

So, what exactly is
CARNIVAL GLASS

Incorporating an exclusive Advance Copy
Access Guide of online links
to discover more facts and information



Glen and Stephen Thistlewood

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Cover design features a detail from Millersburg's ZigZag bowl in purple Carnival.

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Part Two: ACCESS GUIDE

to our website [Carnival Glass Worldwide](http://carnivalglassworldwide.com)
carnivalglassworldwide.com

This unique Advance Preview Copy of the Access Guide to our website will enable you to source a wealth of information on our website – Pictorial Galleries to assist you in identifying your glass; Carnival Makers pages, packed full of information; Processes, Colors, Shapes and a treasure of original research, insights and discoveries that you will not find anywhere else.

The Access Guide shows how to search our website to find everything from basic, essential information, all the way up to fascinating, in-depth research studies. The guide lists these links – all of which are clickable – to take you instantly to the relevant pages, features and articles on our Carnival Glass Worldwide website.

If your device doesn’t support links within a PDF, don’t worry. This full Access Guide will soon be available as a clickable Index directly on our website. We will also be adding further descriptive links there as our research and writing grows ever more.

The links are divided into sections:

Searching
Carnival Makers and Galleries
Carnival Production and Processes
Exclusive Research
Insights
Carnival Network ezine
Reproductions, Reissues and Fakes
Free Stuff
Main Carnival Glass Auctioneers

Part One

What is Carnival Glass?

It's iridescent glass that has been moulded and (this next bit is important) usually has some kind of moulded pattern which is a design that forms part of the surface of the glass itself*. Touch the glass and you can feel the pattern: up, down and around, as you follow a flower or a geometric design. It's not cut, etched or painted; the pattern is part of the actual profile of the glass itself. That's because all Carnival Glass is made using moulds. Often the pattern features fruits, animals, flowers or geometric designs, but there are many more motifs, from the very complex to the plain and simple.

Carnival Glass was factory made and mass-produced, yet was often hand finished (and sometimes even re-shaped when it came from the mould) as edges were ruffled and crimped and vases were swung to various heights. Carnival was a less costly form of glassware that took its inspiration from the fancy, expensive "Art Glass" of the time.

Carnival Glass was made for everyone – it wasn't a top-end, expensive product – it was created so that everyone could afford and enjoy its beauty. And the magic of Carnival is that it doesn't have to be rare or expensive to be beautiful. Some of the most glorious pieces are available and are universally loved. And it doesn't matter if you have one piece or a thousand pieces – they are all equally treasured and appreciated.

*there are a few exceptions, like some enamelled, decorated items.

What is iridescence?

It's an oil-on-water rainbow effect, or the colored shimmer you see in a soap bubble. The glass becomes iridescent when it is sprayed with a special mixture (metal salts) when it's very hot. The iridescence is permanent and will not wash off. If the piece does not have iridescence, then it cannot be Carnival Glass.



Two soap bubbles illustrating iridescent colors against a foliage background. Shown courtesy Wikimedia Commons. 2003 Tagishsimon.

Detail from a Northwood Good Luck bowl showing the iridescent effects. © S Thistlewood

**There is other glassware that looks like Carnival, but it isn't ...
so how can we tell the difference?**

NOT CARNIVAL

Stretch Glass is iridescent glass that has been moulded, but usually it has very little or no moulded pattern at all.

It is **not** Carnival Glass.



NOT CARNIVAL

Art Glass is usually individually hand-made (probably “blown”) in a studio. It can be iridescent and it often has a pontil mark (a kind of irregular scar) on its base. Art Glass usually has very little or no moulded pattern. Art Glass is a broad category and includes the superb output from Tiffany, Loetz etc., as well as Contemporary Studio Glass.

It is **not** Carnival Glass.



Other objects can also have iridescence, but are not classed as Carnival. Recent “home interior” style glass can be iridised (usually very lightly) and the glass is often thin and usually no moulded pattern.



NOT CARNIVAL

Lustre pottery and ceramics can be iridescent and sometimes looks like Carnival Glass – tap it lightly or check underneath, you should be able to tell if it’s pottery and not glass. The green iridescent elephant shown here is ceramic and not glass.

Lustrated metal can also have an appearance similar to Carnival – again a light tap should give the game away.

How was Carnival made?



A metal mould and plunger (on which the patterns were “cut”) would usually be used: molten glass was poured into the mould and the plunger was then pulled down into it, forcing the hot glass into the shape of the mould (this was usually done on a piece of apparatus called a side lever press). The hot glass piece was then taken from the mould and (sometimes) shaped further before being cooled on a lehr. Sometimes the glass was blown into a mould instead. You can read much more about this on our website using the “hot links” shown in the Access Guide in Part Two.

The photo, left, shows a side lever press. The mould is underneath and the plunger is in place, ready to be pulled down onto it. You can also see shears and a wooden paddle in the photo.

When was Carnival Glass made?

Three Eras

Within the wide group of Carnival, there are three broad production eras.

Classic (old) Carnival from c. 1907 though to (very approx.) 1930s.

Late Carnival (also called Depression Era Carnival) from approx. 1930s to approx. 1950s.

The Revival – Contemporary Carnival from the 1960s right up to today.

Three eras of production – and they are all Carnival Glass. They are all different and they exhibit different characteristics. They all contribute to the big picture of Carnival. Each era contributes to the whole in important ways. Each era brings us knowledge and understanding.

Classic Carnival is the name that we (Glen and Stephen Thistlewood) gave to the old, original Carnival Glass that first went into mass-production in around 1907. Our term “Classic Carnival” is in widespread use today and it applies to early Carnival from c. 1907 to very approx. the 1930s.

From the 1930s into the 1950s, owing to social and economic change, there was a response from the glass makers. Iridescent glass continued to be made, but it was more serviceable, less showy and lacked the individuality of the Classic production. This output is generally called **Late (or Depression) Carnival**.

