



Heart of America Carnival Glass Association
INSIDE: Meet Steve Hazlett, the new Bulletin Secretary
and Carnival Glass Action Editor for HOACGA

Texas Carnival Glass Club

INSIDE: Learn what happened at the last meeting
and news updates on other conventions



CARNIVAL GLASS

ACTION!



Learn on Page 10 how
Louis Comfort Tiffany,
window at left, created art
in glass and then a story
on Page 7 about how
artisans, below, turned it
into affordable art early in
the 20th Century.



"GOLDEN GLOW" IRIDESCENT
17—12 different pieces, gorgeous golden iridescent
iridescent glass, rainbow fruit and floral pattern
1 doz. each of the following:
1 1/2-2 1/4 in. (12 in. 2 1/2 in. 3 1/2 in. 4 1/2 in. 5 1/2 in. 6 1/2 in. 7 1/2 in. 8 1/2 in. 9 1/2 in. 10 1/2 in. 11 1/2 in. 12 1/2 in.)

Tornado Vases continue
to intrigue us, such as the
sapphire blue vase, at
left, with stretchy irides-
cence. Read more about
Tornado vases on page
7. Vase photo courtesy of
Karen and Doug Engel.



DUGAN GLASS 1915



Serving the past, present and future of a great American Craft and those who enjoy its legacy.

The images above can be found on the historical on-line records of the museums listed on Page 2. The images are used for this limited educational purpose and the illustration may not be reproduced. Illustration by Designtime of Iowa

GENERAL INFORMATION

The purpose of the Heart of America Carnival Glass Association (HOACGA) & Texas Carnival Glass Club (TCGC) is to promote the continuation and growth of the Carnival Glass collecting hobby and provide support to collectors with current information through an Annual Convention and a Newsletter (6 issues per year). DO.

- HOACGA is registered in the State of Missouri as a members only, Non-Profit Corporation. TCGC is a member only, Non-Profit Corporation registered in the State of Texas.
- A Combined Newsletter is published six times each year for the months of January, March, May, July, September & November. The cost of the Newsletter is \$25.00 per household. Members can choose to receive it by either e-mail or USPS.
- Members are encouraged to contribute articles for the Newsletter. Articles may be educational, about collecting experiences or information of interest to the membership.
- Other carnival glass organizations may announce their meetings and/or conventions. Auctioneers who are members may announce their future auctions. Members may announce their upcoming carnival glass educational books, price guides, and other pertinent publications. Some articles may be edited prior to publication.
- Articles of an offensive nature or articles that discredit any individual or organization will not be published.
- Opinions and information expressed in the bulletin are not necessarily those of the editors or officers. **Neither HOACGA or TCGC** accepts any responsibility for accuracy or claims made,

or for any outcomes resulting from the use of the information either printed or implied.

- **Annual Convention** TCGC's convention date is either the last week in February or first week in March and alternates between the cities of Dallas & Houston. **HOACGA's** convention is always held in Kansas City, Missouri during the week that includes the fourth Friday of April. Educational Seminars are provided by knowledgeable collectors. Members are encouraged to bring glass for sale and setup Room Displays of Carnival from their collection. A Major Carnival Glass Auction is provided. The convention offers members an opportunity to meet and enjoy and discuss carnival glass with other knowledgeable collectors. It gives members an opportunity to add to their Carnival Glass knowledge.
- **Educational Material:** The Educational Material includes the three **Educational Series Books I, II, III**, which consist of information reprinted from articles that had previously appeared in the Monthly bulletins **plus it includes a listing of 500 rarities (five or less known)**. The complete set of ten **Hartung Carnival Glass Pattern Books. The HOACGA Pattern Notebook** or the individual sections may be purchased.
- **Membership Dues (per household) - \$10.00** per year for each club. The membership year is from the date of joining to one year later. Dues are set by the Board of Directors to support the publication of the monthly bulletin. In order to obtain our objective, the members must financially support the organization. **HOACGA & TCGC** receives their financial support through Annual Membership Dues sale of educational material, and other fund raising activities.

Why be a member of both clubs

By HOACGA President Bob Grissom and TCGC President Emmett Morgan

Before the "Combined Newsletter" if you were a member of either or both clubs you received their newsletter. The cost of being a member and receiving both newsletters was \$60.00.

With the "Combined Newsletter" you can be a member of both clubs for \$20.00 (\$10.00 each). In order to receive the "Combined Newsletter" each member will decide which club will be responsible for sending it and paying that club \$25.00. (If you are

only a member of one club then your newsletter must come from that club).

With this plan you can still be a member of each club and also get the "Combined Newsletter" for \$45.00. This is \$15.00 less that you were paying before. Each club needs some income from dues in order to help with expenses of other club activities.

When you complete your membership application, just check the \$10 membership of both TCGC & HOACGA, you will be helping yourself

and other carnival glass collectors.

By being a member of both clubs, you are helping support each Carnival Glass club, which in turn is there to support, US, the Carnival Glass Collector. Without the clubs there are no other organizations supporting our collecting hobby. Without a Newsletter to communicate with its members, the club will not be in existence very long.



calendar

july

Wed., July 25 to Fri., July 27

Stretch Glass Society's 38th Annual Convention, Show and Sale at the Comfort Inn, Marietta Ohio. Auction of iridescent stretch, Fenton, and other glassware at 5 p.m. Friday. For more information, see: www.stretchglassociety.org

august

Sat., Aug. 4

Consignment auction of Carnival Glass at 10:30 a.m., Webb's Antique Mall, Union Street, Centerville, IN. 407-592-6552. More than 300 pieces. Tom Burns Auction Service. For more information, see: www.necga.com

september

Thurs., Sept 6, to Sat., Sept. 8

New England Carnival Glass Association Convention and Public Auction, Location: Four Points by Sheraton Leominster, 99 Erdman Way Leominster, Massachusetts. For reservations: (978) 534-9000. Auction at 4 p.m. Saturday by Tom Burns Auction. For more information, see www.necga.com

Wed., Sept 12, to Sat., Sept. 15

World Wide Web Carnival Glass Association Convention and Public Auction on Lake Chataqua, Location: Comfort Inn, Jamestown, NY, Res. (716) 664-5920, and Chautauqua Lake Auction Center, 2118 Magnolia, Ave, Ashville, New York, Auction by Jim Wroda Auction. For more information see www.carnivalglass.org.

