

September 2014

CARNIVAL GLASS ACTION!

A joint news publication of:



Heart of America Carnival Glass Association



Texas Carnival Glass Club

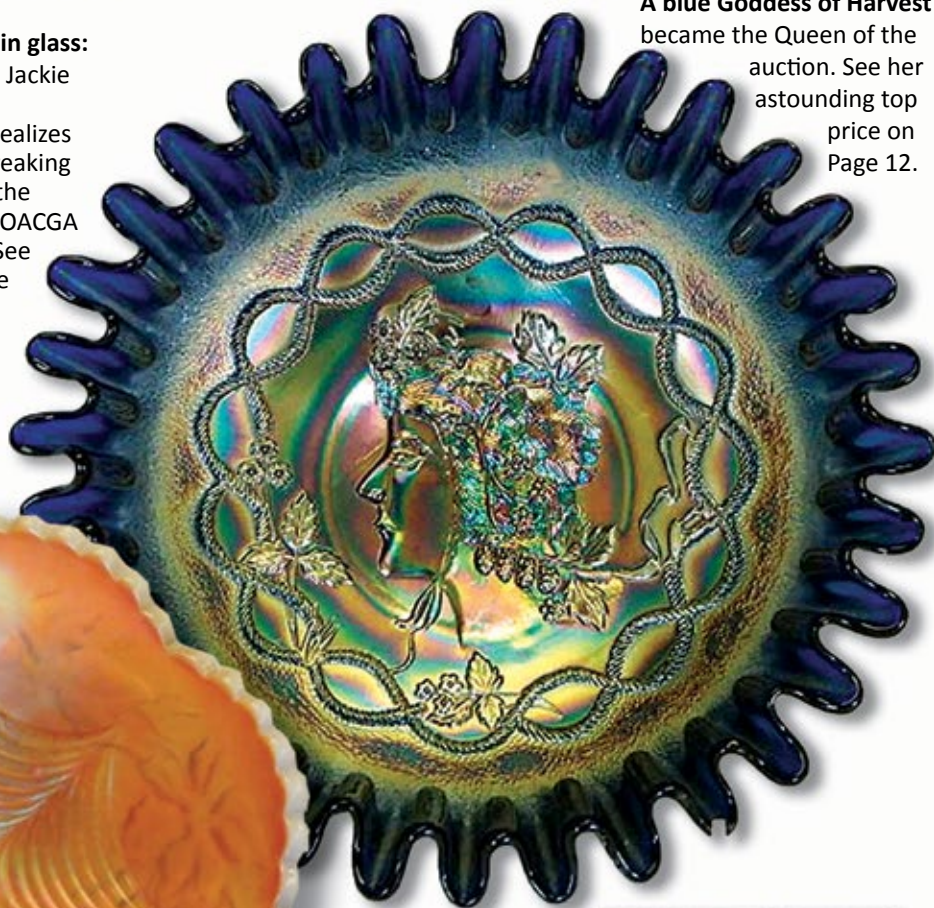


Excellence in glass:

Randy and Jackie Poucher's collection realizes a record-breaking auction at the first-ever HOACGA fall event. See some of the top results, Pages 12 and 13.

A blue Goddess of Harvest

became the Queen of the auction. See her astounding top price on Page 12.



This issue is chockfull of features!

Summer bouquets in Carnival Glass vases abound on the back cover.



Jerry Curtis puts some light on the subject of Scarab Carnival Glass, Page 14.

Track the provenance of Heavy Webs, Page 10.



Hear about a second generation of Whitley Carnival Glass collectors, Page 2.

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

Coloring our World

A COLLECTOR'S STORY

We are Floyd, Tommy, and Jeannie Whitley... and we are Carnival Glass Addicts

By Jeannie Whitley

Floyd and Cecil Whitley, Tommy's parents, started their collection back in the 1970s. Cecil had been picking up glass at antique stores when she went on expeditions with her friends. Of course, Floyd was not impressed with the glass she brought home ("washed



out marigold" I think is what he called it). He told Cecil, "Well, if you're going to collect the stuff, we need to get the best collection we can."

The rest is history.

Over the years they have had many visitors see their beautiful collection at their home in Houston. They have owned many one-of-a-kind pieces with beautiful iridescence. They are among the founding members of the Texas Carnival Glass Club, and Floyd was its first president.

The first time I saw Carnival Glass was at Floyd and Cecil's home over 25 years ago. Tommy and I walked into their home in Houston, and I could hardly wait for an appropriate break in the conversation to ask about the glass in the display cases. They explained what Carnival Glass was and told us about the clubs. I turned to Tommy and said, "I want some of that."

Soon afterwards we attended our first club meeting and convention.



Tom Burns was the auctioneer, and I remember Floyd had to go get him out of bed to start the auction. I also remember that Kathy Wick and I wanted to bid on two small bowls that were two for the price. We thought you paid one price and got two bowls. What a deal, and boy were we excited. That excitement soon turned to dismay when we learned we both had to come up with \$30. I know everyone was snickering. Tommy and I began searching the antique malls and junk shops to find carnival treasure. I am still looking for an aqua opal People's vase. Wish me luck!

Tommy's first pieces of glass came during the same auction where he found a marigold Dragon and Lotus ruffled bowl. He was so excited when he started to bid...his brow getting a little wet as the price inched up. To his surprise he won the bidding at \$150. When we came home Cecil took him aside and showed him a rich, dark marigold (some call pumpkin) Dragon and Lotus ruffled bowl that was owned by his Grandmother (Floyd's Mother). Cecil gave him that piece which we proudly display. We were both hooked.

I cannot tell you my favorite piece because I love it all (except washed out marigold and pieces with silver iridescence).



The pumpkin marigold Dragon and Lotus bowl, above, is a much loved legacy from Floyd's mother. The green acorn punch bowl graces the Whitley table while, above right is a Fenton emerald green Three Fruits bowl.

september coming

Wed., Sept. 25 to Sat., Sept. 27

Northern California Carnival Glass Club Convention and Auction at Holiday Inn Fresno Airport, Fresno, Cal., for more information see club link on Page 20. Burns Auction in charge.

october

Sat., Oct. 4

Millersburg Glass Auction at 10:30 a.m. on the Millersburg, Ohio Courthouse Steps. Jim Wroda Auctioneer.

Wed., Oct. 8 to Fri., Oct. 10

UNIQUE online auction at the Air Capital Carnival Glass Club Convention at the Best Western Wichita Airport Inn and Convention Center. Seeck Auctions begins the auction **Mon., Sept. 29 and ends it at 6 p.m. Thurs., Oct. 9 at the convention site**, with soft closing for on line bidders. Auction glass will be at the convention. See club website or Seeck Auctions website for more information.

Mon., Oct. 13 to Sun., Oct. 19

Online auction offered by Seeck Auctions at seeckauction.com. First lot bidding ends at 7 p.m. with soft closes for following lots 60 seconds apart.

