

CARNIVAL GLASS ACTION!

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Carnival Glass patterns for the fall and holiday season.



HOACGA President's Letter

Whenever I can, I try to remember to ask people about old published works from HOACGA. HOACGA published newsletters, videos, and educational books. A lot of these have been digitized and loaded into our Library at HOACGA.com. While we have all of our books, there are still some newsletters, videos, auction brochures etc. that are missing. So, I attempt to put out feelers in hopes of finding more. Well, I struck a little gold this summer when Brent Mochel showed up to ICGA with a bag of VHS tapes and Ingrid Spurrier sent me an email asking if I needed HOACGA newsletters from 1978 thru 1986. I told her yes and she brought them to Westfield NY to give to the Wrodas who brought them to the New England convention. Because we have a lot in the library already, I am bound to get duplicates. But, from Brent's tapes I got nine new videos from 1987 to 2002. And from Ingrid, I got new newsletters from years 1978 and 1980-1985. Ingrid told me she got them from Betty Cloud. THANK YOU!!

New videos:

1987 John and Lucille Britt on Miniatures

1994 Richard Cinclair on Plates

1994 Robert Grissom, Bob Leonard and Chuck Kramer on Table Sets

1998 Jim Seeck on Aqua Opal

1998 Frank Fenton on Imperfections in Glass

1999 Richard Cinclair on the Millersburg Display Room

2001 Emmett and Dorothy Morgan on Dugan / Diamond

2001 Floyd and Cecil Whitley on Top Ten Tumblers and Peoples Vases

2002 Charles and Eleanor Mochel Britt Award Ceremony



Our HOACGA 2023 convention and auction are all set. We have the food decided on, the presentations set and we are excited to have both the Seecks and the Wrodas hosting our Saturday auction. The auction will feature the collection of late Rabon and Melphia Hall from Virgie, KY. The dates are a little earlier this year as the hotel had a scheduling issue. So mark your calendars for

April 12th through 15th 2023.

There will be a lot more information on the 2023 convention in the January 2023 newsletter. Have a great holiday season!!

PICTORIAL PATTERN PARADE

By John and Lucile Britt

Hearts and Trees Bowl in Green

The Hearts and Trees bowl, that is shown below, is unusual in several different ways. First of all, you don't see this pattern very often in any shape or color, but when you do, it is in marigold and in the deep ruffled shape. This example is in green, the first on that we have ever seen

in that color. It is also in the ice cream shape, a shape that we had not seen in this pattern, even in marigold. We sent a photo of this bowl to Frank Fenton, of the Fenton Art Glass Company, and he said he had never seen one in that shape and color.

The Hearts and Trees bowls contain the popular Butterfly and Berry pattern on the exterior. These large footed Butterfly and Berry bowls actually can be found with five different interiors. Most common, of course, is the one with the Butterfly and Berry interior to match the exterior. Other interiors found in this pattern, in addition to our featured Hearts and Trees design, are Panther, Fantail and a few examples with the plain interior. It is interesting to note that none of the small individual berry bowls have been reported with the Hearts and Trees or Fantail patterns. Small examples are seen quite often with the Butterfly and Berry and Panther interiors, however.

This rare Green Hearts and Trees ice cream shape bowl is owned by Dick and Joan Bird of Victoria, Australia. We wish to thank them for sending us this photo in order that we might use it in our Pictorial Pattern Parade series..



Update: HookedonCarnival.com shows two green ice cream shaped bowls selling in 2017 and refers to them as Centerpiece Bowls.

PICTORIAL PATTERN PARADE

By John and Lucile Britt Dugan's Fisherman Mugs

Shown below is the popular "Fisherman" mug in the extremely rare cobalt blue color. It is along side a rather scarce marigold example. We would like to point out, especially for the beginning collectors, just how rare this mug is in the blue color. During our carnival glass collecting years, beginning in the

early 1970s, we have seen or heard of only three of these in that color. We have actually come across hundreds of them in purple, the color that was used most often in this pattern. In this particular color, they can be found in different shades from light amethyst to a very deep purple, where you actually need a bright light or the sun in order to tell the color. The marigold examples are rather scarce, but it would not be too difficult to obtain one of these for your collection. We also have one example, which came from the Whitlow collection, that is in marigold with the fish and waterlily being in red. Evidently this was an experimental piece, as it is the only one that has ever been reported. We have also seen a few of these mugs in lavender base glass. This color is not found very often, however. They would definitely be considered as rare. We believe the most desirable color in this pattern, even though not nearly as rare as those found in blue, are the mugs that were made in peach opalescent. While we certainly consider the peach opal examples as rare, and also very beautiful, we have seen perhaps 14 or 15 of these and have actually owned four of these in that color. The peach opalescent color mugs are no doubt the most sought after of the "Fisherman" mugs. On the other hand, I don't really believe that most collectors realize just how rare the cobalt blue examples are.

The old Dugan "Fisherman's" mug has the "fish, waterlily & cattails" design only on the front side. The back side is plain or completely smooth. In 1984, the Pacific Northwest Carnival Glass Club had Fenton produce for them a souvenir "Fisherman" in blue. These are very pretty mugs with super color, iridescence and detail, but in this case, the pattern is on both sides of the mug. These mugs are also a little taller than the old examples. We can remember very well when we attended the P.N.C.G.C. convention in 1984 of seeing one of these blue souvenir examples for the first time. It was sitting in one of the rooms. We noticed it while we were looking through a motel room window viewing some carnival glass that a member had in their display. My heart fluttered and missed a number of beats when I thought I had spotted an old blue "Fisherman" mug. When I rushed into the room, I quickly realized that it was only

one of the new souvenir mugs that was made in cobalt blue. Anyway, we now have a beautiful new blue "Fisherman" mug to go alone with our very rare old one.

