler collector paid \$400 for an amethyst Double Star and then stumbled upon two more in the same color and pattern in an Ohio home where he paid \$70 each.

Four Pre-Carnival Patterns

The Frolicking Bears tumbler pattern has been established as one of three or four patterns that definitely come from the pre-carnival-pressed-glass era, or the 1890-1905 period. The old carnival era was 1907-25.

The other pre-carnival tumbler patterns are: Butterfly, Palm Beach and, probably, Cut Cosmos. In the carnival hobby's enthusiastic search for the rare and unusual, all four of these early patterns have been rated among the top 20 or 30 rare carnival tumblers.

As far as can be determined, only one carnival tumbler is known definitely in each of the Frolicking Bears and Butterfly patterns. However, tumblers in clear glass (not carnival) have been found in both patterns.

The only known carnival Bears tumbler is olive green glass as are all three of the known Bears carnival water pitchers. The Butterfly tumbler is marigold on clear glass and no matching carnival pitcher has been reported to date.

The Cut Cosmos tumbler is known only in marigold on clear glass base. A matching pitcher has not been found.

The Palm Beach pattern, pressed by a glass plant in the Pittsburgh area at the time of the U.S. Glass Company merger, late 1890's, is known in marigold, white, honey amber and clambroth. Matching carnival pitchers have been reported in these colors as well as other carnival pieces including trays and small bowls. Attribution of this pattern was made by the late Ruth Webb Lee in her book on Victorian glass.

Privately iridized pieces in all four of these patterns may be anticipated because of the scarcity of specimens and the high value placed on those known. -- ## --

because she found a resemblance of the border on the Bears tumbler to that of the Lotus and Grape pattern (H-2 p. 114) which was a confirmed Fentons design.

She pointed out an unusual feature of the Bears tumbler -- that the pattern at the bottom "ran down over the edge and up underneath. Thus the tumbler has no flat base but rests on the curving vine. There is no straight edge at the bottom. We know of no other pattern like it and the feature adds to the outstanding quality of this piece of glass."

Bears Tumbler in Price Guide

In 1964, in her first price guide, Hartung listed the Bears tumbler at \$50, a high price at that time. The Christmas compote in purple was valued at \$65 that year.

In 1965, Hartung priced the Bears tumbler at \$125 and in 1966, at \$175.

In the Spring of 1966, Rex and Phyllis Lyons, Swayzee, Ind., turned up the first Bears water pitcher in olive green glass with fair iridescence matching the tumbler in the Wolfe collection.

The pitcher was reported to have appeared at a rural rummage sale in North Central Indiana. It was handled by many collectors and dealers who passed it up as unattractive. There also was a chip at the top of the handle and the handle appeared to be cracked. The pitcher sold originally for \$5 and passed through several hands before the Lyons locked it up. They sold it for a reported \$2,600 -- a carnival record at that time -- to a collector in Pennsylvania.

The Lyons supplied the pitcher measurements and details on the sale to Mrs. Hartung who listed the Frolicking Bears pitcher at \$2,500 and the tumbler at \$900 in her 1967 price guide.

This made everyone take notice since the purple Christmas compote had only reached \$265 and the Cleveland Centennial tray, \$215. The People's vase, which six years later was to bring \$8,200 and then \$10,000, was not listed by Hartung in 1967.

A second Bears pitcher in olive green carnival was turned up by the Lyons, again reportedly in northern Indiana, in 1970 and sold to a Tennessee collector for \$3,000.

The third known Bears pitcher, again in olive green, was bought for \$10 by a woman who knew her patterns at a garage sale in northeast Kansas City in October, 1972. The embossed Bears gave her the necessary hint to the pattern, but she wasn't sure it was carnival until she had washed it at her home.

Offered to HOACGA President

The pitcher was offered first to the president of the Heart of America Carnival society for \$2,500. He almost fainted but referred the finder to another club officer who made a telephone bid of \$3,000. Before this offer was accepted, a third collector drove from northern Missouri to Kansas City and bought the pitcher for about \$3,200.

As for the only confirmed carnival Bears tumbler, when Wolfe broke up and sold his fourth and final carnival collection, he advertised the Bears tumbler for \$900 in the Antique Trader. It was sold to an Illinois dealer who stored it in a bank vault until she arranged its sale to the Tennessee collector who had bought the second pitcher found by the Lyons couple.

Mrs. Metz, in her front cover report on the Bears tumbler in her Booklet No. 5, published in 1962, said the tumbler in clear had been loaned by an Illinois dealer. She stated the pattern to that time had been unlisted in pattern glass.

She found the tumbler was non-flint and observed that the Grape border reminded her of similar patterns of the 1860's where she was inclined to assign the pattern.

"A water pitcher also has been reported," she wrote, "but that is all." She felt the pattern would fit into many classifications but wrote, "I think the category of humor in pattern glass would be most appropriate."

She repeated these facts in covering the Bears pattern in her Book II published in 1965, containing 1,500 patterns and notes about American pressed glass. She priced the clear tumbler at \$25 and the pitcher at \$45. Mrs. Metz died Dec. 10, 1969.

Notes by Rose Presznick

In March 1970, the writer visited the Ronald Cox antique show at the Indianapolis fairgrounds. An art glass dealer from Massillon, Ohio, included in her display many pieces from a tumbler collection recently acquired. She had three clear Bear tumblers offered at \$25 each.

As for the inimitable Rose Presznick, in covering the Bears tumbler she wrote (Book II, p. 7, published in 1966) as follows:

"The Happy Bears (Frolicking Bears) tumbler is very rare. I have personally seen only three, the marigold, blue and green. The tumbler my drawing was made from did not have the design to the bottom of the base but (came to) about 1/2 inch above it. The other two had the design rolling under the very edge of the bottom.

"Recently I had a Bears tumbler offered (to me) for (my) museum at \$100 which is out of line for one in marigold or even the other carnival colors. Perhaps sometime we can present (to) you, my carnival friends, the pitcher. Assumed (the pattern is) Fentons. The names given this tumbler and other items sometimes make one believe that the general run of carnival lovers are also a happy lot."

Two years earlier, Mrs. Presznick kindly contributed on request the first article in the first newsletter of the original carnival society, published Aug. 10, 1964. She wrote a general appreciation of carnival. She included a special announcement to appear with the article. Rose wrote:

"We regret to announce the recent losses at the Presznick Carnival Museum in Lodi, Ohio, were a small green (Buzz Saw) cruet, a Bears tumbler, and the J. I. Case souvenir plate. We are now open only by appointment."

These notes written by Mrs. Presznick underline the truth than no one has seen all the rarities in carnival and no one knows it all. It certainly is possible that the Bears tumblers she described exist in someone's collection. It also should be added, however, that no knowledgeable carnival collector has reported seeing any of these Bears tumblers in the last ten years.

As for Presznick's pricing of the Bears tumblers, also in Book II (1966), this was an example of how her mind worked at that time. Her prices on the Bears tumblers were: Marigold, \$30; blue, purple and/or green, \$45; white, \$60; and red, \$75.

Of course, this was only a "projection," Rose explained later. The prices she printed would apply only "if and when" the tumblers were manufactured and marketed. It also was Rose's way of saying: "Thanks for letting me tickle your fancy. Have a nice day!"

The Rev. Wolfe, who made a significant contribution to the carnival glass hobby, retired from full-scale participation with the sale of his collection in 1970, as reported. He has been active since in art glass and Depression glass rarities.

Mini-Editorial

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YOUR CARNIVAL LOVE LIFE

Most veteran collectors agree that to remain healthy every hobby of glass collectibles must maintain activity and a continuity of interest.

This is no problem so long as desirable pieces can be acquired and the supply of collectibles remains fairly constant.

The crunch comes when good and rare pieces become virtually impossible to find at any price and sources of supply dry up.

Interest wavers when activity dwindles.

If special effort does not maintain interest through programs and projects, reading and study, the average collector is apt to transfer his interest and support (also investment) to some other area of glass collectibles.

Major collectors are like heavyweight boxing champs in one respect. Once they sell out (or lose), they seldom come back. It costs too much. It brings too many painful memories.

Carnival tumbler collectors must have something to collect -- something to help maintain the continuity of their interest.

An interesting newsletter and a wide-awake, progressive carnival society can help a lot, but many are expanding their collecting to include: carnival mugs, goblets, enameled tumblers, late carnival and stretch glass tumblers (1921-30), and new and contemporary carnival tumblers, 1962 to the present.

How's your carnival love life?

-- O.J.O. --

PURPLE THISTLE BRINGS \$300

A Kansas dealer-collector sold a purple Thistle tumbler to a Tennessee collector-dealer for a reported \$300. A picker sold the tumbler to the Kansas for \$200.

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MILLERSBURG SET BRINGS \$6,000

The green Millersburg Multi-Fruits and Flowers water pitcher and four tumblers, at which three Millersburg-area dealers made ineffectual passes for three years, changed ownership at the 1975 Dayton convention. The Millersburg dealer who finally landed the prize sold it to a prominent Missouri collector for about \$6,000.

