

# The western COLLECTOR

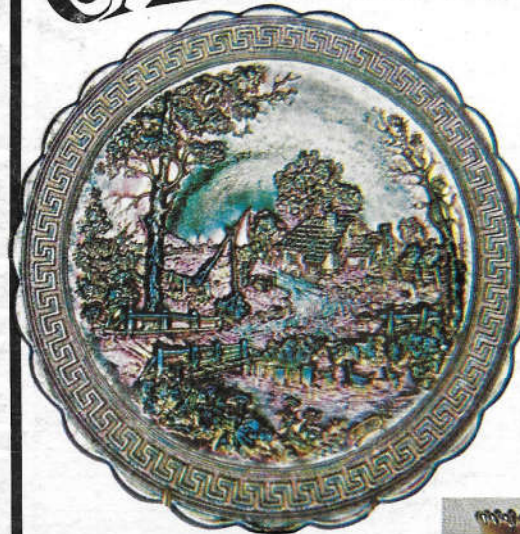
VOLUME VIII

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## CARNIVAL GLASS



**SELECTIONS** from the collection of Herbert B. Ripley, President of the International Carnival Glass Association.

1—NUART PLATE from Imperial, made in 1927 or 1928. Very rare with present value of \$500-\$700.

2—COVERED TURTLE is actually a covered candy dish. Rare design, seldom found in Carnival but available in other types of glass.

3—CORN BOTTLE was probably made for Corn Syrup or for Corn Whiskey. Original maker is unknown. The bottle came with a cork stopper.

4—TOWN PUMP from Northwood was made in Marigold, Green and Purple. One of the few pieces of Carnival rarer in Marigold color. About \$550.



5—POINSETTIA PITCHER, an Imperial pattern that is quite common in the Marigold color. Extremely rare in the darker colors.

6—GRAPE & CABLE FERNERY, a potted plant container and one of Northwood's most desirable patterns. Made in a variety of shapes and colors, the pictured fernery is quite rare.





# The Origin of CARNIVAL GLASS



by Sherman Hand

CARNIVAL GLASS came out just after the turn of the century and just when it was needed most! Glass companies, of the day, were in deep financial trouble and many glass plants had moved West where shipping was better, fuel cheaper and unskilled labor both cheaper and easier come by. Many that stayed behind went bankrupt.

Several companies had begun to experiment with iridescent glass, among them Tiffany, Vineland and Steuben. While primarily successful, the products were too expensive for mass appeal.

In 1906, a young man, Frank L. Fenton, who had formerly been employed by the Northwood Glass Company, founded the Fenton Art Glass Co. He turned out what was later, in 1907, to be called "Carnival." It was based on his discovery of a process of applying iridescence to the outer surface of glass thus giving it the sought after rainbow hues of the more expensive product. At the time, he was in no position to know his discovery would revolutionize the whole glass world. He did, however, quickly determine it was a most successful product. The measure of his suc-

cess was determined by his imitators.

First came Harry Northwood of the Northwood Glass Company. Northwood was quick to realize that Fenton had stumbled onto a real bonanza. He sent a piece to his brother, John, in England, for chemical analysis and found the glass had been treated with chloride of iron. It took Harry a while to get the proper formula, but in time he did, and soon he too was applying the iridescence and coming up with the product. It didn't take him long either to capture the market as the Northwood Company was large compared to the Fenton Company. It was the Northwood Company who made the iridescent glass, later to be called "Carnival," the "talk of the glass world."

Imperial followed Fenton and North-

wood into the market. Imperial Glass Company, while founded four years before Fenton, didn't turn out Carnival until 1910. It was noted, not so much for any particular pattern but for its "marigold," a shade of orange and for its particular version of the green iridescent called "Helios," the Greek word for "sun," to which gold and silver lustre had been applied.

Later Westmoreland Glass Company entered the field and produced its now famous strutting peacock pattern. Millersburg was founded in 1910 with a Carnival called "rhodium ware." Today, Millersburg is eagerly sought by collectors because of its scarcity.

Historians and collectors believe that aside from the iridescence of Carnival, one thing it had going for it, and which made the glass survive and become the center of a lively collector's scene, was its beautiful colors and patterns. It is the reason why today there is no substitute for Carnival.

It is also interesting to note here that Carnival was made in every shape and size and for every conceivable purpose from decorative novelties to household and industrial use. Most of the companies making Carnival were also known for "art glass." Here is as good a place as any to point out that, at its inception, it was not called "Carnival." Instead, each company making it had its own name for its own iridescent glass. The "Peach Opalescent" was advertised as "Iridescent Art Glass." It is believed to have been made by both Northwood and Fenton. Some of the Fenton Glass, listed in Butler's Bros. Catalog of 1912, was called "The New Aurora Golden Iridescent Glass." Some Northwood was called "Regal Metallic Iridescent." Millersburg, as previously related, called its ware "rhodium."

After enjoying a 25-year popularity, the demand for Carnival began to wane—if not the available stock. It was at this point that wholesalers, caught with warehouses full, started selling it in carload lots to carnivals, street fairs, bazaars and church socials to be given away as prizes, and to merchandisers for box and sack premiums. How much was given away in this manner, we have no way of knowing. Personally, I feel it was no great amount. Regardless—that was how it came to be called "Carnival glass."

Carnival records are very sketchy and the names of many of the artists who designed the interesting patterns have been lost. Many of the patterns were carry-overs from the old pre-Carnival pressed glass days. Many more were original. Research has brought to light several artists, among them Frank Fenton, himself, who designed several of his own patterns including the well-known "Horse Medallion." Also, there was Frank Smith, a mold maker for Fenton who designed, what we think to be, Fenton's "Heavy Grape." He also designed the Parkersburg Elk Plate or bowl.

The Millersburg Glass Co. is especially interesting because it was—the last in and first out of the field. It was also the smallest company, doing business for only a little over three years (1910-1914) before it went into bankruptcy. Yet, it was one of the best, if not the best equipped glass plant in the world, at the time. Writers of the day described Millersburg exhibition glass as "pulsating with life." The company won honors for "fine glass" and its products were carried in the top New York glass houses. Some Millersburg even found its way into Buckingham Palace.

Northwood prospered until Harry Northwood died in 1923. Then it too went out of business. Imperial, Fenton and Westmoreland are still operating in the glass field.

For around 25 years, Carnival glass was a best-seller, brightening up the heavy and dark homes of middle class America. Then, the market weakened and it fell from grace where it lay dormant for 50 years until re-discovered by collectors and is again taking the country by storm! □

*Sherman Hand grew up on an Oklahoma farm where they raised corn, cotton and cattle. At 19 he left home and became a carpenter, a trade which he has followed ever since. His interest in "collecting" pre-dates his trade. He started as a kid collecting Indian arrow heads. He says that his Carnival collection, and his writings on the subject, are the result of a hobby that "got out of hand." He has written three books on "Colors in Carnival Glass."*



# HOW TO IDENTIFY

## CARNIVAL GLASS



*Marion Hartung was born in the Middle West between World Wars. Her interest in glass, china and silver dates from her childhood experience in a family jewelry store. As a serious student of American pattern glass, she discovered that many early patterns were not available to the collector. With this disappointing knowledge, she*

*decided to turn her attention to the study and the collecting of those types still to be found. This was what led her to her study of Carnival. As an expert in the field, she has published a series of nine pattern books on the subject. She also has written a large Carnival in Color book and another volume dealing with Northwood pattern glass.*

*by Marion T. Hartung*

What makes Art glass 'arty'?

Why is Cut glass called 'cut'?

What is the difference between pressed glass and pattern glass?

Each of these questions has its own answer—simple or complicated, according to the viewpoint of the person answering. But, if the collector of buttons or barbed wire should ask, "Just what makes Carnival glass, 'Carnival'?" the answer is so simple, so uncomplicated, it can be explained in one short sentence.

Carnival glass is colored, pressed glass with iridescence fired on, made in America between 1900 and 1925. That is the whole of it—no mention of "flint" or "non-flint," as the collector of plain pattern glass must master. No bewildering array of three or four thousand patterns as confronts the student of pressed glass. Nor is there a mile-long list of signatures of makers to be identified, nor a hundred minute differences in methods-of-making to be learned in order to tell one maker from another.

Nor, in general, are the patterns so very similar, being made up of combinations of a few basic designs, that it takes a real expert to distinguish one from another.

Rather, Carnival glass is simply pattern glass PLUS—plus the iridescence. This is the one feature that sets it apart from all other American pressed glass. No matter what the color; no matter what the pattern; no matter what the shape—without the iridescence, it is not Carnival glass.