In conclusion, keep your eyes open for one of these old "Fisherman" mugs in blue. If you are lucky enough to run across one, you will be one of only a few who owns one.

Update: HookedonCarnival.com shows that since 2011, 19 peach opal mugs have sold while only two blue mugs have sold in the same time period.



PICTORIAL PATTERN PARADE

By John and Lucile Britt

Hearts and Flowers Compotes

“Hearts & Flowers” compotes are fantastic examples of Northwood carnival glass. They are very desirable and highly sought after by a great many carnival glass collectors. Besides being beautiful, probably the next most important reason why so many people collect them is that

they come in such a wide array of colors. The aqua opal compote, in a light pastel shade, is shown on the left in the picture below. These aqua opal compotes, like most aqua opal pieces, vary a great deal as to the amount of opalescence they have and also to the quantity of butterscotch iridescence that has been applied to them. You will find that these gorgeous aqua opal “Hearts and Flowers” compotes are actually not that hard to find as are those in ice blue (shown on the right) and ice green. They are extremely hard to locate in dark green. The one shown standing in the center is a color that most collectors call milk glass with marigold overlay. This unusual base glass is more accurately called moonstone. This particular compote has lots of opalescence at the top with fantastic marigold overlay. The compote in this color is very rare, most desirable and highly sought after. The marigold, white and cobalt blue are the colors that are seen most often. Purple or amethyst examples are somewhat harder to find. Some of these blue compotes have shimmering electric blue iridescence and are very striking in color. I have seen several of these compotes in an unusual shade of teal blue. These are extremely rare. It is also possible that “Hearts and Flowers” compotes might exist in aqua without the opalescence, vaseline and celeste blue, but I have not seen them in those colors. We have seen several in blue opalescent glass without any iridescence. They too are very pretty examples of this pattern. It is interesting to note that the ice green, white and ice blue compotes in our collection are smooth or plain on the exterior, while all the other colors that we own contain the ribbing on the back.

The “Hearts and Flowers” pattern can also be found in ruffled and pie crust edge bowls. These bowls come in a wide variety of colors and they can be found with plain or ribbed exteriors and rarely one will show up with the basketweave reverse pattern. The plate is another shape that exists in this pattern. They are highly sought after, but only rarely found. One of these plates has been reported in vaseline,

which is extremely rare. “Hearts & Flowers,” in my opinion, along with the Embroidered Mums are two of the most beautiful patterns in carnival glass. We hope that you like them too.

Update:

HookedonCarnival.com shows the Hearts and Flowers compote selling in 21 different colors!!



Tumbler Whimseys Explored

Study Offers Answers to Questions Raised by Novelty Items Manufactured From Old Carnival Tumblers of Which Some Are Extremely Scarce.

By O. Joe Olson as in *The Carnival Glass Tumbler and Mug News* Vol I No. 5 Sept. 20, 1979

Advanced collectors recognize seven or eight different areas for study and specialization within the old carnival tumbler hobby. These classifications become more meaningful as additional collectors enter the field, seeking the scarcer specimens and buying duplicate tumblers. This article focuses attention upon carnival tumbler whimsies that comprise one of the more tantalizing and interesting divisions in the old carnival hobby.

Many questions have arisen regarding the thousands of tumbler whimsey pieces to which the greater tumbler hobby is heir. For example, collectors ask why the tumbler shape was a favorite basic shape used? Some wonder whether the manufacture of whimsey novelty items was a well organized company project. Some believe it was "rainy day" or "made work" production. Others think it was necessary in order to fill out the "turn or shift" and the work week for the expert unionized glass makers. Still others old glass men say it was work often dictated by the necessity of using up the molten glass, or "metal" as it is called by glass makers, in order to clean out the tank and prepare it for a new "charge" of sand, soda ash and other glass ingredients. Above all, did the novelties become a profitable sideline in the iridescent glass market of that day? The answer is "yes." During a 10 year period, in 1965-75, an effort was made by the writer to find and interview some of the few living glassmen who were active during the 1907-28 manufacturing period.

Experience of J. Rodney Shaw

We found one collector-dealer who had done a great deal of visiting in the homes of retired glass workers in the Ohio river valley. Most of the glassmen were in their late 70s at the time. He was J. Rodney Shaw of McConnellsville, Ohio, now living in Beverly, some 30 miles south of McConnellsville. His quest had been for whimsey pieces in red opaque and red slag of which he acquired many choice items of which some are now in the Fenton Glass Museum. Shaw visited more homes in search of red slag than Grace and Byron Rinehart of Charleston, W. Va., did for carnival. Shaw learned that the tumbler size and shape were considered ideal for being "worked up" into whimsey pieces. The amount of glass involved insured early availability of the tank. The addition of one or two extra glassmen as finishers also guaranteed good production flow.

At this point, it should be noted that whimsies come in two main categories — the true rare "one of a kind" whimsey and the so-called "production line" whimsey of which a good many similar shaped pieces seem to exist. The true whimsey was an item on which an expert glass man spent time, effort and imagination, probably his own time, to reheat and fashion a pressed glass object into a shape that pleased his fancy or whim (whimsy), and which he probably made as a gift to his mother, wife or sweetheart. It may have been a spectacular piece like the pulled-out giant Hobstar and Feather rose-bowl which required considerable work before iridizing. It may have been a base of the Northwood G/C



Tumbler Whimseys Explored - Cont.

powder jar fashioned into a ladies spittoon or a more simple but favorite item, the Grape and Cable footed orange bowl to which was added a handle.

At least eight of the powder jar whimsies in three colors are known plus three or four of the handled orange bowls including the one the late Mrs. Rose Presznick sold for \$2,400 two years ago.



The second category is best identified as "production whimsies."

