

CARNIVAL GLASS ACTION!

September 2020 A Joint Publication of:



Welcome to HOACGA's Library and Archive. See more about it in the President's Letter Page 2

HEART OF AMERICA CARNIVAL GLASS ASSOCIATION LIBRARY AND ARCHIVE

Welcome to the Heart of America Carnival Glass Association (HOACGA) Library and Archive. HOACGA was organized in the Kansas City Missouri area when collectors met on April 31, 1972. Their first convention was held one year later in 1973. HOACGA has been a leader in the promotion and education of carnival glass. Over the years, HOACGA has produced educational materials in printed form. It is our goal to preserve that written word and that of others to ensure that no knowledge gained in the past is lost in the future.

Our **Mission Statement and Purpose** is simple: To preserve and make available previously written materials to all.

Classic Era Carnival Glass

Classic era carnival glass was made by about six large makers from 1909 to the start of the Great Depression. During the 1960s through the 2000s, HOACGA and others published many books on the topic of patterns, makers, shapes and colors.

For Classic Era Carnival Glass Pricing go to:
[Hooked on Carnival Glass](#)

The [Jerry and Carol Curtis FLICKr Site](#) is a photo album documenting:

Minatures (items smaller than their expected state),
Smallies (items that are naturally small) and
Novelties (items not expected to be made in glass).

Below are a miniature Kittens cup and saucer, a small G&C pin tray and a novelty tomahawk. Certain items will fall into more than one category.



Late or Depression Era Carnival Glass

Late or Depression era carnival glass was made from the mid 1920s through to the 1950s. All glass production was halted due to WWII and it wasn't until the 1960s that glass makers started to revive carnival glass production with new patterns and colors. Very little if no research can be found on late or depression era carnival other than a maker's or a wholesaler's catalog from the period.

HOACGA Seminars on Video

Over the many years of carnival glass conventions, dozens of educational seminars and banquet presentations have been made. Meet the people and see their glass by viewing these videos.



Contemporary Era Carnival Glass

Due to the growth of collecting Classic Era carnival glass in the 1950s and 60s, companies began to again make molded iridized pattern glass. This contemporary glass was at its height in the 1970s and 80s and some production even continues to today. This period was typified by many makers, both large and small, limited editions to retailers and wholesalers and club souvenirs.

HOACGA Newsletters

Newsletters are the primary way clubs communicate with their members. Newsletters are filled with upcoming events, educational or human interest articles and club news. Learn more about the history of HOACGA by reading the newsletters here. Below are newsletter covers from 1/1996, 1/2005 and 1/2019.



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HOACGA's President's Letter: Since its inception, HOACGA has been producing publications to further the education of its members and other carnival glass collectors. From newsletters to educational books and notebook inserts, HOACGA has been hard at work. HOACGA even purchased the copyrights and the remaining inventory of Hartung books when Marion passed away.

And for many years, HOACGA sold these materials through its newsletters. Today our supply of any printed material is limited and putting together a full set of anything would be difficult for HOACGA to do. Therefore, we set about to digitize and place onto the internet HOACGA's printed material so that it can be preserved for future generations of carnival glass collectors.

The library and archive are located on a link on our home site of HOACGA.com. Just go to HOACGA.com and click the "Library" tab. The cover page of this newsletter shows how the archive is organized. There are sections for Classic American Carnival, Depression Era Carnival, Contemporary Carnival, The Jerry Curtis Miniatures site, HOACGA videos and HOACGA newsletters. Within Classic American Carnival Glass you will find the page below of HOACGA's publications. Should you know of any more, please let us know!! Overtime, the archive can be added to. Also included in the American Classic Carnival section are webpages containing articles on hundreds of carnival glass patterns.

HOACGA CLASSIC ERA CARNIVAL GLASS LIBRARY AND ARCHIVE -- Home

Published Books and Articles

Heart of America Carnival Glass Association and all carnival glass collectors of yesterday, today and in the future are indebted to these early researchers and authors of books and articles on the topic of our hobby. The tireless efforts that they put in to gather information and knowledge on the patterns, makers, shapes and all other aspects of carnival glass is greatly appreciated. Their work formed a foundation of knowledge for those of us to expand on and thus they built a hobby and a community that still exists today and hopefully forever.

The books and articles below must be read in the context of the time period that they were written. Remember, these were written in a period where no or very little information was available. As time has passed, we have built upon their initial research and thus some statements in these materials we now know are not correct but were the best knowledge at the time. Let us hope that new individuals continue their efforts and that we continue to learn new information and refine what we already know.



Marion T. Hartung

Marion T. Hartung; of Emporia, Kansas; wrote a series of ten carnival glass books. Each book identified 100 patterns with hand drawn pictures. Her naming conventions are still used today. Attribution of patterns to certain glass manufacturers were made, but many have been revised since with new research. These ten books provided the first reference material for the new hobby of Carnival Glass collecting.