Mon. Oct. 27 to Sun., Nov. 2

Online auction offered by Seeck Auctions at Seeckauctions.com. First lot bidding ends at 7 p.m. with soft closes for following lots 60 seconds apart.

Thur., Oct. 23 to Fri., Oct. 25

Mid-Atlantic Carnival Glass Jamboree at Ramada Plaza Hotel 1718 Underpass Way Hagerstown, Md. Hotel reservations: 301-797-2500. Auctioneer Tom Burns. For more info: Connie O'Connor at glassconnie@comcast.net

Thurs. Oct. 30 to Sat. Nov. 1

Great Lakes Carnival Glass Club Convention and Auction on Saturday, Burns Auction Service in charge. Ramada Inn, Lansing, MI. Reservations at 515-627-3211 using code "Carnival Glass" for convention rate.

november

Sat., Nov 15

Auction of the Cliff Ball Collection at the Senior Citizen Community Center, Mason City, Iowa, by Seeck Auctions. Online absentee bidding ends at 9 p.m. on the seeckauction.com website.

Wed., Feb. 4 to Sat., Feb. 7

Tampa Bay Carnival Glass Club Convention and Auction. of the John and Judy Gosselin Collection by Burns Auction Service. Dolphin Beach Resort, St. Pete Beach, FL. Reservations at 800-237-8916.

Wed., March 11 to Sun., March 14

Southern California Carnival Glass Club Convention and Auction at Ayres Suites Hotel, Ontario, Cal.

Wed., March 18 to Sun., March 22

Texas Carnival Glass Club Convention and Auction at Wyndham Suites Hotel, Dallas.

Wed., April 22 to Sun., April 26

Heart of America Carnival Glass Association Convention and Auction at the Embassy Suites (International Airport) Hotel, Kansas City, Mo.

Wed., May 6 to Fri., May 8

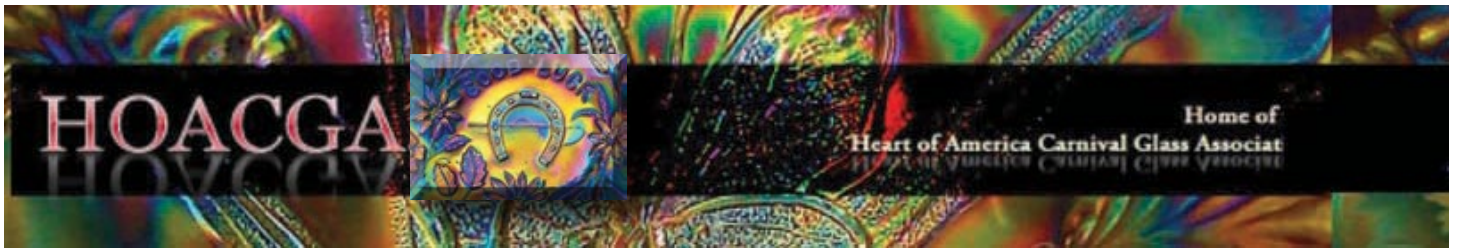
Keystone Carnival Glass Convention at the Holiday Inn, Grantville, Pa., telephone 717-49-1554. For information contact Sharon Royle at don6379@verizon.net

AUCTION BREAKING NEWS

Poucher Collection broke records with \$771,355 realized in 267 lots, said Jan Seeck of Seeck Auctions. The record was broken at Lot 168, according to the estimate of Brian Pitman, keeping track of the total. This topped the Whitley 2010 record-breaker when 290 lots brought in \$677,000. Then an aqua-opal Grape and Cable cracker jar realized \$67,500 while this auction saw the high price of \$53,500 for the blue Goddess of Harvest.

auctioneers & vendors

Mickey Reichel 18350 Hunters Ridge 660-882-5292	Mickey Reichel Antique and Auction L.C. Boonville, MO. 65233 www.AWK-SHN.com
Jim and Jan Seeck PO Box 377 641-424-1116	Seeck Auctions Mason City, IA 50402 www.seeckauction.com
Tom Burns 183 Sunnyside Dr. 407-592-6552	Burns Auctions Clermont, Fla. 34711 www.necga.com/Tom%20Burns%20Auction
Jim Wroda 5239 St. Rt. 49 S 937.548.7835	Jim Wroda Auction Services, LTD Greenville, OH 45331 www.jimwrodaauction.com
Tom and Sharon Mordini 36 N. Mernitz Ave. (815) 235-4407	Mordini Carnival Glass Auction Prices Freeport, IL 61032 www.woodsland.com/mordini/
Lloyd R. Ward P.O. Box 1006 (270) 251-2005	CarnivalGlass.com Mayfield, KY 42066 www.carnivalglass.com
Dave Doty Colleywood Carnival Glass Company	www.ddoty.com www.colleywoodcarnival.com



A New and Different Adventure

*While many of you are enjoying the Fall HOACGA special event, the newsletter is preparing to publish. We only had time to put the auction results in on pages 12 and 13. Because of that, the coverage appears in the November edition. Meanwhile, learn from **HOACGA President Bob Grissom** about how this first-ever event came about:*

Over the past several years carnival glass auctions have undergone many changes. Several years ago the HOACGA Board of Directors set guidelines for the April convention auction. The collection should sell for at least \$250,000 with no more than 450 pieces. The auctions are scheduled on a first come first served basis. The collector having the auction selects the auctioneer. HOACGA's charge for the auction is 1% of the gross or \$2,500, whichever is the greater, with HOACGA being responsible for obtaining and scheduling the hotel space. This has proven to be a good opportunity for both the seller and buyer.

About two years ago HOACGA's Board of Directors discussed the subject of having a carnival glass event, in conjunction with a major auction, in the fall. We had observed that Seeck Auctions had several very successful auctions of major collections in St. Louis, Missouri in the fall.

HOACGA's thinking was, why not offer these major collectors with collections valued at \$350,000 or more, an opportunity to have their auctions in conjunction with a small special fall event here in Kansas City? This idea was presented to Seeck Auctions to see if there were any collections that were being considered in this price range.

Jackie Poucher was interested in selling her collection and she accepted this idea. So this is our test run, thanks to Jackie and Seeck Auctions, to see if this idea is possible for the future. It is HOACGA's intent to offer this fall event as an opportunity for these major collections to be auctioned when the collector wants to offer them for sale.

HOACGA believes that having a special time and place will be good for Carnival Glass, it will put a spotlight on the glass. We also believe it will be an advantage to the collectors, both the seller and the buyer.

HOACGA wants to thank each one for attending and participating in this special carnival glass event and hope you found it enjoyable. It was a special opportunity to not only see some very beautiful glass, enjoy carnival friends, but it also gave you a chance to add some very nice glass to your collection.

