

Heart of America Carnival Glass Association



Educational Series III

FOREWARD

This is the third 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.

The Heart of America Carnival Glass Association would like to express our appreciation to those members who submitted articles to be published in the monthly bulletin. Some of the articles that have appeared in past bulletins are presented in this Third Educational Series Book. By publishing the Educational Series Books, it will make this information available to those present and future members that have not had access previously to these articles through the bulletins.

Copyright 1996
Heart of America Carnival
Glass Association, INC.

All Rights Reserved.
This book, or any parts thereof, must not be used or reproduced in any manner without
permission from H.O.A.C.G.A.

INDEX

BON-BONS – Collar Based

| | | |
|-----------------------------------|-----|---|
| Basket of Roses | Fry | 1 |
| Butterfly (N) | Fry | 2 |
| Cherry Circles | Fry | 3 |
| Daisy | Fry | 4 |
| Inverted Feather (Bon Bon Whimsy) | Fry | 5 |
| Lotus Land | Fry | 6 |
| Night Stars | Fry | 7 |
| Rose Bouquet | Fry | 8 |
| Strawberry | Fry | 9 |

BON-BONS – Footed and Handled

| | | |
|-------------------|-----------|--------|
| Embroidered Mums | Britt/Fry | 10 |
| Fruit Basket | Fry | 11 |
| Fruits & Flowers | Fry | 14 |
| Fuchsia | Britt/Fry | 12, 13 |
| Keystone Colonial | Fry | 15 |
| Lightning Flower | Roque | 16 |
| Paneled Holly | Fry | 17 |
| Peacock Tail | Fry | 18 |
| Prisms | Fry | 19 |
| Puzzle | Fry | 20 |
| Question Mark | Fry | 21 |
| Roses & Fruit | Fry | 22 |
| Starfish | Fry | 23 |
| Tracery | Britt/Fry | 24 |
| Two Fruits | Fry | 25 |
| Wreath of Roses | Fry | 26 |

BOWLS

| | | |
|------------------------------------------------|-------|--------|
| Big Fish – Banana Bowl Shape | Britt | 27 |
| Grape & Cable Fruit Bowl – Blackberry Interior | Kuhn | 28 |
| Hearts & Trees – Green | Britt | 29 |
| Heavy Pineapple | Britt | 30 |
| Holly Sprig – Sauces | Britt | 31 |
| Little Stars | Britt | 32, 33 |
| Many Stars | Britt | 34, 35 |
| Millersburg Cherries – w/Hobnail Exterior | Britt | 38 |
| Mystery Peacock | Britt | 36, 37 |
| Panther – Nile Green | Britt | 39 |
| Peacock & Urn – Variant – Sauce | Britt | 40 |
| Persian Medallion – Grape & Cable – Sauce | Britt | 41 |
| Poppy Scroll | Britt | 42 |
| Rambler Rose – Stippled Nut Bowl | Britt | 43 |
| Rose Garden | Fry | 44, 45 |
| Rose Show – Marigold on Custard | Britt | 46 |
| Seaweed – ICS – Green | Britt | 47 |

COMPOTES

| | | |
|------------------------|--------|--------|
| Blackberry & Rays | Britt | 48 |
| Fenton's Rib | Pickup | 50, 51 |
| Fleur-De-Lis | Britt | 49 |
| Flowering Vine | Britt | 54 |
| Holly Sprig | Britt | 52, 53 |
| Ohio Star | Britt | 55 |
| Olympic | Britt | 56 |
| Rosalind | Britt | 57 |
| Strawberry in Vaseline | Britt | 58 |

DRINKING VESSELS

| | | |
|-----------------------------------------------|-------|----|
| Bulls Eye & Diamonds – Mug | Britt | 59 |
| Daisy & Scroll – Decanter – Wine – Shot Glass | Britt | 60 |
| Floral Accent – Cup & Saucer | Britt | 61 |
| Iris & Herringbone – Demitasse Cups & Saucers | Britt | 62 |
| Massachusetts – Mug | Britt | 63 |
| Minnesota – Mug | Britt | 64 |
| Multi Fruits & Flowers – Pitcher | Britt | 65 |
| Octagon – Wines & Cordials | Britt | 66 |
| Paneled Dandelion – Tankards – Pitchers | Britt | 67 |
| Potpourri – Milk Pitcher | Britt | 68 |
| Star & File – Wine & Cordial | Britt | 69 |
| Sunbeam – Whiskey Glass | Britt | 70 |
| Ten Pointed Star – Mug | Britt | 71 |
| Zipper Stitch – Cordials Set | Britt | 72 |

LETTERED PIECES

| | | |
|-------------------------------------|--------|--------|
| Delmar Gardens | Briix | 73 |
| Elk Souvenirs | Britt | 74 |
| Elk Bell – Portland, Oregon 1912 | Britt | 75 |
| Elk Bowl – Fenton | Britt | 76 |
| Elk Bowl – Millersburg | Britt | 77 |
| Elk Nappy by Dugan | Britt | 78 |
| Millersburg Courthouse Bowls | Britt | 79 |
| Pacific Coast Mail Order House Bowl | Fry | 80, 81 |
| Wide Paneled – Powder Jar | Pickup | 82 |

NOVELTIES

| | | |
|------------------------------------|-------|----|
| Butterfly – Party Set | Britt | 83 |
| Cigarette Holder – Fenton | Britt | 84 |
| Cup & Toothpick by Heisey | Britt | 85 |
| Hatpin Holders | Britt | 86 |
| Hobstar – Pickle Castor | Britt | 87 |
| Imperial Flute – Handled Toothpick | Britt | 88 |
| Intaglio – Nut Cup | Britt | 89 |
| Millersburg Diamonds – Cuspidor | Britt | 90 |
| Octagon – Salt & Pepper Shakers | Britt | 91 |
| Paneled Daisy & Cane – Basket | Britt | 92 |
| Penny Match Box Holder | Britt | 93 |
| Ribbed Panels – Mustard Dish | Britt | 94 |
| Seacoast – Pin Trays | Britt | 95 |

NOVELTIES (cont'd)

| | | |
|---------------------------------|--------|------|
| Stork & Rushes – Handled Basket | .Britt | .96 |
| Swirl Hobnail – Cuspidor | .Britt | .97 |
| Vintage – Cuspidor | .Britt | .100 |

PLATES

| | | |
|--------------------------------|---------|---------|
| Elegance Plate | .Fry | .98, 99 |
| Fantail Chop Plate | .Britt | .101 |
| Hearts & Flowers | .Britt | .102 |
| Millersburg Cherry Small Plate | .Britt | .103 |
| Puritan | .Britt | .104 |
| Trefoil Fine Cut | .Curtis | .105 |
| Wishbone | .Britt | .106 |

PUNCH SETS

| | | |
|---------------------------------------|--------|------|
| Fruit Salad | .Britt | .107 |
| Grape & Cable – Small Set – Ice Green | .Britt | .108 |
| Many Fruits in Rare White | .Britt | .109 |

ROSE BOWLS

| | | |
|----------------------------|---------|-----------|
| Columbia | .Britt | .110 |
| Fine Cut & Roses – Variant | .Britt | .112, 113 |
| Five Hearts | .Britt | .111 |
| Fleur-De-Lis | .Britt | .114, 115 |
| Garland | .Britt | .116 |
| Horse Head Medallion | .Britt | .117 |
| Lotus & Grape | .Britt | .118 |
| Northern Lights | .Britt | .119 |
| Star of David – Bowls | .Brooks | .120 |

TABLE SETS

| | | |
|--------------------------------------|---------|------|
| Acorn Burrs | .Kremer | .121 |
| Beaded Shell | .Kremer | .122 |
| Butterfly & Berry | .Kremer | .123 |
| Chain & Star – Sugar & Creamer | .Britt | .124 |
| Cherry & Cable | .Kremer | .125 |
| Cosmose & Cane | .Kremer | .126 |
| Country Kitchen | .Kremer | .127 |
| Dahlia | .Kremer | .128 |
| File | .Kremer | .129 |
| Flute | .Kremer | .130 |
| Grape & Cable Breakfast Set | .Kremer | .131 |
| Grape & Cable Reproduced Butter Dish | .Kremer | .132 |
| Grape & Cable | .Kremer | .133 |
| Grape & Gothic Arches | .Kremer | .134 |
| Hobnail | .Kremer | .135 |
| Hobstar | .Kremer | .136 |
| Leaf Tiers | .Kremer | .137 |
| Maple Leaf | .Kremer | .138 |
| Millersburg Cherries | .Kremer | .139 |
| Octagon | .Kremer | .140 |
| Orange Tree Table Set | .Kremer | .141 |
| Palm Beach | .Kremer | .142 |

TABLE SETS (cont'd)

| | | |
|-------------------------|---------|-----------|
| Peach – Northwood | .Kremer | .143 |
| Peacock at the Fountain | .Kremer | .144, 145 |
| Singing Birds | .Kremer | .146 |
| Springtime | .Kremer | .147 |
| Stork & Rushes | .Kremer | .148, 149 |
| Waterlily & Cattails | .Kremer | .150 |
| Wreathed Cherry | .Kremer | .151 |

VASES

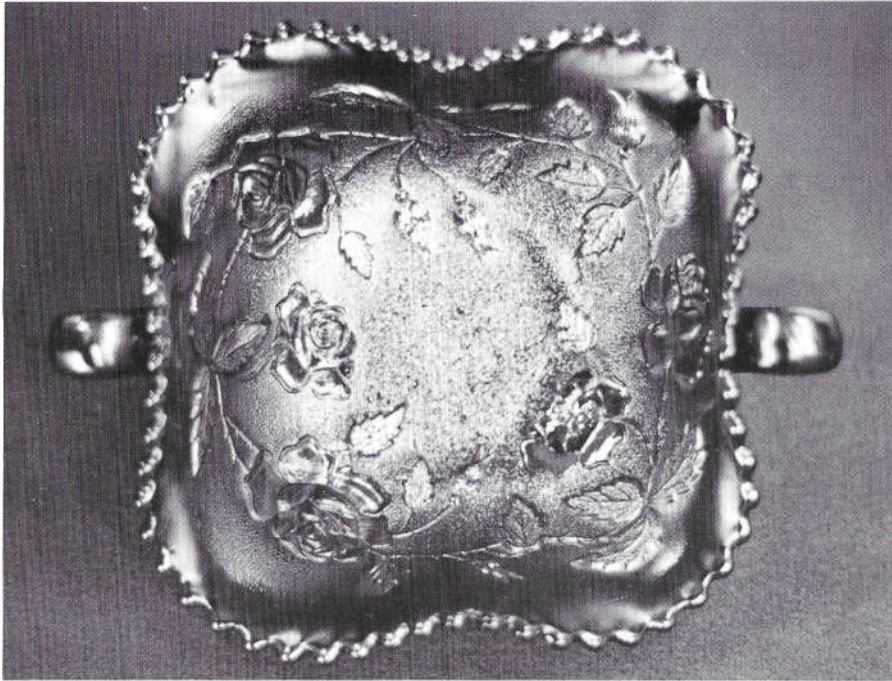
| | | |
|--------------------------|--------|------|
| African Shields | .Britt | .152 |
| Fleur-De-Lis | .Britt | .153 |
| Manhattan | .Britt | .154 |
| Palm Beach Vase Whimsey | .Fry | .155 |
| Propeller | .Fry | .156 |
| Stippled Estate Bud Vase | .Britt | .157 |
| Thin Rib & Drape Vases | .Britt | .158 |
| Western Thistle | .Britt | .159 |
| Wisteria Whimsey – Green | .Britt | .160 |
| Woodlands | .Britt | .161 |

RARETIES

| | |
|------------------|----------------|
| Bowls | .162, 163, 164 |
| Compotes | .165 |
| Lettered Pieces | .166, 167 |
| Miscellaneous | .168, 169 |
| Plates – Chop | .170, 171 |
| Plates – Regular | .172 |
| Plates – Small | .173 |
| Punch Sets | .174 |
| Rose Bowls | .175 |
| Table Sets | .176 |
| Tumblers | .177, 178 |
| Vases | .179 |
| Water Sets | .180 |

BASKET OF ROSES

Dean & Diane Fry

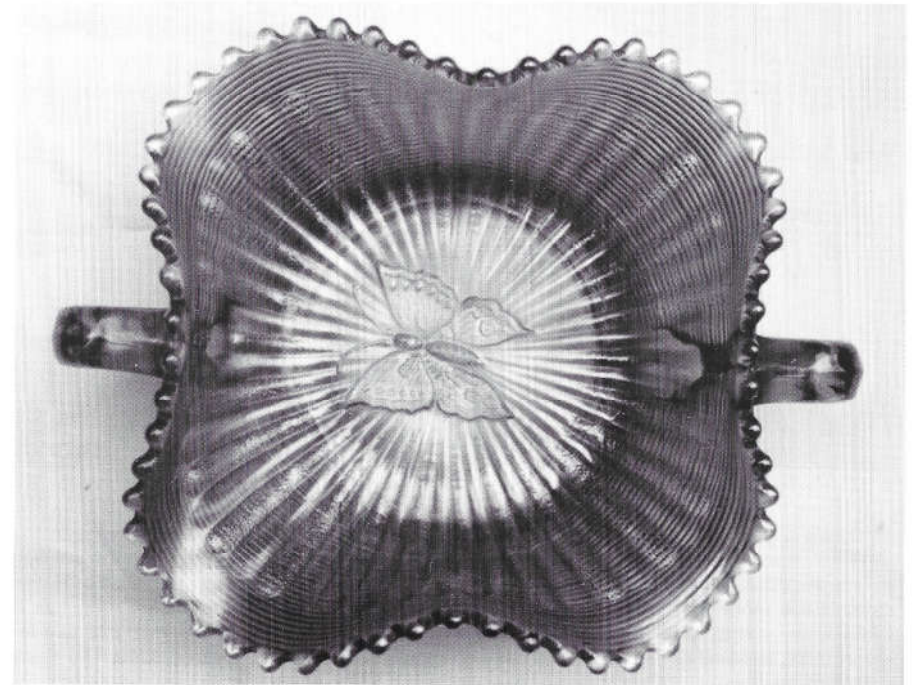


Tom Sprain applied this appropriate name to the first example found by Jerry Reynolds in the mid-1970's. It was unlisted at the time. John Britt mentions in his HOACGA article on the subject, that "about a dozen" purple ones are known. There are also marigold examples in Basket of Roses pattern. Either color may be found with or without stippling. This Northwood bon-bon has a basketweave exterior, with ridged handles, and is usually marked with the N. A marigold sold for \$200 in 11/89. In March/92, at the Vining sale, a stippled purple version realized \$300. The ICGA Convention auction-7/92 saw a stippled marigold sell at \$325, and an unstippled purple brought \$275. The mould work is quite distinct. The four-sided shape is standard. Once again, this pattern is unique to the bon-bon shape. An amethyst Basket of Roses sold at auction in 1/95 for \$450. Updated 2/96.

BUTTERFLY

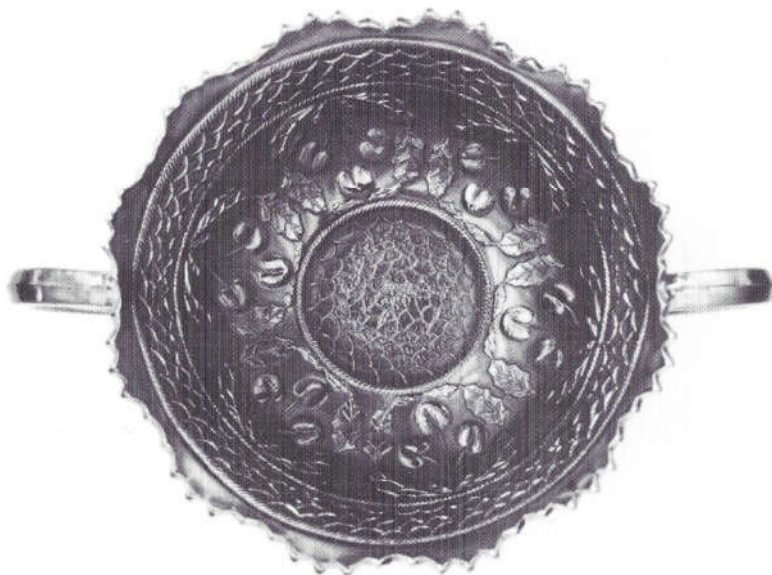
Dean & Diane Fry

Smooth-back examples appear in marigold, blue (sometimes electric), green, purple, with one true smoke known. These range from \$100-\$350, depending on quality. Occasionally an amethyst is found with HORLACHER advertising on the base. These have brought \$100-\$150. The more rare threaded back is found in green, electric blue, purple, and marigold. These will sell in the general range of \$450-\$800, depending upon the color. Three to four threaded back Butterfly bon-bons are known in ice blue. One of these sold at auction in 1995 for \$2600. The Northwood mark is usually found within the marie (base). The handles have the customary Northwood ridged effect. Updated 2/96.



CHERRY CIRCLES

Dean & Diane Fry

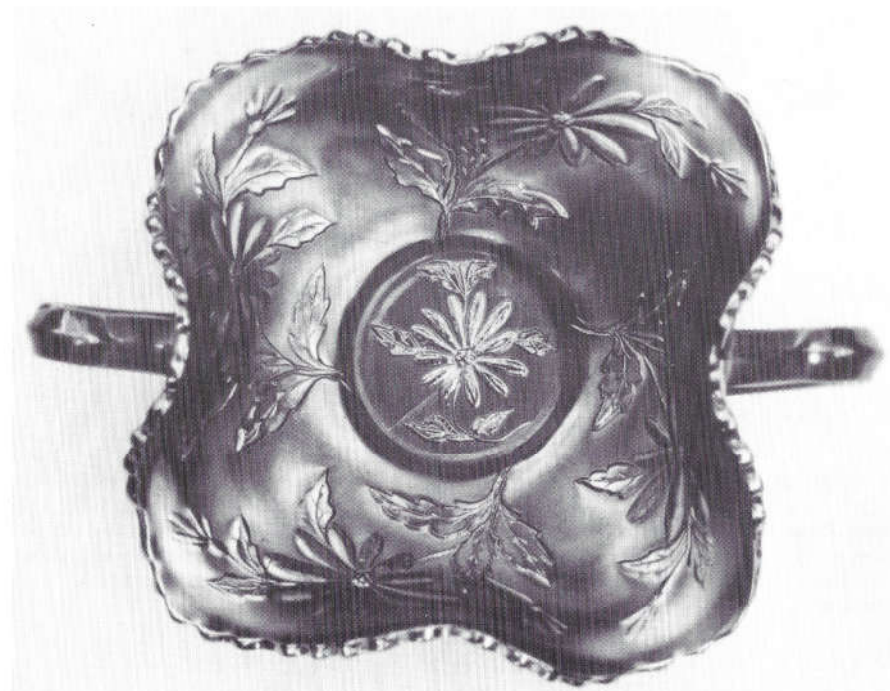


This pattern has been found in square, round, and open-end shapes. It is the largest of the Fenton bon-bons, and has a plain exterior. An ice blue is reported. An aqua sold for \$525 during 1995. The blue would likely bring \$100 or more, with marigold realizing somewhat less. Green examples in this pattern are not easily found. Six or eight red Cherry Circles are known to exist. One of these brought \$7,250 at the HOACGA Convention in 4/92. Another has sold privately for a reported \$7,200. Updated 2/96.

DAISY

Dean & Diane Fry

This Fenton collar-base bon-bon with plain exterior and the usual smooth, rounded handles is VERY seldom seen. Many years pass without the sale of one at auction. The all over Daisy design is quite different in its own right. The square shape portrays the pattern to advantage. There is a paneled exterior on this bon-bon. Marigold and amethyst have been reported, but blue is the only accountable color. The most recent price for a blue bon-bon sold at auction in 1983 is \$350. Updated 2/96.



INVERTED FEATHER (Whimsied Bon-Bon)

Dean & Diane Fry



We were privileged to photograph this highly unusual (bon-bon) while attending the Earl Bacon auction in Richfield, Ohio in June, 1993.

The proud owner, an Ohio Resident, said he could not believe his good fortune in finding this whimsy made from the base of the GREEN, CAMBRIDGE INVERTED FEATHER CRACKER JAR.

The ridge for holding the lid is still evident just down inside the scalloped top edge.
Updated 2/96.

LOTUS LAND

Dean & Diane Fry

The first amethyst Lotus Land collar-base bon-bon was discovered in 1985. The second known example brought \$1150 at auction in 6/87. The only known MARIGOLD example in this pattern was sold in the Don Moore auction, 4/92, for \$1400. A third amethyst Lotus Land was found in Texas that same year. During 1985, two more were found in the Nebraska-Minnesota area. Both of these changed hands for more than \$1800. The marigold bon-bon is card tray shape, with all five of the amethyst ones being four-sided, or square. The exteriors are plain and non-iridized. The handles have the ridged effect as do most Northwood bon-bons. This pattern appears on no other shape, and should be considered most difficult to locate. Updated 2/96.



NIGHT STARS

Dean & Diane Fry



The only known card tray shape in vaseline sold in 3/91 for \$625. Five marigold examples of this collar-base, deep bon-bon have been confirmed. One sold privately - 6/92 - for \$1200. Another brought \$800 in 3/94. An olive green Night Stars realized \$1700 during a sale in 8/95. An amethyst bon-bon has not sold publicly since 1993. Millersburg used star designs on two of their large bowls, but the Night Stars pattern is uniquely styled for use on the bon-bon shape alone. There is a paneled exterior. A single handled nappy is known in this pattern as well. Updated 2/96.

ROSE BOUQUET

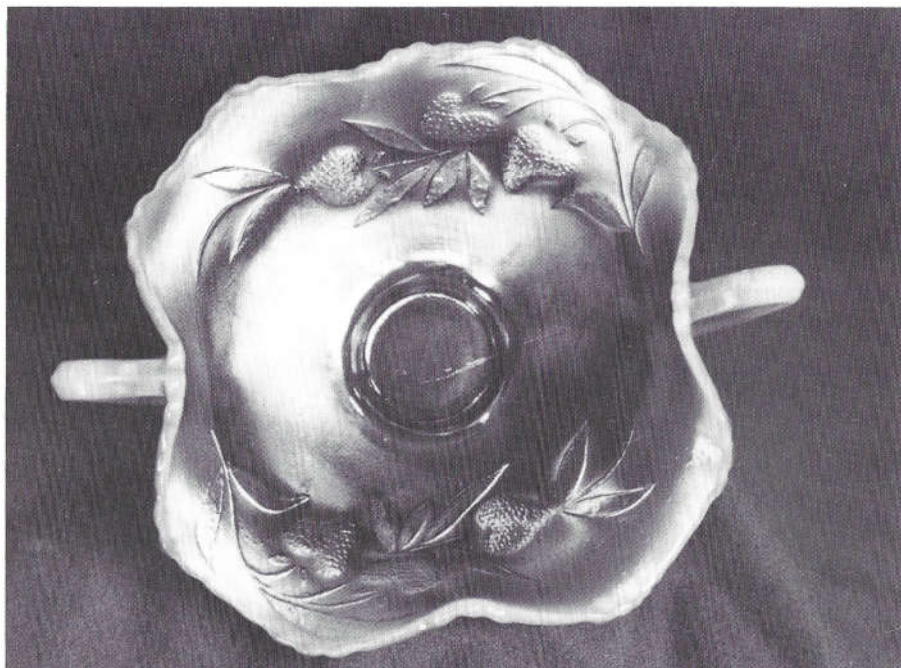
Dean & Diane Fry

This collar-base bon-bon made by Fenton is probably the rarest of bon-bons. The first one did not surface until the late '80's. Sharon Mordini gave it an appropriate name, given the grouping of roses and the full-blown rose in the center. The design does not appear on any other shape in carnival glass. This bon-bon has not been found in any color other than WHITE. The exterior is plain, with rounded handles, such as other Fenton bon-bons have. One sold for \$150 at a Michigan Cooper sale in 9/89. Another sold in the 8/91 Britt auction for \$375. None have since sold publicly. Updated 2/96.



STRAWBERRY

Dean & Diane Fry



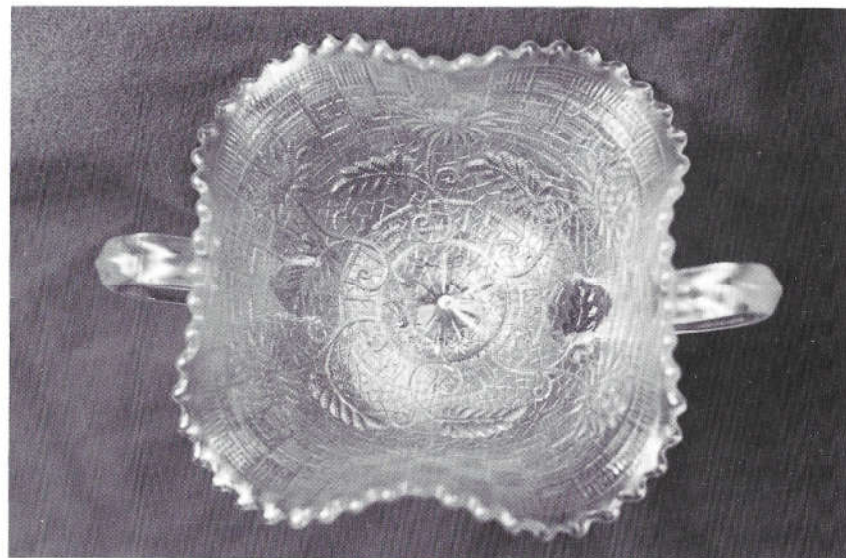
This Strawberry bon-bon from Fenton boasts a design found on no other carnival glass shape. It is available in a myriad of colors and even a variation in basic design. On occasion, a marigold or blue example can be found, having an additional berry within the collar base, intaglio on the bottom. Green is the most difficult color to locate. None have sold at auction since 1987. In addition to amethyst, amber, and amberina, lime green opal and red are quite desirable. Lime Green Opal will usually sell in the \$400-\$700 range, with the red bringing much the same amount. Updated 2/96.

EMBROIDERED MUMS

John & Lucile Britt
Dean & Diane Fry

Bon-bons in this pattern are extremely difficult to find. They have been seen only in white. This footed piece is the exact same shape as Fruits and Flowers, another bon-bon by Northwood. The exterior has the Northwood Basketweave and is usually marked on the bottom of the foot. This same Embroidered Mums pattern can be found in ice green 9" plates and in ruffled bowls of various colors. These white bon-bons will sell in the \$1,000-\$1,200 range, but are rarely offered for sale. The last one sold at auction in 1993. Updated 2/96

When we think of the Embroidered Mums pattern, we usually think of bowls or perhaps a plate. Only seldom do collectors ever mention the footed bon-bon in this pattern. The bon-bon is very seldom seen. We only remember seeing four or five of these. The pattern on the bon-bon is exactly the same as that used on the bowls, except in this case, the flower, leaves and lacy background are in smaller proportions.



FRUIT BASKET

Dean & Diane Fry



VERY FEW are known. This is probably the most rare of all Millersburg bon-bons. As with Roses & Fruit, this pattern exists only on the footed bon-bon. None have sold at auction since 1991, when an amethyst (with smoothed spot) sold for \$925. Another amethyst brought \$450 in 1990 (having poor iridescence). In early Jan. 1996, an amethyst was seen in a mall with an outrageous price tag, considering that there were three foot chips and a 1/4" crack at the top edge. Update 2/96

FUCHSIA

John & Lucile Britt
Dean & Diane Fry

This Blue Fuchsia bon bon was found by Richard and Roberta Conley of Silver Spring, Maryland. It is not listed or shown in any of the books that we have seen or read.

After considerable study of different types of flowers in many books and catalogs and with the Conley's approval, we have decided to call this pattern "Fuchsia". It looks more like that species than any other type of flowers with which we are familiar.

This piece is photographed lying on its side. The bowl part sits on a short stemmed or footed type base. The Fuchsia bon bon was made in the same shape as Fenton's Wreath of Roses bon bon. It is so near alike that one could actually pass it by as a Wreath of Roses bon bon unless you took a better look. The Wreath of Roses bon bon is shown in color in "Fenton Glass - the First Twenty-Five Years" by William Heacock. It is #268 and is on page 54.

While we did not realize it at the time that we first viewed the Conley bon bon, we did have a photo of one of these Fuchsia bon-bons in marigold. This photo was taken perhaps 8 to 10 years before. It was owned by Sterling Butz, which at that time lived in Allentown, Pennsylvania.

These are the only two pieces that we know about in this pattern.

Most collectors who have seen this Fuchsia bon-bon believe it to have been made by Fenton. Of course, we are not completely sure at the present time, as to the maker.

FUCHSIA (cont'd)

John & Lucile Britt
Dean & Diane Fry



Addendum: The blue Fuchsia bon-bon sold for \$1,550 in 3/93 when Connolly's sent their collection to auction. In August of 1993, the marigold example also sold at auction. There was a hairline at one handle. It brought \$475. Updated 2/96.

Dean & Diane Fry

FRUITS & FLOWERS

Available in smooth background behind the pattern, with Northwood Basketweave exterior in aqua opal, amethyst, blue, green, ice blue, ice green, lavender, marigold, purple, white, a very rare sapphire, smoke and teal. A stippled version exists with the stippling extending over all area behind the pattern. Eight panels begin at the top of the foot, continuing down to the outer edge of the base. These variants can be found in blue, green, and marigold. These are somewhat more difficult to locate and will bring slightly more than their smooth counterparts. According to auction results for 1995, any color you choose may be purchased for under \$1,000. Updated 2-96.



KEYSTONE COLONIAL

Dean & Diane Fry



Westmoreland created this very unusual design. This handled compote, or bon-bon, stands 6 1/4" tall. At least three of these have been reported in purple, all with the Keystone trademark containing a "W". A lavender one brought \$100 in a 1990 auction. None are noted as sold at auction since then. NOTE: The Keystone trademark using the "W" was used between 1910-1920. There are pastel blue, crystal, and amber-gold reproductions of this piece. These are NOT iridized. Updated 2/96.

LIGHTNING FLOWER

Fred Roque

Having read H.O.A.C.G.A.'s "Educational Series #1" of John Britt's articles, as a reference several times, it was not until it was read cover to cover did I read about the "Lightning Flower" pattern and its comparison to the Daisy Dear, Single Flower, and Caroline patterns on page 14. The reference to this pattern is as follows:

"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."

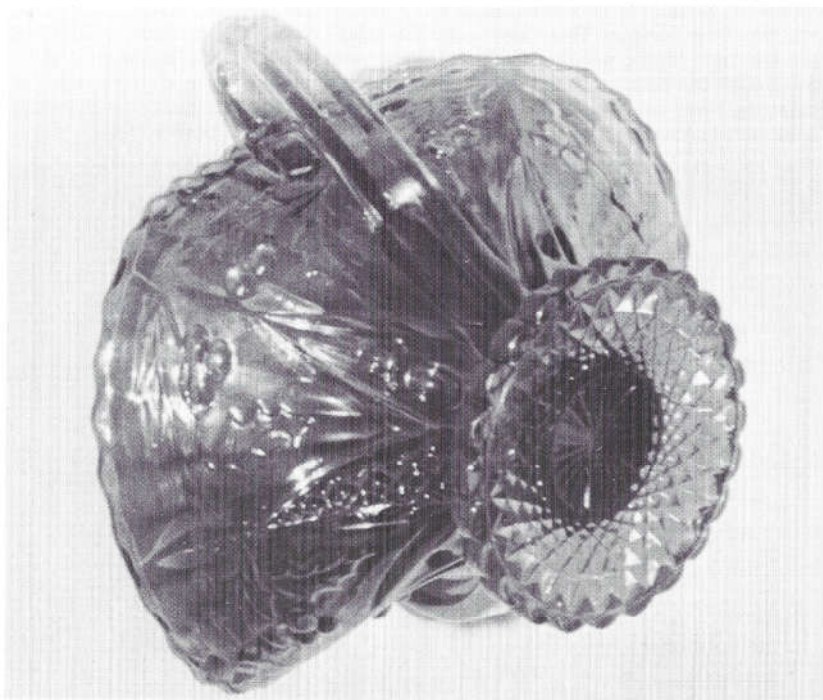
The Lightning Flower/Pansy nappy is approximately the same size as the Imperial Pansy nappy. The color is marigold. There is a tree bark handle, with the Pansy pattern on the interior. The exterior holds the "Lightning Flower" pattern. The base has raised rays and a raised button center. There is no (N) found on the base or anywhere else on this piece.

