

CARNIVAL GLASS ACTION!

September 2022 A Joint Publication of:



Texas Carnival Glass Club



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Introducing the "Fuchsia" water pitcher. "Discovered" in the Mavis and the late George Loesch collection to be sold at the NECGA convention by Wroda Auctions on September 10, 2022. Did everyone just assume that this was 'just' another Wisteria pitcher by Northwood? Thought to be a prototype made before they decided that the central floral area needed more detail and the mold re-done to make Wisteria.

By Emmett Morgan

Hello Carnival friends. I sure hope when you are reading this, you have received rain.

A huge thank you to Tony and Mary Jo DeMichael for hosting our summer meeting. What a treat seeing their wonderful home and beautiful glass. They have way more, 50 + Poppy Show, vases than Dorothy's . The meeting was great as well as food and hospitality and great stories.

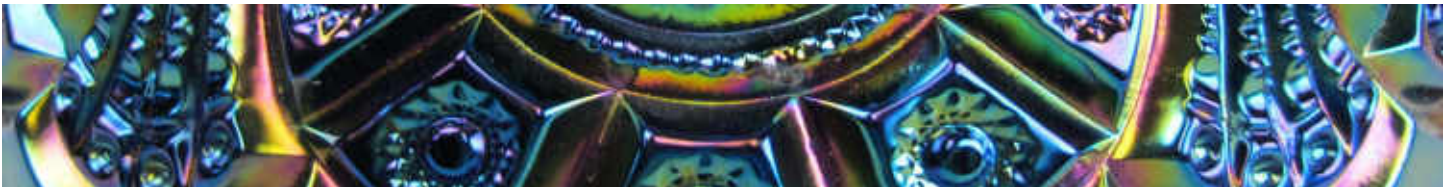
We always have a great time when we get together. Our next meeting will be held on October 8 in Rockport and hosted by Randy and Bernice Thach. More information is in this issue.

During our meeting, I informed our members the following officers, Jean-
 nie Whitley, Treasurer; Bob Sage, Vice President; and Emmett Morgan,
 President, will not run at the 2024 convention.

We have many members that would make GREAT officers. So please start thinking if you would run for one of these three positions.

Our club is strong and all of us want our club to continue.

God bless all of you and our country.



SAVE THE DATE and MAKE PLANS TO ATTEND!

Texas Carnival Glass Club Fall Meeting Saturday, October 8, 2022

Hosted by:

Randy and Bernice Thach
39 Osprey Drive
Rockport, Texas 78382

The October meeting of the Texas Carnival Glass Club will be at Bernice and Randy Thach's home in Rockport, Texas. They began collecting Carnival Glass in the early 90s in Wichita, Kansas, after being invited to attend a meeting of the Air Capital Carnival Glass Club. Randy has been Secretary of TCGC since March 2022. After Randy's retirement, they decided to move to the Texas coast to be closer to their son's family. Bernice likes her Carnival peacocks and also collects Victorian pickle castors, art glass, and dresser boxes. Randy collects Carnival mugs, tumblers, card trays, and antique shot glasses. They are looking forward to seeing everyone on October 8.



Schedule of Events:

10:00 am – Randy and Bernice Open House
12:30 pm – Lunch
1:30 pm – Show and Tell and Business Meeting

PLEASE RSVP to Randy and Bernice to let them know you will be there for lunch.

Phone: 316-722-5837 (home);
316-258-1487 (Randy mobile);
Email: rgthach39@gmail.com

Directions:

If coming down I-37, take 181 north at Corpus Christi. 181 turns into 35. Follow 35 to Pearl Street exit. Turn left on Pearl and follow Loop 1781 to The Preserve Osprey Entrance (on right side). We are Lot 39.

If coming down 77, turn east (left) on 239 to Tivoli. At Tivoli turn south (right) on 35. After you cross the bridge at Fulton, turn right on Loop 1781 and follow to The Preserve Osprey Entrance (on left side). We are Lot 39.

Hotels:

The following hotels are within 5-15 minutes of Randy and Bernice's home. All include free breakfast. The Fairfield Inn & Suites is **NOT** Pet Friendly.

La Quinta Inn & Suites by Wyndham Rockport - Fulton

2921 Hwy 35 N Bypass, Rockport, TX 78382
(361) 727-9824

Fairfield Inn & Suites by Marriott Rockport

2950 Hwy 35 North, Business, Rockport, TX 78382
(361) 727-9007

Holiday Inn Express & Suites Rockport - Bay View

925 Lady Claire St, Rockport, TX 78382
(361) 729-4444

Hampton Inn & Suites Rockport-Fulton

3677 Highway 35 North, Rockport, TX 78382
(361) 727-2228

Gift Exchange at the Texas Convention



Tom Burns and admiring on-lookers, Gift Exchange



Kathi Johnson,
Gift Exchange

Elaine mistakenly
got Sandy's white
Wisteria tumbler.
Held it for about
3 seconds!



Vernette Shaffer and Shirley
Patterson, Gift Exchange

Texas Show and Tell from their July 2nd Club Meeting



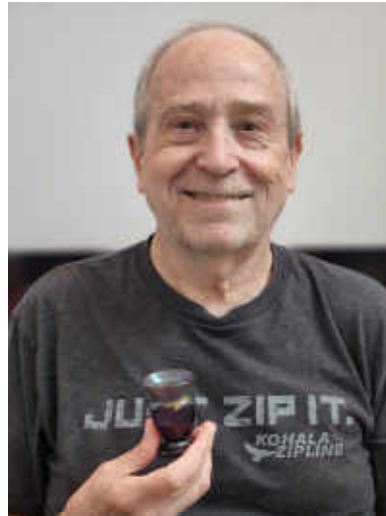
Dorothy Morgan, Northwood purple Dandelion tankard



Elaine Blair, Fenton blue Enameled Forget-Me-Not tankard



Pat Halliburton, Fenton celeste blue Holly bowl



Pat Halliburton, Fenton Wisteria Arched Flute Pen holder



Sandy Sage, Northwood green Grape and Cable bonbon



Sandy Sage, Dugan blue Coin Spot compote

Texas Show and Tell from their July 2nd Club Meeting-Cont.



