

# *Heart of America Carnival Glass Association*



*Educational Series I*

## **FORWARD**

This is the First of the Heart of America Carnival Glass Association Educational Series Books. The Educational articles in this book have previously appeared in various H.O.A.C.G.A. monthly bulletins. This information is compiled and printed for the benefit of the present and future Collectors and Members. The Board of Directors believe that providing educational information is one of the Key ingredients in maintaining a strong interest in the Carnival Glass organizations and the collecting hobby.

*Best of wishes and Happy Hunting!*  
*John E. Britt*  
*Lucile Britt*

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## **ACKNOWLEDGMENTS**

It is very fitting that this first Educational Series start with articles written by two collectors who have demonstrated a sincere interest in Carnival Glass Education and are always willing to share their knowledge. Their willingness to help is very much appreciated.

All of the articles contained in this first Educational Series were written by John & Lucile Britt of Manhattan, Kansas. They have collected carnival glass for more than 20 years. During their many years of collecting they have given freely of their time and knowledge to help all collectors by doing research on makers and patterns, writing articles for club publications, presenting displays and talks at conventions and answering many collectors questions. Both have served as officers of H.O.A.C.G.A. and also as Souvenir chairmen. Above all they always serve as Goodwill Ambassadors for Carnival Glass Collecting.

When the book first started, it was thought to be an easy task. John & Lucile would supply the various articles and photographs. It would then be turned over to the printer for the printing. But, between the receipt of the articles and the printing there was a lot of unexpected work of consolidating, arranging and proof reading (3 times). Thanks go to Rosa (my wife) who proof read all of the articles at least three times and also to Doug & Charla Peters for their time spent proof reading.

Thanks to Glenn Fortney for initiating the idea of publishing the past bulletin articles.

I would also like to express my appreciation to the members who have written articles for the monthly bulletin. Future Educational Series books will contain these articles.

Bob Grissom  
President

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## **FENTON'S CHERRIES BANANA BOAT**



Here is a piece of carnival glass that you will not find listed in most carnival glass books. We are quite sure that this is a Fenton product, even though the exact piece has not been found in any of Fenton's old carnival glass literature up to this point in time. Most of the people who have seen this bowl, those who really study carnival glass, agree that it was made at the Williamstown, West Virginia factory. After taking up much of Mr. Frank Fenton's valuable time and comparing the cherries on this piece to those on the Mikado compote, he agreed that it was probably made by Fenton. Being such a pretty pattern in carnival glass, why weren't more of these made? It is also interesting to note that while this particular example is smooth on the inside, one of these boats has been seen with an unusual flower pattern on its interior. This "Fenton's Cherries" bowl is rather small in size compared to other pattern banana boats. It is 9 1/2 inches long, 6 1/2 inches wide and 3 3/4 inches high. It has four coil type feet that feature a group of leaves in the design.

## **BEADED BASKETS IN TWO STYLES**

The "Beaded Basket" was quite possibly Dugan's answer to the Northwood's basketweave bushel basket and Fenton's open edge baskets. They are shown in the flared out and straight sided shape. The flared out shape on the left is seen much more often. On this type, the rim flares out almost flat at the bottom of the handle. On the straight sided version, on the right, the sides continue up to the top. For some reason, fewer of these were made in this style and they will demand a higher price. They are 4 inches to the top of the rim and 4 1/2 to 5 inches to the top of the handle.

These baskets are found more often in marigold, in the flared out shape, but is not seen very often with straight up sides. Blue is much harder to find than are the purple. Photo # 2 shows the straight up sided baskets in purple and white. The white "Beaded Basket" is seldom seen in either shape. These have not been seen in peach opalescent. Several have been reported in smoke and lavender, and would be considered quite rare.



## GRAPE & CABLE BRIDES BASKET



This is truly one of the fine pieces of Carnival glass. It is called a bride's basket. This is the "Northwood Grape" or "Grape and Cable" pattern. They are extremely rare. Only two known and a third one has been reported. It is considered to be Northwood, but does not contain the famous Northwood mark. This one is in cobalt blue with an applied handle and has excellent iridescence. This basket is not the one shown in Mrs. Presznick's book.

## NORTHWOOD BASKET WITH UNUSUAL HANDLES

The variant basket on the right has a smooth area where the handle join the basket. These two round baskets are otherwise the same. Only a few Northwood baskets with this type of handles are known and they are all in green and in the round shape.

UPDATE NOTE: Since the writing of the original article in 1984, several round Northwood baskets in amethyst with this type of handle have been found. An eight sided basket with this very unusual "smooth area" handle was found in amethyst.

Northwood baskets are popular. One of the reasons for this is that they can be found in so many different colors and in two distinct shapes. These variant type handled baskets will give us another basket to be looking for.





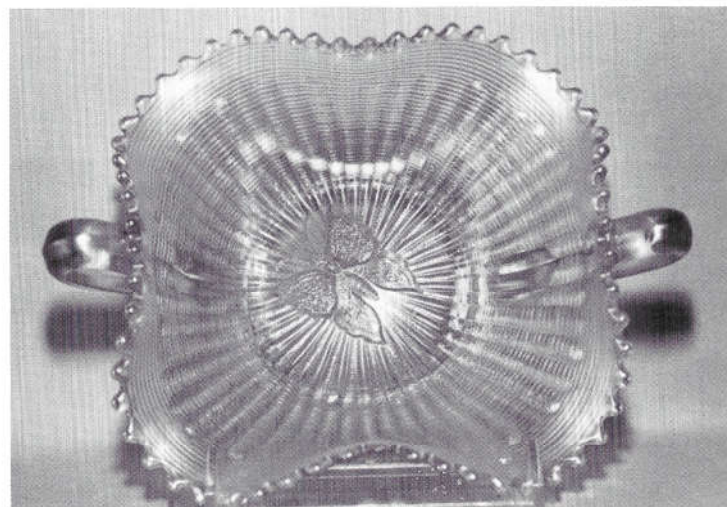
## **WAFFLE & HOBSTAR - AN IMPERIAL BASKET**



The "Waffle & Hobstar" basket is not listed in any of the Hartung books. It can be found in Presznick Book 2 - plate 286, and was named "Waffle & Hobstar" by the late Mrs. Presznick. This basket is somewhat larger than the regular "Waffle Block" basket. Waffle Block baskets are not only smaller (10 inches high) but they are also much more common. The "Waffle & Hobstar" is 13 inches high to the top of the handle. This handled basket is quite scarce. The few seen were of a good marigold color. In addition to the waffle type blocks that are found on the design of the "Waffle Block" pattern, "Waffle & Hobstar" also contains rows of daisy like figures or hobstars in its pattern make up.

## **NORTHWOOD'S BUTTERFLY BON BON**

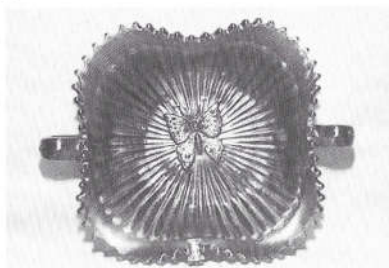
The "Butterfly" bon bon with the threaded or ribbed back is in ice blue. The threading on the reverse side shows up very well. It contains the Northwood underlined "N" in a circle, which is on the bottom of the base. "Northwood Butterfly" bon bons were also made with the smooth or plain exterior as well as the more rare threaded back type that we feature here. The plain back examples have been reported in amethyst, blue, marigold, purple and green. One has been found in a true smoke color. The threaded or ribbed back examples are known in purple, marigold, green, electric blue and ice blue. The purple example is seen more often with the ice blue example being the most rare. They are desirable in any color.



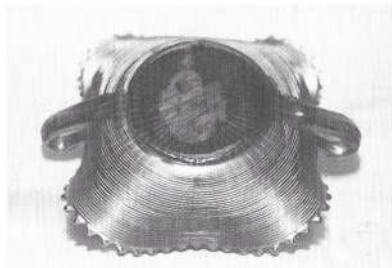
## NORTHWOOD'S BUTTERFLY BON-BON

The different variations found in Carnival glass patterns have always been amazing and interesting. Actually, there are hundreds of these variants throughout the entire Carnival glass field.

It is quite understandable why a different company would produce a somewhat varied version of a given piece of glass. It is less explainable, however, and certainly very interesting, why the same manufacturer would make these variations in the same piece of glass.

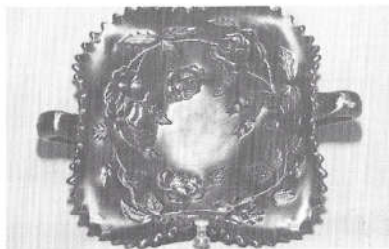


NORTHWOOD'S BUTTERFLY BON-BON



UNUSUAL REVERSE PATTERN

The beautiful handled "Northwood's Butterfly" bon-bons have a large butterfly in the center of the bon-bon. The butterfly sits on a background of alternating plain and stippled rays. Usually these bon-bons are plain or smooth on the reverse side. This one, however, has a circular threaded pattern on the back. Both types contain the underlined "N" in a circle pressed into center of the underside of the base. While this threaded type of bon-bon is most often seen in purple, the one shown is electric blue. Three of these have been seen in ice blue and are considered rare. None have been found in aqua opal, white or pastel green, but it is possible that they might exist. In any color, they are indeed a very fine piece of Carnival glass and would add to any collection.



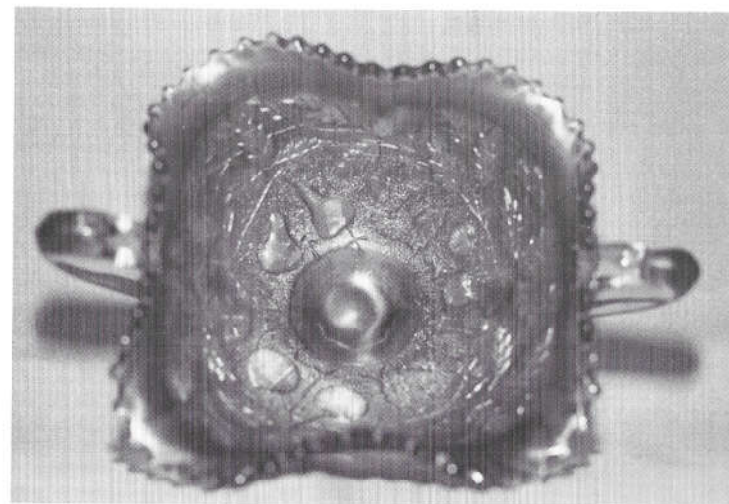
ANOTHER NORTHWOOD VARIANT

Shown is another variant, Northwood's version of the "Wreath of Roses" bon-bon. It is sometimes called "Basket of Roses" and "Northwood's Rose Wreath" (the name recognized by most collectors). About a dozen of the purple bon-bons with the stippled background have been seen and are scarce. The purple one shown is unusual in that it has no stippling, just a plain background. The back pattern of this piece, like the stippled version, carries the Basketweave with an "N".

## FRUITS & FLOWERS BON BON - WITH THE STIPPLED BACKGROUND

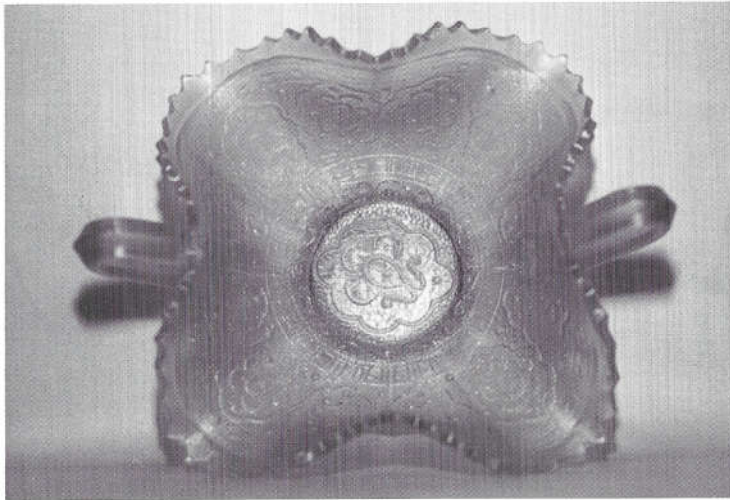
The above picture clearly shows the stippling on the background of the "Fruits & Flowers" bon bon. These bon bons are usually entirely smooth on the surface behind the pattern. On this variant however, the stippling covers the inside of the bowl except for a space in the center about the size of a silver dollar and an area about 3/4 inch wide along the outer edge of the bowl. The stippling actually covers all of the area that is directly behind the "Fruits & Flowers" pattern. These stippled variants come in marigold and cobalt blue. They may also exist in other colors.

We also have one of these bon bons, in the dark green color, that has still another variation. "Fruits & Flowers" bon bons contain eight panels that are on the outside of the foot portion of the piece. These panels start at the top of the foot and extend completely down and to the outer edge of the base. On this particular bon bon, these eight panels extend out to about one-half inch from the outer edge and then each panel forms a rounded petal. Together these petals develop a design which looks much like an eight petaled flower. It is an interesting variation and you might want to check your "Fruits & Flowers" bon bons to see if you have one or both of these variants.



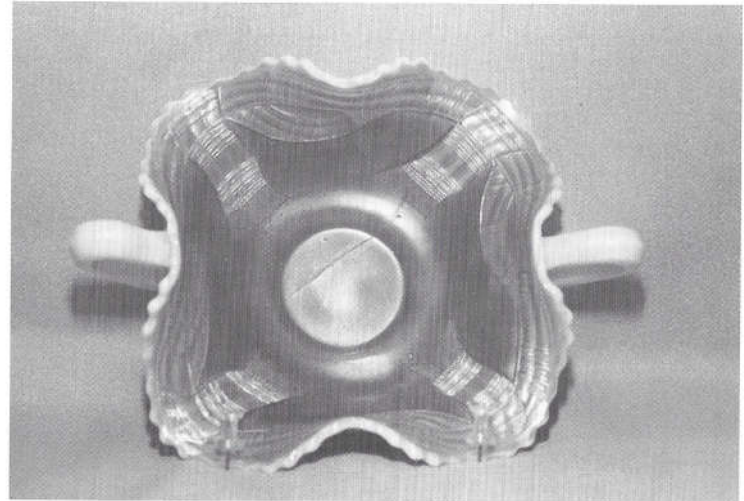


## PERSIAN MEDALLION BON BON



The "Persian Medallion" bon bon, in celeste blue is somewhat darker than the normal ice blue that was used by Northwood, but is still considered as a pastel. On most celeste blue pieces there appears to be a sort of stretch effect. This celeste blue color is much lighter than the regular cobalt blue. We have seen only three of these bon bons in celeste and have heard of a fourth one. They are considered rare. "Persian Medallion" is a Fenton pattern. These bon bons were made in a lot of other colors including red, green, aqua, vaseline, purple and teal. They are found most often in marigold and blue. They are very nice in any of these colors and remember -- a piece of carnival glass need not be rare to be beautiful!

## PRAYER RUG BON-BON



The "Prayer Rug" pattern is described and illustrated in Hartung Book 8 page 45. It is also shown in color in Bill Edwards book on "The Early Years of Fenton Carnival Glass". Both authors list it as being rare. It was made by the Fenton Art Glass Company and is listed only in the two handled bon-bon pictured.

It has a beautiful iridized marigold overlay on true custard glass. The base glass is different from the marigold overlay milk glass and moonstone pieces. It is also decidedly different from the peach opalescent glass that was made by Dugan-Diamond and in somewhat lesser amounts by Fenton and Westmoreland. You will occasionally see these "Prayer Rug" bon-bons in custard without the iridescence, but to find one in Carnival glass is a rarity.

## **ROSES & FRUIT BON BON**



The accompanying two photos show the rare Millersburg "Roses & Fruit" footed bon bon in cobalt blue.

Bill Edwards reports this is only the second one that has ever been seen in the blue color. This one is a good deep blue with outstanding iridescence. He states that the other blue bon bon is in the McKinley museum in the state of Ohio. The "Roses & Fruit" bon bon is rare in any color, seen most often in amethyst. The blue color adds a little extra appeal and value to any Millersburg piece.

NOTE: A super "Roses & Fruits" bon bon in amethyst sold for \$1450.00 at the Hendrickson auction.

## **BUTTERFLY & BERRY FERNERY**



## **BUTTERFLY & BERRY MASTER BERRY BOWL**



The rare "Butterfly & Berry" fernery shown above is cobalt blue. It would be even more rare in green or amethyst, but I have never seen one in those colors. We are showing the fernery here along with the regular "Butterfly & Berry" master berry bowl, so that beginning collectors might be able to detect the difference.

Many collectors actually don't realize that there is a difference. Many consider the fernery as just another berry bowl. This is not true, however. The fernery has the straight up sides, very similar to Northwood's Grape & Cable fernery. The "Butterfly & Berry" fernery in blue with good color & iridescence will sell in the \$600 to \$650 price range. The master berry in the same color and condition is usually priced from \$85 to \$125 so you can see it would pay to be able to tell the difference in the two pieces. The berry bowls come in ruffled and smooth tops, but the sides are flared out and not straight up as in the case of the fernery. Very few of these ferneries have been reported.

UPDATE NOTE: While this is still considered a rare piece of carnival glass, they seem to have fallen off some in value. When I started collecting in the early 1970's, the two that I saw at that time were priced at \$800 to \$1000. Recently at two different auctions they sold in the \$400 range. It is still a very nice piece of carnival glass.



## **BUTTERFLY & BERRY BOWL**



The above "Butterfly & Berry" bowl is quite unusual in a number of ways. First of all, it is in green. This makes it rather unusual as you don't see many green "Butterfly & Berry" pieces. They are most often found in marigold and blue. Most of the bowls in this pattern have the pattern on both the interior and exterior. Quite a number of these "Butterfly & Berry" exterior bowls contain the "Panther" interior pattern. Both of the above examples of this pattern were made in complete berry sets. In other words, the small berry dishes came with them as a set. The third example of the exterior pattern has the "Fantail" interior and the fourth example has the "Hearts & Trees" interior pattern. The last two examples have no small berry dishes to go with them. If they do they would have to be very rare. In fact, the large berry bowl with the "Hearts & Trees" interior is quite hard to find. The fifth example of this popular "Butterfly & Berry" master berry bowl, is the one featured here. It is smooth or plain on the inside with no interior pattern. It is possible that a few small dishes might exist.

This particular bowl has several other features that make it unusual. Notice that it is pressed down and ruffled into a very low piece. We are quite sure it was meant to be a centerpiece bowl as it certainly would not hold many berries. While the photo might not show it clearly, the feet on this bowl does not touch the table. You can whirl it around and the feet will never touch.

## **THE "DAISY DEAR" PATTERN**

Shown is a small bowl in the "Daisy Dear" pattern. The pieces seen in the "Daisy Dear" are small bowls with the pattern used on the underside. The inside of the bowls are plain. These have been seen in amethyst, marigold and peach opalescent. Most books do not list this pattern and therefore it is often confused with other patterns.

Due to the colors that the "Daisy Dear" is found in, it is believed to be a Dugan Diamond pattern. It was also made in opalescent glass that was not iridized. Dugan did make a considerable quantity of opalescent glass. The "Daisy Dear" pattern can be seen in green opal in Bill Heacock's Opalescent Glass from A to Z. It is No. 439. This pattern is often confused with two other Dugan Diamond patterns that were also used as reverse patterns -- namely "Single Flower" Hartung Book 3 - page 96 and "Caroline" Hartung Book 3 page 61. Both of these patterns are mostly found in peach opalescent. "Daisy Dear" is found less often than the latter two patterns.

Another pattern that is similar to these three patterns is a Northwood pattern known as "Lightning Flower". It is shown in Presznick Book 3 - plate 125. This pattern has much more workmanship than the above Dugan patterns. It is very rare and is used on the outside of a small nappy with a pansy pattern on the inside. It would seem that this piece was made to compete with the Imperial Pansy nappy.



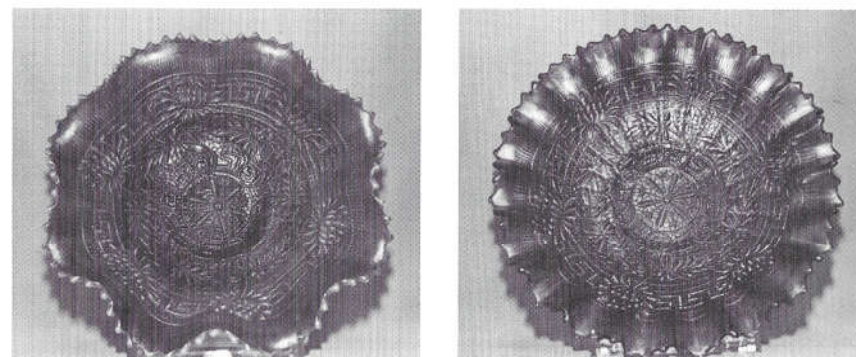
## NORTHWOOD'S FLUTE SHERBETS



The N's Flute sherbets make an interesting and pretty collection because they come in such a variety of colors. Shown above are blue opaque, vaseline and olive green. The blue opaque color, on the left, looks like blue milk glass with super iridescence. A few of sherbets in blue milk glass are known. Like the vaseline Northwood bushel basket, it is very rare. Even though others do exist, this is the only vaseline sherbet that we have seen. On the right is olive green or sometimes called russet color. This color is hard to locate. You see the sherbet in marigold quite often. Other colors found in this piece are green, celeste blue and amethyst. We have one in celeste blue decorated with gold trim. It is possible other colors exist in these sherbets including dark purple, pastel green and cobalt blue. To date these colors have not been seen.

These little sherbets are 3 1/2 inches tall with a top opening of almost 4 inches. The base has a diameter of 2 3/4 inches. The inside is perfectly smooth with an underlined "N" in the center. The trademark on this piece does not contain the circle around the "N". The outside of the sherbet contains nine panels that extend from about 1/2 inch from the top on down the stem and out to the outside edge of the base. Northwood also made a much smaller piece in this pattern that is called a salt dip or nut cup. They make super additions to any miniature collection.

## EMBROIDERED MUMS



"Embroidered Mums" is an intricate and lacey type pattern that looks like it has been hand stitched with a fine needle. It certainly took a lot of work and patience to tool out the mold for this piece. "Embroidered Mums" was made by the Northwood Company. About half of the pieces seen are marked with the underlined "N" in a circle. In photo # 1, is shown the eight ruffled type bowl in lime green opalescent. It is extremely rare in that color. These eight ruffled bowls have been seen in marigold, pastel marigold, ice blue, ice green, purple, electric blue, lavender, teal blue and aqua opalescent. Photo # 2 shows the pie crust edge bowl in sapphire blue. This color is somewhat lighter than cobalt blue yet darker than teal blue. The pie crust edge bowls are much harder to find than the eight ruffled shape and it would be near impossible to find them in all the colors mentioned above.

In addition to the bowls shown, the "Embroidered Mums" pattern can be found in plates and a two handled compote. These two handled pieces are very hard to find. They have been seen only in white. These pieces are made in the exact shape as Northwood's "Fruit and Flowers" footed bon bons.

"Embroidered Mums" is a very close relative to the "Hearts and Flowers" pattern. "Hearts & Flowers" also has a lacey embroidered type design that contains the same type of stitched workmanship as does "Embroidered Mums".



