

NATIONAL CARNIVAL GLASS NEWS



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SUCCESSFUL CARNIVAL GLASS WEEK

We were greatly encouraged by the reports received from subscribers around the nation who took time to display their choice pieces during National Carnival Glass Week. A special vote of thanks is due collectors for outstanding accounts of their exhibits during N.C.G. Week.

The success of all those who participated in drawing attention to our hobby in this year's event should be a real challenge for all of us to participate next year.

Certificates of Award will be sent those who have notified us of their activities.

Jack Wilson of Chicago exhibited two large cases of Carnival Glass in the main public library in downtown Chicago during the entire month of October. In addition Jack, with the help of Paul Jankauer, has been successful in having an article published in the November 3d Chicago Tribune.

Bill Carroll of Los Angeles and Don Moore of Alameda, California, celebrate Carnival Glass Week all year long by lecturing, displaying and writing.

IMPERIAL GLASS

Over fifty years ago Imperial first introduced Carnival Glass, and re-introduced it in 1961. Their Carnival glass lines have retailed very well during these years, but times change consumer preferences. To make room for new items, they find that it is now time to discontinue their line of Amber Carnival.

White Carnival has enjoyed continued sales success through the years and, not only will it remain in the line, but new items will be added.

HARVEST POPPY

This pattern shown in a marigold footed compote is difficult to find. It measures 5" high and $6\frac{3}{4}$ " across the top. We have heard the pattern referred to as Springtime, but there is a distinct difference in these two patterns. Both have a mixture of flowers and wheat; however, in Harvest Poppy there is no mistake about the flower shown.



HARVEST POPPY

\$5 FOR A NEW CAREER

Legend has it that an important military battle was lost for want of a nail, and glass history reveals that for want of a \$5 raise three glass workers left their employer, the Hobbs-Brockunier Glass Company in Wheeling, West Virginia and went on to bigger and better things. All three became famous--two in the glass industry, and one in the profession of law.

According to a story recounted by Howard Rodefer, president of the Rodefer-Gleason Glass Co., Bellaire, Ohio, three employees approached Charles Brockunier one day and asked him for a raise. They were being paid \$85 a month but they wanted increases to \$100 per month. Brockunier admitted that they deserved a raise and offered \$90, but the men persisted and he made \$95 his final offer. The three men quit.

The name of Charles Brockunier is much less known today than the names of the three employees who walked out on him that day--Michael Owens, W. S. Brady, and John Howard.

Michael Owens was associated with several glass houses after he left Hobbs-Brockunier, but he is best known as the inventor of the automatic bottle machine which revolutionized the bottle making industry after 1910. He became general manager of the Owens Bottle Machine Company, which was an adjunct of the Toledo Glass Company associated with Libbey. His name is still associated with Libbey-Owens-Ford and the Owens-Illinois glass firms.

W. S. Brady founded the Hazel-Atlas Glass Company in Wheeling and his knowledge of the glass industry and his application of that knowledge built Hazel-Atlas into a major glass company. He was known as a super salesman. His "Atlas" trademark was first used in 1902, a name familiar to home canners for decades and to collectors of mason jars in more recent years. The company produced machine-made colored glass tablewares during the depression era which are being collected as Depression glass today.

John Howard is known as the father of corporate law in West Virginia. He began the reading of law in a friend's office after he left the glass factory and later wrote a book on corporate law on which was founded West Virginia's present corporate law. Howard Place in Wheeling bears his name.

The Hobbs-Brockunier Company was known as a progressive and innovative glass house in the 19th century. It was William Leighton, Sr. (formerly associated with the New England Glass Co.) of this company who introduced the formula for lime glass in 1864 after much experimentation. The era of lime glass began in 1865 after the Civil War, for Leighton's new formula enabled the glass industry to produce a glass equal in appearance and quality to the more expensive and heavier lead or flint glass, and at a cheaper price. The formula is still in use today. The company received an award at the Centennial Exposition in Philadelphia in 1876 for their lime glass tablewares.

The 1880s were the golden years of art glass, and the Hobbs-Brockunier Company perfected and introduced many types of art glass now much sought after by collectors. One of the earliest of these was "Spangled" glass, a novelty ware originated by William Leighton, Jr. in 1883. Often referred to as "End O' Day", in the mistaken belief that it was made at the end of the day with glass left over, it was instead a production

item. It is also known as Spatter when it does not have flakes or spangles of mica or aventurine to give it a spangled appearance. A similar ware made by Sandwich was called "Vasa Murrhina", a trade name. This glassware was made mostly in decorative items such as baskets, vases and boots, often with clear applied glass decorations.

