

JUNE/JULY 2017

CARNIVAL GLASS ACTION!

A joint news publication of:



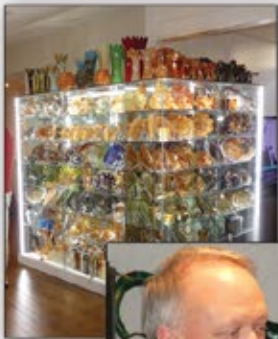
Heart of America Carnival Glass Association



Texas Carnival Glass Club

It's back to VICTORIAN days with Steve Hazlett, Page 17

Old friends bestow a surprise gift on HOACGA, Page 4



Now that's a room! Dave Kastor shares his glass at the TCGC meeting, Page 8



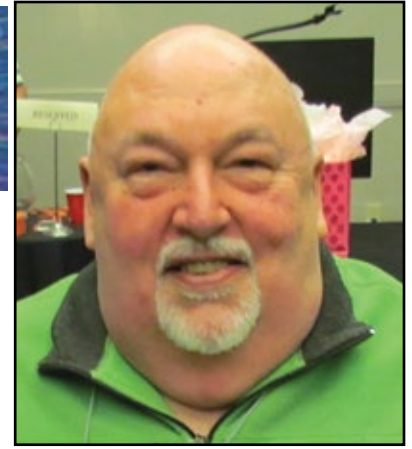
Steve Davis meets his first Frolicking Bear, Page 2; it's Christmas in July, page 14, and Lloyd Ward invites you to his stupendous auction, Page 20



It's an elephant walk, and more, through Elaine Blair's button collection, Page 13



Sharing the past, present and future of a great American Craft



My Carnival Glass Journey Continues

By Steve Davis

In the first article, I mentioned that I would be sharing two of my early carnival glass experiences with you. So, I want to tell you about my visit to Memphis to see a fantastic collection and the first carnival glass auction that I attended in St. Louis.

Steve Davis remembers his first Millersburg moments...



Pipe Humidor Morning Glory Pitcher

marigold Peter Rabbit ruffled bowl. There may have been another piece or two, but I can't recall. Anyway, as I mentioned in the first article, back then carnival glass was mostly purchased through the *Antique Trader* magazine. So, if one was interested in buying glass, phone calls had to be made. We couldn't send an e-mail or text like we can do today. I soon developed a friendship with Mrs. Collier, and when I was a sophomore in college (1971), she invited me to visit her to see her collection. Now keep in mind that we were new collectors, and I had probably never seen more than four or five pieces of glass in one setting....other than the pictures in reference books or the pictures from an auction brochure.

I arranged the details of my visit with Mrs. Collier and took a flight to Memphis. She and her husband met me at the airport and drove me to their home, which was exactly what I had envisioned. It was a Victorian

mansion in a very wealthy part of the city. Little did I know what was waiting on me inside!! When I entered their home there was a feeling of excitement and awe!! There was carnival glass everywhere—on shelving, in cabinets, on tables—everywhere. And there was RARE carnival glass everywhere—Morning Glory pitchers in all of the colors, Millersburg pipe humidors in all of the colors, a Frolicking Bears pitcher, Grape and Cable punch sets of all sizes and colors including the rare pastel colors, more water pitchers of every pattern, more punch sets of every pattern, more super rare Millersburg pieces, plates and bowls that I had never seen. It was just incredible!!

A lot of the glass was displayed on black wrought iron shelves that had been custom made. The shelves were from floor to ceiling and open, so the vivid colors of the carnival glass against the dark color of the

wrought iron were striking. There was more glass displayed in their sunken living room which had white built-in cabinets on either side of a huge fireplace. And what I saw was unbelievable!! There were twelve, yes twelve, purple Acorn Burrs punch sets on one side and twelve, yes twelve, purple Acorn Burrs punch sets on the other side!!

...and a plethora of punchbowls!



Steve's first bowl was an ice green Peacock at Fountain, similar to the one at left.

More story, see Page 19, Steve Davis

Photos: Seck Auctions, except the Morning Glory Pitcher: www.davedoty.com



calendar

September

Thursday, Sept. 7 to Saturday, Sept. 9
New England Carnival Glass Association Convention and Auction at 3 p.m. Saturday. Location: Leominster DoubleTree Hotel, Leominster, Mass.

Saturday, September 23
Northern California Carnival Glass Club Auction, Fresno, California. Tom Burns Auction in charge. More information following.

Saturday, September 23
Diane and the late Dean Fry Collection at the Mason City, Iowa, Senior Center. Auction at 9:30 a.m. with a preview from 3 p.m. to 6 p.m. Friday. Seek Auctions in charge.

Thursday, September 21 to Saturday, September 23
Canadian Carnival Convention and Auction on Saturday. Best Western Lamplighter Inn, 591 Wellington Road, So., London, Ontario, Canada. ADA N6C 4R3

October

Thursday, October 5
Air Capital Online Only Carnival Glass Auction, Wichita, Kansas, **the Linda and Michael Cain Collection**. Online bidding opens on Monday, Sept. 25 and ends beginning at 7 p.m. CST Oct. 5. Seek Auctions in charge, Part of the Air Capital Convention activities.

October

Saturday, October 7
Millersburg Carnival Glass Auction, 10 a.m. on the Millersburg, Ohio, courthouse lawn. Wroda Auctions in charge of sale which runs concurrent with annual town antiques festival.

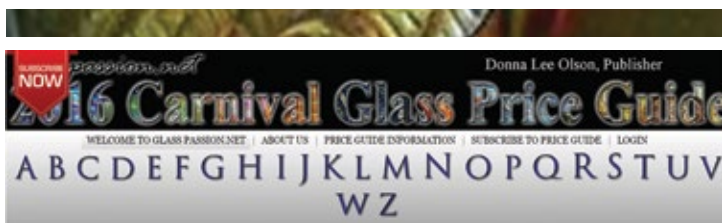
Saturday, October 21
Mid-Atlantic Carnival Glass Club Auction at Hagerstown, MD. Tom Burns Auction in charge. More information following.

Thursday, October 26 to Sunday, October 29
Lloyd Ward Living Estate Auction at Mattox Auction Center, 3740 Maysville Road, Carlisle, Kentucky. See page 20 for details.

Saturday, October 28
The Arlene and Chris Werner Collection Live Web-cast Auction beginning at 9:30 a.m. at the Mason City, Iowa, Senior Center. Preview is from 3 p.m. to 6 p.m. Friday. Seek Auctions in charge.

