

NATIONAL CARNIVAL GLASS NEWS



VOL. I NO. 5

P. O. BOX 4012, SILVER SPRING, MARYLAND 20904

SEPTEMBER 1973

FARMYARD BOWL REPRODUCED

Carnival Glass collectors are well aware that the original Farmyard bowl is one of the most sought after rarities and, therefore, commands a very high price. We suppose it was inevitable that someone would try to reproduce it--and the inevitable has happened.

The reproduction is a BRAND NEW MOULD--and NOT a reissue from the old one. It is, in fact, a COPY of the old Farmyard bowl and, because it is a "freehand" copy, there are many and substantial differences between the original and the new. The mould for the new Farmyard bowl was hand-chipped by a master mould-maker, Mr. Al Botson, Botson Mould and Machine Co., of Cambridge, Ohio. The glass product was made by the Fenton Art Glass Co. of Williamstown, W. Va., as a special order for MIMI, Inc.

Let us point out the differences in the old and the new. The most obvious differences are these:

The COLOR of the glass

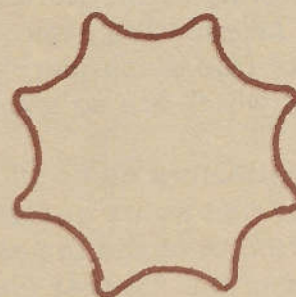
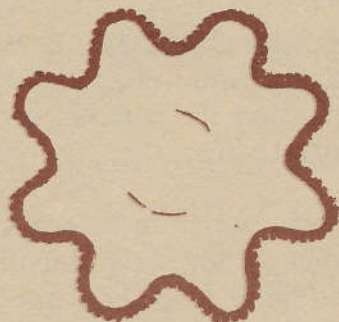
OLD ... Amethyst

NEW ... Fenton's ORANGE carnival
(it's red to yellow "amberina")

The SHAPE - (eight crimped)

OLD ... The flutes are wide and even;
there is a serrated edge.

NEW ... The crimps are narrow and
placed between the heart
shaped panels on the back.
The rim is SMOOTH.



There are other details to look for. The new bowl is SHINY, while the old has satiny iridescence. On the NEW, the reverse pattern shows through the front so clearly that it almost obliterates the obverse pattern. Comparing the old and the new for "detail", one will notice these differences--the "chickens" are in very HIGH relief on the NEW bowl, the feathers are made up of straighter lines, and there is a slight difference in the positioning of the birds; on the OLD bowl the rooster's comb has 9 points--on the NEW there are only 8 points; the "old" hen has a 6-pointed comb while the "new" hen has a 7-pointed comb. There are differences also in the Jeweled Heart pattern on the back which are difficult to describe in words. Basically, the heart design on the NEW bowl is much larger in the detail.

The REPRODUCTION is MARKED--if you can find it! At the time of comparing the two bowls for the purposes of writing this article, five advanced collectors tried to find the mark on the new bowl--to no avail. Even the one who KNEW where the mark was couldn't find it a second time without using his own "code" for remembering where it was. The mark--M[M]--is so minute and shallow that it is no more than a ripple in the glass and is hidden at the lower edge of one of the hearts on the reverse side.

"Old-hand" collectors won't be fooled by this reproduction. But we would caution any inexperienced collectors and DEALERS not to pay more than the \$47.50 for a "red" Farmyard bowl. That is the retail price being asked for this reproduction.

EDITORIAL COMMENT

The National Carnival Glass News likes to stick to informative articles and educated observations. But occasionally a subject arises that we feel warrants an opinion and we feel obliged to speak out. The reproduction of the Farmyard bowl is just such a subject. With the differences pointed out in our cover article, we feel that the advanced collector is not likely to be hurt by this "copy" of a rarity--UNLESS the producers are encouraged by substantial sales to make an abundance of Farmyard bowls AND PLATES, and therefore encouraged to copy OTHER CARNIVAL GLASS RARITIES. If they can do it once, and are successful, they can and will do it again--and again! And there is no reason to believe that the color won't be changed from the "Marigold-amberina" to the AMETHYST that Fenton is producing. That will make many of the differences in the pattern less obvious and could have a disastrous effect on the OLD Farmyard bowls and any other patterns they might decide to copy.

