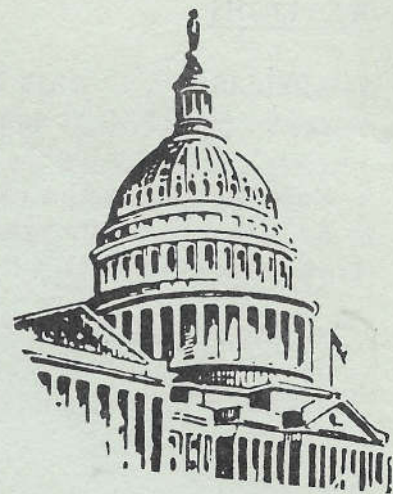


NATIONAL CARNIVAL GLASS NEWS



VOL. I NO. 6 P. O. BOX 4012, SILVER SPRING, MARYLAND 20904 NOVEMBER 1973

SUCCESSFUL CARNIVAL GLASS WEEK

National Carnival Glass Week, 1973, is over and it is time to start thinking about suggestions to improve this event for 1974. While this year's event is still fresh in your mind, please give it some thought and answer a few simple questions:

1. What is your impression of National Carnival Glass Week?
2. What can you do to increase interest in this event?
3. What do you suggest for a theme for National Carnival Glass Week for 1974?

This information, or other suggestions, would be of great benefit in planning for this event next year. Let us hear from you.

NEW FARMYARD PLATE

We are very much pleased to inform our readers that, unlike its predecessor, the NEW Farmyard bowl, the NEW Farmyard plate is well marked in the following manner: The hallmark on the plate is on the reverse side. Other than being properly marked and not being crimped, the bowl and plate are essentially the same pattern and color.

APPROXIMATE SIZE OF HALLMARKS

M I M I

(BOWL)



(PLATE)

SPOTLIGHT

AMARYLLIS This beautiful flower has almost as many varieties as Carnival Glass --maybe more! It is known in song, in prose and in GLASS.

In Carnival Glass the name "Amaryllis" can mean two different things. This is the name given to an intaglio pattern, seen on a water set by the Imperial Glass Company (Presznick--Book 1). It is otherwise known as "Tiger Lily".



"Amaryllis" is also the name given to a small open compote made by the Northwood Glass Company (Hartung--Book VIII). The pattern is raised on the upper surface of the compote. It has been seen in purple and light marigold.

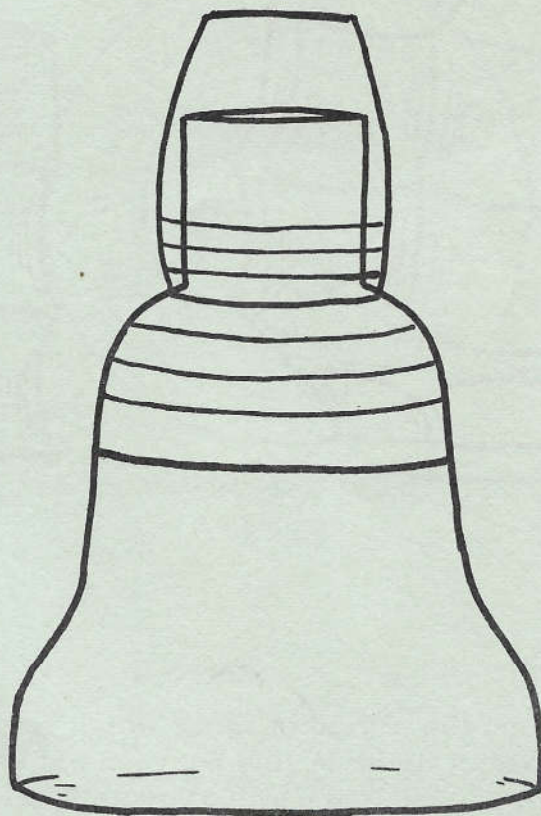
NOTES OF INTEREST

A little publicity brings many things to light. We are getting more information about tumble-ups, and it appears there are more in carnival glass than anyone ever imagined. We have a report of a tumble-up in the HEAVY VINE pattern (Hartung Bk. 9, p. 93). The owner also has three varying sized perfume bottles, a ring tree, a pin tray and a jar with no lid (possibly a powder jar)--all in the same pattern. Oddly enough, this pattern, except for the vine around the middle, bears a striking resemblance to the "Ranger" (?) tumble-up owned by Mr. David Morgan. (See "Follow up on Tumble-up.")