All three Millersburg dealers had dead-aim chances at the rare set. The prized rarity hung like a golden pomegranate in plain sight while the dealers made "secret" visits to convey meaningless offers to the owners.

One said: I'll pay you a good price when my backer (Woody) can be reached. Another said: I'll pay the top dollar -- only you name it! The third dealer said: You know us, we're your friends. Don't sell without letting us make you a top offer.

And there the matter rested until January 1974 when Lucille Lowe, Killbuck dealer, took a Florida vacation that proved costly. Florence Martin said she still was unable to reach her backer, John Woody. John and Helen Bland then stepped in with a "final" cash offer which was accepted. Sale price was estimated to be \$1,850, which was published in the CGN&W newsletter in February 1974.

Earlier, in 1973, a Skokie, Illinois, dealer had sold a tumbler in green in the Multi-Fruits and Flower pattern to a Kansas Citian on his bid of \$1,000.

At the Dayton convention, the Blands also displayed and offered for sale the unique 21-inch tall green Hobstar and Feather rose bowl pulled out into a whimsy vase, the only one known in this shape. Their price was \$8,101 which topped the price paid for the blue People's vase auctioned off at \$8,100 at Des Moines in 1974.

The Blands acquired the whimsy vase, like the green water set, by the application of "horse sense," as John put it, and by perseverance. The vase came up in a Millersburg estate sale. It was sold at auction in 1971. Lucille Lowe sent a daughter to the sale with instructions to pay what was necessary to get the vase.

John Bland sent his wife, Helen, with the admonition: "Don't come home without the vase!" There were no outside dealers at the small auction. Helen Bland bought the vase on a bid of \$190 as Lucille's daughter withdrew.

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Cat and Mouse at Cambridge

They're playing a game of cat and mouse in Cambridge, Ohio, all over the theft of about 600 red carnival Owl novelty paperweights.

The stage was set when Margaret Elizabeth Degenhart persuaded Joe L. St. Clair to bring some ready-mixed iridizing fluid to her Crystal Art Glass plant at Cambridge and supervise the making of some carnival items during the week of January 13-18. The veteran Degenhart glass makers agreed when assured that the fumes would not be too bad.

The glass team spent three days making red carnival Owl paperweights followed by one day each on red Buzzsaw wines and a miniature souvenir bell.

Not long after the small plant closed for the weekend, burglars jimmied the side door and stole nearly all the red Owls and half of the red wines. These had been taken off the lear and had been wrapped in paper and stored in whiskey cartons. The burglary was discovered about noon Sunday. Law officers inclined to the theory the glass had been taken by a gang familiar with operation of the plant.

Mrs. Degenhart, who had missed most of the glass making and who was recovering from bruises suffered in a fall on January 12 (she was 85 in December), decided that none of the new red carnival would be sold from her gift shop operated in connection with the glass plant. She hoped the burglars would trap themselves by leaving a trail of red carnival owls at antique shops and flea markets. None of the glass, made in January 1975, had come on the market 18 months later.

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Interior Poinsettia Tumbler

The Interior Poinsettia tumbler in marigold is one of the most eagerly sought tumblers in carnival. It has become one of the latest stars in the carnival tumbler world.

The tumbler gets its name from the pattern that is inside the tumbler which has a smooth surface outside. The pattern can be quite clearly discerned by looking through the glass.

Artist Joan Kilbourne of Portland, Ore., has captured the beauty of the interior pattern to an unusual degree in the accompanying drawing.



Interior Poinsettia

Adding to the initial interest in the tumbler is confirmation of the piece as a Northwood product. No matching pitcher has yet been reported. The tumblers may have been among the last pieces of carnival made by the Northwood factory which closed in 1922.

The pattern, also in the color book, became a topic of conversation among mid-West collectors when a part-time Illinois dealer discovered four of the marigold tumblers at a lady's home in a town near St. Louis.

Two of her tumblers bore the "N" mark in the base while two did not.

The owner, so the story was told, did not consider herself a carnival collector. She just "liked" glass. She did not wish to sell any tumblers but said she needed the base to a blue Orange Tree punchbowl and some matching punchcups.

The part-time dealer scurried about and found the pieces she wanted. In gratitude, in return, she gave the dealer a God and Home tumbler and two of the Interior Poinsettia tumblers after the dealer had promised he would keep the tumblers in his personal collection and would not sell them.

Reneges on Word

However, within a few hours after obtaining the tumblers, the part-time dealer was on the telephone trying to sell them. He offered all three tumblers to a collector for \$600 but the offer was turned down. He also tried to sell one Poinsettia tumbler to a West coast tumbler writer for \$200, but no sale.

As news spread about the "tumblers without a home," another man who knew the original owner's name called her on the telephone. He explained he was a tumbler collector and offered \$200 for one of her remaining Poinsettia tumblers.

The lady became very upset. She called in the part-time dealer and canceled the original transaction on the grounds he had deceived her and tried to sell the tumblers. She demanded and received back the three tumblers and gave the dealer his base to the punchbowl and the cups.

She vowed never to part with the tumblers again and since that time has refused to return telephone calls or answer correspondence although it was learned another collector had offered \$1,000 for the four Poinsettia tumblers.

A Third Signed Tumbler

There is a footnote to this story. Mary E. Collier, Memphis, Tenn., who supplied the Poinsettia tumbler shown in the color book, talked with the collector who had inadvertently caused the recall of the two tumblers, as related. Mrs. Collier said her tumbler did not have the "N" trademark in the base.

However, 20 minutes later she returned the telephone call to report in some excitement that "It's there, you can see it. It's an 'N' which made the count three tumblers with the 'N' trademark."

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SLEEPERS IN NEW TUMBLERS

Some samples in amethyst carnival from the old original moulds of God and Home and Stork and Rushes patterns were pressed and iridized last December.

These samples were made at Westmoreland Glass Co., Grapeville, Pa., which was considering making some new carnival for the L. G. Wright Glass Co., New Martinsville, WVa. These samples were not marked in any way.

Later in December, Wright glass ordered its W-Circle trademark placed in all of its carnival moulds and Westmoreland began making reproduction carnival marked W-Circle on January 27.

The unmarked samples were distributed to Wright agents for display. The salesmen were forbidden to sell any of the unmarked samples. However, the CTN has learned that a few of these unmarked pitchers and tumblers have been offered on the market.

These are definitely in very short supply. R. R. (Bob) Rupp, general manager of Westmoreland Glass, was asked how many samples were made. He replied: "No more than 50 pieces altogether."

Tumbler collectors who may encounter an unmarked piece are warned to inspect carefully the center of the base to see if there is any evidence the W-Circle trademark may have been ground off and the base polished.

Remember to "Look for the sleepers," and to "Watch out for the slickers."

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NOTE ON IRIDIZED CUSTARD

The so-called "pearl carnival," actually iridized custard glass, would raise little interest among carnival tumbler collectors if the supply of average-good tumblers was not so depleted. Some regard the "pearl carnival" as the bottom of the barrel, less attractive than late and stretch carnival.

Those hard up for something to collect will find that iridized custard tumblers command a higher price from informed dealers than they might imagine. Iridizing custard was adopted by Northwood as a type of finish in lieu of the more expensive decorating by hand. Such tumblers and water pitchers are more appreciated by custard collectors in whose field they belong.

Iridized custard was included in the carnival tumbler book by the author apparently for much the same reason as Mrs. Marion Hartung ran in some 20 souvenir Shrine pressed glass pieces in her carnival pattern books -- to fill the book. Both should have exercised greater taste and discrimination in the opinion of the writer. -- O.J.O. --

RARITIES IN PACKAGE DEAL

Late in 1974, a noted collector and dealer in Texas put together an offer of three outstanding tumblers which he sold to a collector residing in a suburb of Birmingham, Ala. The three tumblers and their initial valuation were: green Wisteria, \$600, purple Perfection, \$600, and amethyst Gay 90's, \$700 -- total \$1,900. The sale was reported to have closed for \$1,500.

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Chapter VIII

Kansas City, Mo.

May 1975

Carnival Tumbler Catalogue

First Confirmed Listing Totals 369 Old Carnival Tumblers, Verified by Pattern and Color, Nearly All Manufactured During 1907-25 Period.

By O. Joe Olson

The carnival glass tumbler world has been charted. It is larger, more diverse and much more colorful than any realized.

The hobby's first Carnival Tumbler Catalogue is presented in this special issue of the Carnival Tumbler News (CTN). The summary covers research underway since 1973.

The study concentrated on tumblers made in 1907-25 with a few pre-carnival and late carnival additions. Findings appear on five master charts, Pages 61 through 65.

These number and list 122 patterns alphabetically plus an additional 9 patterns in an Addendum. These produced a total of 369 tumblers, each identified by pattern and color.

Following each pattern name are the verified tumbler colors, each denoted by "x". In patterns with several tumbler colors, the most rare is marked with a large "X".

In the Addendum tumblers are listed in nine patterns that either came in after the master chart was prepared for publication or the patterns were types that did not lend themselves to better classification.



