

CARNIVAL GLASS ACTION!

November 2020 A Joint Publication of:



Six Multi Fruits and Flowers Pitchers Sell at One Auction. Page 24



See How Northwood Marketed Their "Luna" Shades. Page 13

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TCGC VICE PRESIDENT (NOT GONNA BE PRESIDENT) COLUMN

By Bob Sage

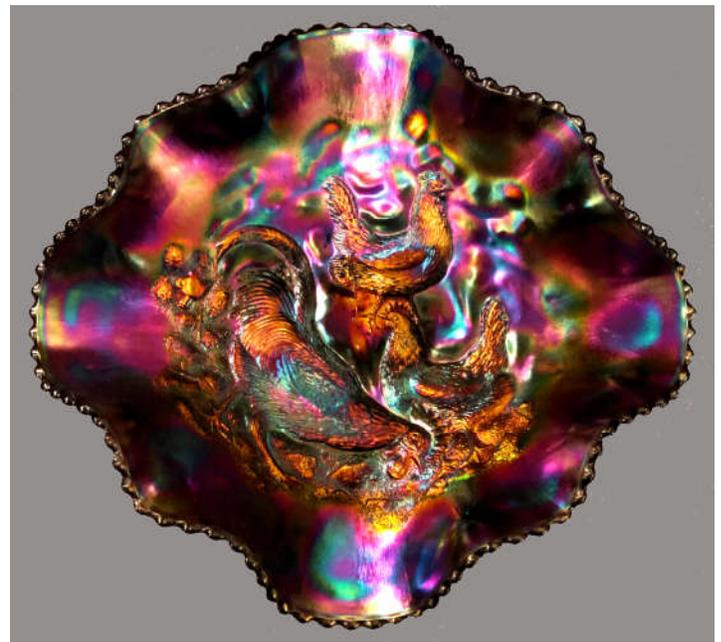


Well, we're hopefully through the election by the time our newsletter goes to press so we may be seeing some of the biennial madness start to dissipate. Sandy and I continue to stay within our safe circles but are definitely experiencing the beginnings of quarantine fatigue. We actually did a physical inventory of all our glass (something that we thought would be a good activity when we were in our 80's). As expected, there were a few "where did this come from" and several "but it's on the spread

sheet so it must be somewhere" dialogues. I'm not sure I'd recommend this activity to support marital bliss, but we did eventually slog through the process. For the most part we ended up blaming Microsoft and computer glitches within the Excel application.



We're only four months away from our 2021 convention, and since we talked last there have been a couple of changes we should note. We are resetting the agenda for 2021 but will be keeping the speakers that we planned on for 2020. Jim Seck has agreed to move our convention auction back to Saturday AM from what was the 2020 Friday PM timing. The format will be Online Only bidding but he will be bringing the glass for everyone to view at



the convention. They are bringing a great collection from the estate of **Charles Hayes**. Included will be approximately 60 lettered pieces, including an Unlettered Courthouse, an Orange Tree whimsy crimped edge vase (made from blue punch bowl base), a Lattice & Poinsettia bowl in aqua opal, a Tree Trunk funeral vase in purple, plus many more great pieces! (continued)

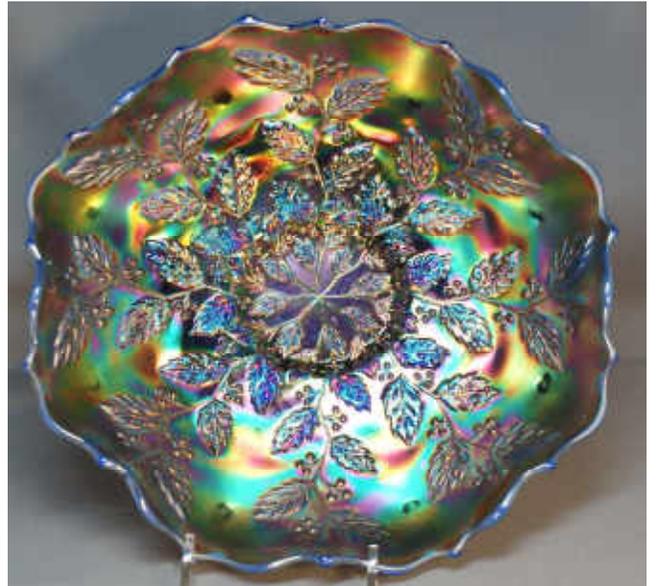
Bob Sage Letter Continued



We expect to have a great convention, but our collective reality has to accommodate the current pandemic. At this point the hotel is working within the constraints of the Dallas county health department. Food catering, banquets, buffets are just now being opened up with required social distancing, people limitations, and more of a grab and go process. Regulations are very dynamic so we are hopeful that we will see some successful relaxing of the constraints prior to our convention.

The Wyndham Dallas Suites has changed ownership and is now part of the Sonesta Hotels & Resorts Group and can be found under the name Sonesta Suites Dallas-Park Central. For the most part the staff has been retained which is great news for us, given our history with that location. The marketing team has changed with the current Director, Robin, having history with our club when it was under the banner of Crown Plaza. She believes that she has met several of us, remembers our previous conventions, and is eager to have us continue the relationship with Sonesta.

Now to glass news. I can recall dialogues several years ago bemoaning the demise of Carnival Glass sales and Conventions as the internet became more prevalent with eBay and more recently Online auctions. Who would have predicted that the advent of these technology solutions would be the primary connection that has kept our Carnival community viable in this trying time of Covid-19. It may be that we still see a slow erosion over time of in-person Conventions, but honestly our community feels intact



and, if not thriving, at least surviving. Our club will have held its fall meeting via Zoom by the time our Newsletter is published, and I expect that we'll have shared some of the "gems" gathered in 2020 in the Show & Tell part of the meeting. It will take several years and multiple miles to personally see the full amount of glass acquired in 2020 by TCGC members so it gives us something to look forward to.