These pieces were made on company time and glass makers were paid for their work. These production line pieces were popular. Shaw was of the opinion that both Northwood and Fenton turned to making whimsies of which many are known in major collections. Shaw believed the plants made more because they found it was good business - "the demand was there." The tumbler shape and size, as noted, proved to be best adaptable for whimsey production. The piece was large enough to permit many changes but not so large as

to require considerable work. Northwood, which started carnival making late in 1909, soon began marketing a wide range of whimsey pieces from original tumbler molds. These included pulled-out vases, bowls, tri-corner shaped dishes, hat-shaped pieces and baskets without handles.

Of tumbler whimsies in some 20 different patterns, a great many have been noted in Circled Scroll, Grape and Cable, Stork and Rushes, Lattice and Panel, Grape Arbor etc.



These color photos were not part of the 1979 article but have been added to show Northwood's Grape Arbor and Grape and Cable; Dugan's Stork and Rushes and Circle Scroll; and Imperial's Band. All of these are production whimsies made from a tumbler mold.

Tumbler Whimseys Explored - Cont.

The Circled Scroll pattern is known in two colors in the water set. Both amethyst and marigold are rare. Whimsies in both colors are easier to find. Evidently pitcher and tumbler molds were owned by Northwood (now known to be a Dugan product) but the tumbler mold was used primarily in making blanks or tumbler whimsies. In the picture the top four pieces are former Circled Scroll tumblers. The piece at the



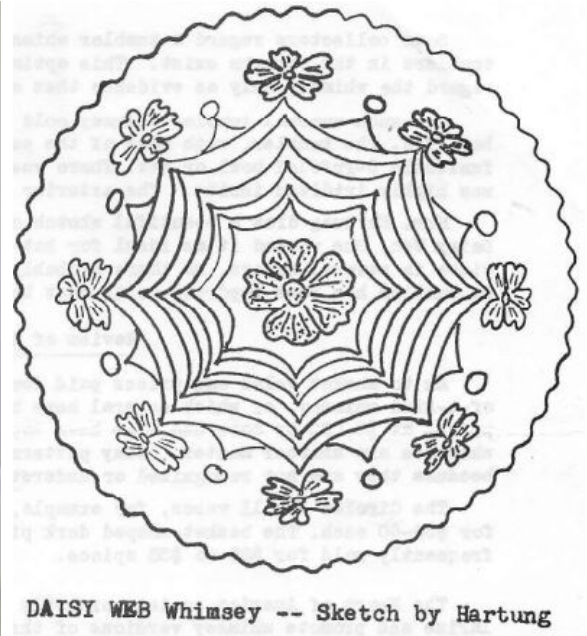
left is tilted on its side to show the tricorner shape. At the right is a tumbler with two sides turned up. The vase, also from a dark tumbler, is a rare shape in Circled Scroll whimsies. George Loesch, Beloit, Wis., owns the same vase in marigold. The fourth piece is a marigold bowl with ruffled edge. In an earlier feature article on whimsies about five years ago, the writer implied that some whimsies were made from excess tumblers that were cold iridized - heated into high temperatures and worked into various shapes, then re-iridized. This was not the case with any production whimsies which were pressed, shaped and iridized in a production line sequence.

Some collectors regard a tumbler whimsey as positive proof that perfect unaltered tumblers in the pattern exist. This optimism buoys the search but it is better to regard the whimsey only as evidence that a mold for a tumbler once existed. One such unusual tumbler whimsey sold at the McKinney auction at St. Louis in October 1976. The tumbler, with most of the pattern inside, had been worked into a fantastic 6-ruffled bowl or hat. There was a 5-petaled daisy on the inside base and it was highly iridized inside. The exterior pattern showed six beaded oval panels. Mrs. Hartung drew a beautiful sketch of the whimsey and named the pattern Daisy Web. She viewed it as ideal for hat shaped pieces.

Tumbler Whimseys Explored - Cont.

She listed the piece in several colors, so there are more whimsies in existence. To date, no tumbler has been reported so it must be considered unlisted and rare.

Note: Today, the Daisy Web hat is considered a true hat shape and not a whimsey made from a tumbler.



Above and to the left are four other "hats" whimsied from a tumbler from top to bottom and left to right:

Dugan's Grapevine Lattice,

Dugan's Dahlia,

Dugan's Floral and Grape and

Northwood's Lustre Flute.

Goblets Adorn Carnival

(Reprinted from the Oct. 15, 1979 Tumbler and Mug News)

By O. Joe Olson

Study of Old and New Goblets, in elegant and Classic Shapes, Pins Stars on Five Pre-Carnival Patterns That Reappeared in Carnival Era

The carnival goblet, of graceful and stately lines, has led a precarious existence in the carnival hobby. Specimens have been difficult to find in both old and contemporary carnival. This article will offer some facts and information about new goblets that date back to the early 1960s. Another article that follows will give a resume of some famous goblet patterns. While not generally known, the Imperial Glass company at Bel-laire, Ohio used its classic Grape goblet to evaluate buyer interest which led to Imperial's reissue carnival in 1965.

Test Goblet Not Elaborate

The Imperial Company, founded in 1902, had been one of the "Big Three" in the old carnival manufacturing period, 1907-1929. In the late 1950s there was much speculation concerning the possible revival of carnival glass. Imperial marketed its test Grape goblet in January 1961. It appeared in two colors, marigold and a smoky blue called Peacock. The goblet had a plain interior unlike the elaborate heavy grape interior of its famous predecessor. The Grape goblet, nevertheless, was a weather vane and it assisted Imperial officials to make a decision to reissue carnival. The new ware in two colors was offered in January 1965. The Grape goblet, incidentally, was not discontinued until December 31, 1972.