November

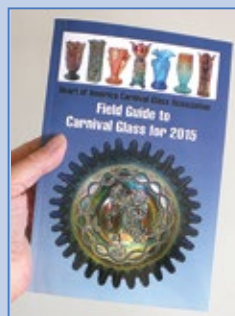
Thursday, Nov. 2 to Saturday, Nov. 4
Great Lakes Carnival Glass Bash with an auction at 9:30 p.m. Saturday. Ramada Hotel and Conference Center, Lansing, Michigan, call 1-517-627-3211 and use the code "Carnival Glass." Tom Burns Auction in charge. For questions call Maxine at 517-627-7558 or website www.greatlakescgc.com



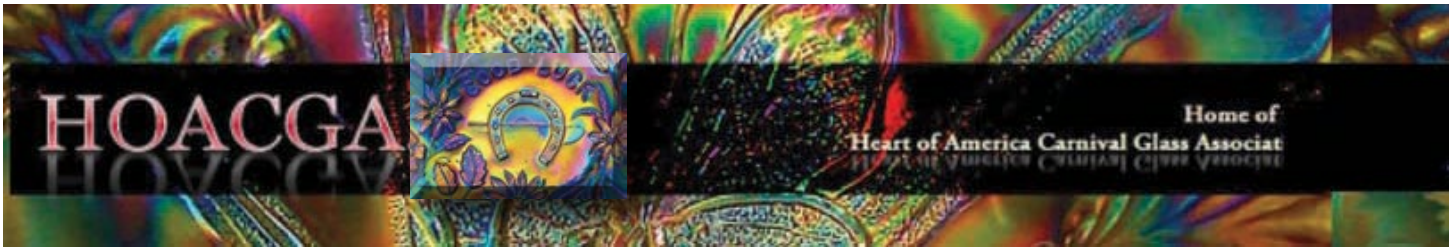
2016 Updates coming soon

Auction prices are available now for 2015 and 2014 convention prices and 2014 general auctions. Prices are updating soon on 2016 convention prices. Subscribe now for \$15 through the Texas Carnival Glass Club website at www.texas carnival glass.org.

PRICE GUIDE FOR SALE



For ordering information for the HEART OF AMERICA CARNIVAL GLASS ASSOCIATION "FIELD GUIDE TO CARNIVAL GLASS FOR 2015" and other club information go to the HOACGA web-site www.hoacga.com



A VERY SPECIAL RECOGNITION

The oldest Membership Roster that I have is the 1977/1978. It list Mr. & Mrs. Bill Williams, Friendship Inn Holiday Motel, City Route 66 East, Lebanon, Missouri 65536.-----The most recent Membership Roster(2017) lists Marie Willams 27141 Highway 32, Lebanon, Missouri 65536.

About 4 months ago I recieved a telephone call from Bill Williams, (Son) inquiring about rhe address for HOACGA. He said the reason for the address was that his Father had passed away several years prior and that his Mother had just recently passed away and he needed the address for the Attorney that was handling their Estate.

I have received a letter from the Attorney. It stated "The Trustee of the Joint Living Trust Agreement of B.G. Williams and Ruth Marie Williams Dated May 15, 1987----- has directed that my office forward to you the enclosed documents one of which is a check

signed by the Trustee forwarding to you the designated distribution specified by the terms of the Trust. The referenced check is in the amount of \$500.00.

HOACGA expresses our thanks to BILL & MARIE WILLIAMS for this generous gift and for their long time interest in the organization and also to the hobby of Carnival Glass. They were in attendance at many of the early HOACGA conventions and also the Woody auctions. As I recall they were avid Water Set collectors. They were both typical Carnival Glass collectors, very friendly, loved their glass, enjoyed talking about glass, but when something was offered that met their interest they were agressive bidders. They were a demonsrated asset to the Hobby.

Robert Grissom, President
Heart of America Carnival Glass Association

2017 HOACGA CONVENTION REPORT

April 26-30, 2017

Bob Grissom

The 44th HOACGA Convention concluded on Sunday morning April 30th. The past 22 HOACGA conventions have been at the Kansas City Airport Embassy Suites Hotel.

To each of you that attended, it is our hope that you enjoyed the activities and that you were able to add to your Carnival Glass knowledge and also were able to add some new friends. We would appreciate any feedback that you would like to offer.

It is always interesting to see the members and collectors arriving

at the Hotel in anticipation of seeing friends and possibly some newer collectors, it is a happy time. That is a very enjoyable part of Carnival Glass collecting. Many members were busy setting up their Room Displays and waiting for the Happy hour to start and the opportunity to relax and enjoy another opportunity for visiting.

Thank You: Much help is needed in order to provide the activities that we enjoy at the convention. A big "THANK YOU" goes to these people for their help in making the convention enjoyable for all.

Our Secretary Kathi Johnson, says it best in her recognition of those who helped. "Well the convention is over! We had a wonderful time and hated to leave to go home again. I would like to thank everyone who helped (the worker bees), making it pleasant for everyone. Brian Grissom, Arnold Snell, Gale Eichhorst and Steve Hazlett. Gary Sullivan, Steve Lindquist, Chase Marquis and Galen Johnson, for the assembly and dis-assembly of the display shelving for the various educational seminars---- Wally McDaniel and Maxine Burkhardt, Don Chamberlain, Steve and Mary Gregg,

Arnold Snell and (newbie) Sherry Johnson for setup and teardown of the special display. The registration station was supported by Gale Eichhorst and Gary Sullivan. The seminar setup help included Judy Maxwell, Heidi Ritterbush, David Kastor and Steve Hazlett. Steve Hazlett and the volunteers who helped judge the room displays. Marge Grissom personalized the tables (and made all of the individual vases) for the Britt Luncheon and Banquet. Ron Austin for unpacking and identifying each of the Contemporary pieces for the auction or Thursday evening auction. Jim and Jan Seck for providing the auctioneering and clerking. Bob Grissom not only stores a roomful of stuff that has to be at the convention, but hauls it back and forth every year. All these people gave some time to make things run smoother—and I cannot personally thank you enough. It makes a HUGE difference. I know that most of you know because you are in the same situation when you have a convention, and I guarantee that I will help you in return in any way that I can.

And a special than you to my husband, Galen, He is there helping whenever he can, and is my main support. Galen setup and manned the sound system for each of the seminars and talks. *Kathi Johnson*

CONVENTION HIGHLIGHTS:

Because of some unfortunate (vehicle) problems some schedules had to be re-arranged.

Special Display this year featured 80 special pieces from

fifteen (15) members collections. There were not a large number of pieces because there was not enough time, since each person gave a presentation about what was different or special about their piece. It was different, but rather informative, there were some unique pieces. Thanks to each person that participated in the Special Display.

Educational Program Gary Lickver presented an informative talk on Marigold Carnival Glass. He showed and discussed the many variations in the Marigold color and its iridescence. Gary is a very knowledgeable collector and is always willing to explain and show differences in pieces. Thanks Gary for your presentation. We are very fortunate to have such knowledgeable persons that are willing to bring their glass and share it with us.

Every convention presentation has helpful information for all collectors. We often hear that “I just buy Carnival Glass and I do not need to come to a convention”. That person is missing a lot of information that applies to his Carnival Glass collecting knowledge.

Cake and Coffee and Contemporary Auction After the “Special Display” talk on Thursday evening Cake and Coffee was served prior to 60 pieces of Contemporary Carnival Glass being auctioned. Dennis Naphin supplied 35 pieces for the auction and the others were some past HOACGA items (mostly past club souvenirs) from the collection of the late Ralph and Florence Mullins.

“John and Lucile Britt Award for Excellence in Carnival Glass” This award, initiated in 1993 by HO-

ACGA to recognize a collector that has demonstrated their continued interest for Carnival Glass, and also remember and honor the significant contribution of John and Lucile. The 2017 recipient was Karen Engel, who unfortunately passed away prior to the convention. The Board of Directors made the decision to present this award to Karen for her many past and present efforts on behalf of Carnival Glass.

Aileen (Britt) Oppenlander presented the award to Randy and Bo Jones on behalf of Karen and Husband Doug.

Special Award: This award is given, without prior notification, but the recipient must be present. No award was given this year.

Annual Meeting: HOACGA is a not for profit corporation per the laws of the State of Missouri. The By-Laws of the corporation require an Annual Meeting to be held on the fourth Friday of the month of April at 2:00 p.m. the meeting was held.