Cale Wilcox, Dugan purple
Four Flowers bowl



Bob Sage, Singleton Bailey gold Poppy vase



Vernon Wallace, Im-
perial IG white Chry-
santhemum plate



Vernon Wallace, Dugan white Fanciful bowl



Walt Robinson, Fenton
moonstone Peacock and
Urn bowl

David Kastor, Fenton
marigold Honeycomb
and Clover plate



Texas Show and Tell from their July 2nd Club Meeting-Cont.



Tony DeMichael, Imperial green Homestead plate



Mary Jo and Tony DeMichael, Mosser pink Pineapple plate



Vernette Shaffer, Imperial marigold Pillar Flute creamer



Left: Jim Lee, Levay Topaz Opal vase

Above: Jim Lee, dark Twin gators hatpin

SPECIALTY ITEMS


PAPERWEIGHTS

TILES

SHADES

SHEET GLASS











CONTACT – Phone: 920-206-0215 • Email: Jay@JayRedingtonGlass.com



REDINGTON GLASS FURNACES

PAPERWEIGHTS

Put the finishing touch on your décor with Redington paperweights, a great complement for Arts & Crafts and art Nouveau interiors!

	Heart Paperweight Blue or Gold 3.25" x 3"
	Heart Paperweight - Honeycomb Blue or Gold 3.25" x 3"
	Heart Paperweight - Waffle Blue or Gold 3.25" x 3"
	Wave Paperweight Blue or Gold approx. 3" tall
	Wave Paperweight Blue or Gold approx. 3" tall
	Spiral Paperweight Blue or Gold approx. 3" tall
	Scarab (Beetle) Paperweight - Ribbed Blue, Gold, Green or Red 3.25" Wide x 4.5" Long
	Scarab (Beetle) Paperweight - Smooth Blue, Gold, Green or Red 2.75" Wide x 5" Long
	Conch Paperweight Cream Opal with Iridescence
	Eastern Oyster Paperweight Cream Opal with Iridescence

Scarabs Aren't Always What They Seem to Be....

By Galen & Kathi Johnson

We manage to cover a lot of territory when we go antiquing sometimes. A couple of months ago we decided we needed a day out, so we picked a town a couple of hours away with a couple of shops we've visited years ago.

On the way home, we stopped in a small town at a shop we don't remember being in before – probably a timing issue where we were too early, too late, or on the wrong day.

One of the glass cases had some beautiful art glass shades as well as some Scarab paperweights that we have been seeing at Carnival Glass auctions for a long time. Many times they are attributed to Loetz or another famous company. When we mentioned the pieces to the owner, she told us that she buys them from Jay Redington, a glassblower from Watertown, Wisconsin. He has been involved in some major restoration projects, creating Tiffany-like chandeliers, jewels, and tiles. He's even done some restorations on some Frank Lloyd Wright projects.

We checked out his website, and if you go to this link <https://jayredingtonglass.com/paperweights.html> you will see the Scarabs! As far as we know, the ones we've seen are not signed.

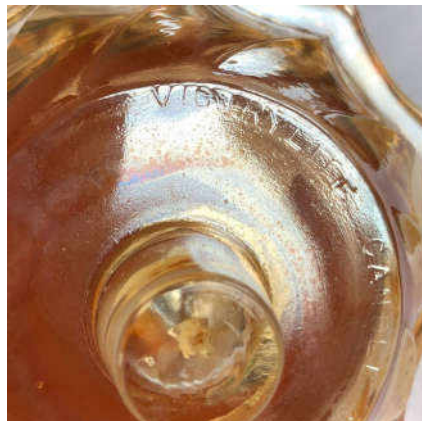
They are absolutely beautiful paperweights, but they are not old (or Loetz).

A Tale of Two Candle Lamps by Bob Patterson

These two unreported Carnival Glass candle lamps showed up at the latest Texas Carnival Glass convention. I have always tried to pick up anything Carnival Glass that I have never seen before. I've been collecting for a number of years and have never been sorry for doing this. I have been sorry in my early collecting years when I let some neat things get away. Even if it is something that I don't like a lot, it's nice to be able to pass it along to someone who really wants it. If it is something in an antique mall that you have never seen before, if you leave it, you may never see it again. The Carnival Glass World may never see it, and it will go under detected for years or maybe never be seen again.

So, I scarfed them up and here is their story. The little three-piece candle lamp was easy to identify. It is 8 1/2" tall with a clear glass chimney. It is marked on the middle section "Victrylite Candle Co. Oshkosh Wis." A little research online revealed that the Victrylite Candle Co. was founded in 1943 to make vigil candles for Catholic Churches. After World War II the company expanded its product lines. It is noted that by the mid-fifties Victrylite was ranked in the top three candle manufactures in the United States. Lenox Inc. purchased Victrylite in 1978, and the doors were closed in 1981. I also located online a photo of a pair of candle holders that had silver-plated metal bases. They re-used only the middle section that holds the candle. They also had the iridescent marigold finish like the candle lamp. This made more sense for a candle holder because of the weight. The glass is very thick and heavy. If you were to try and hold the candle lamp by the little smooth pinch grip handle, it would be only seconds before it would slip from your grip. That may explain the reason for the rarity.

The other two-piece candle lamp stands approximately 10" high and has a story. They were offered in the online auction but were listed separately. The base was offered as an unknown candle holder, and the chimney was thrown in with a lot at the end of the auction. The mistake was called during the auction, but online bidders would not have had this information. I was able to land an only reported candle lamp for very little investment.



A neat feature of this lamp is that the chimney is iridescent also. It also has gold-leaf bands around the chimney and a trio of leaf decorations on the sides. It would make a great addition to any candle lamp collection.

Keep your eyes open and don't pass up anything you have never seen before. Wishing you good luck in your Carnival Glass hunting.

Collecting Carnival Glass Salt Shakers by Scott Beale

When I first heard of OLD carnival glass salt shakers, it was about 28 years ago when I first started collecting carnival glass. They were so hard to come by and I never had any in my collection. Back in 1994, I bought my first Victorian Art Glass salt shaker and 23 years later I'm still collecting.

My first exposure to carnival glass salt shakers was in the corn pattern. The first version is an iridized version of the Maize condiment set. It's probably not really considered carnival glass in the pure sense, but they are iridized and extremely rare with the iridized base holder. The second is what carnival glass collectors call the "Corn Bottle". I believe however, that the corn bottle shaker is not really a salt shaker but a bottle that had a small cork for the top. I suspect that will be a point of discussion forever among shaker collectors. There are examples with 2 piece tops attached that fit rather well but I do not believe they are original.