2015 HOACGA CONVENTION SCHEDULE

The 2015 HOACGA Convention will be April 22 to 26, 2015, at the Embassy Suites Airport Hotel. For reservations call 816-891-7788. The special HOACGA room rate is \$117/day, which includes breakfast and the daily Managers Reception (happy hour). All rooms are two-room suites with a refrigerator and window for displaying your glass.



There will be the usual large display of Carnival Glass presented for your viewing. The subject has not been decided at this time.

The John and Lucile Britt award has not been decided at

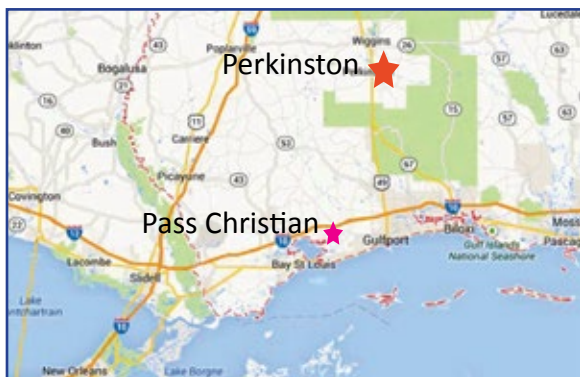
this time.

Educational talk—David and Amy Ayers will speak Thursday at 7:30 p.m. about some of their outstanding collection of Australian carnival glass.

Banquet speaker—Karen Engel. Together with her husband, Doug, were founding members of the Pacific Northwest Carnival Glass club. She is also a past President of the PNCGC.

The convention auction will be the Bud Martin collection. Bud's collection contains some of the top pieces of Northwood glass. This will be another opportunity to add some more quality carnival glass to your collection. The auction will be conducted by Seeck Auctions.





By Steve Hazlett

and Jerry now are actively collecting Carnival Glass and belong to the HOACGA and Texas clubs. He estimates they have about 250 pieces of Carnival Glass they display in cabinets. Their favorite way to collect

early in the morning to drive and stop at little towns and search for glass. The Smiths like to travel from Slidell, Mississippi to Mobile, Alabama. Jerry says you just talk to people and they direct you to places. He also says that someone you talk to often knows someone else with glass.

"We like Dragon and Lotus with opalescence," Jerry said, adding that Water lily sauces and Stag and Holly's are other favorites.

"My favorite piece I just acquired is a teal Fenton Peacock and Urn in the ice cream shape," he added.

Jerry's favorite shape are the banana boats and Connie likes the ball footed sauces, and the color green. Jerry likes all the colors as long as the iridescence is strong.

"My most surprising purchase is the teal peacock and urn ice cream shape bowl and also a holly hat in marigold over moonstone," Jerry said.

The Mississippi couple enjoy the art of the glass, but other challenges intrigue them. Carnival Glass makes you turn into a research addict.

It makes you delve into the hobby and analyze how they did that. The more you know, the

further you have to dig to gain more knowledge. Carnival Glass is a demanding master, as it demands that you continue to learn.

Carnival continues to be enjoyed and appreciated because it is part of Americana. The skill and artistry of the glass, need to be preserved, taken care of and passed on.

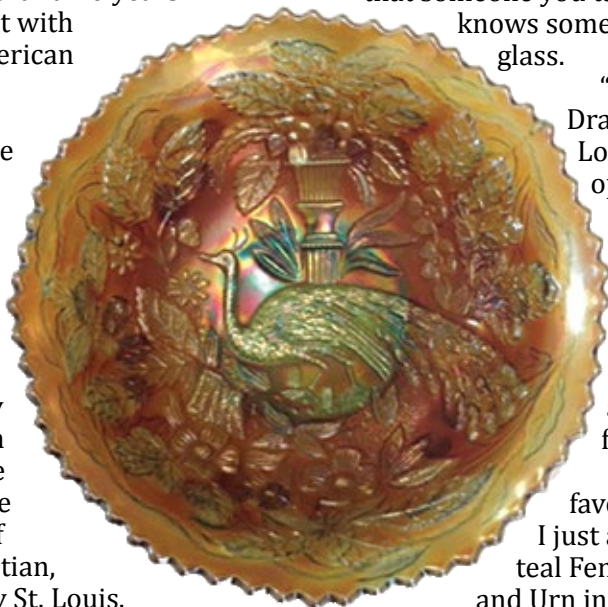
We are the caretakers of this glass for the next generations, so it continues on.

Thank goodness for all the collectors, like the Smiths, that have carried on and passed on their glass.

They are from all over the country and all walks of life. They have kept alive all of the different pieces available.

I want to thank Connie and Jerry for their time, to allow us to see a small part of their world in collecting Carnival Glass. I hope others would also like to share their collections with us. Elaine Blair or myself, would be

happy to help you put your story together. Or if you like, you can write your own collector story to share. We Editors appreciate anything, you have to share with our Carnival Glass collecting community. ■



I recently called and interviewed Jerry Smith from Perkinston, Mississippi. He and his wife Connie have been married 46 years. Connie was a legal secretary that retired to homemaking. Jerry retired after 20 years with Boeing Aircraft Co. and 10 years before that with North American Rockwell.

Jerry and Connie Smith started collecting Carnival Glass around 1983 when they stopped in an antique shop in the gulf city of Pass Christian, Ms. on Bay St. Louis.

Mr. Elkins, the shop owner, showed his glass to them, lighting that iridescent fire new collectors feel and causing Jerry to purchase his first piece of carnival. It was a blue pie crust edge, Good Luck bowl for a price of \$100.

From there on, Jerry and Connie started hitting the books to learn all they could. Jerry said he next attended Jim Seeck's first auction in Houston, Texas, with his brother-in-law who also collects. Being this was their first auction, it was quite a learning experience because of the quality of Carnival Glass available, and prices of the glass being purchased.

Jerry started collecting because Mr. Elkins mentored the Smiths in what to collect. Both Connie

At left, Fenton Peacock and Urn IC bowl in teal. **Above:** peach opal Flowers and Frames tri-cornered PCE bowl; purple Apple Twig banana boat; tri-cornered marigold Holly Sprig ruffled bowl.



RANGER

www.texas carnival glass.org



Emmett Morgan and wonderful inside. We had nineteen members in attendance.

A delicious meal was served by the Wallecks and friends before the business meeting and Show and Tell. Please view Show and Tell photos elsewhere in Carnival Action. Carol and Richard Cinclair brought some super nice glass for sale, and left with fewer pieces than they brought. Thank you Richard and Carol as Dorothy and I got our Carnival Glass hit for the summer with a beautiful marigold Northwood Peacock at Urn master ice cream bowl. I also know that Jim Kimbro took home a beautiful treasure from the Cinclairs.