HOACGA has, “over the past several years” provided printed information for the collector. This has been in the form of the “Notebook”(27 different sections), “Educational Series (3 books), Hartung Books (10 books, pattern identification), Newsletter and various other articles. All of this information is printed (written) matter. This is no longer the form in which the collector wants his info, besides this info is out of print and will be lost over a period of time.

Joan Doty is the club “Historical Recording Editor” along with Gary Sullivan and Steve Lindquist are in the process of evaluating the best way of transferring this written information to an electronic version which more meets the need of the present and future collector. They

made an oral and visual presentation of their proposal to the members at the meeting. This was just an introduction and more info will become available in time. The Newsletter will report the progress of this activity.

Officers whose two (2) year term had expired and require an election was President, (Bob Grissom), Secretary (Kathi Johnson), and Historical Recording Editor (Joan Doty). These officers were re-elected.

Room Displays: The *ROOM DISPLAYS* are one of the very beneficial silent activities of any convention, the total numbers fell short this year, there were only 11 room displays. (What is your opinion? What needs to be done to encourage more displays????? Please let us know what can be done to encourage more displays!)

Thanks Steve Hazlett and the Judges for organizing and judging the displays and also all of you that provided this benefit to the convention.

The Judging results are:

Theme "Baskets"

Don and Barb Chamberlain

Rarities

"Horse Medallion/Sapphire Bowl"

Arnold Snell

Shape "Larger Vases"

Rod Kaps

Pattern "Diving Dolphin Pod"

Kathi and Galen Johnson

Color "Grape and Cable"

Linda Dunham

Maker "Northwood Bandits"

Vernon Holt

Overall "Larger Vases"

Rod Kaps

Friday evening hospitality: Two years ago Karen Engel (with the help of Bo Jones and Janet Heavin) organized a ' Wine, Cheese and Snacks

Hospitality 'event after the Friday evening auction viewing, it was well received, so it has been repeated since. This year Bill and Kenda Jeske and family, volunteered to man the serving of the Wine and Cheese (possibly Janet Tate got volunteered). Thanks Kenda, and Family, for the Wine and Cheese and making this another enjoyable event.

Auction: The 2017 Hoacga Convention auction was from the collections of Christina Katsikas of Hooksett, NH and the late Les and Patti Harris of Jackson, TN. The auction was conducted by the Seeck Auction Co. A new bidding process, on line bidding was offered in this auction. It required an additional clerk to monitor and accept these active bids. This is a relatively new method of bidding. It did extend the auction time several more minutes, but it probably also increases the overall bidding dollars.

Banquet: About eighty members gather Saturday evening after all of the convention activities, were concluded, to just relax, enjoy a nice dinner and a visit with friends. The Room Display award winners were announced, thanks to all that participated in by bringing your glass and setting up a display. The displays are always appreciated.

Two different activities were offered, just for some laughs and enjoyment. Jim Seeck auctioned 6 wrapped unknown gifts. Some lively bidding took place. All of the gifts were Carnival Glass items that had come from thrift outlets, nothing over \$3. After all of the items were auctioned and the bidders were over the shock of their items, they were relieved to know that the items were at no cost. Gary Heavin proposed questions like "Whose picture is on the \$10,000

bill to 11 different members, the answers were very unusual, a lot of looking at Google for an answer.

George Fenton was asked to be our speaker, but had to decline due to business reasons. Bob Grissom gave the program and spoke about pieces from his collection and how the pieces were connected to certain present and past members and collectors. It is always good to remember those that have given much to the Carnival Glass collecting hobby.

Sunday Morning. It was time to have an early Breakfast and say the last good-byes until the next convention or auction.

HOACGA Convention 2018 will be at the same Hotel (Embassy Suites-Kansas City Airport) on April 25 to April 30, 2018. The Auction will be glass from the **Carlton and Jane Tarkington** collection and will be presented by the Seeck Auctions. This will be from one of the more outstanding Carnival Glass collections, and it will be an education just to see their amazing glass.

We are making plans for another great educational opportunity and hope that you have these dates marked on your calendar.

REMINDER

Please check the expiration date of your membership and renew promptly. The expiration date is listed next to your name on the back page mailing label. A RENEWAL form can be found on Page 23 or renew online at www.hoacga.com/shop

HAPPENINGS IN THE PAST 1985

Bob Grissom

April 1985: The 1985 HOACGA Convention was held at the Holiday Inn Airport on April 25, 26, 27 & 28. The treasurer, Karen Engle, reported a fund balance of \$28,848.37 as of 3/31/84.

The souvenir for 1985 was the red Circle Scroll bell with the portrait of Harry Northwood. One of the souvenir bells was sent to Elizabeth Northwood Robb, the granddaughter of Harry Northwood. She supplied the photograph of Harry for the portrait.

Officers elected at the annual meeting were:

President ----- Robert L. Grissom

Vice-President ----- Nadine Paulson

Secretary ----- Glenn Fortney

Treasurer ----- Karen Engle

Bulletin Secretary ----- Marge Miller

Albert Rodenhouse was the Luncheon speaker. Al has an extensive collection of carnival tumblers. He displayed and talked about his tumblers.

John & Lucile Britt were the banquet speakers on Friday evening. The talk was on glass made by the different glass companies. There were 233 members present at the banquet. The 36 whimseys were auctioned after the banquet. The prices varied from \$35 to \$300. Frank Fenton purchased an aqua opal bell and then donated it to the club.

The Saturday auction was the collection of Louis Bradford of Kentucky. Tom Burns was the auctioneer. It was reported that there were 130 bidding numbers given out. The total of the auction was about \$75,000.

A Chuck Wagon dinner was prepared by some of the local members and they also served the guests in a buffet style. Big Band dance music was supplied by Mr. Dooley Weilert.

The room display winners were:

Marge & Cooley Miller -- Peacock Gardens -- 1st Place

Don & Connie Moore --- Ice Green --- 2nd Place

Robert & Nancy Stremming --- Rose Bowls --- 3rd Place

Don Kime & Roland Kuhn --- Prize Catches --- 4th Place

Bob & Dorothy Gallo --- Frolicking Bears --- 5th Place

August 1985: Charles & Eleanor Mochel were appointed Co-Chairman of the 1986 HOACGA convention.

The San Diego County Carnival Glass Collectors Club had its first organizational meeting on June 6, 1958.

Twenty-six interested collectors were present, 22 paid their dues that day. Their second meeting was held on July 23, 1985 with 36 collectors present.

Officers elected at the meeting were:

Diane Fry ----- President

Dee Sponsler ---- Vice-President & Program

Kim Landry ----- Secretary & Bulletin

Kathy Harris ----- Treasurer

Rusti Shupert ----- Historian

Margaret Werdal ----- Refreshment Chairman

September: It was decided to have the 1986 HOACGA convention at the Holiday Inn in Southwest Lenexa, Kansas.

November: A decision was made to have a Hobnail Spittoon made as the room display award. Each person having a room display will receive a spittoon.

Elvis Randell reported finding and purchasing a very rare Rose Pinwheel bowl in green. This was the first green bowl reported. Two amethyst bowls are known. The maker is unknown, but it is believed that the company that made the rare Rose & Greek Key plate made this piece also.

December: The bulletin reported the death of a long time Carnival collector and member, Ed Knitter (wife Irene) of Grandview, MO.

It was reported that the second of the souvenir bell series will be lime green opalescent and will commemorate Frank Fenton, founder of the Fenton Art Glass Company.

Cecil Whitley announced the completion of her book on Enameled Tumblers. This is the first such book written on these tumblers. The book contains photographs and information on 60 different enameled tumblers. This is the first time some of these tumblers have been shown or named.

