CARNIVAL GLASS ACTION!

March 2022 A Joint Publication of:

RANGER
www.texascarnivalglass.org

Texas Carnival Glass Club



Brenham, Texas
March 10th, 11th and 12th

And

Kansas City, Missouri
April 20th, 21st, 22nd and 23rd

HERE WE COME!!



INSIDE:

Page 2 - HOACGA President Letter
Page 3 - HOACGA Itinerary
Page 4 - HOACGA Auction Glass
Page 5 - HOACGA Cont. Auction
Page 6 - HOACGA Registration Form
Page 7 thru 11 - HOACGA Convention Information
Page 12 & 13 - HOACGA Secretary and Treasurer's Reports
Page 14 - Texas President Letter
Page 15 thru 17 - Hansen Glass
Page 18 & 19 - Iridescent Glass by Larry Freeman
Page 20 thru 26 - William Heacock Introduces Dugan Glass in 1981
Page 27 - Leaf Rays
Page 28 & 29 - On The Hunt With Corky
Page 30 - Double Star or Buzz Saw
Page 31 - Maple Leaf Tumblers

HOACGA President's Letter



Our first convention in three years is fast approaching and rooms are going fast. Be sure to book your room at the Embassy Suites ASAP. Should you have any issues getting a room, please call me at (860) 257-1816 and I will reach out to the hotel. Great glass, and great friends make for a great time. The Seecks are bringing some wonderful glass to sell at both our contemporary / art glass auction on Thursday night and our classic era carnival glass auction on Saturday morning. See the photos in this newsletter or see it all at Seeckauction.com.

In addition to presentations and auctions we will be having two free dinners to keep everyone who register as an attendee well fed. Wednesday night we have grinders and for Thursday night we have pizza. Also, the hotel provides a great breakfast. Friday luncheon is a sit down plated meal. It costs only $29 and you get to see and hear from Emmett and Dorothy Morgan as they show us some of their collection. HOACGA tries to bring you a cost effective convention but we do rely on our two fundraisers to help us out . Please consider bringing an item for the Silent Auction table and participating in our 50/50 Poker Board.

HOACGA's primary responsibility is to hold an annual convention and to publish newsletters. And new ideas are always welcome. This year at HOACGA, we will be electing all officers. I am happy to report that I will be standing for re-election for President, Tony DeMichael will be standing for re-election for Treasurer and Kathi Johnson will be standing for re-election For Secretary. So, we do have openings for Vice-President and Newsletter Editor. Should you have an interest, let me know.

In addition to this Millersburg People's Vase w/ruffled top in amethyst shown here and the glass pictured on page 4, our HOACGA auction will feature the following outstanding glass of the Cook Collection from Texas and the Grissom Collection from Kansas City:



Holly 9" plate yellow
Farmyard bowl in purple
Peacock at the Fountain table sets in 6 different colors
Peter Rabbit plate in blue
Little Daisies ruffled bowl in marigold
M'burg Peacock at Urn chop plate in marigold
M'burg Unlettered 3 in 1 edge Courthouse bowl in amethyst
Wide Panel epergnes in green and white
Ribbed Tornado vase in amethyst
Inverted Feather table set in amethyst
Town pumps in green, purple and marigold
Embroidered Mums plate in white
M'burg Whirling Leaves diamond shaped bowl in Vaseline
Fruits & Flowers whimsey round shape bonbon in amethyst
Heavy Web bowls, square and round in peach opal
N's Peacock at Urn chop plate in purple
Many Lettered Pieces and Many Table Sets
Many M'burg Big Fish & Trout and Fly pieces

Heart of America Carnival Glass Association - HOACGA

2022 Convention Itinerary - April 20-23, 2022

Daily

Breakfast in Lobby provided by Hotel

5:30pm to 7:30pm - Manager's Reception in Atrium

Wednesday - April 20th

Registration available - See Kathi Johnson

5:30pm to 7:30pm - Subway sandwiches served in Salon E

8pm - Volunteers meet in Salon E to set up tables/risers for Display Room, Seminars and Cont Auction

