

The western COLLECTOR

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60¢

CARNIVAL GLASS Revisited

Donald E. Moore brings us up to date on the Carnival marketplace with new prices on last year's Carnival ... Visit two outstanding Carnival exhibits — the 2,200-piece collection of Mr. C. B. Carroll, and the Poling family collection, which unfortunately was destroyed in the great Los Angeles quake this year



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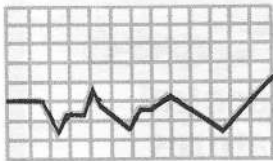
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Carnival Glass MARKET UP-DATE



Donald E. Moore, *Western Collector's* resident Carnival expert, reminds us that it has been a year since our last Carnival review and much has changed in the Carnival marketplace. He brings us up to date.

The first thing that comes to mind is the ever-growing popularity of this piece of Americana. Just over a year ago, for example, we formed the Northern California Carnival Glass Club. We have had between 75 and 80 turn out for each of our last two quarterly meetings. How many collector groups have had that kind of popularity? Most exciting is the number of younger people who have caught the Carnival bug.

Fewer and fewer people throughout the country are turning up their noses at this so-called "ugly duckling." Antique dealers are less likely to insult you if you ask for Carnival. Some will even offer a kind word. Who knows, at this rate it could some day reach full respectability and even join the Art Glass group where it rightly belongs.

The continued scarcity of good Carnival is the next thing that comes to mind. It is not surprising that prices have continued to advance in spite of the tighter money and softer economy. As has been true in the past, the greatest increases have been in the rare and choice category. This is borne out by the updated price guides put out recently by Marion Hartung and Sherman Hand. Mrs. Hartung's prices are widely quoted and quite generally accepted as the most accurate price estimate available. But, as she always

emphasizes, her quoted prices are to be used only as a "guide" and not as "gospel."

Perhaps it would be interesting to take the six pieces of Carnival shown in color on the cover of the 1970 October *Western Collector* and compare the prices from Mrs. Hartung's new 1971-72 guide with those in the 1970-71 guide:

This shows about a 15 percent increase, which I feel is representative of Mrs. Hartung's new guide. Most collectors feel she may have been too conservative in the under-\$100 category. She has certainly made no attempt to follow a flat percentage increase, and where justified has not hesitated to double or triple the price. An Elk Head bowl, for example, went from \$125 to \$350 and a Peter Rabbit bowl from \$200 to \$500. Even so, I know of two Peter Rabbit bowls in blue that sold this past year. One brought \$750 and the other \$950. I know that the story on the \$750 one is accurate, as I have the bowl and receipt to prove it. Price guides have historically lagged behind actual prices where rarities are concerned. Carnival is no exception.

The toughest problem is where to find choice Carnival at any price. Most of it has long since gone into collections. However, these collections do

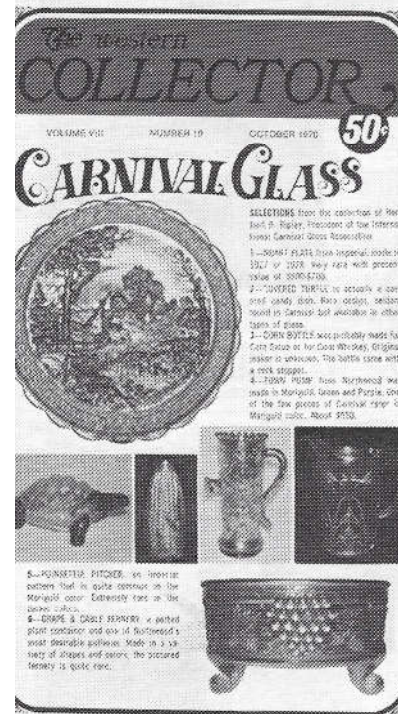
not go on forever and are a constant source of supply. Several very choice collections came on the market this past year. Continued high prices and other factors are certain to make other collections available in the future.

The higher prices have also made it profitable for speculators to round up

and return much of the glass that was exported to England and Australia during the Carnival heyday. This is another source of supply. For example, my Farmyard bowl was found in England. So, don't lose heart. The very shop where you have failed to find a piece for the past year may well come up with a dandy tomorrow.

Reproductions continue to present a challenge and a problem. The serious collector will keep abreast of what is being made in new Carnival. He will do his homework. He will know which old patterns are being reproduced and how to tell if a piece is old or new. Actually, very, very, little of the new Carnival is a reproduction of an old pattern. The great majority of it is in patterns and shapes that were never before made. One, however, must know the old Carnival before one can know the new.

A part of the problem, when it comes to reproductions, is the fact that many of the new pieces are so beautiful that they are hard to resist. If you know what you are buying and like it, I say, "go ahead." The first reissues by Imperial that came out in 1965 are now selling at about double their original prices and many can't even be found, making it hard to know what prices they might bring. Personally, I wish I had bought more of it instead of feeling that in some way it was going to reflect on my old Carnival. □



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author of *Western Collector's Advertiques Series*

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CARNIVAL ITEM

1. Nu-Art plate
2. Covered Turtle
3. Corn Bottle
4. Town Pumps
5. Poinsettia Pitcher
6. Northwood Grape Fernery

1970-71
OLD PRICE

1971-72
NEW PRICE

\$450.00	\$500.00
250.00	250.00
65.00	65.00
285.00	400.00
27.50	35.00
275.00	300.00
\$1,352.50	\$1,540.00



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.