The Revival. In the 1960s and 1970s there was a revival of Carnival Glass production from several of the original makers, as well as others. From that time to now, Carnival Glass has been made in new designs as well as original older ones. Carnival from this era is currently referred to as **Contemporary Carnival** and much of it (but by no means, all of it) is trade-marked. See section below on Reissues and Reproductions for more information.

Is Carnival Glass an antique?

To judge by the purist definition of an antique as being at least 100 years old, then yes, Classic Carnival Glass is an antique. The first Carnival from Europe (made around 1914) is also antique too. However, some Carnival from other countries, as well as Carnival produced later in the USA, isn't yet at the "antique" stage, but is certainly heading toward it. Contemporary Carnival, by its very definition, is not antique. Contemporary Carnival was made from (approx.) the 1960s to date.

Where was Carnival Glass made?

The story is fascinating. Our research in 2017 revealed that the true origins of Carnival took place in the heart of **Europe** in 1856. Leo Valentin Pantocsek, a scientist who worked in the glass industry in Slovakia, discovered and created a technique for iridising glass. This fabulous iridescent glass was shown at major international exhibitions and trade shows and soon other glassmakers were making their own versions. This was iridescent Art Glass – the fore-runner of the later Carnival.

For over half a century after Pantocsek's discovery, the beauty of iridescent glass was appreciated and improved upon by a series of glass makers, including Loetz, Thomas Webb and of course, Tiffany. It was expensive, limited and highly desirable Art Glass. Also, in the 1880s, Edward Moore in England produced limited amounts of pressed iridised glass.

Right: Webb's "Iris" glass and a Stevens & Williams vase – from England, late 1800s, early 1900s. The vase far right is unknown.



And then, in **1907**, the first mass-produced, affordable, press-moulded versions of this fabulous iridescent glass, started to appear in the USA.

By 1908 it could be seen in shops, warehouses and mail order catalogues. Carnival Glass had arrived. Carnival production spans the world, as well as the years. It was made in many countries worldwide – in Europe, Australia, South America and more – and was produced from the early 1900s right up to today.

Left: Northwood's vibrant marigold Poppy Show plate, made in the USA, c. 1912-13.



Clip from a 1908 ad in Butler Brothers Mail Order catalogue showing an early Carnival offering from Fenton. In a 1908 glass trade journal, this glass was described as “Iridie” glass and sometimes “Iridill”.

Who made Carnival?

The first makers of the mass-produced glass we know as Carnival were in north-eastern **USA** – in Ohio, West Virginia and Pennsylvania.



The “Big Five” made most of the Classic Carnival and their names are familiar to all Carnival collectors: Fenton, Northwood, Dugan-Diamond, Imperial and Millersburg. Other USA makers from the era include Westmoreland, Cambridge and the United States Glass conglomerate.

Left: Carnival from three of the major USA makers is shown here. A purple, Dugan-Diamond Amaryllis comport, a purple Northwood Town Pump and a blue Fenton Orange Tree tumbler. The iridescent beads were made in Czechoslovakia.

In **Europe**, Brockwitz (Germany) and Inwald (Czechoslovakia) were producing pressed, mass-produced Carnival Glass from at least as early as 1914, and possibly earlier. Many other makers soon followed, and Carnival from England, the Netherlands, Sweden, Finland and Poland was soon on the market. In total, around 50 glassworks in Europe produced Carnival Glass.

Right: this cream jug in blue with a vibrant iridescence was made by Riihimaki in Finland. The pattern is known as Flashing Stars. Other makers in Finland were Karhula and Iittala. In Sweden, the main output of Carnival came from Eda Glasbruk, however a small amount came from other makers too. In Germany, the main producer was Brockwitz, while Czech production was dominated by Inwald. Two main producers in Poland (Hortensja and Zabkowice) made some amazing Carnival, while in England, the main Carnival maker was Sowerby.



In **Australia**, Crown Crystal made Carnival Glass from the early-mid 1920s. Their output is renowned for its delightful portrayal of the indigenous fauna and flora – kangaroos, kookaburras and magnificent floras such as waratahs.

Left: this small, marigold berry bowl features kiwis surrounded by tree fern (silver fern). Both the flora and fauna are native to New Zealand. It is a hard pattern to find. Made by Crown Crystal Glass.

In **South America**, the emerging picture shows an extensive output of beautiful Carnival from makers such as Esberard and Cristalerias Piccardo, that began c. the 1920s and 1930s.

In **India**, Carnival Glass was produced by Jain from around 1935, with many later producers adding their own versions in more recent years.

We have only touched lightly on the subject here, and you can find many links to explore further in Part Two, the Access Guide.

Tell me about the colors, the patterns and the shapes

There's so much to cover here that we could write a book about the colors, patterns and shapes of Carnival. Oh wait ... we did. In fact, we have written several books about Carnival, as well as eBooks and of course, our website is packed with information about these topics. In Part Two, the Access Guide, we will provide you with plenty of links to get more info.

One crucial point about **the color of Carnival Glass** is that it usually refers to the base glass, and not the appearance of the iridescence (there are some exceptions and you can read about them on our website – see Part Two). To decide what color your piece is, hold it up to the light and try to view a part of the glass that has no iridescence (usually the collar base or perhaps a foot).



The appearance of the piece when you look at the iridescence alone, can be quite deceptive, in fact it can seem a different color altogether. The Fenton Peacock & Dahlia bowl shown here has a lovely iridescence with a mixture of shades within it. Blue, green, purple, pink and even gold shades can be seen. Looking at the exterior (below) shows even more colors. On one part there is a lot of purple and pink, but give it half a turn and we can see turquoise and blue. So, what do you think the actual color of the base glass itself, underneath the iridescence could be? This is where we begin to experience the true magic of Carnival Glass. Hold the bowl up to the light, preferably a white light or the sky, and try to view the glass where there is no iridescence. The collar base or perhaps a foot or stem is often a good place to look.