This is only the second one reported in the nappy shape. Rose Presznick's book lists this pattern in a 9" plate and a 5 1/2" compote in various colors, but their existence has not been verified.



PANELED HOLLY

Dean & Diane Fry



This particular bon-bon is usually found in green. However, purple and marigold do exist. The green ones usually have a marigold overlay of iridescence on the interior only. The bowl may be deep, or more open, such as card tray shape. Prices tend to be unworthy of most Northwood pieces, probably because the pattern is all exterior. The foot carries an interesting cut design, unique to this pattern. Updated 2/96.

PEACOCK TAIL

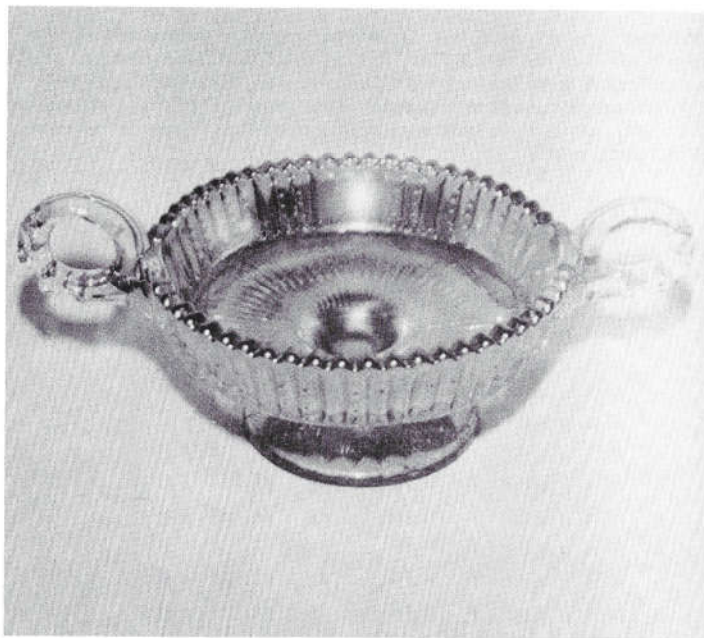
Dean & Diane Fry

The Peacock Tail pattern by Fenton is similar to the Northwood Nippon pattern. Pictured is the footed version of the bon-bon. There also is a collar-base type. Neither design is readily found. Colors are amethyst, blue, green, and marigold. A green example brought \$75 at auction in 1995. This same pattern can be found in 9" bowls, 5-6" sauces, whimsey shapes and very rare 9" plates in marigold only. There are 6" plates to be found, along with an occasional blue one with iridization on the reverse only. A red 6" IC shape bowl sold for \$3,250 during 1995. Updated 2/96.



PRISMS

Dean & Diane Fry



Measures 7 1/4" across handles and is 2 1/2" tall. The stem connecting the foot is shorter than most others of this design. Three amethyst ones sold in 1991 ranging from \$45-\$90. A marigold sold in 1992 for \$60. Apparently no others have sold at auction since that time. The pattern is on the exterior with iridescence on the inside of the bowl only. There is an ornate star on the underside of the base. Green examples exist, but this bon-bon is not easily found. Westmoreland is the maker. Updated 2/96.

PUZZLE

Dean & Diane Fry

This bon-bon has an appealing design with stippled background, a pretty scalloped edge, with an exterior pattern called Floral and Wheat. Found in a rare cobalt blue on occasion (one sold for \$135 in 1995), green, marigold, peach opal, purple, and a scarce white. This same Puzzle design appears on the foot of the stemmed cake plate in Question Marks pattern. The handles of this footed bon-bon are of the smooth, rounded type found on other Dugan bon-bons. A lavender color bon-bon sold in 1994 for \$100. Updated 2/96.



QUESTION MARKS

Dean & Diane Fry

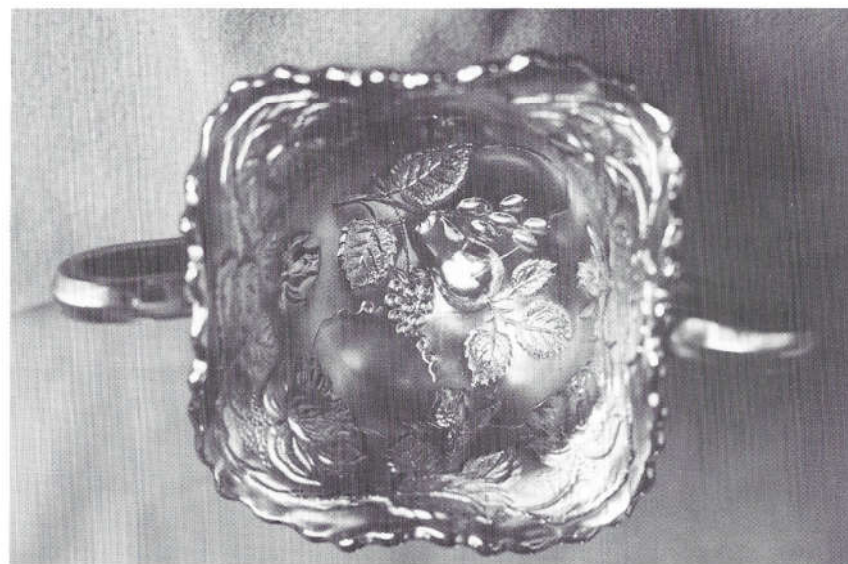


The exterior of this footed Dugan bon-bon is usually plain, sometimes iridized. These can be found in marigold, peach opal, purple, and white-rarely. A very rare cobalt blue example surfaced in late 1995, with a reported selling price of more than \$300. Prices for these bon-bons are not unreasonable for any of the colors. A non-handled compote, and an occasional stemmed cake plate in marigold, purple, or white will surface with an exterior pattern called Georgia Belle, and a third pattern called Puzzle on the foot. These cake plates are not easily found. The plate section is 6". During 1995, a purple one sold at auction for \$90. Four white examples sold in a range of \$135-\$250. Update 2/96.

Dean & Diane Fry

ROSES AND FRUIT

As with the Fruit Basket bon-bon, the deep bowl effect displays the pattern of this quite scarce and unusual piece. Roses & Fruit bon-bon has stippling around the interior edge, as well as a band of stippling on the handles. This is a footed bon-bon, seldom offered for sale. Amethyst, green and marigold examples usually have the Millersburg radium finish. However, the blue one known has a combination of satin and radium in the finish. This blue bon-bon sold at auction in 8/91 for \$2,600. A green one brought \$1,000 in 1995. A marigold sold for \$910 in 1994. All Millersburg bon-bons are considered rare. Update 2/96.



STARFISH

Dean & Diane Fry



This bon-bon has a plain exterior. Colors are marigold, peach opal and purple. Green is reported. This pattern only appears on the "footed bon-bon" shape and a "non-handled compote" which is usually ruffled. Starfish examples are not readily available. 1995 offered an amethyst and a peach opal bon-bon for sale at auction, along with a peach opal compote which sold for \$90. The small compote is 4 1/2" tall, 4" across. Occasionally, a flat, stemmed cake plate is found. Updated 2/96.

John & Lucile Britt
Dean & Diane Fry

TRACERY

Millersburg Tracery bon-bons in amethyst oval shape are most difficult to find and usually have poorer iridescence than the square green examples. These are collar-based, with plain, smooth exterior. The top edge has a distinct scallop. All Millersburg bon-bons are considered rare. This pattern is used exclusively on only the bon-bon shape. Some years come and go without the sale of a Tracery at auction. An amethyst oval brought \$550 and a square green one brought \$675 during the 9/91 Britt sale. In May 1995, an amethyst Tracery sold for \$1,300. A marigold cannot be confirmed.

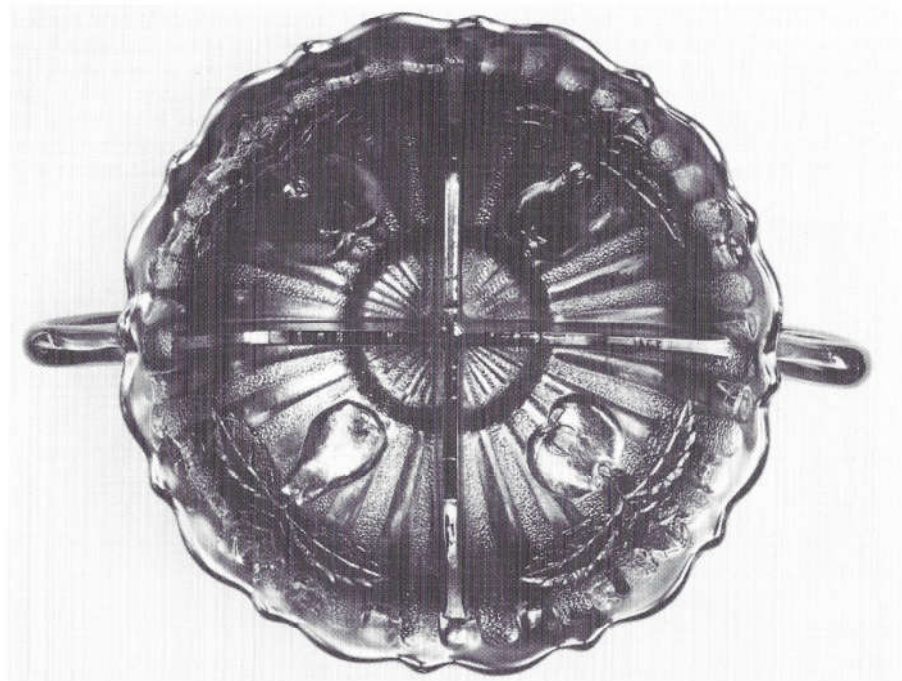
This delicate pattern of open blossoms and beads is a departure from many of the designs that we have come to associate with the Millersburg Glass Company. This pattern was made only in the bon-bon and of a rather large size. The one shown below is in the square shape and is 6 3/4" wide. This one is 3" high, but they will vary slightly in height. Some of these Tracery bon-bons can be found in a round oval shape. These examples are 7 1/2" long and 5 1/2" wide. The collar base is 3" in diameter and the bottom of the base is completely filled with raised rays of uniform length. The outside of the bon-bon carries no pattern and there are two mold lines that run the length of the handles.

The colors used on this pattern are green and amethyst. The amethyst example is the harder of the two colors to find.



TWO FRUITS

Dean & Diane Fry



This round, divided bon-bon by Fenton is rarely found in amethyst and green, with both colors selling in the near \$200 range during 1994. Only one marigold example sold at auction during 1995. This is an overlooked and underrated pattern, with the design used only on this shape. Mould work and iridization are usually quite good. The exterior is plain, but is usually iridized. Handles are the rounded type found on most Fenton bon-bons. It is collar based. Updated 2/96.

WREATH OF ROSES

Dean & Diane Fry

The design used in this Fenton footed bon-bon should not be confused with BASKET OF ROSES by Northwood. Another name for Basket of Roses is ROSE WREATH. On close examination, we note the leaf and bud design in the center of this WREATH OF ROSES, which does not exist in Basket of Roses. This bon-bon has a paneled exterior which extends down over the foot, with typical smooth, rounded handles. It is found in amethyst, green, and marigold. Most likely a blue exists. A similar Wreath of Roses pattern appears on the base and bowl exterior, as well as the cups of a punch set also made by Fenton. Dugan produced a Wreath of Roses rosebowl. Updated 2/96.



BIG FISH In Banana Bowl Shape

John & Lucile Britt



It is rather interesting and certainly surprising at the number of unusual shapes in Carnival Glass bowls and other pieces that were made by the Millersburg Glass Company of Millersburg, Ohio. The above oval Big Fish bowl is one of these examples. This one was shaped from the round bowl into this banana bowl shape. This is the only perfect one known in this shape. It is in the amethyst color, 8 1/4" long and 6" wide. This example is in a beautiful radiant color. Most of the Big Fish bowls come with a softer satin finish. A tri-cornered Big Fish in amethyst and vaseline are known. A few square shaped examples in this pattern are also known. All of these different and unusual shaped pieces are certainly rare. A Trout & Fly pattern in a plate is known, but no Big Fish piece has ever been reported in a plate.

The standard or regular round shaped Big Fish bowls are quite scarce. They are much harder to find than the Trout & Fly bowls. Trout & Fly and Big Fish patterns are quite similar. The easiest way to tell the difference is that the Trout & Fly has the fly. It is placed just above the mouth of the fish. The Big Fish, on the other hand, does not contain the fly. There are other minor differences between these two patterns such as the arrangement of the flowers, leaves and background. Just remember if it has a fly it is a Trout & Fly. If no fly exists, it is a Big Fish. These bowls have the Wide Paneled exterior with a rayed star on the underside of the base.

Roland Kuhn
Don Kime

GRAPE & CABLE FRUIT BOWL Blackberry Interior

One particular Sunday, we decided to see what was at the flea market. A Grape & Cable large bowl was for sale. The color was a dark color, perhaps purple. The piece was really amethyst. On the inside of the bowl were some berries of some kind, but we knew it was a Grape & Cable bowl. We priced the bowl and the fellow said it was \$100, but you must take the two bowls with it. I am not sure we even knew what peach opal was at that time, but anyway there were two peach opal bowls that had to go with it. After several inspections, we bought the three pieces.

We had only known John and Lucile for a short time. It was our policy each time we got a piece of Carnival, to dash up to Manhattan and check out what we had bought. When John saw the bowl, things picked up. He wanted to buy it or trade something, but we held out and brought it home with us.

The bowl has 3 feet, 11" across the top and 6" high. There is one bunch of grapes, 2 large leaves, then a bunch of grapes. There are 3 large bunches of grapes and 6 leaves around the outside of the bowl. The cable is prominent all the way around the top of the bowl. The interior consists of 2 leaves, a bunch of blackberries and 2 more leaves, making a total of 8 large blackberry leaves and four bunches of blackberries.

Well, now you have the facts. How do you suppose the Northwood Grape & Cable bowl has a Fenton Blackberry interior? I suppose there are a number of answers on how it could have taken place. We do know plungers were traded, perhaps borrowed. It is a beautiful bowl, and as far as I know is one of only two known.



HEARTS AND TREES

John & Lucile Britt

The Hearts and Trees bowl is unusual in several different ways. First of all, you don't see this pattern very often in any shape or color, but when you do, it is in marigold and in the deep ruffled shape. This example is in green, the first one seen in that color. It is also in the ice cream shape, a shape that is not seen in this pattern, even in marigold. Frank Fenton, of the Fenton Art Glass Company, said that he had never seen one in this shape and color.

The Hearts and Trees bowls contain the popular Butterfly and Berry pattern on the exterior. These large footed Butterfly and Berry bowls actually can be found with five different interiors. Most common is the one with the Butterfly and Berry interior to match the exterior. Other interiors found in this pattern are Panther, Fantail, and a few examples with the plain interior. It is interesting to note that none of the small individual berry bowls have been reported with the Hearts and Trees or Fantail patterns. Small examples are seen quite often with the Butterfly and Berry and Panther interiors.

This rare green Hearts and Trees ice cream shaped bowl is owned by Dick and Joan Bird of Victoria, Australia.



HEAVY PINEAPPLE

John & Lucile Britt

This pattern is not in the Presznick Carnival Glass books, but it is shown in Hartung Book 9 on page 70. Bill Edwards also lists and illustrates this pattern in his book. He states that it is the second example of Heavy Pineapple to have been reported. This pattern is very rare.

Realism was not a necessary ingredient by glass designers. On this particular pattern the large pineapples appear to be growing on trees. Nevertheless, this is a very attractive and most unusual pattern. It is a Fenton pattern and has been reported in large three footed fruit or orange bowls in marigold, blue and white. They are made very similar to Fenton's large Stag & Holly footed fruit bowls.

The bowl shown is 10" wide and 4 3/4" high. This one is marigold with very fine iridescence. The pattern is on the exterior only. There are three of the large clusters of pineapples evenly spaced around the bowl. The design is heavily raised.



HOLLY SPRIG SAUCES

John & Lucile Britt

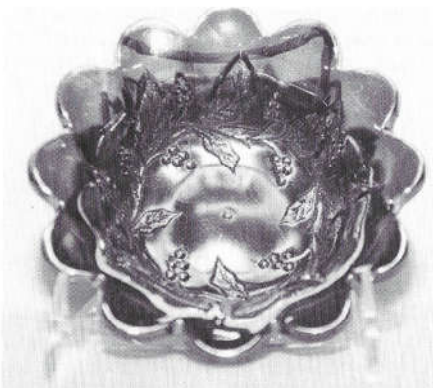


Photo #1



Photo #2

All of the Millersburg Holly Sprig sauce dishes are very desirable, but the one that is shown in photo #1 is the hardest to find. Millersburg collectors call this piece "The Holly Sprig deep sauce". It is 2 1/4" high and 5" across the top. The sides of this piece go almost straight up to the flared out top. Usually these Holly Sprig sauces are flattened out. An example of this type is shown in photo #2. This sauce is 1 1/2" high and 6 1/4" wide, and has the candy ribbon or 3-in-1 edge.

Note the little dot that is in the inside center of the sauce. These are sometimes called the jewelers dot. These dots have nothing to do with a jeweler, but instead are just a plunger mark.

Jack Wilson, in his Millersburg research notes, states that "this deep shape sauce is hard to find and worth the search". Bill Edwards also reports that this shape is rare. They are indeed hard to find.

These little sauces contain the wide panel pattern on the outside, and a 28 point star is pressed into the bottom of the base. The deep sauce is in amethyst and is the only color that has been seen in this shape. The flattened out examples exist only in green and marigold.

John & Lucile Britt

LITTLE STARS



Photo #1

Photo #1 shows the Little Stars ruffled bowl in blue. This 7 1/2" six ruffled bowl is the size and shape most often seen in this pattern. They are seen often in this size in marigold, amethyst and green. To find one of these in blue is an entirely different story. If you will pardon an old expression "it is a horse with a different color". This is the only one that has ever been reported in blue. Its iridescence, extreme rarity and dark blue color certainly rates it as a super piece of Millersburg Carnival Glass.

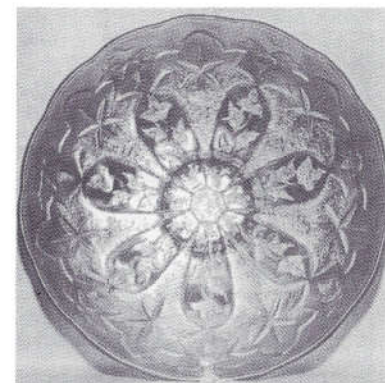


Photo #2

In photo #2, we show the Little Stars in a shape and size that is very seldom seen in this pattern. This bowl was made from an entirely different mold than the regular 7 1/2" size. This particular ice cream shaped bowl is 8 1/2" wide and is in marigold. All the features of this bowl, including the stars, flowers, leaves, and the seven petal shaped scrolls are considerably larger than those on the 7 1/2" bowl. There are only four or five of these known in this size, all in the ice cream shape.

LITTLE STARS (cont'd)

John & Lucile Britt

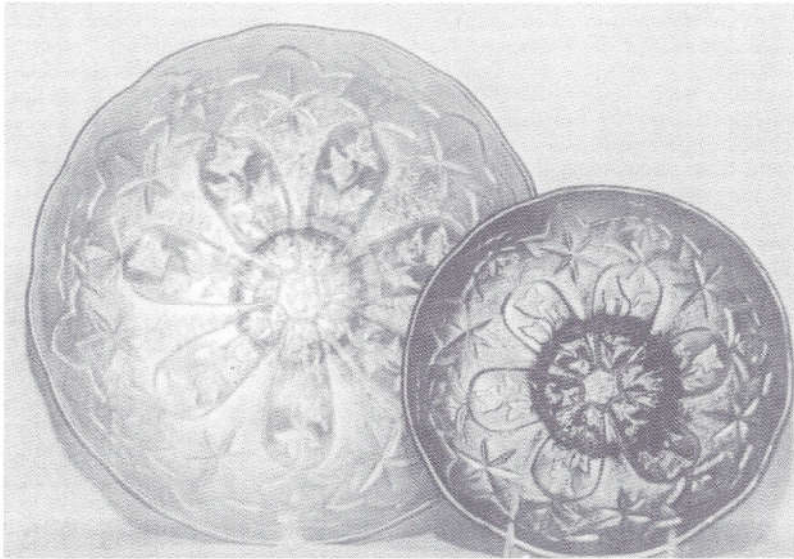


Photo #3

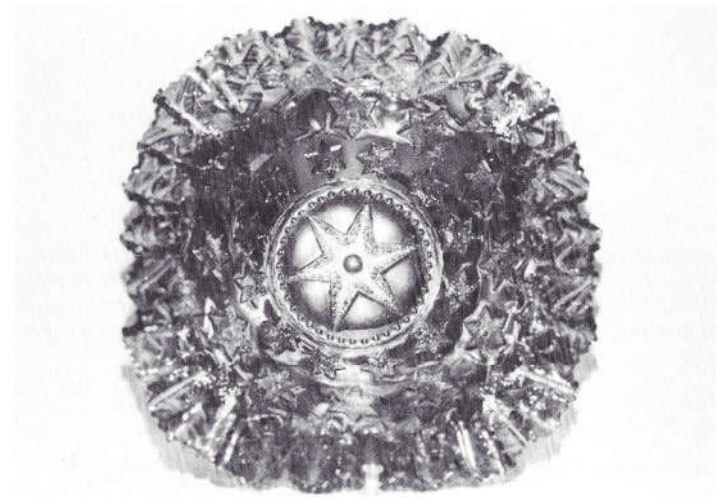
This same bowl is shown in photo #3 alongside the extremely rare Little Stars ice cream shaped sauce. This little sauce is in amethyst and is 5 3/4" in diameter. Only three of these are known, two in amethyst, and one in green. It is extremely rare. A fourth size in this pattern, a large 10" to 10 1/2" bowl, has been reported. It is considered very rare with only three known, two in amethyst and one in blue.

John & Lucile Britt

MANY STARS

The amethyst Many Stars bowl pictured here is the only known square example of this pattern. Bowls in this pattern are usually found in the round ruffled, ice cream shape or those with the three in one edge. One exists in the tri-cornered shape which is very rare. Bowls are usually found in the green, amethyst, and marigold colors. Only a few examples are known to exist in blue. One exists in a three in one edge in true vaseline. They are very rare in that color. All of the bowls are great examples of Millersburg Carnival Glass.

Examples of these pieces come with either a five or six pointed star that is found in the center of the bowl. More pieces are seen with the six pointed star than the five pointed. The Many Stars pattern was made only in the large bowl which usually ranges from 9" to 10" wide. It is possible that a rose bowl could exist since rose bowls are known in other Millersburg patterns such as Peacock & Urn, Fleur-De-Lis, Holly Sprig and Nesting Swan. One plate has been reported in this pattern. It is extremely rare. A geometric type pattern is often used on the reverse side of many Millersburg patterns. In the case of the Many Stars bowl, the Trefoil Fine Cut pattern was used on the back side. A plate is known with the Trefoil back only, without any frontside pattern, which is also very rare.



MANY STARS (cont'd)

John & Lucile Britt



Shown above is the six-ruffled Many Stars bowl in the rare blue color.

While writing about the Many Stars pattern, mention needs to be made of the Many Stars bowl with the advertising in the center. This one is generally known as the Bernheimer bowl. It is basically a Many Stars bowl with the lettering Bernheimer Brothers and a small star that replaces the large star that is found in the center of the Many Stars bowls. An interesting fact about this bowl is that all of those that have been reported are in a blue base glass, a color that is rare in other Millersburg patterns. It is possible that the management of the Bernheimer Brothers Department Store decided that they wanted their souvenirs made in blue. This is only a guess, but it seems logical. It is certain, however, that Millersburg made only a very small amount of Carnival Glass in the blue color.

John & Lucile Britt

MYSTERY PEACOCK

The following is a description of the Mystery Peacock and Urn pattern and also explains why it was given that name. There is really no mystery today about who made this pattern — it is definitely Millersburg. There was a time, however, when there was a little doubt with some collectors as to who made the Mystery Peacock and Urn. This was because the interior pattern of the Mystery Peacock looked so much like the Fenton version of the Peacock and Urn pattern.

The Mystery Peacock's interior pattern certainly reminds one of the Fenton Peacock and Urn pattern. They both have two rows of beads on the urn. The urn, bowl, flower and leaf arrangements on both are very similar. Both peacocks have eight rows of tail feathers and the tiaras (antenna) on both turn forward. The bee is larger on both than it is on other Millersburg variation. Some Millersburg Peacock and Urn variations have no bee. Here you have two different Peacock and Urn patterns that are very much alike on the interior. Turn them over and you will see a world of difference from one another. The Fenton reverse pattern is their popular Bearded Berry pattern, while the Millersburg Mystery Peacock and Urn piece will have the Wide Panel pattern, a reverse pattern that was often used by Millersburg.

It is not known for sure where the "Mystery" Peacock and Urn name came from, but we do like that name. When someone advertises one of these Mystery Peacock bowls for sale or one is listed in an auction brochure, we know exactly which one they are talking about. There are so many Millersburg Peacock variations that we can't call them all Millersburg Peacock and Urn Variants with such names as Variant #1, Variant #2, Variant #3 etc. This certainly would make a lot of confusion for everyone.

The Millersburg Mystery Peacock and Urn bowls can be found in the ice cream shape, ruffled and three-in-one edge, 8 1/4" to 9" bowls. A plate in this pattern showed up at a St. Louis auction. This extremely rare plate, only one ever reported, sold for \$3,500 at the auction. The bowls in this pattern are usually found in the Millersburg standard colors of amethyst, green, marigold, and one in blue. What a great find in the blue color.

MYSTERY PEACOCK (cont'd) John & Lucile Britt



You will need to remember that the Millersburg Mystery Peacock and Urn will have two rows of beads on the urn and will contain the Wide Panels pattern on the back side. If the Bearded Berry pattern is on the back, it is a Fenton Peacock and Urn. The Fenton piece will also be smooth or plain on the underside of the base or marie, while the Mystery Peacock contains a star type figure with many points on the underside of its collar base.

John & Lucile Britt **MILLERSBURG CHERRIES** with Hobnail Exterior

Photo #1 shows the front side of this Millersburg Cherries bowl. It contains three large clusters of cherries and leaves. The bowl measures 10" from outermost point to point. This six ruffle shape was very popular with Millersburg. The color is very dark marigold with radiant iridescence that has been applied to both the interior and exterior of the bowl.



Photo #1



Photo #2

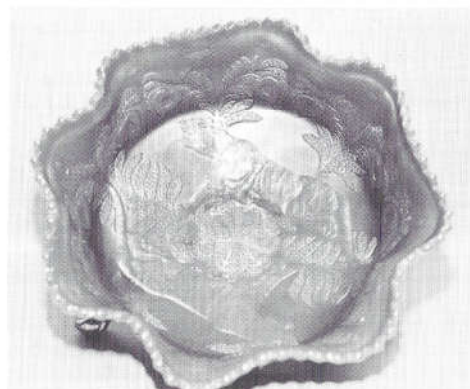
While the marigold example in this pattern is very rare, one in amethyst is even more hard to find. Only five are known in amethyst. One in green was reported by Jack Wilson in his Millersburg research notes. Bill Edwards reports one in blue. A very rare five inch sauce has also been reported by both Wilson and Edwards.

The Millersburg Vintage bowls were also made with this same hobnail exterior. These can also be found in both the large and small five inch size. All of these are very desirable Millersburg pieces of Carnival Glass.

PANTHER Nile Green

John & Lucile Britt

This master Panther bowl in the Nile green color is certainly a very fine piece of Carnival Glass. To actually do this piece justice, you really need to see the bowl itself.



The color of this piece is known as Nile green. Nile green was a color that was used by the Indiana Tumbler & Goblet Company of Greentown, Indiana. We own a Nile green Teardrop & Tassel pattern tumbler from that company, which is much the same color as our featured Panther bowl. The tumbler is not iridised however, as it was made before Carnival Glass was ever introduced. The color of the Panther bowl is just a little darker than the color used on this tumbler, but both are of a yellowish green color, which is characteristic of Nile green.

Jacob Rosenthal was credited for having developed chocolate glass and was most likely instrumental in making the Nile green color. This was done while he worked at the Greentown factory. This factory was destroyed by fire in 1903 and was never rebuilt. Later Rosenthal came to the Fenton factory to work for them. It is possible that Rosenthal had something to do in formulating the color used on this bowl. The Fenton museum owns one of these Panther bowls in this same color, only that example is not iridised. The bowl shown here has very fine iridescence and is a super piece of Carnival Glass. It is the only piece of Carnival Glass ever reported in that color.

The very popular Panther pattern was made by Fenton Art Glass Company of Williamstown, West Virginia. It is used on the interior of some of their Butterfly & Berry pattern bowls. Fenton made these Butterfly & Berry large size bowls with 5 different interior patterns. The one seen most often contains the same Butterfly & Berry interior. These are sometimes found in the complete berry set. Other interiors used were the Plain interior, Fantail, Hearts & Trees and our featured Panther pattern. The Panther pattern can also be found in the complete berry set. The small berry dishes that go with the Fantail and Hearts & Trees master bowls have never been reported. If they do exist, they would be very rare. Colors that we have seen in the Panther pattern, other than Nile green are marigold, blue, amethyst and green. We have seen the small bowls in a beautiful red and also in a fantastic aqua. A very rare white master Panther bowl is listed and shown in Don Moore's Carnival Glass book on rarities.

PEACOCK & URN VARIANT - SAUCE

John & Lucile Britt

This is an unusual Millersburg sauce because of the three rows of beads that are found on the urn. The Northwood version has three rows of beads on the urn, the Fenton examples have two rows, and the Millersburg Peacock & Urn pieces have no beading at all. The Millersburg Mystery Peacock bowl came out of hiding with two rows of beads like those made by Fenton. Sometime later, the Millersburg Peacock & Urn Variant sauce, shown here, was discovered with the three rows of beads, just like those found on the Northwood examples. The large Millersburg Peacock & Urn compote has the three rows of beads, but it is a compote and not a bowl.

This Millersburg sauce is also unusual for Millersburg Peacocks sauces in that it has only four rows of tail feathers. This is the same that is found on the Northwood Peacock & Urn sauces. All other variations of Millersburg Peacock & Urn sauces have more than four rows of tail feathers. Both the Millersburg Peacock & Urn Variant sauce and the Northwood Peacock & Urn sauces have the three rows of beads on the urn, four rows of tail feathers, and the tiara or antennas face forward on both pieces. Both of them also contain the bee, which is quite unusual for Millersburg sauces.