Thursday - April 21st

Registration open outside of Salon E from 10am to 4pm

3pm - Silent Auction Table opens. Please bring your donations to Salon E

4:00pm - **Gary Senkar Imperial Jewels Presentation**

5:30pm to 7:30pm - Pizza Party served in Salon E

7:00pm - **Cont. Carnival, Studio and Art Glass Auction**

Friday - April 22nd

Registration open outside of Salon E from 8am to 3pm

9am - **Display Room - Table Sets Presentation**

10am - **Annual Business Meeting**

Noon - **Banquet Luncheon with Morgan's Presentation**

3pm - Volunteers for Room Display Judging Team meet

7:30pm to 9:30pm - Preview Auction Glass

8pm - Volunteers meet to take down risers

9pm - Silent Auction Table closes

Saturday - April 23rd

7:30am to 9:30am Preview Auction Glass

9:30am - Seeck Auctions presents the Carroll Cook and Robert Grissom Collections

7:00pm - People meet in the hotel restaurant for dinner.

Room Displays:

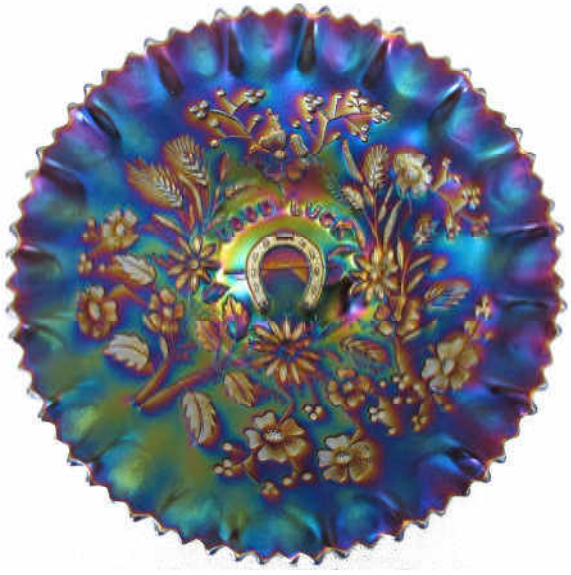
At each convention, HOACGA encourages room displays as they are easily viewable through each room's window to the hall. Attendees so appreciate the effort. Be creative and share your carnival glass with others.

Displays are judged by an volunteer committee and a winner is chosen for each of the following categories:

- Same Maker
- Same Pattern
- Same Color
- Same Shape
- Own Theme

Attendees then vote on their favorite display and an award is presented for "Best Overall Display".

Prizes are $50 for each of the five categories and $100 for "Best Overall".



Register at HOACGA.com or use the form on page 6.



Fenton Holly Plate
in Celeste Blue



M'burg Peacock and Urn
Large Bowl in Blue



M'burg Big Fish blank
shaped bowl in Vaseline



N's Peacock at Urn Chop
Plate in Ice Green



Fenton Peter Rabbit Plate
in Green



Dragon's Tongue Ruffled
Bowl in Marigold



M'burg Peacock at Urn Chop
Plate in Amethyst



Fenton Orange Tree Ruffled
Bowl in Celeste Blue



Grape & Cable Master Punch
Set in White



M'burg Country Kitchen
Table Set



M'burg Whirling Leaves
Tri-cornered Bowl
in Vaseline



M'burg Big Fish Whimsey
Banana Boat Shaped Dish
in Amethyst

Contemporary Carnival, Studio and Art Glass
Online Only Auction #230 - HOACGA

Thursday, April 21st - 7 pm
Embassy Suites Airport Hotel - Kansas City, MO
** Tia and the late Carroll Cook Collection **

HOACGA Online Only Auction #230 – Thursday, April 21st – Starts ending at 7 pm CST.