And now we can see the actual glass on the collar base! It's amethyst. Note that Fenton's amethyst is a pinkish shade, jewel-like and very beautiful.

Some items can have a very deceptive iridescence that can fool you completely. We have seen pieces which looked purple, judging by the iridescence, and yet when held to the light were revealed to be green. And note that marigold is always on clear (colorless) base glass, which you can read about below. It's always worth checking marigold, as sometimes the base glass turns out to be vaseline (UV reactive, light green glass). And often, a piece might surprise you and you'll find it's red. It does happen! It's the magic of Carnival Glass.



There are **around 60 different base colors** recognised for Classic, old Carnival, as well as a number of different iridescent effects, such as "pastel" and "electric".

The Carnival color that is most often seen – and the one that is usually identified with Carnival – is **marigold**. This is actually a clear base glass and the golden orange effect comes purely from the colored iridescent spray, which was made of iron chloride! Other frequently found colors in old Classic Carnival are blue, amethyst (or purple) and green, but there are many other unusual colors too.



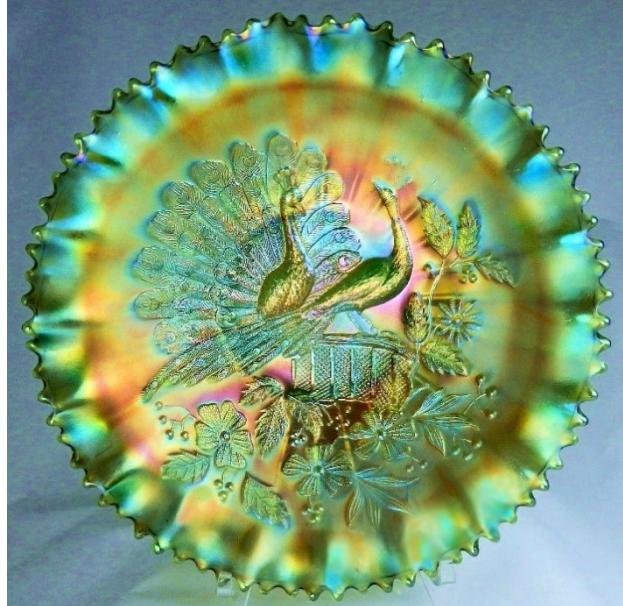
Above: marigold Brockwitz Curved Star bowl on an upturned stemmed sugar creates a centerpiece bowl. This was an intentional "marriage" by the maker, and the bowl is shaped to correctly fit the upturned foot.

There are many more shades and colors in Contemporary Carnival, and indeed, some of the recent glass-makers such as Fenton and Boyd, excelled in creating unusual colors and effects.

What about the **patterns**? There are several thousand different patterns on Classic Carnival and even more on Contemporary Carnival - as we noted earlier, fruits, flowers, animals and geometric designs were very popular. Carnival also reflects the major design movements such as Art Nouveau and Art Deco. This can be seen in the many inspirations that influenced both the pattern choice as well as the style and form of the individual items.

One of the most popular and enduring patterns in Carnival features the peacock, which has been a favorite motif in many countries over centuries. It was at the heart of the Art Nouveau, Arts & Crafts, and Aesthetic Movements, which in turn inspired the Carnival Glass makers to use it widely. Sometimes the patterns featured the actual birds, while others just used the peacock feather motifs. Mostly the designs were realistic, but often they were stylized too.

Many of the Carnival makers produced their own peacock designs – on the right you can see Northwood’s Peacocks (on the Fence) pattern on a green bowl with a distinctive edge shaping known as “pie crust”.



Fruits (especially grapes), flowers, animals, birds and even buildings were all popular pattern themes. Lacy, embroidery-effect patterns were also used, as were many geometric designs.

Art Deco design, with its stepped forms and sweeping curves, inspired a number of Carnival forms and shapes, as well as the patterns – this Seagulls vase (made in Czechoslovakia c, early 1930s) is a wonderful example.

Carnival patterns reflect the style of the era – the wallpaper, the textiles, the crafts, the latest fashions. The buying public were able to bring affordable designs into their own homes, and they loved it.

And what about all the **shapes**? Carnival was mass-produced glass meant to be sold, so it was made in as many different shapes as possible, many of them practical and functional. Plates, bowls and tableware of all kinds, vases in all shapes and sizes, dresser items, punch sets, lighting and even items for smokers. Novelties and decorative plaques were also made – anything to tempt the buyer. Many pieces were hand finished with all kinds of ruffling, and vases were often “swung” and shaped.



Right: Fenton Ten Mums bowl with a tightly crimped, candy ribbon edge.

Collectors have their own lexicon for many of the shapes, colors etc., relating to Carnival. We have a free eBook “Carnival Glass Terms” that explains many of these words and phrases. A link to obtain it can be found at the end of this eBook.

Where does the name Carnival come from?

You might be surprised to learn that the glass we know as Carnival has had around 100 or more different names since its introduction. Early names like “Golden Iris” and “Golden Sunset” show that marigold was the main color, straightforward names like “Iridescent” and “Aurora” explained the appearance, while other tags like “Imitation Tiffany” showed one of the inspirations behind the new mass-produced ware. Grander titles were also used, like “Pompeian Iridescent” or “Venetian Art” (see catalogue clip below) while others like “Baking Powder Glass” tell us the back-story (Carnival was often used as a free gift when buying certain goods, such as baking powder). Around 1915, some of the cheaper, mass-produced glass was advertised to “Concessionaires, Carnival and Showmen” to be used as prizes etc., in Carnivals and Shows. One of the names in usage became “Carnival Glass” and in 1952 it was used in the first authoritative article on the subject, written by Gertrude Conboy in an antiques magazine called “Spinning Wheel”. The title of that article was “The Glass of Many Names Now Known as Carnival”. We have much more on this subject, including an extensive list of many of the early names used for Carnival, on our website. Links to the relevant features are at the end of this eBook.



