

July 2013

# CARNIVAL GLASS ACTION!

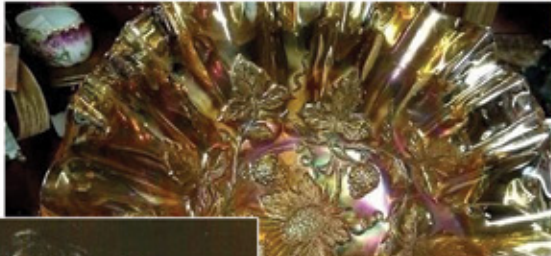
A joint news publication of:



Heart of America Carnival Glass Association

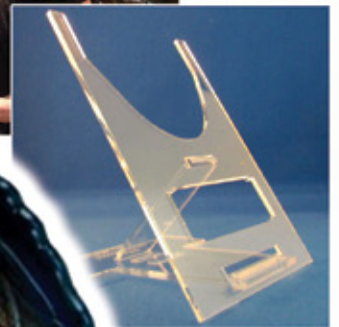


Texas Carnival Glass Club



**Page 8 & 9,** Blackberry Wreath Variant, above left, and Wild Blackberries, at right, help set the mood for that summer fruit. Photo above by Steve Hazlett.

**Page 2,** Learn how Dale McHalek's love, above, for museums leads to collecting Carnival Glass with wife Esther.



**Page 6,** Join Ron and Cheryl Austin, above right, for a collection joining the new and old. **Page 7,** Witness the birth of a notion, above, as inventor Fred Blair uses a three-dimensional printer to fashion the new stand.

*Serving the past, present and future of a great American Craft and those who enjoy its legacy.*



# Coloring our World

## A COLLECTOR'S STORY

### My Name Is Dale McHalek... and I'm a Carnival Glass Addict

I have always been enamored of old and pretty things or things that had historical significance, even as a youth. I have always been a pack rat.

As a sixth grader in San Angelo, Texas, I discovered this place called a museum, and it cost a tidy sum of 10 cents to get in. It was the Ft. Concho museum, and I never dreamed that such priceless treasures could exist. I spent many, many hours in that place. Most of the artifacts were things from the Southwest: Indian artifacts and stuffed animals; cowboy and cavalry weapons; tools and bones, and on and on. I could not get enough of it. It opened my eyes as I began to realize that each exhibit revealed a happening or historical fact that was important. I love museums, and since that time I have



**It only takes one.** The Dugan piece that started off antiques dealer Dale and his wife, Esther, at left, on his journey into Carnival Glass.



and flea markets. Every once in a great while I would see a piece that really "turned me on" with its pattern, color, iridescence, and presumed age; and I really liked that. But I didn't especially like most of the prices I was seeing. I was becoming very dangerous at this stage!

Coming back from Dallas one Sunday, we stopped at a flea market. As we wandered around checking out

My chagrin turned into determination to learn about old carnival glass. A customer came into the store one day looking for carnival glass, and I asked him how you tell old from new. He said, "By looking at it." I thought that was a too short and rude an answer, but it turns out he was spot on. You "look at it" with an educated and experienced eye, and that is how you tell. It took me a year of looking at glass, studying Edwards' carnival glass bible, and picking other peoples' brains before I began to discern the little differences in glass. And after all these years I still sometimes have problems identifying a piece.

What really set me on the road to collecting this most beautiful of all glass was finding a carnival glass bowl in an antique shop in Ohio. I still didn't know anything, but I knew I really liked it; and the clerk assured me it was really old carnival glass. I decided to buy it, do an exhaustive study on this one piece, and find out everything there is to know about it. I believe I paid at \$80 for it. It is a deep bowl with a rounded pedestal, interior grooves that lead to a ribbon candy edge, and is slightly "crooked." After study I determined it to be made by Dugan in the Daisy Dear pattern, peach opalescent. The iridescence is quite good, and it is still one of my favorite pieces. As I was writing this, I took another look at it and now believe it might be the Triplets pattern. I guess I will ask Jerry Curtis to be sure!

My wife and I now have several hundred other pieces of this American Art Glass, and we enjoy it very much and enjoy showing it to all interested folks. We like all patterns, but I am sort of drawn to Dragon and Lotus, and I really like the three-in-one edges when they are boldly done. We're looking forward to seeing and admiring more glass in the future.



even seen carnival glass displayed in some of them!

Several years ago (circa 1990), I got into the "antiques and collectibles" business in a small way here in Fredericksburg, Texas. I finally decided to venture into renting a little space in the Old Sawmill Antique Mall in Fredericksburg (some of you may remember it). It cost me \$50 a month to rent this tiny little space, and I was off and running. I still had a lot to learn about "antiques," but I began to pick up a little knowledge here and there. I began to be aware of this pretty shiny glass that I would see every now and then in the store and at garage sales

everything, lo and behold I spot this carnival glass big oval basket-bowl thing. As I was looking it over, this little old grandmotherly lady came over and said that she had won it in a carnival when she was sixteen years of age. But she had tired of it, and I could have it for \$15!! Of course I jumped on it and proudly took it home...my very first carnival glass piece! I decided to take it into the store and see what the ladies that worked there said about it. As soon as I walked in they began to laugh and said that bowl couldn't be much over a year old. Besides...it was pretty ugly. Talk about learning a lesson!