Obviously, there were too many pieces acquired in 2020 to list them all but here is a small sample of pieces that have, for the most part, ended up in Texas. You can assume the standard descriptions of SUPER, RARE, AMAZING IRRIDESCENCE, ELECTRIC, TOUGH TO FIND, and GORGEOUS apply to most if not all pieces: (continued)

Bob Sage Letter Continued

Dugan Butterfly & Tulip bowl, Northwood Peacocks PCE bowl, Dugan Farmyard bowl, Imperial Crucifix Candlesticks, Dugan Christmas Compote, Northwood Aqua Opal Grape & Cable punch cup, Diamond Head beverage tumbler, Northwood black amethyst Grape & Cable hat-pin holder, Millersburg Big Fish rosebowl, and a Fenton Holly bowl in Blue Opal. By now there is no doubt that most of us are fully flush with packing bubbles and peanuts so if you need some please reach out to any club member.



Finally, a couple of **ALERTS:**

- 1) Bid Soon!** On pieces from fellow club members in the TCGC Fall Online Only Auction starting on November 9th with a soft close on November 15th. This will be 4th year that Seck Auction will hold an auction that includes glass exclusively from members of our club. There are some rare treasures in this year's auction and serious bargains to be had so plan on jumping on to this fun event, who knows whose glass you might be grabbing. Anyone can bid so feel free to share the link to friends and family.
- 2) Look for a Survey Monkey** about our upcoming 2021 convention. Given all the uncertainty we'll be looking for club member input on the structure and associated risk. We're committed to have this year's convention but it revolves around our attendees, so please reply when you see this in your email.

Be safe, reach out to our glass community members, keep those "bid cards" active, and keep looking forward to when we can all join hands and see each other face to face once again.



SAVE THE DATE

Texas Carnival Glass Club Convention Sonesta Dallas Suites – Park Central March 17–20, 2021

EVENT HIGHLIGHTS

Wednesday, March 17

Early Bird Fun Night

Hospitality Room Dinner

Share a recent find at “Show & Tell—A Texas Tradition”

Thursday, March 18

Educational Demonstration, “Christmas Compote Mould,” by Brian Foster of Arlington, Texas

Educational Seminar speaker, Sue C. Davis, of Wills Point, Texas, and author of “The Picture Book of Vaseline Glass”

Whitley Award Dinner honoring Brian Foster of Arlington, Texas

Our hilarious “Annual Gift Exchange”

Friday, March 19

Annual Business Meeting and Election of Officers

Vote for your favorite Room Display – Best of Show receives \$100!

Silent Auction closes – Bid on and win your favorite pieces

Complimentary Sangria Happy Hour

TCGC Banquet presenters, Tony and Mary Jo DeMichael of Aledo, Texas

**Auction of TCGC 40th Anniversary 474 vase whimsys

Seek Auction Preview

Saturday, March 20

Seek Auction Preview and Auction of the Charles Hayes’ Estate collection from Alabama



Texas Carnival Glass Club Convention March 17-20, 2021 Sonesta Dallas Suites – Park Central

Hotel Information

Please Note: To ensure that you are part of our room block, and will be assigned a room on the TCGC Convention floor, please book your room directly with the hotel (see instructions below).

Convention Hotel: Sonesta Dallas Suites - Park Central (Previously Wyndham Dallas Suites), 7800 Alpha Road, Dallas, Texas
Located at the Northwest corner of LBJ Freeway (I-635) and Coit Road, all suites have a separate bedroom and parlor area and a large picture window for displays.

Room Rates: Single or Double - \$119 (plus tax). Triple - \$129 (plus tax), Quadruple - \$139 (plus tax). Breakfast in the Café Biarritz is included in the guest room rate for up to two people per room.

Pet Policy: At this time ADA service animals are welcome.

Display Tables: Tables are available for a one-time fee of \$25 per table.

Reserve your Room

1. Call the Sonesta directly at 972-233-7600 and tell them you are with the **Texas Carnival Glass Club March 2021**.
2. Due to the limited number of double-bedded rooms please call the hotel directly if you need a room with more than one bed. **Please note:** The couch in the parlor area of each suite converts to a bed.

Hotel Deadline: Tuesday, March 2, 2021.



**Texas Carnival Glass Club Convention Registration Form
Sonesta Dallas Suites – Park Central
March 17-20, 2021**

Please Print Clearly

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

Convention Registration

Enter number of persons attending for each item below.

Convention Registration Fee: \$10.00 per person _____ @ \$10.00 each = \$ _____
 I (We) will attend the Thursday Whitley Award Dinner _____ @ \$35.00 each = \$ _____
 I (We) will attend the Friday Banquet _____ @ \$35.00 each = \$ _____
TOTAL = \$ _____

Will have Carnival Glass Display	(circle one)	Yes or No
Will donate Silent Auction item	(circle one)	Yes or No
Will contribute to Hospitality goodies	(circle one)	Yes or No
Gift for Gift Exchange (1 per person, wrapped)	(circle one)	Yes or No

Refund Policy

Due to hotel catering commitments, refunds for convention meals will not be given for cancellations received **after Friday, March 12, 2021**. Your convention registration fee will be refunded.

Annual TCGC Membership, includes 5 newsletters \$ 35.00

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

Additional HOACGA Membership @ \$10.00 ----- \$ _____

Newsletter Delivery (check one) ----- **Email (PDF)** _____ **U.S. Mail (printed)** _____

TOTAL = \$ _____

Make Checks Payable To: Texas Carnival Glass Club

Please mail this form with payment to:

Jeannie Whitley
 Texas Carnival Glass Club
 1006 Cheshire Ln
 Houston, TX 77018

Office Use Only

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

Our 2nd Phase of Collecting Carnival Glass By Pat & Joan Halliburton

Hi, I'm Pat Halliburton from Frisco, TX, a suburb of Dallas. As I wrote in my preceding article, my wife, Joan, and I started our first carnival glass collection back in the early 1990's. We sold it around 2000-2002 and refocused on art pottery collecting. The prize of that first collection was the Northwood advertising, the bulk of which sold privately to someone in Florida who I met via eBay. They were an "assistant" buying for their "boss". At that time, the only thing I knew about the actual collector was that he might be named Christensen. I had not heard that name in Carnival Glass collecting circles nor had anyone I talked to.