Both the Northwood and Millersburg Peacock & Urn Variant have the Wide Panel pattern used on the back. The big difference is that the Millersburg version has the rayed star pressed into the bottom of the collar base, while the Northwood version is plain or smooth and usually contains the Northwood trademark of the underlined N in a circle. Not all of these Northwood sauces will contain the (N) however, but the bottom of the collar base is smooth and does not contain the rayed star pattern like that found on the Millersburg examples.

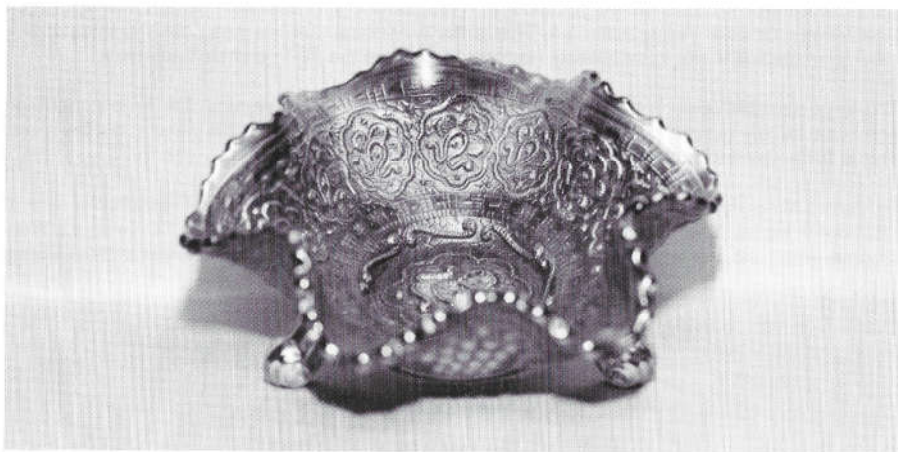


The Millersburg Peacock & Urn Variant pattern has been reported only in small ice cream shape and six fluted sauces. The one shown is in the ice cream shape and is 6 inches in diameter. These sauces might vary in width as much as 1/2 inch either way. These variant Peacock sauces have only been seen in amethyst, but it is possible that other colors exist.

This little Millersburg Peacock & Urn Variant sauce is not only unusual, but is considered rare, very desirable and an outstanding piece of Carnival Glass. It is one that you might want to look for.

PERSIAN MEDALLION Grape & Cable Sauce

John & Lucile Britt



Here is a Fenton piece that is hard to find, Persian Medallion interior with the Grape and Cable exterior. You have seen many of the large fruit or orange bowls in this pattern, but how many of these sauces have you seen? It is about the same size as the Panther and Butterfly & Berry sauce dishes only much harder to find. The only color seen in this pattern is marigold.

This piece was purchased in a western Kansas carnival glass auction held by Scot Brown at Greensburg, Kansas on October 4, 1990. We were surprised at the size of the crowd that was there for such a small place. The prices received were high and in many cases record highs.

Don & Connie Moore were there, stopping by on their way to the Air Capital convention at Wichita. The Grissoms were also in attendance. Being knowledgeable collectors they too had spotted this little sauce dish. Even Richard Cinclair from way down in Texas was at the sale. We all thought that this was an ideal auction to pick up some bargains. How wrong we were. Even Swede and Vaunda Tilberg were there to pick up their share of the bargains. They too were very surprised at the prices and enthusiasm of the crowd.

We won out on the little sauce dish, and took it home, at a higher price than we had expected. We wanted this piece for three reasons. It was a small piece. Secondly, we had seen one at a convention back east many years ago but it was not for sale. Thirdly, we thought it would make a nice piece for us to photograph and describe in our Pictorial Pattern Parade series. It is certainly not an elaborate piece, but it is one that is considered rare.

POPPY SCROLL

John & Lucile Britt

Take a close look at this bowl. Do you recognize the pattern? It is the same pattern that is used on Northwood's Oriental Poppy water set. This is the only piece that has been seen in this pattern, other than the water set. It is definitely Northwood and has the (N) in a circle trademark.

This large marigold bowl contains eight ruffles and is a full twelve inches wide. It is three inches high and has a factory ground base. Several collectors have reported seeing this piece in goofus glass. This is understandable, as Northwood did make some goofus glass.

Dr. James Measell, who wrote a book on Northwood which contains Carnival Glass, had a slide of this bowl in his featured talk on Harry Northwood at the A.C.G.A. Convention at Parkersburg, West Virginia. From the information that he has found, Northwood originally called this pattern Poppy Scroll.



RAMBLER ROSE Stippled Nut Bowl

John & Lucile Britt



The Stippled Rambler Rose pattern is not often discussed and certainly is very seldom seen. This pattern has only been seen in the nut bowl shape as shown. The four or five of these bowls are in a good marigold color. Hartung lists the pattern in marigold and amethyst. Edwards reports the colors in marigold and blue.

The bowl sits on three spade-like feet. The feet are more of a roll-type and quite different from the spatula feet that were used on Northwood and Fenton bowls of this footed type. The shape of the nut bowl is very similar in shape to the Vintage or Grape Delight nut bowls. The exception being that the Grape Delight nut bowls are on six feet instead of the three that were used on this piece. The bowl stands four inches high and has a 5 3/4" top opening. Notice that a scroll-type form surrounds the featured single rose flower and leaves. All of the background inside the scroll frame is stippled, while the rest of the surface is plain or smooth.

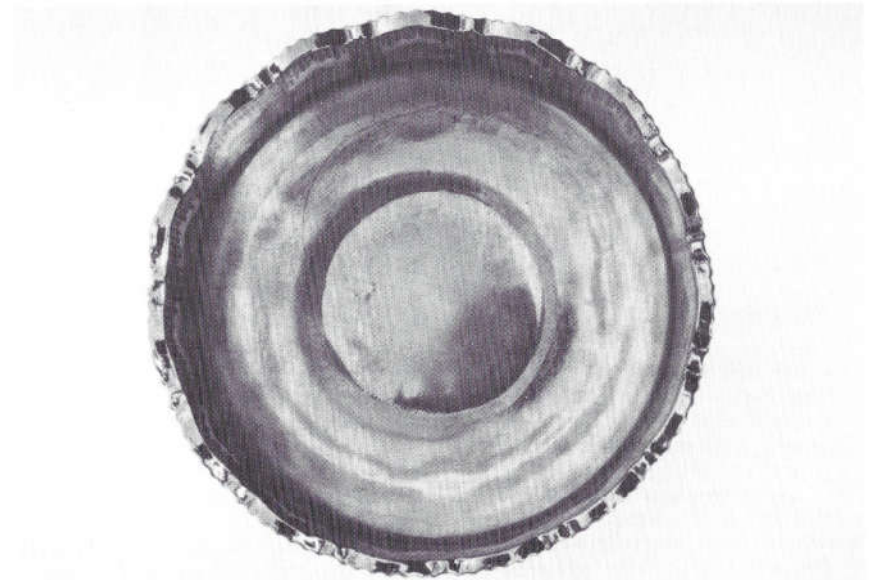
The rose that was used on the regular Rambler Rose pattern is very similar to the one found on the Stippled Rambler Rose nut bowl. The leaves on the Rambler Rose water set pattern are distinctly serrated like those found on true life rose leaves. In the case of the Stippled Rambler Rose, the leaves are smooth. A rose bud is found on the Rambler Rose tumblers while none is used on the Stippled Rose pattern. The main difference between the two patterns is the stippling found on the background of the Stippled Rambler Rose.

The Stippled Rambler Rose nut bowl is a fine addition to collections where rare and unusual pieces are desired. It also should fit in very well in rose bowl and nut bowl collections.

ROSE GARDEN

Dean & Diane Fry

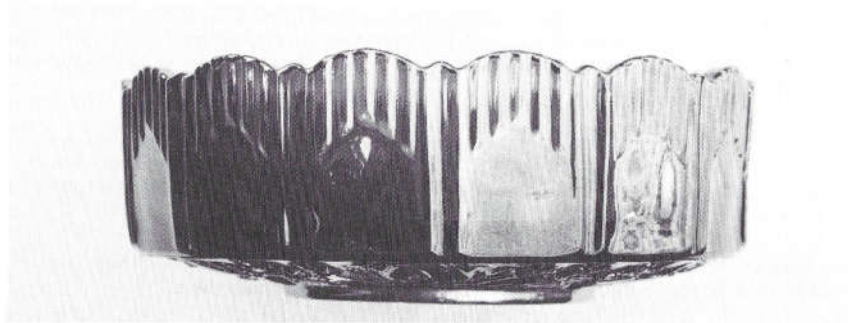
This pattern is credited to Eda Glassworks of Sweden. It has been found in blue and marigold examples in a pitcher shape (no tumblers have been found). One source of information indicates that the pitcher was used as a Communion pitcher which sat on a plateau (bowl turned upside down).



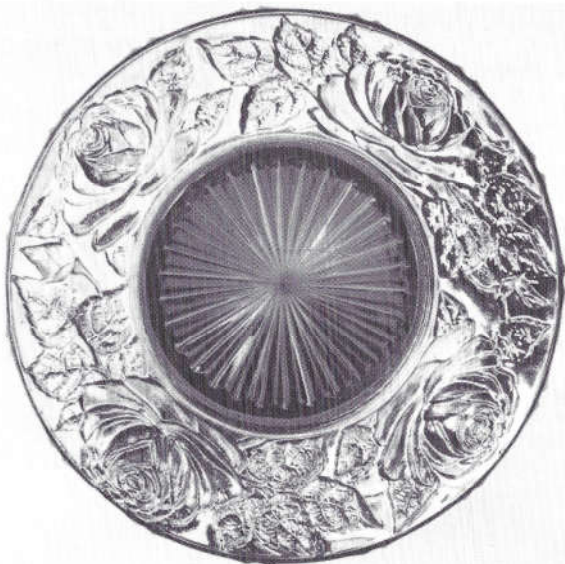
Another source relates the intended purpose of the bowl (pictured here illustrating three angles) was for taking collection money in church. It is true that many of the inner bowl surfaces are scratched, perhaps from the coins which were dropped in. The collar base is straight and flat, which would accommodate the flat surface of the pitcher.

ROSE GARDEN (cont'd)

Dean & Diane Fry



I have never seen the bowl in marigold, but then, neither have I seen many in blue. The size is 8 1/2" with a collar base of 4" in width. This should accommodate the pitcher base quite nicely.



ROSE SHOW Marigold on Custard

John & Lucile Britt

What a difference the years make. This beautiful and rare Rose Show bowl sold for \$14,000 at the Rambo auction in St. Louis, Missouri on March 25, 1995. The exact same bowl sold for \$250 back in February 6 & 7, 1976 at the Mary Elizebeth Collier auction. The auction was held in the same city, St. Louis, Missouri, and by the same auctioneer, John Woody.

Back in the early auction years, John Woody would always group the rarities in a list at the front of the brochure. In 1976 this fantastic bowl did not make that rare group. It was sold along with the other Rose Show bowls. At that auction the other Rose Show bowls sold as follows: aqua opal \$135, green \$270, blue \$100, ice blue \$175, and amethyst \$100.

I can't remember much interest shown toward it. I didn't hear any comment or ooh's and ah's over it at that time. Of course, nobody really knew how rare it really was back then.

We went to the Collier auction especially to buy the Frolicking Bears tumbler. I planned on taking it home for \$1,500 as no tumbler had ever sold for anywhere near that price. I was wrong, however. I wanted it so bad that I took it to \$3,500 before giving up. As things turned out it would have been a good buy at that price. It later sold privately for in the ball park price of \$10,000. The Frolicking Bears water pitcher sold for \$6,000. There was a lot of interest in these two pieces. The brochure carried almost a full size page in color of them.

The two Morning Glory tankards also caused a lot of excitement. They were illustrated on the front cover of the brochure in color. The amethyst one sold for \$7,000 with the marigold example bringing \$4,900. Some of the other pieces that received a lot of attention and prices received for them were the green Millersburg Pipe Humidor \$2,700, same in marigold \$2,250, marigold Peoples vase \$4,500, purple Christmas compote \$3,000, same in marigold \$2,200, square purple Farmyard bowl \$2,000, and a marigold Peter Rabbit plate brought \$900.

These are some of the highlights of the 1976 Collier auction. The pretty Rose Show bowls and plates didn't get much attention back then. But now it is 1996 and an entirely different year.



SEAWEED Ice Cream Shape – Green

John & Lucile Britt



The Seaweed pattern was made by the Millersburg Glass Co. of Millersburg, Ohio. It is one of the more scarce Millersburg patterns. Any piece in this pattern is not easy to find. The I.C.S. bowl shown above is in the 10" size with super color and radiant iridescence. Even though this is not the rarest size in this pattern, it is considered rare in the ice cream shape. The colors known in these 10" ice cream bowls are marigold, green, amethyst, and one has been seen in blue.

The Seaweed pattern was also made in the 9" size bowl. This size is considered to be even more rare than the larger 10" size. A 9 1/2" plate is also known, which was flattened out from this 9" bowl. It is 1 3/4" high, but does curve up slightly on the outer edge. It is a very rare piece of Carnival Glass.

Little sauces are known in this pattern. They are extremely rare. Two marigold and one green little sauce have been reported and an amethyst one may exist. One of these little sauces turned up at one of the Conventions last summer in blue! It being in blue is enough said to make it a great rarity, but in addition to being blue, this little piece is super in color and with outstanding radiant iridescence!

John & Lucile Britt

BLACKBERRY & RAYS

This is a Northwood pattern compote that is seldom seen. This pattern is not listed in any of the old Carnival Glass books. The pattern is different from the regular Northwood Blackberry compote which carried the Basketweave exterior pattern and the Northwood trademark on the interior. It is also different from the Blackberry pattern that is used on the inside of the Daisy & Plume three-footed compotes and rose bowls. The Northwood Blackberry and Rays pattern has been found only in the compote shape.

The Blackberry and Rays compote carries the famous underlined "N" in a circle on the bottom of its base instead of the interior of the bowl. The interior features a background of 40 rays spaced evenly around the inner surface of the compote. On top of this large group of rays is a band, 1 1/2 inches wide, that features berries, leaves and flowers. This rays and blackberry combination form a very pretty interior. The exterior is plain and contains no pattern. The compote measures 4 1/2" high and has 6 ruffles. The bowl part of the compote is 6" wide. The bottom of the base is 3" in diameter and is plain. It is made and shaped similar to Northwood's Blossomtime compote.

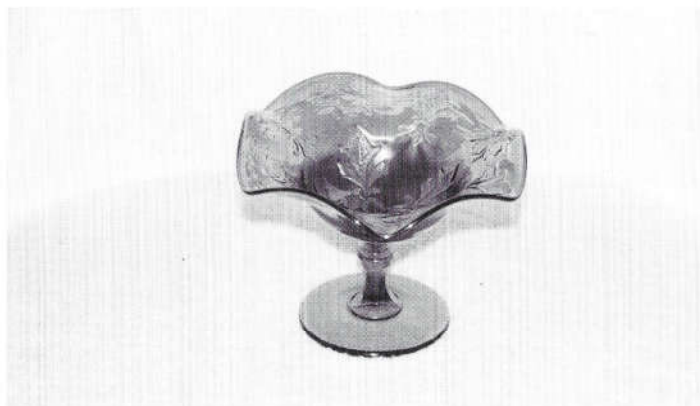
Colors known in these compotes are purple, green and marigold. Four in purple, two in green and only one in marigold are known. A purple example sold for \$325 at the John & Lucile Britt auction in March, 1994. The one in marigold sold for \$500. This marigold example is the only one that has been reported in that color.

A purple Blackberry and Rays compote is shown in color on page 86 of the "Carnival Glass 1995 Appointment Calendar Book" which was arranged by David and Joan Doty. The Blackberry and Rays compote is also shown in color in the Compote Section of the H.O.A.C.G.A. Pattern Notebook.



FLEUR-DE-LIS

John & Lucile Britt



Pictured here is a Millersburg Fleur-De-Lis small six ruffled compote in green. Being the only one that has been reported, it would have to be considered extremely rare. The bottom photo shows the compote in the standing position.

This piece of Millersburg Carnival Glass is owned by Don Doyle of Rockford, Illinois. A color photo of this compote is in the H.O.A.C.G.A. Notebook Compote Section.

Alan & Loraine Pickup

FENTON'S RIB

This compote, "Fenton's Rib" pattern comes in two sizes. Picture number one, shows two small green compotes obviously made from the same basic compote mold. The plunger part of the mold was different. The compote on the right is referred to as a Holly compote. The book "Fenton Glass, The First Twenty-Five Years" has a better descriptive name of "Rib and Holly Sprig". This mold was obviously a very good seller as today they are abundant in a large variety of colors. It follows that if the one compote is "Rib and Holly Sprig, the other compote without the Holly should or could be called "Rib". I feel that this "Rib" compote was a forerunner to the better selling "Rib and Holly Sprig". Both have 28 ribs, stand a little over 4" tall and have a 2 3/8" diameter foot and are made from a two-part mold.

The second picture shows a larger version "Rib" compote on the right. This compote, has only 20 ribs, a larger 3 1/4" diameter foot, and stands about 5 1/2" tall. This compote mold was squeezed in to form what some people refer to as the "Small Rib" rose bowl, shown on the left in amber. This is shown as #76 in the H.O.A.C.G.A. Rose Bowl section of the notebook. This color is not listed.



FENTON'S RIB (cont'd)

Alan & Loriane Pickup



This is confusing as on the same page two other rose bowls precede it with the same name. (No. 74 & 75) They are made from a different mold with a bulbous stem, and have 37 ribs. I believe they are from the Mid-Spring 1909 Golden Sunset assortment shown in the Butler Brothers catalogs – a Fenton Assortment. The same compote is shown in the Compote Section as #105 and attributed to Dugan. This compote was pulled into a variety of shapes, including a pedestal cake plate.

The "Small Rib" rose bowl has previously been attributed to Fenton.

John & Lucile Britt

HOLLY SPRIG

Featured here is a piece of Millersburg Carnival Glass that is very rare in the compote shape. Holly Sprig pattern pieces can be found quite often, especially in bowls, but to find this pattern in a compote certainly doesn't happen very often. It is quite likely that many collectors have never seen one of these and it is believed that many don't realize how rare they really are. Only six or seven of these Holly Sprig compotes are known and one of them is cracked. Jack Wilson, in his 1982 Millersburg research series, did not mention this compote. From that piece of information, it is expected that he had not seen one. They have been reported in amethyst, green and marigold, this featured example is in the rare marigold tri-cornered shape.

The Holly Sprig compote is made in the same shape as the Millersburg Strawberry compote. The only difference is that one features the Strawberry pattern on the interior and the other contains the Holly Sprig on the inside. The Strawberry examples are found much more often, however. Both of these compotes contain the Wide Panels on the underside.

We wrote an article for the May 1994 issue of the H.O.A.C.G.A. bulletin on the Millersburg Holly Sprig compote. The ruffled amethyst compote in that article was owned by Debbie and Mike Heintz of Cullman, Alabama. Even though we have collected Millersburg carnival glass for many years, we



HOLLY SPRIG (cont'd)

John & Lucile Britt



had never owned the rare Holly Sprig compote. We were very happy to be able to use photos of the Hein's compote in that article because we thought it should be pointed out to all collectors, and especially beginning collectors, just how rare the Holly Sprig compote really was.

After many years of trying to find the Holly Sprig pattern in the compote shape, we finally own one. This one is in the unusual tri-corner shape with crimped edging. The tri-cornered example is the first one that we have ever seen. Photo #1 shows the compote on its side which gives a better view of the pattern and shape. Photo #2 illustrates the piece sitting on its base. Notice the dome shaped base. The compote is in very good marigold color.

The Millersburg Holly Sprig compote was made in the same fashion as the Millersburg Strawberry compote. Both contain ten of the concave panels on the underside. The only difference is that one compote features the Strawberry pattern on the interior and the other contains the Holly Sprig pattern on the inside.

John & Lucile Britt

FLOWERING VINE

The Flowering Vine compote is extremely rare. At this time only one example is known in green color and less than five are known in amethyst. We do not know of any marigold examples. In 1982, when Jack Wilson wrote his Millersburg Research Notes, he had seen only one in green and one in amethyst. Mrs. Hartung listed the pattern in her tenth and final carnival glass book, so she had worked with carnival glass a long time before she actually knew that this pattern existed. The one she wrote about and sketched in book #10 belonged to Mrs. Lucille Lowe of Killbuck, Ohio, a town very close to Millersburg. Edwards does not show this pattern in his 1975 edition of Millersburg glass, but does list it in his later Encyclopedia of Carnival Glass. He also reports one in green and one in amethyst. From these reports you can see that there are only a few of the Flowering Vine compotes known to exist.

This pattern is found only in the tall compote. This compote was made by the Millersburg Glass Company in the 1910 era. It is quite unusual in the carnival glass field to see a compote that is as tall as the Flowering Vine. It measures 9" high and 6 1/2" across the top. The tall version of the Rosalind compote and the Ohio Star compotes do approach this height, both of which were made by Millersburg. The Flowering Vine compote has nine panels that cover the exterior of the piece. The nine sided base is smooth on the underside. The interior pattern is one of grape like leaves and dahlia like flowers. It contains the popular radium finish.



OHIO STAR

John & Lucile Britt



Shown above is a tall Millersburg Ohio Star compote alongside the very popular vase of the same pattern. These Ohio Star compotes are very rare. This compote was purchased at the Don Doyle auction at Milwaukee, Wisconsin in June of 1990.

The compote featured here is 8 1/2" high. The top is 7" wide with a base of 4 3/8" in diameter. The bottom of the base contains the typical large Millersburg 6 pointed star. The stem is tall and consists of 6 panels that are 1/2" wide. These panels start at the bottom of the bowl and run down the stem to the base. The bowl consists of 3 of the 6 pointed stars and between each of the stars is a football shaped design that is nearly always used in the Ohio Star pattern. Only marigold color compotes are known. Millersburg compotes are considered rare in any pattern and this one certainly would be in that class.

OLYMPIC

John & Lucile Britt

This small compote is one of those little known patterns from the Millersburg Glass Company of Millersburg Ohio. The Olympic pattern is seen in only one shape – that of the stemmed compote. The pattern appears on the interior of the bowl part of the compote. The outer surface of the bowl carries eight smooth wide panels and the piece rests on an octagonal base. These eight panels follow down the outside of the bowl to the outer edge of the base. Unlike many compotes from other companies, this pattern is highly iridescent on both the interior and exterior.

The Olympic compote is only three inches high, with the top of the bowl being 3 1/2" in diameter. The eight sided base is three inches wide. The pattern is distinctive in that it contains an eight pointed irregular shaped star in the center. The whole design actually incorporates some motifs not commonly found on other Carnival Glass patterns. A circle of heavily raised beads circle around the odd shaped star. Four small daisy like flowers are used at the top and appear to be holding up four garlands of rather unique shaped stippled leaves. These garlands of leaves swag somewhat to form a unique pattern.

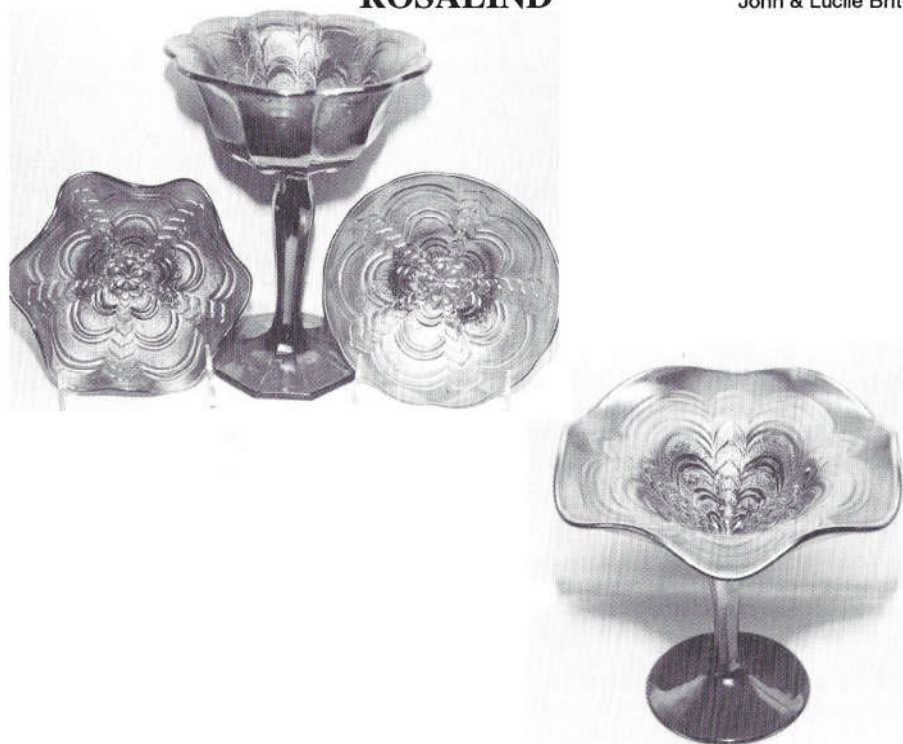
It is interesting to note that this compote is made in the same shape and size as the Millersburg Leaf & Little Flowers compotes. Only the interior of the bowls are different. The outside of the bowl, stem and base of both patterns are exactly the same.

This little compote is extremely rare. Only two, one in amethyst and one in green, have ever been reported. One of these sold at the Don Doyle auction in June of 1990 for \$2,850. In regards to this pattern, Bill Edwards states the following in his popular Carnival Glass book. If ever the old adage "Great things come in small packages" could apply, certainly it would be to the Olympic compote.



ROSALIND

John & Lucile Britt



The shorter ruffled compote in photo #1 is in amethyst. It is 6" high and a little over 6" wide at the top. This size is rare. This compote was purchased from Don Moore, at the Pacific Northwest Carnival Glass Convention in 1984. The tall stemmed jelly compote in photo #2 is almost 9" high. The jelly compotes are not ruffled. This tall size is extremely rare. The one shown here has the radium iridescence. Notice that the base on the tall compote is nine sided. Each of these sides represents a panel that extends from the very outside of the base up the stem and bowl to the very top of the compote. In contrast to this one, the base of the smaller compote is round and smooth. The stem on this one contains eight smaller panels. The exterior of the bowl on this piece is smooth. The tall compote was purchased from Mr. Hagen of Kentucky while at the 1988 I.C.G.A. Convention at La Crosse, Wisconsin.

Photo #2 shows this tall Rosalind compote alongside two small six inch sauces. These sauces are very rare. The ruffled one on the left is in amethyst. The ice cream shape sauce is in green.

STRAWBERRY in Vaseline

John & Lucile Britt

This version of the Strawberry pattern was made by the Millersburg Glass Co. of Millersburg, Ohio. It was made in a number of pieces including both large and small bowls in different shapes and edges. It was also produced in a compote, which is featured here.

The strawberry compote that is shown is unusual for a number of reasons. First of all, it is in the rare vaseline color which makes it a rarity in itself. Secondly, this example is one of only a few where one of the eight leaves on the inside of the bowl was left plain with no veins or dotting at all. We believe that you will be able to detect this blank leaf in the photo. It is the very top leaf in the picture. The other seven leaves have the normal veining effect. Three or four of these compotes are known. We suspect that the mold maker missed the interior veining of this leaf when he made the original mold and later noticed the blank leaf and filled in the veins in the leaf for further use of the mold.

Notice that this compote is slightly scalloped at the top, one scallop at the top of each of the ten panels that are used on the outside of the compote. These ten panels continue on down to the outside edge of the dome footed base and makes the base appear to be ten-sided. Normally these compotes have six ruffles. These ruffled Strawberry compotes can also be found in amethyst and marigold.

Another feature of this vaseline compote is that it is slightly tri-cornered in shape. It is not as pronounced as some of the bowls in this pattern, but it is definitely in the tri-corner shape.

The bottom of the base of the Millersburg Strawberry compote is recessed somewhat and is perfectly smooth. On the other hand, the bottom of the base of the bowls in this pattern are flat and contain a star type design.

This particular vaseline Strawberry compote was purchased at the Jack Wilson auction in 1982 and it still contains his sticker.



BULLS EYE & DIAMONDS MUG

John & Lucile Britt



The Bulls Eye and Diamonds mug shown above is the only example that we have seen in this pattern. We suspect that it is foreign made, probably European, but what a beauty. It is in good dark marigold, and is considered to be rare.

The mug is 3 1/2" tall with a top opening of 2 3/4". The base is 2 1/4" in diameter. The underside of the base contains a 16 point star figure. The background design features the wide panels. The main motif is a band of diamonds with bulls eye centers that circles the mug just below the center of the piece. Nine half diamonds or triangles containing many tiny diamond points fit into the featured band of diamonds.

John & Lucile Britt

DAISY & SCROLL Decanter – Wine – Shot Glass

Shown is the Daisy & Scroll decanter along with two of the little wines or shot glasses. These pieces are in dark marigold with very nice iridescence. The decanter is 10 3/4" high, not including the stopper. The base is 3" in diameter. The photo was sent to us by Dick Jamieson of St. Ives, Australia, who owns this rare set. It was found in Australia, but was not made in that country.



Also shown is a close up of the wine or shot glass. This piece is in our collection. This one was purchased from an Argentina collector. It is 2 5/8" tall and 1 7/8" across the top. The base is square and is 1 3/4" wide. While the scroll type design is used twice on the decanter, this small piece has a four part mold, with the design on each of the four sides.



It is believed that this piece was produced in Czechoslovakia or Finland, but at the present time, the "maker is unknown".

Dick Jamieson of Australia is given credit for naming this pattern. The choice of the name "Daisy & Scroll" fits the pattern very well. This set is considered rare.

FLORAL ACCENT Cup & Saucer

John & Lucile Britt



This marigold cup and saucer is an attractive piece of Carnival Glass and due to its small size, it is referred to as demitasse cup and saucer. Demitasse is a small cup that is used for after dinner black coffee. Demitasse cups and saucers are usually made of china such as R.S. Germany or R. S. Prussia. This Carnival Glass example is a little smaller than the popular "Kittens" cup and saucer.

The saucer is 3 3/4" wide and is slightly over 3/4" high. The cup is 2 1/8" high with a top opening of 2 3/8". The base is 1 1/2" in diameter. The floral design is attractive and the hand painting is very well done. The flowers used in the decorating appears to be that of the Babys Breath.

Only two of these little Floral Accent cup and saucers have been reported. The first one was sold at the I.C.G.A. Convention auction at La Crosse, Wisconsin. It was purchased by an ardent miniature collector for \$145. Two cups and saucers were at a Canadian auction several years ago.

It is believed that these were made in Czechoslovakia but of course that is only a guess. This tiny set would make a nice addition to any Carnival Glass collection, but should be especially interesting to the miniature collectors.

John & Lucile Britt

IRIS AND HERRINGBONE Demitasse Cups and Saucers

As long as we have been collecting carnival glass, we had never seen or heard of these little iridescent demitasse cups and saucers until June of 1993. We had seen several crystal examples, but never any with color or iridescence. We were also surprised that this pattern was produced in colors other than marigold or crystal.

While attending the Bacon auction at Richfield, Ohio, we were told by Diane Fry of California that these rare little pieces were coming up at the Northern California carnival club auction. We were lucky enough to get examples in three different colors.

They are shown in lavender, marigold and blue. Examples were also made in a rose or ruby type color. We think that these demitasse cups and saucers are indeed very rare. The saucers are 4 1/4" wide and set about 1/2" high from the table top. The tiny cups are 2 1/4" high with a top opening of 2 1/4". The base is 1 5/8" in diameter.



