

HOACGA BULLETIN

AUGUST 2011



HEART OF AMERICA CARNIVAL GLASS ASSOCIATION

2012 - 40TH ANNIVERSARY CONVENTION

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Who ever thought these vases of the
Late Byron & Gracie Rinehart Collection
would be sold at auction?

Besides being sold along with an Aqua Opal Poppy show plate
from the Stacy & Des Wills collection.

PRESS RELEASE FROM FENTON ART GLASS

FENTON ART GLASS TO CEASE TRADITIONAL GLASS PRODUCTION AND SHIFT PRODUCT FOCUS

(Williamstown, W. Va., July 6, 2011). The Fenton Art Glass Company announced today that it would wind down production of its collectible and giftware glass products. The company has faced financial challenges since its restructuring in 2007, and recent developments combined to force the shutdown of its traditional glassmaking business.

"The market for our pressed and blown glassware has diminished," company President George Fenton said. "We cannot sustain the overhead costs. Our employees have worked hard and efficiently, so this is a very sad day for us. Shortly, we will begin the process of shutting down our main furnace. Remaining employees will be finishing existing glassware from the company's inventory that will be available through the Fenton Gift Shop as well as the company's web site and Fenton dealers across the country."

As a part of winding down the traditional business, Fenton Art Glass is exploring the sales of one or more product lines.

"We know that our many customers and friends will have questions," Fenton said. "Our web site <http://www.fentonartglass.com> will be updated regularly beginning the week of July 11."

Inquiries regarding sales of equipment and other assets should be directed to Fenton Art Glass at assetinfo@fentonartglass.com

Management at the Fenton Gift Shop is evaluating the impact of the termination of traditional glassmaking at Fenton Art Glass. "The Fenton Gift Shop is in discussions with Fenton Art Glass, the glass manufacturing company, to provide customers with a wide range of samples and special decorations as well as final quantities of limited edition pieces," said Randall Fenton, President of the Fenton Gift Shop. "The annual Tent Sale in Williamstown starts July 8, and the Fenton Gift Shop and the outlet store in Flatwoods, West Virginia, remain open."

Founded as a decorating company in Martins Ferry, Ohio, in May 1905 by brothers Frank L. Fenton and John W. Fenton, the Fenton Art Glass Co. constructed its factory in Williamstown during the fall of 1906. The first glass pieces were made there on January 2, 1907. During its 106-year history, Fenton introduced the first iridescent ware (now known as "Carnival glass") as well as classic patterns such as Hobnail and a wide variety of handmade colored art glass as limited editions.

THE FENTON STORY OF CARNIVAL GLASS

By Bob Grissom

In going thru some of my items of Fenton Glass I found the below information, which was written by the Fenton Co. In view of the events that have occurred lately I thought it appropriated to remember.

YESTERDAY

In October 1907, the fledgling Fenton Art Glass Company entered the marketplace with a new and exciting line of glass. Called "Iridescent Ware" by our firm, the new product typically featured a vivid metallic sheen of changing hues on pressed glass articles made in highly-patterned moulds. The glassware was immensely popular from 1908 to about 1915 and our company and some competitors continued to produce items until nearly 1930. Under the leadership of company founder Frank L. Fenton and sales manager Robert C. Fenton, "Iridescent Ware" enjoyed great success and was even exported to many countries.

In the 1950's, this glass ware was being eagerly sought by collectors throughout the United States and elsewhere in the world. Stories abounded that some articles had been used as prizes for midway games, and the phrase "Carnival Glass" was born. Collector clubs were formed, and there has been great interest ever since. We resumed production of iridescent glass in 1970, and we decided to call it "Carnival Glass" and to mark each piece with the Fenton logo. (Fenton within an oval).

The secret --- both in 1907 and now --- of Fenton Carnival glass is the special spray of metallic salts on the glass while it is very hot. Using today's technology, Fenton glass technologists have rediscovered and perfected the effects of some of the sprays first used in 1907. We continue to make Carnival glass by hand the "old fashioned" way and we never cease to marvel at the rainbow of colors and the interesting effects.

Fenton Art Glass is among the world's foremost producers of handmade colored art glass, and our Carnival glass is second to none. We regard its acceptance by today's collectors as a great tribute to those who first ventured into the marketplace a century ago.

Fenton Carnival Glass is an important part of history, and we hope you enjoy each piece.

AND TODAY

The recent announcement that the Fenton Art Glass Co. will no longer be pressing glass is very sad news not only to the "Carnival Glass Collector" but also to those that are "Fenton Glass Collectors" or "Stretch Glass Collectors, and many others.

This brings to a close the last of the companies that produced the glass that we so much appreciate. The company's longevity is to the credit of the original Founder FRANK L. FENTON and the sons FRANK M. and BILL FENTON and Frank M's son GEORGE FENTON.

I have very fond memories of the time spent at The Fenton Art Glass Co. and the many hours that I had the privilege of spending with Frank, discussing Carnival glass and the various Souvenirs they made for HOACGA.

The FENTON ART GLASS CO. has had an integral part of the success of not only HOACGA but all of the Carnival Glass clubs. We will feel the effect of this sad news of the ceasing production of FENTON ART GLASS CO.

ATLANTA COVERED BUTTER

By Jerry & Carol Curtis

Carol recently found this very attractive Covered Butter while we were antiquing in West Texas. It had all the characteristics of a piece that appeals to us, that is, an unknown pattern [to us], an odd color, really nice iridescence, and, it was not very expensive. A few days after the antiquing trip, I got out the books and began researching the piece. I found the pattern in Molly McCain's EAPG Book, but it did not disclose the maker. I found the pattern and maker in Mike Carwile's Encyclopedia of Pressed Glass with the maker identified as Westmoreland. Since HOACGA is fortunate to have an 'in-house' Westmoreland expert, I sent a photo to Harold Mayes who promptly replied with the following information.

The Pattern is Westmoreland's "Atlanta" #228 produced circa 1902 -1910. There were [55] different shapes made, mostly in Crystal. Carnival items were produced in 1910 in Amber in select pieces, usually in sets such as Creamer, Sugar, Spooner, and Butter Dishes.

I responded to Harold and told him this might be considered a very light Amber color but it looked nothing like the Westmoreland Corinth Plate we have in Amber. In his reply to me, he said rather than the Butter being Amber, it may be a color that Westmoreland called "Champagne Luster". It does have a champagne look about it so for the time being, that is the color we are calling it.

I thought at first this may have been one of those pieces iridized using mineral spring water and it may very well be. We do have two pieces that were iridized in the Marlin, Texas Mineral Springs and also one piece that was iridized in Spring Water at Slaterville Springs, New York. The quality of iridescence in the Marlin Springs example is poor while that of the New York Springs is very good due to a rubbing process they performed during the six-week process. Examples may be seen at the following links:

Pips Perfume Mister

http://www.flickr.com/photos/hoacga_project/4404255596/in/set-72157622507607952

English Hob & Button aka "Chunky"

http://www.flickr.com/photos/hoacga_project/5759764508/in/photostream

For additional information of this process check the Thistlewood's Web Site

<http://www.thistlewoods.net/Water-Ambered-Glass.html>

This Covered Butter is of standard size, 5-1/2" high with a base diameter of 7-3/4".