Fast forward to Spring of 2017 finds us still collecting a bit of pottery and other things but the overall quantity is significantly downsized. Though I had not collected glass for 15 years, I had never lost my love of it and missed my advertising in particular. While browsing eBay one day, lo and behold, up pops this beautiful Northwood "We use Broeker's Flour" plate. This was not my old plate, but another really pretty one with lots of green iridescence. I contacted the seller but we couldn't agree on price and shortly thereafter someone else bought it. I tried, with not much success, to rationalize it out of my mind. To my surprise, within a few weeks, it was back on eBay for about the same price because the new owner needed to sell it. I contacted him and to make a long story shorter, I was able to buy it this time. I was thrilled to have it and interested to learn that it was found in a local dealer's collection near Owensboro, KY which is where the Chas. Broeker company was originally located. It was bought in a local auction by the person who eventually sold it on eBay. It's possible that this one was not part of John Resnik's count of plates back in the 80s because it reportedly had been stored for many years. This is the plate pictured on www.ddoty.com as of this writing.



Well, that got me started collecting again with planned emphasis on advertising and Millersburg. Advertising doesn't show up for sale very regularly so I was thrilled to hear that the Karen Engel auction, which included the huge, high quality advertising collection she had inherited from Dale Matheny, was coming up the very next month. It figures that our extended family had already planned a vacation in Hawaii so I couldn't go to the auction. Not to be skunked however, I was able to buy several pieces using my phone to bid online from the bedroom of our rental while I listened to all the roosters outside. You see, we were on Kauai where the chickens have the run of the island. I should have bought more from the auction but at least I got a few nice pieces and my new collection was definitely jump started.

Our 2nd Phase of Collecting Carnival Glass By Pat & Joan Halliburton Continued:

To finish the story, we move to the summer of 2019 when Jim Wroda announced finding a “closet collector” collection in Florida, unknown glass that had been stored for many years. That mystery collector, who had just passed, was named “Neils Peter Christensen”. I excitedly watched on Facebook Live as Jim unpacked, displayed and repacked the glass in Florida. There was “tons of advertising” and I could clearly recognize a few of my original advertising plates including my original “We Use Broeker’s Flour”. Jim auctioned the glass in the fall of 2019 and I was more than happy to buy back a few of my plates and especially my original “Broekers”. This pair of Broeker’s plates now sit side by side on my shelf, thus sort of tying together our 2 phases of Collecting Carnival Glass.



Carnival Glass Classifieds:

WANTED

Epergne parts, Northwood Wide Panel ice blue center lily, Northwood Wide Panel cobalt blue base, Northwood Wishbone ice blue lily, Northwood Wishbone lime green lily, Northwood Wishbone marigold base. I will take all other epergne parts that you will part with!

Carl Chapman, Ph. 813-899-1993 or 813-625-0927, email; patcarl@tampabay.rr.com

Note: Wanted or For Sale ads received will run for two issues free of charge

WANTED—To buy or trade

- Powder Jar Lid, Grape and Cable, Cobalt Blue,
 - Covered Compote Lid, Lacy Dewdrop, Pearlized Milk Glass,
 - Sugar Lid, Circle Scroll Sugar, marigold
- Bob Grissom, 816-896-1931,
bgrsm31@comcast.net.

WANTED—To buy or trade

- Marigold - Chesterfield water pitcher and lid
 - Marigold, any shape - Ten Mums
 - Orange Tree Mugs - Not iridescent, except Persian blue
- Contact: Dave Middleton— mevad@sbcglobal.net

A Decade of Anniversary Carnival Glass

By Diann Walleck

Our latest experience with “self-quarantine” or “work from home” caused a thought or two about togetherness. For some so much closeness is a definite negative, but for folks like us who enjoy doing things together, we’ve found much to take pleasure in -- and our glass certainly has that positive status!

Emily Bronte once wrote, “Whatever our souls are made of, his and mine are the same.” That’s how a 53-year marriage retains its vitality, and our next anniversary will be celebrated again on August 20, 2020. Wedding anniversaries for us means another trip to a Houston Glass Show. For more than a decade Carnival Glass has come home from our annual trip. It has become a given that Carnival Glass will be our celebratory gift to each other.



One year we bought Fenton’s Orange Tree loving cup in blue – a shape we did not own. Another time a Northwood Acorn Burrs creamer in green was our prize. Two different “I” companies (Imperial and Inwald) produced a Beaded Acanthus milk pitcher and not one, but two Double Diamond cologne bottles!



A Decade of Anniversary Carnival Glass –continued

By Diann Walleck

Speaking of two, #657 candlesticks from Northwood have been discovered and purchased in russet two different years on our anniversary excursion. A green Nesting Swan bowl from Millersburg joined our collection in 2011. However, our piece de resistance was found at the annual glass show after Hurricane Katrina forced many to flee. The vendor said he was approached to buy a family piece as gas money was needed. Our anniversary gift to ourselves was a Grape and Cable small size punch bowl and base in a rich frosty white!



To make this last-mentioned acquisition even better was the result we received when we asked for the Carnival “family” to seek out matching cups for us. People were so wonderful that we had a full contingency of punch cups in a very short time. What special friends can be found among Carnival Glass lovers!



Our anniversary glass show visits have stretched beyond a decade now, but our purchases have supported our hobby by adding seventeen pieces to the collection, and these patterns were made by six different companies. Carnival Glass galore!

Carnival Glass collecting is not just a hobby but a love for us both. Can't wait to see what the August 2021 sale has in store for us to find!



