

March/April 2017

CARNIVAL GLASS ACTION!

A joint news publication of:



Heart of America Carnival Glass Association



Texas Carnival Glass Club

Tempting pieces like the aqua opal Vintage bowl, below, and the celeste blue Holly bowl, will be part of the HOACGA Convention. Coverage starts on **Page 4**.

Steve Davis shares the story of his ice blue Dandelion pitcher, and more, starting **Page 2**



Kathi Johnson, below, explains why the aqua opal Leaf and Beads rose bowl remains a Carnival favorite, **Page 10**.



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



COLLECTOR'S CORNER

By
Steve
Davis

The beginning of my CARNIVAL GLASS JOURNEY

I am Steve Davis and I'm a Carnival Glass addict!!

The year was 1970 and I was a rising senior in high school. My mother, Kathryn, had three pieces of Imperial that had been passed down to her from her family. They were marigold pieces that had no real pattern and no value. But for some reason, those pieces triggered an interest into the world of Carnival Glass. My mother's best friend, Agnes, decided that she too liked the glass, and so began our journey.

At that time, most Carnival Glass was bought from advertisements in the *Antique Trader*, a weekly publication that had its own Carnival Glass section. There was no Internet, and we were not aware of any clubs or auctions where Carnival Glass was sold. If we were lucky, the *Trader* would be in the Monday mail, but usually we weren't so lucky. Tuesday was the day that it normally arrived. Thus began the Tuesday ritual. Mother would get home from work and fix supper (you know in the South we "fix" and have "supper", not dinner). Agnes would come over and we would read through the *Trader*. I was appointed to be the caller, and if we saw anything that interested us, I would make the call to inquire about the glass.

There was one antique store in Macon and it was Davis Antiques...no relation. Mrs. Davis did occasionally have some Carnival Glass. Our first purchase was a marigold Fashion punch set. We paid \$75 for the set, about what they are still worth today.



The one that got away...Purple Imperial Grape Punch Set

Now back to the *Trader* ads. One ad was from a dealer in Atlanta, Dave Knoke. He advertised a purple Grape and Cable sweetmeat. No Carnival Glass collection was complete without one. The price was \$125, so I made the call and we bought it. It wasn't long after that he placed another ad in the *Trader*, and this time we knew a little bit more about Carnival Glass. We had purchased some of the carnival books and checked out some books from the library. This time he advertised some really nice glass, so I gave him a call to ask about some of the pieces. Since I was so close to Atlanta, and he had other pieces not mentioned in the ad,

he invited me to come up and take a look. He was an officer in a bank, so I met him at the bank where he had many pieces of Carnival Glass on display. He also had lots of other glass at his house, so we drove to his home so I could take a look. I bought two ice green Grape and Cable banana bowls and a purple punch set that I didn't know much about. I don't remember the price of the banana bowls, but I did pay \$700 for a punch bowl and base (no cups)...a lot of money in the 70s.

At that price you would have thought I would know what I was buying!! Anyway, that set turned out to be Imperial's Heavy Grape with the clump of grapes in the bottom and the quilting up the sides, like the plates--quite rare in purple. It had fantastic iridescence typical of most Imperial pieces. To date I know of only three or



calendar

APRIL

Saturday, April 8

Super Sleeper Carnival Glass Auction at 10 a.m. at Ramada Plaza Hotel, Hagerstown, Maryland. Reservations: 301-797-2500. Tom Burns Auction Company.

Wednesday, April 26 to Sunday, April 30, 2017

Heart of America Carnival Glass Association and Auction Saturday by Seecks Auction. Airport Embassy Suites, phone 816-891-7788. See more information on page 4.

MAY

Wednesday, May 10 to Sunday, May 14

Keystone Carnival Glass Club Convention and Auction Saturday at the Holiday Inn Harrisburg/Hershey, Grantville, Pa. 17028. The auction includes an extremely rare **Millersburg People's Vase** sold by Wroda Auctions.

June

Thursday, June 1 to Saturday, June 3

Lincolnland Carnival Glass Club Convention and Auction on Saturday at Best Western Airport Hotel, Milwaukee, Wis., May 1 deadline for special rates, call 414-769-2100. For information call Kenda Jeske at 815-761-3761. By Seeck Auctions.

Wednesday June 14 to Saturday June 17.

American Carnival Glass Association Convention and Auction of the Karen Engel collection on Saturday at the Jim Wroda Greenville Auction Center, Greenville, Ohio. Hotel reservations at Holiday Inn Express: 937-548-1328 and Greenville Inn: 937-548-3613.

UPCOMING

Wednesday, July 19 to Saturday, July 22

International Carnival Glass Association Convention and Auction Saturday of part of the collection of Jane and the late Carleton Tarkenton. Location: Crowne Plaza Airport Hotel, 11228 Lone Eagle Dr., St. Louis, Mo. Reservations at 1-314-291-6700.