## july

**Sun., July 21 to Sunday, July 28**

Online Carnival Glass Auction ending at 7 p.m. CST July 28, Seeck Auctions, [www.seeckauction.com](http://www.seeckauction.com)

**Wed., July 24 to Fri., July 26**

Convention and Auction, The National Stretch Glass Society, Stretch and Fenton Glass. Auction at 5 p.m. Friday at the Comfort Inn, 700 Pike Street, Marietta, Ohio. Preview beginning at 10 a.m., Burns Auction in charge.

**Sat. July 27**

Auction at 9:45 a.m. of Frank Reitsma and David Harned Collections at the Jim Wroda Auction Center, Greenville, Ohio. Contact information at lower right.

## august

**Sat., Aug. 10**

Auction starting 9:30 a.m. at the Mason City (Iowa) Senior Activity Center of the Carnival Glass collection pieces of The Snells, The Hamlets and The Nielsens, Seeck Auctions in charge. Preview 3 to 6 p.m. Friday. See [www.seeckauction.com](http://www.seeckauction.com) for more information.

**Wed., Aug. 28 to Sat., Aug. 31**

WW Carnival Glass Association Convention and Auction, at Wroda Auction Center, Ashville, N.Y. Fenton Glass Auction, Friday at 4 p.m., Saturday Auction at 10 a.m.. See [www.carnival-glass.org](http://www.carnival-glass.org) for more information.

**Sat. Aug. 24**

Carnival Glass Auction at Mickey Reichel Auction Center, Boonville, Mo., of 1,000 pieces, includes 100 box lots with only five or fewer of them contemporary. See complete address information at lower right.

## september

**Thurs., Sept. 5 to Sat., Sept. 7**

New England Carnival Glass Association Convention and Auction, at 3 p.m. Saturday at Four Points by Sheraton, Leominster, Mass., Tom Burns Auction in charge. For more convention information: [www.necga.com](http://www.necga.com).

**Saturday Sept 21**

Fenton Glass Auction at 9 a.m. at Embassy Suites Hotel, Kansas City, Mo. 64153. Auction open to the public. Jim Wroda, Auctioneer.

**Thurs., Sept. 26 to Sat., Sept. 28**

Northern California Carnival Club Convention and Auction with auction on Sat. at the Holiday Inn Fresno Airport, Fresno, Ca., For more information contact Jeanne Hand at [ncchhand@yahoo.com](mailto:ncchhand@yahoo.com) or see [www.doris-and-unclemarv.net/nccc/index.html](http://www.doris-and-unclemarv.net/nccc/index.html).

## coming

**Wed., Oct. 9 to Fri., Oct. 11**

Air Capital Carnival Glass Convention; Best Western Airport Inn, Wichita, Kansas; For reservations please call 1-316-942-5600, Or contact Don Kime, 1-316-733-8424

## coming

**Sat., Oct. 12**

Carnival Glass Auction at 9:30 a.m. at the Mason City (Iowa) Senior Activity Center., featuring the Moore Collection. Seeck Auctions in charge. See contact information at lower right.

**Sat., Oct. 5 to Sun. Oct. 6**

Holmes County Antiques Festival with a Millersburg Glass Auction at 10 a.m. Saturday at the Holmes County Catholic Center, Millersburg, Ohio. Jim Wroda Auctions in charge, see information at right.

**Thurs., Oct. 17 to Sat. Oct. 19**

Mid-Atlantic Carnival Glass Jamboree and Auction at the Ramada Plaza Hotel Hagerstown, Md. Contact Connie O'Connor: [glassconnie@comcast.net](mailto:glassconnie@comcast.net), for more information.

**Wed., Oct. 30 to Sun., Nov. 2**

Great Lakes Carnival Glass Association Convention and Auction at the Ramada Lansing Hotel & Conference Center, Lansing, MI. See contact information on Page 13 for more information.

**Wed., Feb. 5 to Sat., Feb. 8**

Tampa Bay Carnival Glass Club Convention and Auction, The Dolphin Beach Resort, St. Pete Beach, Florida. The Theme is "Tackling the Waves of Carnival." For more information, see [www.tbccg.com](http://www.tbccg.com)

## auctioneers&amp;vendors

Mickey Reichel Mickey Reichel Antique & Auction L.C.  
18350 Hunters Ridge Boonville, MO. 65233  
660-882-5292 [www.AWK-SHN.com](http://www.AWK-SHN.com)

Jim and Jan Seeck Seeck Auctions  
PO Box 377 Mason City, IA 50402  
641-424-1116 [www.seeckauction.com](http://www.seeckauction.com)

Tom Burns Burns Auctions  
183 Sunnyside Dr. Clermont, Fla. 34711  
407-592-6552  
[www.necga.com/Tom%20Burns%20Auction.html](http://www.necga.com/Tom%20Burns%20Auction.html)

Jim Wroda Jim Wroda Auction Services, LTD  
5239 St. Rt. 49 S Greenville, OH 45331  
937.548.7835 [www.jimwrodauction.com](http://www.jimwrodauction.com)

Tom & Sharon Mordini Mordini Carnival Glass Auction Prices  
36 N. Mernitz Ave. Freeport, IL 61032  
(815) 235-4407 [www.woodsland.com/mordini/](http://www.woodsland.com/mordini/)

Lloyd R. Ward CarnivalGlass.com  
P.O. Box 1006 Mayfield, KY 42066  
(270) 251-2005 [www.carnivalglass.com](http://www.carnivalglass.com)

Dave Doty [www.ddoty.com](http://www.ddoty.com)

Colleywood Carnival Glass Company [www.colleywoodcarnival.com](http://www.colleywoodcarnival.com)





# RANGER

www.texas carnival glass.org

## FALL COLOR TCGC MEETING

October 19, 2013

Leander, Texas

Phil and Mary Leddy look forward to seeing everyone at their home in Leander, Texas for the Saturday, October 19 Meeting of the Texas Carnival Glass Club.