MASSACHUSETTS MUG

John & Lucile Britt



This marigold Massachusetts mug is the only example in this pattern that we have seen in a mug. It is in a very nice marigold color with super iridescence. It stands 3 3/4" tall and 2 5/8" across the top. The base is 1 3/4" in diameter and contains a 24-point star on the under side. The shape of the base is square. The two tumblers that we have seen have a round base. The Massachusetts vase, which is shown with color in Edwards 4th edition book on page 131, also contains a round base. The U.S. Glass book, "U.S. Glass From A to Z", by William Heacock & Fred Bickenheuser, shows the Massachusetts sugar, creamer and spooner with square bases. The table set is shown on page 144 in plate A. After viewing this table set, we think it is quite possible that the mug was made from the same mold that was used for the creamer.

The main motif of this pattern is the arches that contain the raised cane type design. Four of these arches are evenly spaced around the mug. The handle is part of the mold and is not applied. The handle contains some notches that have been pressed into both sides. The top of the handle is covered with small raised dots. We show the Massachusetts tumbler alongside the mug.

We consider this mug as rare. It also represents another fine piece of carnival glass that was made by the United States Glass Company.

MINNESOTA MUG

John & Lucile Britt

At an I.C.G.A. Convention in Indianapolis, Indiana, we were asked to discuss the different mugs that were brought in for the convention display room. We brought along the unusual mug that is shown for that display. At the time, we did not know the name of the pattern. We had purchased it earlier hoping to find out the name and maker of the pattern.

This pattern is shown in the book "U.S. Glass From A to Z" by William Heacock and Fred Bickenheuser. The name of the pattern is Minnesota. An illustration of this pattern can be found on page 144 in that book. It was made by the old U.S. Glass Company. This glass company made a series of state patterns including Minnesota, Michigan, Texas, Pennsylvania, Delaware, Missouri, Kansas and many other patterns that were named after a state. They made many pieces in most of these state patterns in both clear and colored glass including the popular ruby stain glass. It is only seldom that a piece in these patterns will be found in carnival glass. We have seen several pieces of iridised glass in the Massachusetts pattern. A marigold vase in that pattern is shown in Bill Edwards 3rd edition book on page 131.

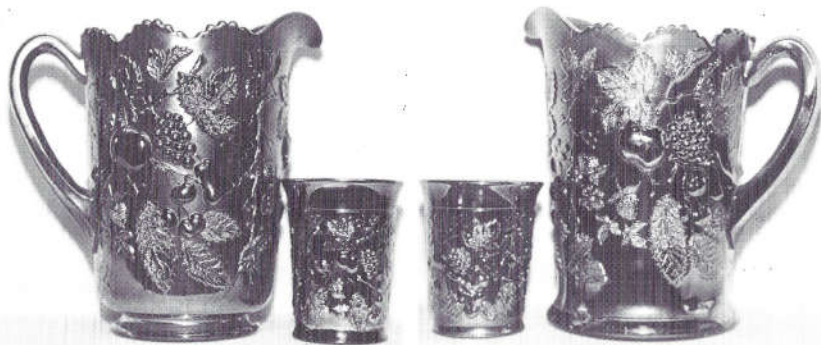
This mug is the only piece in the Minnesota pattern that we have seen in carnival glass. We suspect that this was made when the U.S. Glass Company was experimenting with the popular iridescent glass that was being made in large volume by such companies as Fenton, Northwood, Imperial and Dugan. Even Westmoreland was in the production of iridised glass in the early years.

The United States Glass Company also made the very rare Frolicking Bears and Big Butterfly patterns with only a few pieces known to exist with iridescence. They also iridised a number of the small novelty pieces which are becoming very popular with collectors today. Their most extensively produced patterns with iridescence were Palm Beach and Cosmos and Cane.

The featured mug is 3 1/4" high with a top opening of 2 5/8". The collar base is 2 1/4" in diameter. A 24 point star is pressed into the underside of the base. The handle was included in the four part mold. The outside of the handle is flat and contains a wash-board type pattern. The pattern on the outside of the mug contains three large diamonds with hobnails that are alternated with four smaller diamonds containing a hobstar like figure.



MULTI-FRUITS & FLOWERS John & Lucile Britt



While any Millersburg Multi-Fruits & Flowers water pitcher is certainly rare, we have seen only two that were made with the collar base, such as the amethyst one shown above. Most of the pitchers seen in this pattern contain the regular or skirted type base as shown in photo #2. This one is a beautiful green color. While the pitchers in either of these colors are indeed rare and equally beautiful, a marigold example is even more hard to find.

The first one of these Multi-Fruits & Flowers water sets that we ever saw was in the Raymond Wishard collection. This collection was fantastic and was known as one of the largest collections in the country at that time.

Our reason for showing these two different styles of Multi-Fruits & Flowers pitchers is that perhaps some of you might not know that this pitcher was indeed made in two different shapes. The tumblers to both pitchers were the same.

John & Lucile Britt

OCTAGON WINES & CORDIAL

Top row left to right. Purple wine, rare, dark marigold cordial, very hard to locate and the only color we have seen in the Octagon cordial, Cobalt blue wine, very rare color. Bottom row left to right, Dark marigold wine, common color, but highly sought after to complete wine sets, Aqua teal, very rare. This one was purchased in 1975 and have seen and sold only one since then. Frosty white wine, only one ever seen or heard of in that color. Helios green, you would think that this color would be common, but try to find an Octagon wine in helios green. Imperial Grape in helios green yes, they are common, but not in the Octagon pattern.

We would also like to mention the beautiful and rare purple Octagon wine sets. We had one of these dark purple sets back in the early 1970's. We had purchased it from Betty Klutz of Oklahoma City.

The Bob Grissom's came to look at our glass before our auction and the purple Octagon wine set was one of their favorites. They purchased it at our 1975 auction and it sold for \$775. Keep in mind that this was back in 1975 when ice blue and ice green were selling for very little. For instance, our beautiful ice green Poppy Show plate in mint condition sold for \$275. We might add that we were very happy with that price, because that was what they were selling for at that time. Our highest price piece in our 1975 auction was a super purple Christmas compote that sold for \$2,900. Next highest piece was our beautiful aqua opal Peacock at the Fountain fruit bowl for \$2,700. It is now a part of the Karen and Doug Engle collection in Oregon.



PANELED DANDELION Tankards – Pitchers

John & Lucile Britt



The Paneled Dandelion tankard on the left shows the handle applied in the center of one of the six panels that go around the pitcher. Most often seen in this style.

The Paneled Dandelion tankard on the right shows the handle applied where two of the panels join together. Indentations were made in the mold where the two ends of the handles were to be attached. Seen less often in this style.

Shown here is an interesting variation in the popular Paneled Dandelion tankards that perhaps some of you have not noticed before. The difference in the two types actually applies as to where the handles were attached to the body of the pitchers. Most of the Paneled Dandelion tankards seen have their handles applied in the center of one of the six panels that go around the piece. A few amount of them have the handle applied at a point where two of the panels join together. Indentations were made in the mold where the two ends of the handles were to be attached.

POTPOURRI MILK PITCHER

John & Lucile Britt

This is an extremely rare milk pitcher that was made by the old Millersburg Glass Company of Millersburg, Ohio. Only two of these are known both in marigold. The Potpourri milk pitcher is not mentioned in Jack Wilson's Millersburg research notes. It is not listed in Bill Edwards early 1975 Millersburg book, but he does show it in his later carnival glass books.

Potpourri is an intaglio or near cut type pattern. It is actually a variation of the Country Kitchen pattern. This pattern was also used on the reverse or back side of the beautiful Millersburg Poppy compotes. The milk pitcher is only 5 3/4" tall at the highest point of the spout. A rayed star type pattern is found on the bottom of the slightly depressed collar base. The base is 3" in diameter.

Shown is the Potpourri milk pitcher alongside the Millersburg Cherries milk pitcher. Except for the difference in the patterns, these two examples were made exactly the same as to shape, size and even to the rayed star that was used on the bottom of the base. The Millersburg Cherries milk pitcher, often called Hanging Cherries, is also rare. It is much harder to find than the water pitcher. A Millersburg Hanging Cherries milk pitcher sold at the 1989 Robinson auction in St. Louis for \$1,175. A Millersburg Potpourri milk pitcher sold for \$1,600 at the Don Doyle, Milwaukee, Wisconsin, auction in 1990.



STAR & FILE Wine & Cordial

John & Lucile Britt



Featured here is the extremely rare Star & File cordial which is shown on the right. This pattern was made by the Imperial Glass Corporation of Bellaire, Ohio. The Star & File wines can be found rather often, and they are a part of a decanter set. The cordial is a different story. This cordial was found at the A.C.G.A. Convention in 1988, at Camp Hill, Pennsylvania. The Star & File goblet was advertised by Imperial in their old catalogs, but one has not been seen in the goblet size.

This tiny cordial is 3 1/2" tall with a top opening of 1 1/2". The base is slightly over 1 1/2" in diameter. The wine is 4" tall and is 2" across the top. The base is slightly over 2" wide. Both pieces have the same sunburst type figure pressed into the underside of their bases. Marigold is the only color that has been reported in carnival glass.

John & Lucile Britt

SUNBEAM Whiskey Glass

This Sunbeam whiskey glass was made by the McKee Glass Company. While McKee made large quantities of pressed glass, starting in 1853, they were not known for the production of iridescent or Carnival Glass. Some of the glass contains their famous trade mark "PRESCUT"

The McKee pieces seen most often in Carnival Glass are in the Heart Band Pattern. Occasionally you will see a tumbler or mug in that pattern, or even a sugar and creamer. Many of them were souvenir pieces. Heart Band mugs are seen in two sizes, both in marigold and green. A few pieces of the Aztec pattern are known in marigold Carnival Glass, including a few rare tumblers and water pitcher. The marigold "Martec" tumbler was presented in the July, 1988, Bulletin and the marigold "Majestic" tumbler was covered in the December, 1987, Bulletin. These are both very pretty tumblers and the only ones that have ever been reported. Wines, goblets and a cordial are known in the "Cuba" pattern in marigold Carnival. "Rainbow" is another Carnival Glass juice size tumbler that is known to exist in Carnival Glass.

All of these McKee patterns can be found in "The Complete Book on McKee Glass" by Sandra McPhee Stout. This is a large book that contains hundreds of McKee patterns and the very interesting history of that company.

The marigold Sunbeam whiskey glass is shown above. It is about the same size as the Northwood Grape & Cable whiskey glasses, standing 2 7/8" high with a top opening of 2 1/4". The base is 1 3/4" in diameter and contains a 12 point star on the bottom. In the photo, it is shown alongside two Imperial Flute toothpicks which will give you some idea of its size. From old advertising material, we notice that the Sunbeam pattern was also made in tumblers and wines.



TEN POINTED STAR

John & Lucile Britt



We ran a long series on mugs in the Carnival Glass Pump some years back and covered all of the mugs that we knew about at that time. In the December 1993 issue of the Pump we wrote about the Minnesota pattern mug that was made by the U.S. Glass Company. We recently picked up a mug that we knew nothing about and had never seen before.

Karen Skinner, of East Alton, Illinois, found the pattern of this mug from a photo we had sent to her. The pattern is called Ten Pointed Star and is shown in Kamm book #2 on page 62. It is shown there in the water pitcher. All of Kamm's description of the pitcher fit the mug very well. The same type of handle is used on both examples and both have the same design on the bottom of the base.

The Ten Pointed Star mug has a honey amber color with nice iridescence. It is 3 1/4" high with a top opening of 2 7/8". The base is 2 5/8" in diameter and is depressed in about 1/4". The base of the body contains an unusual and different eight pointed star. A row of deep thumbprints decorates both sides of the handle. The pattern covers most of the outside surface except for a little smooth area at the top. The mug is narrower in the center than at both the top and base.

The Ten Pointed Star pattern is a Higbee pattern. William Heacock wrote an article on early Higbee patterns in his Pattern Glass Review, issue #1. Some of the other Higbee pattern glass pieces that we have seen with iridescence are two-old Paneled Thistle tumblers, several Ribbed Ellipse mugs and tumblers, several Palm Leaf Fan pieces and Fine Cut and Fan items. We have a few examples of the latter two patterns in small child's type dishes. One is 5 1/2" hand grip plate in the Palm Leaf and Fan pattern in beautiful marigold with very nice iridescence.

ZIPPER STITCH CORDIALS

John & Lucile Britt

Photo #1 is a close up of the Zipper Stitch cordials. These pieces are small, measuring only 3 3/4" high with a top opening of 1 1/2". The base is 1 3/4" in diameter and contains a 12 pointed star pressed into the underside. There are six panels that go around the cordial, each panel carrying the Zipper Stitch pattern. The stem has six plain panels that extend out onto the base.

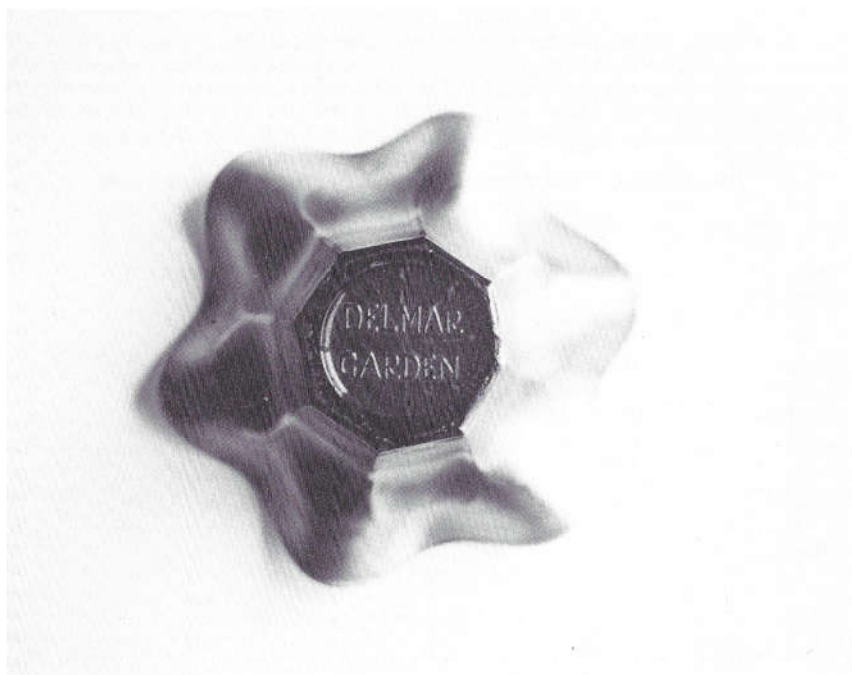
Photo #2 shows the complete set of six cordials, decanter and tray. The same Zipper Stitch design, in a much larger version, is used on both the decanter and tray. It comes in a good marigold, and is believed to have been made in Czechoslovakia.

This is a very attractive and rare set. The small size and streamlined effect adds to its beauty and desirability. The example that is shown is the only complete set known. A few single cordials are known to exist.



DELMAR GARDEN

Bee Briix



From 1903 to 1910, Delmar Gardens was the feature attraction in Oklahoma City. It covered 140 acres and contained an amusement park, 1,200 seat outdoor theatre, scenic railway, dance hall, beer gardens, swimming pool, baseball park and race track.

After it closed and was torn down, a public market was built on the site, including a three story building which contained a gymnasium and boxing arena.

Today some of the surrounding buildings still sell vegetables, fruits, flowers, nuts, etc. The three story building, and the rest of the surrounding buildings are filled with antique shops. A Carnival Glass souvenir bowl was made in the Peacock Tail pattern with Delmar Garden on the base. I have seen five of these bowls; four of them were for sale in the antique shops on the site of a former Delmar Gardens. I have one that I purchased from Texas. The ones for sale in the antique shops had price tags of \$250 - \$295.

THE ELK SOUVENIRS

The Elk souvenirs, among the most popular of the lettered pieces, were made by Fenton and Millersburg. Fenton produced bowls, plates, and bells in four colors. Millersburg produced bowls in a single color and paperweights in two colors. The Fenton bowls and plates are "one-eyed" elks; the Millersburg "two-eyed" elks. All are rare. The following summarizes the B.P.O.E. Convention sites for which the pieces were produced, and the shapes and colors made by each glass company.

Fenton's Atlantic City, Detroit, & Parkersburg Elk bowls, plates & bells (one-eyed elks)

| CITY | <u>COLORS</u> | | | |
|---------------|----------------------------|-------|------------------|------------------|
| | BLUE | GREEN | AMETHYST | MARIGOLD |
| Atlantic City | Bowl Plate Bell* | | | |
| Detroit | Bowl | Bowl | Bowl* Plate** | Bowl* Plate** |
| Parkersburg | Bowl** Plate* Bell** | | | |

Millersburg's Detroit Elk bowl and paperweights (two-eyed elks)

| | | |
|---------|---------------|--------------|
| Detroit | | Bowl* |
| | Paperweight** | Paperweight* |

NOTE: * = Very Rare ** = Extremely Rare

ELK BELL

John & Lucile Britt



The 1912 Portland, Oregon Elk Bell is the first one that has ever been reported. It is shown here from two different positions which points out the date of 1912, and also the name of Portland. Several of the 1911 Atlantic City B.P.O.E and 1914 Parkersburg B.P.O.E. Bells are known. The 1912 Portland, Oregon bell was not reported until 1991. It is made very similar to the other two Elk Bells, so it is most likely that this one was also made by Fenton.

One can't help wondering why other examples of the 1912 Bells have not previously been reported. Perhaps the Portland, Oregon convention was only a small regional affair and not a national convention. If this was the case, they might have needed only a very short run of the bells. This is a piece that you might want to look for in your Carnival Glass hunting trip.

This rare Elk Bell was found by Steve and Susan Lauer of Ft. Wayne, Indiana.

A good description and photo of the Atlantic City and Parkersburg Elk Bells can be found in the book on lettered pieces of Carnival Glass by John Resnik. The book is "The Encyclopedia of Carnival Glass Lettered Pieces". It contains the photos and descriptions of the lettered pieces, and features interesting historical facts regarding the different companies that used the glass for advertising purposes and souvenirs.

ELK BOWL Fenton

John & Lucile Britt

The photo below shows the Fenton version of the elk piece. This particular one is the Atlantic City bowl, but these Fenton Elk pieces were also made featuring the cities of Detroit and Parkersburg. We are showing the Fenton Elk bowl here to illustrate the difference between the two examples. The Fenton Elk Bowl has a band of stars around the outer edge, while the featured Millersburg Elk bowl (see page 77) shows the vine and ivy-type leaves design. Notice that the millersburg Elk faces to the left, while on the Fenton piece, the elk faces to the right. There are other differences, but these are the most prominent.



ELK BOWL Millersburg

John & Lucile Britt



This Millersburg Elk bowl is certainly a classic example of Millersburg's radium finish Carnival Glass. It's design, detail, color, and iridescence are all outstanding. John Fenton, the Millersburg workers, and designers certainly should have been proud of this super piece of Carnival Glass. Likewise, collectors today take great pride in owning one of these very fine pieces.

The above six-lobed bowl is a full 7 1/2" wide. The interior of the bowl contains the clock, elk, and the wording DETROIT 1910. The letters B.P.O.E. are placed just under the elk. A vine with ivy-type leaves extends around the outer edge of the interior. The reverse pattern is of the wide panel design and a 28 point star is pressed into the bottom of the base. Amethyst is the only color that has been reported in the Millersburg Elk bowls.

The Millersburg version of this pattern is often referred to as the Two-Eyed Elk bowl. This, no doubt, is because you can see both eyes of the elk on this piece. In addition to the ruffled bowl, this piece can be found in the ice cream shape. The ice cream shape is considered more difficult to fine. These pieces are very rare in any shape.

John & Lucile Britt

ELK NAPPY

The Elk nappy is a product of the Dugan Glass Company of Indiana, Pennsylvania. Actually, the basis for this nappy was Dugan's Leaf Rays handled nappy, which utilized a plunger that imparted the Elk motif. It is believed that this nappy was made as a souvenir for the convention of the Benevolent and Protective Order of Elks (B.P.O.E.).

It is surprising that so few of these have ever been reported. Only eight or ten have been reported. Several of these have been ruffled. They all have been in the purple color.

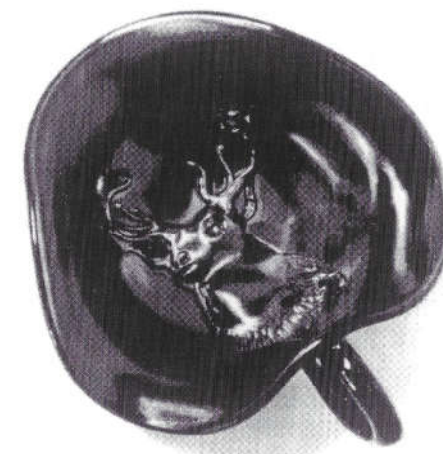
The first one of these reported was from the collection of Harry H. Whitlow of Riverview, Michigan. Mr. Whitlow was an authority and collector of art glass, and also collected Carnival Glass.

The Marshall Shafers of Ohio purchased the Carnival Glass part of the Whitlow collection. The Shafer's later sold the collection in a Woody auction held at Toledo, Ohio on May 26, 1973. The Elk nappy sold for \$2,425 at that auction.

The Elk nappy shown in this article was owned by Glen and Jackie Fortney of Buckner, Missouri. Here is a little on the history of this nappy. It was purchased at an auction in the Higginsville, Missouri area by Clifford Cannon. He knew it was an exceptional and beautiful piece. He took it to the next convention, and after finding out the rarity of the piece, his wife forgave him for paying \$100 for it.

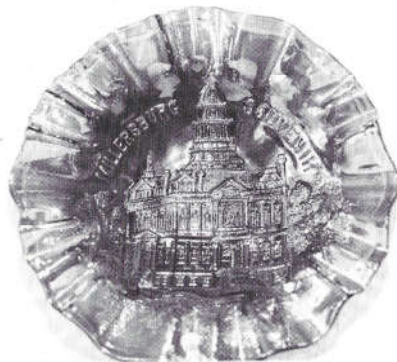
Mr. & Mrs. Clifford Cannon were early members of H.O.A.C.G.A. After the death of Mr. Cannon, his wife decided to have an auction and sell their Carnival Glass collection. Glen purchased the little Elk nappy at that auction held by Glenn LaRue at Leeton, Missouri in May of 1988. He paid \$3,000 to out bid other bidders. At this time this was thought to be a Millersburg piece. Considering what it sold for at the LaRue auction, Mr. Cannon certainly made a good buy. An Elk nappy sold at the Earl and Gladys Bacon's auction in June of 1993 for \$6,700.

After Glenn Fortney's death, Jackie sold the nappy to Swede Tilberg of Joplin, Missouri for \$7,000. Swede sold the nappy at his auction at the 1995 I.C.G.A. Convention in Dallas, Texas for \$7,000. It was purchased by the Heeleys of Ohio.



COURTHOUSE BOWL Millersburg

John & Lucile Britt



The Courthouse bowl is one of the most popular and collectible of all the Millersburg pieces. They are not the most rare or the most valuable, but they are highly desirable. Collectors value them as a prize piece of glass. There are more collectors that would like to own one than there are Courthouse bowls.

The Courthouse bowls come in the round ice cream shape as shown, and also a six ruffled bowl. While the ruffled type is seen more often than the ice cream shape, they are both very desirable. The radiant iridescence which appears on most of these pieces is outstanding.

There are also variations. The photo above shows what is known as the "Unlettered" Courthouse bowl. This version is rare. It has the "three in one" or "candy ribbon" edge.

The difference between the unlettered and lettered bowls, besides the shape, is as follows. They both feature the Millersburg Courthouse with the words "Millersburg Souvenir" at the top. Notice the regular ICS Courthouse bowl has in smaller sized lettering the words "Courthouse, Millersburg, Ohio" which is located at the bottom of the bowl. This wording was omitted from the unlettered Courthouse bowl. No doubt, the original mold did not contain those words and was soon corrected after a short run. This is why the unlettered version is more rare and demands a higher price.

PACIFIC COAST MAIL ORDER HOUSE

Dean & Diane Fry

This Advertising bowl with the Fenton Grape & Cable exterior was created for J.C. Floyd, as a promotional item in his mail order business on South Los Angeles St., Los Angeles, CA in the year 1912. This was the first enterprise to offer Asian Imports nationwide on a mail order basis. (This info. is included in John Resnik's Encyclopedia on Lettered Pieces.)

At the time John published his book in 1989, his own marigold example was the only perfect one known. He also mentioned the marigold, as-is example, which still resides in the Fenton Glass Museum. A blue bowl in, as-is condition, also exists.

In Sept. 1992, a perfect blue bowl was purchased by a Southern California collector. In Oct. 1992, we purchased the perfect marigold bowl pictured here. Both of these bowls were obtained from direct estate purchases.

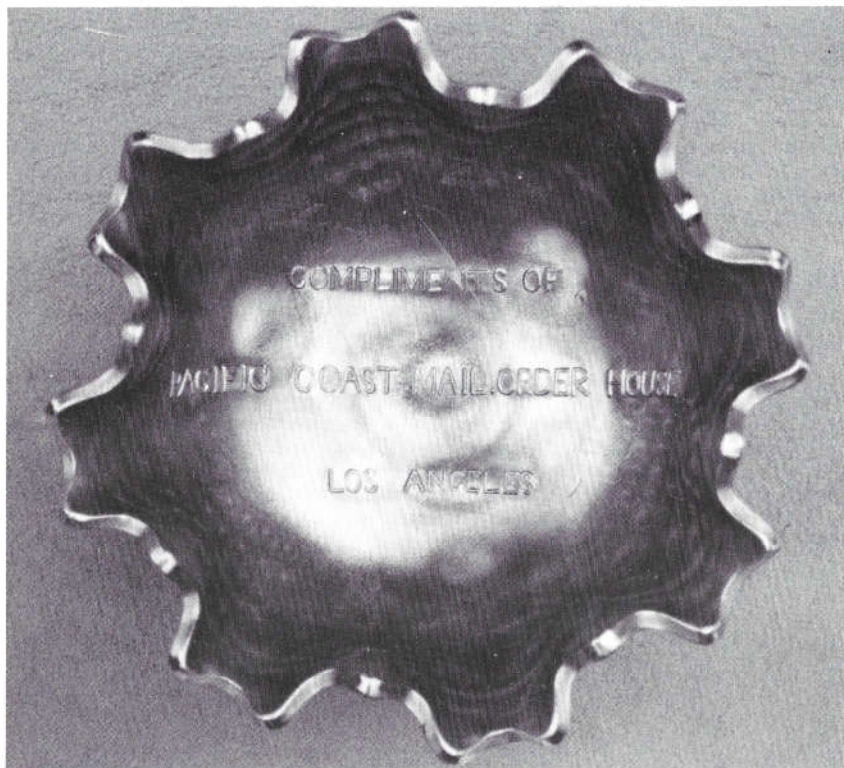
About a year later, another Southern CA collector was able to purchase a marigold bowl at an antique show in the Los Angeles area. He was fortunate enough to speak with relatives of the original owner of the bowl he purchased. According to his information, these pieces were given on payment of account. The likely range for mail order business at that time in history could extend perhaps to Nevada and Arizona. The history of any piece is every bit as important as owning it. We, a collectors, are care-takers and preservers, as well.

An Oklahoma collector owns a "Compliments" bowl in marigold purchased in Colorado in Dec. 1995, yet another perfect marigold bowl was purchased in Central California. At this writing, it has been consigned to auction.

The first of these rare bowls sold at the 1983 auction of Bill Carrol, a long time Los Angeles collector. It brought \$1,400. One of the 1992 purchases was \$1,300. Tom Burns purchased the next marigold example for \$3,800. In 1994, another marigold bowl sold at auction for \$2,600. With only six bowls known in marigold, one having heavy damage, and two in blue – only one being perfect, speculation prevails as to just how many there can be? At this writing, we can tell you that a green example in this pattern has just been reported. Update 2/96.

PACIFIC COAST MAIL ORDER HOUSE (cont'd)

Dean & Diane Fry



WIDE PANELED POWDER JAR

Alan & Lorraine Pickup

This covered dish is referred to as a Covered Bon-Bon or Jelly in the glass makers ads. The name implies that its principle use was to hold candies such as bon-bons, or as a jelly server. Its use as a Powder Jar was not mentioned, however, we recently bought one with the original labels intact. The dish is a Fenton product in marigold.

One label tells us that it was bought in Pittsburg, Pennsylvania, from the Joseph Horne Company. This company has been in business continually since the late 1800's. Regrettably the selling price has faded away. Another label states "A genuine BOUTON product". Traces of powder are still evident in the top.

On page 38 of the Berry Wiggins book, Stretch Glass, he refers to a paneled powder jar decorated with enameled flowers, that has a "Bouquet Bath Powder" label on it. We have a Diamond Glass-Ware Co. iridescent black glass with enameled flowers in our collection. This was their "Egyptian Luster Line" introduced in December of 1921.

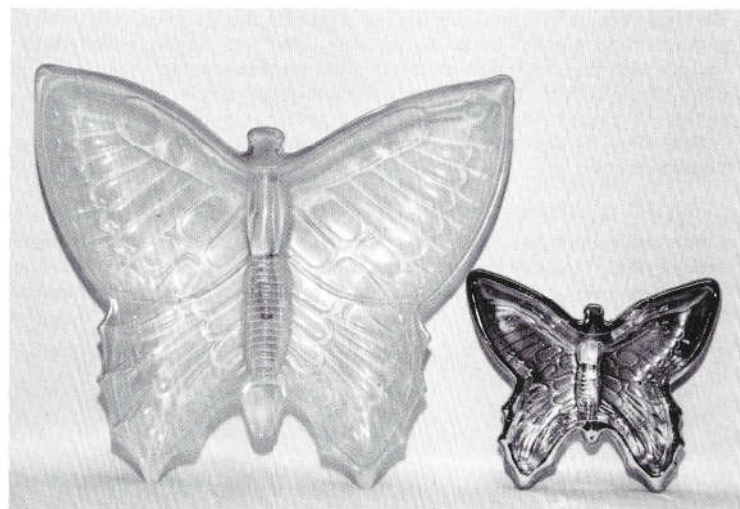
Whatever purpose they served, it was a very popular shape. Looking back in time it can be seen that three glass companies were busy making them in copycat shapes and colors. Fenton Art Glass and the Northwood Company even used the same mold number, No. 643. Diamond Glass Company was also busy making this same shape.

One can dispute that this glass is not Carnival Glass and is frequently referred to as stretch glass, as some of the iridized colors have some stretch effect on the bottoms only. The stretch effect was due to the glass being shaped after the iridize spray was applied. This bottom mold was used to make several shapes, as shown in the early ads in the Fenton and Northwood books. Made from 1921 to possibly as late as 1927, it is pressed iridized pattern glass that comes in carnival colors, as well as iridized and non-iridized opaque colors. So call it whatever you want. It's very collectible, and a display of various colors is a pretty sight to see.



BUTTERFLY-PARTY SET

John & Lucile Britt



Shown are two pieces from the Butterfly Party set. Contrary to the popular belief that they were made for pin trays, these butterfly pieces were originally sold as a 5-piece party set containing one large tray and four smaller ones. No doubt, these pieces could be used as pin trays, but that is not what the maker had in mind. The manufacturer sold them as a party set. There were meant to be used for serving mints, nuts or treats of some kind. Raymond Notley of England photographed a complete set in the original box, owned by Bernard and Elsie Howe, also of England. Thanks to Ray Notley and the Howe's of England for this interesting bit of accurate information.

