

A “TASTE” OF EUROPEAN CARNIVAL GLASS



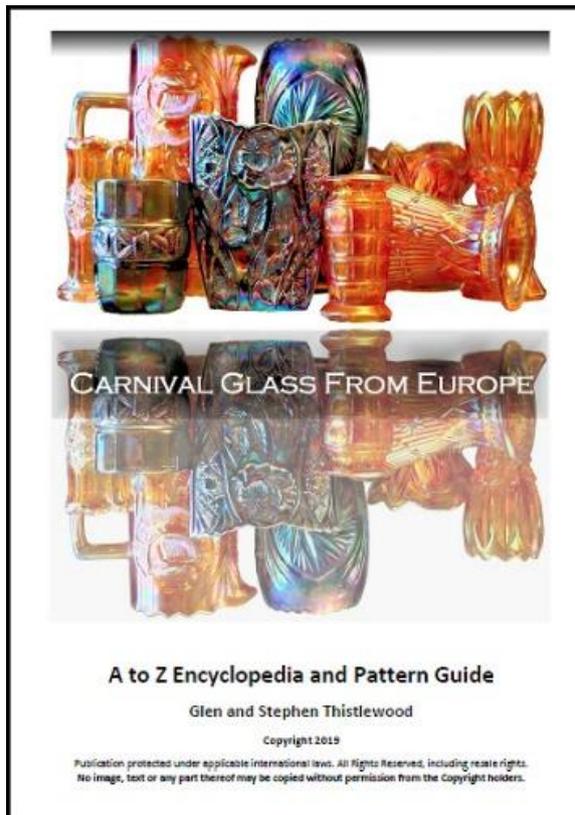
The vases in the above photo are, from left to right:
Nanna, Eda Glasbruk, Sweden; Rose Garden, Brockwitz, Germany; Spinning Starlet, Karhula, Finland.

Glen and Stephen Thistlewood

Copyright 2020

Protected under all applicable international laws and all rights are reserved.
No image, text, or any part thereof may be copied, shared or transmitted to others without permission from the Copyright holders. Information herein may not be posted or made available, in whole or in part on any website, social media site, FTP site, electronic bulletin board, newsgroup, or their equivalent.

NO CHARGE SHOULD BE MADE FOR THIS e-book



In January 2019, we published the first edition of our e-book, "Carnival Glass from Europe – A to Z Encyclopedia and Pattern Guide". It was ground-breaking. Never before had so much comprehensive and reliable, fully-researched information on European Carnival been set out in an easy, encyclopedic format. The e-book is almost 300 pages in length, and covers 50 European glassworks that we believe produced Carnival – it features around 800 patterns in a myriad of shapes, sizes and colours, all set out and illustrated (mostly with catalogue references as well) in an easy A to Z format.

The full history and context of European Carnival is given in the e-book, along with detailed information on makers, shapes, colours and so on. To learn more about the book and to obtain a copy for yourself, [visit this page on our website](#) or click the book cover shown on the left.

To give you a flavour of European Carnival Glass, and to provide an introduction into the excitement and thrill of it all, we offer you

"A Taste of European Carnival Glass"

Devised, written and designed by Glen & Stephen Thistlewood

© 2020

email for contact: s.g.thistlewood@btinternet.com

website: [Carnival Glass Worldwide](#)

Limit of Liability and Disclaimer of Warranty

Whilst the authors have used their best efforts in preparing this publication and the information in it, they make no representation or warranties with respect to the accuracy or completeness of its contents. Readers should use information in it as they see fit, and at their own risk. The authors shall in no event be liable for any loss or damage that might be incurred as a result of using it for any transaction, or for any other purpose.

A “TASTE”

OF EUROPEAN CARNIVAL GLASS



Western Thistle vases in Carnival were made by Finland’s Riihimaki in eleven, slightly different profiles, all hand-shaped from the basic mould. Here we show just four of them.