### Schedule of Events for Saturday, October 19

11:00 a.m.	Phil & Mary Leddy Open House
1:00 – 2:00 p.m.	Lunch at the Leddys
3:00 p.m.	TCGC Business Meeting followed by Show & Tell, Open House

### Directions

(A map to Phil and Mary's home will be in the next edition.)

#### Phil & Mary Leddy

1705 Lomita Drive (off Bagdad Road) Leander, Texas 78641

Home: 512-528-9348 Cell: 512-876-6389 Email: pmleddy@gmail.com

#### RSVP to Phil & Mary Leddy

to let them know you will be there for lunch

#### Hotel:

#### Holiday Inn Express & Suites - Cedar Park

1605 East Whitestone Blvd., Cedar Park, TX 78613

Please call 512-259-8200, or email Amanda Cunningham

(amanda@hiecedarpark.com) to make reservations

Single Room with a King Bed or two Queen Beds \$105.00; Suite \$115.00 plus tax

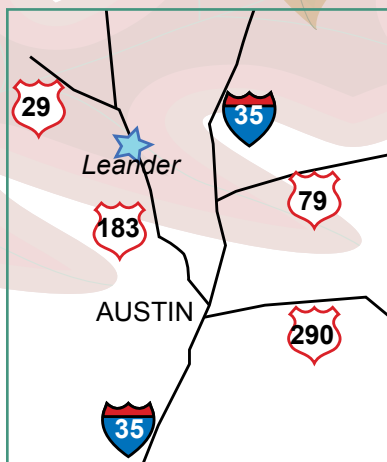
**(10% Discount for AARP)**

A complimentary breakfast is included

**Shopping Center; Restaurants nearby**

**(Longhorn Steakhouse; Logan's; Dos Salsas; Rosas; IHOP)**

CARNIVAL GLASS WITH IRIDESCENT HUES;  
THE PRETTIEST ONE IS HARD TO CHOOSE  
RADIANT WITH BRILLIANT COLOR;  
BEAUTY IN ITS DAZZLING SPLENDOR  
GREEN, PURPLE, BLUE, AND MARIGOLD,  
RAINBOW OF LUSTROUS COLORS TO BEHOLD







*Diann & Sylvester Walleck*

# SUNNY SMILES

at the Texas convention



*Charlene & Roy Hieger*



*Emmett & Dorothy Morgan*



*Robin, Darin, Phil & Mary Leddy*



*Elaine & Fred Blair*



*Don & Barb Chamberlain*



*Donna Boykin & Steve Davis*



*Francie & Marisa Ramon*



*Dee & Paul Bekemeier*



*Carol & Richard Cinclair*



*Cale Wilcox & Jeffrey Phillips*



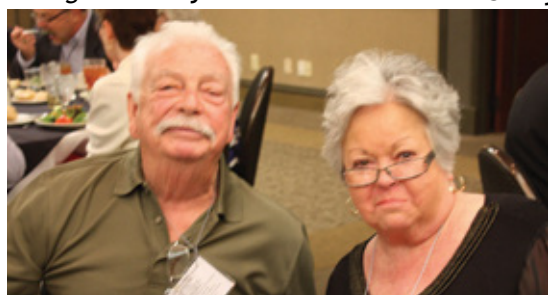
*Ann Bumpass & daughter Libby*



*Bob & Sandy Sage*



*Carl & Eunice Booker*



*Bud Martin & Peggy Wilcox*



*Bruce & Wynema Hamilton*



## Hello from the new secretary

by Kathy Johnson

I would like to thank everyone for allowing me to serve as the new secretary of HOACGA. It is somewhat daunting, trying to fill Ann's shoes (not saying she has big feet.....just that it's going to be hard to keep up the pace she set!).

I accepted with the expectation

that I will need help from my friends—especially at the convention, and I have no doubt that anyone asked will step up to the plate and help! I ask for your patience and would appreciate any and all words of wisdom. Suggestions are welcomed!!

Making sure that we are providing a

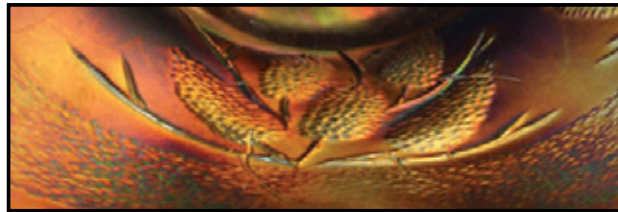
great venue and experience for carnival glass collectors is a goal our club is endeavoring to provide.

If I can be of any assistance, please don't hesitate to contact me. I can be reached by email at galenandkathi@yahoo.com, N13348 Ospry Drive Minong, WI 54859-9264

## FEATURE

The Briar Patch pattern was made by Fenton Glass Company. It is made in the novelty hat shape only. I often wonder what possible uses the hat shape could be for. Really too small for a vase, not a drinking vessel and most certainly you could not wear it! It probably held small items, perhaps something like mints, nuts or loose buttons. However, there seems to be a fair amount of these novelty shapes in several different patterns. Obviously it was a popular item of the times.