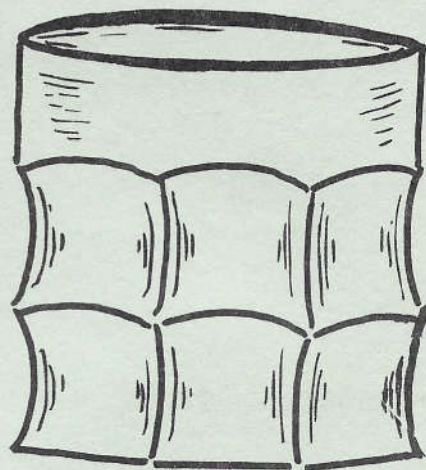
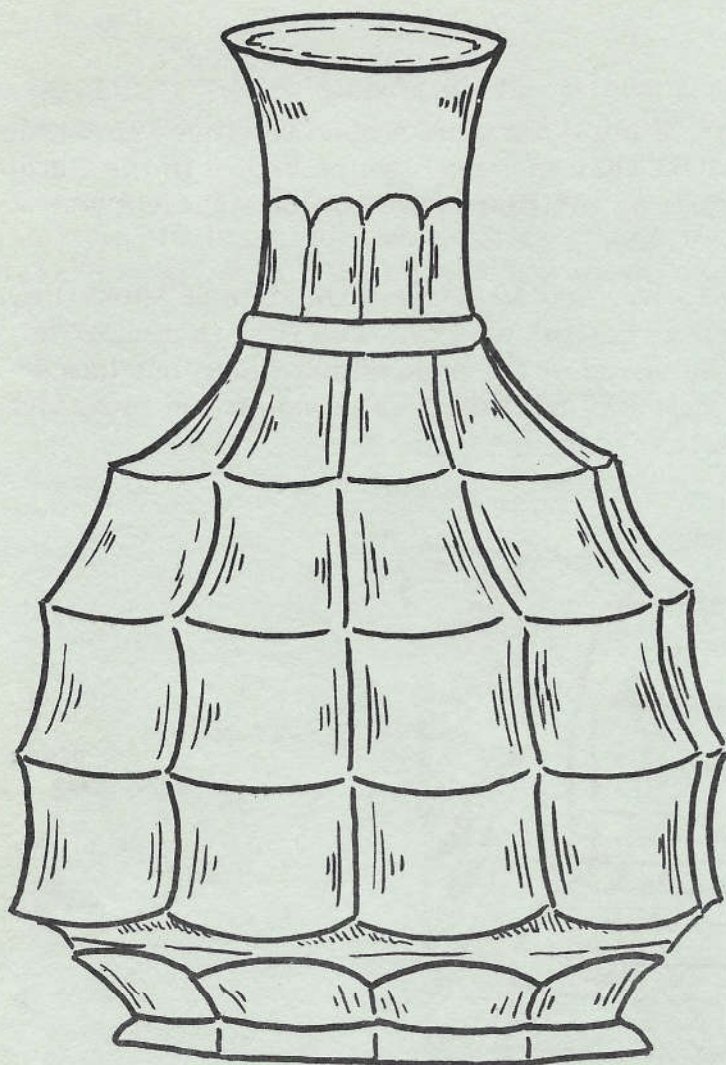
A FOLLOW-UP ON THE TUMBLE-UP

Just when you think you know "everything", there's someone around to prove you wrong. We are happy to discover that there are MORE than four tumble-ups known in the Carnival Glass field. Two more came to light just as the first article on this subject was going "to press".