Until Imperial entered the new carnival era in 1965, the major carnival activity for a few years had come from the small St. Clair Glass Works of Elwood, Ind. This plant had been started in 1938 by John B. St. Clair. Upon his death, in 1958, Joe L. St. Clair, a son, became owner and manager. The plant had specialized in handmade paperweights. Under new management, it began to diversify production and offered an increasing number of pressed novelty items. Interest in carnival glass was strong and Joe St. Clair worked out the formulae for the two principal carnival glass finishes — clear for white carnival and a golden finish for marigold and darker pieces. In 1963, a date usually regarded as the start of the new carnival era, the St. Clair plant manufactured about 800 carnival tumblers in the Inverted Fan & Feather pattern made famous by Harry Northwood. About 600 were in marigold and 200 in white. The market was unprepared for new carnival and it took Joe, St. Clair nearly two years to distribute the tumblers to dealers.

Copied Famous Greentown Molds

In 1964, a St. Clair price list offered toothpick holders in five patterns made famous by the former Indiana Tumbler and Goblet company that had flourished a few years at Greentown, Ind., about 22 miles northwest of Elwood. The earlier plant had been destroyed by fire in June 1903. The pieces offered by St. Clair were in chocolate glass and other opaques including dark red and green, turquoise and frosted



Goblets Adorn Carnival - Cont.

blue. All were to appear soon in carnival among the more than 70 different carnival toothpick holders to be made at Elwood. By 1967, the St Clair works had a national reputation for fine pressing, iridizing and hand finishing. It had completed first major orders for souvenir toothpicks in cobalt in the Indian Chief pattern. St Clair made 800 for the Society of Carnival Glass Collectors, the original carnival society founded in 1964, and 500 for a leading antique dealer in Los Angeles. It seemed like the sky was the limit as orders poured in for new St. Clair carnival. The company pressed and iridized covered dishes including the Greentown Dolphin, sugar and creamer sets and unique line of goblets.



First Goblets Pressed in 1968

The writer was in close touch with the St. Clair plant at this time by personal visits and frequent telephone calls. Additional carnival society souvenirs were ordered, this time tumblers in three colors in the Inv. F&F pattern and Joe St. Clair, influenced by many opinions, including the writer's, decided to make wines and goblets in carnival. In all, St. Clair pressed and iridized handmade carnival goblets in five classic patterns and in three colors in 1968-70, closing out with a few goblets in white carnival in 1972-73, when Joe St. Clair had repurchased that family glass works that he had sold briefly in 1971.

The first two goblet patterns pressed were Hobstar and Paneled Thistle. These appeared in cobalt in 1968 and in ice blue in 1969. These molds came from the former Kokomo Glass company of Kokomo, Ind., which had been founded in 1900 by D. C. Jenkins. The company assets were sold in the early 1930s following Jenkins death. Paneled Thistle was widely known as a Jenkins company pattern. St. Clair made a few Thistle goblets in clear glass with marigold finish when emptying the company's single tank for a batch of cobalt colored glass. The marigold goblets are among the most scarce in new carnival. When the cobalt Hobstar goblets were pressed, St. Clair experimented with both carnival finishes. As a result, the Hobstar appeared in both an "electric" or shiny finish and a golden aurene finish.

Also in 1969, an official of the A. & A. Import Co., of St. Louis uncovered and purchased three goblet molds of famous patterns. They came from a source in Ohio. They were: Wildflower and Rose in Snow,



Hobstar, Wildflower, Strawberry and Currant, Rose in Snow and Paneled Thistle goblets.

Goblets Adorn Carnival - Cont.

identified by Ruth Webb Lee as among the ten most famous patterns in early American pressed glass, and Strawberry and Currant, a non-flint goblet dating back to the 1880s, also described by Mrs. Lee. The St. Louis company proposed to retain ownership of the molds and to contract for the production in carnival, but when the repair bids were considered, the molds were sold to St. Clairs instead.

All were pressed in cobalt carnival and distributed by “wagon dealers” chiefly in the east, mid-west and south. As noted, the Strawberry and Currant mold also was placed in production for two weeks in 1972, when Joe St. Clair had repurchased the plant. In the last turns, St. Clair made white carnival and when the opportunity offered, a few dozen goblets were turned out at the rim to become loving cups, or chalices, also in white frosty finish. The Strawberry and Currant goblet is one half inch taller than other St. Clair goblets.

The Viking Glass Company, New Martinsville, WV also owns a mold for the Strawberry and Currant goblet and has made some in clear ruby for the Wright Glass Co., glass jobbers of New Martinsville. At least three of the red goblets have been cold-iridized by Terry Crider of Wapakoneta, Ohio.

One of the unusual discoveries in the new carnival goblet study was to find that five classic goblet patterns and molds were passed over by carnival makers in the old era, 1907-1929, only to be recognized and used in the new carnival period that began in 1961-1963.

As St. Clair goblets began to reach the market, many interesting reactions resulted. One prominent collector in PA telephoned in early December 1969, and after greetings, the conversation proceeded as follows:

“What do you know about the old Rose in Snow carnival goblet in cobalt?”

I said, “As far as I know, it hasn’t been found in old carnival.”

He replied, “I just bought six perfect goblets in Rose in Snow.”

“You’re lucky to find six perfect old goblets in any pattern. How do you know that yours are old?”

“They just look old,” he said.

“You mean the mold work is worn?”

“Yes, and the glass looks old.”

“You mean the cobalt is not deep blue but sort of faded or a ‘dirty’ blue?”

“Yes, that’s it, but how did you know?”

I said, “I’m sitting here looking at one of your Rose in Snow goblets.”

“You must be kidding! Where did you get it,” he replied.

Then I told the collector St. Clairs had sent a sample a week earlier. “It is one of three goblet molds they hope to work early in 1970.”

But hope dies hard and the man said, “I still think mine are old. The dealer said he found them in an old farmhouse.”

“How much did they cost?” I asked.

“I only paid \$20 each and I think I got a bargain. What do you think?”

Then I told him I had had other reports of goblets selling in Tennessee, Kentucky and Alabama at \$20 to \$25 and how the supply ran out in Alabama.