This pattern is seldom seen, believed to be rare. I think for sure, it is probably

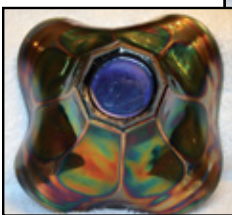
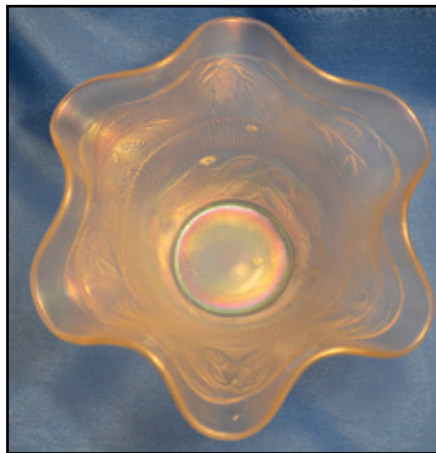
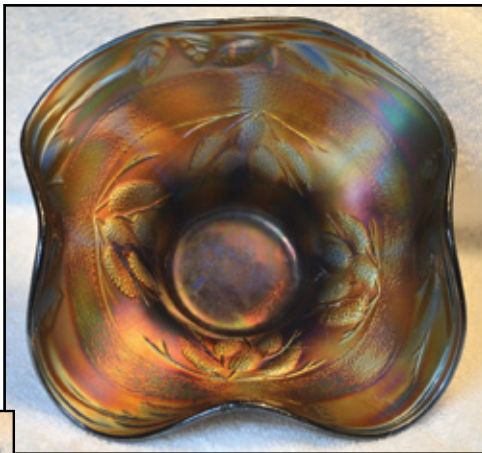


### Research untangles Briar Patch questions

By Steve Hazlett

with four bunches of leaves and berries. This hat has four ruffles. The back is nicely iridized on a wide panel type design. Definitely not an overpowering pattern, yet a simple but pleasing pattern for the collector's palette. This little hat would be a jewel in any collection. I am showing a white Blackberry Banded hat also to show the close similarities of the two patterns. Both hats belong to Bob and Marge Grissom.

After considerable research of the name "Briar Patch" I could not find where the name was designated. Edwards/Carwile books, list the name only in the price guide with prices for marigold & blue hats. Also it does not show up in the Hartung books. Mrs. Hartung used the name "Blackberry" in all of the other



overlooked by many people. As it is very similar to the Blackberry Banded and the

Blackberry Spray patterns, also both being hat shapes. The back pattern of the Briar Patch hat is the Wide Panel back pattern that is a pattern on the back of Fenton bowls as well as a vase by the same name. It comes in the

cobalt blue base color, the only color reported at this time. The base is octagonal shape and measures 2 1/8 inches across. The hat measures 5 1/4 by 6 5/8 inches across the ruffles. The hat stands at 3 inches tall.

Inside the hat are groupings of four briar patch clusters with five berries each. There is a 1/2 inch wide, finely stippled band above the berries. Also another grouping above the band,

Fenton pieces that used this berry in their pattern. If Mrs. Hartung named it, probably it would have had the "Blackberry" in its name. Say for instance, "Blackberry Briar Patch". I do not have the Preznick books to see if she may have named it. I did not find in Butler Bros. either. All said, this is a great little rare pattern to look for in your travels, maybe even add to your collection if you are lucky.



# Following Their Path....

By Steve Hazlett

I had the opportunity to visit with Cheryl and Ron Austin at HOACGA this year. They collect both old and contemporary carnival glass.

Ron and Cheryl are both retired and have lived in Wisconsin all their lives. Ron retired after working in banking for 38 years, and Cheryl retired from the Department of Agriculture after working for 37 years.

They have two married daughters and four grandchildren, two girls and two boys.

Ron and Cheryl started collecting carnival glass in 1985. They credit Ellen and Adam Hemm as mentors who helped them get started in collecting carnival glass. The first piece they bought was a blue Orange Tree bowl at an antique mall. Their collection and love of the glass blossomed from there.

They also credit Fern and Carl Schroeder for suggesting they attend an ICGA convention. The first convention they attended was at Cedar Rapids, Iowa. The amount of glass they saw and the prices glass brought at the auction was overwhelming for the new collectors. They belong to several clubs, HOACGA, ICGA, ACGA, and Lincoln Land.

Ron said he likes punch sets, cuspidors, Poppy Show vases, and the Farmyard pattern. He has Crider, Gibson, Fenton, Levay, Hansen, and Singleton Bailey contemporary cuspidors. The cuspidors of Crider, Gibson, and Hansen

are quite limited as they made very few of each pattern. He also has some of the old cuspidors. The cuspidors they are holding in the picture are a couple of favorites, purchased from Jim and Jan Seeck. They are contemporary Christmas compotes made into cuspidor whimsies in red and cobalt blue.

## from old...

Cheryl likes the old and contemporary Butterfly and Tulip bowls. She has the contemporary bowls in eight different colors and several different shapes. Her favorites include many of the Dorothy Taylor Encore miniatures, such as a powder blue Greek Key Pony bowl, many Kittens pieces in



Ron and Cheryl Austin

several different colors and shapes, a lavender miniature farmyard spittoon, which measures only two inches, made by Fenton for Singleton Bailey.

Some of their friends have also been bitten by the carnival bug. They have purchased many pieces of carnival glass from Ron and Cheryl.