If anyone owns or has seen this or other shapes in this pattern we would appreciate hearing from you. You may email us at:

jcurtis95@austin.rr.com or phone us at 830 990-0906.

SEE PICTURE PAGE 24

GRAPE & CABLE BANANA BOATS

By Jerry & Carol Curtis

Last month, an opportunity afforded itself to Carol and me to purchase from one individual [6] Grape and Cable Banana Boats. We have owned just one banana boat many years ago and not being G&C Collectors in particular, we sold it at a convention. It was not until we acquired these six bowls that I began doing some research on these beautiful and desirable bowls.

Northwood's Banana Boats come in an assortment of colors including Marigold, Amethyst, Blue, Green, Ice Blue, Ice Green, Custard, White, Lime Green, Vaseline, Aqua, and Aqua Opal. They also come in a variety of treatments; Plain [non-stippled], Plain [stippled], Banded [non-stippled], and Banded [stippled].

There are actually differing sides and ends on each bowl, a right and left side, if you will. One side has one less tendril than the other. The grape count differs from one side to the other, one side has a tiered cluster count of 6,7,7,7,4,2 while the other has 5,7,6,4,3,2. The ends have a difference in tendril and grape count; one end has a cluster of 4,6,7,5,3,2 and the other end has 5,7,6,5,4,3.

Having the opportunity to make comparisons among the [6] bowls, I discovered two of them, the Amethyst and Cobalt Blue, had what is referred to as banding and stippling with the remaining four having neither of these treatments. The banding treatment is considered to be more difficult to find than the plain or stippled versions. Banded versions are found with and without stippling.

Further comparisons revealed what seemed to me to be somewhat flawed mold work on the non-banded pieces. Factory tooling marks may be seen; small 'spider web' defects were present in the glass, some roughness around the rim was evident, a tiny 1/8" split that went only through half of the thick walled glass was found.

My thoughts on this are that as the molds were used, there became weaknesses within the mold itself or perhaps the glass mixture. To correct this concern, I believe the banding came into being, probably near the end of the Northwood production era. The banding is actually a 1/2" deep, 1/4" wide ply of added glass that acts to reinforce the edging around the rim thus eliminating the mold problems that may have caused concerns to the craftsmen and management.

The stippling was added to hide mold wear and the banding to correct either mold wear or engineering oversight. Originally I feel the bowls were originally plain and simple. Overused molds began to show wear resulting in glass roughness as the pieces were removed from the mold. Frank Fenton explained to a convention audience that stippling was added to worn molds to hide mold defects and extend the life of the molds.

Since there is a prevalence of plain bowls, it would stand to reason that the stippling was added later to hide the worn mold and the banding to overcome a rim flaw. That would explain why there are more plain bowls, a smaller number of stippled bowls, and even fewer numbers of banded and stippled molds. I would think the stippled and banded bowls came at close to the end of the Northwood Factory closing since there are so few examples found. Evidently this same problem existed with Northwood's Large Fruit Bowls since an identical mix of Plain, Stippled, Banded and Plain or Stippled Bowls exists in that shape.

These are my thoughts as to the reason for the Banded and/or Stippled variations in the Banana Boats and Large Fruit Bowls as well. At least one other noted author and website sponsor agree with that train of thought.

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FENTON'S OPEN EDGE

By Barb Chamberlain

When the Fenton Art Glass company decided to produce delicate glass pieces with an open edge and basketweave pattern, they had almost instant success, at least it appears that way with the number of these pieces you can find in Carnival Glass.

There is a limited number of shapes, and many of the pieces were made from the same molds. They were hand shaped when they came from the Lehr and still molten. With the plain interior, there are two sizes of pieces that were made, but were shaped with ruffles, two sides up, square four sides up, and jack-in-the-pulpit. These came from the mold with straight slanted sides. Occasionally, a piece is found the way that it came from the mold. These pieces are quite scarce.

Small and large open edge pieces can be found in a variety of colors with marigold being the easiest to find. Some colors and styles are quite collectible, but can be acquired without too much investment.

Some of the small pieces were shaped into small ice cream shape bowls. These aren't found in as many different colors and were possibly made as Carnival Glass was waning. Surprisingly, these come in mostly the ice colors - white, ice green, ice blue, powder blue, celeste blue, and possibly vaseline. Dave Doty indicates vaseline with ice green in parentheses. Most Fenton powder blue and vaseline will have a marigold iridescence.

Harder still to find are the plates. Mr. Doty lists only 8" marigold and vaseline opal having sold without the blackberry pattern. When I saw the vaseline opal, I wasn't certain that it had been iridized at the time of manufacture or later, but still was an interesting and pretty piece. Blue and white have also been found, as I understand, and an ice blue one has been reported. We have a blue 6 1/2" plate with a plain interior. This is the only one that we have seen in this size. We bought it from Steve Morrow many years ago, and he too was unaware of others in this size.

Probably the most coveted of all open edge pieces would be the spittoon shape. One blue and one marigold are known in private collections.

Some of you might be thinking that there is a scarce open edge vase, and there is, but the only ones of these that I have seen had the blackberry interior. These are known in powder blue, marigold, and blue, and are desirable. They have a 2 1/2" base. Do you have a vase with no blackberries on the interior?

The normal pieces with the Blackberry interior are found in ruffled, square, and round baskets or hats. There are some scarce 7" bowls that have been found in amberina, amethyst, blue, green, lime green, red, red slag, and white. These would also make a great addition to your collection.

Fenton also produced a three row version of the open edge pattern. These are not found often. Perhaps these were made in the later years of the Carnival Glass heyday, since they are found in the pastels more often than the dark colors. Celeste, ice blue, ice green, red, and white ruffled bowls have sold, and a cracked purple one was listed selling, as well. There are two sides up and ice cream shaped three row bowls, as well. In addition to the pastels listed above, the two sides up has been found in marigold, which was quite a find. A vaseline round bowl sold as well. A few of this three row pattern have been decorated with gold trim around the lace.

The most desirable piece in the three row pattern would be a 9 1/4" plate. An ice blue one had been displayed in the Fenton museum and a white one sold in 1999.

I would like to hear from any of you that have plates, vases, spittoons or other shapes in colors other than the ones listed above, or even if you have something interesting in the same color. Pictures would be nice to include with an update to this article. Please send information to me at dbcham@iowatelecom.net or mail information to me at 124 E. Honey Creek Dr., Manchester, IA 52057.

