



*THE
CARNIVAL GLASS
SOCIETY*



*NEWSLETTER SAMPLER
A Selection of Articles, Research and
Members' Contributions*

THE CARNIVAL GLASS SOCIETY NEWSLETTER SAMPLER



We hope you enjoy this taster of our 40 page quarterly Carnival Glass Society Newsletter which provides an eclectic mix of research, articles, photographs, news, snippets and carnival glass fun, all based on the contributions of our members as well as the input of experts, museums and those whom we collaborate with from around the world.

You will find photographic journeys through members' collections, often presented in a novel way. We research the identity of rare or unknown carnival glass items and delve into the history of familiar items which have backgrounds that may surprise you. Our members share amusing stories from their time on the 'Great Carnival Glass Hunt' and we often run members' projects, such as our 'Carnival What's the Use?' challenge which you will find in this sampler.

We have a regular carnival glass jewellery feature for members to enjoy as well as quizzes to test your knowledge and provide a little carnival glass fun.

When you have finished reading this sampler, please know you are very welcome to join us as a member to receive the Carnival Glass Society Newsletter every quarter plus enjoy a host of other membership benefits (look out for details on Page 40). We do hope that you enjoy reading this newsletter and that you keep safe and well.



**Special iced 'Carnival Cake' made for the Carnival Glass Society's 35th anniversary
Front Cover: Honeysuckle in a Brockwitz Curved Star Flower Holder, courtesy S&T Auty**

PLEASE SCROLL DOWN TO ENJOY YOUR SAMPLER

TRIOs - By Graham Sheldon

As keen gardeners we have always tried to stick to basic design principles when thinking about how to group plants in the garden which is that odd numbers always look more natural than even numbers. It appears these principles also subconsciously apply to the purchase of our favourite carnival glass patterns although we didn't plan it or indeed realise we had done it because the individual pieces aren't grouped together in the house but are spread across different rooms.



Wishbone - Marigold, White, Purple



Rose Show - Blue, Aqua Opal, Marigold



Poinsettia & Lattice - Marigold, Ice Blue, Purple



Good Luck - Green, Marigold, Blue



Hearts & Flowers - Marigold, Aqua Opal, Purple



Stippled Three Fruits - Marigold, Aqua Opal, Purple

Of course, if you're looking for a bit more impact then there is something better than threes!!

**Poinsettia Milk Pitcher
Marigold, Smoke, Purple,
Helios Green, Marigold**



IMPERIAL'S #524 AND #525 PATTERNS

By Gwilym Elis Jones

In the world of carnival glass, it is unusual for a pattern to have been produced in plate form, and **only** in plate form. Some of the lettered advertising/souvenir carnival glass are only found in small 7-8" plates, but generally speaking, most mass-produced carnival plates can also be found in other shapes.

There are two Imperial patterns which were only produced as plates. These are **Homestead** (#524) and **Chrysanthemum** (#525).



#525 plate in purple

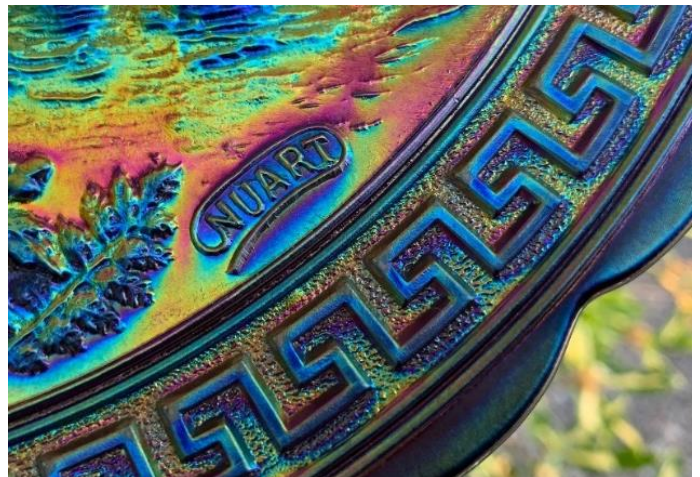


#524 plate in amber

They are 10.5" across, which classifies them as chop plates by today's standards, and the original versions always have a ribbed back. (Reproductions were made by Imperial in the 1960s.) The patterns first appeared in Imperial's catalogues in 1913 and production is believed to have lasted for over a decade.

The plates may, or may not, be signed NUART at around 'twenty five past the hour' on the interior surface.

There appears to be a price premium on those which are marked NUART – whether that is because of the desirability of the trademark itself or whether it is the case that the NUART versions are better iridised – I do not know.



Both patterns have the distinctive Greek Key and stippled border around the outside, and each plate has 24 scallops around the rim. There is no denying that both patterns were fashioned by the same designer, although the subject matter could hardly be more different.

The plates first appeared in Imperial's Supplement Catalogue of 1913 - *kindly reproduced below with permission of the Hooked on Carnival team and Gary Senkar* - and adverts were included in a number of catalogues until 1926/27.

The advertisements tell us several things:



The NUART trademark did not appear in the earliest catalogue drawings but did appear in a 1924 advert.

The items were originally marketed as cake plates or wall plates (and later as **'picture plates'**) going on to say *"These plates have a rim on the back, which makes it possible to hang them to the wall, just like a china plaque. If put in the proper light, these satin finished iridescent pictures form very beautiful wall decorations."*

Perhaps this accounts for (i) the quality of the design, (ii) the superior iridescence generally found on these chop plates, and (iii) the fact that they are only found in plate form. They were intended to be impressive flat-formed decorative items, designed to be displayed and admired.

This 'homemade' hanger is made of strands of BT telephone wire, with a loop at one end and a twist at the other, tightly and securely twisted around the rim of the base. This risky method of displaying carnival glass may not be to everyone's taste!



In 1913 and 1916, the plates were advertised in a dark amethyst and green with a satin finish. This is not to say they could not be purchased in other colours - perhaps someone realised that the iridescent finish on these two particular colours was particularly apt for wall displaying purposes? The 1924 advert indicates that the plates were available in 'three new satin iridescent colours' from their stretch Ice Line – marigold, smoke and white.

Moving on to both patterns. Much has been written about the intricate detail of the **Homestead** plate. The ducks on the river, the flow of the water underneath the bridge, the 'steeple' in the

background, the person drawing water from the well, the rustic picket-fencing, the wheelbarrow and even the structure of the small holding (ooohps – homestead!). The detail is truly amazing. It is such a romantic, idyllic, tranquil and sentimental setting of a bygone age.

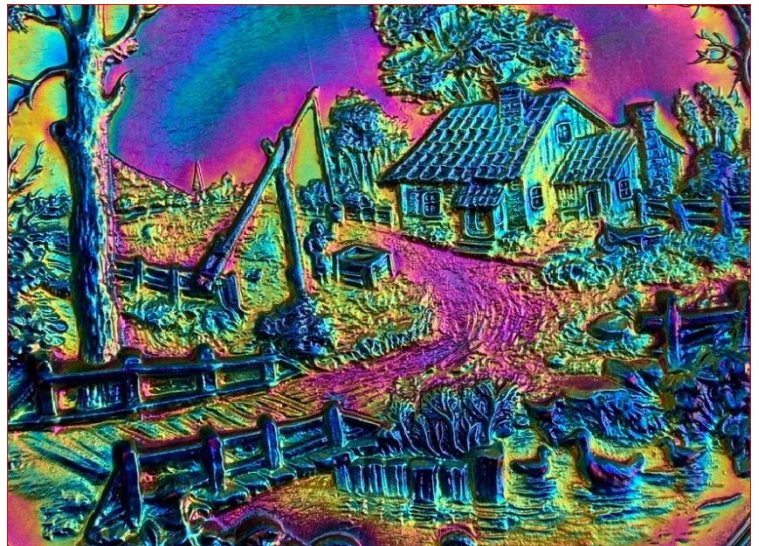


Homestead plate in amber



Homestead plate in purple

The **Chrysanthemum** design is a lot more tactile. One naturalistic double open blossom dominates the plate, surrounded, as in nature, by flower heads and leaves. The lifelike quality of the petals, flower heads, stalks and leaves are enhanced by the heavily raised nature of the mould work, which also contours and varies the iridescence. You can literally feel the flower. On a slightly more morbid note, my mother used to associate chrysanthemum flowers with death, grief and bereavement. She would not have them in the house!



Purple Chrysanthemum plate



Amber Chrysanthemum plate

In terms of auction sales over the last twenty+ years based on Mordini's Carnival Glass Auction Price Guides, Dave Doty's Field Guide to Carnival Glass and the Hooked on Carnival database of sales, Homestead plates come up for sale far more frequently than Chrysanthemums at an overall ratio of 3 Homesteads for every one Chrysanthemum. There are definite variations between the colours. In purple, amber and green the ratio is approx. 4:1 or 5:1; but it's a much closer run thing with marigold, smoke and white. I have no explanation for the disparity in the ratio of blues sold, other than there are more blue Homesteads out there!



| | Chrysanthemum | Homestead |
|-------------|----------------------|------------------|
| Amber | 11 | 41 |
| Blue | 1 | 11 |
| Clambroth | 1 | 1 |
| Green | 5 | 28 |
| Honey Amber | 1 | - |
| Marigold | 10 | 24 |
| Purple | -17 | 75 |
| Smoke | 12 | 13 |
| White | 7 | 9 |

(Extract from Hooked on Carnival database – auction sales between 2011 and 2021)



And, as an aside, the records that I have seen indicate that all the blue plates (whether Chrysanthemum or Homestead) sold between 1999 and 2021 had the NUART trademark, which gives credence to the suggestion that the blue colour was not used until the 1920s.

I would not consider either pattern to fall within the 'rare' or 'scarce' category of carnival glass, as examples do come up for sale on a fairly regular basis. I would however classify them as highly desirable and very collectable patterns. The quality of iridescence is usually very high, especially in the darker colours, which makes them firm favourites amongst collectors.

And talking of high-quality iridescence, this electric green beauty shown above sold for \$32,500 at the 2007 HOACGA Muehlbauer auction. WOW!

