

# The Shape of Things in Carnival Glass

by

# Donald E. Moore

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All the items pictured are from the collection of Donald E. Moore, the Author, and his Wife, Connie. All the photography was done by Donald E. Moore. Whenever possible, the pieces selected were the less frequently seen patterns, shapes and colors.

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The whimsey pictured on the cover is a Butterfly & Berry (Fenton) spittoon that was shaped from the covered sugar. The ledge where the lid would normally rest can still be seen.

Hartung pattern names are used throughout.

#### FOREWORD

Most of the books written on Carnival glass have approached the subject from a pattern standpoint. This was necessary to establish some degree of order and a point of reference where none existed previously. The attempt in this book is to approach the subject from a slightly different angle. My effort will be to clarify some of the things which have been confusing with respect to Carnival glass shapes. Of necessity, I will at times discuss patterns, colors and manufacturers but the emphasis will be on shapes.

This book is dedicated to the researchers and pioneers whose efforts have made it possible for thousands of collectors like myself to enjoy the pleasure and thrills associated with Carnival. Foremost in this group are Marion T. Hartung, Rose M. Presznick, Sherman Hand, O. Joe Olson and Richard E. Owens. I salute each of you.

INTRODUCTION

It is not the purpose of this book to cover the history and back-

ground of Carnival glass. This has already been done very effectively

by earlier researchers. This book is intended to serve a different

purpose. At the same time, however, it is felt that it might be more

meaningful if a few introductory questions are answered to set the

stage for a better understanding and appreciation of what Carnival

glass is all about.

WHAT IS CARNIVAL GLASS?

It is a pressed, iridescent glass that was made in the United States

from about 1907 to 1928. It is colorful, was cheap to make and

enjoyed great popularity.

HOW WAS IT MADE?

After it came from the press, it was sprayed with acid and salt

solutions and then refired. The resulting iridescence has been the

secret of its beauty and the quality that distinguishes it from other

types of pressed glass.

WHO MADE IT?

Most Carnival glass was produced along the Ohio river valley. Four

companies were responsible for about 90% of the output. These

were The Fenton Art Glass Co. of Williamstown, W. Va.: The

Northwood Glass Co. of Wheeling, W. Va.; The Imperial Glass Co.

of Bellaire, Ohio; and the Millersburg Glass Co. of Millersburg,

Ohio.

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HOW DID IT GET ITS NAME?

It was cheap to make and due to over-production, the market

soon became saturated. Someone conceived the idea of selling the

less important pieces to carnivals to give away as prizes for knocking

down the cupie dolls. The name stuck. The pieces that collectors

seek out today were not given away at carnivals but were, in fact,

often sold through better stores and gift shops.

WHAT MAKES IT SO POPULAR TODAY?

First of all, its color and beauty plus the wide range of shapes and

sizes in which it can be found. It also has strong appeal because it

is a true slice of Americana. It has been called the "Cinderella

glass and carries a genuine "poor boy makes good" flavor.

IS IT BEING REPRODUCED?

Yes, like anything else worth copying, new Carnival has been made

the past several years. Some of it is a reproduction of known

patterns while much of it is in shapes and patterns that were not

made in old Carnival. Nearly all the companies that make new

Carnival sign it so it can be distinguished from the old.

HOW CAN I LEARN MORE ABOUT IT?

There are three or four national Carnival glass associations to which

you can belong plus dozens of local clubs. Any antique dealer can

put you in touch with one of these groups. The author will also be

pleased to provide you with such information, if requested.

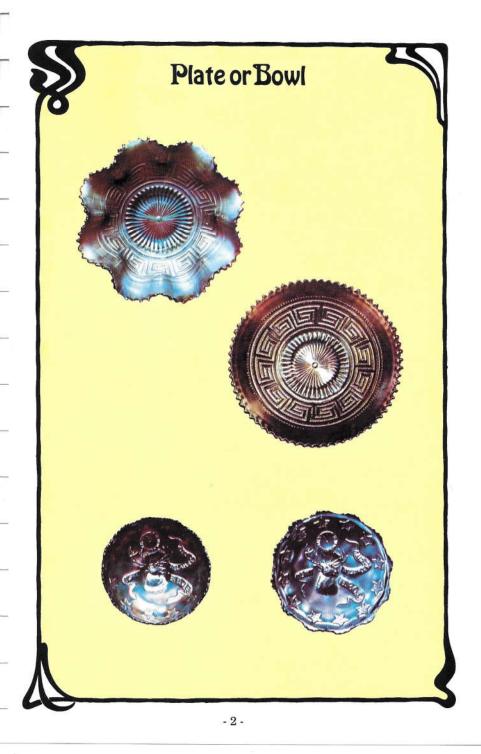
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#### IS IT A PLATE OR A BOWL?

This should be a simple matter but it isn't. What is a plate to one person may be a bowl to another. Mrs. Hartung's definition of a plate is a good one. When placed on a table the measurement from the edge of the plate to the table should not exceed 2 inches. I would add only that it must also have the plate characteristics of coming out straight (at all points) from the center of the piece rather than cupping up or becoming ruffled near the outer edge.

Shown here are examples of a bowl and then the same pattern in a plate. The top photos show a green Greek Key (Northwood) bowl and then the same piece flattened into a 9 inch plate. This pattern was also made in a water set and a dome footed bowl.

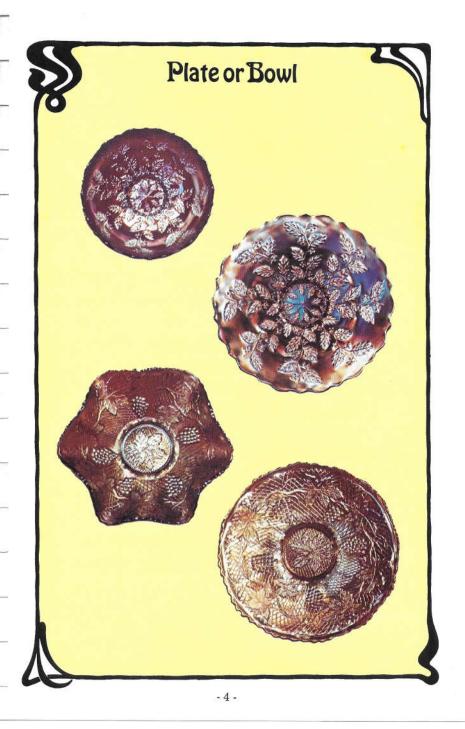
The lower photos show a 1911 Atlantic City Elk (Fenton) bowl and the same pattern in a flat 7½ inch plate. These Elk souvenir pieces are much in demand. They can also be found in Detroit and Parkersburg versions of plates and bowls as well as in a nappy and a paperweight.



# PLATE vs. BOWL

The top photo shows a red Carnival Holly (Fenton) bowl and below is the same pattern in a flat plate. The plate is blue. While the standard size plate in Carnival usually measures about 9 inches, the plates in this Holly pattern run ½ inch larger.

The lower photo is of an amethyst Concord (Fenton) bowl and the same pattern in a marigold plate. The plate in this pattern is quite rare. Do not confuse these pieces with the more common grape pattern called Vintage. There are other differences but the lattice or netting on the Concord is the most distinguishing difference.



#### PLATE vs. BOWL

I'm showing more of these bowl and plate combinations than I should but they do make interesting comparisons.

The top photos show Northwood's Strawberry pattern which was made only in bowls and plates. It comes both stippled, like the bowl, and non-stippled (plain) like the plate. I remember well when I didn't know what stippling was so for the uninitiated let me explain that it is the tiny dots or rough effect on the surface of the bowl as background to the pattern design. Note the stippling is confined to the area inside the circle which runs around the bowl about 1½ inches from the outer edge. This circle is absent from non-stippled pieces. Stippling often enables a piece to be more heavily iridized. This, in turn, usually makes a piece somewhat more valuable.

The lower photos show a Poppy Show plate and bowl. These are very desirable pieces. As is true in most instances, the plate is much harder to find than the bowl and will bring substantially more when offered for sale. This pattern is believed by many to be the same as one which appears on a large 12 inch vase. It is, indeed, similar but I have always had reservations as to whether or not it is the same identical pattern.



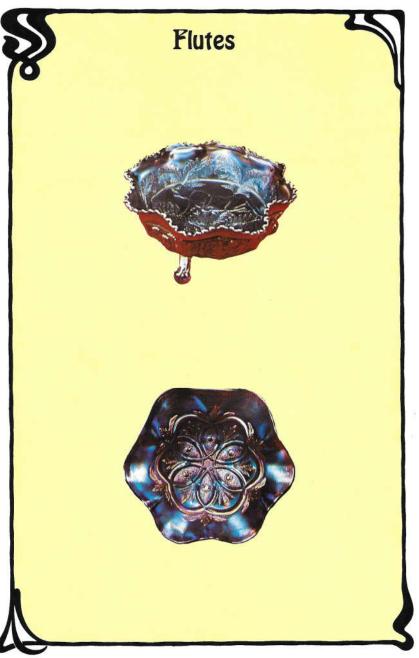
# FLUTES, RUFFLES AND SCALLOPS

There has been much confusion in the use of these terms. This has created problems when attempting to describe a piece in a letter or on the telephone and it has resulted in disappointment on occasion when buying items by mail. It is hoped that the following few pages will help to clarify some of this confusion.

#### **FLUTES**

Let's first take a look at flutes which are simply pointed glass projections on the outer edge or rim. The large blue Panther (Fenton) bowl shown here demonstrates the use of a fluted edge.

The lower photo is of a large 11½ inch Victorian (maker unknown) bowl. Note the non-fluted (plain) edge. I would estimate there are substantially fewer pieces in Carnival glass with plain edges than with fluted edges. Incidentally, I consider this Victorian bowl to be one of the most beautiful and also one of the most underrated pieces in Carnival.

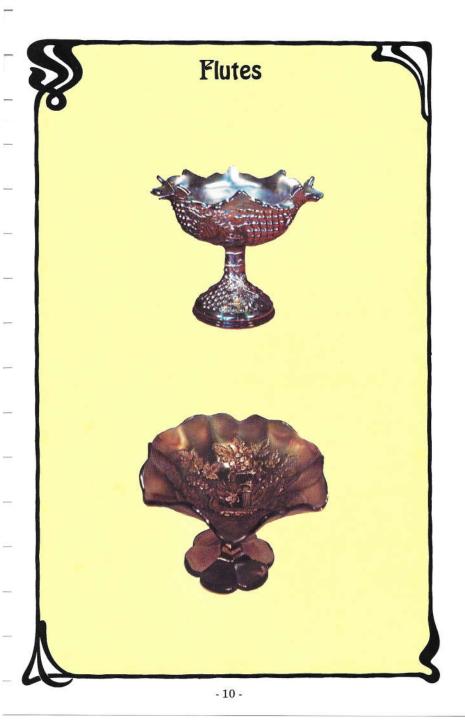


#### FLUTES

Flutes come in various sizes and shapes. Those used on punch bowls are often very large while those on a plate would, of course, be smaller. Small uniform flutes are sometimes referred to as a "saw-toothed" edge.

Shown here is a Grape & Cable (Northwood) open compote. This piece, as you will see, employs rather large flutes that come out at irregular angles. Northwood used lots of fluted edges on pieces such as punch bowls, orange bowls, plates, berry bowls and the like.

The piece in the lower photo is also a compote but the edge is smooth rather than fluted. It is Millersburg's Peacock & Urn. This piece is usually referred to as a "giant" compote to distinguish it from the smaller Peacock & Urn compotes made by Fenton. It is quite a rare piece that many collectors do not realize was made in this shape. I have seen very few.

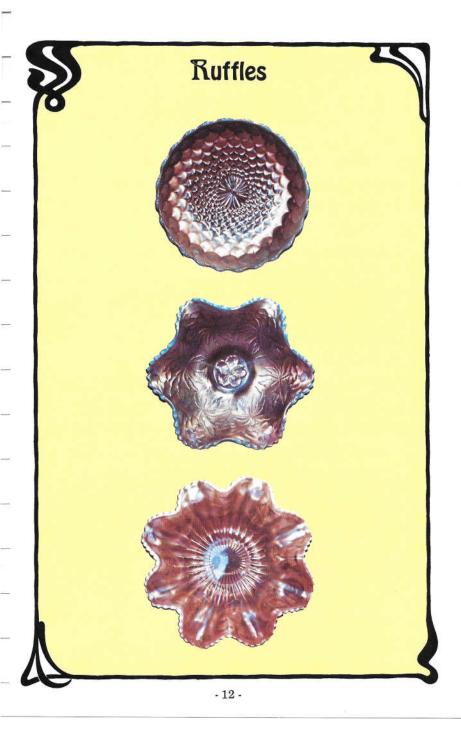


#### RUFFLES

I subscribe fully to the old axiom that a picture is worth a thousand words. So rather than attempt a wordy explanation, let's get the "ruffle" idea from the various pictures on the opposite page.

The top photo shows a round (non-ruffled) aqua opalescent Scales (maker unknown) bowl. This shape of bowl is harder to find, in my opinion, than a ruffled one. The manufacturers seemed to feel that ruffles made a piece more decorative. This may be true but it also tended to distort the pattern.

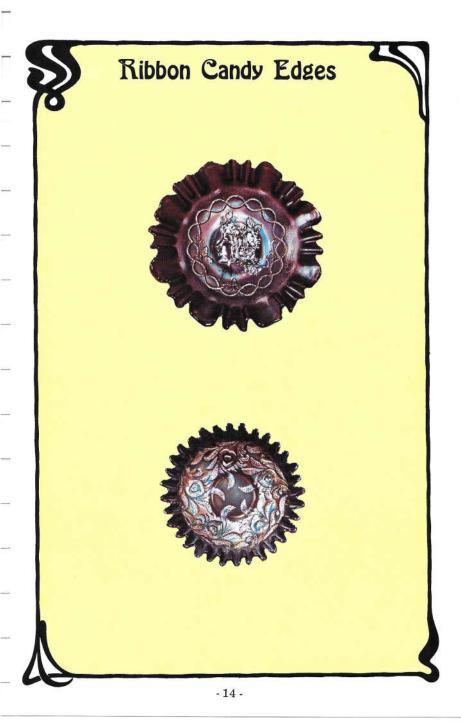
The center photo is of a Carolina Dogwood (maker unknown) in the same aqua opalescent color. Note the six fluted ruffles on this piece as compared with the eight fluted ruffles on the peach opalescent Jewelled Heart (Northwood) large berry bowl shown in the lower photo. The pattern is on the exterior with only a smooth ray effect on the inside. This certainly made it a more practical bowl to use. Six-ruffle bowls are more often found than those with eight ruffles.



#### RIBBON CANDY EDGES

These attractive edges are simply a further variation of the "ruffles" theme. This rare amethyst Goddess of Harvest (Fenton) bowl is one of about five that are known to exist. This system of ruffles follows the scheme of three small ruffles separated by a larger one. This same bowl in blue was purchased by Mr. Frank Fenton, President of the Fenton Art Glass Company, at the Presznick auction in March of 1973 for \$2,750. Mr. Fenton will display this piece at the factory where it was made by his father in the early days of Carnival.