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“EXPERT”

A CLASSIC CARNIVAL GLASS CONUNDRUM

By Gary Heavin and Charlie Kmucha

We've often wondered, in observing the goings on in the carnival glass world, what makes someone an expert, how did that person become one and who believes they are one themselves. Obviously, there are many individuals who consider themselves experts in this field--that just seems to be human nature that dictates that such is the case. When it comes to your personal collection, we readily concede that you know best what you like and that is all that is required to make you an "expert" on your own collection. But to limit the definition of expert in such a way leaves the much larger question unanswered, which is who do *others* consider to be, as Webster's defines it: "a person who is very skillful or highly trained and informed in some special field." After all, at some point in time while you are collecting carnival glass, you are inevitably going to seek someone else's advice or opinion. Our goal here is to examine that which truly makes one an expert and, in the process, winnow out the wannabees.

On the subject of expertise, we are reminded of a story we heard growing up concerning a little boy who was building a wagon. A friend stopped by and said, "If that was my wagon, I would put a longer tongue on it." So the boy built the tongue longer. The next day, another friend stopped by and said, "If that was my wagon, I would paint it red instead of the green you have on it." So the boy painted the wagon red. The next day, yet another friend came by and said, "If that wagon was mine, I would put bigger wheels on it." So the boy put bigger wheels on the wagon. The succeeding day, another friend stopped by and said, "If that was my wagon, I would build the box on it bigger." The little boy looked at him and said, "This is my wagon, the wagon you guys want is in the ditch." The moral of the story--particularly when it comes to collecting carnival glass--is build your own wagon. If you rely on every whim that a friend tells you, or listen to the people who claim to be experts, you will probably wind up with a pile in the ditch and never be happy with your project.

Too often, we have heard some collectors echoing the "friends" in the story above, when it comes to offering advice to newer carnival glass collectors. More often than is appropriate, the advice closely resembled criticism, because someone had elected to start collecting something of which the "so-called" expert did not approve. Here's a news flash, we ALL started *somewhere* with our collection, usually buying less expensive glass or glass that fit in to our budget. In fact, some of us started with inherited glass or a piece of carnival that was a gift and we daresay, virtually all of us have seen our collection evolve. Anyone with half a brain (is dangerous) should know the worst thing one can do to a new collector is to be critical or heavy-handed with one's advice. That tactic is an anathema to encouraging the true spirit of collecting, which is *and should be* as individual and unique as the person doing the collecting. Try to think how you would react to those kind of falsely helpful comments if you were a new collector before offering advice, particularly unasked for advice.

So who are the real experts in the carnival glass field? Logic would seem to dictate that there are two likely group of suspects who would produce experts. The first of these is collectors. Certainly some of the most knowledgeable people in the carnival glass world are long time collectors, particularly those who love the glass enough to immerse themselves in the history of its production. There are innumerable books, pamphlets and brochures, some current and some going back to the time of production, but ALL of which offer insights about this glass we love. Yes, buying and owning beautiful glass and developing the ability to be discerning in what one buys is a factor of expertise. In a matter of speaking, these collectors not only have the recipe for a pie, they've baked it AND tasted it, as well. To use a more banal cliché, they've put their money where their mouth is. However, simply expending large amounts of money on carnival glass does not make one an expert. We have seen those who, for misguided reasons of ego or in an attempt to draw attention to themselves, have tried to set themselves up as experts. Truth is, the recognition and respect of other carnival collectors cannot be bought, it must be earned. For those who peer down from the lofty heights of their own bloated self-importance to pass judgment on mere mortal collectors, perhaps a word to the wise from John Lennon's "I Am The Walrus" would be appropriate here: "Expert textpert choking smokers, Don't you think the joker laughs at you?" Sure, if you want to throw money around, there will always be those willing to take it, but that's a

"EXPERT" A CLASSIC CARNIVAL GLASS CONUNDRUM continued...

far cry from genuine respect and admiration. There has to be something more.....and that something is SHARING information, a notion that is critical to being an expert.

Our second group that potentially can produce experts would be the small cadre of auctioneers who specialize in selling carnival glass. Several of them have years of selling and, take our word for it, you can not sell carnival glass for decades without gaining an expansive knowledge of the glass. Simply to write a catalog correctly requires research and the repeated exposure to pieces, both common and uncommon, help the auctioneers form an extensive working knowledge of many aspects of carnival glass. And again, we're back to the word "sharing" because that is what carnival glass auctioneers do with the information they have gained. The more jaded among you will pass this off as just an attempt by the auctioneer to "sell" us on something and you are absolutely correct.....almost. That is their job, selling the glass and if it is YOUR glass being sold, don't you want your pieces accurately and thoroughly described? We know the answer to that question, but find it most ironic how many times we see people rolling their eyes or making some *sotto voce* remark to their seat mates about how the auctioneer is going on about a particular piece of glass. It's true, we don't like to be talked down to by auctioneers, or chided, as has happened to us before at auctions, but let's be real here: just because the auctioneer is trying to get the most for the glass does not mean that they are not right about what they are saying. It's important to learn whenever or wherever you can since it is your money that you are spending (and if it's not, more power to you!) and we have learned a vast amount from not only listening during an auction (or reading the brochure), but also by private conversations with the auctioneers.

Experts in the carnival glass field are by no means limited to collectors or auctioneers. We know of several individuals who do not collect at all, or very little, but who have been in the carnival glass "business"--working, buying, selling, etc.--who we respect greatly as experts. Some have written books, some do websites online, but doing either (or both) does not necessarily make one an expert. The absolute essence of being an expert is what is done and how with these various endeavors. So perhaps it is time for us to (finally) offer our definition of an expert. Basically, we see true experts as those who accumulate all the knowledge they can and then disseminate it. One cannot truly be called an expert if one does not share that information and share it in a manner that is logical, reasonable and accessible to others. We're going to pick on our good friend Tom Mordini because we hold great respect for his knowledge of carnival glass and how he presents it. If you have ever looked at his yearly publications "Carnival Glass Auction Prices" you will see what expertise, i.e. shared knowledge, presented well, is all about. The patterns are listed alphabetically, by color, shape, in ascending order of value (if multiple examples are listed), with a date of the corresponding auction listed *and specific and relevant information concerning damage, exceptional color, etc. noted*. What more could one ask for, when looking for pricing information? By contrast, there are books and websites who randomly list two or three prices for something--and we've seen one particular piece on one website with listings at \$90 and \$1900 (!), with nothing at all said about why there was such a huge variance. What does that do but absolutely confuse anyone looking at that information? Better to put a price range on a piece that discounts the extremes, or, at the very least, offer a brief explanation of what occurred to create that situation. What good is information and knowledge, if it is not presented in a usable form? Of course, there are many ways to share knowledge, besides books and websites. Giving seminars, banquet speeches, room displays--any and all of these are splendid ways to share information and they are not the only ways to do so. That's what the experts do.....that, and share what they know on a personal level, without regard for what pattern, shape or price range a person collects. If you're only using this glass to draw attention to yourself or assuage your ego, we feel sorry for you. If all you care about is getting over on someone or how much money you can make off people, well, those motivations speak for themselves.