(Acknowledgements to the contributions and insights of Gary Senkar and HOC. Plate photos copyright Gwilym Elis Jones.)

SOWERBY'S RIBBON AND LEAVES

A CASE OF UNUSUAL PROVENANCE

Dave Richards

Sowerby's Ribbon and Leaves pattern is represented in carnival only in marigold in the form of this round twin handled bowl commonly referred to as an open sugar. These are extremely scarce. No matching creamer has been reported.



Pressed from a two-part mould, it's a simple shape of elegant proportions, with its base angled to form a small plinth which matches the squared off handles. The top edge is formed into a border composed of a ribbon twisted around a cable. Between the top and bottom borders is a frieze composed of a continuous arrangement of entwined stems, leaves and tiny flowers, some like daisies, some like tulips. The effect is very reminiscent of Arts & Crafts design, and particularly of wallpaper produced by William Morris and Co. This is perhaps not surprising because although the carnival version was made in the mid-1920s, the mould it was pressed from dates from the mid-1880s at the peak of the Arts & Crafts movement.



All this is fine and fits in with the common practice of Sowerby of bringing back into service their Victorian moulds in the mid-1920s to reissue them in the then very fashionable carnival glass finish. However, Ribbon and Leaves doesn't appear in any of the Victorian Sowerby pattern lists for the simple reason that it wasn't their pattern. It was in fact a pattern of their greatest rival Davidson. It appears in the Davidson lists in the mid-1880s as pattern no. 195 as a covered butter dish. The Sowerby version is in fact just the base of this butter dish, which explains its shape which, thinking about it, is rather short for a sugar bowl.



The Davidson butter dish has a charming lid with a finely moulded finial knob. It also carries the leaf and flower pattern and has a ribbon border. There was also a matching creamer. The examples I'm showing here are in milk glass which shows the design off to perfection. Davidson also made these items in other glass finishes.



So, the question has to be: how did Sowerby come to be making a carnival glass dish using a mould with Davidson provenance? The mould used, by direct comparison of the two versions, is unquestionably the same and not a copy. Ribbon and Leaves doesn't appear in any of the Sowerby lists so how do we know the carnival version was made by them and not Davidson? There is a simple answer to this: the carnival version differs from the earlier Davidson version in one important detail; that it carries an internal abstract four leafed clover pattern used on other known Sowerby items. This pattern, made by recutting the original plunger, was designed by Sowerby specifically for items being iridised to add to their appeal in order to compete with the imported American carnival glass which was usually patterned inside and out. The same pattern

was added to Sowerby's Lea creamer and sugar whose original Victorian moulds were brought back for carnival treatment at the same time. I believe this very simple pattern; just a single line gouged out of the plunger and some hammered stippling, was Sowerby's first attempt at enhancing their items to display iridescence better, and probably predates their direct copying of the American firm Imperial Glass's patterns Scroll Embossed and Roundel which they used extensively as internal patterns on their other carnival glass.



Davidson glass, located nearby at Gateshead, was undoubtedly Sowerby's main competitor, so it's hard to see why they would have sanctioned Sowerby using one of their designs if it was still of value to them. Perhaps the mould was acquired by Sowerby after being scrapped by Davidson because the lid mould had been damaged. The 1880s Davidson design doesn't appear to have been patented and registered, so there would be no legal obstacle to Sowerby using it. However, as neighbouring firms, in the absence of an agreement, this wouldn't have been good for Sowerby's business reputation. We may never know the full story, but as so very few of these were made, I suspect they were pressed as an experimental run at the beginning of Sowerby's foray into carnival glass production. The fact that it's quite small as a sugar bowl and they didn't have the matching creamer mould probably ruled against it being put into full scale production.

(Davidson glass photos courtesy of Judith Shaw; William Morris Jasmine Wallpaper Sample Wikimedia Commons; all other images copyright David Richards 2020)

CARNIVAL GLASS – WHAT’S THE USE? HOW MEMBERS USE THEIR GLASS

In our last issue we asked members to send photographs of the different ways they use their carnival glass, apart from adorning their shelves. Thank you to everyone who sent in photos showing the practical, intriguing and fun ways in which they use their glass and an invitation to other members to send us more so we can build a 'CGS Carnival – What's the Use?' montage.



Pam Mills

I use my small bowl for displaying the Cyclamen Michael 'won' at last year's AGM dinner.

A Chariot compote holds iridised marbles.

Anne Harrison



Necklaces adorn a Dugan Beaded Panels compote. Smiling pumpkin fits snugly in a carnival bowl.

Dave Richards, Pam Mills and Steve Auty



Carnival Soap Dishes, Rowboat novelty - toothpick holder? Salmon nibbles on an 'Art Deco' Dish

Phyllis Atkinson

With weeks of 'isolation' to look forward to I decided to sort out the glass – dusting – washing (that did not last long!). However, I rescued the three items shown to give them an airing from sitting neglected on my shelves. A Peacock Vase, hidden in a cupboard for whatever reason, looked very pretty with red carnations in it. A poor butter dish without a lid – a melon sits very nicely in it! A pretty harvest decorated bowl (pattern unknown) is a good resting place for a pineapple. All three items certainly brightened up the house during lockdown.



Lynne Martin and Lee Moore



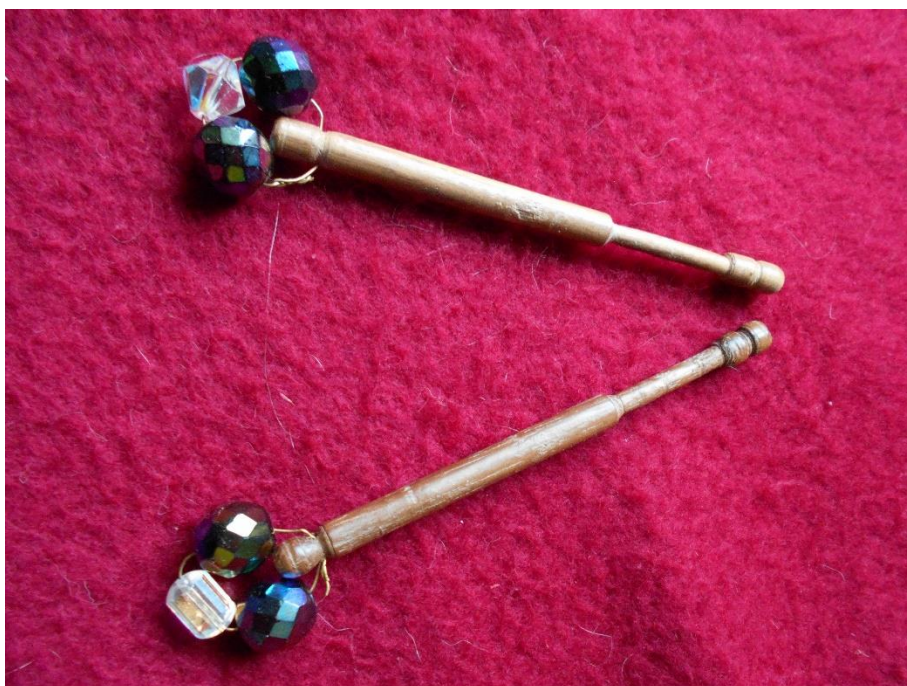
Lynne and Lee have sent in these fantastic photographs showing how they use their carnival glass and they definitely have a seasonal feel to them.

First we have the spring themed *'the only way to eat your eggs at Easter'* showing boiled eggs served in Daisy and Button egg cups with toast soldiers; the amber one is made by L.E. Smith and the other one is by Mosser. Top right we have an Inwald Jacobean Ranger vase full of summer flowers with a cheeky frog looking on. Left we have an Imperial Fashion punch bowl filled with Christmas baubles and lit with winter lights.

Perhaps we shall be lucky enough to see another carnival creation when it comes to autumn?

BUCKINGHAMSHIRE LACE BOBBINS

By Margaret Fowler



I have been most interested in reading about the various uses of carnival glass. So here are some photographs and details of how carnival glass can be used in the craft of lace making.

The traditional Buckinghamshire form of lace bobbin has a ring of wire threaded beads attached which is known as a 'spangle'.

Thanks to Trudy, I have been able to make some with carnival glass beads that came from a broken carnival glass necklace.

I have not used these bobbins yet, but the photo right shows how this kind of lacemaking is done using similar bobbins. You can see just how many bobbins are required to make one item of lace.

The spangles add an extra tension to the thread, stop it from twisting and make it possible to keep the bobbins in order by threading them on a knitting stitch holder when not in use.

You can then, of course, keep them pinned out of the way with a carnival glass hat pin!

Editor: What an amazing and creative use of carnival glass beads from a broken necklace used in real 'make and mend' style. Thank you, Margaret for this unusual submission.



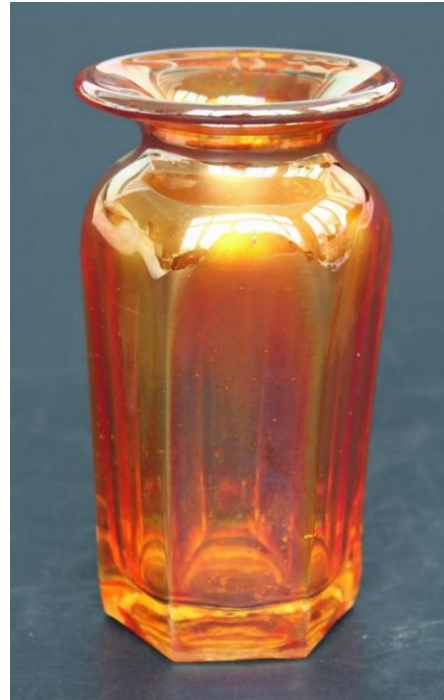
CARNIVAL GLASS SNIPPET

How to tell the difference between a Brockwitz Sunflower and Diamond Vase (shown far right in marigold) and an Eda Sunflower and Diamond vase (also known as Solros) shown right in blue? The flower on the Brockwitz vase has 36 petals but the one on the Eda vase has only 20 (*Vases from the CGS's 'Anthony and Maureen Ward Collection'*).