After Show & Tell we ventured on to Sylvester and Diann's home for dessert and viewing of their really, really big and very beautiful collection. A few brief highlights of their collection are

President's Corner

In Brenham it has been a long HOT summer, just like every Texas summer. Our June meeting, kindly hosted by Sylvester and Diann Walleck, was held in Edna, TX, at a very nice cabin out in the country, very rustic on the outside

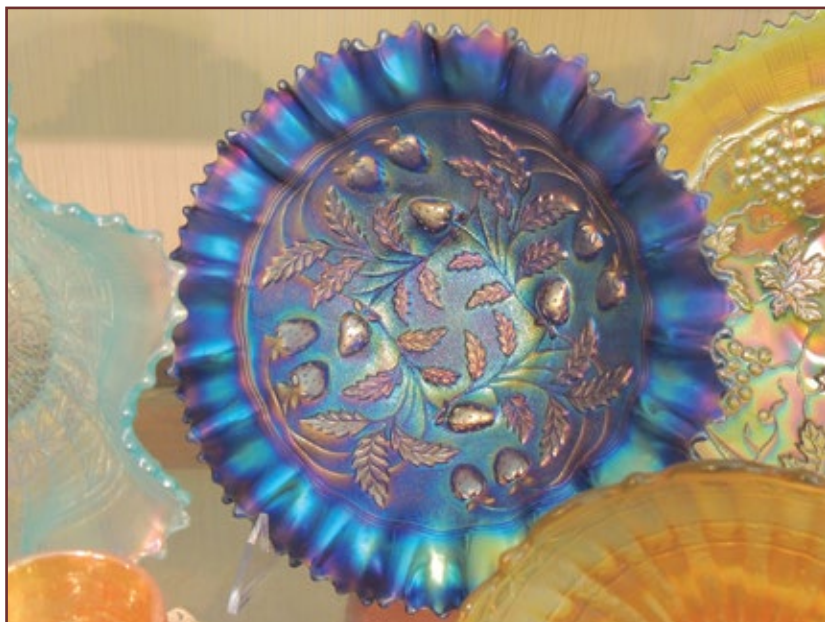
wonderful advertising pieces, purple Farmyard bowl, white G&C punch set, blue stippled Strawberry pce bowl, purple Rose Columns vase, and purple Hattie chop plate. They also have many other beautiful antiques to make their home so welcoming. Diann and Sylvester, thank you so much for the wonderful dinner, the great hospitality and the chance to view your collection.



Door prizes, donated by Diann and Sylvester, were won by those shown above: Jim Kimbro – bottle of wine; Pat Dworaczyk – decorated wooden purse; Jerry Curtis – water color painting.



Edna, Texas, was a great June meeting place where TCGC members enjoyed Walleck hospitality and their sparkling collection, including the Parkersburg Elks plate, Birmingham Herald plate and Rose Columns vase.



Striking color and iridescence, left, shows off the blue stippled Strawberry pie crust edge bowl. A Wide Panel epergne, above, and enameled ice green Dianthus pitcher attract the eye.

Our next TCGC meeting will be hosted by Cale Wilcox on Saturday, December 6 in Richardson, Texas, a suburb of Dallas. Please be sure to mark your calendar. Detailed information regarding the meeting, will be in the next issue of *"Carnival Glass Action."*

By the time you receive this issue, I hope to have seen many of you at the Poucher auction at the Embassy Suites in Kansas City. This is the **BIGGEST** carnival auction EVENT since the last Whitley sale and I understand that over 75 rooms are booked. The word is that all the deep pocket collectors are ready to do battle. I just hope they leave something for the short pockets!!! Enjoy your remaining summer and we in Texas look forward to the Fall. ■



Standing out is easy to do if you are this purple Hattie chop plate, part of the Walleck collection.



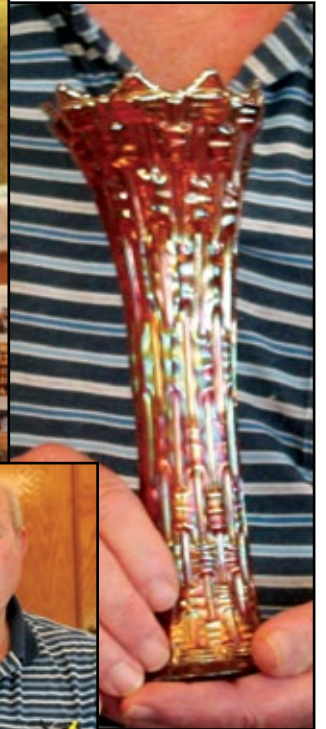
SHOW & TELL June 2014



Nestled in Dorothy Morgan's hands is the satin sheen of a green Good Luck bowl with a pie crust edge.



Sylvester Walleck holds the much sought Millersburg green Seacoast pin tray while Diann Walleck holds the shimmering amethyst Fenton Peacock Tail tri-cornered bowl.



Big Basketweave vases show how the little baskets were swung into their longer forms by Dugan workers. Carol holds a marigold vase while Jerry shows the rarer horehound color.



Walt Robinson's rich blue Captive Rose bowl, by Fenton, captivated everyone's attention.



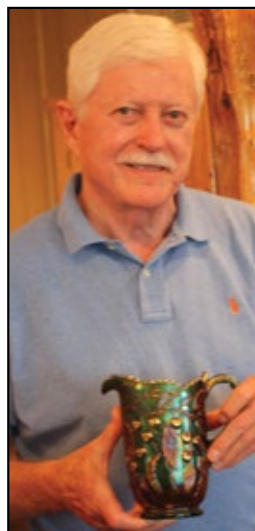
Phil Leddy proves that good things come in small forms with his marigold opalescent elephant.



Wheat sheaves wrapped with blooms are distinct to Emmett Morgan's marigold Harvest Flower, by Dugan. In contrast, a contemporary Harvest vase glows in blue.



Be it ever so humble (or coveted) there's no "plate" like Homestead. Richard Cinclair happily shares his purple Imperial chop plate with TCGC members.



Millersburg's enduring Hanging Cherries design graces Jim Kimbro's green milk pitcher with a matching tumbler.



Richard shares another Imperial purple stunner, left, in the Chrysanthemum plate.



Dugan's Heavy Web

■ By Bob Grissom

Two different patterns of Dugan carnival glass use a spider web in their design. The Heavy Web pattern uses the spider web as its primary design and is known only in peach opal. The Daisy Web pattern uses the spider web along with a daisy in the bottom. They were both produced by the Dugan Glass Co. of Indiana, Pennsylvania. The Daisy Web pieces are known only in a hat shape and are found in marigold and purple. They are seldom seen.

There are (presently known) four different Heavy Web bowl shapes, round, eight-ruffle, square, and banana boat. There are also chop plates and a handled banana boat basket known. Regardless of the shape, all of the pieces were made in the same mold, except the bottom plate had to be changed for the back pattern. There are two different back patterns, Morning Glory and Grape Cluster, all of the pieces have one or the other as their back pattern. All of the pieces have a ground and polished base.