The large butterfly tray, that is shown, is in a pastel blue color with pinkish iridescence, while the small example is in marigold. Only a few in the pastel blue color are known. Usually they are found in marigold. One of these in smoke, has been reported.

These pieces are sometimes said to be English, but the original box proves that they were made by the Jeanette Glass Company of Jeanette, Pa. There were made in the 1960's.

The master tray is 8" across and a little over 7" wide. The small pieces are 4 1/4" across and 3 3/4" wide.

John & Lucile Britt

CIGARETTE HOLDER

These cigarette holders are quite collectable and will add variety and color to any carnival glass collection. We have seen them in marigold, florentine green, topaz (vaseline) and velva rose (pink). Even though we don't have one in our collection, we suspect that they were also made in celeste blue. It is possible that they might also be found in the wisteria and tangerine colors. They were produced in the 1925 era. With the exception of the marigold example, the other colors are of the stretch glass type. Very nice photos of these interesting pieces can be seen in "Fenton Glass - The First Twenty-Five Years" by William Heacock. This is a very fine book on Fenton glass and shows most of the photos in color.

Our featured cigarette holder is 3 1/2" high and sit on a base that is 5" in diameter. It is interesting to note that they were made in two different styles. The upper or bowl part of one is perfectly round with a top opening of 2". The other has an opening of 2 1/2" long and is only 1" wide. These pieces are sometimes called match holders, but in the Fenton glass book by Heacock, they are listed as cigarette holders.



CUP & TOOTHPICK Heisey

John & Lucile Britt



It is our understanding, with information given us by authorities on the subject, that Heisey did not make any carnival glass. Heisey people claim that the Heisey signed pieces, that have iridescence, were made by Heisey and iridized by someone else. We do own a few pieces of Heisey signed carnival glass, however, and have seen a number of these with iridescence that contained the Heisey trademark. This trademark consists of a capital "H" inside a diamond.

Our featured pieces are shown above in the photo. The punch cup, or perhaps a custard, that is on the left, is plain with no pattern. It is in marigold with super iridescence. The bottom of the cup contains a 24 point rayed star design. It has been factory ground around the edge of the base in order for it to set level. On the outside, near the top, the words "Hale Bath House - Hot Springs, Ark." have been etched into the surface. The Heisey Trademark is on the inside of the bottom. On the right is the Heisey Flute toothpick. It is in marigold with super iridescence. It contains eight panels and a 16 point star is pressed into the underside of the base. It is very similar to the regular Flute toothpick, that we all know, except the regular Flute has six larger panels and is scalloped at the top. The Heisey Flute is smooth at the top. We have seen a number of these little Heisey Flute toothpicks in crystal, but this is the only one we have ever seen in carnival glass. Other Heisey pieces, that we have seen with iridescence, are Heisey individual set (Hartung book 6 - page 91), Heisey Flute punch cup (Hartung book 10 - page 72) and Heisey's Paneled pattern candlestick (Hartung book 8 - page 37), and the Sawtooth Band tumbler. (See H.O.A.C.G.A. tumbler article for October, 1985).

John & Lucile Britt

HATPIN HOLDERS



The Orange Tree hatpin holder, shown above is most likely a "one of a kind" piece. It is in chocolate glass with iridescent marigold overlay. A few of these hatpin holders have been seen in chocolate glass, this is the only one ever reported with iridescence. Orange Tree hatpin holders are usually found in marigold and blue. A green one is much harder to find. Only three examples are known in white, and they are considered very rare. One has also been reported in peach opalescent and it is extremely rare. A blue example in a whimsy shape has also been reported. This one, too, would rate as extremely rare. This pattern was made by the Fenton Art Glass Company of Williamstown, West Virginia.

The example in the center is Northwood pattern. It is called Banded Grape & Cable. Note that a band is used near the top instead of the cable that is usually found on this pattern. This one is in blue, a color not often found in Grape & Cable hatpin holders. The regular Grape & Cable hatpin holders, in addition to cobalt blue, exist in ice blue, white, ice green, and the extremely rare aqua opalescent. These colors are rarely offered for sale. Grape & Cable hatpin holders are most often found in purple, marigold, and green, in that order.

The example shown on the right is Fenton's very popular Butterfly & Berry pattern. You see hatpin holders in the Grape & Cable and Orange Tree patterns much more often. The Butterfly & Berry hatpin holder shown above is in marigold. They are seen less often than those in blue, but not necessarily more desirable. No green examples have ever been reported in this pattern.

HOBSTAR

John & Lucile Britt



The Hobstar pickle castor is shown in Presznick Book 4 in plate #105. It is discussed by her on page 39. She lists it in that book as Imperial #282. This pattern is now known as Hobstar or Carnival Hobstar by all collectors and authors. The picture illustrated in the Presznick Book has the same frame as that shown in the photo.

Sherman Hand shows the Hobstar pickle castor in his book "The Collectors Encyclopedia of Carnival Glass". It is illustrated on page 249 in a somewhat different metal frame. He also shows the Concave Diamonds Castor set on page 87 of his smaller book #3. We once owned a beautiful foreign made pickle castor we called "Stretched Diamonds and Fans". It is shown in the H.O.A.C.G.A. Educational Series Book #1 on page 69. He classes the Carnival Glass examples as rare. Bill Edwards also lists this piece in his 4th edition of the "Standard Encyclopedia of Carnival Glass" book, but he does not show a photo of it.

The Hobstar pickle castor is 9 1/2" to the top of the frame. The frame is ornate and very pretty. A fancy U shaped set of tongs hangs on the side of the castor. Each end of the tongs has a very ornate hand shape figure. The Carnival Glass pickle container itself is 4" high and 3 1/2" across the top. It features three of the large hobstars evenly spaced around the container. Another large hobstar is found on the bottom of the glass container. Marigold is the only color that has ever been reported.

We consider this as a very desirable piece of Carnival Glass that is very seldom seen. One of these sets sold at the George Lucy auction in Delphia, Indiana in November of 1992 for \$600.

IMPERIAL FLUTE

John & Lucile Britt



Our featured toothpick is the one shown in the center with the two handles. The snapshot was taken with a standard Flute toothpick on each side, in order to show the difference between the two examples. This little handled toothpick is very hard to find. Evidently, they did not make many of them as we searched for years to find the one in our collection. They are listed in Edwards new carnival glass price guide for \$60, but we paid \$210 for ours at an auction in the Cleveland, Ohio area last year. They are very hard to find.

The toothpick is listed in the large Imperial Glass blue book, by Margaret & Douglas Archer. This book was put out with the cooperation of the Imperial Glass Corporation. It is illustrated on page 120 of that very fine book on Imperial Glass. It measures 2 1/3" high with a top opening of 2". It is 3 3/4" across the outer most points of the handles. The color base is 1 3/4" in diameter and contains a 14 point star pressed into the underside of the base. The old Imperial Iron Cross mark is on the inside bottom of the base. Ten panels are used around the outside of the toothpick. This has only been reported in marigold.

The regular Flute toothpick has six larger panels around its outer surface. It can be found quite often in the standard colors of marigold, helios green and purple. Very rarely one will show up in cobalt blue or vaseline. Consider them very rare in those two colors.

INTAGLIO Nut Cup

John & Lucile Britt



This is an update of the Miniature Intaglio nut cup. The pattern is sketched and described in Hartung book 10 - page 100. She states that she had seen only a few of these and believed them to be rare. This is very true, as one of these little stemmed nut cups seldom comes up for sale. They are more often seen with gold paint applied to the surface instead of the marigold iridescence.

This little piece has been advertised as an almond cup, and was reportedly made by the U.S. Glass Company. It is quite small, standing from 2" to 2 1/2" tall. They measure from 2 1/2" to 3 1/4" across the top. The base is only 1 3/4" 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. Not all examples contain the souvenir advertising, however. The iridised pieces are all in nice marigold and with good iridescence. This pattern is also known as "Wild Rose Wreath" and a very good picture of it appears in Presznick book 4 - plate 204.

One of these tiny nut cups was found in peach opalescent. The one shown on the left is the peach opal example. The opalescence is around the top. The one in peach opalescence is from the Whitley collection. It is the only one ever reported in that color.

John & Lucile Britt **MILLERSBURG DIAMONDS**

This is a very unusual little Millersburg cuspidor that is quite likely a "one of a kind" piece of carnival glass. This is a true whimsey that was made from a Diamonds tumbler.

The cuspidor is in a good marigold with excellent iridescence. It measures 3" high and 4 1/4" across the top. The base diameter is the same as the tumblers. This piece actually has a lot going for it. It is a beauty, extremely rare and very desirable. It would be a super star in any collection.



OCTAGON

John & Lucile Britt



Putting this set of purple Octagon salt and pepper shakers together was one of our favorite Carnival Glass achievements. We purchased them over the years one at a time. Before we were able to put this set together, we had seen only one other set in purple, and heard of one other single, none of which we were able to buy. We also saw a single marigold example at one of the Joe and Rose Presznick auctions back in the early 1970's. This is the extent of the pieces that we know about today. There are probably a few other pieces out there somewhere. These salt and peppers are very rare.

PANELED DAISY & CANE

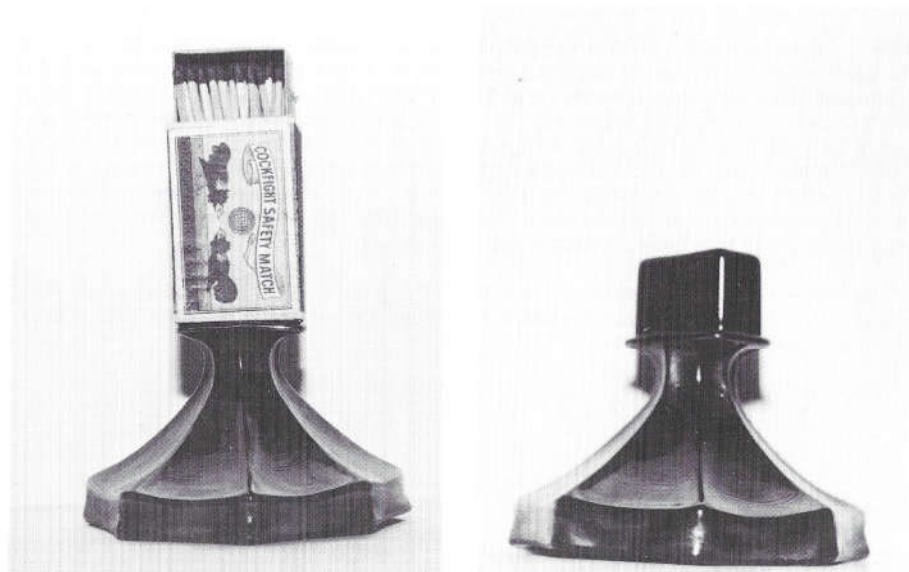
John & Lucile Britt

The Paneled Daisy and Cane basket measures 11" to the top of the handle. The handle extends upward 5" from the top of the basket. The top is 6" across at the widest point and 3 1/2" wide at the base of the handle. The top edge is notched instead of the smooth edge found on most of the handled baskets. The bottom of the base is 3 1/4" in diameter and contains an eight point star on the underside. There are four cane designed panels and four alternating panels that feature the daisy and leaves. These panels cover the entire outer surface of the bowl part of the basket. The interior is smooth and both sides are iridised.

The Paneled Daisy and Cane basket is quite rare. This example is the only one that we have ever seen. Information on this pattern is in Presznick book 4 on page 57. The basket is illustrated in plate 153. Presznick states that it was made in two different sizes. Marigold is the only color that she had seen. She also mentions that the manufacturer is unknown.



PENNY MATCHBOX HOLDER John & Lucile Britt



This piece of Carnival Glass was made for a specific purpose, which was to hold the once very popular penny boxes of matches. At the top of the pieces is a rectangular bar that was used to slip a partially opened penny box of matches over it. The above photo illustrates the piece with a box of matches in place, and shows the match box holder without the match box. The rectangular bar at the top is 1 5/8" long and 5/8" wide. The piece without the match box is 3 1/8" tall and 3 3/4" wide at the widest point.

The pattern below the rectangular bar is Wide Panels. It contains six of these slightly concave panels that increase in width as they extend downward. At the base and below the panels is an octagon shaped band that is 1" wide. The body of the piece is hollow. The few examples seen are in deep purple base glass with excellent iridescence.

The color and iridescence favors Imperial as the maker, but we have no information that designates the Imperial Glass Corporation as producing this little piece, so we can only say at this time that the maker is unknown.

This Penny Match Box Holder is very rare. We have seen only four examples during our many years of collecting Carnival Glass. One sold at private sale in 1994 for \$1,000. It is certainly an interesting little piece of Carnival Glass.

John & Lucile Britt

RIBBED PANELS

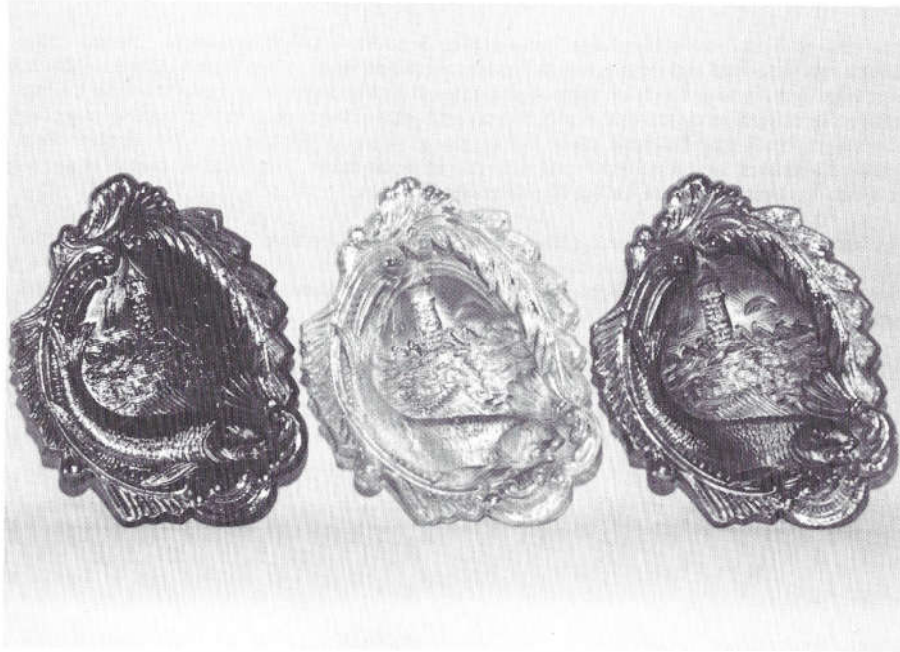
Due to the tiny size of this piece, it was probably made to contain mustard. It is actually too small for use as a jelly or mayonnaise container. The little bowl part is in a very nice marigold. It is ruffled at the top, which the photo shows very well. Many ribbed panels extend from the top down to the very bottom. The base is flat and was factory ground and polished. Near the center of the bowl, a glass flange extends out from the bowl. This flange rests on part of the round metal structure and holds the glass about 1/4" above the table level. The metal container is of pewter type and is made to hold a tiny spoon. You can see the top of the spoon in the center of the photo. The top of the bowl is 3" wide at the widest part of the ruffles. The base is only about 1" in diameter. The artistic metal container is 3 1/2" high and 4 1/4" wide at the widest point.

At this time, it is not known where it was made, but a guess is that it is a product of one of the European countries. Regardless of where it was made, it is certainly a delightful addition to our Carnival Glass collection.



SEACOAST

John & Lucile Britt



This piece of Millersburg Carnival Glass is very desirable. The design has great detail and is very interesting. The pattern contains a large fish with a curving tail that covers part of the side of the pin tray. In the background, which is dwarfed by the big fish, are the ocean waves, lighthouse, large sailboat, and several birds in flight. In the background the sun is partially submerged beyond the horizon. The sun's rays extend out over the water, making it a very realistic scene. The border of this small pin tray consists of several long leaf scroll-type figures and three other much smaller scrolls. The irregular shaping, and very fine detail make this an outstanding piece of Carnival Glass.

The pattern was made only in the pin tray in old Carnival Glass. It measures 5 1/2" in length, 3 3/4" wide, and rests on an oval collar base. The colors found are green amethyst, and marigold. Of the three colors, we have seen more green examples with the marigold appearing the least often.

This pattern was used by the A.C.G.A. in the making of their beautiful souvenir cuspidors in 1982 to 1985 in peach opalescent, green, red and teal blue in that order. They were made by the Fenton Art Glass Company.

STORKS & RUSHES

John & Lucile Britt

This Carnival Glass basket was made from a Lattice Band Stork & Rushes tumbler. The top of the tumbler was flared out leaving a space in the center on both sides to apply the solid glass handle. The basket has a one half inch lattice band just above the collar base and another one near the top. Between these two bands are four storks, two on each side of the basket. Marigold is the only color reported in this Dugan-Diamond piece. While the tumblers in this pattern were also made in amethyst and blue, we have never seen a basket in those colors. The featured basket is shown alongside the Stork & Rushes Lattice Band tumbler in blue.

This basket is actually quite scarce. One of these was seen in the early 1970's that was priced for around \$40. Today you seldom see one for sale. Mrs. Hartung did not list the basket in her 1980-81 price guide, so evidently she had not seen one. Sherman Hand shows the basket on page 73 of his book No. 2. It is illustrated there along with other handled baskets.

One of these pieces sold at the Gary Cooper auction at Flint, Michigan, on September 2, 1989, for \$255. The Stork & Rushes handled basket is a very desirable piece of Carnival Glass. Whether you are an avid basket collector or a Carnival Glass Collector in general, it is a piece that you might want to look for while out on your hunting trips.



SWIRL HOBNAIL

John & Lucile Britt



Shown is the very rare Swirl Hobnail spittoon in green. The iridescence is fantastic. Jack Wilson's 1982 Millersburg Research Notes, reported that the Swirl Hobnail spittoon in green as extremely rare. At that time, he knew of only one example in that color. Notice that the spittoon is in a whimsy shape with the top flared upward much more than is usually found on this piece. Also shown is the amethyst and marigold Swirl Hobnail spittoons. You can see that the tops are much flatter than they are on the green example. This is the only Swirl Hobnail spittoon that we have ever seen with this unusual top. At one time we owned the regular Hobnail spittoon in green. This particular Hobnail spittoon had satin iridescence instead of the radiant type that is found on the green Swirled Hobnail example.

The Millersburg Hobnail Swirl pattern was made in the rosebowl, vase and spittoon. All of these are very desirable. Marie McGee reports a Hobnail Swirl vase in blue that was recently found in Northern California. A green Swirl Hobnail rosebowl would be an extremely rare piece of Millersburg carnival glass.

Dean & Diane Fry

ELEGANCE

During the A.C.G.A. Convention in Lexington, KY, July, 1992, we were shown the first known marigold IC shaped bowl, having a heavy satin finish. It had been purchased at a farm sale south of Indianapolis earlier that summer.

The first ice blue Elegance 8 3/4" plate was purchased in 1969 at the I.C.G.A. Convention auction by Dr. Beckner, of Los Angeles, CA for \$1,700. That same plate changed hands in June 1988, and was still the only one known. It has a brilliant radium finish.

Page 58, Book 8, Hartung Series – illustrates and describes the pastel blue, 8-ruffled bowl she borrowed from a William Robert Essin of Washington, DC. for research purposes. Richard Cinclair of Texas purchased that same bowl from Mr. Essin in 1990. This is a satin finish bowl and now is in an Oklahoma collection.

In Sept. 1992, the second pastel blue plate (with damage) was purchased at a flea market in Connecticut This plate also has radium finish.



ELEGANCE (cont'd)

Dean & Diane Fry

We were shown a picture of what appeared to be a radium finish light marigold plate in this pattern during 1993. At that time it was owned by a collector in Tennessee.

An ice blue 8-ruffled bowl was purchased in New Jersey in 1994. This bowl has radium finish.

The base upon which these pieces rest is octagon shape, 3 1/2" wide, and is slightly domed. The entire underside is filled with raised ribs radiating from the center. Around the base, again on the exterior, are eight Wide Panels one inch in length. The dominant feature of the face pattern is the detailed and stippled open blossom in the center, which looks much like the Northwood Petals pattern. There are stylized flowers and leaf fronds around the outer edge. THESE PIECES HAVE A UNIQUE EDGE among Carnival Glass patterns in the form of tiny inverted scallop which appears on some crystal and etched pieces of glass. A row of beading in the central pattern lends itself effectively in separating two rows of flower bands. This device is not often found in the more simple patterns of Carnival Glass.

After seeing the coloration of the marigold bowl, we feel that U.S. Glass cannot be ruled out as maker. While nothing like their Honey Amber, neither is it like any of Fenton, Northwood, Millersburg, or Dugan. The departure from "the Norm" is as distinct as in the pastel blue pieces. Considering the individual treatment applied to each of the shapes found, perhaps we could conclude that these were "experimental" pieces. The maker remains a mystery.

The third pastel blue plate with radium finish sold at auction in 1994 for \$3,500.

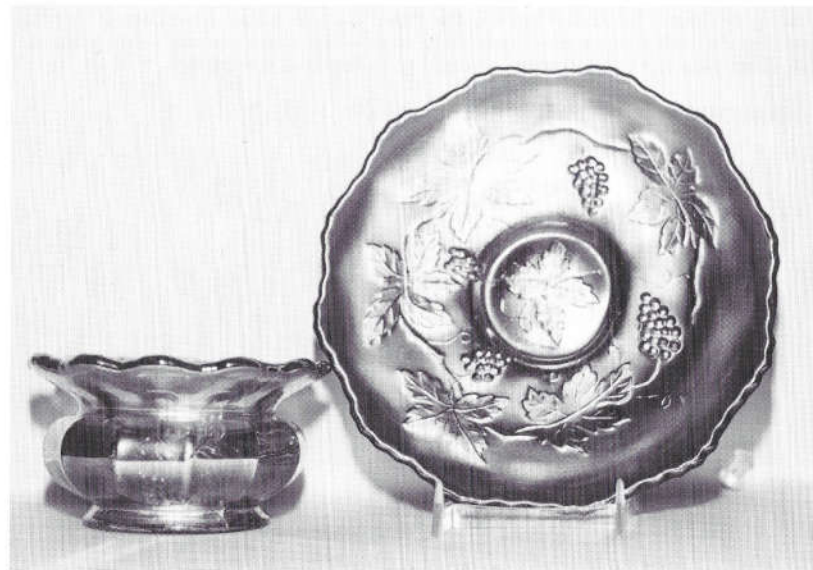
John & Lucile Britt

VINTAGE

Vintage is a very popular Fenton pattern. It was made in many different shapes and in a number of different colors. The Vintage Cuspidor, shown in the photo is one of those shapes. We don't believe that they made many pieces in this shape, however. If there is another one of these around, we haven't heard about it.

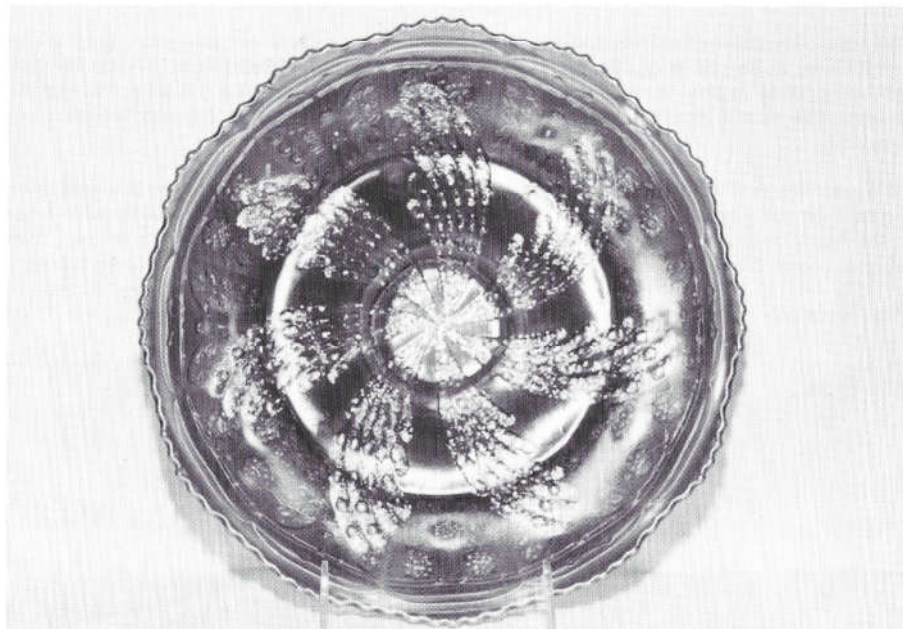
This piece is most likely a whimsey that someone made while the factory was producing the little 6" plates and small sauce dishes. You see the sauce dishes quite often, but we have not seen many of the 6" plates. The 7 1/2" plates are seen more often. The 6" plate in green is shown alongside the cuspidor.

This cuspidor is 4" wide at the top and stands 2 1/4" high. The base diameter is 2 1/2". The back pattern used by Fenton on this pattern was Wide Panels. The interior of this size Vintage cuspidor contains four bunches of grapes and six leaves. Five of those leaves are distributed between the grape clusters and the sixth being in the center. The bottom of the collar base contains the popular rayed star design. We consider the cuspidor very rare. Actually the 6" plate in green is not easy to find.



FANTAIL CHOP PLATE

John & Lucile Britt



Featured here is the rare and beautiful Fantail chop plate. The reverse pattern is Butterfly and Berry. You see footed bowls in this pattern fairly often in both marigold and blue, but this is the only marigold Fantail chop plate that we have seen. It is a very desirable piece of old Fenton carnival glass.

The first Fantail chop plate that we ever saw was in a pretty blue color and was owned by Marion Hartung. Hartung's very rare plate was later sold at her estate auction in October of 1983 for \$1,000 and went to Don Moore of California. The second one of these plates that is known in blue was quite badly damaged, but it still sold for \$750 when offered at auction in March of 1989.

The featured marigold Fantail chop plate was actually brought to our home and was offered to us for sale. It sold at our March 1994 auction for \$5,500 and now is a part of a plate collection in California.

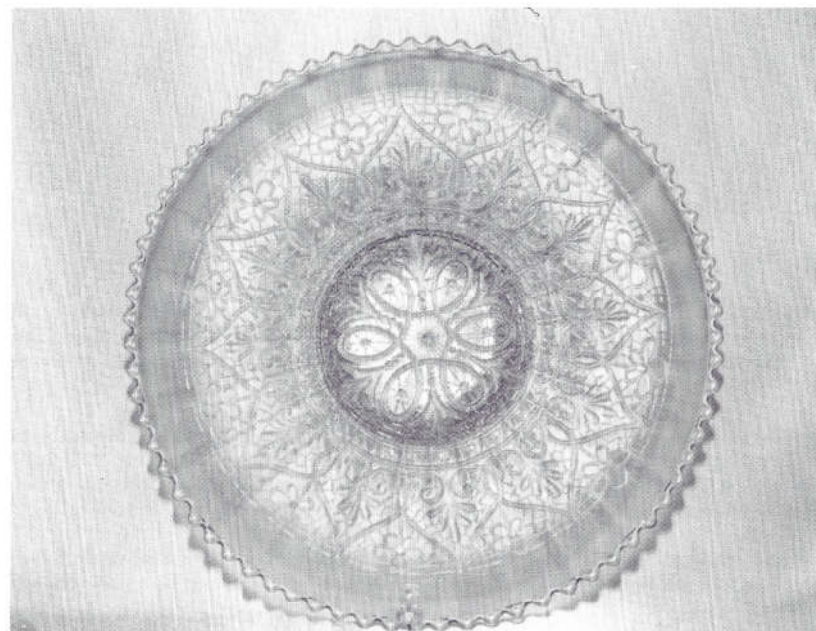
HEARTS & FLOWERS

John & Lucile Britt

We have owned some very fine and beautiful plates during our Carnival Glass years, but this one would have to be one of our favorites. We purchased it in the state of Ohio, not too far from Wheeling, West Virginia. We later sold it to a collector in the state of Texas. It is rather hard to find enough adjectives to describe this super piece, so we will just call it outstanding, very rare and most beautiful.

The color is a little hard to describe, being much darker than Northwood's true ice blue and much lighter than cobalt blue. We have always thought that it came closer to sapphire blue than any other color. Many other collectors have also leaned to that color. If you have Edwards revised Third Edition book on Carnival Glass, you can turn to page 99 where this exact plate is shown in color.

This is the only Hearts & Flowers plates that we have seen in this color.



MILLERSBURG CHERRY

John & Lucile Britt



Millersburg Cherry, often referred to as Hanging Cherries, is one of the most popular Millersburg patterns, and was made in a wide variety of pieces including water sets, table sets, berry sets, bowls of various sizes, compotes, rare milk pitcher, sauces, rare powder jar, rare chop plate and our featured small plate. A rare nine inch plate has also been reported. The Millersburg Cherry pattern can also be found in a variant which contains the Hobnail pattern on the back instead of the normal wide paneled pattern. This variant, with the hobnails on the outside, can be found in large bowls and small sauces. All pieces of this type are considered hard to find.

A few of the regular Millersburg Cherry pieces are rather common, especially in some of the different sizes of bowls. This little plate is very rare. The featured example is 6 1/2" wide and is only a trace over 1" high from the table top. Three clusters of hanging cherries circle the interior of the plate. The exterior contains the popular Wide Panels pattern. There is a 28 point star used on the underside of the collar base. The color is of a good dark marigold with radiant iridescence.

Shown is the small plate alongside a super blue three-in-one edge sauce in the same pattern.

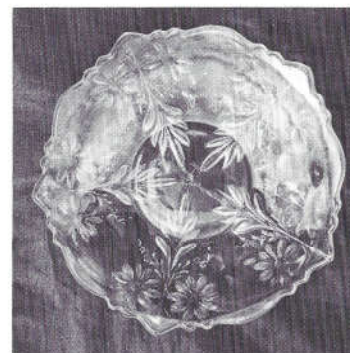
PURITAN

John & Lucile Britt

Shown below is a marigold 6" plate in the Puritan pattern. Puritan is a McKee pattern and it is their original factory name for that pattern. McKee's PRES CUT trademark is found on the inside center of the plate. We are well acquainted with the Puritan pattern as we have a beautiful ruby stain tumbler in that pattern. It also contains the PRES CUT trademark which is found on the interior bottom of the tumbler.

Also shown is another piece of carnival glass in the Puritan pattern. It is also signed with the PRES CUT trademark. This piece is unusual in that it is in cobalt blue. We have never seen a McKee pattern piece of carnival glass in blue before. It measures 1 1/2" high and 4" across the top. It would appear to be a sauce dish, but in old McKee literature it is listed as a round nappy. Shown along with this piece is a blue Imperial Flute toothpick.

While McKee was a very large producer of pattern glass they made very little iridised carnival glass. The McKee pattern most often found with iridescence is Heart Band. Other McKee patterns in which we have seen in carnival glass are Aztec, Martec, Majestic, Rainbow, Sunbeam, Hickman and O'Hara.



TREFOIL FINE CUT

Jerry & Carol Curtis



The pattern is "Trefoil Fine Cut", which is a reverse pattern found on the Many Stars and Bernheimer bowls. The only noticeable difference in this chop plate and the Many Stars bowl is the obverse diamond pattern is replicated through to the top surface of the plate. The marigold iridescence is quite lovely and is on both the top and bottom surfaces. We had this chop plate at the H.O.A.C.G.A. Convention and Mr. Fenton referred to the iridization being applied as a "lustre" process. This chop plate would have to be considered rare, as none have previously been reported.