CARNIVAL GLASS TAKES A QUANTUM LEAP

By Trudy Auty



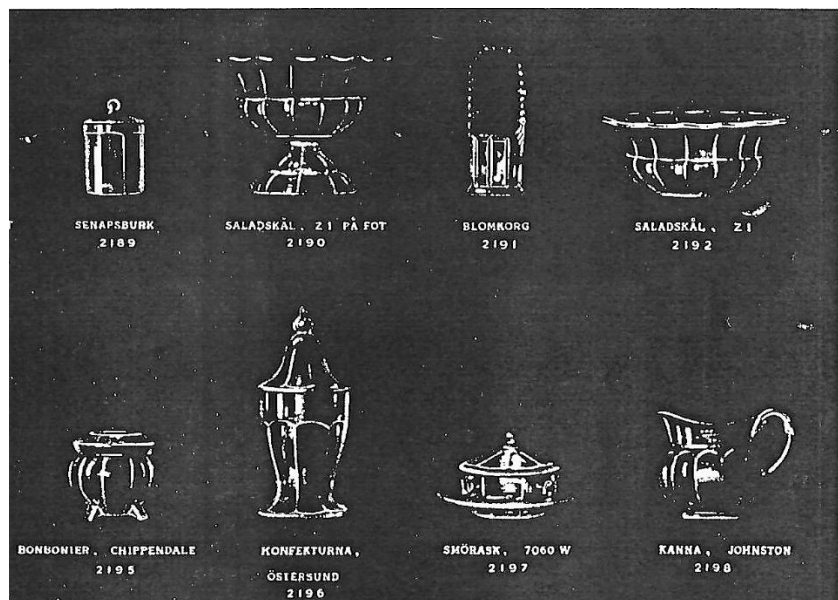
Initially unknown vases from the Anthony and Maureen Ward Collection

In NL164 we asked if people had spotted a rare item on display at our last AGM. The answer was a little blue vase shown above left. It stands 4 inches high and there are two of them in the Anthony and Maureen Ward collection, one in blue and one in marigold – but who made them?

We had found one of these vases in Marion Quintin-Baxendale's book 'Collecting Carnival Glass' published in 2002 and saw that it was named 'Quantum' with a reference to it being made in Sweden. We were not sure whether this was its original name or a name which had been given to it by collectors. Therefore, we contacted Bengt Larsson at the Eda Glass Museum. He confirmed that, although these little vases did not appear in the Eda catalogue, they were made by Eda as part of its Facett range. This is interesting because, although some of the items in this range carry the general Facett title, others are given their own specific name.



Ostersund Candy Dish



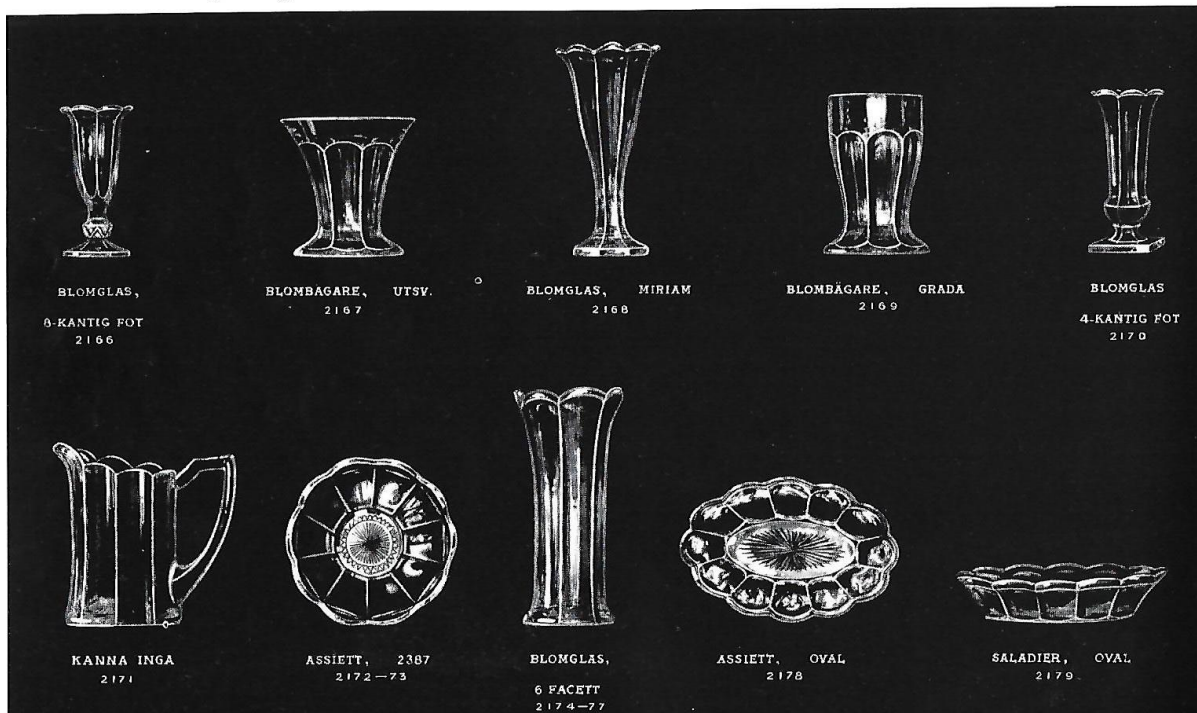
Eda Catalogue Facett Page showing Ostersund and Z1 as named patterns

For example, the Candy Dish in the Facett range, pattern #2196, second from the left on the bottom row of the Eda 1929 Catalogue shown on the previous page, is clearly named 'Ostersund'.

You can see to the left of it a 'Bonbonnier', pattern #2195, which has been named Chippendale. Other items on this Facett page carry the name Johnston, such as the cream jug pattern #2198, bottom right. This catalogue page also shows a salad bowl, pattern #2192, top right, with the name 'Z1' which is also found in the Anthony and Maureen Ward Collection (photograph right).



Pressmönster "Facett", katalog 1929



Catalogue extracts from Eda Glasbruk Minnesbilder by Ulla-Carin Paulsson, Patricia Soderburg and Gunnar Lersjö.

In terms of vases, three are shown in the Eda Catalogue as part of the generic Facett range which just have pattern numbers #2170 (for the four-sided pedestal base), #2148 (for the six sided pedestal base shown on the previous catalogue page) and #2166 (for the eight sided pedestal base). Two more vases are shown in the catalogue which have been given the specific names of 'Blomglas Miriam' (pattern number #2168) and the 6 Facett Vase (pattern number #2174-2177) which comes in four sizes - although one could argue this was a description of the vase shape rather than a specific name. (There are four 6 Facett vases in the Ward collection: two marigold ones standing 6 inches high as well as a 6 inch one and an 8 inch one in blue).

This catalogue page also shows two types of 'Blombägare' (flower cup or beaker) and if you look closely at the one named 'Grada' (#2169) you can see that by adding a lid to this pattern it transforms it into the 'Ostersund' candy dish which just illustrates the versatility of this range.

The Quantum vase is interesting because, although it is a known item in this range, it does not appear in the Eda Catalogues (the name, in this case, believed to be one created by collectors). However, you can see it follows the general Facett shape. *On the next page: blue 6 Facett vase, blue Quantum vase, blue Ostersund, marigold 6 Facett vase, all from the Ward collection.*



The pinched-in 'Spittoon' top is also typical of Eda vases. For example, the Kulor vase, which comes in three sizes (Pattern #2471 to 2473) has this top finish. The Rex vase, although shown in the catalogue as a flared vase (pattern # 2475 to 2477), is also found with both a cupped in top and a nipped-in Spittoon top, as is the Eda Floral Sunburst vase. The Eda Nanna vase has a slightly softer 'nip' to the top but follows the same general effect.



In any case these delightful and dainty Quantum vases, which add variety to any carnival glass display, have helped us to take a 'Quantum Leap' in our knowledge of Eda Carnival Glass. As always, our thanks to Bengt Larsson and the Eda Glass Museum for their kind assistance.



Selection of Eda Spittoon top vases from Ward Collection: Quantum, Nanna, Floral Sunburst, Kulor, Rex, Quantum

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TAKE A WALK ON THE WILD SIDE - PART 2

By Ian and Margaret Page

We are continuing the same theme in this part two. For those who did not see the first article, we are highlighting the influences that took place in the history of carnival glass. At the end of the 19th and start of the 20th Centuries pressed glass manufacturers were able to carry out relatively low-cost production of 'Art Glass' that could be afforded by all. Amongst other things, designers and expert mould makers looked to the wild and wonderful for inspiration. We have again put together photos of carnival glass patterns along with comparison photographs of the real thing.

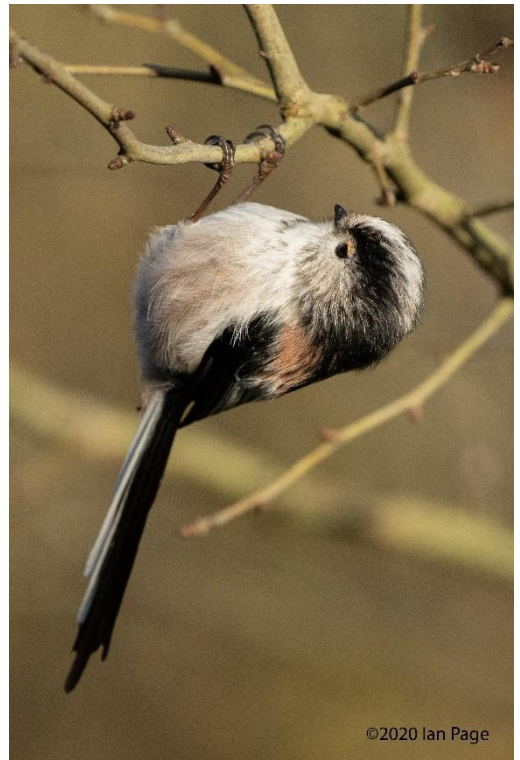


Above – A Fenton 'Birds and Cherries' in blue

Right – A Long-Tailed Tit. They dart about the branches looking for insects on which they feed, making it hard to follow with the camera!

