



*THE  
CARNIVAL GLASS  
SOCIETY*



**(Brockwitz 'Northern Lights' Bowl - Anthony and Maureen Ward Collection)**

*NEWSLETTER SAMPLER  
2016-2017*

# NEWSLETTER SAMPLER

*Editor Pam Mills*



We hope you enjoy this 24 page taster of our Carnival Glass Society Newsletter which is published quarterly and packed full of news, articles and events (the full newsletter is 40 pages). The Society's aim is to promote interest in the collecting of carnival glass, encourage research and spread awareness of the beauty of carnival glass worldwide. This year we celebrated our 35<sup>th</sup> 'Coral' anniversary which was a fantastic milestone for the Society and we have a number of exciting new initiatives planned for the coming year so do please join us.

Benefits of membership include: our quarterly newsletter, ability to attend our Carnival Glass Society weekend where fabulous displays of carnival glass can be seen, carnival glass is sold and purchased, where you can listen to informative presentations and enjoy the social side of collecting as you meet fellow CGS members. Membership also gives the opportunity to see the collections of those who volunteer to open up their houses for an informal gathering and gives reduced rate entry to designated antique fairs that are listed in our newsletter calendar.

**See page 23 for details of how to join the Carnival Glass Society**

## **AMAZING CORAL 'CARNIVAL GLASS' CAKE**



**This Carnival Glass Iced Cake, a work of art hours which took 60 hours to make, was on display and then cut at our 35<sup>th</sup> 'Coral' Anniversary AGM in September 2017 (the top was raffled)**



# *ANTHONY & MAUREEN WARD COLLECTION*

## **SPOTLIGHT ON ROSE GARDEN LETTER VASES**

We shall, in each issue of the carnival glass newsletter, be putting the spotlight on an item or range of items from the Anthony and Maureen Ward collection. In this issue, we are delighted to announce that the collection includes a range of Rose Garden letter vases. We have all three sizes: 5.5 inches, 7.5 inches (which we have in blue and marigold) as well as this stunning 9 inch vase that we have in blue. We even have some non-iridised letter vases in blood red and other colours to complement their carnival cousins.



**Brockwitz 9 inch Rose Garden Letter Vase**

**Eda 9 inch Rose Garden Letter Vase**

Of course, the next question is who made the vases in our collection? Versions of the Rose Garden vase were made by Eda in Sweden (where it was called 'Rosor') and by Brockwitz in Germany where the shape and pattern can be found in its 1915 catalogues right through to those of the 1920s, listed under the name of 'Rosen'.

The carnival glass letter vases in the collection are manufactured by Brockwitz but we do also have a pink non-iridised Rosor vase made by Eda. Whilst at first glance – or more accurately if the vases are viewed separately - they might look the same it is interesting to 'spot the difference' in the size, shape and pattern.

The Eda vase in the collection is the same height as its German cousin both being 9 inches high. However the Eda vase is narrower being 5.9 inches across at its widest point whereas the fuller shape of the Brockwitz vase measures 7.8 inches across. The Brockwitz vase is also deeper at 4.6 inches compared with 4 inches from front to back of the Eda vase (measured across the top of the vase).

There are also intriguing differences in the patterns the most noticeable being the bud on the right hand side of the rose which on the Brockwitz vase has three wide spaced 'ready to unfurl' petals whereas the bud on the Eda vase has four or five closely packed petals that are nipped in – obviously not quite so ready to burst open.

You can also see a marked difference in the arrangement of the inside petals at the very top of the rose, with the front petal on this inner grouping on the Eda vase being larger, more dominant and having a more undulating line at the top than on the Brockwitz version.



**Close up of Brockwitz Rose Garden Pattern**



**Close up of Eda Rose Garden Pattern**

What other differences can you spot?

**Extract from Brockwitz 1915 catalogue**



**Blumenvase**

No.	21906/I	21906/II	21906/III	No.
cm	22 $\frac{1}{2}$ ×19 $\frac{1}{2}$	19×16	13 $\frac{1}{2}$ ×10 $\frac{1}{2}$	cm
M	80.—	50.—	25.—	
Goldiris M	125.—	75.—	37.50	Goldiris

**Courtesy [www.pressglas-korrespondenz.de](http://www.pressglas-korrespondenz.de)**

**Extract from Eda Glasbruck 1929 Catalogue**



**BLOMGAS ROSOR**

**From Anthony and Maureen Ward Collection**



Perhaps the most striking letter vase in this amazing collection, which has been kindly gifted to the Carnival Glass Society, is a 7.5 inch vase that has a base colour in blue and iridescence that has been selectively applied so that it highlights the features of the pattern. Was the effect deliberate, we wonder, intended to provide a striking alternative to other letter vases of the time or was it a vagary of the iridising process one afternoon?



The effect is stunning and it has to be seen to be believed (....come to think of it, why don't you come to see it, if you can, at the Three Swans Hotel in Market Harborough on the evening of 15 September 2017 and throughout the next day?).

## **Rare Brockwitz Rose Garden Letter Vase Selectively Iridised on Blue Glass**



**Selectively Applied Iridescence Makes Rose Garden Pattern Stand Out**  
The iridescence shows a variety of colours – green, gold, pink and blue

It seems that at some point Brockwitz may have gone out on a limb to make their vase different by selectively iridising the pattern in this way. Was this done in the early days of production or later on as competition heated up, we wonder?