Thursday, Sept. 7 to Saturday, Sept. 9

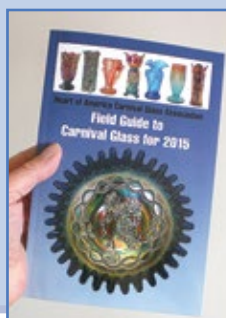
New England Carnival Glass Association Convention and Auction at 3 p.m. Saturday. Location: Leominster DoubleTree Hotel, Leominster, Mass.



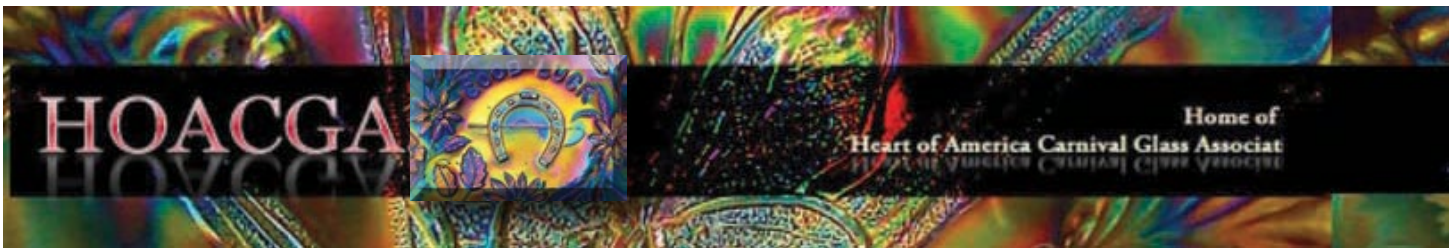
2016 Updates coming soon

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



2017 HOACGA CONVENTION

Bob Grissom

2017 CONVENTION dates are April 26 – 30, 2017 (HOACGA Convention is always associated with the 4th Friday in April) --- Embassy Suites by Hilton , Kansas City International Airport. -- Room Rate \$124.00/day(plus tax),----- Reservation deadline April 3, 2017 ----- For reservations call 816-891-7788 (**Group Code CAR**) . The booking web-site is available by going to hoacga.com and clicking on the Hotel icon (Click here to make your hotel reservations.) This will take you directly to the Embassy Suites reservation page.

Internet included in room rate, --- Pet fees waived ---- Table rental \$22.00/stay ---- For additional information go to www.hocga.com.

BREAKFAST AND MANAGERS SPECIAL (Happy Hour)(included as part of the Room Rate.)

A special opportunity to visit with old friends and to meet new collectors that will become friends.

ROOMS: All rooms are two room suites with a small refrigerator, a window for showing and viewing your glass from the outside. Rooms are available with King or two Queen beds.

SCHEDULE OF EVENTS: This is a brief outline of the activities that are being planned at the 2017 HOACGA convention. It is our hope that you will be able to join us for another enjoyable Carnival Glass experience. We know that it will add to your carnival glass enjoyment and knowledge .

SPECIAL RAFFLE: Again this year we are offering a chance to win a three (3) night stay(Embassy Suites Hotel) at either the 2017 or 2018 (or combination) HOACGA convention. Raffle chances are \$10.00 each or 3 for \$25.00 (No Refunds). **See the Convention Registration form which will be included in this Newsletter.**

ROOM DISPLAYS: You are encouraged to bring and set up a Room Display and any glass that you wish to sell. An award will be given for the best Room display in the following Categories: Same Pattern. Same Color, Same Shape. Same Maker, Rarity. An award will be given for the "Best Overall" Display are judged by a panel of Judges.(members)

EDUCATIONAL PROGRAM: Gary Lickver will present an educational program on "**MARIGOLD- Its many Different Color Variations**" Gary "**The Road Warrior**" has probably seen and handled as much or more carnival glass than any other collector or even the auctioneers. Gary travels the United States from the East to the West Coast (probably 3 times each year) attending Conventions and Antique Shows. *If you have not received a telephone call from Gary while he is on the road, then he probably does not have your phone number.* This will be an opportunity to see some very good glass plus acquaint yourself with the many variations in the color "Marigold" iridescence. We always gain some additional information from talks presented by our members.

CONTEMPORARY CARNIVAL GLASS AUCTION---

9:00 p.m. After the Thursday evening educational program presentation, cake and coffee will be served, also about sixty pieces of contemporary carnival glass will be auctioned. A complete listing will be available at the convention. **SPECIAL DISPLAY;** The display will take on a little different view this year. The displays are presented for the educational benefit of the Carnival Glass collector. *Take a good look at your collection. You probably have some piece(s) that are different, maybe color, shape, pattern, rarity etc.* that others do not have or not familiar with. We are asking you to bring some of these pieces (at least 5 and no more than 10 items per collector). This will be an opportunity for all collectors



It's Bring Your Own Carnival Glass for the Special Display. What unusual pieces will you bring for the Special Display???

to participate in the display. We want these displays to be for the educational benefit of the collector and for all to be able to participate. We would like for each collector to talk about their pieces, but if you would not like to talk, we will have another collector talk about your items. Each piece will have its story told.

Over the past years these displays have presented more than 2,000 different pieces for your viewing pleasure and your carnival glass knowledge. Please take a good look at your glass and make a list of some of the pieces that will help "EDUCATE". Send your list to Bob Grissom email bgrsm31@comcast.net.