Below – A Peregrine Falcon (bird of prey). This one photographed not far from its nest site in the corner turret, high on Chichester Cathedral.

Birds were a favourite of carnival glass designers. There is, of course, a vast variety in nature to choose from.



©2020 Ian Page



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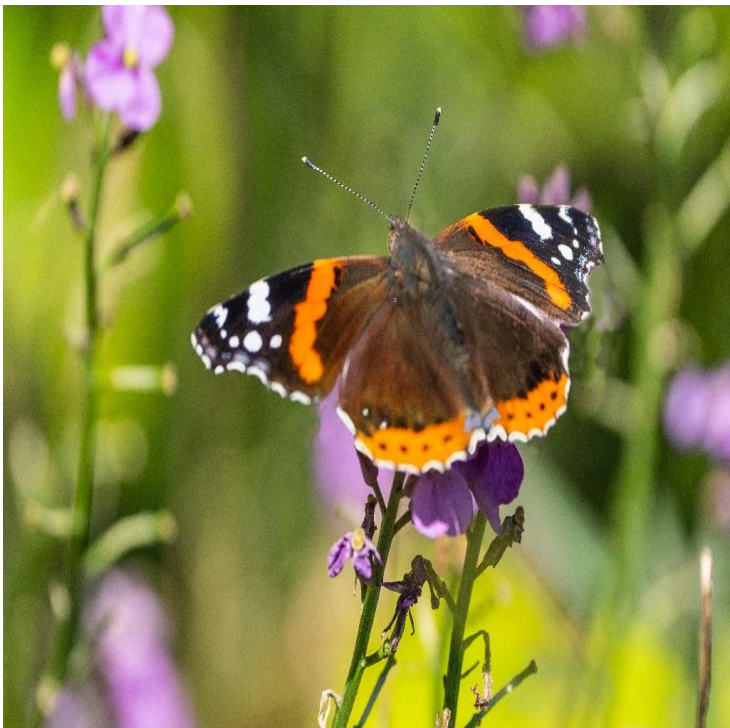
They are the fastest animal on the planet when stooping down (wings folded in) at around 200mph onto their prey which they normally catch in the air. This one with a morsel of meat in its beak.

Of course, designers didn't confine themselves to birds. Insect life also came under scrutiny.

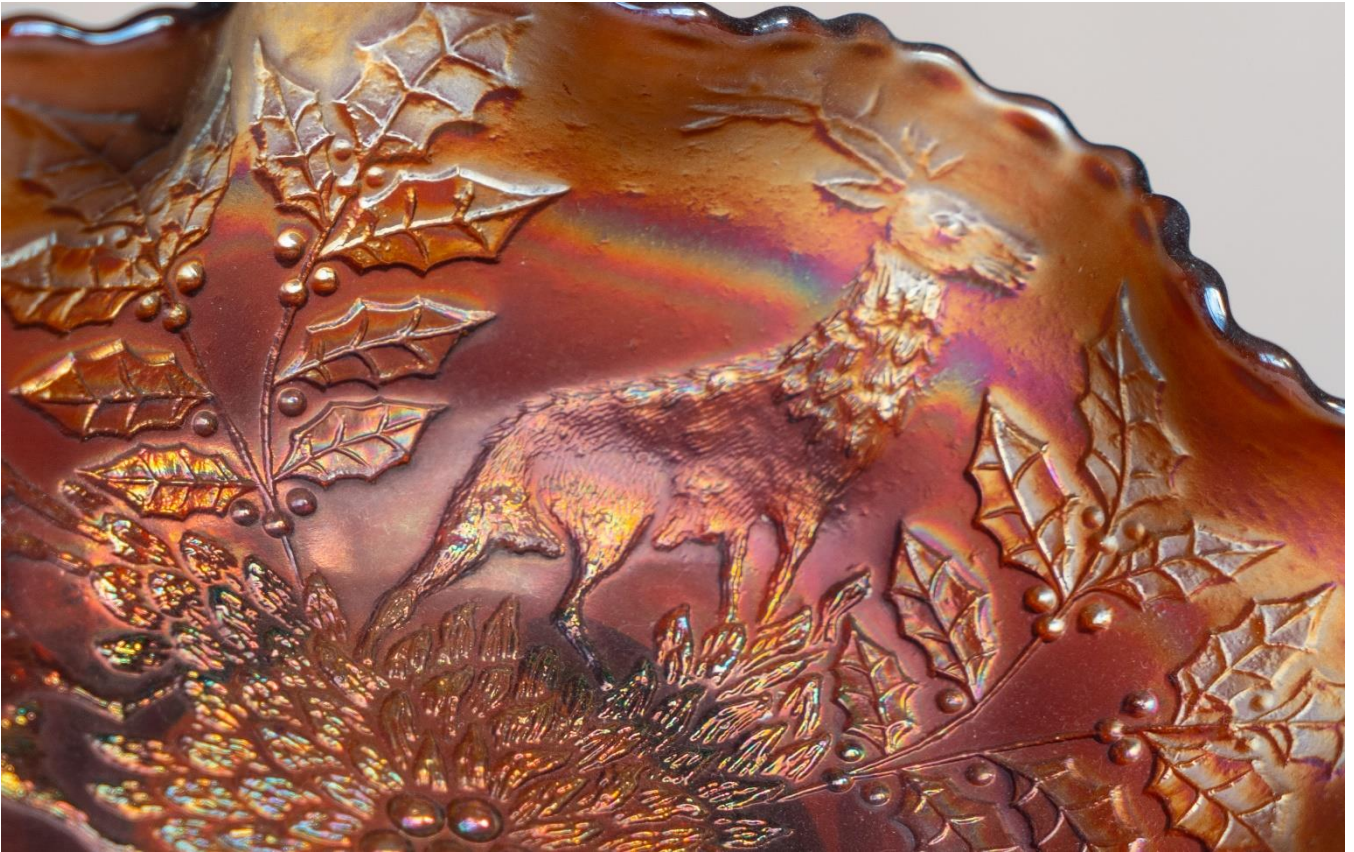
Another piece of glass from our collection. A Butterfly & Berries tumbler by Fenton.



And left – A 'Painted Lady' Butterfly. Wings spread, catching the sunshine in the morning to warm itself before flying.



And last, but not least, the four-legged beasts that roam wild here in the UK.



Above – A marigold 'Stag and Holly' made by Fenton. Below – A 'Fallow Deer' buck found in open grassland. We hope that you have enjoyed our carnival glass 'Walk on the Wild Side' and, for those who are interested, the camera used for the wildlife photography is a full frame 'Sony Alpha7 III' with a 600mm - 4.5 lens.



AN IMPERIAL DAY OUT - OR WAS IT?

By Steve Auty

Towards the end of April 2019, we took the opportunity to test out our CGS 2-4-1 Fairs Discount Card for the first time at the B2B Antiques Fair at Detling. Everything went smoothly and we were soon in the showground with extra cash to spend.

Immediately on entering we struck lucky by finding an 8 inch purple Imperial Windmill ruffled bowl. We have seen many a marigold one, but purple ones are scarce, and I don't recall ever seeing one at a fair in this country. In fact, there were two, but one had poor iridescence, so we only bought one and left the other on the stall.



Imperial Windmill bowl in amethyst



Close up of Windmill bowl

What a fantastic colour and such a crisp pressing. The mould-maker's skill is clear for all to see from the close up – just admire the detail.

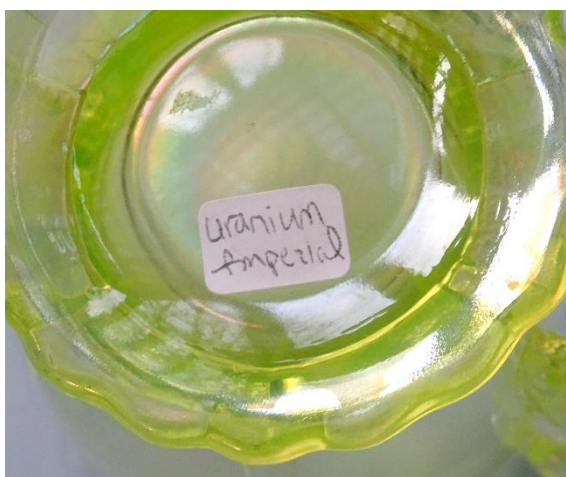
We continued on in our usual pattern of looking at the outside stalls whilst the weather was fine. It was a blustery day and there were not as many stalls outside as usual which was hardly surprising. I think some may have been blown away the previous night!

We soon found ourselves in the main exhibition hall and set about looking up and down the stalls. There was some carnival glass about but nothing to match the interest of our earlier find until we landed upon another Imperial piece – this time a Shell and Sand bowl in the olive green rather than helios colour. It was "going for a song" so it ended up in the bag.



We carried on and saw a very beautiful Peacocks bowl which tempted us, but it was slightly too pricey so, after two looks at it, we decided to go and have some tea and cake.

Suitably refreshed, we continued our search until we came across this interesting piece of iridised vaseline glass, which is yellow green in colour with the striking image of a tea clipper at sail.



The dealer claimed it was Imperial glass, which he had written on a sticker, but otherwise he didn't seem to know much about the piece.

We were not sure about it, so we left it on the shelf and continued on our way. However, there was something niggling me about this piece. Whether it was that the tea clipper on the front appealed to my naval background, I don't know, but we decided to go back and buy it. The more I looked at this intriguing item, which stands 3 inches high, the more I wondered about its background.

After more than a year of pondering, I still didn't know what it is, who made it, when it was made or what type of glass it is. So, I decided it was time to seek some advice.