Thur., Sept. 20 to Sat., Sept 22

Northern California Carnival Glass Club Convention and Public Auction. Location: Fresno, Cal., Reservations: 559-252-3611 Contact: Jeanne Hand, 209-533-4479; nccchand@yahoo.com Burns Auction

Thurs., Sept. 20 to Sat., Sept. 22

Canadian Carnival Glass Club, Convention, Best Western Brant Park Inn, 19 Holiday Drive, Brantford, Ontario, Telephone: 519-753-8651

Sat., Sept. 22

Private collection of Carnival Glass auction at 10:30 a.m., Senior Center, Mason City, Ia., Seeck Auctions.

october

Wed., Oct. 3 to Sat., Oct. 5

Air Capital Carnival Glass Club Convention

Location: Best Western Airport Inn & Conference Cntr. 6815 W. Kellogg, Wichita, Kansas. Reservations (316) 942-5600. For more information, see www.aircapitalcarnivalglass.com

Sat., Oct 6, and Sun., Oct. 7

50th Anniversary of the Holmes County Antique Festival, Millersburg, Ohio. All Millersburg Glass Public Auction at 10 a.m. Saturday under the big top at the Millersburg Courthouse, Millersburg, Ohio. See www.jimwrodaauction.com for more information.

coming

Thur, Nov 1 to Sat Nov 3

Great Lakes Carnival Glass Club Convention and Auction, Ramada Hotel & Conference Center, 7501 W. Saginaw Hwy, Lansing, MI, Reservations 517-627-3211, Auction by Remmen Auction Service. Contact; Maxine Burkhardt 517-627-7558

Sat., Nov. 3

Texas Carnival Glass Club Meeting at the Bob and Sandy Sage home in Austin. More details later.

Sat., Nov 10

Carnival Glass Auction, Crowne Plaza Hotel, St. Louis Airport Jim Seeck Auction. Roque Collection.

Wed., Jan. 30 to Sat., Feb. 2, 2013

Tampa Bay Carnival Glass Club Convention and Auction, The Dolphin Beach Resort, St. Pete Beach, FL. For more information, see www.tbgc.com.

museums

Traveling this summer? Check out these glass-focused museums!

Corning Museum of Glass One Museum Way
Corning, NY 14830

Museum of Glass 1801 Dock St. Tacoma, WA
98402-3217

The Bennington Museum 75 Main Street
Bennington, VT 05201-2885

Fostoria Glass Museum 511 Tomlinson Ave.
Moundsville, WV 26041

Museum of American Glass at Wheaton Village
1501 Glasstown Road Millville, NJ 8332

The Museum of American Glass in West Virginia
P.O. Box 574 Weston, WV 26452

The Museums of Oglebay Institute Northwood Gallery
1330 National Road Oglebay Resort
Wheeling, WV 26003

The Toledo Museum of Art & Glass Pavilion
2445 Monroe Street Toledo, OH

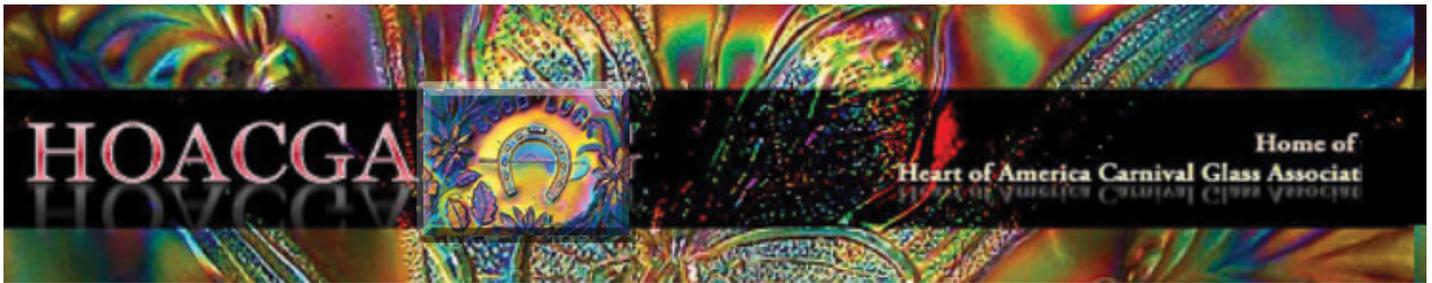
The Glass Museum 309 S. Franklin St.
Dunkirk, IN 47336

The National Imperial Glass Museum
3200 Belmont Street Bellaire, OH 43906

Ohio Glass Museum & Glass Blowing Studio
124 W Main Street Lancaster, Ohio 43130

MILLERSBURG GLASS MUSEUM 87 W. Jackson
St. Millersburg, OH 44654

The National Museum of Cambridge Glass
PO Box 416 136 S. Ninth Street
Cambridge, OH 43725



New club editor Hazlett welcomes ideas, stories



Hello, Heart of America Carnival Glass Association collectors!

I have recently been elected as the Bulletin Secretary for the HOACGA newsletter. I would like to invite YOU, FELLOW COLLECTORS, to participate; YOU who have so much knowledge of the glass we all love to collect. I believe we all benefit from

others' experiences, whether you've just started or you've been collecting for years.

If you could write an article about your collection or experiences in finding a particular piece of Carnival Glass, it would be truly appreciated. I can't think of anyone who doesn't enjoy a story about a personal quest to own a particular piece. Anything you submit would enrich all of us in our endeavor to collect the glass we all clamor for.

As an example, I was reading an article by Barb Chamberlain in the January 2012 bulletin about a Fenton Flute Variant Vase. I did not know of this variant. I located one online in blue and was able to purchase it for a minimal cost. In her article, Barb had stated this variant was known only in marigold at that time. So, it seems to me that it was very helpful to learn about this

special vase through someone taking the time to write an article that we all could learn from.

Thanks to Barb Chamberlain's contribution, I am enjoying a beautiful blue Variant Vase.

Since I am a "newbie" at this position, I also welcome any ideas, topics, or tips you may have toward making our newsletter better or more informative. The cutoff date on articles and such for

the next bulletin will be Sept. 5, 2012. Please forward your articles (and photos, if available) to me at stevezhazless@gmail.com. I look forward to working with everyone to make our bulletin as informative and fun as possible. Many thanks to everyone.

Sincerely, Steve Hazlett
HOACGA Editor

"I can't think of anyone who doesn't enjoy a story about a personal quest to own a particular piece."

—Steve Hazlett

HEART OF AMERICA CARNIVAL GLASS ASSOCIATION MEMBERSHIP INFORMATION and BOARD OF DIRECTORS

Membership expiration month and year are posted on address label after your name. (i.e. 6/11 = June, 2012)
Send all Address and Email Changes to Ann McMorris.

Opinions and information expressed in the HOACGA bulletin are not necessarily those of the Bulletin Secretary or Officers. Neither HOACGA nor Bulletin Secretary accepts any responsibility for accuracy or claims made, or for any outcomes resulting from the use of the information either printed or implied.

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President's Message

Summer has arrived in Texas and the rest of the country. Are not 100 degree days your favorite? LOL

Dorothy and I really enjoyed hosting the June meeting in Brenham, and again our Texas members turned out thirty-one strong. It seems no matter where in Texas one of our members hosts a club meeting, they are always well attended. We should all be very proud.

I want to thank my wonderful wife for preparing the light lunch of homemade ham salad, chicken salad, broccoli slaw, potato salad, cole slaw, fruit, peanut butter cookies and brownies. I was a little slow on sampling the brownies, but the crumbs were wonderful. Most of our members brought show-n-tell pieces which everyone always enjoys.