Carnival glass salt shakers are hard to find due to the fact, in my opinion, that fancy art glass shakers fell out of favor about the time carnival glass became popular. This also applies to Toothpick Holders. There are a few salt shaker patterns known in carnival glass and are difficult to come by. The patterns that I'm aware of are "Soda Gold" probably the easiest to come by, some other patterns are "Shell and Seaweed" and Challinor Taylor's "Square" shakers in various patterns. The patterns are "Beaded Oval Mirror", "Seashell", Horseshoe & Astor", "Crossroads Double", and "Square S". Some people are of the belief that Challinor did not produce these shakers simply because some of these "Square" shakers may have not been produced by Challinor.

**CELLULOID CAP VENETIAN
SALT AND PEPPER SHAKER.**
Never before sold at a price to retail for 5c.

Butler Brothers
Mid Spring
1908



CX313 — Ht. 3½ in., Venetian
asstd. color glass, asstd. designs,
celluloid cap. Asstd. 1 doz. in box.
Per dozen, **36c**

Maker Unknown



Beaded Oval Mirror by Challinor as seen in above ad.

ChallinorTaylor's Shell and Seaweed pattern is a mystery to me and I don't know of too many examples. The only colors I've seen are Marigold on Moonstone, straight Marigold, and Amethyst. In addition, these shakers are mould blown and not the traditional pressed glass that typically defines carnival glass. It took me about 20 years or so to find these three examples!



The Challinor pieces are very rare and only a handful are known that I'm aware of. In addition, Challinor shakers generally come in opaque and slag colors. Clear colors are very rare and seldom seen. The carnival glass Challinor shakers are all clear colors that I'm aware of!

Shell and Seaweed in Marigold on Moonstone, Marigold, and Amethyst

Some other interesting patterns are the Molded "Prescut" type patterns in "Octagon" and Aztec. Another interesting shaker is the "Xray" pattern and an enameled footed shaker in marigold as well as the Colonial pattern. I suspect others may surface too. These shakers come in many known carnival glass colors. There are examples of Marigold, Purple, Green, and Blue. With the exception of Marigold, which has a base glass of clear, all other colors are referred to by the base glass color it possesses. The color of the iridescence will vary.

I'm sure there are others and some other unknowns may show up in the future. The interesting thing about carnival glass salt shakers is that some of these shakers seem to show up in patterns (Victorian era patterns) by manufacturers that we thought never made carnival glass. That really makes you think where did these shakers come from and when were they really made? Were they made prior to the real production of carnival glass as we know it? (1907 to around 1920 or so) Or were these patterns made again by another manufacturer during the carnival glass period who may have acquired the moulds through glass company consolidation or even some of these pieces were iridized later on in their lives.

Many people are of the school that if a piece of carnival glass is iridized on the bottom it's not old. I'm not totally convinced of that, because known old carnival glass shakers in the "Soda Gold" pattern (some) do have iridescence on the bottom of them. I believe that carnival glass pieces are not



Produced by Lancaster Glass

Colonial Pattern

generally iridized on their bottoms because they possessed a “collar” base. This base was designed to accept a “Snap”, a device that held the piece during production and when the piece was iridized, the snap prevented the iridescence from covering that area. Shakers, however, were mostly mould blown and were held from the top during production, therefore, the piece can be totally sprayed with the solution that produced its iridescence. There seems to be one exception to this rule with shakers. The Shell & Seaweed shakers do have a collar base, very small however, but its there and the Marigold on Moonstone is not iridized on the bottom but the Purple and Marigold are. So, how does that figure into the theories. I recently purchased a pair of “Mason Jar” shakers with old zinc lids. They are iridized in a marigold finish. These are mention in an article by the Fry’s in their great carnival glass website as being iridized in “Mineral Bath” marigold which was done in Marlin Texas in the early 1900s. This was done by exposing the glass to a highly “Mineralized” water that would stain the glass a marigold color. I have seen a few sets of carnival glass shakers with this finish which tends to be a lighter honey colored iridized finish which is quite attractive. I would tend to lean towards the idea that they may have been iridized in Marlin, Texas. Not to add further confusion to this subject, I recently purchased a mustard jar, in a smoke iridescence, pattern unknown to me. I’ve showed it to many people for their thoughts and I’ve received feedback from everything from wow, I’ve never seen anything like that before, that it was exposed to some kind of chemical, sat in water for a long time, to it was in a fire. Again, who knows and the mystery goes on. No matter what this mustard is, it is highly unusual to say the least! It’s just food for thought and I’m sure many of you have different opinions. But whatever your thoughts are, it’s an interesting subject. One noted carnival glass researcher and author had this to say about the Challinor shakers:

“Challinor Taylor was one of the member factories of the U.S.Glass Co. combine. By 1900, Challinor Taylor was no longer operating. Their moulds were transferred to other U.S.Glass member factories still in operation. The first Carnival Glass was not introduced to the market until 1907 (by Fenton). The U.S. Glass Co. also made iridescent ware & most of theirs was produced in the 1910-1920 period, at their Glassport, PA plant and at the Tiffin plant. Any Carnival Glass examples of Challinor Taylor patterns & pieces were made there & not by Challinor Taylor themselves.”

Another interesting comment that was told to me was by a well known shaker collector and art glass dealer (the late) Bob Bruce pertaining to a couple shakers he had found.

“The first carnival shakers we bought were from Fay Crider. They were the Aztec Marigold. It was a long time ago and we had no idea if they were something or not. But Fay was a knowledgeable dealer so we trusted her as we had bought from her before in the Antique Trader. We took them to the first convention we went to thinking all would be excited to see them. To our surprise, no one was excited nor did anyone know anything about them. We contacted several carnival collectors and wrote to an author of one of the books at the time. We either got no response or no knowledge of them from anyone. So, we gave up, put them in the display and enjoyed them. Later we got the X Ray carnival shaker. We were concerned if it was real or not. Then we saw a table set in light marigold. So, then we felt it was indeed real. But, later, we heard that Terry Crider (her son, who you may know) would “carnivalize” a piece of glass for collectors. We never verified that story but thought we would write him to inquire if he ever did shakers. But, that never got high on our priority list so we never did it. After finding the Challinor shakers we felt more strongly that they were all real Victorian.”