In the end, it's what we do with what we know and how we share it with others. Experts recognize the importance of effectively contributing to their field. It's a way of giving back for the bounty of pleasure, assistance, friendship and pure unadulterated joy that we have received and experienced through carnival glass collecting. Those who share what they know freely, with no base motivation and with no thought of compensation are the true experts in this field. Seek them out, they're around and they can't wait to talk with you!

DUGAN GLASS

By Bob Grissom

Dee Bekemeir asked if I would be part of the program at the SSCGC 2011 Convention. My part of the program was to talk on Dugan Glass, my first thought was, I know very little about Dugan glass and do not have many pieces. Before saying no, maybe I should take a look and see. I was surprised at how many Dugan pieces I had. So I agreed to do the Dugan part of the program.

If I was going to talk about Dugan Glass Co., I thought maybe it would be good to know something about them. I got my *Carl Burns "Dugan & Diamond Carnival Glass, 1909 - 1931"* and *Heacock/Measel/Wiggins "Dugan/Diamond -- The Story of Indiana, Pennsylvania Glass"* books so I would know something about the Dugan Glass Company.

I suppose I am like many other collectors, we buy the reference books when they are published, but then put them on the pile of books and only look at them when we need to get some information about a particular pattern.

The *Heacock/Measel/Wiggins* book gives a rather detailed story of *Dugan's* involvement in the glass making industry. *Carl Burns* reference book gives more concise information about the Dugan Glass Company. It was originally the Indiana Glass Company and then the Northwood Glass Company. In 1904 it became the Dugan Glass Company and remained that until 1913 when it became the Diamond Glass Company until the factory was destroyed by fire in 1931.

It is estimated that the Dugan/Diamond Glass Company made as much as 25 percent of all of the Carnival Glass. *Carl Burns* list 136 different patterns, Dugan Glass Co made 71, the Diamond Glass Co. made 34 and 31 patterns were made by both companies. Dugan/Diamond made most of the Peach Opal pieces, seventy (70) different patterns are listed as being made in Peach Opal.

Find your *Carl Burns* and *Heacock/Measel/Wiggins* books and read the story of the Indiana/Northwood/Dugan/Diamond Glass Co. Try it, you will enjoy the story.

Richard and Elaine Petersen of Clarfield, MN wrote the following:

Probably not notable in HOACGA, but great carnival people in Elaine and my collection years were Jack Burke, Lake Benton, MN from early on in 1960s until he died late 2010; Earl Lindquist our collector knowledgeable neighbor co-collector Dec. 2010. A great peacock knowing collector. Credited for having named the "shotgun" peacock pattern. He and we made the significant mid 70s turn to blue opal in patterns as carnival resulting in so many BO pieces as carnival in our collections. Try for pressure relief in your life - collect glass. Signed RKP.

Note - Richard and Elaine will celebrate their 55th wedding anniversary on June 1, 2012.

“Miniatures” -- “Smalls” --- “Novelties”

The First (Y2010) and Second (Y2011) Notebook sections are a combination of “Miniatures”, “Smalls” and/or “Novelties”. Each section contains 240 colored photographs with as much information as possible about each piece. The information presented is as accurate and complete as available information exists. It is intended to provide information to the present and future Carnival glass collector.

The late John & Lucile Britt and Eleanor Hamilton were avid collectors of smaller items. They were the pioneers that generated an interest in collecting these special pieces. Carl & Eunice Booker are avid collectors of these items also and have supplied much information. The photo's and information presented here is made available due to the participation from HOACGA members and some non-members. A big thank you for your help. Without your help information such as this is not possible.

Jerry & Carol Curtis got the fever for small items after visiting and seeing the Britt and Hamilton collection's. Jerry is responsible for obtaining, assembling, formatting and verifying the information for this section of the HOACGA Notebook. . Information for this section of the notebook was not readily available. Jerry has spent hours (many, many, many) e-mailing, telephoning, formatting, researching and verifying the necessary information for each item. He has put much effort into making this a reliable reference for collectors to assist in your search for Carnival Glass “MINIATURES”, “SMALLS” and/or “NOVELTIES”.

IF YOU DO NOT HAVE THESE TWO SECTIONS OF THE HOACGA NOTEBOOK, YOU ARE MISSING SOME VALUABLE CARNIVAL GLASS INFORMATION. THIS IS THE ONLY SINGLE SOURCE OF INFORMATION ABOUT THESE ITEMS.

ORDER FORM “MINIATURES”, “SMALLS”, “NOVELTIES”

NAME: _____

ADDRESS: _____

First Section:-----# _____ @ \$ 20.50 ea \$ _____

Second Section:-----# _____ @ \$ 20.50 ea \$ _____

Make check payable to HOACGA and send to:

**Ann McMorris
P.O. Box 4361
Topeka, KS 66604-0361**

THE 2011 HOACGA SOUVENIR AQUA OPAL GOOD LUCK PLATE

The 2011 HOACGA souvenir is our 6-inch GOOD LUCK plate in Fenton's Robin Egg Blue Opalescent. The color is a much darker blue base glass that turns into a striking clear opalescent carnival glass finish. It will be the first time ever this carnival plate has been used for an opalescent piece. What a great piece to add to any Aqua opal cabinet.

Fenton has made some 80 standard 6' inch plates. There will be 10 plates painted and offered for sale as well. Fenton has made us several whimsies and baskets for our Banquet Auction. We are only offering for sale first quality pieces.

KEY LIME OPALESCENT DANCING LADIES VASE

WOW. I still can't get over this order we have received from the Fenton Art Glass Co after opening all the boxes. It might be there best carnival product ever! Seriously, Each and every vase is a perfect ten for color, mold strike and iridescence. You will just love the key lime green base color as it catches the sun light and glows from across the room. In the pictures they look more Vaseline but it's only because the flash brings out that they do glow and Flores like Vaseline glass. I am so proud to be able to offer this to HOACGA members. Please buy one and see if you are as thrilled and love them as I do. I think you will be coming back for another one. The whimsies are also just to die for. They are spectacular in shape, quality and color. The opal on most is plenty even for the most distinguished of collector. Order them now today, first come first served while supplies last. I think you will be delighted to see them and so excited to own one. I am honored to get such a tribute piece made by Fenton for all of us to enjoy. This certainly is a more economical way to own a dancing ladies vase than an older version one.

To Place an ORDER: send check or money order made out to **HOACGA**.

Please add \$10 dollars for the shipping per piece.

If not a current member of HOACGA please add 35.00 dollars for dues renewal.