Thank you all for bringing some great glass.

Phillip and Marian Ross traveled the farthest coming all the way from Ardmore, OK. Phillip and Marian...I still owe you a bottle of wine. Our dinner was held in a private room at our newest restaurant in town, Los Cabos Mexican Grill & Steakhouse. The service was a little slow, but the food was excellent. Because of the deadline for this issue, pictures from our meeting will be in the September newsletter. Dorothy and I would like to thank everyone who made the meeting, making it a special day.

Our **next meeting** will be hosted by Bob & Sandy Sage at their home in **Austin on November 3**. Bob and Sandy have added a number of beautiful pieces to their collection, and I know you will enjoy their hospitality. Please mark your calendars. More information regarding directions and hotel accommodations will be in the September newsletter.

Our **convention, February 27 thru March 2, 2013**, will be held at the Wyndham Hotel in Dallas. Do not let the name confuse you as Wyndham will be the new name for the Crowne Plaza Suites. The name change takes effect in August, so do not be confused when they answer your reservation call by saying Wyndham

Hotel. All the staff from the Crowne Plaza will still be there to take care of our needs. In the future, they are planning on remodeling all the rooms, but I do not believe this will be done by our convention.

The agenda for our 2013 convention will include a pizza party and show-n-tell on Wednesday night, a new carnival game hosted by Richard and Carol Cinclair on Thursday afternoon, and the White Elephant gift exchange that night. Friday morning a seminar will be presented by Gary Lickver, with the banquet on Friday evening. Tom and Ann Bumpass will be the banquet speakers, and Saturday will be the Seek Auction. The room rates will be the same as last year and include breakfast.

The American Carnival Glass Club convention in Dublin, Ohio, June 27-30, was interrupted on Friday evening by a storm that took the roof off one of the elevator shafts allowing rain

to enter the hotel. On top of that, the hotel lost all power forty-five minutes before their banquet was to begin. Jim Wroda's crew had most of the glass unpacked for the Saturday auction when the power went out at 5 PM. At 3 AM Saturday morning, with the power not expected to be turned on for several days, Jim Wroda called upon a friend to save the

auction. It's hard to have an auction in a dark room. The HERO was Stacy Wills who brought a generator and lights to the hotel to light the ballroom so the auction could be held.

Stacy and Des are very good friends of ours as well as many others. Even though they have sold almost all of their carnival

to collect, of all things, slot machines, they both attended the convention to see their carnival friends. Without Stacy's help, the auction would have been canceled. I believe Jim Wroda owes Stacy a steak dinner. My condolences go out to the officers and members of ACGA for the unforeseen problems that interrupted their convention. Our club has ducked the bullet twice with a fire in a Dallas hotel three days before our convention and in Houston when the hurricane severely damaged the Sheraton hotel. We were fortunate both times.

Get-well wishes go out to Joyce Seale, Donna Boykins, and Roy Hieger. We look forward to seeing you at Bob and Sandy Sage's home in Austin on November 3.

—TCGC President Emmett Morgan

"It's hard to have an auction in a dark room."

—Emmett Morgan

Fast Facts

Friday, June 29 regional storm

- 70+ MPH Winds
- 90,000 customers without power, many for several days
- Storm followed by 90 to 100 degree heat wave
- Generator used to keep ACGA convention and auction going, proving that...

...Neither wind nor rain or gloom of storm will keep CG collectors from their appointed auctions.

Storm source: Columbus Dispatch

Join us in the Texas Carnival Glass Club!

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www.texascarnivalglass.org

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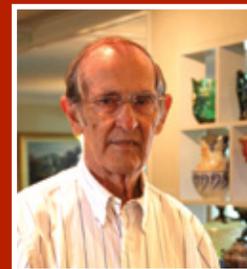
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What's goin' on

By TCGC Ranger Editor
Elaine Blair

Please send your prayers and cards to Bobby Flanagan who was in the hospital for eight days. He returned home on July 10 and is undergoing rehab at home to help build his energy level.



Bobby Flanagan
P.O. Box 1545.
Rockport, TX 78381

Other get well wishes to Joyce Seale, Donna Boykins, and Roy Hieger.

If you'd like to share any news, please e-mail me. We'd love to hear about news such as new grandchildren, homes, and members in need of our special thoughts.

FEATURE

Quick Photo Tips for taking good Carnival Glass photos

You've seen them on eBay and passed them by—those carnival glass pieces that look poor because of bad photography and lighting. Last year I took a risk on a blurry, dark photo and bought a great Jeweled Heart Pitcher and Tumbler for \$150.

Several months later I saw a Jeweled Heart pitcher on eBay that sold for about \$275. Why so much more? The seller took a great photo outdoors and posed it so you could clearly see all sides.

Whether taking photos for selling on-line, or for your own inventory, here are some easy tips to help **you** turn out beauties.

Lighting Choice



Natural light



Flash

Posing



Good pose



Bad pose

Competition/ Distraction



Too much competition

Best

Background
The Wreathed Cherry, left, and Marilyn tumbler, right, need a light background to stand out.



Dark background

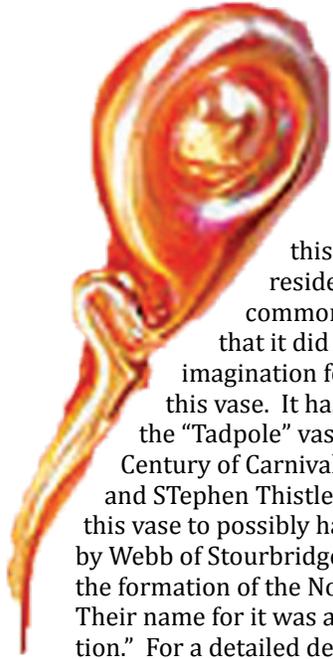
- 1. Natural lighting** is a must, either inside or out. Flash will "burn" out the color and lamps may give your photos an odd yellow cast.
- 2. Keep the background simple** and **not** distracting. Place dark glass against simple, light backgrounds and lighter glass against dark. How simple? White sheets or dark/black fabric is fine.
- Place the item (in natural light) **at eye level when you take your photo**. Use a table and sit at the chair, or place it up somewhere and shoot. Remember, seeing the "face" of the vase is prettier than seeing it from the top down. And you can **get close ups** that way.
- DO NOT** just hold the piece and take a photo. Your hand and arm (and wristwatch) **are distracting the viewer from the glass**. Put the glass on something.
- Turn your piece to its best advantage to show its pattern and iridescence.
- Take photos of the individual piece up close** or crop out other items to avoid competition for attention. I call this the Cinderella moment....let her be pretty without her stepsisters interfering. (Unless you are just doing personal inventory pieces.)
- A lot of computers come with simple photo editing software. Learn to use it! **CROP** the photo!
- Photos still blurry? Try holding your breath when you're shooting and rest your arms/elbows on something to help hold yourself still.