We are particularly disappointed in FENTON ART GLASS CO. for not insisting that these new reproductions be marked and dated in the manner that was used for the Grape and Cable humidor souvenir made for Mrs. Rose Presznick. Fenton is doing Carnival Glass collectors a great disservice by allowing these copies to be produced without a SIGNIFICANT and DISTINGUISHING mark indicating that these are NEW.

PLATE COLLECTORS MEET

At the recent meeting of the National Capitol Plate Collectors Club, Mr. E. Ward Russell, designer of the America the Beautiful plate, discussed the various processes involved in the production of fine glass plates. Mr. Russell also extolled the virtues of OLD carnival glass plates which are so eagerly sought by collectors today.

The new plate collectors club, which is the first to affiliate with the International Plate Association, has had as its guests such prominent persons as Mr. Lee Benson, New York City, distributor of the famed "Veneto Flair" plates (made in Italy), and Mr. Sidney Sacks, producer of the "Stumar Plates" from Glen View Pottery, Glen Side, Pennsylvania.

OOPS!

Everybody's entitled to a mistake now and then. We decided to make them ALL in one issue--the July issue, Vol. 1 No. 4.

Now we'll set about trying to correct the mistakes--all at once!


First: STAR MEDALLION is the WRONG name for the pattern discussed in the article, "Where Are They?" As illustrated by the picture from the old Imperial Glass catalog, the pattern should be STAR AND FILE. (Sorry 'bout that, Chief.)

Second: The bibliography we promised you two issues ago got left out, due to lack of space. So--we'll include it in THIS issue. (See Novices' Corner.)

Third: In "Who's a Copy Cat?" we referred to an illustration of the Floral and Grape pattern which wasn't there! The illustration appears in a previous issue, Vol. 1 No. 2, along with an article about the variation of that pattern.

We hope this concludes our list of "mistakes" for this year. We hereby stand corrected.

OLDE VIRGINIA GLASS

Some new pieces of Carnival Glass, which bear this mark , have come to our attention. These are on purple base glass and the iridescence is just like that of the new "Fenton" signed carnival glass. That is because these are MADE by FENTON. This is a limited line, called "Olde Virginia Glass", made for accounts where the regular line of Fenton Glass is NOT sold.

Mr. Wilmer Fenton was very gracious in answering our inquiries and in sending a brochure which pictured all of the items made in this line. I quote from his letter:

"We are enclosing a brochure on our Olde Virginia Glass and these particular pieces, marked with the symbol shown on the bottom of the little Hat, have been made in the last two years.

"We hope that this answers your questions and that you will pass this on to other collectors. The number of pieces that will be made in these patterns will be fairly limited since they do not have the wide distribution enjoyed by the regular Fenton line."

(THANK YOU, Mr. Fenton!)

The items made in carnival with the OVG mark are as follows:

Daisy and Button Hat	
Daisy and Button Slipper	
Daisy and Button Bootee	
Swung vase - geometric design	Footed Nut dish - geometric design
Covered Candy box (dish) - geometric design	Compote - ruffled top - geometric design

"PREVIEW OF COMING ATTRACTIONS"

National Carnival Glass News will act as a clearing house in aiding those planning Carnival Glass activities such as sales, auctions, meetings and conventions. It is hoped that, by advance planning, functions can be scheduled so that important events won't conflict, thereby eliminating some of the disappointment experienced by collectors who have to "choose" to attend only one of two or more activities falling on the same date.

Here is a start:

Gaithersburg Show (National Carnival Glass Club), Gaithersburg, Maryland - October 7, 10 A. M. - 6 P. M.

Millersburg Festival, Millersburg, Ohio - October 6-7.

Heart of America Carnival Glass Association (Convention) '74 -

American Carnival Glass Association Convention - '74 -

International Carnival Glass Association Convention - '74 -

Let us know of your coming events, so that we might publish them in the "NEWS".

SPOTLIGHT

"The Windmill"

There aren't very many "landscape" patterns in Carnival Glass. One very well known and appreciated scenic pattern is the "Homestead" found on the NU-ART plate. But here we have another, "The Windmill", which is NOT RARE and, in the author's humble opinion, not fully appreciated.