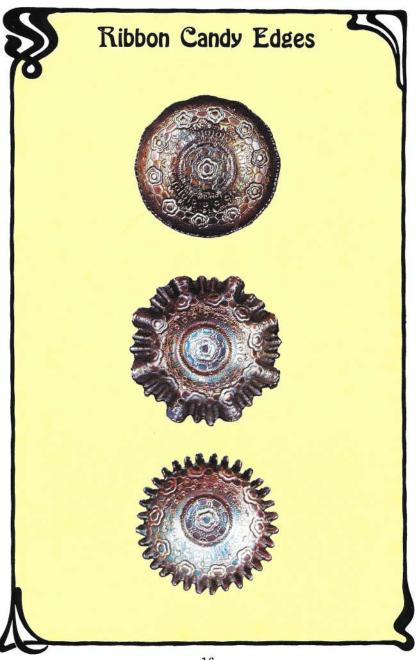
A second version of this ribbon candy edge is seen in the tighter continuous crimping shown on this blue Heart & Vine (Fenton) bowl. While this is a pretty pattern, it is quite common and, although very similar to the bowl above and made at the same factory, it would bring less than a fiftieth of the price paid for the Goddess of Harvest. Pattern does, indeed, make a difference.



# RIBBON CANDY EDGES

Very often the same pattern was made in a variety of edges. Shown here are Captive Rose (Fenton) bowls in three different shapes. The amethyst bowl at the top is simply round and non-ruffled. While it may not be as dramatic as the other two bowls with the different variations of the ribbon candy edge, it does show off the pattern to good advantage. The center and lower bowls are blue. All three bowls are 8½ to 9 inches in diameter. This popular pattern was also made in a 9 inch plate, a compote, and a two-handled bon-bon.

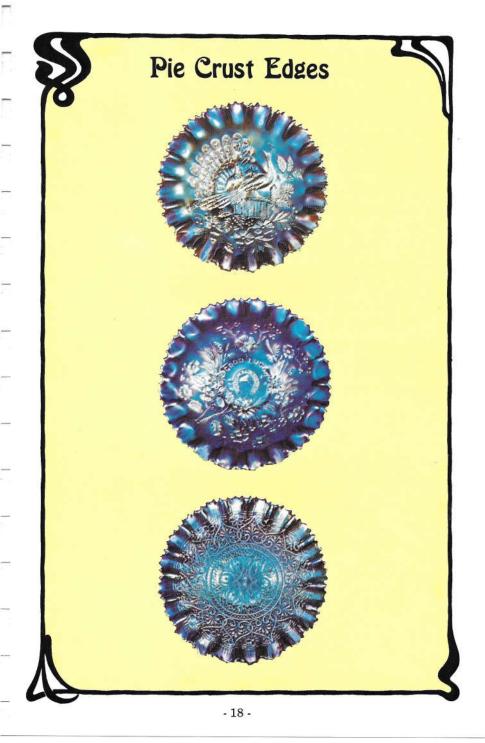
This pattern is easily confused by new collectors with two other Fenton patterns called Persian Medallion (pages 30 and 100) and Fanciful (page 20). All three are busy patterns but very beautiful ones. None of the bowls shown here are rare which proves again that rarity has little to do with beauty or appeal.



# PIE CRUST EDGES

This type edge is still another version of the ruffled treatment used on Carnival bowls. Most Northwood bowls were of the 6 or 8 ruffle variety. Another of this company's popular edges, as shown here, has become known as the pie crust edge. It was used almost exclusively on 9 inch bowls.

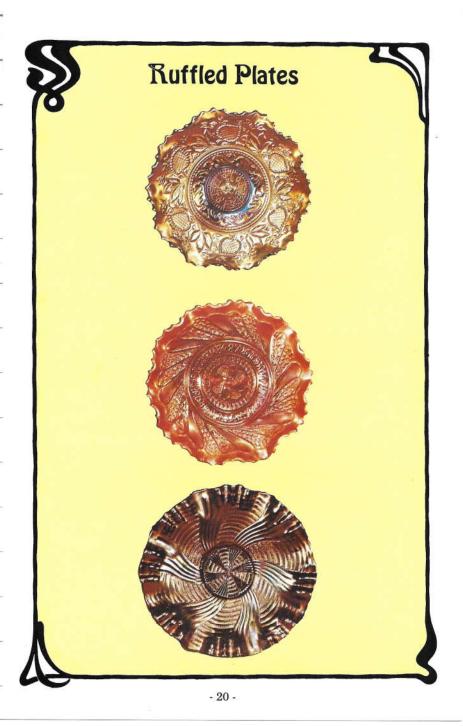
Two of Northwood's most sought after patterns are shown here. At the top is the Peacock on the Fence and the famous Good Luck bowl in the center. These two patterns were made only in bowls and plates. The bowls are nearly always of the 8 ruffle variety or with the pie crust edge shown here. The lower photo is also a Northwood pattern called Hearts & Flowers. It comes in a wider range of shapes and in addition to bowls and plates, it was made in a compote that comes in an extensive array of colors, particularly the pastels.



#### RUFFLED PLATES

These comments on "ruffles" would not be complete without some reference to ruffled plates. These pieces are not true plates as the outer edge does not come out equally and straight from the center at all points. They do, however, meet the 2 inch measurement requirement.

The three ruffled plates shown here are approximately 8½ to 9 inches in diameter. The top photo is a pattern called Fanciful (Fenton). It comes in a flat plate and a bowl in addition to the shape shown. The center picture is a peach opalescent Round-Up (Fenton). It also comes in a flat plate and a bowl. The bottom photo shows a blue Ribbon Tie (maker unknown). It comes in a bowl but as far as I know, it was not made in a true flat plate.

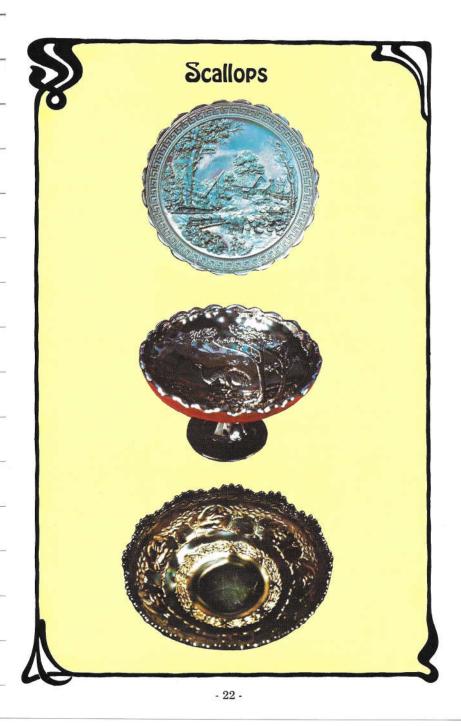


#### **SCALLOPS**

Everyone knows what a scallop is when it comes to dress designs, curtains and various paper products. For some reason it becomes confusing when related to the scalloped edges used on certain Carnival plates, bowls, compotes and a number of other shapes.

Shown here is a Nu-Art Homestead (Imperial) plate and an Emu compote (Australian Carnival, made by Crystal Glass, Ltd.). Note the smoothly scalloped edge on each piece. The Emu compote also comes in a cake stand which is simply this same piece flattened out. This pattern was originally referred to as "Ostrich" but it has been learned that it is, in fact, the Emu. Ostriches are found in Africa, I understand, but not in Australia.

The lower photo shows the rare Peter Rabbit (Fenton) bowl in blue. It has a scalloped edge but note the scallops are in turn fluted. These fluted scalloped edges are not unusual, particularly on Fenton pieces.

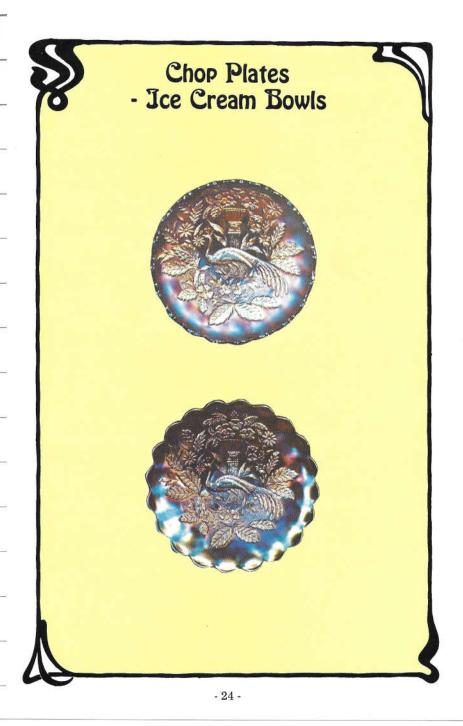


#### CHOP PLATES AND ICE CREAM BOWLS

Sooner or later any discussion of plates and bowls leads to the shapes known as chop plates and ice cream bowls. Just how the "chop" plate got its name is anyone's guess. The obvious answer, of course, is that they were used as serving dishes for pork chops or lamb chops. I seriously doubt this to be the case, however, as most of these large plates came with six small ones which would indicate they were designed as cake sets. In any event, to qualify as a "chop" plate, it must be 10 inches or more in diameter as distinguished from the standard 9 inch plate. All plates are scarce in Carnival glass and most chop plates fall into the rare category.

An ice cream bowl is likewise approximately 10 inches in diameter. It is a round unruffled bowl that comes out flat from the center and then turns up near its outer edge. A few 9 inch bowls are similarly shaped but they are too small to be classified as ice cream bowls. There are six small individual bowls that made up the ice cream set. Not many of these sets have remained intact.

Shown here are examples of a Peacock & Urn (Northwood) ice cream bowl and then the same piece flattened into a chop plate.

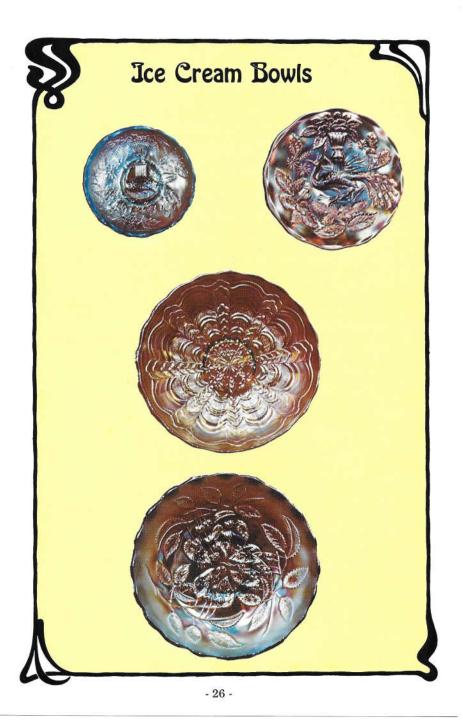


#### ICE CREAM BOWLS

The 5½ inch Peacock & Urn (Northwood) individual ice cream bowl on the left is ice blue. The 6¼ inch amethyst plate on the right is actually the small ice cream bowl flattened out. The plate shown here is the Millersburg version of this pattern. Not many of these little plates have been found and I suspect that it and the Northwood chop plate (page 24) were whimseys or experimental pieces rather than production line items.

The center photo is of a standard 10 inch ice cream bowl in a pattern called Rosalind. While not confirmed, many collectors feel this to be a Millersburg product. One bit of evidence is the fact it was used as the interior of one version of a footed bowl called Diving Dolphins that most people think was made by Millersburg. The Imperial Company also made a differently shaped Diving Dolphin bowl with the Scroll Embossed pattern on the interior.

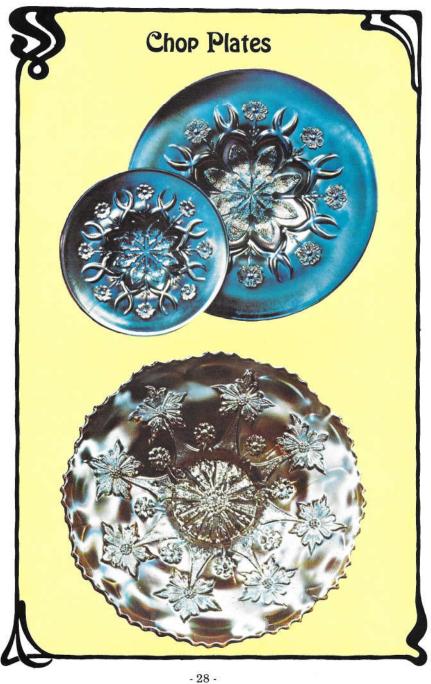
The lower photo shows a 10 inch Millersburg Hanging Cherries ice cream bowl. Some feel this pattern was made by Northwood but I strongly disagree. Incidentally, I don't recall seeing an individual ice cream bowl in either this or the Rosalind pattern.



#### CHOP PLATES

Certain pieces are so outstandingly beautiful that they have been referred to as the "jewels" of Carnival. This Wishbone & Spades (maker unknown) 10½ inch chop plate and the small 6½ inch individual plate must surely fall into that category. As previously mentioned, this was undoubtedly designed as a cake set. At today's values, it would take courage to use them for that purpose. The only other shapes made in this pattern are a large and small bowl which are undoubtedly shaped from these plates.

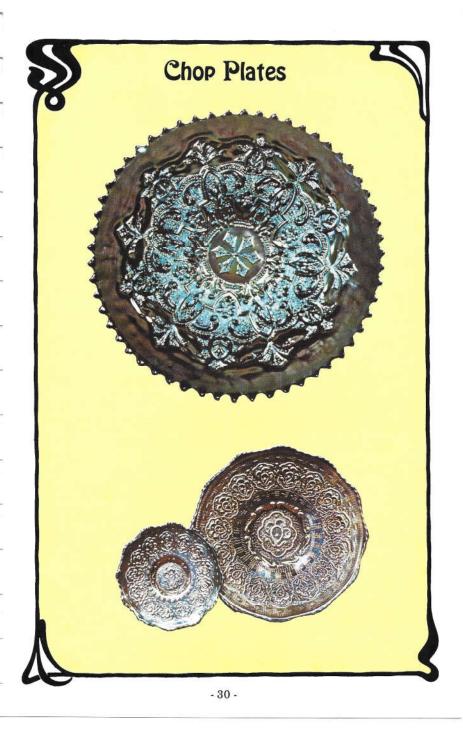
The lower photo is of a Little Flowers (Fenton) chop plate that measures 1014 inches. This pattern was made in the same bowl and plate shapes as the Wishbone & Spades described above. While these plate shapes are harder to find than the Wishbone & Spades, they do not command the same price. I know of only four of these Little Flowers chop plates. The bowls in this pattern come both fluted, as the plate shown here, and with a smooth non-fluted, edge. While it can't be proved, I feel certain these fluted edge pieces were Fenton and the non-fluted were Millersburg.



#### CHOP PLATES

The Garden Paths, Variant (maker unknown) 11¼ inch chop plate shown in the top photo is, in my opinion, the rarest and most beautiful of all chop plates. I have even heard it described as the most outstanding piece in Carnival. This is going too far, I'm sure, but it is a spectacular plate. One of the very few known to exist brought \$1,775 at an auction in Toledo, Ohio in May of 1973. I have not seen the small individual plate in this pattern but I understand a few have been found. It also comes in a generous size fruit bowl. The exterior of these pieces carries the heavily webbed Soda Gold pattern with excellent iridescence.