Bob Bruce was a vast wealth of knowledge for me as I learned about shaker collecting. I will forever value the advice, education, and comments that he gave me and he is certainly missed.

The most interesting thing that I noticed is that carnival glass collectors really don't come across salt shakers and really don't know much about them. I have asked a couple of old time collectors of carnival glass and they really had no information to lend. The only shakers that were mentioned in carnival glass by carnival glass collectors are the "Soda Gold" shakers, in my opinion the most common and the Imperial "Octagon" shakers produced in Marigold (Scarce) and Amethyst (Very rare).

The latest discovery that I had made is the appearance of at least two pair of a pattern called Cathedral Panel, another Victorian era pattern in an iridized Vaseline! To further complicate things I recently purchased a Blue Opaque Flower Band Victorian Era shaker that was iridized only on the bottom. Unfortunately, most of the marigold overlay was, what appeared to have been, removed or worn away. Was this an attempt to iridize this piece by the manufacturer later in life and the iridescence simply did not take very well?

New patterns show up from time to time. The mystery is their age and examining them closely may give a clue to their age but it may not be definitive conclusion. Let's look at the rarely seen Double Crossroads carnival glass shakers for a minute. The pattern itself is an old pattern. However, they were never made in carnival glass during the heyday of vintage carnival glass. It was always a mystery to me and others I've talked to. I've recently come across a person who was able to shed some light on this:



Imperial Octagon in Marigold and Amethyst



Double Crossroads

"I have some information, probably nothing that helps out a great deal. The maker for these was Terry Crider, a contemporary glass maker from 1976 to around 2014. He mainly produced hand blown glass but also worked with some molds. For mold work, he would iridize an existing piece that was un-iridized, heat and reform a piece that was already mold blown and iridized, or he would blow into a mold and iridize himself. Pieces that he worked with that were already blown that he simply shaped or iridized have a rough spot on them somewhere where he attached a rod to so he could heat the glass to temp to reshape or add the iridescent solution. For the salt shakers you bought, there is no rough spot from being attached to a rod on them which means at some point he either owned or had borrowed the mold. Terry bought many molds from old glass plants that went out of business, some were from Fenton when they got rid of them, and a few he had made specially for him. Terry's mother loved collecting salt shakers and she likely connected Terry with the collectors society for them to commission their souvenir for several years (there are websites that

are dedicated to shakers, that's how I discovered the name of the pattern). I believe these were sample proofs or extras because they are only marked TC and not with the salt collector initials like the regular society versions. I sold two other pairs in this pattern and a single late summer last year. I also have a couple iridized sets I'm keeping for my personal collection. I bought these directly from Terry several years ago. If you have other questions, let me know."

"Sorry, forgot to answer your question. When Terry was working at glass blowing full time he would take pictures and send them out to buyers or other distributors but most of the mold blown items were for collector societies, commissioned work, or a mold that he enjoyed using that he could fashion into different shapes from the original appearance straight from the mold. I've never seen one of his "catalogs" (just pictures of items printed from a home computer and mailed out)."

"My family has been collecting his work for many years and some of the information I've heard first hand from Terry and other information I've guessed at over the years having watched and bought his work. My aunt used to buy directly from Terry at flea markets where he set up and sold directly to folks before making it more into a business. Terry still lives in Wapakoneta OH with his wife Donna, my mother keeps in touch with them several times a year."

But one thing I think we can all agree upon and that is they are some of the rarest shakers to be collected. However, caution must be used when collecting these shakers and that there are a lot of reproductions out there! Knowledge is power and know what you are doing before looking for these rare little items.






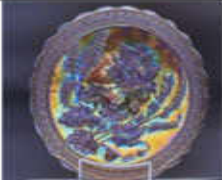








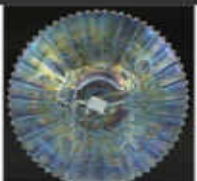
This subject can generate a lot of opinions and discussion. There is much speculation as to where many of these shakers have come from. Many may say there are no real OLD carnival glass shakers. I really disagree with that, there are documented old shakers such as Soda Gold and Octagon. There seems to be no paper trail so to speak concerning most of these


















shakers as of yet, just a lot of stories. Stories about shakers being iridized later in life from both original shakers and from new pieces made from original old moulds. This will continue to be a work in progress and the final chapter remains to be seen.



American Carnival Glass Association Auction Top 15 Sold — June 11

Lot 89 Imperial 10" Emerald Green  Price Realized: 10,000.00 USD	Lot 29 Nwood 10" Peacock at the Urn Master  Price Realized: 10,000.00 USD	Lot 209 Cambridge Marigold Inverted Feather  Price Realized: 8,500.00 USD	Lot 241 Nwood Aqua Opal Peacock at Fountain  Price Realized: 6,500.00 USD	Lot 26 Nwood 11" Peacock at Urn Chop Plate  Price Realized: 5,500.00 USD
Lot 90 Imperial 10" Electric Amber  Price Realized: 5,000.00 USD	Lot 210 Cambridge Marigold Inverted Feather  Price Realized: 4,750.00 USD	Lot 256 Nwood 9" ice green Good Luck Plate  Price Realized: 4,700.00 USD	Lot 25 Nwood 11" Peacock at Urn Chop Plate  Price Realized: 4,500.00 USD	Lot 142 Dugan 12.5" Peach Opal Heavy Web  Price Realized: 4,200.00 USD
Lot 87 Fenton 9" Ice Green Leaf Chain Plate  Price Realized: 4,000.00 USD	Lot 275 Nwood ice blue Acorn Burr 8 pc punch set  Price Realized: 3,700.00 USD	Lot 30 Nwood 10" Peacock at the Urn Master  Price Realized: 3,600.00 USD	Lot 60 Fenton Marigold Four Kittens Spittoon  Price Realized: 3,600.00 USD	Lot 257 Nwood 9" ice blue Good Luck Plate  Price Realized: 3,500.00 USD