DAHLIA (left) and DAHLIA VARIANT
From Nan Warren collection, see p.60

Five Not Yet Confirmed

Five (5) of the 369 tumblers are listed with an "x?" meaning the color has been reported but not confirmed. The information on these came from the Owens tumbler book.

Four pre-carnival (1890-1905) patterns were: Butterfly, Cut Cosmos, Frolicking Bears and Palm Beach.

Late carnival (1925-33) patterns were: Concave Diamonds, Treebark and Tree of Life

The catalogue does not cover other late carnival and depression patterns such as: Pretty Panels, Pastel Panels, Herringbone Iris, Laurel Band and Bouquet and Lattice. The Feather Scroll pattern, better known as Inverted Fan & Feather, was not

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included on the grounds it is contemporary and probably made in Indiana, circa 1962.

J. C. (Joe) Corrothers of Maumee, O., a resource specialist, said the research project was the most comprehensive and scientific ever conducted in carnival glass.

The goal defined in 1973 was to "identify and confirm by pattern and color as many carnival tumblers as possible."

The resource panel of leading tumbler specialists included seven couples and two individuals. When the project was well along, the assistance of all collectors was solicited by means of news stories and several contributed important data.

An initial set of four work sheets was circulated for corrections and additions. New data and information was compiled and collated by the editor of the CTN and three additional mailings of revised work sheets were circulated. In addition, several of the specialists devoted many hours to reviewing their collections and files, and then writing long letters with data and suggestions. The research period covered 20 months.

SPECIAL APPRECIATION and thanks are extended on behalf of all tumbler collectors and personally to the men and women who cooperated magnificently and assisted in the long period of study and sifting. These persons are:

Roy and Peggy Deal, Jackson, Tenn.
W.J. and Nan Warren, Tonawanda, NY
Jack and Mary Adams, Ft. Eustis, Va.
Pete and Jo Wallace, Hazelwood, Mo.
Joe and Faye Corrothers, Maumee, O.

Arnold and Glenna Preheim, Garden Grove, Calif.
John Britt, Manhattan, Kas.
Donald and Connie Moore, Alameda, Ca.
Mrs. Virgil Muncie, Great Falls, Mont.

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NEW LAMP AND WATER SETS

The Fenton-manufactured amethyst Poppy GWTW lamp, retailing at \$135, and amethyst and green opalescent carnival table and water sets made by Westmoreland were the big sellers at the recent HDACGA convention at Kansas City. New carnival outsold old by more than two pieces to one and probably in gross sales as well.

Levay's promoted the Westmoreland carnival under the firm's designation of pattern No. 550 dating back to the 1890's. The editor found that Mrs. Kamm had described and named it High Hob(nail) in her Book 3, P-88. This truly is an elegant pattern that covers each piece and shows off the iridescence.

Original water pitcher and tumbler moulds also have been found in Northwood's Peacock at the Fountain and Grape/Cable patterns by the Wright Glass Company which has not announced plans yet for reproduction carnival pieces.

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DAHLIA VARIANT FOUND AT STAUNTON

W.J. and Nan Warren of Tonawanda, N.Y., found the first reported amethyst Dahlia variant tumbler at the ACGA convention at Staunton, Va., in 1973. The dealer there knew he had a "goody" because of all the attention the tumbler drew and he priced it accordingly -- high but not exorbitant. The Warrens kindly loaned the tumbler in order to have it drawn by Joan Kilbourne of Portland, Ore. (Sketch, page 59).

Nan wrote she lives with many tumblers on display, some on window ledges that admit much light and show patterns and colors to advantage. "Most of our carnival ones are in our family room," she stated. "I enjoy them every day and freely admit that I love tumblers."

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Donald (Don) Moore of San Francisco, leading West Coast collector, found a rare marigold Rising Sun water pitcher with "skirted" base near Los Angeles in 1976.

Carnival Tumbler Catalogue

PATTERN	VIVID COLORS KNOWN				OTHER COLORS
	Mari-gold	Ame. & Purple	Blue	Green	
1. Acorn Burr	x	x		x	White
2. Apple Tree	x	x?	x		White
3. Aztec	x				Clear
4. Banded Diamonds	x	x			
5. Banded Drape	x				
6. Beaded Shell	x	x	X		
7. Blackberry Block	x	x	x	x	White, Vaseline
8. Blocked Panels	x				
9. Blueberry	x	x?	x		White
10. Bouquet	x		x		White
11. Butterfly	X				
12. Butterfly & Berry	x	x	x	x	
* 13. Butterfly & Fern	x	x	x	x	
14. Chatelaine		X			
15. Checkerboard	X	x			
16. Cherry (M)	x	x		x	
17. Cherry (N)	x	x?			
18. Circled Scroll	x	X			
19. Concave Diamonds	x			x	Ice Blue, Vaseline
20. Cone and Tie		X			
21. Cosmos and Cane	x				White
22. Crab Claw	x				
23. Cut Cosmos	X				
* 24. Dahlia	x	X			White
25. Dandelion (N)	x	x	X	x	White, Ice Blue and Horehound

* Addendum P-65

PATTERN

VIVID COLORS KNOWN

OTHER COLORS

PATTERN	VIVID COLORS KNOWN				OTHER COLORS
	Mari-gold	Ame. & Purple	Blue	Green	
26. Dandelion, Panel	x	x	x	X	
27. Diamond (M)	x	x		x	
28. Diamond and Daisy Cut	x				
29. Diamond Lace	X	x			
30. Double Star	x	X		x	
* 31. Drapery	x				
32. Fashion	x	X			Smokey
33. Feather and Heart	x	x		X	
34. Fentonia	x		x		
35. Fentonia Fruit	x		X		
36. Fieldflower	x	x	X	x	Amber
37. Field Thistle	x				
38. File	x				
39. Floral and Grape	x	x	x	x	White
* 40. Flute (N)	x	x			
41. Forty-niner	x				
42. Four-70-Four	x	x		X	
43. Frolicking Bears				X	
44. Fruit Lustre	x				
45. Gay Nineties	X	x			
46. God and Home			x		
47. Grape (I.G.)	x	x		x	Smokey, Amber
48. Grape Arbor (N)	x	x	x		White, Ice Blue and Mint Green
49. Grape & G/Arches	x	x?	x	x	
50. Grape & Cable (N)	x	x		x	Smokey, Mint Green
51. G/C Tankard (N)	x	x		x	
52. G/C Stippled (N)	x	x			

* Addendum P-65

PATTERN	VIVID COLORS KNOWN				OTHER COLORS
	Mari- gold	Ame. & Purple	Blue	Green	
53. Grapevine Lattice	x	x	x		White, Smokey
54. Greek Key	x	x		x	
55. Harvest Flower	x	X			
56. Heart Band	x				
57. Heavy Iris	x	x			Amber, White and Ice Blue
58. Hobnail	x	x	x	X	
59. Hobstar Band	x				
60. Interior Poin- settia	x				
61. Inv. Coin Dot	x	x			
62. Inv. Feather	x	x		x	
63. Inv. Strawberry	x	x	X	X	
64. Inv. Thistle (C)	x	X	X	x	
65. Jeweled Heart	x				White
66. Lattice & Daisy	x	x	x		Peach
67. Lattice & Grape	x		x		Peach, White
68. Leaf Tiers	x	x	x		
69. Lily of Valley	x		X		
70. Lustre and Clear	x				
71. Lustre Rose (I.G.)	x	x	x	x	Clambroth, Amber, White and Smokey
72. Many Fruits (M)	x	x	X	x	
73. Maple Leaf	x	x	x		
74. Marilyn (M)	X	x		x	
75. Milady	x	X	x		
76. Morning Glory	x	x		X	
77. Near Cut (N)	x				
78. Octagon	x	x		X	Smokey

PATTERN	VIVID COLORS KNOWN				OTHER COLORS
	Mari- gold	Ame. & Purple	Blue	Green	
79. Oklahoma	x				
80. Orange Tree Ftd.	x		x		White, Mint Green
81. Orange Tree Orch.	x		x		White
82. Orange Tree and Scroll	x		x	x	White
83. Oriental Poppy	x	x	X	x	White, Ice Blue and Mint Green
84. Palm Beach	x				Honey Amber, White and Clambroth
85. Peach (N)	X		x		White
86. Peacock (Fluffy)	x	x	X	x	
87. Peacock at Fount	x	x	x	x	Amber, White and Ice Blue
88. Perfection	X	x		X	
89. Quill	x	X			
90. Rambler Rose	x	x	x		
91. Ranger	x				
92. Raspberry (N)	x	x		x	White, Ice Blue and Mint Green
93. Rex	x				
94. Ribbed Swirl	x				
95. Rising Sun	x		X		
96. Robin, Embossed	x				
97. Scale Band	x			x	
98. Singing Birds	x	X		x	
99. Soda Gold	x				Smokey, Pastel Marigold
100. Springtime	x	x		x	
101. S-Repeat	x				Clear
102. Star and File	x				
103. Star Medallion	x				Smokey

PATTERN	VIVID COLORS KNOWN				OTHER COLORS
	Mari-gold	Ame. & Purple	Blue	Green	
104. Stork and Rushes (Beaded)	x	x	x		
105. Stork and Rushes (Lattice)	x	x	x		
106. Strawberry Scroll	x		x	X	
107. Straw'y Stippled	X				
108. Stretched Diamond and Hobstar	x				
109. Swirl (N)	x	x?		x	
110. Sword and Circle	x				Peach Opalescent
111. Ten Mums	x		x		White
112. Tiger Lily	x	x	X	x	Clambroth, Blue-Green (Teal)
113. Treebark	x				
114. Tree of Life	x				
115. Vineyard	x	x			White
* 116. Vintage Banded	x				
117. Water Lily and Cattails	x	x	x		Pastel Marigold
118. White Oak	x				
119. Windmill	x	x		x	Smokey
120. Wishbone	x	x		x	
121. Wisteria					White, Ice Blue and Mint Green
122. Wreathed Cherry	x	x			White, Clambroth

* Addendum

Addendum

CHAIN AND STAR -- Known only in marigold, first one reported by B. L. McCormick of Cordell, Okla. Listed by Hartung (H-10, P-109). Britt found two more.