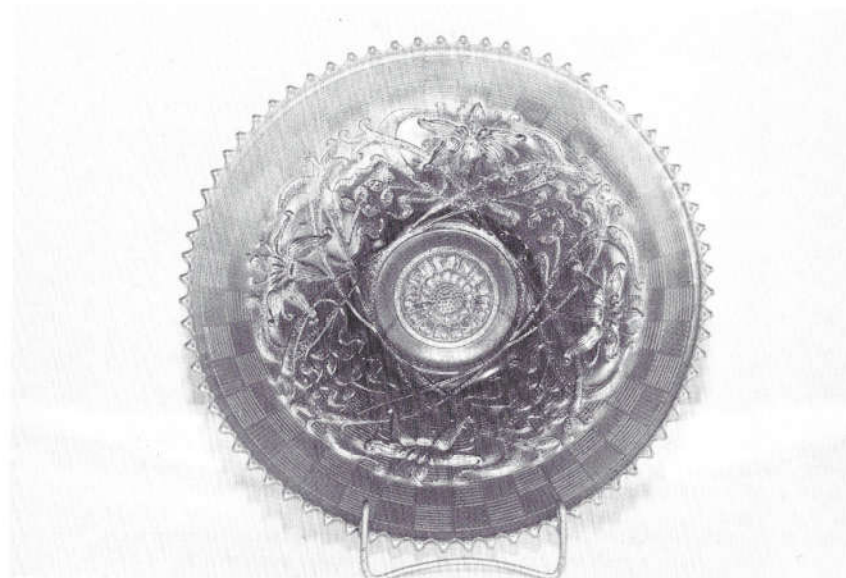
WISHBONE

John & Lucile Britt

The Wishbone chop plate shown below is in the extremely rare green color. These chop plates are considered rare in both marigold and amethyst, but the green example is the most rare. This piece has very fine color and iridescence. The popular Northwood basketweave pattern is used on the back side. The plate measures 10" wide and 1 3/4" high from the table top.

We purchased this pretty green Wishbone chop plate from Osteen and Mary Lou Smith of Corinth, Mississippi. This plate is now in a Wishbone collection in Kansas. We sold it for \$600.

The only other Wishbone chop plate that has been seen in green was in the Rovene Heaton collection. It sold in her auction at the 1994 A.C.G.A. Convention for \$3,500. It is possible that there are others out there somewhere in green. You might want to look for one of these but don't pass up a marigold or amethyst example.



FRUIT SALAD

John & Lucile Britt



The peach opalescent Fruit Salad punch set is certainly one of Westmoreland's finest entries into the Carnival Glass field. Sherman Hand, along with Rose Presznick, used the name "Multifruits" for this pattern, so you might find that name used occasionally. Hartung, however, calls it Fruit Salad and that is the name that is most often used for this pattern. Whether you like to call this pattern Fruit Salad or perhaps Multifruits, it is certainly a beautiful, desirable and rare set. In addition to peach opalescent color, Westmoreland also made this punch set in amethyst and marigold.

It is possible that new or beginning collectors might get the Fruit Salad pattern punch set mixed up with the Many Fruits set, which was made by Dugan. Just remember that the Fruit Salad is the only punch set that contains the pineapple. Even the punch cups contain the pineapple, along with the grapes and cherries, as does the top. The base to the set contains only the grapes and cherries, as does the top. The base to the set contains only the grapes, however. In fact, there are three distinct bunches of grapes on the base. Keep in mind that this pattern contains the pineapple and you will have no trouble distinguishing it from Dugan's Many Fruits and Millersburg's Multifruits & Flowers punch sets.

GRAPE & CABLE

John & Lucile Britt

Featured here is the rare small size Grape & Cable punch set in ice green. Shown is the complete punch set and the punch bowl and base.

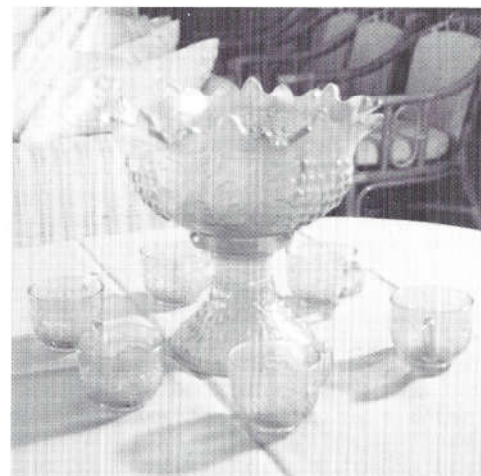
Finding this beautiful punch set in ice green would be a carnival glass collectors dream come true. It is owned by Wilma Stone of Cape Coral, Florida, who recently found and purchased it in July of 1995.

The Stones were on a trip from Cape Coral, Florida to Michigan and like all carnival glass collectors, we don't pass up many antique shops. This set was purchased in an antique shop in Hot Springs, Arkansas for \$950.

The dealer said that the set had been in her shop for about a month. She told Wilma that there was some interest in it, but no one seemed interested in paying that much for it. The dealer had purchased the set out of a home in Hot Springs.

It is our opinion that the dealer probably thought that the set was green and priced it accordingly. A friend of ours in Wichita recently purchased one of these sets in green for \$1,000. I might add that this set is in mint condition and looks like it had never been used.

It is generally thought by collectors that there are only about five of these small size punch sets known to exist in ice green. It proves that there is still carnival glass out there to be found.



MANY FRUITS

John & Lucile Britt



This Dugan-Diamond pattern was made only in the punch set. The different fruit designs that were used are heavy and very realistic. The color and iridescence are most beautiful in any of the colors.

The interior of the bowl contains five clusters of cherries, one in the center and four going around the inside wall of the bowl. The outside contains two large bunches of grapes and two good sized peaches. Very well designed leaves in natural form are accompanied with all the different fruits. The outside of the base contains four clusters of cherries. The inside is smooth and both sides are heavily iridised so that it could be turned over and adapted to a compote, when not being used with the punch set. The punch cups feature four small bunches of grapes around the outside of the cup. These grapes match the much larger bunches of grapes that are found on the outside of the punch bowl. The top of the Many Fruits punch bowl and the bottom of the base are sometimes ruffled instead of the scalloped shape that is used on the punch set that is shown above.

The Many Fruits punch set is most often seen in purple with super iridescence. In a lesser extent, it is found in marigold. Occasionally a set will show up in blue. They are considered quite rare in that color. This set has not been seen in green. Dugan made only a small amount of Carnival Glass in green. The frosty white set, featured here, is very rare and has super pastel iridescence. Don Moore shows this white Many Fruits punch set in his book on Carnival Glass Rarities. He lists it as one of the top ten pieces of white Carnival Glass. Even though the white is more rare in this pattern, one would be very proud to own this beautiful set in any color.

John & Lucile Britt

COLUMBIA

The Columbia pattern is known in bowls, vases, compotes and even several cake plates, but to see a rose bowl in this pattern is almost unbelievable. Only three of these rose bowls are known, all in marigold. Carl and Eunice Booker own one of these rose bowls. The second one which is the one shown, was brought to the Des Moines, Iowa, I.C.G.A. Convention by Rod Sutfin. The Britt's own this one. The third example is a part of the Marvin and Sharon Gill's rose bowl collection.

Both Hartung and Presznick named this pattern Columbia, but they listed it only in the compote, bowl and vase. So it is assumed that neither of those authors had ever seen the rose bowl at the time that their books were published. Bill Edwards shows the pattern in a compote in his 1982 first edition Carnival Glass book. In 1988 in his second edition, he illustrates and lists it in the rare rose bowl. It can also be found in the H.O.A.C.G.A. Notebook, Compote Section, and they also point out its rarity. The rose bowl shown in these latter two books is the one owned by the Booker's.

Our featured Columbia rose bowl is in a good dark marigold with very fine iridescence. It is just over 5 3/4" tall. The top opening is very small, measuring only 1 3/4" wide. The base is 3 1/4" in diameter. Between the wide loop panels at the upper portion of the bowl, are very narrow deep wedges, each of which is pointed at the upper and lower ends. There are eight of these wide looped panels that extend down to the outer part of the base forming a scalloped edge. On the underside of these scallops is an almond shaped thumbprint that is pressed into each one.

This pattern was made by the old Imperial Glass Corporation of Bellaire, Ohio. The Columbia pattern can be found in old Imperial catalogs. The larger Imperial blue book, arranged by Margaret & Douglas Archer, shows this pattern in the rose bowl, banana dish, celery boat, ice cream dish, cake plate, card tray, vase and compotes in a number of shapes.



FIVE HEARTS

John & Lucile Britt



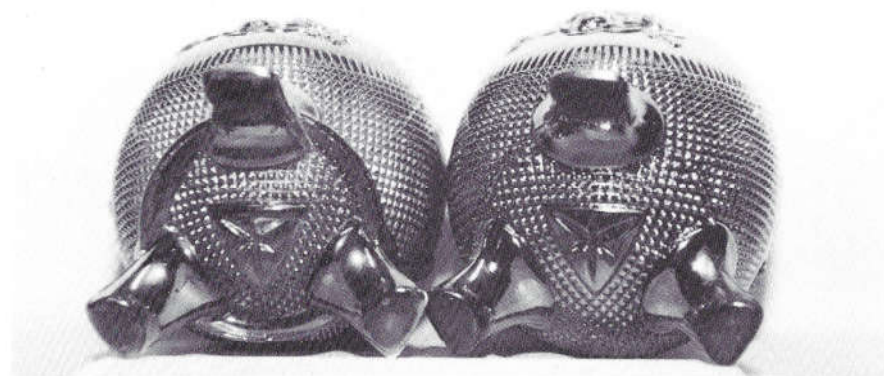
The Five Hearts pattern is considered to have been made by Dugan. It is usually found in dome footed bowls. Even in the regular bowl shape, you do not see this pattern very often. Marigold is the only color that has been reported. This rare Five Hearts rose bowl, shown above, and another reported by a Pennsylvania collector are the only two known.

The photo was taken with the bowl lying down, which gives you a good view of the pattern. Notice that there are five small hearts in the center of the bowl with five larger hearts extending out from them. Each of the five large hearts contain a daisy type flower, stem and leaves. The background of the heart is stippled. The other photo shows the rose bowl in an upright position. The base of the dome footed bowl is 3 1/2" in diameter. The piece stands 4 3/4" high with a cupped in top opening of 4". Even though this is an interior pattern, it shows up very well through the glass in the sitting position. The piece is actually in a very uniform color of good marigold.

111

FINE CUT & ROSES

John & Lucile Britt



This article shows the differences between the regular Fine Cut and Roses rose bowl and the Variant in that pattern. The photo of the two rose bowls shows them lying on their side in order for you to see the difference more easily. The regular rose bowl is shown on the left with the Variant on the right. Notice the collar which is joined to the three feet that is used on the rose bowl on the left. This collar extends out about 1/8" from the surface on the regular rose bowl. This pronounced collar is not used on the Variant which is shown on the right.

112

FINE CUT & ROSES (cont'd) John & Lucile Britt

Here are a few facts regarding these two different rose bowls. The Variant (the one without the collar) is very seldom seen. Bob Stremming, who has worked with rose bowls for years and certainly has one of the largest rose bowl collections known, was contacted about how many of the Variants that he has ever seen. He stated that he had seen only three in purple, one in lavender and one in green. He has never seen one in marigold. Another point of interest is that the Variant has never been seen with the Northwood trademark.

This Variant has never been mentioned in any of the Carnival Glass books. The Stremmings have discussed them in some of their fine presentations on rose bowls. It is a little hard to see the difference when they are standing on their feet. You really need to turn them on their side or top in order to get a good view of this distinct band.

The photo shows the same two rose bowls in a standing position. The Variant is on the right. The Variant has a smooth interior with no (N) trademark. The regular rose bowl sometimes has the smooth interior, usually with an (N), and can also be found with the Northwood's Fancy interior. This Fancy interior is most often seen in the pastel colors, but also can be found with the Fancy interior in a few of the vivid color examples.

John & Lucile Britt

FLUER-DE-LIS

The very rare dome footed Fleur De Lis rose bowl is shown above on its side in order to show the interior of the bowl. The name of this pattern is taken from the geometric figures that are placed between the stylized flowers of the design. It is a very old symbol and was used as a heraldic device by the Royal Family of France.

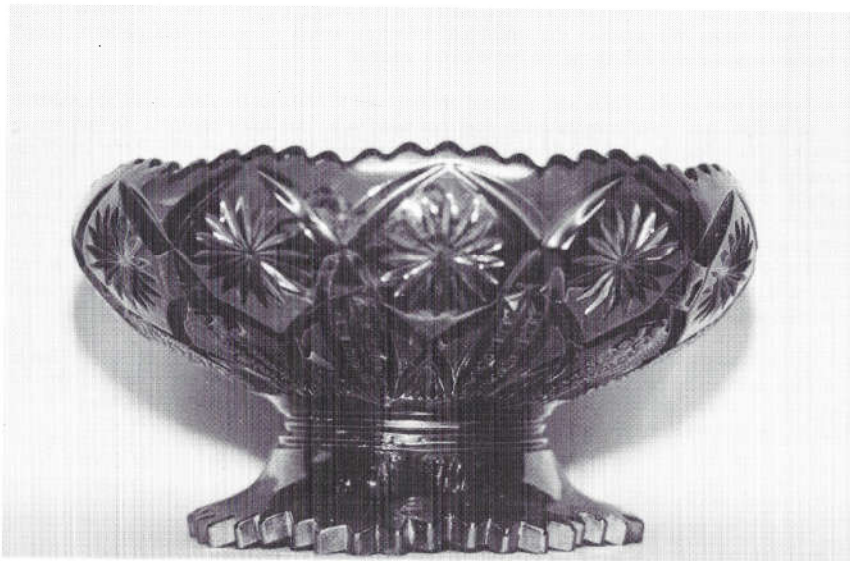
The Fleur De Lis pattern was made by the Millersburg Glass Company of Millersburg, Ohio. This pattern is found on bowls in many different shapes. These bowls can be found in both dome footed and collar based examples. The pattern was occasionally used as the interior pattern for the Hobstar and Feather punch bowls. The colors usually found in this pattern are the typical Millersburg colors of amethyst, green and marigold. A dome footed bowl in an unusual olive green color is known.

The bowl featured here is in the very rare rose bowl shape. There are only two of these that have ever been reported. One of them sold at the Don Doyle auction in June of 1990 for \$4,000. A third



FLUER-DE-LIS (cont'd)

John & Lucile Britt



one of these was reported, but unfortunately it was cracked. This rose bowl shape has also been reported in the collar base type. This amethyst piece is 4 1/4" high and with a top opening of 7 1/2". The base is 5 1/4" in diameter. The above photo shows the exterior pattern of the Fleur De Lis pieces. It is known as the Country Kitchen pattern.

The color and iridescence of the featured rose bowl is outstanding and presents Millersburg radiant iridescence at its very best. The Millersburg Fleur De Lis pattern is certainly beautiful and desirable in any shape or color, but when found in the rose bowl shape it makes it a little extra special.

GARLAND

John & Lucile Britt

Garland is a popular and well known Fenton pattern. It is a design that was made especially for the rose bowl shape. We suspect that most all collectors would recognize this pattern. I can't remember anyone ever asking me the name of this pattern.

The Garland rose bowls in blue and marigold are not hard to find, but they are certainly desirable and collectible. A piece of carnival glass does not need to be rare to be beautiful. To find one in green is quite difficult however, and they are considered rare in that color. We have seen only three examples in some 25 years. One sold at the 1989 A.C.G.A. Convention auction for \$350. We had to pay a lot more than that for the one that we purchased privately in 1994. The second one that we have seen was in the very fine rose bowl collection of Sharon and Marvin Gill. The third one came from England and is the example illustrated below. While in Florida in February of 1995, I asked Tom Burns how many green examples that he had knowledge of, and his answer was three. If he has seen only three with all the carnival he gets to see every year there can't be many green examples around.

We should also point out that the Garland rose bowl is also very hard to find in amethyst. One in that color is reported being sold at a 1993 Burns auction in Lansing, Michigan, for \$375. We can find where only two amethyst and two green Garland rose bowls were reported sold from 1983 to 1994 in the Mordini auction reports.



HORSE HEAD MEDALLION

John & Lucile Britt



Horse Medallion, sometimes referred to as Horses Heads, is very popular and desirable Fenton pattern. It was made in quite a number of different shapes and colors. All of the shapes were not made in all of the colors. Plates, rose bowls and nut bowls seem to be the most sought after pieces in this pattern.

The red Horse Medallion rose bowl, shown above, is the first one ever reported in that color. It is one of only two known in red. It sold for \$8,000 on September 9, 1995 at an auction in Boonville, Missouri. It was the first one that we had ever seen. The second one came up for sale on December 1, 1995 at an auction at Hagerstown, Maryland and sold for \$9,000. These two rose bowls are very rare.

The marigold Horse Medallion rose bowls are the most often seen. In using the auction report from 1983 through 1995 there were 44 marigold rose bowls sold. This does not include those sold privately. Even though they are not too hard to find in marigold, they are certainly desirable and collectible.

In contrast to the marigold examples, there were 16 blue and 16 vaseline rose bowls sold at auction during that same period. Only 3 were reported in smokey blue. Our vaseline rose bowl sold for \$750 at auction in 1991, and the smokey blue one sold for \$400. While there were other Horse Medallion pieces sold in aqua, green and amethyst, no rose bowls were sold at auction in those colors.

A footed ruffled bowl with a crack in celeste blue sold in 1994 for \$1,075.

The Snells of Colorado, who have a very fine collection of pieces in this pattern, own an aqua rose bowl. It was valued at \$4,000 at the time. I might add that a green or amethyst Horse Medallion rose

LOTUS & GRAPE

John & Lucile Britt

You might best describe the Lotus & Grape Rose Bowl as a very rare shape in a somewhat common pattern. It was made from the small size 6" to 7 1/2" footed bowl. It is possible that there are others out there somewhere, but this is the first rose bowl seen in this pattern. This pattern is not shown in the rose bowl section of the H.O.A.C.G.A. notebook, and it is not listed in a rose bowl in any of the carnival glass books.

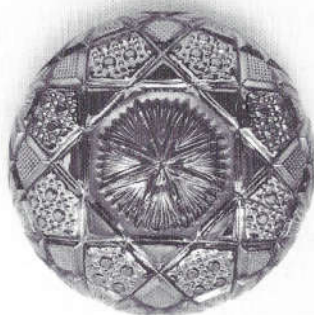
The featured Lotus and Grape rose bowl sits on three scroll type feet. It is 3 1/8" high and cups in very nicely at the top to about 4 1/2" wide. The marigold color is very good with excellent iridescence. The above photo illustrates the interior pattern very well. The exterior is plain. Lotus and Grape is a popular pattern that was made by the Fenton Art Glass Company.

It is amazing that pieces of carnival glass continue to show up after all these years in different shapes, colors, sizes and patterns. In a period of ten days we purchased three different pieces in a shape that we had never seen before. We have also noticed that there were a number of other individual finds and pieces offered at auctions during the past year that were not known to exist before. In some cases only a very few were reported. This is certainly one of the reasons that makes collecting and working with carnival glass so much fun.



NORTHERN LIGHTS

John & Lucile Britt



The Northern Lights rose bowl, shown above, is the first one of these seen. It is in blue, but marigold examples of the pattern are known to exist. This rose bowl is rare, and certainly a desirable piece of carnival glass. This example is rather small in size. It measures only 1 3/4" high with a top opening of 3 1/2". It has a ground base that is about 2" in diameter. The bottom of the base contains an eight pointed star, with a fan type figure placed between each of the eight points of the star. The other photo shows the rose bowl placed on its side, which gives you a good view of the base. The size and shape of this piece makes it desirable to both rose bowl and miniature collectors.

This pattern is also known as Star and Hobs. It is shown in color on page 188 of Bill Edwards 4th edition carnival glass book under that name. He shows it in a 9" rose bowl instead of the small size featured here. We have used the Northern Lights name for this pattern because that was the name it went by when we first read about it. Both Raymond Notley and Marion Quintin-Baxendale have written about this pattern. The Northern Lights pattern is believed to be European. Most carnival glass collectors that study foreign made carnival glass believe that it was made by Brockwitz of Germany.

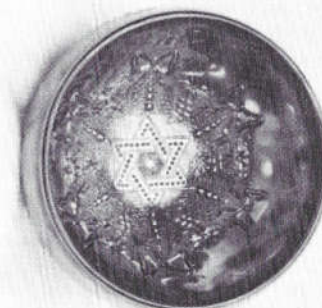
STAR OF DAVID & BOWS

Robert & Ernestine Brooks

We would like to share with you two pictures of a rare and unlisted amethyst Star of David and Bows rose bowl.

We bought this beautiful bowl in July while attending the A.C.G.A. Convention in New Philadelphia, Ohio. We almost didn't buy it, as we weren't sure it was a rose bowl. On the way back to the hotel, we checked the price guide and found only an 8 1/2" bowl listed, so we began to question our wisdom in buying it. Later, while rushing to get ready for the banquet, we took a quick look at the rose bowl section of the H.O.A.C.G.A. Notebook, and again no listing. We really blew that purchase, but since that had happened before, said "Oh well, it is still very pretty with excellent iridescence."

While at the banquet we asked several people about a rose bowl in this pattern and the answer was no. Later we brought the rose bowl in and showed it to Mr. Dave Ackerman, who upon seeing it asked Mr. John Britt to look at it. Much to our surprise and delight, John Britt said it was indeed a rose bowl, and a rare one. Before the evening was over many people had seen it, and some took pictures before it was even washed. After washing, and all the attention it received, our bowl looked even better, and we brought it back to Nova Scotia with us to join our 30 other pretty, but not quite so rare, rose bowls.



ACORN BURRS

Chuck & Marge Kremer



Acorn Burrs is one of Northwood's popular patterns. The four piece table set is available in marigold, amethyst and green. Both amethyst and green are scarce. The mold work is very good, and the color & iridescence are usually nice. This is a massive set with the pattern having a treebark-like background that covers the entire surface, including the squarish handles and the finials. The large oak leaves and protruding clusters of burrs contribute to the massive naturalistic look.

In the early 70's we acquired a nice marigold set that looks like it was never used – no bruises or chips on the burrs. Many of the pieces available have bruises on the burrs, which is understandable since they are the most prominent part of the design.

This may be one of the patterns that "supply-and-demand" dictate we accept some minor problems in order to have these sets in our collection.

Chuck & Marge Kremer

BEADED SHELL

This Dugan set was made in both marigold and amethyst. Amethyst is rare, but marigold is not seen every day either. The shape of the pieces in this set is certainly different. It is hard to imagine a set that was to be used every day resting on such an unsecure footing which resembles a four-toed foot extending from a stubby stem.

The four beaded shells that surround each piece are well done and are very attractive when the iridizing is good. A redish to bluish hue really makes an amethyst piece in this set stand out. Unfortunately all pieces were not this well iridized. The iridization on most of the marigold pieces we have seen was above average.

We purchased our first set in 1971 and didn't get an amethyst one until the Mitchell sale in 1988. We had not seen enough pieces for sale to put a set together over a reasonable time period.



BUTTERFLY & BERRY Chuck & Marge Kremer



Butterfly & Berry is a Fenton pattern. The table set is found in four colors, marigold, blue, green and amethyst. The green and amethyst are considered rare. This was one of Fenton's "bread and butter" patterns. All four pieces of the set rest on ball feet.

A great many marigold and blue pieces have been offered for sale over the years, but it takes time and patience to assemble a good matching set due to the wide variation in color and iridescence. Complete sets are occasionally offered in marigold and blue. Our amethyst set is our favorite and was acquired piece by piece over a short period of time and is by far our most costly set.

Prices for complete sets will run from \$250 up for the marigold, to \$1,000 plus on the amethyst one and more on good green sets. The blue set will be somewhere between the marigold and amethyst sets.

John & Lucile Britt

CHAIN & STAR

Marion Hartung named this pattern Chain and Star. The pattern can be found, used on a tumbler, in her book #10 – page 109. She lists the pattern only in a tumbler, so she must not have known about any other pieces of this pattern in carnival glass. The photo shown below this pattern in a pretty sugar and creamer set. The set is in an amberish marigold color with very nice iridescence.

The Chain and Star pattern was made by the Fostoria Glass Company. The pattern can be found in Hazel Marie Weatherman's book "Fostoria its First Fifty Years". It is interesting to note that Fostoria called this their Virginia pattern or pattern #1467. There are two full pages in this book illustrating different pieces that were produced in this pattern including our featured creamer and sugar. There is, however, no way of knowing just how many different pieces were made in carnival glass. We have seen only this sugar and creamer and perhaps six or seven tumblers to date with iridescence.

This set is listed in old Fostoria catalog material as a Hotel creamer and sugar. The sugar and creamer from the four piece table set is much different. In the table set the sugar contains a lid and the creamer is in an entirely different shape. The book also shows this pattern as being made in a toothpick, individual salt dip, and salt and pepper shakers.

Other Fostoria patterns here examples have been found with iridescence are the American pattern (toothpick, rose bowl vase and tumblers); Long Buttriss (tumblers, wines and toothpicks); Sydney (tumblers, juice tumblers, shot glass and a set of salt and pepper shakers); Vogue, toothpick holder that we just recently obtained. We firmly believe that in the future other pieces of Fostoria pattern glass will be found with iridescence.



CHERRY & CABLE

Chuck & Marge Kremer



This Northwood product is sometimes called Cherry Cable and Thumbprints. It was made only in marigold and is considered a scarce set. This is a massive looking set that usually has a good rich marigold color on all of the pieces except the creamer. The creamer on this set is very difficult to find. The creamer is usually very light marigold and lacks iridescence.

In some respects this is a strange looking set. The butter base looks to be identical to the Peach butter base. It has a 12 scallop edge, 12 panels on the underside, a many rayed star in the base and plain upper side. The nine thumbprints that circle the top of the butter dish just below the finial are the most prominent or eye catching part. A three part mold with three groups of cherries (four cherries to a group) hanging or attached to the cable circles the middle of the top. There are nine panels and each group of cherries covers two panels leaving a blank panel between groups.

The other three pieces are from four piece molds with eight thumbprints that circle the lower portion, and there are only two groups of cherries (six cherries each) that occupy two panels each. The sugar and the spooner are both handled pieces. The sugar lid has eight thumbprints. All four pieces are usually marked with the (N) in a circle trademark.

Although this is considered a scarce set, prices are usually quite reasonable.

Chuck & Marge Kremer

COSMOS & CANE

This is a U.S. Glass pattern and is listed in honey amber, marigold and white with all colors being scarce. You rarely see a piece in marigold. The marigold pieces are sometimes difficult to tell unless you compare them side by side with the honey amber pieces. This honey amber color is unique in Carnival Glass. Only this and the Palm Beach pattern, both by U.S. Glass, were made in the honey amber.

The pattern consists of two alternating flower blossom designs circling the pieces (the number varies with the size of the piece) hence the Cosmos in the name. The filler is a cluster of elongated flower leaves separated by a cane type background reminiscent of chair caning. The butter base has the pattern of the underside and it covers the entire bottom – there is no collar or special surface for the base to rest on and it is completely iridized. Since the base is gently curved, there are no sharp edges on the underside to become easily chipped.

Other than the butter dish, the pieces rest on a somewhat modified collar. The pattern extends down to the very edge, and of course was susceptible to more edge chipping. The underside of these three pieces is covered with four flower blossoms and intertwining leaves.

There is a breakfast set in this pattern in marigold, a creamer and open sugar a little smaller than their counterparts in the four piece table set.



COUNTRY KITCHEN

Chuck & Marge Kremer



This geometric pattern is usually seen as the exterior pattern on several Millersburg bowls. It was used as the primary pattern on this very artistic and desirable table set. Complete sets can be found in both marigold and amethyst, and are considered quite scarce.

Here again we have pieces with a distinctive shape. The sugar and spooner follow the same lines and is very attractive. The butter base has no feet or collar base and is ground on the bottom. All four pieces have a rayed star in the base. The pattern and shape complement each other and make a very attractive set in either color.

The iridescence runs from terrible to Millersburg at its best. We have seen both marigold and amethyst pieces as flat or dull as can be imagined. Amethyst pieces usually have a gold iridescence with an occasional electric blue one that will rival the best Imperial finish.

DAHLIA

Chuck & Marge Kremer

This is a Dugan pattern available in white, amethyst and marigold. White and amethyst are considered quite scarce but, marigold pieces are more difficult to find. Originally the flowers on the white sets were painted either red, blue, or gold. The red or blue painted sets or pieces are more difficult to find than the ones with the gold paint. The pattern is highly raised and distinct. All four pieces are footed.

The dahlia water set has been reproduced, but the table sets were not reproduced.

Prices on the pieces or sets we have seen do not seem to reflect the scarcity and are probably held down because of the almost ever present foot damage. When looking for this set expect to compromise on quality but not on iridescence.



FILE

Chuck & Marge Kremer



File is probably the most unique of all the table sets. It is an Imperial pattern and only known in marigold. It is different in three ways: 1. The base - the butter dish has no collar or distinct base and is usually ground. The sugar, creamer and spooner all have dome footed bases. 2. The contour - all the pieces are tapered in their vertical dimensions. 3. Pattern - nothing comes close to this very different pattern in table sets.

While not considered rare, it is quite scarce. The spooner is the piece most often offered for sale, while the butter dish is by far the hardest to find. The iridescence is usually good and very uniform, while the many facets in the pattern reflect light well to compliment the unique shape and make this set most appealing. It is near the top in desirability.

FLUTE

Chuck & Marge Kremer

This is a rather simple Northwood pattern. Table sets are found in marigold and green. Marigold pieces and sets can be found. The green pieces or sets are considered very rare. If there ever was a set made for everyday use, this one certainly fills the bill. A smooth simple design, that was easy to clean and yet attractive, probably put these on many tables. The butter base pieces have collar bases that are a continuation of the flute pattern.

Very few flute sets in any color are ever offered for sale. If amethyst pieces exist, they would be very rare. In an era when animals, fruits, and flowers dominate, this somewhat plain pattern suffers, and the prices are in proportion to its popularity.



GRAPE & CABLE Breakfast Set

Chuck & Marge Kremer



This is not a table set by our four piece definition. This set is a "Breakfast Set." Only a half dozen of the regular iridized four-piece table set patterns also had a two piece breakfast set.

This is a Northwood product and was produced in marigold, amethyst and green. Amethyst is the color most often seen.

When we compare these pieces with their counterparts in the four piece set, we see first it is unmistakably Grape & Cable, but without the thumbprints. While it cannot be determined from the picture, the sugar has no inner ridge or rim for a cover or lid to rest on – the breakfast sugar has no lid. Also this sugar has two handles. Both the creamer and sugar are smaller than the regular set pieces. For example, the breakfast creamer is about 3" tall while the regular creamer is 4 1/2" tall. Both creamers are about the same diameter.

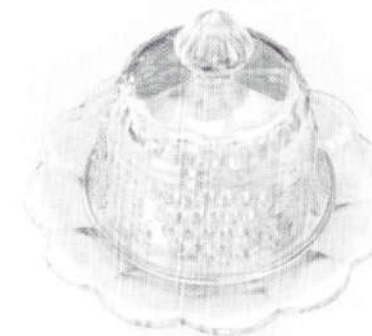
Chuck & Marge Kremer

GRAPE & CABLE Butter Dish

The reproduced Grape & Cable butter dish is easily identified as it has a base with a scalloped edge similar to the Peach and Flute patterns, while the old Grape & Cable butter base has a fluted or sawtooth edge. The new butter top, however, may look very much the same as the other Grape & Cable tops. If a person examines the ice blue or amber butter tops they are not even close to being the same pattern. Both the old and new butter dishes may have the underlined (N) in a circle trademark. However, on all the new bases we have seen, the circle around the (N) was not complete. The photo shows both the old (in amethyst) and the new ice blue reproduction.