An offering for Carnival comports in 1910 in the Butler Brothers wholesale catalogue described them as “Venetian Art”, signifying an association with the more expensive Venetian Art Glass.

Is Carnival “marked” or “signed”?

Most Classic (old) Carnival was not marked, but there are notable exceptions. Northwood in the USA marked a lot (but not all) of their Classic Carnival with a moulded letter N, which was underlined and enclosed in a circle (see below). Some Carnival from Europe is marked, for example there are rare examples of Sowerby’s Carnival with their peacock trademark, and some scarce examples of Carnival from Finland have the maker’s name (Riihimaki or Karhula). Indian and South American Carnival may be signed (for example Jain in India or Esberard in Brazil). Registered Design numbers are sometimes seen on Carnival, good examples of this being those made by Crown Crystal in Australia.



OLD

N mark on old Classic Northwood Carnival



NEW

Fenton mark only on Contemporary, newer Carnival

Above on the left is the Northwood N mark, in a circle and underlined. This can be seen on a lot of Classic old Northwood Carnival. But note, not all Northwood’s old Carnival was marked – a lot of it does not bear the N mark. Above on the right is the Fenton mark, but note, this was only used from the 1970s onwards, on Carnival Glass. None of the old Classic Fenton Carnival was marked.

Contemporary Carnival is another matter! Virtually all modern Fenton (marked using the Fenton name, as shown above, or the letter F) and Imperial Carnival (marked with initials IG or later versions such as LIG) is marked, although there are further details surrounding both of these makers marks. The situation is more complicated with regard to other contemporary makers, and often older marks (such as those from Westmoreland) can be found on newer pieces by makers such as Summit Art Glass. Contemporary Carnival has more “marks” and “signatures” than old, Classic Carnival. We have a full article on this topic on our website – link in the Access Guide in Part Two.

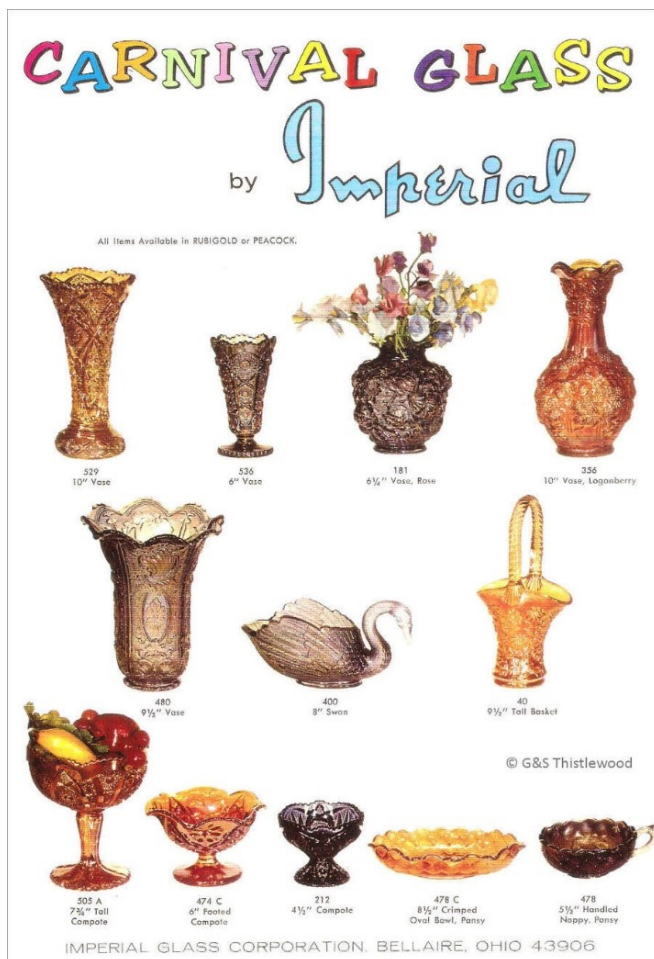
Iridescent blue gift Carnival Glass
The Heirloom beauty & glowing color of original Carnival Glass! Pitcher, oval-center bowl, garland bowl, hostess plate, hen-on-nest & more! Regular 1.99-2.59
2 for \$3
Save to 1.09

Other glass makers (that hadn’t made early Classic Carnival) began producing Carnival c. 1970s. Indiana Glass is a good example, as shown left in this 1972 newspaper ad. Items in their Harvest (Grape) line are probably the most often found examples of Contemporary Carnival today. **They are not marked or “signed”**. See Access Guide in Part Two for links.

Fakes are different yet again. The whole purpose of a fake is to try and convince a would-be purchaser that it’s the old, genuine article. Thus, fake N marks can be found on many of the faked Peacocks, Good Luck and Grape & Cable pieces. But they are different to the original marks. The fake N marks seen so far have not been underlined inside a circle. They are big, thick capital N marks, and you can read more about them below.

What are re-issues and reproductions? Should I worry about fakes?

In a way, being faked indicates that the original is a sought-after success! So yes, there are fakes in existence. But it is important to distinguish between bona fide **reissues and reproductions**, and fakes. Put simply, reissues and reproductions are Contemporary pieces using original (or possibly re-made) moulds. They were not usually made to deceive. Often (not always), Contemporary Carnival Glass from the well-known makers such as Fenton and Imperial, has a clearly moulded trademark, as explained above. Fenton and Imperial used some of their old moulds to re-issue new items from c.1960s and 1970s on. Also, old moulds from other makers (or copies of old patterns) were used, and indeed are still being used, to make Contemporary Carnival. In some cases, moulds had several successive owners, especially when glass factories ceased operations and their stock of moulds was sold. Such pieces may be trademarked, or produced in different colors and shapes than the older, Classic versions, which may allow collectors to distinguish between old and new.