DAHLIA VARIANT -- In amethyst, flower design less elaborate, shaggy part missing, and boxes at base somewhat smaller than regular Dahlia tumbler pattern. Found by Nan Warren, Tonawanda, N.Y., first one reported (Drawing on page 59).

ENAMELED -- Considered the earliest carnival by some. Owens book showed 13 examples of 15 known, most in dark carnival. While not expensive, a specialized collection would be difficult to complete as some are scarce.

FLUTES Nos. 1, 2, 3, 4 and 5, and variants -- Reported in amethyst and marigold. Only Flute water pitcher reported to date attributed to Northwood.

WAFLE BLOCK -- Known in marigold and clambroth, definitely a scarce tumbler. Pattern identified by Hartung (H-3, P-55).

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PRIVATE AUCTIONS AS OFF LIMITS

John (Bee Bee) Roller, the "big dealer from the South," Pearisburg, Va., will receive special attention at the ACGA and ICGA conventions this summer. In no uncertain words, he will be told: "Remember, now, no tricks!"

Roller paralyzed the national conventions two years ago by renting suites and display rooms at the motels and conducting private closed door auctions of his slow moving items in carnival. He didn't make much money but he turned over the stock which was his intention.

The convention chieftains turned florid. T.C. (Sam) Wolfe, (first name Thurman), then president of ICGA, almost had a heart attack. For two nights there was no flow of visitors through the motel rooms. No one but Big Barrel Roller did any business. It was a disaster. Never again, the biggies said.

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SING A SONG OF SIX PENCE

He's an unforgettable carnival glass character. He strums chords from choruses of old songs on his guitar. He picks up the tune in a quavering voice and invites others to join in singing.

He says he wouldn't know if there was a recession because he's retired and he isn't hurting. He sold nearly all of his carnival before moving from carnival country to the Northwest where a rare piece is as uncommon as a Whooping Crane.

He spends a lot of time working out carnival price guides but trying to put realistic figures on paper now is like trying to brand a bull in a Texas tornado. The work keeps his mind and pencil busy. He tosses in money to keep the presses rolling. It's a case of easy come, easy go. He'll be around carnival gatherings for years to come, an unforgettable carnival glass character.

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FREE APPRAISALS PROPOSED

If carnival clubs and societies would like to win the interest and support of members and non-member residents of their community, they might put on an appraisal clinic. It is proposed they designate a panel of two or three knowledgeable persons and sponsor a free identification and appraisal fair. The panel should stress their expertise applies mainly to carnival and iridescent glass.

When Parke Bernet put on a 3-day Heirloom Discovery period in Los Angeles, nearly 10,000 persons stood in line, art pieces in hand. One lady brought some Russian enamel pieces given to her and stored in a bank vault. She learned they were worth about \$40,000. Similar "treasure hunts" in other cities are planned.

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CARNIVAL MUSEUM PROPOSED

A proposal that a carnival glass museum be established at Millersburg, Ohio, was made in 1974 by the Carnival Glass Tumbler News to the Junior Chamber of Commerce which initiates many projects in the village. It was pointed out that a museum incorporated as non-profit could accept tax deductible gifts of glass and money.

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A Report on the Marigold S-Repeat

Here Are Some Facts About One of the Most High-Flying Tumblers in Carnival Glass History -- Where It Came From and How It Went Into Orbit.

By O. Joe Olson, Editor

The marigold S-Repeat tumbler is a ding-a-ling in my book! Since its appearance about five years ago, its performance has been dazzling, zany, unpredictable. It has soared into the top 10 or top 20 ratings of tumblers.

The S-Repeat should be known for what it is. Is it old or is it new? A report on this late-blooming tumbler is over due. Here are the facts.

The pattern and tumbler have been known in clear and colored glass since 1903. The tumbler was not discovered and reported publicly in carnival until June, 1969.

At St. Louis Convention

This came at the IOGA convention at St. Louis. The main speaker at the banquet was Ronald (Ron) Hansen of Mackinaw City, Mich., at that time one of the nation's premier glass paperweight artists and the leading exponent of custom iridized carnival.

Ron gave a brilliant address that night, describing the steps in his iridizing process. Later that evening, at his display booth in convention hall, he chatted with collectors.

Mr. and Mrs. Ed Collier, Memphis, Tenn., Mr. and Mrs. William (Pete) Wallace, Hazelwood, Mo., and the late Richard (Dick) Clair, Spiceland, Ind., were in one group that stopped to inspect some of Hansen's glass. They picked up and inspected some of the six marigold S-Repeat tumblers from Ron's table. Hansen told the five guests:

"I didn't make those tumblers, but I put the finish on. I iridized them!"

Hansen's speech, his display and open avowal of custom iridizing the six marigold S-Repeat tumblers, plus his conversations with scores of collectors and dealers at that time were never given much space in the IOGA newsletter put out by Rovene Heaton, Warren, Ind., herself an advanced tumbler collector.

Instead a cloak of silence seemed to be draped around the true beginnings of the marigold S-Repeat. Ron Hansen, as he had time and as he was able to find suitable glass blanks, continued to iridize this tumbler and other patterns. He sold the tumblers to a few dealers and individuals. Then the S-Repeats began to reach the market gradually, always described as "old and rare."

This "campaign" if it was a planned strategy gave the tumbler swift status. Once the \$100 price level was achieved, it proved not difficult in the carnival bull market to promote the S-Repeat to \$250, \$350 and even \$410. An Atlanta dealer asked \$1,000.



S-REPEAT by Kilbourne

Some leading tumbler collectors became believers. On the West coast, one rated the marigold S-Repeat among the top 10 tumblers in the hobby. A mid-West expert rated it as No. 14 on a top 25 list, and so the snowball grew.

Some collectors and dealers who knew Ron Hansen personally, who admired his work and realized the marigold S-Repeat tumblers were his creation, seemed tongue-tied. If they ventured any word, it was merely to raise a question. It almost seemed they were protecting those engaged in kiting prices on tumblers falsely represented.

Woody Proves Evasive

For example, Lucille Lowe, Killbuck, O., bought six marigold S-Repeat tumblers from a Groveport, O., couple at \$50 each in August, 1972. These had been promised to Ray Wishard, Chambersburg, Pa., who had financed the transaction.

Then Mrs. Lowe only let Wishard have three of the tumblers, refunding a part of his investment. Wishard showed the tumblers to John Woody and told the story at Canton, O., where Wishard was holding an auction in October 1972.

When pressed for an opinion on the tumblers, Woody said: "I'd say you're lucky that you only got three!"

A few weeks later, Woody sold one of Wishard's S-Repeats at auction but Woody said he could not guarantee the tumbler as old. By this time, there was so much steam behind the S-Repeat that it climbed to nearly \$200 in the bidding.

As for Henry Taylor, Beloit, Wis., then the kingpin of rare carnival, when he examined the three S-Repeats at Canton, he finally said: "I'm skeptical."

A dealer in Rochester, N.Y., secured a specimen from a dealer in the inner circle in the Washington, D.C. area. He sold the tumbler via telephone to an advanced lady collector in Connecticut. She studied it two days and then returned it for a refund.

"Frankly," she wrote, "I didn't like it." She thought the clear glass blank may have been 50 years old but the custom iridizing was not done too well.

Annette Zwirn in the Act

Six to eight marigold S-Repeats reached West coast collectors. Annette Zwirn, who later had the misfortune to buy some of the stolen Hartung collection from a passing stranger, sold several of the S-Repeats.

A marigold S-Repeat was offered to Pete Wallace at Indianapolis when the Markham-Wallace auction was held, Feb. 17, 1973.

Joe Corrothers, Maumee, O., was near as Wallace studied the tumbler.

"Look out, Pete," said Corrothers. "That finish may burn you!"

Featured IN THIS SECTION

Research Report
on Marigold
S-Repeat Tumbler

Also
All-time Record
Collier Auction

Wallace, one of the top tumbler experts in the nation, took this to mean that Corrothers had had first chance at the tumbler and had turned it down. Wallace passed it up also.