Aqua Opal Good Luck Plate

AO GOOD LUCK plate	\$ 50.00	x <u> </u>	= <u> </u>
AO Painted GOOD LUCK plate (only 10 painted)	\$100.00	x <u> </u>	= <u> </u>

Dancing Lady Vases

2010 Key Lime Ruffled Vase	\$100.00	x <u> </u>	= <u> </u>
2010 Key Lime Flared Out Vase	\$100.00	x <u> </u>	= <u> </u>
2009 Peach Opal Ruffled Vase	\$100.00	x <u> </u>	= <u> </u>
2009 Peach Opal Flared Out Vase	\$100.00	x <u> </u>	= <u> </u>
2009 PO Ruffled Vase Painted by JK Spindler	\$150.00	x <u> </u>	= <u> </u>
2009 PO Flared Out Vase Painted by JK Spindler	\$150.00	x <u> </u>	= <u> </u>
Non-Member yearly Membership Fee	\$ 35.00		= <u> </u>
Multi-purchase discount of \$10 for each additional vase		x <u> </u>	= <u> </u>
(USA Shipping \$10.00) Shipping			= <u> </u>
TOTAL			\$ <u> </u>

MAKE CHECKS PAYABLE TO HOACGA

**MAIL ORDER TO: Brent Mochel, 9601 W. 103rd Terr., Overland Park, KS 66212
913-341-3161 or 913-244-2499**

NAME: _____
 ADDRESS: _____
 CITY: _____ ST: _____ ZIP: _____
 PHONE: _____

SEE PICTURE OF AQUA OPAL GOOD LUCK PLATE ON PAGE 24

SOUVENIRS & BOOKS Order Form (HOACGA MEMBERSHIP REQUIRED)

- _____ PLATE HOLDERS—Dozen, clear plastic 5" base, white wire
4" back holds plates and bowls, regular size..... \$ 23.00
- _____ PLATE HOLDERS - Dozen, LARGE size..... \$ 23.00
- _____ SMALL SIZE PLATE HOLDERS—Dozen, clear plastic base,
white wire, good for pin trays & small bowls or plates \$ 21.50
- _____ HOACGA COMPLETE PATTERN NOTEBOOK-24 Sections..... \$238.50
- _____ PATTERN NOTEBOOK INDEX SET\$ 5.00
- _____ CURRENT ROSTER No Cost
- _____ 2002 Emerald Green Hatpin Holder \$ 55.00
- _____ 2004 Cobalt Blue Guest Set, unpainted \$120.00
- _____ 2005 Cobalt Blue Guest Set (decoration includes Fenton/HOACGA logos) \$135.00
- _____ Set of 10 Hartung CG Pattern Books \$ 75.00
- _____ HOACGA Notebook Section on Cordials, Wine Glasses, Whisky
Shot Glasses, Goblets, Claret, Champagne & 2 Cider Sets \$ 17.50
(135 different items)
- _____ 2010 HOACGA Notebook Section on Minatures.....\$ 20.50
Smalls and Novelties including 240 color pictures
- _____ 2011 HOACGA Notebook Section on Minatures.....\$ 20.50
Smalls and Novelties including 240 color pictures

USA Shipping & Handling included in all pricing

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

SEND ORDERS TO:
Ann McMorris, PO Box 4361, Topeka, KS 66604-0361

INQUIRE REGARDING SHIPPING & HANDLING

The shipping charges for members who reside outside the USA will be the actual cost.
Upon receipt of item(s), the member will be expected to reimburse the club
for the actual cost of shipping, as indicated by the postage on the package.
At the time of placing your order, please indicate your shipping preference (air or surface).

2011 REGULAR HOACGA MEETINGS

The regular meetings of HOACGA are held at the Prairie Village Community Center at 7700 Mission Rd., Prairie Village, KS. The building is across the street from the City Hall and Police Station and is handicapped accessible.

Meeting dates are the fourth Sunday of the designated month and the meetings will be from 2-4pm.

August 28; October 24

Everyone is welcome.
We would love to have you come and join us!

HOACGA Bulletins are Published these months:

**January, February, March,
April, June, August,
September, November**
By Eleanor Mochel, Bulletin Secretary

If you do not receive a bulletin by email or one delivered by US mail, please contact Ann McMorris and she will put your name on the correct list. She will then forward to the Bulletin Secretary what bulletin you have not received and one will be sent to you.

**HEART OF AMERICA CARNIVAL GLASS ASSOCIATION
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Membership expiration month and year are posted on address label after your name.
(i.e. 6/11 = June, 2011)

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.

SEPTEMBER WEDDING ANNIVERSARIES

Frank & Shirley Randall
PO Box 297, 42531 Moddy Rd
Richland OR 97870
Married Sept 28, 1952

Carl & Ferne Schroeder
204 Waffle St
Kendall WI 54638
Married Sept 30, 1950

Daryl & Norma Strohm
16703 Duffey Ct
Independence MO 64055
Married Sept 23, 1950

Dr Adolph & Lois Utzinger
15875 W Bayaud Dr
Golden CO 80401
Married Sept 13, 1952

Tom & Sharon Mordini
36 N Mernitz Ave
Freeport IL 61032
Married Sept 15, 1962

Donald & Mary Schrank
4844 N 37th St
Milwaukee WI 53209
Married Sept 6, 1958

Bobby & Earline Flanagan
PO Box 1545
Rockport TX 78381
Married Sept 5, 1953

If you would like to have your Wedding Anniversary
Listed in the HOACGA Bulletin,
Please send your information to the
Bulletin Secretary.
(40 years married and above only please)

FOR SALE & WANTS

BOB GRISSOM

For several years members could advertise Carnival Glass items for SALE and WANTS in the Bulletin. Many pieces of carnival were sold and items found thru these ads. Then E-bay came into existence and a new method of selling was formed. We are going to reinstate the FOR SALE and WANTED items again as it was before.

1. Members can place 10 items FOR SALE and/or 10 items WANTED in the bulletin. Anyone can purchase these items.
2. Each time the items are to appear in the bulletin, the member must send their list to the Bulletin Secretary. It must contain your name, address, telephone # and/or your email address.
3. The listing must give a description of the item. (Iridescence, Damage, Mfg flaws, etc).
4. HOACGA accepts no responsibility for accuracy of advertised items.
5. Buyers must notify seller of intent to return items within 5 days from receipt.
6. Conditions of sale and shipping is between the Buyer & Seller.

This service will be implemented for a trial period of one year. If it is not beneficial to the membership it will be terminated.

Send your information to the Bulletin Secretary, Eleanor Mochel, 9601 W. 103rd Terrace, Overland Park, KS 66212 or email: cmochel@yahoo.com. The bulletin is published in January, February, March, April, June, August, September & November. Your information is to be in by the 15th of the month prior to the bulletin being published.

NOTE FROM MEMBER

Thank you for reinstating the For Sale & Wanted. As a beginning collector, I could not wait to get the bulletin to see if I could afford a piece of glass.

Seller needs to remember to keep their glass affordable. This way young collectors can get started collecting affordable glass.