The Holt Story

By Shirley Holt



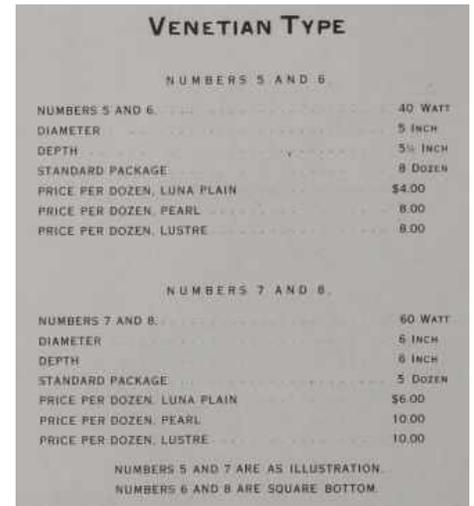
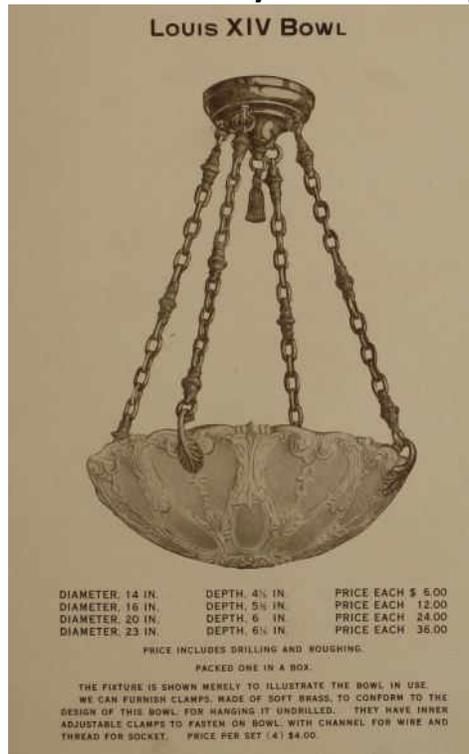
Here is our story... Vernon Holt had previously collected Carnival glass and sold it all to L. Loyd. So he was familiar with conventions and online auctions. We started collection in 2014 with tumblers. Currently we have 422 tumblers.



Vern is also a great woodworker; he built all the cabinets to display my collection and all the Carnival Glass. Vernon also built a complete room in the basement for all the large Carnival Glass to display together.



Northwood's Luna by Steven Lindquist



Northwood's 'Luna' catalog describes the glass as "A perfect alabaster glass free from specks and streaks. Made in correct shapes for diffusing, concentrating and distributing white light. No glare. Soft as moonlight. Restful to the eyes. And in every way the most up-to-the-minute lighting glass made."

Luna was made to make various types of shades including the Louis XIV chandelier as well as shades for different types of lamps. The shades that we know of due to our collecting "Carnival Glass" are what Northwood referred to as their Sheffield and Venetian shades.

Sheffield shades were made in two sizes; a 6 inch tall version and one just above 5 inches tall. The Sheffield shades were available plain, pearl and lustre. If you opted for the plain version, the larger shades sold for six dollars a dozen while the smaller shade sold for four dollars a dozen. If you opted for either the pearl or the lustre, the cost increased by four dollars a dozen for both sizes. Today we refer to the Sheffield shade as Flared Pillar.



Venetian shades also came in the two sizes with the option of plain, pearl or lustre. The pricing was also the same as the Sheffield shade. However, the Venetian shade had an additional option to have a square bottom instead of the typical round bottom. Today we refer to the Venetian shade as Pillar and Drape.

The plain shades noted above would not have an iridescence to them. The pearl shades would have a clear iridescence which we would call "Pearlized Luna". The lustre shades described above would have an orange-yellow iridescence to them and today we would call that Marigold over Luna". Luna shades may be referred to as Moonstone in auction listings, but if it is a Northwood shade, Luna would be the correct color name.

Both these shades are found with the word "NORTHWOOD" spelled out in block letter on the exterior of the shade's collar fitting.



The full 62 page Northwood Luna Catalog resides in the library at the Corning Glass Museum in Corning NY.

2021 Calendar

Due to the Covid-19, please check club and auctioneers' websites for up-to-date information.

February

Tampa Bay Carnival Glass Club

(tampabaycarnivalglass.com) February 3rd thru 6th
Dolphin Beach Resort , 4900 Gulf Blvd., St Pete's Beach FL,
Phone: (800) 237-8916

Tampa Bay Carnival Glass Club

2021 Annual Convention
February 3-6, 2021

March

Texas Carnival Glass Club (texascarnivalglass.org)

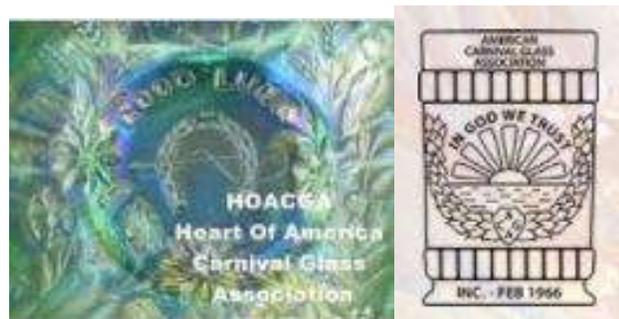
March 17th thru 20th Sonesta Dallas Suites - Park Central ,
7800 Alpha Rd., Dallas, TX, Phone: 972-233-7600



April

Heart of America Carnival Glass Association

(HOACGA.com) April 21st thru 24th
Embassy Suites Hotel , 7640 NW Tiffany Springs Parkway ,
Kansas City MO, Phone: (816) 891-7788



May

Keystone Carnival Glass Club May 12th thru 15th

Holiday Inn, 604 Station Road, Grantville PA,
Phone: (717) 469-0661

June

American Carnival Glass Association (myacga.com)

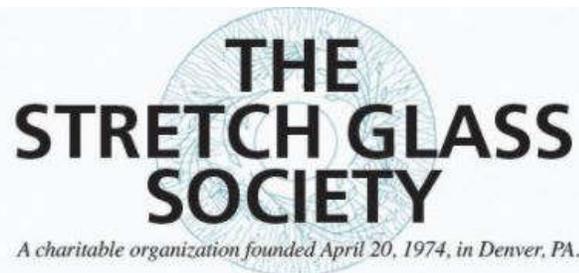
June 9th thru 12th
Comfort Inn Suites, Berlin OH, Phone: (330) 893-7400



July

International Carnival Glass Association

(internationalcarnivalglass.com) July 7th thru 10th
Essenhous Inn & Conference Center, Middlebury IN,
Phone: (800) 455-9471



The Stretch Glass Society (stretchglassociety.org)

Please check the SGS website for more information.