Or was it done as a special piece, by the designer or one of the workers, as a gift for a family member or a loved one. Perhaps it might have even been an exhibition piece? Have you ever seen one like this before? If so then do tell us what you know about it.

Many things to ponder but for sure the Carnival Glass Society is fortunate to have such a rare and exciting piece of glass to show members and to help spread awareness through the 'Let's Get Physical' campaign.

**All photographs in this article are copyright the Carnival Glass Society UK © 2017**



# *MEMBERS' EMAILS*

## **THE GREAT CARNIVAL GLASS HUNT** **Graham Sheldon**

The phrase "The Great Carnival Glass Hunt" has been used many times in newsletters over the years and it conjures up images of visiting charity shops, delving into cobweb covered corners of antique shops and searching through car boot sales on a frosty spring morning in the, usually vain, hope of discovering something special.

In 2017 however does the phrase also cover the wide range of other sources of carnival glass now available to collectors such as specialist dealers at antique fairs, the hundreds of pieces available at the CGS AGM (and US Conventions), the thousands of pieces available across internet sites such as eBay as well as specialist US auctioneers where online bidding is available worldwide?

In the Sheldon household, we've successfully used all of the above sources to help build our collection except car boot sales (don't do early mornings) and US conventions (don't like airports). In all of these situations the collector is guaranteed to see lots of glass, some poor/average, some good and some outstanding. The question that has been kicking around in my head is: because of the volume of high quality glass available from this wide range of readily available sources does there come a point where the "Hunt" becomes merely ..... shopping?

The other area that has always intrigued me is: what is it that collectors are hunting for today?

As new collectors, we've probably all been in the position where we will buy just about anything we find because a) it's carnival glass and b) we've not seen this shape, colour or pattern before and we might never see it again. Experience tells us that we probably will see it again (and possibly a better example) however in the early days we just don't know that.

As we become more experienced we might concentrate our "Hunt" on only those pieces that will enhance or add value to our collection. We might "Hunt" for rarities at bargain prices (Peoples Vase for £100?) or previously unreported pieces (Peter Rabbit Plate in Amethyst?). Some collectors might "Hunt" to fill specific gaps in their collections (I've got 147 of the 148\* different Dragon & Lotus colourways but I'm still searching for that elusive Marigold one with the poor mould strike).

Recently our own "Hunt" has become much more selective and has focused on a wish list of specific pieces .....although having said that we are still buying glass that isn't on the list because, as collectors, it is very hard to resist.

A few years ago, Ann and I were asked to contribute to the newsletter feature known as Carnival Conversations. One of the questions posed was around our "dream piece". In the article, we highlighted a large purple ICS Persian Garden bowl as something we would love to own but concluded that it was unlikely to ever happen but we could always hope.

Some months later I was browsing the online catalogue from one of the specialist US auctioneers a few hours before the auction was due to end when I spotted our dream piece. I'd looked through the catalogue when it was first put online about a week earlier and I've no idea how I hadn't spotted it in the first place but there it was now ..... and still within budget.



A maximum bid was quickly made and this was followed by a restless night's sleep awaiting the outcome (the auction was due to finish at about 3am however I need my beauty sleep). Morning dawned and e-mails were checked and thankfully no outbid notification had been received suggesting that the bid had been successful. Later that day the invoice was received and then began the nervous wait to find out whether it would have survived the packing, flight and handling by the various postal services. We'd used this auctioneer many times in the past and never had a problem however it doesn't make the waiting any easier.

In due course, the parcel arrived safe and sound and we were able to give our dream piece pride of place in one of our displays.





In the same part of the article we also made a throw away comment about a purple Poinsettia Milk Pitcher as an alternative if the Persian Garden didn't materialise. We've loved this pattern ever since we bought a fabulous Marigold example at our first AGM and we'd managed to add green and smoke versions to our collection over the years. The comment about the purple version was a bit tongue in cheek because it is described as being rare, we'd never even seen one for sale and the few that had sold in the past had all gone for over four figures which is way beyond our glass buying budget.

In early 2016, we saw that a fabulous purple example was being sold at HOACGA and so we were glued to the online bidding just in case a miracle occurred. It didn't and the online bidding soon outstripped our budget and eventually the piece sold for over \$5000. At that point in time the purple Poinsettia Milk Pitcher was re-categorised in our minds and moved from a dream piece (*unlikely* to happen) to a fantasy piece (*never* going to happen)

Towards the end of the year another example appeared on a specialist US auctioneer's website however included in the description was the phrase "hard to find crack in base". Now, we fully appreciate that there are many collectors who won't consider a damaged piece however, we've always held the view that if the damage is minor and does not distract from the beauty of the piece it might give us the opportunity to acquire something that, ordinarily, might be beyond our reach. Having said that, the use of the word "crack" made us very nervous so we contacted the auctioneer to get a further clarification and a more detailed condition report.

The report confirmed that the "crack" had only been discovered on the third examination of the piece (hence the phrase "hard to find"), it was an internal fault only and couldn't be felt from either the inside or the outside of the pitcher. The "crack" appeared to be stable and was almost certainly an original manufacturing flaw with no indication that it had been caused by a more recent "impact".