Several Lundberg Studio pieces

Wonderful collection of Peacock Garden vases (old & contemporary)

Fenton Art Glass

Contemporary Carnival Glass

3 Super nice reverse painted lamps (Handel, Artist signed Pairpoint)

Other collectible glass This is going to be an awesome Thursday night auction!









Heart of America Carnival Glass Association - HOACGA

2022 Convention Registration Form

April 20-23, 2022

Embassy Suites Airport Hotel – 7640 NW Tiffany Springs Pkwy, Kansas City, MO

816-891-7788

Name (s): _____

Street:_____

City/State/Zip:_____

Phone:_____

Email:_____

Convention Registration:

Registration fee # attending _____@ $10 each $_____

Wed. evening: Free dinner-Salon E (Hoagie sandwiches/fixings, chips, cookies) Free

Thur. evening: Free dinner-Salon E (Pizza and Salad Party) Free

Fri. Banquet Luncheon and Presentation by the Morgans

Friday, 12:00p.m. # attending _____@ $29 each $_____

50/50 drawing (select your square on a 10 x 10 board – 100 spaces)

$10 per square (Prizes totaling up to $500) # tickets _____ $_____

Convention Total: $_____

Refunds for meals will not be given for cancellations received after April 15th

(Convention registrations fee will be refunded for cancellations).

Annual Membership (includes 5 emailed newsletters) Free

Mailed Hardcopy Newsletter Subscription $35 $_____

Be a Supporting Member of the Texas Carnival Glass Club $10 $_____

Membership Total: $_____

Grand Total: $_____

Make checks payable to: HOACGA, mail to Kathi Johnson, N13348 Osprey Dr, Minong, WI 54859

You can also register online at www.hoacga.com where Paypal is accepted.

I will have glass to sell or I will have a Room Display and thus I need a hall window. YES / NO

NEVER ENDING THRILLS AND LAUGHS



We have sold two collections and working on our 3rd collection. Will it be our last? Who knows

Emmett said he will not buy patterns we already owned! Has this happened?

Emmett said he will not buy a piece of carnival without my approval!! Is this statement true?

Emmett said he will not buy a piece of glass we already owned? True or false

Emmett said he wants more pieces of Millersburg! Has this happened?

Emmett said we should not buy damage glass? Is this correct?

Dorothy said we will buy glass because of beauty, pattern, maker, or a history or memory of that carnival piece or just because we or Dorothy wants it. Has this occurred???

All will be answered at our banquet talk. !!!!



From a glass mecca of America comes Ohioan Gary Senkar, educational speaker

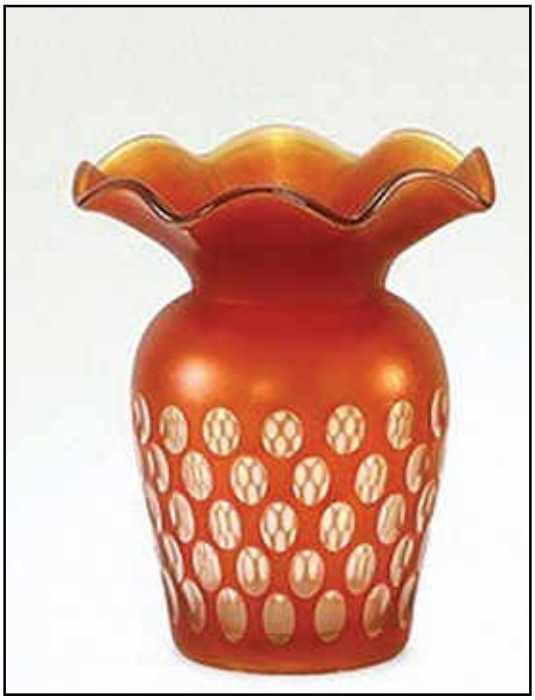
Gary is a retired manufactures' representative who makes his home in the suburbs of Cleveland, OH. Married for 47 years to his wife Cheryl, they have four children and eight grandchildren, ages 11 to 24.