Left: Imperial's 1960s offering of new Carnival Glass included re-issues of items made from moulds they had used previously, some of which had been used for old Classic Carnival. However, all the new items in Imperial's 1960s Revival were marked with a moulded IG.

Below: the moulded date, 1970, shows clearly when this Fenton piece was made.



first issue— **Collector's Item**
FENTON CHRISTMAS PLATE
 "The Little Brown Church in the Vale"

Fakes however, were specifically intended to deceive. So, what patterns do we know have been faked? Some Northwood patterns – Peacocks, Good Luck and Grape & Cable have been faked as well as some Fenton patterns, mainly Butterfly & Berry and Stag & Holly. How can you spot them? One way on the fake Northwood pieces is that you might see a large letter N, without the underlining and without the circle around it. Some Australian Carnival has been faked too, but these are easy to spot and shouldn't fool most collectors. There are many other tell-tale signs and we explain and illustrate them on our website for you – see the Access Guide in Part Two for links.

What's it worth?


Carnival sells from anything between a few dollars /pounds up to multiple thousands. There are many pieces that are easily available (which usually comes about because of a combination of frequently found patterns and color) and those items are generally very affordable. But don't make the mistake of thinking that just because a piece is inexpensive, that means it isn't beautiful. A lot of inexpensive Carnival Glass is also fabulously and magnificently lovely. That's what it was made for ... to be both affordable and beautiful. At the other extreme, there are pieces that are incredibly and staggeringly expensive. Mega bucks! And they may be very pretty, but high price doesn't necessarily mean excessive beauty.

So, what drives price? Rarity (in terms of color, shape or pattern) is often one factor - but by itself, rarity is not enough. Fashion and desirability are usually also taken into account. Condition is also important, and while fabulous iridescence can drive the value of a fairly "ordinary" piece into sky high territory, it's also true that damage or imperfections can have a very negative effect.

We always recommend using the main Carnival Auctioneers "Past" listings which show sold prices at auction, usually accompanied by a description and picture. These will give actual prices (not "averaged" or manipulated figures). The links to these Past Auction listings can be found in the Access Guide in the second part of this eBook.




Read on to discover the astonishing wealth of information accessible to all on our website

Glen & Stephen Thistlewood  

Carnival Glass Worldwide [HOME](#) [PATTERNS, COLOURS, SHAPES](#) [CARNIVAL GALLERY](#) [BOOKS, E-BOOKS](#)

A Warm Welcome to our Carnival Glass Website!
Totally dedicated to Carnival Glass

The information here on our website is the result of over thirty years of collecting and researching the fascinating world of Carnival Glass. We have amassed an amazing amount of information and hundreds of pictures, and we are adding to it on almost a daily basis. There is something here for everyone, from beginners to experienced collectors, covering over one hundred years of Carnival Glass production and organised collecting.



RD 6019293

Carnival Glass Galleries

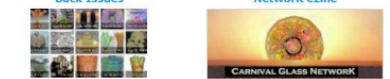
See hundreds of wonderful pictures of Carnival Glass in our unique Picture Galleries. Perfect for pattern IDs and for appreciating truly breathtaking Carnival Glass from every maker around the world.




Carnival Glass Network

Network is totally devoted to Carnival Glass, bringing you all the latest news, discoveries and feature articles. We look at Carnival Glass through the eyes of the people who made it, marketed, advertised and sold it, ... and of course, the public who made it so incredibly popular.

[Read all our Network Back Issues](#) [Subscribe to our FREE Network ezine](#)




Carnival Glass Times




Featuring the **Stories Behind the Glass** adding life and colour to the Carnival Glass World. Plus "Sell it to me!" and "Read All About It!"

Carnival Glass Makers




Each Classic Carnival Glass maker has their own Master Page, with links to everything about them. **All in one place.**

Patterns, Colours, Shapes




The essential **Collectors Facts** on Carnival Glass patterns from all around the world, and the myriad of Carnival Glass colours.

All About Carnival Glass




What is Carnival Glass? Our **FAQs** and our New Feature - **Myth Buster!** Explore this most amazing glass.

Blast from the Past




Stories from the Past, Carnival Glass Pioneers, and Unsung Heroes.

Read All About It!




Carnival as it was shown in wonderful ads from all around the world.

Sell It To Me!




Carnival as it was promoted, marketed and sold around the world.

All About Vases



Carnival vases around the world - in all shapes, sizes and colours.

Bob Smith's Museum



The story of the Bob Smith Tumbler Collection and virtual Museum.