The two shown in the illustrations belong to Mr. and Mrs. David Morgan of Rockville, Maryland. Both of the tumble-ups are of the "bottle" variety. The first is similar to the Luster and Clear in shape--but note the shape of the base which flares out like a bell. The top and the base are of a pale marigold and the lines going around represent gold trim. Shall we call it the "Liberty Bell Tumble-up"?



The second tumble-up is MOST unusual. It is thus far "unnamed" but closely resembles the RANGER pattern (Hartung Bk. 6, p. 48). It may, in fact, be the same. The glass is very heavy, of good quality, and has a deep marigold color with good iridescence. The base has an impressed star and then is ground and polished; this is true of the bottle and the tumbler top. Interestingly, this piece came from a complete dresser set which included a dresser tray, a pin tray, a hatpin holder, a cologne bottle, two perfume bottles, a powder jar with a silver (engraved) lid, and a ring tree. All of the pieces were matching in pattern, color, and the ground base. Mr. and Mrs. Morgan bought the tumble-up, a perfume bottle and the powder jar. Other collectors in the area bought the cologne bottle and the ring tree, and substantiated the existence of the other pieces as described by Mr. Morgan (who now wishes he'd bought the whole set!).



HOW EARLY IS LATE?

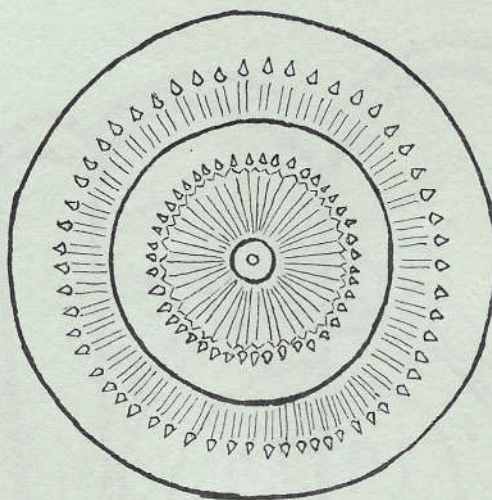
"Late" carnival glass is among the myriad of terms which tend to befuddle the minds of many collectors. While no exact dividing line between old and late carnival glass can be given, it is generally agreed that late carnival glass is iridized pressed glassware that was first made in the late 1920's. Glass companies trying to capitalize on the then waning carnival glass market, applied an amber spray-on iridescence to their crystal ware. This gave the glass the pale marigold color and flashy iridescence which is characteristic of late carnival glass. Although some pieces have been seen with a very vivid iridescence, they all seem to lack the depth of color and satiny appearance associated with old carnival. The pieces were machine-made with shallow patterns on them since they were meant to be used as opposed to the decorative use of old carnival glass pieces.

Many people think that the Federal Glass Company's "Bouquet and Lattice" (Normandie was the company's original name) was an old carnival glass pattern. The mold was actually first made in 1933 and used for pink and crystal table settings. Their color "Sunburst" was created in 1934 by spraying an iridescent amber on the crystal pieces to give a carnival glass effect. A large majority of Bouquet and Lattice in Sunburst was used as premiums by the Great Northern Products Company.

The Jeannette Glass Company made most of the patterns that we see today. Their most common is "Herringbone and Iris" which was made in the late 1920's in crystal. Jeannette used a Spray-on amber carnival color in 1950 and again in 1969. Although it is not known for sure, iridized Iris may date back to 1928, since Jeannette made the pattern "Honeycomb" (also called Hex Optic) in a golden iridescent color during that year. Honeycomb was also re-issued, in 1950. The Powder Jar with a Duck, Poodle (Pierre), Rabbit (Peter Cottontail), Scotty Dog, Deer (Bambi), Elephant and Cat on the lid was also made by Jeannette. (Reference to Elephant and Cat was found in Hazel Marie Weatherman's COLORED GLASSWARE OF THE DEPRESSION ERA.) Another pattern which has been seen lately in an iridized color is "Anniversary" which was first made in 1947-1949 but was still listed in a 1969-1970 catalog under the name Diamond Cut.