WANTED

Jim Bower, PO Box 504, Cassville MO 65625

Home 417-847-2182; Cell 417-846-3536

1. Amethyst or Purple Peacock At The Urn Compote. Fenton
2. White Iris Compote. Fenton

MONTHLY HOACGA MEETING IN PRAIRIE VILLAGE KS



Ed Kramer, Bill Kenny, Jane Kenny, Virgil Wiebe, Bob Grissom, Daryl Strohm, Harold Mayes, Doris Mayes (taken by Norma Strohm)

The above picture was taken at a monthly HOACGA meeting. The theme of the meeting was "Green Glass" and a program was given by Bob Grissom. In addition, the members discussed their own green glass as pictured.

2012 SSCGA Convention

January 25th to January 28th, 2012

International Palms Resort

6515 International Drive, Orlando, Florida

Reservations: 407-248-2183

Room Rate \$92/night, mention "SSCGA"

Wednesday: Pizza party and entertainment

Thursday AM: Seminar by Karen Engel

Thursday PM: Outing to Al Capone's Roaring 20s

Dinner & Show (for pre-registered attendees only)

Friday AM: Free Breakfast & Children's Auction and yard sale

Friday PM: Preview of Wroda Carnival Glass Auction

Saturday AM: Jim Wroda Carnival Glass Auction

Saturday PM: Banquet & Entertainment by

Eunice & Carl Booker & Betty Pierce

Questions: contact Dee Bekemeier at depaurox@aol.com

Or phone at 772-321-4235

NORTHERN CALIFORNIA CARNIVAL CLUB

34th Annual Convention

Dates: September 15 – 17, 2011

Place: Holiday Inn Fresno Airport

5090 E. Clinton Way

Reservations: \$90.00 + tax

Phone: 559-252-3611

Please make before September 2, 2009

Hospitality Room: Hosted by Bob and Aggie Natali

Events: Thursday 8 p.m. – Cake and pie social

Friday noon – Luncheon

Program presented by Tom Burns

Friday 5 p.m. – Wine and cheese social

Burns auction preview

Saturday 9:30 – Burns auction

6 p.m. – Banquet

Program presented by Bob Grissom

Silent auction hosted by Paul and Carol Garcia

Contact information: Jeanne Hand, nccchand@yahoo.com, 209-533-4479

INTERNATIONAL CARNIVAL GLASS CONVENTION REPORT

By Carl & Eunice Booker

The International Carnival Glass Association convention was held at the Crowne Plaza Hotel, Bridgeton, Mo., on July 13-16, 2011. Activities started on Wednesday evening with an ice cream social in the Hospitality Room. Special ice cream toppings were strawberries, banana/pineapple, peaches, and chocolate syrup. There was plenty for everyone and members had a good time visiting.

On Thursday morning we took our Advertising and Lettered pieces to be included in the special room display. There were some really rare pieces on display such as the State House of Indiana blue plate. The pieces ran the gamut to the green General Furniture Peacock Tail hat. Tom Mordini brought the paper work that John Resnick had used when he was putting his book together on Lettered and Advertising pieces. That added a lot to the display. At noon we gathered for a very good luncheon which was followed by the annual business meeting. At 4:00 p.m. Dave and Reva Drabing presented a wonderful seminar featuring candlesticks.

On Friday morning we enjoyed the powerpoint seminar on the Advertising/Lettered Piece display. This was organized by Don Chamberlain and given by Cathy Dunham. Roger Dunham helped in organizing the powerpoint display. It was an informative presentation and different from most. The banquet was held at 6:30 with food that was good and efficiently served. There was a whimsey sale, an in-house 50-50, installation of officers, and a beautiful display of glass for the seminar which was given by Bob and Sherry Cyza. (Bob is a former president of ICGA.)

INTERNATIONAL CARNIVAL GLASS CONVENTION REPORT continued...

During the Friday afternoon, the auction room was open for viewing. Wow! It was a great display of good, old Carnival Glass. As we reflect, there were no one-of-a-kind rarities--just Carnival Glass at its finest! There were several hard-to-find pieces, but most of all, just really good and beautiful pieces of Carnival. The auction was held on Saturday at 9:30 a.m. Jim and Jan Seeck did a good job in handling the sale. You will find listed here pieces that sold at \$1,000 or more. I'm sure that the complete sale result will soon be on the Seeck website.

Please watch the literature for an announcement on the location and details of the 2012 convention.

Ice Blue Memphis fruit bowl set - \$4,500
White Memphis fruit bowl set - \$1,000
Lime Green Rose Show plate - \$2,000
Blue Rose Show plate - \$2,100
Purple Homestead chop plate - \$2,000
Blue Fantail ftd. ruffled bowl - \$2,000
Marigold Wild Rose kerosene lamp - \$2,200
Lime Green Peacock/Fountain 6-piece punch set - \$4,600
White Peacock/Fountain 10-piece punch set - \$2,700
Blue 1914 Parkersburg Elks 7-inch plate - \$1,000
Red Plaid ruffled bowl - \$1,300
White Wide Panel epergne - \$1,700
Smoke Hearts/Flowers ruffled compote - \$2,600
Peach Opal Heavy Iris pitcher - \$1,600
Purple Shell/Sand plate - \$2,400
White Acorn Burrs punch set - \$4,600
Green Acorn Burrs punch set - \$1,600
Marigold Spector's Dept. Store plate - \$2,300
Emerald Green Imperial Grape water carafe - \$1,900
Purple Poppy Show plate - \$1,000
Purple Fashion water pitcher - \$1,000
Purple Farmyard 3-1 edge bowl - \$6,300
Purple Imperial Grape 5-piece punch set - \$1,450
Purple Heavy Grape chop plate - \$1,000
Purple Butterfly/Tulip square footed bowl - \$2,400
Smoke Fashion 6-piece punch set - \$3,100
Bronze Chrysanthemum chop plate - \$1,950
Marigold/Moonstone Orange Tree IC shaped bowl - \$2,100
Marigold Seaweed 10-inch IC bowl - \$1,400

A Final Family Trip Back to the Fenton Art Glass Co.

By Brent Mochel

I decided when I became a father that I wanted to take my wife and son back to the Fenton factory some day for the experience I had as a child. So when I heard of Fenton's closing, the appropriate time was now. The family and I loaded up the truck and headed east to St. Louis to take in the ICGA Auction and then we would head toward Fenton in Williamstown, West Virginia.

We arrived in St. Louis Friday to many warm greetings from ICGA members and previewed the Seek auction glass. The auction had many attendees and with my family so excited to get on the road towards the "glass factory" as Tyler would call it, we left the auction early without buying anything and made the long drive towards Williamstown and a stay at the Comfort Inn.

We drove all day Saturday afternoon and night to arrive at the Comfort Inn of Ohio, right before you cross the Ohio River and go into West Virginia. It had been a long day of driving so we decided to rest up so we could get a jump start on the next day.