The PA collector rang off a little later but was still unconvinced.

Goblets Adorn Carnival - Cont.

Joe St. Clair did not need to be “sold” on the beauty and appeal of carnival goblets. However, he also knew that pressing and iridizing goblets posed a production challenge. The slender and delicate glass items also required great care in finishing. For example, one day in late Spring 1970, when the plant was pressing the Thistle in cobalt carnival, Joe St. Clair took the afternoon off to attend to some business and errands up town while the glass making team carried on. The stem of the Thistle goblet is the most slender of the five St. Clair goblet patterns. It requires a little extra attention after the color is warmed in, in order that the stem cools enough to remain perpendicular. In coming off the production line, the Thistle goblet often needs to be straightened slightly and the stem cooled by means of a spray or tow of compressed air before putting the piece in the lehr. On this particular afternoon, the crew was working to maintain a good production flow and extra care to the stems was not given. The Thistle goblets on the belt in the heated lehr proved top heavy and tilted over like daffodils in a hot sun. About 95 per cent came out “hung over” and a total loss as goblets. The cups on these were cut off, ground and polished and sold as oddities at the gift shop near the plant.

Pictures of eight of the nine goblets made by St. Clair are shown in the book, “The Story of St. Clair Glass,” by Jane Ann St. Clair Rice. It is now out of print. The ninth goblet, Strawberry and Currant in white is not shown.

In summary, St. Clair manufactured and marketed 90 to 95 per cent of all the goblets made in the new carnival era. Imperial Glass offered the Grape goblet in marigold and smoky blue; also the Tulip and Cane goblet in cobalt in its 1970 Aurora Jewels line and the bicentennial goblet for E. Ward Russell in amber. Fenton made the Persian Medallion loving cup in amethyst.



Imperial's Kite and Panel (Tulip and Cane) in Aurora Jewels and Bicentennial Goblet in amber made for E. Ward Russell.



Fenton's Persian Medallion

Goblets Adorn Carnival - Cont.

Indiana Glass works at Dunkirk, Ind., produced water sets with goblets instead of tumblers: The Octagon (Heirloom) and Tiara patterns as shown to the right.

Westmoreland made 1,000 amethyst Westward Ho goblets in June 1979 for the Gateway (St. Louis) carnival club as souvenirs, but collectors looked in vain for a reissue of the classic Checkerboard (Westmoreland) goblet whose mold may be inoperative.



To the left is a red Cactus goblet which was paired with a water pitcher to make a water set. This Cactus piece is by Fenton. Also to the left is an amethyst Cherry and Cable goblet. It was made by Mosser Glass in Cambridge Ohio and was also paired with a water pitcher to make a water set.



Fenton made these goblets (below) for the gift shop of the Madonna Inn in California. Originally from an LG Wright mold. Two sizes exist; 6.25 inches tall and 5 1/2 inches tall. Also, there are two version as some have the words "Madonna Inn" molded into the top rim while others do not.



Classic Era Goblets

Goblets in the Classic Era of carnival glass were utilitarian ware. Unlike decorative plates and bowls, these goblets were meant to be used. Imperial made most of the patterns here but Fenton, Northwood and Westmoreland are also included as makers. Goblets are differentiated from wines and cordials simply by their size and should be about 6 inches tall. Wines are often 4 inches tall and cordials would be smaller than that. In addition to Imperial's Grape goblet which is shown on previous page, here are most of the U.S. made goblets made in the classic era.

The Buttermilk goblet, to the right, is identical in shape to the Iris goblet below but without a pattern.



Westmoreland's Checkerboard, Imperial's Hoffman House, Imperial's Scroll Embossed and Fenton's Stream of Hearts.



To the left are Imperial's Octagon, Buzz Saw and File, Imperial's Optic and Buttons, Imperial's 474 and Imperial's Star Medallion. Buzz Saw and File is listed as maker unknown, but may also have been made by Imperial as it is similarly found in various

sizes. Imperial often made wines and cordial stems to go along with the goblet stem. To the right are Northwood's Nearcut, Fenton's Sailboats, Imperial's Tulip and Cane and Fenton's Iris. Iris is the only goblet with the pattern on the inside.



President's Corner

By Emmett Morgan

Well, this year is going fast because our Texas Convention is getting closer, March 8 –11 in Brenham, Texas. It will be at the Washington County Fair Grounds in the Expo Center, same as last year. Jim and Jan Seeck have a fantastic auction for us. Jan sent a list of some of the wonderful patterns, so be sure to look for it in this issue. Our convention auction is going to be our best auction ever!!! The Convention Team is on top of things, as you will see when you read the convention information in this issue. Look for more convention information in the January issue, but for now I suggest that you make your Hampton Inn reservations [ASAP](#).



As I write this Corner, we are enjoying 70 degrees during the day, and tomorrow morning it will be 45 degrees.

Jeannie Whitley had to give up her role as Treasurer, and what a great Treasurer she was during her eight-year tenure. We as a Club thank her for all her years of dedication. Jeannie has already found a replacement for this position, Vernetta Shaffer. Vernetta was officially voted in at our March meeting in Rockport.

The meeting was hosted by Randy and Bernice Thach in Rockport. Their home is beautiful, and their collection of glass is spectacular and beautifully displayed. This meeting was well attended with delicious food, and we all had a great time visiting with our friends. Thank you, Randy and Bernice, for hosting.

The Warrenton Round Top antique show is going on now. Gary and Eve Lickver are set up in Cole's in Warrenton, so that will be a fun time. We do not run the fields anymore because Gary beats us to the vendors. And Dorothy's days of running are over!

Dorothy and I wish everyone a Happy Thanksgiving and Merry Christmas!