[First Book of Carnival Glass](#)
[Second Book of Carnival Glass](#)
[Third Book of Carnival Glass](#)
[Fourth Book of Carnival Glass](#)
[Fifth Book of Carnival Glass](#)
[Sixth Book of Carnival Glass](#)
[Seventh Book of Carnival Glass](#)
[Eight Book of Carnival Glass](#)
[Ninth Book of Carnival Glass](#)
[Tenth Book of Carnival Glass](#)

[Carnival Glass in Color](#)

[Hartung Robbery](#)



Heart of America Carnival Glass Association

These three books are a collection of articles written by John & Lucile Britt, Dean & Diane Fry and Chuck Kremer for various club newsletters. HOACGA issued these three educational books for the benefit of its members.

[Educational Series I - 1990](#)
[Educational Series II - 1992](#)
[Educational Series III - 1996](#)

HOACGA also prepared these color newsletter inserts on patterns, shapes and motifs:

[Handled Compote or Footed Bon-bon](#)
Dec 1999 - [Merry Christmas](#)
Mar 2000 - [It's the Berries](#)
Jun 2000 - [Inverted Strawberry](#)
Sep 2000 - [Millersburg Compotes](#)
Dec 2000 - [Butterfly and Berry](#)
Mar 2001 - [Cosmos and Cane](#)
Jun 2001 - [Top ten bonbons](#)
Sep 2001 - [Ribbon candy edges](#)
Dec 2001 - [Tornado Vases](#)
Mar 2002 - [Elegance & Linn's Mums](#)

Heart of America Carnival Glass Association

HOACGA produced "notebook" insert sections for the various shapes in carnival glass.

[1980 - Mugs](#)
[1981 - Table Sets](#)
[1982 - Water Sets \(1\)](#)
[1983 - Water Sets \(2\)](#)
[1984 - Water Sets \(3\)](#)
[1985 & 1986 - Rosebolls](#)
[1987 - Small Plates \(1\)](#)
[1988 - Small Plates \(2\)](#)
[1989 - Chop Plates](#)
[1990 - Regular Plates \(1\)](#)
[1991 - Regular Plates \(2\)](#)
[1993 - Compotes](#)
[1994 - Compotes](#)
[1995 - Punch Sets](#)
[1996 - Vases \(1\)](#)
[1997 - Vases \(2\)](#)
[1998 - Vases \(3\)](#)
[1999 - Vases \(4\)](#)
[2000 - Vases \(5\)](#)
[2001 - Vases \(6\)](#)
[Candlesticks \(1\)](#)
[Candlesticks \(2\)](#)
[Bonbons and Nappies](#)
[Cordial, Whiskey, Wine Sets & Goblets](#)
[Miniatures, Novelties and Smalls \(1\)](#)
[Miniatures, Novelties and Smalls \(2\)](#)

HOACGA's President's Letter: Continued

A pet project of mine has been to produce website pages dedicated to contemporary carnival. There is less documentation on the internet about contemporary carnival than classic era. Below is the archive's section on contemporary carnival. It is organized to search on maker/distributor or on shape. Contemporary carnival differs from Classic Era as it was made to be a collectible. Thus we have many patterns where only limited editions were made in different colors. Often a pattern was made in only small amounts such as club souvenirs or pieces made for a maker's gift shop. This is unlike Classic Era where carnival was made en masse for years. Classic carnival was made to be used and disposed.

Below I attempt to quantify patterns, shapes and makers in contemporary carnival glass.

CONTEMPORARY CARNIVAL GLASS LIBRARY AND ARCHIVE -- [Home](#)

Contemporary Carnival Glass

Contemporary Carnival Glass is defined as pressed or blown moulded iridized glass made in the 1960s through today. The Hansen brothers may have been the first to iridize glass in their shops. This was quickly followed by Imperial and Fenton as the collecting of classic era carnival (1907 to 1930) was gaining popularity. Small art studios, making art glass and paperweights, soon made or had made for them carnival to stock their gift shops. Wholesale glass distributors ordered carnival glass to sell to retailers. The peak of contemporary carnival glass was probably the 1970s and 1980s. However, some companies soon started to close, like Imperial in 1984, due to foreign competition and increased production costs. Today only Mosser Glass in Ohio continues to make some pressed carnival. Iridized art glass also continues to be made but this is not to be considered carnival as it is not moulded glass.

Contemporary glass may have been made from classic era molds which would mean these pieces were really reissues (or reproductions). But much of contemporary carnival glass was made from newer molds and thus new patterns. Unfortunately some made contemporary carnival in an attempt to fool buyers into thinking they were purchasing older glass and these have to be called fakes.

Please click here [Books on Contemporary Carnival Glass](#) to view books about Contemporary Carnival Glass published in the 1970s.



Contemporary Pieces by Maker or Distributor:

Antique Publication	Hansen Brothers	Millville Art Glass	St. Clair Art Glass
Big Pine Key	Holly City Bottle	MIMI	Singleton Bailey
Boyd	Imperial	Mirror Images	Summit Art Glass
Degenhart	Imported	Mosser	Terry Crider
Federal Glass Co.	Indiana	Northwood	Weishar Glass
Fenton	L.E. Smith Glass	Pisello Art Glass	Westmoreland Glass
Fenton Collectibles	Levay	Rosso Glass	Wetzel Glass
Gibson Art Glass	L.G. Wright Glass	E. Ward Russell	Wheaton Art Glass
Guernsey Art Glass			

Contemporary Pieces by Shape:

Baskets	Covered Pieces	Mugs and Steins	Table and Breakfast Sets
Bells	Covered Animals	Monthly Collectibles	Toothpick Holders
Bowls	Fairy Lights	Novelties	Tumblers
Candlesticks	Goblets and Wines	Paperweights	Vases
Club Souvenirs	Lamps	Plates	Water Sets, Pitchers
Compotes	Miniatures	Punch Sets	

HOACGA's President's Letter: Continued

If you were to select "Plates" from the Contemporary Carnival Glass Homepage, you would then come to the page below. Plate photos are presented along with a brief description of the piece including pattern name and maker. Many of the patterns include a link to additional information.