Under the circumstances we decided to make a cautious bid and see what transpired. In due course, we had our usual overnight restless sleep but were delighted when we were confirmed as the successful bidders the following day.

There then followed a period of considerable nervousness as we realised that we had just purchased a "cracked" piece that was about to be flown around the world at 30,000ft and into the UK during a period of very cold weather. Would it survive the temperature fluctuations?

As it turned out we needn't have worried and once again, because of the excellent packing by the auctioneer, the piece arrived safe and sound and has now joined its cousins on display and is even better than we'd hoped and we're happy to report that the "crack" in no way detracts from the beauty of this piece. In fact, unless you hold it up to the light at just the right angle and view it through the inside of the pitcher you wouldn't even know it was there.



Now, as everyone knows it doesn't matter how you describe it, a crack is a crack is a crack however, I can't help feeling that if this had been described as a "heat check" it wouldn't be sitting on our shelves because someone else would have snapped it up.

So, returning to the original purpose of this article. Recent newsletter articles have proved that outstanding pieces of glass can still be discovered in the most unlikely of places although in reality I think we would all agree that this is the exception rather than the rule (unless I'm still looking in all the wrong places).

In the two cases above our "hunt" had taken us to the US, albeit in the virtual world, and the actual buying experience had consisted of a few computer keyboard strokes (and a wait to see if we'd been successful). Nevertheless, we have managed to track down pieces of glass which we feel significantly enhance our existing collection as well as ticking off some dream items on our ultimate wish list. Overall, I believe that, however collectors go about it, there is still considerable excitement and enjoyment to be had on the "Great Carnival Glass Hunt" whatever methods we use and wherever we source the glass from (admittedly some more romantic than others). I also believe that, whatever our individual tastes and budgets, and whether we are hunting for specific pieces or just happy to take what fate throws in our path, all Carnival Glass is fair game.

Except for the elusive marigold Dragon & Lotus ..... THAT'S MINE!

*\*Okay.....148 is perhaps a slight exaggeration!*





# *ARTICLES*

## THE OXFORD CROSS ENIGMA

Dave Richards



This curious bowl was christened Oxford Cross by Glen and Stephen Thistlewood who found an example of this previously uncatalogued item in Oxford. The maker remains unconfirmed and it only seems to have been found in Marigold in a single "as pressed" shape; a flat-bottomed bowl 6.5 inches across by 2.5 inches high. It's made from a one-piece mould, which is a remarkable achievement when you consider the depth of the external quilted pattern. When I first looked at this I couldn't see how it could have been lifted vertically out of a one-piece mould: the secret is in the very precise angles of the pattern which avoid any actual undercut despite the appearance otherwise. The one-piece mould style of pressing was used by English glass makers including Sowerby, but this is circumstantial and there is no evidence linking it to them or indeed to it being English.

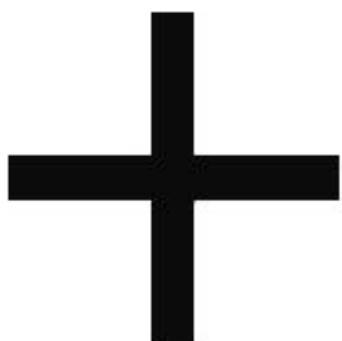


The base features a large 18-pointed star, within a flat Marie, which has not been ground. The pressing is sharp and accurate throughout and the Marigold iridescence is very fine with lots of blue, pink and fuchsia tones. Before I acquired this example I'd only seen an image of its interior and I was really surprised by its impressive quality.



Of course, the most interesting feature of this piece is that enigmatic cross design on its inside. Just what is it supposed to be? It positively screams symbolism - but for what? True, it could be a purely ornamental arrangement of shapes but I'm convinced the motive was to suggest a meaning and perhaps to make that meaning deliberately mysterious to encourage speculation.

So, here's my speculation on a possible meaning. I've searched far and wide in vain for any symbols that fit this design neatly. That it incorporates cross devices points very strongly to any symbolism being Christian based. I think it has to be considered as an amalgamation of several symbols overlaid and merged.



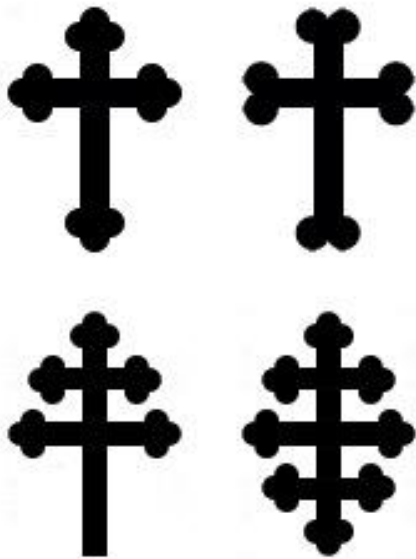
**THE GREEK CROSS**



**THE TWO BARRED CROSS**



At its heart, there are four identical arms, which if extended would cross in the centre to form a symmetrical Greek or Celtic Cross. Each of the four arms can be seen to contain in proportion the form of a Two Barred Cross which is widely used by the Christian church and in heraldry as an alternative to the simple single barred Latin Cross and is known interchangeably as: the Cross of Lorraine, the Patriarchal Cross, or the Archiepiscopal Cross. This form seems to have originated in Eastern Europe, being adopted by the Hungarian royal family in the 12th century, and later by the French as the Cross of Lorraine which became the symbol of the Free French in WW2.