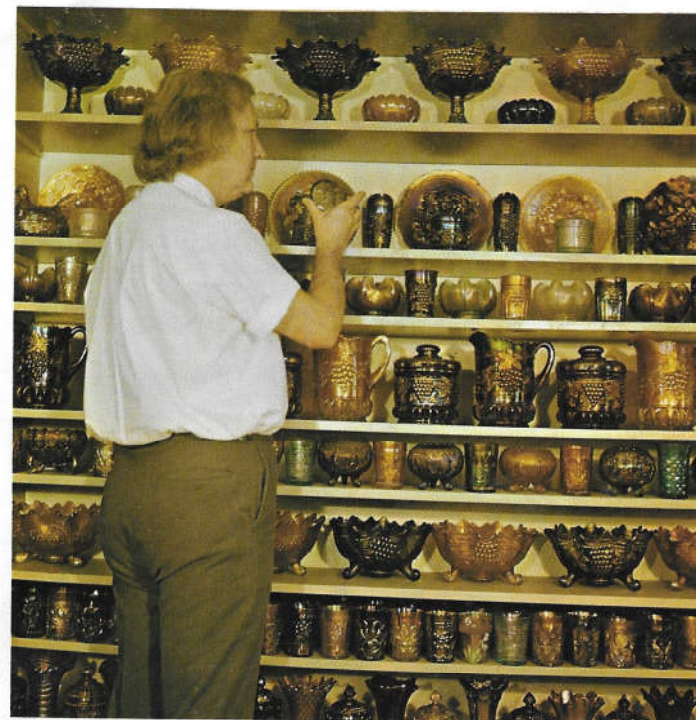


Figure 1. Mr. C. B. Carroll of Los Angeles is shown with a portion of his 2200-piece Carnival Glass collection.

CARNIVAL GLASS

THE INTEREST and growing popularity in Carnival Glass has brought many new members to this exciting American collectible. In October of 1970 *Western Collector* presented a complete issue devoted to Carnival Glass and featured such eminent authorities as Sherman Hand, Rose Presznick, Marion Hartung, Herbert Ripley and E. Ward Russell. Here in September of 1971 we present some pieces from two fine collections of Carnival Glass. Both Mr. Carroll and Mrs. Poling are from Southern California and are active members in organized Carnival collecting groups.



Figure 2
Rare lamps made by Millersburg.



Figure 3
Mallard Duck Clam Broth coloring



Figure 4
Cup & Saucer form a Child's Set

MR. C. B. CARROLL has been actively collecting *Carnival* for a number of years and in figure 1 he stands before that part of his collection featuring some plates, pitchers, bowls and humidors.

Figure 2. Very rare Kerosene Lamps each with a *Carnival* base in Dark Green color and *Wild Rose* pattern. Lamps were made by Millersburg Glass Company.

Figure 5



Daughter Marsha Poling holds a favorite pitcher BEFORE the quake

Maxine Poling, "... in 45 seconds our collection was GONE! It could have been us..."

Figure 3. The Mallard Duck in Clam Broth color, is Mr. Carroll's rarest piece and he says it is the only one he has ever seen. In the foreground, a pin-tray miniature also in Clam Broth.

Figure 4. A child's Cup and Saucer on the left. A rare miniature valued at \$110. On the right a Water Pitcher and Tumbler in *Currant* and *Blueberry* pattern in Marigold. Now difficult to find, the set was originally sold for 55¢!

Additional photographs of Mr. Carroll's collection will be found on page 26

Figure 7



Figure 8



MRS. MAXINE POLING of Sylmar, California, noted *Carnival* collector. Many pieces shown here were destroyed by the disastrous earthquake of February 9.

Figure 6. Mrs. Poling holds a *Strawberry Scroll* in Cobalt Color. Figure 5. Marsha Poling is shown holding her favorite pitcher, *Peach* by Northwood.

Figure 7. When asked what was their most valuable pitcher, Mother and daughter disagreed. So *Western Collector* took a picture of both of their choices. This one, *Peacock at the Fountain* in Ice Blue was Marsha's choice as most valuable. It was purchased by mail order. Figure 8 was Mrs. Poling's choice as most rare. The *Lily of the Valley* pitcher. Both pitchers were destroyed in the quake.

Figure 6



Figure 9. C. B. Carroll gave Mrs. Poling this *Raspberry Lustre* pitcher to get her collection started.

Figure 10. An interesting tale surrounds this hand painted *Green Emerald* pitcher. Purchased by mail from a seller in *Florida*, it had not yet arrived when the Polings spotted an exact, matching tumbler in *Arkansas*.

Figure 11. The very highly regarded Christmas compote, extremely rare.