—Photos and story by Donna Lee Olson

FEATURE

Unique style, decoration captures devotion of Tornado fans

By Bob Grissom, HOACGA



The "Tornado" name was given to this vase by Marion Hartung. She was a resident of Kansas where tornadoes are a common occurrence. One could understand that it did not take much imagination for her to name this vase. It has also been called the "Tadpole" vase. The book, "A Century of Carnival Glass," by Glen and Stephen Thistlewood, attributes this vase to possibly having been made by Webb of Stourbridge, England, prior to the formation of the Northwood Glass Co. Their name for it was a "Peacock Decoration." For a detailed description of these early vases, refer to their book, page 53 and 54.

The Tornado vases are found three styles: large, small, and pedestal base. The tornado motif is repeated three times within a panel that is defined by vertical zippered bars. All of the vases have the three-ruffle top, except the Wisteria Whimsey. All of the large and small collar base pieces contain the usual Northwood (N) mark.

The larger size has a three-inch base and is about six and five-eighths inches tall. The outside surface is always smooth and the zippered bars extend as far down as the tail of the tornado. The colors are amethyst/purple, green, lavender and marigold. The marigold is scarce and the lavender is rare. No pastel colors are known in this size.

The smaller vase has a 2 and five-eighths base, approximately 6.25 inches tall. It is found with the outside surface smooth or with diagonal ribs, and the zippered bar extends down to the top collar base. Smooth surfaces are known in amethyst/purple, the scarce marigold, and the very rare ice blue and white.

In ribbed surfaces, the small Tornado vase is known in amethyst/purple, the scarce marigold, the rare blue and ice blue and the very rare green and ice green.

The Northwood pedestal vase is similar to the small vase except it has the pedestal base. It is only known in marigold with a smooth surface, has mold marks, and is considered very scarce. This vase is not marked with the Northwood N symbol.

The non-American pedestal vase is only known in marigold and marigold with green tornadoes. The tail of the tornado on these vases goes straight down. This hand-blown vase does not have the three vertical zippered bars and has a smooth surface, according to the Glen and Stephen Thistlewoods book, "A Century of Carnival Glass."

Northwood made a swung vase, which Dave Doty named "Spiral Rib."

This vase is very scarce and has the same ribs as the ribbed Tornado vases. It has a different type of vertical rib that divides the three sections of the vase. The vase is marked with the Northwood trademark.



An American Tornado vase, at far right, shows its zipper seams that hide the mold marks. The non-American, right, is a blown vase without seams.

Large tornado, far left, and small tornado, left.





Bears... the new generation

By Pete Bingham

Seeing the archived article about the Frolicking Bears Tumbler, or Bear pattern, made me think readers might be interested in looking at a collection of ICGA Club pieces that have been produced over the past 30 years.

As was the custom with many of the clubs, Fenton was commissioned to make Bear souvenir pieces for the convention participants. A secondary part of the order was to make six or eight whimsy pieces to be sold at the banquet as fund raisers. Along with a wonderful swung vase that we've never been able to purchase, the glassmakers created everything from cream pitchers to perfume jars from the standard mold. They made special colors, opal treatments, and even hand decorated a few of the pieces.

Many of these items ended up being the coveted "one of a kind" and, therefore, quite collectable, especially now that Fenton has met the fate of all of the other carnival glass producers. Another unique feature that helps with the stories that go with this collection is provenance. Early on many of these whimsies were purchased by famous early collectors who were willing to

support the club by stepping up and paying a good price for a cool piece at the banquet.

The first example we purchased was a perfume jar that came out of Carl and Ferne Schroeder's room at a Lincoln Land Convention in the mid-90's. Carl said it was purchased the first or second year they were sold and priced it for what he paid. It was quite a bit, but

we were excited about. I understand that Jack was the driving force in getting the mold made back in 1980.. This auction ended up bringing us the real treasures of our Bear collection: the aqua-opal breakfast set. Unfortunately, several other collectors also wanted these items, and the result was that they were \$750 a piece. The sale also brought us the only Ice Blue Opal example that we've ever seen.

Close examination of the pictures shows that there are two separate patterns. This is due to the fact that at some point Fenton had to recondition the mold. Some stippling was added on top of the mountains and nine vertical rows of beads run down between the Maple leaves on the top. I had never known this until Lee Markley pointed it out.

The high price paid for the breakfast set isn't such a big deal when the rest of the 30-plus piece collection is cost averaged, since most of the other pieces were between \$500 and \$100.

This is just another case of contemporary glass making more sense every day...a beautiful multi-piece collection of rarities for the price of a nice plate from the older generation of Carnival.



nothing compared to the Goddess of Harvest bowl he was really trying to sell to us.

From that point on we were on the lookout for the unique Bear examples and were even lucky enough to find a crystal example of the original tumbler.

When the Jack Adams' collection was sold in Wentzville, there were a number of Frolicking Bear items in the sale that

Tornados twist into whimsical delight



Flared tornado, far end
Pinched in ruffles, third left
Full flared out, second left
Spiral Rib, at left

Clear or White?

Examining the beauty of a tree trunk in clear

□ By Jerry & Carol Curtis

I do not know if it is my lot in life to always stumble upon the unusual pieces in our search for Carnival Glass, but it seems I experience these unusual finds more so than the average collector.

Last year after the HOACGA Convention and during our subsequent visits with our families in Oklahoma, I found I had some spare time as Carol was spending the day shopping with her mother. So I decided to go to a favored antique shop in McAlester. It seems this dealer always has some Carnival Glass, and this trip proved no differently.

Among the scattered pieces being offered, one piece stuck out. I first thought I had spied a White Northwood Tree Trunk Vase, but closer inspection proved me wrong. It was not white; rather it was in crystal, or more correctly, Clear Carnival Glass.

What made this experience more rewarding is that the more vivid colored pieces being offered, many rather

common patterns and some with poor iridescence, were priced at above normal book prices; while the clear Tree Trunk was priced lower, probably due to its lack of color. It mattered not to me. I realized that this was a rather unique find. As it turned out, once I got it home and cleaned up, it had outstanding iridescence with beautiful pinks, blues, and yellow tones over the entire surface.

Naturally, my first thought was to check with the expert vase-lady, Joan Doty. So I sent a picture to her which brought a prompt response that she had never seen a clear Northwood Tree Trunk Vase.

I am sure this was probably a quirk in the glass mixing process, possibly gathered prematurely from an intended batch of molten white glass before it had blended thoroughly. Regardless, it will remain in our vase collection as one of our favored, possibly unique, oddities in Carnival.



We recently received information about the Sunshine State Carnival Glass Club dissolving its organization; this is very sad news.

They have been a very active group in the collecting and promotion of carnival glass.

It is unfortunate that they could not find members to step in and become officers of the organization. But this situation is starting to face other clubs, also. Sunshine always had the first convention of the year and always had a very enjoyable and educational time planned.

Their motto was "Fun in the Sun." That applied after you got there, but the coming and going was not always in the sun. It was mostly in everything but the sun.. My last visit

was two years ago and the last day of the return trip was traveling in 18 inches of snow. But the visit there was very enjoyable. The one convention I remember very well was when the hotel was about two blocks from the railroad tracks. The trains came through about every two hours with whistles blowing. I thought it was quite different to hear the train with its whistle letting you know, "I am coming through!"