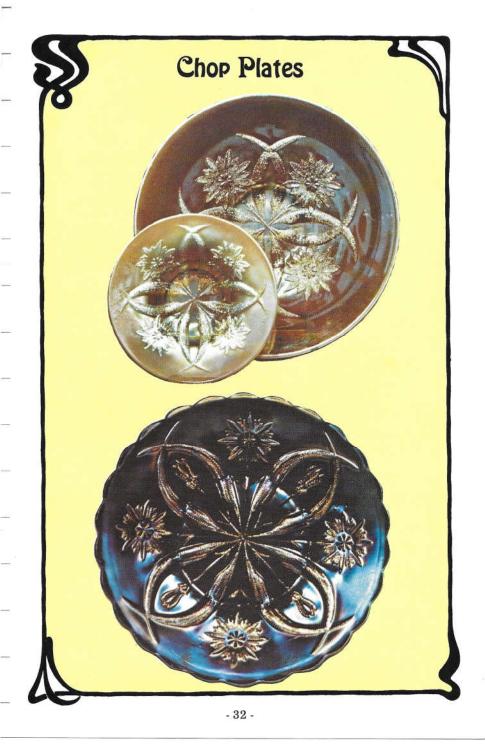
The 10½ inch Persian Medallion (Fenton) plate shown, in the lower photo along with the 6½ inch individual plate, is a common pattern. It can be found in berry sets, compotes, rose bowls and bon-bons. It is also found in a 9 inch plate but this chop plate is very rarely seen. The few I have seen were all blue but in the other shapes it comes in all colors including some pastels. The small plate is readily available in marigold but for some reason the chop plate doesn't seem to have been made in that color.



#### CHOP PLATES

The peach opalescent chop plate in the top photo is 10% inches in diameter and the small plate measures 6% inches. This pattern is called Four Flowers (maker unknown). Mrs. Presznick's name for this pattern is Posy & Pods which is more descriptive and more commonly used than the other name. It comes in a large bowl as well as the plates shown here.

The Four Flowers, Variant shown in the lower panel is truly one of the "jewels" of the Carnival world. It measures nearly 11 inches and can be found on green and purple base glass. There are several obvious differences in the pattern itself as compared with the pieces above but the most distinguishing difference is in the shape. Note the scallops on the Variant. Also the back of the Variant carries a circle of 26 "thumbprint" type ovals whereas the back of the non-variant is completely smooth. This Variant can be found in a 9 inch plate and a 10 inch bowl in addition to the chop plate shown here. This piece is one of only three or four that are known. It brought \$900 at the Latimer auction in 1972 at Newton, Iowa.

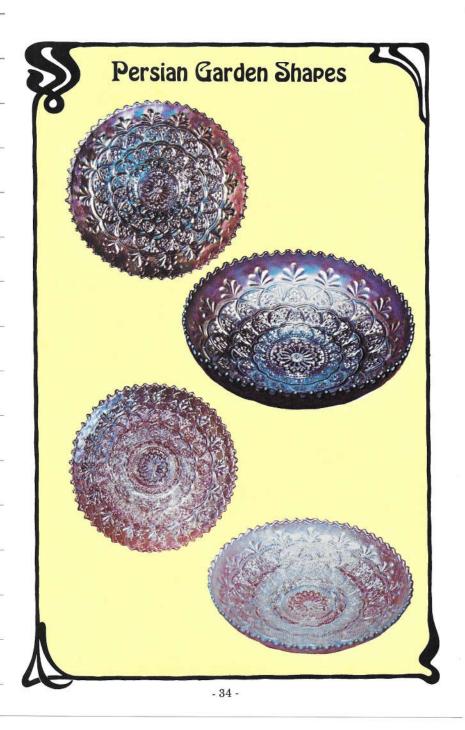


#### PERSIAN GARDEN SHAPES

These "chop" plates are so large they are usually referred to as sandwich trays. They measure approximately 12½ inches and are spectacular in appearance. They are usually amethyst or white but have also been seen in peach opalescent. Mrs. Hartung considers these plates her favorites of all Carnival pieces. The maker of this outstanding pattern is unknown.

These sandwich trays are flattened from the ice cream bowls shown in the pictures on the right. Whereas they can be quite readily found in white the dark one pictured here is the only one I have seen. Why so few of these bowls were flattened into the sandwich trays is not known but I have only heard of about a dozen. They will sell for at least ten times more than the corresponding bowl.

In addition to these ice cream sets and the sandwich tray, a small 6½ inch plate was also made in this pattern. It could well have been part of a "sandwich" or "cake" set. These small plates are seen in marigold and yet I have never heard of a marigold sandwich tray.

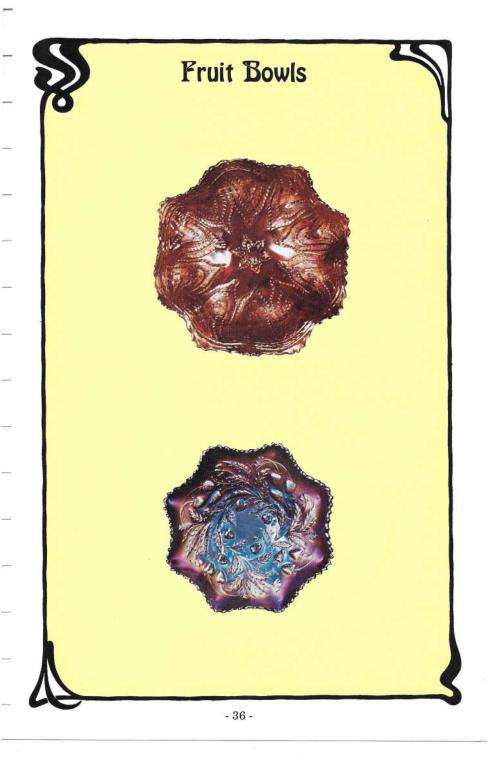


#### FRUIT BOWLS

Most fruit bowls are of two sizes, either 8½ to 9 inches or 10 to 10½ inches in diameter. These bowls may be fluted, scalloped or ruffled as previously discussed and they may have a collar base, a dome foot, a ball (claw) foot or a spatula foot. Examples of these various understructures are shown on the following pages. It should be mentioned that there are also a variety of specialty type fruit bowls that I have made no effort to discuss. These are the banana bowls, orange bowls and the like, which are less confusing and more easily identified.

Shown here are a couple of the larger sized (10 - 10½ inch) fruit bowls. The photo at the top is a fluted and ruffled 10½ inch marigold Dragon's Tongues (Fenton) bowl. It is not usually considered a rare piece but probably should be. I'm sure there are others but I have never seen one.

The lower photo shows a fluted and ruffled 10 inch Wild Strawberry (Northwood) bowl. Do not confuse this with the more common Northwood Strawberry pattern which was made only in the smaller 8½ inch bowl and 9 inch plate.



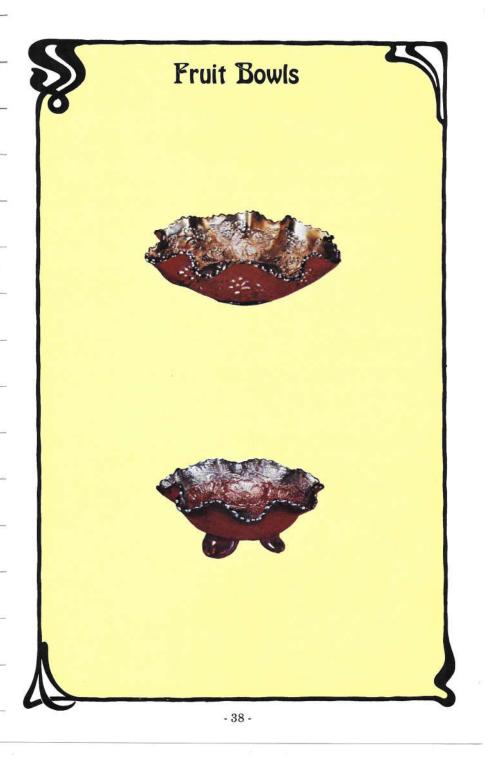
# FRUIT BOWLS

#### Collar Base

Many bowls and plates rest on a small circular platform that is called a collar base. This is usually about a quarter inch thick and is all part of the bowl as it comes from the mold. Many collectors will twist a wire around this collar base as there is a "ledge" between the base and the piece itself where the wire will fit securely. It can then be hung on a nail or picture hook for display purposes. The blue Rose Tree (Fenton) bowl in the top photo is a typical example of a collar base. The great majority of bowls and even a higher percentage of plates have a collar base arrangement.

### Spatula Foot

The red Two Flowers (Fenton) bowl in the lower photo uses a spatula foot for a base. This type foot was not used widely but does appear on a few 8½ to 9 inch bowls and plates. To my knowledge, only Fenton and Northwood made pieces with spatula feet.



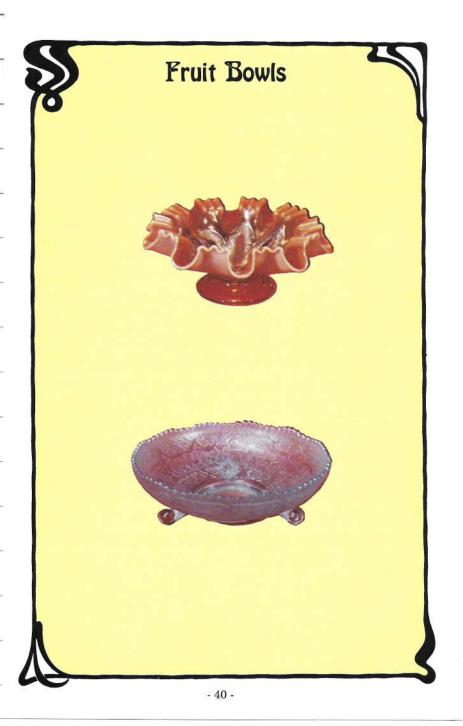
#### FRUIT BOWLS

#### Pedestal (Dome) Base

The photo here is of a ribbon candy edge Border Plants (Fenton) bowl on a pedestal or dome type base. While it appears somewhat more often than spatula feet, it was not used extensively. On some bowls, the base will often be clear while the bowl is peach opalescent, as is the case with the attractive piece shown here.

#### Ball or Claw Foot

Shown here is a white Little Fishes (Fenton) bowl which demonstrates the use of the ball (sometimes shaped like a claw) foot. While not as common as the collar base, this type footing is found much more often than either the spatula or pedestal type base. Fenton, Northwood and Imperial used this ball foot extensively on their larger 10 to 10½ inch bowls. This Little Fishes bowl in white is rare. Others may exist but I have never seen one.



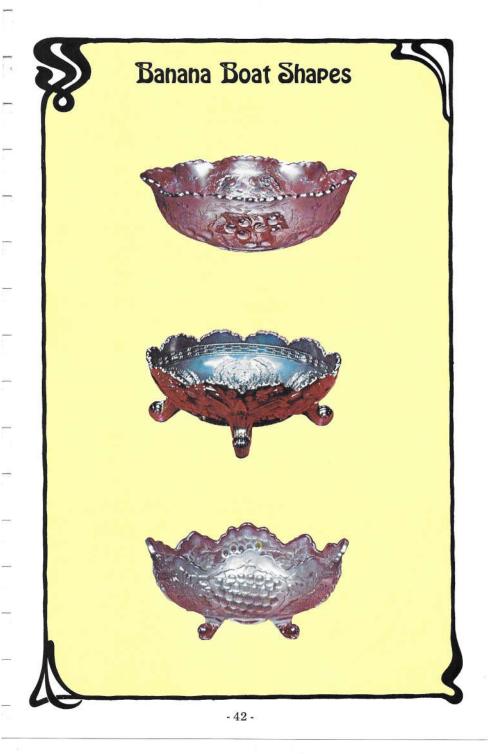
# BANANA BOAT SHAPES

Most Carnival pieces were practical and designed for a specific purpose. These banana boats or bowls were no exception. A bunch of bananas fits very nicely into these oval shaped pieces.

The white Wreathed Cherry (maker unknown) collar based bowl in the top photo is a "fooler." It is certainly shaped like a banana boat but it is, in fact, the master bowl of a berry set which came with six small individual bowls. The small bowls are identical in shape

The two lower photos show true banana boat shapes. There are, of course, no corresponding small boats since bunches of bananas just don't come in miniature sizes. The center photo is called Fenton's Thistle. The Thistle pattern is on the interior and a pattern named Waterlily & Cattails is used on the exterior. This boat was made in blue, amethyst, green and marigold.

The white Grape & Cable (Northwood) banana boat in the lower photo is 12 inches long, 7 inches wide and about 6 inches tall. It can be found in a wide range of colors including ice blue and ice green. The white is, perhaps, the hardest color to find in this shape.



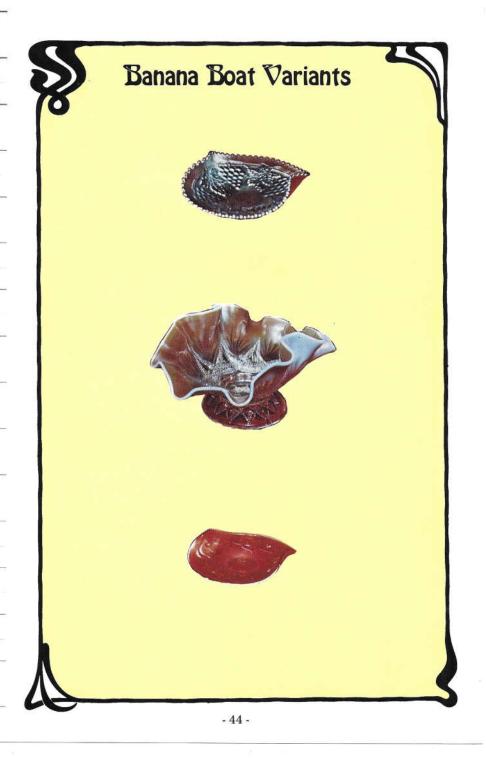
#### BANANA BOAT VARIANTS

The pieces shown here are not true banana boats. When the opposite sides of a bowl or plate are turned up, as shown here, an oval shape is created which somewhat resembles the contours of a banana boat. So if you hear these pieces referred to as banana boats, you will know what they have in mind.

The Grape & Cable (Northwood) piece in the top photo is shaped from the 6 inch saucer. The "hand grip" plate (turned up on one side) in this pattern is 7½ inches in diameter and obviously made from another mold.

The piece in the center is a peach opalescent dome footed Ski-Star (maker unknown) bowl that has been turned up on two sides to form this shape. This pattern was made in a collar based berry set and the dome footed bowl from which this banana boat was shaped.

The lower photo shows a Kittens (maker unknown) bowl shaped into a "banana boat." It was probably made from the saucer. All the pieces in this pattern are miniatures as they were designed as children's pieces. While made in both blue and marigold, the blue pieces are extremely hard to find.



