

New England Carnival Glass Association
Website: www.necga.com



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Vol. 28, No. 3

CARNIVAL GLASS FOREVER

June 2009

Meeting Highlights...Look Inside For More!

Fenton's Holly Hat in Vaseline (as everyone knows, the bottom glowed)
 Northwoods Fruit & Flowers Bon
 Bon in Aqua Opal

**CARNIVAL GLASS
 MEETING
 SUN., JUNE 14
 NOON**



**Show & Tell Theme:
 Bushel Baskets, Strawberry,
 Sapphire Blue & New Finds**

**MEETING IN
 SOUTHBRIDGE, MA**

The President's Newsletter

Whoop T Doo - and what a Doo it was as Tina Katsikas brought lots of great fireworks and a special crew to light up the sky for our entertainment !

Now that we have been so wonderfully entertained at the SPRING FLING, it is time to get together again at the NECGA regular meeting hall in Southbridge, Ma. at noon on June 14th.

As usual we will have the Show & Tell theme with the presentation of Strawberries, Sapphire Blue, Bushel Baskets and New Carnival Glass Finds prior to the regular meeting. We shall have Spaghetti & Meatballs for lunch, and then address the Annual Convention & Tom Burns Auction. Special attention will be given to the NECGA Web Site as it is the place for Carnival Glass personalities to look to for information regarding the Convention. A good look at the Tampa Bay Club website will illustrate what our site needs to have posted there to guide the conventioners to Leominster, MA. on September 10, 11, and 12, 2009.

I am looking forward to seeing many members at the June Meeting so that planning and arrangements can be worked out for a smooth September Convention and Auction. See you there.

Moe Myers, President

As I received many compliments from our members that evening, I would also like to thank Christina for a very memorable evening....a spring fling that will be hard to forget...Kristine



Get Well Wishes...

This month a card was sent to Jack Oliver who had eye surgery... I hear that he's recovering and able to drive.

GET WELL!

Notes from the Sun., April 19th .

Present at the meeting: Moe and Pam Myers, Kris & Don Dorais, Louie & Charlotte Carpick, Norm Spicher, Scott & Karen Silver, Brian and Jocelyn Granger, Bruce R. and Anna Ketola.

Show & Tell took place after a wonderful breakfast at Rosie's across the street from our motel in New Hampshire.

Moe started the meeting with the secretary's report: Renewing their dues: Jack Oliver, Bob Hurst, Norm Spicer, Mike Ostrosky, Bertrande Gauthier. Estimating that we're saving about \$20 in postage per bulletin. Emailing the bulletin to members is working out very well.

Convention:

- Have we mailed out the hotel deposit yet? (should be a \$600 deposit...we will check with Robin)
- The club is required to pay a one time set up fee of \$100 for the hotel for the entire weekend.
- For every 40 room nights, we get 1 free night.
- Room rate is \$90 per night plus tax. Deadline for the discounted rate is August 9th. Meal is \$28.50 (the club voted not to subsidize the meals this year). We don't know what the exact meal is at this time.
- The club voted to charge \$5 for every number given out at the auction to raise money for the treasury. Many other clubs charge \$10 or more. Bruce made the motion, it was seconded by Donnie and all were in favor.
- Bob Grissom is our banquet speaker. He will receive the usual free room nights, meals and will be offered \$100.
- Pizza Party on Thursday night.
- Don made a motion to repeat the display room prizes. All were in favor (\$75/1st prize, \$50/2nd prize and \$25/3rd).
- We talked about changing the auction time. We discussed a 3:00 p.m. auction and PREVIEW at 1:00 p.m. Further discussion at the June meeting to finalize.
- Moe and Pam will open up the hospitality room on Thursday.
- No centerpieces this year. Stump Tom will be scheduled on Friday from 2 to 3:00 p.m.
- Donations to the mini auction will be appreciated. Goodies for the hospitality room also.
- Want to put all the convention glass on the website. Need pictures ASAP to do this.