Kathi and Galen Johnson to Receive 2023 Whitley Award

The 2023 Whitley Award, named in honor of Floyd and Cecil Whitley, will be presented on Thursday, March 9, during the Whitley Award Dinner at the TCGC Convention in Brenham. This prestigious award honors the recipient's dedication to Carnival Glass that has enriched fellow collectors. The recipients of this year's award are Kathi and Galen Johnson of Janesville, Wisconsin. Please join us at the Whitley Award Dinner to honor the Johnsons for their contributions to Carnival Glass and to the Texas Carnival Glass Club.



TCGC 2023 Convention Hotel
Hampton Inn and Suites – Brenham, TX
March 8-11, 2023

Convention Hotel

Hampton Inn and Suites, 2605 Shulte Boulevard, Brenham, Texas 77833. Phone: (979-337-9898)

MAKE YOUR RESERVATION NOW

Spring Antique Week in Round Top begins shortly after our convention and rooms will fill up quickly. You can always cancel later if you need to. **Deadline to reserve a room is February 20, 2023.**

Call the Hampton Inn and Suites at 979-337-9898 and tell them you are with the **Texas Carnival Glass Club**. Our group code is **TCG**. We have secured a room block for March 8, 9, & 10. If arriving early or extending your stay past the 10th the room rate will be honored. To ensure that you are part of our room block please book your room directly with the hotel.

Room Rates

Double Queen or King Suite: \$119 (plus tax). All rooms are equipped with a microwave and a mini fridge. King Suite rooms also include a sleeper sofa.

Breakfast

A Hot Breakfast is included in the price of the room.

Pet Policy

This is pet friendly hotel. There is a \$75.00 Non-refundable Fee for 1-4 nights. \$125 Non-refundable fee for 5+ nights. 2 pets maximum. ADA service animals are welcome.

Hotel Deadline

Saturday, **February 20th**. Cancellations will be accepted up to 4:00 PM the day of arrival.



Partial Listing of Pieces in the Texas Convention Auction in March 2023 From the Seecks

- Christmas Compotes in marigold & purple
- Garden Path Variant chop plate in purple
- Chrysanthemum chop plates in emerald green & amber
- Diamond Rib jardinière in green
- Homestead Chop plates in blue, emerald green & lavender
- Tree Trunk midsize vase in marigold on custard
- Wild Blackberry plates in green & marigold (as far as I know, the only 2 known)
- Rose Columns vases in green, amethyst & marigold
- Rustic jardinière in white
- Peacock at the Fountain punch sets in ice blue & white
- Stippled Strawberry plate in lime green (only one I know of)
- Pulled Husk corn vase in purple
- Persian Garden chop plate in purple
- Heavy Iris water set in white
- Farmyard square shaped bowl in purple
- Apple Tree whimsy vase in marigold
- Acorn Burrs punch set in ice blue

This is just the start. The best auction in Texas ever!!!!!!!!!!

Oh – and everything is BEAUTIFUL!!



Texas Carnival Glass Club Convention Registration Form

Washington County Expo Event Center
1305 East Blue Bell Road, Brenham, Texas

March 8-11, 2023

Please Print Clearly

Name (s): _____
Address: _____
City/State/Zip/Country: _____
Phone: _____ E-mail: _____

DO NOT print my contact information in the Membership Directory

Convention Registration (Enter the **NUMBER** of persons attending for each item below)

Convention Registration Fee: \$15.00 per person	_____ @ \$15.00 each	= \$ _____
Thursday Hospitality Lunch	_____ @ FREE	= \$ <u>0.00</u>
Friday Hospitality Lunch	_____ @ FREE	= \$ <u>0.00</u>
Saturday Coffee and Donuts	_____ @ FREE	= \$ <u>0.00</u>
Thursday Whitley Award Dinner: Sponsored (no charge)	_____ @ \$0.00 each	= \$ <u>0.00</u>
Friday Banquet Dinner	_____ @ \$20.00 each	= \$ _____
Will donate Silent Auction item (circle one)	Yes or No	
Will contribute food to Hospitality Room (circle one)	Yes or No	
Please consider a donation to the Hospitality Room		= \$ _____
SUB TOTAL		= \$ _____

Refund Policy

Due to catering commitments, refunds for convention meals will not be given for cancellations received **after Friday, February 24, 2023**. Your convention registration fee **WILL** be refunded.

<u>Annual TCGC Household Membership, includes 5 PDF Newsletters</u>	\$10.00	_____
With printed and mailed newsletter	ADD	\$25.00 _____
Be a supporting member of HOACGA	NO CHARGE	<u>\$0.00</u>
SUB TOTAL		= \$ _____
GRAND TOTAL		= \$ _____

Make Checks Payable To: Texas Carnival Glass Club

Please mail this form with payment to:
Vernette Shaffer
9815 Oak Point Drive
Houston, TX 77055

Office Use Only

Date Postmarked: _____ Check/Cash: _____ Special Instructions: _____

**TCGC Convention Schedule of Events
Washington County Expo Event Center
1305 East Blue Bell Road, Brenham, Texas**

March 8-11, 2023

SCHEDULE OF EVENTS

Note: All Convention activities will take place at the Washington County Expo Event Center

Wednesday, March 8

1:30 p.m. Event Center Set Up by Board and Volunteers. Hotel available for check-in @3:00 p.m.

6:30 p.m. Dinner on your own or join us at Los Cabos Mexican Grill

Thursday, March 9

9:00 a.m. Event center open for setting up Displays, Glass for Sale, and Silent Auction

10:00 a.m. Convention Registration

11:30 p.m. Lunch provided

1:00 p.m. Educational Seminar, "Plates: Big, Little and a Few In Between," by Sandy and Bob Sage of Austin, Texas

2:30 p.m. Our hilarious "Annual Gift Exchange"

6:30 p.m. Whitley Award Dinner honoring Galen and Kathi Johnson of WI



Friday, March 10

9:00 a.m. Event center open

10:00 a.m. "Show & Tell—A Texas Tradition"

12:00 p.m. Lunch provided

2:00 p.m. Annual Business Meeting

3:00 p.m. Display voting closes. Vote for your favorite Display – Best of Show receives \$100!