The next morning, we crossed the Ohio River and went into Williamstown, WV. Our plan was to hit all of the antique shops in town as well as check out the Fenton tent sale. We needed to get to "The Glass Factory" so Tyler would stop asking if we were there yet. We stopped first at The Williamstown Antique mall to do a little looking. It always takes teamwork to take our little guy into the antique stores. It doesn't matter where we go, but he will find the oldest, most expensive antique toy, musical instrument, or other gadget and immediately try to "play" with it. So Sara does the child wrangling while I try to hunt down "pretties". If you have ever been to Williamstown Antique mall you know how loaded with glass it always is.

We then headed to the factory and first checked out the big tent sale outside. Tyler and Sara were in awe of the big tables so neatly lined with miniature animals in all colors. I have always tried training Tyler to pick out the best quality piece. Funny, huh? So when we told him he could buy 1 animal out of the hundred lined out on the table, he first chose which type and color he wanted. He then picked up each and every little animal and held it up to the light and checked for cracks and chips. After many, many minutes he finally chose "the best one". It was a little red mouse. It was so cute to watch him stand in the checkout line with his purchase and request that they wrap it carefully and put it in a box so it didn't break on the journey home.

We placed our tent sale purchases in the truck and then headed inside to check out the gift shop and museum. After spending most of that Sunday looking around the town, we hadn't arrived to Fenton until close to closing time. When we walked through the doors the first thing Sara said was, "Wow!" Although I had been many times before, this was her first time to see the "pretties" in the gift shop. To me the store actually looked a little sparse and somewhat picked over. To her, it was jam packed with all sorts of colors, shapes and sparkles. We did a quick walk through, a somewhat scouting mission, knowing that we would return tomorrow to make our final purchases and tour the factory.

When we left the Fenton Gift store it was near sunset and we decided to go for a relaxing paddle boat cruise on the Ohio River. Well, I guess we were not the only ones with such an idea. It was odd, there were no ticket sales but all of these friendly older people were showing up and were bringing covered dishes onto the boat at dinner time. We of course wanted to join them, so after a few dollars and asking kindly, the Parkersburg Baptist Church group was taking us in on their 2 hour tour. Sara and Tyler had gone for the upstairs part of the boat while an older lady dragged me around to meet everyone. They all came to welcome me and the family on the boat. I think I met at least five people before we got seated on the boat. All this so Tyler and Sara could take a boat a ride! So we actually ended up being stow ways aboard the Valley View boat on the Ohio River along with the Parkersburg Baptist Church, who had rented the boat for an evening tour. We quickly became friends with those on board and enjoyed dinner, music and some fun. We ended our night then with ice cream sundaes and swimming at the hotel. It had been a great day, but there was more fun in store for tomorrow.

A Final Family Trip Back to the Fenton Art Glass Co. continued...

We woke up at a decent time the next day eager to tour the Fenton Factory. Tyler was so excited to see the glass making in progress. We knew that there wouldn't be much glass making going on as we'd been told that the furnaces had already been shut down the week before. However, the factory was still doing tours to see bead making and painting in progress. We entered the museum with our usual plan of divide and conquer. Sara and Tyler were off to get tour tickets and I would look around the gift store. If you ask Tyler, we got our tickets but had to "wait forever" before the tour started. In actuality it was about 45 minutes; this gave us the perfect amount of time to tour the upstairs museum. The museum was actually closed, but after a little sweet talking we were able to get the famous Fenton Museum opened up for us and the lights on, but no a/c. I had already seen this glass several times in my life, but I was eager to see the reaction of my family, as they viewed these special one of a kind pieces and giant vases. My favorite moment in the museum was captured in a photo. (SEE PICTURE PAGE 24) Tyler actually laid down on his belly on the floor right up next to a glass cabinet, so that he could get a closer look at them. It melted my heart to see him so interested in something that I too have loved all my life.

After browsing the museum we went downstairs in time for our factory tour. The moment Tyler had been waiting for! We got to go downstairs to see about six painters and six people melting glass sticks and rolling them into a bead. Upon leaving the factory area I asked if we could go to see the furnace area and reluctantly we got to see where the magic was done for almost 100 years. The tour guide was a little hesitant, but after seeing Tyler's pleading eyes, who could say no? We got a private walk through the furnace area where we got to see what was left of all the glass. Now it was nothing but cobalt blue glass poured out of the furnace laying on the floor, There were carts on rollers that were holding hundreds of pounds of glass in them from other dumped furnaces in several colors. So many things jumped in my head that I wanted to make or produce in Orange Crush glass but now it won't be happening any time soon. Tyler was thrilled at being the only one back there and being able to look everything over in our own time. Tyler loved actually getting to see the inside of a factory and how it works. A wave of sadness came on us as we realized that it was indeed a reality, there would no longer be glass "pretties" made here ever again. We concluded our tour with more shopping in the gift shop. I purchased some remaining items and got many pictures. We were even able to meet George Fenton and had him pose with us for a picture. George was super kind as always. He graciously offered his time to us on this busy Monday morning; just as his father had done to my family and carnival friends for years.

After all this excitement the day was only half over. We carefully packed our glass into the truck. (It sure was getting tight in there!) We were then off to the Amish countryside to visit some carnival friends. Upon arriving in the Holmes county area we first stopped off at Ben Hershberger's Antique store. Ben was not around but we had the chance to have a quick visit with his father Rowan and a look around his store. I bought a Screaming Green Grape Leaves bowl there. While I was shopping Sara and Tyler were out in Ben's yard checking out the White Tail deer. Tyler was able to walk up to the fence and hand feed the deer. They also had a chance to look around the beautiful flower gardens and purchase some homemade jams. We again loaded up the truck and were off to Joe Weaver's home.

We met the Weavers at their beautiful cabin home on the side of little pond on top of a hill. We had a nice visit and a chance to look over their beautiful glass. We then all went together to enjoy a delicious meal at an Amish restaurant, Yoder Amish Family Restaurant. We had a wonderful meal together. The food was so good, we all had a salad buffet with homemade mashed potatoes and gravy and fried chicken! After supper we drove around and saw the sites about the town. We also stopped and met the Weaver's son, daughter and their grandchildren. Boy was that a special time. The Weavers and the Amish in general were in no rush so friendly to us during our visit. The Weavers' son offered to take Tyler for a horse and buggy ride and boy was that on the top of his priority list as we arrived at the Weavers' son's estate. They so graciously hooked up his horse and buggy and took us city slickers for a ride. Tyler was tickled pink, and we were all smiling and laughing ear to ear. I turned around to see Sara sitting sideways ready to fall out of the back and Tyler was grabbing for both reins as the horses went galloping away. Tyler final calmed down enough to sit in the front and hold the reins steady as the horse took us down a gravel road and back. We were pretty leery that at any moment our boy was going to smack those reins and yell giddy up and we would just take off. Boy was that more fun than any theme

A Final Family Trip Back to the Fenton Art Glass Co. continued...

park ride I have ever been on. It truly was a blessed time that evening. Tyler made a quick friend in their little grandson Grady and the two boys rode bikes and shared candy as the adults talked. Later that week Tyler would write in his journal "I got to drive a horse and buggy!" We had such a wonderful time in Amish country, we hated to leave. There was still so much to learn about, do and see, but we had to keep on our journey.