International Carnival Glass Association Auction Top 15 Sold — July 16

Lot 5 M'burg Pipe Humidor - green  Price Realized: 50,000.00 USD	Lot 71 M'burg Multi Fruits & Flowers water pitcher  Price Realized: 31,000.00 USD	Lot 6 M'burg Pipe Humidor - amethyst  Price Realized: 29,000.00 USD	Lot 40 M'burg Morning Glory tankard water pitcher  Price Realized: 24,000.00 USD	Lot 17 Goddess of Harvest 3 in 1 edge bowl  Price Realized: 20,000.00 USD
Lot 114 M'burg Rosalind tall jelly compote - green  Price Realized: 18,500.00 USD	Lot 32 M'burg Wild Flower ruffled compote - vaseline  Price Realized: 16,000.00 USD	Lot 21 Poppy Show 9" plate - aqua opal  Price Realized: 16,000.00 USD	Lot 19 M'burg Cleveland Memorial Ashtray  Price Realized: 15,000.00 USD	Lot 74 N's Corn vase w/stalk base - aqua opal  Price Realized: 13,500.00 USD
Lot 62 N's Dandelion tankard water pitcher - ice  Price Realized: 13,000.00 USD	Lot 165 Peacocks 9" plate w/ribbed back - emerald  Price Realized: 13,000.00 USD	Lot 115 M'burg Rosalind tall jelly compote - amethyst  Price Realized: 13,000.00 USD	Lot 66 Persian Garden chop plate - purple  Price Realized: 11,500.00 USD	Lot 177 Poppy Show ruffled bowl - aqua opal  Price Realized: 11,000.00 USD

2022 and 2023 Convention Calendar

September

New England Carnival Glass Association

September 8 thru 10

Courtyard by Marriott, Cromwell CT

Phone (860) 635-1001

October

Millersburg Glass Association

October 7 thru 8

Comfort Inn Suites, Berlin OH,

Phone: (330) 893-7400

Mid-Atlantic Carnival Glass Club

October 20 thru 22

Homewood Suites, Hagerstown MD

Phone: (301) 665-3816

November

Great Lakes Carnival Glass Club

November 2 thru 5

Lansing Ramada, Lansing, MI

Phone: (517) 627-3211

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

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 9 thru 11

Washington County Expo Event Center and

Hampton Inn and Suites, Brenham, TX

Phone (979) 421-8100

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 11 thru 14

Holiday Inn, Grantville PA,

Phone: (717) 469-0661

*Mid-Atlantic
Carnival Glass Club*

Make your life shine in iridescent color



New England
Carnival Glass
Association

www.NECGA.com





Show and Tell - Wisteria, Purple, Amethyst Stretch Glass

will be the topic of our *stretch out* discussion on

Thursday, September 8, 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.

Even though the Discussion will be led by those who Zoom in to share their stretch glass, a photo album featuring a number of purple stretch glass will be available on stretchglassociety.org one week preceding 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.



Join Zoom Meeting

[https://us02web.zoom.us/j/9196004533?](https://us02web.zoom.us/j/9196004533?pwd=aFJ5WkppcF16SXZDTUIOa3ZjTzk4QT09)
[pwd=aFJ5WkppcF16SXZDTUIOa3ZjTzk4QT09](https://us02web.zoom.us/j/9196004533?pwd=aFJ5WkppcF16SXZDTUIOa3ZjTzk4QT09)

Meeting ID: 919 600 4533

Passcode: SGisgreat



HOACGA President's Letter - Gary Sullivan

Yes, I will be cliché and say that I can't believe that it is September already. Where has the summer gone. Well at least we got to go to some great conventions and auctions this summer. We went to ACGA in Berlin Ohio and saw the wonderful glass from the late Larry Yung Sr. collection. Came home with some pieces. Then we flew to St. Louis using some credits we had on Southwest from a previous COVID canceled trip. Got to see the fantastic collection of the late Don Clark. Steve and I packed our Hawaiian shirts which we actually got in St Marten. The picture of everyone wearing "loud" shirts in honor of Don Clark says so much about attending a convention and auction in person. It was great to see so many friends and to enjoy each others company.



There are still auctions and conventions to be had in 2022. See the calendar on page 16. Also visit each auctioneers' website to see auctions that they are hosting.

Remember the dates for the HOACGA 2023 convention are April 12th thru the 15th. This will be the 50th anniversary of the formation of HOACGA. We plan to have a great time and are looking forward to the auction that Seeck Auctions and Wroda Auctions are jointly bringing to Kansas City for us. The glass will feature the collection of the late Rabon and Melphia Hall from Virgie, KY.

Wishing everyone a safe and happy end to summer and a great fall, my favorite time of the year.

You may remember HOACGA selling some small blue banquet or room display favors at this year's convention. We sold quite a few but had some left over and Tony DeMichael took them to Texas to give to the Sages as a donation to Iridescent Nation. We received this lovely Thank You note from them .



The George and Mavis Loescher Collection to be sold at NECGA Sept 10th



The 2022 New England Carnival Glass Association annual convention, to be held Sept 8th thru Sept 10th at the Cromwell CT Courtyard by Marriott, will feature the glass collection of Mavis and the Late George Loescher.

In 2003, they gave a presentation at the Heart of America Carnival Glass Association convention and spoke about 15 pieces of carnival glass and how George acquired them. In 2004, George passed away. The Wroda Auction team is excited to be bringing most of these 15 pieces to auction at the NECGA convention on Saturday Sept 10th.

On Thursday, September 8th, NECGA will be hosting an evening pizza party where the 2003 George and Mavis presentation will be shown. In addition to watching the presentation, they will have on display those pieces that will be in the auction on Saturday.



Holly and Berry Water Pitcher by Northwood

The two articles below appeared in The Carnival Glass News & Views which was written by O. Joe Olson:

February 1977:

RARE PITCHERS FOUND IN PENNA.

Charlotte Jameson, widely known carnival collector and dealer of Masury, Ohio, this month recalled how she acquired the Holly and Berry and first Checkerboard pitchers. The Holly and Berry belonged to a lady living in a Pittsburgh suburb. Bill Richards, a Youngstown car salesman and auctioneer had become interested in carnival through the Jamesons and he saw the "carnival for sale" adv. run by the lady in the Youngstown paper. Richards called it to the attention of the Jamesons and Charlotte visited the home. She remembers she bought a lot of dark carnival including a punch set and the water pitcher whose pattern she had never seen. The year was 1968. The Checkerboard pitcher came from a dealer in Bedford, PA., and the matching tumbler from a dealer in Gaithersburg, PA. Both were found in 1969.