New Business:

- We need to re-elect two board members. Kris will check the records to see who is coming off and nominations will be made.

Meeting adjourned at 11:30 a.m.

Next Meeting: Sunday, June 14th at Noon Theme: Sapphire, Strawberry Patterns, Bushel Baskets & New Finds

Meeting Lunch: Spaghetti & Meatballs (Scott has volunteered to cook).

New England Carnival Glass Association Membership Application

Dues: \$ 18.00 per year per household within the U.S.

\$ 21.00 per year per household outside the U.S.

(Membership renewal is due on your anniversary date)

Name _____

Address _____

City _____ State _____ Zip Code _____

Telephone # _____ - _____ Email address: _____

Send application form and dues (U.S. funds) to:

**Robin Brown
57 Kimball Road
Fitchburg, MA 01420**

**Membership includes, bi-monthly meetings, bulletins
and all functions and outings. If you would like the bulletin
emailed to you (vs. mail), please let us know on this form.**

Make checks payable to N.E.C.G.A.

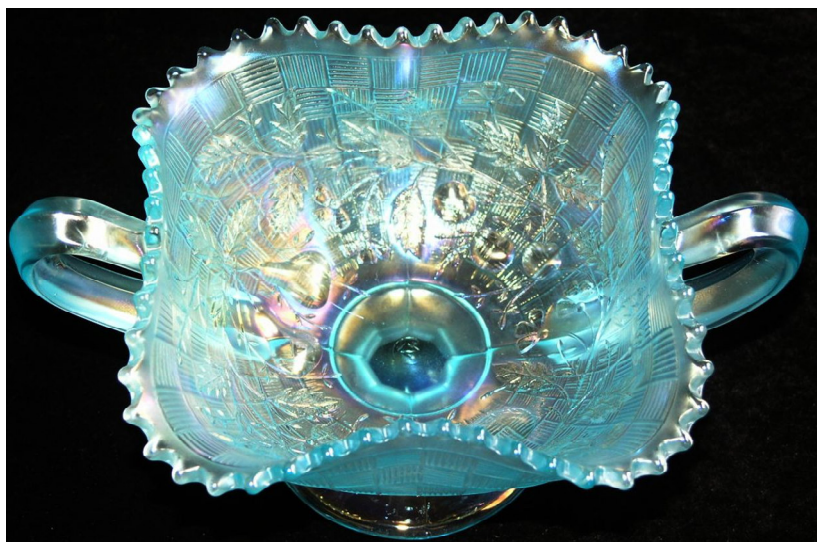
Email _____ Mail _____

SHOW & TELL... BON BONS



Fenton's Persian Medallion Bon Bon in Marigold (above)
Fenton's Birds & Cherries Bon Bon in Blue (below)

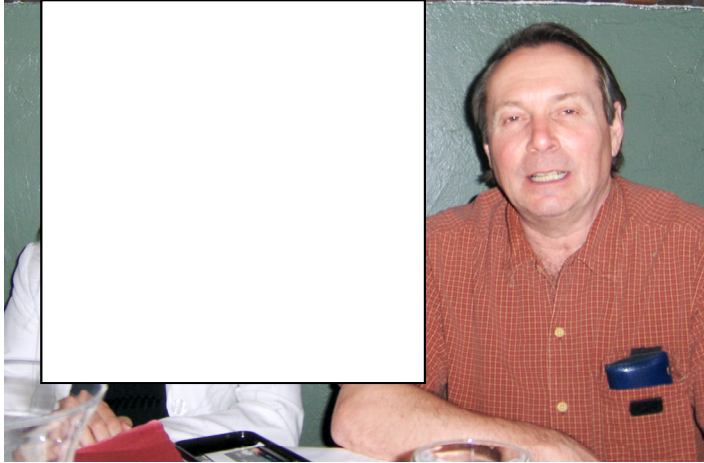
Fenton's Persian Medallion Bon Bon in Red
(above) and Northwood's Fruits & Flowers
Bon Bon in White (below)



Northwood's Fruit & Flowers
Bonbons in Aqua (above) and Ice
Blue (left)

The Mug Shots.....