You will not receive a list of pieces to bring for this display. The choice of what to bring is entirely up to you. However, please send your list to Bob so he can print labels and know how much display space to allow for everyone's pieces. Check-in of pieces will begin Thursday morning at 9:30 in Salon E.

The glass will be on display Thursday afternoon thru Friday until 3:30 p.m. The items will be presented in a talk at 10:30 Friday morning, April 28.

JOHN & LUCILE BRIT AWARD: The 2016 award will be presented to **KAREN ENGEL (Doug, her husband, will be present to accept the award)** a long time Carnival glass collector and member of HOACGA. Karen has been an active collector for more than 30 years. She and Doug started their collecting as members of the PNWCGC. Karen was their first President. Much of her service to Carnival Glass has been to the Clubs in the California and Oregon area. She sold her collection at one time in order to buy a Historical home that she and Doug had wanted for several years. Since then they have assembled another outstanding collection. *Randy and Bo Jones will make a special recognition.*

SPECIAL RECOGNITION AWARD: A special award will be presented to a deserving collector, name to be announced at the time of the Friday Britt Award Luncheon.

ANNUAL BUSINESS MEETING: The annual Business Meeting will be held Friday at 2:00 p.m., or immediately

following the Britt Award Luncheon. Presentation and discussion of various club activities. Election of officers include President, Secretary, and Historical Editor.

AUCTION: HOACGA is pleased to be selected as the auction site for the Katsikas and Harris Carnival Glass collections. The auction on Saturday consists of glass from the collection of **Christina Katsikas**, of Hooksett, NH. and the late **Les & Patti Harris** of Jackson, Tennessee. Both Les and Patti and Christina have, over the many years, put together outstanding collections of a variety of good quality Carnival glass. This will be another opportunity to add some special piece of Carnival to your collection. The Seeck Auction Company will conduct the auction.

There will **not** be a break in the auction for lunch, A Brown Bag lunch will be available for \$7, including a turkey sandwich, cookie, fruit, drink. It can be ordered at the convention registration.

YU-ALL COME —Viewing of the glass will be Friday evening and Saturday morning. After the viewing on Friday evening there will be a special hospitality room for all to participate. So come by relax and enjoy some special hospitality and an opportunity to visit for a while. Room, number will be available at a later announcement.

BANQUET SPEAKER: We were hoping to have George Fenton, President of Fenton Art Glass Co as our speaker, but he has a schedule conflict. The speaker will be Bob Grissom. Bob's Carnival Glass interest started in

1970 when he and his wife Rose started attending some of the weekend auctions around Kansas City. A lot of Carnival Glass pieces been sold and resold in that time frame. He will be telling about "Who had it Before".

Other Banquet Activities: Other Banquet Activities --- Room display winners will be announced. --Special whimsies will be auctioned. Gary Heavin will randomly select some members from the audience for a Question and Answer session. Each person chosen will receive a "Brown Bag" gift for their correct answer. There will also be an auction of some "special" chosen pieces of carnival glass.



Carnival expert Gary Lickver, at right, talks with glass aficionado Barb Chamberlain at an auction in Kansas City. Gary will be a speaker at HOACGA's upcoming convention in April.

2017 Hoacga Convention Registration

April 26 - 29, 2017 - Embassy Suites Airport Hotel - 816-891-7788—(Group Code is CAR)
Booking web-site https://embassysuites.helton.com/en/es/groups/personalized/M/MKCPDES-CAR-20170425/index.jhtml?WT.mc_id=POG

Use this form if you are writing a check for your registration, membership or renewal.
For paying with PayPal, go to www.hoacga.com to register, membership or renewal.

Complimentary Events:

- Wednesday, April 26---6:30 p.m.----- Hospitality(Subway Sandwiches)
- Thursday, April 27 -----8:30 p.m.----- Cake & Coffee
- 9:00 p.m.----- Contemporary Glass Auction
- Friday, April 28 -----8:00 to X:30p.m--(Yuall come) Special Reception??????
- Breakfast & Managers Special (Happy hour) included as part of the Room Rate.

Luncheon -Friday, April 28-- 12:30 p.m.--"John & Lucile Britt Award for excellence in Carnival Glass" Honoring----- the late Karen Engel-----Karen had served as HOACGA Treasurer, two different times and had served as President of the PNWCGC. She had been an active member of several of the West Coast clubs. Karen had presented programs at various conventions.

Special Award--- Announced at the Luncheon.

Number attending _____ @ \$23.00 per person-----\$ _____

Banquet - Saturday, April 29, 6:30 p.m.

Number attending _____ @ \$35.00 per person -----\$ _____

Special Raffle: - For a Three Night Stay at Embassy Suites, for either the 2016 or 2017 (or combination) convention, no refunds. Drawing will be Saturday before auction.

Chances ---\$10.00/ea or 3 for \$25.00 -----# _____ ----- \$ _____

Chances with your name will be printed and placed in drum for the drawing

Registration Fee -----# _____ @ \$10.00 per person ----- \$ _____

Total Amount ----- \$ _____

HOACGA Notebook/sections, Plate Holders & Drawing(Hotel Room) available at the Registration desk.