### **BUDDED CROSS VARIATIONS**



### **NASRANI OR PERSIAN CROSS AT KADAMATTOM CHURCH, KERALA, INDIA**

(Courtesy Wikimedia commons GNU Free Documentation Licence)

The shaped ends of the four arms convert the cross form into a flowing outline, similar to a three-lobed clover leaf. This adaption is known as a Budded Cross, also called an Apostles or Cathedral Cross. The budding can take many forms, but the most common is three buds, which like the lobes of a Shamrock leaf are meant to represent The Holy Trinity. A famous example of a budded cross is the so-called Persian or Nasrani cross: which is a very distinctive variant of the symmetrical Greek cross used by the St Thomas Christians established in Kerala India. This example is from the 9th century AD Church of Kadamattom. St Thomas Christians are one of the oldest Christian communities dating back to the first century A.D. who seem to have adapted the Pre-Christian Greek Cross symbol for their own purposes.

If the outer design is an amalgamation of all these different Cross symbols, what is the significance of the inner design of four leaf shapes? The leaf is a very potent symbol of growth and rebirth in Christian iconography. It symbolises the Tree of Life. In some traditions, the True Cross used in Jesus's crucifixion was believed to have been made from the same wood as the Tree of Life in the Garden of Eden from which Adam and Eve ate the apple.



By coincidence I was writing this article over Easter, and a possible meaning of the piece struck me. Could it be an Easter dish? The crosses symbolising the Crucifixion, the leaves the Resurrection, with the bulbous ends representing the beneficent salvation of the Holy Trinity. I wonder if there was some intended domestic use for it to celebrate Easter: perhaps you could put decorated eggs or special sweets in it. If my thoughts about a strong religious symbolism are correct, then in my opinion it casts some doubts on an English origin, as other Carnival items with a religious theme tend to be of Eastern European origin, but this is pure speculation. That it turns up in the UK, could be because it was imported as a novelty container to be sold filled with special sweets. Of course, there could be a whole other explanation, but one thing is certain: it's a very thought provoking and attractive piece.





# **CARNIVAL GLASS WEATHER THE WEATHERMAN - PART 2**



Having spent much of my life as a Royal Navy Meteorologist and Oceanographer, this is the second edition of my story of carnival glass items that have names, shapes or patterns which relate them to the weather. In the last edition we looked at April Showers and the fabulous Northern Lights. This time we are going to look at the beautiful 'Morning Glory'.

## **MORNING GLORY – METEOROLOGICAL PERSPECTIVE**



**Morning Glory Cloud near Burketown from plane. Photograph by Mick Petroff CC BY-SA 3.0**

I suspect not many of you will be familiar with the weather phenomenon of Morning Glory. The Morning Glory cloud is a rare weather event, consisting of low level roll clouds, that is occasionally observed in different locations around the world. The southern part of the Gulf of Carpentaria in Northern Australia is the only place where it can be observed on a regular basis.

The causes are not clearly understood. Research indicates that sea breezes, which develop on both sides of the gulf and meet in the middle forcing air to rise, are key factors in the formation of north-easterly Morning Glories. Some Morning Glories from the south are associated with the passage of a cold front. Local folklore suggests that when the fridges freeze over and table corners turn upwards in the Burketown Pub then the cloud will form!

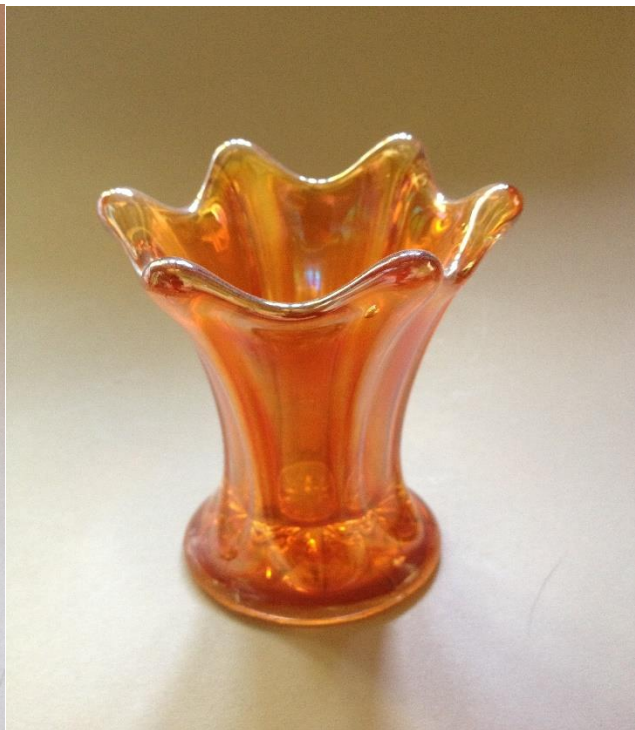
### **MORNING GLORY – THE CARNIVAL GLASS PERSPECTIVE**

There are two Morning Glory patterns, one by Imperial and the other by Millersburg. Imperial's Morning Glory is found on vases that range in height from a miniature one to a large funeral vase. Some are swirled, and jack-in-the-pulpit versions are also known. They are most often seen in marigold, purple and helios, and occasionally in smoke. We have had a number in our collection at different times, bought in the UK, USA and New Zealand. At the moment, we have a miniature marigold one and a slightly larger smoke one.