The reproduced butter dish was supposedly made by Mosser for a John Jennings of La Follette, Tennessee, in both ice blue and amber around 1975-1976. Dorothy Taylor reported Mosser had this same piece in their 1976-1978 lists and brochures, but in cobalt blue and without the (N) trademark.



GRAPE & CABLE Table Set

Chuck & Marge Kremer



Northwood's Grape & Cable is the most popular Carnival Glass pattern ever made. The table sets were made in marigold, amethyst, green and rare ice green. You may see a butter dish in ice blue and amber. These are reproductions even though they will have the Northwood (N) trademark.

Amethyst sugars and marigold creamers seem to be the hardest pieces to locate.

While not plentiful, good green pieces are available and at prices comparable to the amethyst pieces.

How rare is the ice green set? Only two complete sets are known. More sets could exist as there are scattered individual pieces available. One of these sets, with a damaged sugar, sold in the Burns-Williams auction in May, 1992 for \$3,950. The table set in ice green is very rare.

GRAPE & GOTHIC ARCHES

Chuck & Marge Kremer

This set is credited to Northwood. All pieces are marked with a half inch diameter circle (without the N) in the bottom. This is an old pattern that is also found in non-iridized crystal and custard. The design is essentially the same on all pieces, with the butter dish base having the pattern on the underside only. The spooner and sugar base look alike, with the sugar slightly larger in diameter. The sugar lid is an over-the-top lid.

Blue is the color usually found in this pattern. Marigold is not considered scarce, but fewer marigold pieces are seen than the blue ones. The marigold will not demand the money that the blue ones do. Green is considered rare. Occasionally an individual amethyst piece is seen, but it is doubtful that a complete set exists. The fifth color is pearl (iridized custard), and is rarely found.

Collectors should be able to locate a set or pieces in blue or marigold.



HOBNAIL

Chuck & Marge Kremer



This Hobnail table set is a Millersburg product, and was made in amethyst, green, blue, and marigold. All colors are considered rare, with blue probably the rarest. Hobnail table sets are seldom mentioned in Carnival Glass books. Usually the spittoon and rose bowl is described with the comment "rare and desirable." The same comment can be made for this table set in any color.

All pieces rest on a collar base. Many times we see Millersburg glass with a many rayed star on the base, but on the table set pieces the base is smooth on the bottom, and on all four pieces the background surface is smooth. The finials are covered with small hobnails to complete a simple but attractive pattern.

This is a four piece set, but both our blue and marigold sets are missing the spooner so we have elected to picture only the three pieces. We have seen green and amethyst pieces. Our blue butter dish, like all others we have seen or heard about, has an amethyst base. Was there ever a blue butter base?

Chuck & Marge Kremer

HOBSTAR

This Imperial Pattern is referred to as Carnival Hobstar. Table sets are found in marigold, green, and amethyst. An amethyst set with Imperial's super bluish iridescence just has to be one of the prettiest sets ever made. The hobstar so prominent in the design also appears on the bottom of all four pieces. The butter base is plain on top, and the pattern covers the entire underside. The bottom of the butter base is factory ground and there is no collar. The other three pieces rest on collar bases.

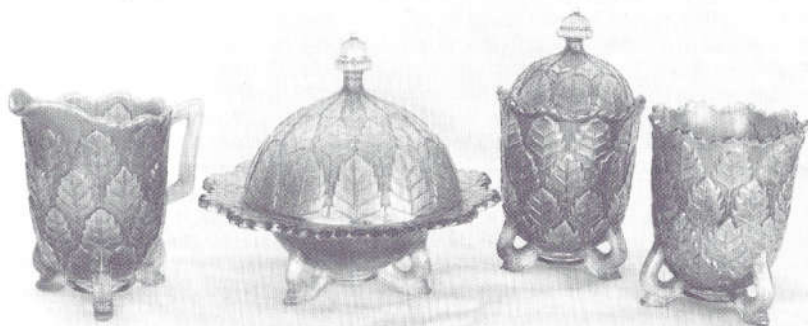
The green pieces have the usual Imperial silver iridescence. A complete green set would be hard to put together and would be considered rare.

The finial on the butter dish and sugar lid can be damaged easily because of the squared-off edges.



LEAF TIERS

Chuck & Marge Kremer



This is a table set made by Fenton, found only in marigold, and considered rare. It is another footed pattern with all four pieces resting on three twig-type feet. The unusual shape of the feet probably contributed to a lot of breakage as a very limited number seem to have survived. We have seen a wide variation in color, from a light golden marigold to a very dark almost reddish marigold. Usually the iridescence is good and the stippling on the leaves provides many surfaces to reflect light which combine to make the dark marigold pieces very striking indeed.

We can not recall seeing a complete set sell at auction. In most patterns there are a few butter tops around and very few butter bases, but in this pattern the opposite seems to be true. We have seen several butter bases waiting for a top to surface. Pieces with perfect feet are rather hard to find. Pieces in this pattern usually do not command high prices.

Chuck & Marge Kremer

MAPLE LEAF

This table set comes in marigold, amethyst, and blue. The marigold and amethyst pieces are easy to find, but the blue pieces are considered to be scarce. The scarcity of the blue pieces would be typical of a Dugan pattern. It was made in custard glass by Northwood, but one researcher reported seeing shards of this pattern at the Dugan dump site. This seems to be the best proof that Dugan made this set. In *Encore Book I*, Dorothy Taylor said this pattern was in the 1978 L.G. Wright catalog and was made in amethyst color from the original molds. These pieces are usually signed with the (W) in a circle. So we have both the old and reproductions that are essentially the same except for the trademark.

All pieces have a Soda Gold background pattern with three large maple leaves as the focal point. The unusual feature of this pattern is that the three leaf stems form small handles on the sugar and spooner. On the creamer two of these stems were flattened, although still prominent, to eliminate the handle effect and the third leaf stem was made larger and heavier to form a true "creamer" handle. On the butter and sugar lids the three leaf stems form a three-sided open finial. An area of ribbed effect appears both above and below the Soda Gold background. The lower ribs extend to the bottom edge which is a series of bubbles or beads that form the surface the piece rests on. There are thirty of these beads or bubbles on the butter base and twenty-seven on the other three pieces. All pieces have a many-rayed star in the base.

The butter dish is noticeable primarily because of its unusual finial. The other three pieces are unique because of the "stem" handles and straight side that end at the limited base. The Soda Gold background is stippled, and when coupled with the reddish-bronze iridescence on the dark pieces, the effect is striking.

Prices seem to be reasonable, probably hurt by the reproductions. The iridescence varies greatly. It may take some looking to find closely matched pieces but they are available.



MILLERSBURG CHERRIES

Chuck & Marge Kremer



As the name implies this is a Millersburg product. It is sometimes called Hanging Cherries. Marigold, green, and amethyst are the usual colors. We have come to expect perfection in the iridescence from Millersburg, but in our opinion the table sets vary greatly from a dull flat color-iridescence to the bright cheerful finishes. Many pieces have a shiny finish a cut below the typical radium finish, but when this is coupled with a weak base glass color the effect is of only a so-so piece. The butter base has a squared off edge that sure caught its share of the bumps and resulting chips.

No color in the Cherries pattern is considered rare, but you may have a little more trouble finding the green set. Most of the green pieces are a bluish green rather than a deep or kelly green.

OCTAGON

Chuck & Marge Kremer

This is one of Imperial's very ornate near-cut patterns. Table sets are known in marigold and a rare green. Although we have never seen a complete amethyst set, we have seen individual pieces. It could exist in amethyst, this would be very rare. This is another pattern where the glass is relatively heavy. In the near-cut category, these pieces stand out because of the sharp and deep impressions, and the many surfaces that reflect light.

Marigold pieces seem to be readily available. The finials are the flat squared off kind that seemed to be susceptible to edge flakes. Perfect butter dishes are the hardest of the pieces to locate. Prices of the marigold pieces are usually reasonable, but the bidding war breaks out when green or amethyst pieces sell at auction. The green pieces usually have the silver iridescence, which is usual for Imperial green pieces.



ORANGE TREE

Chuck & Marge Kremer



This Fenton product is sometimes referred to as Footed Orange Tree. Orange Tree was a widely used pattern and had several base or foot adaptations as well as variations to the basic orange tree motif. The "sets" – water, berry and table – all used what Mrs. Hartung referred to as "Leaf Bracket" feet. These feet have a sharp corner that protrudes far enough to make us wonder how any pieces with perfect feet ever survived all these years. Foot damage is almost taken for granted. All four table set pieces rest on the same four squared off, pointed feet that are decorated with a scroll like design topped with a group of seven elongated leaves.

The pattern on the sugar, creamer and spooner has eight orange trees on somewhat long trunks. The topside of the butter base and both lids have somewhat different orange trees with shorter trunks. As large as the butter lid is, it only has four trees. On both lids and the butter base the tree trunk stops as a band of medallions and filler, or it might be oranges and orange blossoms, that circle the pieces.

This set is listed as having been made in cobalt blue, marigold and the rare white. Blue and marigold may not be rare, but complete sets are seldom seen. A few white pieces are known, but no complete sets have ever been reported. An Ice Green spooner is known.

PALM BEACH

Chuck & Marge Kremer

This is an old pattern carried over from another era. It is a U.S. Glass pattern and is available in marigold, honey amber, and white. All colors are considered scarce. One author once said the color is often weak. We have often wondered if they were not thinking of the honey amber color and confusing it with a so called "weak" marigold. We heard one collector say the white looked like poor gray. Actually we think many white pieces have a tinge of blue that gives it a distinctive look, especially when the piece is frosty. The pattern can be described as a rugged grape pattern.

The butter base has only a faint ridge that outlines the surface on which it rests. The other three pieces rest on a collar base. All four pieces have a leaf with a bunch of grapes superimposed on the bottom of the base. The finials are a bunch of grapes. The handles on the sugar and creamer look like vines. There is little in this pattern that relates to the name Palm Beach. This is one of the more massive looking sets.

We have seen more complete white sets and pieces offered for sale than honey amber. All pieces in white were hard to find.



PEACH

Chuck & Marge Kremer



This is a Northwood pattern table set that was made in white only and is considered rare. All pieces usually have gilding on the leaves, fruit, and cables. The pieces in this set closely follow the shape of Northwood's Peacock at the Fountain set. A high percentage of the pieces have a good frosty white.

The Northwood peach pattern can be found in cobalt in water sets, but no blue pieces have been reported in the table set. Some of the table set pieces have been reported in marigold, but no complete marigold sets are known. A sapphire blue butter top is known.

PEACOCK AT THE FOUNTAIN

Chuck & Marge Kremer

This is a Northwood pattern and possibly their second most popular pattern after Grape & Cable. The table set was made in marigold, amethyst, blue, green, white, and ice blue. The white set is rare. The blue, green, and ice blue sets are considered very rare.

The marks on these are somewhat puzzling. Butter dishes have the (N) in a single circle. Most sugars, creamers, and spooners have the N in a double circle mark. The exception is the green sugar which has the (N) in a single circle. Ice blue sets usually have the familiar (N) in a single circle trademark on all four pieces. Obviously they used different molds, but do the pieces represent different periods of production? If so, we have sets that were "marriages" rather than sets that have always been together. Probably most sets of any kind we purchase now have been put together as it would be a wonder if many complete sets have survived all these years intact.

All four pieces rest on collar bases. The butter top, sugar and spooner were made from four piece molds but the pattern was repeated only twice. The creamer is almost identical except one fountain is omitted for the handle attachment. Each pattern section has three main segments – a well designed peacock standing on a wall with a sprig of some shrub as a filler, something that looks like a palm tree of sorts and a fountain that is maybe a little out of proportion. The sugar, creamer, and spooner have a prominent row of beads circling the pieces both above and below the pattern. The beads are the widest part of the pieces and took their share of bruises. The lids both have a row of beads on the finial and another lower down.

The butter base is different. This is where we usually claim the "Birds go together." Singing Birds and Peacock at the Fountain have the same bases. The underside is plain and the topside has a fruit-floral design with a couple of different flowers, berries or cherries, a couple of heads of wheat and a few leaves and stems. The design is attractive, but has little relation to the rest of the pattern.

There are a few ice blue pieces around, but complete ice blue sets are very scarce. Green is a difficult set to put together, and finding a complete set for sale will be very unusual. White pieces are seen occasionally. Blue is very rare. Marigold sets are usually very nice, and the amethyst set is the old standby. Peacock at the Fountain table sets are eagerly sought after a color to fit any collectors preference.

PEACOCK AT THE FOUNTAIN (cont'd)

Chuck & Marge Kremer



SINGING BIRDS

Chuck & Marge Kremer

This is one of the better known Northwood patterns. The four piece table set was made in marigold, green and amethyst. At a quick glance this appears to be a "fat" or bulging design which makes it look a little heavy. But look closely – there is no other table set that can match it for variable design. Each piece has four birds dominating the pattern and no two are alike. Sixteen different birds!

Four rows of tiny beads outline the handles. If every pattern has its major damage point, this sure is the one for Singing Birds. When it comes to the butter dish we normally say the "Birds go together." Northwood's Singing Birds and Peacock at the Fountain butter dishes share the same bottom base design. The top side of the base has a flower motif and the underside is plain. The butter base of the Springtime has the same flower motif on the top side but the underneath is Wide Panels.

In her Book 1, Mrs. Hartung sketched this pattern and in the description she said "When found in deep purple base glass with a bronze iridescence, it is a rich-looking pattern indeed." She said it all – the Singing Birds set is a knockout.



SPRINGTIME

Chuck & Marge Kremer



Springtime table sets are a Northwood pattern, and available in marigold, green and amethyst. This pattern is one of the most sought after of all the table sets. All colors are considered rare.

Most Springtime pieces have very good iridescence, and top quality pieces are usually found. We have rarely seen a badly damaged Springtime set. This seems strange when compared to other patterns, most of which have their share of questionable sets.

Three Northwood pattern butter dishes share the same base design – or do they? It is generally accepted that the Peacock at the Fountain and Singing Birds have interchangeable butter bases. The "Birds go together". Most collectors believe the Springtime butter base is the same on the top side but differs on the underside. The difference is the "Birds" base is smooth on the underside, while the Springtime base has twelve panels covering the entire rim underside, and a many rayed star in the collar of the base. If this is true, we have seen as many Springtime butters with the wrong base as those supposedly correct.

STORKS & RUSHES

Chuck & Marge Kremer

Shards of this pattern were reported to have been found in diggings at Indiana, Pennsylvania. Who was running this plant when this table set was in production? Dugan gets credit for the water set in Stork and Rushes pattern, so why not give Dugan credit for the table set. Edwards said this set was made in marigold and amethyst, but so far the amethyst set has not been confirmed. This is considered a scarce set.

Supposedly this was a four piece table set, but, a sugar bowl has not been reported. In all our inquiries we have yet to find someone that has seen an old sugar bowl. In Encore Book 1, Dorothy Taylor reported the reproduction of the Stork and Rushes table set. She wrote, "An old pattern made from the original molds with the exception of the sugar cover." This implies there was an old sugar. She also said the table set was made in 1975 for the L.G. Wright Glass Company in marigold and amethyst and at the same time a covered sugar, creamer and spooner were made in the same colors. This may account for the other references to the amethyst set. Some of this new glass was signed W.

In "Harry Northwood, The Wheeling Years" William Heacock pictured the pattern drawing of the Northwood Peacock at the Fountain spooner and stated that Northwood pattern was patented on July 7, 1914. He also discussed the "who and when" of the operation of the Indiana, Pennsylvania plant without a firm conclusion. Every feature of this spooner except the pattern is present on the Stork and Rushes spooner – the ribs, beads, collar base, overall shape and top edge treatment.

Except for the diameter (3 1/4" on the peacock vs 3" on the Stork and Rushes) and the lack of the N trademark on the Stork and Rushes spooner, they look like they came from the same producer of the old Stork and Rushes table set.

All three pieces of this set are smaller than the majority of the familiar table sets. The Stork and Rushes creamer, like the spooner, is very similar to the Peacock at the Fountain creamer. The butter has a shape and size all its own. The top is dome-shaped and has four storks, in two different poses, on a background of rushes. It has two rows of beads, one circling the body above and the other below the storks, and a third row around the finial. The butter base is almost devoid of any pattern. It has a six-scalloped edge with a quarter inch wide slightly raised ridge circling the upper outer edge. It rests on a somewhat modified collar base that has an odd cuff or decorative strip resembling a quarter inch wide sawtooth shaped strip immediately above the base.

STORKS & RUSHES (cont'd)



After this article appeared in the H.O.A.C.G.A. Newsletter, Chuck Kremer received at least two calls from members in Canada. They said that they had the Stork & Rushes set with a covered sugar. It is possible that some sets do exist in Canada with the covered sugar.

WATERLILY & CATTAILS

Chuck & Marge Kremer

The Waterlily and Cattails table set is a Fenton pattern. The set is considered rare and was only made in marigold. The butter bottom usually has a collar base that has been ground. The sugar, creamer and spooner have handles that are usually not iridized. These three pieces have collar bases that are encircled with a row of beads that were quite susceptible to damage. The finials are not iridized either.

The creamer usually is a shade lighter than the other three pieces. Most of the creamers only have the marigold color half way down, the bottom part is clear.



WREATHED CHERRY

Chuck & Marge Kremer



This Dugan-Diamond pattern is found in marigold, amethyst, and white. All are considered scarce, but fewer white pieces are known than the other colors. Most of the white ones have red painted cherries.

The butter base pattern has little relation to the Wreathed Cherry pattern of the butter top. The top side of the base is usually marked with a D in a diamond, and is plain except for a scroll like design outlining the outer edge of the nine fluted scallops. This butter base is deeper than most, and has an underside pattern of nine (roughly one inch by two inch) plain loops or medallions edged by tiny beads and separated by a stippled area. The underside of the butter base is usually iridized except for the collar base which contains a many rayed star. The other three pieces of the set also rest on collar bases but without the rayed star, and they are not marked.

A word of caution. This is one of the sets where the sugar without a lid could be mistaken for the spooner. The sugar bottom has no inside rim for the lid to rest on because the lid has a rim and fits over the top. The spooner top is not smooth like the sugar top, but has a beaded edge and is scalloped. The white pieces probably had the cherries painted red or gold. This painting may be gone or is badly worn. Next to white, marigold is considered the most difficult to find.

John & Lucile Britt

AFRICAN SHIELDS

This African Shields Vase is a very nice marigold and has super iridescence. It is slightly less than 3" tall and is 4" wide at the top. The base is eight sided and contains a 16 point star on the underside. The base is 2 1/2" in diameter. The exterior of the vase contains eight panels, each featuring one of the eight shields. Between the upper part of each of the shields and near the top of the vase is a band of shining star-like figures. The interior is smooth and marigold is the only color that we have seen.

Notice that this vase is complete with the wire flower holder that holds the stems of cut flowers in a neat arrangement. There is a little ledge near the top and on the interior that holds this wire flower arranger. The few of these vases that we have seen did not contain the wire top. We were very happy to find one that was complete. Bill Edwards explains the metal top very well in his book, but we notice that the example shown there does not contain the top. These vases are not easy to find in any condition. They are much harder to find with the wire top.

We were assured by several couples from England that this vase was made in that country. They also said that they were originally sold with the little metal flower arranger intact.



FLUER-DE-LIS

John & Lucile Britt



The Fleur-De-Lis vase is in dark marigold. It was made in rather heavy glass and has excellent iridescence. The vase is 8 1/2" tall with a top opening of 2 1/2". The 2 1/2" base is eight sided and is formed by eight panels that go from the bottom of the vase up to the Fleur-De-Lis figures. There are four of these designs, each placed in an oblong circle type panel. At the top of the base are four 3-point fan like figures, one between and above each of the Fleur-De-Lis motifs. A deeply impressed whirling star figure appears on the bottom of the base.

There are at least two sizes in this vase, the 8 1/2" is above, and one that measured 10 1/2" high. Mrs. Hartung also reports that the one shown in her book #6 was 10 1/2" tall. Marigold is the only color that has been seen. A large chop plate in this pattern and pitchers and tumblers are shown in the literature.

The Fleur-De-Lis vase was made in Czechoslovakia. In William Heacock's Collecting Glass books, volume #2, he features 15 pages taken from an old catalog that describes many Czechoslovakian patterns made by Josef Inwald A.G., Prague, Czechoslovakia, circa 1925-1935. The Fleur-De-Lis pattern is shown in some of these pages in many different shapes and forms.

The Fleur-De-Lis vase is a very fine and rare piece of Carnival Glass.

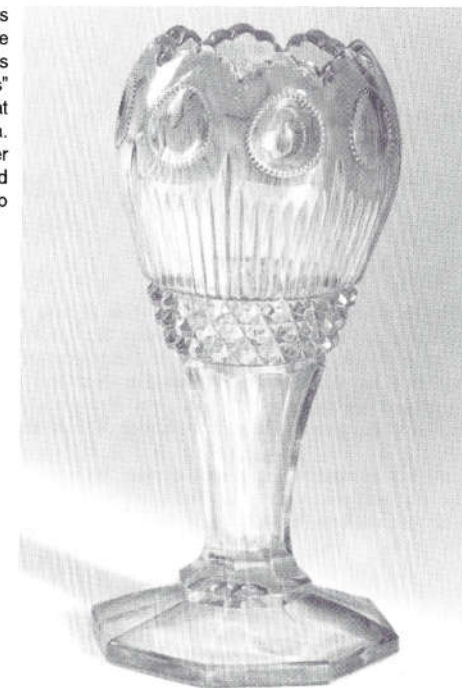
John & Lucile Britt

MANHATTAN

The Manhattan pattern was made by the old U.S. Glass Company. It was made in crystal in large quantities. To find a piece of the Manhattan pattern in Carnival Glass is a rarity. The only other Carnival pieces known in this pattern was the little whiskey set – a small decanter with tiny shot glasses. The November H.O.A.C.G.A. Bulletin has an article about this little set. The article with the photo is also covered in the H.O.A.C.G.A. Educational Series Book No. 1 on page 148.

The featured Manhattan vase is in good dark marigold with very fine iridescence. It is about 6 1/2" tall. This piece was found by Michael Cain in the Chattanooga, Tennessee area. This vase is shown in Hartung Book 10 on page 62. It was listed there as a "Souvenir vase". The Manhattan pattern is illustrated in "U.S. Glass from A to Z" by William Heacock and Fred Bickenheuser on page 52.

The featured marigold Manhattan vase is rare, beautiful and desirable. Since the souvenir vase listed by Mrs. Hartung in this pattern contain the words "The Hale Baths" and "Hot Springs, Ark." it is possible that more of these might show up in that area. The vase loaned to Mrs. Hartung for her sketching was from the collection of Dr. and Mrs. Pritchard of Stuttgart, Arkansas who are longtime Carnival Glass collectors.



PALM BEACH VASE

Whimsey

Dean & Diane Fry

U.S. Glass Company made some of the most spectacular white examples in all of Carnival Glass. Their application of heavy pastel tones of iridescence can scarcely be surpassed.

The Palm Beach table set in white is one of the most handsome of all table sets. It can be found in honey amber and marigold.

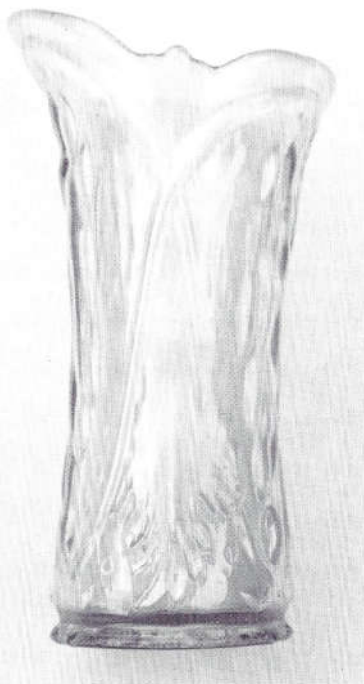
A very light lavender cast is seen in some pieces of Palm Beach pattern. It offers the affect of "sun-turned" glass. Some of the white pieces may have a grey appearance in the base glass, as well.

The water set in this pattern is quite distinctive with a pitcher which is shorter in height than most others, having a twig-like design handle.

Few large berry bowls surface in this pattern. However, the 6" sauces are available from time to time.

The rare rose bowl shape is found with silver or gold applied to the upper rim and contains a Gooseberry interior, as well as a design under the collar base. Another rosebowl exists without the painted trim and has no interior pattern. In 1995, a marigold-over-lime-green rosebowl is listed as having sold for \$115 at auction. A marigold rosebowl brought \$350.

The whimsy shapes which come from the spooner are: a four sides pinched in rosebowl type piece, a 5" tall, 5 1/2" wide marigold vase with a slightly flared top edge, a white spooner having an unaltered base flaring out at the top one inch of the piece; along with the white 7" swung vase pictured here. A 12" tall, 3 1/2" base whimsy vase in marigold sold at auction in 1994 for \$800. During the 1995 auction year, a 6" Palm Beach vase in marigold went for \$475. Updated 2/96.



PROPELLER VASE

Dean & Diane Fry

The Propeller Vase was first seen in the old Butler Brothers Catalog of 1905, shown in clear pressed glass.

Just how many were iridized in marigold is not known. Ours was purchased from Ray Reichard in 1984. Another resides in a Northern California collection. One sold at the March, 1994 Britt auction for \$85. A Michigan collector advertised one at \$125 shortly after. They ARE RARE, quite graceful as vases go, along with being unusual. Few stemmed, footed vases exist.

When Imperial Glass decided to change the mold for this pattern, reducing height and circumference to the small compote size we find quite easily today in marigold, green, and occasionally amethyst, apparently no further production of this splendid 7 1/2" footed vase took place. As you can see from the photo, the pattern displays to best advantage on this vase shape.

The few examples known in this rare vase should place nicely alongside the Thumbprint & Ovals. Each pattern maintains Imperial simplicity and elegance to their fullest. Only the marigold color has been found to date. Updated 2/96



STIPPLED ESTATE

John & Lucile Britt



The "Stippled Estate" pattern has been reported only in the tiny bud vase shape. It is sketched and described in Hartung book 8, on page 20. The pieces shown above are in peach opalescent and pastel green. They are the only two examples that have ever been seen. Mrs. Hartung reported seeing one in each of these colors. It is a pattern that you will not see very often.

The pattern is similar to that found on the Estate pattern. See Hartung book 4 – page 33. Both of these patterns have raised ribs that are molded into the glass. In this case, however, the ribs are on a finely stippled background, which gives the iridescence even more surface with which to show the changing colors.

This vase is only 3" high. The base is 1 3/4" in diameter. The lip has been pinched into three flanges, giving the top a tri-cornered effect. The stippling and rib type pattern repeats around the entire piece.

John & Lucile Britt

THIN RIB & DRAPE

The Thin Rib and Grape vases are shown above in marigold, purple and green.

The Thin Rib and Drape vase is very similar to the Morning Glory vases. Both are usually flared out at the top, but not always. Both have six of the raised ribs. The Thin Rib and Drape has a column of drapes between each of the ribs, while the Morning Glory is perfectly smooth in these areas. The Morning Glory vases get their name from the flared out top resembling a morning glory blossom. The Thin Rib and Drape got its name from the thin ribs and the column of drapes between each of the ribs. The patterns are also slightly different where the ribs meet the bottom of the vase. The two patterns also contain different designs on the underside of their bases. The underside of the Morning Glory contains a 12 pointed star while a sunburst or hobstar type figure is featured on the bottom of the Thin Rib and Drape examples.

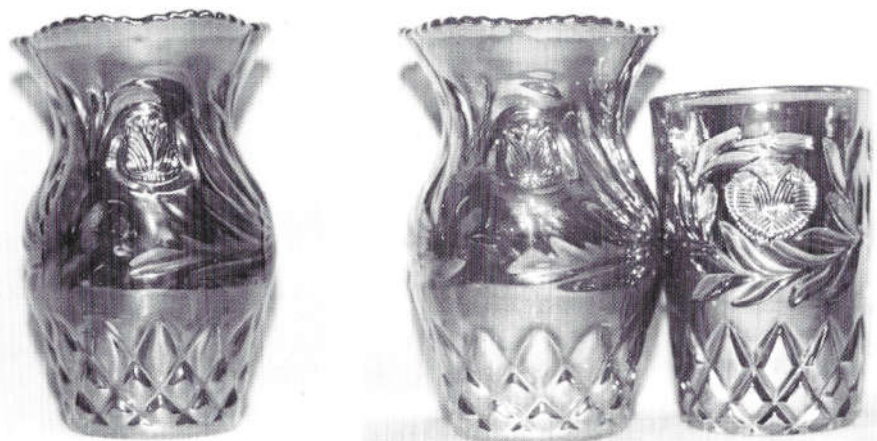
Thin Rib and Drape vases are usually found in the four to seven inch tall examples. Like the small Morning Glory vases, the smaller they are, the more desirable. The Thin Rib and Drape vases are much harder to find than their Morning Glory counterparts. A 5 1/2" purple Thin Rib and Drape vase sold at the March 25 & 26, 1994 Seeck auction at St. Peter, Missouri for \$255. A 4 3/4" example in green sold for \$225, and a 5" marigold vase sold at \$120.

The little Morning Glory vases were made by the old Imperial Glass Company of Belaire, Ohio. Due to the helios green color, a color used a great deal by Imperial, it is suspected that this pattern was also made by Imperial. The purple color and iridescence used on the purple examples in this pattern certainly would lean to Imperial. In addition to this, this vase has not been referred to by any other company that is known for their production of Carnival Glass.



WESTERN THISTLE VASE

John & Lucile Britt



This small Western Thistle Vase is only 5" high and has a top opening of 3 1/4". The base is 2" in diameter and contains an eight pointed star that is pressed into the underside. The color is in deep marigold with very fine iridescence.

In the second photo we show the vase alongside a Western Thistle tumbler.

The pattern was made by Riihimaki of Finland. This company also made the Drapery Variant and Wide Paneled Thistle pattern tumblers. Their production of Carnival Glass also includes some copies of American Carnival Glass patterns such as Tiger Lily.

WISTERIA VASE

John & Lucile Britt

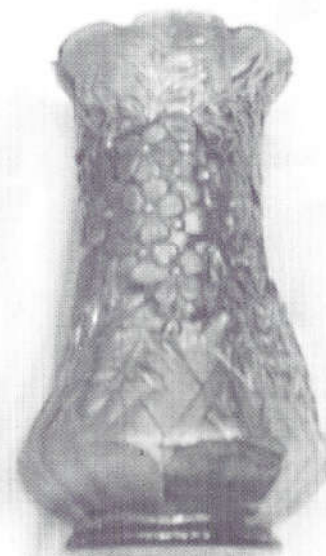
This Northwood Wisteria vase is 10 1/4" in height. It measures 5" across the top and 4 1/2" in diameter at the base. The color is green with outstanding blue and purple iridescence on both the interior and exterior. There is a blank space on the vase where the handle was to be applied. In other words, the vase was made from the water pitcher mold with the handle never applied.

This vase is very unusual. The main reason for it being so unusual is because the color is in green. Wisteria pieces have never turned up before in any color other than the pastel colors of white, ice blue and ice green. The tankard pitcher can be found in white and a few of the pitchers are known in ice blue, but to see a piece of the Wisteria pattern in green is almost unbelievable. It is also very unusual to see a vase in any pattern that was made from the water pitcher mold.