### FLAT FARMYARD BOWL



John Woody has followed the ownership of this unusual shaped FARMYARD for many years. The history is quite interesting. Many years ago it was reportedly sent to a Lawrence, Kansas, dealer from a dealer in Massachusetts for the sum of \$35.00. From there it was said to have been purchased by Joe Olson for \$400.00. Keep in mind that regular Farmyard bowls were reported being sold at \$50.00 to \$85.00 in those early days. One report is that at a local auction back east, where two regular Farmyard bowls were put up for sale, that a lady got the high bid for \$50.00. She refused the second one, stating that she only wanted one. That must have been what is known as "the good old days." Back to the beautiful low Farmyard that was just recently sold in St. Louis by John Woody. The report is that George Loescher almost bought the piece from Olson, but later decided to pass it up. It was then sold to the late Dick Clair for a reported \$900.00. Later Dick Clair sold it to the Robert McCaslin's where it had a good home for many years. Last Spring, at the H.O.A.C.G.A. convention, the piece was sold to the Bruce Hill's of Florida. The Floyd Whitley's purchased it at the recent St. Louis auction for \$8,000.00. It has a very fine home and I am sure that the chickens will be given extra good care.

NOTE: It is still the only one ever reported in this shape.

### "FENTON'S FERN" -- AN EXTREMELY RARE BOWL



This bowl is in cobalt blue and is the only example of this pattern ever seen. This pattern is shown in Mrs. Hartung's Book No. 10 - Page 93.



## UNUSUAL "GRAPE & CABLE" FRUIT BOWL

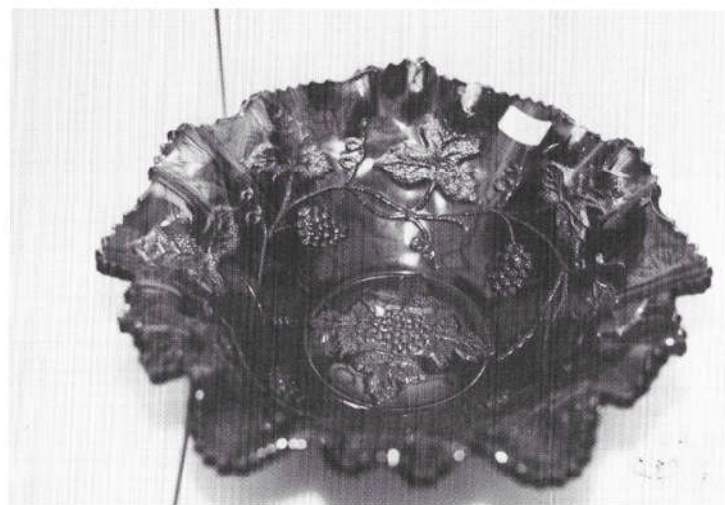


Note the blackberries on the inside of this "Grape & Cable" fruit or orange bowl. Perhaps they might have been intended as small bunches of grapes, but they appear to look more like blackberries. Whatever you want to call them, this "Grape & Cable" bowl is very unusual and is considered rare. Fenton made a "Grape & Cable" fruit bowl with the "Persian Medallion" pattern on the inside.

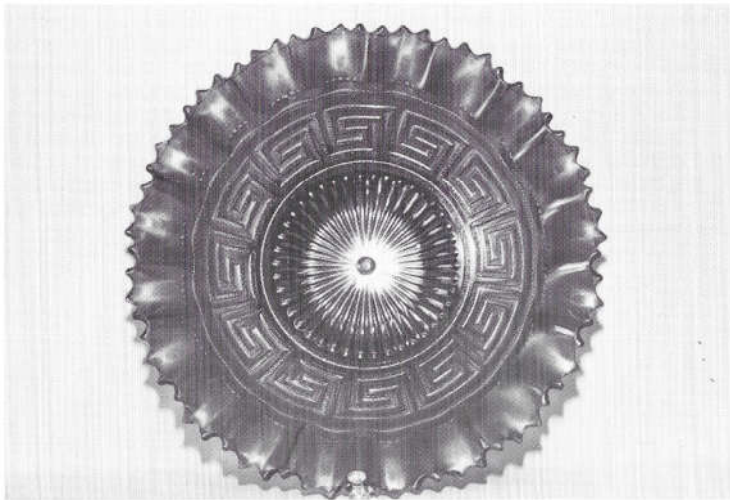
Northwood made a lot of this version of "Grape & Cable" in several sizes. They have the plain interior and in most cases, but not always, carry the "N" in a circle. This particular bowl is not signed, but believe it to be Northwood. Mr. Frank Fenton does not believe it was made by the Fenton Art Glass Company.

## MILLERSBURG GRAPE LEAVES BOWL

Millersburg "Grape Leaves" is very similar to the Grape Wreath and Millersburg Strawberry patterns. It is also a close relative to Blackberry Wreath. Blackberries have caps while grapes do not. I consider the Millersburg "Grape Leaves" pattern as the sleeper in Millersburg Carnival glass. The reason for this being, because of the great similarity of these patterns. Many people, dealers and collectors alike, confuse these patterns with one another. Notice that the Millersburg "Grape Leaves" bowl shown, has grapes in the center with a distinct single grape leaf going out in all four directions. This is the easiest way to tell this pattern from Grape Wreath, Millersburg Strawberry and Blackberry Wreath. An excellent sketch of Millersburg "Grape Leaves" is shown in Hartung Book 8 - page 65. The exterior of the Millersburg "Grape Leaves" is an intaglio pattern known as "Mayflower". At auctions, this bowl in dark usually brings around \$300.00 to \$350.00 and one sold for as high as \$400.00. "Blackberry Wreath", on the other hand, will bring around \$75.00, unless, of course, it would be in the very rare Millersburg colors of blue or vaseline which would sell for considerable more. There is another "Grape Leaves" bowl that is known as "Northwood's Grapes Leaves". A very good sketch of this pattern is shown in Hartung Book 1 - page 94. This pattern is very easy to tell and should not be a problem for even the beginning collector. They do have the four leaves in the center. In this case, the four leaves come out from the underlined "N" in a circle trademark.



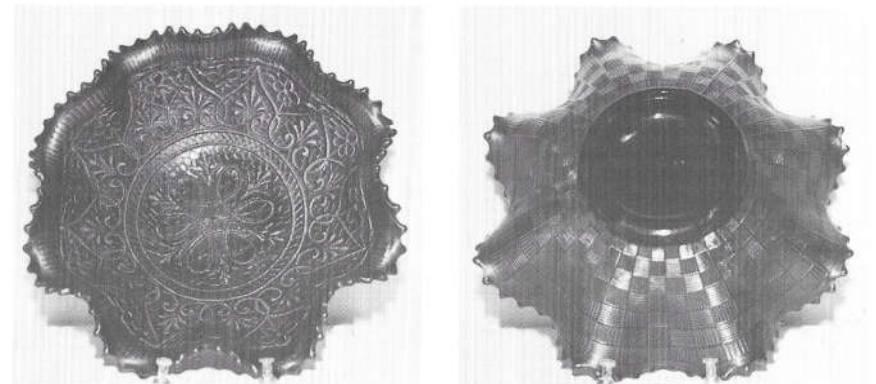
## GREEK KEY PIE CRUST EDGE BOWL



"Greek Key" is a Northwood pattern that was made in bowls, plates and water sets. It is featured here in a pie crust edge bowl in electric blue. This is a rare color in the "Greek Key" pattern. The pie crust edge adds to its beauty and desirability. The bowl has the ribbed exterior. Both of these exterior patterns, used with the "Greek Key" can also be found on other Northwood patterns such as Hearts and Flowers, Grape & Cable, Good Luck, Nippon, Three Fruits, Strawberry and Peacocks on the Fence, just to name a few. The "Greek Key" plate is also rare in cobalt blue. One of these plates in blue sold for eleven hundred dollars at the Archer auction at St. Louis in November of 1985.

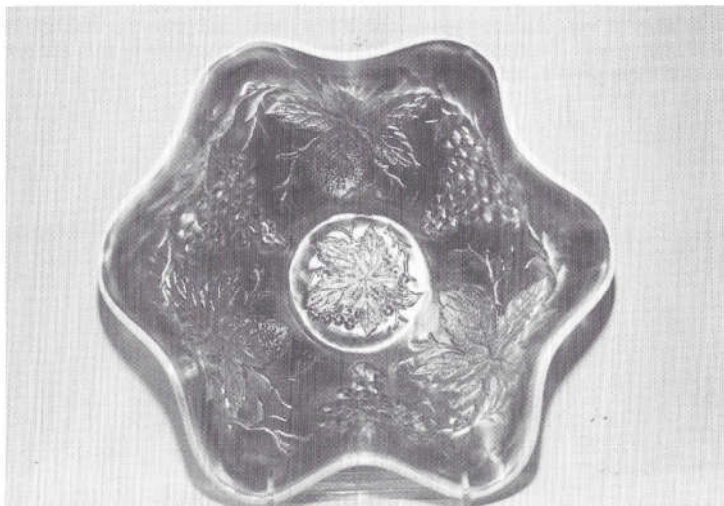
## HEARTS & FLOWERS BOWL WITH UNUSUAL EXTERIOR FOR THIS PATTERN

Northwood's "Hearts & Flowers" bowl are rather common in some colors, but we show it here with an unusual exterior for this pattern. The "Basketweave" exterior was certainly used a lot by Northwood as a reverse pattern on many of his pieces such as Greek Key, Nippon, Good Luck, Raspberry and Grape & Cable, just to name a few. The combination of the "Hearts & Flowers" and "Basketweave" is rather unusual, however. The "Hearts & Flowers" pattern is nearly always found with the ribbing used as an exterior pattern. Many other Northwood pattern bowls and plates can be found with both these exterior patterns, as well as just a plain back. But it is quite uncommon to see the basketweave used in combination with the "Hearts & Flowers" compotes, which usually have the ribbing on the underside of the bowl part of the compote, are occasionally found with a smooth or plain exterior instead of the ribbings. It is indeed quite interesting to note all the different pattern and color variations that can be found in carnival glass. This is just another one of the reasons why collecting carnival glass is such a wonderful and interesting hobby.





## DUGAN'S HEAVY GRAPE BOWL



For many years this uncommon and beautiful pattern was considered to have been made by the Millersburg Glass Company of Millersburg, Ohio. Continued glass research by a number of collectors and glass researchers have proved this to be incorrect. This heavy grape pattern is now known to be a product of the old Dugan Glass Company of Indiana, Pennsylvania. Since Dugan did produce a large quantity of carnival glass and his name has been very much over-looked through all these years, we should honor this man by using his name when referring to this pattern. After all we do have an Imperial Heavy Grape pattern and this will help beginning collectors in distinguishing these patterns apart and also recognize a name in carnival glass that certainly deserves recognition.

The piece shown above is about the size of the farmyard bowl. This featured massive grape pattern is very seldom seen in collections or for sale. It is also known in a low ice cream bowl shape which is an outstanding piece of carnival glass. A few small berry bowls have also been reported. These large size bowls in peach opalescent and purple are even more hard to find. The reverse pattern used on this piece is the Compass pattern. This Compass pattern is also used on the outside of the Ski Star bowls. The "Dugan's Heavy Grape" is a really fine pattern and indeed quite hard to find.

## INVERTED THISTLE THREE FOOTED BOWL

The above bowl has nice iridescence and is considered rare and very desirable, as well as being a rare shape for this pattern. Actually, no Inverted Thistle piece of old carnival glass is common or easy to find. An occasional bowl in this pattern will show up and one large flat collar base chop plate. Inverted Thistle water sets, table sets and berry sets are extremely rare. Many of these pieces, but not all, are signed "NEAR-CUT".



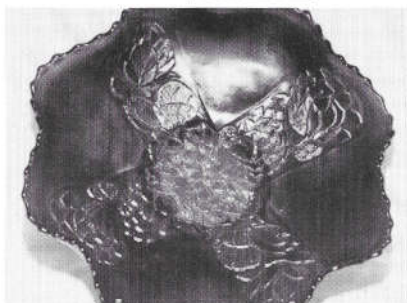
**LOTUS & GRAPE**  
**WITH THE**  
**GRAPES**



This unusual bowl could be called the "Lotus" bowl or "Absantee Grape & Lotus" bowl because it has no grapes. This is the only one seen. An "Absantee Dragon & Berry" plate, which is very similar to this bowl, was sold at an auction in Lawrence, Kansas in January of 1983. It contained the berries but was missing the dragons. These pieces are very unusual and extremely rare.

Shown is the regular "Lotus & Grape" pattern bowl which contains both the lotus and the grapes. It is in the ice cream shape instead of the ruffled style. This bowl is also unusual in that it is in the rare Persian Blue color. Lotus & Grape" was made by Fenton. It is a very popular pattern. Plates in this pattern are quite hard to find and are very collectible and desirable. "Lotus & Grape" was also made in bon bons. While they are pretty in any color, the red one is super rare and most valuable.

**LOTUS & GRAPE**  
**WITHOUT THE**  
**GRAPES**



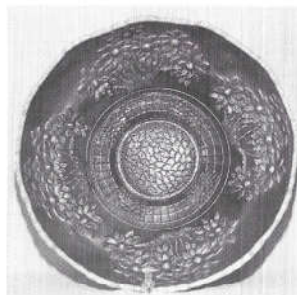
**"NORTHWOOD'S LOVELY" FOOTED BOWL**

The "Northwood's Lovely" pattern is found in Hartung Book 10 - page 101. This is only the second one of these bowls found. The reverse side of this pattern contains the "Leaf & Beads" pattern. It has the three twig like feet that are found on "Leaf & Beads" pattern. The color is a deep purple with super iridescence. This piece is rare, beautiful and very desirable. It has also shown up in a beautiful green bowl. It is possible that it also exists in marigold.





## **FENTON "ORANGE TREE" BOWL WITH MOONSTONE BASE**



This "Orange Tree" ice cream shape bowl, which carries a lot of opalescence and exceptionally good dark marigold overlay, has the unusual and rare moonstone base glass. Photo # 2, shows the back side of this bowl which features the "Bearded Berry" pattern. The "Bearded Berry" was used quite often by Fenton as an exterior pattern. Notice the true moonstone in the collar base. With this type of glass you can see through it, while on the milk glass you cannot. True milk glass is found most often on Westmoreland pieces such as "Daisy Wreath" and "Carolina Dogwood". Westmoreland did make some bowls in the moonstone base glass. One of these examples is the "Carolina Dogwood" pattern where this translucent type

of glass was used. It is not nearly as white or opaque as are the pieces in the true milk glass. This particular bowl is not iridized on the back side and it shows the moonstone type of glass all the way to the top. Photo # 3 shows the exterior of a Westmoreland "Daisy Wreath" bowl which contains the true milk glass. Notice that it is completely opaque.

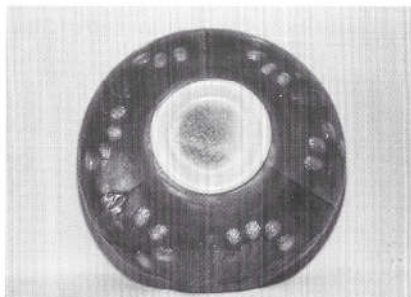


Photo 2

**EXTERIOR OF MOONSTONE  
ORANGE TREE BOWL**

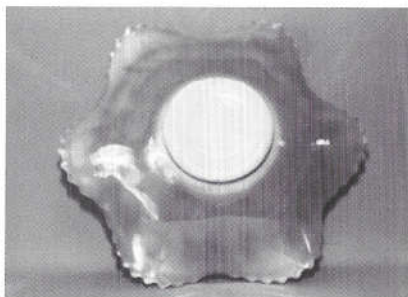


Photo 3

**WESTMORELAND BOWL SHOWING  
THE TRUE MILK GLASS BASE**

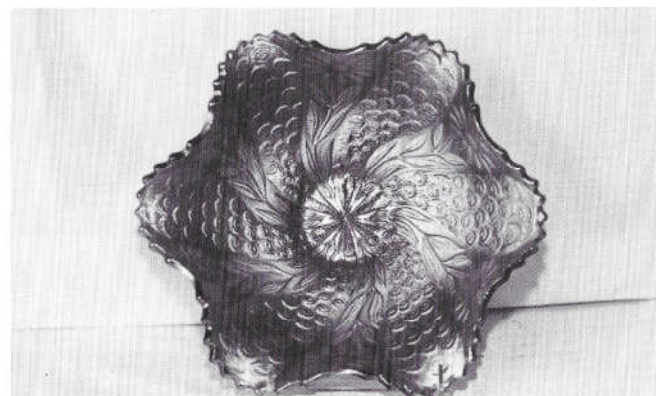
## **PEACOCK TAIL & DAISY BOWL**

The "Peacock Tail & Daisy" is one of the rarest patterns that is found in Carnival glass bowls. We have seen only two of these in all of our travels. This bowl is even more rare than the "Rose Tree", "Dragon's Tongues" and "Little Daisies" bowls. Perhaps the "Fenton's Fern" bowl would be a little more rare than this one, we know of only one. "Peacock Tail & Daisy" is not listed in any of the Hartung books. You can find it shown in Presznick Book 3 - plate 155.

In addition to being rare, the "Peacock Tail & Daisy" bowl is beautiful and very desirable. Frank Fenton had it at the A.C.G.A. Convention. It is in the amethyst color. We have studied and checked this pattern thoroughly with prominent collectors and all have agreed that it was made by Westmoreland.

Two other Westmoreland bowls -- "Carolina Dogwood" in peach opalescent and "Daisy Wreath" in blue opal with the milky blue base glass are exact ringers to this "Peacock Tail & Daisy" bowl as to the way in which they were made. No doubt they were shaped by the same tool.

Notice the close similarity of the swirling type feature of this bowl to that of Fenton's "Ribbon Tie" bowls (Sometimes called Comet). See Hand's book 2 - page 171 or Heacock's "Fenton Glass - The First Twenty Five Years" on page 50 for a nice picture of the "Ribbon Tie or Comet" bowl. Could it have been that Westmoreland had used Fenton's "Ribbon Tie" to make a similar, but more fancy pattern to compete with Fenton's "Ribbon Tie" pattern? This is only a guess, but we certainly would not rule out the possibility. Remember, competition was very keen in those days too, and glass companies were highly competitive to get their share of the business. Anyway, you can consider yourself lucky if you are ever able to find one of these rare bowls.





## NORTHWOOD'S POINSETTIA



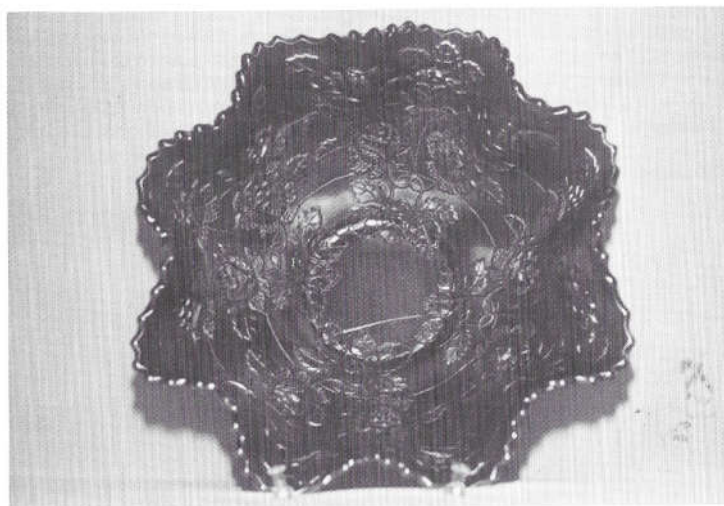
This Northwood pattern was made only in the bowl shape, it is a very graceful and beautiful pattern. The design is very realistic and has super workmanship. There is no doubt in anyone's mind as to what flower the artist had in mind with this pattern. The "Poinsettia" bowl, has a little extra going for it in aqua opalescent. Only two of these bowls in that color have been seen and they are considered extremely rare. They are also especially beautiful in ice blue and electric blue. The pattern is very pretty in any color. This pattern is called "Lattice and Poinsettia" in Sherman Hand's books. The background is made up of a well executed and balanced lattice design with four very pretty curving blossoms with realistic veined leaves that are placed over the lattice work. The bowl contains the ribbing or what is known as the "Thin Rib" pattern on the reverse side and sets on three curled feet. This particular bowl is a full 9 inches wide which is just a little flatter than most of the bowls in this pattern.

## MILLERSBURG PRIMROSE BOWL



The "Primrose" bowl does not demand the thrill that many Millersburg pieces do. Generally speaking, it is not too hard to find a "Primrose" bowl. It usually is found in amethyst, green and marigold. This bowl is in COBALT BLUE. That makes it extremely rare! The "Primrose" bowl has a reverse pattern, such as many of the Millersburg bowls do. In the case of the "Primrose" bowl, the exterior pattern is known as "Fine Cut Ovals".

## ROSE TREE



The beauty and artistry of this pattern is sure to appeal to any collector, beginner or advanced. The detail and workmanship in design is absolutely tops. Add to this the excellent lustre and iridescence found on this bowl and you have an outstanding piece of Carnival glass. These bowls are about 2 3/4 inches deep and 9 1/2 inches in diameter. In the background, behind the roses and leaves design, is a 1 1/2 inch band that contains many tiny ribs that lean from left to right. This band is very similar to the band that is used on the Floral & Grape water pitchers.

This is a Fenton pattern. The exterior design on this piece is the very popular and well known Orange Tree pattern. This design was used quite often by the Fenton Art Glass Company as both interior and exterior patterns. The bowl shown is in a deep cobalt blue. It was also made in marigold. "Rose Tree" bowls are rare in both colors, but a marigold example seems to be the hardest to find. For being such a beautiful piece, one wonders why more of these bowls were not made.

## MILLERSBURG ACORN COMPOTE

Shown is the "Millersburg Acorn" compote in marigold. These little Millersburg compotes are very rare in any color. This is the first one that has ever been reported in marigold. We once owned one of these "Acorn" compotes in green. It was of the ruffled type instead of the jelly compote shown. The "Acorn" compote in marigold is not listed in any of the carnival glass books. Jack Wilson did not report any in this color when he printed his very fine Millersburg research notes. The base, stem and outside wide panel or flute pattern are exactly like those used on the "Millersburg Wildflower" compotes. This particular compote is just a little under 6 inches tall with a top opening of 4 3/4 inches. This unusual clover leaf type base measures 3 3/4 inches wide. This is an outstanding piece of Millersburg Carnival glass.

Picture No. 2 is the "Millersburg Acorn" ruffled compote in true vaseline.





## COIN SPOT GOBLET AND COMPOTE

The "Coin Spot" is a simple pattern consisting of alternate rows of indented stippled ovals and plain flat panels. This Dugan pattern is sketched and described in Hartung Book 2 - page 92. She lists it as being made only in a compote. It can also be found in Edwards Carnival Glass Encyclopedia on page 45. The goblet shape, shown in photo # 1, is unusual and rare. This one is unusual in that it is in the pastel green color which is not seen often in this pattern. The goblet is 5 inches tall with a top diameter of 3 3/4 inches. The base is 3 3/8 inches wide.



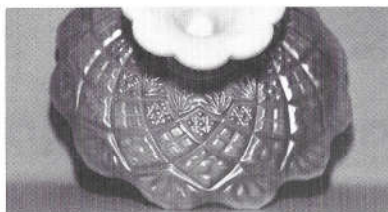
The "Coin Spot" compote is shown in photo # 2. It is flared out and contains eight ruffles. This one is very unusual in that the color is celeste blue. One of these is known in cobalt blue which is quite unusual for a Dugan pattern. The blue compote, like the one in celeste blue, has a stretch type surface and is very pretty for such a simple design. These compotes are seen most often in peach opalescent and marigold. Purple examples are more scarce. Compotes have also been reported in ice green and are rare in that color.