A storm was starting to roll in with hopefully a little relief from all the heat, so we loaded the truck and started back towards home. Our plan was to drive a little and then spend the night just outside Ohio but near the big mall so that we could get up early the next morning to get first picks at the mall.

So we arrived at the Heart of Ohio Antique Store, "the biggest one in the USA", as the sign on the door says as you enter. Big it sure is, as many collectors and dealers know, but today it turned out to be something even more special. I never expect to find any good carnival anymore, but I can always find something right? I walk in and go to the left and right in the front is a glass cabinet with some carnival and one bowl that actually had a plate holder for it. So I came closer to look at the marigold bowl and then as my eyes confirmed what my heart was saying, sure enough it was a Marigold Goddess of Harvest Bowl with a 3-1 edge. Well I about did my morning relief right there. Then I noticed it had a hanging price tag and a letter in front of the bowl from the Doty website that was written/pictured by Tom Mordini. I thought oh great as I bent over to look at the price tag and it said \$36,000. At this point I had some serious back pain, and as I rose up from my daze I realized what I had here. Well nothing yet, but had anyone been here and given them the full court press yet? By now the mall workers and my family had found me struck in amazement. So I look at the bowl and start asking questions and feeling every thing over. In talking to the mall salesman, the bowl had not been there long and the price tag had scared everyone off so far, including me. But I started the games by making some offers and as I walked the mall, the salesman there continued to relay offers and messages to the seller. To make a long story short, the seller was ready to sell and my good luck in life had us leaving with the bowl some hours later. Sara and Tyler were ready to get on the road but I had this bowl and I was not leaving it behind. Thankfully there was no John Britt to beat us to this find on this day. What kind of first time luck did taking Sara and Tyler create? The bowl was now leaving with me for a long day's ride straight west young man. There was no space for any thing else in our truck, so I had to put this Marigold Goddess of Harvest Bowl between my legs or hold it the entire way home. If that is not a fairy tale story in glass, I'm not sure what may top it. How crazy is it that I was just looking at the Amethyst Goddess of Harvest Bowl in 3-1 edge in the Fenton museum and admiring its beauty and power? It has always been about the only one like it in 3-1 held in the Fenton Museum by Frank Fenton for years. However, if you go to the museum looking for it, it is on the bottom shelf! See Marigold Goddess of Harvest Bowl pictures on the back page. WOW!

As we drove home we had lots of time to talk and reflect on our trip. We had a great time as a family doing something a little different than your common summer vacation trip. Memories were made and treasures were found. It was quite sad to actually see the end of an era at the Fenton Glass factory. Tyler's highlight of course was "driving a horse" and "seeing the glass factory". Sara's highlight was spending the day with the Weaver family. My favorite part was showing them how we Mochels used to do it when we went to Ohio hunting "Pretties". Some day that Marigold bowl will be the highlight for Tyler!

CARNIVAL GLASS EVENTS AUCTIONEER INFORMATION

FUNCTION	DATES	REMARKS
Auction & Convention	September 8-10 2011	New England Carnival Glass Assoc. Convention & Auction, Four Points Sheraton, 99 Erdman Way, Leominster MA, for reservations call 978-534-9000. Tom Burns Auctioneer
Auction	September 10 2011	Jim Wroda Auction. Snarkey Collection. Lake Chautauqua Auction Center, Ashville, NY
Auction & Convention	September 15-17 2011	Northern CA Carnival Glass Club 34th Annual Convention. Holiday Inn, Fresno Airport, Holidome. Remmen Auction. Banquet presentation by Bob Grissom. Reservations: 559-252-3611. Info: Jeanne Hand: mcccchand@yahoo.com/209-533-4479.
Auction	September 17 2011	9am, Beautiful Carnival Glass Auction in Boonville MO at the Mickey Reichel Auction Gallery. Watch the website for early preview. www.awk-shn.com
Auction	October 1 2011	Jim Seeck Auction. Matheny/Thomas Estate Collection. Seeck Auction, St Louis Airport Crown Plaza Hotel, St Louis MO
Convention	October 5-6 2011	Air Capital Carnival Glass Club Convention, Best Western Airport Inn & Conf Center, 6815 W Kellog (US-54), Wichita KS 316-942-5600
Auction	October 15 2011	9am, Carnival Glass Auction in Boonville MO at the Michel Reichel Auction Gallery. Approx 500 pieces, plus one single collection of Carnival Glass (Eugene Cox), 100's of vases.
Auction & Convention	October 20-23 2011	Ramada Plaza Hotel, Hagerstown MD, 800-732-0906 for reservations. Tom Burns Auction on Sat. Banquet on Fri for \$30
Auction	November 3-5 2011	Great Lakes Carnival Glass Bash Convention/Auction. Ramada Convention Ctr., Lansing, MI 517-627-3211. Remmen Auction
Auction & Convention	January 18-21 2012	Tampa Bay Carnival Glass Club, Dolphin Resort Hotel, 4900 Gulf Blvd, St Pete Beach FL 800-237-8916
Auction & Convention	January 25-28 2012	Sunshine State Carnival Glass Convention. International Palm Resort, 6515 International Dr., Orlando FL 32819. Reservations: 407-248-2169. Wroda Auction. Theme: The Roaring 20's
Auction & Convention	April 25-29 2012	HOACGA 40th Convention!! Embassy Suites Hotel, KCMO, 816-891-7788, Snell Collection Auction

Burns Auction Company: Tom Burns, webbantiques@aol.com

Seeck Auctions: Jim & Jan Seeck Auctioneers;
PO Box 377 Mason City IA 50402; Phone: 641-424-1116; www.seeckauction.com

Jim Wroda Auction Services; PO Box 1111 Gettysburg OH 45328
Lake Chautaugua Auction Center, Ashville NY
Phone: 937-447-4905, Cell: 937-459-9562

Mickey Reichel Auction Gallery; 1440 Ashley Rd, Boonville MO
Phone: 660-882-5292 or 660-882-5283; www.awk-shn.com

PLEASE VERIFY ALL AUCTION INFORMATION WITH CLUB OR AUCTIONEER BEFORE MAKING TRAVEL PLANS AS DATES AND TIMES MAY CHANGE.



Aqua Opal Good Luck Plate
Page 11



Atlanta Covered Butter
Jerry & Carol Curtis, page 4



Grape & Cable Banana Boats
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Barb Chamberlain, page 6