3:00 p.m. Silent Auction closes – Bid on and win your favorite pieces

6:00 p.m. TCGC welcomes banquet speakers Bob and Shirley Patterson of Mason City, IA, presenting "Iridescent Glass: Vintage and Contemporary"

Followed by Seeck Auction Preview



Saturday, March 11

7:30 - 9:30 a.m. Seeck Auction Preview

9:30 a.m. Seeck Auction

Texas Show and Tell From Their October 2022 Meeting



Above: Dorothy Morgan, Northwood amethyst Amaryllis compote

Left: Dorothy Morgan, Cambridge amethyst Inverted Thistle pitcher

Texas Show and Tell From Their October 2022 Meeting



Above: Randy Thach, Diamond amber Windflower bowl, 6 ruffles, And Randy Thach, Fenton Peacock and Grape, not iridized, blue bowl.

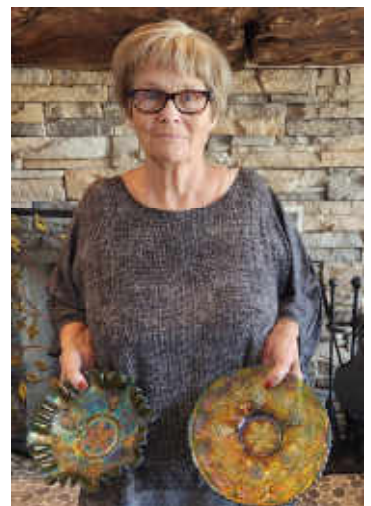


Above: Roger Powell, complete Jeanette Butterfly party set, marigold, in box



Above: Pat Halliburton, Imperial red Floral and Optic bowl

Right: Bernice Thach, Fenton Concord, green plate and bowl



Texas Show and Tell From Their October 2022 Meeting



Carla Chiles, Northwood white enameled Pretty Panels tumbler, and white Raspberry, from her grandmother Cecil Whitley's tumbler collection



Walt Robinson, Millersburg Seaweed green ice cream shape bowl



Above: Sandy Sage, Imperial #436 mari-gold bud vase

Left: Jeannie Whitley, Northwood Three Fruits emerald green bowl

Texas Show and Tell From Their October 2022 Meeting



Sandy Sage, Imperial Grape blue plate



Above: Bob Sage, Imperial Loganberry amber vase



David Kastor, Northwood Paneled Holly, amethyst pitcher, only one know, from the Loescher collection



Left: Sylvester Walleck, Fenton Rustic Variant blue vase

Texas Show and Tell From Their October 2022 Meeting



Vernette Shaffer, Fenton Pine Cone small plate, blue, with Orange Tree exterior

Above: Diann Walleck, Dugan Persian Garden marigold fruit bowl

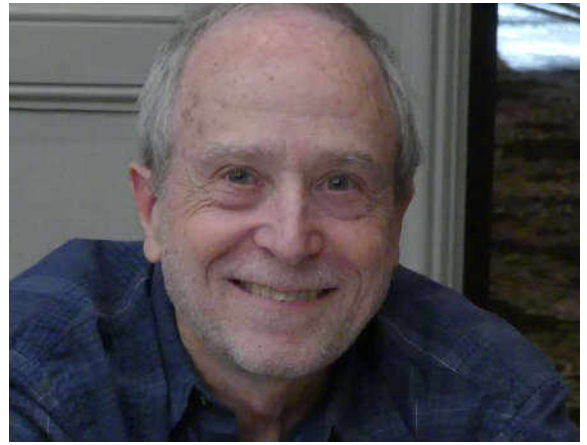


Left: Sandy Sage, Fenton Leaf Chain blue plate

What Kind of Collector Am I?

by Pat Halliburton

You would have to call me a “diverse collector” but not generally a “long-time keeper.” By that I mean I collect and have collected a variety of things over the last 30 odd years, but I don’t hang on to everything, mostly because I’ve never had unlimited funds or space. My wife collects too, but I’ve certainly been more immersed in it than her, even though her original collection of pigs of all sorts precluded our introduction to “antiques.”



I stumbled across a Texas Highways magazine around 1990 that was advertising Gladewater, Texas, as the “Antique Capitol of Texas.” Those were the days when every small, worn-out town in Texas, and pretty much elsewhere, had one or more antique malls. It pictured antique furniture full of pottery like Roseville and Hull. We took a day trip over and were fascinated with all the old stuff. We agonized over spending \$35 for a pink and blue Hull vase, but came home with two. After discovering antique malls in Dallas, I proceeded to buy a piece of Roseville for \$42, and it was downhill from there for art pottery. All our vacations were road trips around Texas and the Midwest searching out antique malls. It wasn’t long before I noticed a piece of Northwood Opalescent glass and soon after bought our first piece of Carnival Glass, a purple Wishbone bowl.



I met Richard Cinclair at a local flea market and after visiting his house and seeing his incredible glass, we attended our first Carnival Glass convention in Wichita in 1992. I was immediately attracted to Carnival Glass advertising and eventually built a small collection of Northwood advertising. I’ve tended to be attracted to “non-mainstream” type things, things a little different than what most people collect. I focused on small plates for quite a while as well.