Since I had been told it was a piece of Imperial glass, my first "port of call" was to Gary Senkar, Fred Ottoson and Kathy Turner of the National Imperial Glass Collectors Society but none of them recognised it as Imperial. Thinking it might be stretch glass, I sought advice from our member Cal Hackeman who is also the President of the Stretch Glass Society. Cal had not seen anything like it before, but he kindly circulated a copy of the photograph to others who he thought might be able to offer advice.

Cal did say he thought the handles would be key to identifying it so, in the meantime, I carried on searching online – focussing on the shape of the handles rather than looking for an exact replica of the pattern. I started with European makers because the piece displays some characteristics of

Bohemian glass. I drew a blank so went back to looking at US manufacturers and eventually I had a Eureka moment when I found the following photograph on eBay.



Photograph of Cambridge Glass Pattern 3400/68 sugar and creamer, courtesy eBay acts412romans58

This led me to other examples which confirmed that the item is a sugar bowl in the Cambridge pattern 3400/68 which was originally made between the 1930s and 1950s. But was this Tea Clipper sugar made by Cambridge? I visited the National Cambridge Collectors website to find lots of different colours and finishes – opaque colours and flint; etched and silver painted items – but nothing with an image of a tea clipper and nothing iridised. So, the mystery remained, who made this sugar bowl?

Acquisition

Imperial To Buy Cambridge Assets

Agreement Reached For Acquisition Of 59-Year-Old Firm's Equipment

The Imperial Glass Corporation's board of directors announced today that an agreement has been reached for the purchase of the manufacturing assets of the 59 year-old Cambridge Glass Company of Cambridge, Ohio.

The purchase agreement includes all moulds, etching plates, mould tools, the Cambridge name, patents, trademarks, and all production assets of the Cambridge company necessary for the manufacture of the complete line of Cambridge glass products.

Removal of all these properties into Imperial's Bellaire factory will be accomplished as soon as possible. Carl Guskey, President

pany of Newark, Ohio in 1958, both of which companies were established prior to 1900.

The physical move into the Bellaire plant, will be in charge of J. Thomas Ball, Vice President and plant manager at Imperial. By this purchase of the Cambridge properties, Imperial is attempting to increase annual gross sales, create more and steadier work for their factory employment and to further strengthen

The Cambridge Collectors website indicated that the company closed in 1958 and all of its moulds were sold to Imperial in 1960. It also said some were then sold on to Fenton and Summit Art Glass in the 1980s. So, at this stage, Imperial, Fenton and Summit all seemed like potential manufacturers, along with Cambridge.

I was fortunate that so many people then helped me to narrow down the trail. Kathy Turner and Fred Ottoson confirmed that Imperial had bought all of the Cambridge Glass Company assets, as explained in this newspaper extract dated 11 November 1960 which Fred kindly provided. It says '*The purchase agreement includes all moulds, etching plates, mould tools, the Cambridge name, patents, trademarks and all production assets of the Cambridge Company necessary for manufacture of the complete line of Cambridge glass ...*' So, Kathy and Fred assume Imperial acquired the 3400 moulds but do not believe the company pressed glass with them which seemed to rule out Imperial as the maker.

I also received a flurry of emails with a wealth of information from Cal's contacts, Dave Shetlar and Paul Kirk Jr. Paul confirmed that our sugar appears to be from the Cambridge 3400 line but didn't think Imperial made it. Dave was also quite sure that neither Cambridge nor Imperial made it, noting that this kind of yellow vaseline was not an Imperial colour. Paul thought it more likely

that someone like Mosser or Boyd had made it and then started to look into Summit as the most likely contender. Within a very short timescale, he came back with photographs and information, having spoken to various collectors who believe Summit was the maker.



L: Summit Caprice sugar, courtesy Paul's friend Shelly Yergensen. R: Back of S&T Auty's Tea Clipper sugar bowl



The photo above left shows vaseline sugar bowls which Summit made using Cambridge's Caprice mould. Paul pointed out that the iridised one is the same colour as our sugar bowl, which adds weight to the view that ours is from a Cambridge 3400 mould which Summit also put to good use.

It also fits with the fact that Summit made this Seashell bowl from an original Cambridge mould in the same vaseline colour; as well as Kathy Turner's confirmation that Summit had bought some of the Imperial owned moulds when the Imperial Glass Company was liquidated in 1984.

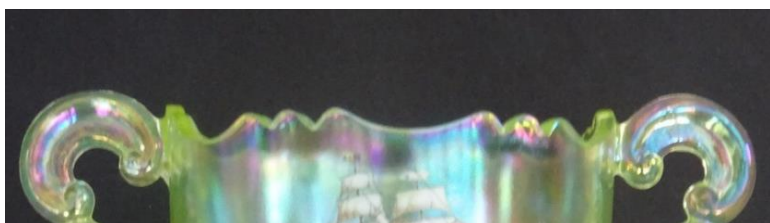
Summit Seashell bowl photograph courtesy Samantha Prince

Paul noted that another of his friends has a ginger jar with a missing lid that has the same tea clipper decal (transfer) on it. He explained that many of these ginger jars were sold in NE Ohio in the late 1980s to the 1990s which would coincide with Summit's production in that area (photograph right courtesy Lois Kenkel).

I had also contacted James Measell who confirmed that Fenton did not have the Cambridge 3400 mould and he believed our sugar bowl was made by either Summit or possibly Mosser which he pointed out had quite a large decorating department.



Paul noted that the later sugar bowls have more exaggerated points on the top rim compared with the Cambridge original (as shown overleaf). He thought this may either be because the mould was reworked slightly or because of heavier fire polishing on the Cambridge 3400/68 originals which would soften the details. In any case it is a good way of distinguishing between them.



L: Exaggerated points on rim of Tea Clipper sugar bowl. R: Cambridge 3400/68 sugar, courtesy eBay Circaelm.



The photo left, courtesy eBay seller Joanne, shows a creamer plus a sugar bowl like ours, in the same colour vaseline glass but not iridised.

It was listed on eBay as made by Cambridge but then removed as the owner realised someone else had pressed it.

So, all the evidence was pointing towards Summit having made our sugar in the 1980s or 1990s. I wondered if it would be possible to verify this and also find out whether the tea clipper decal had been applied by Summit or by another company.

I asked our member Mitchell Stewart whether he might know. He agreed Summit was likely and suggested I contact Rosso Wholesale Glass Dealers, which has operated in Pennsylvania since 1969, selling all kinds of glass including vaseline. It is run by Phil and Helen Rosso and we were delighted that a call with Phil provided the answer. He recognised our iridised vaseline sugar bowl and was able to confirm that Summit definitely made it and also applied the tea clipper decal which the Rossos now own. He explained that, when Imperial was liquidated, Summit bought some Imperial moulds and the Cambridge moulds, including the 3400/68 sugar. When Summit closed, the National Cambridge Collectors Society bought the Cambridge moulds and the Rossos bought Imperial moulds as well as the tea clipper decal which Phil still applies to some of their glassware.

So, thanks to everyone's kind assistance, we now know who made our sugar bowl but why is a tea clipper image on items of glass from Ohio? Given my naval background, I had to look further.

Most of us in the UK envisage the famous Cutty Sark when thinking about tea clippers. A clipper (to give it its proper name) is a mid-19th Century, mainly three mast, merchant sailing vessel built for speed with a large total sail area. They were mostly constructed in British and American shipyards and sailed the trade routes between the UK and China, as well as the New York to San Francisco route round Cape Horn during the California Gold Rush.



The boom years began in 1843 in response to a growing demand for a faster delivery of tea from China and continued through the gold rushes in California and Australia in 1848 and 1851; starting to fade in 1869 with the opening of the Suez Canal. I looked for images resembling the one on our sugar and came up with the painting below which, as you can see, is a good candidate.



The Lightning by Bruce Vonstetina – courtesy Wikicommons



Close up of Tea Clipper decal on sugar bowl

This clipper is the Lightning which was built in Boston in 1854 and still holds the record for a single day's sail covering 436 nautical miles in 24 hours. The painting is by Bruce Vonstetina, a contemporary artist who operates out of Madison, Florida. I believe it was painted in the late 1980s which fits with when we believe the Tea Clipper sugar bowl was made. We couldn't think of any anniversary that would stimulate this interest or why the decal has been added. Perhaps some were sent to areas in the USA where tea clippers are exhibited to sell as souvenirs. Perhaps it's just that the love of tea clippers has endured over the years and they remain popular images to put on glass, ceramics and other materials. It would be great to put a name to the ship and a reason for it being on our sugar bowl, but I suspect it will remain an intriguing mystery.



So, was it an Imperial day out? Well, you could say so as the first two items were definitely made by Imperial and the mould for this delightful Tea Clipper sugar bowl, which started its life in the Cambridge Glass Works, had at least nestled in Imperial's store room for many years until it finally reached the 'Summit' of its glory! Certainly "2 out of 3 ain't bad", as they say, particularly when the third one takes you on such a fascinating research journey.

I am extremely grateful to the following for their help with the research into the Tea Clipper sugar bowl: Cal Hackeman; Paul Kirk Jr; Dave Shetlar; Kathy Turner; Fred Ottoson; Gary Senkar; James Measell; Mitchell Stewart and Phil Rosso. Without their kind support, collaboration and sharing of information, this article would not have been possible.

MY LITTLE TREASURE

From Marilyn Kennedy



Marilyn: It had been so long since I had been able to go out on the great carnival glass hunt. Due to the pandemic, most places were closed and many antique fairs had been cancelled. At last came an opportunity to visit a local car boot sale which had set up during the summer as the stalls were all outside in the fresh air. I did not have 'high hopes' or 'great expectations' but as I approached a stall, I saw what I first thought was a pottery dish, the colour was so rich. As I got closer, I realised that, not only was it glass, but it was iridised carnival glass!!

When I turned it over, I could see that this little square shaped bonbon, which is only 4.5 inches across and 1.5 inches high, was aqua in colour with a toffee marigold iridescence. A real 'little treasure' and a great treat that had certainly been worth waiting for.