Carnival Glass had its roots in the very heart of Europe. In c. 1856 in Bohemia, [Leo Pantocsek](#) created the first intentionally iridised glass, exhibiting it shortly afterwards at the World Fairs. It was a hit. Soon, glass makers were producing their own versions, the best-known being Louis Comfort Tiffany – and from around 1907, the mass-production of pressed, iridised glass (what we all know as Carnival) began in the USA. In Europe, there had been some earlier experimental production, notably from [Edward Moore in England](#) and Eda in Sweden, which (for various reasons) did not take off. Just a few years after the American production began, Brockwitz and Inwald in Europe also started producing pressed, iridised glass – yes, Carnival Glass was made in Europe from at least as early as 1914 and possibly even from 1905. It was to sweep the continent: Germany, Czechoslovakia, England, the Nordic countries, Poland and Russia were soon making their own Carnival.



On the left is a chop plate in the Four Flowers Variant pattern. It’s a fascinating design, and is so similar in concept to Dugan’s Four Flowers, that there surely must be a link. Our intensive research over many decades led us to believe the maker was Brockwitz in Germany. And the kicker is that they could have been making it from around 1905. Yes, it’s possible that this pattern was first made by Brockwitz and then copied by Dugan c. 1911. You can see all our detailed research on this [intriguing mystery](#) on our website.

European Carnival is exciting. It's thrilling and exhilarating to know that there are discoveries yet to be made. There are patterns, shapes and colours still to be found and recorded. It's "cutting edge" collecting. And don't fall into the trap of thinking that European Carnival can only be found in Europe! That's absolutely not the case. A lot was for export only, and many rarities have been found all over the world, for example in the USA, South America, Australia & New Zealand and South Africa, as well as the UK and Europe.



The ad (left) is from a 1909 edition of the "Los Angeles Herald". Although the bowls advertised were not Carnival, it shows that glassware from the former Czechoslovakia (Bohemia) was a regular item in USA stores.

Figures from the 1920s are interesting- around \$320,000 worth of pressed and blown glassware was imported into the USA from Czechoslovakia in 1929. A few years later, in 1935, this figure had grown to \$450,000*. There's undoubtedly more European Carnival yet to be discovered – the trick is to be able to recognise it. And that's our aim, of course: to provide collectors with as much information as possible.

The Makers and the Glass. Around 50 glassworks in Europe made Carnival Glass. And we can account for around 800 different patterns and more; the number rises as fresh discoveries are made. Floral and figural designs, Art Deco beauties, elegant and cool modernism – all this and more (especially many jewel-like geometrics) can be found on European Carnival. One fascinating aspect is the emergence of named designers, especially in Czechoslovakia (latterly the Czech Republic). From the early 1920s, Rudolf Schröter (known in the glass industry at the time as "The Master") produced superb quality designs for the Josef Inwald glassworks at Rudolfova Hut.



Glass Rose Bowl, in sparkling Continental glass, beautiful design. Size 6 x 6½ inches. Usually 3/11 Sale Price **3/3**



Here's one of Schröter's elegant designs for Inwald, called Laurier Nelly. One of the characteristics of Inwald's Carnival is the intensity and brilliance of the marigold iridescence. Sometimes found in a shimmering pastel marigold, it can also be seen in sizzling rich, pumpkin marigold, as shown here. Note the ad, far left. It's from an Australian newspaper in 1929, and it describes the vase as a "rose bowl". Collectors today would refer to this as a vase (a rose bowl would be cupped in and both shorter and wider).

*Source, USA imports from Czechoslovakia as shown in Department of State, "Trade Agreement between USA and Czechoslovakia" 1937.

A wide range of colours and some beautiful and unusual decorative treatments were made by the European Carnival Glass makers. As well as the more often seen marigold, there was also blue, amethyst, green, pink, aqua and many more, including some very unusual (and possibly experimental) colours.

Carnival Glass producers in Poland often used a mix of frosting and marigold, as seen on this Tulips piece from Hortensja, shown on the right. The base is frosted while the iridescence is selectively applied around the sides of the piece.