For those who have not previously been interested in any type of glass, a capsule history may be of value. There are two basic methods of creating glass subjects. The first, and oldest, is a hand process called "blowing." Reduced to its most simple elements, this consists of gathering a bubble of hot glass onto the end of a hollow tube. Air pressure, originally supplied by the glass-worker himself, is then forced against the inner surface of this bubble, causing it to expand. By twisting and turning the bubble, varying the amount of pressure exerted, gradually the size and shape desired is achieved.

The second process, called "pressing," is largely a mechanical process and was developed in great part by American glass-workers. Here a mold of some heat-resistant material is first made into the size and shape desired for the finished piece. Then a pattern is designed and transferred to the surface of the mold. The hot molten glass is forced or "pressed" into the mold, using a plunger to fill all of the crevices.

When the glass has sufficiently cooled and assumed the desired shape and pattern, the mold is opened and the piece removed. Since this would be almost an impossibility if the mold were in one piece, it is made in several sections, joined together in such a way that it can be easily opened. Where these sections meet, on pressed glass, there remain tiny solid lines of glass, forced by the plunger into the joints, much like seams on a garment. These are called "mold marks." As Carnival glass was pressed, these lines do appear. However, some patterns were so artistically designed that these lines were incorporated into the whole pattern, and are more easily felt than seen.

To achieve the iridescent effect, the Carnival glass was then sprayed by hand with a liquid mixture of metallic salts. A re-heating of the entire piece then created the iridescence, and rendered it almost impervious to water and ordinary wear.

This, then is the distinguishing feature to look for—the surface iridescence on pressed glass. The number and placement of the mold marks may be of interest to the student of design, but they are of no value in determining the age or maker of any one piece.

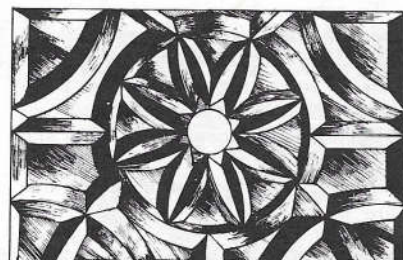
There is no one distinguishing trade marking on Carnival glass. Such markings came into general usage in glass after the pressed iridescent type had already established itself as one of the most popular varieties ever made in this country. Only one of the large companies making Carnival glass in quantity used any such markings, and then it was applied to a portion of all of the types of pressed glass produced by them. This was the Northwood firm, and during its years of production they used several markings—a circle, the letter "N" either underlined or plain, and at least three variations and combinations of these two. This company has been out of existence for nearly fifty years.

The Imperial Glass company of Bellaire, Ohio, was another quantity producer of Carnival glass. They have within the past six years "re-issued" some iridescent pressed glass. For this, a new trade-mark consisting of a capital I-with-a-G superimposed has been used. This is never found on the old glass.

Located in Williamstown, West Virginia, the Fenton Art Glass Company was the third of the large makers of Carnival glass. None of their iridescent glass was marked in any way. In 1970, they began making ten different items of iridescent pressed glass—none from the old original molds. All of these new pieces carry either a capital "F," or the name "Fenton" in an oval.

If you love things American; if you enjoy old glass; if you have a love of color and rainbow hues—wander into the wonderful world of Carnival glass. You will find hours of pleasure, and thousands of ardent collectors will welcome you. □





## HOW TO START A CARNIVAL GLASS COLLECTION

by Herbert B. Ripley  
President, International  
Carnival Glass Association

AT ONE TIME, Carnival glass was known as the "poor man's Tiffany." It was so mass produced and so cheaply sold all could enjoy the beautiful colors produced by iridescent glass. The very fact that this happened many years ago makes it possible for all to enjoy this beautiful glass today. The great variety in the pieces produced, the still abundant quantity of Carnival glass available, plus the lure of the beauty of a Carnival glass display, is prompting new collectors every day.

A beginner might ponder the question: How can I get started in this field? There are already so many collectors that I wonder if building a Carnival glass collection is still possible? The answer is "yes"—emphatically! There are many approaches to building an enjoyable collection. Also, the beginner has available for his guidance and enjoyment the accumulated knowledge and experience of the established collectors, who are eager to help.

When starting a collection, one of the first things a person should consider, in at least a general way, is the direction in which he is going. There is plenty of variety in Carnival glass to challenge anyone. A collector can start in any direction he wishes. One person might want a general collection—anything he can find. Another might want to collect patterns—one example of any pattern available. Others might wish to specialize in some particular field or shape



Author Herbert Ripley, President International Carnival Glass Association, is shown here with Mrs. Ripley. They are examining a very rare Carnival glass lamp, featuring butterflies and dragonflies. The Ripleys have been collecting Carnival glass for about 8 years, starting their collection with the gift of a glass vase which had belonged to Mr. Ripley's grandmother. Besides Carnival, the Ripleys enjoy iridescent Steuben and Tiffany. Mr. Ripley has served as President of the International Carnival Glass Association for two years. He was a WWII combat veteran and holds the rank of Lt. Col. in the active reserves. The Ripleys are also orchid growers and Mr. Ripley is a judge for the American Orchid Society.

—tumblers, pitchers, rose bowls, water sets, vases, reds, pastel colors, novelties, rarities, Australian, etc.

The final decision does not have to be made at once, although some serious thought should be given to it. Unfortunately, we have seen instances in which beginners did not give much thought to their goals nor did they do their homework. Instead, in their excitement they bought everything they could find, only to discover that many of the more popular Carnival patterns and pieces had become hard to find. The result was a heavily duplicated collection of easy to find pieces.

New collectors should buy what they like and buy what appeals to them, but they should buy in moderation those patterns and pieces which they soon notice are readily available. The time comes all too soon when collection space becomes scarce. It is then they will be thankful to have more room for the

more unusual pieces they are sure to find.

Today's beginners have at least one advantage not available a few short years ago. There are now numerous volumes, series, and articles on Carnival glass available for "latest" knowledge. They should study for added enjoyment the research and experience that has gone into these publications. For many, reading and re-reading and looking at pictures, time and time again, is every bit as enjoyable as a visit to "the Carnival room" or further examination into the detail and iridescence of a particular piece. They will soon find that what in the beginning is study, turns out to be another facet of Carnival enjoyment.

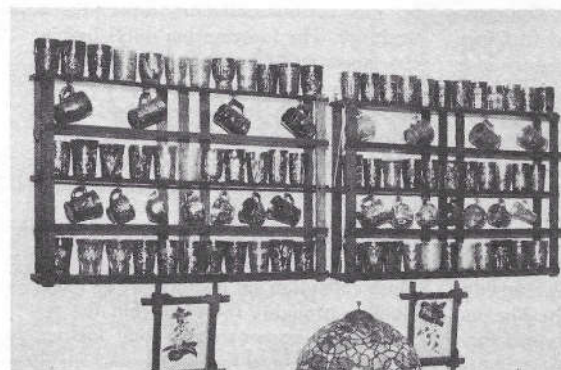
Perhaps the first spark to start a Carnival collection will be a gift. Perhaps it will be a chance find at a flea market, a garage sale, or any one of many possibilities. In any case, it is not long before the new collector will want to go into the marketplace and start adding pieces. There are many sources available. Perhaps the greatest amount of Carnival glass offered today is through the antique trade journals. The popular acceptance of published pattern names, in the last ten years, has made it possible for most advertisers to use standard pattern and shape descriptions and references. By building a Carnival glass library early, the new collector can then refer to what is advertised and know exactly what to expect. There is not always assurance of good iridescence when purchasing by mail unless the seller guarantees good color and iridescence or sells subject to acceptance, after inspection. An in-

expensive phone call inquiry about the piece under consideration is well worth the cost. Most dealers welcome phone negotiations—in fact some of the reasonably priced, more desirable items, are sold by phone as an order placed by mail will usually arrive after the piece has already been sold.

Attending a major Carnival glass auction is a rare treat. This type of auction is usually the result of a major collection being offered for sale for some reason. While it is here that the top rarities bring the advanced serious collectors (and resulting top prices), there are usually less expensive pieces available for the novice. Besides the excitement and the experience of attending this type of sale, one is reasonably sure that the lesser expensive pieces offered, as part of a major collection, will be of top quality.

There is not now as much Carnival glass available for antique shops and antique show dealers to offer as there once was, but by all means the new collector should consider these sources in his hunting. Let the dealers know your interests and wants, and the chances are, they will be happy to let you know when they acquire it.