The design is attractive and intricate. (If you don't believe me, try to sketch it!) It is in high relief when found on bowls, sauce dishes and an oval tray. It is not quite as deeply executed on the water set where the design appears in the form of a medallion. (Mrs. Presznick calls this pattern "Windmill Medallion".)

The most often found color is marigold, although it was made in purple, green (helios), smokey and clamroth as well. The purple is more sought after than the other colors.

One can't help but wonder if this pattern would not be more in demand had it not been one of the first re-issues by Imperial in 1965. When the re-issues first appeared it gave collectors the "shakes" for a while, and it seems that they avoided the OLD patterns that had been re-issued. Presumably this was out of fear of making a mistake. For a time, until collectors learned how to tell the new from the old, patterns such as Imperial Grape, Fashion, Luster Rose and Windmill became a drug on the market. They didn't move from the antique shops as did other pieces of carnival glass; therefore, they were considered "common". As often is the case, what one can easily obtain one doesn't want--consequently, these patterns suffered depressed prices. Only in recent years have they begun to recover.

Unfortunately, they still suffer psychologically. Because the Windmill pattern is still relatively plentiful it is overlooked in favor of the "rare" items. Yet it is one of the FEW patterns which depict a scenic view. There is the windmill overlooking a bridge, a running brook, a wooden fence, trees and shrubs--an idyllic scene.



The sketch is drawn from a small ruffled sauce dish. One will find a number of variations in the design as it appears on different bowls, the water pitcher and the tumblers. In fact, even on the water set, each panel is slightly different, according to Mrs. Hartung (Bk. 1, p. 88). (Bet you didn't notice that, did you?)

NOVICES' CORNER

With the bibliography included in this issue, the collector has a source of written information. But the BEST written information is only a supplement to actual experience. To really learn about Carnival Glass, one has to have an opportunity to SEE it, HANDLE it and DISCUSS it with other more advanced collectors. Word pictures do not do justice to the myriad of colors found in Carnival Glass. Even in the books with colored photos the true color of the base glass is often distorted. And the COLOR has a great deal to do with the desirability of an item. It can determine the RARITY of an item-- (for instance, a Carnival Holly hatshape in RED vs. Marigold)--and that, in turn, affects the value of a given item. COLOR is VERY IMPORTANT!

The quality of the iridescence is also an important factor in the desirability of Carnival Glass. After all, the iridescence is what it's all about, isn't it?

Condition of the glass is a very important consideration, particularly to the investor-collector. A chip, flake or sliver can diminish the overall value to some degree--depending on the extent of the damage. A cracked piece of glass has minimum value and is considered a "cabinet piece"--just a lovely item to look at, or a "filler" for a set until something better comes along. One advantage to the damaged pieces is that they can't lose much in value! One more chip, more or less, won't make that much difference if the price is already at rock-bottom. But a collector of "mint condition" pieces is necessarily concerned with a chip or flake, since it can represent a considerable loss to his investment.

Where does one get the necessary experience and have the opportunity to study Carnival Glass first hand? As we mentioned before, there are many clubs and organizations on both the local and the national level. You need only to find one active member of a club of Carnival Glass collectors and the door to experience is wide open. Carnival Glass collectors enjoy sharing their knowledge and experience with others and most of them are more than willing to help and encourage a new collector by showing their own collections and answering questions.

If you find a dealer that handles carnival glass, the chances are that the dealer will know other collectors with whom you can make contact. During the first week in October each year, collectors celebrate NATIONAL CARNIVAL GLASS WEEK. Carnival Glass is put on display in banks, libraries, museums, store windows, and other public places. There may be articles in the local newspapers or programs on local television stations. Some collectors hold open house. Look for these points of contact. DO NOT BE SHY about approaching a collector and asking for assistance. The one that turns you down will be a "Carnival Glass Rarity"!

The following national organizations publish newsletters and we are sure they would be happy to put you in touch with collectors or local clubs in your area. A letter to the Club Secretary is all that's needed.