The SSCGC mission statement: "To bring together all the people who share the common love of Carnival Glass, thereby forming a friendship with a common bond; encourage and educate new collectors of Carnival Glass, thereby keeping alive the great hobby of collecting."

They always met their mission statement. THANK YOU SUNSHINE STATE CARNIVAL GLASS ASSOCIATION for providing an opportunity for collectors from the U.S., England, Canada, Australia, and South America, and maybe other countries to come together for their common interest and enjoyment.

By Bob Grissom



SSCGC President Paul Berkemeir and wife Dee

“Poor Man” encounters **TIFFANY**

Two Texas collectors and one from Florida enjoyed a busman’s holiday when they toured the Morse Museum during a break from the SSCGA convention. Enjoy their tour as they appreciate the work of the “other” iridescent glass art form and its renown creator—Louis Comfort Tiffany.

Carnival glass, when first produced in the early 1900’s, was often called “Poor Man’s Tiffany.” The bright iridescent colors served as a substitute for the unattainable higher-priced glasswork of Louis Comfort Tiffany (1848-1933). In January 2012, while attending the SSCGA convention in Orlando, Florida, a small group of us made a trip to nearby Winter Park, Florida, to visit the Morse Museum.

Founded by Jeannette and Hugh McKean in 1942, in memory of her grandfather Charles Hosmer Morse, the museum is known internationally for its extensive collection of the works of Louis Comfort Tiffany. We’d like to share a little

of this excursion with you. [Note: All photos are courtesy of The Charles Hosmer Morse Museum of American Art.]

Before Tiffany’s time, stained glasswork consisted of a process of painting the various colors on the glass. Under Tiffany’s reign a process was developed whereby the color was in the glass. Rather than painting on the glass, it was now described as painting *with* glass.

The museum’s collection includes examples of Tiffany’s famous chapel glass works, art glass, lamp shades, jewelry, and pottery as well as reproducing some of the rooms from Tiffany’s 84-room Long Island estate, Laurelton Hall, built in 1902 - 1905. This estate served as an art school and studio as well as the family home. Huge McKean, an artist, studied there in 1930 and in later years he and his wife began a private collection of Tiffany’s work. This collection formed the nucleus of the present day museum. The museum does have a small collection of carnival

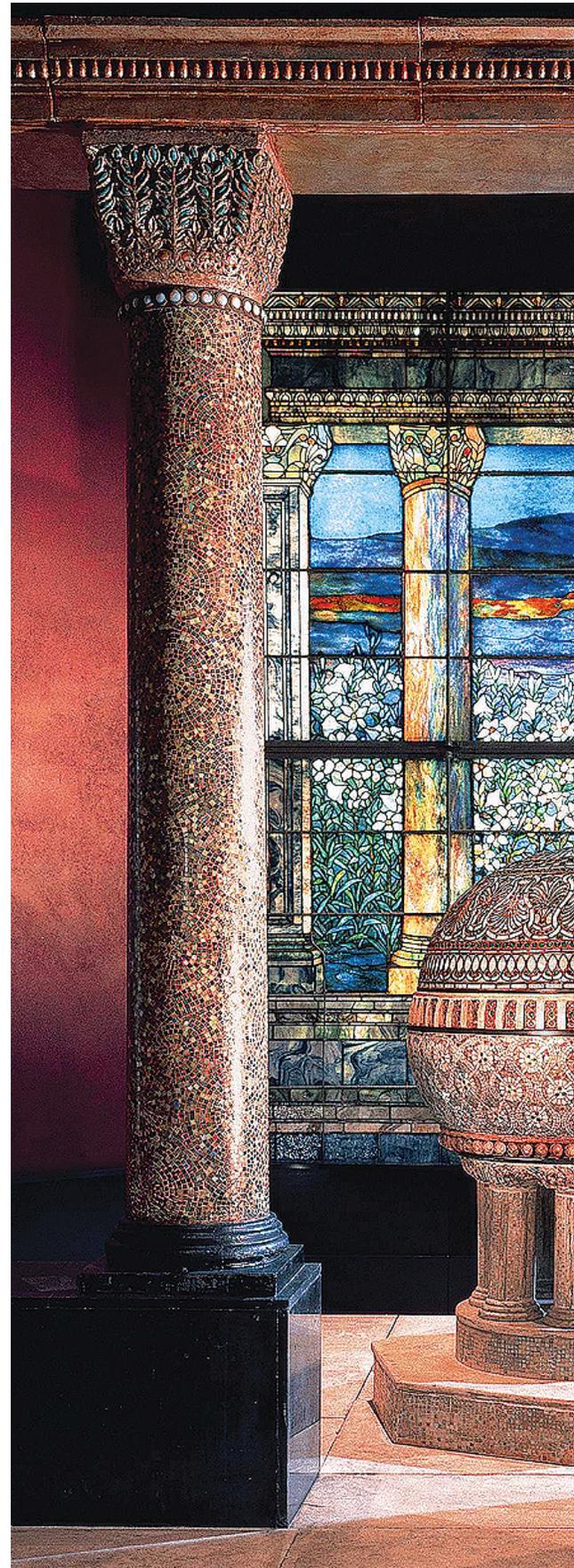


By Dolores Sage, Diann Walleck, and Sandy Sage



Stained glass, such as the daffodil window, is a signature medium for Louis Comfort Tiffany whose career included interior design.

Read more about Laurelton Hall relics in the PBS Antiques Roadshow archives...and catch the other appraisals of Tiffany pieces.



The Baptistry All photos courtesy of The Charles Hosmer Morse Museum of American Art

FEATURE



The dragonfly lamp shade, at right, is an icon of Tiffany's craft. Famed Tiffany jewelry, upper right.

glass that they bring out of storage and exhibit occasionally. Unfortunately it was not on display during our visit.

As we ventured through the museum, impressive displays of Tiffany's talent were evident in every gallery and around every corner. Undeniably, the center piece of the museum's collection is the Tiffany Chapel. Created for exhibition at the 1893 World's Columbian Exposition in Chicago, the Chapel demonstrated the artistry and craftsmanship of Tiffany's newly founded Tiffany glass and Decorating Company in producing ecclesiastical goods.

Walking into the gallery that



holds the museum's collection of Tiffany lamps and lighting reminded us that when we hear the word Tiffany, we think of his leaded glass shades. From reading lamps to hanging lamps and standing lamps, Tiffany's signature style of decorative lighting captured the hearts of people all over the world.

Tiffany Lamps and Lighting

The Art Nouveau leaded-glass lamp shades of Louis Comfort Tiffany are undoubtedly some of his best-loved works of art and what

brought him the greatest recognition. What began in the late 1890s as a push to bring art into the American home has turned into a fascination with Tiffany's signature style of

lighting. Today, Tiffany lamps command exorbitant prices and are highly desired by collectors throughout the world.