Shapes of all kinds were made: bowls, plates, vases, lighting, tobacciana, water sets, dresser sets, and more. One intriguing aspect was the ingenious adaptability for multi-use of many items. The ad on the right, from a 1929 Sydney newspaper, shows the customer how to transform a Brockwitz bowl and stemmed sugar into a centrepiece (fruit comport). The pattern is Antigone – the name that Brockwitz themselves assigned to this delightful design.





Brockwitz Carnival is of a very high standard. They made most of their moulds and took great pride in the quality of workmanship. The patterns shown above are Rose Garden and Curved Star, with the only-known marigold Garderstern tumbler in the centre.



No.	21141/19	21141/24	21141/28
cm	19	23 1/2	28
M	27.50	40.—	70.—
Goldiris	42.50	60.—	110.—

No.	21906/1	21906/2	21906/3
cm	22 1/2 × 19 1/2	19 × 16	13 1/2 × 10 1/2
M	80.—	50.—	25.—
Goldiris	125.—	75.—	37.50

This extract from Brockwitz 1915 catalogue shows that these Rose Garden items were being made in "Goldiris" – marigold iridescent.



Brockwitz Cathedral Arches massive fruit bowls (stands or centrepieces).
Courtesy the late Michael O'Brien.

This fascinating vase, shown right (and one of a pair), is a lovely, early example of marigold iridescence on glass, made in England, possibly by Stevens & Williams of Stourbridge. What is especially interesting about it is the fact that we can date it very closely on account of the marking on the customised, fitting metal-ware holder. The hallmark shows that the holder was made by Harrison Fisher of Sheffield, England – and specifically (according to the detail and style of the mark) between 1897 and 1899. The Arts & Crafts style is absolutely right for its time, and the holder was clearly designed specifically for the glass. The bottom of the vase fits snugly into a depression on the spherical metal base, while the diamond shaped holder, part way up, is exactly the right size for the diamond shaped glass vase body. The two together – glass and metal stand – make a very stylish vase. A fore-runner of Carnival Glass, and in a shape and style that was later emulated by various Carnival makers.



OUR STORY

In the late 1980s and early 1990s our interest in the Carnival Glass produced in Europe grew and grew. It was clear that there were many mysteries to be solved and discoveries to be made. It was also very apparent that research into European Carnival was in its infancy. We decided to make research trips into mainland Europe and the Nordic countries, visiting museums where possible, and of course, antique shows and flea markets everywhere. Over the years we developed a deep love for not only the Carnival from Europe, but also the people and the countries we visited. From the fragrant and intense heat of Provence in France, to the frozen lakes around Helsinki in Finland, we found Carnival and we gathered information.

This is the pitcher we named "Provence" for the place we found it in France - 1990s. We were at a little flea-market in the high summer when we spotted it. We were not aware of the pattern being reported before and our subsequent research revealed it was an Inwald piece. The name "Provence" went into print in our published books. Some years later we found another catalogue that showed Inwald had named this pattern "Rivoli". So now we give it two names - "Provence" and Original Maker's Name (OMN) "Rivoli".



Back to the 1980s! A huge antique flea market at the height of summer, occupied many streets in the centre of the Provencal town of Brignoles. Traders slept overnight in their vans and trucks, ready for a start at the crack of dawn. Alongside some European Carnival, we also found a sapphire Northwood Thin Rib vase!



This distinctive bridge, shown left, is known as the Tyne Bridge that links Newcastle with Gateshead on Tyne in the north-east of England. We took this picture almost thirty years ago, when we undertook our first research into the Sowerby glassworks, that used to be located in Gateshead. The glass works was established in the early 1800s and was finally closed down in the 1960s. You can read more about Sowerby in our Network [Special here.](#)

The wonderful Diving Dolphins rose bowl (below) was made by Sowerby. The Carnival versions were produced during the 1920s using the old 1880s mould. (The illustration below on the left is from Sowerby's Pattern Book of that era). Read about this fascinating pattern and its origins on our [website here.](#)

Flint. Opal. Turquoise. Malachite. Patent Queens' Ware & Blanc de Lait.