American Carnival Glass Association
1555 Blossom Park
Lakewood, Ohio 44107

International Carnival Glass Association
R. R. 2
Warren, Indiana 46792

Heart of America Carnival Glass Association
7809 Arlington
Raytown, Missouri 64138

Carnival Glass

GREEN



207-G
6" Covered Turkey



722-G
8 oz. Tumbler



727-G
2 1/2 Pint Pitcher



8-G 8 1/4" Oval Bowl



409-G
9" Vase



346-G
7 1/2" Bowl



4624-G
6" Covered Jar



366-G
5" Candleholder



4621-G
6" Crimped Bowl



4611-G
Toothpick Holder



310-G
7" Covered Butter



316-G
6" Nappy



80-G
6" Slipper



321-G
Cream and Sugar



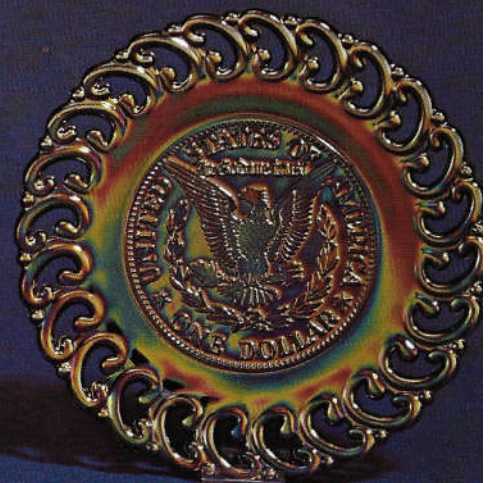
LIMITED EDITION COLLECTOR'S PLATES



9-R Robert E. Lee
Edition—5000



9-J Jefferson Davis
Edition—5000



9-D Morgan Dollar
Edition—5000

NOTE: Two previous editions, ABRAHAM LINCOLN and JOHN F. KENNEDY, have been depleted.

L. E. SMITH GLASS CO., MOUNT PLEASANT, PA. 15666

CARNIVAL GLASS PUNCH SETS

(AMETHYST ONLY)



9103-C—15 Pc. Set
(Bowl, Stand, 12 Cups & Ladle)



8089-C—11 Pc. Set (Bowl, Gold finished base, 8 Cups & Ladle)

808-C—10 Pc. Set (Bowl, 8 Cups & Ladle)

AMETHYST



8-C
8 1/4" Oval Bowl



722-C
8 oz. Tumbler



727-C
2 1/2 Pint Pitcher



207-C
6" Covered Turkey



409-C
9" Vase



346-C
7 1/2" Bowl



366-C
5" Candleholder



310-C
7" Covered Butter



4624-C
6" Covered Jar



4621-C
6" Crimped Bowl



316-C
6" Nappy



80-C
6" Slipper



4611-C
Toothpick Holder



321-C
Cream & Sugar



The following is a resume of the books and materials available to the carnival glass collector:

PATTERN BOOKS -- by Marion T. Hartung

To date, Mrs. Hartung has published 9 individual pattern books in which she shows a drawing of the item, gives a detailed description and as much information as she has on the origin, colors and shapes found, etc.

In each subsequent book, Mrs. Hartung passes along new information which has come to light regarding items shown in previous books.

It has been her policy NOT to picture any item which she has not had "in hand" from which to make a drawing, though she does report on items that she has seen in photographs supplied by collectors around the country.

In her Price Guide, which is published every two years, she lists items in Marigold, Peach, Blue Green and Amethyst, and Pastels. She does not price a given item in a particular color column unless she KNOWS that color does exist.

The prices of these books are as follows:
(Spiral Bound)

Book 1 --	2.35
2 --	2.65
3 --	2.85
Books 4 thru 9 each	3.00
Price Guide (1971-72)	3.00

"Carnival Glass in Color" -- by Marion T. Hartung

This book is a hardbound, general reference book, with color photos and some pattern drawings. It is an excellent reference, though somewhat condensed when compared to the nine pattern books. This book gives the reader something the line drawings and word pictures cannot --that is COLOR. And in Carnival Glass, color is everything.

Available from the author (Postpaid):

Price -- 9.95

Mrs. Marion T. Hartung
718 Constitution Street
Emporia, Kansas 66801

Carnival and Iridescent Glass -- Rose Presznick

These are FOUR individual patterns books, each having its own price guide included. There are many excellent line drawings--giving very minute details--and a small amount of information is included with the price listings.