Name(s): _____

First and last names of each person (Please Print)

Address _____

City/State/ZIP _____

E-Mail Address _____

Phone # _____ (Cell Phone # Optional) _____

2017 Membership Renewal

HOACGA and/or Texas Carnival Glass Club(TCGC) Membership or Renewal

Hoacga OR Tcgc Membership or renewal &Newsletter ----- \$ 35.00

Membership & Newsletter(check one)---HOACGA _____ TCGC _____

You may also be a supporting member of HOACGA or TCGC for an additional \$10.00.

Additional Membership--(check one)---HOACGA ___ or--- TCGC ___ @ \$10.00----- \$ _____

Newsletter delivery option(check one)-- E-mail(pdf format) ___ or U.S.P.S(printed copy) _____

Total Amount----- \$ _____

Make checks payable to HOACGA and Send to:

Kathi Johnson N13348 Osprey Drive Minong, WI 54859-9264

HOACGA AUCTION PREVIEW



Lot 27 Vaseline Fleur de Lis Millersburg bowl



Lot 71 Purple Four Seventy Four punch set



Lot 142 Ice Green Embroidered Mums



Lot 91 Inverted Strawberry amethyst water set



Lot 100 Green Rose Columns



Lot 150 Purple Tomahawk novelty item

www.hoacga.com

www.texas carnivalglass.org

2017 MEMBERSHIP DIRECTORY

Coming to your mailbox...
the 2017 Membership Directory
 of the Heart of America Carnival Glass Association
 and the Texas Carnival Glass Club

Heart of America Carnival Glass Association		Texas Carnival Glass Club	
Officers		Officers	
President Robert Grissom 956-5320 rgrissom@comcast.net	Vice-President Gary Heavin (573) 578-3747 onlater@hotmail.com	Vice-President Bob Sage (512) 255-1176 rsage1@austin.rr.com	Treasurer Jeannie Whiteley (713) 686-0630 jeannie.whiteley@gmail.com
Editor Kathy Johnson 1-3587 kathj@yahoo.com	Treasurer Gary Sullivan (800) 257-1816 stevenandgary@cox.net	Treasurer Walt Robinson (512) 292-1008 waltrobt@sbglobal.net	Webmaster Jack Robinson (469) 742-0055 jroblair@att.net
Editor Steve Hazlett 865 @gmail.com	Research/Historical Editor Joan Doty (843) 971-6130 joandoty1918@gmail.com	Director Dr. Allen, TX noblair@att.net	Director Dr. Allen, TX noblair@att.net
Editor Helen Johnson 7 @yahoo.com	Research/Historical Editor Joan Doty (843) 971-6130 joandoty1918@gmail.com	Director Dr. Allen, TX noblair@att.net	Director Dr. Allen, TX noblair@att.net

Please advise your club if you do not receive one by April 15.



Coming up in the next edition—*Convention Coverage!!!*

While this newsletter goes to press, the TCGC is enjoying their annual convention. Next time read about: Special speakers, room displays, auction, Show & Tell and that always fun White Elephant!

Let's get writing for the Carnival Glass Action! Part 1

Every edition the CGA newsletter editors and the club staff members work hard to bring you a great edition. What they need from you (desperately need) are more stories to share! To help get your creative juices, here are a list of questions to help stimulate you to write either a personal Collector's Corner story, or the shorter Last but not Least backpage feature. In future parts, will give you ideas on how to put your story together.

Answer the 5Ws and Hs of Journalism:

Who? What? Where? When? Why?
and How/How Much?/How Many?

Who?

Who made this glass?
Who were you with when you found/bought it?
Who did you have to talk into selling it?
Who has impacted/taught you the most in Carnival Glass?

What?

What pattern is this?
What attracts you to this pattern/piece?
What made you buy this rather than just admire it?
What do you think the designer had in mind when he or she designed it?
What baffles you about the piece or something in Carnival collecting?
What are the best tips you've gotten about collecting Carnival Glass?

Where

Where did you find this piece?
Where was the factory located that produced this?
Where do you place this in your house to show?
Where do you suggest we find another one?
Where were you when you first noticed Carnival Glass?

When

When did you first know you were hooked on collecting Carnival Glass?
When was this pattern first produced? (If known)
When did you first notice this pattern?
When did you buy your first piece of this pattern?
When did you buy this piece? (Or favorite piece of the pattern/collection)

Why (This is an important question)

Why do you like this piece?
Why do you like this pattern as opposed to another pattern?
Why do you collect Carnival Glass instead of something else? (Or along with something else?)
Why do you belong to a Carnival Glass Club?
Why do you spend money collecting glass?

How

How did you learn about Carnival Glass?
How did you learn about Carnival Glass clubs?

Barbara Walters-type Questions

If you could meet any Carnival Glass person from the past, who would it be, and why?

If you were a CG glass pattern, which one would you be, and why?