Detail of
individual
honeycomb



ANNIVERSARY



HONEYCOMB
(Hex Optic)

Other pieces and patterns have also been found in a carnival color. The collector can find more information on these in Hazel Marie Weatherman's Colored Glassware of the Depression Era; her Price Trends (this is printed yearly and lists new information found during the past year as well as prices); and also in the various books printed on carnival glass.

To collect or not to collect? Only the individual collector can answer that question. If a piece of late carnival glass appeals to you, buy it. BUT, be familiar with it; most pieces of late carnival glass do not demand the high prices of old.

Donna Hawkins

LIBERTY BELL GOBLET

The Liberty Bell Goblet, a bicentennial souvenir, is now available in AMBER IRIDESCENT. (It's BEAUTIFUL!)

GOOD LUCK

The Heart of America Carnival Glass Club has announced plans to have a souvenir made for their 1974 convention. It will be a "Good Luck" water pitcher in the style of the Northwood Raspberry pattern. Each succeeding year a tumbler will be made until the set is complete. The base glass for the water pitcher will be red. It will be limited to members only--one per member--and only 500 pitchers will be made. This should prove to be a most attractive and most desirable collectors' item.



PEOPLE PATTERNS

When one reads of the prices reportedly paid for a People's Vase, one gasps--and wonders why! The demand for this unique piece of Carnival Glass leads one to believe that there were not many pieces of carnival glass made which incorporated human beings in the design. Out of curiosity we did a little research and came up with this list of patterns (NOT including buttons or bottles!), all of which have "people" in them:

The First Thanksgiving (People's Vase)
Double Dutch
Classic Arts
Goddess of Harvest
Wildrose Lamp (Medallions of three ladies on the underside)
Egyptian Queen
Bo-Peep Mug and Plate
Polo Pony ashtray
Athena, Goddess of Arts (Pres. Bk 2 pl 6)
Cleveland souvenir
Shriners' Champagnes (1911 and 1910)
Humpty Dumpty
The Last Supper bread tray (Pres. Bk 3 pl 210)
Crucifix candlesticks
Butterine Baby (Pres. Bk 3 pl 230)
Dutch Boy and Girl ashtray
My Lady Covered powder jar
Mary Gregory (Pres. Bk 4 pl 127)
Minuet (Pres. Bk 4 pl 129)
Monk's Ale (Pres. Bk 4 pl 131)
Ramses (Pres. Bk 4 pl 163)
Southern Belle
Cherub Lamp
Buddha
Little Mermaid
Tomahawk

DID YOU KNOW?

Did you know that the Pansy Spray nappy (single handle) was made for either the left or right hand? The pattern on one is a "mirror reflection" of the other!

According to an old Imperial catalog, this shape is a FRUIT tray:



and this shape is a SANDWICH tray:



HAND MADE GLASS

In the field of glass collecting, much is made of the desire to find a "perfect" specimen. If one is collecting machine-made glass, this may be possible, but in Hand-Made glass, "there ain't no such animal". (By "perfect", of course, we mean "flawless" as opposed to undamaged.)

Just as minute flaws may be the characteristic that distinguishes a genuine gem stone from a fake, imperfections in glass--such as seeds or bubbles, twisted mould lines or an imperfect vertical line--are the marks of hand-made products. This is the charm of hand-made glass.

In Carnival Glass one finds tumblers that seem to lean a bit, (Vineyard), pitchers that seem to tilt forward (Star Medallion) and stemmed bon-bons with twisted stems or crooked handles. These are individual pieces--with individual characteristics, each having been hand fashioned by an imperfect mortal. While we may never know the individual's name, he has surely left his "hallmark" in each piece of handcrafted glassware. And the chances are "he shall not pass this way again".