VASES. SPILLS. BASKETS &c.



A busy antique fair in England with some Carnival Glass on offer!

A lot of our early research was done in close collaboration with the late (and much-missed) Bob Smith. Correcting previous mis-information was one of our first tasks, such as the myth that Carnival marked Jain had been made in Czechoslovakia. (It wasn't Czech - Jain was actually an Indian Carnival producer). Together with Bob we uncovered the Rindskopf Carnival output, as well as the wide range made by Inwald, adding more and more names to the growing list of European Carnival makers. As we moved past the millennium, our research intensified and continues passionately today.

While working closely over many years with Bob Smith, our cutting-edge research revealed the astonishing amount of Carnival that was made by Rindskopf in the former Czechoslovakia. On the right are two Rindskopf items, an Egyptian Queen vase on the left and a Classic Arts covered sugar on the right. The maker of these items had been a mystery for many years, before our research finally solved the puzzle.



Our research also led us to Vienna, Austria - at the very heart of Europe. Above, on the left, is the Russian made samovar that we found there. The little teapot shape shown on the left of the samovar, is its lid. On the right above you can see part of the amazing Art Nouveau style façade of the Secession Building in Vienna.



This picture speaks for itself. Although the glass works at Eda in Sweden closed many years ago, the little town where it was located still bears the name ("glasbruk" means glassworks). What a remarkable acknowledgement of the glass history of the town!

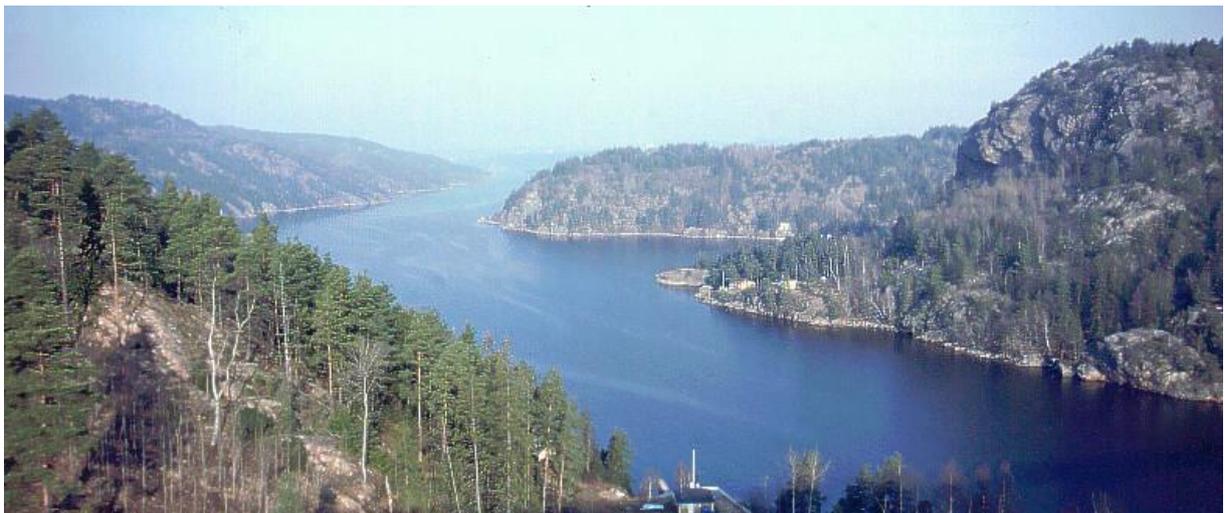
We visited museums and many antique fairs on our research visits to Sweden. Here's a glimpse of the signs on the outside of a sports hall in Helsingborg where the very large antique show was held.

"Antikmassa" means antique fair or show.



Glass of all kinds was to be seen at the Helsingborg antique fair.