A wildfire/tornado/tsunami is coming your way. You only have time to grab three pieces of your collection to save. Which three pieces would you choose, and why? (Yes, your family and pets are already safe!)

Choose three terms below to describe yourself, and explain why: Radium, pastel, super, chipped, nice, satin, cracked, feet good, weak iridescence, popped bubble, great shelf piece, what a buy.

You have befriended space aliens visiting from another galaxy. They are amazed at the sight of all your glass. How do you explain to them why people collect Carnival Glass?



Northwood's ice blue Dandelion tankard, above, was one of the early pieces purchased.

Carnival Glass Journey, from page 2

four, and two of those are damaged. I had the set in my collection for many years but traded the set for some Poppy Show plates. I later traded to get the set back. Then Bruce Hill brokered a deal, and the set was sold to Galen and Kathy Johnson. It now resides in Wisconsin, and it's one that I wish I had back.

Another ad was from a lady in Memphis, Mary Elizabeth Collier. She advertised a marigold Peter Rabbit bowl and we did buy the bowl from her. Quite scarce and it was a really nice dark marigold. Mrs. Collier and I developed a friendship, and during my freshman year in college, she invited me to Memphis to see their collection. I'm saving the details of this trip for my next writing.

In our early years of collecting we had never seen a piece of ice blue, other than in some of the books.



Marigold Grape and Cable master punch set.

Donna and Bob Courts advertised an ice blue Northwood Dandelion pitcher for \$650...again a lot of money back then. But we bit the bullet and purchased it. Gorgeous—really nice dark ice blue. And I got to meet Donna and Bob, two of my favorite people in Carnival Glass.

One last ad that I'll mention was an ad placed by the Warrens of New York. It was for a marigold Grape and Cable master punch set. We had only seen pictures, and when it arrived I couldn't believe how large it was—very impressive with great color. The Warrens will play an important part in one of my future stories.

Thus, I began my journey into the Carnival Glass world, a journey I'm so thankful that I took!! Next time, I'm going to tell you about my trip to Memphis and the first Carnival Glass auction I attended in St. Louis. ■

Let's get writing, from opposite page ■

How do you store/display your Carnival Glass?

How do you choose which pieces you are buying at an auction?

How many pieces of Carnival Glass do you have?

How do you keep your collection safe?

How much did this piece sell for in what year? (OK, we know that's a delicate question. Some people would say "None of your damn business." Others of us would say, "Yes! Please, we're curious.")

Aqua Opal Leaf and Beads A favorite!

By Kathi Johnson

I wanted to share a piece with you that Galen and I have had for a long time – it was our first piece of aqua opal, and when we bought it, we were so excited! As a matter of fact, Galen got another one a few months later - we thought we would pick out the best one and get rid of the other one, only to discover that this Leaf & Beads Rose bowl is a lovely pastel Aqua Opal and the other was an equally pretty butterscotch Aqua Opal. So we had to keep them both, of course! The twig type feet and the realistic leaves coming up from the bottom and flowing so smoothly toward the top is very appealing.

Anyway, this is Northwood's Leaf & Beads pattern, quite common in aqua opal, and available in a lot of other colors. According to the Hooked on Carnival Pricing Database 19 Aqua Opal Rose Bowls have sold this year. Of the 56 Rose Bowls sold that means almost 1/3 of them have been aqua opal! The tally for 2016 shows that the rarest colors sold were probably Iridized Custard, Aqua, Ice Green, Ice Blue, White & Green. Purple, Marigold and Blue are not too difficult to attain.

There are a couple of things that I love about this pattern: I sent in two pictures – one on a dark background, the other on a light background. In the two pictures, the front leg is not the same leg (I rotated the piece). And if you count the beads above the leg, one has six beads and the other only three. Moving to the left, the first picture shows seven beads above the leaf, and there is quite a gap between the top bead and the scallop on the bowl – in the second picture, there are eight beads above the leaf, and they are much closer



to the top! And yet, for me, the weirdness in the number of beads doesn't take anything away from the pattern – it is an anomaly that feels like spontaneity!

By the way, I am not strange enough to have counted all of the beads on all of the bowls that we used to own – because there may even be variations if they used multiple moulds (copying them

exactly probably would have been a real challenge).

So, if you need to have all of your beads in a row (AND they need to be well balanced) you may not love the Leaf & Beads pattern as much as I do. And if you don't like pastel iridescence, well, maybe you would rather find a butterscotch one. We will keep this one and enjoy it for many more years. ■



Non-American tumble ups, from left, Ranger, Regal Cane, Fruit Band, Nola and Diamond File Panels



By Sandy Sage

If you're like me, you have purchased Carnival Glass pieces that are part of an uncompleted set. At the time you were probably fairly confident that, with a bit of hunting and some patience, you would find the matching piece or pieces. It can't be that difficult, right? Well, I am here to say that you are correct, to an extent. I have heard some success stories, and I am always excited for the happy owner, but be aware that it sometimes takes years to find the piece or pieces that will complete your set.

And **YEARS**, a good many of them of fact, is exactly how long it has taken me to come close to completing my tumble up sets.