The Millersburg Morning Glory pattern is known only on pitchers and tumblers.



**Imperial Morning Glory Vases**

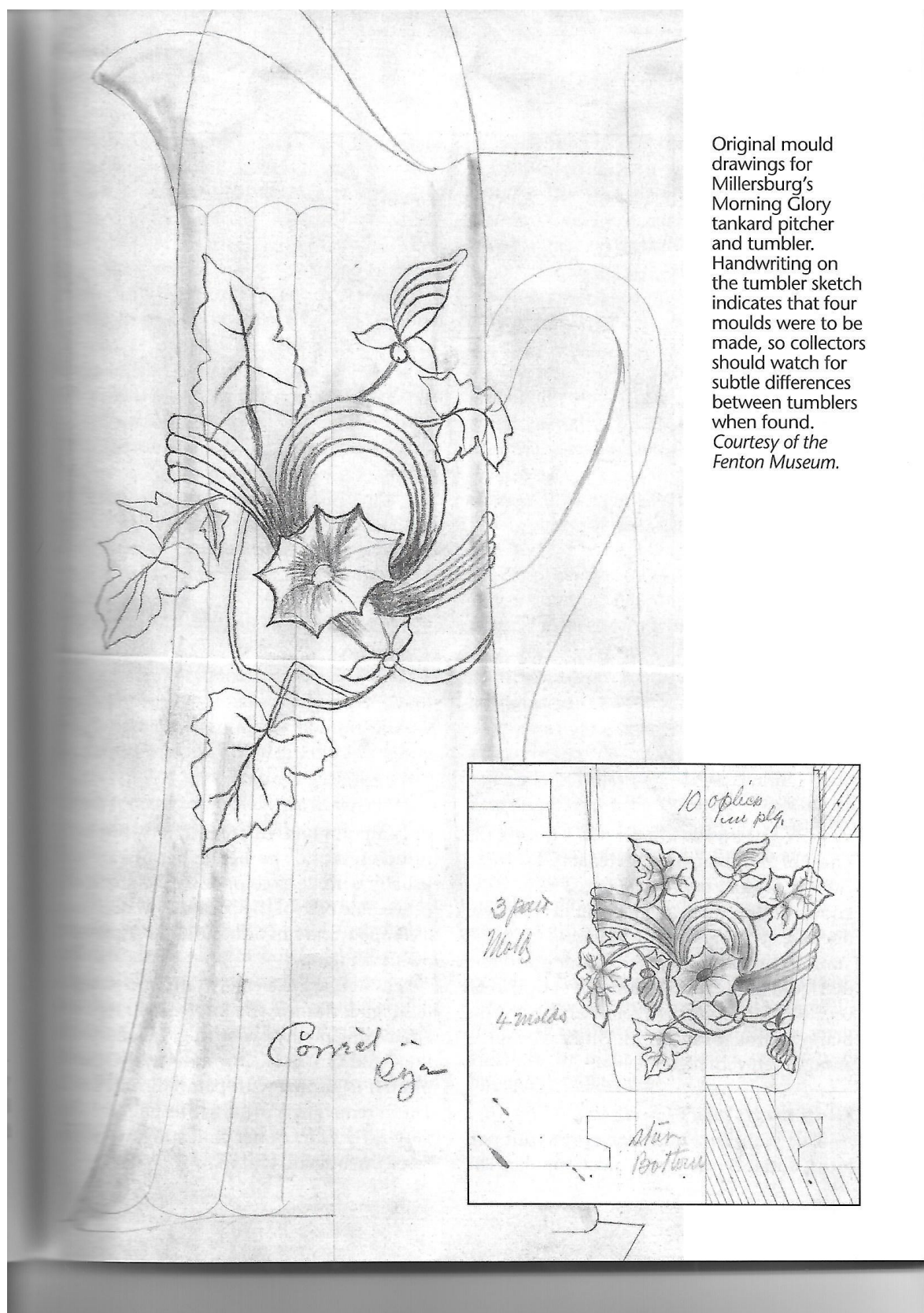


**Photographs Steve and Trudy Auty**

So how is the Morning Glory pattern related to the cloud? Well of course it isn't. There is hardly any resemblance to the Imperial pattern although a stretch of the imagination could construe the roll clouds as being similar to the ribs running up the side of the vase. In reality, the weather has nothing to do with the naming of the pattern which seems to have been done to reflect the shape of the Morning Glory flower. This likeness to the top of the Imperial vases can be seen on the Millersburg pattern as shown on the drawing and photographs on the next two pages.



This sketch shown in Marie McGee's book on Millersburg Carnival Glass, reproduced here Courtesy of The Glass Press, shows the true beauty of this pattern and how the shape of the 'Morning Glory' flower is evocative of the shape looking down upon an Imperial Morning Glory vase. Also fascinating to note with the Millersburg pattern is that it seems four versions of the tumbler moulds were made so it is a case of 'spot the difference' when comparing these items.