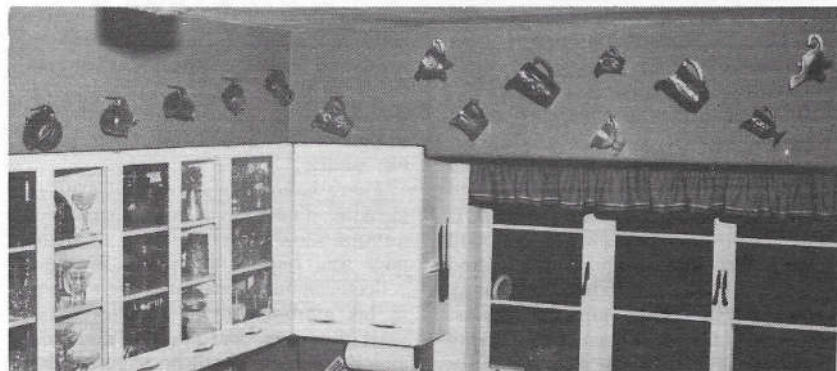
When the beginning Carnival glass collector goes forth hunting new pieces for his collection, he is going out into a world much more knowledgeable than he is. Unfortunately, as in any other field, there are those who might take advantage of his innocence! A word of advice and warning is in order. The beginner should *Beware of the Hard Sell!* We have seen numerous instances where high pressure salesmanship has been used in an attempt to convince a



A specialized collection of tumblers, punch cups, and mugs—very appealing on a den wall in the morning sunlight. This type of collection offers a great variety of patterns to a beginning collector who has limited room.



A general collection of bowls, plates, vases, and a water set, punch set, and table set. Such a collection makes a harmonious display and would make a rewarding goal for the beginner to work toward.



Example of a small collection of cream and milk pitchers. Originally being a kitchen item, they are here appropriately displayed on a bulkhead above the kitchen work area and are a possibility for the collector just starting who wants only a small number of pieces.

novice that a piece is red or oxblood or some other rare color; that the new toothpick holder is really an old one ("it just happens to be in such good condition because it was never out of Grandma's cabinet"); that a pattern is unlisted and therefore sure to be rare (it probably is unlisted because it is current production). Those are just a few of the sales pitches used. The motto of the International Carnival Glass Association is: "A thing of beauty is a joy forever." It follows that most of the Carnival glass sold was and will be sold because its beauty appealed to the buyer. Dealers do not have to sell good Carnival—they only have to have it available and it sells itself. The novice should use a bit of caution and be a little suspicious when he experiences too much high pressure salesmanship. Most dealers are eager to help. The one that is more eager to help himself than his customer is rare.

There are now numerous local Carnival glass clubs active and forming throughout the country. Beginners should seek out and join their nearest group or join with other collectors in forming one if there is none in their area or state. There are presently two active national Carnival glass associations. Membership should be "a must" for any serious collector, especially a beginner. The information published in the quarterly bulletins issued by these groups is worth far more than the cost of membership. In addition, the friendships developed through association with fellow collectors will provide a certain "enjoyment in depth" to the hobby.

It might seem to the casual reader that if a person is starting a Carnival glass collection he is going to be busy. Such is probably the case—but the rewards are immense and long lasting. Get started—and have fun! □



an heirloom of tomorrow ...

## 1970 Carnival Glass Plate

First of an annual limited commemorative series for collectors, in original Carnival Glass formula made famous by Fenton Art Glass. Plate honors earliest glass craftsman at Jamestown, 1608, in embossed dark glass flowing with rainbow hues; back has embossed legend, hallmark, date of issue (1970). Hand made, 8 1/4" dia., display stand included. A collector's delight!

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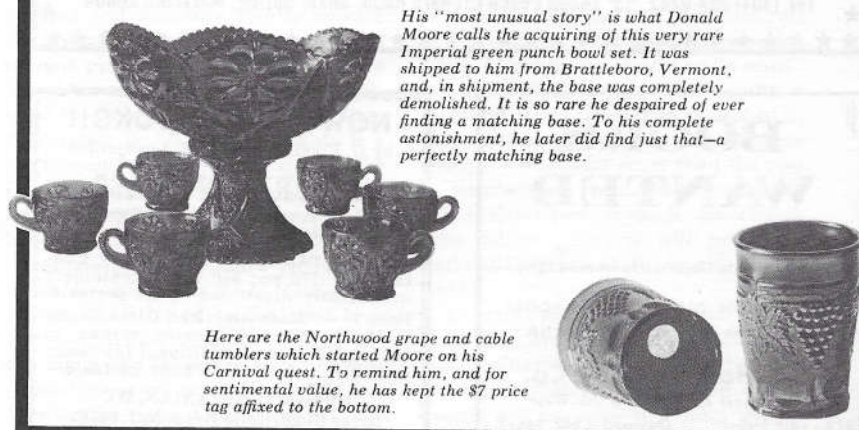


# PROFILE OF A CARNIVAL COLLECTOR

by Isobel Hellender

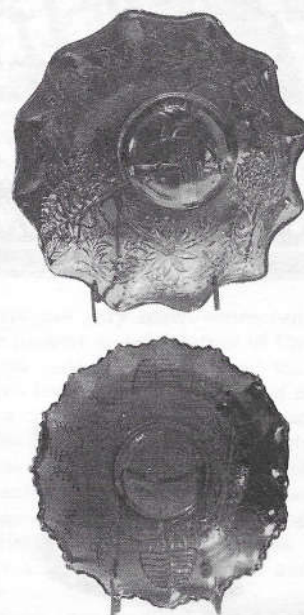


Carnival glass collector Donald E. Moore shown here holding a grape and cable covered compote, a much sought after Northwood product. He stands before a small portion of his collection in the living room of his San Francisco apartment.

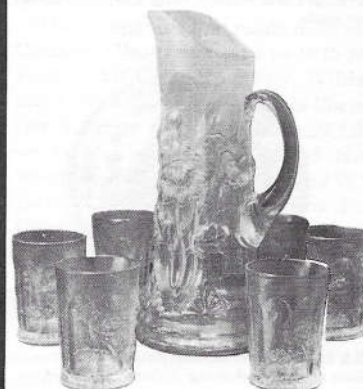


His "most unusual story" is what Donald Moore calls the acquiring of this very rare Imperial green punch bowl set. It was shipped to him from Brattleboro, Vermont, and, in shipment, the base was completely demolished. It is so rare he despaired of ever finding a matching base. To his complete astonishment, he later did find just that—a perfectly matching base.

Here are the Northwood grape and cable tumblers which started Moore on his Carnival quest. To remind him, and for sentimental value, he has kept the \$7 price tag affixed to the bottom.



Shown here are two of Moore's five Australian Carnival plates. On the left is the kukaburro bird, on the right, the kangaroo. His other plates are the thunderbird, the magpie, and the kingfisher.



If Donald Moore had to choose his favorite among his 700 or so pieces of Carnival, he'd pick this Oriental Poppy water set in white. It was acquired from the Liberace collection. He says that while it is beautiful and desirable in any color or any pattern, it is particularly so in white. It is one of many patterns carried over from Northwood's opalescent and colored glass.

DONALD E. MOORE is what in "show biz" they call a "fast study." In little over a year, he has collected around 700 pieces of Carnival glass and has become, according to the voice of the Society of Carnival Glass Collectors, "22 in the field of national collectors." Perhaps part of the reason for his having learned so much so fast, is his daily experience with complicated insurance conversion tables. He's manager of the Pacific Coast Claims Department for Paul Revere Life Insurance Company. At night, after work, he can sit in his San Francisco high rise, view apartment and, surrounded by Hartung, Presznick and Hand Carnival books, plus price lists, publications and auction notices, jump from one to the other, checking a source here, a price there, comparing it with something he read last week, and, in short order, come up with amazing intelligence.

"Such and such sold for \$1500 in St. Louis last year."

"That piece comes only in this pattern or that color."

"Few Carnival collectors have ever seen that item."

"The only other water pitcher rarer is this."



Donald Moore calls these two Imperial Nu-Art plates his "rarest pieces." The Homestead scene on the right is worth about \$600. The Chrysanthemum piece, a bit rarer, is worth \$700.

Not only that, but nearly always he can reach out and, on one of his shelves, show you the piece he was talking about.

Donald Moore's rush down the Carnival gay-way started simply. While shopping for antiques with his wife, he saw two matched grape and cable tumblers in the window of a hippy-type antique shop in San Francisco. The tumblers caught his fancy, but not their \$7 asking price. That, he felt, was going

Continued on Page 18



# Today's Trend In Carnival Glass

by Rose M. Presznick  
Author—Curator—Collector



Rose Presznick, together with her husband Joe, Lodi, Ohio's postmaster, began collecting Carnival on weekend trips around 1942. They are said to have one of the country's largest collections. They have, in their museum, north of Lodi, on Highway 76, about 2,000 pieces. Rose Presznick has written five books on Carnival and owes her original interest to her grandmother. In 1940 she inherited her grandmother's 12 pieces of dark Taffeta Lustre Glass.