The pattern names are often different from those found in the Hartung books, so that many collectors find that a cross reference is most helpful.

The reader will find many items in the Presznick books that are not shown in the Hartung series, and vice versa, so that it is to one's advantage to have both sets of books, if possible.

Mrs. Presznick also includes a few drawings of some of the NEW carnival glass produced by St. Clair and Hansen. This helps to point out the NEW vs. the OLD.

These books are available from the author (Postpaid):

Mrs. Rose Presznick
Route 1, Box 173
Lodi, Ohio 44250

Book 1 -- 6.00
Book 2 -- 6.50
Book 3 -- 7.50
Book 4 -- 7.50

Price Guide (1970) to up-date the prices in the

. four pattern books -- 7.50

Other books which are related to the Carnival Glass field are on the subject of "Stretch Glass". This type of iridescent pressed glass, which has been known as "Imperial Jewels" even though it was made by several companies, is usually without pattern. A few pieces of this type of glass have spilled over into the carnival glass collecting field and are included in both the Hartung and the Presznick books. One well known "pattern" is the CONCAVE DIAMOND (or Kimberly)--accepted by both the carnival glass collectors and the Stretch Glass collectors as belonging to their realm.

The books just recently published are:

"Stretch Glass in Color" -- by Berry Wiggins

Book 1 -- 7.95

Price Guide -- 1.50

"Iridescent Stretch Glass" -- by Kitty and
Russell Umbraco

Including Price Guide -- 5.95

NEWSWORTHY NOTES

We would like to call your attention to an article in the July 1973 issue of the American Collector entitled "Carnival Glass Today" by Donald E. Moore. This article, extremely well written and very informative, is also beautifully illustrated. There is a color photo on the cover of this issue and several color photos accompanying the article--the photography is "fantastic"! The detail and especially the iridescence, which is so difficult to capture on film, are faithfully reproduced in these photos. For those who might wish to obtain a copy of this article, we suggest that you make inquiries of the AMERICAN COLLECTOR, 13920 Mt. McClellan Blvd., Reno, Nevada 89506--ask for the July 1973 issue, Vol. 4, No. 7. (Regular issue price - 50¢)

CARNIVAL GLASS ON TV

Two programs on Carnival Glass, sponsored by the National Carnival Glass News, are making their way around the country. The first program was filmed in 1968 in black and white. The second program was filmed in color in January 1973.

Both programs emanated from the studios of WENH-TV, an educational network in Durham, N.H. (See Vol. 1 No. 1.) These programs are viewed on the local educational network channels; see your local listing for date and time. If the program is not available in your area, ask your local station to secure the film from Mr. Al Hotaling, Program Director, NHN-TV Studios, University of N.H., Durham, N.H.

Following is a list of some of the stations carrying the programs:

WCBB, Channel 10

Bates College
235 College Street
Lewiston, Maine 04240
(207) 783-3542

WETA, Channel 26

3620 27th Street, South
Arlington, Virginia 22206
(703) 820-4500

WHYY, Channel 12

4548 Market Street
Philadelphia, Pa. 19139
(215) 382-9300

WMEB, Channel 12

Maine Public Broadcasting
Network
University of Maine
Alumni Hall
Orono, Maine 04473
(207) 581-7551

WMUL, Channel 33

Communications Building
Marshall University
Huntington, W. Va. 25701

WNJT, Channel 52

St. of N.J. - Public
Broadcasting Authority
1573 Parkside Avenue
Trenton, N.J. 08638
(609) 882-5252

WNYE, Channel 25

112 Tillary Street
Brooklyn, N.Y. 11201
(212) 596-4425

WQLN, Channel 54

Waterford Pike
Erie, Pa. 16509
(814) 868-4654

WVIA, Channel 44

Old Boston Road
Pittston, Pa. 18640
(717) 655-4561

KAET, Channel 8

Arizona St. University
Bureau of Broadcasting
Tempe, Arizona 85281
(602) 965-3506

WCYN, Channel 24

ETV Council of Central NY
Old Liverpool Road
Liverpool, N.Y. 13088
(315) 457-0440