#### WATER PITCHERS

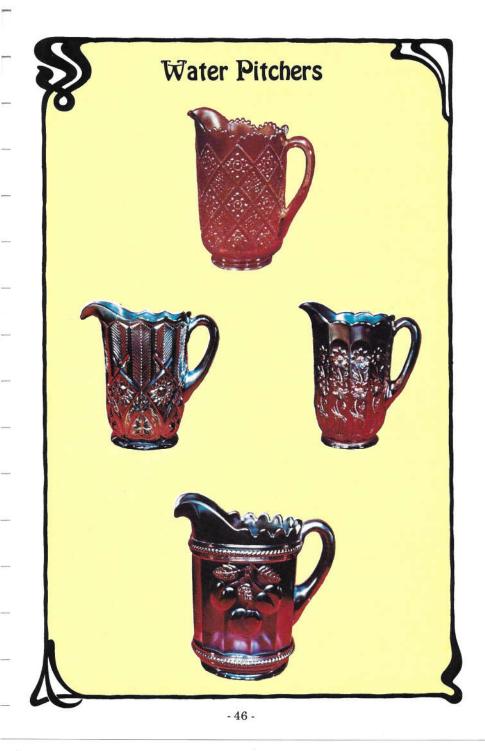
An entire book could and should be written on water sets. They were produced in more than one hundred different patterns and no two shapes are alike. Generally speaking, however, they fall into several broad classifications that I have chosen to call standard, bulbous, tankard, footed and covered. A few are odd shaped and fall into none of these categories.

#### STANDARD SIZE PITCHERS

Mrs. Hartung refers to this type pitcher as "Table Type" and this may be a better description. I have called them "standard size" only because I assume all pitchers were for table use. This is the largest category with about 50 different patterns represented.

The top photo shows a marigold Fentonia (Fenton). It is not an easy pitcher to find. The green Feather & Heart (Millersburg), shown in the center on the left, is still more scarce and the blue Starflower (maker unknown) on the right is rare. It is even more rare in marigold and is one of the few water pitchers where tumblers have never been found.

The bottom pitcher is Peach (Northwood). It comes in blue and white but not in marigold.



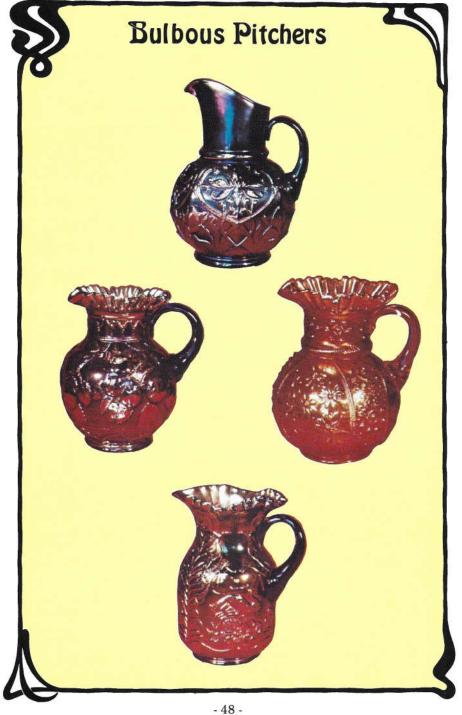
#### BULBOUS PITCHERS

This shape is less plentiful than either the standard size or the tankard type. A rather high percentage of these bulbous sets were made by Fenton and most of them have a ruffled top. They are perhaps a bit more delicate and feminine than some shapes which makes them particularly attractive to women.

Shown at the top is a Wishbone (Northwood) pitcher which is a rare one. This pattern was also made in a plate, a single lily epergne and both footed and collar base bowls.

In the center on the left is the Apple Tree (Fenton) pitcher. On the right is a very similarly shaped pitcher called Bouquet (Fenton). These patterns were made only in water sets.

The Fluffy Peacock (Fenton) shown in the lower photo was thought at one time to be a Millersburg product. Most people now agree that it was made by Fenton. The one shown here is blue which is much harder to find than amethyst. No other shapes were made in this pattern.



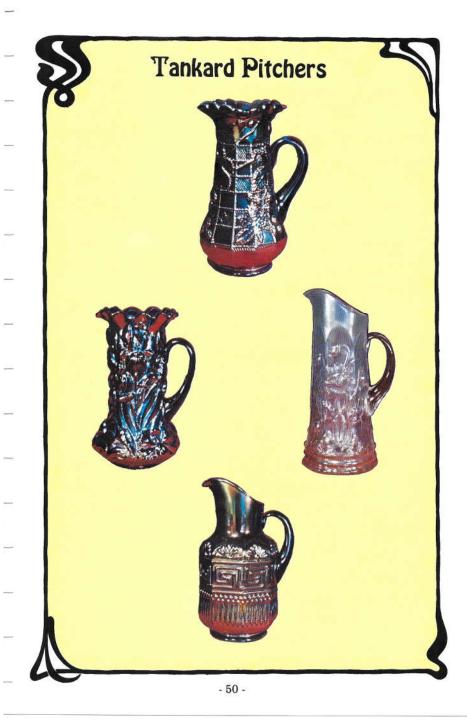
#### TANKARD PITCHERS

These are the shapes that most people seem to prefer. With few exceptions, the 25 or 30 pitchers in this category are very hard to find and when found, command high prices.

The pitcher at the top is called Blackberry Block (Fenton). It is perhaps the least valuable of the four shown here but I'm not at all sure it should be. I feel it is underrated and no doubt harder to find than many others which sell for more. It has had less publicity because it is seen less often. Many collectors are unfamiliar with this beautiful pattern.

The photo in the center on the left is called Heavy Iris (maker unknown). It is still available in marigold but very difficult to find in purple and rare in white. The Oriental Poppy (Northwood) on the right is rare in white, blue, pastel blue and pastel green. It also comes in purple, green & marigold. It is a beautiful and desirable pattern in any color.

The green Greek Key (Northwood) shown in the lower photo is also considered rare. This is the only one of the four patterns shown here that comes in shapes other than the water set. It was also made in bowls and plates.



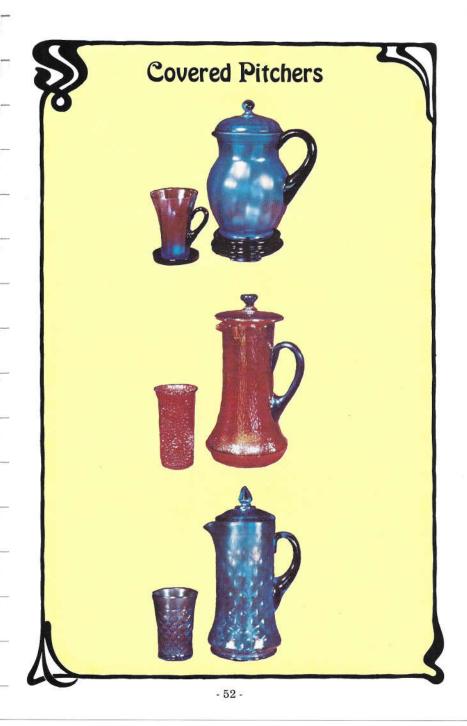
#### COVERED PITCHERS

Pitchers with lids are scarce in Carnival but they cannot be classified as rare.

The pitcher and handled mug in the top photo have caused much confusion. It resembles a pattern called Pretty Panels but it is properly referred to as Florentine which is the name used by the Fenton Art Glass Company in their advertisements. This Company also made the Pretty Panels set. The pitchers are similarly shaped but only the Florentine "tumblers" are handled.

I know nothing about the pitcher in the center photo. We call it our Halloween set because of the black and "orange" coloring. They are blown rather than pressed and could be "late" rather than old. I don't know.

The Concave Diamond (maker unknown) pictured in the lower photo is the most desirable of these three patterns. It still can be found in pastel blue but is quite rare in vaseline. It was also made in a tumble-up (water bottle and tumbler combination) in several pastel colors. This pattern, as well as the Florentine above, quite properly fall into the category of Carnival that is referred to as iridescent stretch glass. As the name would indicate, it has an onion skin or stretched finish, particularly at the edges.



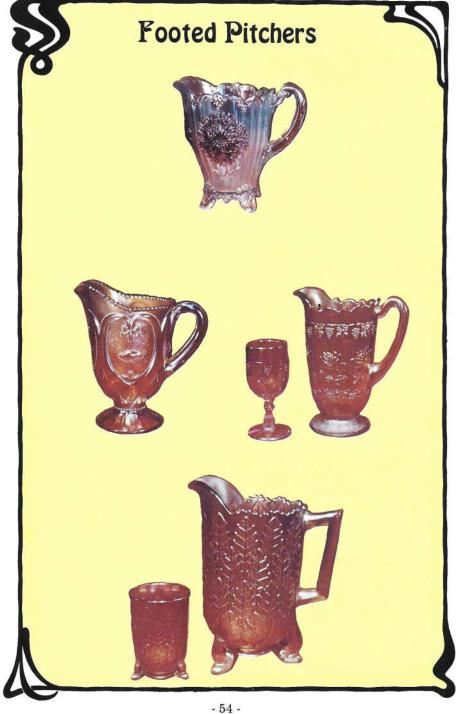
#### FOOTED PITCHERS

The footing on the pitchers shown here takes various forms. Only about a dozen different pitchers of this type were made. The majority were of the dome or pedestal variety.

The white Dahlia (Northwood) pitcher shown in the top photo uses a spade or spatula type foot. The table set and berry set made in this pattern uses the same foot. Only the tumbler is non-footed. The pitcher would have to be classified as rare. It comes in purple, marigold and white. The dahlia on the white sets may be maroon, as shown here, or blue. I have also seen it in gold.

The pitcher in the center on the left is called Jewelled Heart (Northwood) and is rare. This is the pattern used on the reverse side of the famous Farmyard bowl. The pitcher on the right which is also of the dome footed variety is called Wine & Roses (Fenton). Instead of a tumbler it comes with a stemmed wine. Some feel this smallish set could have been designed for sweet wine or cider.

The Leaf Tiers (Fenton) shown in the lower photo uses a twig type foot.

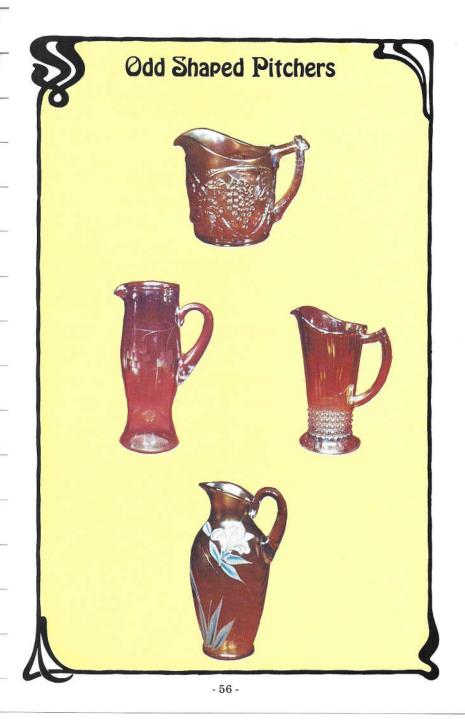


# ODD SHAPED PITCHERS

Some pitchers are difficult to classify. The Palm Beach (U.S. Glass Co.) shown in the top photo is such a pitcher. It stands only 6½ inches at its highest point so is really too short to fall into the "standard" category. It is a rare one and has been seen only in the "honey" marigold color shown here and in white.

Most standard pitchers are from 10 to 12 inches high. The Flute & Cane (maker unknown) shown in the left center photo is only 8 inches tall but yet it has the appearance of a small tankard. Some have thought this to be a milk pitcher but it isn't as there is a milk pitcher which stands less than 6 inches tall. The Engraved Grape (maker unknown) pitcher in the right center photo is tall enough to be a tankard as it stands about 10 inches high. It is too delicate a pitcher, however, to be considered a true tankard. It has the appearance of "late" Carnival but I doubt that it is. It also comes in a smaller juice set and is extremely hard to find.

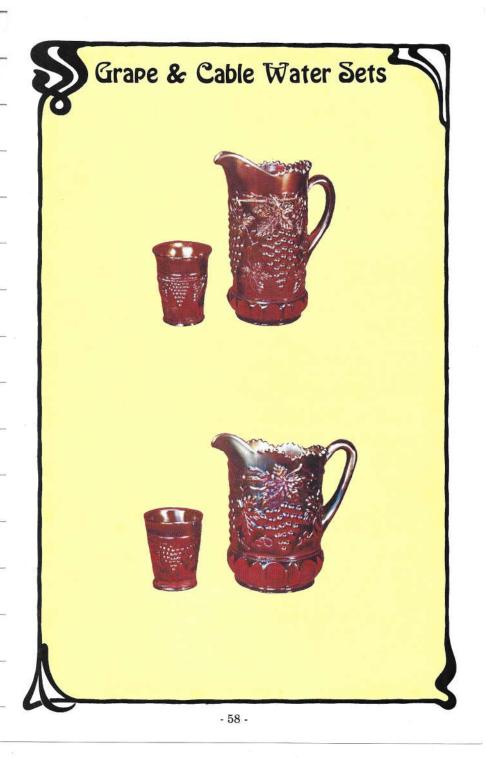
The Banded Drape (maker unknown) pitcher in the lower photo is 11½ inches high. This is tall enough to be a tankard but it's also rather bulbous and quite small at the top. The iris was painted on at the factory. These pieces are referred to as Decorated Carnival.



#### GRAPE & CABLE WATER SETS

This famous Northwood pattern has caused some confusion for new collectors as the water set comes in two sizes. I know of no other pattern where both regular and tankard size sets were produced. There are a few patterns (Hobstar Band, Water Lily & Cattails, and Pretty Panels) where the regular size pitcher was produced in two different shapes but this is definitely an exception to the rule.

The tankard size pitcher and tumbler shown here are much more rare than the regular size shown below. The tankard shapes, (both pitchers and tumblers) will sell for three or four times as much as the smaller sizes. The tankard pitcher is 9¾ inches tall compared with 8¼ inches for the regular size. The tankard size tumbler is 4¼ inches in height while the smaller regular size is 4 inches.



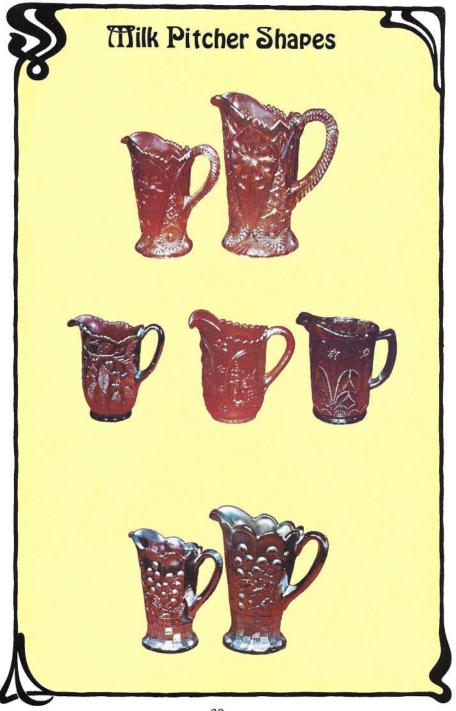
#### MILK PITCHER SHAPES

With very few exceptions, a milk pitcher is simply a miniature of the water pitcher in the same pattern. In a few cases, it is shaped slightly different and there are a few milk pitchers that have no corresponding water pitchers. The reverse is more often true, however, as milk pitchers were made in only 10 or 15 per cent of the patterns in which water pitchers appear.