The souvenir Eagle and Star mug, in peacock and rubigold, were made by Imperial Glass Corporation. It is the Presznick Carnival Glass Museum's 1960 souvenir mug also made in limited edition.



Our purple Grape and Cable Carnival Glass souvenir humidifier, made by Fenton Art Glass Co. last year, has been received with enthusiasm by collectors. It is the first piece of Carnival Glass made by Fenton Art Glass Co., since 1924, and the first piece of glass they have ever permanently trademarked. The formula for the color goes back to the Fenton hey day in Carnival Glass making. Only a limited number was made.



This is the base of the Grape and Cable Carnival Glass souvenir, showing the wording which is cut in the base.

AT NO TIME IN THE HISTORY of glass has any one type of glass come into such prominence and value. We will call our Taffeta Lustre, better known as Carnival Glass, our Johnny-Come-Lately Art Glass of this century.

It is evident that more collectors have chosen Carnival Glass as the glass they want to collect. To prove this, we can look at the roster of the American Carnival Glass Association, home office in Washington, D.C., with 2,000 members. The International Carnival Glass Association, with offices in Indianapolis, Indiana, has approximately 1,000 members. We might also add that many collectors do not belong to any association.

We are very much concerned with the present and the future of Carnival Glass, having collected it in the days when few did. It was thought of mostly as a cheap reproduction of the sought-after European and United States art glass of that period. Then it sold for pennies, and reached most households from coast-to-coast either through the variety stores, grocery shelves or as give-aways at fairs, theatres and side shows.

Even then we liked it and had faith in it. As a child I remember my grandmother having quite a lot of it, and promising it to me when she was 'done with it.' She used to say: "Have faith in this glass, Honey. Someday it will repay you for your faith." That has come to pass.

The companies that made most of the Carnival Glass from 1904 to 1925 were: Fenton Art Glass Company, Williams-town, W. Va.—Imperial Glass Corporation, Bellaire, Ohio—Millersburg Glassworks, Millersburg, Ohio, and Northwood Glass Company, Wheeling W. Va., Indiana, Penna., and Martins Ferry, Ohio.

We thought you, our readers, as collectors and dealers of Carnival Glass would be interested in the six most asked questions we received, and our answers, as printed in Presznick's 1970 Price Guide.

1. If an item sells for \$2500 at an auction sale, does this set the national average value of this piece of Carnival Glass at \$2500?

Answer: When one attends a Carnival Glass auction sale and a rare item is put up for bids, the bidding starts out pretty lively. The auctioneer hopes to open the bidding with at least a bid for half the value of the item. There are bids all over the house. As the price goes up, one, then another, drops out.

When the bidding gets up beyond the average collector's price range, the auctioneer probably has two or three bidders left. At this point, the national average price is set. It does not matter from here on, what the piece goes for, as one bidder will get the item. When the other bidders find the same item elsewhere, it will not be at this inflated price. It will probably reach the level where the majority of the bidders dropped out.

2. Where will this all end?

Answer: This will all end when Carnival Glass prices level off and become stable. We hope this will be in 1970. If we have a national recession it will affect us all, not only the Carnival Glass collector. We feel the collector will 'hold the line' to protect his investment.

3. Is my investment safe? For how long?

Answer: There can only be one answer to his question. When an investor buys stocks and bonds, he does so with confidence, though he knows there is a chance that his stock values will go down. He is willing to gamble. Carnival Glass collectors are no exception.

4. Do reproductions help or hurt the Carnival Glass collector?

Answer: Reproductions, if trademarked, will NOT lower the valuation of any Carnival Glass collection. One day in the future, our grandchildren will be traveling down the "Carni Trail" looking for the Carnival Glass being made in the 60's and 70's. We feel that the collector who turns his back on the reproductions, reissues and creations, is like the ostrich who sticks his head in the sand. He does not want to see the truth, nor is he looking to the future, because here is a wise investment in our future heirlooms at a very low cost. Our grandchildren will be paying enormous sums for a glass that could have been passed on to them.

5. As collectors are you and Mr. Presznick worried about the present inflation in Carnival Glass?

Answer: NO. We have had our private collection many years. We bought it with money set aside for this purpose. We have enjoyed it thoroughly—it has a place in our lives—it has given us a purpose in life. We have made hundreds of real friends as we have traveled the "Carnival Trail." We have



given pleasure to others by displaying our private collection to the public in our little Carnival Glass Museum, a renovated barn on our farm. People have come from Alaska, Japan, Canada and every state in the union. Many did not even know what Carnival Glass was. After seeing it they could only exclaim, "I never saw anything so beautiful in my whole life." Things like this make some few little barbs we receive, seem so minute and worthless.

6. What companies are making reproductions, reissues and Carnival creations?

*Answer:* Imperial Glass Corporation, Bellaire, Ohio was first to make reissues and new items. Others are: St. Clair Glassworks at Elwood, Indiana, since 1967; Fenton Art Glass Co., Williamstown, W. Va., and new creations by Ron and Bob Hansen of Mackinaw City and Bridgeport, Michigan. Perhaps others will follow.

As I said earlier, it would be foolhardy to keep prices going UP and UP. They will stabilize in 1970 if the collector holds the line. If an item is too high in price, PASS IT UP. You will find another somewhere along the 'Carni Trail.'

Many items and patterns in Carnival Glass have remained about the same in the past two years. Some dealers call this type "Carnival Glass for the Beginner." It is all right for the beginner to buy this glass—IF—the price is LOW. When a new collector graduates to better pieces of glass, he has to weed out his collection. He should be able to recover the amount he originally invested. Otherwise, my advice would be, save your money and buy a better collectable item in the beginning.

Have fun traveling the "Carni Trail."

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"A to Z—We've got it!"

Continued from Page 15

too far. When he left the shop, he had parted with only \$5. He'd also added a new word to his vocabulary: "Carnival." He decided to do some research and find out just what it was he's blown \$5 for. At that point, the harm was done. It didn't take him long to discover that had he forked out \$15 for each tumbler, he'd still have had a bargain. That, plus the fact, he thought they were very beautiful, was all it took to enter Donald Moore in the Carnival parade. He was off and running.

Moore, however, is an insurance man. Not a speculator. He set about doing his homework. Even now, he still devotes several hours a night (he estimates he spends 20 hours a week) studying. He bought the books, read the articles, consulted the price lists, joined the clubs, subscribed to the periodicals. Then, he went shopping.

The Moore's modern San Francisco apartment is tastefully done—in Carnival. His collection is more than just decorative grace notes to decor. It is the theme. Carnival lines the walls in every room and there is not a single piece which its owner can't chat about as one would about an old friend. Australian Carnival? Sure! He gets down a set for the photographer—explains each bird, tells a story.

A Carnival publication reports that he has one of nearly every rarity and sometimes more—four NuArt plates, two townpumps, choice table and water sets, fine punchbowls. They get used too. At a New Year's party the buffet table was set in Carnival. He has recently been elected president of the newly-formed Northern California Carnival Glass Club.

Donald More says freely: "Carnival has been the greatest thing that ever happened to me. The last year has definitely been the best of our 28 years of married life—and they've all been wonderful."

And Mrs. Moore? How does she feel? A collectors in her own right—though not of Carnival, she shares his enthusiasm—marvels—still—at the thoroughness of his research and does the lion's share of the dusting. Could any collector ask for more? ☐

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# BOOKS

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**Carnival and Iridescent Glass Price Guide 1970** by Rose M. Presznick. Published by the author, Lodi, Ohio 44254. 1970. Spiral-bound, \$6.50.

Anyone looking for further evidence that Carnival Glass prices have indeed gone into orbit, should have a look at Rose Presznick's new 1970 Price Guide. Mrs. Presznick is a well-known pioneer in this field and is the first in some time now to attempt to lasso and tag this Carnival "rocket."

It would appear she has made full restitution to those who criticized her earlier price lists as unrealistically low. Some will say she has "lead the target" too much. She has at least avoided the problem of a Carnival list being obsolete even before it is printed.

In 1965, Mrs. Presznick listed a marigold Peter Rabbit plate at \$100. Her new list prices it at \$1,000. On the other hand, a Bo-peep mug at \$25 in the earlier list, is shown at \$35 in the new guide. This same mug was priced recently by an experienced dealer at \$85; so if the prices in this new guide are high, there are still those who would consider them conservative—especially when they have pieces for sale.

Recommended for purchase.