When the Richard Owens color book on tumblers appeared in 1973, Owens gave the S-Repeat unqualified approval and he took a swipe at "doubting Thomases" who thought the tumbler might not be old. Owens's homework obviously had been sketchy. He also seemed to have been influenced by

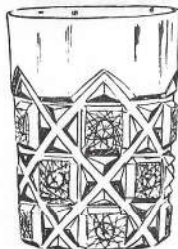
(Continued on Page 72)

The booklet, The Story of St. Clair Glass, is out of print. The author, Jane Ann St. Clair Rice of Elwood, Ind., was considering a revised second edition in 1975.

CHECKERBOARD, AN EARLY PATTERN

The Westmoreland Glass Company, established in 1889 at Grapeville, Pa., had a Checkerboard pattern better known to the plant and glass industry as Westmoreland's No. 500. Pressed ware in Checkerboard in milk glass and clear became identified with Westmoreland.

Some time during the 1910-20 decade, when iridescent glass was in vogue, Westmoreland "doped" a few amethyst water sets in the Checkerboard pattern, entering the old carnival glass circle. Old tumblers have been found in amethyst, green and marigold but so far no water pitchers in the last two colors.



Westmoreland is featuring this pattern in its new line of 15 items in pastel blue carnival now coming on the market. The water set in amethyst Checkerboard also was made last May.

The Cambridge Glass Co., in existence 1901-54, featured a "Near Cut Ribbon" pattern No. 2653 which resembled Westmoreland's Checkerboard. Kamms Book 7, p-177, illustrates eight Cambridge pieces in Near Cut Ribbon including a tankard pitcher and tumbler. As far as is known, this Cambridge pattern has not appeared in old or new carnival.

Checkerboard

"Nu-Cut" was the Imperial Glass trademark adopted about 1905 when the industry sponsored use of identifying trademarks on all ware. Northwood added the N-Circle trademark starting in 1905.

Cambridge adopted the "Nearcut" symbolism to convey the impression its glass resembled cut glass which enjoyed great popularity at that time.

Charlotte Jameson, Masury, O., found one of the old amethyst carnival water pitchers in Checkerboard at a small shop in central Pennsylvania about ten years ago. Tumblers in the three colors noted have turned up in several eastern states. -- ## --

RIISING SUN IN STAR ROLE

As often happens at national carnival auctions, the starring role was played by a "walk-on." The first known complete Rising Sun water set in dark marigold, all seven pieces perfect, set all agog.

This was brought to the Britt auction at St. Louis, March 1975 by Rosalie White, widely-known dealer of Springfield, Mo., who said she was selling it for the owner, a woman residing in the Springfield area.

After some fast negotiations, it was purchased for \$2,450 by Bill Dawson, Troy, Ill., collector and dealer. He quickly sold four tumblers for \$400 each. He had a trade working on the fifth and planned to keep one with the pitcher. -- ## --

RED GRAPE/CABLE TUMBLERS

A small pressing of red carnival tumblers in the Grape/Cable pattern came on the market in Spring 1974. These were made by the St. Clair Art Glass company of Elwood, Ind.

These were pressed from the mould made by Breck Smith, Corning, Ark., with the N-Circle trademark inside the base. This had been replaced by the initials "J. St C." for the owner of the plant who had purchased the mould.

St. Clairs later made cobalt, amethyst and white tumblers in the G/C mould. In 1968-70, the plant made cobalt tumblers in four moulds: Inverted Fan & Feather, Holly Panel, Fleur de Lys and Cactus. -- ## --

Historic Private Sale

In what will go down as a long historic night in carnival, a load of top carnival rarities changed owners Saturday, July 28. The private sale session started about 4 o'clock in the afternoon and negotiations wound up 12 hours later.

This took place at the home of Mr. and Mrs. James Mogg at Hamilton, Mo., a town of 1,800 population 50 miles north of Kansas City. The principals were Jim Mogg and Henry Taylor of Beloit, Wis., enroute East on a carnival selling trip. (It was 1973).

Among the rarities added to the Mogg collection:

Water Pitchers -- Gay Nineties, amethyst, with tumbler
Morning Glory, amethyst
Lily of the Valley, blue, with tumbler
Flute, purple, with tumbler
Inverted Thistle, marigold
Pentonia, marigold

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Book 10 Shook Up Many

If the Hartung carnival book series accurately reflects the best of the unlisted patterns and pieces available for entry from year to year -- and it does -- the hobby is scraping the bottom of the barrel. Book X, out July 1973, proclaimed this in unmistakable fashion. It shook the carnival family. It was greeted with disbelief, consternation, dismay and criticism. Here are a few examples:

"I've never seen so many inconsequential pieces in one pattern book."

"I'm disappointed. For me the book is a 'laughner'."

"With so much good carnival still 'undiscovered' by the pattern writers, why this?"

"Is this all we have left?"

"Someone should engage Sherman Hand to illustrate Book X in color!"

"We know that insulators, jam and Mason jars, whiskey bottles and goldfish bowls are a part of carnival glass. But why not save the Scotties and potties for their own little book and keep carnival with a capital C?"

Collectors rapped such patterns as Footed Prism panels and Lattice and Leaves vases, both probably old English carnival, light shades, the Drapery vase variant, the drawing of the People's vase, novelties, souvenir pieces, etc.

One suggested that for the "good of the hobby" the two carnival societies appoint committees to take professional quality black-and-white photographs of all unlisted major carnival patterns and from these commission a commercial artist to sketch the patterns for a capsheaf pattern book.

But the situation obviously was not created by Mrs. Hartung. She draws and describes what is brought to her. Collectors might as well face facts. Carnival glass was running low on attractive "undiscovered" patterns and pieces. -- O. J. O. --

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PITCHER COPIES TWO RARITIES

A B-24 bomber pilot in World War II christened his aircraft the Swoose because he said it was half swan and half goose.

It's difficult to decide on a name for the 1971 reproduction Inverted Strawberry water pitcher which is a curious combination of two noted Cambridge pitchers.

This came about when Harold Bennett, owner of the Guernsey Glass Co., of Cambridge, O., ordered the mould. He told the mould maker to copy the size and shape of the Cambridge Inverted Thistle water pitcher, but to cover the sides with giant inverted strawberries!

As a result the reproduction pitcher bears a resemblance to two of the most rare pitchers in old carnival.

The old Inverted Strawberry water set was made in marigold and amethyst. The new pitcher was pressed in 1971 in a sapphire blue base glass at the Guernsey Glass Co., in Cambridge, O. Tumblers in the same pattern had been made earlier the same year in amethyst base glass. In other words, the pitcher and tumblers do not match in base color.

Production problems during pressing held the number of pitchers down to less than 100. Of these, more than half had extra heavy bases ranging in thickness from 1 to 1½ inches.

Bennett was unable to subcontract iridizing of the pitchers so he tried to do it in his own plant but with only modest success. The best iridescence he achieved was a passable silvery color.

The tumblers were custom iridized by Robert Hansen, Bridgeport, Mich., and Terry Crider, Lima O. The Bennett tumblers have a small "B" near the base that shows through the iridizing. In the event the "B" has been ground off and polished, there will be a telltale bald spot on the side near the base.

Since pitchers in the old Inverted Strawberry pattern are rare and expensive, some reproduction pitchers have been sold at high prices by unscrupulous persons. The points of difference make it impossible to sell the new for old if one is informed.

	OLD PITCHER	NEW PITCHER	
Height of pitcher	9 inches	8 inches	
Shape of top	Round, 5" in diameter	Oval shape, 5" by 6"	
Base measurement	4" diameter	5" diameter	
Iridescence	Gold and blue highlights	Silvery, uneven, only fair	
Strawberries in pattern (count 'em)	11 big ones	10 big ones!	-- ## --

NEW CARNIVAL GLASS FINISHES

The iridized-finish field on new carnival glass is being taken over by the chemical division of an eastern conglomerate with headquarters in East Newark, N.J.

The finishes they sell are ready-mixed chemical compounds. They are supplied to established glass plants, with fan and airblower facilities that wish to iridize some of their products. Instructions are supplied with the ready-mixed chemicals available in one gallon to 50-gallon barrel quantities.

The finishes are applied as soon as the glass pieces are taken from the moulds. Touch up iridizing can be done by means of reheating.

Joe St. Clair began using the ready-mixed finishes when he started a new glass plant in 1973 on Thirteenth street in Elwood, Ind. In his opinion the new finishes required "just as much work as the old to apply," but they saved time since they were ready-mixed. Also, the new formula rarely left any unburned residue which was a gain.

The ready-mixed finishes include a clear shiny finish for white and pastel colors and also a finish that gives a golden-rainbow effect on darker pieces. Application of the chemicals produces fumes that must be drawn off by fans and blowers for safety.

Among major glass companies using the ready-mixed finishes is Westmoreland Glass Co., at Grapeville, Pa. St. Clair Glass Co. Inc, on Fifth St., in Elwood, that was sold by Joe St. Clair in January 1971 and reacquired four years later, used the finishes when it made 1,800 souvenir carnival Elks plates in marigold in 1972.