I got the idea to do this article when I attended the 2014 LLCGC convention in Milwaukee and saw the three Heavy Web bowls that were in the auction. I realized the scarcity of this pattern. When I started the article all of the

information that I had said there was one and possibly two chop plates known. So far I have located information about six different plates.

These three bowls (see below) were sold in the David and Amy Ayers auction, by Seeck Auctions at the 2014 Lincoln Land convention. The eight-ruffle and the square bowl have the Morning Glory back pattern. The round bowl, shown on the cover, belongs to Bob Grissom and has the Grape Clusters back pattern.

This pattern is shown in Marion Hartung's eighth book, page 36, the description of this pattern was written using the chop plate owned by Mrs. Charles Willrett of De Kalb, Illinois. The only piece identified in the article was a "large, heavy true plate" in peach opalescent. It also states the only color known at that time was "peach opalescent."

In the 1981 *Carnival Pump* Don Moore has a listing of his Top 25 Chop Plates. The Heavy Web plate is listed as number 19. His description, "*Maker is not confirmed – Very few of these 12-inch plates are known. Both the chop plate and the corresponding bowl are on very heavy glass. All that I have seen were peach opal and carried a reverse*

pattern called Vintage Intaglis. (presently known as Grape Clusters) Some might consider this plate to be a bit awkward since it is so heavy, but nonetheless, it is very rare. I have not seen any of these sell, but would think of it as in the \$500 range."

In the September 1992 *Carnival Pump*, Don Moore has a listing of his Top 15 Chop Plates. The Heavy Web plate is listed as number 3. His description "*Only this one example is known. This piece was rumored for many years but confirmed only in recent years. A massive, spectacular plate that measures 12 1/2 inches.*"

In the December 1992 *Carnival Pump* Don Moore talks about his purchase of a Heavy Web Chop plate from a couple in Larned, Kansas who had in turn purchased it from Mrs. Hartung many years prior. Mrs. Hartung had purchased it from Mrs. Willrett. It is the plate featured in Mrs. Hartung's book eight. It measured almost 12 1/2 inches. No mention was made of the back pattern. The owner(s) of this plate after Don Moore is unknown at this time. **Do you know the whereabouts of this plate?**
Ardonna Bucher Plate

Now (2014) there are four known chop plates. They are in the possession of Ardonna Bucher,

Three peach opal Heavy Web bowls, right, were sold from the David and Amy Ayers Collection at the 2014 Lincoln Land convention auction.



Karen Engle, Dean and Diane Fry, Don and Mary Schrank. There are possibly two unknown, one is the plate which was owned by Don Moore, the other is one that was sold on eBay in 2005 by Rick Kojis, to a Virginia Collector.

Rick Kojis obtained two plates in 2005, one from an antique shop and the other at an auction both in his local area, Milwaukee, Wisconsin. He sold them both on eBay. Dean & Diane Fry purchased one and it is still in their possession. The plate has the Morning Glory back pattern. Rick said the other one was purchased by a collector in Virginia (name unknown). Back pattern is unknown, **Do you know the collector?**

Dean and Diane Fry purchased the plate, which they now still own, when it was offered on eBay in

2005 by Rick Kojis. They also purchased one from a room sale at a Florida convention in 2000, they did not know the seller. They sold that plate to Ardonna Butcher. The two plates that have been in the possession

of Dean and Diane can be seen on www.carnivalglass101.com under Dugan Glass-Part 2.

So, here is the known provenance of the Heavy Web chop plates:

Ardonna Bucher plate: Grape Clusters back, purchased from Dean and Diane Fry, who bought it in a room sale at a Florida convention in 2000 from an unknown seller.

Anyone know who?

Karen Engle plate: Morning Glory back, came from John Rogers who purchased it from Harold Cox. Tom Burns said that he sold a plate in March of 1993 at his auction in Indianapolis, Indiana for Ronald & Ginnie McNeil of Antigo, Wisconsin

for \$3,100.00, this is probably the plate now in the possession of Karen Engle. **Did Harold Cox buy this plate?**

Dean and Diane Fry plate: Morning Glory back, purchased on eBay from Rick Kojis, who found it either at a local auction or antique shop in Milwaukee, Wisconsin.

Don and Mary Schrank plate: Morning Glory back, was purchased at a Flea Market in Elkhorn, Wisconsin for the sum of \$15, more than 20 years ago.

Current owner unknown: **Don Moore plate,** Grape Clusters back, first reported by Mrs. Charles Willrett of De Kalb, Illinois, sold to Marion Hartung, then to a couple in Larned, Kansas, then to Don Moore.

Current owner unknown: back pattern unknown: found by Rick Kojis, sold in 2005 on eBay to unknown collector in Virginia. **Do You know this Virginia collector?** **Handled**

Banana Boat Basker Tom Burns purchased the handled banana boat basket from Ted Parent, it is now in the possession of Larry Yung, Sr. Tom said he packed it in a box and did not have much room for his boxes so he forced the boxes into a limited space and took them to an ACGA convention. When it was unpacked there was a chip on the handle. It was sold then to Larry Yung, Sr. (probably at a reduced price to the disappointment of Tom Burns). It is the only one known at this time (although there are rumors of another). This piece has the Grape Clusters back pattern.

Banana Boat Basket – Larry Yung, Sr. Bowls



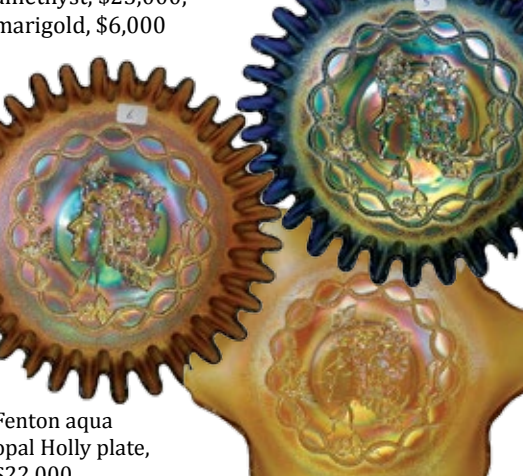
The plates and the handled basket have been accounted for, so how many bowls with the different shapes exist? Not many. One accounting of the numbers shows only 24 bowls being sold at auction in the past 20 years. Some of these have probably sold more than one time, so this information says there are a very few bowls. There have been some private sales also.

From the discussions that I have had with collectors my assumption is there are only about fifteen bowls total, with the banana boat shape being the most scarce, the round shape being next. The number of Morning Glory and Grape Cluster backs are about even.