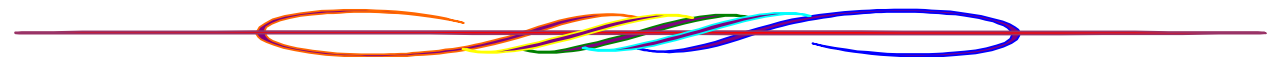


**Millersburg Morning Glory Tumblers in Amethyst and Marigold Courtesy Seeck Auctions**



**Looking Down on Imperial Morning Glory Vase shows the Flower Shape  
Photograph Steve and Trudy Auty**

I hope you have enjoyed this second edition of an alternative perspective on carnival glass that will be continued in the next newsletter looking at weather phenomena that occur around the globe. Don't forget to write in and let me know if there are other carnival glass weather events that you would like me to cover and I shall do my best to provide an interesting mix of glass and meteorological information.





## *CHEER UP - A WELL TRAVELLED PUNCH CUP*

### *TRUDYAUTY*

At the AGM we bought a very pretty, marigold punch cup from Phyllis Atkinson. It has columns of what look like cushioned diamonds but we didn't recognise the pattern name. It is iridised on the base and, at first, we thought it might be modern.

Driving home we had a hunch that we had seen this punch cup before. Lo and behold as we walked through the front door we were proved correct because there was one sitting on the shelf in the hallway!! As you can see this punch cup (shown on the left) has a different colour – clambroth. It too is iridised on the base but around the rim it bears an engraved inscription which looks like: *"Adelaide Exhibition 1916, Love to Mother from Millon"*.



**Imperial Engraved Waffle Block Punch Cup**



**Imperial Marigold Waffle Block Punch Cup**

Consulting our trusty notebook, we discovered that we had bought the clambroth one in Hinckley, when we lived there, in July 2002. The entry stated that the pattern is Imperial's Waffle Block which we confirmed after checking our books. Looking online, the only reference we could find to an exhibition in Adelaide in 1916 was to a Naval, Military and Red Cross Exhibition that was held in October to support the First World War effort. Mike Brown did some additional research and found the exhibition was in aid of the Red Cross and Cheer-Up<sup>1</sup> societies.

There were military displays, including one showing how the wounded were treated, activities such as bayonet fighting (did this bring much comfort to those at home, we wonder?) and there was camp fire singing to bring some cheer to the occasion. The exhibits showed items from various wars including buttercups and poppies gathered from the trenches in France which must have been touching for those whose loved ones were fighting overseas.

There were displays of art, needlework, hand painted china and various specimens of 'feminine handicraft' from the League of Loyal Women. Ladies from the Cheer-Up society were in charge of serving refreshments and there were stalls selling all kinds of 'delectable things.' We

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<sup>1</sup> The South Australian Cheer-up Society's objective at the time was to support the soldiers in the First World War as well as to bring them into contact with 'the highest type of womanhood'. They visited the soldiers at camp before they embarked for the trenches and provided them with supper, concerts and conversation.

wondered whether, perhaps, Millon might have bought the punch cup and had it engraved for his mother as a parting gift as he went off to war?

We decided to call fellow CGS member, Gary Workman, who is not only knowledgeable about glass but lives in Adelaide and knows a lot about South Australian History. He was puzzled by our story, primarily because there were no Adelaide Exhibitions during the First World War. If this was a special event then why did the engraving say Adelaide Exhibition and not Naval, Military and Red Cross or Cheer-up Exhibition?

Gary confirmed, however, that Imperial did export Carnival Glass from America to South Australia during the period 1915 to the 1920s as such items were advertised in "household" type catalogues of the day. So Imperial glass items at a 1916 exhibition remained a possibility.

*'Are you sure it says 1916?'* asked Gary. *'Yes'* we replied, *'We can clearly see the numbers 1 and 6'* so we finished the telephone call with the mystery unsolved.