Elvis Randell reported finding a Stag & Holly bowl in what he called red vaseline. He said that the bowl glowed under a black light even out to the edges. The bowl has red feet and the collar base is yellowish with red streaks throughout the bowl. He advertised it for sale for \$2,500.

Texas Carnival Glass Club President's Corner

By Emmett Morgan



On June 10th David Kastor hosted our summer meeting in Houston. What a wonderful carnival experience for our members to view, in my opinion, the best collection in Texas. Our meeting was

well attended with 20+ members arriving early. After plenty of visiting and viewing David's fantastic glass, a delicious buffet lunch was hosted by David. Besides nine cabinets of Carnival Glass, I was impressed with his old Fenton and Imperial art glass collection. Seeing the actual pieces in person was very impressive versus pictures in books.

I am sure everyone knows the results of the Karen Engel collection auctioned by Jim Wroda Auctions a week after our meeting. The auction total was \$1,196,000+ which is the single highest auction record for a Carnival Glass collection. Karen's auction was great for our hobby, and she will always be missed at the conventions... but never forgotten. My only disappointment is that Dale Matheny (bowls, plates and advertising) and George Thomas (vases) were never given acknowledgement in the fantastic 64-page brochure, as they gifted their collections to Karen. Congratulations to the Jim Wroda Auctions team for their world-record Carnival Glass auction.

Dorothy and I missed the Engel auction but will be at the ICGA convention in July. Hope to see many of our members in St. Louis.

Have a wonderful summer and may that rare piece of carnival come your way at a pittance price.

David Kastor proves that contemporary design, above right, complements vintage Carnival Glass. His major collection is displayed in both the custom cabinets and antique cabinets through his house.

The June TCGC meeting brought together, from left, Dorothy Morgan, David Kastor (host), Sandy Sage, Jeannie Whitley.





Bernice Thach, Diann Walleck



TCGC June meeting at David Kastor's in Houston.

JUNE

SHOW & TELL



David Kastor. Northwood's Grape Leaves 3-in-1 edge bowl. Found in Comfort, Texas.



Sandy Sage, Town Pump, marigold, Northwood. The Sage's first Town Pump.



Bob Sage. Left, Drapery aqua opal tumbler, Crider. Right, Butterfly and Berry hat whimsy.



Bernice Thach. US Glass' Wild Berry mari-gold powder jar.



Sylvester Walleck. Northwood's Peach blue tumbler.

Diann Walleck. Fenton's Plume Panels marigold vase. Found by a friend at Canton Trade Days.

Cale Wilcox. Northwood's Hearts and Flowers ice blue, PCE bowl.



Elaine Blair. Millersburg's Peacock at Urn amethyst bowl. Purchased from Road Warrior at TCGC convention.

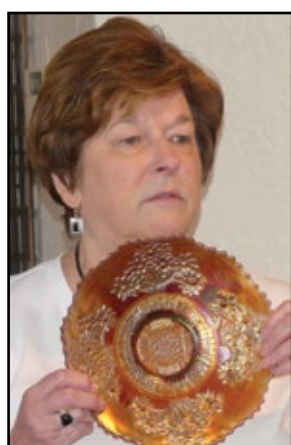


Dorothy Morgan. Dugan's Lattice and Points bowl (left) and vase (right), amethyst



Liz Whatley, marigold Millersburg Strawberry Wreath Blank compote.

Jeannie Whitley. Orange Tree Variant amethyst plate, Fenton.



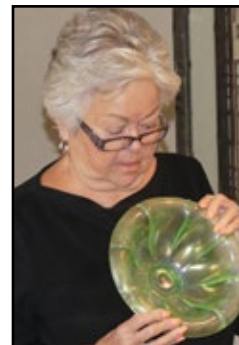
Randy Thach, Dugan's Maple Leaf tumbler. Dugan lovers in the group say the distinctive color in blue violet.



Two dragons, different beauty. The Dragon and Strawberry, above, shows the effect of a heavy saturation of iridescence. The Dragon and Lotus, left, displays a more subtle, simmering iridescence.

Paul Stein. above, Fenton's Dragon and Strawberry amethyst, IC bowl with a serrated edge.

Walt Robinson. Dragon and Lotus, amethyst, IC, Fenton, bowl, also a serrated edge.



Emmett Morgan. Dugan's Cherries purple footed, ruffled banana boat.

Peggy Wilcox. Melon Rib stretch ice green bowl with pedestal base.



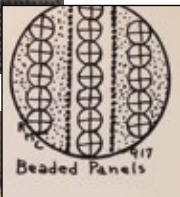
Beaded
Panels

Iridized Black Glass Buttons... Carnival Glass' Kissin' Cousins

By Elaine Blair



HELEN OF TROY



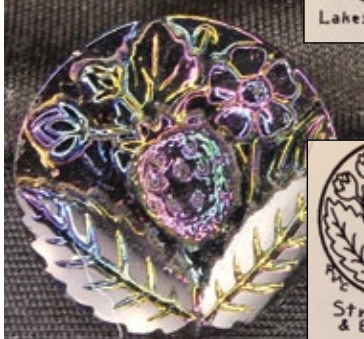
JUMBO



LAKESIDE CASTLE



STRAWBERRY & BLOSSOMS



Many of us collect something besides our wonderful Carnival Glass. My "other" collection is iridized black glass buttons.

My interest in buttons started in about 1995, not too long after Fred and I became interested in Carnival Glass. It can be a life-changing event when seasoned collectors take newbies under their wing. We were attending our first convention, and an older couple, Ruth and Kenneth Clark, welcomed us with open arms. Ruth was so sweet, and Kenneth had a Floyd Whitley personality. Oh, the stories he could tell!

They asked us to have dinner with them and showed us some of the buttons they had bought to sell out of their room. We soon came to appreciate that they had one of the stellar iridized black glass button collections in the country. We purchased our first buttons from them at the convention and cemented a friendship that would last for years. Many years later we visited their home in Georgetown, Texas, and saw their collection...an entire room filled with mounted, best-of-the-best iridized buttons. I still drool just thinking about some of them.

From that point on, we were on the hunt. As it worked out, we found only a few in antique malls. Our main sources were buying at CG conventions from the Clarks and Alan Perry, a serious button collector in Houston, who also collected Carnival Glass. Ruth was the author of two books on iridescent luster buttons in which she named and hand-drew the buttons' intricate designs. Alan followed her books with two more of his own using the same format.

Ruth gives credit to Rose Presznick for her pioneering efforts to bring the buttons to the attention of cg collectors. Presznick's books III and IV name 87 iridescent luster buttons.

Jane Dinkins, the Texas club's researcher for many years, did a sketchbook of "little" Carnival Glass buttons. After a

few years I discovered the best source of finding the little jewels...button clubs. After joining a local button club, I found that most "serious" button collectors looked askance at the little black glass beauties. But when they found out that I was interested in them, members would bring them to club meetings to sell to me. All right...I had a steady source!

Now for a little history about iridized luster buttons. Their production pre-dated Carnival Glass beginning in 1880 and running through 1918. Queen Victoria's extended period of mourning for her beloved husband Albert popularized black fashions and stimulated the black-glass industry. The iridized sparkle of the buttons stood out beautifully on a background of black

The challenge to appreciating these works of art is their small size. But, armed with a good magnifying glass, you step into an artisan's world in miniature. I like to think of the button designs as "Michelangelo on the head of a pin." It required skilled artisans to prepare the mold. Each button had to be hand-pressed and sprayed with a metallic salt solution, just like a piece of Carnival Glass. Most iridization was applied to black glass. But rarer buttons can be found in red, blue, chocolate, opaque gray, custard, caramel, violet and opaque blue. I do have a few of the rarer colors and feel very fortunate when I find them. Standard button sizes range from 5/8ths to 3/4th inch, although there are both smaller and larger sizes (including hatpin-sized). The most sought-after design patterns are human figures and heads, followed by animal life (which include birds and insects), scenics, and the scarce inanimate objects. Botanicals (plants) and conventionals (geometric) designs are most common.