COLORS THAT CONFUSE

Over the years, as book after book has been published about Carnival Glass, it has become apparent that terms used to describe certain colors have been either changed or misunderstood, and subsequently mis-used. Definitions have been cussed and discussed. Gradually collectors have made their own decisions and we will try here to pin down those confusing terms as they are most widely accepted (regardless of whether they meet the criteria of "original" definition).

CLEAR CARNIVAL: This is NOT a frequently seen color. And it is NOT a term to be applied to every piece of carnival glass that begins with clear base glass. If that were the case, one would have to include marigold, clambroth, white, and smokey in the "clear carnival" category.

CLEAR CARNIVAL is "crystal" clear (like cut glass) with iridescence applied. It is not yellow, not beige, not frosty--just plain CLEAR with pink, green and blue iridescent highlights. (Is that clear?)

CLAMBROTH: This begins with a clear base glass but has an applied color of "gingerale" with a lot of pink, blue, green and gold in the iridescence. Perhaps the best example of Clambroth is the Luster Rose pattern. If you have seen a bowl which is very light in color but with beautiful iridescence, you've probably seen Clambroth. This was the Imperial Glass Co.'s contribution to the PASTEL field of old carnival glass. Fenton also made some clambroth, but their examples are on the satiny side--and not as iridescent. Examples of Fenton "clambroth" may be found in the Orange Tree pattern of the Leaf Chain pattern.

BUTTERSCOTCH: This term was originally used to describe the surface coloring on "aqua-opalescent". For some years, aqua-opalescent was known as "butterscotch". To old-time collectors the term still represents

(Butterscotch - cont'd)

that ONE color. In recent years, collectors have been striving for a more accurate description and have used the term "aqua-opalescent" to describe those pieces that have an aqua or turquoise base glass with an opalescent edge.

The confusion begins now--with the term "bitterscotch" being used to describe a particular shade of MARIGOLD, the "taffy" color seen on the Cosmos and Cane pattern, in particular. This may seem an insignificant point, but if one buys "bitterscotch" and pays an "aqua-opalescent" price, and gets MARIGOLD--that hurts!

(May we suggest that the term taffy or caramel be used to describe this shade of marigold--instead of bitterscotch?)

OX BLOOD RED: This term has been used to describe that shade of purple that looks red when held to a strong light. Another name for this same color is "fiery amethyst". There's NO WAY this can be called "RED" carnival glass. Yet there are still many people who pay "red" prices for it and get the shock of their lives when they find out it's NOT red. If the item looks purple when it is sitting on your table, no matter what it looks like when you hold it to the light, it is a shade of PURPLE--NOT red.

Perhaps you are wondering why we make such a point of distinguishing between these terms. The reason is there is a substantial difference in the value of given items, depending on the true COLOR involved. The supply of one color may be considerably less than that of another color--and the demand may be greater! It is imperative that both the buyer and the seller know exactly what is meant when a particular term is used to describe the color.

One color that has never been satisfactorily defined is "Pastel Marigold". To this day no two people can agree as to what is or is NOT pastel marigold. For this reason, the prices of pastel and regular marigold remain about the same. Time and experience may determine the dividing line, but until then it's all in the eye of the beholder!

ONE YEAR OLD

This issue represents one full year of publishing the National Carnival Glass News. Have you enjoyed it? Are there any special topics that you would like to see covered in future issues of the News? We would be very happy to receive your questions and suggestions.

WHAT'S NEW?

You may have seen a toothpick holder around that looks like this -



According to "Confusing Collectibles Vol II" this is made in Italy. It is blown moulded, has a ground top edge, and is unmarked. It is NOT OLD!!!

NOVICES' CORNER

"Marks and Remarks"

"Is it signed?"

"Yes", says the dealer.

What does this mean to you?--that it is OLD? or NEW?--that it is Northwood? The answer to all of those questions is NOT NECESSARILY! To eliminate some of the confusion, this is a summary of information about the marks to be found on some carnival glass.