Some of our favourite Carnival from Eda. From the left they are a cupped-in top Floral Sunburst vase, also known by Swedish collectors as Tusenskona, which means "daisy" and also "a thousand beauties". Next is an oval or letter shaped Rose Garden vase, a Lagerkrans lidded bonbonniere and a Dagny vase. Both Eda and Brockwitz made the Rose Garden pattern – however the vast majority of examples were from Brockwitz. In the [Encyclopedia](#) we explain how to distinguish between the different makers' items in this pattern.



The Swedish landscape reflects the beauty of its Carnival Glass – we were spellbound. On the right, the pastel painted, wooden buildings have a delightful charm of their own.



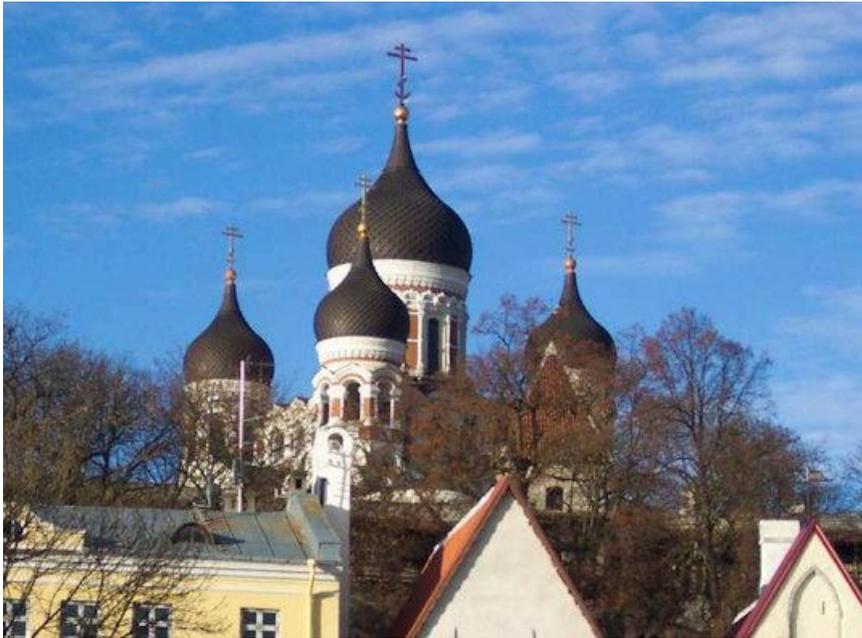


The Finnish Glass Museum (Suomen Lasimuseo) at Riihimäki in the Spring snow, in early 2000. The building that houses part of the museum is the old Riihimäki glass works.

The frozen lakes in Finland begin to thaw.



Riihimäki's Starburst & Diamonds vases were originally called "Kero" by the maker. These two beauties both have amber base glass and a delicious, rich iridescence. Riihimäki was especially skilled at adding distinguishing touches to their vases by varying the tops, as you can see here. The one on the right has a spittoon or cuspidor shaped top – pinched in and then flared out.



The skyline of Tallinn is dominated by the onion shaped cupolas of the magnificent Alexander Nevsky Cathedral. A Russian Orthodox church, this was built in the late 1800s.

We had to go antiquing in the old city centre in Tallinn, of course. It's interesting to note that a lot of Riihimaki's glass was exported across the Gulf of Finland (the eastern-most arm of the Baltic Sea) to Tallinn. Yes, that bag looks pretty full.



The distinctive market stalls along the medieval, old city walls of Tallinn. The oldest parts of these walls were built in the 13th century.



Above, a fleamarket at the Gammel Strand in Copenhagen.

We hope you have enjoyed this brief taste of European Carnival, and that it has whetted your appetite to learn more.

[Visit our website](#) to begin your journey of discovery



Sowerby's Goodnight candlestick in deep, dark black amethyst.
A rare and sought-after beauty.

This publication is our Copyright and our Intellectual Property. Do not copy or share this publication in whole or in part. Unauthorised sharing or duplication of the contents of this publication without express and written permission from the authors is strictly prohibited.