The top photo shows a milk and water pitcher in Four-Seventy-Four (Imperial). This pattern is fairly common in marigold but is rare in purple or green.

Three milk pitchers are shown in the center photos. The Hanging Cherries (Millersburg) on the left is a hard one to find. The Windmill (Imperial) in the center is quite plentiful. The water pitcher in this pattern has been reproduced but such is not true of the milk pitcher. The Poinsettia (Fenton) on the right was made only in a milk pitcher. It is rare in the dark colors.

The Raspberry (Northwood) pitchers in the lower photo are quite plentiful in marigold or purple but they are rare in blue, ice blue or white.

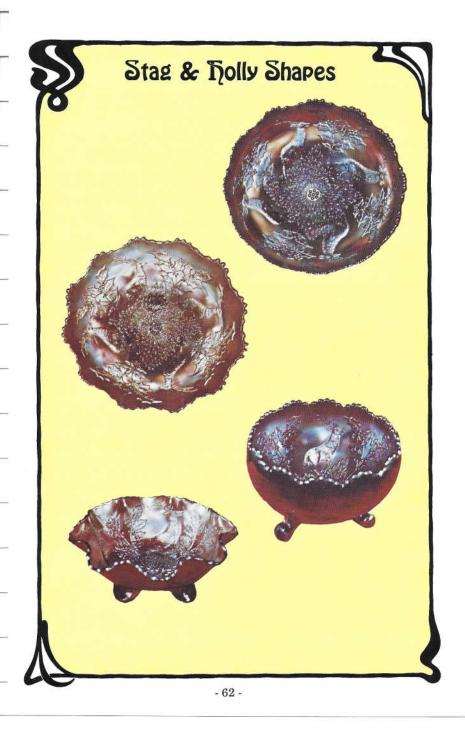


#### STAG & HOLLY SHAPES

Except for Northwood's Grape & Cable, this Fenton pattern is probably the most widely known pattern in Carnival circles. It is called Stag & Holly and because of the motif is sometimes referred to as "The Xmas Pattern." It comes in an interesting variety of shapes but most of these shapes are merely variations of the same "batch" of glass. For example, the large 12 inch marigold footed chop plate in the center panel is simply the footed bowl in the top photo flattened out. The blue rose bowl in the lower right picture is exactly the same piece shaped into the opposite extreme. There are many variations between these two extremes. Only the chop plate and giant rose bowl fall into the rare category. This is particularly true in the dark colors.

The second basic form that appears in this pattern is the spatula footed smaller (8 to 9 inches) bowl shown in red in the lower left photo. This is one of the rarest of the red pieces. This spatula footed bowl was made in many colors and was also flattened into a smaller version of a flat plate.

It is fascinating that the Fenton Company inter-changed this pattern with the one called Two Flowers which can be found on each of the shapes shown here.

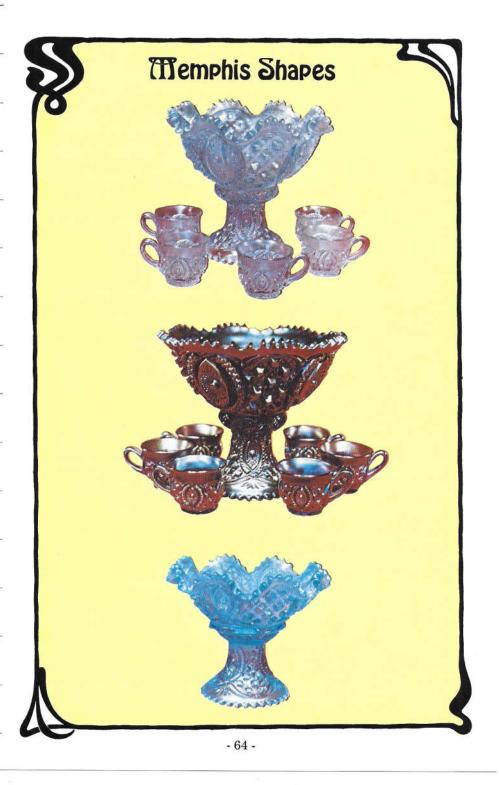


#### MEMPHIS SHAPES

Before it was made in Carnival, this Northwood product was made in both clear and colored glass. No one seems to know where the "Memphis" name came from but it is a beautiful, deeply impressed pattern on heavy glass. I have seen it in Carnival only in punch sets and two-piece fruit bowls. It was made in a wider range of patterns in non-iridized glass including a table set and a berry set.

The white punch set in the top photo has a heavily ruffled bowl while the purple set shown in the center is fluted and scalloped but non-ruffled. Most sets are of the ruffled variety. They are always fluted.

The lower photo shows an ice blue two-piece fruit bowl. Of course, no cups came with this set. Though the bases are interchangable, the fruit bowl is more spread and less deep than the punch bowl. One other important difference and the easiest way to distinguish these two sets is that the collar on the punch bowl fits completely into the base. The collar on the base of the fruit bowl is much wider and has a circular groove which the base fits into.



#### INVERTED FEATHER SHAPES

When most collectors think of the Inverted Feather (Cambridge) pattern, the green cracker jar shown in the top panel usually comes to mind. This is by far the most common of the shapes made in this pattern but it isn't an exclusive. It was also made in a four-piece table set and a tumbler. These pieces are rare. I have heard of only one water pitcher.

The marigold punch bowl and base shown below is apparently one of a kind. I have heard only of a green base and a single green cup but I expect other pieces exist. The interior of the bowl is marked "NEAR CUT" which is a trade mark often used by the Cambridge Glass Company. The cracker jar, however, is unsigned.

This company made a very wide range of shapes and patterns in clear, pressed glass but very few of these were carried into Carnival. It was in business for many years following the turn of the century but was eventually absorbed into one of the larger glass combines. Two other rare and desirable patterns generally attributed to this company are Inverted Strawberry and Late Thistle. The water sets in these patterns are eagerly sought by advanced collectors.

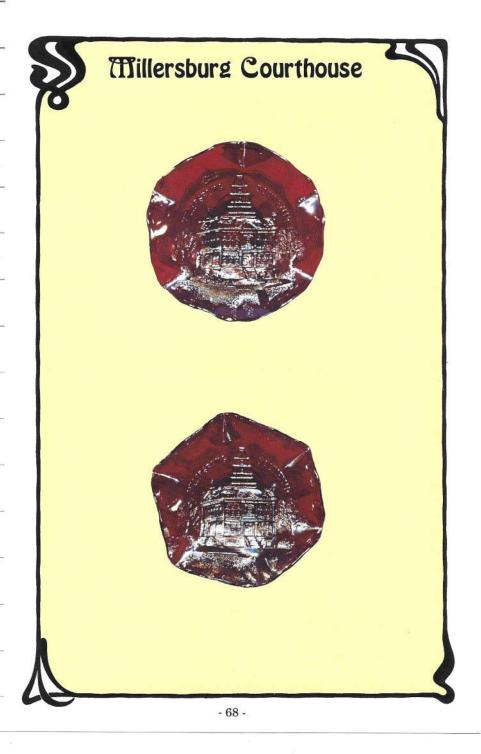


#### MILLERSBURG COURTHOUSE

This is perhaps the most famous of all Millersburg pieces. Their exact purpose is unknown but some feel they were made as souvenir pieces to celebrate some milestone in the history of the county seat town where the Millersburg Glass Company was located for the few short years of its existence.

These are smallish bowls measuring 7 to 7½ inches in diameter. They were made in a variety of shapes. Some were round and unruffled. Some were six ruffled as shown here and still others were more heavily ruffled. None were fluted. They were made in amethyst, of fine quality glass and with excellent detail and iridescence.

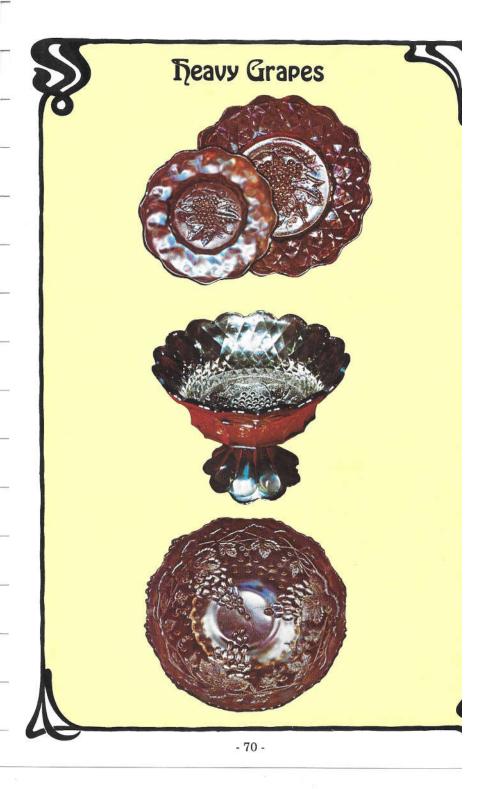
These bowls all carry the "Millersburg Souvenir" printing at the top of the bowl. Nearly all of them also carry the wording "Courthouse, Millersburg Ohio" on the sidewalk in front of the building, as shown in the top photo. A very few, like the one in the lower photo, were made without this wording on the sidewalk. These are referred to as "unlettered" and will sell for about three times more than the "lettered" version. A high price, you may feel, for something that isn't there.



# THE "HEAVY GRAPE" CONFUSION

The grape patterns shown on this and the following page have confused many collectors. In the first place, the 11 inch chop plate and 8 inch smaller plate shown in the top photo have been called Fenton's Heavy Grape, when it appears almost certain they were made by Imperial. In addition to these plates, this pattern was made in a berry set, a small handled nappy and the punch bowl and base shown in the center photo. The punch set pieces are seldom seen and few collectors know they exist. I have seen but one green cup that goes with this set and was surprised that it had a grape leaf rather than the expected bunch of grapes in the bottom.

Now to further complicate the picture, Millersburg made a Heavy Grape pattern that is shown on the next page. This same company also produced the Millersburg Vintage bowl shown here in the lower photo. This pattern comes only in a 10 inch bowl which is distinctive because of the hobnail pattern on the reverse side. This exterior pattern provides a sure fire way to distinguish this Millersburg pattern from the one on the following page.

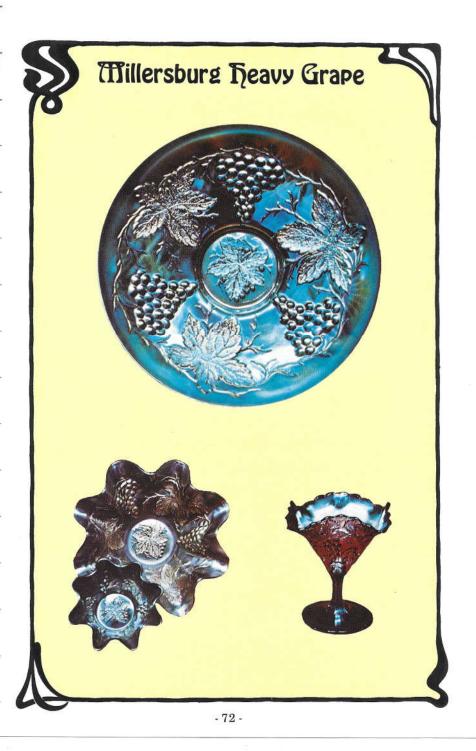


#### MILLERSBURG HEAVY GRAPE

While not often seen, this is an important Carnival pattern. The 11 inch ice cream bowl shown in the top panel has got to be one of the "jewels" of Carnival. We have always considered it one of the most beautiful pieces in our collection. I have never seen a small individual ice cream bowl in this pattern which leads me to wonder if this piece was really designed as the master ice cream bowl.

The bowls pictured together in the lower left panel are from the berry set. Like the flat ice cream bowl above, they carry a cut pattern on the reverse side which is called Compass.

While the compote shown here is also called Millersburg Heavy Grape, I rather doubt that it is the same pattern. It is an interesting shape and like the other pieces shown here, is a hard one to find. I know of two others in purple and one in green.



#### FERNERIES AND NON-FERNERIES

My real purpose here is to point out what is not a fernery. The small piece in the center panel is properly called a Vintage (maker unknown) three-footed nut bowl. It is not a fernery.

The top photo shows a true fernery in the Grape & Cable (Northwood) pattern. This is one of the rarest shapes in this famous pattern. The fact it is ice blue makes it still more rare. It is 73/4 inches in diameter and please note the sides come straight up instead of curving inward at the top as does the Vintage nut bowl and other pieces that are sometimes called ferneries.

The piece in the lower photo is a Lustre Rose (Imperial) piece that I'm showing only because it has been flattened and shaped from the fernery that comes in this pattern. Except for the Lustre Rose and the more important Grape & Cable piece above, I am not aware of any other true fernery shapes. This doesn't mean such may not exist.

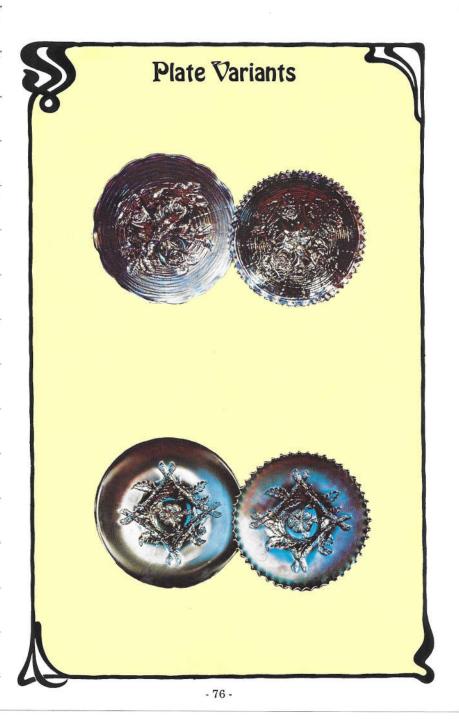


#### PLATE VARIANTS

Variants in the same pattern and the same shape have been hard to explain. Molds are expensive to make so it is doubtful the same company would have different molds of the same piece. It is known that mold makers sometimes worked for more than one company so it is quite possible they simply made a few changes when a second customer asked for the same design.

The top panel shows a blue Rose Show (maker unknown) plate on the left and a blue Rose Show, Variant (Northwood) on the right. Note the difference in size and fluted edge of the Variant. The back of the Variant is smooth but the non-variant is heavily indented to correspond with the raised roses. The Variant may be a bit harder to find than the regular one but will usually sell for a few dollars less.

The smaller fluted Apple Blossom Twigs (maker unknown) plate in the lower photo is the standard one and the larger unlisted size is the Variant. It is not quite 10 inches so cannot be called a true chop plate. It is very rare and has a smooth exterior instead of the basketweave type pattern found on the reverse of the regular plate.