The corporation distributing the carnival finishes is Englehard Industries of East Newark, N.J.

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THE MARIGOLD S-REPEAT TUMBLER

(Continued from Page 68)

his circle of friends at least two of whom had handled some of the Hansen custom iridized S-Repeat tumblers.

Ron Hansen would have iridized many more S-Repeats if the supply of blanks had not run out and if he had not been struck down Dec. 21, 1971, by what medicine terms a CVA (cardiovascular accident). He is now nearly completely recovered but still unable to work.

His diction is concise and the words come as readily as before the stroke. Interviewed by telephone at his home in Mackinaw City, Mich., July 16, Ron recalled the 1969 IGA convention at St. Louis and confirmed his display of six marigold S-Repeats.

Blanks from Cy Wright

Ron said most of his blanks were clear glass and came from the late Cy Wright of the L. G. Wright Glass Co., New Martinsville, W. Va. He thought the tumblers had been pressed for Mr. Wright at some glass works or they may have been part of some job lot of old glass purchased by Wright.

He said that in addition to clear blanks, he had iridized S-Repeats in light and dark amethyst (purple), cobalt and Selenium red. He estimated he iridized from 30 to 50 S-Repeats or more.

Ron iridized some tumblers on the end of a glass rod, leaving a rough pontil mark on each base. He handled other tumblers by means of tongs which did not leave any mark on the base. None of Ron's tumblers was signed.

Ron, 62, is grateful for returning health and the days with his family. He has not fully regained the steady hand and quick eye necessary to pursue his precision craft and he does not know whether he will pick up the tools again.

His brother, Robert (Bob) Hansen, 53, of Bridgeport, Mich., also hand-iridizes glass and makes free-hand glass novelty pieces for his gift shop. Bob Hansen has iridized and signed only one S-Repeat -- an old amethyst blank in the writer's cabinet.

Pete Wallace and John Woody have one thing in common. Hope dies hard for each man. Each likes to keep options open. Woody believes a few old marigold Inv. Fan & Feather tumblers exist and Wallace says the same for the S-Repeat.

Each flies in the face of fact: The Inv. F&F tumblers were unknown until Joe St. Clair made his first big batch of marigold in 1963, and the S-Repeats were unheard of until Ron Hansen iridized the first clear blanks in late 1967 or 1968.

Both patterns have been attributed to Northwood, which is considered likely, but no matching marigold water pitcher in either pattern has been reported.

On the other hand, clear and colored glass tumblers in the S-Repeat pattern are not uncommon. Some are decorated with gold -- a typical Northwood touch.

To summarize: On the basis of research and information as reported, the author believes that no "old" marigold S-Repeat tumbler exists from the 1907-25 period. Further, he doubts if any was made. He is convinced that all of the known marigold S-Repeat tumblers were originally blanks and have been iridized by Ron Hansen.

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COLLIER AUCTION BREAKS ALL RECORDS

The two day Collier auction at St. Louis in February 1976 was a milestone event in the carnival hobby. About one-third of the Collier glass was sold, breaking all records for a national carnival auction. Most important, the spectacular sale rise came after a two-year period during which carnival values had dropped slightly and leveled off.

The Collier sale offered the most true rarities, about 45; drew a record crowd of about 450 persons; set several auction records on pieces and sets; and established a record carnival auction gross estimated at \$250,000. About 1,400 pieces were sold.

The previous record carnival auction was a three-day sale of the Presznick museum glass March 8-10, 1973, at Louisville, Ky., when 1,753 pieces grossed about \$121,000.

Top auction price of \$7,100 was paid for the amethyst Morning Glory water pitcher. The marigold Morning Glory tankard brought \$4,900. A green Frolicking Bears water pitcher, base mended with epoxy, \$6,000, and the only known matching tumbler, \$3,500.

Frank M. Fenton, president of the Fenton Art Glass company of Williamstown, W. Va., bid freely on many choice items and took home several boxes of carnival. He secured the purple Hobstar and Feather punchbowl set at \$4,100 and a square-shaped Farmyard bowl at \$2,000. Mr. Fenton was the major buyer at the Presznick auction in 1973.

The Millersburg pipe humidors in green and marigold, brought \$2,700 and \$2,250, respectively. Christmas compotes in purple and marigold, at \$3,000 and \$2,200. The only known marigold People's vase reached \$4,500.

The purple Perfection water set, sold piecemeal, brought a total of \$5,850 -- a record for the set. The pitcher reached \$3,900. A large marigold Grape/Cable covered compote, with damaged lid, brought \$2,200; Chrysanthemum NuArt plate in amethyst, \$1,100, and the Late Thistle pitcher in purple, \$2,600. A God and Home water set in the usual blue sold for \$2,200.

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TAYLOR ON HATPIN HOLDERS

Henry (Hank) Taylor of Beloit, Wis., who at one time owned more than one hundred carnival glass hatpin holders, reported after study that the two Fenton patterns, Orange Tree, and Butterfly and Berry were the most scarce in the hatpin holder field.

He valued the white Orange Tree holder at \$1,200 and the Butterfly and Berry in blue, up to \$1,500; and the same pattern in marigold, at \$1,600 to \$2,000.

Taylor also reported that three Northwood Grape/Cable hatpin holders had been found in the rare aqua opalescent carnival. He valued these at \$1,500 to \$2,000 each. He said the second most rare color in this pattern was pastel green at \$650 to \$900. Taylor's vast collection of rarities, including the hatpin holders, was dispersed by auction and private sale in 1973-74.

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ICE BLUE WISTERIA PITCHER

In the special issue on Pastel Carnival Water Sets, published in January 1974 (green paper), the existence of ice blue tumblers in the Wisteria pattern was reported; also the opinion of Henry Taylor, then the leading authority on rare water pitchers, who said he doubted that a matching ice blue pitcher in Wisteria would ever be found.

This report is now amended. Something more has been added to carnival pastel rarities. A couple residing in the mid-West, who started in carnival a few years ago, have found and purchased an ice blue Wisteria water pitcher. Congratulations!

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CLAMBROTH WREATHED CHERRY

One addition has been reported for the Carnival Tumbler Catalogue that listed 369 old carnival tumblers in the special issue of CTN, May 20, 1975. Dennis B. Keck, Punxsutawney, Pa., acquired an unlisted Wreathed Cherry tumbler in "clambroth" color with good iridescence.

He said the tumbler came from a house sale in Indiana, Pa., where Northwood operated his third glass factory, 1896 to 1898 when the company joined the National Glass Co., merger and Harry Northwood became manager of its London office one year in 1899-01.

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LATE CARNIVAL PATTERNS

In evaluating and arranging tumblers in a collection, some collectors place tumblers in the Concave Diamonds pattern with old carnival specimens although Concave Diamonds is more accurately identified as stretch glass and probably belongs in the Late Carnival period, (1921-30).

Some other tumblers in the Late Carnival period are claimed by stretch glass fans. A partial listing of Late Carnival tumblers by pattern follow:

Bouquet and Lattice, Concave Diamonds, Colonial Stretch, Crackle (Tree of Life), Fruit Lustre, Herringbone Iris, Laurel Band, Louisa, Lustre and Clear, Pastel Panels and Treebark.

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UNUSUAL EYE FOR RARE MARIGOLD

Mr. and Mrs. Evan (Mary) Morris, Groveport, a suburb of Columbus, O., started collecting carnival in 1967. Soon they made two unusual finds. On a trip to Pennsylvania in 1970, Mr. Morris spied six marigold tumblers on a cabinet in an antique shop at Sadsburyville, 20 miles east of Lancaster. These were the S-Repeat tumblers they sold to Lucille Lowe.

A few months later, in a small shop run in connection with a restaurant in Iowa, they found three marigold Perfection tumblers. They thought one tumbler was sound and two damaged, but upon visiting a dealer in Dayton, all three tumblers were found to be damaged, so they sold them at cost -- \$10. Two of these tumblers later wound up in a Kansas collection.

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MILLERSBURG SET BRINGS \$6,000

A rare green Millersburg Multi-Fruits and Flowers water pitcher and four tumblers were sold by a Millersburg dealer for about \$6,000 at the Dayton convention in June 1975. Purchaser was a prominent northwest Missouri collector. The four tumblers were in perfect condition but the pitcher had a crack in the base. (See story page 56).

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NEWS & VIEWS

Carnival Glass

Chapter X

October 1975



Whimsey Sleepers Described

CARNIVAL collectors would do well to become better acquainted with whimsey pieces.

Whimseys represent a quite large and relatively unknown area worthy of specialization in carnival glass. Price-wise many whimseys are in the "sleeper" category -- a statement that cannot be made for anything else in carnival.

The fact is most whimseys have not yet been discovered by the average collector or dealer.

For ease in identification and description, whimseys may be divided into two main categories in this article.

First there is the true "one of a kind" carnival whimsey. This is an item on which some expert glassmaker devoted time, effort and imagination to reheat and fashion a pressed glass object into a new shape that



WHIMSEYS from TUMBLERS -- Circled Scroll pattern (top) with Stork and Rushes

pleased his fancy (or whim -- "whimsey") and which he probably iridized himself.