I can't discuss buttons without touching on hatpins. From what I can determine, importing finished hatpins meant that the buyer was paying a higher import tariff from European countries because it was considered jewelry.

Clint Arsenault states that "the larger/button/hatpin was sold with two fixings.

See Page 16, Buttons

CHRISTMAS IN JULY!

Dr. James S. Measell
Director of Glass History Research
for the former
Antique Publications/Glass Press.



Editor Elaine's note: Dolores Sage was going through old Carnival Glass resources and came across a 1997 issue of *Glass Digest* with an article about the original discovery of the Christmas Compote mold. How appropriate that we go back in time to this significant event, particularly since our own Brian Foster has for the second time resurrected the mold to the delight of CG collector's. Dolores sent me a copy of the document. But the quality of the pictures was not crisp enough for publication. So my "librarian" genes kicked in. I

contacted the reference librarian at my local Allen Public Library (blatant plug for using your library). *Glass Digest* ceased publication in 2002. So to obtain a copy of the article through interlibrary loan, the librarian had to find another library in the country that had the magazine. Eureka! The Corning Glass Museum had the issue and sent a clear copy back to my local library. Thus you are now able to enjoy Dr. Measell's (Fenton company's historian) account of discovering the mold. Enjoy!)

Thump! Thump! Bud Ward wielded his rubber mallet, and I hoped that a few more hard taps would open the stubborn mould. It was a big, four-section press mould, and the plunger weighed about 80 pounds. I was anxious to see the interior.

Bud and I had been working for about six hours this cold January day. We were in an old warehouse, looking at hundreds of glassmaking moulds. Most were laid out in rows so we could get to them easily and kneel beside each in turn. The storage area was not heated, but the work kept us active and moving about, so we really didn't notice the chill.

Our job was twofold. Bud, who

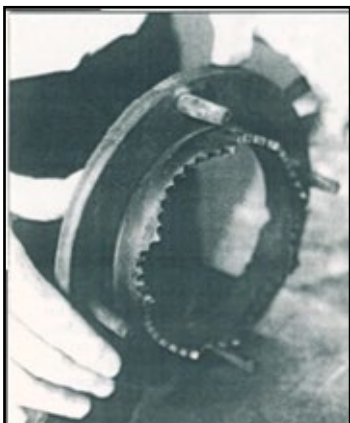


retired from his position as foreman of the Hot Metal department at Fenton several years ago, evaluated condition and workability on a 1 (best) to 5 scale. I did the best I could to identify the kind of article and the pattern of each mould. We called out our conclusions to Dave Richardson, who, perched nearby on a small stool, quickly wrote down each entry.

After the first few moulds, we fell into a routine. If the object of our attention was a press mould, either Bud or I would remove the plunger and set it aside. If the mould opened readily, we would train our flashlights on the interior and soon complete our work.

I was learning a lot about moulds from Bud. He explained why moulds

Interior bowl mold



Mould sleeve with scalloped edge

are made in varying numbers of sections (two parts for blown vases; three or four parts for an intricate pressed pattern spooner), and he taught me about keys, pins, bottom plates and sleeve rings. By the end of the day, I was even looking for those tell-tale fire cracks which can render a shiny, new-looking mould almost useless for making good glass.

Because motifs are in “reverse” on a mould, I had been apprehensive about my ability to identify patterns, but I found the task much easier than I thought it would be, especially for the press moulds. Objects made from the plain blow moulds were sometimes hard to visualize, but Bud often commented on how the same mould could be used for either a jug (pitcher) or a vase. Dave’s list was getting longer and longer as Bud and I worked steadily.

Some moulds, stiff from time and lack of use, resisted our efforts to open them. Putting aside our flashlights, Bud and I would use our two pairs of gloved hands to rotate or otherwise move the mould so that he could prepare to deliver a few well-aimed blows on the lugs with that rubber mallet to force open the reluctant hinges.

Thump! Thump! This one wasn’t going to be easy!

Earlier in the day, we had made some interesting finds. Some moulds carried the names or cities of the independent mould shops which had made them, and most were marked “AFGWU” to denote the work of members of the American Flint Glass Workers Union. A mould for a 4-1/2” round sauce dish had the original pattern name, circa 1905, right on the mould. Many other moulds had numbers and terms such as “cover,” “cream” or “vase.” I tried to fix the locations of these moulds in my memory so that I could look at them later and make some notes.

Thump! Thump! THUMP! Finally, the big mould was open just far enough to see inside. As our flashlights



played on the interior, I caught glimpses of leaves and berries. Just as they were beginning to take shape in my mind, Bud Ward spoke. “It’s a big footed piece,” he said, “and look at the nice scallops on this ring.” I also glanced at the plunger and saw the holly leaves and berries I had overlooked moments earlier.

“It can’t be!” I thought. I urged Bud to hit the lugs a few more times to open the mould even further. Thump! Thump! Thump! I held the flashlight steady. I’m sure my jaw dropped and I gulped a few times before I spoke. “Holy smokes,” I exclaimed, “It’s the Christmas compote!”

My tone brought Dave over to us. “The Christmas compote,” he said, “Isn’t that a rare piece of carnival glass?” My answer was quick: “It sure is, and nobody knows for sure who made it.”

For years, carnival glass collectors have wondered about the origins of the Christmas compote. Many attributed it to Harry Northwood, but, in the absence of the distinctive Northwood mark, others felt that it might be a Millersburg piece or even one made by some obscure or unknown manufacturer.

As the late Bill Heacock’s research on the Dugan and Diamond firms progressed in the 1980s, he felt that the Christmas compote could be a Dugan article, although he included it with items photographed for a book on Northwood glass (see *Harry Northwood: The Wheeling Years*, p. 116).

When I completed the DuganDiamond book in 1992-93, I reiterated Bill’s thoughts, but held out the hope that shards from Indiana, Pa., or some other evidence would be discovered to put the mystery to rest (see *Dugan-Diamond: The Story of Indiana, Pa. Glass*, p. 132). Little did I realize that the evidence would be right there before me on a cold day in January!

The discovery of this original mould removes all doubt. The Christmas compote was a product of the Dugan Glass Company. The mould has the characteristic Dugan mark (D-in-diamond) stamped into its outside. This mark was introduced in late 1906, and Dugan’s iridescent glass production began about two years later in 1908.

The original Christmas compote is known only in marigold and purple Carnival glass, but examples of

See Page 16, Christmas Compote

From Page 15: Christmas Compote mold reveals engineering, design

either color are very rare indeed. Prices have been in four figures for some time, and recent issues of Tom and Sharon Mordini's annual *Carnival Glass Auction Prices* list sales in the \$3,000 to \$4,000 range, although only a few examples change hands in any given year.



In late June 1997, Dave Richardson arranged for mould samples of the Christmas compote to be made at the Fenton Art Glass Company. Fourteen mulberry blue (13 iridized and one not), three teal (all iridized) and one topaz opalescent iridescent.