The five tumble ups in the photo were not made in the United States and are in various stages of being completed. Viewing from left to right:

NINE YEARS: The Inwald Jacobean Ranger tumble up bottom was purchased in 2007 with a tumbler that had a similar (but incorrect) pattern. The top it came with was a Ranger tumbler made by Cristales Mexicanos. I recently (late 2016) was able to purchase a Jacobean Ranger dresser set which included the correct top, so my tumble up is now complete. But now I find myself on a different quest – to find pieces to complete the dresser set!

ELEVEN YEARS: The Brockwitz Regal Cane tumble up bottom was purchased in 2005. I found the top in

2016.

ELEVEN YEARS: The Picarrdo Fruit Band tumble up is the only one of the five that was given to me as a complete set including the under tray.



Inwald Ranger
tumble up

ONE YEAR: The Inwald Nola (Pompeii) tumble up bottom was part of a dresser set that I purchased in 2009. I purchased the top in 2010, a special find for me as it was part of Cecil Whitley's tumbler collection.

TEN YEARS AND COUNTING: The Brockwitz Diamond File Panels tumble up bottom and under tray were purchased in 2007. I am still searching for the top for this set so if you, or someone you know, has one – please contact me!

You, and only you, can make that decision

about your own staying power. But, if you are up for it sometimes the rewards of the hunt are well worth the time and effort! ■



Golden Harvest Wine Set

By Steve Hazlett

The Golden Harvest wine set made during the Dugan/Diamond Era. Somewhere around 1904 Thomas E. A. Dugan acquired a closed Northwood Glass factory in Indiana Pa. They opened as the Dugan Glass Company. In late 1912 to early 1913 the Dugan's cut ties with the company. It was renamed the Diamond Glass Company under new management until a fire destroyed it on June 27 1931. Fragments of Golden Harvest were recovered from that site. Obviously the pattern was still being produced around 1930-31. That, plus the fact that it is found in typical Diamond colors, leads me to believe that it was probably produced by Diamond.

The wine decanter features a basket weave background. Two sides of the bulbous shape decanter, have large grape bunches separating two sets of sheaves of wheat. The stopper also has a grape and leaf pattern, made of solid glass. The base on mine has a swirl pattern on it from the inside. All the wines have grape clusters hanging down.

It is only known in the wine set. It is seen in marigold and amethyst. The marigold can be a bit weak on iridescence. I don't usually see many of these sets out there for sale. I



like the pattern on the decanter, it fills the space quite nicely. Kind of an older time, type feel to it.

The sets have been known to be reproduced by L.G.Wright in amethyst. Also by Gibson Glass, with the decanters in electric blue and iridized custard. They are signed and dated by Gibson Glass.

I found my set in an



A beautiful twirl of glass, left, reveals part of the design that went into making Golden Harvest an attractive pattern. The decanter includes goblets, below left.

antique mall. It had been part of another man's collection. That collection consisted of bar bottles, decanters, and wines. Most of his collection was clear glass decanters, some with etching, a few with enameled paintings on the side. The set I bought was the only carnival set available. When I saw it all I saw were the six wine glasses. The bottom of the decanter was significantly lighter in color than the wines. But the top of the decanter seems to match fairly well.

With that being said, it doesn't hurt to look at other types of glass collections. You never know what they may have included from carnival glass, that might just go along with their collection. Happy hunting! ■

Happenings from the Past

By Bob Grissom

August 1984 John Meuhlbauer reported that he was able to buy an aqua opal Master Peacock & Urn Ice Cream bowl.

It was reported that Elvis Randell was able to purchase a Toltec Pitcher from Chester & Iris Herring. This is the only known pitcher with this pattern.

September 1984 – John Britt, Souvenir Chairman reported on the 1985 and later souvenirs, a set of four bells. These bells would commemorate the founders of the companies that produced the major portion of carnival glass. The bell will have the portrait of the founder along with the Circle Scroll pattern. The first bell will be made in red and it will be the commemorative of Harry Northwood.

It was decided to have the 1985 HOACGA convention at the same Holiday Inn as in 1984. The Holiday Inn at the Airport.

November 1984 – Don Moore had an article in the bulletin “The Top Ten Pastel Water Pitchers”. This is his tip ten:

Lime Green Opal	Orange Tree Variant	Fenton
Vaseline	Blackberry Block	Fenton
Ice Green	Dandelion	Northwood
White	Butterfly & Berry	Fenton
Ice Blue	Wisteria	Northwood
Ice Green	Grape Arbor	Northwood
Ice Green	Grape & Cable, Tankard	Northwood
Ice Green	Oriental Poppy	Northwood
Ice Green	Raspberry	Northwood
White	Ten Mums	Fenton

He also listed his ten runners-up:

White	Heavy Iris	Dugan
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Runners-up, continued:

White	Cosmos & Cane	U.S. Glass
White	Blueberry	Fenton
White	Orange Tree Orchard	Fenton
White & Ice Blue	Peacock at the Fountain	Northwood
Vaseline	Concave Diamonds	Northwood
White	Orange Tree Variant	Fenton
White	Apple Tree	Fenton
White	Lattice & Grape	Fenton
White	Wreathed Cherry	Dugan

December 1984-- An advertisement appeared in the bulletin for the new book “Carnival Glass Tumblers New & Reproduced “1960-1984”. The author of the book is Tom Sprain.