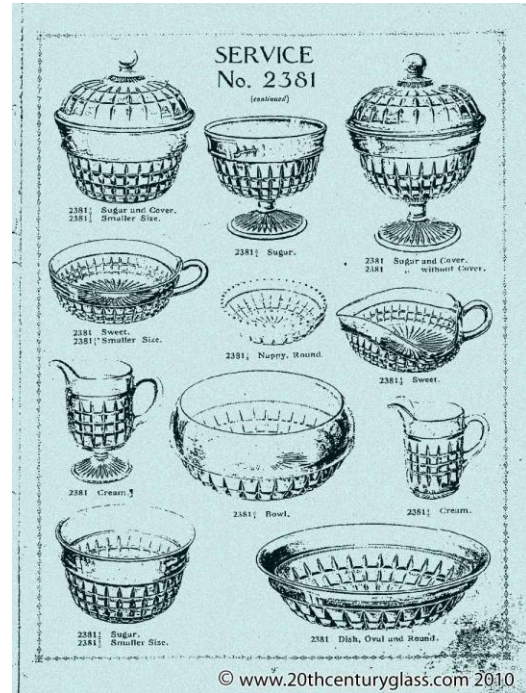
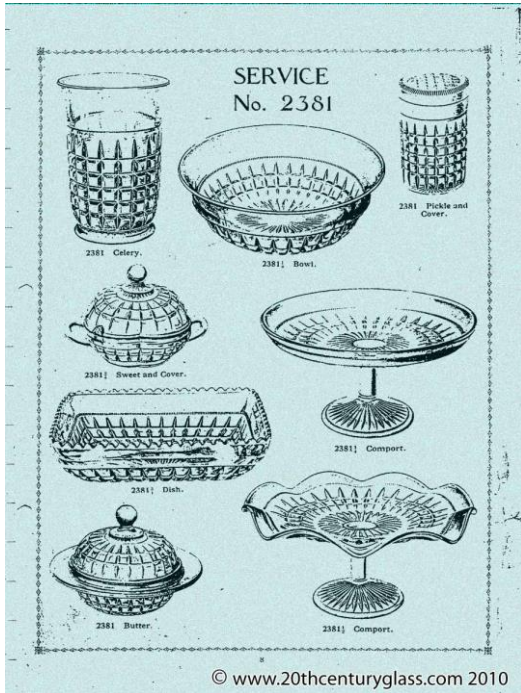
I quickly paid for my exciting find, took it home and then washed it. You can see just how lovely the colour is, but what was the pattern, I wondered, and when was it made?

I decided to 'call a friend' and find out.



Trudy and Steve: What a fabulous and unusual find!! We were able to tell Marilyn that her little treasure was made by Sowerby and is shown below under Service No. 2381 in its 1927 catalogue where a lidded variant of it is called a 'sweet (dish) and cover'. Marilyn's item is not marked with

the Peacock's head, but it was definitely made by Sowerby. The exterior pattern has the striking Portcullis features while the inside has a series of concentric circles at the centre, with rays extending out, and is called Roundel. Dave Richards previously noted that this pattern is found on the inside of Imperial's Broken Arches design so, as with Scroll Embossed, it seems Sowerby 'borrowed' the design from Imperial then used it as an internal pattern on a number of items.



What is so striking about this piece is its fantastic colour. This pattern is quite scarce and the colours, when it is found, are usually marigold or amethyst (see Carol Sumpter's lovely example shown on the CGS photo gallery at www.thecgs.co.uk/apps/photos/).

Sowerby items are sometimes found in aqua, for example the Daisy Block Rowboat and Phyllis Atkinson's Diving Dolphins bowl, which was shown in NL170, but to find this scarce pattern in this rare colour is a real discovery.



We have a marigold creamer in this 'Portcullis' pattern which can be seen towards the bottom right of the second Sowerby pattern sheet. This has the Sowerby Peacock mark on the base, so it seems some items were marked and others not.

In any case Portcullis is a very pretty pattern and 'absolutely fabulous' to find a bonbon dish in aqua. Oh, and the price of this little treasure? Well, Marilyn paid only £1.50 for it!!

So, it is still out there folks, you just need to keep hunting.

Catalogue extracts courtesy 20th Century Glass, Photos of Portcullis bonbon courtesy Marilyn Kennedy, of the creamer courtesy S&T Auty

AND NOW FOR SOMETHING COMPLETELY DIFFERENT: A PEAL FOR LIBERTY

By Dave Richards

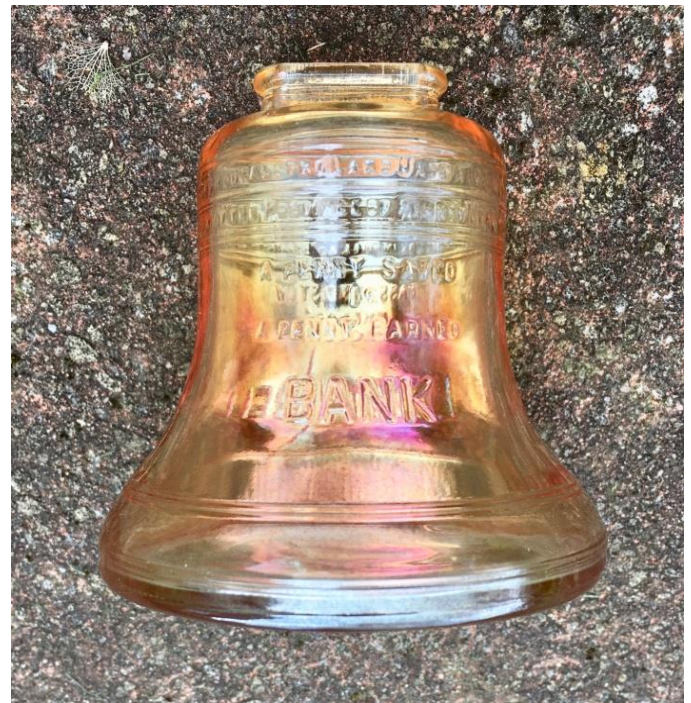
Browsing through an antique centre recently I spotted an intriguing bell-shaped item of carnival glass on a shelf amongst other sundry things. When I picked it out, I found it was in fact a small money box in the shape of the American Liberty Bell, something I'd only seen in a picture before. I took it to the cashier and asked for a discount on account of it being cracked. The joke was completely lost on him: he examined it very closely and seriously pronouncing; "no damage its perfect". Only then did I explain the whole point of the Liberty Bell is that it is cracked, as clearly indicated by the moulded crack on one side of it. Then the penny dropped (appropriately for a money box!), but he still wouldn't give me a discount. No matter I was happy to have it as an unusual piece.



I don't think there can be many of these in the UK as their significance as gifts to children, the intended recipients, would have been lost; whereas in America the story of the Liberty Bell is central to the Educational Curriculum. I suspect they may also not be too plentiful in the US, despite thousands being originally made, because if ever actually used as a money box, the only way to retrieve the saved cash is to smash it up so their large scale destruction was assured.

This carnival glass bell was made by Anchor Hocking during the 1940s, and seems, at least in some cases, to have been used as a promotional item. Collector Janet Knechtel has an example with an original paper label attached to its base which reads, "Bell Clothing House 1904-1949 45th Year". It has a light marigold iridescence typical of the depression era. The bell's design is a remarkably accurate rendition of the actual bell, and carries the same inscriptions as the original, plus a moulded representation of the famous crack in its side. The inscriptions are as follows:

PROCLAIM LIBERTY THROUGHOUT ALL THE
LAND UNTO ALL THE INHABITANTS THEREOF LEV.
XXV. v X.
BY ORDER OF THE ASSEMBLY OF THE
PROVINCE OF PENNSYLVANIA FOR THE STATE
HOUSE IN PHILAD^A
PASS AND STOW
PHILAD^A
MDCCLIII

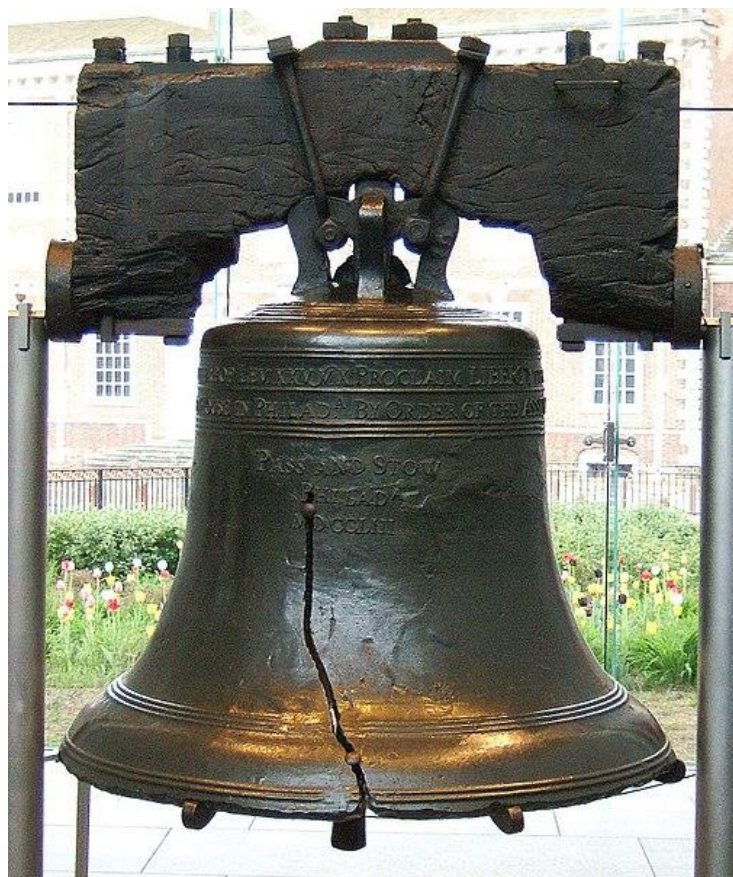


The carnival version has this additional wording below the inscription on the front: "LIBERTY BELL". On the reverse side an additional inscription has been added to fit the money box use: "A penny saved is a penny earned. BANK".