**Etching 'Adelaide Exhibition' can be seen**



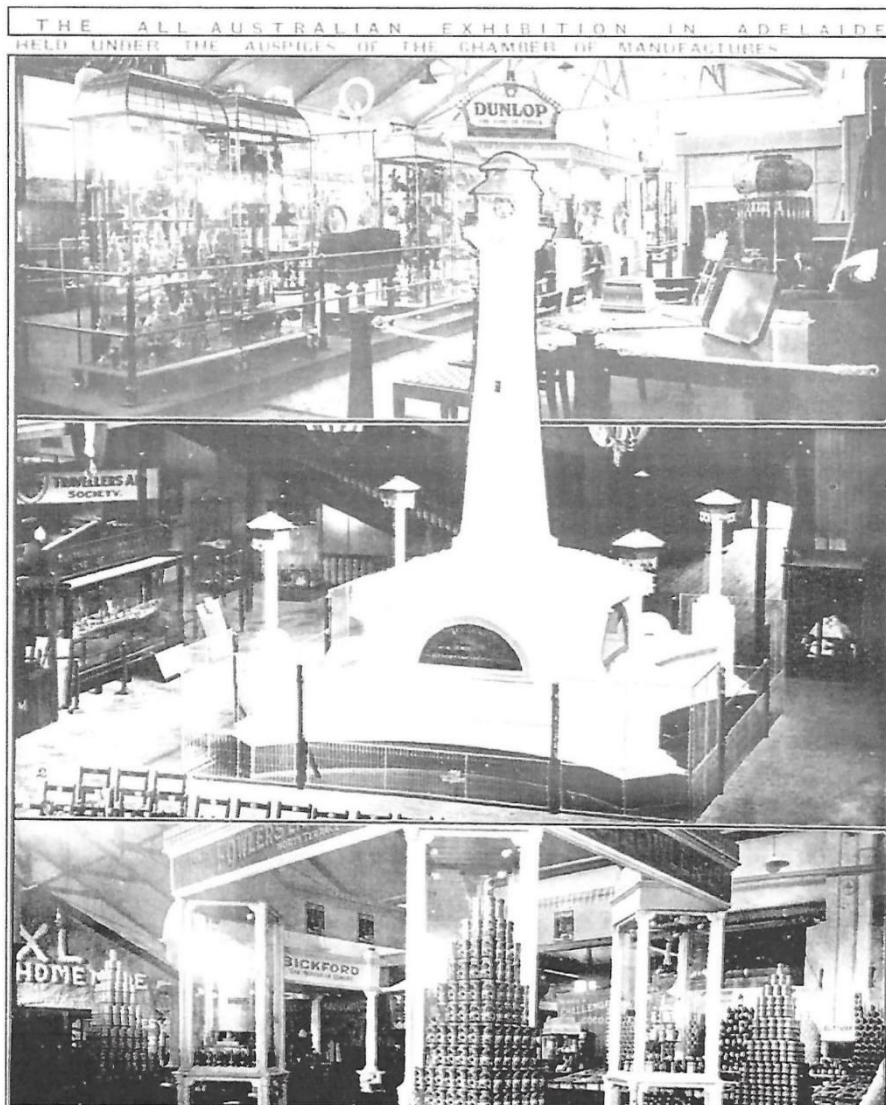
**Etching of year unclear – 1916 or 1925?**

However, his question prompted us to get out the magnifying glass so that we could look more closely at the engravings. This closer inspection confirmed the first two numbers as 19, but the subsequent two were harder to determine and could have been 25 (with the lazy squiggle of the 2 looking like a 1 and an over enthusiastic 5, that was almost closed up with only a faint dash at the top, making it look like a six) giving a date of 1925 rather than 1916. So maybe our first thoughts about the 1916 date were wrong?

Gary had told us there was an exhibition in Adelaide in 1925 and that a number of hand engraved Imperial Waffle Block punch cups can be found in Australia coming from this event. The Exhibition ran for 8 weeks and reports in the Adelaide Chronicle on 4 April 1925 confirm that its full title was "The All-Australian Exhibition in Adelaide", held under the auspices of the Chamber of Manufactures to promote locally made goods. Opened by the Australian Prime Minister, Stanley Bruce on Friday 27 March, it was clearly a high profile and prestigious occasion where many types of wares were on display.

This photograph from the Adelaide Chronicle shows: the Dunlop stall, a striking lighthouse centrepiece and a display of canned goods where the catch phrase was obviously 'pile them high'! At the top left-hand corner, you can see elegant display cabinets in which items such as glass or porcelain may have been displayed.





National Library of Australia

<http://nla.gov.au/nla.news-article89368110>

It was now looking more likely that the punch cup was a souvenir from this 1925 exhibition with Millon having had it engraved as a gift for his mother. Adding weight to this is the fact that CGS member Mike Brown has two items of Crown Crystal Carnival Glass in his collection which were engraved at the Adelaide Exhibition.

One clearly shows 1925 but the numbering on the other is less distinct which had led to a question of whether it said 1925 or 1927. Perhaps the real answer is that there were several engravers who were personalising goods at the 1925 Adelaide Exhibition and maybe some were better at their craft than others? Or else that, by the end of a long day engraving souvenirs for the crowds who visited, the engraver's arm simply got tired!!

In any case, we have to thank whoever it was for their indistinct engraving because, without this, we would never have looked up the fascinating story behind the 1916 Adelaide Naval, Military and Red Cross Exhibition or learned about the valiant work of the ladies in the 'League of Loyal Women' and the 'Cheer-Up' society which should inspire all – and to Phyllis for bringing her marigold punch cup for sale otherwise we may have never checked back into this story.

So, we have solved the mystery of the pattern, and we know how the punch cup got from the USA to Adelaide in the 1920s but we are left with the question of how did it get to Hinckley in the UK by 2002? Whatever the tale, we can say that this surely is one well-travelled little punch cup!!

**We would like to thank Michael Brown and Gary Workman for their input and assistance with this article.**

# YOUNG COLLECTORS

**Ponies, Unicorns & even a Sea Horse**



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## **PUBLIC LAUNCH OF ANTHONY AND MAUREEN WARD COLLECTION THE NATIONAL GLASS FAIR – SUNDAY 12 NOVEMBER 2017**



**Carnival Glass Society's display at the National Glass Fair in  
November 2017**

## **HOW TO JOIN THE CARNIVAL GLASS SOCIETY**

We hope that you have enjoyed reading this newsletter sampler and would love to welcome you as a member of the Carnival Glass Society. Membership runs from 1 November to 31 October each year (if you join part way through you will receive the back issue newsletters for that year).