Many questions still exist on contemporary carnival glass. HOACGA has been hosting a contemporary carnival glass auction at its convention for the past several years. There are still many unlisted patterns and patterns came in more colors than are currently documented but with time we will enhance the information in this area with everyone's help. Thanks to everyone involved to make this project a reality!!



Heart and Vine, Fenton - Fenton reissued their Heart and Vine pattern in plates and bowls in amethyst and blue.



Holmes County Festival - These plates were also made to be souvenirs of the Holmes County Antique Festival.



Homestead, Imperial and Summit - Similar to the Chrysanthemum plate, made using the same mold for the front as the classic era, the back of this reissue is plain with stippling and the IG mark in the base (the original had a ribbed back and no mark or stippling in the base).



Holly City Plates - Holly City in New Jersey made several series of plates commemorating various things such as the bicentennial and the Apollo missions.



Immaculate Conception, Fenton - Fenton made this plate to commemorate the Immaculate Conception church. The plate is marked on the back with Fenton in an oval and has a Fenton sticker.



Imperial Rose - Imperial made several shapes using classic era molds in Open Rose and Lustre Rose. However the chop plate shown here is a contemporary mold.



Monuments plates, Imperial - Starting in 1969, E. Ward Russell commissioned a series of seven plates celebrating America's greatest landmarks. All were made by Imperial except the 1974 plate. This plate was made by Westmoreland.



Mother's Day, Fenton - Beginning in 1971, Fenton produced a series of 9 plates honoring Mother's Day. Each plate showed a mother and child and was based on a famous painting or sculpture.



Nation's Capital plate, Imperial - The Nation's Capital Carnival Glass Club was organized in 1964. This plate, commissioned by the founder and president of the club, E. Ward Russell, shows the capitol building in Washington, DC.



Open Edge Plates, L.E. Smith - Smith made different versions of plates, all with this same open edge scroll work. They include famous americans, ICGA souvenirs and a Christmas plate.

HOACGA videos. HOACGA often videotaped presentations at its convention and old newsletters show that the club sold dozens of them. I acquired two tapes. They are VHS tapes and while we used to have several VHS players around the house, we currently had none. So how do you convert a VHS tape to an electronic format to place it online? First you need some sort of VHS player. Steve asked around at work and some IT friends of his found an old player in the back of a closet and let Steve have it. Then I was able to acquire software and cables to connect the player to a computer for a whopping \$6.79. The software allows you to play the VHS tape in the player and records it digitally on the computer.



“Displaying Carnival Glass” By Rod Kaps

There are many ways to display our carnival glass. My favorite displays are on antique furniture. I prefer oak, but also have some walnut and cherry. I think oak and walnut bring out the carnival glass colors very well. You may have seen my displays at the Kansas City, HOACGA conventions, on an American, Eastlake, oak, organ top from 1880 to 1900 area.



Here I have an American, Federal, drop leaf, table from about 1900. Notice the beautiful grain patterns in this piece. Today not much wood exists any more with this kind of interesting grain patterns.



Notice the interesting table legs and center post. There are two leaves that can be used or “dropped” down, hence the drop leaf. On this table I have a nice assortment of Imperial # 489 Lustre Rose/Open Rose bowls. The center bowl is a very rare Imperial Lustre Rose, red, fruit bowl. The Imperial Lustre Rose pattern has five roses and four buds and the Imperial Open Rose pattern has two roses. Some of the Luster rose bowls also have a rose in the center of the bottom of the piece. The doilies were made in Siberia, Russia.



The two front bowls are rare Open Rose blue bowls. The two back bowls are purple Imperial Open Rose. The bowl below is the purple, round, version of the red Lustre Rose bowl. Imperial #489 was made in at least 18 different shapes and at least 11 colors.



Imperial began operations on January 13, 1904. Imperial began making carnival glass in 1910 at their Bellaire, Ohio glass factory. F.W.Woolworth became Imperials first customer and placed orders for nearly 500 stores. The red Lustre Rose bowl is from the carnival glass legend, John Muehlbauer, collection. John lived down the road from me when I began carnival glass collecting and he had a lasting impact on my carnival glass taste. He always emphasized “COLOR”. To this day when I enter a carnival glass auction I look for great color before anything else.

What makes it a Funeral Vase?

By John Muehlbauer

My good friend George Thomas and I thought it was time to put down on paper just what “The Old Guard” considers a carnival glass “Funeral Vase”. I suppose the name was prompted by photographs I’ve seen of funeral parlors and/or church scenes complete with casket, clearly showing these large bases filled with flowers and sitting on the floor or steps leading up to an elevated platform or altar.