PART TWO

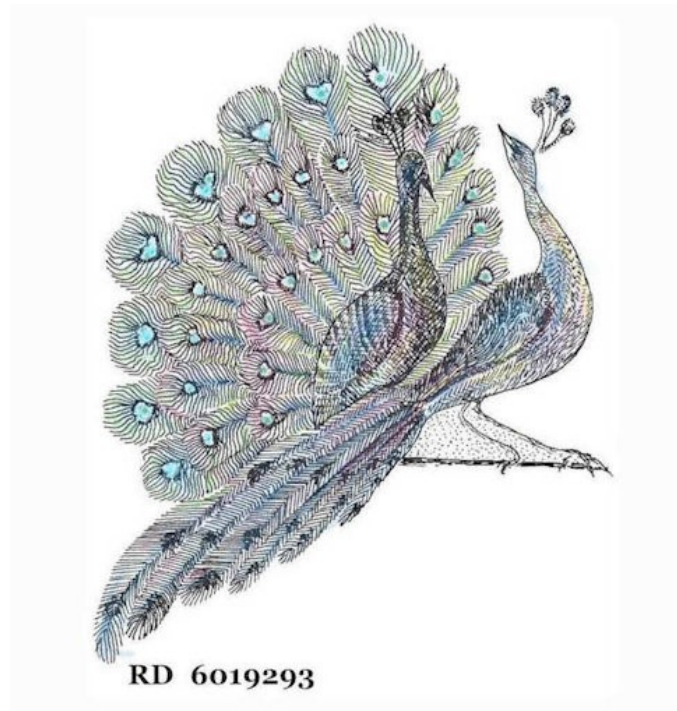
THE ACCESS GUIDE

We have been researching and writing about Carnival since the 1980s. Our books, eBooks, articles, and in recent years our free, monthly ezine and astonishingly popular Facebook Group, have provided information for many, all over the world. Our website also began in the 1990s and has grown tremendously, offering an astonishing wealth of facts, illustration and ground-breaking research. We've often been copied (usually without acknowledgment) and often imitated, but it's often felt to be a form of flattery!

Now we are offering you this **Advance Preview Copy** of our unique and innovative Access Guide to our website, with descriptive links to many of our in-depth and original features. This will enable you to quickly locate the information you want so that you can read and see more. It will also enable you to see the phenomenal amount of further information, original research and expertise that is available to you at the click of a mouse.

The Access Guide offers opportunities for all, at every stage of collecting. From basic pattern ID guides and information about all the different Carnival makers, to in-depth and detailed analysis and research – and everything in-between. The guide is organised in themed sections and provides “live” hot links to articles and features on our website at a click.

If your device doesn't support links within a PDF, don't worry. This full Access Guide will soon be available as a clickable Index directly on our website. We will also be adding further descriptive links as our research and writing grows ever more.



Registered Design RD 6019293 Peacocks, drawn by G Thistlewood inspired by Northwood's Peacocks.


SEARCHING

Our A to Z Pattern Index

From Acanthus Leaf to Zipper Loop, there are now **over 2500 patterns / pattern references illustrated on Carnival Glass Worldwide's pages.**





They are all listed **alphabetically** in our pattern index. We also list them by the main **motif on the pattern** - a very natural way that helps collectors identify the myriad of Carnival Glass patterns. Separately, we list patterns that feature animals, berries, birds, buildings, butterflies/insects, fish, flowers, foliage, fruit, grapes, lettered pieces and people. There is also an index of Contemporary Carnival, of decorated pieces, and of vases.

We also have a **"Magic Box"** - the **Search** box that is at the top right of every page. It is a very powerful search engine for patterns, and in fact for everything on our website: just enter a few key words and hit the magnifying glass symbol.



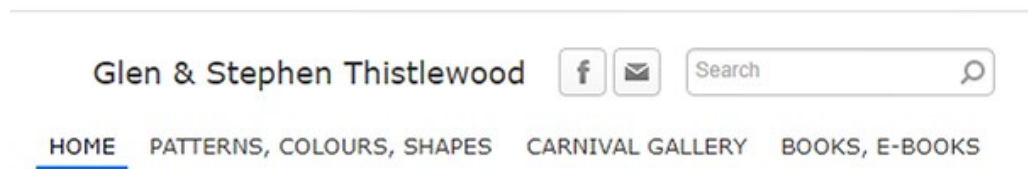
Click on the image to go to our comprehensive **Pattern Index.**

As well as our A to Z Pattern Index, we have several other ways to help you identify your Carnival Glass patterns. We have our unique and immensely popular **Collectors Facts**, our **Carnival Glass and Tumbler Galleries** and our **Vases homepage** - the links are below. And ... don't forget ... for any Carnival Glass pieces made in Europe, we have our comprehensive and **fully illustrated guide to all currently known European patterns** - all in one easy-to-use e-book!

Collectors Facts A unique and hugely popular feature	Carnival Glass Galleries Carnival Glass from all around the world	Carnival Tumbler Galleries Carnival Glass Tumblers from around the world	Carnival Glass Vases All you need to know about Carnival Glass vases
			

There are various ways of searching our website – you can use the Search Box or to search by pattern or pattern motif, use the A to Z Pattern Index. Of course, you can simply explore the site using the many menu tabs and page links throughout.

[Home page with main menus](#) plus the **powerful Search box** (usually located top right, depending on your device). This is what the search box looks like.



Main Index and others

[Main Index menus for patterns, colours, shapes and more](#) can be found on this page.

Our website has many [other search options, including an alphabetical pattern listing](#) as well as grouping by **pattern design or motif**. For example, you can search for patterns featuring birds, flowers, buildings and so on.

[Vase index](#)

[Color index](#)

CARNIVAL MAKERS AND GALLERIES



[All the Carnival Makers worldwide](#) – old Classic as well as Contemporary – here is the Main menu page. Each tab takes you to a wealth of information.

[For Contemporary](#) alone, here's the main menu page.

[Galleries for Pattern ID arranged by Maker](#). Want to browse patterns for identification purposes? Here's our Maker Galleries page plus extras.

[Collectors Facts](#). This is a phenomenal resource featuring almost 200 unusual patterns, many of which are not written about elsewhere. The link takes you to the menu page from which you can access all the in-depth info on these patterns.

[Vases](#) - main menu page. Background info, pattern ID and much more.

[Tumbler Galleries](#). Includes enamelled tumblers and examples from all over the world.

[Shapes](#) - main menu page. Detailed info about many different shapes and more to explore.

[Makers Marks](#). Trade-marks and more.

CARNIVAL PRODUCTION AND PROCESSES



The fundamental and essential part of the production process for pressed glass was the creation of the moulds and plungers. Follow these links to understand how they were made and used. Blow moulds are also explained, with regard to Carnival production.

[Moulds](#) – how they were made and tracing some of the old moulds over the decades.

[Moulds](#) – versatility of shape at Fenton using the Lily of the Valley mould.