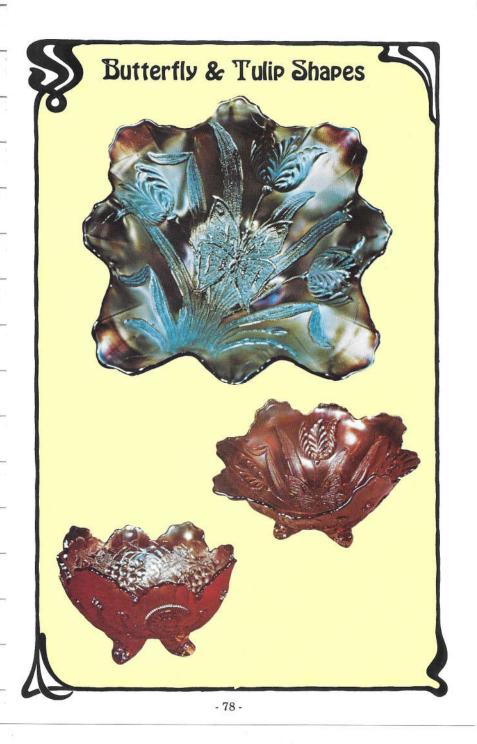


#### BUTTERFLY & TULIP SHAPES

We have had many people say they considered the purple Butterfly & Tulip (Northwood), shown in the enlarged top photo, to be the most beautiful piece in our collection. It is the flattened "plate" version of the marigold bowl shown in the center panel. The dark pieces were nearly always made into the flat shape. I have never seen a similar marigold shape.

These flattened pieces are much more rare, in my opinion, than the Farmyard but they usually sell for less. They have not had the same publicity and many collectors do not know such pieces exist.

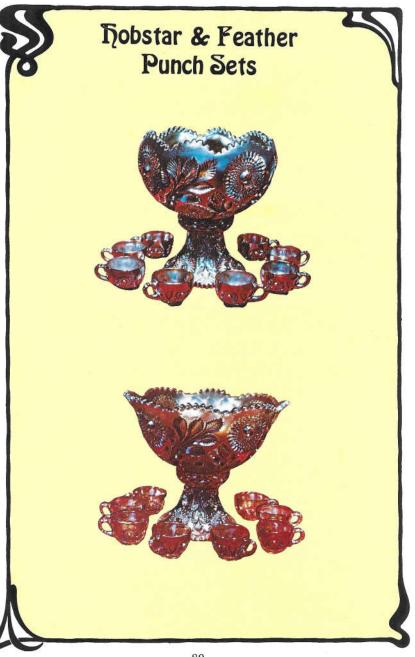
The reverse pattern on these Butterfly & Tulip pieces is called Feather Scroll (Inverted Fan & Feather by some). I am showing the bowl in the lower panel since it carries the same exterior pattern and is, in fact, the same identical piece except for the interior pattern and the different shaping. It is called Grape Arbor (Northwood) and is the same pattern you have probably seen in a tumbler or water pitcher.



#### HOBSTAR & FEATHER PUNCH SET SHAPES

In my opinion, this Millersburg pattern ranks at the top of the punch set world and, in fact, it holds a lofty spot in the entire Carnival spectrum. The tulip-shaped purple set is particularly rare. It is probably the most valuable item shown in this book. These sets are made of very heavy glass and for overall size, they rival the master Grape & Cable sets. They are, of course, much more rare.

My main purpose here is to show the two different shapes that add to the interest of these sets. In addition to the tulip shape, it also comes pulled out at the top, as shown on the marigold set. These two sets are made from the identical piece of glass but simply shaped differently. The pulled out bowls will sometimes carry a large Fleur de Lys pattern on the interior. The inside of the cups, however, is always plain. These sets were made in marigold, purple and green. Except for the giant rose bowl shown on the following page, no other shapes were made in this pattern.

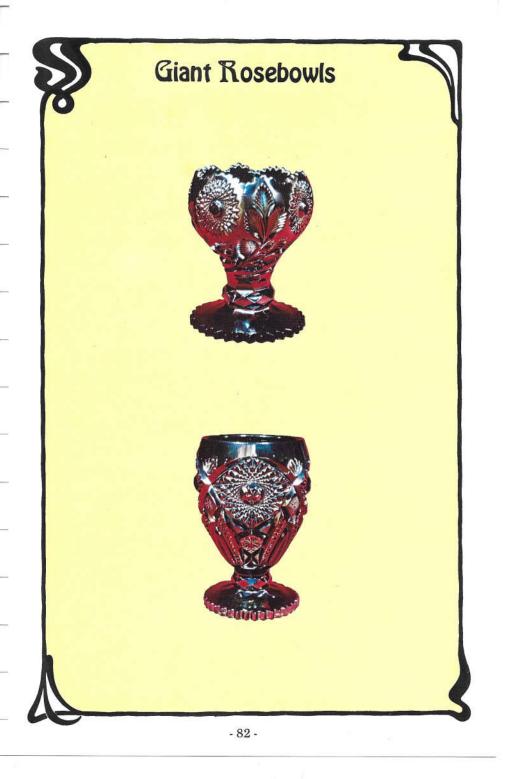


#### GIANT ROSEBOWLS

Many collectors confuse these two pieces as they are quite similar in size and shape. The "giant" designation is most appropriate as these pieces are of very heavy glass. They stand about 9 inches tall and weigh around 5 pounds. While I don't advocate weighing your glass, I thought it might be interesting in this instance.

The piece in the top photo is Hobstar & Feather (Millersburg). It is the same pattern as the punch sets shown on the preceding page. This is a rare pattern and brings top dollar. A purple giant rose bowl sold at an auction in June 1974 for \$1,300.

The Venetian (maker unknown) shown in the lower photo is also very rare. I have seen fewer of them than the Hobstar & Feather but it usually does not command the same price. Some collectors feel these were also made by Millersburg but no proof exists as far as I know. Regardless of who made them, they are stunning and highly sought after pieces.

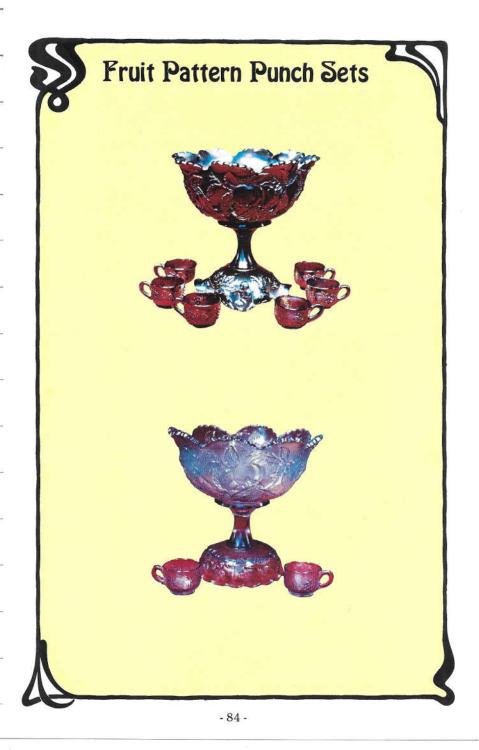


#### FRUIT PATTERN PUNCH SETS

The punch sets shown here and on the following page have been confusing to collectors. Each of these three different patterns use a mixture of fruits as the motif but the similarity stops there.

The two sets shown in the opposite photos are Many Fruits (Northwood). They look different since the purple set above uses a ruffled base but a round non-ruffled base is used on the white set below. As is true with most punch sets, this base was designed to serve a dual role as a compote. For some reason an inordinate number of these Many Fruits bases were used for that purpose which has resulted in a high casualty rate. Consequently, they are in short supply. I would expect more collectors are looking for a base to their Many Fruits punch bowl than for any other base.

Only grapes are used on these punch cups which has resulted in additional confusion. Some collectors refer to these as Vintage (maker unknown) rather than Many Fruits but most agree that they go with this set. This pattern was made only in punch sets.

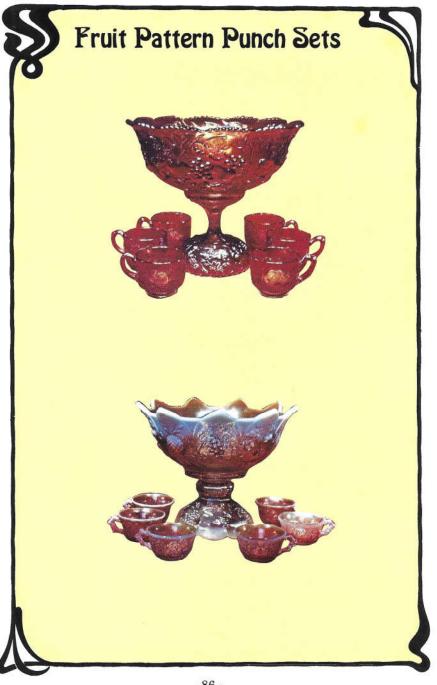


### FRUIT PATTERN PUNCH SETS

Shown here are the other two sets which have helped create the "fruit pattern" confusion. These sets are both Millersburg and are more rare than the Many Fruits shown on the previous page.

The set in the top photo is referred to variously as Multi Fruits & Flowers (Hand-Book 3), Many Fruits (Hartung-Book 5) and Multi Fruit, Variant (Presznick-Book 3). It must be remembered that these researchers were seldom working from a complete set but often from a single cup or a base. It is remarkable that through their patience and persistence have we been able to piece together the composite picture. This set is now most often called Millersburg Multi Fruits & Flowers. It is more rare in marigold than green or amethyst. This pattern was also made in a water set which is still more rare than the punch set.

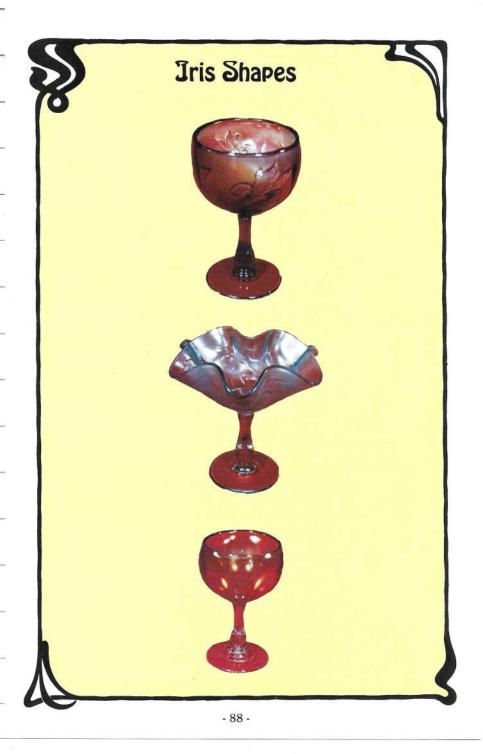
The peach opalescent set in the lower photo is known both as Multi Fruits (Hand) or Fruit Salad (Hartung). It also comes in marigold but I have never seen it in a dark color. Only the punch set was made in this pattern and in peach opalescent, I consider it one of the rarest sets in Carnival.



# IRIS SHAPES

This pattern is not to be confused with one called Heavy Iris which was made only in a water set or with the late (depression era) pattern called Herringbone Iris. This Iris pattern shown here was made by Millersburg. It comes only in a buttermilk goblet shape, as pictured in the top and lower panels, and a compote as shown in the center. The compote is the goblet pulled out.

The goblet in the lower photo is the exact shape of the other goblet and is undoubtedly the unpatterned version of this same piece. The white compote is most unique. It is the only white piece I have heard of in this pattern. In fact, there have been only three or four Millersburg pastel pieces reported. We found this piece in a small shop in Phoenix, Arizona. It had a tag on it which read "Steuben Glass."



#### CANDLESTICK SHAPES

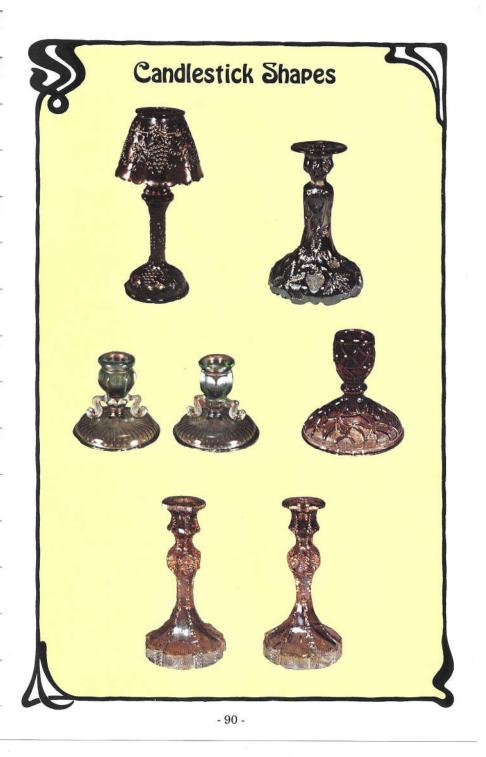
There is such a variety of shapes in the Carnival candlestick realm that a few examples seem to be in order.

At the upper left is a Grape & Cable (Northwood) candlelamp in green. This is composed of a regular Grape & Cable candlestick and the fragile shade that is held in place by an adaptor which fits over the candle. The shade is the hard part of this combination to find. Marigold and green are more available than purple.

The candlestick at the right is a green Inverted Strawberry (Cambridge). These stand 7 inches in height and are considered rare.

The center panel shows a pair of pastel green Double Dolphin (maker unknown) candlesticks on the left and a smoky Soda Gold (maker unknown) on the right. These are all "shorties" standing approximately 3½ inches tall.

In the lower photo is a pair of marigold Six-Sided (maker unknown) candlesticks. These stand 7½ inches and can also be found in green and purple. The quality of the glass is excellent and I have a feeling they may have been a Millersburg product.

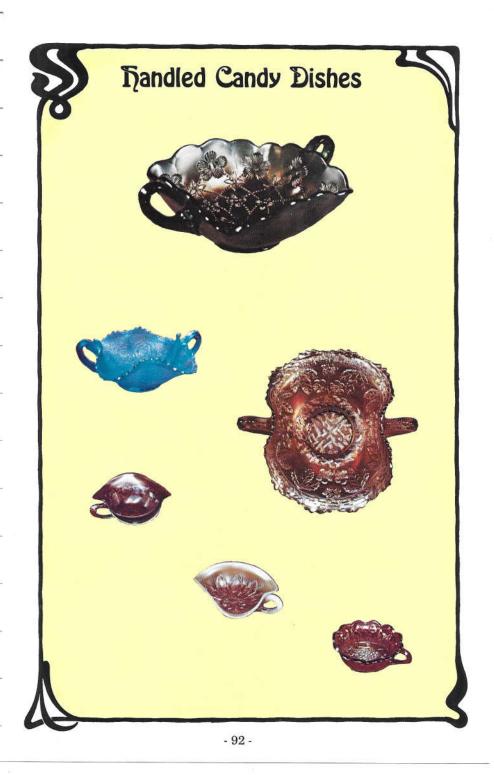


#### HANDLED CANDY DISHES

The three two-handled pieces shown in the top photos are called bon-bons. They came in quite a wide variety of shapes and sizes. The rare green Tracery (Millersburg) in the upper picture is larger than most. It is about 9½ inches across the handles and 3 inches deep.

The ice blue Persian Medallion (Fenton) is seldom seen in this color. The marigold Illusion (Fenton) on the right is turned up only at the handles rather than on all four sides as is usually the case.