The Jamesons invited George Loescher to see their glass in the fall of 1970 and Joe Corrothers accompanied Loescher. The Jamesons sold the Checkerboard pitcher and tumbler and the Holly and Berry pitcher to Loescher for about \$400 (total). Corrothers bought some 12 water sets including the amethyst Grape Arbor set for which he paid \$600. This was considered very high for that date. The other water sets were priced considerably lower. Loescher still has the Holly and Berry but the Checkerboard pieces are now in another collection.

Summer 1978: Carnival Glass News and Views

Special One-of-a-Kind Category

HOLLY AND BERRY, also called Paneled Holly – Both Hartung and Presznick have listed this pitcher in pattern books presumably after seeing this pitcher or one identical. The only known specimen was found in a Pittsburgh home in 1968 by Charlotte Jameson of Masury, Ohio, and sold to George Loescher of Beloit, Wisconsin in 1970 as reported in the February 1977 issue of a national newsletter CGN&V.

The pitcher in amethyst is signed "N". It is rather squat in shape and unique in design. It has a large heavy circular base or pedestal. At first inspection, it seems the protruding base might make the pitcher clumsy to handle and vulnerable to hard bumps. One collector, on seeing the pitcher the first time, described it as like "Paul Williams on a skateboard!" Hartung first named the pattern Paneled Holly in her Book II published in 1961. She listed only a bowl and bon-bon dish in the pattern and price guide. Then, in the 1971 edition, she added the water pitcher, designated it as "rare" and priced it at \$350. Loescher had not loaned or taken the pitcher to Emporia, Kansas, for Mrs. Hartung's examination and he naturally became interested in determining if a second specimen had appeared. He made several inquiries but failed to establish a second pitcher and he finally ended the search as fruitless.

At this time, the two carnival pattern writers (Hartung and Presznick) were very active, in great competition. Pieces in new patterns were appearing frequently and many items were being added to patterns identified and named. Presznick had named the pattern, Holly and Berry, in her initial book published in 1962. She added more pieces under the pattern in Book II. When her fourth and final book appeared in 1967, she drew an excellent sketch of the pitcher (see photo), and added both the pitcher and tumbler to

Holly and Berry Water Pitcher by Northwood - cont.

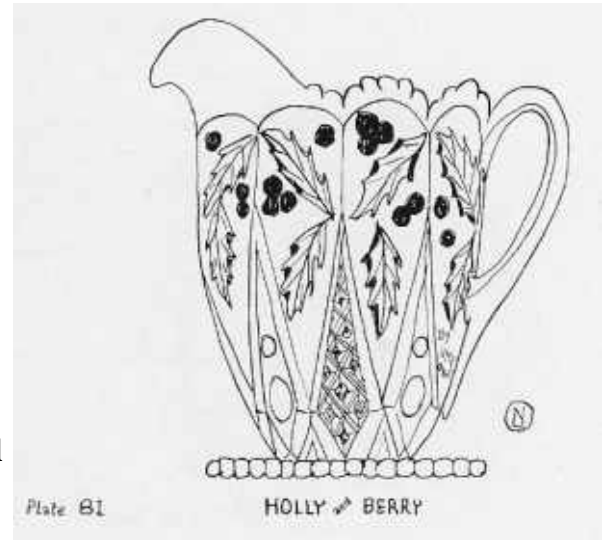
pieces known in the pattern. In fact, as was her custom, Presznick listed Holly and Berry carnival pitchers and tumblers in six different carnival colors in her price guide: The colors: Marigold, blue, purple, green, white and red! (Her explanation later for this super-industrious approach was that IF the carnival set ever appeared in any of these colors, her prices were what it was worth – whether 10 or 10,000 sets were made!)

Presznick's Book IV appeared in 1967 – a year before Mrs. Jameson found the amethyst beauty in Pittsburgh that ended up in Wisconsin with the Loeschers, as reported. In 1970, Henry Taylor, also of Beloit, was getting active in carni-

val. He saw the pitcher at the Loeschers and then telephoned Mrs. Presznick. She said she was certain she owned one to the Holly and Berry carnival pitchers. Taylor drove to her home near Lodi, Ohio, but Mrs. Presznick was unable to locate the pitcher which was “packed” away. However, on the trip Taylor found two Holly and Berry pitchers that were NOT carnival. One was in clear with opalescent edge and the second in clear blue. Each pitcher was decorated in enamel with red berries and green leaves. Taylor and Loescher concluded that Presznick had drawn her sketch from one of the non-carnival pitchers. Matching tumblers have never been found in any color of carnival but tumblers are known in clear, clear opalescent and clear blue. Also, it should be noted that a carnival pitcher in Holly and Berry did not turn up at the two major Presznick museum auctions at Louisville and Cleveland.

UPDATE to 2022

The carnival glass Holly and Berry water pitcher in amethyst, first found in 1968 and sold to George Loescher in 1970, will be offered for sale at the New England Carnival Glass Association convention on September 10th of this year. Thus this pitcher, having been in the Loescher collection for 52 years, will be sold at a public auction for the first time.



The photos are of the pitcher as it appears in a drawing in the Rose Presznick identification books and the actual amethyst carnival glass pitcher to be sold along with a non-carnival blue opal pitcher (cracked) that will also be sold.

Northwood's Cherry and Cable: Is it old or is it New?



A rather obvious name for this scarce pattern. There are only a handful of pitchers known and perhaps a couple of water sets. One of the earliest patterns iridized by Northwood.

Can be found in water sets, table sets and berry sets. Mari-gold is the only classic era color. If found in any other color, the piece would be a reproduction most likely from Mosser Glass.