Quite often this piece was made as a gift for a mother, wife or sweetheart, or it was taken home as a memento of a day in the glass plant.

A second category may be described as "production whimseys." This seems to be a conflict in terms, but actually it describes the pieces best. Most production whimsey pieces are excess tumblers converted during the old carnival era into attractive and saleable carnival pieces by glass makers.

This type of whimsey undoubtedly was made by glass artists working on company time and paid for their efforts. These production whimseys are found quite frequently and in nearly identical shapes. They are too numerous to have been made as occasional pieces by individual glassmakers on free time.

The production whimseys made from tumblers include carnival vases, bowls, tri-corne dishes, hat-shaped pieces and "baskets."

Butterfly and Berry Vase

The most familiar production whimsey undoubtedly is the vase in Fentons Butterfly and Berry pattern which is a pulled up tumbler. This is known in marigold and blue carnival. It is distinctive and well-known because the pattern frequently is difficult to identify, the stretching nearly erases the butterfly.

Three other tumbler patterns in which a wide range of whimsey pieces are known are: Circled Scroll, Stork and Rushes, and Grape and Cable. All are Northwood patterns. It is quite likely that with one of the nation's finest group of glassmakers at that time, Northwood glassmakers could convert tumbler inventories into attractive carnival novelty items during occasional slack periods.

In the picture (p. 75), the four top pieces are former Circled Scroll tumblers. The first piece is tilted on its side to show the tri-corne shape of the top. At the right is a tumbler with two sides turned up. The vase, also from a dark tumbler, is a rare shape. Fourth piece is a marigold bowl with ruffled edge.

In front are two Stork and Rushes "baskets," on either end, and a Lattice and Panel basket, center.

Usually Low Priced

Whimseys like those illustrated are not uncommon. They turn up frequently in collections, at shops and outdoor markets. These pieces are "sleepers" in the true sense of the word. Few collectors recognize the workmanship and effort that went into their transformation. The usually nominal price tag of \$20 to \$45 tends to confirm a conclusion for the uninformed who say, "They're too cheap to be good."

The rare one-of-a-kind whimseys in the first category have sprung into prominence largely because of the high amount of money bid for them at public auctions. In this group are miniature ladies spittoons fashioned from Grape/Cable powder jars, each carefully iridized after being formed. Nine or ten of these are known in the G/C pattern. Top prices paid range to \$4,000.

Other rare whimseys include two large spittoons made from Millersburg bowls and two or three pulled out vases made from the Millersburg giant Hobstar and Feather rosebowl on a pedestal.

The largest and best-known class of production whimseys are the rosebowls, a great favorite among collectors. These were made from small to medium-sized bowls that were reheated and turned up and over into a ball shape and then iridized.

Many Great Peaks in 7 Years

Carnival Glass Hobby, During 1968-74 Period, Enjoyed a Great Advance in Information on Patterns, Pieces, Colors, Makers and Rarities.

By O. Joe Olson

AFTER SEVEN YEARS of unparalleled increasing interest and activity, the carnival glass hobby is catching its breath in a slowdown imposed by the dislocations and crises in the national economy.

The period of comparative quiet and calm affords time to review some highlights of the rocket thrust that carnival experienced from 1968 through 1974.

This time was marked by the discovery and publication of much new information on patterns, pieces, colors, makers and rarities.

Forty-seven Major Auctions

Carnival water pitchers and water sets drew the greatest upsurge of study and buying. Carnival tumblers came on strong in 1973 and 1974.

Forty-seven national auctions and 14 major private sales were held with wide publicity on prices realized. This national newsletter, in continuous circulation since 1964, was a strong factor in making all carnival news available to the antique trade press which republished scores of articles.

Carnival collectors came to be regarded as the largest and most knowledgeable group of glass collectors in the nation.

As more than 50 major collections were sold, usually by auction, scores of new advanced collectors moved up.

A significant leveling down trend was noted as desirable pieces advanced in price. The average size of major collections decreased from about 450 pieces to 300.

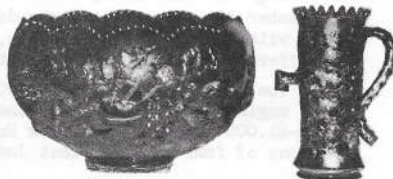
It was a period of specialization and greater study brought deeper appreciation of patterns, pieces and colors.

THREE RARE PIECES

from a collection in Northern Ohio were photographed side-by-side to afford this study in contrasting size and shape. The amethyst People's vase is 11½ inches in height and the top is 5½ inches in diameter. The ruffled edge of the top is rare. The great bowl is in Multi Fruits and Flower pattern, 10 inches in diameter. Townpump is 6½ inches high.



Summary on People's vase p. 79)



Estimate 100,000 Pieces Sold

From one major auction in 1967, the number increased to four in 1968 and auctions grew in popularity until there were 14 auctions and large private sales each year in 1973 and 1974. Prices realized at all auctions and private sales were followed closely and reported in the national newsletter, The Carnival Glass News & Views.

Newsletter files and auction catalogues showed that in the 47 national auctions and 14 large private sales a total of about 27,000 pieces of carnival changed hands. This was estimated to be about one-fifth of the total sales which probably exceeded 100,000 pieces sold during 1968-74.

Ray Wishard of Chambersburg, Pa., had four or five auctions during the period disposing of some 1,400 pieces. Marshall Shafer, Peninsula, O., had three auctions totaling 1,000 pieces and a catalogue (Whitlow) sale of 400 pieces. Herb Canon, Des Moines, Ia., had two auctions of 850 pieces.

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THE ONE CARNIVAL SOCIETY PROPOSAL

A large number of collectors and dealers reacted in favor of our proposal for a single strong national carnival society. Many wrote they agreed with the advantages listed in an editorial published Aug. 10, 1974. Some who wrote gave additional arguments in favor of a single society. Excerpts from two letters illustrate the general sentiment:

"We salute your idea to reorganize and shift into first gear with a national carnival glass association instead of three or four smaller ones made up of the same people. We think this is the best proposal that has come forward in the realm of old carnival in the last five or six years.

"We would like to help in any way we can to see this dream come true for the sake of collectors. The idea of several regional meetings climaxed by a national meeting is the answer to the whole problem.

"It does seem so foolish for collectors to be divided among two big societies and one new society with all three of these being made up of practically the same people, all with the same interests, same investments and needing the same help and information. Let's organize into one carnival society and keep up the carnival glass interest!"

"Have studied your one society idea and believe it is the only way to go. It has to happen if we are going to get the best for and the most out of our carnival glass interests.

"For such a delightful hobby to be languishing from lack of direction and a lack of leadership is, for me, to say the least, deplorable. For all who consider the situation thoroughly, it would seem that a vote for the one society plan would be unanimous."

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MILLERSBURG TUMBLER AT \$1,000

A green Millersburg Multi-Fruits and Flowers carnival tumbler sold for \$1,000 September 19. The seller, who does not specialize in tumblers, had listed it by mail with ten tumbler collectors, stating he would sell it to the first one who made an offer that would be "difficult to refuse."

The first caller offered \$900 and then raised it to \$1,000 which proved to be "the magic number." This was the third time a carnival tumbler had sold in the \$900-\$1,000 bracket. The dark Harvest Flower that brought \$500 at Staunton was one of four tumblers that had sold for \$500 to \$750 up to July 1974.

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People's Vase As Top Rarity

On the basis of prices paid at auction and verified private sales, the Millersburg People's vase ranks as the top rarity in carnival glass in 1975. Six examples are known, two each in blue and amethyst, one in green and one marigold. Here are thumbnail sketches:



MOGG'S Blue Vase

MARIGOLD -- From house sale in 1965 near Millersburg, for \$45, sold in 1967 to Dayton dealer for \$650, sold in 1968 at carnival convention in Dayton for \$1,050.

GREEN -- Bought about 1965 from art glass dealer for \$75, sold at Indianapolis auction in 1974 for \$7,100.

BLUE -- Sold in 1963 for \$75 at Wichita antique show, sold in 1967 at auction for \$1,350, sold in 1969 at auction for \$2,700, sold in 1973 at private sale for \$4,500, sold at Des Moines auction in 1974 for \$8,100. (See picture, left)

AMETHYST -- Sold in 1973 by Millersburg dealer for \$2,500, sold in 1974 to auctioneer for \$4,000 plus \$400 commission to dealer, sold in 1974 to Pennsylvania dealer for \$10,000, part trade.

BLUE -- Located in a private collection in Ohio, confirmed in 1973. Owner said it is not for sale at any price.

AMETHYST -- Sold in 1959 to an Ohio couple (see p. 77) in a 150-piece Millersburg collection formed by a dealer residing in that town. This vase has a flared rim similar to the first amethyst vase described above.

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Carnival Buyers Praised

Collectors of Heisey and Cambridge glass have a considerable advantage over carnival collectors in that they can know, by means of old catalogues, virtually every pattern and piece made by the two great Ohio glass plants.