Some collectors feel these one-handled nappies shown below were for use as pin trays. I doubt it. Nuts or candy make more sense. The Grape & Cable (Northwood) on the left is actually a whimsey that has been shaped from a punch cup. The peach opalescent Leaf Rays (maker unknown) in the center comes in a wide range of colors and can be round, square or triangular. The Heavy Grape (Imperial) on the right is readily available in marigold or green but not so plentiful in purple.

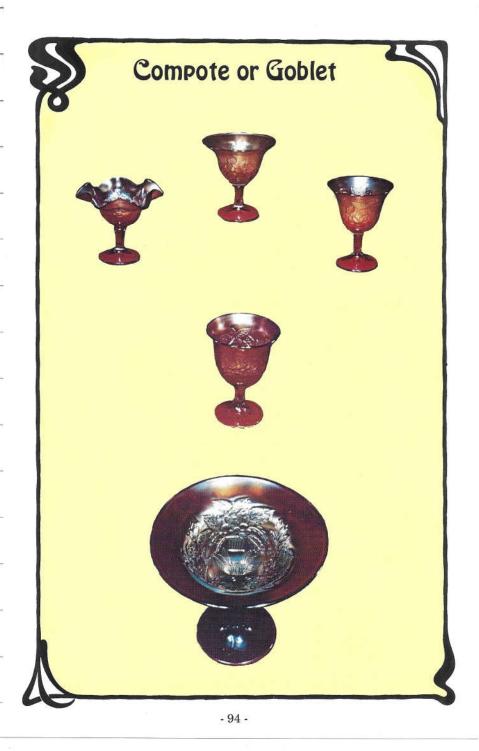


#### IS IT A COMPOTE OR A GOBLET?

The pieces shown on the opposite page are all shaped differently but each is from the same "gob" or "gather" of molten glass. They are all Fenton's Peacock & Urn. As previously pointed out, this pattern was also made by Northwood and Millersburg. Only Fenton, however, made this pattern in the compote and goblet shapes shown here.

The question here is when does a compote become a goblet? The three pieces in the top panel are all compotes, in my opinion, even though the one on the right gets close to the goblet shape. The one in the center picture is a true goblet. The ruffled compote on the left at the top is much easier to find than are the round unruffled shapes. The goblet is the tough one to corner.

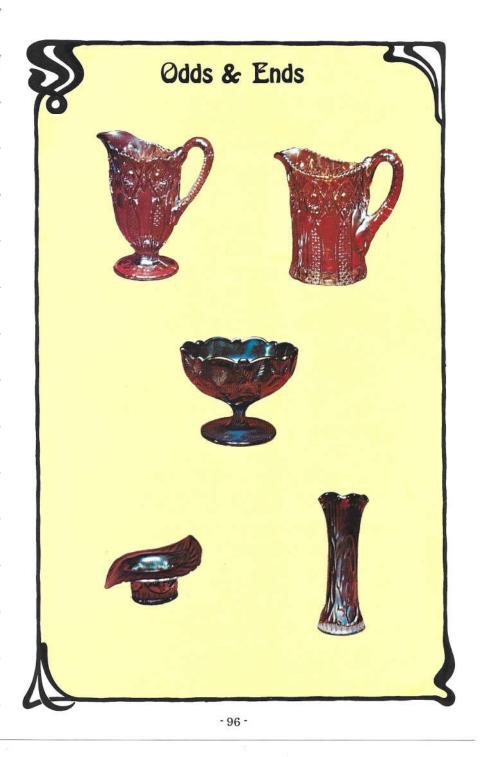
The blue compote in the lower photo appears larger but this is because of the angle of the picture and the fact it is unusually flat. These pieces are all scarce in any color other than marigold.



As seen in the top photos, there are two versions of the water pitcher in this Hobstar Band pattern (maker unknown). The pedestal based one is much harder to find than the other type. In addition to the water set, this pattern was made in a two-handled vase or celery. I have seen it only in marigold.

The Inverted Strawberry (Cambridge) compote in the center panel is only 4½ inches wide. I have seen any number of large 9 inch compotes in this pattern but this is the only small one I have encountered. If it was designed as part of a berry set, it is surprising that more of the small ones have not been seen. Whereas the large compotes are signed "NEAR CUT" there is no signature on this small piece.

The whimsey shapes in the lower photos are made from the tumbler of this Circled Scroll pattern (maker unknown). The hat shape is sometimes called a "jack-in-the-pulpit" shape since it is pulled up in the back and pushed down in the front. The vase is the same tumbler shape stretched up into this 8 inch piece.



The piece in the upper left photo is an unlisted pattern. It is amber and of excellent iridescence. It was probably intended to be a candy dish.

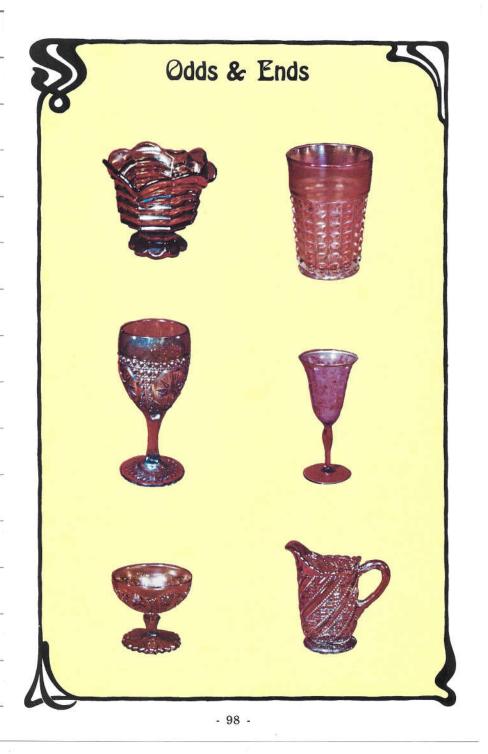
The clambroth Waffle Block (maker unknown) tumbler on the right may be one of a kind. For some reason these tumblers are seldom seen. I have heard rumors of two in marigold but no one I know has seen them. Occasionally, a water pitcher and punch set will turn up.

The center panel on the left shows a smoky Star Medallion (Imperial) goblet. It is a seldom seen shape in a very common pattern.

The lavender Brocaded Acorn wine on the right is one of several acid cut-back type patterns that are reputed to be the Fostoria Company's contribution to Carnival. While these brocaded patterns are not rare, this wine glass is the only one I have encountered.

On the lower left is the famous old Octagon pattern (Imperial) that was produced in a wide range of both clear and Carnival pieces. This is one of the few sherbet shapes that have turned up, however.

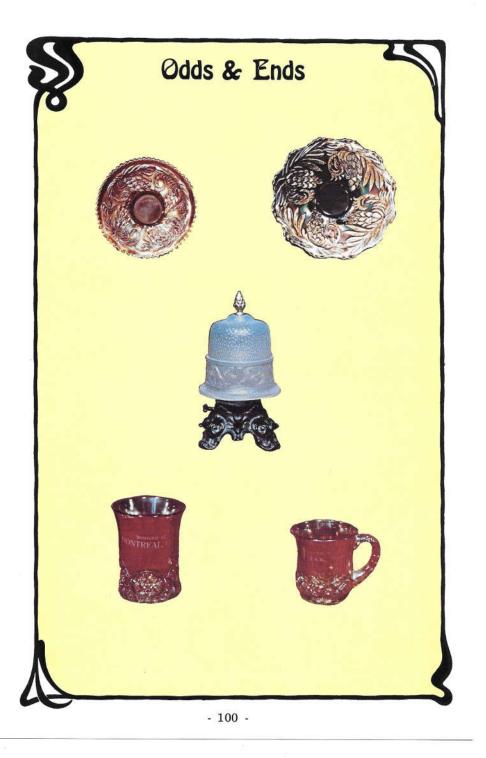
The marigold cream pitcher on the right is another unlisted pattern that we found recently at a flea market. I know nothing about it but feel it is probably of English origin.



The Pine Cone pieces (maker unknown) in the top panel have been confusing to collectors. The marigold 6 inch piece meets all the requirements of a plate but is shaped as though intended to be a saucer. A cup has never been seen, however, to my knowledge. The true plate in this pattern is the blue 7½ inch one shown on the right. It is not easily found.

The center photo shows a white Hammered Bell shade (maker unknown) that I have made into a fairy lamp simply by inserting a spring clamp that fits over the light bulb.

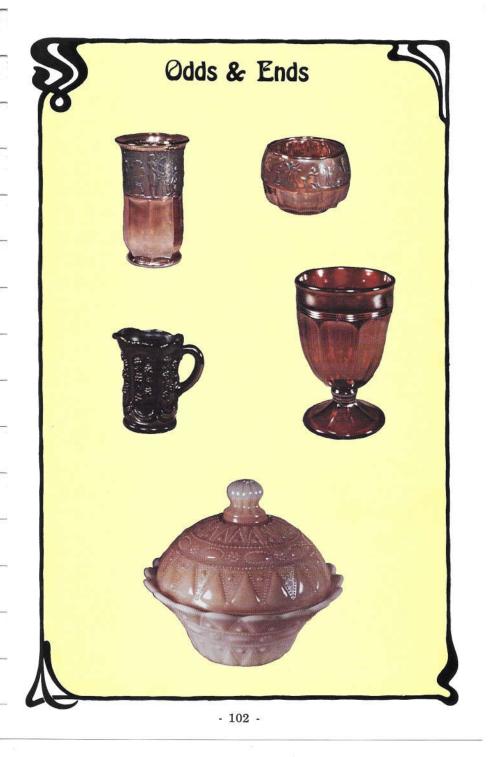
The tumbler and corresponding mug in the lower photos are called Near-Cut Souvenir (Cambridge). The mug is signed "NEAR CUT" on the interior but the tumbler is unsigned. The smooth area on the upper part of these pieces made them ideal for souvenir use. The printed message is applied with a stencil and is not a part of the mold.



Shown at the top of the page are two interesting but confusing pieces. The one on the left has been named Egyptian Queen and referred to alternately as a celery, a vase and a tumbler. The rose bowl on the right is obviously by the same maker but the depicted figures are different. It is called Classic Arts. It also comes in a powder jar with a lid. The maker of these pieces is unknown but I suspect they are of English origin. There is much speculation as to how rare they are but some of them have sold for very high prices.

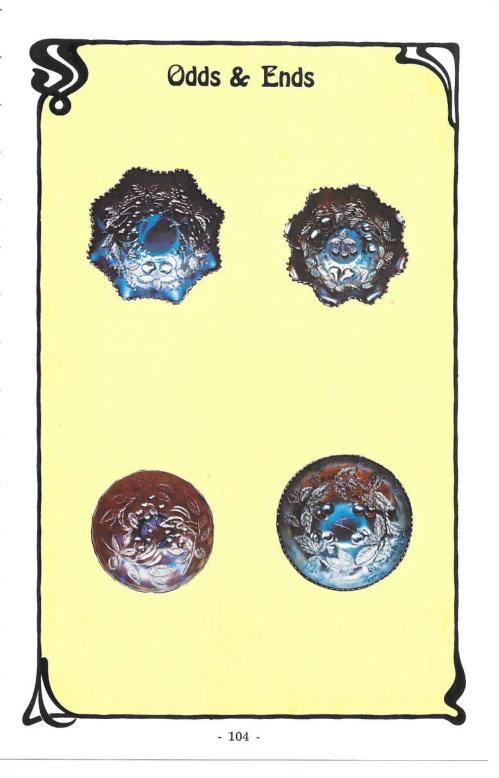
The little 4 inch blue pitcher on the left is a delightful little unlisted pattern that I know nothing about. The red Wide Panel goblet on the right is equally mysterious. For a time, I thought it was new but am now convinced it is old. I have never seen another one and have been unable to find this precise pattern on any other piece.

The lower photo shows an example of pearlized Carnival in the Lacy Dewdrop pattern (maker unknown). It is iridized milk glass. The top of this covered berry bowl is iridized but the bottom is plain. Normally both top and bottom would be iridized.



To the casual observer, the 10 inch bowl on the left, in the top photo, would appear to be a larger version of the Three Fruits 8½ inch bowl on the right. Such is not the case. It is a separate pattern called Fruits & Flowers. Both are Northwood products. The major difference is in the smaller size of the Three Fruits bowl and also the cherries in the center of this bowl are absent on the other piece. There are also flowers in the Fruits & Flowers pattern that are not a part of the Three Fruits pieces. These patterns may have a basketweave design on the reverse side which is typical of Northwood or they may be plain. It is interesting that the Fruits & Flowers piece is identical in size and shape to the Wild Strawberry bowl shown on page 30 which, in turn, is a larger version of the regular Northwood Strawberry pattern shown on page 6.

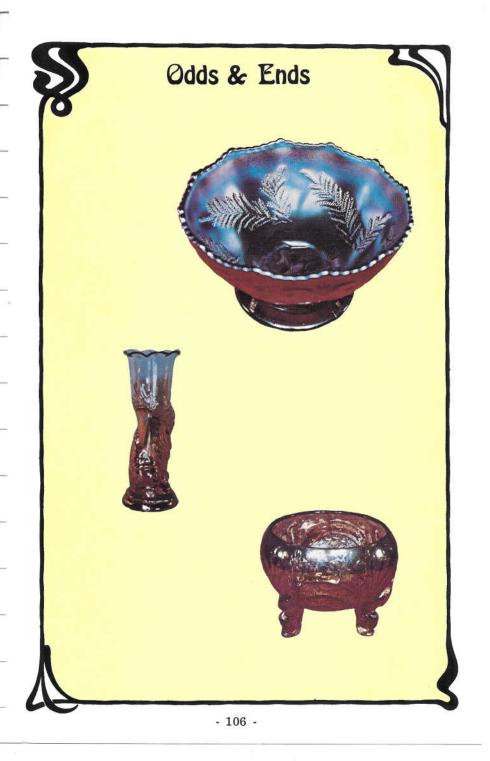
The two cherry patterns shown in the lower panel have caused much confusion and the authorities are divided in their opinions. I am convinced the 7½ inch plate on the left is a Millersburg pattern popularly called Hanging Cherries (see also pages 26 and 50). The bowl on the right is Northwood's Cherry.



The pieces shown here could be called the "weird creatures section." The top photo is a rare Australian Carnival piece called Kiwi. The Kiwi, which can be seen in the bottom of the bowl, is an extinct New Zealand flightless "bird." The bowl is 9¼ inches wide and stands 4¾ inches high. It is on very heavy glass and resembles a small punch bowl.

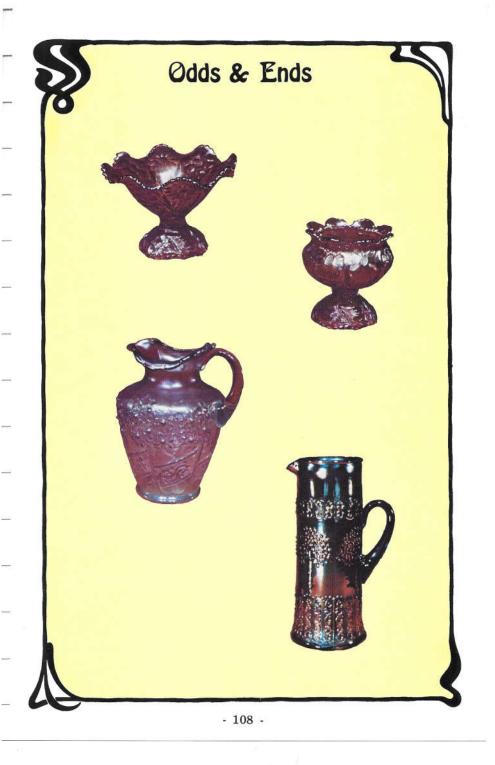
The "Fish" vase in the center is 9½ inches tall. I have heard of only one similar piece which has some additional decoration at the top and has been described as "frosted" marigold. Both vases are signed near the nose of the fish with the molded letters JAIN. Some of you will be familiar with the Carnival vases that are shaped like a hand. These have also been found with this signature. I suspect they are of English origin but have been unable to learn anything further about them.