[Making a Mould and Plunger](#) – following each step from design to glass production on a Contemporary piece, at Fenton.

[Stephen Hipkins, master mould maker](#) for many Classic USA glass works.

[Blow Moulding](#) – Melon Rib vases.

[Blow Moulding](#) – amazing images and diagrams.

[Crafting a new plunger](#) for the Contemporary Butterfly and Tulip at Fenton.

[Old moulds](#) – see the [Lined Lattice mould](#) and compare with the glass items made.

[Sowerby's mould making](#). Unique and amazing, archive photos and info from Adam Dodds.

[The original mould](#) for Canning Town Thistle vase.

[Kutzscher – mould designer](#) and mould maker – amazing analysis and information.

[1928 factory tour of Brockwitz](#) fully documented and photographed.

[Watch Carnival being made at Fenton](#). Videos and more courtesy Howard Seuffer.

EXCLUSIVE RESEARCH


world?

the World's Fairs came in. They were incredibly successful, drawing in many millions of visitors from all over the world.

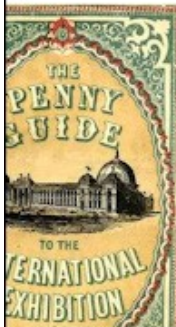
1862, at 10 am precisely, the London World's Fair was public. Season ticket holders and day visitors filled the majestic halls and pavilions.

This is the cover of the **Penny Guide** to the Fair, which led the visitors with a floor plan and guide to the exhibits exhibiting.

Visitors were met by incredible sights – engines, tools and every kind, statues, portraits, confectionary and yes, plants, furniture, fabrics and many thousands of exhibits.



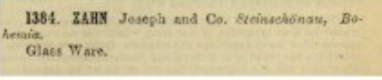
Above: The World's Fair - International Exhibition – London 1862. Public Domain.



Nestled amongst the candelabras and decorative glass, was the fore-runner of Carnival Glass.

Shown below is an iconic piece of history. This is the entry in the main catalogue of exhibitors at World Fair in 1862, for Joseph Zahn's company at Zlatno (Steinschönau). It is a very understated but it records a monumental piece of glass history.

For the very first time ever iridescent glass was shown to the world.



1862. ZAHN Joseph and Co. Steinschönau, Böhmen.
Glass Ware.

How did it all happen?

In reality, the story began some five or six years earlier when **Leo Pantocsek**, a scientist working at Zahn's glassworks in Zlatno, invented a method of iridising glass.

It was a ground breaking and astonishing discovery, and Zahn decided to show off this splendid 1862 London Fair. Zahn's exhibit - being shown to the world for the first time ever - included **intentionally-made iridescent glass** ... glass created by Leo Valentin Pantocsek and made at

For over thirty years we have shared our original and cutting-edge research with collectors.

[We prove that Imperial was making Carnival as early as 1908.](#)

[We prove that Northwood's Grape & Cable was introduced in 1909](#) (and not 1910 as others previously claimed).

[Our 2017 research uncovers the first-time iridescent glass was shown to the world](#)

[Fenton in the Press](#) – includes rare archive, showing early ads for Fenton as well as newspaper reports and illustrations.

[Dugan-Diamond](#) – our research uncovers the real story. Unmissable!

[Northwood](#) – the Triumph and the Tragedy.

[Millersburg](#) – The Rise and Fall.

[Radium – Millersburg](#) further research.

[Imperial Glass ads](#) – amazing old ads with links for further discoveries.

[Original names for Imperial Carnival](#) – and links to discover more.

[More research on Imperial.](#)

[Early Working Conditions](#) in the glass works.

[Carnival Pioneers – the main menu access page](#) for a whole host of fascinating and revealing archive information about early Carnival pioneers such as Gertrude Conboy, Marion Hartung, O Joe Olson, Phil Garrison and many more. Unmissable.

[How Carnival was marketed and sold](#) – this is one of many amazing research features on our website.

[The Bargain Basement](#) – and Carnival Glass was sold there!

[Trading Stamps](#) for Carnival Glass!

[Howard Seufer discusses glass making at Fenton](#) in these unique video productions.

[Marigold](#) – our in-depth research and revelations.

[Red Carnival](#) – research and more!

[Celeste Blue Carnival](#) – the fascinating back-story.

[Vaseline Glass](#) – our 2018 original research uncovers facts that will amaze you.

[Tobacciana](#) – items related to tobacco and smoking – and Carnival Glass!

[Epergnes](#) – Worldwide Sensation.

[We finally unravel the Four Flowers Variant](#) mystery after thirty years of research.

[Golden Patterns from Poland](#) - our major research feature.

[Sowerby's Diving Dolphins](#) – our original research from the 1990s.

[Inwald's Jacobean](#) – our extensive, illustrated research from 2013.

[Rose Garden](#) – Brockwitz or Eda? Our research provides the answers.

[Curved Star](#) – Brockwitz or Eda? Once again, our research provides the answers.

[Lucile](#) – our research uncovers proof of maker.

[Australian Carnival](#) - our original research into the use of RDs (Registered Designs).

[Melon Rib vases](#) – our ground-breaking 2013 research and the ongoing story.

[Witch bowls!](#) – What? Our original research will surprise you!

[Esberard in Brazil](#) – not-to-be-missed, new research by Claudio Deveikis.

[Carnival Glass from India](#) – our collaborative pioneering research.

[Dugan's Fisherman's mug](#) at the Pittsburgh Glass show.

[Carnival Glass from Europe eBook](#) – almost 800 patterns from 50 glassmakers.

INSIGHTS



[When was iridescence on glass first use, and who discovered it?](#) Read our ground-breaking 2017 feature **Iridescence on Glass – Leo Valentin Pantocsek**, and prepare to be amazed.

[Read All About It](#) – main menu page for newspaper features on Carnival.

[Carnival Timeline](#) with exceptional and unusual archive ads.