It was in the late 1870s that Tiffany focused his attention on the decorative arts and interiors. He and his rival, John La Farge, experimented with new techniques in glassmaking and

soon revolutionized the look of stained glass. By 1881, each had patented an opalescent glass, a unique American phenomenon that, with light shining through it, produced a rainbow-like appearance. Tiffany's Favrite glass, with its tonal gradations, textures and

lines, enabled his craftsmen to mimic the elements of the natural world to literally "paint" with glass.

In 1898, Tiffany began advertising his line of lighting and lamps. Lamps were available for purchase from Tiffany & Company stores,

various art galleries, and department stores including Neiman Marcus and Marshall Field and Company. His leaded glass shades became available in 1899. Although Tiffany's craftsmen used patterns to make lampshades, each creation was unique due to the selection of the individual pieces of glass with their varied colors and textures.

The shades and the bases were sold separately, except for a few dozen specialty lamps that were sold as a unit. Ranging in price from a

▶ See Tiffany, page 12

► **TIFFANY, From page 11**

Chapel rescued by Florida museum

low of \$37 to a high of nearly \$500, the majority of Tiffany lamps were sold to buyers who were well-off financially. Purchasing a Tiffany lamp would have been a sizeable investment for the average American family in the early 1900s.

The Morse Museum's exhibit of Tiffany lamps and lighting is quite small, but when you finish exploring the intricate craftsmanship of the leaded glass shades and bases, you realize that the beauty of what Louis Comfort Tiffany created is immense.

Tiffany Chapel

It has been said of Louis Comfort Tiffany that he "wanted to bring art to the people." This he did magnificently! His art spanned a spectrum from jewelry to mosaics, from blown glass to metal works, and his most familiar and appreciated works – stained glass windows and lamps. However, from our visit to the Morse Museum, we were most awestruck by the unknown (to us) contribution: the Tiffany Chapel.

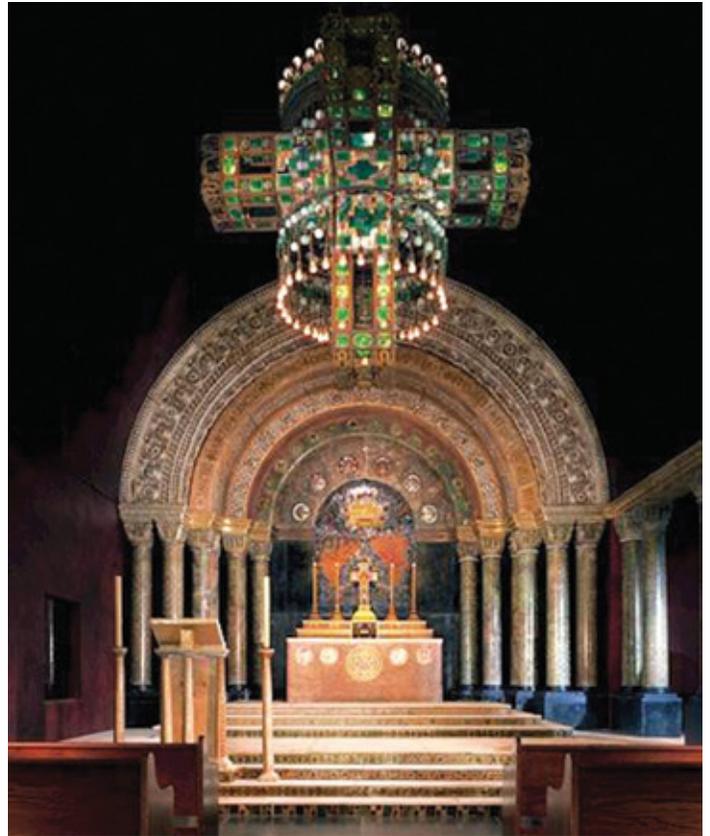
If art is meant to make a lasting, awe-inspiring effect, we certainly felt that emotion as we entered the darkened display room. The guard seemed to deliberately wait to turn on the lighting so as to render the utmost effect. Our exclamations were spoken in hushed tones – a reverence appropriate perhaps for a chapel, but intimidating so much more – an appreciation for beauty that will unlikely be ours to view so personally again.

Tiffany's Chapel came to "light" at the Chicago World's Fair or Columbian Exposition which was visited by an estimated twenty-seven million in 1893.

This fair marked the first time electrical exhibits were able to be utilized. And Tiffany's Chapel chandelier made remarkable use of that novel effect.

The 8 X 10 foot electrified chandelier is in the shape of a cross and weighs 1000 pounds. When this beauty came alive with light, our gasps were audible; but more importantly, it amplified the overall impressive effect of multiple mosaic tiled columns, magnificent arches, a marble and glass altar and a tucked-away globe-sized baptismal font. Of

course, the multi- pieced leaded glass windows ("In one window alone, there are more than 10,000 separate pieces of glass.") oversee all visitors with religious grace and certainly demonstrate Tiffany's great skill. The reredos (church screen) depicts a mosaic of peacocks and vines set in black marble utilizing all the colors carnival glass collectors have come to expect of any peacock design. While this chapel is a "temple of art" as viewed by Louis Comfort Tiffany himself, we as "poor man's Tiffany" lovers, wish to respectfully thank the



Morse Museum and the McKean family for "preserving and providing public access to this Tiffany masterpiece in perpetuity."

Sources:

Booklets provided by the Morse Museum of Art: *The Tiffany Chapel at the Morse Museum*; *Tiffany Lamps and Lighting from the Morse Collection*; *Louis Comfort Tiffany's Laurelton Hall*; *Visitor's Guide to the Morse Museum*
Louis Comfort Tiffany Masterworks by Camilla de la Bedoyere

Update: Fenton Flute variant broader in color palette than first thought



■ By Barb Chamberlain

Previously it was thought that the Fenton Flute Variant came only in marigold. Steve Hazlett reported and sent photos that shows Fenton Flute Variant vases also come in blue. As you recall, to make the variant classification, there are raised interior ribs on the interior. I also found a celeste or sapphire blue vase on EBAY, but unfortunately it had no iridescence, so it wasn't Carnival Glass.

Gratitude comes full “circle” in hometown

■ By Jerry & Carol Curtis

Have you ever had a perfect stranger come up to you and offer you a beautiful piece of Carnival Glass? This happened to Carol and me three years ago right here in our hometown, Fredericksburg, TX.

Carol and I had prepared a display of several pieces of Jane Dinkins' Carnival Glass for the city library. It had received a write-up in the local paper and had been on display for nearly a month when we got a call from a lady who wanted to meet us at the library and show us a piece of glass. Of course we readily agreed and made arrangements for meeting later in the afternoon.

This little old woman, whom I would estimate to be in her late 80's or even early 90's, was standing in front of the display case as we walked in. We introduced ourselves to her, and she eagerly picked up a paper bag and began to open it. I could tell it was a rather large piece, and I imagined to myself that “here comes another one of those Indiana Golden Harvest bowls” that we were accustomed to seeing.