## DEEP GRAPE COMPOTE IN ROSEBOWL SHAPE

A "Deep Grape" rosebowl shape compote shown, on the left is the first one ever reported. is Millersburg piece sold at the Tampa Bay Club Jamboree at Lakeland, Florida in January of 1985. It was originally found in the state of Ohio. It is in green base color with very radiant iridescence. The piece stands 7 1/8 inches high with a top opening of only 3 inches. It is pictured beside the square shape "Deep Grape" compote in marigold. The compote was also made in the flared out round shape. This Millersburg pattern was produced in green, marigold, amethyst and blue. The blue, the only one seen, was in the round shape. It is beautiful and rare. Consider yourself very fortunate if you own one of the "Deep Grape" compotes in any color or shape. Any are very desirable.



## FILE & FAN COMPOTE

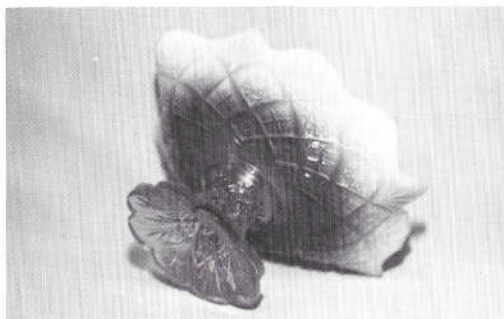


This marigold over milkglass compote has been turned up side down in order for you to see the pattern more clearly. It also shows the opaque milkglass base very well. The interior on these compotes is plain. This one has super iridescence, both inside and out. We also have one of these compotes in peach opalescent. The "File & Fan" pattern covers the exterior of the bowl, the stem and extends out to the outer edge

of the base. The base contains eight scallops and is 3 1/4 inches in diameter. It stands about 3 1/4 inches high, with the top measuring 6 1/8 inches wide. The upper edge is scalloped but contains no ruffles. Most of the compotes, in this pattern are ruffled.

The "File & Fan" pattern was made by Westmoreland. This company was well known for their production of milkglass and also leads the field in marigold over milkglass pieces. The rich marigold color contrasts nicely with the white milkglass and makes for a very beautiful piece of carnival glass. A number of other Westmoreland patterns were made in this type of glass, including "Carolina Dogwood", "Daisy Wreath", "Scales and Hobstar & Fruit".

## RUFFLED FILE & FAN COMPOTE



The same compote is shown in photo # 2, only in this case, it has a ruffled edge and is in the blue opalescent color. This is a true blue opal and there is not trace of aqua in this one. This beautiful color was a favorite of Westmoreland's and was used in a number of their other patterns. The "File & Fan" compotes are certainly not easy to find. These three "File & Fan" compotes would add color and beauty to any carnival glass collection.

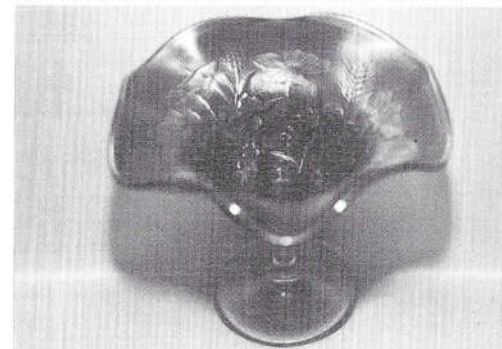
## HARVEST POPPY COMPOTE

"Harvest Poppy" is certainly a beautiful pattern and the design has an American quality all its own. The pattern is on the inside of the bowl with the outside being smooth or plain. It has been found only in a stemmed compote. The compote stands five and one-fourth inches tall and shows three mold marks. The bowl part flares out to about six and one half inches wide. The base is just under three inches in diameter.

The pattern consists of a series of very realistic looking poppies and leaves. Five heads of wheat, or perhaps barley, are placed among the poppies with one stem being broken and the head of grain hanging downward. This is very realistic because in actual fields of grain, you will always see some heads broken over exactly like this. The background of the pattern is stippled, which adds to its beauty. In the center of the bowl are three small rings that are placed quite close together, leaving a small circle about the size of a quarter. The featured poppies, leaves and grain extend out from this circle.

These "Harvest Poppy" compotes come in marigold, green and purple. They have been seen in blue and heard of in amber. Consider them as being rare and certainly very desirable.

We have searched in vain for the maker of this compote. It is made very much like the Fenton Peacock and Urn compote, being perfectly smooth on the outside and exactly the same size. The Fenton compote is a two part mold however, while the "Harvest Poppy" is a three part mold. We rather lean to Northwood as the maker, even though we have no solid grounds for thinking so, other than it does look like a Northwood pattern. We have ruled against Dugan as the maker due to the fact that we have seen or heard of five of these compotes in green, and Dugan made only a very small amount of Carnival glass in that color. Think about that for a minute. How many pieces of green Carnival glass have you ever seen that was made by Dugan? We are sure that you can count them on the fingers of one of your hands. Hartung stated in her book #4 that the maker was unknown.

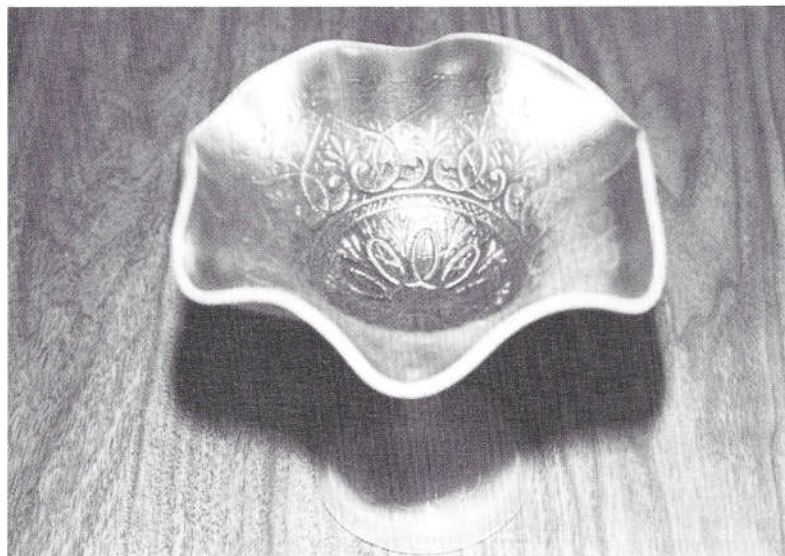




## HEARTS & FLOWERS COMPOTE

The "Hearts & Flowers" compote has a very rich peachy marigold iridescence over a custard or moonstone type base glass. It is very similar to the moonstone used by Fenton. On this Northwood piece, it is of a yellowish or custard like color instead of the whitish color of Fenton's moonstone. As compared to the custard glass base that was used on Fenton's "Prayer Rug" bon bon, this example is not as dark or opaque. It is less opaque or white than are the true milk glass pieces that were made by Westmoreland. This pretty color was also used on a few of the Rose Show plates and bowls. They too are very hard to find.

This fantastic piece of carnival glass certainly could be classed as very rare. The color and iridescence are outstanding. Five or six of these have been seen. Besides this unusual color, they can also be found in marigold, pastel marigold, white, blue opal, blue, purple, lavender, ice blue, ice green and green. It is quite possible that these compotes could also be found in other unusual colors besides those listed.



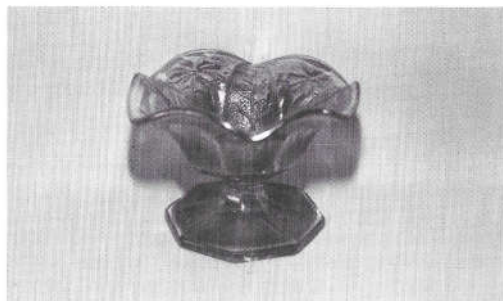
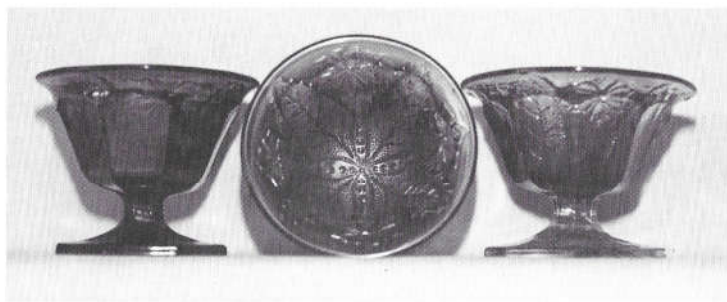
## HOBSTAR BAND COMPOTE



The photograph of this unusual marigold compote has been taken in the upside down position in order to show the base pattern. Notice that the design is exactly the same as that on the base of the "Hobstar Band" tumbler. This is the first compote seen in this pattern. There must be others around, but this piece is most unusual and must be quite rare. Only two or three of these compotes have been seen. It is not listed by Mrs. Hartung in a compote.



## "LEAF & LITTLE FLOWERS"



These little pieces were made by the Millersburg Glass Company of Millersburg, Ohio. They are generally called compotes by most collectors, but we like to refer to them as sherbets. These round top pieces were probably used to serve some kind of dessert. Old glass catalogs of Imperial, McKee, Cambridge, Fostoria, Fenton and others, list these short stemmed pieces in this shape as sherbets. Picture # 2 shows the same piece of glass that has been flared out into a small compote.

"Leaf and Little Flowers" sherbets are only three inches tall with a top opening of 3 3/4 inches. The base is octagon in shape and eight panels cover the outside of the base, stem and bowl. The interior design consists of four rather large stippled leaves that appear to be thorny. A flower with no stem is placed between each of the leaves.

This pattern can be found in amethyst, green and marigold. Marigold seems to be the hardest color to find, but amethyst pieces usually bring the highest prices at auction. While not rare, they can be considered scarce and very desirable.

## ORANGE TREE WINES & FLARED OUT COMPOTE



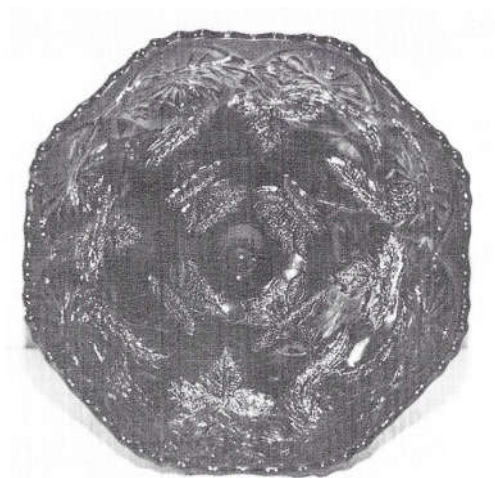
The "Orange Tree" wines are shown on each side of the "Orange Tree" compote. The compote is actually the same piece of glass flared out into a different shape. The piece in the center would make an ideal container for a sundae or sherbert. Many collectors do call this a sherbert. Some of these flared out pieces can also be found with the ruffled edge. The wine on the left is in the emerald green color. They are rare in that color. The wine on the right is in marigold which is the most common color. They can also be found in several different shades of blue. Rarely one will show up in smoke or vaseline. I have never seen

one of these "Orange Tree" wines in amethyst. The flared out compote has been seen in that color. I suspect there are a few amethyst wines out there.

Notice that the wine shown in the right has a very pretty artistic band both above and below the "Orange Tree" pattern. This is an entirely different mold than the one shown on the left, with even the "Orange Tree" themselves being made a little different on each of these examples. The stems on both pieces are exactly the same. A few of these wines can also be found with souvenir advertising of some city or place. The one on the right is an example of such a piece with the words "Souvenir of Cambridge, Ohio" stenciled on the area just above the previously mentioned band. These wines are quite collectable and a row of them showing all the different colors and in the two different styles make a very pretty display.

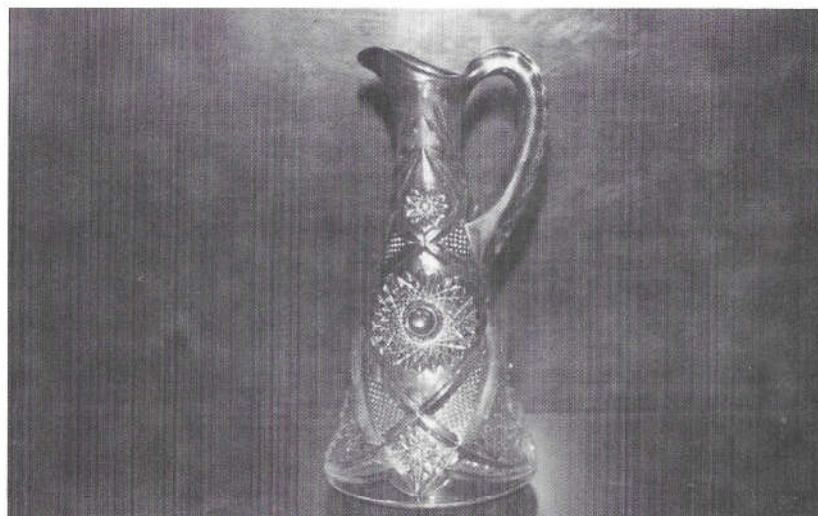
It is interesting to note that Hartung listed the "Orange Tree" wine and the large goblet. She implied that the large goblet was rare and that it came only in marigold. I have talked to several long time collectors, one being the late Jay O'Donnell, and they told me they had seen a few of the large size "Orange Tree" goblets, showing up in the New England area. Only a very few of these were made by Fenton as even the tall "Sailboats" goblets are seldom seen. In marigold the tall "Sailboat" goblets are scarce, but they are extremely rare in the dark colors. The "Orange Tree" wines are about 5 1/4 to 5 1/2 inches high with a base diameter of 2 1/2 inches. The top opening is 2 1/4 inches. A large "Orange Tree" goblet would have to be somewhat larger than that. Having never seen one, I suspect that they would be about the size of a "Sailboat" goblet which is 6 3/4 inches tall with a top opening of 3 inches. Should you ever find one of these large "Orange Tree" goblets, you would indeed have a rare piece of carnival glass.

### MILLERSBURG POPPY COMPOTE



This compote is of the rare flattened out shape. Usually the bowl part is cupped up more and is somewhat deeper. The "Potpourri" pattern is on the reverse side. This compote is 8 1/4 inches wide at the top, stands 5 5/8 inches high with a base diameter of 3 7/8 inches.

### VERY RARE CRABCLAB CRUET



This picture shows the "Crabclaw" cruet in marigold carnival glass. The stopper is missing as you will note in the picture. The top is rich marigold blending to almost clear at the base. This piece is in an Ohio collection and is the only one of these seen. It is a rare piece.



## OCTAGON CORDIAL

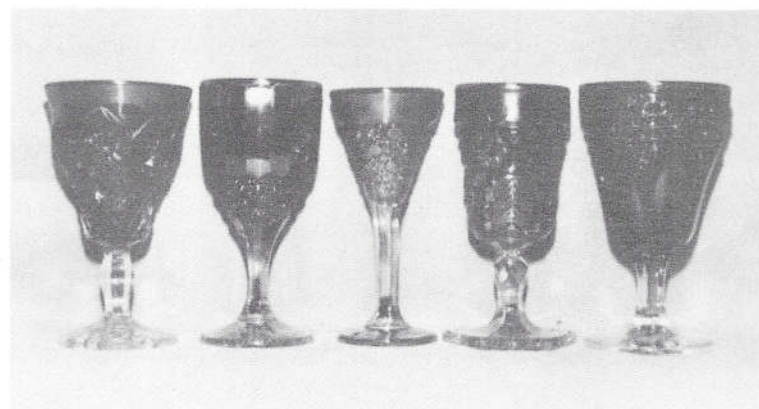


The "Octagon" cordial, has never been reported in any of the Carnival glass books. This cordial is illustrated in an old Imperial catalog. This Imperial Glass Company catalog was their catalog # 200. It did not contain any printed date to let us know when it was actually published, but it did contain a world of information and pictures. I was very delighted to see this little cordial pictured. I have been searching for material and information on this piece for several years. I missed out on buying one of these cordials at an auction. It was not listed as a cordial in their brochure, and from where I sat at the auction, it looked like a regular wine when it was auctioned. At that time, I actually had no idea that a cordial even existed in the "Octagon" pattern. I can assure you that my lack of knowledge on this particular item was not because I had not read all the available books. At the time of that auction I had never heard of one of these "Octagon" cordials. I am quite sure that many of you too have not seen this tiny piece of Carnival glass.

## REGAL CANE CORDIAL



This unusual little stemmed piece, was purchased at the C.B. Carroll auction in St. Louis. I am taking the liberty of classifying it as a cordial. I do so, because it holds exactly the same amount of liquid as does Imperial's "Flute & Cane" and "Octagon" cordials. It takes three of these "Regal Cane" cordials full of liquid to fill Imperial's Flute & Cane, Octagon and Imperial Grape standard wines. For this reason, we are going to refer to it as a cordial. In our collection, we also have several smooth or plain marigold Carnival tiny stemmed pieces with the tall slender stems that are shaped exactly like this "Regal Cane" piece. We have been told these were called "ponies". So perhaps our featured stemmed piece might be more accurately called a "pony".



In photo # 2 the "Regal Cane" cordial is in the center. This will give you some idea of the size of this little jewel. From left to right are the "Four-Seventy-Four" and "Flute & Cane" wines, "Regal Cane" cordial, Cambridge "Inverted Feather" and Imperial's "Tulip & Cane" wines. The "Regal Cane" cordial is 4 1/8 inches tall. It is 1 3/4 inches across the top with a base diameter of only 1 1/2 inches. The bottom of the base is smooth. The top of the cordial is cone or funnel shaped. Six panels start at the bottom of the cane type pattern and extends on down to the base of the piece.

William Heacock, in his Glass Collector magazine, issue number three, shows a photo of a marigold pitcher in this pattern. In issue number four of the Glass Collector, Mr. Heacock named this pattern "Regal Cane". The maker is not known at this time, but it could have been made in a foreign country. It is entirely possible that it was manufactured by an American glass maker such as the U.S. Glass company.

## FROG -- COVERED DISH



The "Frog" covered dish is sketched and described in Hartung Book 8 - page 108. The one shown is in pastel green. It can be found in marigold and pastel blue. The frogs eyes are a part of the mold and are painted black. This one is just a little under 4 inches tall at the highest point and measures 5 1/2 inches in length. This little fellow looks quite realistic, especially in the pastel green color. It would make a very attractive piece for those who like an collect animal pieces. It would make a very nice addition to any collection.

A guess as to the maker of this piece, would be the Co-Operative Flint Glass Company of Beaver Falls, Pennsylvania. Rose Presznick, in her Book # 4 - plate 135, shows one of these frogs that she calls "Mr. Frog". The size appears to be the same. She states that it contains an "I over an H" trademark. The one shown has no trademark on the one shown here. Material in the book "Colored Glassware of the Depression Era 2" by Hasel Marie Weatherman on page 50 states that this company did make a frog, as well as other animals. The picture shown was from an old ad by the Co-Operative Flint Glass Company that was taken from a trade journal report in 1930. It clearly shows a frog that looks exactly like the one featured. It states that the "Frog" was made in all colors, but does not mention iridescence. Some Co-Operative Flint Glass Company patterns can be found with iridescence.

(Note - One of these green frogs sold at the Evertt Henry auction held at St. Louis, Mo. (Woody) for \$500.00.)

## MILLERSBURG HOBSTAR & FEATHER CUSPIDOR

This very unusual whimsy cuspidor was formed from the Millersburg "Hobstar & Feather" giant rose bowl. It is in the purple color and has excellent iridescence. There is another one of these cuspidor whimsy's in a collection in Indiana, but this is the first one seen in this shape. Also seen are two of the "Hobstar & Feather" giant rosebowls that had been swung out and formed into a tall whimsy vase. There is also one of these whimsy's that was made into a punch bowl shape. Millersburg is well known for their whimsy pieces and these "Hobstar & Feather" whimsy's are just a few of them.

John Fenton, who was responsible for the founding of the Millersburg, Ohio Glass Company, might not have been the greatest business manager of the carnival glass era, but his ideas and imagination for producing beautiful patterns and quality glass was among the greatest.





## WIDE PANEL EPERGNE BY NORTHWOOD



Shown is another of Northwood's pieces of Carnival glass. It is called the "Wide Panel Epergne" (Hartung Book 7 - page 159). This beautiful piece contains the base, the tall center lily and three smaller side lilies. The only pattern shown on this piece is the so called wide panel design. Up underneath the base, this piece is sometimes signed with the famous Northwood trademark. Mrs. Hartung states in her Book 7 that this piece was shown advertised from a 1910 catalog. It was offered from that particular catalogue only in green. So, from that old catalog, we can be sure that these pieces were made around 1910. This is a large piece, the base being about 10 1/2" wide. The center lily is approximately 11 1/2" high, the smaller side lilies around 7 1/2" tall. The lilies flare out at the top to about 5 1/2" wide. While these epergnes are not common in any color, the emerald green probably shows up more often. It can also be found in marigold and purple. A complete set in cobalt blue has never been seen, but it was definitely made in that color.

In a recent Woody Auction, a partial set was sold in cobalt blue. This epergne was also made in pastel blue, pastel green, and frosty white. The iridescence seems to show up especially well in these soft pastel shades. One of these beauties was found in the aqua opalescent color. Regardless of the color that you might find, these epergnes would add beauty and charm to any Carnival glass collection.

## WISHBONE EPERGNE

This is another one of Harry Northwood's outstanding pieces of a Carnival glass. The single lily epergne comes in two pieces. The actual flower featured in this beautiful design is the orchid. This epergne comes in marigold, purple, green, white, pastel blue and pastel green. Cobalt blue and aqua opalescent are possible other colors that exist. The purple color is the easiest one to find, if indeed you can call any of them easy to find. In addition to the epergne shown, this pattern can be found in footed and flat bowls, plates, and water sets. The water set has never been seen in any of the pastel colors. Wishbone bowls come in aqua opal, pastel green, frosty white and pastel blue, in addition to the regular colors. Bowls have also appeared in pastel marigold, aqua and teal blue. All these pastel colored pieces are exceptional and are examples of carnival glass at its very best. Some collectors call this pattern "Melinda". This name was used by Mrs. Rose Presznick.



### EMBOSSSED SCROLL FRUIT CUP

You see bowls quite often with the "Embossed Scroll" pattern, and a plate will show up every now and then. The little fruit cup or sherbert, however, is very hard to find. The one shown here is in the amethyst color, with very good iridescence. It measures only 3 1/4" high, 3 1/4" across the top and a base diameter of 2 1/2".

UPDATE NOTE: We have seen this piece where it had been ruffled into a small compote. All of these little pieces were in purple. This size has not been in marigold or green, in either shape.



### EMBOSSSED SCROLL GOBLET AND FRUIT CUP

Here you can compare the goblet to the fruit cup in size. The true goblet is also very hard to find. You usually see this piece flared out at the top and formed into a compote. Only four or five of these goblets have been seen and have all been in the green color. The goblet is 5 1/8" tall, 3 1/2" at the top with a base diameter of 2 7/8".

UPDATE NOTE: They have been seen ruffled out into a compote shape in purple and marigold.