George is eminently qualified to pass judgement on the definition as he currently has the largest and finest collection of carnival glass vases that I am aware of, including many, many funeral vases. I currently own 7; four Tree Trunks and three Rustics.

In ‘the olden days’, circa the 70s, only three patterns were considered to yield true Funeral Vases; Northwood’s Tree Trunk and Fenton’s Rustic and Diamond Rib. As we grow as a hobby, our carnival glass dictionary grows also. This is natural, but not always likable. Today, I feel that most collectors would acknowledge that the largest vases of two other patterns may be included; Imperial’s Ripple and Morning Glory.



Fenton’s Diamond & Rib and Imperial’s Morning Glory

But here’s the deal – How tall a vase is, has NOTHING to do with whether or not it’s a true Funeral Vase. In fact, how short it is, drives other “definitions” (more on that

late). What counts is, it must be the largest diameter (BASE) IN THAT PATTERN. Got it? Base diameter, not height, counts!

The largest base diameters are:

Tree Trunk – 5 1/4”

Rustic – 5 1/4” (both variations)

Diamond & Rib – 5 1/4”

Ripple – 4 5/8”

Morning Glory – 4 7/8”



Rustic with a plunger to the left and Rustic without to the right.

Rustic funeral vases come from two different molds, both having 5 1/4” diameter bases. One variation has the ‘pulled-hob’ pattern going all the way to the base; the other has a flange or as some people call it, a “plunger base”. There are other variations in these two molds but the differences don’t drive the definition of what is or is not, a Funeral Vase. George feels there are fewer of the ‘plunger base’ vases and therefore refers to that variation as the “Variant”. One more thing on Rustics; every once in a while you’ll see the ‘plunger base’ variant where the vase is so swung that the flange becomes flat on the side of the vase. This causes a flat unpatterned section just above the base. Unusual yes, but still a “Rustic Variant” just Continued on page 7

What makes it a Funeral Vase? – cont.

the same as the other 'plunger base' or flanged Rustics.

Now more on the 'shortness' of these vases. Back in the 70s I turned up the first two marigold Tree Trunk "Elephant's Foot" vases known at the time. I started calling them that for obvious reasons. I remember commenting that I now had half the elephant and was looking for the other half. To date, I know of only four of these "Elephant's Foot" versions in marigold, an additional one in pastel marigold, one or two in green, and maybe a dozen or two in purple. To 'qualify' as Elephant's Foot the tallest flame must be under 13". I'm unaware of any in patterns other than Tree Trunk.

In the Fenton patterns, there exist a few "Jardinières" in Diamond & Rib and at least one in Rustic (white, no flange). A jardinière is the vase just as it came out of the mold. The top has not been hand manipulated in any manner and is therefore straight up and without ruffles. Diamond & Rib Jardinières are 7" tall and the white Rustic is 7 5/8". I'm not aware of jardinière's in any of the other patterns, nor of Elephant's Feet (feet?) in any pattern besides Tree Trunk. Wouldn't an ice blue Tree Trunk jardinière be something incredible?

'The article above was written prior to 2008 and must be read in the context of the time period in which it was published.'



Carnival Glass Classifieds

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.



Northwood's Blue Tree Trunk and Imperial's Marigold Ripple



Carnival Glass Classifieds

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

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.

1993

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1995

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1996

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1997

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1998

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2001

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In Search of old NEWSLETTERS

Since the very beginning of Heart of America, the club has always published a newsletter.

Newsletters are a great source of history about the club itself but also about the people in the club as numerous articles have been written over time about club events and the people involved with the club. Newsletters also present countless articles on patterns, makers, colors, etc.

Therefore, HOACGA is trying to capture all the newsletters ever written on behalf of the club into its online archives.

Since 2012, newsletters have been published both in hard copy and in electronic form. So for newsletters from 2012 to current we were able to obtain all the copies with a great help from Elaine Blair, Kathi Johnson and Sandy Sage.

However, newsletters prior to 2012 were only published in hard copy.

In Search of old NEWSLETTERS

- continued

Newsletters from the clubs inception to 2011 are therefore harder to find.

Fortunately for the club, a longtime member reached out to Kathi Johnson about a box of newsletters she found while cleaning house. In the box were newsletters from about 1995 to 2005. She was wondering if HOACGA would be interested in the box and we said YES.

Shown on these two pages are the newsletters that HOACGA has obtained and was able to scan and place on line into our archive. As you can see there are still large holes to fill.

Should you have any old hardcopy newsletters and are looking to "Declutter", let us know as we would love to include them in our archives.

Thank you.