They are continuing to collect and enjoy going to the conventions to see their carnival friends, listening to the seminars and seeing the great glass displays.



## ...to contemporary



Old and new Carnival Glass lines show cases in the Austin home in Wisconsin. Vintage glass is displayed at top right, with contemporary below it. Spittoons are a favored form, at right. At far right a ruby Gone With the Wind lamp stands out among the ruby glass pieces.





By Fred Blair

Almost everyone reading this copy of *Carnival Glass Action* understands obsession. For the most part, we all share an obsession with carnival glass. My problem is that my carnival glass obsession created a new obsession.

That obsession grew every time I put a piece of glass on a display stand. It didn't matter whether the stand was an easel type or any one of the other types available. If I was displaying a ruffled bowl, I had to worry about getting the pattern to look correct. It seemed the peacock's head was always tilted off to one side. I always had to worry about the edge of the glass extending below the holder and hitting the shelf. One of the worst sounds in the world is hearing the clink of glass on glass and worrying if we just chipped one of our treasures.

I was always on the lookout for a holder that protected our glass, displayed it correctly, and minimally detracted from the glass with protruding pieces of plastic. There are lots of display stands, some better than others, but none that met all of my wants.

About a year ago, I thought that maybe I could come up with a solution. I thought, "I'm an engineer. I can do this." I saw the problem, and I had a vague idea for the answer. I made some sketches and started looking at how to create what I imagined.

It took a full year to go from idea to

### Glossary 3-D Printer

*Machines using digital instructions to create a plastic object. Thin layers of plastic are applied until the object is built.*

reality. The real problem was trying to find a simple and reliable way to make my envisioned holder. First, I decided

Edison, Bell, and now Blair...They all share that one thing called...

# Obsession

that God had put a marie on the glass for a reason. Yes, I know it was there for the manufacture of the glass, but why couldn't the marie be used for holding the glass instead of using the edge of the carnival glass? Next, what to make it from. Wood. Fairly cheap, but would be distracting. I ended up with acrylic. It is fairly strong and minimally distracting. Next was how to make the display. Big problem...if I tried to cut it with a saw, it would take a lot of time and effort to smooth the edges. It just wasn't

usable stand. I also had come to some hard realities. First, I could not make a stand out of clear plastic. The 3D printers had almost any color, but not clear. However, and most important, it took a minimum of forty-five minutes to print out one holder. That is if the printer did not jam, which it has a tendency to do.

Now I had a prototype, but no way to make it. So I had to find a way to make the stands. A few years ago, when I thought I was going to be forced to retire, I had researched desktop laser/engravers. Their capabilities were amazing, but the price was astronomical. As I was reading one of my trade magazines, I saw an article about the current state of these laser/engravers. The more I looked, the more I realized that if I bought one of these units, I would not only be able to make my display stands, but also create a new business for when I retire doing custom engraving, cutting, and designs.

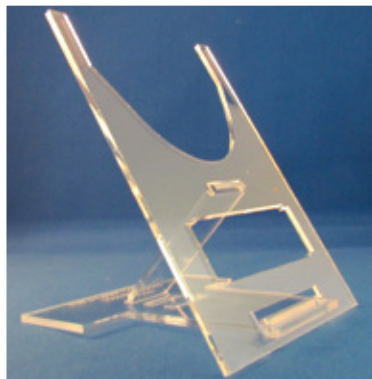
After taking a sizeable chunk of money out of retirement funds and waiting for three weeks for delivery, I was finally in business. Over a period of three days, six sheets of acrylic, and fifteen prototypes later, I had a display stand.

After getting a working stand, I started trying different pieces of glass. Northwood worked great; Fenton was a little wobbly; and Imperial was totally unstable. It was back to the drawing board. I

was initially going to make a stand for each manufacturer, but my engineering side and my wife overruled that idea. I redesigned the slot that holds the marie, and now it works fairly well for most pieces created for 9-inch plate molds, including dome and spatula footed.

Now I have my display stand. The carnival glass is supported by the marie, not the edge. The glass looks like it hovers over the shelf without any visible means of support, and the glass does not touch the shelf.

Finally...one obsession cured, but there is a new one. How can I display all of the toothpick holders we have collected?



Design notes, below, mark Fred's prototypes.



A final prototype, above, with the finished product top and at right.



practical, especially from an industrial engineering point of view. So for nine months my idea for the ultimate carnival glass stand went on the back burner. The idea was still there, but there was not a cost effective way to create my idea.

In March I was reading about 3D printers. I had investigated them before, but their cost was so high that they were not practical. Fortunately, I found one on Craigslist for a decent price, and I started the process of creating my vision of a carnival glass stand.

I was a bit naïve. I'm an engineer. I design software. I know what I want, so how hard could it be? Six weeks and fourteen prototypes later, I had my first



# Stairway to Carnival Glass shows itself in Ladder Swirl

By Jerry & Carol Curtis

We are always on the lookout for the odd or unusual. When our good friends Todd & Susan Kuwitzky sent photos of this unusual piece to us for inclusion on our Flickr website of "Miniatures, Novelties, and Smalls," we knew if it were for sale, we wanted it. As luck would have it, Todd said it was for sale. He had owned the piece for several years, and in checking the contents of a storage box, he found this long since forgotten item. We picked it up at the recent Heart of America Carnival Glass Association convention.