1985

January 1985—The North-East Ohio Carnival Glass Club was formed and were seeking members. They were meeting in Parma, Ohio.

February 1985 – Herb Treff was appointed as the Nominating Committee chairman for the election of officers at the 1985 annual meeting.

March 1985 – The bulletin contained a tribute to Jack Stewart, who passed away in early February. The tribute was submitted by Dick & Diane Wetherbee, Rochdale, MA and Pat & Jim Call.

John Britt, souvenir chairman, reported that the 1985 souvenir bells featuring the portrait of Harry Northwood were made on March 18. This is the first of the series of bells commemorating the early makers of carnival glass. The first bell is in red. Also, there were 33 whimsies made,

Pastel pitchers to dazzle the eye, according to the top ten picks listed above. They include, ice green Grape Arbor, ice blue Dandelion, ice green Oriental Poppy, ice green Raspberry and runner-up white Blueberry.



A Round Up Design or an Around the World Design?

■ Another viewpoint explores a favorite pattern

By Donna Lee Olson

Some patterns call your name from across the auction floor. Others just twirl that rope and lasso you to come and look and buy them. For many, the Roundup pattern does just that rope trick.

Except for me. I never have easily fit the name Roundup with this Dugan-Diamond design. Something in me has always been a little perturbed by the cowboy moniker. Now, after research, I'd like to propose that there's a better name for this plate, a name that jumps back to ancient times of pyramids, mummies and hieroglyphics. I propose we rename this pattern the King Tut-up instead of Roundup. Or, if not a fully Egyptian theme, at least a combination of Classical design rather than the American Wild West.

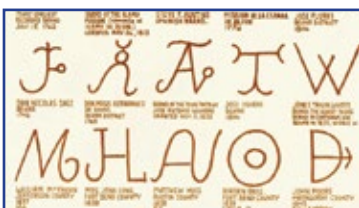
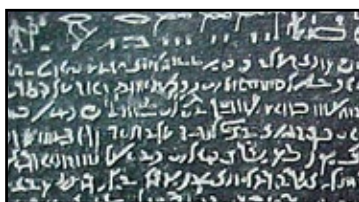
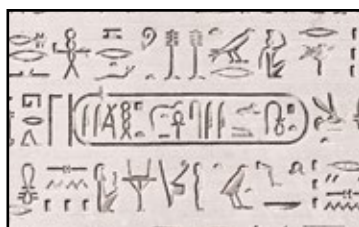
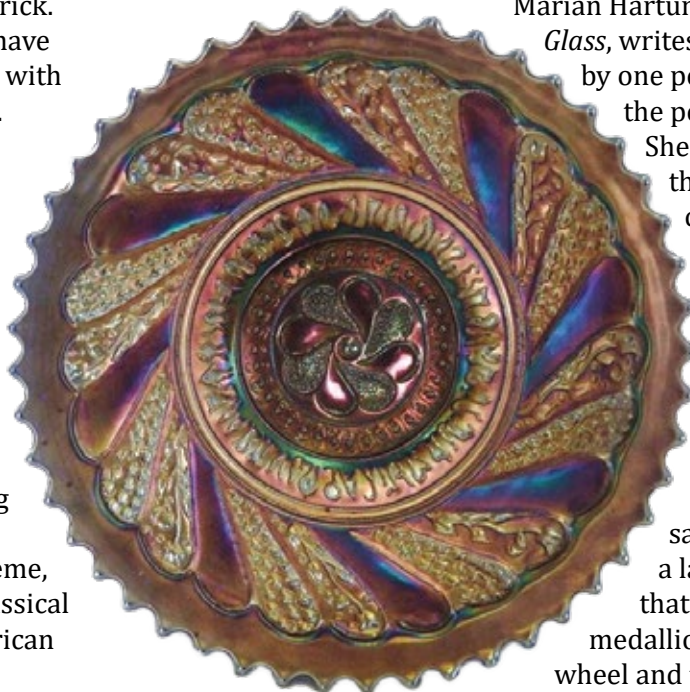
Someone once said to me the pattern name comes from the scratch marks that encircle one row, marks that look like Old West branding iron designs. The kind of marks seared onto the sides of poor

little calves to help identify which ranch owns which steer. Rocking Bar Ranch, Lazy L Ranch, Jumping J Ranch, and so on.

Marian Hartung, in her *Third Book of Carnival Glass*, writes the pattern actually was called by one person Spinning Feathers, but the popular name became Roundup. She affirms that name, declaring the exterior loops resemble cactus leaves. One of the pattern of three loops is cross-hatched and dotted just like cactus. The ring of markings, she wrote, are the branding iron marks, of course.

I mused on Marian's comments. If one wants to be more fanciful, you could even say the loops are the rope circles a lasso makes as it's snaring that little dogie for branding. The medallion could be the axle of a wagon wheel and the loops are either the lariat or the wagon wheel spokes.