2003

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2004

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2005

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2012

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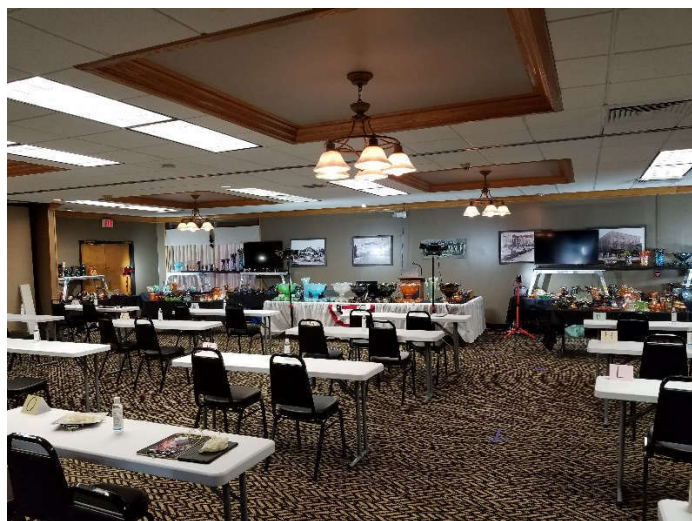
Auction News

While all our 2020 conventions since Tampa in February have been canceled, some onsite auctions have taken place. In addition, the on-line only auctions continue almost on a weekly basis.

Three auctions of note that have occurred recently have been the June 13th auction of the Christina Katsikas collection in Cambridge Ohio, the late Fred Roque collection on July 18th and the August 14th and 15th auction of the Ray and Shirley Henry collection in Millersburg Ohio.

Christina Katsikas Collection

This auction was to take place at the American Carnival Glass Association convention, but it was canceled. But Christina and the Wroda team said “the show must go on” and so it did. Wroda Auctions was limited to 50% occupancy at the hotel. They purchased conference room tables and spaced them out 6 feet. Gloves, masks and hand sanitizer were provided. Reservations and assigned seating was in place. Gloves were required to touch the glass and masks, although not required in Ohio, were encouraged. As Jim Wroda said it was all about “respecting each other” and how we as individuals are each reacting to the virus. Everyone was great.



The Southgate Hotel in Cambridge Ohio remained the site of the auction even after the convention was canceled. We especially loved the outdoor

patio, just off the auction room, which the hotel had repaved and purchased new furniture just for the ACGA convention. We also loved the personal service the bar staff gave us. They provided us with real plates when we brought in takeout food!!



The auction was a huge success and Christina stayed for the entire event even though she had to be at work the following morning. We texted her to make sure she got home okay.

The highlights of the auction were: the marigold Millersburg Cleveland Memorial ashtray - \$55,000; the two “Twin Towers” swung Ohio Star green vases - \$42,000; Millersburg vaseline Butterfly & Corn vase - \$26,000; Millersburg 10" vaseline Peacock at Urn banana boat - \$24,000; and the Northwood 12.75" electric purple Tree Trunk Elephant Foot Vase - \$21,000.

But the auction had something for everyone and I think everyone had a good time. The complete auction results can be seen on Wroda’s Auction Flex site under “Past Auctions”.

The late Fred Roque Collection

The International Carnival Glass Association’s convention set to be held in Indiana on the days leading up to July 18th was also canceled but the officers and directors of ICGA threw a virtual convention instead. The auction of the late Fred

Auction News

as an on-line only auction. People gathered virtually on zoom to enjoy the auction together.



The highlights of the auction were: the blue Hanging Cherries milk pitcher - \$22,000; the Millersburg Greengard Furniture handgrip plate - \$16,500; Millersburg Blackberry Wreath chop plate - \$11,500; Northwood's aqua opal Poppy Show plate - \$8,000; and the Millersburg green Wildflower round compote - \$8,000.

Ray and Shirley Henry Collection

When Burns Auction Services announced the sale of the Ray and Shirley Henry collection, I was excited to see the glass. We have known the Henrys for some time and Shirley is a great Facebook friend. I can remember sitting out on

the patio in St Pete's Beach with Shirley just enjoying the breeze. A Seabreeze cocktail that is. When Ray passed away it was sad for everyone. The Henry collection included some great rarities and some great color.



The auction was held in the Heritage Community Center in Millersburg Ohio. The facility is large with plenty of space for social distancing while still enjoying the glass and everyone's company. The auction was well attended.



The highlights of the auction were: a Northwood amethyst Acorn Burrs 6 1/4 inch whimsy vase from tumbler - \$26,000; Blue Paneled Dandelion candle lamp - \$10,000; Millersburg marigold Feather and Heart spittoon - \$10,000; Millersburg marigold Diamond spittoon from tumbler - \$9,500; and the Millersburg marigold Blackberry Wreath spittoon - \$9,500.

The complete results of all three of these auctions can be seen on the auctioneers' website under Auction Flex Past Auctions.



TCGC PRESIDENT'S CORNER By Emmett Morgan

COVID GO AWAY SO WE CAN HAVE CARNIVAL CONVENTIONS AND CLUB MEETINGS IN PERSON!

The statement above regards my frustrations as I truly miss visiting with my Carnival friends in person. The last convention we attended was Tampa Bay in February. Ironically, this may be the only convention in 2020. We had a great time visiting with our old friends and new friends. Our next convention was going to be our TCGC convention in March, which we canceled four days before the start.

Dorothy and I were supposed to be the banquet speakers at HOAC-GA and Air Capital. Our world changed. Masks and distancing are the new norm.

American Carnival Glass Association convention was canceled in June. However, Jim Wroda still held the Katsikas auction in Cambridge, OH, in June. Dorothy and I were tired of hunkering down at home and decided to drive to the auction. Our plans were to spend several nights with Stacy and Des Wills and one night with Randy and Bo Jones. We had to leave home a day early to avoid the rain from a tropical storm.