The question then confronting us was, "What is it?" Todd called it a vase, and it could easily have been designed

as a bud vase. It could just as easily be classified as a toothpick/match holder, or even a candle votive. I have all but ruled out the candle votive because the

body is too slender to accommodate the short squatty candles such as those that fit in the familiar votive light candle holder by Cristales Mexicano.

Vases may



taper inward and flair out at the top, but most are more or less straight with a gradual flair. This piece is pinched in and quickly flairs out. We have several toothpick/match holders that are pinched similarly

to this style, and it is of the proper height. So until I learn differently, I will classify it as a toothpick or match holder.

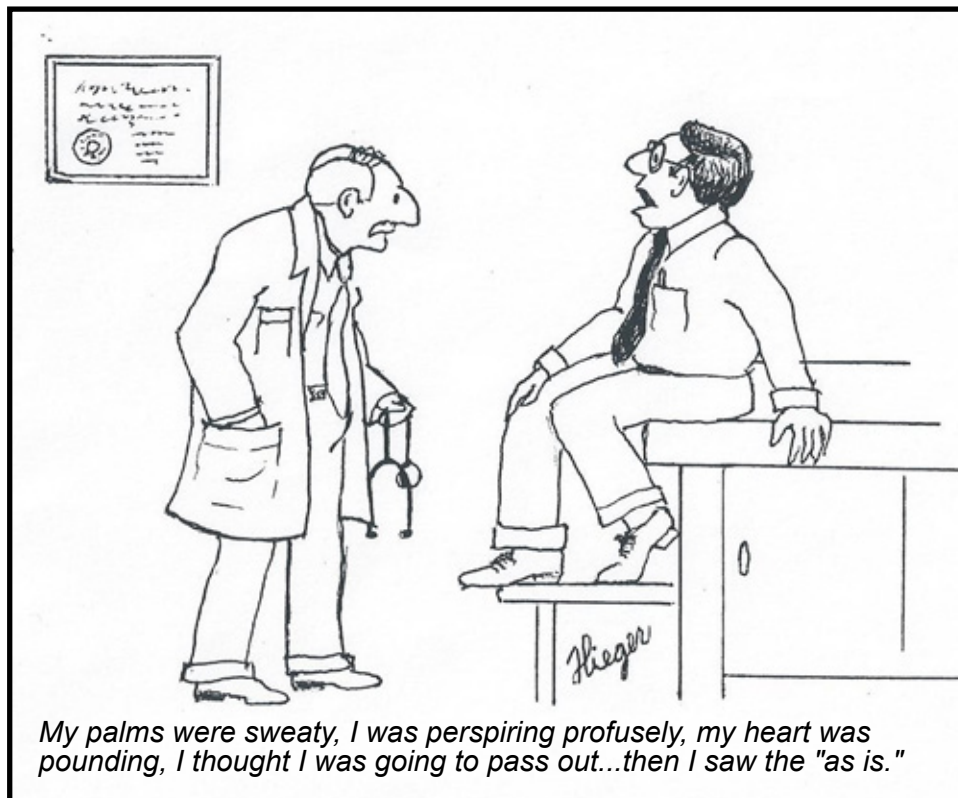
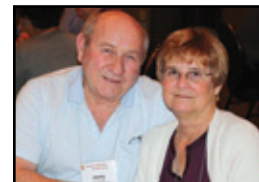
The toothpick holder is 3.5 inches tall with a 2.5 inch diameter opening. The unique characteristic of this toothpick is the base. It has a .75 inch extension on the bottom that has a round protrusion which is .75 inches in diameter and is made to snap into the brass metal base. I have been unable to find any information as to the pattern or maker. I would suspect it to be of European or perhaps Australian manufacture.

I have sent pictures to all my knowledgeable carnival friends, and no one has seen such a piece as this. If you have any information on this toothpick/match holder/votive/vase, we would appreciate hearing from you.

Email [jcurtis95@austin.rr.com](mailto:jcurtis95@austin.rr.com)

or phone 830.990.0906.

Jerry and Carol Curtis



## Do as I say and not as I did on eBay, Part 2

My skill buying Carnival Glass on eBay remains dubious. In my latest effort I salivated after a squatty funeral Ripple vase in marigold. One of my peeves is people hiking up the bid prematurely, so I decided to keep my bid out until the end.

The deadline was 3:30 in the afternoon. It was warm and so at 2:30 p.m. I thought I'd have time for a 20 minute nap. I set the alarm and lay down...only to awake at 4 p.m. I missed the auction and missed a funeral vase at a *great* price.

I was bereft for a while and then cheered up. I remembered that ICGA was coming up in July with an impressive choice of vases, including funeral Ripples. Maybe I subconsciously knew that all along...that better vases were coming. So you could say my nap was really a **Freudian Sleep**. —D.L. Olson



# Look closely to catch the Blackberry Wreath Variant

By Steve Hazlett

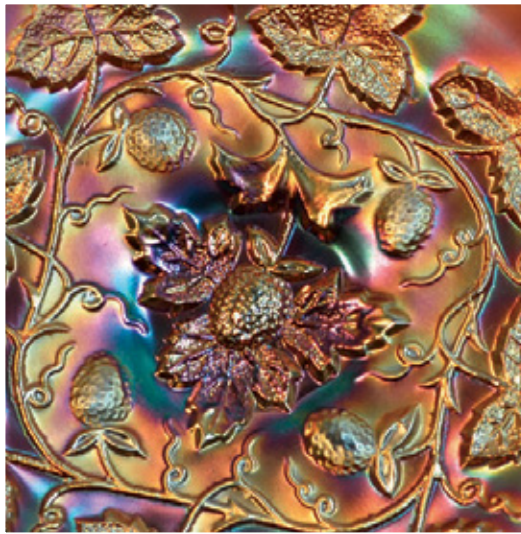
In Carnival Glass, we sometimes are able to distinguish variations in a pattern. In the Blackberry Wreath pattern, made by Millersburg Glass Company, we have such a variation, which is a rarity.