It is interesting to speculate as to: **Why did Dugan make so few of these pieces and why two different backs, four different bowl shapes (that we presently know about), plates, and a handled basket?**


Rick Kojis, a long-time carnival collector and antique dealer, believes that many of these Heavy Web pieces were sold in Wisconsin and more particular in the Milwaukee area. Of the pieces I have been able to trace back to a location source (five of the possibly six known chop plates) can be traced back to the Milwaukee area. Is this a clue as to why there are so many different shapes, yet so very few pieces?

12 vest blue bowl \$52,500;
amethyst, \$25,000;
marigold, \$6,000




The image displays three Fenton glass plates with intricate designs and scalloped edges. The top-left plate is labeled '12' and features a central design of a figure in a landscape, surrounded by a decorative border. The top-right plate is labeled '13' and features a central design of a figure in a landscape, surrounded by a decorative border. The bottom plate is labeled '14' and features a central design of a figure in a landscape, surrounded by a decorative border. The plates are made of Fenton aqua opal glass and are displayed against a white background.

**Fenton aqua
opal Holly plate,
\$22,000**



plate,
\$12,000



North
Sunflo



Rose Show lime
green opal bowl,
\$1,600

Northwood stippled Strawberry
agua opal bowl \$12,000

Dugan Farmyard
purple square ruffled
bowl, \$5,000

Acorn Burrs
Eight-piece punch

action
tory

Mitered

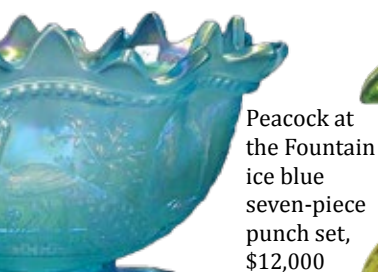
12,000

Three blue plastic mugs are stacked on top of each other. The mugs have a mitered rim and a handle. They are filled with a dark liquid, possibly coffee or tea. The background is white.

Fenton red glass bowl, non-

Kansas City, Missouri
September 13, 2014
by Seeck Auctions

Kansas City, Missouri
September 13, 2014
by Seeck Auctions



Peacock at the Fountain ice blue seven-piece punch set, \$12,000



Peacock at the Fountain lime green punch bowl with one cup, \$6,000



Cambridge Inverted Feather marigold tankard pitcher, \$1,300



Northwood ice green Grape Arbor tankard pitcher, \$5,500

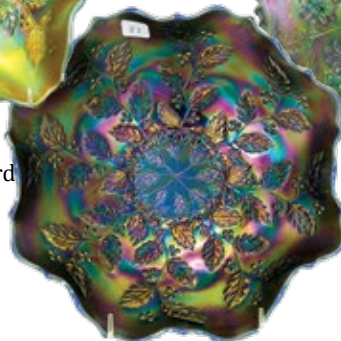


Fenton Lily of the Valley blue six-piece water set, \$4,750

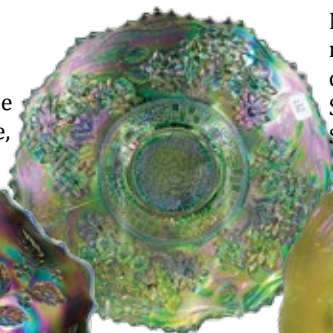
Only known Fenton aqua-opal ruffled bowl, \$16,000



Dugan Farmyard purple square bowl, \$6,000



Fenton ice green Orange Tree Trunk plate, \$12,500



Fenton blue opal ruffled Holly bowl, \$2,100



Northwood ice green Wild Strawberry bowl, \$1,500

Millersburg Gay Nineties green pitcher, one of two known, \$13,000
amethyst seven piece set, \$2,100



Birmingham Age Herald amethyst bowl, \$2,200



Blue Indiana Soldiers and Sailors Monument, \$14,000

Fenton J.N. Ledford/Hearts and Vine marigold advertising plate, \$5,750



Northwood sapphire Embroidered Mums plate, \$7,500



Good Luck aqua opal PCE bowl, \$3,200



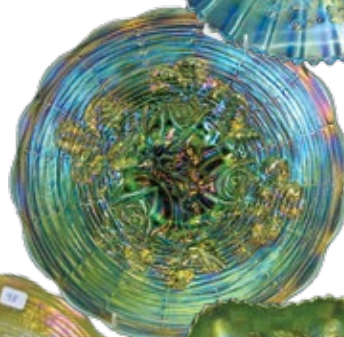
Northwood Good Luck ice blue plate with ribbed back, \$5,500



Frolicking Bears green pitcher, \$26,000 and tumbler, \$4,000



Northwood marigold on custard Rose Show plate, \$3,750



Northwood lime green opal Rose Show plate, \$3,000

Scarab paperweight and lamp shade

■ By Jerry & Carol Curtis



Recently the WWW.CGA had a discussion on insects in carnival glass. It made me stop and consider the various carnival pieces in our collection that features insects.

We have insects on our Northwood Butterfly Bon-bons, Fenton's Butter-

flies Bon-bons, Butterfly and Berry vases, two styles of Honey Bee Pots, Peacock & Urn bowls and compotes, Millersburg Trout and Fly bowl, Hatpins, and this Scarab [Beetle] paperweight. This article will feature Tiffany's Scarab lamp shade and paperweight.

There are three variations of the Scarab that I have personally seen and inspected. There is a flat base, a hollowed out base, and a concave base that is hollow but not to the extreme depth of the lamp shade.

We have owned two Scarab paperweights found in different shops and on separate visits with our daughter's family in Oregon. Since we had two of them, we gave one to our daughter and son-in-law thinking it to be a paperweight and not even considering a lamp shade as a possibility. Since giving the shade to them, I have learned the one I gave them is also a paperweight since the two grooves in the ends are still intact. It too is identical to ours having the deep indentation and not hollowed out to the depth of the lamp shade. Following is a close comparison of the paperweight and the lamp shade.



The Scarab on the left is the lamp shade from our neighbor's Tiffany lamp. Notice the absence of the deep depression as is on the scarab to the right. Also notice at the bottom of the lamp shade the cut-out for the lamp mount has been removed but remains on our Scarab



Now look at the undersides of each. The top is from our neighbor's Tiffany lamp and you can see the notch has been cut away. On our Scarab, half of the notch on the inside has been removed, indicating to me the flexibility of the design was planned so it could be used for two different functions. The shade weighs 14 ounces and the paperweight is 18 ounces indicating the shade used 4 ounces less of the molten glass than the paperweight.

The same mold may have been used with a different plunger depending on whether a run of lamp shades or paperweights was being produced. Less molten glass was needed when a run of shades was made. The prominent depression on the paperweight's exterior is a bit of a mystery but may have been an unwanted result due to the temperature of the glass.