August

Lincoln Land Carnival Glass Club (llcgc.org)

August 11th thru 14th, Embassy Suites in Brookfield WI.
(This is still Milwaukee)



2021 Calendar

Due to the Covid-19, please check club and auctioneers' websites for up-to-date information.
Continued....

September

New England Carnival Glass Association (NECGA.com)

September 9th thru 11th

Double Tree by Hilton Hotel, 99 Erdman Way,
Leominster MA, Phone: (978) 534-9000

Canadian Carnival Glass Association

(crusader18.wixsite.com/ccga)

Please check the Canadian website for more information.

October

Air Capital Carnival Glass Club

(aircapitalcarnivalglass.com) October 6th thru 9th

Best Western Wichita North, 915 E 53rd ST North,
Wichita KS, Phone (316)832-9387

Millersburg Glass Association (millersburgglass.com)

October 9th

Comfort Inn Suites, Berlin OH, Phone: (330) 893-7400

Mid-Atlantic Carnival Glass Club October 21st thru 23rd

Ramada Plaza Hotel, 1718 Underpass Way (Exit 5A, I-81),
Hagerstown MD, Phone: (301) 797-2500

Great Lakes Carnival Glass Club (greatlakescgc.com)

October 27th thru 30th

Lansing Ramada Convention Center, 7501 W. Saginaw High-
way, Lansing, MI, Phone: (517) 627-3211



Mid-Atlantic Carnival Glass Club

Make your life shine in iridescent color



2021 is going to be a
great carnival year!!

November 2020 HOACGA President's Letter

Well, Steve and I ended 2020 with a trip to a carnival glass auction. We typically go to the Great Lakes convention in Lansing MI. This year the convention, along with most others, was cancelled. But Matthew Wroda Auctions decided to have the auction and moved it to a more central location, Cambridge Ohio. Steve and I decided that this would be our last hurrah for 2020 and set out on a ten hour drive, one way. I definitely miss walking into an auction room and seeing the glass all displayed. Here is what I saw in Cambridge when I walked into the banquet room.



We are all hopeful that next year, 2021, will bring more conventions and auctions and being the optimist, this newsletter includes a full year 2021 calendar of carnival glass club conventions. It will be good to get back to the Embassy Suites Hotel in Kansas City Missouri in April. The hotel is open and businesses are back in Kansas City. But of course, they are all following increased health precautions such as requiring masks indoors, physical distancing and enhanced cleaning. These will impact how a convention will operate, and the Board of Directors is already discussing changes that will need to be made to our convention. More information on the HOACGA convention will be presented in the January 2021 newsletter. For now, let's enjoy the holiday season and we wish you all a Happy Thanksgiving, a Merry Christmas, a Happy Hanukkah and a Happy New Year. Then set your destination for the Embassy Suites Hotel in Kansas City for April 21st through April 24th 2021. Many Thanks Gary Sullivan



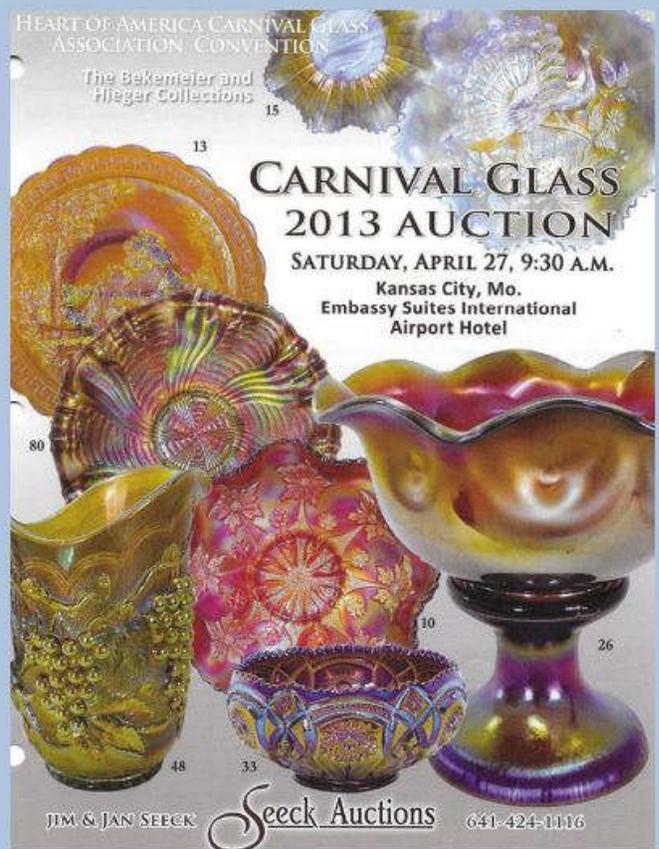
Update on our search for old HOACGA Newsletters

Since the last newsletter in September 2020, I have received and uploaded 115 more HOACGA newsletters to our archive site. I have also heard about a book on HOACGA's history "The First 25 Years", although I have not yet seen a copy. I am also working with a member to receive a large batch of HOACGA documents that were left to her by another member who had passed away. One batch of documents that I did receive included several HOACGA auction brochures. These have also been scanned and added to our archive. HOACGA has had some great collections auctioned off at its conventions and this seemed a great way to remember them. These auction brochures are found on the front page of the archive. We still need many more newsletters especially all of the 1970s. Thanks

HOACGA Carnival Glass Auctions

HOACGA has hosted wonderful carnival glass auctions at its annual conventions. The auctioneers gather the glass and produce glossy brochures that are mailed to prospective buyers and handed out at the auction itself. Below are several brochures for auctions held at HOACGA over the years.