Blackberry Wreath is a pattern that for Millersburg Glass is a more common, and easier, pattern to locate. However, there is a variant in the center part of this pattern. The pattern is made with a square shaped blackberry vine with tendrils and four blackberries hanging inside the vine. There are eight large stippled leaves that stand upward toward the outer edges of the bowl. In the center of this pattern is a single stemmed blackberry surrounded by three stippled leaves. Two of the leaves are to the side of the berry, with one at the bottom of the berry.

In the variant, the only difference is in the center of the pattern. Instead of the berry with three leaves, there is a berry with four stippled leaves. All the leaves of different sizes are located to the sides of the berry, none at the bottom of the berry. The back pattern on both Blackberry Wreath types is the Wide Panel.

The Blackberry Wreath patterns are known mostly in bowls in the 5 inch to 10 inch diameters. Blackberry Wreath is found in small and large ice cream shapes and berry bowl sets, with a variety of different shapes and edges. The shapes made are round, ice cream and tri-cornered styles. The edges fashioned are in candy ribbon edge, tightly crimped, six-ruffled, and

It might have been a new mould maker or a new designer, but this variant, at right and below, takes savvy inspection to detect its difference.



the three and one edge. Plates are known, but few are found and are rare. Colors mostly found are amethyst, green and marigold, with a few rare blue examples surfacing. Also, Blackberry Wreath is made with mostly satin iridescent finish. They can be found, but not as easily, in radium finish also.

An example of the variant has just recently been found and purchased by Jerry and Connie Smith of southern Mississippi. Their example is a marigold 10 inch three and one edge bowl with Radium finish. Jerry and Connie said they purchased this bowl through the ColleywoodCarnival.

Three leaves, above left, mark the standard design while four leaves, above, is the center medallion in the Blackberry Wreath variant.

com website. It was listed in their site on the Millersburg page. I am including pictures of the bowl along with a regular Amethyst Blackberry Wreath bowl as a comparison. We want to thank Jerry and Connie Smith for sharing their extreme rarity.

## The berry season is upon us! Try this vintage recipe from the vintage era of Carnival Glass



### Vintage Blackberry Pie

The 1896 Boston Cooking-School Cook Book



Pick over and wash one and one-half cups berries. Stew until soft with enough water to prevent burning. Add sugar to taste and one-eighth teaspoon salt. Line plate with paste, put on a rim, fill with berries (which have been cooled); arrange six strips pastry across the top, cut same width as rim; put on an upper rim. Bake thirty minutes in moderate oven.

Recipes of the day also called for using lard to make "paste," or pastry, but the Carnival Glass era housewives also could use the "dainty" substitute of Cottolene, a compound of beef tallow and cotton seed oil, according to Dr. Alice Ross of a February 2002 issue of the Journal of Antiques.



By Bob Grissom

# WILD BLACKBERRY

The Fenton pattern designers must have liked berries, because they used them as the pattern design on nine different items. Marian Hartung, in naming the patterns, used the word "Blackberry" to identify seven different Fenton patterns. "Wild Blackberry" was one of those designs, as you can see from the picture of the plate, it was appropriately named. The blackberries and the thorny vine cover the piece completely. The Wild Blackberry pattern is only found on nine inch plates and bowls.

The center of the Wild Blackberry pattern has four serrated leaves with three berries between each leaf. About



halfway out from the bowl's center, a vine makes a complete circle that is intertwined with a thorny vine that has four sets of three serrated leaves and four sets of three blackberries that hang from the vine towards the center of the piece. The thorny vine also has two sets of three blackberries and two sets of two blackberries going towards the outer edge of the piece and is beyond the vine that circles the midway of the piece. Four sets of three blackberries are at the outer edge of the piece. From the vine that circles the midway of the plate the pattern changes to a completely different type of leaf (flower) that is unlike any blackberry leaf; there are four sets of this leaf pattern.

Possibly this pattern could simply be described as a "Wild Blackberry" plant with 46 blackberries, 16 serrated leaves and 4 sets of non-blackberry leaves, all growing on an intertwined thorny blackberry vine.

In an article in the September 1994 HOACGA a newsletter by Dean and Diane Fry they state, "When considering the ten rarest bowls from Fenton, this engaging pattern comes to mind immediately." This is still a good assessment of the scarcity of this Fenton pattern. Even though it is a scarce to rare pattern, the pieces do not command a lot of interest, money wise, except possibly the plates. Prices for plates are comparable with other rare to scarce Fenton plates.

The Wild Blackberry pattern appears only on plates and bowls, with most of the Fenton edge treatments. So why are there so few pieces known? Bowls are found in the Fenton colors of amethyst, blue, green, and marigold. Dave Doty's website (ddoty.com) lists only a few sales. Four amethyst sold between 2006 and 2012, two blue sold in 1996 and 1999, five green sold between 2009 and 2012, three marigold between 2009 and 2012. The prices ranged from \$45 to \$280.