—Donald E. Moore

**Colors in Carnival Glass, Book 3** by Sherman Hand. Published by the author, 385 River, Rochester, New York. 1970. Spiral-bound, 100 pages, illustrated.

Sherman Hand, an authority in the field, has presented a third volume on Carnival glass colors that will be an asset to both beginning and advanced collectors. It shows many pieces, in full color, not usually seen even by the sophisticated collector.

A section is devoted to novelties—things such as The Western Hat, perfume atomizers, hanging vases, five lilly



epergne and a two-handled salt dip.

The book has a resume of the Fenton Art Glass Company—its founders and creative designers. The index contains a listing of patterns from Mr. Hand's first and second books of *Colors in Carnival Glass*.

There are excellent color reproductions of vases, salt and pepper shakers, tobacco jars, a soda gold cuspidor, wine and whiskey bottles plus a Carnival glass bead dress. In all there are around 100 color plates, each with a short, easily read description. Photographer Gary Whelpley excelled in capturing the iridescent richness of color and photogenic detail of this most wanted art glass. The graphic attractiveness plus Mr. Hand's knowledgeable writing make this book hard for any Carnival lover to resist.

Recommended for purchase.

*Sevres* by Carl Christian Dauterman. Walker & Co., 720 5th Avenue, N. Y. 10019. Hardcover, 84 pp., \$4.50.

Porcelain of Sevres originated in Vincennes, France in 1738 and moved to Sevres, a suburb of Paris, in 1756. The excellent manufactory continues today as one of France's most decorative arts. A porcelain art form that has graced many of Europe's sophisticated courts since the reign of Louis XV.

The Dauterman book traces the Sevres activity from its early soft-paste days (actually a type of glass) to the combined soft and hard-paste era

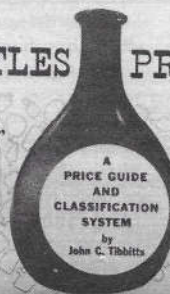
beginning in 1772. Since the nineteenth century hardpaste formulas have been used as innovative formulas introduced in the late 1800s and early 1900s.

The Sevres transition periods are engagingly described by Mr. Dauterman in cloak-and-dagger style that makes reading this small book a double joy.

In the *Useful Ware* Group of Sevres numerous pieces and sets are described, including services made expressly for Madame DuBarry, Marie Antoinette and Catherine the Great. The *Ornamental Wares shown* (including some lovely full color photos) are exquisite in design. Detailed reporting clarifies the complex construction. The *Sevres Sculptures*, dating from 1750, are of the finest quality because of advances made in techniques and materials. The author's story of Madame de Pompadour's introduction of Biscuit porcelain will be of special interest. *Flowers and Inlays* of porcelain are the final of the four Sevres functions. The exciting and costly additions of porcelain art to the furniture maker's skill are shown in numbers of excellent photographs. Regretably, the photographs of the Sevres Flowers are not clear enough to reveal their detailing.

The final chapter bringing the Sevres porcelain story to current status, and an excellent appendix with chronological factory and workers' marks concludes this pleasing work.

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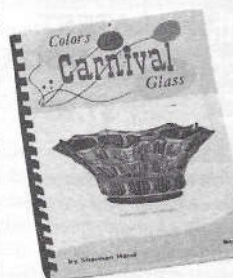
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**1200 Bottles Priced (Revised Edition)**  
by John C. Tibbitts. *The Little Glass Shack, 3161-56th Street, Sacramento, California 95820. 1970. Spiral bound. 174 pages. Illustrated. \$4.95.*

First published in 1964, this bottle price guide is a classic. This book was the first of four about bottles and three about insulators written by Mr. Tibbitts, who was the first president of the Antique Bottle Collectors Association and editor of *The Pontil* from its inception in 1959 through 1968.

Regarded by many as the father of organized bottle collecting, Mr. Tibbitts in this book offers collectors more than just up-to-date prices on many of the bottles they collect; he offers a classification system for all bottles. Mr. Tibbitts' system has long been the accepted one in the field and is consistently used by most collectors and publications.

The highlight of this revised edition is not the up-to-date prices as might be suspected but rather the index which was not included in the original volume. The added index makes the book an easy tool for the collector to use.

All bottles are carefully listed by class, name, code number, method of manufacture, shape, color, embossment(s), and are realistically priced according to current market values. Many of the bottles discussed are pictured.

Recommended for purchase.—C.M.  
**Carnival Glass Price Guide No. 3** by Sherman Hand and John Hotchkiss. Published by Hotchkiss House, Inc. 89 Sagamore Drive, Rochester, N.Y. 14617. Softbound, 48 pp. \$2.75.

This pocket size, 5½x8½" book has a beautiful full color cover printed on heavy coated paper, and the colors serve as a key to the section titled *Information on Colors*.

The figures shown in the pricing tables are taken as "mid-point" from national sources, and allowances are made for the rarer and more unusual pieces where price swings are noted.

A valuable addition to the Price Guide is information on re-issues. Known re-issues are marked for the reader so that price and origin may be checked. A full list of reference books is listed for the hobbyist and collector of Carnival Glass. Recommended for purchase.

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# The AMERICAN CARNIVAL GLASS ASSOCIATION and how it grew



E. Ward Russell, President of the American Carnival Glass Association, is shown here admiring a God and Home tumbler with Miss Nola Birely, Queen of the 1966 National Carnival Glass Week. For the past 30 years, Russell has been employed by the U. S. Dept. of Interior. For 25 years he has been a member of the American Numismatic Association. He is credited with having founded National Carnival Glass Week in October. He is a collector of glass, and his collection includes, besides Carnival, pressed, pattern and art. Russell is married, has three children and three grandchildren.

by E. Ward Russell

ONE WINT'RY EVENING in December, 1964, Mrs. Charlotte Ormsbee, E. Ward Russell, and William Crowl met in Washington, D. C., to form a club for collectors of Carnival glass. Called the Nation's Capitol Carnival Glass Club, it began as a small group meeting in one another's homes, sharing a common interest in a beautiful iridescent glassware, made in the early 1900's. (Little did they realize how wide-spread the interest was—and would become in a few short years!)

In only a few months, it became apparent that there was a need for a national organization for Carnival Glass collectors. On Feb. 12, 1966, the American Carnival Glass Association was incorporated under the laws of the District of Columbia. The ACGA was established as a non-profit organization devoted to the hobby of carnival glass collecting. Its stated objective was—and still is—"to encourage and promote interest in Carnival Glass, to cultivate friendly relations among collectors, students and dealers, and especially to encourage and assist amateur collectors." Membership dues were set at \$3.00 per year for regular members

and \$1.00 per year for associate members. All members are required to abide by the Code of Ethics of the ACGA.

The ACGA News, a quarterly publication containing items of interest to collectors around the country, sent out its first issue. Vol. 1, No. 1, in April, 1966.

By the time of the first national convention, July 3-5, 1966, there were 56 members in the organization. Fifty-four members, and their guests, representing 12 states, the District of Columbia, and Canada, attended the opening day ceremonies in Akron, Ohio. On July 5, a luncheon was given by the Imperial Glass Corp. for the members



of ACGA. Twenty-four members and four guests who attended the luncheon were presented with a "souvenir"—a gift from Imperial, especially made for the occasion. As each souvenir was received, it was numbered and recorded—the recipient had to "sign" for it—and the records were kept with the Imperial Glass Archives. A photostat of the signatures was given to the ACGA for their records. Thus a lovely Marigold compote became the FIRST souvenir of the American Carnival Glass Association—and became a "tradition." Each year since that first convention, the ACGA has had a souvenir produced for its members. And, each year, it is kept a "well-guarded secret" until the "unveiling" at the Get Acquainted Breakfast on July 3rd.

By the second annual convention in Washington, D.C. in 1967, membership had grown to nearly 700, and members came from all parts of the country, and Canada. James Tarter arranged for a newly developed carnation, called the American Carnival Carnation, to be flown in from California especially for the convention. It didn't take a genius to see that "Carnival Glass Fever"\* was rapidly becoming a national epidemic—and THIS was just the beginning!

After four conventions the membership exceeded 2000. Members come from all walks of life (—from farmer to Congressman, to Liberace) and from various parts of the world. The ACGA has members in 49 states (all but Hawaii), in Australia, Switzerland and 40 members in Canada.

"So," you ask, "what else do you do besides hold conventions?" I'll TELL YOU!

The second biggest event on the ACGA calendar is National Carnival Glass Week. This was instituted in October of 1966. Miss Nola Birely, then reigning Miss United States, was chosen to be the first "Carnival Glass Queen." (Our 1968 Queen of Carnival Glass was Miss Susan Agnew.) During Carnival Glass week members set up displays in such places as banks, jewelry stores, libraries and museums; thus giving the general public an opportunity to view some of the choice items that now are found *only* in private collections.