Figure 12. A favorite in the Poling collection was this Butterscotch *Cosmos & Cane* pattern pitcher and tumbler. □

Figure 9



Figure 10



Figure 11



Figure 12



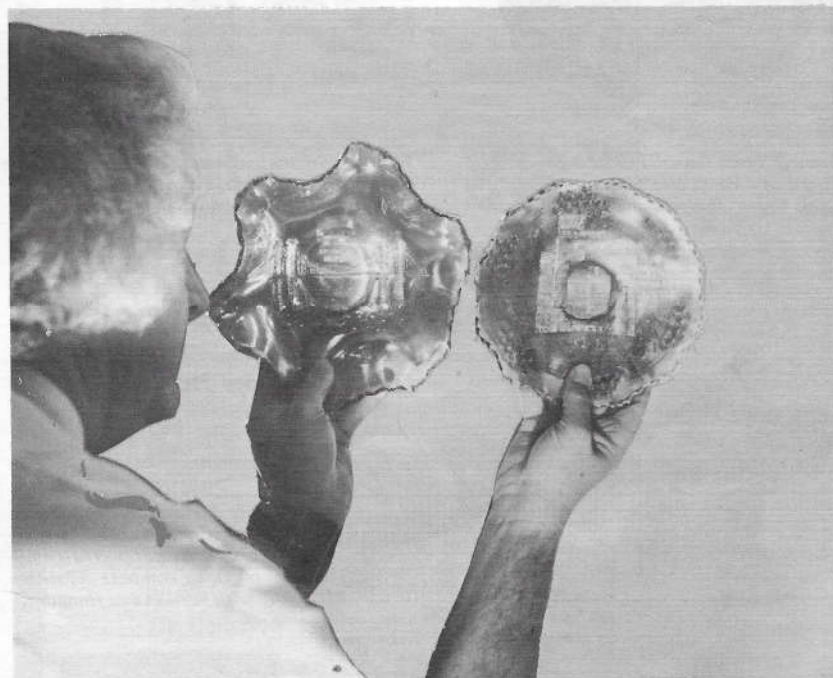
Carnival Glass Revisited

by Isobel Hellender

THE October, 1970, *Western Collector* was a complete issue on a collectible that is sweeping the country — Carnival Glass. Since then, we have had so many requests for more information — and so many letters telling us of other collections with so much general interest — the editors decided to follow *Carnival Glass* with this presentation of *Carnival Revisited*. On these pages you see two outstanding collections — one of which, unfortunately, no longer exists — except in the memory of its collector and in the pictures on these pages. The collection was demolished in the February, 1971, earthquake in the Los Angeles area.

For the newcomer, *Carnival Glass* was born just after the turn of the century when, in the words of *Carnival* writer Mr. Sherman Hand, "It was needed most." *Carnival* expert, Mrs. Marion T. Hartung, describes it as a "colored, pressed glass with iridescence fired on." International Carnival Glass Association President, Herbert Ripley, whose group puts out a wonderful slide show, calls it "the poor man's Tiffany," while no less an authority than Mrs. Rose Presznick writes that it was once known as

Figure 4. Souvenir Carnival Glass plates, each in Marigold. *Soldier's and Sailor's Home*, Quincy, Illinois by Fenton. *The Brooklyn Bridge*, from Millersburg.



"Taffeta Lustre" and it is the "Johnny-Come-Lately" art glass of this century.

By any standards, the twenty-two hundred piece Carnival Glass collection of Mr. C.B. Carroll of Los Angeles is outstanding. His apartment, in an old and historic part of Los Angeles, is literally furnished in wall-to-wall Carnival. He has a feeling and love for large pieces — large funeral vases, large compotes, punch bowls, orange bowls and even banana boots. But, also, he has exquisite and valuable miniatures.

Mr. Carroll has lived in the Los Angeles area since 1941, having come originally from Weatherford, Texas. He has always been an avid antique collector.



Figure 2. From Imperial Glass, a grouping of Loganberry Vases, also called carafes. l. to r. Helois Green, Marigold and Purple.



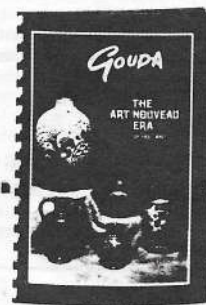
Figure 4. A valuable collection of rare Grape & Cable purple pieces. l. to r. Covered compote, Open compote Cracker Jar with handles and Humidor.

The extensive Poling Family collection of Carnival Glass water pitchers and tumblers is no more! On that fateful morning of February 9, over 90 percent of it crashed to the floor and was shattered in one of the worst earthquakes to hit that area. All that remains now are the pictures on these pages and a heap of glass in the back yard, over which a marker has been placed, reading, "It could have been us." In Mrs. Maxine Poling's words (who just a week before had shown this reporter the family collection and talked about it with pride and joy), "While we shall miss the collection we so loved and admired, we will not grieve. We found out in 45 seconds just how precious life really is." □



Figure 3. An unusual selection of Grape & Cable Marigold pieces. l. to r. Cologne Bottle, Decanter, Hat Pin Holder, Small Pin Tray and Boudoir Lamp.

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