Jim Wroda put on his thinking cap to protect all attending from Covid 19. Tables were spaced for distancing, masks (provided by Wroda auction) were mandatory. Rubber gloves (provided by Wroda auction) were mandatory when handling the sale glass. Jim even had signup sheets for the preview. The time slots were 45 minutes per interval to minimize the number of people previewing. Jim Seeck came to the auction to preview the safeguards for his future live auctions. The auction was SUPER SUCCESSFUL with a total sale over \$792,000!

Our fall meeting will be **via ZOOM** and hosted by Brian Foster on **Wednesday, October 28**. Be sure to mark your calendar. Please participate during our Show & Tell portion. More information will be emailed in the near future.

Texas Club members have gathered up some great Carnival Glass pieces and sent them to Jim and Jan Seeck for our annual Fall Online-Only Auction. The auction is available for bidding starting on Monday, November 9 at www.seeckauction.com and closes starting at 7:00 pm (Central) on Sunday, November 15. Looking forward to our 2021 convention.

SAVE THE DATE — Texas Carnival Glass Club Fall Zoom Meeting

Wednesday, October 28, 2020 ~ 7:00 p.m. (Central)

Our summer meeting was lots of fun with a good number of participants and even some New-to-Zoom club members that joined us from Florida. It is a great way to keep in touch with our Carnival Glass friends and share the beautiful pieces we've been buying in spite of the ongoing pandemic.

Our fall TCGC meeting will again be conducted via Zoom. This meeting is just a few days before Halloween, so dust off your pieces that exhibit the color "Pumpkin" marigold or patterns that remind you of fall. Our emcee for the Show and Tell will be Elaine Blair, TCGC newsletter editor. In addition to screen shots that Brian Foster will take, be prepared to take individual photos of your pieces to email to Elaine (elaineblair@att.net) for the *Carnival Glass Action* newsletter.

Watch for an email later in October with a link that will connect you to the Zoom meeting.

How We Started Collecting Carnival Glass (Aka...we are Carnival Glass Addicts) By Pat & Joan Halliburton

Hi, I'm Pat Halliburton from Frisco, TX, a suburb of Dallas. My wife, Joan, and I started collecting "antiques" in about 1990 after seeing a copy of Texas Highways magazine that highlighted a little town in East Texas named Gladewater - the Antique Capitol of Texas. The initial attraction was Hull Art Pottery, and we agonized over spending \$35 for a piece, but came home with two pieces. I soon discovered all the local antique malls and before long owned a \$42 piece of Roseville Art Pottery as well. It was downhill from there.



Our first piece of glass, a Northwood blue opalescent glass bowl in I think a Daisy pattern, came out of a central Texas antique mall for something like \$80(!). Our first piece of Carnival Glass, a purple, ruffled, footed Northwood Wishbone bowl, came out of a flea market in Dallas from a dealer we were buying pottery from for \$95(!). We were obviously "new" and "green" collectors!

Our first introduction to "good" Carnival Glass was courtesy of Richard Cinclair, whom I met at a flea market in Dallas. He invited us to come to his house, and we were shocked and hooked after seeing what really high-quality Carnival Glass looked like. He told us about Carnival Glass conventions, and we attended our first at Air Capitol in Wichita, KS, about 1992. Being in our 40s at the time made us some of the youngest

people at the convention and was a factor in meeting a lifelong friend, Kathy Wick, and none other than Cecil Whitley. Cecil, being a close friend of Kathy's mother, had taken Kathy "under her wing" for collecting Carnival. Cecil noticed us and said "Kathy, go over and talk to those young people." We eventually went to Houston to see the unbelievable Whitley collection and have maintained those relationships through the Texas Carnival Glass Club until today.

Our Carnival Glass collecting has been in two phases...the first being from about 1991 to about 2002. That first collection was fairly general but, in general, emphasized small plates and Northwood advertising. Advertising was always my favorite, and I focused on the Northwood designs for a couple of reasons. First, there were fewer made by Northwood, and they made a couple that meant something extra to me because of the location of the companies. One was made for the Eagle Furniture Co., located in Tennessee, near where I grew up. They also made one for the EA Hudson Furniture Co., located in Texas, my home state since college. Fenton made a lot of designs and Millersburg made a few as well, but it was tough enough trying to find pretty examples of the Northwood's. Eventually I was able to acquire at least one shape from each company that was known at the time.

The prize of the advertising piece in the first collection was a "We Use Broeker's Flour" 6" flat plate. My example shown here was won in a convention auction in the mid 90's. It was the one pictured on the ddoty.com web site until recently. At the time John Resnik published his groundbreaking book, *The Encyclopedia of Carnival Glass Lettered Pieces* in 1989, there were only ten to twelve "Broeker's" known, and they were only known to have been made in a flat-plate shape. This was one of the few pieces that John had never been able to locate company information for. Some 20-odd-years later it was discovered that the Chas. Broeker Co. was a flour milling operation in Owensboro, KY. I visited the original site but found no trace of the original building(s) remaining today.