- [1979](#) - Woody Auction - Wilson Reed Collection
- [1980](#) - Woody Auction - Cooley and Marge Miller Collection
- [1981](#) - Woody Auction - Cooley & Marge Miller and Jim & Marlene Mogg Collections
- [1984](#) - Burns Auction Service - Leonard Harsch Collection
- [1986](#) - Woody Auction - Ken Osborn and Helen James Collections
- [1987](#) - Larue Auction Service - Joan Westerfield Collection
- [1988](#) - Woody Auction - Mr. & Mrs. Ivan Mitchell and Mr. & Mrs. Sherman Kell
- [1989](#) - Seeck Auctions - Tony and Norene Duran Collection
- [1993](#) - Burns Auction Service - Mr. and Mrs. Francis DiFilippo Collection
- [2011](#) - Seeck Auctions - Emmett and Dorothy Morgan Collection
- [2013](#) - Seeck Auctions - Paul & Dee Bekemeier and Roy & Charlene Hieger Collections
- [2015](#) - Seeck Auctions - Bud Martin Collection



In 1970, O Joe Olson wrote an article which he included in his "God and Home, Carnival Glass Superstar" book. In this article, O Joe Olson refers to an article written in the collector's magazine called "The Spinning Wheel". This article was written by Gertrude LaCoss Conboy in 1952 and is considered the first authoritative article written on classic era carnival glass. Below are both the O Joe Olson article followed by the Gertrude LaCoss Conboy article.

GOD AND HOME, CARNIVAL GLASS SUPERSTAR

By

O. JOE OLSON

Drawings by Joan Kilbourne

The glass was shipped to all parts of the nation, to Canada, the British Isles and elsewhere abroad. At home the glass sold most readily in central and eastern Pennsylvania, central New York State, and in the mid-western states of Ohio, Indiana, Illinois, Missouri, Kentucky and Tennessee.

The supply began to exceed demand in the early 1920's. The market became glutted. When the Great Depression of the 1930's struck, joblessness became widespread. Families skimped along on a few dollars a week. There was no money for "luxury" items like glass novelties. Carnival glass went into hibernation. It was a deep sleep that lasted twenty to twenty-five years.

A few hardy dealers persisted in selling Carnival glass during the siesta. In an effort to make the glass a little more glamorous and saleable, stories were invented about its age and origin. It was called "centennial glass" and some dealers declared it dated back to 1876.

Another story that gained acceptance was that all "N" marked carnival came from Nancy, France. In fact, Ruth Webb Lee, one of the three leading pattern glass writers speculated in 1946 that the "N" signature might stand for Napoleon!

Hundreds of collectors and dealers quoted the Nancy story as truth until **the first authoritative article on carnival glass appeared in a national magazine, in the January 10, 1952 issue of The Spinning Wheel.** The author was Gertrude LaCoss Conboy who before marriage was a librarian at the University of Kansas at Lawrence, Kansas. Mrs. Conboy accidentally discovered carnival glass at a time when she needed a divertissement.

In the Spring of 1942, distraught over the entry of her only son, William Conboy, into the Armed Forces, she came upon a furniture store sale in downtown Lawrence. She entered the store to browse and ease her mind. On a table of miscellaneous items, she found some pieces of carnival glass. She bought a dark tumbler in a Poppy pattern for 5 cents and several other pieces that had an "N" mark on the base. She inquired what the "N" stood for, but no one seemed to know.

Began Search for Answer

As librarian, Mrs. Conboy had frequently assisted graduate students in seeking answers to questions by research. She thought it would not be difficult to determine the maker of the "N" marked pieces and she began to study and probe the glass field.



GERTRUDE L. CONBOY

She corresponded with a few writers and dealers. Then she placed an advertisement in Hobbies and Spinning Wheel magazines asking for information about the iridescent glass then known by many as "Taffeta" glass. The advertisements were like opening a Pandora's box as numerous collectors reported fanciful stories they had come to believe concerning origin of the glass.

However, a few knowledgeable collectors such as Harold Barnes of Helena, Montana, and Herbert Hulse of Cuddebackville, New York, referred Mrs. Conboy to the Northwood Glass Company as the maker. The only hitch was the glass works had suspended its operations at Wheeling in 1922, following the death of its founder, Harry Northwood, February 4, 1919.

By this time the iridescent glass had been noticed by Minnie Watson Kamm of Grosse Pointe, Michigan, another in the triumvirate of leading pattern glass writers in the 1935-65 period.

Invented the Name "Marigold"

In Kamm's Book 4, published in 1946, she invented the name "marigold" to apply to the orange-to-yellowish type of carnival glass. She also named the darker iridescent glass "luster ware." She noted that Imperial Glass Company had shipped "carload lots" of marigold glass in the Windmill pattern.

In 1947, Mrs. Conboy reached D. A. (Dent) Taylor, former secretary of the Northwood Glass Co., whom she found was retired, living at a Wheeling hotel.

He confirmed the "N-Circle" insignia was the Northwood trademark that had been registered in 1905. He explained the shiny glass had never been given a special name. The Northwood Company referred to it in advertising as "Northwood iridescent novelties."

Taylor recalled one mammoth order he had sold to the Atlantic and Pacific company for 240,000 (20,000 dozen) vases in pastel blue iridescence. The order of vases, each from 12 to 14 inches in height, took several weeks to complete, Taylor said. A night shift filled the loading dock area with vases in boxes and truckers took them away each day. The order was good business in that day. The 240,000 vases cost the A.&P. 4 cents each, or \$9,600. The chain store sold them out in a Memorial Day weekend special sale at 10 cents each.

Mrs. Conboy's article drew national attention as she pioneered in documenting the origin of "N" marked carnival. She sketched the scope and multiplicity of the carnival patterns and colors that later entranced thousands of collectors.

Purchased Choice Farmyard

She was the first to point to a place among the stars for the new iridescent glass. She strongly recommended the new hobby as having a "great future."

Being on the ground floor of an infant hobby, Mrs. Conboy was offered collections and hundreds of pieces of carnival at unbelievable prices compared to the present market value. She bought with discretion and taste, being partial to patterns in good colors that featured birds and animals.