UPDATE NOTE: The close-up of the "Embossed Scroll" goblet shows the interior pattern very well. The goblet and fruit cup both have a smooth out-side surface. These two "Embossed Scroll" pieces were made by the Imperial Glass Company of Bellaire, Ohio.

### IMPERIAL GRAPE GOBLETS



Goblets and other stemmed pieces such as wines, cordials, sherberts, etc., are becoming more popular every year. More collectors are looking for these attractive pieces than ever before. "Imperial Grape" is one of the patterns made in goblets as well as wines. Shown are goblets in three of the hardest to find colors in this popular pattern, namely, Smoke, Amber and Clambroth. Amber is the hardest to find, but smoke and clambroth goblets are not easy to locate. They also were made in marigold, purple, amethyst and helios green. Marigold is the most plentiful color. You do not see one in helios green or dark purple very often. The Imperial Grape goblet is 5 1/2 inches tall with a top diameter of three to three and one quarter inches. The base is three inches wide. The little wines in the Imperial Grape pattern, are much smaller, only 4 inches tall and almost two inches wide at the top.



The "Imperial Grape" goblets were reproduced by Imperial, but are very easy to tell from the old ones. New goblets have been seen in marigold and smoke. To tell the old from the new, remember these important facts. The new goblet is signed with the super imposed "I.G." on the bottom of its base. The old does not have a mark of any kind. Even if some sharpie does grind the "I.G." off to make people think the piece is old, the following differences will tell you whether they are old or not. The bottom of the base on the new goblet is smooth with stippling. The old one has a 24 point rayed star on its base. The old goblet has the grapes and leaves pattern on the inside and also contains a band of ribbing just above the grapes. You can detect this ribbing from the picture shown. In contrast, the new goblet is completely smooth on the inside. In other words, the new one has the pattern on the outside only, while the old one has a pattern on both the inside and outside. The threading on the stem comes down only to the base on the new goblets -- while it extends completely out to the outside edge of the base on the old one. If you will remember these important pointers, you will definitely know whether the goblet is new or old.



## **NORTHWOOD'S NEAR-CUT GOBLET**



"Northwood's Near-Cut" goblets are rare. You seldom see these goblets in purple, and they are known in marigold. These three are the only examples heard of in marigold. No doubt, there are others out there, but they are indeed rare. Mrs. Hartung stated in her Book 3 - page 47 that she had never seen one in marigold. Purple goblets are certainly rare. It is an interesting fact that a great many Northwood patterns are actually more scarce in marigold than they are in purple.

"Northwood's Near-Cut" goblets are six inches tall. Their base is three and three-fourths inches across. Six rather large petals come up from the bottom of the goblet bowl. Each of these petals are centered below and point upwards toward the six rather large hobstars. In between these are six four-part diamonds that circle the goblet. They have the famous Northwood trademark in the bottom of the bowl.

The Hartung price guide lists this pattern in the rare goblets and a compote in purple. Only she did not list the very rare tumblers, but a very few of these do exist. There has been only one "Northwood's Near-Cut" tumbler reported in purple and about five in marigold. This pattern is listed in Owens' tumbler book as "Stretched Diamonds & Hobstars." By either name, these tumblers are extremely rare.

## **OCTAGON WINE, GOBLET AND CORDIAL**

The picture shows a little cordial with the "Octagon" goblet and wine. This "Octagon" cordial is very hard to find, while the large goblet seems to be quite plentiful. The cordial measures 3 1/2" high, 1 5/8" across the top and 1 5/8" across the base. The regular wine glass is 4" high and 2" across the top and 1 7/8" at the base. The goblet is 6 1/2" tall, 3 1/4" across the top with a base measurement of 3 1/8."



## **OCTAGON WINE IN AQUA, WHITE, PURPLE, MARIGOLD**

The picture shows the extremely rare wines in the true Aqua and Frosty White colors. These are the only two wines ever seen in the aqua and white colors. It might be well to point out that Imperial actually made only a very small amount of white in old Carnival glass. The "Octagon" wine sets, which includes the decanter, are highly sought after by collectors. The purple set is quite hard to find and is very beautiful with super iridescence. While the wines are known to exist in the various colors mentioned above, to my knowledge the goblet has been reported only in marigold. The "Octagon" pattern is sometimes referred to as "Princess Lace".

UPDATE NOTE: Since this 1980 article, we have added "Octagon" wines to our collection in hellious green and cobalt blue. Wines are very rare in these colors. We have seen one more in aqua, but no other white examples have been reported. The little cordials are still considered rare. (8 or 10 of these are known in marigold.)

## SAILBOAT GOBLET



The "Sailboat" goblets are shown in green, marigold and amethyst. "Sailboat" is a Fenton pattern produced by the Fenton Art Glass Co. of Williamstown, West Virginia. The marigold goblet in this pattern is considered scarce, but the goblets in green and amethyst are extremely rare. Only four goblets of each of these colors have ever been reported. We have never seen the tall goblet in blue, but a few are known that were formed into a ruffled compote.

Picture # 2 shows the goblet alongside the "Sailboat" wines. Many people confuse these smaller wines with the goblets. "Sailboat" wines are common in marigold but rather hard to find in blue. These are the only colors that have been seen. The goblets stand 6 7/8 inches tall. The wines are 4 1/2 inches high. As the photo illustrates, there is a lot of difference in size between the two pieces. In addition to the goblets, compotes and wines, the "Sailboat" pattern is listed in small bowls and plates. An occasional bowl in the Fenton "aqua" color has been seen. The "Sailboat" small plate is very nice in any color, but to find one in aqua would be a dream come true.

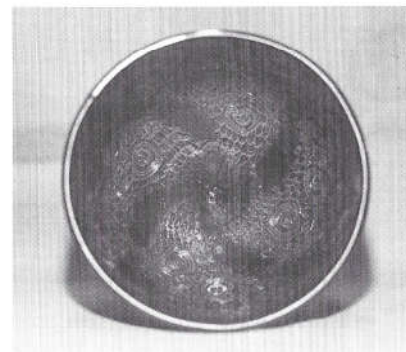


## "STREAM OF HEARTS" GOBLET

The goblet with the "Persian Medallion" exterior and "Stream of Hearts" interior is the only one in the goblet shape. "Stream of Hearts" is listed in Hartung Book 8 - page 49. It was made by the Fenton Art Glass Company of Williamstown, West Virginia. These pieces are normally found flared out into ruffled compotes. The compotes are not common, but you do see them occasionally. Marigold is the only color that has been reported. The "Persian Medallion" exterior pattern covers the outside of the bowl, stem and base. The "Stream of Hearts" interior pattern features heart-shapes against a filler of small motifs which somewhat resembles embroidery stitches. These groupings of hearts and stitch like filler are in four whirling like figures which are very similar to the whirling figures used in "Fantail", another Fenton pattern. See Hartung Book 5 - page 35. These hearts and stitches are also used on the interior of Fenton's "Hearts & Trees" bowls, another rather rare pattern. See Hartung Book 5 - page 39. This old "Stream of Hearts" marigold goblet is extremely rare.

Fenton did come out with new "Persian Medallion" goblets in amethyst and red in about 1974. These however, had the "Persian Medallion" pattern on both the inside and outside, so there should be no confusion with these goblets. They also marked these new goblets with the name "Fenton" in an oblong circle on the bottom of the base. This will even further identify the new pieces. The new goblets are fine pieces of glass, but should not be purchased for old prices.

UPDATE NOTE: The second one of these "Streams of Hearts" goblets recently showed up. This makes two known.





## MILLERSBURG PIPE HUMIDOR

This "Millersburg Pipe Humidor" is outstanding in design and workmanship. It was made around 1910 at Millersburg, Ohio. The Hopkins Mold Company is said to be the maker of the mold and they too did an excellent job. It is a fantastic piece of Carnival glass and the detail is super in every respect. The designer certainly was a genius in the glass making world.



They are definitely rare and one seldom comes up for sale. These pieces are about 8" tall and 5" across the top. The one shown above is in the amethyst color. At the time the above picture was taken it was part of the Thad and Betty Klutts collection of Oklahoma City. In addition to amethyst they were also made in marigold and green. A picture of one of these humidors is on the cover of Bill Edward's fine Millersburg Glass book.

There is a great deal of similarity between this pipe humidor and the pretty White Oak tumbler. At the present time however, nothing has been found to prove that the White Oak tumbler was made by Millersburg.

The famous Grape & Cable (Northwood Grape) humidor, while not overly plentiful, is much easier to find than the pipe humidor that we feature here.

## ORANGE TREE LOVING CUP

The "Orange Tree" loving cup is a beautiful piece of Carnival glass. It is found in marigold, cobalt blue, amethyst, green, white and the one shown in aqua opalescent. This is the only one reported in this color. The opalescence is very fine, as well as the iridescence. It is truly an outstanding piece of Carnival glass.

The little Carnival glass creamer shown here with the loving cup is the Estate pattern and is part of a breakfast sugar and creamer set.

UPDATE NOTE: One of these has been found in peach opalescent.





### **MARIGOLD POPPY SHOW LAMP**

This lamp was probably made by one of the factory workers for his wife or boss at the time that they were running the popular "Poppy Show" vase. It is in dark marigold with outstanding iridescence. The lamp was found without the shade, so this part is not the original. We have also seen these lamps made from tankard type pitchers, such as Lattice & Grape with the handle not applied. This too, would have to be done at the factory while the glass was still hot. This type of lamp is very rare, as they were never made in any quantity. This lamp is an outstanding piece of carnival glass.

### **POPPY SHOW HURRICANE LAMPS**

They were no doubt made at the factory. At first, you might suspect that the bases were cut out of poppy show vases by someone after they were made in order to make this pair of lamps. This is not the case however. They were factory made, and the iridescence covers the entire piece of glass. They are in deep purple with fantastic iridescence. They are truly outstanding pieces of Carnival glass.



### **BALL & SWIRL MUG**



Shown is the "Ball & Swirl" mug because it is quite similar to the "Lutz" pattern. It is larger than the "Lutz" mug. The "Ball & Swirl" mug is included in the mug section of the H.O.A.C.G.A. notebook. The mug, like that of the "Lutz", is of the light "flashed on" type of iridescence. This one has "Souvenir of Cleveland, Ohio" stenciled on the upper part of the mug just above the swirls. It is 3 1/2 inches tall, 2 7/8 inches wide at the top with a base diameter of 2 7/8 inches.



## DUGAN'S FISHERMAN MUGS



This photo is the popular "Fisherman" mug in the extremely rare cobalt blue color. It is along side a rather scarce marigold example. During our carnival glass collecting years, beginning in the early 1970's, we have seen or heard of only three of these in that color. We have come across hundreds of them in purple, the color that was used most often in this pattern. They can be found in different shades from light amethyst to a very deep purple. The marigold examples are rather scarce, but it would not be too difficult to obtain one of these. We also have one example, that is in marigold with the fish and waterlily being in red. Evidently this was an experimental piece, as it is the only one that has ever been reported. A few of these mugs have been seen in lavender base glass. They would definitely be considered as rare. The most desirable color in this pattern, even though not nearly as rare as those found in blue, are the mugs made in peach opalescent. The peach opalescent color mugs are not doubt the most sought after of the "Fisherman" mugs.

The old Dugan "Fisherman's" mug has the "fish, waterlily & cattails" design only on the front side. The back side is plain or completely smooth. In 1984, the Pacific Northwest Carnival Glass Club had Fenton produce for them a souvenir "Fisherman" in blue. These are very pretty mugs, but in this case, the pattern is on both sides of the mug. These mugs are also a little taller than the old examples.

Keep your eyes open for one of these old "Fisherman" mugs in blue. If you are lucky enough to run across one, you will be one of only a few who owns one.

## PANELLED PALM MUG

"Panelled Palm" is a rare little mug that is not listed in any of the carnival glass books. This pattern was made by the old United States Glass Company. William Heacock and Fred Bickenheuser illustrate the "Panelled Palm" pattern in their Book 5 - page 43 "U.S. Glass from A to Z". They state that the pattern was made after 1906, which would indicate that the pattern was produced during the carnival glass era.

This is only the second one of these "Panelled Palm" mugs seen in carnival glass. They are of a nice marigold color with fine iridescence. The mug is a little smaller than are those of the Singing Birds mugs. It stands 3 3/8 inches tall. A twenty point star figure is pressed into the bottom side of the base.



## **RIBBED ELLIPSE - MUG**



The "Ribbed Ellipse" pattern is not included in any carnival glass books. This pattern is described in Kamm Book 5, page 70. This is known to be a Higbee pattern. A fine article by William Heacock on Higbee glass was included in the April 1981 Glass Review Magazine. The "Ribbed Ellipse" pattern is also discussed and pictured in the October issue of that magazine in an article on cruets by Mary Armonino Early.

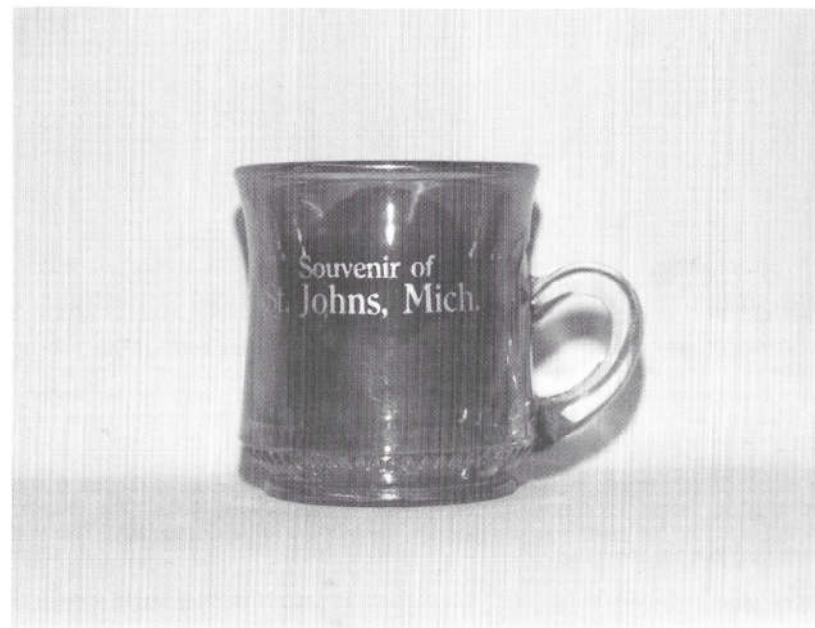
The Higbee factory closed in 1916. Higbee thus was producing glass during most of the carnival glass years. Evidently, they experimented with iridizing glass. The mug is of standard size and the color was of amberish marigold with fine iridescence. This is the second mug that has shown up.

Carnival glass collectors should keep this pattern in mind. This mug would make a fine addition to any carnival glass collection.

## **SMALL THUMBPRINT MUG**

A souvenir creamer in the "Small Thumbprint" pattern is described and sketched in Hartung Book 7 - page 82. This is called "Tiny Thumbprint" by William Heacock in his fine book "Custard Glass From A to Z". The custard pieces were made by the Tarentum Glass Company of Tarentum, Pennsylvania. Not sure whether the carnival glass pieces were made by Tarentum or whether they were made by a company that had purchased or borrowed the molds from Tarentum.

This Small Thumbprint" mug is in good marigold. It is similar in size to the Estate mug, standing only 3 inches high with a top opening of 2 3/4 inches. There is a 24 point star figure pressed into the underside of the base. A band of tiny sunken ellipses circles the mug near the base. "Souvenir of St. Johns, Mich." is stenciled on one side of the mug. The handle is of clear pressed glass. It is quite possible that they can be found using the names of other towns or cities. Souvenir glass was very popular around the turn of the century and extended on into the carnival glass era.





## MILLERSBURG NIGHT STAR NAPPY



The "Night Star" pattern is generally found in the two handled bon-bon and rarely in a flattened out card tray. The card tray in the rare vaseline color is a beautiful piece of carnival glass. The bon-bons are most often found in amethyst and green. None of them are easy to locate and any piece of this pattern is desirable.

It was hard to believe, when we first heard about it, that a one handled nappy existed in this pattern. At that time, we had never read about one in any of the books. It is not mentioned in Jack Wilson's fine Millersburg research notes nor is it listed in Don Moore's excellent book on Carnival glass rarities. Of course, at the time this educational material was published the "Night Star" nappy had never been reported. It is still the only one ever seen, but it is quite likely there are a few others out there somewhere to be found.

This unusual tri-cornered nappy is in the typical Millersburg amethyst color with radiant iridescence. The "Night Star" pattern features a large six pointed star in the center with a series of double diamonds pointing to it. Small daisy type flowers are spaced between the diamonds with a row of beading encircling the entire pattern. The background is stippled from the row of beads to the center star. Like many other Millersburg patterns, this nappy contains the "wide panels" on the exterior. The bottom of the collar base contains a 24 point star impressed into it. It is a rare and desirable piece of carnival glass that is well worth looking for.

## NUT CUPS OR SALTS



These nut cups certainly add color and charm to any carnival glass collection. Photo # 1 shows Fenton's version of these little nut cups. They are listed in old Fenton literature as nut cups. They occasionally can be found in a complete set including the master nut dish. The master was made exactly like the small cups, only in a much larger size. The sets were no doubt very useful, to serve nuts or mints at bridge games, parties etc.. In the top row, are cups in florentine green, celeste blue, jade green (not iridized) and topaz. Topaz is what we collectors call vaseline. The bottom row, shows two examples that have been flattened out. The cup in the lower center is a good marigold. While not shown here, they have also been seen in pink or what is known as "Velva Rose". It is possible that they might have been made in wisteria (lavender) and tangerine. They measure a little over 2 inches high and 1 1/2 inches across the base.



Photo # 2 shows the Fenton cup on the left, the one made by Imperial in the center, with the Northwood example on the right. The Imperial piece was made only in marigold. They are 2 1/8 inches high, 1 3/4 inches across the base with a top opening of 2 inches. They contain ten flute panels, and the ones were signed with the old Imperial cross mark. In an old Imperial catalog, they list this piece as a table salt. It could also have been used as a nut cup. While you wouldn't think so, these little Imperial examples seem to be quite rare; much harder to find than the Fenton or Northwood cups.

## FLUTE SALT SET IN VASELINE



The "Northwood Flute" set comes with the master and six little individual salt dips. This set could also have been used for mints or nuts of various kinds such as almonds, cashews etc. The set shown is in the true vaseline color. Shown are only four of the individual dips. Smaller pieces in this pattern were made in marigold, russet and celeste blue. They were possibly made in other colors as well. Also seen complete set in celeste blue with painted decoration. All of the pieces seen contain the underlined "N" in a circle trade mark. On the master container, this trademark is on the underside of the base while it was used on the inside of the small pieces. The master has a base diameter of 3 1/2 inches. It is just slightly under 3 1/4 inches tall with a top opening of 5 1/2 inches. The small individual pieces are 1 1/2 inches tall with a base of 1 1/4 inches wide. The top opening of the smaller pieces is 3 1/4 inches. It is only seldom that one of these sets ever show up for sale. Even with the plain flute or wide panel type pattern these pieces are very desirable and collectible. Part of the popularity is no doubt due to the tiny size and the pretty colors used in this pattern.

## MINIATURE INTAGLIO

This little "Miniature Intaglio" almond or nut cup is sketched and described in Hartung Book 10 - page 100. She wrote that she had seen only a very few of these and believed them to be rare. These little miniatures very seldom come up for sale. Seen more often with gold paint applied instead of the marigold iridescence. This little piece has been seen advertised as an almond cup and was made by the U.S. Glass Company. It is quite small standing from two to two and one half inches tall. They measure from 2 1/2 to 3 1/4 inches across the top. The base is only 1 3/4 inches in diameter. The shape of the top varies somewhat from round to square. They sometimes contain the words "Souvenir of" and the name of some city such as Cleveland, Ohio, stenciled on the top of the base. Some examples do not contain the souvenir advertising. The iridized examples seen were all in marigold with good iridescence. The pattern is also known as "Wild Rose Wreath" and a very good picture of it appears in Presznick Book 4 - plate 204. While this piece would add charm to any collection, it would make a super addition for the miniature collector.

UPDATE NOTE: One of these tiny nut cups seen in peach opalescent.





## OPTIC & BUTTONS SALT CUP



This tiny salt or nut cup is one of the cutest pieces of Carnival glass seen. Certainly, it doesn't match up to the great beauty of an aqua opal Poppy Show plate or an electric blue Embroidered Mums bowl, but it is so cute -- so tiny -- and so collectable! An old Imperial catalog also stated that these were often used, along with the larger 5 inch piece, as a nut or salted almond set. Both pieces are pictured in the old catalog. The 5 inch piece is made exactly the same as the small one, only in this case, it is of a larger size.

This tiny piece is very rare. The handles would be so easily broken, which is probably the reason not many of them are around today. It sets on an eight sided base that is only 1 3/4 inches wide. It is 2 1/8 inches high and measures 3 3/4 inches across the top to the outer most points of the little handles. Another interesting feature of this piece is that it signed with the old Imperial German cross mark. IM | PE  
RI | AL

"Optic & Buttons" was one of Imperial's popular patterns back in the Carnival glass era, and was made in a large variety of pieces. Their catalog stressed the point of "everything for the table in the same design". It also pointed out that the design and trade mark were patented. The old catalog also shows the pattern in two styles of handled cruets, or what they call oil bottles. Another one of their featured items is the salt & pepper shakers. Wouldn't they be a great find?

## RANGER PERFUME

This cute little perfume bottle is in the "Ranger" pattern. This bottle is seldom seen in this pattern. It is marigold in color. It is 5 1/4" high and has a seven pointed star figure on the bottom of its base. The base is 1 3/4" wide. This piece is in deep amberish marigold and has outstanding iridescence. It has eight of the blocked panels. Four of the blocks are in each panel. The blocked design is also carried on the solid glass stopper. This bottle, is a part of a set including such pieces as the tumbler up or night set, cologne, powder box, ring tree, pinholder and dresser tray. These particular pieces were foreign made, but not English. Most likely they came from Czechoslovakia. These pieces have been seen in sets and they certainly are attractive and most desirable.



## CARNIVAL GLASS PICKLE CASTOR



It is very unusual to find a pickle castor in carnival glass. The above set is in deep marigold with excellent iridescence. The name of this pattern or maker are unknown but perhaps the name "Stretched Diamonds & Fans" might suffice. A Concave Diamond castor set is shown in Sherman Hand's Book 3 page 87. Mr. Hand states in his book that three of these Concave Diamond sets are known.

## BANDLESS FLORAL & GRAPE VARIANT PITCHER

No sooner had the ink dried on our "Floral & Grape -- Floral & Grape Variant" story than this snapshot was sent to us, showing a water pitcher having no bands at all. The pitcher is almost an exact duplicate of the "Floral & Grape Variant" water pitcher shown on page 10 of last month's .H.O.A.C.G.A. bulletin, except this one has no bands whatsoever. Since the "Floral & Grape Variant" is a Fenton pattern, it would indicate this pitcher was also made by Fenton. I have not heard of a Dugan-Diamond "Floral & Grape" pitcher or tumbler in green. You do occasionally see the Fenton "Floral & Grape" Variant pitcher and tumbler in green.

I suspect that Fenton ran a few pitchers without the bands but later added the bands to the molds. Check your "Floral & Grape Variant" water pitchers to see if you might have one of these "Bandless Variants".





## **ENAMELED APPLE BLOSSOM PITCHER & TUMBLER**



The above picture is the "Enameled Apple Blossom" pitcher and tumbler. These are quite rare. I have never seen the pitcher and the little tumbler was a tough one for me to find for my tumbler collection. Shirley Bruns of Junction City, Oregon, sent me this picture. She and Barney are the owners of the complete set.