About 1995 Gary started collecting Carnival Glass and Stretch Glass in 1997. Today his interest centers around glass manufactured by The Imperial glass Co., prior to 1930, with a special concentration on the Art Glass Line, aka Imperial Jewels. He also collects Carnival, Stretch, Free Hand, Lead Lustre, Nuart and non-iridized glass from the period. Cheryl particularly likes early boudoir glass of all types and also has a large collection of Santas.

Currently Gary is a director of the Stretch Glass Society and co-chair of the Imperial Glass Museum Archives Committee. He volunteers as often as possible in the archives of the Museum of American Glass in West Virginia.



Nasturtium Vase in Pearl Ruby



Sweet Pea Vase in Pearl Ruby with cut ovals

HOACGA Loves Room Displays

One of the great things about attending the Heart of America Carnival Glass (HOACGA) convention each April at the Embassy Suites in Kansas City is getting to view so much wonderful, colorful and interesting glass all at one time. Some of the most interesting and beautiful glass is seen through the room windows of various attendees who set up room displays. Room displays allow attendees to share their glass with other attendees, generates lots of conversations, makes a lot of people smile and can introduce people to great new friends.





The Embassy Suites is set up wonderfully for room displays. The hotel is one large rectangle with all the rooms around the outer edge. The center of the hotel is a large open atrium. HOACGA and the hotel do a great job of placing all the attendees on the first two floors so that everyone can be together. Each room is a two room suite. The bedrooms are toward the back and a living area toward the front. Off the hall, each room has a door and a window into the living area. These windows allow you to set up a room display in your room and in front of the window. This allows people to see your display from the hall without having to enter your room allowing people to see your display even when you are not there. Now a lot of people open their doors to let visitors in so that they see the display up even closer and maybe, with permission, even pick up a piece. This is how we get to meet so many wonderful people and have such great conversations about our glass.





To recognize people who lovingly pack up their glass to bring a display and set it up in their room, HOACGA and other clubs give out prizes for various categories. HOACGA's categories include "Best in Show" which is awarded a $100 prize. Other categories, which are awarded $50 prizes include; Same Pattern, Same Color, Same Shape, Same Maker and "Own Theme". "Best in Show" is voted on by the convention attendees while the other five categories are selected by a judging committee. Any one participant can only win one award.

Let us help you get the right DISPLAY ROOM

If you plan to bring a display or have glass for sale in your room, please let HOAGCA know. A few rooms located in the corners are less visible and **we want to make sure** those with glass get the highest visibility that all our glass deserves.

Categories and Prizes:

1. **Best In Show - $100**
2. **Same Pattern - $50**
3. **Same Color - $50**
4. **Same Shape - $50**
5. **Same Maker - $50**
6. **"Own Theme" - $50**

Table Set Display Room at HOACGA's 2022 Convention

Several years ago, Wally McDaniel approached HOACGA with the idea of presenting a Table Set Display. Never one to say no, HOACGA eagerly agreed. Unfortunately HOACGA's convention had to be cancelled in 2020 and 2021 due to COVID. Wally had already reached out to other table set collectors and had built an extensive grouping of US made table sets from Millersburg, Northwood, Fenton and Imperial. In addition to his own table sets, Wally got commitments from several other collectors to bring their table sets to Kansas City. Wally has been carefully inventorying table sets across the country and has amassed one of the most complete collections, both in pattern and in color, of US made table sets.

Now what is a Table Set. Table sets are found listed in old ads from the 1910 and were often shown with water sets and berry sets to form "Dining Sets". They are listed a being 4 piece sets and include a covered butter dish, a covered sugar, a creamer and a spooner. Below are old ads for Butterfly and Berry, Inverted Feather and Peacock at the Fountain table sets.





DINING SET ASSORTMENTS.