One of her great acquisitions became what now is regarded as the only known amethyst Farmyard pattern low bowl. This was purchased from a woman dealer in Indiana, Pennsylvania, in 1947. About twenty-five years later, when Mrs. Conboy sold most of her glass, the great Farmyard bowl passed through several hands, the final owner paying several thousand dollars for the prize.

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Back row, left to right: bright lustre on floral centre green plate; bulbous pitcher, bronze overtones on cobalt blue; Matched pair of tree-trunk vases. Front row, left to right: Pressed-cut tumbler, in green glass; "Peafowl & Fountain" pattern in relief, on blue glass; Punch cup in "Orange Tree" patterns; Amethyst tumbler with fruit decor in white enamel; Green glass tumbler (N-circle mark) with poppies pressed in relief.

The Glass of Many Names

By GERTRUDE LACOSS CONBOY

OVER the past several years no less than 39 different names for a certain vari-toned luster type of glass - all declared to be authentically correct-have been given to me. I just cannot feel there is enough difference in age, quality or make of the various items to warrant that many names. Nor have I had it definitely proved that any one name covers the situation. It does seem that many of these names are localized; that is, the same glass is called by different names in different locales. But in my search for truth I have been able to eliminate some names that I have found beyond doubt not to apply. Tiffany, Kewblas, Nailsea, Nancy, Aurene, and Quezal are incorrect. These are all a more fragile or refined type of glass than the kind whose true identity I have been seeking. They command much higher prices, too, on the market.

There is a decided differentiation in the category of this glass also. It may be said to fall into two general groups - one a yellow-orange-gold type which by some is called "Marigold" and a variety that is referred to as having dark lustre which, when marked with an N, is called "Northwood Iridescent." Mrs. Ruth Webb Lee refers to them both as "Taffeta". All three of these names sound convincing and apt, but there are collectors who have entirely different ideas.

Some other names applied to the orange variety are Carnival, Moonglow and Pompeiian. These have a base of clear glass over which there is a coating of orange, gold, pink, etc. iridescent lustre, with decor or design either impressed or embossed. It is said such items were given as prizes at carnival booths; hence the name Carnival. The names Marigold and Moonglow are obviously suggested by the coloring or general effect. The trade name of Pompeiian was sometimes given since it resembled in glaze and oxidized surface the ancient glass dug up in early ruins, which had been corroded by the ages into dull rainbow shades.

Of the other names - Imitation Tiffany, Poor Man's Tiffany, Woolworth Sandwich, Iridescent, Taffeta, Lustre, Centennial, Circus, Northwood, Norcross, Naples, Spanish American, Old Jersey, Exhibition, Gas House, Victorian Art, Oil Lustre, Panther, Fireglow, Dope, Doppie, Baking Powder, Indiana, Canadian, Acid, Russian, National, and Peacock Lustre - Northwood and Taffeta seem to appear most often in commercial advertising and, in my experience, refer generally to the darker type. Taffeta is an apt name, for one sees in the beautiful sheen of colors the vari-colored effects of changeable taffeta. The name Northwood seems to be most generally accepted for those pieces which bear the N with circle mark, but there are said to be many Northwood pieces that are unmarked. Some collectors and dealers contend that the N stands for Nancy!

This dark variety may have as a base blue, green or amethyst glass and, rarely, red. The decorations, as with the marigold variety, may

be either embossed or impressed. One general favorite of both varieties is a heavy grape pattern. I have never seen the Marigold grape marked with an N, but I hear that some pieces are so marked. Decorative schemes vary in this glass; one may find animals, fowl, flowers, insects, rodents, or a series of conventional designs. The combination of various motifs on a given piece is one of the intriguing or amazing characteristics of this glass.

For instance, there is a certain piece in which the basic glass is blue, the coating silvery; there are horses' heads on the inside of the dish and choke cherries on the outside. Another piece has iridescent pecking hens on the inside and clear amethyst beaded hearts on the outside. Some pieces are of iridescent lustre inside and out, some are clear inside and iridescent out, some have iridescence inside and are clear outside. There seems to be no set rules of color or decoration, which causes one to wonder what the makers could have had in mind originally.



Decanter in heavy grape design, with blown stopper; low, footed compote, satin finish, "deer and holly" pattern; "Press-cut" fruit bowl on separate pedestal.

The dating of this glass is another question that leads to disagreement and controversy. I have a friend who says she definitely knows of a certain berry set in the dark lustre to have been in existence something over seventy years. Yet others date it just as definitely at twenty-five, and some at even less! A recent expression by one who is also interested in research of this glass, places it as even older than Tiffany, Aurene, etc. Who is there to prove it isn't? At least some of it may be. If one were to put it all into one general classification there would be difficulty, but I do think there is a difference in age just as there

is a difference in quality, and one can but identify certain items rather than to classify in general.

Regarding the dark lustre bearing the circle N mark, I was fortunate enough to contact a former secretary of the Northwood Glass Company of Wheeling, W. Va., who wrote to me as follows in 1947: "The glass novelties you refer to having the circle N mark were made by the Northwood Glass Company some twenty-eight to thirty years ago. The iridescent coloring was sprayed on while the metal was hot, just from the pot. The ware had a certain vogue-inexpensive, from 10¢ to \$2 retail - but is becoming a collector's item nowadays. The Company suspended operations about 1923 after Mr. Northwood's death. The ware really had no specific name except that it was known as Northwood Iridescent Novelties." Among other things he added, "I once sold the A&P people an order of 20,000 dozen small vases of this ware and they took them as fast as we could make them. The selecting rooms for many weeks were piled up with them every morning - and so, we all really were tired of the whole thing."

There are, of course, many pieces with no definite markings though perhaps some of the swirls and circles and lines that I think are flaws are really marks. On the whole, the pieces marked N are all of a superior workmanship; I have never seen a crudely made item that bears the N mark. However, there are some beautifully made pieces that bear no mark at all, and some without marks that are indeed crude specimens. How can we identify these as to age and manufacturer? Some pieces have the two mold markings, some three and some four. Are these indicative of different periods of time in which this glass has been made or are they earmarks of different factories? I have never been able to locate enough catalog material to date.