She unwrapped the newspaper, and there before us was this rather dirty old bowl that really needed a bath. We looked it over and identified it for her, telling her it was a Dugan product, and the pattern was Circle Scroll. I told her that the pattern was actually pretty scarce and that this was the first large bowl that I had seen. She simply replied, “Good” and began wrapping the bowl up, placed it in the brown grocery sack and handed it to Carol.

She explained that she had enjoyed our display on the occasions that she had been to the library and had read the article in the newspaper. She had dug this old bowl out from storage. She said it had belonged to her mother, and she

wanted to pass it on to someone who would appreciate it. She wanted us to have it.

It is not often that I am left speechless, but I was taken aback. Carol quickly told her that the bowl was too valuable to give away. She was adamant and said she wanted us to have it and refused any offers of compensation. We thanked her, exchanged goodbys, and we took this precious gift home with us.

After arriving home, we washed it and found it to be in perfect condition... no chips and no interior wear that often accompanies old bowls that were



invariably catch-all's for whatever might be placed or dropped inside. We could readily tell that it had been well cared for during the years it was in her family's possession. It is Amethyst in color and has very nice, even iridescence. It is 4-3/4" tall, 9" in diameter, and has a 4" collar base. This pattern is known only in marigold and amethyst.

Now many of you have been around a lot longer than me, but I am no new kid on the block. You just do not find these bowls in antique

shops or offered at auction. I forget when I first heard the words, “Rare – so what”? I think this is actually a very scarce bowl, and it probably would be categorized in the ‘so what’ category.

In looking on Dave Doty's website, he seems to agree with me - stating these pieces are scarce to rare. He has a twin to this one pictured on his site that sold for only \$65 in 2001, and he stated that he had found no other examples that have sold in the last ten years. Dean and Diane Fry show a Marigold example on their site with a comment that they are very difficult

to find in perfect condition. I had to go back to 2000 in Mordini's Price Guide before finding a Marigold Berry set that sold, with no other entries in the intervening years other than vases and hats.

Regardless of the rarity or value, this a special piece to us in that it was a selfless gift from a little old lady who wanted to pass a family heirloom on to someone who she

felt appreciates the beauty and history of Carnival Glass. We will treasure this piece for years to come.



Jerry and Carol Curtis

Glass photo by Jerry Curtis



How to identify Carnival Glass

■ Marion Hartung

What makes Art Glass “arty?”

Why is Cut Glass called “Cut?”

What is the difference between pressed glass and pattern glass?

Each of these questions has its own answer—simple or complicated, according to the viewpoint of the person answering. But, if the collector of buttons or barbed wire should ask, “Just what makes Carnival Glass, *Carnival?*”

The answer is so simple, so uncomplicated, it can be explained in one short sentence.

Carnival glass is colored, pressed glass with iridescence fired on, made in America between 1900 and 1925.

That is the whole of it—no mention of “flint” or “non-flint,” as the collector of plain pattern glass must master. No bewildering array of three or four thousand patterns as confronts the student of pressed glass. Nor is there

a mile-long list of signatures of makers to be identified, nor a hundred minute differences in method of making to be learned in order to tell one maker from another. Nor, in general, are the patterns so very similar, being made up of combinations of a few basic designs, that it takes a real expert to distinguish one from another.

Rather, Carnival Glass is simply pattern glass PLUS— plus the iridescence. This is the one feature that sets it apart from all other American pressed glass. No matter what the color, no matter what the pattern, no matter what the shape—without the iridescence, it is not Carnival Glass.

For those who have not previously been interested in any type of glass, a capsule history may be of value. There are two basic methods of creating glass subjects. The first, and oldest, is the hand process called “blowing.” Reduced to its most simple elements, this consists of gathering a bubble of hot glass onto the end of a hollow tube. Air pressure,

originally supplied by the glass worker himself, is then forced against the inner surface of this bubble, causing it to expand. By twisting and turning the bubble, varying the amount of pressure exerted, gradually the size and shape desired is achieved.



Recognize the colors? Pulverized minerals provide both the base color and the iridescence that create Carnival Glass.

The second process, called “pressing,” is largely a mechanical process and was developed in great part by American glass workers. Here a mold of some heat resistant material is first made into the size and shape desired for the finished piece. Then a pattern is designed and transferred to the surface of a mold. The hot molten glass is forced, or “pressed,” into the mold, using a plunger to fill all of the crevices.

When the glass has sufficiently cooled and assumed the desired shape and pattern, the mold is opened and the piece removed. Since this would be almost an impossibility if the mold were in one piece, it is made in several sections, joined together in such a way that it can be easily opened. Where these sections meet, on pressed glass, there remain tiny solid lines of glass, forced by the plunger into the joints, much like seams on a garment. These are called “mold marks.” As Carnival Glass was pressed, these lines do appear.

▶ See Carnival, page 15



Dugan’s pressed glass Victor pattern, at left and right, had a colored base glass but the added metallic salts on the tumbler, at right, turned it into the Jeweled Heart of Carnival Glass patterns. Photos: www.patternglass.com; worthpoint.com; ddoty.com

From the archive:

Master collector and author relates the essentials of Carnival Glass

Marion Hartung was born in the Mid- West between World Wars. Her interest in glass, china, and silver dates from her childhood experiences in a family jewelry store. As a serious student of American pattern glass, she discovered that many early patterns were not available to the collector. With this disappointing knowledge, she decided to turn her attention to the study and the collecting of those types still to be found. That is what led her

to the study of Carnival Glass. As an expert in the field, she published a series of 10 pattern books on the subject. She has written a large “Carnival in Color” book and another volume dealing with Northwood pattern glass.

This article, written by Marion Hartung, appeared in The Western Collector publication in October 1970.

FEATURE

► Carnival, from page 14

Metallic salts key to beauty of Carnival Glass

However, some patterns were so artistically designed that these lines were incorporated into the whole pattern and are more easily felt than seen.

To achieve the iridescent effect, the Carnival Glass was then sprayed by hand with a liquid mixture of metallic salts. A re-heating of the entire piece then created the iridescence, and rendered it almost impervious to water and ordinary wear.

This, then, is the distinguishing feature to look for—the surface iridescence, and rendered it almost impervious to water and



ordinary wear.

There is no one distinguishing trade marking on Carnival Glass. Such markings come into general usage in glass after the pressed iridescent type had already established itself as one of the most popular varieties ever made in this country. Only one of the large companies making Carnival Glass

in quantity used any such markings, and then it was applied to a portion of all of the types of pressed glass produced by them. This was the Northwood firm, and during its years of production they use several markings—a circle, the letter “N” either underlined or plain, at least these two. This company has been out of existence for nearly fifty years [ed.note: The company ended in the mid-1920s, now about 85 years ago.]

The Imperial Glass company of Bellaire, Ohio, was another quantity producer of Carnival Glass. They have within the past six years “re-issued” some iridescent pressed glass. For this, a new trade-mark consisting of a capital I with a G superimposed has been used. This is never found on the old glass.