By the early 2000s, it got to be too expensive to collect both glass and pottery, so I sold most of the glass around 2002 and we continued to collect pottery. As we aged, we eventually downsized a lot of the pottery as well, but I built and sold small



What Kind of Collector Am I? by Pat Halliburton

collections of eclectic things from toys to art. Around 2016, I decided to go back into both Carnival Glass and art pottery which have seemed to always be our first loves. In pottery, I've tried to buy some select things that I never owned before, mostly Weller artist signed. Karen Engel's auction help me get a quick restart in Carnival advertising. I really didn't buy enough, but I was bidding from my phone while on an already planned extended family vacation to Hawaii, and of course \$\$\$ was an issue still. Since then, I built the advertising up extensively and then backed off that some, rotated through some Millersburg sauces and Trout & Flies to some Northwood bowls, including a nice



it's affordable, although rising. My wife really likes the Stretch, and we decorate a lot with it. Again, I try to dynamically manage quantity both for space and \$\$\$.



small collection of Good Luck bowls. My most recent surge has been in Stretch Glass, love all the pastel colors, the dolphins, interesting shapes, Ring vases...and



I started all this in my mid-40s, and I'll be 76 in November. So, it's been a long, fun ride so far. Where from here?...not sure. I'll have to check that next auction to see.

Bee Figures in Carnival Glass

by Sandy Sage

“The hum of bees is the voice of the garden.” ~ Elizabeth Lawrence



Our collection includes two Carnival Glass bees that we purchased from Gary and Dodie Levi (Levay Glass) at a Sunshine State Carnival Glass Association convention in 2007. I had never seen another one of these bees for sale. So, imagine my surprise when, in 2021, I found two glass bees for sale on eBay. They were amber in color and the seller said they were made by Westmoreland Glass. They did not look like they were iridized, but I was intrigued. So I purchased them and started doing some research.

I searched the one book I have on Westmoreland Glass, and I found out the amber colored bees I bought on eBay were, in fact, made by the Westmoreland Glass Company. The color is called Golden Sunset. Other colors made were Steele Blue Lustre, Crystal Mist, White Carnival, Crystal, Hand Painted and Ruby Stain.



The author of the book, *Westmoreland Glass: The Popular Years 1940 to 1985, Identification and Value Guide*, Copyright 2004, is Lorraine Kovar. In her book she wrote:

“Bumblebees are shown in one catalog that is either late 1950s or early 1960s. The purpose of the bee was to affix it to the tops of candy boxes and plaques. It is doubtful that any of these were made for that purpose. These were poured in a mould that held several bees at one time. No one is currently reproducing them.”



I now knew that the Westmoreland bees were made in the late 1950s or early 1960s, and I was excited to find out what the connection was with the Levay Glass bees that I purchased some 45 years later.

I found out from a fellow Carnival Glass collector, Tony DeMichael, that Gary Levi used to run the Westmoreland Glass factory in the early 1980s and probably had access to the mould for the bees. The Westmoreland factory closed in 1984, and soon after Gary Levi began making glass at his Alton, Illinois, factory where he had a glass furnace. Tony suspects that the Levay bees were made in the early 2000s.

Bee Figures in Carnival Glass by Sandy Sage

After doing a bit more digging, I found on the Hooked on Carnival Website that "Later Levay (Gary Levi) commissioned them from Mosser for the National Westmoreland Glass Collectors Club Convention in 2006 or 2007." The Levay bees are marked with what Gary and Dodie Levi called a "stylized frog." Tony said in a note to me, "You have to use your imagination to get a frog from that marking. What Gary did tell me was that if you study that closely, it also spells his last name of Levi." If you look at the



close-up photo of the underside of the bee, you can see an L an E and a V with an I at the tail end. The Levay bees were made in the following colors: Vaseline Opal, Honey Amber, Aqua, and Amberina and some of them were decorated.



If you like Carnival Glass animal figurines or miniatures, think about adding these bees to your collection if you find any during your Carnival Glass hunting trips!



2022 and 2023 Convention Calendar

November 2022

Great Lakes Carnival Glass Club

November 2 thru 5

Lansing Ramada, Lansing, MI

Phone: (517) 627-3211

2023

January

Tampa Bay Carnival Glass Club

January 25 thru 28

The Godfrey Hotel Tampa, Tampa, FL

Phone (813) 281-8900

March

Texas Carnival Glass Club

March 8 thru 11

Washington County Expo Event Center and

Hampton Inn and Suites, Brenham, TX

Phone (979) 337-9898

April

Heart of America Carnival Glass Association

April 12 thru 15

Embassy Suites Hotel Kansas City MO,

Phone: (816) 891-7788

May

Keystone Carnival Glass Club

May 10 thru 13

Holiday Inn, Grantville PA,

Phone: (717) 469-0661

June

American Carnival Glass Association

June 14 thru 17

Comfort Inn Suites, Berlin OH,

Phone: (330) 893-7400

July

International Carnival Glass Association

July 12 thru 15

Information to follow.

August

The Stretch Glass Society

August 10 thru 12

Comfort Inn Lancaster County North, Denver PA

Phone (717) 336-7541

September

New England Carnival Glass Association

September 7 thru 9

Courtyard by Marriott, Cromwell CT

Phone (860) 635-1001

October

Millersburg Glass Association

Dates to be confirmed

Comfort Inn Suites, Berlin OH,

Phone: (330) 893-7400

Mid-Atlantic Carnival Glass Club

Dates to be confirmed

Homewood Suites, Hagerstown MD

Phone: (301) 665-3816

Please check club and auctioneers' websites for up-to-date information.



Overall Enamel Decorated Pieces
 will be the topic of our *stretch out* discussion on
Thursday, November 10, 2022
 at 8 pm Eastern, 7 Central, 6 Mountain & 5 Pacific Time.
 All are welcome to join this Zoom meeting
 Come share in the discussion and show unusual stretch glass.

All photos will be available on our website: stretchglassociety.org one week preceding the call.
 A Stretch Glass Review of the discussion will also be available several weeks after the call.
 Further information is available on our email: info@stretchglassociety.org

Many who have joined our discussions are thanking us
 for identifying their recent purchase.



POSTMASTER

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Gary Sullivan

671 Ridge Road

Wethersfield, CT 06109



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