The story of the Liberty Bell is steeped in history and legend. It has become the quintessential symbol of American Independence, located in Philadelphia, Pennsylvania. It was commissioned by the Pennsylvania Provincial Assembly in 1752, at a time when the US was still a British colony, to

celebrate the 50th anniversary of William Penn's 1701 Charter of Privileges: Pennsylvania's original constitution. The bell was made by the finest of English bell makers, Lester and Pack of London (known subsequently as the Whitechapel Bell Foundry), and was cast with the lettering "Proclaim LIBERTY Throughout all the Land unto all the Inhabitants Thereof", a biblical reference from the Book of Leviticus (25:10).

The bell first cracked when rung to test it after its arrival in Philadelphia by boat from England and was twice melted down and recast by local workmen, John Pass and John Stow, whose last names appear on the bell. In its early years, the bell was hung in the State House and used to summon lawmakers to legislative sessions and to alert citizens about public meetings and proclamations.

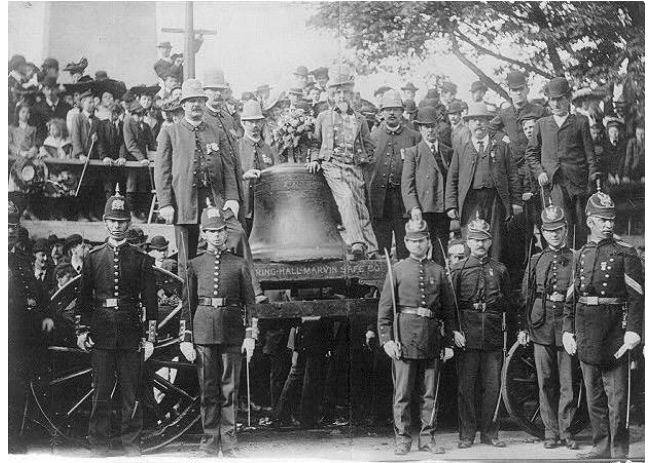


Above: The Liberty Bell as displayed today showing the substantial crack. (Photo by Tony the Misfit used under Creative Commons Attribution 2.0 Generic)

The bell was originally called the State House Bell and was dubbed the Liberty Bell in the 1830s when it was adopted, on account of its inscription, as a symbol for abolitionist societies. Its subsequent significance and notoriety comes from the widely held belief, apparently based on a short story written much later in 1847 by George Lippard, that it was rung on 4th July 1776 by an aged bell ringer to proclaim the Second Continental Congress's Vote for Independence. However, historians dispute the validity of this story as bells were actually only rung on 8th July to mark the reading of the United States Declaration of Independence.

The bell acquired its distinctive large crack some time in the early 19th Century rendering it useless. However, by the end of the 19th Century its notoriety as a national symbol of US Independence was such that the city of Philadelphia allowed it to go to various expositions and patriotic gatherings. The bell attracted huge crowds wherever it went, additional cracking

occurred, and pieces were chipped away by souvenir hunters. The last such journey occurred in 1915, after which the city refused further requests. It is today housed in a purpose-built exhibition centre in Philadelphia.



Above: The Liberty Bell being paraded through the streets of Philadelphia, circa 1908 (photos Public Domain)

And now for something completely different. Our UK and US members will certainly be familiar with the military march Liberty Bell, written and first performed at Independence Day celebrations on 4th July 1893, by American composer John Philip Sousa, because it was famously used as the title music for the iconic British comedy "Monty Python's Flying Circus". Sousa is said to have dedicated this tune, which he had already composed for an unfinished operetta, to the Liberty Bell after his son had marched in a parade in its honour. The tune has been played by the United States Marine Band at five of the last seven Presidential inaugurations.



Above: John Philip Sousa composer of the Liberty Bell March (National Photo Company Collection Public Domain)

(All other images copyright David Richards 2020.)

'TYPICALLY TROPICAL' SOUVENIR JEWELLERY

Trudy Auty and Teresa Lang



'Front' of the Pendant with iridised intaglio pattern Looking through the clear flat 'Back' of the Pendant

In CGS Newsletter 170 we showed an iridised pendant that depicted a desert island scene with a palm tree, a boat, two flamingos and a flying bird (perhaps a seagull) as part our Desert Island Carnival series. It is a necklace which Steve had bought for Trudy some while ago (from a local charity shop as he recalls) and we were intrigued by the fact it had 'Germany' on the clasp.

Fortunately, one of our members who lives in Leipzig in Germany, Teresa Lang, collects vintage jewellery so I asked if she might know something about the necklace. Teresa explained that she mainly collects pre WWII Czech jewellery, so she was not familiar with the pendant but thought it was likely made in the Kaufbeuren area of Bavaria. She explained that when German glass and jewellery makers were forced to leave Gablonz after WWII, most went to Kaufbeuren which is still an important centre for glass and jewellery making in Germany. Teresa co-administers a German Vintage Jewellery Facebook Group so she kindly offered to post a photograph of the pendant on it to see if any followers could provide further information.



German Jewellery Facebook Group Feedback.

One of the respondents noted that the pendant is a West German stone with a back coating that is similar to Swarovski's Vitrail Medium. She kindly provided a link to similar items of intaglio jewellery on Etsy decorated with Doves, shown left courtesy of Amanda from Vintage Supplies by Barton.

Back to Front? When I sent photos of my pendant for the Facebook listing I labelled the one top left, which is domed and iridised, 'front' and the one top right, which is flat and not iridised, 'back', thinking this is how the pendant would be comfortably worn with the flat side sitting against the wearer's clothes.

However, one of the respondents thought such pendants would be worn the other way around, with the intaglio scene viewed through the clear surface. Perhaps one great advantage of a pendant like this is its versatility because it can be worn either way. Those who have worn pendants know the problem of starting the day with it sitting neat, tidy and the right way around then, as we move about, it flips over - with this necklace it looks good even if that happens!!



There was interesting discussion about the date of the pendant with the first respondent noting it would have been made between the 1950s and 1980s. Another noted that the link between the chain and the pendant could help date it. It is called an 'ice pick bail' or 'pinch bail' which she felt was typical of the 1960s and 1970s (others thought as early as the 1950s). Further discussion on the date focused on the 'Germany' mark which led to a question of whether this put it pre WWII or after 1990. One respondent pointed out that, although jewellery marked West Germany or W. Germany will have only been made between 1945 and 1990, marking was not consistent with some items made in West Germany during that era retaining a simple 'Germany' mark.



TYPICALLY TROPICAL 'FLORIDA' JEWELLERY. Why did a jewellery maker in West Germany depict a tropical theme? Well, it seems such necklaces were made for the export market as one contributor explained it was a typically tropical Florida souvenir. Another person noted that the flamingo motif is very common in keepsakes from Florida but it was also common in Cuban souvenirs in the 1950s, with some believing the pendant could be as early as the mid to late 1950s. Certainly if you go onto eBay you will find these desert island vintage pendants for sale coming from the USA which fits with these views. The bigger question is how did it end up in Hythe, Kent - which, although a UK seaside town, is not exactly tropical!! In any case a very big thank you to Teresa and look out for some of her own jewellery treasures in our next issue.



Vintage Tropical Island Jewellery, made in West Germany for export. Photographs courtesy Shannah Piro

THE AUSTRALIAN WOMBAT PLATE

By Steve Auty, Graham Watts and Gary Workman



Graham Watts was making good use of his time during lockdown, going through some boxes of glass that he hadn't dived into for a while, when all of a sudden he came across a wombat. Not that he knew it was a wombat at the time but there was the little carnival critter just staring right back up at him. But where had it come from? Other than it must have obviously started its journey back in Australia, the clue being not only the type of animal but the fact that it had 'South Australia' and '1836 - 1986' moulded into the inner rim of the plate.

Having found out that it was called a Wombat plate and was made in Taiwan, Graham called Steve to ask him if he could shed any more light on it. As soon as he mentioned 'South Australia' Steve was able to say 'no, I don't know anything about it but I know a man who surely does' this, of course, being one of our Carnival Glass Society members in Australia, Gary Workman.

Steve knew he was definitely speaking to the right person when he asked Gary about it and Gary immediately replied, 'You're talking to the man who ordered it!!'. Gary then explained why this unusual plate was commissioned and how it came to be made in Taiwan.

The Australian Carnival Glass Enthusiasts Association (ACE) and the clubs it derived had souvenir items made from time to time from 1982 to the early 2000s. Many were carnival glass coasters, made by Fenton, depicting the fauna of Australia, as well as a bell and a spruce green Magpie plate. The example left is a 1985 hand painted Koala coaster, courtesy of Peter Phillips from his Carnival Glass Australia website, which is in the original Koala design that Crown Crystal registered but never made (see the Koala article in NL168).



However, this Wombat plate is very different because it was made for the ACE exhibition set up to commemorate 150 years of South Australia - which is why it has the dates 1836 to 1986 moulded into it. A quick look on Wikipedia shows that the site for Adelaide (named after Queen Adelaide) was chosen by Colonel William Light in December 1836 and Governor John Hindmarsh proclaimed the commencement of South Australia's government in Adelaide on 28 December that year.



View of Adelaide, supplement to Illustrated Sydney Times. Queen Adelaide, wife of King William IV, by Beechey

But how did the souvenir come about? Apparently, in 1985, a number of carnival covered items were being sold in Adelaide including covered hens that came from Taiwan. Gary Workman and Phyllis Cox, who were both on the ACE committee, approached the company that was importing these covered hens to ask whether the maker in Taiwan could make a number of plates for ACE's 1986 commemorative exhibition (it seems all great committees have a Phyllis!!).