C1755—Iridescent. Large pieces, peacock at fountain and bead embossings, golden and florentine iridescent blending.
2 only 7 piece water sets—½ gal. jug, SIX 4x3 tumblers.
2 " 7 " berry sets—9½ in. deep bowl, SIX 4¾ in. nappies.
2 " 4 " table sets.
6 sets in bbl., 64 lbs. Set, **65c**

The only question now is: Will the hotel have enough tables to set out 100 four piece table sets? Well we aim to figure that out. It will certainly be a sight to see.


Millersburg Hobnail


Springtime in green


Grape and Cable in ice green

Plan to Pre-Register for HOACGA's Friday Luncheon.

People who are will be entered to win this door prize!!





Friday Luncheon Door Prize

Would you like the chance to win this very, very hard to find, if not rare, piece of carnival glass? All you need is to pre-register for the Friday luncheon at HOACGA Convention Friday April 22, 2022 at the Embassy Suites, Kansas City Airport and be the lucky person whose name is drawn. It is a Grape and Cable whimsey made by Fenton for Levay Glass Distributing in 1981. It is a whimsey made from the G&C tobacco jar bottom. It is one of the several whimsey shape made from this mould. This is signed 8 of only 50 made in this shape (8/50). Also signed "Levay" "1981". It is an 8 ruffle CRE bowl with lots of opal and butterscotch iridescence. During the time period of 1980-81 Fenton made a series of runs for Levay Glass Distributing in butterscotch aqua opal. Besides Grape and Cable, aqua opal whimseys were made in Butterfly & Berry (from tumbler), Inverted Strawberry (compote), Cherry Chain (chop plate), Hobnail (from various shapes).

Hope to see you at the 2022 HOACGA Convention Luncheon! Use the registration form on page 6 and send it to Kathi Johnson before the convention or register on-line at HOACGA.com.

Opportunities to Volunteer at the Convention– Any convention relies on volunteers to make everything go smoothly. HOACGA has several volunteer opportunities. Should you want to participate just show up:

Wednesday 8pm - Set up of risers and lights in Salon E.

Thursday 9am & Friday 3pm – Set up and take down of Table Set Display (See Wally and Maxine)

Friday 3pm – Room Display judges needed. See Gary.

Friday 8pm - Take down of risers and lights in Salon E.

Help Kathi at the Registration Table. See Kathi.

Bring an item for the "Silent Auction" table.

Breakfast and the Manager's Reception at the Embassy Suites



Our HOACGA hotel is the Embassy Suites located at 7640 NW Tiffany Springs Parkway, Kansas City, Missouri, 64153

Its phone number is 1-816-891-7788

Breakfast is served daily and offers made to order eggs along with a buffet stocked with all the regular breakfast items. So grab a cup of coffee and join your friends. It is a great way to start off a great day filled with carnival glass events.
Meet you for breakfast!!





Each evening from 5:30 to 7:30pm, the Embassy Suites hosts a Managers' Reception. At 5:30pm, the rolling window is raised revealing the bar and in unison every stands to get in line. Enjoy complimentary wine, beer and mixed drinks as well as non-alcoholic beverages. The hotel also provides things to munch on such as crudités, cheese and crackers, and salty snacks.

The hotel offers non-smoking rooms, connecting rooms, an airport shuttle, an on-site restaurant, an indoor saltwater pool and a business center.

The Embassy Suites rooms are two room bedrooms with a bedroom and a living room. The door to the living room opens to the main hallway. The living rooms also offer a window overlooking this main hallway and it is in these windows that guests set up their window displays allowing people to walk the halls and view everyone's displays.

The Embassy Suites is a Pet Friendly Hotel and per our contract, pet fees are waived for guests registered under HOACGA.



Pet-friendly rooms

Our contract with the hotel also gives guests, registered under HOACGA, complimentary parking and Wi-Fi.