Spring Fling 2009



Christina and Brian



Treasurer, Robin and Emil



Guess Who...Pam and Moe? You're Right!



Brian, the mystery girl...
(our waitress) and Emil



The gang...webmaster, Scott, his wife Karen, Norm,
Bruce, Anna, the furry guy-VP Don and Bulletin
Editor, Kristine



Jocelyn and Pam



Missing from the pictures: Hutch, Diana, Louie & Charlotte

New England Carnival Glass Association
Convention 2009 - September 10-12
Four Points by Sheraton
-Leominster, Mass..

Call for Reservations 1-978-534-9000

Call for discounted room rate of \$90 plus tax per night before Aug. 9th
(rate is \$129 plus tax per night after deadline)

Register under New England Carnival Glass Association

 **Banquet Dinner: Fri., Sept. 11** 
Auction: Sat., Sept. 12

Convention Schedule

Thursday night ... **Pizza Party 5:30 p.m.**

Friday... **Seminar #1: 2:00-3:00 p.m. Stump Tom Burns**
Banquet 6:00 p.m.
Guest Speaker: Bob Grissom will be talking
on "His Favorites"
Followed by Mini Auction

Saturday... **Auction Preview: TBD**
Auction begins TBD

The banquet buffet meal is \$28.50 person. Meal to be determined.

Send your payment to:

Robin Brown/Treasurer, 57 Kimball Road, Fitchburg, MA 01420



Lucile tumbler by Bob Smith

With the passing of Lucile Britt a few years ago, it now seems an appropriate time to update some new information on the Lucile tumbler which was named by Al Rodenhouse. In its initial write-up by John Britt, there was a scarcity of details about this glass other than it was found in Argentina; that very few examples were known and only the blue color had surfaced, although marigold examples were said to be in Australia.

For those unfamiliar with the pattern – these are the basic details. As you can see in the attached photo it is a rather complicated geometric pattern consisting of hobstars, diamond point triangles and elongated circles panels. Its measurements are 4” in height, a 3” rim and a 2 3/4” base. The blue and marigold colors are rich and vivid. It has to be right at the top of the list when it comes to geometric pattern tumblers.

We now know the origin of this pattern. Thanks to the efforts of Glen Thistlewood, the tumbler was found in an old Butler Brothers catalog. It was an original Indiana Glass pattern in crystal. Sometime in the past, Indiana Glass sold the mold to one of the Argentina glass companies. The transfer of molds between American and European companies to Argentinian glass companies was not uncommon. Many examples exist of this practice.

Unfortunately, which company got the Lucile mold is still unknown. It does not show up in the Piccardo or Papini catalogs and until this time no Rigolleau Glass catalog has yet surfaced. Nevertheless, the workmanship of this tumbler leans toward it being a product of the Rigolleau Company.

With the advent of eBay, a goodly number of these tumblers in the blue color have been sold out of Argentina. Although no longer considered as rare, they still are very scarce. Those in the marigold color on the other hand are still very rare as only two have surfaced. These also came out of Argentina. The Lucile tumbler would be a nice addition to the collections of both the advanced and new collectors. Happy Hunting!

The Roving Reporter
by Kris Dorais

Christina Katsikas...

This issue of the bulletin we visit one of our newest members from the State of New Hampshire.



Christina has been purchasing carnival glass all her life as an antique dealer. It wasn't until a couple of years ago that she started collecting it for herself...as she says, "I couldn't afford it until I got a real job". Christina owns her own fireworks store that lets her make money to buy and keep the antiques she likes without the stress of buying it for resale. Her favorite company (she loves them all!) is Imperial because of the patterns and electric colors... Dugan for its timeless beauty... Fenton is so classic... Northwood is my first love.....It's like asking a mother to choose her favorite child. I love them all. There is no need to limit myself to a favorite.