[How did Carnival get its name?](#) Read our article **What's in a Name** to discover the story behind it and around 100 other names that this glass has been called over the past century!

[Glass for its time ... and made to sell.](#) How did Carnival come about? What was the world like then and how did Carnival fit into it all?

[Sales and Free Gifts offering Carnival in Australia.](#) Amazing, unusual ads.

[How Carnival was marketed and sold.](#) Our menu page offering amazing insights.

[Carnival in 1910](#) – what was life like? What Carnival was on offer?

[Carnival in 1911](#) – amazing archive images of Northwood Glass on sales display.

[A trip back in time like no other! 1911](#) “The Talk of the City”.

[Imperial Carnival in London 1912.](#)

[VASES! Classification and insights:](#) USA, Europe and Australia.

[Crown Crystal Lily and Gum Tips vases](#). Amazing info and archive.

[More details on Australian vases](#) with further link to old ads.

[Intriguing insights into some iconic Northwood patterns](#).

[Amazing Riihimaki](#) Carnival Glass ads.

[Carnival Patterns inspired by Embroidery and Needlecraft](#). A fascinating look at the social history and design of these amazing patterns, such as Persian Medallion.

[Rose Show and Poppy Show](#) – we prove they are Northwood’s in our 2000 research.

[Imperial pattern names](#) – original makers names and catalogue images.

[Imperial’s 474 pattern](#) – old and new – La Rochelle.

[Imperial’s Octagon pattern](#) – old and new – The Bellaire.

[Imperial Beaded Bullseye](#) - want to see the original mould?

[Imperial Lighting](#) – Catalogue and Gallery pages.

[Australian Kingfisher and Kookaburra Masterclass](#) courtesy of Peter Phillips.

[Comport or Compote](#) – fascinating insights into this distinctive shape.

[Old coupon ads and other promos](#) for Classic Carnival Don’t miss them.

[Millersburg berry wreath patterns](#) – how to spot the difference.

[Banana boats](#) – why and when? Who knew that!?

[What exactly is a Nappy?](#) Find out here.

[Covered Pieces](#) – insights and old ads.

[Stars! Are you spellbound by all the different stars on patterns](#) – this will help.

[Features of handmade, pressed Carnival Glass](#). Howard Seufer, Glass Engineer at Fenton, authored this authoritative reference. With extra information added by us. The coverage is extensive, explaining the process of making the glass as well as features many think of as “damage” but are, in fact, simply features of the method of production.

[Imperial trademarks on Contemporary](#) and more – focus on Lions Foot.

[Fenton trademarks on Contemporary](#) and more.

[Amazing archive and info about Imperial](#) – focus on the Imperial Paperweight.

[Northwood Alaskan iridescence](#) – origins and a mystery solved.

[Red Carnival](#) from Classic to Contemporary.

[Baskets](#) – we delve into the archives.

[Is Carnival Safe to use?](#) Based on an article we wrote for *Martha Stewart Living* magazine.

[Westmoreland](#) in depth insights and catalogue pages.

[L E Smith](#) in depth insights and catalogue pages.

[Indiana Glass](#) in depth insights and catalogue pages.


[Christmas Past and Christmas Future – amazing old ads and archive.](#)

CARNIVAL Network EZINE


Carnival Glass Network

Network is totally devoted to Carnival Glass, bringing you all the latest news, discoveries and feature articles. We look at Carnival Glass through the eyes of the people who made it, marketed, advertised and sold it, .. and or course, the public who made it so incredibly popular.

**Read all our Network
Back Issues**



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Network is also on Facebook: the place to be "at home" and relax with friendly and welcoming collectors worldwide. A lively place where Carnival is featured, discussed, identified, puzzled over, and appreciated – 24 x 7!


[Network is our free monthly journal all about Carnival, sent to you by email. Here's a link to the page with the sign-up form.](#)

[All our back issues are available on our website.](#) This is an astonishing resource that is packed with cutting-edge research, insights, archive ads and so much more.

[Our Amazing Facebook Group – Carnival Glass Network. If you are a Facebook member you can apply to join our private group.](#)

REPRODUCTIONS, REISSUES and FAKES

Look at the Base



Modern Reproduction Classic Mary Ann

Once you've checked for a trademark (and not found one) the next great clue to whether a piece is a repro or not, is the base. Most (not all) Classic Carnival does not have iridescence on the base, but many newer items do – and this includes many of the reproductions. If the item you are unsure about is a Classic USA made piece, such as the Mary Ann vase (left), look for evidence on the base of the piece.



The Mary Ann vase was reproduced in the 1990s by Mosser (who called it the Mary Dugan vase). There are various differences between the Dugan original and the Mosser reproduction, so they are actually not too hard to tell apart. But crucially there is no trademark, so it could be a bit difficult for a less experienced collector to spot the difference at first sight. However, once you look at the base of the two vases all doubt is erased.

[Read the full Mary Ann - Mary Dugan story.](#)

Above is a picture of the underside of the base of the vases; the reproduction glistens with iridescence while the original Dugan one is not iridised. As evidence, of a reproduction, it is compelling. No need to look further.

Know your Classic Carnival colours and shapes

Many of the reissues and reproductions were, deliberately, made in colours and shapes that were never made by the old Classic glassmakers.



[Introductory page on this topic explains the differences between these three terms.](#)

[Reissues and Reproductions](#) explained in detail, with menu links to info on Mary Ann, Butterfly & Tulip, God & Home and more.

[Main menu page on Fake Carnival](#) with links to individual patterns such as Stag & Holly and Kangaroo.

FREE STUFF

[Free eBooks](#) including Carnival Glass Terms.

[More Free eBooks](#) - Carnival Glass from Europe.

MAIN CARNIVAL GLASS AUCTIONEERS

[Burns Auctions Past](#)

[Seeck Auctions Past](#)