The Scarab belonging to our next-door neighbor is a shade for her Tiffany lamp. Her Scarab is almost identical to ours with two significant differences. The depression on the back [top] of our paperweight is deep into the glass whereas the lamp shade has no depression. Except for the depression and cutout slot, the exterior of the paperweight and lamp shade are identical except for color. The lamp shade is a different green color than the paperweight. The paperweight has much better iridescence than the lamp shade.

Upon turning them over to examine the underside, there is another significant difference. Our Scarab has a concave base. The neighbor's Scarab has been hollowed out to accommodate a light bulb. I have seen a couple of Scarabs at various conventions that have a flat base. I was told a company in California produced the flat-based Scarabs.

■ Continued on next page

I would be the first to admit that I often refer to price guides to double check certain pieces that I have not familiarized myself with. That being said, I have also learned that they are good to a point, but definitely not the last word pertaining to the value of a piece of glass.

There are several things to consider when placing a value on the glass that you are considering, including condition, iridescence, and rarity, and your desire to own this particular piece. Of the above, I would place first and foremost, your desire to own it. As I have often heard from, fellow collectors, it needs to “speak to you”.

Rarity would be what I would place as second; at that point I can be pretty forgiving for damage when there are less than four or five known, and even more so when it is beautiful.

These price guides reflect in cases, what the piece has sold for, but most often does not represent damage, color, or rarity, neither does it represent the conditions of the sale, i.e. who was there, who was not, nor does it represent where it was sold at (sometimes these sales

are not in the most favorable location for a crowd to get to). Taking the whole picture into account, I think all things concerning that piece be considered.

I love carnival glass and have collected it for years. That being said, I am very serious with my collecting, which I would think everyone is, and I do my best to assess all the facts pertaining to the glass that I am looking at.

I would never say, “They paid too much for that piece of glass.”

After all, the final value that day for that piece of glass is what the last two bidders were willing to pay for it, in other words they established the price, and I respect their judgement.

No one knows it all about Carnival Glass, and in my opinion if you do, wow, are you ever asking for an education. Simply

said, I do not know it all nor have I ever met anyone who does.

The diversity of collections reflects the diversity of the collectors, and that is one reason I would suggest to view all of them you can. They are the “gardens of glass” that folks have put together and it reflects the wonderful group of people who love our hobby. ■



The value of price guides

By Gary Heavin



Here is a picture of our neighbor's Tiffany Desk Lamp with Green Scarab Shade.

Attempts to find a complete lamp with a Scarab shade for sale resulted in finding one that had been offered for \$144 but long out of stock with an added footnote of not knowing when it would be available. I did find a green Scarab shade for sale on eBay, with no bids, and a buy-it-now price of \$2200! Good luck to the

seller but I would say it will end up back on his display shelf.

Paperweight or Lamp Shade, the Scarab is a beautiful piece of carnival glass that I would consider worthy of sitting alongside other glass in your display case. I would not venture to say they are rare but do believe they are rather scarce.

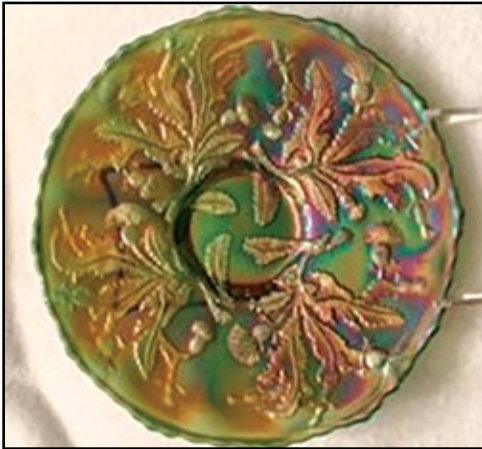
Now, a word of caution regarding this and other Tiffany lamp shades. Tiffany lamps are very popular and expensive; as such, there are a lot of 'knock-off' Tiffany glass lamps and shades on the market. While I believe our Scarab is an original, I have no assurance that our Scarab is a Tiffany original or a fake. In researching this Scarab, I found that due to the popularity of Tiffany production lamps, there are various companies who do produce knock offs of fake shades and bases. So, give proper heed to the Latin term “caveat emptor;” or, “buyer beware.” ■

Whitley collecting becomes family fun, from page 2

Tommy and I both love green, so we have been trying to acquire more beautiful green pieces. We have a great emerald green Three Fruits ruffled bowl that we bought at HOACGA. Tommy has a great collection of Dragon and Lotus with one of them being an aqua opal. I also like the pastels.

I believe you can lust after the most beautiful and expensive pieces, but if you find something you really like, buy it. Tommy and I have always done just that, and

with Floyd and Cecil's help we began to pick pieces with decent color and iridescences. We have a collection that will not bring folks from far and wide to see, but we love what we have and enjoy looking at it. We could go on and on about the friends we have made because of our hobby, but everyone knows the people in the clubs are great fun. Where else can you know a group of friends with such great diversity? We enjoy each and every one of them.



Going green: Tommie and Jeannie Whitley's beloved greens include a Fenton Thistle plate, Millersburg Nesting

Swan bowl and an Imperial emerald green Homestead chop plate.

Feature Gallery Additional photos from this month's feature stories



Collecting on the Gulf Coast

Jerry and Connie Smith's travels included finding this amethyst Millersburg Zig-Zag tri-cornered bowl, at left, and the blue banded stippled Grape and Cable banana boat bowl.

A clear handle turns a Heavy Web bowl, above, into a basket, one of the pieces mentioned in Bob Grissom's **Heavy Web** story.

Another Smith purchase on the Gulf Coast brought home a cherry red Water Lily bowl, at right.



Same beauty by different names

Fenton's Water Lily AKA Lotus and Poinsettia

excitement was somewhat dampened when I examined the bowl and discovered the color was actually light amethyst or lavender with an unusual overall "red" iridescence. The price was right so it came home with me.

First, let me try and explain the reason for the double color designation. The base glass color is difficult to actually determine due to the red iridescence which is generously applied to both interior and exterior surfaces. There are some slight shades of accompanying iridescences of green and blue, but the dominant iridescence is red. Using the bright sunlight as the back light, only the ball feet and collar base can be used to determine the base color of the glass as the body looks amber in appearance. The feet appear to be a very light purple or lavender.