Christmas compotes were produced. Dave took most of them to the International Carnival Glass Association meeting in Dayton, Ohio, in early August (they were priced at \$500 each; all now have new homes!). The topaz opalescent iridescent Christmas

compote now occupies a special niche at the Glass Press offices in Marietta.

All of these mould sample Christmas compotes were marked on the underside of the foot with the initials "GP" (for Glass Press) and the cursive single letter "F" in an oval with which Fenton marks all glassware it makes using moulds which are not owned by the company.

When I first handled a marigold Christmas compote about 1990, I remember thinking how great it would look in other Carnival colors. I'll not soon

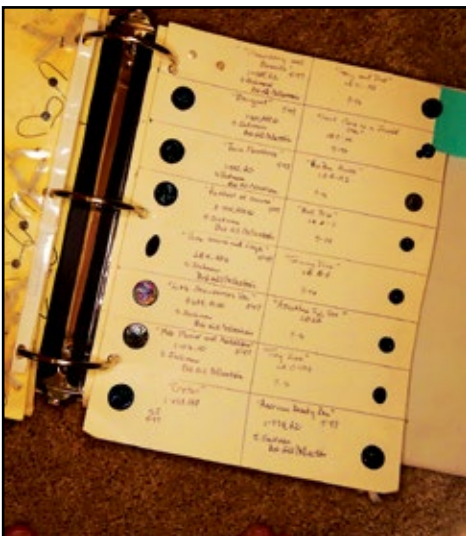
forget my Christmas in January, when I peered through dust and rust to see a remarkable bit of American glass history. An intriguing mystery is now solved: Dugan made the Christmas compote. As a bonus, today's collectors will see an old mould used once more to create beautiful glass.

Dr. James S. Measell is Director of Glass History Research for Antique Publications/Glass Press.

From Page 12: Beautiful art is only a button away

The purchaser then decided which he would use. They were sold with a loop (for a button shank) or a steel or copper rod (for a hatpin)." Jerry Ferris Reynolds states, "Lillian Baker told Jerry Reynolds that 'she had held in her own hands some of the boxes found several years ago in a warehouse which had the hatpin heads packed for shipping to the U.S. to be made into either buttons or hatpins.'" Thus, there are buttons and hatpins made from the same size and pattern design.

Anyone having a button discussion with me usually asks how I store the estimated thousand buttons that I have. Serious button collectors usually keep their buttons on "cards" which are stiff boards, thicker than poster board, and have creatively-designed button placement on the boards. Go to a button collector's home or their stall at an antique show, and you'll



see crates and crates of their cards. I couldn't deal with many crates. So I came up with a system of 3-inch binders. The binders are organized by genre (figurals, animals, scenic, etc.). I've taken a piece of poster board and divided it into sections. In each section I've punched a hole to hold the button and then written the button pattern name, the button number cited in reference books, plus date and amount of purchase.

Speaking of purchasing, prices are very reasonable, especially compared to our beloved Carnival Glass. My buttons have cost anywhere from \$1 to \$50-plus for the more desirable. In researching for this article, I saw a "Buck and Doe" for \$75 on-line. Still pretty reasonable for most collectors.

I'm grateful for pioneers like Preznick, Ruth Clark, and Jane Dinkins who put in hundreds of hours researching and drawing these "cousins" of Carnival Glass for us to enjoy.

Sources:

Clinton E. Arsenault. *Button, Button: Carnival Glass, Iridescent Black Amethyst and Luster*. c1990
Ruth Miller Clark. *A Carnival of Iridescent Luster Buttons, Books I and II*. c1986. Jane O. Dinkins. *Sketchbook of Little Carnival Glass Buttons*. No date.

Elaine's catalog, at left, shows how she identifies her many buttons.



Victorian Bowls offer beauty in symmetry

By Steve Hazlett

Every once in awhile, you find one of those patterns you see and causes you to think about it. Where, have I seen that, it looks familiar! I just can't put my finger on it. Then you have to go into research mode.

Victorian, was that pattern for me. While in an antique mall, I saw this bowl in a large enclosed case with glass front. Of course there is a plastic pull train toy, sitting inside of the bowl. A difficult angle, to checkout the pattern inside, did not help. So, off to track someone down to open the case and let me check it out.

Upon inspection, it is a large six ruffled bowl about eleven inches across.

A plain back bowl in dark amethyst with a reddish tone to it. The interior pattern consist of six interlocking circles. Where the circles interlock, reminds me of an eye that is stippled with a convex circle with dots around it. Kind of like the iris of the eye. Above that are three vertical stippled leaves inside the interlock part. Above the circles are alternating larger three stippled leaves that the two outside leaves are flattened out. All together it is quite an attractive pattern.

I can not find a lot written about the Victorian pattern. It is a product of the Dugan/Diamond Glass Company. It comes in purple and peach opalescent. Found in mostly six or eight ruffle bowls. A single round or ice cream shape

bowl. I think I found where there was one ruffled square shape bowl listed. One thing not commonly known, is that purple is more easily found in this pattern, than peach opal. Kind of odd since peach opal was Dugan's big seller in the day. I would think it's safe to say the Victorian pattern is scarce to rare. The peach opal being the rare item. Not many of those to be found.

I think it would have been awesome, if they would have flattened out this pattern more. Maybe made a small or regular size plate. How nice would a large chop plate be and look.

I want to thank Bob Grissom for allowing me to photograph his bowls along with mine. His is the purple on the left and the peach opal. They made a nice picture, all three together. Good luck and happy hunting!



Victorian bowls, above, show the variety in colors.

A close-up, far left, shows the symmetry and detail that goes into the design.

At left, the bottom of the bowl.



The Karen Engels' Auction

Outstanding collector and departed friend provides the auction of a lifetime for many

By Nanci Messana

Mike and I were fortunate to be able to go to this auction which was held in Ohio in June as part of the American Carnival Glass

Association Convention. We were also very lucky to travel with and experience the auction with Heidi Ritterbush.

We tried to learn as much as we could about the glass collection prior to going and found out this collection of Karen's was really three collections in one. She had inherited the fabulous vase collection of George Thomas and the equally fabulous plate and bowl collection of his life partner Dale Matheny upon Dale's death.

We also viewed the video of Karen sharing part of her collection as a speaker at HOACGA in 2015 As well as an interview Dale Matheny gave to Brian Pitman about George Thomas's vases. So we felt reasonably informed about some of the pieces and then of course when we received the catalog we spent many more hours pouring over the photos and checking past prices and past examples .

We had our most favorite piece already picked out when we arrived at the auction venue to view the glass in person and upon seeing the piece our opinion and desire for it increased because as usually happens Carnival Glass needs to be seen with ones own eyes—not thru a camera lens—to be fully appreciated .This piece was truly stunning— an electric blue Orange Tree plate and in my mind's eye I already had a home for it inside our cabinet .But then we also saw another piece we fell in love with—an electric purple Hattie chop plate —oh what to do ! We didn't have unlimited funds.

The Hattie plate came up for sale before the Orange Tree plate. Could we afford both ? We thought maybe we could based on past prices of blue orange tree plates (d.doty) we also saw and wanted to bid on the most exquisite smoke fashion compote , a peacock and grape plate that is a riot of color and a electric blue squatty tree trunk vase with velvety blue and teal iridescence that we were already calling our own just from the picture in the auction catalog ! (it reminds me of the color of the ocean off Carmel's coast)This vase was the

last piece in the auction that we wanted and came after everything else we wanted.

Would our funds hold out ? That was the cliffhanger that many collectors before us have also sweated out!