It is important for the beginner to know that not all of the OLD carnival glass was given a trademark. On the contrary, MOST of it was NOT marked. The four major companies that produced carnival glass were Northwood Glass Co., Imperial Glass Co., Fenton Art Glass Co., and the Millersburg Glass Co. (There were several other smaller companies that produced some carnival glass.) Of those four companies the NORTHWOOD company was the only one that used a trademark extensively. Many pieces from that company are found with an "N" underlined and enclosed in a circle. They used two or three other marks also, which I will discuss later. Notice that I said MANY pieces--not ALL pieces--were signed.

The Imperial Glass Co. also had a trademark which was an "Ironcross" mark with the letters IM-PE-RI-AL spelled out in each of the four corners. This was used on VERY FEW pieces of Carnival Glass. When found, it is usually on what is known as Stretch Glass or Imperial Jewels, an Art Glass form with no pattern.

The Fenton Art Glass Co. used NO TRADEMARK on its OLD carnival glass. This is important to remember because, like Imperial, Fenton is now producing a "new" carnival glass and ALL OF IT IS SIGNED "Fenton" in script. (Imperial uses an IG for all of its new carnival glass.)

The Millersburg factory, which was in business for only about three years, also used NO TRADEMARK on its glass.

So you see that the larger portion of Carnival Glass of the early 1900's is NOT signed. Don't pass up a genuine article simply because it does not have a Northwood mark. If you do, you will pass up 3/4 of the entire field of glass.

The following is a list of some of the companies known to have produced carnival glass (in varying amounts) along with the known trademarks. With the references we have at hand, we will attempt to make it as complete as possible.

(DATES ARE APPROXIMATE)

Northwood Glass Co. (out of business in 1923)

(1898 - 1923) N N (N) (N)

Imperial Glass Co. (Bellaire, Ohio - still in business)

IMPE
RIAL (1905 - 1918) (NUCUT) (NUART)

Ⓔ (1951 to present)

Fenton Art Glass Co., (Williamstown, W.Va. - still in business)

(1969 to present)

Fenton

Millersburg Glass Co.

Cambridge (Ohio) Glass Co. **NEAR-CUT**



(1905)

Heisey Glass Co.



(late 1800's to 1952)

Fostoria Glass Co. (still in business)

Jenkins Glass Co.



Diamond Glass Co.



United States Glass Co.

McKee Glass Co.

PRESCUT

Jeanette Glass Co. (still in business)

J (late carnival)

Westmoreland Glass Co. (still in business)



NEW "CARNIVAL"

We are including in this issue a brochure furnished by the Indiana Glass Company of Dunkirk, Indiana, which illustrates their new line of iridescent amethyst glass. Unlike Fenton, Imperial, Smith and others who permanently mark each item so it cannot be mistaken for "old", the Indiana Company does not use the hallmark.

We have invited other firms to furnish information and illustrations of their new issues and will publish them as they are received.

The mention of "new" iridescent glass is in NO WAY meant to ENCOURAGE nor DISCOURAGE the purchase of these items. Our only concern is that the collector is informed, so that he/she will not buy a "NEW" item for "OLD".

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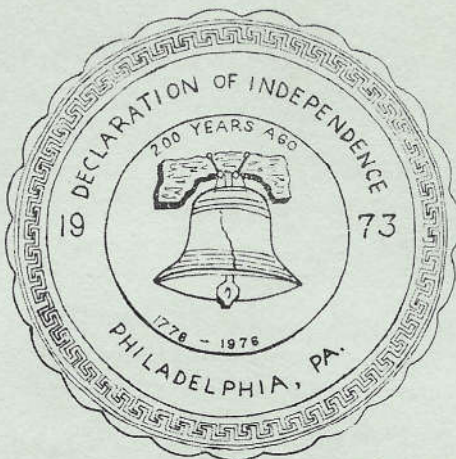
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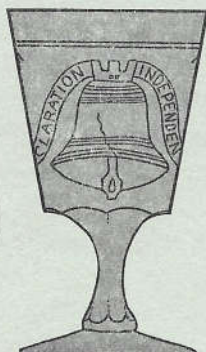
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