## **49'er PITCHER & TUMBLER**

This is the first water pitcher that has been seen in the "49'er" pattern. The few pieces known in this pattern are in marigold. This pattern was made in the water set, wine set and shot glass. Probably other iridized pieces were made in this pattern. This pitcher came from England and English stickers were on it when it was purchased in the U.S.A. It is quite likely that it could have been made in Finland, Scotland or Czechoslovakia. Note the similarity of the "49'er" pitcher and tumbler to that of the "Jacobean Ranger" pitcher and tumbler. Due to their rareness, the "49'er" tumblers are sought after by tumbler collectors.



## HOBSTAR BAND PITCHER & TUMBLER



The "Hobstar Band" pitcher shown above is quite hard to find in this unusual footed shape. The pitcher in this pattern usually comes with the sides coming straight down instead of the shape that is photographed here. While neither pitcher is considered common, the one shown here is much harder to find and would demand a higher price.

The above pitcher and tumblers, come in two different styles. Note the straight up and down shape of the one shown here which is know by tumbler collectors as the "Hobstar Band Variet" (Owens # 97). The other style with the top flared out is merely called "Hobstar Band (Owens #96). You will encounter less of the varients. The only color so far reported in these pieces is various shades of marigold. This is considered to be an Imperial pattern.

## NORTHWOOD'S NEAR CUT PITCHER & TUMBLER

The Carnival glass pieces of the "Northwood's Near Cut" are nearly always signed with the Northwood "N" in a circle. The above photograph shows one of the only two water pitchers known todote. Only four marigold and one purple tumblers have been reported to date. The original name for this pattern was called "Northwood's No. 12". It is shown under that name in old ads from the Northwood company. Mr. Owens, in his tumbler book, lists this pattern as "Stretched Diamonds and Hobstars". Mrs. Hartung calls it "Northwood's Near Cut" and most Carnival glass collectors call it by that name today. In Mrs. Hartung's early research of this pattern, only the goblet and compote were known to exist in Carnival glass. She shows and describes the goblet in her Book 3 - page 46 & 47. The goblet and compote in purple are scarce. Only two of these goblets have been seen in marigold. The very rare carnival glass water pitcher and tumblers featured here are very hard to find.





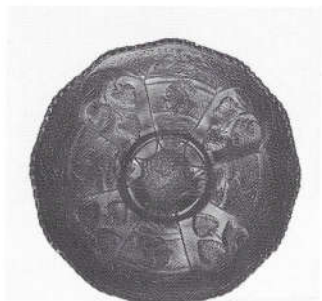
## **ABSENTEE DRAGON & BERRY PLATE**

Here we have a 9 1/2 inch flat "collar base" plate which is a one of a kind piece. The iridescence and color are outstanding and in mint condition.



The design on this plate is similar to the "Dragon & Berry" pattern, except for the absence of the dragons. It has the "Bearded Berry" pattern on the reverse side and was no doubt made by Fenton. I would guess that this piece was made when they were first experimenting with this pattern, and later added the dragons. These dragons were also used on the popular Fenton "Dragon & Lotus" pattern.

## **DRAGON & BERRY LOW BOWL**

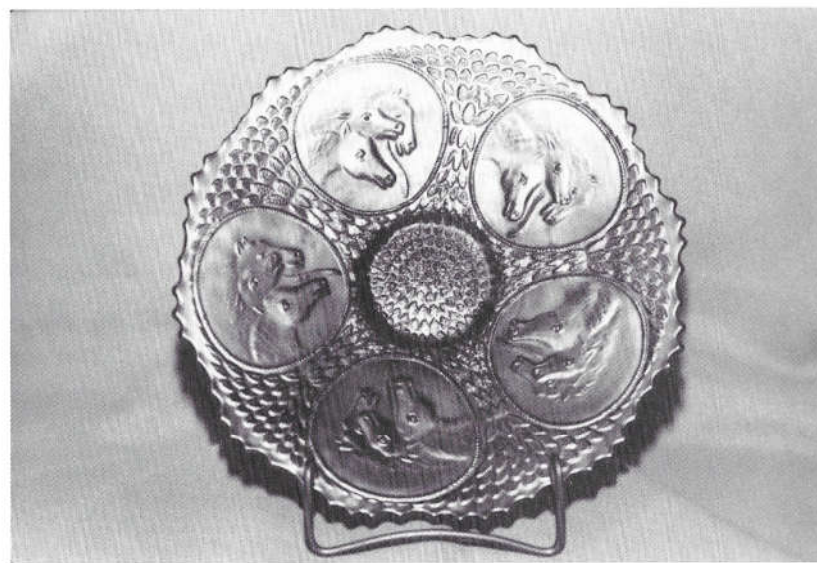


This is a picture of the regular "Dragon & Berry" pattern so collectors will be able to detect the differences. The "Dragon & Berry" pieces are listed as being rather hard to find by all authors on the subject of carnival glass, but to find one absent of the dragons would have to be called an extreme rarity.

## **HORSES HEADS PLATE**

This 7 1/2" to 8" plate was made by the Fenton Art Glass Company. You see quite a number of these in marigold, but have seen only plates in cobalt blue and heard of very few others in this color. The "Leaf and Berry" pattern is on the reverse side. The "Horses Head" pattern is sometimes called "Horse Medallion". The famous original painting was done by John F. Herring, a British artist. The original name of the painting was titled "Pharoah's Horses". This pattern also comes in the rather scarce footed rosebowl and both footed and flat bowls. The rosebowls are considered rare in aqua, vaseline and lime green.

These "Horses Heads Medallions" from damaged pieces are popular today in the making of jewelry and tie clasps. This is a good way to enjoy even the broken pieces of our Carnival glass. No amethyst rosebowls are known in this pattern.



## LEAF CHAIN PLATE



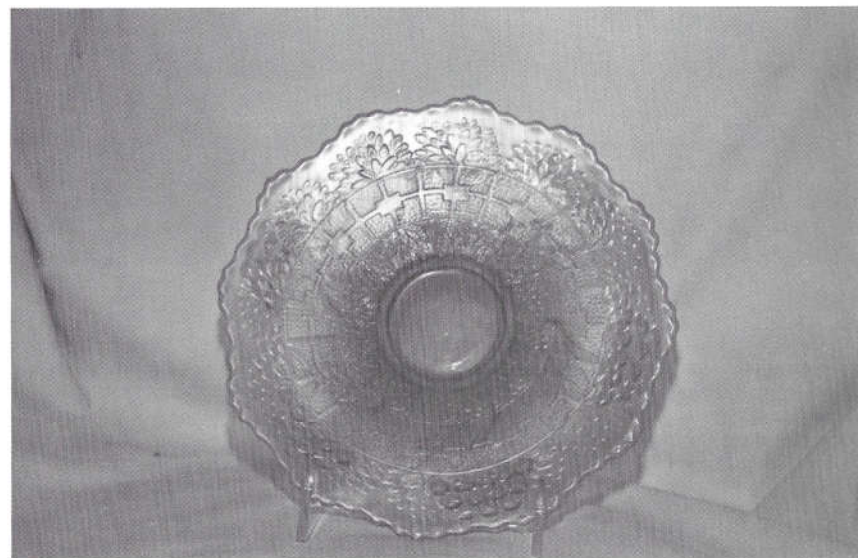
"Leaf Chain" plates are fairly common, especially in marigold, but shown here is one in aqua opalescent. This opalescent color makes this plate extremely rare. Other aqua opal pieces shown here are the Singing Birds Mug, Grape and Cable powder jar and the popular Dandelion mug. An aqua opal leaf chain bowl has also been reported.

## MIRRORED LOTUS PLATE

This beautiful small flat plate was found at the A.C.G.A. convention. It is not very often that even the "Mirrored Lotus" bowls and bon-bons are seen, especially in the pastel colors. The small plates are classified as rare by Mrs. Hartung and one in pastel blue would have to be extremely rare. In fact, it is quite hard to find any piece of Fenton Carnival glass in pastel blue.

This little plate is 7 3/4 inches wide and carries the "Berry & Leaf Circle" reverse pattern. This is the same pattern that is used on the reverse side of the "Lions and Horses Head's" pieces. The "Mirrored Lotus" pattern is described in Hartung Book 3 page 69.

NOTE: Many collectors now prefer to call this color celeste blue. It is actually somewhat darker than the Northwood ice blue.





## PEACOCK & GRAPE PLATE



The "Peacock & Grape" (Hartung Book 2 - page 128) pattern is quite common in bowls, coming in both the footed and collar base. It is rather hard to find a plate in this pattern, and very difficult to find one in cobalt blue. Mrs. Hartung lists this pattern as rare in a plate. The plate shown has the collar base and has outstanding iridescence. Occasionally, a footed plate shows up in this pattern, but they are not common. This is a Fenton pattern and was made in the 1915 era. The plate pictured is one of the very few in cobalt blue.

UPDATE NOTE: Even though a number of these have shown up in marigold they are considered quite scarce in that color. Only a limited amount of the "Peacock & Grape" plates in blue and amethyst has been seen. A green collar base "Peacock & Grape" plate would be a very good find. When Fenton made the "Peacock & Grape", they did not make many plates.

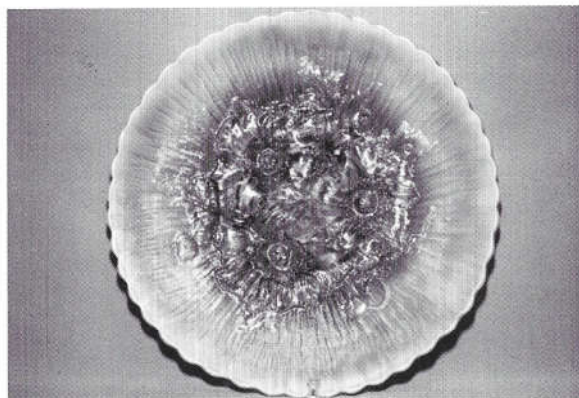
## N's PEACOCK & URN SMALL PLATE

This is the first example of a small Northwood's "Peacock & Urn" plate. No doubt there are others that exist. About fifteen of these have been reported in amethyst and one in marigold, but this is the first one reported that was made by Northwood. This little gem measures nearly 6 1/2 inches wide and is in the amethyst color. It contains the famous Northwood "N" in a circle trademark on the bottom of its base. It is actually a dwarf sized version of the large Northwood "Peacock & Urn" chop plate and would certainly make a nice companion to one of those large plates. This plate could be considered a whimsey. It is simply a plate instead of the usual small ice cream bowl that is generally used with the larger ice cream bowls. Many collectors and writers refer to the little Millersburg "Peacock & Urn" plates as whimsey plates. Likewise the little Fenton open edge Blackberry baskets are sometimes found in whimsey shaped plates, vases and even spittoons. This little "Peacock & Urn" plate is not listed in any of the carnival glass books.

UPDATE NOTE: Perhaps 5 or 6 of these are now known to exist, one being in marigold. These little pieces are still very hard to find and are considered very desirable by collectors.



## POPPY SHOW PLATE



The "Poppy Show" plate is truly a super piece of Carnival glass in any color. The pattern was made in a wide variety of colors including the extremely rare aqua opal. In addition to being rare, it also has heavy opalescence and pastel iridescence. Only three of these plates seen in this color.

The pattern was also made in bowls and they too are very desirable, as well as beautiful. They are found most often in marigold, purple, amethyst, blue and white. Ice blue pieces are harder to find. Ice green are even harder to come by. Emerald green bowls and plates in this pattern are seldom offered for sale and demand a high price. They are highly sought after and are indeed tough to find. An electric blue "Poppy Show" bowl or plate is absolutely fantastic. A "Poppy Show" bowl or plate in aqua opal would be the top prize in this pattern.

While no bowls or plates in this pattern were ever found marked with the famous "N" in a circle, this is indeed a Northwood pattern.

The "Poppy Show" is a sister pattern to the equally beautiful "Rose Show". It also was made in bowls and plates. "Rose Show" can be found in more colors than the "Poppy Show". A very few iridized custard "Rose Show" plates and bowls are known to exist but none of these have been reported in the "Poppy Show" pattern.

The "Poppy Show" pattern was made only in bowls and plates. This is true of the Northwood version, but Imperial did make a large and very pretty "Poppy Show" vase.

NOTE: A "Poppy Show" bowl in aqua opal sold at auction (Nov. 1989) for \$18,500.00. Highest price ever paid to-date for a piece of Carnival glass.

## ROOD'S CHOCOLATES -- A RARE SMALL PLATE

This advertising plate is in amethyst, 6 3/8 inches wide, and very flat. The advertising on it reads "Rood's Chocolates" on the top line and "Pueblo" on the bottom line. This is most likely Pueblo, Colorado, but has not been confirmed. It is iridized on both the top and underside surfaces. The bottom side has twelve panels and carries a "rayed star" design in the center of the base. Fenton is possibly the maker of this piece. The "Little Flowers" sauce or berry dish, which was made by Fenton, has this exact pattern on its underside. There are other Fenton small plates that also have this same exterior pattern. Only three of these plates are known.



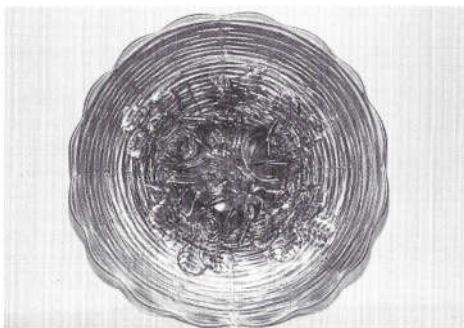


## ROSE SHOW PLATE

The "Rose Show" plate in emerald green, a rare color in this pattern. Notice the scalloped edge instead of the fluted edge found on the Variant. The "Rose Show Variant" has the ribs on the exterior and a very pretty reeded basketweave on the interior, which was used as a background for the three fancy rose blossoms, buds and leaves design. The "Rose Show" pattern also uses this reeded basketweave but on both surfaces. The collar base on the Variant is smooth, but upon feeling the bottom of the base on the "Rose Show", you will discover a deep depression under each of the three large rose blossoms. These depressions extend the flowers upward making the design in much higher relief than on the "Rose Show Variant". Upon close inspection of these two plates, the beautiful floral design is essentially the same. Of course, with the protrusion of the flowers upwards in the center, it tends to give the "Rose Show" plate a more showy and glamorous design.

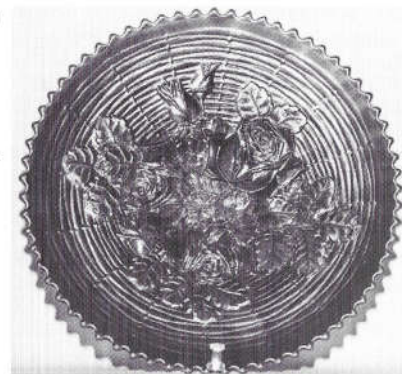
The "Rose Show Variant" pieces have only been seen in marigold and blue. Perhaps other colors exist. It is quite possible you could find a sleeper in this pattern. The "Rose Show" was made in a wide variety of colors. The marigold over a milkglass base, lime green opalescent and vaseline are colors that are very rare. Aqua opal bowls are very beautiful and they are considered quite scarce. A plate in this color would be extremely rare. Bowls in aqua and a sort of horehound amber like color have been seen. The ice blue, ice green and white pastels, along with the vivid colors of marigold, blue, purple, amethyst and green round out the colors in this pattern. These "Rose Show" bowls and plates are highly sought after in any color.

It is well established that Northwood made the "Rose Show Variant". There is some doubt with the "Rose Show" pattern. There are many opinions as to who made this one. It is believed that Northwood made it. Northwood is well known for pastels and electric blue. This pattern certainly has its full share of colors. Upon inspection of these pieces, it would be very difficult to find a place to put his famous "N" in a circle trademark. It is thought that Northwood made the "Rose Show Variant" first.



## ROSE SHOW VARIANT PLATE

There are differences between the "Rose Show Variant" pattern and the "Rose Show" plate. The variant is smaller than the "Rose Show" pieces. The "Rose Show Variant" plate is 9 inches wide while the "Rose Show" plate is 9 1/2 inches in diameter. This one half inch doesn't seem like much, until the two plates are set side by side, the difference in size is very noticeable. The variant has the serrated or fluted edge, sometimes called sawtooth edge, found so often on Northwood plates and bowls such as those seen on the "Northwood Peacocks" pattern. The reverse side contains the "Thin Ribs" pattern that Northwood used very often on bowls and plates such as N's Peacocks, Good Luck, Three Fruits etc.... The "Rose Show Variant" pieces have only been seen in marigold and blue. Perhaps other colors exist. It is quite possible you could find a sleeper in this pattern.



## WISHBONE CHOP PLATE

"Wishbone" chop plates are hard to find in any color. This plate is one of a very few in green. It has the basketweave reverse pattern.

The "Wishbone" pattern was made by the Northwood Company and is highly collectable. It is sometimes called the "Melinda" pattern. This pattern is the only carnival glass pattern known that features the beautiful orchid flower. These orchids are surrounded by a wishbone figure, hence its name "Wishbone".

The "Wishbone" pattern is also made in footed and flat bowls, a 9" footed plate, the very beautiful two piece epergne and the fantastic water set.



## WILD BERRY POWDER JAR



The "Wild Berry" pattern is sketched and described in Hartung Book 4 - page 78. It is shown without the cover in that book. It is not surprising though that some of these do not have the cover, since it would be so easy for them to get knocked off and broken. For that matter, you will find a good many Grape & Cable, Vintage and Orange Tree powder jars with the covers missing.

This piece is slightly over 2 1/2 inches high with a base diameter of 2 3/4 inches. The top measures three inches wide with the lid intact. The bottom of the base contains a large rayed star pattern that covers almost the entire base. This particular piece was used as a souvenir. On the top of the cover is stenciled the words "PRINGHAM THE COUNTY SEAT". It was learned that this town is in O'Brien county in the state of Iowa.

While we can find no information as to the maker of this little covered jar, we would guess a company such as U.S. Glass, McKee or Westmoreland as the maker. This is an interesting little piece of carnival glass and would be especially interesting and desirable for either miniature or souvenir collectors.

## CAMBRIDGE HOBSTAR PUNCH CUPS

This pattern is not listed in any of the carnival glass pattern books. The pattern was found in Book two on Cambridge patterns by Mary, Lyle and Lynn Welker. It was listed only as their No. 2351 pattern. This book is comprised of pattern reprints from old Cambridge catalogs. They also put out book # 1, which contain other Cambridge carnival glass patterns such as "Inverted Strawberry", "Near-Cut Souvenir", "Sweetheart", "Inverted Feather" and "Inverted or Late Thistle".

The cups are shown in emerald green and marigold. The little cups are the only pieces that have been found of this pattern in carnival glass. The No. 2351 pattern is shown in the old catalog in many different pieces. The cups, due to their small size, are adapted somewhat from the larger pieces. While this is one of Cambridge's NEAR-CUT trade mark patterns, the little cups are not signed. This pattern is known as "CAMBRIDGE HOBSTAR". This would identify and honor the Cambridge company and emphasize the large featured hobstar of the pattern. These cups are of good color and iridescence and are rare.





## GRAPE & CABLE PUNCH CUPS



Notice the distinct difference between the two "Grape & Cable" punch cups shown. The one on the left has only two leaves and two bunches of grapes. The other cup has five leaves and three bunches of grapes. While the cup on the left has only two bunches of grapes, the bunches are much smaller. Both cups contain the cable, have the underlined "N" in a circle, and with the plain or smooth background. Northwood also made "Grape & Cable" cups with stippled background. They contain four leaves, three large bunches of grapes and two small bunches. It also contains the cable and trademark. Plain background cups, shown on the right above come in purple, amethyst, marigold, blue, green, white, lavender, pastel blue, aqua opal and several shades of pastel green. "Grape & Cable" punch cups were so mass produced by Northwood that even the standard cup shown on the right has a variation. Some of these cups, in this particular version, have leaves that extend up and out over the cable while on the others the leaves are completely below the cable. This difference very likely occurred when a new mold had to be made.

Collecting punch cups can be a most enjoyable. There are a great many colors, patterns and variations to be found. Cups have an advantage over punch bowl sets in that they require much less space in order to display. It also takes considerable less capital to build up a collection with punch cups as opposed to complete punch sets. This is not to take anything away from punch sets as they are very beautiful.

## MANY FRUITS PUNCH CUPS

"Many Fruits" punch cups are common in marigold and purple. In white they are hard to find. The unusual thing about the two cups shown above is that they are in cobalt blue. These are the first blue cups seen. No doubt there must be others out there somewhere.

"Many Fruits" is the punch set that has grapes & peaches on the bowl and cherries on the outside. The base is iridized on the inside, as well as the outside. This was done so the base could be turned over and used as a compote when not in use as a part of the punch set. The cups to the "Many Fruits" punch set have only the grapes on them. The cups to this pattern are smaller than most Carnival Glass punch cups.

UPDATE: Since 1979, two complete sets of "Many Fruits" in blue have been seen. They are very hard to find in that color. You will see many more "Many Fruits" punch sets in purple than in blue. The white sets are very rare.



## NORTHWOOD PUNCH CUPS



The photo shows aqua opalescent punch cups in three Northwood patterns. They are "Peacock at the Fountain", "Grape & Cable" and "Acorn Burrs". All contain the famous underlined "N" in a circle. They are the only three punch set patterns made in the aqua opal color. While "Memphis" punch cups can be found in ice blue, ice green and white, we have never heard of an aqua opal punch bowl or cup in that Northwood pattern. Punch cups in aqua opalescent are very rare. They are much harder to find than aqua opal pieces such as "Dandelion" mugs, "Peacocks on the Fence" eight ruffle bowls, "Hearts & Flowers" compotes, "Fruits and Flowers" bon bons, "Daisy & Drapes" vases, "Beaded Cable" rose bowls and "Leaf & Beads" rosebowls.

Punch cups are an interesting item to collect, partly due to the wide variety of patterns and colors that can be found. They also require very little space in which to display them. This is an asset for those who don't have much room in which to display their carnival glass. Another good point for punch cups is that they can be purchased for much less capital than the larger pieces of Carnival glass.

## THE BIG AND LITTLE IN CARNIVAL GLASS



### GRAPE AND CABLE MASTER PUNCH SET

The master or banquet size "Grape & Cable" or "Northwood Grape" punch set is at least one of the largest of Carnival glass pieces. The set is very desirable and is sought after by many Carnival glass collectors. This must have been a very popular item back when it was produced, as Northwood certainly made a lot of them. You see them mostly in purple, but quite a number can also be found in marigold. They would be considered rare in cobalt blue or in any of the pastel colors. I have never seen one in aqua opalescent, even though a few punch cups have shown up in that color.

It is interesting to note that this set was advertised in an old 1910 Butler Brothers catalog for \$4.25. This included 12 cups and was packed one set in a barrel. In an old ad reprint, and shown in Sherman Hands Book no. 1 "Colors in Carnival Glass", it was listed at \$3.75 for the set with 12 cups and hooks, one set packed in a barrel.

These, of course, were wholesale prices, but even so, the retail price would have been quite attractive. Butler Brothers was a large wholesale distributor of glass and china at that time, who sold to retail outlets. Northwood also made this punch set in two smaller sizes. The cups are interchangeable with all three sets. "Grape and Cable" was the most massive produced of all Carnival glass patterns and this is the largest piece of this pattern. It is shown mainly for you to compare the size of this giant piece with the tiny Carnival shot glasses.