Prices of this glass would be an interesting subject for research. Some pieces are marked as low as five cents, others as high as \$25. A friend in Pennsylvania wrote that she bought a piece of this glass for 21 cents at a Pennsylvania Dutch farm sale and later saw its exact duplicate in a New York department store at \$70! Pennsylvania seems to have had a lush field of this ware, and yet my mother, who was born and lived there in her

early married years, never saw a piece of it until about ten years ago, and then here in Kansas. Indiana claims to have been a big market for much of this glass, while Texas is the most ardent advocate of the Nancy glass theory. One of the nicest assortments of this glass I have ever seen was here in Kansas.

A Pennsylvania dealer once wrote me, "The circle N or Northwood glass, to the best of my knowledge, was made only in Indiana, Pennsylvania. Some 30 odd years ago I was an employee at what was known as the Diamond, or Indiana, Glass factory. I carried many of the pieces in question into the cooling lear. This Iridescent and Marigold type glass was at that time called Carnival glass; at least it was so called by the employees who worked there. The only reason I can give for this name is that the concessions at carnivals used it for display and prizes. There were many different designs and types - some pretty blues and greens, and some enamel decorated. They also made the very deep amethyst or black glass in many forms. Some of this glass had Northwood written out." Then, commenting on a remark I had made to him, he said, "The lady who has some pieces that she says are over 70 years old can well be correct, as it is almost, and maybe more than 70 years since the Northwoods owned the plant. The people who bought the plant from Northwoods, however, also bought the molds and the rights to use them, so that even I carried pieces marked circle-N into the cooling off lear." One readily draws from this information that the Northwoods not only operated in Wheeling, W. Va., but in Pennsylvania also. And, too, both the orange and the darker types were known as Carnival glass in some locales.

Another correspondent from Indiana wrote me, "I have a compote like the one in the enclosed clipping. It has a dark iridescent coloring on a lighter base. It is an old Northwood piece, unmarked, but was shown years ago in the old Northwood catalog. There is a lot of this glass in this section. This particular piece is unusual and early." But when I asked her to help me find such a catalog she couldn't oblige!

With some enthusiasts in Texas, there is a decided school of thought concerning the name Nancy, and many dealers and collectors contend that the circle N marks stand for Nancy. On the other hand, there are just as many who contend that Nancy glass was made in France and is not like this variety at all. The

majority of followers insist that Northwood is authentic.

The name Baking Powder is no doubt suggestive of the fact that some of this glass was used for premiums - given perhaps with purchases of baking powder and like products. My husband's mother once owned a Marigold type fruit compote on pedestal which she acquired some 50 years ago as a premium with purchases from a Grand Union Tea store. It seems that a preponderance of bowls existing in this ware, rather than table settings, would bear out the premium theory.

A dealer in Ohio, nearly 70 years old, refers to it as Centennial glass, as do several others who have been questioned. He says he remembers a bowl of this type setting on his mother's table when he was a small boy. Again I contend that some of it can be dated as sixty years or older.



Creamer and Covered Sugar in "Heavy Grape with Thumbprint" pattern. Amethyst glass. Circle N mark.

A friend once showed me a small basket of this dark iridescent glass and said her brother brought it to her from Czechoslovakia about 35 years ago. That's a part of the puzzle upon which I am still working. A dealer in New York State wrote me several years ago that the Bohemian workman who devised the process for this glass is now dead and the formula lost. So one may conclude, perhaps, that some of the cruder, less attractive pieces are attempts at reproduction.



Covered Butter and Spooner in "Heavy Grape with Thumbprint" pattern. Amethyst glass. Circle N mark.

When I asked, at a recent antiques show, why this type of glass was seldom displayed I invariably received the same answer, "It isn't old enough yet." But I have found that it is as old as many collectible items, and I have a box of letters to verify that there are many collectors. Mrs. Lee once wrote me, "If one likes the glass, then it is worth collecting, as it holds an interest which, after all, is the main thing." It may not be authentically "antique," expensive or valuable now - this glass of many names - but I recommend it heartily for a most interesting hobby with a future.

THE SPINNING WHEEL for January 1952 - Black and white photos in original article replaced with color photos containing the same pieces.



So What Happened to the Five Millersburg Multi Fruits and Flowers Water Pitchers Shown at the 2019 NECGA Convention??



For the 2019 New England convention, Jim Wroda brought five Multi Fruit and Flowers water pitchers and set up a display of them in the member sales room. Jim states that there are only 12 or 13 pitchers known in this Millersburg pattern. From left to right, in the above picture, are an amethyst collar base, an amethyst drape base, the only marigold pitcher (drape base), one of two green pitchers (drape base) and a "Painted" amethyst collar base.

These five water pitchers were sold at the 2020 Millersburg Gathering which took place on October 9th in Berlin Ohio. Jim Wroda had an auction that included 290 lots of Millersburg crystal and carnival glass. In addition to the five pitchers, Jim sold a complete 7 piece water set in Multi Fruits and Flowers in green. Thus the only two green water pitchers appeared in the same auction along with the only marigold pitcher. The pitchers sold as follows:

- Lot 54 Marigold \$40,000
- Lot 55 "Painted" \$9,000
- Lot 56 P - Collar \$5,000
- Lot 58 P - Drape \$6,500
- Lot 60 Green \$11,000

So the five water pitchers that Jim brought to NECGA sold for \$71,500 even though two pitchers were noted with minor damage. In addition to these five, Jim sold a complete 7 piece green set for \$37,000. Thus, a total of 6 Multi Fruits and Flower pitchers sold at auction for a total of \$108,500.



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Club Websites:

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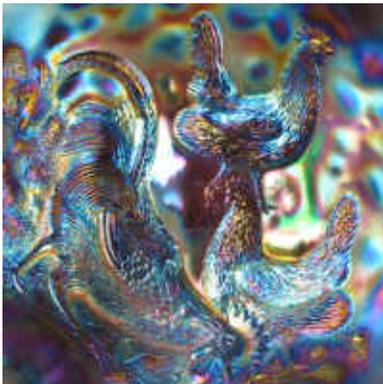
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