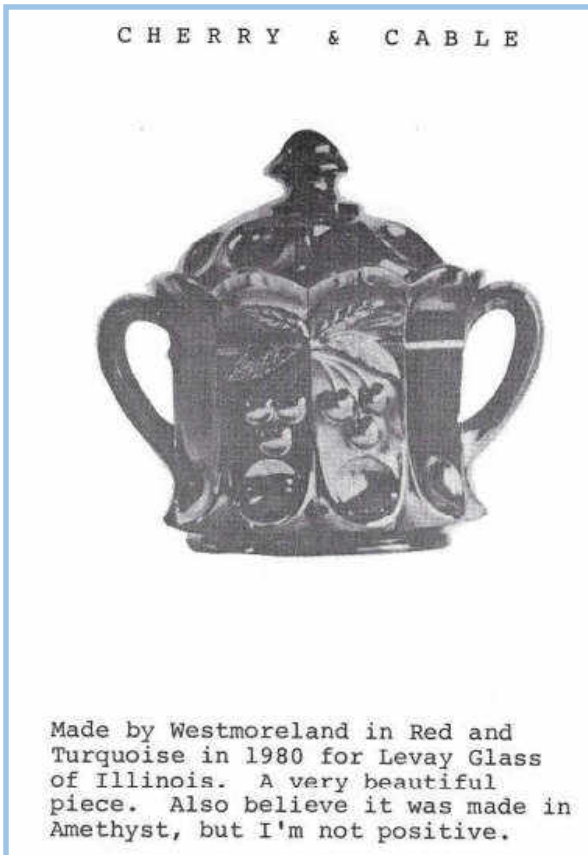
The water sets include one pitcher and six tumblers. A cable circles the body of the pitcher with bunches of cherries hanging below and leaves above. There are six cherries in each bunch. The pitcher has thumb-print impressions around the bottom while the tumblers do not. The berry bowls only have four cherries in a bunch. The table set comes with the four standard pieces: covered butter, covered sugar, creamer and spooner. The thumbprints found on the pitchers are also present on the bottoms of the creamer, sugar and spooner. Most table set pieces have six cherries in a bunch but the butter only has four.



Reproductions of Cherry and Cable appear to come from the same mold as the classic era pieces. So did Northwood's Cherry and Cable molds survive. If so, it would be the only example of a Northwood classic era carnival pattern whose mold survived into contemporary times. But alas no, the molds used to make the contemporary pieces are not the same. A close examination reveals differences in the molds. L. G. Wright, who purchased existing molds, is also known to have had molds made. And thus it appears that the contemporary Cherry and Cable molds have been made long after Northwood closed in 1925.



Northwood's Cherry and Cable: Is it old or is it New? - cont.



Above is a page from Dorothy Taylor's *Encore III* book published in the 1980s. She states that Westmoreland made the cracker jar in 1980 for Levay. L.G. Wright also used Westmoreland to make Cherry and Cable pieces in amethyst.



Some contemporary Cherry and Cable (mostly made by Mosser) pieces are found in both full-sized and miniature versions. The water set shown on page XX is the full size version while the one to the right is a miniature.

The miniature punch sets like that at the right above are found in this green, purple, and perhaps other colors.



Also made were full-sized butter dishes, miniature butter dishes, miniature creamers and sugars, miniature and full size berry sets, and large and mini covered cracker and cookie jars. Mostly found in amethyst, a few pieces have been reported in lime green and red. Mosser Glass now owns the molds and these pieces are available in their gift shop.



Zipper Loop Lamps

By Imperial Glass



No. 2011-O hand lamp, blown.
with No. 1 plaster collar only.
packed 7 dozen in barrel.
barrel lots, \$0.67 per doz.
smaller lots, 0.70 per doz.



No. 2011-A hand lamp, blown.
with No. 1 plaster collar only.
packed 6 dozen in barrel.
barrel lots, \$0.67 per doz.
smaller lots, 0.80 per doz.



No. 2011-B hand lamp, blown.
with No. 2 plaster collar only.
packed 5 dozen in barrel.
barrel lots, \$0.95 per doz.
smaller lots, 1.10 per doz.



No. 2011-D sewing lamp, blown.
with No. 2 plaster collar only.
packed 2 1/2 dozen in barrel.
barrel lots, \$1.50 per doz.
smaller lots, 1.80 per doz.

Zipper Loop is the most widely available oil lamp in classic American Carnival Glass. It is found in marigold and smoke in a variety of base diameters, heights, with base sizes ranging from about 4 inches to 6 1/2 inches. The 1909 Imperial Glass catalog shows the Zipper Loop lamps as mold number 201. Different sizes were then given a letter to distinguish them when ordering. Notice that the lamps do not come with burners or glass chimneys. You would be buying a barrel full of lamp bases. Thus, Zipper Loop lamps found today can have various types of burners and chimneys.

The 1909 Imperial catalog listed three finger lamps as shown above to the left, one

sewing lamp as shown above to the right and seven stand lamps as shown below and on page XX, Imperial's catalog discloses how many lamps of each size comes in a barrel and their costs, but the catalog does not give any dimensions of the lamps. Included are dimensions of the pictured lamps which should



No. 2011-G stand lamp, blown.
with No. 2 plaster collar.
packed 1 1/2 dozen in barrel.
barrel lots, \$1.50 per doz.
smaller lots, 1.80 per doz.



No. 2011-E stand lamp, blown.
with No. 2 plaster collar.
packed 1 1/2 dozen in barrel.
barrel lots, \$1.50 per doz.
smaller lots, 1.80 per doz.



No. 2011-F stand lamp, blown.
with No. 2 plaster collar.
packed 1 1/2 dozen in barrel.
barrel lots, \$2.50 per doz.
smaller lots, 2.75 per doz.



Zipper Loop Lamps By Imperial Glass - cont.



approximate the lamps in the catalog. For the purposes of this article, the height is measured to the bottom of the burner.

The three Finger Lamps pictured are:

3 5/8" Base 4" Tall

4 1/4" Base 4 1/2" Tall

4 1/4" Base 5" Tall

The Sewing Lamp pictured is:

5 5/8" Base 7 1/4" Tall

The seven Table Lamps pictured are:

3 5/8" Base 6" Tall

4" Base 6 3/8" Tall

4 3/4" Base 7 1/2" Tall

4 3/4" Base 8" Tall

5 1/4" Base 9" Tall

6" Base 10" Tall

6" Base 10 1/2" Tall



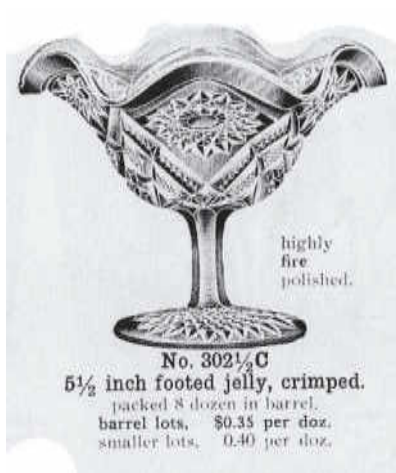
No. 2011-O stand lamp, blown. with No. 1 plaster collar. packed 5 dozen in barrel. barrel lots, \$0.67 per doz. smaller lots, 0.70 per doz.
No. 2011-A stand lamp, blown. with No. 1 plaster collar. packed 4 dozen in barrel. barrel lots, \$0.67 per doz. smaller lots, 0.80 per doz.
No. 2011-B stand lamp, blown. with No. 2 plaster collar. packed 3 dozen in barrel. barrel lots, \$0.95 per doz. smaller lots, 1.10 per doz.
No. 2011-C stand lamp, blown. with No. 2 plaster collar. packed 2 1/2 dozen in barrel. barrel lots, \$1.25 per doz. smaller lots, 1.40 per doz.