The year of 1886 was another busy year when William Leighton and William F. Russell perfected a type of opalescent glassware known as Hobnail. It was originally called Dewdrop or Opalescent Dewdrop, and was made in pitchers and other tablewares. (It has been made by Fenton since the 1930s.)

Perhaps the most famous piece made at Hobbs-Brockunier is the Wheeling Peachblow Morgan vase. This was a copy of an ancient Chinese vase from the Oriental porcelain collection of Mary Morgan (widow of Charles Morgan, the manufacturing and steamship financier), which sold at auction in 1886 for \$18,000.

The Hobbs-Brockunier copy was made in the new Peachblow glass formula which was an opaque type of Amberina glass, characterized by a deep red, shading to a greenish yellow at the base. This and other pieces were made in both satin and natural glossy finish and was made of cased or plated glass with a white lining.

Peachblow was also made by the Mount Washington Glass Co., New Bedford, Mass., and the New England Glass Company, Cambridge, Mass., but their wares are distinguishable from the wares made in Wheeling because they are made of homogeneous glass without a white lining. A "Plated Amberina" was made at the New England Glass Works in Cambridge for a short time in 1886 and is very rare today. This ware is lined with a translucent, opalescent glass, whereas the Hobbs-Brockunier Peachblow has a lining of dense milk-white glass.

Of course, the major production wares of Hobbs-Brockunier were tablewares in lime glass, clear and colored. The famous Blackberry pattern in milk-white glass was patented by William Leighton on February 1, 1870, and was rated one of the ten most popular patterns in pressed glass by Ruth Webb Lee, author of "Early American Pressed Glass", the definitive book on the wares made by glassmakers in the 19th century.

Among the patterns listed by Mrs. Lee as being made by Hobbs-Brockunier were large quantities of Daisy and Button, Hobnail and Inverted Thumbprint. She quotes one of the workers of the period as saying that Hobnail was referred to by them as the "Wart" pattern and the Inverted Thumbprint as the "Dot". They also made a very much sought after hobnail line called "Frances Ware", which has a yellowish-orange ruffled band at the top with a frosted hobnail base. In her book on "Victorian Glass", Mrs. Lee also attributes the Leaf and Flower pattern to Hobbs-Brockunier.

By 1890 many of the old glass factories were having financial difficulties due to labor and fuel problems, and Hobbs was one of 18 old glass factories absorbed by the United States Glass Co. in July 1891 and was known thereafter as factory "H".

It is not known how long Hobbs stayed in production after 1891, but the factory was not operating in 1902 when it was purchased by Harry Northwood. Soon after his purchase of the old factory, Northwood was making glasswares with his trademark, "the letter N, underscored, and enclosed or not", according to Minnie Watson Kamm,

author of a series of eight books on pattern glass, a contemporary of Ruth Webb Lee.

Thus the old Hobbs-Brockunier factory became the home of Northwood glass, the most coveted name in carnival glass today.

ST. CLAIR

The carnival glass items made by St. Clair in Elwood, Indiana, have been of interest to collectors since they first appeared in 1967. Joe St. Clair's first item to be made in carnival glass was the Indian Chieftain toothpick holder in marigold and white carnival, then more colors were added as the toothpick proved to be a popular item. Since then other items have been made, and by other makers at the St. Clair works. A future article will relate some of the history and detail of the items by members of the St. Clair family and others at Elwood.



JOE ST. CLAIR WITH ONE OF HIS ROSE PAPERWEIGHTS.

1975 ICGA CONVENTION

President Christ and members of the Keystone Carnival Glass Club are hard at work organizing the committees that will formulate plans for the International Carnival Glass Convention to be held in Allentown, Pennsylvania, July 31 - August 2, at the George Washington Motor Lodge.



Allentown, Pa. 18102

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Located in the heart of the Pennsylvania Dutch country, at the foothills of the Poconos, this lodge offers much in the way of natural beauty. It includes both an indoor and outdoor pool; two charming restaurants with exceptionally fine food—and George's Tavern.