An important function of ACGA has been—and is—to keep its members informed of any NEW iridescent glass, reproductions and/or FAKES that might make their way onto the market. The organization proved its worth in the first few months of its existence when some reproduction Grape and Cable tumblers, with a copy of the Northwood trademark, began to appear. The ACGA was instrumental in having these reproductions stopped.

The ACGA News has continued to publish all the information it could obtain about any and all NEW iridescent glass offered for sale, so that collectors would be able to recognize the items as "current production" whether or not they bear a hallmark.

With an ever increasing volume of new iridescent glass appearing on the market, and in particular—imports from Europe with paper labels—the ACGA began to fight to "require that reproduction glassware be PERMANENTLY marked." (Until just recently, Imperial Glass Corp. was the only producer of iridescent glass—reissues of Carnival Glass—which voluntarily marked every new item so that collectors could differentiate between the old and the new.) ACGA played a big part in initiating and supporting legislation that would correct this situation. That legislation is still pending and *STILL NEEDS THE SUPPORT* of glassware collectors and dealers everywhere.

The most recent development in the "protect the collector" program was the registering of the Northwood trademark—N—to the American Carnival Glass Association. This prevents its being used on reproductions of Northwood or any other glass.

Three people who loved Carnival Glass started all this. It began with an idea, and like Topsy—it GREW! The American Carnival Glass Association is 2000 "friends" who just happen to share the same hobby—(or, as some put it—"the same disease"). And there's room for MORE!

ACGA invites membership. Details can be obtained by writing to the General Secretary, American Carnival Glass Association, 730 - 24th St. N.W., Washington, D.C. 20037. □

\*Title of a song written by Mrs. Ruby Beale.

## CARNIVAL GALLERY

The Carnival Glass pieces shown here in the "Carnival Gallery" are all valuable collector's items; some pieces are extremely rare and all are beautiful.

They represent the variety of colors, patterns and pieces available to the collector of Carnival.



Wildflower nappy, quite rare in this shape. Maker unknown. Pattern made mostly in plates and bowls.



Buzz Star Cruet. Designed for vinegar. Comes in green and marigold. Piece once sold for five cents. Now brings about \$300.



Peach table set by Northwood. Very much desired. Also made in water set and berry set. Not made in marigold or green.



God and Home (a barrel full). Most rare in the water pitcher set (pictured). Only piece rarer is frolicking bear. Now commands prices up to \$1500.



Beaded shell creamer. Maker unknown. Thought to have been made by Northwood or the Jefferson Glass Co.



Country Kitchen. Maker unknown. Rare pattern, made in table sets only.



Raspberry pitcher. Popular Northwood item. Made in a wide range of things including water sets and berry bowl sets.



Memphis punch bowl and cups. Also made in fruit bowl and compote. A heavy cut Northwood pattern.



Seacoast pin tray. Maker unknown. Has nautical scene. Made in green, purple and marigold. Much sought after.



Group of toothpick holders. Very popular in Carnival but they are items hardest hit by reproductions, making collectors very wary of them.



This beautiful Carnival set is the Fruit Salad Punch-bowl with cups. The maker is unknown; the pattern is rare.



Christmas compote. Millersburg. This item is thought to have been made as a Christmas present for employees. Very rare.



Colored Carnival Glass pictures courtesy  
film program, INTERNATIONAL  
CARNIVAL GLASS ASSOC.



Peacock Lamp. Extremely rare. Was originally a pickle jar.



People's Vase. Extremely rare. One of few pieces that shows a person. It sold for \$2700.



Farmyard. Perhaps the most sought after of any single Carnival piece. Recent sale in the \$2500 category. Maker unknown but thought to be Northwood.



Jardiniere. Maker unknown. Possibly used as container for potted plants. One was recently found with a flared top.



Hobstar and Feather. Pictured is a giant rose punch bowl. Prices range in the \$500 to \$600 category.



Rose Garden. Large massive heavy vase. Maker unknown. Advertised recently for \$350. Seen only in dark blue.



Maple Leaf pitcher by Northwood. Made in complete table setting and water setting. A heavy piece of quality glass.



Elks Bell. Thought to be Fenton and thought to be a special item put out around 1910 for an Elks' Convention.



Elk's Plate. Fenton souvenir made for conventions. Much sought after.



This piece is on green base glass and is the only known example. It sold a year and a half ago for \$425.00.



Palm Beach. Grape pattern similar to Northwood, but maker unknown. It is scarce. Made in table sets, water pitchers and tumblers. Comes in marigold and pastels only.



Peter Rabbit Plate. Thought to be Fenton. Made only in plate and bowl. Extremely popular. Dark plate now lists at around \$1000. Others are around \$700.

# THE INTERNATIONAL CARNIVAL GLASS ASSOCIATION

THE INTERNATIONAL CARNIVAL GLASS ASSOCIATION was formed in Indianapolis, Ind., in late June, 1967, with 150 charter members. Herbert B. Ripley was elected president. By the following year membership had grown to 700. It now stands over 800.

Members of the ICGA receive a quarterly bulletin called "The Carnival Pump" which contains articles about new discoveries of old Carnival patterns, research on Carnival manufacturers, news of new Carnival (new, reissues and reproductions), price trends and current auction prices realized. It also contains collecting experiences and other relevant material of interest to

the Carnival glass collector.

The group holds annual conventions with the 1970 one having just been held this past July in Milwaukee.

The Association's first iridescent souvenir was a six-inch bottle with the group's emblem, the Town Pump, on the front and a likeness of the 'Spirit of St. Louis' airplane, flying under the Gateway Arch on the back. It was made for ICGA, in limited edition of 564 pieces, by the Wheaton Glass Company of Millville, New Jersey.

Those wishing more information about the ICGA should write the Association at 5035 Blvd. Pl., Indianapolis, Ind. 46208.

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# Has Had No Peers For Fifty Years

by Cecil Munsey

**H**OW MANY BOTTLE COLLECTORS have examined one of the many beautifully golden, iridescent Carnival glass Golden Wedding whiskey bottles and wondered about its history? Hundreds? Thousands? Probably the latter, because for years collectors have been finding and saving these bottles. Obviously a machine-made bottle, the Golden Wedding bottle would command little attention except that it is one of the few Carnival glass bottles available to collectors who are fascinated with bottles of unusual colors.

Until now little was known about this beautiful bottle except what can be gleaned from its embossments. The extent of that information is the name "Golden Wedding" and "Since 1856." Recently, however, Don Henning of Imperial Beach, California, chanced upon a bottle complete with contents, label, seal, wrapper, and box (figure 1). What can we learn from this recent discovery? In figure 1 as we examine the obverse of both the bottle and box we find that the bottle contains a registered brand (Golden Wedding) of whiskey distributed by the Joseph S. Finch & Co. of Schenley, Pennsylvania. We also learn that the label is "registered with the U. S. Patent Office" and that the whiskey was "bottled under the supervision of the U. S. Government." It can also be read from the label that the whiskey was aged "15 years in the wood" and was "bottled in bond." The arrow-shaped label in bright red with

white lettering points to a "pilfer-proof cap" which is claimed as an "exclusive feature."

Studying the reverse of the bottle and box (figure 2) we note a wedding scene in which the people are dressed and groomed in the style of the 1920s. On the embossment of a bell, we readily observe a decal claiming the whiskey to have been aged "16 years in wood" which is a contradiction of one year from what we found on the label in figure 1. Focusing on the label on the reverse of the bottle (figure 3) we learn even more. We find that the whiskey was actually distilled by Albert B. Blanton in Kentucky prior to September 8, 1917. We can also see that the "bottle has been filled and stamped under the provisions of the Act of Congress approved March 3, 1897, entitled 'An Act to allow the bottling of distilled spirits in bond; and under the provisions of the Act approved February 17, 1922.' " We are told at length that it is unlawful to re-use the affixed tax stamp or bottle and the penalties involved. We note also that the whiskey contained is "for medicinal purposes only" and that the bonding warehouse is in Pennsylvania.

By themselves these small bits of information mean little but properly arranged and coupled with other known historical facts we can make a fairly complete story.

The name Golden Wedding, the wedding bell, the wedding ceremony scene on the box, the slogan "Has Had No Peers for Fifty Years," and the golden Carnival glass finish on the bottle all point to a very effective merchandising program. Age in whiskey and in marriages are tied nicely together to lend a quality feeling for the product.