How We Started Collecting Carnival Glass

(Aka...we are Carnival Glass Addicts)

By Pat & Joan Halliburton - continued



Unfortunately, that first carnival glass collection is gone now, having all been sold between 2000-2002 to free up \$\$\$\$ for our pottery collecting. We continue to collect pottery of all sorts and other things to a smaller extent today, although most of that has been significantly downsized in recent years. As it turned out, almost all the Northwood advertising pieces were sold privately to a person in Florida, met via eBay, who was an "assistant" buying for someone else's collection. It was a very mysterious sale for me at the time, but I will explain that in my follow up article on our Phase 2 carnival glass collection.



Vernette Shaffer and her Embroidered Mums ruffled bowl in purple by NW. And her Swirl bowl, smoke, Imperial.

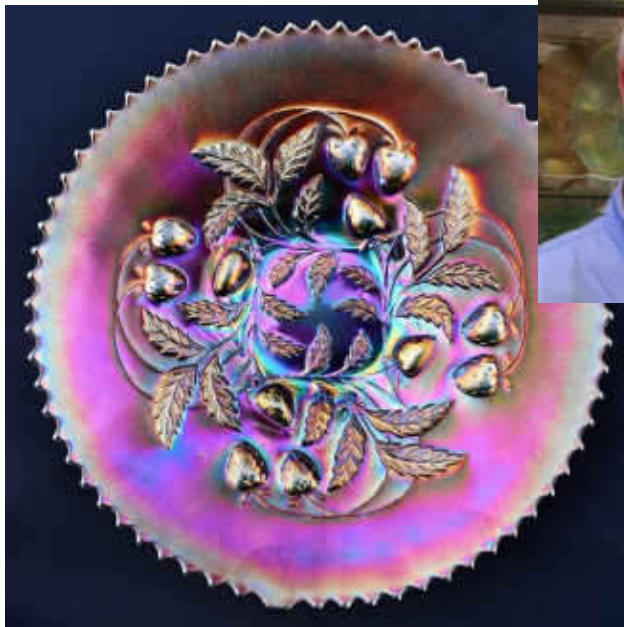


Texas Carnival Glass Club Show and Tell!!



Above, Dorothy Morgan with a diamond shape Farmyard, purple bowl. Dorothy Morgan's blue Apple Tree pitcher by Fenton, above to the left.

Above, Jake and Diane Palyun, Diamond Ring to jewelry and an Orange Tree Ice Green bowl to go with them.



David Kastor with an amethyst Strawberry plate by Northwood (to the left), his grandmother liked strawberries. And what is David's favorite plate; an Absentee Dragon and Strawberry Fenton plate in marigold (above to the right).



Cale Wilcox with his Loganberry Carafe by Imperial to the right. It is amethyst and has the wide mouth.



Above, Elaine Blair and her Peacocks on the Fence in striking Electric Blue. Also her first piece, her Grandmother's Butterfly and Berry sauce in blue.



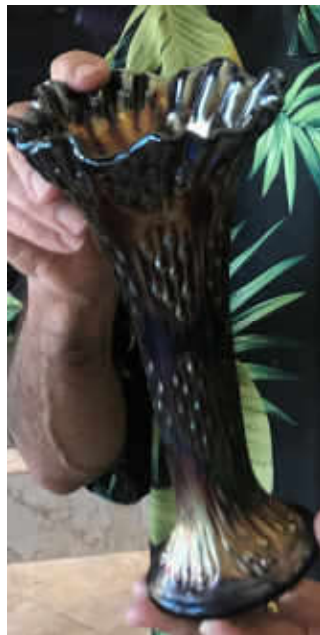
To the left, Fred Blair, Golden Owl hatpin in pink glass with a pale blue iridescence.



More TCGC Show and Tell



Above, Sandy Sage with a Mitered Oval Millersburg vase in green. From the Old Bill Richards' collection. Sandy also has an Orange Tree powder. To the right, Emmett Morgan with a blue April Showers vase, his first piece.





Above is Bernice Thach's Butterfly and Tulip bowl by Dugan. It is square and amethyst. Also above right is her Peter Rabbit plate by Fenton in green. Below is Randy Thach's Poppy Show plate by Northwood, blue and his first piece; a Peacock at Fountain tumbler by Northwood in blue.



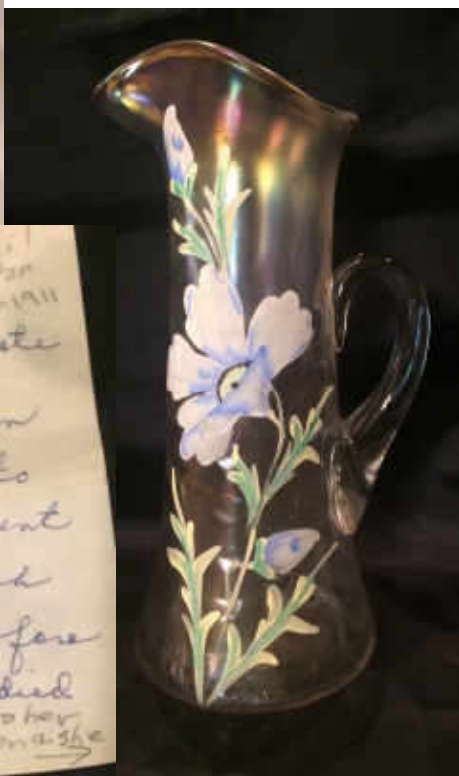
Bottom right is Sylvester Walleck's Kittens plate in marigold, 2-sides up. To the left is his Corn vase in green, purchased from Alan Perry.