### **The annual subscription is**

£14 for up to two people for electronic membership (newsletter sent to designated email address)

£25 for up to two people for UK paper membership (newsletter posted to designated address)

£32 for up to two people for overseas membership (newsletter posted to designated address)

To join please send a completed membership application form (attached) and cheque payable to the Carnival Glass Society UK to our Membership Secretaries at 127, Whyke Lane, Chichester, West Sussex, PO 19 8AU or you can join using PayPal at [www.thecgs.co.uk/online-application](http://www.thecgs.co.uk/online-application).

### **SEE NEXT PAGE FOR DETAILS OF OUR 2018 CARNIVAL GLASS WEEKEND**

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# CARNIVAL GLASS SOCIETY 36<sup>TH</sup> AGM FRIDAY 14 TO SUNDAY 16 SEPTEMBER 2018 THREE SWANS HOTEL, MARKET HARBOROUGH

**Carnival Glass Society UK**  
Published by David Richards [?] · September 15 at 5:37pm · €

**AGM DIARY - EPISODE 1**

It's the first day of our AGM at the lovely Three Swans Hotel in the historic market town of Market Harborough. The hotel was a Coaching Inn on main route north /south to and from London, and parts of it date back to the 16th. Century. It's been great to meet and catch up with various Carnival Glass friends arriving this afternoon. There has been lots of activity setting up the sales room, and putting up the Anthony and Maureen Ward collection display for tonight's special presentation. Thanks are due to everyone who helped. Here are some pictures to give a flavour of Market Harborough and the hotel with its wonderful colourful floral displays.



197 people reached [Boost Post](#)

Like Comment Share

Barbara Schneider, Kathryn Joyce Johnson and 9 others Chronological

**Carnival Glass Society UK The Old Market Hall**



Like · Reply · Commented on by David Richards [?] · September 15 at 5:45pm

**Carnival Glass Society UK Floral Display in the Hotel Courtyard**



**Carnival Glass Society UK**  
September 16 at 1:02pm · €

Here are some messages from our members at the AGM to those who unfortunately cannot be with us.  
If you are not here please feel free to send a message back to our attendees.



Like Comment Share

Cale Wilcox and 11 others Chronological

**Web Cgs** what a great event this has been lots of great glass  
Like · Reply · September 16 at 2:13pm

**Web Cgs** shame you don't know what you have missed. put it in your diary for a must next year. roni randall  
Like · Reply · September 16 at 2:18pm

**Web Cgs** an iridescent display of the whole spectrum of carnival  
Like · Reply · September 16 at 2:20pm

**Web Cgs** another really successful agm, can this really be the 35th anniversary agm  
Like · Reply · September 16 at 2:26pm

**Web Cgs** As usual, another great event. Fantastic glass, Wonderful people. I'd recommend that you try and attend next year - Graham Sheldon  
Like · Reply · September 16 at 2:35pm

**Web Cgs** How amazing!! Great people, great glass, wonderful event (as usual!). Thank you! And if you haven't been here - you should try! - Kathi & Galen Johnson  
Like · Reply · September 16 at 2:37pm

**Web Cgs** great day great people lots of laughs ,come dressed for the theme enjoy your self.mazz kennedy

\*

Facebook Postings from the 2017 AGM  
The AGM diary, updated as weekend progressed. 'Wish You Were Here' messages from members.

## DON'T MISS IT – WE WOULD LOVE TO SEE YOU THERE

(SEE BELOW FOR CGS MEMBERSHIP APPLICATION FORM)



# **The Carnival Glass Society**

## **MEMBERSHIP APPLICATION 2017-18**

**Name/s (up to 2 people per membership)**

.....

.....

**Please circle as appropriate**

UK Paper membership.	Receives paper newsletter by post in UK.....£25.00
Overseas Paper membership.	Receives paper newsletter by post outside UK....£32.00
Electronic membership.	Receives newsletter via email or website.....£14.00

Membership runs from 1 November 2017 to 31 October 2018. Electronic newsletters are sent to one primary email address (you can provide a secondary email address, optional). Please provide your email address even if you have paper membership so we can update you on CGS news and activities.

**Primary email address** .....

**Secondary email address (optional)** .....

**Postal Address**

.....

.....

**Telephone Number**.....

**No personal information is given to third parties without your permission, please tick the box if you give:**

Permission to disclose your address to other members	<input type="checkbox"/>
Permission to disclose your email address to other members	<input type="checkbox"/>
Permission to disclose your telephone number to other members	<input type="checkbox"/>

I/We enclose £\_\_\_\_\_ as subscription for the Year 1 November 2017 to 31 October 2018

Signed.....

Date.....

Please enclose a cheque (in pounds sterling) made payable to 'The Carnival Glass Society UK' and send to the Membership Secretary at:

**127 Whyke Lane, Chichester, West Sussex, PO19 8AU .**

Alternatively you can pay using PayPal via our website, [www.thecgs.co.uk](http://www.thecgs.co.uk) (Go to 'Join the Society', 'Memberships', scroll down and click on renewals. URL is <http://www.thecgs.co.uk/apps/webstore/>).