But we don't know that. We don't know if the mould designer had dreams of going out to the Wild West, or had seen Buffalo Bill's Wild West Show that



Heiroglyphics or cattle brands? The popular belief is that the etchings surrounding the Roundup's medallion are cattle brands, examples at lower left. My theory suggests they are actually like heiroglyphics and Demotic script, upper and middle left. Diagram above is from the Marian Hartung Carnival Glass Book Three.

The Hartung books are available on the HOACGA website, courtesy of a HOOKED ON CARNIVAL educational project. The images top and middle left, are at www.britishmuseum.org. The cowboy brands are from Pinterest.



Ostrich, an African bird, supplied plumes once used by royalty, such as Ramses II, at left. Note how the royal horse’s ostrich plumes bend and flow, like the loops surrounding the Round Up plate. Ostrich plumes also were a common trim for women’s hats at the time that Carnival Glass was first designed and produced. Photo left, www.toureygypt.net

toured America at the time.

What if, instead, this designer was really a student of the Classics, a lover of all things ancient, from Egypt to Babylonia to Greece? Or, maybe this designer was just savvy enough to know that Classical designs remained a popular draw to the buying public. Other artists, such as Louis Comfort Tiffany, used Classic and Egyptian Revival motifs frequently in his designs, as reported by the Metropolitan Museum of Art website.

Let’s look at the Roundup pattern through the eyes of a Classicist in design. The marks that we say are branding iron marks to a Classicist may more closely resemble hieroglyphics from ancient languages.


That’s why I’ve been bothered. To me the “branding” marks look like those I saw on the big, dark grey Rosetta Stone in the British Museum. Two languages are used on it: Greek and Egyptian. This stone, carved about 196 B.C., helped scholars learn how to transcribe the languages. It is written in three

scripts: Greek, classic Egyptian hieroglyphics, and Demotic, a common Egyptian script.

As for the central medallion of loops, and the outside circle, they are symbols of Egyptian royalty, and royalty through the ages. They are the gentle flow and curl of ostrich feathers.

In researching this article, I found that one of the crowns I’ve seen ancient Egyptians wear is not curved like a snake (which some are). It’s really curved like an ostrich feather, which symbolizes the goddess Ma’at, who represents truth and order, or is a sign of Shu, god of earth and air, according to the website Ancient Egypt, the Mythology.

What of the design elements inside each loop, or ostrich plume?

If we want to go into flights of fancy, look at that design as an Classicist rather than a cowboy. While Marian Hartung thought one loop looked like a cactus, to me it looks like  **See Classic, page 16**



Dugan produced the Round Up pattern as plates, opposite page, and bowls with sawtooth edges. Most popular are the low ruffled bowls, such as those above. The Roundup’s eclectic pattern uses at least eight design elements radiating from the center. **Photos:** These bowls and the plate were sold by Seck Auctions.

a crocodile's rough hide. A King of the Egyptian Nile crocodile. The circular design also could look like an Egyptian chariot wheels instead of a chuck wagon wheel.

We know little of those who actually designed the patterns. We can assume that, whether formally or informally trained, they studied designs seen in magazines, newspapers, books and museums. Both the Dugan family, and their cousins the Northwoods, came from England where museums there were rich with design inspiration from Classic traditions. It seems only natural that those design experiences, or preferences, came across the ocean with them.

Those British glass men also grew up in a country rich with Medieval design, including shields of various shapes. The circular shield,

as time went on, became more elaborate with embossed shapes and styles. Perhaps the Roundup pattern has elements of those, such as the embossed points

surrounding the central medallion.

Now, my ideas might be stretching it. More probable is that the designer pulled from an arsenal of Classic designs.

The cluster of a three-loop design on the outside, for instance, is an archetypal number.

To make the loops, or plumes, visually move, the designer needed a more detailed loop, like heavily wrought metal, then a simpler one of a vining plant, and finally the plain one, like the spoke of a wheel. Around and around our eyes flow, the design loops broken by the plain loop.

Here's another interpretation to add to the Wild West vs. Classic design debate. Maybe it's neither of those. Maybe it's just meant to be a fancy flower, or a very crazy doodle the designer created after a wild night of imbibing sassafras tea.



Western or Classic/Egyptian? Marian Hartung said the plate loop designs resemble cactus, at right. This author suggests that classic themes might have influenced the designer, such as the

medieval shields, above, or Egyptian designs, including crocodile patterns.

What's important is to just to think about how these designers worked to create patterns that appeal to us on different levels. Why did they choose the loops, or plumes, as I call them. And what about those small dots forming the first circle around the medallion? Are they like embossed points, as on a warrior's shield? Or rivets surrounding a wheel?

So, there are more questions for me to ask as I look at my blue Roundup plate. Or, when I finally find the plate to look at it. You see, I've stored it somewhere and can't find it. Maybe I should make a lasso of ostrich plumes and try to "Roundup" that plate of mine. ■

The three-in-one bowl at left is listed as peach opal in the upcoming April 8 Tom Burns Auction. There are five Round Up pieces being offered with absentee online bidding possible. See calendar for more information.

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