### GRAPE & CABLE PUNCH CUP AND TINY SHOT GLASSES

In this picture, one of the punch cups from the set described above is shown along side two shot glasses. Note how tiny these shot glasses are along side the "Grape and Cable" punch cup. The little shot glass on the left is the "Ranger"

miniature and is shown in Owens tumbler book # 206. The shot glass on the right is unlisted and we have called it "Branded Diamonds & Bars". Both these little glasses are in deep marigold with excellent iridescence. Both patterns were also made in small juice glasses.



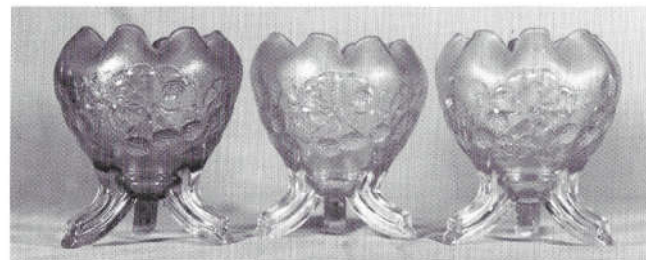
## **BEADED CABLE ROSEBOWL**



This is the beautiful and extremely rare "Beaded Cable" rosebowl in peach opalescent. It is generally conceded that Northwood did not make peach opalescent carnival glass. There has to be at least one exception to that otherwise accurate theory. It also contains the underlined "N" in a circle on the inside bottom of the base. Most all "Beaded Cable" rosebowls contain this trademark.

"Beaded Cable" rosebowls can be found in a wide variety of colors including ice green, ice blue, frosty white, cobalt blue, electric blue, green, marigold and purple. These are the most prominent colors in this pattern. Other colors that might exist in this pattern are pastel marigold, lavender, teal blue, smoke and amber. Northwood did make all of these colors in at least some of his carnival glass patterns. Northwood also made these "Beaded Cable" rosebowls in custard and opalescent glass. Many carnival glass collectors desire to add these to their collections of rosebowls. The only other shape that is found in this pattern is the candy dish. This is actually the same piece of glass that has been stretched out to form a container for candy or something else of that nature. Whether you collect rosebowls or just carnival glass in general, the "Beaded Cable" pieces will add beauty and charm to your collection.

## **NORTHWOOD'S "DAISY AND PLUME"**



The above photos show the popular "Daisy and Plume" rosebowls in pastel green, white and pastel blue. "Daisy and Plume" rosebowls in these three pastel colors are considered quite rare. They are usually found in the vivid colors of marigold and purple. One is actually known in aqua opal. These pastel three footed rosebowls carry a berry pattern on their interior. You probably can notice these berries through the glass in the picture. Some of the vivid colored rosebowls in this pattern have the berries on the inside. Others will show a sort of ribbing on their interior. Occasionally one of these can be found with the glass flared out into a three footed candy dish. Sometimes, but not always, these pieces are marked with the "N".

In picture #2 shows the "Daisy and Plume" in a single footed crimped top rosebowl. They usually carry the "N" marking. This piece is sometimes flared out into a compote shape. This shape of rosebowl is usually found in the marigold color, but also has been seen in purple. These pieces evidently came out of the mold with straight up sides and then crimped onto the rosebowl or compote shape. A true goblet in this pattern would be considered rare. This shape has not been seen in any of the pastel colors.



## **DIAMOND POINT ROSEBOWL**



This very unusual rosebowl was one of the highlights of the 1986 A.C.G.A. convention auction. It is the only one of these that has ever been reported. It is quite similar in making to that of the Diamond Point basket, which is also very rare. This rosebowl is 3 1/2 inches tall with a top opening of only 2 1/4 inches. The base is 2 3/4 inches wide and contains a 32 point rayed star on the under side. It has seven rows of diamonds that circle the bowl. Each of these diamonds contain nine tiny diamond points. The color is marigold with fine iridescence. Unable to identify the maker. It is indeed rare and that it would make a fine addition to any rosebowl collection. It sold for \$500.00 at the A.C.G.A. convention auction last summer. Unfortunately, this very fine rosebowl was not found early enough to be included in the H.O.A.C.G.A. notebook fillers on rosebowls, but it was a part of the I.C.G.A. convention's beautiful rosebowl display in 1986.

## **DIAMOND RING ROSEBOWL**

Many "Diamond Ring" bowls have been seen in both marigold and smoke and a few in other colors, but surprise when found in a rosebowl. It is not listed in this shape in any of the carnival glass books. The unique feature of this imitation cut glass pattern are the rings. Each of the zippered ovals are topped with very fine iridescence on both the interior and exterior. It stands 4 1/2 inches high and measures 5 1/2 inches across the top. A sunburst type figure is pressed into the bottom side of the collar base.

"Diamond Ring" is an Imperial pattern and was made by the old Imperial Glass Corporation of Belaire, Ohio. This company was noted for its large production of imitation cut glass type patterns. "Fashion" is another Imperial intaglio type pattern in which rosebowls are rarely found. "Fashion" rosebowls in green, marigold and purple have been seen. The few purple examples seen were in a deep purple with fantastic iridescence, the type of beautiful purple in which Imperial is so well noted.





#### THE DIVING DOLPHINS ROSE BOWL

The "Diving Dolphin's" bowl uses the three dolphins as feet to support the bowl. The dolphins have excellent detail and their head rests upon the table as if they were diving into a body of water. The outside of the bowl contains a floral design of flowers and leaves, while the Scroll Embossed pattern is used on the inside. Most of the pieces flare out

and are ruffled at the top. The rosebowl shape shown is hard to find. A marigold "Diving Dolphin's" rose bowl sold at a H.O.A.C.G.A. convention auction for \$225.00. These pieces were also made in amethyst, but are seen less often. They have also been seen in an aqua color.



#### SCROLL EMBOSSED PATTERN USED ON INSIDE OF DIVING DOLPHINS BOWL

In the early 70's some thought these bowls to be Millersburg. Perhaps this was because of their rather shiney iridescence. This is definitely not a Millersburg piece. Millersburg did make a similiar piece called the Millersburg Dolphin or Dolphins compote. It differs from the "Diving Dolphin's" in that the Dolphins rest upon a round flat base and their head does not touch the table as they do in the case of the "Diving Dolphin's". Instead of the "Scroll Embossed" interior pattern used on this piece, the Millersburg Dolphin pattern has the Rosalind pattern on the inside.



Further confusion with this pattern is created by the fact that "Scroll Embossed", is actually an Imperial pattern. The use of the "Scroll Embossed" pattern on the inside, led collectors, to believe these bowls were made by Imperial. The fact is that both Imperial and Sowerby's of England used this pattern. Researchers have found that our featured "Divining Dolphin's" bowls to have been made in England by Sowerby's. Even so, this certainly has not effected the value, desirability or beauty of this fine piece.

#### FASHION ROSEBOWL IN GREEN

Even though Imperial's "Fashion" pattern is very common and probably the most familiar geometric pattern in the carnival glass field, it is rare in some pieces and especially in the dark colors. The above "Fashion" rosebowl is one of those pieces. Mrs Hartung does not list it in the rosebowl, so evidently she had not seen one. Don Moore lists it in his rarity book as a whimsey rosebowl. Bill Edwards also calls this a rosebowl whimsey. We have seen a very few of these in marigold and perhaps three or four in purple. The purple examples, like a lot of other Imperial purple pieces, are fantastic examples of carnival glass. The one shown above is in green. It is the only one ever seen in that color, even though there are others out there. "Fashion" rosebowl whimseys are rather hard to find. Since Imperial made this pattern in the smoke color, it is possible that one of these rosebowls might show up in that color some day.



## FINE CUT & ROSES



Unusual piece to the left, regular rosebowl to the right.

We just recently found this piece of Carnival glass and thought it was quite unusual. At least, we have never seen one like it before. I am not quite sure if it was meant to be a vase, hair receiver or just another shape of rosebowl.

The pattern is the same as used on the regular "Fine Cut & Roses" rosebowl. It does not have the "Northwood's Fancy" interior pattern as does the pastel rosebowls. It does carry the famous "Northwood 'N' in a circle on the inside bottom of the base. The piece is also unusual in that the base color is a rich lavender instead of amethyst or purple.

## FINE CUT & ROSES ROSEBOWL IN ICE GREEN



After many years of searching for a "Fine Cut & Roses" rosebowl in ice green, we finally were fortunate enough to locate one. It was indeed a thrill to see one of these, as we had never seen or heard of one in that color. We had always thought that surely there must have been some of these ice green rosebowls made, as we had seen a few of the candy dishes in that color. The candy dish is actually the same piece of glass as the rosebowl, only it has been flared out into a candy container "Fine Cut & Roses" candy dish in ice green. Notice the "Northwood's Fancy" pattern that was used on the interior of this piece. This pattern was also used on the interior of the featured ice green rosebowl. In fact, this interior pattern has

been found on all of the pastel color "Fine Cut & Roses" rosebowls. The vivid color rosebowls are usually smooth on the interior with the underlined "N" in a circle found on the inside bottom of the base. A few purple rosebowls with the "Northwood's Fancy" interior have been seen as well as two in green.

The "Fine Cut & Roses" rosebowls are very collectable, not only for their beautiful appearance, but also because they can be found in such a wide variety of colors. Purple is the most often seen color. Marigold and green are found less frequent. Ice Blue, even though very beautiful, are rather easily found. Even so, if the feet are not damaged too bad, they always bring a good price at auctions, antique shows etc. While examples are much harder to find than are those in ice blue and will demand a much higher price. Ice green, as mentioned above, is extremely hard to find. Amber and lavender are two other colors that are only rarely found. We have seen one in celeste blue; it being very beautiful. We have one that is actually a sort of smokey blue.



"Fine Cut & Roses" rosebowls made into a very unusual whimsy shape. Notice that it is smooth at the top. Perhaps this might be one that they never used the crimping tool on. It is in a deep lavender color. No interior pattern is used on this one, but it contains the underlined "N" in a circle. This is a very interesting piece and the only one ever seen in this shape.



## FOUR FLOWERS ROSEBOWL



The "Four Flowers" rosebowl is very unusual in this Dugan-Diamond pattern. This exact rosebowl is shown in color in the Rosebowl section of the H.O.A.C.G.A. notebook # 98. This is the only rosebowl that has been reported in this pattern. No doubt, others exist. The reverse pattern, is "Soda Gold". The "Soda Gold" pattern was also used with another Dugan-Diamond rosebowl pattern called "Garden Path Variant". The "Garden Path Variant" rosebowl is also shown in the rosebowl section of the H.O.A.C.G.A. notebook.

We might add that the "Four Flowers" pattern is sometimes called "Pods and Posies". Mrs. Hartung used the name "Four Flowers" for this pattern.

## HATTIE ROSEBOWL

"Hattie" is an Imperial pattern produced by the old Imperial Glass Corporation of Belaire, Ohio. It is listed in bowls, plates and rosebowls. Actually, it is the same piece of glass that was worked into these three different shapes. Rosebowls in this pattern are not common, but when found they are usually in marigold. The one shown is in dark amber, which is quite unusual. It is the first one seen in that color. Some do exist and are rare and desirable. The "Hattie" chop plate is most often found in helios green, so I suspect rosebowls were made in that color too. The "Hattie" pattern is used on both the inside and outside of this piece and a large eight petal daisy appears on the inside bottom of the bowl.



## HOLLY ROSEBOWL



The "Holly" or "Carnival Holly" rosebowl is in a beautiful deep blue color with great iridescence. This pattern was produced by the Fenton Art Glass Company of Williamstown, West Virginia. It was one of their more popular patterns and was made in a number of pieces including bowls, plates, compotes, sherbets and hat shapes. The rosebowl is very hard to find. It is not listed by Hartung or Edwards in a rosebowl. The popular H.O.A.C.G.A. notebook shows it in marigold. Colors in the "Holly" rosebowl reported to H.O.A.C.G.A. were marigold, blue and green. "Holly" pieces such as plates and compotes are much harder to find in green than they are in marigold and blue. Even though "Holly" rosebowls are very desirable and hard to find in any color, one in green would be even more rare. A marigold rosebowl is also shown in Hand Book 2 page 59. Hand reports as seeing the "Holly" rosebowl in red. This would certainly be a super find.

## IMPERIAL ROSEBOWLS IN RARE COLORS

The "Open Rose" rosebowl in purple, shown on the left, is a very hard rosebowl to locate. The deep purple color of this rosebowl reflects Imperial's super color and iridescence. The purple "Open Rose" flat plate is also very hard to locate. Besides the hard to find purple, they come in amber, helios green, marigold and in a teal green color. It is quite possible that they might exist in clambroth and smoke.

The "Imperial Grape" rosebowl on the right is in amber. They have also been reported in marigold and green, but any rosebowl in this pattern is rather hard to find. Perhaps a purple one might exist. If so, it would be a great find. The purple "Imperial Grape" 9 inch flat plate does exist, but only rarely does one show up.

These two rosebowls are the exact examples shown in the 1985 H.O.A.C.G.A. insets on rosebowls. If you collect or like rosebowls, be sure to obtain these rosebowl inserts as they have a great coverage of patterns in beautiful color. The second half of the rosebowl insets were printed in 1986. We highly recommend these inserts for their beauty and educational information.





## JACOBS LADDER ROSEBOWL



We actually purchased the rosebowl that is shown above to do some research on this pattern. It is an interesting piece of Carnival glass in good dark marigold and with very nice iridescence. It is one of those pieces that the longer you keep it, the better you like it. We have never been able to find another piece of Carnival glass in this pattern, but are sure there must be others out there.

This pattern is not listed in any of the Hartung books, but it can be found in Presznick Book 2 - page 36. It is shown in plate # 136. Presznick reported the maker as unknown at that time, but we have found that it was made by the U.S. Glass Company. A small milk pitcher of this pattern is illustrated in Kamm Book one - page 20. The pattern was originally made by Bryce Brothers and called "Maltese" by them. Material on this pattern was found appearing in an old trade catalog in 1885 and described it as being made in many different pieces. In 1891, some fifteen different glass companies, including Bryce Brothers, were merged together to form what would be known as the U.S. Glass Company. Bryce Brothers would be known as the U.S. Glass Company's Factory B. Iridized glass, now known as Carnival glass, was not produced at that time. This pattern was later produced in Carnival glass, by the U.S. Glass Company.

The "Jacobs Ladder" rosebowl is 3 inches high with at top opening of 5 3/8 inches. The collar base is 3 3/8 inches in diameter with a 24 point star pressed into the underside of the base. It a very unusual piece of Carnival glass and certainly a desirable rarity.

## LOUISA ROSEBOWL IN AMBER

The "Louisa" rosebowl is not difficult to find in some colors, but the one shown above in amber is rather unusual. The colors most often seen in rosebowls in this pattern are amethyst and a sort of aqua green color. The "Louisa" rosebowl sets on three curled feet. It is a pretty and well designed floral pattern that fits in very nicely on rosebowls. This pattern can also be found in a footed candy dish and a rarely seen footed plate. Both of these are the same piece that has been flared out into the designated shapes. On these pieces the pattern is on the underside making the pattern rather hard to see without turning it over. On the rosebowls the pattern show up very well because the pretty floral design is on the outside with the plain surface being on the interior. These "Louisa" rosebowls were made by Westmoreland. We now know that Westmoreland made considerable more carnival glass than was previously thought some years back. Some of the most sought after Westmoreland patterns are Daisy Wreath, Carolina Dogwood, Fruit Salad, File & Fan, Orange Peel, Scales, Hobstar Fruit and Peacock tail & Daisy. Besides the amber color discussed here, colors that were used by Westmoreland are peach opal, marigold over milk glass, moonstone, blue opal and a sort of milky blue moonstone type base color. All of the colors that were produced by Westmoreland are nice, but these are some of our favorites.





## **MILLERSBURG PEACOCK & URN** **ROSEBOWL IN VASELINE**

Rare Millersburg "Peacock & Urn" large Rosebowl shape in beautiful vaseline base glass. Only one other bowl reported in this shape, it being in amethyst glass. This beautiful rosebowl, and the following three pieces, were found in Ohio.



UPDATE NOTE: We decided to put the first three of these pieces in the Woody Auction at the H.O.A.C.G.A. convention in April of 1979. The vaseline rosebowl sold for \$1850.00. It was purchased by Jack Wilson of the Chicago area. At the Wilson auction that was held at Strongsville, Ohio on February 26 & 27, 1982, the bowl sold for \$2250.00 this was 2 1/2 years later. It is certainly a beautiful bowl and very rare.

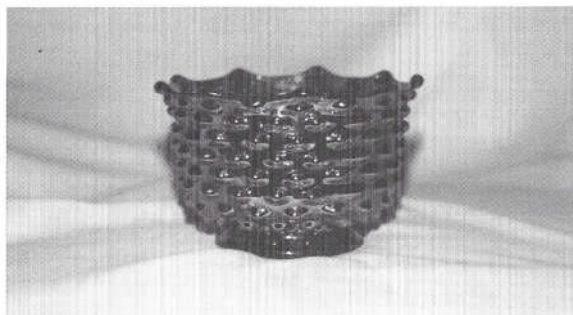


### **DOUBLE STAR TUMBLER-CUSPIDOR**

Cambridge whimsey cuspidor made from a Double Star tumbler. Very possible a one of a Kind piece. We put it in our Mrach 3rd & 4th, 1989, auction where it sold for \$2500.00.

### **RARE AQUA OPAL WISHBONE**

This aqua opal "Wishbone" three footed bowl sold for \$1300.00 at the 1979 H.O.A.C.G.A. auction. We consider it a very rare and beautiful bowl. At the time of the writing of our 1978 article, we knew of only two of these bowls. Since then, at least one other has been found.



### **MILLERSBURG** **"HOBNAIL" BOWL**

Large & rare Millersburg "Hobnail" bowl in typical Millersburg amethyst color. Only a very few of these known to exist. It is sold at the 1979 H.O.A.C.G.A. auction for \$700.00.

## **ROSE GARDEN ROSEBOWLS**



The "Rose Garden" pattern was made by the Eda Glassworks of Sweden. For many years Carnival glass collectors in the U.S. considered foreign made Carnival glass as being either English or Australian. Through extensive research by such researchers and collectors as Ray Notley and Marion Quintin-Baxendale we have found that carnival glass was produced in many other countries such as Finland, Czechoslovakia, Sweden and Argentina. Most of this foreign made carnival glass was produced in the 1920's and 1930's, which was much later than our American made carnival glass. Probably the most often seen pattern in carnival glass was made by the Swedish Eda Glassworks is "Curved Star". It too, was once thought to be English. The prettiest and probably the most valuable piece seen in the "Rose Garden" pattern is the milk pitcher in blue. Another rare piece in this pattern is the butter dish. A vase has also been reported in this pattern. The only colors made by this company were marigold and blue.

The small rosebowl on the left is quite small, being only 2 1/2 inches tall with a top opening of 4 1/2 inches. The base is 2 1/2 inches in diameter. The color is dark marigold. The larger example, shown on the right, stands 3 1/4 inches high with a base diameter of 3 3/4 inches. This one is in a rather light blue color base glass. Both pieces have a 16 point star like figure pressed into the bottom of their base. The little marigold "Rose Garden" example is the only piece seen in this shape and color.

"Rose Garden" comes in a rather small water pitcher, butter dish and vase. The pattern is well discussed in Hartung Book 6 - page 27. A nice picture of the butterdish is shown in the table set filler division of the H.O.A.C.G.A. notebook. This rosebowl is in deep marigold and with outstanding iridescence. A few pieces of this pattern has also been found in cobalt blue. The rosebowl is 2 3/4 inches high, 4 1/2 inches at the top and with a base diameter of 2 1/2 inches. Mrs. Presznick, in her Book 4, called this pattern "Rose Marie" and it is sometimes known by that name.

UPDATE NOTE: This rosebowl sold at auction in St. Louis, March 3 & 4, 1989 for \$750.00. This pattern was made in Sweden by the Eda Glass Works.



### SEA THISTLE IN A ROSEBOWL



Mr. Ray Notley wrote an interesting article on the "Sea Thistle" pattern in the August 1982 H.O.A.C.G.A. bulletin showing several pieces in this pattern. He stated in his story that other pieces in the "Sea Thistle" would probably show up in marigold. I thought perhaps our readers might be interested in viewing another example of this pattern in carnival glass. We found this rosebowl in Florida but did not know the name of the pattern at that time. We did suspect it to be of English origin. Thanks to Mr. Notley we now have a name for this pattern and also know that it was made by Sowerby of England. It is a nice rosebowl, quite rare, and has been reported only in marigold.

### THREE-IN-ONE ROSEBOWL



This photograph shows the "Three-In-One" pattern in a rosebowl. This is the same piece of glass that was used to make the regular bowls, only in this case, the sides have been pulled up and turned in at the top to form a rosebowl. It is a deep, marigold color. The "Three-In-One" pattern is not listed as being made in a rosebowl by either Hartung or Edwards. This piece is from the C.B. Carroll collection and sold for \$175.00 at auction in September 1983. This rosebowl is both a rare and desirable piece of carnival glass and would make a fine addition to any collection.



"Three-In-One" is an old Imperial pattern. It was made originally in clear glass and later in carnival glass, but never in any quantity. The pieces usually seen are the small and large sized bowls. The "Three-In-One" pattern is seen on carnival glass lamp shades. Occasionally a small 6 1/2" plate will be found.

## **"AZTEC" A RARE ROSEBOWL**



The "Aztec" rosebowl that is shown above was part of the Bill Carrol collection and sold for \$325 at his auction. "Aztec" is a McKee Glass Company pattern and was a very popular line from that company. It was made in many different pieces in large quantities in clear pressed glass. McKee was not known as a producer of carnival glass, but evidently they did a little experimenting with this type of iridized glass. Only a sugar, a creamer, water pitcher, rosebowl and three tumblers in carnival glass are known. All of these pieces contain the well-known "PRES-CUT" trademark in the bottom of the base. There are a few other McKee patterns that are known to have been made with iridescence. We have a "Rainbow" pattern small juice tumbler and I know of a few "Heart-Band" tumblers. These iridized pieces are considered quite rare. A marigold vase in the "Nortec" pattern was sold in the Harsch collection at the HOAGCA convention "Nortec" is one of McKee's long series of "tec" patterns which also included: Fentec, Yutec, Bontec, Carltex, Plutec, Sextec, Martec and Quintec, just to name a few. This company was well known for their production of this type of glass. It was very popular in the 1890-1915 era.

The featured "Aztec" rosebowl has a light marigold iridescence showing quite a few pinks. It is 3 3/4" high and 4 1/2" in diameter at the center of the bowl. The opening at the top is only 2 1/4" wide and the base 3". The whirling star figures are used three times around the bowl and is also pressed into the bottom of the base. It is a very pretty rosebowl and is extremely rare.

## **HERRINGBONE & BEADED OVAL**

This little compote is the only one ever seen. It is called "Herringbone and Beaded Oval" and the pattern is listed in Presznik Book 4, plate 99. Old Imperial catalog material lists it as Imperial's No. B-54 1/2. This pattern is shown in that catalog on various types of lamp shades.

The compote pictured above is a rich shade of marigold and quite an unusual and pretty piece of glass. The picture was taken with the compote laying down. The pattern is on the outside of the compote.

UPDATE NOTE: Two more of these have been seen in marigold.