Her favorite pattern is Acorn Burrs and her favorite color is green.

Christina has been very careful with her glass, so fortunately, she has not broken anything.

Christina "best deal" was a Dugan Apple Blossom & Twigs on Ebay that she wouldn't part with for love or money... \$237.00 (priceless to her!)

Her dream piece of glass-----she would love to own a set of 6 Cone & Tie tumblers! She would also settle for the Grape & Cable Master Punch bowl in amethyst that she's been searching for!

Christina, hope your dreams come true!

P.S. Christina is holding a beautiful Colonial Lady vase by Imperial and a Big Basketweave vase...both with outstanding color!

CARNIVAL GLASS

Inspired by its Magic - Enchanted by its Mystery

Glen & Stephen Thistlewood, Copyright, 2009



This magnificent "Peacocks" (aka "Peacocks on the Fence") bowl in rich cobalt blue features Northwood's characteristic pie crust edging (\$400-600)

Imagine a rainbow, arched across the sky; deepest indigo, rich purples and pinks, soft greens, blues, even fragile gold, blending together into a shimmering, capricious, ever-changing hue. Now, picture those magical colors captured on glass in the form of scintillating iridescence – and you have Carnival Glass.

Carnival Glass is patterned glass that has been press-moulded (or in some cases, blow-moulded) and sprayed with metallic solutions to produce a beautiful, iridescent effect – a magical, "oil-on-water," rainbow-like finish, that shimmers with color and light. Pressing the glass was a mechanical process using a hand-operated press, and the items produced were subsequently fashioned individually into their final shapes by skilled

glassmakers before being coated (while still very hot) with the iridizing spray. Because of this, almost every piece of Carnival Glass has its own unique characteristics. Edges may be gently ruffled or tightly crimped, vases could be swung to extraordinary lengths and the final touch – the fabulous iridescence – varies from piece to piece. On some it is electric and vibrant while on others it is more subtle and shimmers gently, with pastel tones.

An astonishing array of patterns can be found in Carnival Glass. In fact there are over 2,000 different Carnival Glass designs in spell-binding patterns that may feature flowers, fruits, birds, animals, peacocks, geometric intricacies and even elegant imitations of lacework and embroidery. The total effect is sheer, breathtaking beauty. A shimmering dance of light and color.

There are shapes in Carnival Glass for mostly every purpose you care to imagine. Often functional yet always decorative, they range from plates, bowls, compotes, water sets and vases to massive showy items such as punch sets. The shapes made also reflect everyday life in the early 1900s: matching sets for the dining table, dressing table sets for the lady's boudoir, vases in all shapes and sizes for flowers to brighten up the house and epergnes for impressive table centerpieces. Carnival Glass was used to make candlesticks and even smokers were catered for, with splendid (yet rare) tobacco humidors and spittoons.

Carnival colors are dominated by the popularity of glowing marigold – which can range from a delicate pastel shimmer, like the gossamer touch of a butterfly wing, up to a vibrantly sizzling pumpkin glow. But did you know that collectors acknowledge over 60 other Carnival colors? A few will suffice to trip off the tongue: aqua opal,

red, electric blue, emerald green, vaseline, black amethyst, ice green, amber, smoke and many more.

The earliest production, defined by us as Classic Carnival Glass, was made in the United States from 1907 to around 1925, where the major makers were Fenton, Northwood, Dugan-Diamond, Imperial, and Millersburg. When it was originally made, much Carnival Glass sold for a few cents a piece. Later, as fashions changed and stocks built up, excess items were given away as prizes at traveling fairs and carnivals (hence the name Carnival Glass). This Cinderella to Rockefeller glass now sells for prices ranging from low dollars for very easily available items, up to the (current) record of \$100,000 achieved at public auction in 2006 for a rare Millersburg "People's Vase."