It maybe that other sizes exist. Auctioneers typically just list these lamps as finger lamps or table lamps and seldom give heights or base measurements.

One size of Zipper Loop was reissued by Imperial in both marigold and smoke in the contemporary period, with the IG mark part way up the inside of the base.. Because the inside of the base is not iridized, the mark may be polished off without disturbing any iridescence thus making it hard to tell the difference between a classic era piece and a re-issue in the contemporary period.



Hobstar and Arches or Hobstar Flower - Imperial



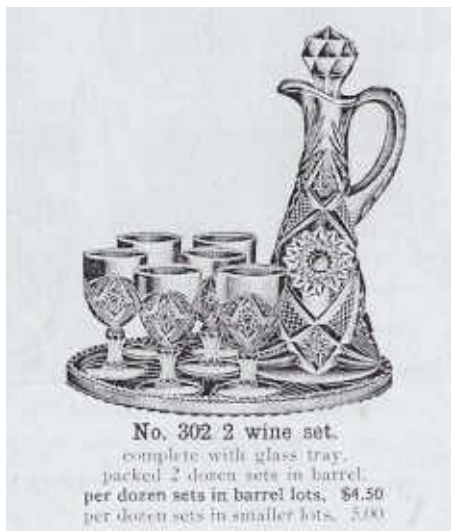
Hobstar and Arches, also known as Hobstar Flower, is an exterior pattern and has dominant hobstars with groups of diamond shapes between them. Hobstar and Arches is Imperial's pattern #302. It was not known that the various shapes were all the same pattern until Imperial catalogs were found and the same mold number identified.

Mostly found in compotes and small and large bowls. Large bowls are found ruffled, round and ice cream shaped. Small berry bowls are



found either ruffled or round. The large berry bowl is 8 to 9 inches across and the small berry is about 4 to 5 inches across. Colors known in the compotes include green, lavender, lime green, marigold, olive, purple, smoke and violet. Bowls are known predominantly in marigold but a rare purple may also be found.

The 1909 Imperial catalog shows a wine set in mold No. 302 which included a tray, decanter with stopper and six wine glasses. The decanter also appears in the same catalog this time being sold alone as a small decanter with stopper. To date only the decanter, without stopper, has been found in carnival glass and only in marigold. The marigold decanter has been found with an Octagon stopper, although the



stopper in the catalog pictures is not Octagon but a unique stopper not yet found in carnival. These three shapes are all #302 and thus all the same pattern.

Carnival Glass Club and Auctioneer Resources

TCGC and HOACGA Club Officers:

Texas Carnival Glass Club (TCGC)	Heart of America Carnival Glass Association (HOACGA)
<p>President – Emmett Morgan 713-857-2966 ecmorgan@myalpha1.net Vice President – Bob Sage 512-694-7421 rsage1@austin.rr.com Treasurer – Jeannie Whitley 713-557-4005 jeannie.whitley@gmail.com Secretary – Randy Thach 316-722-5837 rgthach39@gmail.com Newsletter Editor – Elaine Blair 972-965-1655 elaineblair@att.net Webmaster – Sandy Sage 512-507-5586 rsage1@austin.rr.com</p>	<p>President – Gary Sullivan 860-257-1816 stevenandgary@cox.net Vice President – Chase Marquis airborn1996@aol.com Treasurer – Tony DeMichael 217-824-6433 hctonyd@ctifiber.com Secretary – Kathi Johnson 763-441-5587 galenandkathi@yahoo.com Newsletter Editor – Steve Lindquist 860-490-3792 hfdpilot@gmail.com Webmaster – Galen Johnson 763-441-5587 galenandkathi@yahoo.com</p>

Club Websites:

Club Name:	Web Address:
<p>American Carnival Glass Assn (ACGA) Canadian Carnival Glass Assn (CCGA) International Carnival Glass Assn (ICGA) Iridescent Nation Great Lakes Carnival Glass Club (GLCGC) Heart of America Carnival Glass Assn (HOACGA) Lincoln Land Carnival Glass Club (LLCGC) Mid-Atlantic Carnival Glass Assn Millersburg Glass Assn New England Carnival Glass Assn (NECGA) Quebec Carnival Glass Assn (QCGA) Southern California Carnival Glass Club (SCCGC) Tampa Bay Carnival Glass Club (TBCGC) Texas Carnival Glass Club (TCGC) The Carnival Glass Society (UK) The Stretch Glass Society</p>	<p>www.myacga.com www.internationalcarnivalglass.com www.iridescentnation.com www.greatlakescgc.com www.hoacga.com www.llcgc.com www.millersburgglass.com www.necga.com www.verrecarnavalquebec.org www.socalcarnivalglassclub.com www.tampabaycarnivalglass.org www.texascarnivalglass.org www.thecgs.co.uk www.stretchglasssociety.org</p>
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Auctioneer Websites:

<p>Burns Auctions 407-592-6552 www.tomburnsauctions.com Seeck Auctions 641-424-1116 www.seeckauction.com</p>	<p>Sheffield Auctions 833-269-2333 www.sheffieldsauctions.com Matthew Wroda Auctions 937-548-7835 www.matthewwrodaauctions.com</p>
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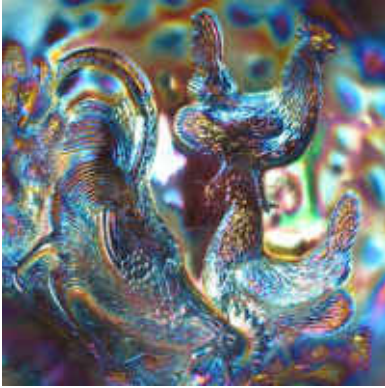
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