## SODA GOLD SALT & PEPPER SHAKERS



Not much has ever been written about these salt and pepper shakers. They were made by the Old Imperial Glass Corporation of Belaire, Ohio. Sherman Hand has a very nice color photo of these in his Book # 3. He calls them "Spider Webb and Soda Gold". Mrs. Presznick, in her Book # 4, calls them "Tree of Life", yet she reports the candlesticks in this same pattern, shown and listed on plate 185 of Book # 3, "Soda Gold and Spider Webb". Hartung and Edwards both list the pattern as "Soda Gold", but neither mentions the salt & pepper shakers.

These salt and peppers were made in a good marigold and also in a smokey color. If a purple set was made, they would be beautiful and very rare. Imperial did make purple carnival glass, and some of the best. Some of the sets viewed had rather poor tops with much of the metal parts rusted or eaten away. It is quite possible that many of these sets were thrown away when the tops wore out. This could be one of the reasons why this set is so very hard to find.

The one shown is in excellent condition with very fine color and iridescence. There are six panels around each piece. The "Soda Gold" pattern, with stippling, is used on all the panel work. This leaves only a very small portion near the top and bottom that is smooth. The bottom of the base is also plain with no star figure used at all.

These little salt and pepper shakers are a very fine addition to any carnival glass collection, and should be a "must" for the miniature and Imperial glass collectors.

## MILLERSBURG "LITTLE STARS" SAUCE DISH

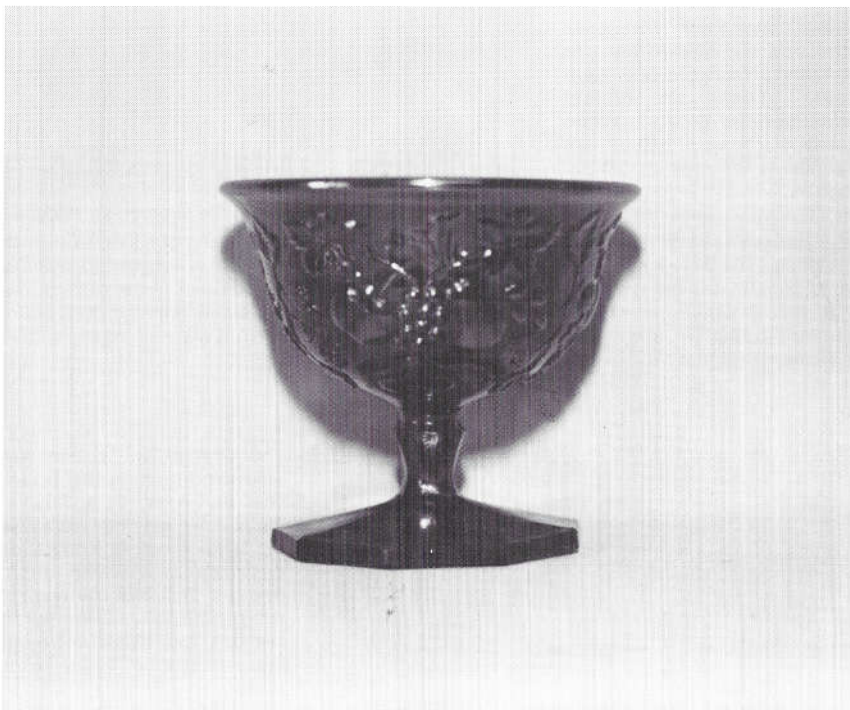


This 5 1/2 inch size "Little Stars" piece has never been reported in any of the Carnival glass books. They are in the typical Millersburg amethyst color. This small sauce dish makes the fourth size that has now been reported in the "Little Stars" pattern. The size that is seen most often in this pattern is the 7 to 7 1/2 inch bowl. "Little Stars" bowls are very hard to find in the two larger size bowls of 9 1/2" and 10 1/2 inches. They are highly sought after and are usually found in the ice cream shape.



Photo No. 2 shows the "Little Stars" sauce beside the blue "Hanging Cherries" or "Millersburg Cherries" ice cream shape sauce dish. This little blue sauce dish was found inside the city limits of Millersburg, Ohio. It was made in that city and probably had never left that area until purchased.

## **"MULTI-FRUITS AND FLOWERS" SHERBET OR DESSERT**



Shown is the "Multi-Fruits and Flowers" sherbet or dessert. This is a very rare piece of Millersburg carnival glass. The one shown is in green. Only three of these have been seen in this color and perhaps a half-dozen in amethyst. No marigold examples have been reported.

This sherbet is about the same size as the "Leaf & Little Flowers". It is 3 1/4 inches high with a top opening of 3 3/4 inches. The base is 2 3/4 inches wide. The base is nine sided instead of the eight sided effect that is found on "Leaf & Little Flowers". Nine panels cover the stem and base. The bowl part carries the "Multi-Fruits and Flowers" design on the exterior. The inside of the bowl is plain or smooth. This would add a lot of charm to any collection whether you collect Millersburg, miniatures or carnival glass in general.

## **WESTMORELAND ORANGE PEEL SHERBETS**



The "Orange Peel" sherbets or desserts are shown here in amethyst, marigold and aqua teal. These are typical Westmoreland colors. While none of these sherbets are common, the marigold color seems to be the hardest to find in this shape. Mrs. Hartung did not list the "Orange Peel" pattern in the sherbet, so evidently she had not seen one. They stand 3 3/4 inches high with a top opening of a little more than 3 inches. The base is of the six sided or hexagon shape. The pattern is suppose to look like an orange that is being peeled, with the six points representing the part of the orange that has been peeled away from the orange itself. These points flare out beyond the actual bowl part of the sherbet. The featured "Orange Peel" part of the pattern is stippled, which is quite representative of an actual orange.

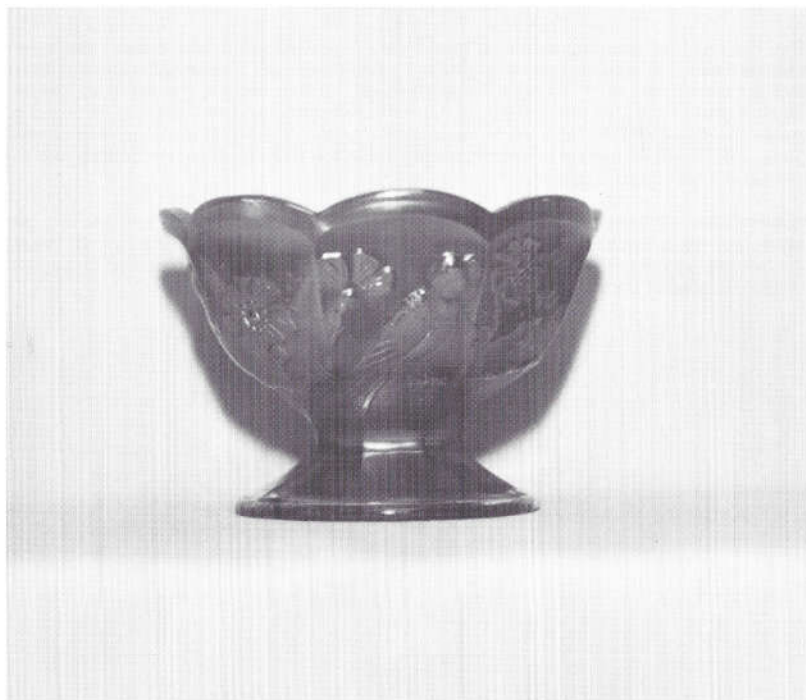


The "Orange Peel" pattern was also produced in the punch bowl and cups. In addition to the punch cups, they were also made in what is known as custards or custard cups. Photo # 2 shows the custard cup on the left and the punch cup on the right, with our featured sherbet being in the center.

Notice the distinct difference between the punch cup and the custard cup. On the custard, the six points extend out beyond the bowl part, the same as they do on the sherbet. On the punch cups however, these points come up even with the top of the cup. This was done to make it much easier to drink punch from them. In these punch and custard cups, marigold examples are the most common. You don't see them nearly as often in amethyst or aqua, however. In fact, we have seen very few of the custard cups in these colors. The Westmoreland "Fruit Salad" punch cups are made exactly the same as the "Orange Peel" punch cups, only in this case, two of the stippled Orange Peel points contain a bunch of grapes, two contain cherries and one contains a pineapple. The handle takes up the sixth point. The handles are made to look much like a vine or limb with twigs coming out from the main part of the handle. These handles are quite unusual on these two sister patterns, making them unique among the carnival glass punch cups.



## SINGING BIRDS SHERBET



Even though desirable and very collectable, the well known "Singing Birds" pattern is one of the more commonly seen Northwood creations. This very popular pattern can be found in water sets, table sets, berry sets and mugs. The "Singing Birds" sherbet or ice cream shown is the first example of this piece ever seen. It is in deep marigold and is of the same size as the Northwood Grape & Cable footed ice cream. Like the Grape & Cable footed ice cream, this piece also contains the Underlined "N" in a circle in the bottom of the bowl. It is not unlike the standard "Singing Birds" berry dish, except that this one has the dome foot. This sherbet has never been listed in any of the carnival glass books. One of these pieces is shown in custard glass, with the distinctive Northwood nutmeg staining, in William Heacock's Book No. 4, "Custard Glass from A to Z".

## HONEYCOMB & CLOVER SPOONER IN MARIGOLD

This is a pattern that many collectors have probably never seen, where it was used as the dominant theme in a piece of carnival glass. Fenton Art Glass Company did use this pattern on the reverse side of "Feathered Serpent" bowls. Shown here, is the marigold spooner which is part of the four piece table set in the "Honeycomb & Clover" pattern. It would be great to own a complete table set in this pattern, but this is the only piece seen in carnival glass. No doubt there are other pieces out there, but this pattern was never produced in any great quantity in carnival glass.

William Heacock shows the "Honeycomb & Clover" water pitcher and tumbler in green opalescent glass (not carnival) on the cover of his book "Fenton Glass - The First 25 Years". The complete table set in green pressed glass, decorated with gold, is illustrated on page 31 of that fine book of Early Fenton Glass.



## **NORTHWOOD'S DOUBLE LOOP OPEN SUGAR & CREAMER**



The "Double Loop" open sugar and creamer, will usually contain the famous Northwood underlined "N" in a circle trademark. The mark is located on the inside bottom of the base. The open sugar is sometimes referred to as a chalice, but it is really the open sugar that goes with the little creamer to form the breakfast set. This "Double Loop" breakfast set was also made by Northwood in custard glass. A picture of the custard glass set can be seen in Heacock Book 4 - page 33 "Custard glass from A to Z". The little creamer is very rare and only a few seen in Carnival. The color most often seen is cobalt blue, but they do exist in other colors including the popular aqua opalescent. We have not seen the rare creamer in aqua opal, but have viewed a few of the open sugars. This little "Double Loop" breakfast set in cobalt blue is rare and very desirable.

## **FASHION BREAKFAST SET**

Any piece of "Fashion" in the purple color is actually very hard to find. In most patterns, Imperial did not make much purple, but when they did, it was usually outstanding in color and iridescence. The above set is no exception to that rule. In addition to the purple color, these sets were also made in helios green, smoke and marigold. It is quite likely that they were also produced in clambroth and amber, since Imperial did make carnival glass in both of those colors. While Northwood is considered as the King of the pastels and Fenton was the top producer of red carnival, Imperial was certainly the leading maker of amber, clambroth and smoke. With the exception of marigold, these breakfast sugar & creamer sets are all difficult to find. A set in helios green is extremely hard to locate.





## **FLUTE & CANE SUGAR & CREAMER**



The "Flute & Cane" open sugar and creamer set is one of Imperial's many breakfast set patterns. This set is only four inches high at the highest point of the creamer's pouring spout. The base on these pieces is 2 3/8 inches wide. All of the examples in the "Flute & Cane" pattern have an unusual intricate whirling star design deeply impressed into the underside of the base. The color is in deep rich marigold. This breakfast set is actually quite scarce and is very seldom seen. They are not listed in the Hartung or Edward's price guides. The "Flute & Cane" pattern can also be found in Kamm's Book 2 - page 72, but only mentions the water pitcher and milk pitcher. Imperial also made this pattern in clear crystal glass. Actually it is better known in crystal than it is in Carnival Glass. Other Carnival Glass pieces in this pattern, are the water pitcher, milk pitcher, tumblers, berry set, sherberts, champagnes, plates, cup and saucers, goblets, wines and cordials. Many of the pieces are quite rare in Carnival Glass and are very hard to find. A good rich marigold is the only color that has been reported in this pattern and the color runs very uniform on all of them.

## **INVERTED STRAWBERRY BREAKFAST SUGAR & CREAMER**

The above set is in purple Carnival glass and is one of two sets. This unusual set was made by the old Cambridge Glass Company of Cambridge, Ohio. The "Inverted Strawberry" is pictured in Mary Lyle and Lynn Welker's Book # 2 on "Cambridge Glass". The book is made up of reprints from old Cambridge Glass Company catalogs. The pattern was called their No. 2780 "Strawberry" rock crystal design. The old catalog sheet listed it as being produced in many different pieces. Cambridge also made the regular four piece table set of Carnival glass. The breakfast set shown is somewhat smaller than the regular table set. Like other breakfast sets the sugar bowl does not contain a lid as it does on the regular table set. A very nice picture of the "Inverted Strawberry" table set can be seen in this years section of the H.O.A.C.G.A. binder notebook on table sets. The featured breakfast set shown above is made differently from the table set in that they are on pedestal feet. This set is considered highly collectable and is very rare.



### SMALL THUMBPRINT SUGAR & CREAMER



This sugar and creamer is called "Small Thumbprints". The creamer is sketched in Hartung Book 7 - page 82. She shows only the creamer. It measures only 2 1/2 inches high with a top opening of 2 3/4 inches.

These souvenir pieces were very popular back in the 1910 era using names of towns, different events, such as fairs and sometimes peoples names or initials. Iridized souvenir pieces are harder to find.

William Heacock, in his fine book "Custard Glass A to Z" calls this pattern "Tiny Thumbprints". He lists the maker of the custard pieces as the Tarentum Glass Company. The only pattern used on them is a band at the lower portion of the piece, consisting of side-by-side sharply sunken tiny ellipses. As the photo indicates, this band is just below the main body of the creamer and sugar.

### THE "TWITCH" PATTERN - CARNIVAL GLASS FROM OKLAHOMA



The "Twitch" pattern was made by Bartlett-Collins of Sapulpa, Oklahoma, a glass company that originated in 1914. The pieces seen have nice iridescence and are of good marigold color. Carnival glass was certainly not one of their big lines but they did make some. I have seen several other unnamed patterns in marigold carnival glass that were from this company. The first piece found in the "Twitch" pattern was the little breakfast creamer shown in the center of the photograph. At that time we did not know the pattern name nor the maker of the piece. Later, after finding out the name of the pattern, we found the little sherbert and the cup, which is a part of a cup and saucer set. This pattern is illustrated and described in Hazel Marie Weatherman's "Colored Glassware of the Depression Era #2". This is a very fine book and also covers other companies that made carnival glass such as Imperial, Fenton, Jeannette, Diamond, Cambridge and others. It, of course, features glass and the companies that made it during the great depression years.

The "Twitch" pattern was made in a wide range of pieces, including the water pitcher and plate. Tumblers are illustrated in three different sizes. Collectors, especially in the Oklahoma-Texas area, should look for these tumblers. Many collectors would like to have one of these tumblers. While I have not actually seen the "Twitch" tumblers in carnival glass, I am quite sure that they do exist. We have seen only the above three pieces with iridescence, but no doubt other pieces exist in this pattern. Jody Mitchell, who has done some fine research work on carnival glass, showed the sherbert in one of the Texas newsletters. It is also interesting to note that some of Bartlett-Collins descriptive advertising is written in both English and Spanish. This is not too surprisingly however, due to the large amount of Spanish speaking people in the great southwest. We thought that you might like to know that some carnival glass was made west of the Mississippi river.



## GRAPE & CABLE TABLE SETS



While they are highly collectable and always in demand, you might say that there is nothing unusual about "Grape and Cable" table sets. This is not the case here however, as the set on the bottom row is in pastel green. So that makes this set not only unusual, but extremely rare as well. How many pastel green "Grape & Cable" table sets are there in existence?

## "ARCHED FLUTE" TOOTHPICK HOLDERS

These little toothpick holders were made by the Fenton Art Glass Co. of Williamstown, West Virginia. These are in the Wisteria (lavender), florentine green (pastel Green) and celeste blue (light blue). It is possible they were also made in topaz (vaseline) and velva rose (pink). William Heacock's "Fenton Glass -- the First Twenty-Five Years" pictures one of these in the wisteria color on page 61. He notes they were produced in 1922. It reported that the mold drawings in the Fenton archives called this a pen holder. They are known as toothpick holders by carnival glass collectors.

These toothpick holders are little miniature pieces standing about 2 3/4 inches high. They differ from the regular "Flute" toothpick in that they have a dome foot while the regular "Flute" has a collar base with a rayed star at the bottom of the base. "Arched Flute" is smooth on the bottom. "Flute" toothpicks are scalloped around the top while the "Arched Flute" is not. Both contain six panels. Not many of these were made and are hard to find. It is seldom that one will show up for sale. Two of these sold at the Gaida-Jackson auction on March 30, 1985, for \$125.00 each. While these little gems would make an excellent addition to any collection, they are especially fitting in a collection of miniatures.



## CARNIVAL GLASS BY THE BOX



Last summer, an Ohio couple wrote that they had purchased a box full of Carnival Glass for forty dollars. This purchase was about eight years ago. In the box was a Millersburg marigold Orange Peel bowl, an amethyst Beaded Cable rosebowl, marigold Crackle water set and a purple Northwood signed plate. This really sounds like a very good buy, but the box also contained the six marigold Millersburg "Hobnail" tumblers that are shown in the photo. You might think about this for a minute. How many of us have ever seen that many marigold "Hobnail" tumblers, especially in one bunch? At the time of their purchase, were not avid Carnival Glass collectors and really did not know what they had. They did not know what any of the pieces were actually worth. Upon receiving a copy of March 1984 issue of the American Carnival Glass newsletter, they eagerly read the article on "Hobnail" tumblers. They were startled and couldn't believe what they had found. It was then that they realized what a fortune they had made in a single purchase. They now consider themselves avid Carnival Glass collectors. They are from the state of Ohio, which is where all the beautiful Millersburg Carnival Glass was made and also where a great deal of it has been found. Even though it was produced in the state of Ohio, it is loved and enjoyed by collectors everywhere.

## BOGGY BAYOU VASE

The "Boggy Bayou" vase is exceptionally beautiful in the lime green opalescent color. As you can see from the photo, the opalescence goes completely down to the collar base. The deep opalescent arches in this pattern contrast very well with the lime green color to make a very pleasing effect. The iridescence is on the inside, so as not to cover up the white opalescent arches on the outside.

This piece is only five inches high. The top opening flares out to 4 1/2 inches with the collar base being 3 1/2 inches wide. A star type configuration is found on the bottom. Six panels that contain the arches surround the vase with a pretty ruffle matching each panel at the top.

These vases are quite hard to locate. Occasionally a marigold one in this size and shape is seen. We have seen a few in marigold and green that have been stretched out to about 12 inches high, but we have not noticed any in the opalescent color in that size. The low squat shape and the beautiful contrasting colors makes this a very interesting and unusual piece of carnival glass.

This pattern was made by the Fenton Art Glass Company of Williamstown, West Virginia.





## **BULLS EYE AND LOOP VASE**



"Bulls Eye & Loop" can be found in Presznick Book 2 - plate 34. You will not find it listed in the Hartung books. This vase is amethyst, and has to be a rare pattern. The color and iridescence looks like Millersburg.

The vase is 7 inches high and flares out to 4 3/4 inches at the top. The base is 3 1/2 inches wide. There are four rows of alternating bulls eyes and loops that are in a staggered manner that go around the vase. This vase is very similar in shape and size to the "Tulip Scroll" vase. Both of these patterns are rare.

UPDATE NOTE: This pattern is now definitely recognized as a Millersburg pattern. One was recently found in green.

## **FILE VASE (Left), and IMPERIAL'S # 5 VASE (Right)**

The Imperial "File" vase is very seldom seen. Only three are known, but it is quite likely there are more. Whether this was an Imperial general line or some glassmakers whimsey, I am not quite sure. I would lean towards the whimsey as so few are known. It is possible this piece was made from the "File" spooner of the table set. This vase is 5 1/2" tall and has a base diameter of 3 1/8". The top has six ruffles and is 4" across at the widest point. It is known only in marigold. This is not surprising, since the "File" table sets and water sets have also been reported only in marigold.

Also shown is another Imperial vase that is in the scarce category. This vase is sketched and described in Hartung Book 7 page 56 and listed as "Imperial's No. 5". It was also listed as Imperial #5 in the old Imperial catalog data. In Kahnn Book 2, page 44, Mrs. Kahnn lists this pattern as "Banded Fleur-De-Lis", which does describe the pattern well. The pattern has also been reported in a bowl and may also exist in other pieces.

This vase is a very deep marigold color, 6" high, 4" across the top and 3 1/2" across the base. The base is hollowed some and contains a raised 24 point rayed star on the bottom. Around the top of the pieces is a raised ring and below that a 1/2" egg-and-dart band. The background consists of tiny raised star like figures that appear like stippling. Six large Fleur-De-Lis designs form the main motif of the pattern. Webbing is found between the petals of the motif. A diamond point band circles the center of the piece. It is a very attractive and unusual pattern that carries a lot of detail.



## MARY ANN LOVING CUP

This unusual three handled loving cup, is considered quite rare. It is unique in that it has three handles, instead of the two that are found on the vase. Note the third handle that extends out to the front. While the two handled vase is not too difficult to find, very few of these "Mary Ann" loving cups are known.



## UNUSUAL "PALM BEACH" VASES

The two vases, shown are very unusual and beautiful pieces of Carnival glass. One is in frosty white and the other is a deep purple. Purple pieces are very seldom seen in the "Palm Beach" pattern. Honey Amber and white are the two colors usually found in this pattern. Water sets were made in these two colors as well as table sets and berry sets. No purple tumbler or water pitcher has ever been reported. You can find small "Palm Beach" Carnival glass bowls in a variety of different shapes. A "Palm Beach" vase, very similar to the above, with a somewhat larger opening, was found, with marigold iridescence over a milk glass base. This one, also, would be considered rare. The "Palm Beach" pattern is also very collectible in non-Carnival opalescent glass. It was made in blue and vaseline opalescent glass. The table & water sets in opalescent glass, as well as these found in Carnival glass, are very beautiful and highly sought after. The "Palm Beach" pattern was made by the old U.S. Glass Company.



## MARY ANN VASE (two handles) & LOVING CUP WITH THREE HANDLES



While this pretty "Fancy Flower" design is the same on both of these "Mary Ann" pieces, there are several differences in the way in which they were made. Note the scalloped edges are completely smooth. The handles on both were made exactly the same. The more common "Mary Ann" vase can also be found in amethyst in addition to the marigold, but it is much harder to find in that color. The three handled loving cup has been reported only in marigold. Some think these pieces were made by the Imperial Glass Company of Belaire, Ohio. "Mary Ann" pattern has not shown up in any of the old Imperial catalogs. It has been reported that a blue opalescent "Mary Ann" vase is known to exist in non-iridized opalescent glass. It just might be possible that these pieces were made at the old Northwood-Dugan-Diamond factory at Indiana, Pennsylvania.