Let's take a closer look at the makers of Classic Carnival, starting with the very first producer of the ware, Fenton Art Glass, of Williamstown, West Virginia.

Fenton

The Fenton Art Glass Company was founded in 1905 at Martin's Ferry by Frank L. Fenton and his elder brothers, John W. Fenton and Charles H.

Fenton. Soon afterwards the company moved to Williamstown, West Virginia and in

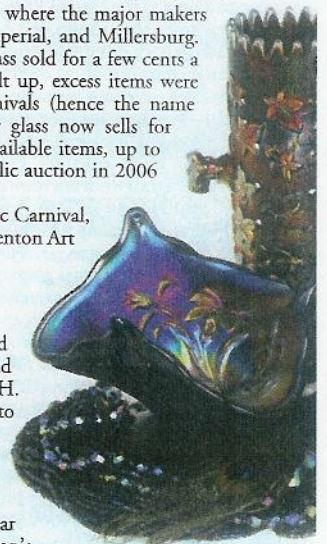
1907, Fenton were reported to be producing glass called "Iridie" or "Iridill" with a metallic lustre.

This was Carnival Glass! A year later the first trade ad for Fenton's glass appeared in the Butler Brothers catalog and soon the initial trickle of Carnival became a flood.

From 1907 thru the 1920s, Fenton produced an amazing range of Carnival Glass including plates, bowls, vases and novelties in an astonishing variety of patterns. They also turned out a very wide range of Carnival colors, though certain ones were their specialties. Red and celeste blue are distinctive Fenton colors that were introduced in the 1920s. Persian blue (a translu-



An electric iridescence on Northwood's "Good Luck" bowl adds to its desirability – this cobalt blue example also features stippling and a pie crust edge (\$500-900)



Carnival Glass from three featured here. From the left Dugan's "Amaryllis" comp (\$300-400), Northwood's "Tou" (\$700-1,200) and Fenton's "On" in blue (\$75-125). The C are from Europ



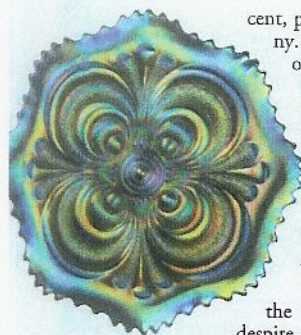
This purple banana boat is just one of an astonishing variety of different shapes made by Northwood in the popular "Grape and Cable" pattern (\$150-300).



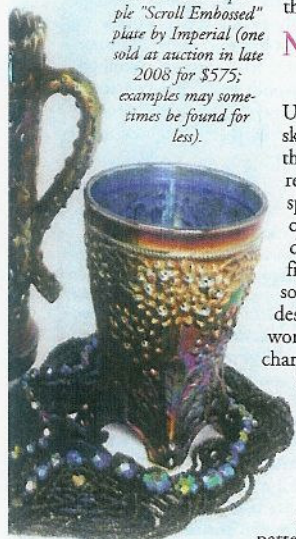
Three enameled water pitchers by Fenton in an elegant, amphora shape. From the left: "Banded Drape" in green with the enameled "Forget Me Not" pattern, seldom seen on this pitcher shape (\$1,500-2,000, possibly more); "Banded Drape" in marigold with an enameled "Iris" pattern (\$350-450) and "Banded Drape" in green, also with an enameled "Iris" pattern (\$600-800).

Imperial's "triple-doped" iridescence base glass was often very vivid as shown in these three "Ripp

Copied from the Antiques & Collectibles Journal



A vivid, electric purple "Scroll Embossed" plate by Imperial (one sold at auction in late 2008 for \$575; examples may sometimes be found for less).



Major makers in the items are: one in purple "Town Pump" in purple "Orange Tree" tumbler and carnival beads.