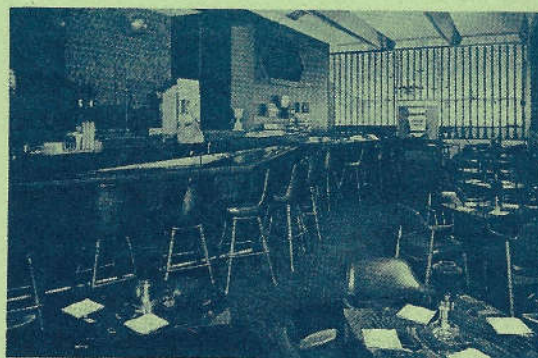
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A room to relax in



George's Tavern



Banquet facilities



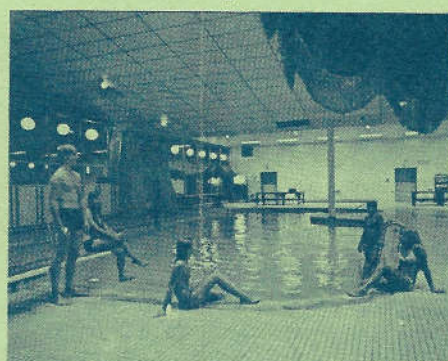
Meeting rooms



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Swim here anytime . . . Saunas too



. . . and the food is delicious

JEFFERSON GLASS CARNIVAL SHADE POSSIBLY MADE AT MILLERSBURG

A pair of sparkling white carnival shades spotted recently in a local collector's powder room turned up some information we thought worthy of passing on to our readers.

The electric shades are in white carnival, or what some collectors prefer to call "clear" carnival, as they are almost crystal in appearance with very light rainbow iridescence. The shade, illustrated here, is six inches high and four and 7/8 inches wide. It is in a pattern which could be called "Thousand Eye and Prism" and has a neck fitting of two and 1/4 inches, and is 3/8 inches in the thickest part of the shade.

Of particular interest is the impressed mark of the maker and patent date: Pat. Jan. 16, 1912---JEFFERSON---2655. This is of interest because the Jefferson Glass Company took over the defunct Millersburg plant in 1913. The Jefferson Glass Company of Steubenville were not producers of Carnival Glass, but were manufacturers of gas and electric shades and were one of the big lens producing plants in the country supplying the rapidly expanding automotive and railroad industries.



In February 1916 the company installed two new electric presses to increase production but they were forced to close the plant down on August 21, 1916, due to a lack of natural gas for fueling the furnaces. The closing brought the history of glassmaking at the Millersburg plant to an end, but the wares made there are prized by collectors when found today.

A complete history of Millersburg Glass Company, written by George D. Irving of Millersburg, was published in the CARNIVAL GLASS NEWS issue in May 1973.

It is quite likely that the Jefferson shades were made and iridized at the Millersburg plant while it was known as a division of the Jefferson Glass Company.

GLASS BILL

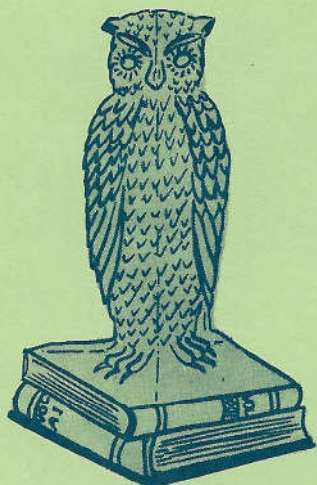
Unmarked reproductions of carnival glass continue to be a problem, especially with new collectors.

Congressmen who were recently elected will take office when Congress convenes next January. H.R. 1068 and H.R. 3747, the two bills introduced in the last Congress to protect collectors, were not reported out of committee, and thus died with this session.

We must not despair in getting a bill through Congress that will require a permanent identifying mark and the date of manufacture on glassware. In unity there is strength, and as the ranks of glass collectors continue to grow, we must continue in our quest to keep our Congressmen informed of our desire to protect our hobby with corrective legislation.

After the new Congress convenes, we shall renew our efforts to secure effective legislation for glass collectors. A target date for a letter-writing campaign will be announced in a future issue.

CARNIVAL GLASS OWL PAPERWEIGHT



This 3½" Wise Ole Owl paperweight is made of beautiful amethyst carnival glass.

\$7.95 POSTPAID & INSURED

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