The "since 1856" most likely refers to either the length of time Blanton had been making whiskey in Kentucky or the length of time Finch had been a distributor in Pennsylvania. It is unlikely that the Golden Wedding brand was originated in 1856 because among the pre-1900 whiskey relics described in books and displayed in collections there is no mention of Golden Wedding whiskey.

Since the whiskey was bottled under a 1922 law and the people posing for the carton picture are of the 1920s it



Figure 1



Figure 2

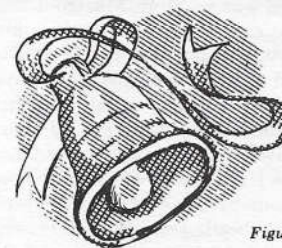


Figure 3

PRODUCED BY ALBERT B. BLANTON  
DISTILLERY NO. 2 - 7TH DISTRICT OF KENTUCKY  
PRODUCED PRIOR TO SEPTEMBER 8TH, 1917

**CUTION NOTICE** This bottle has been filled and stamped under the provisions of the Act of Congress approved March 3, 1897, entitled "An Act to allow the bottling of distilled spirits in bond," and under the provisions of the Act approved February 17, 1922. Any person who shall remove the stamp affixed to this bottle, or who shall reuse the stamp affixed to this bottle, will be liable for each such offense to a fine of not more than one hundred and more than one thousand dollars, and to imprisonment for not more than two years.

**FOR MEDICINAL PURPOSES ONLY**  
Not to be used for other purposes will cause heavy penalties to be inflicted  
BOTTLED IN BOND at Distillery No. 4 - 23rd District of Pennsylvania

can be assumed that the whiskey was sold after 1922. The pilfer proof cap (which by the way is not unique to this brand but rather was quite common on whiskey flasks of the 1920s and 1930s) is really a shot measure that screws over the cork sealed bottle.

National prohibition began in 1920 and was in effect until its repeal in 1933; during this period the only legal whiskey was that sold under government regulation for medicinal purposes only. From 1933 until 1964 all whiskey bottles, by law were embossed "FEDERAL LAW FORBIDS SALE OR REUSE OF THIS BOTTLE," so in this case since the bottle does not carry this embossment it was made before 1933. In addition it does have the instruction that it was for medicinal purposes only.

So for this particular bottle we can offer with security a manufacture date between 1922 and 1933. But since Golden Wedding whiskey bottles have been found with the "FEDERAL LAW FORBIDS..." embossment we can be sure that the product was sold well into the 1930s. (By the way, these beautiful Carnival glass bottles can be found in quart, pint, and half pint sizes.) All known specimens have the shot cap screwed over the cork closure which generally indicates a bottle was made

before 1940.

It would seem that Golden Wedding bottles can be placed with some authority approximately within the twenty years period between 1920 and 1940.

The information regarding years "in the wood," and "bottled in bond" tie very nicely together with the mention of the 1897 law to tell us practically nothing about the whiskey except that it was stored under government supervision for at least four years so that the distiller could be exempt from excise tax until withdrawn from storage. Since, however, the law was first enacted in 1897 it gives us a foundation of about 1900 from which to calculate.

This brief struggle with the few facts just made available does not exhaust the subject. Other avenues to be explored include finding out when the brand was first registered with the U.S. Patent Office, when the Joseph S. Finch & Co. was in business, when the shot ("pilfer proof") cap was first used, when Albert B. Blanton was in business, and, of course, which glass company produced the bottle and the length of production.

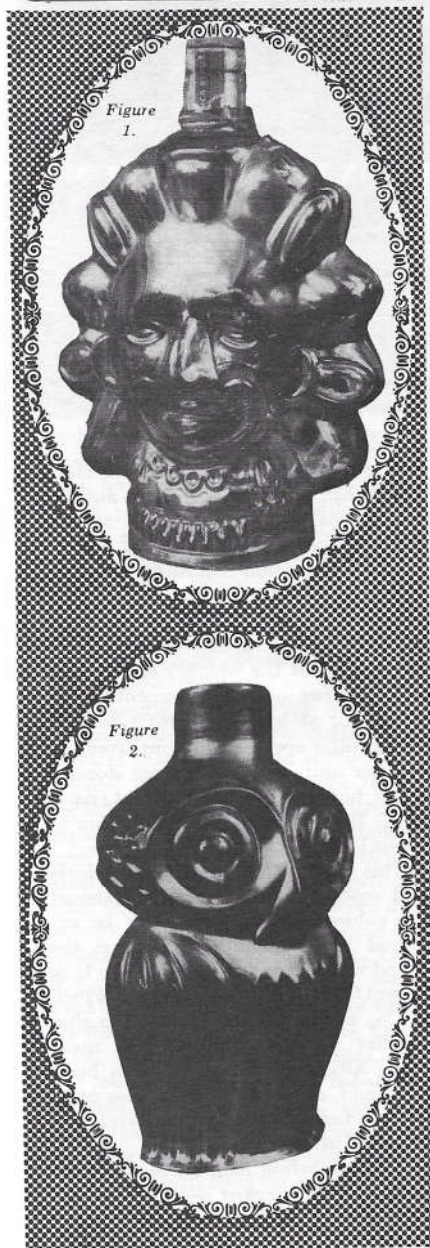
Perhaps before long all of these details can be checked out and we will have enough information to complete another chapter of bottle collecting. □

\*\*\*\*\*



# Fascinating Figurals

by Millicent B. Holmberg



Photos by Roger Holmberg

**C**OLORED GLASS BOTTLES, of all sorts, have interested the collector for a long time. While red, cobalt and other such shades are lovely, carnival glass is one of the most eye-catching of all the colored pieces.

Carnival glass figurals are available in both the older bottles and in those of recent manufacture. There is a series of three Ear of Corn bottles in three different shades of carnival that make a beautiful display. They are in the golden, the bluish green and a reddish tone. A hand lotion bottle in the shape of a hand was made in Marigold.

I once ordered, by mail, an amber duck bottle. When the bottle arrived, it proved to be a lovely golden carnival. The seller's idea of amber and mine were certainly not the same. Of course the carnival was much scarcer and more desirable than amber would have been!

Illustrated (figure 1) is a very striking figural bottle from Peru. This stylized head held liquor; the remains of the tax stamp can be seen in the picture. It is a golden carnival with a very high luster. Its paper labels read "Pisco/3 Parras Vin" and "Berisso/Av. Avenales 1098/Telefono 40733" respectively. A plastic tag, hung around the neck of the bottle reads "Pisco Puro de Uva/Embotellado por/Viña Santa Josefa/en/Huara-Peru/Sociedad Agricola/El Progreso/Reg. No. 8087".

The other illustration (figure 2) is also a golden carnival. This Owl is a very modern piece but also very decorative.

Several companies are making carnival bottles today. The Hansen Creations include the Owl and a number of the well known reproductions such as the repro of the Fish Bitters and the McKeevers Bitters in the shape of drum with cannon balls. These are done in red and in green carnival respectively. Because the breakage on these bottles, during the firing for the carnival effect, is very high, they sell for \$35.00 each. Since the usual price for these moderns in conventional coloring is well under \$5.00, one pays considerable for the privilege of having a carnival finish.

There is no doubt that a carnival glass bottle or two will give life to a collection. The brilliance of the colors cannot be ignored.

## Two Points For Canada Dry

by Cecil Munsey



Figure 1.

Figure 2.



**P**RODUCERS of carbonated beverages, over the years, have provided collectors with some very interesting bottles and related items. While, perhaps, the world famous Canada Dry Ginger Ale Company cannot be credited with making a great variety of bottles that rate collector interest they have made a contribution to the hobby.

As the firm's name would indicate, the product was first produced in Canada "...from a formula known only to three men...[and that it] took fifteen years to perfect." Be that as it may, the product is of little interest to American collectors until 1921; it was

during that year the famous ginger ale was first exported to the United States.

Canada Dry records reveal that, "A carload was sold the very first week, without a line of printed advertising, and in two short years 'Canada Dry' became the accepted ginger ale..." It is also a matter of record that by the late 1920s the demand for Canada Dry's ginger ale was so great that the first of many plants was built in New York.