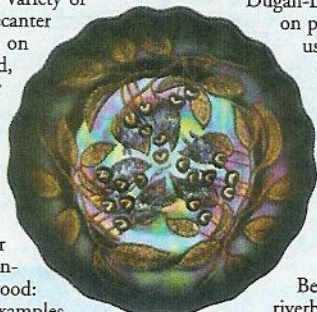
cent, pale blue shade) is also characteristic of the company. Vaseline, too, is another unusual base color typical of Fenton; it's often difficult to spot, as a heavy marigold iridescence coats the light yellow-green base color, but if you use a black light you will see the tell-tale glow. Fenton patterns include well known favorites like "Dragon & Lotus" as well as wonderfully intricate designs (imitating lace or embroidery work) such as "Persian Medallion." They also enameled some of their Carnival Glass, decorating water sets with colorful floral designs that are increasingly sought-after today.

Of all the producers of Classic Carnival, Fenton is the only one that continues to operate to this day, despite recent fear of closure. Their Carnival is still greatly desired, especially the splendid commemoratives that they produce for some of the Carnival collector clubs.

Northwood

Harry Northwood emigrated from England to the USA in 1881. Already well versed in glass making skills, he worked in various factories before buying the old Hobbs Brockunier factory in Wheeling and re-naming it Harry Northwood and Company. In spring, 1908, the company issued their first iridescent glass called "Golden Iris" and for the next decade, the Northwood works produced some of the finest Carnival Glass known in some of the most sought after colors, shapes and patterns. Simplicity of design, quality, classic, elegant and symmetrical are words that often come to mind when describing the characteristics of Northwood's patterns and overall style. His magnificent "Peacocks" design (also known as "Peacocks on the Fence") for example, epitomises that elegance and quality.

A wide range of shapes was made by Northwood, both in the regular lines and in novelty forms, such as the "Town Pump." A well known Northwood favorite, the "Grape & Cable" pattern, was made in an astonishing variety of different shapes, including a whiskey decanter and a magnificent candlelamp. The finishing on bowls was sometimes very distinctive; indeed, the pie crust edge shaping was only made by Northwood and can be used to identify the maker. Northwood produced many fabulous Carnival Glass colors, but there are some shades that are very characteristic of his factory. The "pastels" - white, ice blue and ice green were produced to very fine effect by Northwood. Aqua opal in particular was a color in which Northwood excelled. Unusual in-between blue shades are also typical of Northwood: Reninger blue, sapphire and teal are all good examples



A green, ice cream shape (ICS) bowl by Millersburg in the "Hanging Cherries" pattern (\$300-400).

of the off-beat, blue-green colors produced by Northwood. But note, no true red Carnival was made by Northwood.

Many Northwood pieces can be identified by the company trademark - a moulded letter N, underlined and in a circle. Be aware that there are some overseas reproductions that use a coarse and heavy N mark, which is usually not underlined. Also, both L.G. Wright and Mosser Glass at one time produced Carnival items that were marked with what looks like an N within an almost complete circle. More detail about these items can be found in our books and on our website.



This fabulous purple plate is actually a contemporary version of the Classic Carnival "Nuart Chrysanthemum" plate originally made by Imperial. This new plate was made by Summit Art Glass using the original Imperial mould; previous re-issues were also made by Imperial and their successors, Lennox and Arthur Lorch (these are marked correspondingly IG, LIG and ALIG on the back of the item). The Summit re-issue shown here bears the previous maker's mark, ALIG. An original purple "Nuart Chrysanthemum" plate varies in value between around \$2,000-5,500 approximately, while the Summit re-issue is around \$100-200.

Dugan-Diamond

Thomas Dugan, a cousin of Harry Northwood, also emigrated from England to the USA in 1881. In January 1904, he established the Dugan Glass Company at Indiana, Pennsylvania, which later became known as the Diamond Glass-Ware Company. The factory had a long history of Carnival Glass production until the summer of 1931, when a disastrous fire, the ever present scourge of the glass industry, closed it forever.