But then a funny thing happened during the auction that convinces me everything does happen for good reason . We lost the blue Orange Tree plate - actually we never even got to have it for more than a few seconds(five bids to be exact) because it exceeded our budget several times over and must of broken an all time record for blue orange tree plates. It just went soaring over our heads and we barely had time to wave goodbye !



But in losing this plate we were able to concentrate on the other pieces we wanted that followed it and we were so fortunate to win those ! I look at them now all safe and sound here at home and I honestly don't know how I could have left any of them in Ohio !

Also, we took the chance to bid on (and win) the purple Hattie chop plate and had we waited for the Orange Tree plate which we then lost because it went for way more than we could afford we also wouldn't have had the Hattie which we loved as well and we could afford. Which is why I'm so glad and so grateful that things really did work out best for us.

I also want to describe the incredible display of this collection. Picture an entire row of funeral vases, elephant foot and plunger base vases , midsize and standards as well as a jardiniere —some in the rarest of colors and an entire row of pulled husk corn vases also so rare they must be considered whimsies.

Also on display for sale (all of these rarities safely behind glass) were two different one -of a -kind tornado vases—**together they sold for almost \$80,000.** Lined up above these were the impossibly beautiful Oriental poppy tankers one of which didn't even seem to be real it was so beautiful ! There were also Roseshow plates ,poppy show plates , Three-Fruit plates, Good Luck plates and bowls in every possible color and

Continued on opposite page

From page 2: Steve Davis learns the hard rule of airplane carry on

At one time I had pictures of all of their glass but tossed them out years ago. Who would have thought that I would want to share them some 46 years later???

The couple of days I spent with the Colliers passed way too quickly, and soon it was time for me to come home. They were the epitome of true Southern hospitality, and I will never forget my visit to their home.

My friendship with the Colliers continued over the years, and Mrs. Collier encouraged me to attend a carnival glass auction in St. Louis. The auction wasn't too long after my visit with them and John Woody was the auctioneer. So, mom bought me a ticket to St. Louis and off I went on Delta. Was this ever an experience—to see this much glass in one place that was for sale! The Warrens from New York were also attending this auction, and I mentioned in the first article that we had purchased a marigold Grape and Cable banquet punch set from them. As it turns out, they will play a very important part in my weekend.

Out of the many pieces of glass at this auction, the one piece the “spoke to me” (you know those pieces of glass that just speak to you!), was an ice green Peacock at the Fountain punch bowl and base. There weren't any cups, and the bowl and base were both ice green (the base wasn't lime green like some you have seen). I was so nervous...first time at an auction, first time bidding, and a lot of people that I didn't know. With Mrs. Collier's guidance, I managed to get my bid card in the air and was the successful bidder on the punch bowl. I paid \$750 for the bowl and base, and that was A LOT of money in 1971 (might have been 1972). Now I had to worry about how I was going to get the set home.

A lot of you have seen how much glass I can get on an airplane when I attend a convention. Give me a couple of carry-ons and I can bring a small collection. It took many years of practice to be able to do this. But in 1971 I was not an experienced traveler and was somewhat naïve about how to fly with glass. Anyway, I boxed up the punch bowl and base and was afraid that I

might have some difficulty with the airline when I tried to board the plane.

Now this is a TRUE story!! And I will swear to it!! LOL

As I was walking down the steps at the hotel to get to the shuttle for the airport, I happened to pass by the Warrens. I was carrying the box containing the punch bowl, and we joked about how large the box was. I said to them, somewhat jokingly, but somewhat very seriously, that if I had trouble with Delta, I would get the shuttle driver to bring the punch bowl back to the hotel and give it to them so they could ship it to me. We laughed, but they agreed!!

Well, I think you know the ending to this story. I did have trouble when I tried to check in for the flight and was told I would not be allowed to board the plane due to the size of the box. So, I had to put my plan into action!!! I gave the shuttle driver the Warrens' name and room number and asked if he would return the box to them. What a chance I was taking, but I had no other choice. Now I would have put up a fight to get it on board, but not then. I was so very lucky!! The shuttle driver was an honest person who delivered the box to the Warrens, and in a week or so the punch bowl and base arrived!! I enjoyed this set for many years but let it get away. I sold it to Noreen Duran in New Mexico and, regrettably, never managed to convince Noreen to sell it back to me.

On a side note, I'd like to thank those who contacted me regarding the first article I wrote, especially Mrs. Jeanette Echols of Marietta, Georgia. I suppose it had been at least 30 years since we had made contact, but Mrs. Echols called and we had a great visit. She is some 90+ years old now, and we remembered the early years of collecting in Georgia. Hope you are well, Mrs. Echols!!

Stay tuned for the next installment. I've found some old auction results that I'll report on. And I must tell you about one piece of carnival glass that has to be the most traveled piece of all time!!

From page 18: Karen leaves a record-breaking memory

Chrysanthemum and Homestead chop plates in every known color.

Also standing together were four poppy show vases of extraordinary color of which three were purchased by a couple sharing our table during the auction. At least we got to feast our eyes on them as they stood them up on our tabletop for the remainder of the auction. Of course there also had to be an aqua-opal Peacock and Urn MIC bowl as well as one in sapphire ! Also try to picture the most beautiful Dugan piece you've ever seen and then imagine an **entire table** of that quality, not to mention some of the rarest !

The list of glass just went on and on . I saw color I

didn't even know existed ! I'm sure I saw more aqua opal, sapphire , celeste blue , lavender, horehound , ice blue and ice green and emerald green, not to mention all the electric colors in this one auction than I will ever see again under one roof as well as rarities I will probably never see again ! (Unless I get to see Gary Lickver's collection some day in its entirety.)

It was so worth the time and expense of traveling out to Ohio to see this amazing collection of some of the best of the best and all of it so beautiful ! Even more so we just feel so lucky to have this opportunity to be able to live with and enjoy the pieces we brought back with us.

LLOYD WARD LIVING ESTATE AUCTION

OCTOBER 26, 27, 28, & 29, 2017

It was a difficult decision, but with my health declining and then experiencing the house fire, I decided to sell all of my possessions at auction.

The living Estate Auction for Lloyd R. Ward will be a four-day sale starting on **Thursday, October 26 and continuing through Sunday October 29, 2017**. More than 2,500 pieces of Carnival Glass will be auctioned. Carnival Glass will be offered Friday, Saturday and Sunday afternoon only, Saturday being the primary day for the Carnival Glass. Everything sells to the highest bidder with no reserve.

There will not be a printed brochure. As it gets closer to the estate auction dates, items will be featured on Mark Mattox's web-site Mattoxrealestate.com/auctions.

Mark doesn't know what he will be selling, and I don't know what I have, as the electrical fire that I had was sudden. The moving vans will make delivery after Labor Day on September 5, 2017.

There is a 10 percent Buyer's Premium with 6 percent Kentucky Sales Tax added to all sales. Re-sale certificates for dealers will be honored. **There will be on-line internet bidding.** However, this is such a large sale many items will be offered only to those in the room. There will only be one auction ring, so things will always be available for everyone.

Everyone wants to know how I went about choosing my Auctioneer. I attended an Estate Auction he conducted in Eastern Kentucky about 20 years ago. I found Mark Mattox to be very professional. When my wife, Corine, died in 2001, I asked him to handle an estate auction for many of her things. Mark and his wife traveled to Mayfield and visited with me at my home to pick up the items for it. So, when I made the decision to sell everything I have accumulated in my lifetime, I called Mark Mattox without hesitation. He was willing to conduct a Living Estate Auction for me and agreed to handle it in its entirety. He did not know how much I had collected personally over the years. I never realized it would take four of the largest moving vans to get it all delivered to him. Mark has an 8,000sq/ft Auction Center (5,000sq/ft for items and 3,000sq/ft for seating and sale area). He said it was going to pose a challenge to get everything in the building as he has other items coming in for auctions constantly, but he and his crew would make it work.