UPDATE NOTE: This is a Dugan Diamond pattern.



## SUNFLOWER DIAMOND VASE

Seen only on rich reddish marigold, this seems very much like the other intaglio patterns of Cut Flowers and Diamond and Daisy Cut. Believe these two other patterns were made by the Jenkins Glass Company.

This again is on a very heavy glass, and the edges of the intaglio pattern are smooth rather than being sharply cut. There are three of the panels shown around the vase, and the top edge has very smooth soft shallow scallops.

Although it is possible that this piece was made in several sizes, the pattern is ideally suited to a tall form such as the one sketched - this being 9 1/4" high. The top measures 4" in diameter, and after sloping in sharply, it comes again to a 3 1/2" base.

The underside of this base is plain rather than patterned, and is rather deeply domed for stability. All pieces of Jenkins Carnival Glass are relatively scarce, as is this pattern.



This description is taken from Hartung's Book 7, page 38. Since the "Sunflower Diamond" vase which we recently found is so much different in color and size from the one in Mrs. Hartung's Book 7. The photo shows a "Sunflower Diamond" vase found at an antique show in Nebraska. This one is in cobalt blue, much the same color as the "Wide Paneled Thistle" pitcher and tumblers that have been discovered. This "Sunflower Diamond" vase is the first one seen in any color other than marigold. It is also the first smaller than usual size vase they ever observed in this pattern. This vase is 7 1/2" high instead of the 9 1/4" described by Mrs. Hartung in her Book 7. It is 3 1/2" at the top, while the one she described is 4". The base is 2 7/8" instead of the 3 1/2" on the larger size vase.

This cobalt blue example also has the rather deeply domed base described by Mrs. Hartung on her vase. This piece however, has some kind of mark on the inside of its smooth base. It is rather hard to make out, but it is definitely a mark of some kind. Due to the blue color and the existence of this mark, I rather suspect that the "Sunflower Diamond" vase, in which I have described, might have been made in England, but of course I would like proof before I make that as a definite statement.

## THREE ROW VASE

The purple "Three Row" vase was made by the old Imperial Glass Corporation of Belaire, Ohio. It has beautiful color and fantastic iridescence. This seems to hold true with much of Imperial's purple. The vase is 7 1/2 inches tall with a top opening of 4 1/2 inches. It contains a 24 point star pressed into the bottom side of the base. The "Three Row" vase is considered very rare. This is only the second one of these seen in purple and only three have been confirmed in that color. It has been reported in marigold and smoke. A "Two Row" vase is listed by Hartung. Picture # 2 shows the "Three Row" vase in the center along with two other rather scarce Imperial vases, a marigold Colonial Lady (left) and a marigold Thumbprint and Ovals.

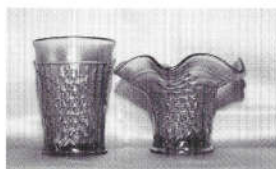


## WHIMSEYS MADE FROM TUMBLERS

Tumblers seemed to be a very popular piece of glass in which to make whimsey vases, hat shapes, cuspidors etc. Picture # 1 shows the "Fentonia" whimsey vase was swung from a "Fentonia" tumbler. This was done by workers at the Fenton plant while the glass was hot. This particular piece is the first one seen.. It is in marigold.



Picture # 2 is a Dugan-Diamond example of a "Circle Scroll" vase made from the tumbler. These have been found in both purple and marigold. The same tumbler was also used to make hat shapes in different styles.



Picture # 3 is Northwood ice green "Grape Arbor" tumbler made into a hat shaped piece. The ice green example is quite rare in this shape. The ice green "Grape Arbor" tumbler is rare. These hat shapes have been seen in "Grape Arbor" carnival colors including custard glass. The late Rose Presnick once showed a white Wisteria tumbler that had been made into a bank. Also seen was an "Acorn Burr" vase stretched from a tumbler.



Picture # 4 is a green whimsey cuspidor formed from a "Double Star" tumbler. It is quite possible that this could be a "one of a kind" piece. There is also a spittoon made from a Lattice & Grape tumbler which is extremely rare.

Tumblers in no way had a monopoly on whimsies. Beautiful whimsies exist made from sauce dishes, spoon holders, powder jars, sugar bowls, rosebowls, punch cups, hat pin holders, water pitchers and bowls. One could certainly form a beautiful collection of whimsies.

## NORTHWOOD'S TREE TRUNK VASE

The "Tree Trunk" pattern is one of the most popular of all the carnival glass vases. They were made in many different colors, three distinct sizes and in a wide selection of heights. There seems to be confusion between this Northwood pattern and the "Rustic" pattern made by Fenton. Many collectors get these two patterns confused.

These patterns contain many rows of hobs or hobnails that circle around the vase. On the "Tree Trunk" vase, these rows are somewhat uneven and are meant to look like knots on the trunk of a tree. These so called "knots" also vary in size, especially on the two larger vases. Between these hobs or knots are many short curving lines that run upward on the vase. These curving lines are actually meant to represent the uneven shaped bark that is found on most real life trees. A few of these knots that are found on some of the funeral vases, especially the short squat ones, are much larger and extend out far. On the "Rustic" vase these hobs are in more uniform rows that extend around the vase. On this vase, the background is plain or smooth with none of the curving lines between the hobs found on the "Tree Trunk" vase. If you keep this in mind, you will have no trouble in telling these two vases apart.

The big majority of the vases in both of these patterns have been swung out to a greater length while the glass was still hot. When this process is used, the hobs are stretched out and lose part of their hobnail appearance. Usually the hobs on the bottom and very top rows keep their original shape. The shorter vases, that have not been swung out, will have the true hobnail effect.

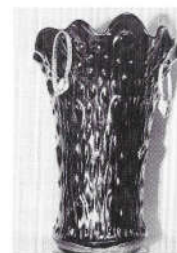


Photo # 1 shows the "Tree Trunk" in the large funeral vase. Notice the ladies wrist watches hanging from the large knots. This particular funeral vase is only 12 1/2 inches high with a 5 1/4 inch base. Some of these have been swung out to 20 or more inches. The height of a "Tree Trunk" vase should not be used in determining the size. If the base is 5 1/4 inches wide it is called the funeral vase. This is true whether it is 12 inches high or 20 or more inches in height. The top of this particular vase is eight inches across at the widest point.





Photo # 2 is one of the large size vases that has been pushed down and is low and squatty. The base is 5 1/4 inches wide and stands only 8 inches high with a top opening of 10 inches. This wide example is usually called a "whimsey jardiniere" and is considered rare. Notice the ladies wrist watch and several rings hanging from the large "extended out" knots on this piece. Also notice the curving lines, that we mentioned earlier, between the hobs or knots. If it was in the "Rustic" pattern these lines would not appear.

Photo # 3 shows the "Tree Trunk" vases in the small, large, or funeral vase and the middle size. The small vase has a base diameter of 3 3/8 inches and the middle vase is 4 5/8 inches across the bottom. The large size funeral vase always has a base diameter of 5 1/4 inches. To determine the size of any "Tree Trunk" vase, refer to the base diameter and not to the height. Notice the "elephant foot" type of base used on the large funeral vase in the center. This type of base is also shown in both photo # 1 and # 2. Most "Tree Trunk" vases are signed with the underlined "N" in a circle. They are not always signed. The "Rustic" vase is never signed. This pattern was produced by the Fenton Art Glass Company and they never signed any old carnival glass.

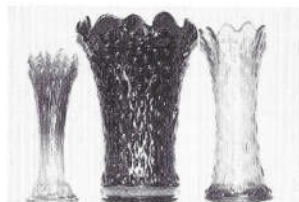


Photo # 4 shows the medium size vases in pastel blue and pastel green. They are quite rare colors. The aqua opal color would be even more rare. Notice these two size vases do not have the "elephant foot" type base. While these medium size vases shown are 12 1/2 and 12 inches tall, the small size is sometimes found of equal or taller height. In that case, the base would be only 3 3/8 inches wide instead of 4 5/8 inches found on the medium size vases.



Photo # 5 shows the small size vases in pastel green, aqua opal and pastel blue. This photo also illustrates several of the many heights found in the small size "Tree Trunk" vases. Vases in this size will all have the same 3 3/8 inch base. Keep in mind the different base dimensions found on the three sizes of "Tree Trunk" vases.

## **SMALL ZIPPERED HEART OR QUEENS VASE**

This "Zippered Heart" vase or "Queens Vase" as it is called in Hartung Book 8 - page 99, is the only one in this small size. It is not listed in any of the carnival glass books as being made in this small size. It stands only 5 inches high with a top opening of 3 1/4 inches. The scalloped base is 3 1/4 inches in diameter. Six small hobstars, one between each of the six flower like petals, form the pattern on the bottom of the base. This vase is in marigold. When we first found this piece, we considered it to be rosebowl, but after looking it up in an old Imperial catalog is very similar to the vase but is smooth at the top with no flutes whatsoever. The few Queens vases seen are much larger, being 8 inches high with the upper edge flaring out to as much as 9 1/2 inches with a scalloped base measuring 5 1/2 inches across. Occasionally, the berry set has been seen in this pattern in purple. The "Zippered Heart" pattern was a popular line of the Imperial Glass Corporation and quite often seen in clear crystal in a wide variety of shapes including the water set and table set. In the old Imperial catalog, they called this their 292 pattern. Imperial must have chosen not to make much of this pattern with iridescence however, as it is only rarely that a piece will show up in carnival glass.

"Zippered Heart" 5 inch vase is listed in Edwards new revised Encyclopedia of Carnival Glass.





## **COSMOS & CANE TINY WHIMSEY & TUMBLER**



This carnival glass piece, shown on the left is "Cosmos & Cane" which is considered to have been made by the United States Glass Company. A picture taken alongside a "Cosmos & Cane" tumbler shows just how tiny it really is. Consider it to be a whimsey that some glass maker had formed into this shape from a regular "Cosmos & Cane" sauce dish. The color is honey amber with super iridescence. "Cosmos & Cane" carnival glass pieces, like its sister pattern "Palm Beach", are almost always found in honey amber or white. These two patterns, and especially "Palm Beach", are known for their whimsies in many different shapes. There is another one like this known and also one that has been formed into a tiny cuspidor. This little gem is considered rare.

## **FLUTE & CANE WINE, GOBLET & CORDIAL**

The "Flute & Cane" pattern was produced by the old Imperial Glass Company of Belaire, Ohio and was made only in marigold. The goblet, shown in the center, stands 6 3/4 inches tall. It has a base diameter of 3 inches and is 2 3/4 inches across the top. The goblet is quite scarce and is seldom seen. The little wine, on the other hand, is very rare. The wine is 4 1/8 inches high, 1 3/4 inches at the base and just a shade wider at the top. The tiny cordial is only 3 3/4 inches high with a base diameter of 1 1/2 inches. The bottom of the base on all of these "Flute & Cane" pieces contain a whirling star type figure. Other pieces that can be found in this pattern are stemmed sherberts, champagnes, berry dishes, punch cups, a small plate that was used to hold the sherbert, champagne and goblet, tumblers in two sizes and both milk and water pitchers. These are just some of the pieces seen listed in old Imperial catalogs.





## INVERTED FEATHER WINE



The "Inverted Feather" pattern was made by the old Cambridge Glass Company of Cambridge, Ohio. The wine is in deep marigold and stands a shade over 4 inches high. The top opening is 1 3/4 inches wide with a six sided base that measures 2 inches across. It has a 26 point star impressed into the underside of the base. The base, stem and bowl are made exactly like the much larger and more common stemmed sundae. The sundae, sometimes referred to as a compote, is flared out at the top and contains six ruffles. The sundae has a base diameter of 3 inches and is 5 3/4 inches tall with a top opening of about 4 1/2 inches. The most often seen Cambridge carnival glass piece is the "Inverted Feather" cracker jar in green with the parfait described in marigold as second.

Punch set, table set and water set pieces in this pattern are extremely rare and highly sought after. A rare footed sherbet is also known in this pattern. Table set and water set pieces can be found in marigold, green and amethyst. We have punch cups in green and marigold. Amethyst pieces could also exist. "Set" pieces by Cambridge are very rare in carnival glass.

Cambridge did not make a lot of carnival glass. They did, however, make huge quantities of hand made crystal tableware and were once called one of the greatest makers of fine glassware in this century. They were considered one of the largest producers of hand made crystal in the 1920's and 1930's. It was sad that this fine glass company came to its end in 1958. It was taken over by the Imperial Glass Corporation of Bellaire, Ohio. A Cambridge glass museum is located in Cambridge, Ohio and shows many of their tremendously popular patterns such as "Caprice". A number of carnival glass patterns are also displayed in this museum along with some of their ruby stain pieces. Some of their old pieces were signed with the "NEAR-CUT" mark and some can be found marked with a large "C" in a triangle design. In the later years, it was simply marked with a paper sticker. Cambridge glass has a great and interesting history and their glass is very collectable today.



This picture shows the "inverted Feather" wine along with some other popular wines of the carnival glass era. From left to right are Four-Seventy-Four, Flute & Cane, Regal Cane, Inverted Feather and Tulip and Cane.

## ORANGE TREE WINES



Note the difference in these two "Orange Tree" wines. The one on the left has a band above and below the "Orange Tree", while the one on the right does not have any band at all. Perhaps some of you have not noticed this variant. These are some times called "ladies goblets", but are listed as wines in the Fenton Glass book by William Heacock. The wines shown here are in cobalt blue, but marigold is the most common color. This wine was also made in emerald green, marigold with vaseline base and marigold with pastel green base. We have also seen it in various shades of blue. This piece is sometimes found with the top flared out, and in this case it is called a "sundae".



## STARS & BARS IS CAMBRIDGE PATTERN

### NO. 2626



2626. Custard.

Shown are parts from old Cambridge catalog reprints that illustrates three pieces of the "Stars & Bars" pattern. The "Stars & Bars" wine is a very interesting piece of carnival glass. Finding the pattern in old glass catalog material makes it even more interesting. In addition to the above pieces in this pattern, Welkers Cambridge Glass, Book #2 show a footed cake plate on page 105. It is listed only as pattern No. 2626 and states that it was made in several sizes. Welker's old Cambridge reprint books are highly recommended for use in working with Cambridge patterns. Another carnival glass Cambridge pattern listed only as No. 2351, called "Cambridge Hobstar", was located in this book. Several carnival glass punch cups, in both marigold and green, have been discovered in this pattern. A number of other Cambridge patterns, that are known to have been made in carnival glass, are listed in these two books. The books can be purchased from Lyle Welker, 2 East Main Street, New Concord, Ohio 43762.

In further study of Hartung's "Stars & Bars" (Cambridge 2626) pattern, a salt shaker was pictured in "Glass Salt Shakers" by Arther G. Peterson (Page 64). No information was given as to the maker of the pattern in this fine book on salt shakers. He lists the pattern name as "Ladder-to-the-Stars". Could not find anything on this pattern in Kamm's or Metz's books. Tumbler in this pattern, listed only as No. 1063, is shown on page 32 of "Fostoria - Its First Fifty Years" by Hazel Marie Weatherman. She notes that the pattern was introduced in 1903 and discontinued in 1908. I cannot find any connection between these two companies, but they both have this exact pattern listed in their old catalogs under different numbers. Since Fostoria discontinued the pattern in 1908, which was about the time carnival glass was getting started, it would seem unlikely that Fostoria made any pieces of this pattern in carnival glass. This wine is the only one that has ever been reported.

## STARS & BARS WINE

This little wine glass, known as "Stars & Bars", described and sketched by Mrs. Hartung in her Book 10 - page 80, is a pattern made by the old Cambridge Glass Company of Cambridge, Ohio. This pattern was found in Book 2 of Welker's Cambridge Glass books. This book contains parts of old Cambridge catalogs and was put together by Mary Lyle and Lynn Welker. The "Stars & Bars" pattern is listed in old Cambridge catalogs as pattern No. 2626. Mrs. Hartung named the pattern "Stars & Bars".

The wine is of a marigold color. It is just a little over 3 3/4 tall and with a base diameter of slightly less than two inches. The top measures 2 1/8 inches wide. The pattern is of the intaglio or near-cut type. The bottom of the base has a sunburst like figure that is very similar to that used on the base of the Cambridge "Inverted Feather" tumblers and punch cups. It is different from the 26 point rayed star pattern that is found on the base of the "Inverted Feather" wine. The wine featured is the exact wine described in Hartung Book 10. The "Stars & Bars" wine is not signed with the Nearcut trademark, which was used on some Cambridge pieces. The "Inverted Feather" punch cup, wine and tumblers in carnival glass are likewise not signed. The "Inverted Feather" water pitcher is signed. The trademark on the water pitcher is rather unusual in that it is placed on the top of the handle instead of the bottom of the base where it is usually found. "Inverted Feather" is a Cambridge pattern.





**MARIGOLD PANAMA**  
**WINE**



This little wine, is the first piece in this pattern ever reported in carnival glass. "Panama" is a U.S. Glass pattern. The U.S. Glass Company is known to have made other patterns in carnival glass, such as "Field Thistle", "Cospalda & Cave" and "Palm Beach". "Panama" is described in Kamm Book 2 - page 49. The pattern can also be found in "U.S. Glass from A to Z" by William Heacock and Fred Bickenhevser. It is shown on page 179 of that pattern glass book.

The above picture, does not show the pattern very well, but does show the shape of the piece. To clearly show the pattern, included is a picture of a "Panama" crystal water pitcher, which gives a good view of the pattern. Note that the pattern does resemble the Chatelaine. On close inspection, it is distinctively different.

**PANAMA PATTERN**  
**BY U.S. GLASS**



**TULIP & CANE GOBLET -- CLARET -- WINES**

"Tulip & Cane" is an old Imperial pattern. Sometimes you will find this pattern called Imperial # 9. Sherman Hand, in Book # 4 - page 69, shows the large goblet and calls it "Tulip & Cane". This pattern was made in clear crystal before the carnival glass era and was later carried over into iridescent glass. This shape was made in four different sizes as shown. The old Imperial catalog lists them as an 8 oz. goblet, 4 oz. claret, 3 oz. wine and 1 1/2 oz. wine. These are listed on the same page along with "Smooth Rays" and "Flute & Cane" containers of this same type. At the top of the page is written: BRIGHT IRIDESCENT. RUBY GOLD ONLY. Imperial did reproduce the goblet in aurora jewels (blue) back in 1970. New carnival glass collectors call this pattern "Kite & Panel". The old ones were made only in marigold and the new goblet is in blue.



## "DRAPERY VARIENT" AND "49'er" WINE SETS



Shown are two very unusual and beautiful wine sets. The little wine glasses of the Drapery Variet (left) are about half the size of the regular Draper Variet tumblers. (See Hartung Book 9 page 46 and Owens page 39). This is the only set of these sizes, ever seen in this pattern. The color is rich marigold. The set on the right is a pattern called "49'er" (see Hartung Book VII page 100). Pieces of this pattern are rarely found in Carnival Glass. Note the "Crucifix" candlesticks in the background.

## RARE CHECKERBOARD PIECES

The "Checkerboard" was made by the Westmoreland Glass Company and was originally called their "Old Quilt" pattern. Westmoreland actually made very little old Carnival glass. Probably the most well known Westmoreland patterns in Carnival glass are the Strutting Peacock sugar and creamer and the same pieces in the Shell and Jewel pattern. The above photograph shows this rarely seen "Checkerboard" pattern in the only known marigold tumbler. Actually very few amethyst "Checkerboard" tumblers exist and they are considered rare, but a marigold tumbler in that pattern would be classed as very rare. In Carnival glass, I know of only two "Checkerboard" water pitchers, both being in the amethyst color. They are also very rare. In the center of the picture is the amethyst "Checkerboard" goblet. These are also listed as rare and only seldom does one ever come up for sale. A Carnival glass wine has also been reported in this pattern. A wine would be a real find in Carnival glass. On the right we show a marigold "Checkerboard" punch cup, which is one of the two known examples of this piece. If a punch bowl does exist somewhere, I am not aware of it. "Checkerboard" pieces are seen more often in clear crystal and were made in a good many pieces in this type of glass.

UPDATE NOTE: Two more marigold tumblers have been reported. Tumblers in this color as very rare, and the amethyst examples as rare. The same is true with the goblets. I have only seen three of these in marigold and consider them very rare. The amethyst goblets are rarely seen, the punch cups, or perhaps custard cups are indeed rare.





## OPTIC & BUTTONS CUP & SAUCER



"Optic & Buttons" is an old Imperial pattern. Many pieces, are marked with the old German iron cross mark with "IM-PE-RI-AL" spelled out in block letters - two letters on each section of the cross. The pattern is a simple one consisting of many concave panels about 1/2 inch wide. It also includes a narrow band of hexagonal buttons that extends around the piece near the top. The pattern is on the exterior only with the inside being plain or smooth. The cup and saucer featured is very hard to find. The pattern is not listed by Hartung in the cup and saucer. She listed it in bowls of various sizes, goblets, seven inch plate and a small salt. The little salt would also be considered as very rare. Old Imperial catalogs show this pattern in many different pieces including the water pitcher and tumblers in two different sizes. Several iridized water pitchers have been seen but no tumbler. The only color reported in "Optic & Buttons" is a good rich marigold.

## MANHATTAN PATTERN

This little whiskey set is quite unusual. This pattern is called "Manhattan", and was made by the U.S. Glass Company. These are the only pieces seen made in carnival glass. This pattern is shown in Heacocks "U.S. Glass from A to Z" on page 144. It is shown on page 52 of that book, with the maiden blush color, flashed crystal. Quite a few pieces of this pattern have been seen including the toothpick, in clear crystal with gold. The carnival set above is considered rare.



## WINE & ROSE GOBLETS IN FOUR COLORS



The "Wine & Roses" wine glasses, or what are often called "ladies goblets", are somewhat larger than most other wines that we have seen. In William Heacock's book, "Fenton Glass - the First Twenty Five Years", these are listed as part of a cider set. They go along with a rather small pitcher, much smaller than the regular water pitchers. This pitcher measures 8 inches tall and the body is only 5 inches in diameter. The production time of this set is listed as 1915.

Our featured wines or ladies goblets are shown above in marigold, cobalt blue, lime green and sort of celeste blue. The lime green examples are usually overlayed with marigold iridescence and the celeste blue pieces most often have an amethyst overlay. This combination and contrast adds to their beauty. The lime green example will glow very well under a black light. The marigold examples are quite common, with the blue being rather scarce. We consider those in the pastel base glass colors as being very rare. As yet, we have never seen the pitcher to this set in any color other than marigold.

The wines are 5 3/8 inches tall with a top opening of 2 3/8 inches. The base is 2 5/8 inches in diameter. They were made in a three part mold. The pattern consists of two rows of an alternating bunch of grapes and a large grape leaf that circle the wine at the bottom of the bowl part and again near the top of the wine. Between these two rows of grapes and leaves is a row of six identical roses, two in each part of the mold. These "Wine & Roses" wines are like the Orange Tree wines in shape and size. The orange Tree examples come in a wider range of colors including the rare green.

## BORDER PLANTS IN PEACH OPALESCENCE

"Border Plants" is a pattern that is not seen too often. It was made in various shapes of bowls, both flat and dome footed. It is usually found in a beautiful rich peach opalescence with outstanding iridescence. This particular piece is dome footed, but flattened out with one side turned up. We thought it was an unusual shape. This is one of a large list of patterns that was made by the old Dugan-Diamond factory or Indiana, Pennsylvania.