The Dugan-Diamond factory made a wide range of Carnival, often in typical colors of marigold, amethyst, white and peach opalescent (marigold with a white edge). They also produced a diverse and varied mixture of patterns, so much so that it is quite difficult to pin down any specific characteristics.

Dugan-Diamond was, however, the only company to enamel designs on peach opalescent bowls and several pretty, floral patterns were used in this distinctive way. They were described in the Butler Brothers catalogs in 1910 as iridescent "Parisian Art" with "burnt in" decorations that "will not wash off" (meaning that the enamel was fired on and was thus permanent). Another significant Dugan-Diamond characteristic was the exceptionally deep candy ribbon (3 in 1) edge shaping on the edges of their bowls.

Imperial

The Imperial Glass Company was founded in 1901 at Bellaire, Ohio, by Captain Edward Muhleman, a one time riverboat captain turned investor. In 1910 their Carnival Glass first appeared in trade catalogs, described as an iridescent "Wonder Assortment" and featuring vases and bowls. They continued to trade thru the Depression years and in 1962, they were the first company to begin producing Carnival Glass again, in response to a growing interest in old, Classic Carnival. However, financial problems and ownership changes followed and eventually, in the



Ice on purple dramatic, "e" vases.



The frilly edge on this blue "Persian Medallion" vase from Fenton enhances the intricacy of the pattern (\$100-300).



A blue, covered butter dish from Fenton in their "Fentonia" pattern, a design inspired by embroidery stitches (\$300-400).



Three tumblers, from the left: Northwood's amethyst "Grape Arbor" (\$80-150); Cambridge's amethyst "Inverted Strawberry" (\$50-150) and Imperial's purple "Windmill" (\$50-150).



Fenton's "Plaid" bowl is scarce in any color, but in celeste blue (shown here) it is rare indeed. An example with a small chip sold at auction in 2006 for \$10,000.

The opalescent effect on this peach opal "Lined Lattice" vase by Dugan gives an impression of snow capped mountains! (\$200-400).

mid 1980s, production finally ceased. On April 11, 1985, Imperial's doors were closed and their moulds were sold. The old Imperial factory buildings were finally leveled in the summer of 1997.

Imperial's Carnival included some colors that are typical of the factory: helios (a distinctive silvery green), vivid electric purple, smoke and a rich amber. When it came to patterns, intaglio, geometric designs were undoubtedly an Imperial favorite, as it enabled them to utilize the "near-cut" moulds that they had previously used for crystal glass. Other well known Imperial patterns feature roses (their "Lustre Rose" and "Open Rose" patterns) and grapes ("Heavy Grape" and "Imperial Grape.")

Millersburg

John W. Fenton, elder brother of Frank L. Fenton, decided to branch out from the Fenton factory in Williamstown (where Frank was firmly in charge) and in 1908, he initiated construction of a new glass factory in the Amish town of Millersburg in Holmes County, Ohio. It was an unusual choice for the location of a glass factory, away from the Ohio River, the major focus of the other glass works, but there was a good local supply of natural gas, a railway link and plenty of local labor. However, John Fenton did not possess the business acumen of his brothers and the enterprise fell into debt. In 1911 he filed for bankruptcy. Samuel Fair bought the factory and opened the Radium Glass Company, with John Fenton as vice president and general manager. But this enterprise was also doomed to failure and the factory closed its doors in 1912. In the short lifetime of the Millersburg glassworks, however, some of the most beautiful Carnival Glass was produced.