Secondly, the piece is extremely rare. Certainly it is one of the rarest pieces known in Carnival Glass. It is quite likely a one of a kind piece. Only time will tell if another vase like this exists. No other Wisteria vases have ever been reported in any color. A blue Paneled Dandelion vase was made in this same manner, and also the Floral & Grape pattern. These also are very rare.

The featured green Wisteria vase is also very beautiful. All who have ever seen this piece report it to be of super color and iridescence. We also must mention its desirability. We are sure that every Carnival Glass collector around would like to own and enjoy this lovely piece.

This Wisteria vase was purchased by Orval and Thelma Plotts of Freeport, Ohio, at a small auction in that area.



WOODLANDS

John & Lucile Britt



The Woodlands vase is a rather small piece of Carnival Glass. It measures only 5 1/4" in height. The base is 2 3/8" in diameter, with a top opening of only 1 7/8". As the above photo illustrates, it flares out somewhat at both the top and bottom.

The flower design that is used on the vase is simple, graceful and well balanced. There are three of the single flower sprays that go around the body of the vase. The pattern is smoothly raised from the uncluttered background. There is no stippling present and no ribbing or flourishes. Marigold is the only color that has been seen.

The Woodlands vase is a scarce piece of Carnival Glass. Only four or five of these vases are known. One of these sold at the Al Rodenhouse auction in Ohio on October 28, 1989, for \$200. This would indicate that it is not only scarce, but desirable as well.

In Photo #2, the Woodlands vase is shown with the Corn Bottle and Twig vase in order to give you a better idea of just how small this piece is. The maker of this pattern is unknown. This is possibly a Westmoreland or Dugan piece.

RARITIES Five or Less

In 1993, Daryl Strohm was curious to know the most rare fifty pieces of Carnival Glass. He thought fifty pieces would be very easy to identify, all he would have to do was conduct a survey of the members through the H.O.A.C.G.A. monthly bulletin – which he did. When all of the replies were finally returned and tabulated, over 500 pieces were identified as possible candidates for the most rare fifty pieces of Carnival Glass. The results of the survey indicated the quantities of these rare pieces varied from as few as only one known piece to as many as fifteen.

The items included in this section are those pieces which were identified as having five or less pieces known in the pattern and/or color. This is probably not an all inclusive list, but only a compilation of the replies by the membership. This information taken from the survey will give the members a listing of many of those rare carnival glass items.

BOWLS

| PATTERN | COLOR | MAKER |
|------------------------------------|-------|-------------|
| Blackberry Wreath | B | Millersburg |
| Butterfly | G | Fenton |
| Caroline, Raspberry interior | P | Dugan |
| Cherries | A | Dugan |
| Cherries | M | Millersburg |
| Cherry Chain | R | Fenton |
| Chrysanthemum | R | Northwood |
| Chrysanthemum | W | Fenton |
| Dragon & Lotus | W | Fenton |
| Dragon & Lotus | BO | Fenton |
| Embroidered Mums | AO | Northwood |
| Fan Tail / Butterfly & Berry | B | Fenton |
| Farmyard | G | Dugan |
| Farmyard | PO | Dugan |
| Fenton Fern | B | Fenton |
| Fruits & Flowers | IG | Northwood |
| Goldest of Harvest | A | Fenton |
| Goldest of Harvest | M | Fenton |
| Good Luck | AO | Northwood |
| Grape & Cable | A | Fenton |
| Grape & Cable | AO | Fenton |
| Grape & Cable | IG | Fenton |
| Grape & Cable, Blackberry interior | A | Northwood |
| Grape & Cable, Poppy bottom | P | Northwood |
| Grape & Cable, variant | G | Northwood |
| Grape Leaves | A | Millersburg |
| Grape Leaves | Amb | Millersburg |
| Grape Leaves | G | Millersburg |
| Greek Key | G | Northwood |
| Hanging Cherries | B | Millersburg |
| Hearts & Flowers | Sap | Northwood |
| Hearts & Trees / Butterfly & Berry | G | Fenton |
| Heavy Pineapple | M | Fenton |
| Holly | R | Fenton |
| Leaf Chain | CB | Fenton |
| Leaf Chain | R | Fenton |
| Leaf Chain | IG | Fenton |
| Little Fishes | W | Fenton |
| Little Flowers | R | Northwood |
| Little Stars | B | Millersburg |
| Luster Rose | R | Imperial |
| Many Stars | B | Millersburg |

BOWLS

| PATTERN | COLOR | MAKER |
|-----------------------------|-------|-------------|
| Many Stars | G | Millersburg |
| Mirrored Lotus, ruffled | G | Fenton |
| Mirrored Lotus, ruffled | B | Fenton |
| Nesting Swan | B | Millersburg |
| Nesting Swan | Vas | Millersburg |
| Nesting Swan | G | Millersburg |
| Nippon | AO | Northwood |
| Panther / Butterfly & Berry | NG | Fenton |
| Peacock & Grape | W | Fenton |
| Peacock & Grape | AO | Fenton |
| Peacock & Grape | PO | Fenton |
| Peacock & Grape | R | Fenton |
| Peacock & Urn | B | Millersburg |
| Peacock & Urn | AO | Northwood |
| Peacock at Urn | AO | Fenton |
| Peacock at Urn | RB | Fenton |
| Peacock at Urn | Vas | Millersburg |
| Peacocks | AO | Northwood |
| Persian Gardens | A | Dugan |
| Plaid | R | Northwood |
| Poppy Show | AO | Northwood |
| Poppy Show | LG | Northwood |
| Primrose | B | Millersburg |
| Rays & Ribbons | B | Millersburg |
| Rays & Ribbons | G | Millersburg |
| Rose Show | W | Northwood |
| Rose Tree | M | Northwood |
| Seaweed | G,A,M | Millersburg |
| Seaweed | B | Millersburg |
| Stag & Holly | R | Fenton |
| Strawberry Wreath | Vas | Millersburg |
| Strawberry Wreath | G | Millersburg |
| Strawberry, stippled | IG | Northwood |
| Strawberry, stippled | Hh | Northwood |
| Thistle | G | Millersburg |
| Three Fruits | IGO | Northwood |
| Three Fruits variant | A | Fenton |
| Three Fruits variant | G | Fenton |
| Two Flowers IC | R | Fenton |
| Two Flowers IC | W | Fenton |
| Vintage | G | Millersburg |
| Vintage | M | Millersburg |

BOWLS

| PATTERN | COLOR | MAKER |
|-------------------|-------|--------------|
| Vintage | R | Fenton |
| Wheat | P | Northwood |
| Whirling Leaves | A | Millersburg |
| Whirling Leaves | Vas | Millersburg |
| Wild Blackberry | G | Fenton |
| Wild Loganberry | Ms | Westmoreland |
| Wild Strawberry | IB | Northwood |
| Wild Strawberry | W | Northwood |
| Wishbone | AO | Northwood |
| Wishbone & Spades | G | Dugan |
| Wishbone & Spades | PO | Dugan |

COMPOTES

| PATTERN | COLOR | MAKER |
|---------------------------------|---------|--------------|
| Acorn | M,Vas | Millersburg |
| Blackberry basket weave | W | Northwood |
| Cherries, plain | B,M | Millersburg |
| Christmas Holly | M | Dugan |
| Cosmos & Cane | M | US Glass |
| Deep Grape | B | Millersburg |
| Deep Grape, plain, square shape | A,B,G | Millersburg |
| Dolphins, wide panel | A,B,G | Millersburg |
| Fleur-de-lys | G | Millersburg |
| Flowering Vine, wide panel | G | Millersburg |
| Fruits & Flowers | Sap | Northwood |
| Grape & Cable | B | Northwood |
| Harvest poppy | B | Northwood |
| Hearts & Flowers | Lav,MMG | Northwood |
| Holly Sprig | G | Millersburg |
| Near Cut | G | Northwood |
| Peacock & Urn, wide panel | Vas | Millersburg |
| Peacock at Fountain | G | Northwood |
| Peacock at Urn | G | Northwood |
| Persian Medallion | B | Fenton |
| Poppy | A | Millersburg |
| Primrose | B | Millersburg |
| Rosaland | A,M | Millersburg |
| Rose Bouquet | W | Fenton |
| Stippled Rays | IG | Fenton |
| Sweet Meat | B | Northwood |
| Tulip, wide panel | A,G,M | Millersburg |
| Wheat | A,G | Northwood |
| Wide Panel, plain | M | Westmoreland |
| Wild Flower | G,M | Millersburg |

LETTERED PIECES

| PATTERN | ITEM | COLOR | MAKER |
|-------------------------------------------|------------------------|-------|-------------|
| Ballard | Plate, 6" | A | Northwood |
| Bernheimer Bros | Bowl, ruffled, 10" | B | Millersburg |
| Birmingham Age Herald | Plate | A | Fenton |
| Brockers Flour | Plate, 6" | A | Northwood |
| Campbell & Beesley | Plate, 6" | A | Millersburg |
| Central Shoe Store | Plate, 6" | A | Fenton |
| Courthouse | Bowl, 3 in 1 | Lav | Millersburg |
| Courthouse Unlettered | Bowl | A | Millersburg |
| Davidson's Chocolate | Plate, 6" | A | Northwood |
| E.A. Hudson | Bowl, 6" | A | Northwood |
| E.A. Hudson | Plate, 6" | A | Northwood |
| Eagle Furniture Co. | Bowl, 6" | A | Northwood |
| Eagle Furniture Co. | Plate, 6" | A | Northwood |
| Elk, 1910, Detroit | Bowl | B | Fenton |
| Elk, 1910, Detroit | Bowl | G | Fenton |
| Elk, 1911, Atlantic City | Bowl | B | Fenton |
| Elk, 1914, Parkersburg | Bowl | B | Fenton |
| Elk, 1914, Parkersburg | Plate | Cbt | Fenton |
| Elk, 2 eyed | Bowl, ICS | A | Millersburg |
| Exchange Bank | Bowl, 6" | A | Fenton |
| Exchange Bank | Plate, 6" | A | Fenton |
| George W. Getts | Bowl, 6" | A | Fenton |
| George W. Getts | Plate, 6" | A | Fenton |
| Gevurtz Bros | Bowl, 6" | A | Fenton |
| Gevurtz Bros | Plate, 6" | A | Fenton |
| Greengard Furniture | Bowl, handgrip | A | Millersburg |
| Indiana State House | Plate | A | Fenton |
| Indiana State House | Plate | A | Fenton |
| Indiana State House | Plate | M | Fenton |
| J.N. Ledford Co., Heart & Vine | Plate, 9" | M | Fenton |
| Jockey Club | Bowl, 6" | A | Northwood |
| Jockey Club | Plate, 6" | A | Northwood |
| Knight Templar | Mug | IB | Northwood |
| Norris N. Smith | Bowl, 6" | A | Fenton |
| Norris N. Smith | Plate, 6" | A | Fenton |
| Ogden Furniture | Bowl, 6" | A | Fenton |
| Ogden Furniture | Plate, 6" | A | Fenton |
| Ogden, Utah | Plate, flat, 6" | A | Fenton |
| Pacific Coast Mail Order | Bowl, orange, rfid, 10 | B | Fenton |
| Pacific Coast Mail Order, ext. ptrn Grape | Bowl, orange, rfid, 10 | M | Fenton |
| Roods Chocolate | Plate, 6" | A | Fenton |
| Shriners | Plate, 5" | Clr | US Glass |

LETTERED PIECES

| PATTERN | ITEM | COLOR | MAKER |
|-----------------------------|-----------|-------|----------|
| Shriners | Plate, 5" | R | US Glass |
| Soldiers & Sailors, Indiana | Bowl, 6" | B | Fenton |
| Sterling Furniture | Bowl, 6" | A | Fenton |
| Sterling Furniture | Plate, 6" | A | Fenton |

MISCELLANEOUS

| PATTERN | ITEM | COLOR | MAKER |
|-------------------------------------|--------------------|-------|-------------|
| Butterfly & Berry | Bon-bon | IB | Fenton |
| Butterfly & Berry | Pitcher | W | Fenton |
| Butterfly & Berry, Made from sauce | Spittoon | A | Fenton |
| Cleveland Memorial | Ash Tray | M | Millersburg |
| Corn Vase | Vase | TL | Northwood |
| Corn, Ear of corn slopper | Cruet, 4.5" | W | Unknown |
| Cosmos & Cane | Spittoon | M | US Glass |
| Cosmos & Cane | Spittoon, ladies | Amb | US Glass |
| Country Kitchen | Spittoon | A | Millersburg |
| Cupid | Round sauce | M | Unknown |
| Diamond & Rib | Jardinere | M | Fenton |
| Double Dutch | Spittoon | M | Imperial |
| Dragon & Lotus | Nutbowl | G | Fenton |
| Elks | Atlantic City | B | Fenton |
| Elks | Nappy, 1 handle | A | Dugan |
| Elks | Paperweight | P,G | Millersburg |
| Elks | Portland, Bell | B | Fenton |
| Feathered Serpent | Spittoon | G | Fenton |
| Floral & Grape | Spittoon | B | Fenton |
| Florentine | Candlesticks | R | Fenton |
| Fluted Scrolls | Spittoon | A | Dugan |
| Fuchsia | Bon-bon | B | Fenton |
| Grape & Cable | Brides basket | A | Fenton |
| Grape & Cable | Center Piece bowl | AO | Northwood |
| Grape & Cable | Cracker Jar | AO | Northwood |
| Grape & Cable | Hatpin Holder | AO | Northwood |
| Grape & Cable | Pitcher / Tankard | G | Northwood |
| Grape & Cable | Powder Jar | AO | Northwood |
| Grape & Cable | Spittoon | M | Fenton |
| Grape & Cable | Stippled Humidor | B | Northwood |
| Grape & Cable, Made from Powder jar | Spittoon | A | Northwood |
| Grape & Cable, Made from Powder jar | Spittoon | G,M | Northwood |
| Grape & Lattice | Spittoon | M | Fenton |
| Heavy Iris | Tumbler | PO | Dugan |
| Hobnail, vintage interior | Berry set | M | Millersburg |
| Holly | Hatshape | AO | Fenton |
| Holly Sprig | Sauce | M | Millersburg |
| Imperial Grape | Spittoon | G,M | Imperial |
| Kittens | Spittoon | B | Fenton |
| Kittens | Spittoon | M | Fenton |
| Leaf Tiers | Spittoon | M | Fenton |
| Little Jessie | Hen, covered, 2.5" | M | Unknown |

MISCELLANEOUS

| PATTERN | ITEM | COLOR | MAKER |
|-------------------------------------------------|---------------------|-------|--------------------|
| Lotus Land | Bon-bon | A,M | Millersburg |
| Memphis | Fruit bowl, 2 piece | B | Northwood |
| Multi Fruits & Flowers | Sherbert | A | Millersburg |
| Near Cut | Decanter, 10" | G | Cambridge |
| Night Stars | Bon-bon | M | Millersburg |
| Night Stars | Nappy | A | Millersburg |
| Open Edge, 2 row, Blackberry | Spittoon | B | Fenton |
| Open Rose | Sauce | B | Imperial |
| Orange Tree | Loving Cup | AO,PO | Fenton |
| Orange Tree | Pipe Humidor | A,G,M | Millersburg |
| Orange Tree | Spittoon | M | Fenton |
| Parkersburg | Bell | B | Fenton |
| Peacock | Spittoon | A | Millersburg |
| Persian Medallion | Spittoon | G | Fenton |
| Picture frame | Picture frame | A | |
| Pineapple & Fan | Miniature Bud vas | Clm | US Glass |
| Pipe Humidor | Tobacco | G | Millersburg |
| Pond Lily | Bon-bon | BO,IG | Fenton |
| Poppy | Lamp | M | Northwood |
| Poppy | Relish Dish | C | Northwood |
| Pulled Husk | Corn vase | A,G | Northwood |
| Regal Iris | Corn vase | AO | Northwood |
| Regal Iris | Lamp | R | Consolidated Glass |
| Roses & Fruit | Bon-bon | B,M | Millersburg |
| Singing Birds | Sherbert | M | Northwood |
| Stippled Rays | Sauce | W | Fenton |
| Stream of Hearts, Persian Med.,made frm compote | Goblet | M | Fenton |
| Swan | Swan | W | Imperial |
| Tiger Lily | Tumbler | B | Imperial |
| Tomahawk | Tomahawk | B | Millersburg |
| Waterlily | Bon-bon | R | Fenton |
| Waterlily & Cattails | Spittoon | M | Fenton |
| Wheat Sheaf | Decanter | A | Cambridge |
| Wide Panel | Epergene | AO | Northwood |
| Wide Panel | Match holder | P | Unknown |
| Wide Panel | Spittoon | M | Fenton |
| Wishbone | Epergene | IB,IG | Northwood |
| Wreath of Roses | Spittoon | M | Fenton |

PLATES - CHOP

| PATTERN | COLOR | MAKER |
|-----------------------------------|-------|-------------|
| Acanthus | Sm | Imperial |
| Birds & Cherries | B | Fenton |
| Birds & Cherries | G | Fenton |
| Birds & Cherries | M | Fenton |
| Blackberry Wreath | A | Millersburg |
| Blackberry Wreath | M | Millersburg |
| Butterfly & Berry / Fantail | B | Fenton |
| Cherry Chain | M | Fenton |
| Cherry Chain | W | Fenton |
| Cosmos & Cane | HA | US Glass |
| Cosmos & Cane | Vas | US Glass |
| Cosmos & Cane | W | US Glass |
| Farmyard, ICS | A | Dugan |
| Fine Cut | M | Millersburg |
| Floral & Optic | MMG | Imperial |
| Four Flowers | A | Dugan |
| Four Flowers | G | Dugan |
| Garden Path, variant | A | Dugan |
| Garden Path, variant | M | Dugan |
| Garden Path, variant | PO | Dugan |
| Grape & Cable | A | Northwood |
| Grape & Cable | W | Northwood |
| Hanging Cherries, plain back | A | Millersburg |
| Hanging Cherries, wide panel back | A | Millersburg |
| Hanging Cherries, wide panel back | G | Millersburg |
| Hanging Cherries, wide panel back | M | Millersburg |
| Hattie | A | Imperial |
| Hattie | Amb | Imperial |
| Heavy Webb | PO | Dugan |
| Inverted Thistle | A | Cambridge |
| Little Fishes | M | Fenton |
| Many Stars | M | Millersburg |
| Peacock & Urn | A | Northwood |
| Peacock & Urn | IG,M | Northwood |
| Peacock & Urn | W | Northwood |
| Persian Gardens | A | Dugan |
| Persian Gardens | Lav | Dugan |
| Persian Gardens | PO | Dugan |
| Persian Gardens | W | Dugan |
| Trefoil | M | Millersburg |
| Water Lily | M | Fenton |
| Wishbone | G | Northwood |

PLATES - CHOP

| PATTERN | COLOR | MAKER |
|-------------------|-------|-------|
| Wishbone & Spades | A | Dugan |
| Wishbone & Spades | PO | Dugan |

PLATES REGULAR

| PATTERN | COLOR | MAKER |
|-----------------------|-----------|--------------|
| Absentee Dragon | M | Fenton |
| Acorn, autumn | M | Fenton |
| Cobblestone | A | Imperial |
| Concord | B | Fenton |
| Concord | G | Fenton |
| Daisy Wreath | BO | Westmoreland |
| Dragon & Lotus | A | Fenton |
| Elegance | IB | Unknown |
| Embroidered Mums | B,M,W | Northwood |
| Goddess of Harvest | B,M | Fenton |
| Good Luck | AO | Northwood |
| Good Luck | IG | Northwood |
| Good Luck | B | Northwood |
| Grape & Cable | TI | Northwood |
| Grape & Cable variant | B | Northwood |
| Grape & Cable variant | SB | Northwood |
| Greek Key | B | Northwood |
| Hearts & Flowers | Vas | Northwood |
| Holly | AO | Fenton |
| Holly | R | Fenton |
| Leaf Chain | AO | Fenton |
| Nippon | AO,IB | Northwood |
| Orange Tree | AO,G,Y | Fenton |
| Peacock Tail | M | Fenton |
| Persian Medallion | G | Fenton |
| Peter Rabbit | B,G,M | Fenton |
| Poppy Show | Horehound | Northwood |
| Rose & Greek Key | Amb | Unknown |
| Rose Show | IG | Northwood |
| Rose Show | LGO | Northwood |
| Rose Show | ReB | Northwood |
| Rose Show, variant | B | Northwood |
| Round Up | W | Dugan |
| Seaweed | G,M | Millersburg |
| Strawberry, stippled | IB | Northwood |
| Thistle | A | Fenton |
| Thistle | G | Fenton |
| Three Fruits | AO,LG,Sap | Northwood |
| Three Row open edge | IB | Fenton |
| Trout - Fly | A | Millersburg |
| Vintage | A | Fenton |

PLATES - SMALL

| PATTERN | COLOR | MAKER |
|--------------------------|------------|-------------|
| Acorn | B | Fenton |
| Basket Weave, Blackberry | B,W | Fenton |
| Blackberry Wreath | A,G,M | Millersburg |
| Cherry | A | Dugan |
| Cherry | PO | Dugan |
| Cherry Chain | G | Fenton |
| Field Thistle | M | US Glass |
| Fishscale & Beads | B | Dugan |
| Four Flowers | A | Dugan |
| Fruits & Flowers | B,G,IB | Northwood |
| Garden Path variant | A,M,PO,W | Dugan |
| Grape & Cable | B | Northwood |
| Grape & Cable | IB | Northwood |
| Hanging Cherries | G,M | Millersburg |
| Lattice & Points | M,W | Dugan |
| Lions | M | Fenton |
| Little Flowers | M,Vas | Fenton |
| Little Stars | G | Millersburg |
| Mirrored Lotus | CB | Fenton |
| Palm Beach | A | US Glass |
| Palm Beach | M | US Glass |
| Peacock & Dahlia | M | Fenton |
| Peacock at Urn | A | Millersburg |
| Peacock at Urn | A,M | Northwood |
| Peacock Tail | A | Fenton |
| Persian Medallion | BA,G,Vas,W | Fenton |
| Prayer Rug | M | Fenton |
| Question Marks | A | Dugan |
| Question Marks | W | Dugan |
| Sailboats | B | Fenton |
| Stipple Rays | R,Vas | Fenton |

PUNCH SETS

| PATTERN | COLOR | MAKER |
|----------------------------------------------------------------|-------|-------------|
| 4-74 | A | Imperial |
| Acorn Burrs | AO | Northwood |
| Acorn Burrs | IB | Northwood |
| Acorn Burrs | IG | Northwood |
| Diamond, Bowl only | A | Millersburg |
| Diamond, Bowl only | G | Millersburg |
| Fruit Salad | PO | Dugan |
| Grape & Cable, master | IG | Northwood |
| Grape & Cable, master | G | Northwood |
| Grape & Cable, mid size | B | Northwood |
| Grape & Cable, mid size | G | Northwood |
| Grape & Cable, mid size | IB | Northwood |
| Grape & Cable, mid size | W | Northwood |
| Grape & Cable, small | IG | Northwood |
| Hobstar & Feather | A | Millersburg |
| Hobstar & Feather | G | Millersburg |
| Hobstar & Feather | M | Millersburg |
| Inverted Feather | M | Cambridge |
| Memphis | IB | Northwood |
| Memphis | IG | Northwood |
| Multi Fruits & Flowers, Scroll & Grape, int. pattern,Bowl only | A | Millersburg |
| Orange Tree, Bowl only | MMG | Fenton |
| Peacock at Fountain | AO | Northwood |
| Peacock at Fountain, master | LG | Northwood |
| Thistle, big | A | Millersburg |
| Whirling Star | M | Imperial |

ROSE BOWLS

| PATTERN | COLOR | MAKER |
|-----------------------------------|-----------|-------------|
| Atiec | Clm | McKee |
| Beaded Cable, plain | MMG,PO | Northwood |
| Columbia | M | Imperial |
| Cosmos & Cane, plain-collar base | Amb | US Glass |
| Daisy & Plume, Raspberry interior | AO,LGO | Northwood |
| Daisy Square | Vas | Millersburg |
| Deep Grape, plain | G | Millersburg |
| Diamond & Nesting Swan | M | Millersburg |
| Drapery, plain | LGO | Northwood |
| Fine Cut & Roses, fancy interior | Amb | Northwood |
| Fine Cut & Roses, plain interior | Hh,Lav,TB | Northwood |
| Fish, big | M | Millersburg |
| Fleur de lgs | A | Millersburg |
| Fluted Scrolls | A,M | Northwood |
| Hobnail | G | Millersburg |
| Hobnail, plain | A | Millersburg |
| HobStar & Feather | A,G,M | Millersburg |
| Holly | B,M | Fenton |
| Holly Sprig | Vas | Millersburg |
| Honey comb | M | Dugan |
| Jacobs Ladder | M | US Glass |
| Strawberry, wide panel | Vas | Millersburg |
| Two Flowers | B | Fenton |
| Venetian, plain | G | Cambridge |
| Venetian, plain | M | Cambridge |
| Wild Roses | B | Dugan |

TABLE SETS

| PATTERN | COLOR | MAKER |
|-----------------------|-------|-------------|
| Acorn Burr | G | Northwood |
| Apple Blossom | B | Fenton |
| Beaded Shell | A | Northwood |
| Butterfly & Berry | A | Fenton |
| Butterfly & Berry | G | Fenton |
| Circle Scroll | A | Northwood |
| Circle Scroll | M | Northwood |
| Cosmos & Cane | M | Cambridge |
| Field Thistle | M | US Glass |
| Grape & Cable | IG | Northwood |
| Grape & Gothic Arches | G | Northwood |
| Hobnail | A | Millersburg |
| Hobnail | B | Millersburg |
| Hobnail | G | Millersburg |
| Hobnail | M | Millersburg |
| Hobstar & Feather | A | Millersburg |
| Hobstar & Feather | G | Millersburg |
| Hobstar & Feather | M | Millersburg |
| Inverted Feather | A | Cambridge |
| Inverted Thistle | A | Cambridge |
| Inverted Thistle | M | Cambridge |
| Lustre Rose | Amb | Imperial |
| Orange Tree | W | Fenton |
| Peacock at Fountain | B | Northwood |
| Peacock at Fountain | G | Northwood |
| Peacock at Fountain | IB | Northwood |
| Singing Birds | G | Northwood |

TUMBLERS

| PATTERN | COLOR | MAKER |
|------------------------|--------|--------------|
| 4-74 | Aq | Imperial |
| Band of Roses | M | Argentina |
| Banded Diamonds & Bars | M | Finland |
| Blackberry Block | W | Fenton |
| Butterfly, big | M | US Glass |
| Chain & Stars | M | Fostoria |
| Checkerboard | M | Westmoreland |
| Cone & Tie | P | Imperial |
| Dahlia, variant | P | Dugan |
| Dandelion, variant | IG | Northwood |
| Diamond | Amb,Aq | Millersburg |
| Drapery | W | Northwood |
| Fentonia Fruit | B,M | Fenton |
| Flute & Cane | M | Imperial |
| Frolicking Bears | G | US Glass |
| Grape & Cable | IG | Northwood |
| Harvest Flower | P | Dugan |
| Herringbone & Mums | M | Unknown |
| Hobnail | G | Millersburg |
| Inverted Feather | M | Cambridge |
| Inverted Thistle | M | Cambridge |
| Lily of the Valley | B | Fenton |
| Lily of the Valley | M | Fenton |
| Luster Rose | Ms | Imperial |
| Luster Rose | M | Imperial |
| Martec | M | McKee |
| Morning Glory | G,M,P | Millersburg |
| Multi Fruit & Flowers | G | Millersburg |
| Multi Fruit & Flowers | M | Millersburg |
| Multi Fruit & Flowers | P | Millersburg |
| Near Cut | P | Northwood |
| Orange Tree | B | Fenton |
| Pacifica | M | US Glass |
| Peach | M | Northwood |
| Perfection | A | Millersburg |
| Perfection | G | Millersburg |
| Perfection | G | Millersburg |
| Perfection | M | Millersburg |
| Pine Cones | B | Unknown |
| Plums & Cherries | B | Northwood |
| Raspberry | W | Northwood |
| Robin | Sm | Imperial |

TUMBLERS

| PATTERN | COLOR | MAKER |
|--------------------------------|--------|-----------|
| Rose Windows | M | Unknown |
| Saw Tooth Band | M | Heisey |
| Sweetheart | M | Cambridge |
| Sword & Circle | M | Unknown |
| Tiger Lily, variant | B | Unknown |
| Vineyard | W | Dugan |
| Washboard or Diamonds & Petals | M | Unknown |
| Waterlily & Cattails | B,P | Northwood |
| Western Thistle | B | Finland |
| Windmill | Lav,Sm | Imperial |
| Wishbone | C | Northwood |

VASES

| PATTERN | COLOR | MAKER |
|---------------------------------------|-------------|-------------|
| Acorn Burrs | P | Northwood |
| Apple Tree | M | Fenton |
| Blackberry, open edge | B,M | Fenton |
| Butterfly & Berry | W | Fenton |
| Dance of the Veils | M | Fenton |
| Dance of the Veils, paneled dandelion | B | Fenton |
| Dance of the Veils, ribs | AO | Northwood |
| Drapery vase | AO,P | Northwood |
| Filigree | P | Dugan |
| HobStar & Feather | A,G | Millersburg |
| Manhattan | M | US Glass |
| Mittered Ovals | G,M | Millersburg |
| Ohio Star | AO,W | Millersburg |
| Palm Rose, variant | R | Imperial |
| Parlor Panels | B | Imperial |
| Peacock Gardens | M | Dugan |
| Peoples vase | B,G,M,P,Enm | Millersburg |
| Propeller | M | Imperial |
| Rose columns | B | Millersburg |
| Rustic | R | Fenton |
| Rustic variant, mid size | Vas | Fenton |
| Tornado | B,W | Northwood |
| Tornado | Sap | Northwood |
| Tree Trunk | AO | Northwood |
| Tree Trunk, funeral | IG,IB | Northwood |
| Tree Trunk, Jardinere | A | Northwood |
| Wide Panel | Vas | Northwood |
| Wisteria | G,M | Northwood |

WATER SETS

| PATTERN | COLOR | MAKER |
|-----------------------------------------|-------|-------------|
| Blackberry Block, no tumblers | Vas | Fenton |
| Circle Scroll | A | Dugan |
| Dandelion | B | Northwood |
| Dandelion | IB | Northwood |
| Double Star | A | Cambridge |
| Frolicking Bears, No complete set known | G | US Glass |
| Gay Nineties | A | Millersburg |
| Gay Nineties | G | Millersburg |
| Grape & Cable | IG | Northwood |
| Grape Arbor | G | Northwood |
| Grape Arbor | IG | Northwood |
| Hobnail | B | Millersburg |
| Hobnail | G | Millersburg |
| Inverted Feather, no complete set known | M | Cambridge |
| Inverted Strawberry | G | Cambridge |
| Inverted Thistle | G | Cambridge |
| Jeweled Heart | A | Dugan |
| Lacey Dew Drop | MMG | Dugan |
| Morning Glory | A | Millersburg |
| Morning Glory | G | Millersburg |
| Multi Fruits & Flowers | G | Millersburg |
| Paneled Holly, Only a pitcher known | A | Northwood |
| Peacock at Fountain | Lav | Northwood |
| Vineyard | PO | Dugan |
| Waterlily & Cattails | B | Northwood |
| Windmill | B | Imperial |