WETK, Channel 33

Vermont Educational TV
Ethan Allen Avenue
Winooski, Vt. 05405
(802) 656-3311

WITF, Channel 33

Box Z
Hershey, Pa. 17033
(717) 534-3333

WMHT, Channel 17

Post Office Box 17
Schenectady, N.Y. 12301
(518) 356-1700

WNED, Channel 17

184 Barton Street
Buffalo, N.Y. 14203

WNPE, Channel 16

St. Lawrence Valley ETV
Association
P.O. Box 114
Watertown, N.Y. 13601
(315) 782-3142

WPSX, Channel 3

Penna. State University
201 Wagner Building
University Park, Pa. 16802
(814) 865-9531

WSBE, Channel 36

600 Mt. Pleasant Avenue
Providence, R.I. 02908
(401) 831-2900

WWVU, Channel 24

Hotel Morgan
127 High Street
Morgantown, W.Va. 26505
(304) 293-6511

WTTW, Channel 11

5400 No. St. Louis Ave.
Chicago, Ill. 60625
(312) 583-5000

WEDH, Channel 24

Conn. Public Television
24 Summit Street
Hartford, Conn. 06106
(203) 278-5310

WGBH, Channel 12

125 Western Avenue
Boston, Mass. 02134
(617) 868-3800

WLVT, Channel 39

So. Mountain Drive West
Allentown (Bethlehem),
Pa. 18015
(215) 867-4677

WMPB, Channel 67

Maryland Center for Public
Broadcasting
Bonita Avenue
Owings Mills, Md. 21117
(301) 356-5600

WNET, Channel 13

304 West 58th Street
New York, N.Y. 10019
(212) 581-6000

WNVT, Channel 53

No. Virginia ETA
8325 Little River Turnpike
Annandale, Virginia 22003
(703) 280-2920

WQED, Channel 13

4802 Fifth Avenue
Pittsburgh, Pa. 15213
(412) 683-1300

WSWP, Channel 9

2239 So. Kanawha St.
Beckley, W.Va. 25801
(304) 252-8611

WXXI, Channel 21

410 Alexander Street
Rochester, N.Y. 14607
(716) 473-4160

WSKG, Channel 46

Box 97
Endwell, N.Y. 13760
(607) 798-7177

THE FARMYARD BOWL

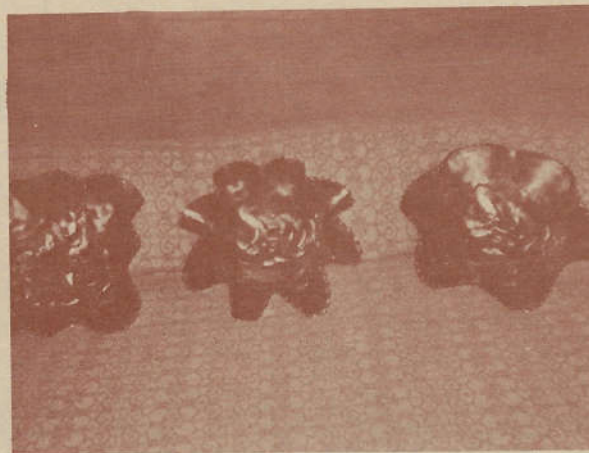
We would like to share with you some observations we've made--claiming no special expertise, but just relating what we have learned in our experience as collectors. We welcome your comments and any further information that you, our readers, would like to share with us.

We've seen, or had reported, five different "forms" which are as follows:

- (1) The bowl with 8 crimps (or ruffles, or scallops--as you wish).
- (2) The bowl with 6 crimps " "
- (3) The bowl with the "pie-crust" edge.
- (4) The ruffled "square" shaped bowl--this has 8 crimps but the alternate crimps are pulled out to form a square shape as opposed to the round shape.
- (5) Then there is the perfectly round bowl, which is shallow enough that some collectors choose to refer to it as a plate. We won't try to settle that dispute here.

These shapes are listed according to their frequency of appearance; i. e., numbers 1 and 2 appear most often; number 5 seems to be the rarest shape. The colors known are amethyst and green. Marigold has been reported but we've not had the privilege of seeing it. We would appreciate any further information available as to color or shape.

Another unusual Farmyard bowl is one in the Wishard Collection; it is on green base glass, has the pie-crust edge and has a "fully stippled background". The stippling is not like millions of minute dots, but resembles bits of straw.