Millersburg produced three basic Carnival colors: marigold, amethyst and green. Blue and vaseline were used by them only rarely, and thus are sought after "top dollar" colors now. Radium iridescence (a very bright, mirror-like effect) is a particular characteristic of Millersburg Carnival. Because they were not in business for as long as most of the other Carnival manufacturers, Millersburg didn't produce such a wide range of shapes. Bowls - with a variety of interesting shapes and edge treatments - were the main shape that they made, while plates are very rare. Possibly the most distinctive shapes made by the factory are their unusual and impressive vases, of which the "People's Vase" and the "Rose Columns vase," are excellent examples. In terms of patterns, they frequently took a theme and made several different variations of it. For example, there's a range of fruit patterns that all have a different central motif and a variety of patterns that feature peacocks. Millersburg also produced an assortment of intricate and highly complex, geometric designs that they used on the exterior of their bowls and then matched them up with specific interior patterns.

Other Makers

The Big Five (Fenton, Northwood, Dugan-Diamond, Imperial and Millersburg) were not the only glass makers to produce Classic Carnival. Much splendid glass was made by factories such as Cambridge, the United States Glass Company and Westmoreland. Overseas, much magnificent Carnival was also produced in Europe, Australia and South America. You can discover much more about this in our books, of course, and on our website.

In a rainbow of colors, with a vast array of shapes and patterns, Carnival Glass undoubtedly has magic. Its beauty, iridescence and shimmering colors captivate the eye while its fascinating history entralls the mind. A legacy from the master craftsmen of the past yet with paths still untrodden, Carnival Glass has mystery too. Magic and Mystery - a perfect two-some. What more could you possibly want from a piece of glass?

You can read much more about Carnival Glass - its history, manufacture, patterns, shapes and design influences, plus numerous revelations and the long awaited answers to many previous mysteries, in the Expanded and Revised 2nd Edition of "Carnival Glass - The Magic and The Mystery 2" by Glen & Stephen Thistlewood: ISBN: 978-0-7643-2989-0, published by Schiffer.

Schiffer Publications: <http://www.schifferbooks.com>

Thistlewoods' Carnival Glass website: <http://www.carnival-glass.net>
You may contact the authors directly through the email link on their Home Page.

Glen and Stephen Thistlewood are a husband and wife team, well known in the world of Carnival and Pressed Glass. Their work is typified by in-depth background research, comprehensive subject coverage and an innovative approach. Besides authoring several books on Carnival Glass for Schiffer, the Thistlewoods have also delivered many seminars and lectures in the USA and UK and have written numerous articles and educational papers. The Thistlewoods have travelled across the USA and Europe researching Carnival and studying in specialist glass museums and archives—their extensive research has revealed many ground-breaking discoveries.



A close-up of the center of Millersburg's amethyst "Courthouse" bowl showing the detailed mouldwork (\$500-1,000).

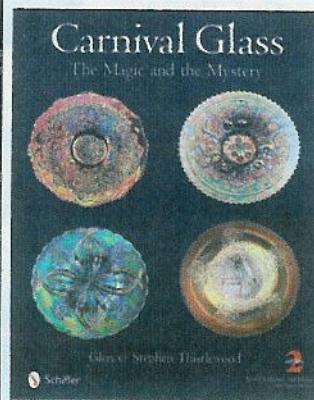
Note for values:
Carnival Glass prices vary tremendously: condition, color, sale venue (including auction dynamics) and current trends all play a major part. The value ranges used in this article are the owners' opinion of the specific items illustrated, and are an approximate guide only. Please refer to published auction sales lists or other sources of Carnival values for further information. The authors are not liable for any losses incurred when using values attributed within this article, as the basis for any transaction, or for any other purpose.

New Book Release

CARNIVAL GLASS

The Magic and the Mystery

By: Glen & Stephen Thistlewood
Publisher: Schiffer Publishing



Carnival glass captures a unique harmony of color, pattern, and iridescence - an ever-changing sheen with many moods. This beautiful and fascinating book provides comprehensive information on Carnival colors, shapes, and manufacturers, plus detailed descriptions of over 500 individual patterns from the United States, Europe, and other countries around the world.

5 1/2" x 11" 326 color and 205 b/w illus.

Price Guide/Index: 224 pp. Hard Cover

ISBN: 978-0-7643-2989-0 Price: \$49.99



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