However, in willingness to pay fair and reasonable prices for their recognized rarities, both Heisey and Cambridge collectors lag far behind carnival enthusiasts.

In fact, Clarence W. Vogel of Plymouth, Ohio, author of four Heisey books and the prime mover in the Heisey glass boom, has frequently chided Heisey collectors on their buying habits. In a recent newsletter, Vogel wrote in part:

"Recently I tried to sell Heisey glass at several shows but with very negative results. Many persons stopped to look at the 'beautiful Heisey' as they called it, but turned away without buying one piece.

"They would not pay my price and I am sure my prices are reasonable compared with many dealers. After talking with many of the folks who stopped I have come to the conclusion the great majority of Heisey collectors are only buying 'sleepers.' That seems to be the extent of their collecting.

"I have learned that many are avid garage sale hunters where a \$30 item can sometimes be found for 75 cents, or a \$200 item for \$4.

"Carnival glass and art glass collectors will pay the price to get what they want because it is the only way they can ever hope to become eventual owners.

"With Heisey it is different -- at least now. Until the day comes when Heisey can no longer be found everywhere and anywhere, the average collector is going to be reluctant to pay a fair price for a good collectible.

"A quantity collection can be easily accumulated by attending garage sales, etc., where good things are sometimes given away by the housewife. A quality collector must depend more upon the dealer."

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THE RED PLATE RHUBARB

J. T. Sisk Jr., wealthy Georgia realtor and carnival goblet "king," was mentioned repeatedly in carnival circles last month. It was not for his outstanding display of goblets at the Des Moines but for a little extra "touch" he put on services as the ICGA souvenir committee chairman.

Sisk asked the Smith Glass company, which made the 500 amethyst 1973 souvenir plates, to press a few plates in red as a special order. He paid for these out of his own pocket and presented 18 as gifts to ICGA officers and directors, and one each to Herb Canon and Nancy Brenner, hospitality chairmen.

The red plates were a sensation. Everyone tried to get one. No one succeeded and Sisk took the remainder home to Marietta, Ga.

Then rumors began to fly about the number of red plates made. The total jumped with each telling. One collector said Smith Glass had made 180 red plates for Sisk. That did it. An "army" began to form for a "march on Georgia" for nearly everyone felt he had as much right to one as the next fellow.

A letter from Smith Glass company to the writer established that only 33 red plates were made. One was retained as a factory sample. Sisk got 32.

The Georgia gentleman, who owns about 100 old carnival goblets including some in patterns rarely seen, said the small over-run of the red plates had been tucked away. Although he had been offered \$100 for a plate, none has been sold and none is for sale.

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CHUCK STONE CALLS IT QUILTS

A tight hobby boycott on rip-off monopoly prices coupled with an attack of illness have apparently caused Charles (Chuck) Stone of Worthington, Ohio, to "throw in the towel" on his bold promotion of new Farmyard bowls and new red Elks paperweights,

Stone, who owned the moulds for the new Farmyard and Elks pieces, and who had complete control of the sale of all carnival pieces made for him by the Fenton and St. Clair glass plants, had tried to sell specimens of the former (in plates and bowls) at \$57.50 each, and the red paperweights at \$14.95.

He ran several large display advertisements in the Antique Trader, costing him about \$60 an insertion, but soon the word was heard on the carnival grapevine that Stone wasn't selling enough to pay Ed Babka's advertising bill.

In May 1975, Stone reportedly suffered a slight heart attack. The next month he offered the Farmyard bowls and plates at \$15 each and the paperweights at \$5. These prices would get him out and net some profit but the total would fall far short of the \$60,000-plus gross projected by the original promotion.

Stone was a dominant figure in old carnival buying and selling for two or three years early in the 1960-70 decade. His carnival glass auctions in and near Columbus, Ohio, gave him a good grub stake and he then "graduated" into a tougher league -- art glass and antique furniture -- where Stone alternately made and lost money.

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Carnival Needs Intensive Care

As I see it carnival is in a twilight state. It is neither asleep nor awake. It is fitful, restive, uncertain. It is in a situation that may continue for some time. It is a state that requires the thought and action of every true collector and especially major collectors who have a great stake in the hobby.

We are on record as proposing a single carnival glass society. There is no point in repeating the numerous advantages of such a move. The suggestion met with mild approval and much criticism. Evidently the position of officer or director on one of the three carnival societies is an ego trip that no one wants to give up.

The truth is that carnival glass has grown and expanded and the prices of good carnival have escalated until the hobby is in trouble.

Nothing To Offer Beginners

In a discussion recently on the state of the hobby with Don Moore, West Coast writer and carnival specialist, he summed up by saying:

"As I see it, the carnival glass hobby has nothing to offer the new collector!"

He elaborated by pointing out that new collectors could learn from books in a few hours what are considered the rarities and choice pieces in carnival. "The prices on the better things are prohibitive for the average new collector," Moore said. "Even the ordinary carnival bowls and sets at \$35 apiece and up are out of reach of the average collector."

Does this mean that carnival collectors may be doomed to sell or trade off their carnival to other collectors? Does it mean they will be forced to will the glass to relatives and friends who may not understand or appreciate the gift?

The weaknesses and failures continue to emerge in the operation of the three current carnival societies all of which fail to adequately assist and fan the interest of collector members. Those who get the most out of the society affiliations are a handful of dealers who rejoice when the "sheep" all gather in one place.

Leaders Avoid Headaches

Very few persons of executive and leadership capacity wish to take on the presidency of a society. "Why should I have all those headaches?" they ask. So the important job is dropped off to someone less knowledgeable in carnival, someone less known. Usually they are unopposed for election. The persons who should be investing time and effort to protect their own collections, if nothing else, are losing by default. They are "no show" when it's time to be counted.

Other danger signs include a few who try to control market prices by buying up certain good and rare items like tumblers and/or pitchers. These persons would manipulate the market for their own gain, if they were able.

The work load often falls heaviest on one or a few persons. It is a sad state of affairs if members can't be recruited to help with big mailings, etc. Also, societies are hard pressed to provide interesting and instructive programs and speakers. They seem to be falling back on non-carnival diversions -- comics, movies, playlets.

Also, one requirement should be emphasized for every society officer and director.

He or she must be "an active collector of carnival." Some "leaders" sell off their carnival and still try to continue active in the society.

National Carnival Antique Show

One closing proposal: Why not promote one super national all-carnival antique show? Three to five leading dealers could be the steering committee. The fair grounds building in Indianapolis with booth space for 140 to 200 persons could be rented for three days in 1976. It should be an all-carnival promotion with modest \$250 patron contributions from each of the three carnival societies.

Promote the affair through all carnival newsletters and the trade media. Rent booths to anyone wishing to sell or display their carnival. Set aside 90 minutes on the second evening for a brief program of introductions and remarks.

Advantages of such an all-carnival get-together would be numerous and obvious. Greatest plus would be getting acquainted and proof that we all could cooperate in something that helps everyone.

Prices of good and rare carnival pieces would tend to be stabilized and better established by such a show.

Then, think of this: Such a super show is in order because it is high time all carnival dealers had a chance to come out of the motel room and show their wares.

I believe such a promotion might be the first step to a one carnival society which must come if the hobby is to continue to grow, improve and prosper.

Two Rose Marie Tankards

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Catherine (Katey) Halberg was on a buying trip last December in the Kalamazoo, Mich., area. She concentrated on small furniture items mostly, also some iron, tin and other decorator items for the antique store she operates with her husband, Cal Halberg, up in Whitehall, Mich., in eastern Michigan about 15 miles north of Muskegon on a beautiful inlet to Lake Michigan.

In one lot of items purchased was a rather imposing carnival tankard in cobalt. The design featured large roses in intaglio. Not being especially carnival conscious, and without checking beyond Presznick Book IV where the pitcher was named Rose Marie, Mrs. Halberg advertised it in the Antique Trader, Jan. 21, 1975 (page 71). It was her "leader" and she called it a "carnival treasure" which indeed it was at \$200.

The first caller on January 17 lived near her in Michigan. She promised to hold it long enough for his inspection. He drove over immediately and took the tankard home. After that the telephone rang frequently and many orders came by mail.

Philosophically, Mrs. Halberg said, "I guess I let a \$3,000 pitcher go dirt cheap, but that's the way it is sometimes."

By coincidence the pitcher was in the news already in January. A couple visiting the Presznick home in Lodi, Ohio, noted a similar pitcher in Rose's china cabinet.

"O, yes," said the quick witted carnival queen, "this one has better iridescence than the one sold at my auction in Louisville." (Mar. 10, 1973)

The only thing is that collectors who bid on the pitcher at Louisville doubt that it was sold! Auctioneer Floyd Cooper asked for an opening bid of \$10,000. He accepted a \$500 bid and ran it up to \$3,000 upon which he declared it "sold to No. 157." The pitcher was placed on a table. No. 157, whoever she was, never made a public appearance. The pitcher, believed of English origin, never was traced to a new owner. When both auctioneers "dummed up," the conclusion shared by many was that the pitcher was headed back to Lodi.

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