It was in 1930 when Canada Dry decided to expand its line to include a "sparkling orange" that they developed their first noteworthy bottle from a collectors' standpoint. To match their new



Figure 3

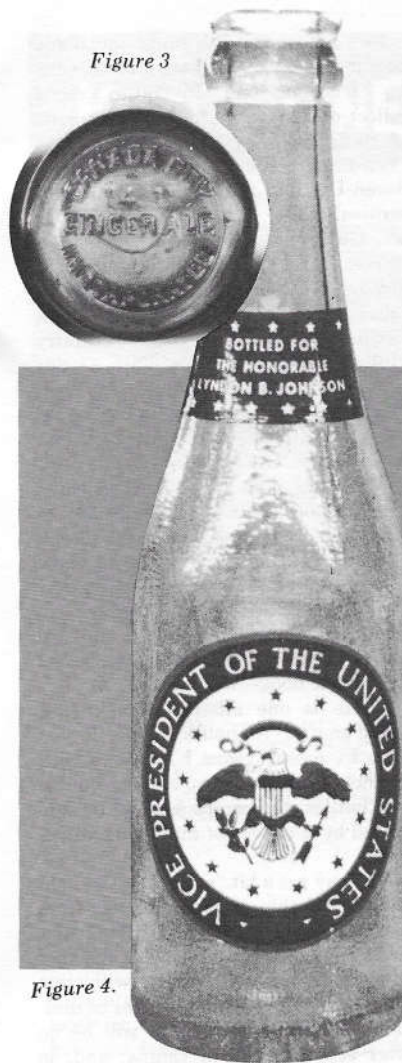


Figure 4.

product they decided that they must have an orange bottle. Attempts to make an orange colored glass failed because of inconsistent results. The bottle they finally decided upon (figure 1) was made of the usual clear "flint" glass; they achieved the desired golden orange color by spraying the bottle with an orange producing chemical just after the bottle was removed from the mold and just before it was placed in the annealing oven. Because the bottle was quite hot at the time it was colored the resulting finish became an integral part of the bottle.

The merchandising end of the ven-

ture was obviously not successful because these beautiful iridescent carnival glass type bottles were only produced during the early 1930s.

While it is possible for collectors to locate these beautiful 12 ounce orange bottles complete with paper labels, as shown in figure 1, most often they are found without the not very durable paper labels as shown in figure 2. Canada Dry Sparkling Orange bottles are not really hard to identify if they are located without labels: First, they are in a class by themselves since no other company ever used such a bottle. Second, the base of these unique bottles (figure 3) is plainly embossed, "CANADA DRY GINGER ALE INCORPORATED."

The Canada Dry Ginger Ale Company continued to produce the world famous ginger ale for 31 years before they once again produced a bottle that would captivate collector interest.

The facts in the story have thus far eluded researchers but that has not dampened collectors' enthusiasm for the Lyndon B. Johnson Vice Presidential bottle (figure 4). While the reverse (not pictured) of these bottles features the trademark of the Canada Dry Ginger Ale Company and the usual information about the product, the obverse (figure 4) is permanently marked with "applied color labeling" that states the contents were "Bottled for the Honorable Lyndon B. Johnson." The obverse also proudly displays the Vice Presidential Seal.

As was indicated, the story behind this interesting bottle is not known but logical assumption would indicate that (1) the bottles were made by the Canada Dry Ginger Ale Company, (2) they contained ginger ale, (3) they were made especially for Vice President Lyndon B. Johnson, (4) they were produced in a limited quantity, and (5) they were produced between 1961 and 1963, which was the three-year period that Mr. Johnson was our Vice President.

SO, while Canada Dry cannot rival some of the other carbonated beverage producers in the number of collectible bottles produced it is clear that the two types they did manufacture are unusual, beautiful, and interesting—"Two points for Canada Dry!" □

## HOT LINE

Insulator Hot Line is a monthly column in Bottle World. Interested readers are urged to correspond with Mrs. McClellan, c/o Western Collector, 511 Harrison St., San Francisco, Calif. 94105. A stamped, self-addressed envelope must be enclosed for a reply.

by Claire T. McClellan



(Left to right)

TOP ROW: Pyrex 661 (61); Pyrex 271; Pyrex 353; Pyrex 233; Hemingray D 512; Hemingray Spool D 518

MIDDLE ROW: Hemingray T S 2; Hemingray No. 19; Hemingray Cable No. 62; Hemingray (no number); Pyrex 171; Hemingray T S 3; Hemingray 42; Hemingray 45; Pyrex 63

BOTTOM ROW: Pyrex 453; Pyrex 662; Sombrero; Hemingray D 510; Pyrex 441

IT HAS BEEN SAID that the term "carnival glass" when applied to insulators is somewhat of a misnomer, but it is certainly true that insulators were made in this very attractive glass. It has now been suggested that the first ones may have been made with the idea of getting a spectacular color to distinguish certain lines. To this writer it seems more likely, however, that the coating of the glass with metallic salts in order to obtain the iridescent effect was actually done to give the resulting surface of the insulators a high resistance to current loss. The first ones probably appeared in the late 1920s or early 1930s. Exact dates have been unobtainable. But while we may wonder whether the iridescent color or the stoppage of electrical current leak was the incidental factor, it is true that these items are some of the most desirable of all insulators.

Two companies manufactured carnival glass insulators—Owens-Illinois at the Hemingray plant in Muncie, Indiana, and Corning in their New York plant. The Hemingray insulators carry the Hemingray name except in the case of those marked *Kimble*, which were also made there. Corning used their well-known Pyrex brand.

The formula for the coating to be applied to the Hemingray carnivals was the property of Western Union Telegraph Co., and some of the insulators are marked *W.U.T. Co.* The solution was sent to the factory by Western Union with explicit instructions for its application: "Treatment shall consist of the application to both the inner and outer surfaces of the petticoat of a special solution which will be furnished by the Telegraph Co." According to Mr. N. R. Woodward, there was at one time a court battle involving the formu-



las used by the two companies to irritate insulators. Both sides were no doubt being secretive about the process.

Some batches of insulators seem more brilliant than others, with the Pyrex pieces showing up in a little brighter color in many cases. Most are in the familiar marigold shades, but one owned by Mrs. Irene Boynton of Santa Barbara, California, with the Kimble name, has the skirt of clear glass while the dome is in blue-green-purple tones.

A large collection of carnival glass insulators is owned by Mr. and Mrs. Gerald Brown of Two Buttes, Colorado. They now have some twenty types, and are currently advertising a lovely colored and framed photograph of these—shown in their various color effects.

Naturally insulators were never designed as household ornaments nor to be given as premiums. Their beauty, however, whether by accident or design, has caused collectors of carnival glass to add these pieces to their collections. There does not seem to be any great quantity of them about, and they are commanding good prices in the market.

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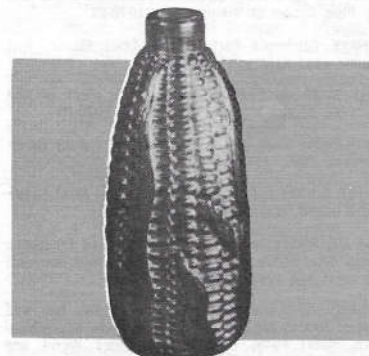
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## Bottles EAST



by Dr. Burton Spiller

► *Corn for the World* Corn has been a staple in man's diet almost since man began. Among bottle manufacturers objects with which everyone was familiar and that had universal appeal made popular subjects for figural bottles. The ear of corn was such an object. Many bottle versions of it have appeared over the years. So in this issue of *Western Collector* devoted to Carnival Glass what more appropriate bottle to discuss than the beautiful Carnival corn bottle (see photo). This bottle is just 5 inches high and contained exactly six ounces of liquid. It is highly iridescent and shows much detail for its size. Every kernel is clearly pressed as are the four long spears of the husk around its sides. The bottle has been found in marigold, green and purple Carnival. It originally had a cork stopper and is believed to have been a sample container of corn whiskey or perhaps syrup.



► *Yesterday's One-Cent Sale?* Ohio dealer-partners, George Walker and Ken Roat, have uncovered a pontil-marked medicine bottle to end all pontil-marked medicine bottles (see photo). It is aqua, 6½" tall, tapered slightly from top to bottom, being wider at the bottom, and embossed MACKENZIE'S TONIC FEBRIFUGE. The wild thing about this bottle is that the word TONIC is embossed on bottom of a rectangular depression within the body of the glass. Into this depression fits a 1x2" box of

pills as shown in the photo resting on neck of the bottle. The label covering the pills reads, "Mackenzie's Compound Liver Pills." Perhaps these pills were included for a penny more than cost of the febrifuge alone—ancestor of today's one-cent sale. It does make interesting speculation.



► *Bottle Auctions Are In* Unheard of a few years ago, auctions consisting entirely of bottles have high-lighted the Eastern scene this year. By late fall six major bottle auctions will have been held in New England, most bottles and flasks included, coming from collections assembled primarily in the '30s, '40s and '50s. One prominent auctioneer involved, T. R. Langdell of Milford, New Hampshire (see photo), feels this is good for the hobby as such auctions are always eagerly anticipated and help satisfy the hunger for good bottles that afflicts collectors today.