I thought I would share some personal information with you. Honey, my Chihuahua, always traveled with me to HOACGA. Everyone came in my room to see "Honey." Then they would look at the glass and visit me.

I always arrived at the HOACGA Convention early (usually the Sunday before) to set-up my glass in the room. On one visit there, I found this very ornate Victorian King Size Bedroom Suite in an Estate in Kansas City. It was an eight-piece grouping. I had to

have it for myself. As luck would have it, I didn't have my trailer with me so I went and rented a large U-Haul trailer to get the bedroom furniture home. It would barely fit, but we got it in.

Service Master packed the Carnival Glass out of my home. They stated that every piece cleaned up. There was no damage to any of the Carnival Glass, short of three or four items initially broken.

The fact that I was awake at the time of the fire was a blessing in that the fire department and Police were able to get me out alive. Also, though the home suffered significant damage, not only were they able to get me out, but they were able to save my possessions as the main fire department is only four blocks from my home. I later found out that every fire unit in the area was there as it took them 2 1/2 hours to contain the fire.

My health has been declining over the last two years. I am in a Power Chair and have been totally confined to my home for the last eight months as I cannot drive anymore and have sold my Yukon.

The auction will include museum-quality Victorian and Pre-Victorian furniture, a Horner five-piece parlor set, rosewood china cabinet, rosewood sofa, French Renaissance Revival 10-foot tall Sideboard, large very ornate Oriental Palace Urn on a rosewood pedestal, oil paintings, marble top tables and Victorian banquet lamps.

My personal collection of antique copper ware that was displayed in my kitchen will be sold. There are lots of top quality pieces that I collected.

My personal library of reference books, many which are out of print, will be sold. Subjects include Carnival Glass, Porcelain, Nippon, Cut Glass, Art Glass, Tiffany, Pottery, Sterling Silver, Silver Plate, Dolls, Hummels, and much more. For many of you who sell on-line my large studio table with special lighting underneath and from the top and sides will be sold. My custom-built lighted mirrored back display Cases will be auctioned to the high bidder.

I hope that many of you will attend my Living Estate Auction and find lots of items that interest you. I appreciate the friendships I have had in Carnival Glass over the years.

I'm not sure where I will ultimately live, but I plan on living in the Mayfield, Kentucky area as I have many friends here. Currently, I am staying in the Southern Comfort Suites in Mayfield. Any of you that would like to come visit are welcome. Just call me on my cell phone (270-970-0599) so that we can schedule a convenient time. With my health the way it is, I am resting several times a day, so if your call goes to voice mail, I will get back with you later.

AS YOU ALL KNOW, I AM A MAN OF A FEW WORDS (LOL)

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Samantha Prince, 386-227-6482
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Lloyd Ward, Mayfield, KY 270-251-2005
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Books

Auction Price Guides, Tom & Sharon Mordini
815-235-4407 tommordini@aol.com

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HOACGA Field Guide to Carnival Glass for 2015
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HOACGA Notebook sections, plate holders
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Laser Creations, Fred & Elaine Blair
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Informational Websites

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TCGC MEMBERS TAKE NOTE

**DON'T FORGET - YOUR TCGC
MEMBERSHIP EXPIRES
ON FEBRUARY 1**

Membership in the Texas Carnival Glass Club is due annually on FEBRUARY 1st and runs through January 31st. Your membership fee of \$35 includes six *Carnival Glass Action* newsletters (with a HOACGA membership \$45).

THREE CONVENIENT WAYS TO RENEW OR JOIN

1. Use PayPal to renew or join online from the TCGC website membership page: www.texascarnivalglass.com/membership.
2. When you register for the 2016 TCGC Convention (see page 13).
3. Use the membership registration form on page 17 of this newsletter.

Membership and Newsletter Application

Texas Carnival Glass Club (TCGC)
and

Heart of America Carnival Glass Association (HOACGA)

Name(s): _____

Address: _____

City/State/Zip: _____

Phone: _____ Email: _____

Newsletter delivery preference: email _____ USPS _____

HOACGA and TCGC have a joint newsletter.

Choose one:

Annual membership in both HOACGA and TCGC with six newsletters: \$45 _____

Annual membership in HOACGA with six newsletters: \$35 _____

Annual membership in TCGC with six newsletters: \$35 _____

Send application and check payable to HOACGA or TCGC to either:

Mail to TCGC: Jeannie Whitley
 1006 Cheshire Lane
 Houston TX 77018

Mail to HOACGA: Kathi Johnson
 N13348 Osprey Drive
 Minong, WI 54859-9264

Or you may join online at www.hoacga.com or www.texascarnivalglass.org

POSTMASTER:**Direct any problems to:****Distribution Manager****Steve Hazlett****1113 SE 4th Ter****Lees Summit, MO 64063-3203**

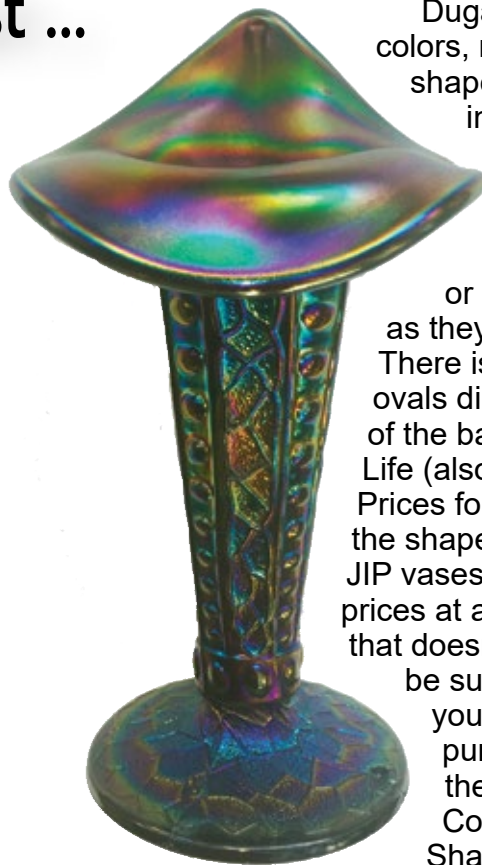
Please check your "Address Label" to the right. The numbers after your last name separated by a dash (-) is the date, month and year, for your membership and newsletter renewal.

Last but not least ...

Dugan Formal JIP Vase



By Sandy Sage



Dugan's Formal pattern comes in two colors, marigold and purple, and only two shapes: a hatpin holder with a curved in top and a vase with a jack-in-the-pulpit top (pictured). The pattern consists of eight alternating vertical columns of either the Tree of Life pattern or raised ovals that increase in size as they approach the top of the piece. There is a horizontal row of the raised ovals directly above the base. The top of the base is covered in the Tree of Life (also known as Soda Gold) pattern. Prices for these pieces vary based on the shape, color, and iridescence with JIP vases in purple bringing the highest prices at auction. Finding one of these that doesn't lean can be challenging, so be sure to look at one from all sides if you want one that sits straight. The purple JIP vase pictured came from the 2017 Tampa Bay Carnival Glass Convention auction of the Gary and Sharon Vandevander collection.