Left: Close up of the Southern hairy-nosed wombat on the souvenir plate. Right: Southern hairy-nosed wombat, Jason Pratt / CC BY (<https://creativecommons.org/licenses/by/2.0>)

The manufacturer in Taiwan agreed so the next step was to come up with a design. ACE held a competition that was won by Kath Dunstan for her design which depicts a wombat (to be accurate the Southern hairy-nosed wombat) in the centre surrounded by the Sturt's Desert Pea flower around the outside which are both state emblems of South Australia. On the back of the plate was the ACE emblem, a club (as in the Ace of Clubs) with a Kangaroo in the centre.



Centre: Sturt's Desert Pea at Broken Hill. Sheba CC BY-SA (<https://creativecommons.org/licenses/by-sa/2.0>)

This design was sent to Taiwan for the company to produce a mould, which it duly did and sent back the first proofs in clear glass which looked good. Gary and Phyl then sent out the lid of a carnival glass powder jar to show the kind of iridescence that was required.

The company sent back two marigold iridised proofs which were really beautiful and so the green light was given to produce 1,000 for the exhibition that was to be held in April on Anzac Day – the national day of remembrance in Australia and New Zealand set up to honour members of the Australian and New Zealand Army Corps who served in the Gallipoli Campaign in the first world war (first parade in Sidney held in 1916) but which now commemorates all Australians and New Zealanders who have served and died in all wars, conflicts and peacekeeping operations.



Unfortunately, the Wombat plates didn't arrive in time, so orders had to be taken at the event and posted out later. However, the exhibition was a great success with guest speaker being none other than the late Raymond Notley, founder of our own Carnival Glass Society.

When the plates eventually did arrive, the iridescence was not quite as good as the first two proofs; it varied in shade and quality across the range and the thinner coating meant that it was possible to see the back ACE pattern through the front when held in certain lights. The best examples were sent out to members who had ordered them, others were sold off at around 15 Australian Dollars (around £8), some had the edge ground away to produce coasters and after a couple of years those which did not sell were destroyed.

The ACE committee decided that Gary and Phyl should each keep one of the original two proofs, however they met an unfortunate end when on display at an exhibition the following year and a member accidentally knocked over the table so they were broken. Fortunately, the wooden mould used to produce these well moulded Wombat plates was preserved and sent across from Taiwan to Australia after the run where it still resides in Gary's collection.

So how did Graham Watts' little Wombat find its way to our shores? There could be a number of possibilities. Ray Notley received one which Gary and Margaret brought across to the UK and several CGS members have travelled to Australia over the years – perhaps you have one in your collection? They do occasionally appear for sale on eBay and Gary says he is surprised to see them sell for around 50 to 60 Australian dollars; one even sold for 100 which is around £50. In any case this Australian Wombat plate is an unusual addition to any collection and it certainly has an intriguing history. Many thanks to Graham Watts for sharing this discovery with members, to Peter Phillips for his photographic contribution and to Gary Workman for his in depth knowledge, as always, on Australian glass (*Photographs of the Wombat plate are courtesy Graham Watts*).

AUSTRALIAN WOMBAT PLATE - BEHIND THE SCENES



When writing articles on carnival glass we try to include photographs and information about any interesting social history associated with the topics that are mentioned within. Wikipedia provides a good source with many of the photographs being available to use provided the appropriate attribution is given.

Since the Wombat plate was made for ACE to commemorate the 150th anniversary of South Australia, that it held on Anzac Day, we found relevant photographs on 'Wikipedia Commons'

They included this photograph by George Bell which shows the first Anzac Day parade in Sydney on 25 April 1916. What struck us was a comment further down the Wikipedia page that, due to the influenza pandemic, the Sydney parade was cancelled in 1919 but a public service was held where participants were all required to wear masks and stand three feet apart – so very reminiscent of the situation which prevails today. In any case we hope you all stay safe and well.

SEEING RED – BY PHYLLIS ATKINSON



One of our members sent in a photograph of this lovely necklace which her husband bought her from a charity shop for the princely sum of a pound!! Seeing red? No, not me - more like green!! Do you have a favourite colour of carnival glass jewellery you can send me photographs of?

CARNIVAL GLASS ENTHUSIASTS

A Poem By Dan – Prince of Prose

With anticipation I stretch and yawn, as divine weather blends one exceptional dawn;
Hinted sunshine from window is followed fast, by splaying rays upon shelves of carnival glass.

Metallic oxides scintillate as sunbeams reflect, off of glass from the past I presently inspect;
Intricate details of patterns gradually emerge, on many pieces taking years to converge.

Savoured are various coloured views, multiplied by radiums and lustres of 'subdivided' hues;
Secure in memory are prices individually paid, in addition to country of origin where made.

Sizes and shapes can vary slightly to greatly, with each piece in its own right being stately;
Flora to fauna are but some of the themes, as geometrics to art nouveau display daydreams.

Some collectors reflect with regret, of passing up the single lost link to a four-piece table set;
But numerically this tally is actually six, if lids to both the butter and sugar bowl bases do exist.

Glass passed down through generations, may have dates, names, or places for temptations;
As cherished are souvenir items so embossed, whether moulded, written or etched into gloss.

Classical suits Millersburg's Peacock and Urn, as bedazzles a Fenton blue bowl tagged Fern;
Northwood's Dandelion is forever sublime, while serene is their green compote, Blossomtime.

Dugan's Farmyard is busy indeed, exhibiting two hens behind a rooster that's pecking at seed;
Showy is a Westmoreland Fruit Salad peach opal punch bowl, needing cups & base to be whole.

Often revelling in Imperial pleasance, finalists rivalling Tiffany with purple electric iridescence;
Radiance is the essence of a vase I've dubbed 'Sadie', so lovely is my waisted Colonial Lady.

When bored of flipping through TV channels, one cure is a tour of graduated Parlor Panels;
I did try, amid dreams, to grasp a U.S. Glass Big Butterfly pitcher, unlisted in carnival it seems.

Crown Crystal Glass Co. has a pattern lush, as Kiwi's background offers mountains and brush;
Then again, their Butterfly and Waratah is a sight to behold, with rainbow tinting in marigold.

While nearly appearing as a minted coin strike, tribute is 'paid' to an aqua example of Shrike;
If seen at a flea market, I'd 'jump' high as might you, for the unique design of Kangaroo.

It must view impressively for those who chose, to 'focus' only on Riihimaki's Garland and Bows;
Sometimes due to night-time's high-beams of cars, 'twinkles' does a tumbler of Flashing Stars.

In continuum of cosmic glint, sits a Brockwitz 'Globus' vase, known 'universally' as Moonprint;
Sporadically during humdrum winter nights, I've gazed upon as being dazed by Northern Lights.

Once in a junk shop, what do you know, rescued was a 'bejewelled' bowl to Eda's Tokio;
As my eyes descend to yet another shelf's tier, how majestic is Sowerby's Covered Swan here.

I'd wish to be a diminutive me if genies do exist, set afloat in a Daisy Block Rowboat of amethyst;
Aurora's glow gets to fading, for prime of time lets no trading, so continued is 'pets' grading.

Cambridge's 'Near Cut' intaglio decors afford further illusions, versus perceived protrusions;
Inverted Strawberry and Buzz Saw are just two, albeit elusive be some, but worthy to pursue.

Spice of life is diversity in flow, thus having a Beetle Ashtray by Cristalerias Rigolleau;
Holy matrimony suggests Bride's Bouquet, made by Jain Glass Works, is most unusual I must say.

The selections of carnival glass patterns are abounding, with colours and forms astounding;
Items were stretched, crimped, flared to fluted, with whimsies 'growing' wish-lists deeply rooted.

Happiness for each person defies definition, that written, smitten be we per 'needed' acquisition;
If gluttony applies to glass amassing, we're guilty of a tiny sin, but unlike gambling, t'is ever a win.

Editor: Thank you Dan for this amazing poem which really sums up the delights of our carnival glass collecting world.

CARNIVAL 'UP CLOSE AND PERSONAL' QUIZ

Can you guess which patterns these 'close up' photos come from? Award yourself one point if you know the pattern, one point if you know the object, one point if you know the maker and four bonus points if you get them all right. Contact Us at www.thecgs.co.uk/contact-us for answers.



(a)



(b)



(c)



(d)



(e)



(f)



(g)



(h)



(i)

CARNIVAL GLASS SOCIETY MEMBERSHIP

We do hope that you have enjoyed reading this sample of our quarterly Carnival Glass Society Newsletter. The last three pages of our newsletter usually contain: List of the antique fairs where you can use your Carnival Glass Society Fairs Discount Card for the next quarter; Committee contact details and contact details of members with carnival glass for sale or who have specific items that they would like to buy plus information on forthcoming Carnival Glass Society events.

ADDITIONAL CGS MEMBERSHIP BENEFITS

In addition to receiving our quarterly Newsletter, as a member you will:

- Be invited to attend exclusive Carnival Glass Society, visits, events and gatherings to see a whole range of carnival glass displays and collections.
- Receive our exclusive Carnival Glass Society Fairs Discount Card which gives you 'two-for-one' entrance to many antique fairs across the UK. Two members, or one member plus a guest, can attend each participating fair for the price of just one admission ticket.
- Have the ability to buy and sell carnival glass by listing your contact details in our newsletter, putting selected items for sale on the members' area of our website and at our various Carnival Glass Society events.



- Be invited to join us for any one or all of the days at our Annual Weekend where you will enjoy fabulous carnival glass displays, fascinating presentations, and be able to buy and sell a whole range of carnival glass to suit all pockets.

MEMBERSHIP OF THE CARNIVAL GLASS SOCIETY IS ONLY £14 FOR UP TO 2 PEOPLE PER YEAR FOR ELECTRONIC MEMBERSHIP - £25 for up to two people per year for printed newsletters delivered to a UK postal address, £32 for up to two people per year for printed newsletters delivered to an address outside of UK. (PayPal payments accommodate all currencies).

Just go to www.thecgs.co.uk/join-the-cgs where you can join quickly and easily online, download an application form to join by post or buy one of our 'Carnival Glass Society Gift Membership Packages' as a unique gift to give to a friend or loved one.

WE LOOK FORWARD TO WELCOMING YOU INTO OUR CARNIVAL GLASS SOCIETY

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