BACK ISSUES OF NATIONAL CARNIVAL GLASS NEWS

Previous issues of the NCG News may be obtained for \$1.00 per copy. New subscribers may PRE-DATE their subscription to include the back issues at the annual rate of \$5.00 per subscription. We have copies of all issues EXCEPT Vol. 1, No. 1. There will be a re-print of this issue if demand warrants it.

BELLAIRE GLASS FESTIVAL - 1973

Monday, July 23, marked the opening of the "All American First Annual Glass Festival" in Bellaire, Ohio, a celebration which continued through July 28. There were parades, concerts, displays of glassware throughout the downtown area, a flea market and guest speakers which included Rose Presznick.

The ultimate goal of this All American Glass Festival is to create a Glass Museum in Bellaire, Ohio. Money raised by the annual affair will go toward this project and donations of glassware for the museum are being gratefully accepted. Mr. E. Ward Russell donated the first six pieces of carnival glass bearing the Ironcross mark of the Imperial Glass Corp. in a pre-opening ceremony on Friday, the 20th of July. Mr. Russell also set up a display of over 100 pieces of Imperial-made glassware in the Mellott Memorial Library.



**MR. CARL J. UHRMANN, PRESIDENT OF IMPERIAL GLASS CORPORATION
ACCEPTS GLASS FROM E. WARD RUSSELL, PUBLISHER OF
NATIONAL CARNIVAL GLASS NEWS.**

THE GLASS MARKING ACT

The original Bill to Protect Collectors of Antique Glassware has been changed to the "GLASS MARKING ACT" and has undergone changes that would, in effect, water it down and render the bill useless. The major change, to which the NCG News objects, is the Section that would leave it entirely up to the Federal Trade Commission to determine the method by which glassware (coming under the scope of the legislation) would be marked. That would mean that the FTC would decide what constitutes a permanent mark. If they determined that a paper label met the requirements of the law, then the collectors would have no more recourse than they have now. Once the bill is passed in this form, the chances of ever getting a new and more definitive law would be nil. For this reason, the National Carnival Glass News DOES NOT SUPPORT the passage of this Act in its present form. In order to have a meaningful legislation, the Act MUST define the term "permanently marked" and NOT leave it up to the Federal Trade Commission. We would urge ALL COLLECTORS to let the Committee on Interstate and Foreign Commerce know that this DEFINITION of PERMANENTLY MARKED must be written into the GLASS MARKING ACT for it to have any effect whatsoever.

The marking of the new Farmyard bowl is a good example: The FTC could very easily determine that the mark was sufficient to meet the requirements of the LAW--but it's the COLLECTORS that we want to protect--not the LAW!

A NEW BOOK

Richard E. Owens has published a new book entitled "Carnival Glass Tumblers". To quote Mr. Owens' description, . . . "The book contains a great deal of information not mentioned in my advertisements. For instance, a detailed diagram of a glass enclosed cupboard specifically designed for tumbler display is shown in the book. Also, a reasonably accurate count of available water sets in the numerous colors is presented as another informational item. A list of the forty most desirable patterns (as I see them) is given space for consideration. I realize I'm leaving myself open for considerable criticism on this score, but I've tried to emphasize the fact that the list is my own personal feelings based on a number of years of tumbler collecting. The informational section stresses rare colors as well as rare patterns. The tumblers are alphabetized/photographed according to the name given by Mrs. Hartung. The Index lists the tumblers according to the name given by Mrs. Presznick. References (both book, page, and plate) are listed for each tumbler so that they may be easily found in either the Hartung or Presznick series of Carnival books. The tumblers are photographed at slightly better than 50% of actual size for easy identification. Last but not least, the famous Bear Tumbler is contained on the cover--full size."

There are 240 tumblers in full color, including many unlisted and variant patterns. There is also a "New and Reissued" section.

This book is available from the author: R. E. Owens, 2611 Brass Lantern Dr.
La Habra, Calif. 90631

Price: \$7.95 (Calif. res. add 6% tax.)

"100% SATISFACTION GUARANTEED OR YOUR MONEY BACK."

AUSTRALIA

A letter from a collector in Australia indicates that PUNCH BOWLS AND CUPS are nearly impossible to find "down under".