Located in Williamstown, W.V., the Fenton Art Glass Company was the third of the large makers of Carnival Glass. None of their iridescent glass was marked in any way. In 1970, they began marking 10 different items of iridescent pressed glass—none from the old original molds. All of these new pieces carried either a capital “F” or the name “Fenton” in an oval.

If you love things American, if you enjoy old glass, if you have a love of color, and rainbow hues—wander into the wonderful world of Carnival Glass. You will find hours of pleasure, and thousands of ardent collectors will welcome you.



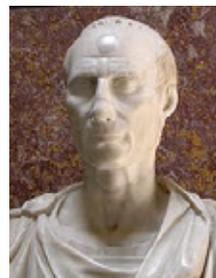
Credits: ddoty.com, mold photo at left; photo illustration, above, by Donna Lee Olson from photos on-line at museums listed in third edition of Carnival Glass Action.

GREAT CAESAR'S GHOST!

Was a Roman Emperor the first Carnival Glass collector? Read on to find out!

Almost all known Roman glass had been buried for centuries, either in tombs or with the remains of houses or cities. During those centuries, a reaction between the glass and its environment caused the surface of the glass to deteriorate, a process known as weathering. Sometimes weathered surfaces have an iridescent, rainbow-like appearance, and this unintended effect appealed to glassmakers and collectors. Our exhibition included both Roman originals with iridescent weathering and modern objects with

deliberately irridized surfaces, which range from the subtle hues on two of Pantocsek's designs to the more strident tones of Frederick Carder and Louis Comfort Tiffany.



Roman glass buried for centuries, at right, received a patina of iridescence through the minerals in the soil.

Story and glass photo: Corning Museum of Glass
Caesar photo: Roma V.com



Stretch Glass: The next generation of iridescence

Stretch Glass spun off of the Carnival Glass popularity, veering away to the more modern, sleek look that would mark the 1920s and 1930s style. The Stretch Glass Society shared this article with the Carnival Glass Action clubs, whose members often collect both styles.

American Iridescent Stretch Glass can be found by collectors and enthusiasts of glassware who attend antique shows, auctions, markets or scour antiques shops or even garage sales! A colorful, varied array of pieces is available for beginners to advanced collectors.

WHAT IS STRETCH GLASS?

The Stretch Glass Society defines Stretch Glass as a pressed or blown-molded glass that has little or no pattern and is sprayed with a metallic salt mix while hot. When finished, it will have either a cobweb iridescence effect (equal to stretch marks) or a plain iridescence effect. Stretch Glass is reheated and usually reshaped after the iridescence has been applied. The stretch effect is not overly noticeable, especially in candleholders, candy jars, and other pieces that were not reshaped after the molding process. Stretch Glass was originally produced from 1916-1935. Fenton Art Glass Company re-introduced stretch glass into their production line from approximately 1980 until 2011.

WHAT COLORS AND STYLES WERE PRODUCED?

Stretch Glass varies not only by color and style by each manufacturer, but the iridescent effect can vary significantly because of the process itself. Styles, or shapes, range from various size bowls, plates, candlesticks, candy jars, beverage sets,

A place setting fitting, below, for a summer patio repast shows the beauty of stretch glass.



A dolphin ice-blue bowl rests on a stand to better show off its dolphin feet.

center handled servers, compotes, vases and creamers and sugars to the rarer shapes such as punch bowls and colognes. Iridescent Stretch Glass rarely has impressed patterns other than simple patterns, rings, diamonds or ribs. Colors are as varied as the styles, from blue, topaz, pink, green, white, marigold and various opaque colors to vibrant red, tangerine, wisteria and cobalt blue. Each manufacturer produced multiple shapes and styles in multiple colors, so one can see how a collection can grow in size by focusing on color, style and manufacturer!

WHO MADE STRETCH GLASS?

To date, nine manufacturers have been identified as producers of Stretch Glass. They are: Central Glass Works of Wheeling, WV; Diamond Glass-Ware Company of Indiana, PA; Fenton Art Glass Company of Williamstown, WV; Imperial Glass Company of Bellaire, OH; Jeannette Glass Company of Jeannette, PA; Lancaster Glass Company of Lancaster, OH; H. Northwood & Company of Wheeling, WV; United States Glass of Pittsburgh, PA; and Vineland Flint Glass Works of Vineland, NJ.

WHERE CAN I FIND MORE INFORMATION?

Multiple sources are available for information on iridescent stretch glass. Consider joining the Stretch Glass Society to receive their informative quarterly newsletter to members. You may also want to attend their Annual Convention, Show & Sale featuring hundreds of pieces of stretch glass on display and for sale. Membership and convention information is available on the website and Facebook page. The Stretch Glass Society Website is: www.stretchglass-society.org and you will find them on Facebook @ <http://www.facebook.com/pages/Stretch-Glass-Society/116636962913>. In addition, you can check out www.shetlarglass.com for a large collection of photos and other information on stretch glass.

An etched server, above, shows the versatile designs of stretch glass art creations.

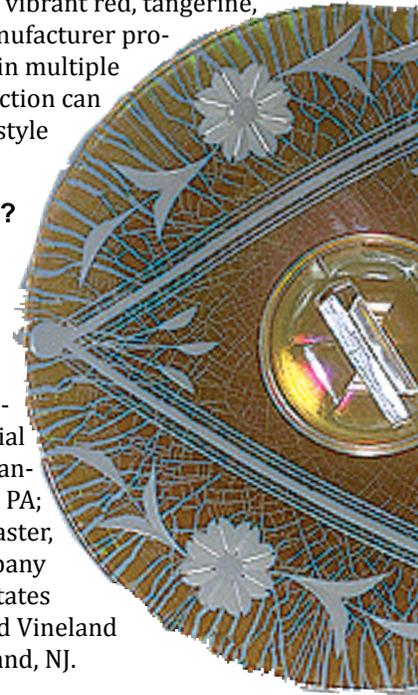


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What in the world
IS this???????

If you know

A. what this pattern
is and

B. if it's new or old
and

C. why it went for
more than \$600
recently on E-Bay,
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newsletter editor and
share your wisdom.
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after it but were too
timid to bid on an
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Topeka, KS 66604-0361
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Sandy Sage, Secretary

Another glimpse of the HOACGA Convention

Red roses and vases, at left, mark the club's ruby anniversary at the banquet. The MINGLE photographer catches Jim and Jan Seeck, below, responding to someone's no doubt witty comment. Iowa and Wisconsin members, below right, include Travis Ryan, Kevin and April Clark, and Jeffrey and Linda Hallman. Northwood glass, right, in its varied colors. If we have omitted your name, please let us know. *Other photos by Donna Lee Olson*



A trio, above, peruse the Snell auction pieces. A potential buyer, at right, inspects an item at a room sale.



Winners Ed Kramer, Tony DeMichael and Dennis Naphin, above, tear into prize bags. Secretary Ann McMorris enjoys a joke before the prize drawing from her box.