More TCGC Show and Tell



To the left is Diann Walleck's Fenton Peacock's Tail amethyst compote; inherited from her great-grandmother. Also a Dianthus tankard, Fenton in white below.



Peacock Tail
by Fenton
made in 1911
Laminated Glass Compote
owned by May Gordon
originally - given to
her as a Christmas present
by her mother Sarah
Ellender Townsend before
1913. (Mrs Townsend died
early 1913) May gave it to her
daughter Ellice O. Thompson as she



To the right is James Foster with a Dugan marigold Christmas Compote, purchased by Brian from the Katsikas auction.

To the left is Bob Sage with a Peacocks at Urn Master IC bowl in Ice Green by Northwood, purchased from Brenda Jacks.





In Memory of CLARICE "SAM" ROBINSON

Clarice (James) Robinson passed away peacefully in her sleep on August 12, 2020. Known during her adult life as Sam, she leaves behind a loving family including her husband of 54 years, Walter Robinson, two children, five grandchildren, and one great grandchild. Sam was born in Independence, Louisiana, and grew up in rural Alabama the proud daughter of a sharecropper. She attended nurses training following high school and worked as a nurse in several capacities prior to taking time out to raise her children. Her fondest work memories are from both the newborn nursery at Huntsville hospital in Alabama and then later from her time spent as an elementary school nurse in Tucson, Arizona.

It seemed as though everyone who met Sam enjoyed her warm, positive personality and her quick-witted sense of humor. She was a kind and caring nurse, a loving wife, a devoted mother, and a beloved grandmother who enjoyed many special moments enjoying ice cream with her grandchildren. There is much that could be said about Sam's life, but perhaps it will suffice simply to say she was a caring and loving person, a dear friend to many, a cherished family member, and she leaves this earth far too early.

Many of you knew Sam from Carnival Glass conventions, but Texas club members knew Sam as a good friend. A friend who as Bob and I came to realize would, when you called on the phone to talk to Walt about Carnival Glass, always ask about your family, your grandkids, or the projects you were working on around the house. After a nice, long conversation with you, the playful part of Sam would come out and she would say, "Walt's out playing golf, can he call you back?"

Sam, like her good friend Ann Bumpass, was a non-collecting partner of her husband's hobby, but unselfishly supported him 100%. Ann said that she admired Sam's strength and never heard her complain about anything. When a complex situation arose, Sam would always find a simple solution that Ann would never have thought of. Tom Bumpass and Walt became best friends and were, in Tom's opinion, two of a kind when it came to collecting Carnival Glass. But he and Sam were the ones who would reminisce about their shared background stories of growing up in Alabama.

Sam wasn't the type to be left out of all the fun and friends that came with a husband who was a bit of a Carnival Glass addict and was always a willing participant in activities, like our convention gift exchange. Sam was an avid antique shopper and would look at anything and everything -- which drove Walt crazy at times. When traveling to club meetings and conventions she and Walt would stop at antique stores to look for Carnival Glass. She rarely purchased anything unless it was a piece for her small collections of Hummel or RS Prussia glass, leaving the Carnival Glass for Walt.

Losing a member of our Carnival Glass family is hard, and far too many have left us in recent years. Sam Robinson will be loved and missed by all. Please send cards to the family in care of: Walt Robinson 517 Paul Jones Pass Austin, TX 78748





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Club Name:	Web Address:
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Auctioneer Websites:

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Membership in the Texas Carnival Glass Club is due annually on FEBRUARY 1st and runs through January 31st. **Membership** in the Heart of America Carnival Glass Association is due annually on May 1st and runs through April 30th. HOACGA and TCGC produce a joint newsletter.

THREE CONVENIENT WAYS TO RENEW OR JOIN

1. Use PayPal to renew or join online from the HOACGA or TCGC website membership pages
2. When you register for the annual Convention(s).
3. Use the membership registration form below.



Membership and Newsletter Form

Texas Carnival Glass Club (TCGC) and
Heart of America Carnival Glass Association (HOACGA)

Name(s): _____

Address: _____

City/State/Zip: _____

Phone: _____ Email: _____

Newsletter delivery preference: (Circle One) Email USPS

Choose one:

Annual membership in both HOACGA and TCGC with five newsletters: \$45

Annual membership in HOACGA with five newsletters: \$35

Annual membership in TCGC with five newsletters: \$35

Mail application and check payable to HOACGA or TCGC to either:

TCGC c/o Jeannie Whitley
1006 Cheshire Lane
Houston TX 77018

HOACGA c/o Kathi Johnson
N13348 Osprey Drive
Minong, WI 54859-9264



MEMBERS PLEASE TAKE NOTE

Dues are due in February for TCGC and in May for HOACGA.

If you haven't paid your 2020 dues yet, this may be

YOUR LAST NEWSLETTER

POSTMASTER

Direct any problems to
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Members: Please check your "Address Label". The numbers after your last name separated by a dash (-) is the date (month and year) for your membership and newsletter renewal.