Dave Doty reports the sale of three plates. An amethyst sold twice, 1999 and 2010, one green (smooth edge) sold in 2009 and two sales of a marigold, 2006 and 2009. Since all of these items were probably made from the same mold, how did the green plate have a smooth edge and the amethyst and marigold plates have a serrated edge? I found the answer from Jim Measell. His explanation, the ring cap that is placed on the mold determines the edge treatment. The ring cap used for making three-in-one edge and CRE bowls uses a ring cap that has a smooth edge. Plates, ruffled and ice cream shape bowls are made with a ring cap that has the serrated edge. Since this plate has a smooth edge it was probably going to be either a three-in-one edge or CRE bowl.

Bowls are found in most of the Fenton shapes, ribbon candy edge, three-in-one, six ruffles, eight ruffles, and ice cream shape (round).

Some of the amethyst and green bowls may also have the lettering "H. Maday and Co. 1910," on the underside, within the marie, which is the empty middle of a collar base. Information could not be found as to what or who this advertisement represented. Only three amethyst and three green bowls with this advertisement have been sold at auction since 1996, all have had the three-in-one edge. John Resnik's book on lettered and advertisement pieces,

does not mention this piece.

The *Air Capital Carnival Glass Club Newsletter*, for winter 2013, contains an informative article entitled "Fenton "Wild Blackberry," by Jerry & Cleo Kudlac of Yukon, OK. Jerry is the newsletter editor and web master of the Air Capital Carnival Glass Club.

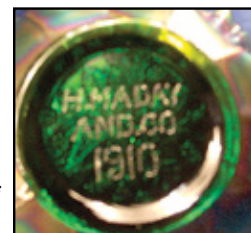
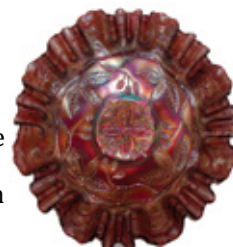
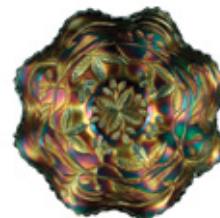
The couple have an extensive collection of Wild Blackberry pieces, beginning with their 1998 purchase of a marigold three-in-one edge bowl. Since that time they have purchased a six-ruffled green bowl, an amethyst candy-ribbon-edge bowl and two very scarce blue bowls, one eight-ruffled and an even more rare ice cream shape bowl. They consider the green bowls to be the most available color and the blue to be the least available.

Wild Blackberries are something that is very familiar to me. Growing up on a farm, there were many chores that were assigned to my brother and me. One was picking the fruit: apricots, apples, cherries, peaches, and various berries. The worst of the berries was the patch where the blackberry vines grew wild. This was where the berries were the biggest and also where the thorn's, bees and wasps were the biggest and most aggressive.

If you have a bowl or plate in any color, please respond to [bgrsm31@comcast.com](mailto:bgrsm31@comcast.com)

Photos of the amethyst three-in-one, marigold candy ribbon edge, blue eight-ruffled and ice cream shape bowls by Jerry Kudlac.

Galen and Kathi Johnson have two advertising bowls. The green one at right and an amethyst one. Photo by Galen and Kathi Johnson.





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Water Sets --2	61 thru 120	1983	\$8.00	Only Pitcher & Tumbler
Water Sets --3	121 thru 167	1984	\$8.00	Painted Sets included
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Small Plates--2	49 thru 98	1988	\$8.00	Less than 9" in diameter
Chop Plates	1 thru 40	1989	\$8.00	10" or greater diameter
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Regular Plates--2	49 thru 81	1991	\$8.00	Nine (9) inch plates
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Candlesticks	1 thru 72	2002	\$13.00	
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Bonbon/Nappy	50 Bonbons 16 Nappies	2005	13.00	All known B Bonbon's & Nappies
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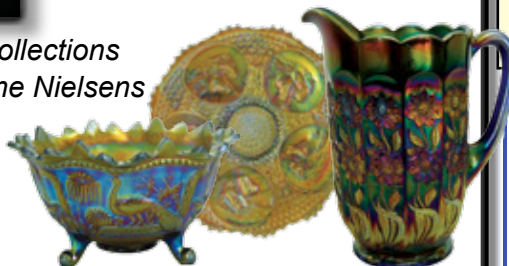
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## Camp Carnival Glass Scavenger Hunt

Hey, look, I found a funny-looking ear of corn with weird leaves.

Ok, find 16 colors of Carnival corn vases with stalks still on the base and you win second place, find 12 colors of vases with no stalks on the base and you win third place.

Very good, Bobby! But that's Farmer Dugan's opalescent patch. Now, if you find one that's all yellow-looking and glimmers like Carnival Glass, you win a special prize—you get to go on a snipe hunt, and Miss Buffy will find a nice home for the vase.

What's first prize, Miss Buffy?

If you find a purple, green or yellow-looking corn vase with stalks pulled away from it, you win first prize. If you find that one, you get your Northwood Merit Badge, you get to go on a snipe hunt, and Miss Buffy will find a nice home for the vase.

What are these funny little ears of corn?

Cross-pollination from the Imperial field. Don't drink what's inside, dear. Miss Buffy will do that.

What designer in the 1910s would think such a stout ear of glass could be so popular? It was actually a very smart choice. Sixty percent of Americans lived in rural areas in the early 1900s. Whether you grew it, shucked it, canned it, ate it or fed it to the hogs, corn **was** king. Thanks to Dave Doty and Seck Auctions for use of the corn images.