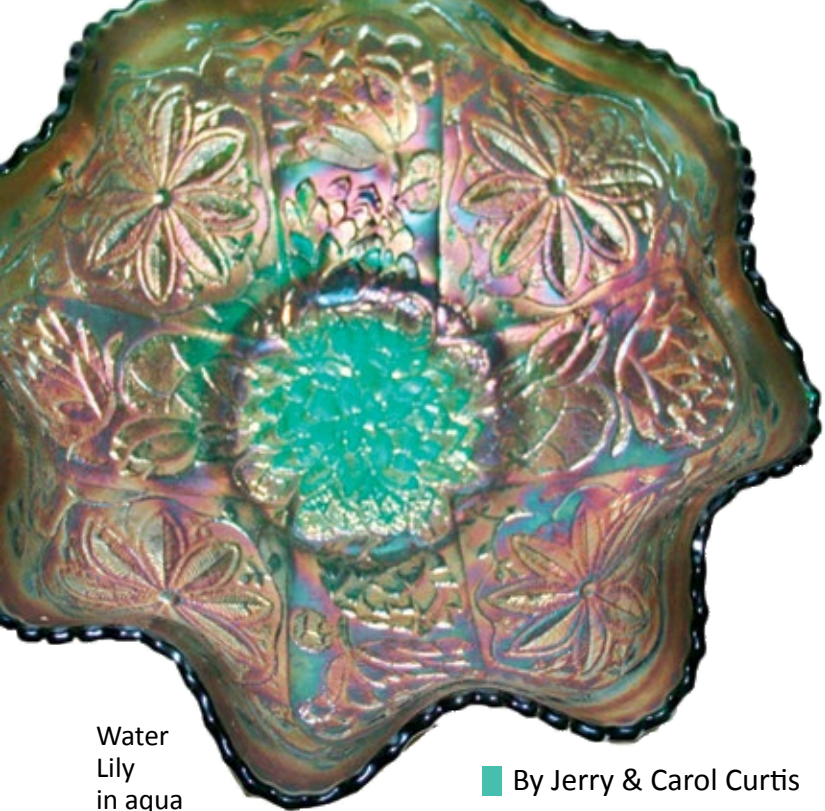
Doty lists only the color of amethyst, and the base glass of this bowl is more of a pale purple or lavender color. Carol and I have had the large Water Lily bowl in green and the small red bowl for several years; a large red one would be a real nice addition! After examining it closer, the disappointment soon wore off, for I had found a very pretty purple example with an unusual red iridescent treatment.

Fenton's Water Lily is a stand-alone pattern found in berry sets (large and small bowls) and a hand full of marigold chop plates. According to Dave Doty, the round shape is scarce in either the large or small bowl. A large red bowl would be considered a rare find, but small red bowls are more often found. This is to be expected as the ratio of small to large bowls would be four or six to one as masters are usually accompanied by four/six slaves. Bowls can be found with a collar base, but most are ball footed as are the three examples above.

I have found the Water Lily pattern to be somewhat illusive in my years of searching through the malls and shops. So far, all that we have seen, we

See Water Lily, Page 18

Water Lily in light purple with a red iridescence, above right. Water Lily in purple, at left.



Water
Lily
in aqua

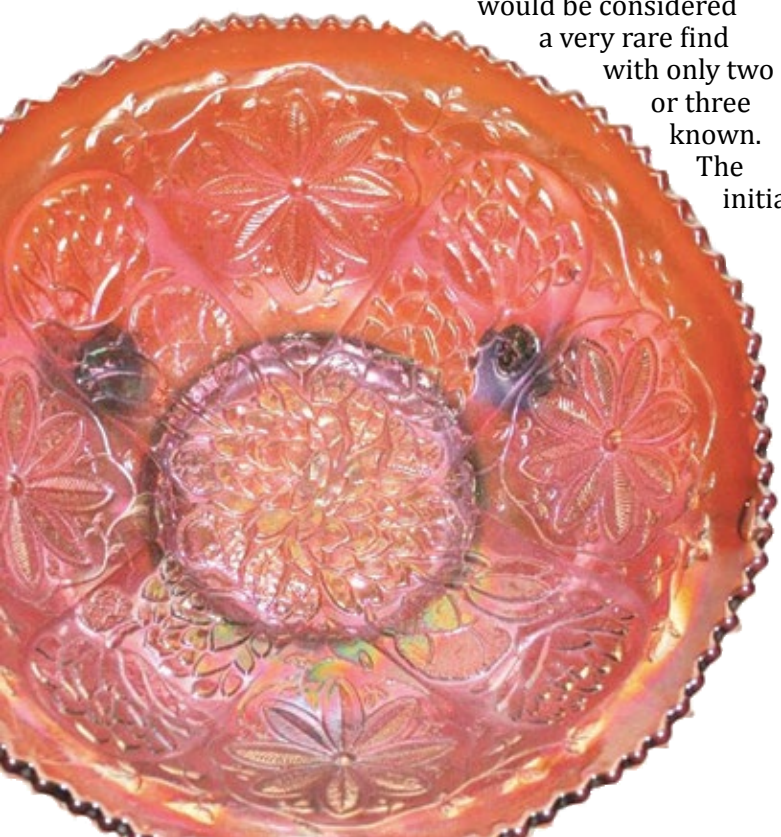
■ By Jerry & Carol Curtis

The Water Lily is a floral motif used by Northwood, Fenton, and Dugan in producing water sets in the Water Lily & Cattails pattern. The Fenton Company was the only carnival glass producer to use the pattern in a shape other than water sets which we have come to know simply as Water Lily. The Water Lily is only known in large and small bowls and chop plates. It runs the full spectrum of colors including the normal vivid colors and pastels.

I got very excited when I spied the large Water Lily bowl in the antique shop. From a distance I thought I had happened upon a large red Water Lily bowl which would be considered

a very rare find with only two or three known.

The initial



Water Lily, from page 17

have purchased. I would consider the Water Lily as a close cousin to Water Lily & Cattails, Pond Lily, and Grape & Poinsettia. We have just two examples of Water Lily & Cattails and just one of the Grape & Poinsettia. The Water Lily & Cattails is a rather simplistic pattern, while the Grape & Poinsettia patterns are very busy. The Water Lily & Cattail pattern is on the exterior, while the Water Lily & Grape and Water Lily & Dahlia patterns are on the interior. The latter has a plain exterior, while the Cattails has a plain interior.

Flora is found on many carnival glass pieces enhancing beauty and desirability to each one. Were it not for the flora, our carnival glass would be just another piece of iridescent ware instead of the intricate patterns of beautiful carnival glass we all desire.

Of the considerable number of carnival glass pieces in our collection, I do not have another example that has the overall red iridescent effect as this piece. Are others out there? ■

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Gone again, gone again, summer the lovely......unless you have photo memories of it! Carnival Glass vases enhance the beauty of flowers as shown by the sweet, spicy Carnations Sandy Sage uses in her displays. The pinks and reds accent her red Plume Panels vase, at left, and sapphire Thin Rib, below center. Seen on the cover is, appropriately, the Eda Floral Sunburst from the Sage's European collection.



An amethyst Leaf Columns squatty vase holds a posy of Cone Flowers, Sedum and Dusty Miller.



An amethyst Imperial Flute vase holds the slender stems of Phlox and Black-eyed Susan.



Donna Lee Olson uses her mid-sized marigold Morning Glory, above, as her "Go To" vase. Friends get bouquets in the vase, provided they bring it back! They love the dramatic form.