The Diving Dolphins (Imperial) bowl at the bottom rests on feet formed from the dolphins' heads. It carries an interior pattern called Scroll Embossed. This is the rose bowl shape which is considered rare as most of these bowls flair out at the top.



The Cosmos & Cane (maker unknown) pieces in the top pictures are from the same mold but have been shaped differently. The one on the left is a compote while the piece on the right is often called a child's punch bowl. One enthusiastic collector assured me she had seen the six little cups that completed the set. Until better proof is offered, I must continue to think of it as a rose bowl.

The two water pitchers shown here have caused much confusion. The one in the center is the Orange Tree Orchard (Fenton) while the 11¾ inch tankard below is the Orange Tree, Varient (Fenton). A third orange tree pattern called Footed Orange Tree is less confusing as the feet serve as a means of identification. It was also made by Fenton and is much easier to find than the two pitchers shown here.

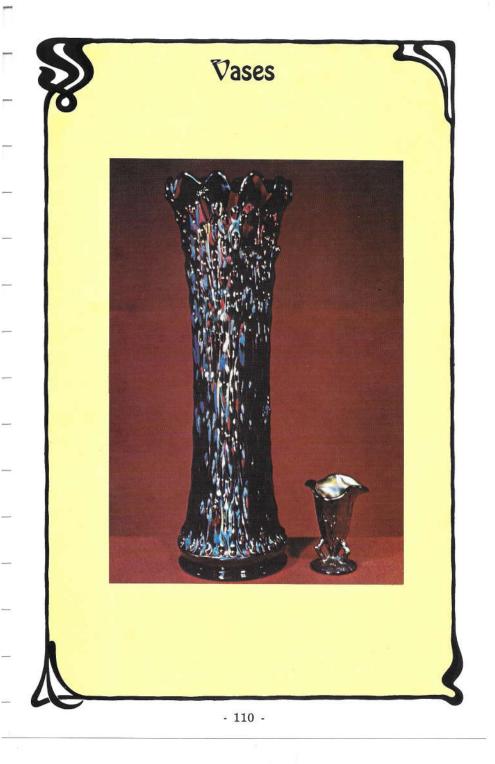


# THE LONG AND SHORT OF IT

The "long of it" is an 18½ inch blue Tree Trunk (Northwood) funeral vase. The "short of it" is a purple 4¼ inch Twig (maker unknown) bud vase.

The funeral vase was designed to be used in funeral homes for large floral arrangements. The Twig bud vase is quite similar to a taller "relative" that is called a Beauty Bud Vase. They are, however, two distinct patterns.

That's it, folks. I hope you found something here that was informative and that will further your appreciation and enjoyment of Carnival.



#### INDEX AND PRICE GUIDE

It is with considerable reluctance that a price guide is made a part of this book. Without such a guide, however, the new collector has no "point of reference" from a value standpoint.

The prices in this guide are the best estimate of the author at the time of issue, as to the market value of the various items shown in this book only. Carnival prices are notoriously volatile so the "going price" today may be little more than history next week or next month.

PATTERN NAME	PRICE	PAGE
Apple Blossom Twigs, Blue, 9" Plate	\$ 100	76
Apple Blossom Twigs Variant, Purple, 9" Plate	250	76
Apple Tree, Blue, Water Pitcher	250	48
Banded Drape, Marig., Water Pitcher	150	56
Blackberry Block, Blue, Water Pitcher	400	50
Border Plants, Peach Opal., Bowl	65	40
Bouquet, Marig., Water Pitcher	125	48
Brocaded Acorns, Lavender, Wine	35	98
Butterfly & Tulip, Purple, Square Flat Bowl	1,250	78
Butterfly & Tulip, Marig., Bowl	200	78
Captive Rose, Ameth., Non-Ruffled Bowl	40	16
Captive Rose, Blue, Ribbon Candy Edge (either type)	50	16
Carolina Dogwood, Aqua Opal., Bowl	125	12
Circled Scroll, Purple, Hat Shape	50	96
Circled Scroll, Purple, Vase	50	96
Classic Arts, Marig., Rose Bowl	150	102
Concave Diamond, Pastel Blue, Water Pitcher	250	52
Concave Diamond, Pastel Blue, Tumbler	30	52
Concord, Ameth., Bowl	45	4
Concord, Marig., Plate	250	4
Cosmos & Cane, Marig., Compote	45	108
Cosmos & Cane, Marig., Rose Bowl	75	108
Dahlia, White, Water Pitcher	450	54
Diving Dolphins, Marig., Rose Bowl	200	106
Double Dolphin, Pastel Green, Candlesticks (pair)	65	90
Dragon's Tongues, Marig., Bowl	150	36
Elk, Blue, Atlantic City Bowl	250	2
Elk, Blue, Atlantic City Plate	600	2
Egyptian Queen, Marig., Celery	250	102
Emu, Purple, Compote	250	22
Engraved Grape, Marig., Water Pitcher	125	56
Fanciful, Ameth., Ruffled Plate	75	20
Feather & Heart, Green, Water Pitcher	350	46
Fentonia, Marig., Water Pitcher	275	46
Fenton's Thistle, Blue, Banana Boat	125	42
Fish Vase, Marig., 9½" Vase	250	106

PATTERN NAME	PRICE	PAGE
Florentine, Pastel Blue, Water Pitcher	\$ 175	52
Florentine, Pastel Blue, Handled Tumbler	40	52
Fluffy Peacock, Blue, Water Pitcher	400	48
Flute & Cane, Marig., Cider Pitcher	85	56
Four Flowers, Peach Opal., Chop Plate	150	32
Four Flowers, Peach Opal., 61/2" Plate	40	32
Four Flowers Variant, Purple, Chop Plate	750	32
Four-Seventy-Four, Marig., Milk Pitcher	75	60
Four-Seventy-Four, Marig., Water Pitcher	125	60
Fruits & Flowers, Purple, Bowl	80	104
Garden Paths Variant, Purple, Chop Plate	1,750	30
Goddess of Harvest, Ameth., Bowl	2,750	14
Good Luck, Blue, Bowl	95	18
Grape & Cable, Green, Open Compote	300	10
Grape & Cable, White, Banana Boat	250	42
Grape & Cable, Purple, 6" Banana Boat Variant	65	44
Grape & Cable, Purple, Tankard Water Pitcher	750	58
Grape & Cable, Purple, Tankard Tumbler	65	58
Grape & Cable, Purple, Regular Water Pitcher	200	58
Grape & Cable, Purple, Regular Tumbler	30	58
Grape & Cable, Ice Blue, Fernery	2,500	74
Grape & Cable, Green, Candle Lamp	500	90
Grape & Cable, Marig., Nappy	45	92
Grape Arbor, Marig., Footed Bowl	85	78
Greek Key, Green, Bowl	65	2
Greek Key, Green, Plate	250	2
Greek Key, Green, Water Pitcher	650	50
Halloween, Marig., Covered Water Pitcher	85	52
Halloween, Marig., Tumbler	15	52
Hammered Bell, White, Fairy Lamp	100	100
Hanging Cherries, Ameth., Ice Cream Bowl	100	26
Hanging Cherries, Ameth., Milk Pitcher	250	60
Hanging Cherries, Ameth., Plate	75	104
Heart & Vine, Blue, Bowl	65	14
Hearts & Flowers, Blue, Bowl	75	18
Heavy Grape, Marig., Chop Plate	125	70
Heavy Grape, Marig., 8" Plate	40	70
Heavy Grape, Green, Punch Bowl & Base	350	70

PATTERN NAME	PRICE	PAGE
Heavy Grape, Marig., Nappy	\$ 20	92
Heavy Iris, Purple, Water Pitcher	750	50
Hobstar & Feather, Purple, Punch Set	3,750	80
Hobstar & Feather, Marig., Punch Set	2,250	80
Hobstar & Feather, Green, Giant Rose Bowl	850	82
Hobstar Band, Marig., Pedestal Base Pitcher	200	96
Hobstar Band, Marig., Standard Water Pitcher	125	96
Holly, Red, Bowl	250	4
Holly, Blue, Plate	85	4
Illusion, Marig., Bon-Bon	35	92
Inverted Feather, Green, Cracker Jar	150	66
Inverted Feather, Marig., Punch Bowl & Base	1,250	66
Inverted Strawberry, Blue, Small Compote	75	96
Inverted Strawberry, Green, Candlestick	125	90
Iris, Ameth., Buttermilk Goblet	85	88
Iris, White, Compote	150	88
Iris (unpatterned), Marig., Goblet	30	88
Jewelled Heart, Peach Opal., Bowl	75	12
Jewelled Heart, Marig., Water Pitcher	375	54
Kittens, Marig., Banana Boat Variant	65	44
Kiwi, Purple, Bowl	300	106
Lacy Dewdrop, Pearlized, Covered Berry Bowl	125	102
Leaf Rays, Peach Opal., Nappy	30	92
Leaf Tiers, Marig., Water Pitcher	300	54
Leaf Tiers, Marig., Tumbler	40	54
Little Fishes, White, Footed Bowl	500	40
Little Flowers, Marig., Chop Plate	400	28
Lustre Rose, Purple, Flattened Fernery	85	74
Many Fruits, Purple, Punch Set	400	84
Many Fruits, White, Punch Bowl & Base	750	84
Many Fruits, White, Punch Cup	35	84
Memphis, White, Punch Set	600	64
Memphis, Purple, Punch Set	400	64
Memphis, Ice Blue, Two-Piece Fruit Bowl	350	64
Millersburg Courthouse, Ameth., Lettered Bowl	200	68
Millersburg Courthouse, Ameth., Unlettered Bowl	600	68

PATTERN NAME	PRICE	PAGE
Millersburg Heavy Grape, Purple, Ice Cream Bowl	\$ 500	72
Millersburg Heavy Grape, Purple, Berry Bowl	125	72
Millersburg Heavy Grape, Purple, Ind. Berry Bowl	35	72
Millersburg Heavy Grape, Purple, Compote	175	72
Millersburg Vintage, Marig., Bowl	125	70
Multi Fruits, Peach Opal., Punch Set	2,000	86
Multi Fruits & Flowers, Marig., Punch Set	1,250	86
Near Cut Souvenir, Marig., Tumbler	50	100
Near Cut Souvenir, Marig., Mug	60	100
Northwood's Cherry, Purple, Bowl	65	104
Nu-Art, Purple, Chop Plate	550	22
Octagon, Marig., Sherbet	35	98
Orange Tree Orchard, White Water Pitcher	450	108
Orange Tree Variant, Blue, Water Pitcher	350	108
Oriental Poppy, White, Water Pitcher	500	50
Palm Beach, Marig., Water Pitcher	300	56
Panther, Blue, Large Berry Bowl	150	8
Peach, Blue, Water Pitcher	350	46
Peacock & Urn (Millersburg), Green, Giant Compote	450	10
Peacock & Urn N, Ameth., Ice Cream Bowl	150	24
Peacock & Urn N, Ameth., Chop Plate	550	24
Peacock & Urn N, Ice Blue, Ind. Ice Cream Bowl	65	26
Peacock & Urn (Millersburg), Ameth., 6" Plate	85	26
Peacock & Urn, Marig., Ruffled Compote	25	94
Peacock & Urn, Marig., Unruffled Compote	35	94
Peacock & Urn, Marig., Goblet	60	94
Peacock & Urn, Blue, Unruffled Compote	50	94
Peacock on the Fence, Blue, Bowl	125	18
Persian Garden, Ameth., Sandwich Tray	2,000	34
Persian Garden, Ameth., Ice Cream Bowl	250	34
Persian Garden, White, Sandwich Tray	1,500	34
Persian Garden, White, Ice Cream Bowl	150	34
Persian Medallion, Blue, Chop Plate	250	30
Persian Medallion, Blue, 6½" Plate	35	30
Persian Medallion, Ice Blue, Bon-Bon	95	92
Peter Rabbit, Blue, Bowl	850	22
Pine Cone, Marig., 6" Plate (Saucer)	25	100
Pine Cone, Blue, 7½" Plate	95	100

PATTERN NAME	PRICE	PAGE
Poinsettia, Green, Milk Pitcher	\$ 150	60
Poppy Show, Marig., Plate	150	6
Poppy Show, Marig., Bowl	100	6
Raspberry, Purple, Milk Pitcher	100	60
Raspberry, Purple, Water Pitcher	175	60
Ribbon Tie, Blue, Ruffled Plate	125	20
Rosalind, Marig., Ice Cream Bowl	75	26
Rose Show, Blue, Plate	250	76
Rose Show Variant, Blue, Plate	200	76
Rose Tree, Blue, Bowl	175	38
Round-Up, Peach Opal., Ruffled Plate	85	20
Scales, Aqua Opal., Bowl	125	12
Six Sided, Marig., Candlesticks (pair)	85	90
Ski-Star, Peach Opal., Banana Boat Variant	60	44
Soda Gold, Smoky, Candlestick	20	90
Stag & Holly, Blue, Footed Bowl	150	62
Stag & Holly, Marig., Footed Chop Plate	500	62
Stag & Holly, Blue, Giant Rose Bowl	650	62
Stag & Holly, Red, Spat. Footed Bowl	450	62
Starflower, Blue, Water Pitcher	1,250	46
Star Medallion, Smoky, Goblet	40	98
Strawberry N, Ameth., Bowl	60	6
Strawberry N, Ameth., Plate	90	6
Three Fruits, Purple, Bowl	60	104
Tracery, Green, Bon-Bon	150	92
Tree Trunk, Blue, Funeral Vase	350	110
Twig, Ameth., Miniature Vase	85	38
Two Flowers, Red, Spat. Footed Bowl	250	38
Unlisted, Amber, Candy Dish	50	98
Unlisted, Marig., Cream Pitcher	35	98
Unlisted (Berry), Blue, Cream Pitcher	75	102
Venetian, Green, Giant Rose Bowl	650	82
Victorian, Ameth., Bowl	150	8
Vintage, Green, Three Footed Nut Bowl	45	74
Waffle Block, Clambroth, Tumbler	125	98

PATTERN NAME	PRICE	PAGE
Wide Panel, Red, Goblet Wild Strawberry, Ameth., Bowl Windmill, Marig., Milk Pitcher Wine & Roses, Marig., Water Pitcher Wine & Roses, Marig., Stemmed Wine Wishbone, Purple, Water Pitcher Wishbone & Spades, Purple, Chop Plate Wishbone & Spades, Purple, G½" Plate Wreathed Cherry, White, Banana Boat	\$ 150 75 45 150 35 850 750 65 200	102 36 60 54 54 48 28 28 42
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