HOACGA Annual Business Meeting - Friday April 22nd at 2:00pm

2022 HOACGA Business Meeting Agenda

1. Treasurer's Report
2. Secretary's Report
3. Election of Officers

    Office of President; One year term ending in April 2023

    Office of Vice President; Two year term ending in April 2024

    Office of Secretary; One year term ending in April 2023

    Office of Treasurer; Two year term ending in April 2024

    Office of Newsletter Editor; Two year term ending in April 2024
4. Other Matters
5. Review of HOACGA archives on HOACGA.com

2020 and 2021 Treasurers Reports: Submitted by Tony DeMichael, Treasurer

Opening Fund Balance	1/1/2020	$11,462.56	1/1/2021	$ 12,099.69
Membership Dues/Subscriptions		3,660.00		1,785.00
Newsletter Costs		(2,784.30)		(1,787.06)
Donations		78.00		0.00
Convention Pre-Registrations		0.00		312.00
Insurance and Bonding		(148.00)		(148.00)
St of Missiouri Biannual Reg.		0.00		(53.75)
Hooked on Carnival Ad Buy		(25.00)		0.00
Sec / Treas Supplies and Postage		(82.50)		0.00
Paypal		(61.07)		(22.48)
Net Change in Fund Balance		637.13		85.71
Ending Fund Balance	12/31/2020	$12,099.69	12/31/2021	$ 12,185.40

HOACGA Secretary Report for 2021

Submitted by Kathi Johnson, HOACGA Secretary

Notes from Board emails and Zoom meetings are listed below:

PDF/email membership for HOACGA has been set as free, mailed newsletters will continue to hold their cost of $35/yr (to help defray printing/mailing costs). Memberships are up 15%
We are fortunate enough to be able to offer a free email membership and hope to get some new members interested in a newsletter and the club.

The 2021 convention was canceled (Kansas City restrictions on meeting regarding Covid procedures prevented us from continuing with the plans, specifically meals, open rooms for visiting/sales, the auction)
The Seeck Auctions hosted a HOACGA 'Lite' in Mason City, IA, selling the consigned convention glass.

The Johnsons/Gary Sullivan & Steven Lindquist picked up HOACGA inventory from Bob Grissom (Past president) and the Board is assessing distribution. It was discovered that the shelving (used for displays and seminars), lights, chains, material, etc. are not club property although we may be able to use them for the 2022 convention. Dan Maduro of the Fenton Finders Group will work with us to determine how to make this all work.
Before pickup of the inventory, renting a storage facility in the KC area was investigated – the costs were not affordable or sustainable.
The VHS tapes were taken by Gary/Steven and many were digitized and placed online in HOACGA.com's library – the physical tapes will now be thrown away.
Consignment of some of the leftover glass was investigated. Jim Seeck was given 12 pieces of glass to place into auctions.
2 sets of the glass listed below

1. Light Blue Opal (HOACGA 2011) Fenton Unmarked 6 inch Good Luck Plate
2. Cobalt Blue Fenton Guest Set Marked "HOACGA 2004"
3. Lime Green Opal Fenton Dancing Ladies Vase - Round
4. Lime Green Opal Fenton Dancing Ladies Vase - 6 Ruffle
5. Lime Green Opal Fenton Dancing Ladies Vase - 4 Ruffle
6. Peach Opal Fenton Dancing Ladies Vase – Round

June 10, 2021 the Biennial State of Missouri registration report was filed to maintain our non-profit incorporation. The club needed to assign someone as the registered agent (from the state of Missouri) to continue with this filing going forward, so Ed & Heather Strawn will be taking on this position.

The 2022 auction was confirmed with Seeck Auction – the collections of Carroll/Tia Cook and Robert Grissom will be sold.
HOACGA received a joint proposal from Seeck and Wroda auctions for the 2023 HOACGA Convention (April 25-30, 2023). The proposal was accepted unanimously by the Board.

Election of officers will occur in 2022. Discussion ensued regarding setting up additional board members to help with assigned tasks at the convention.. we will go with electing the President and Secretary for a one year term and the Treasurer, Newsletter Editor and Vice President for two year terms. We will have to correct the By-laws to go back to the right "even" / "odd" years. We flipped the positions when we canceled the first convention. So now we need to flip it back to where it was.

President's Corner
By Emmett Morgan



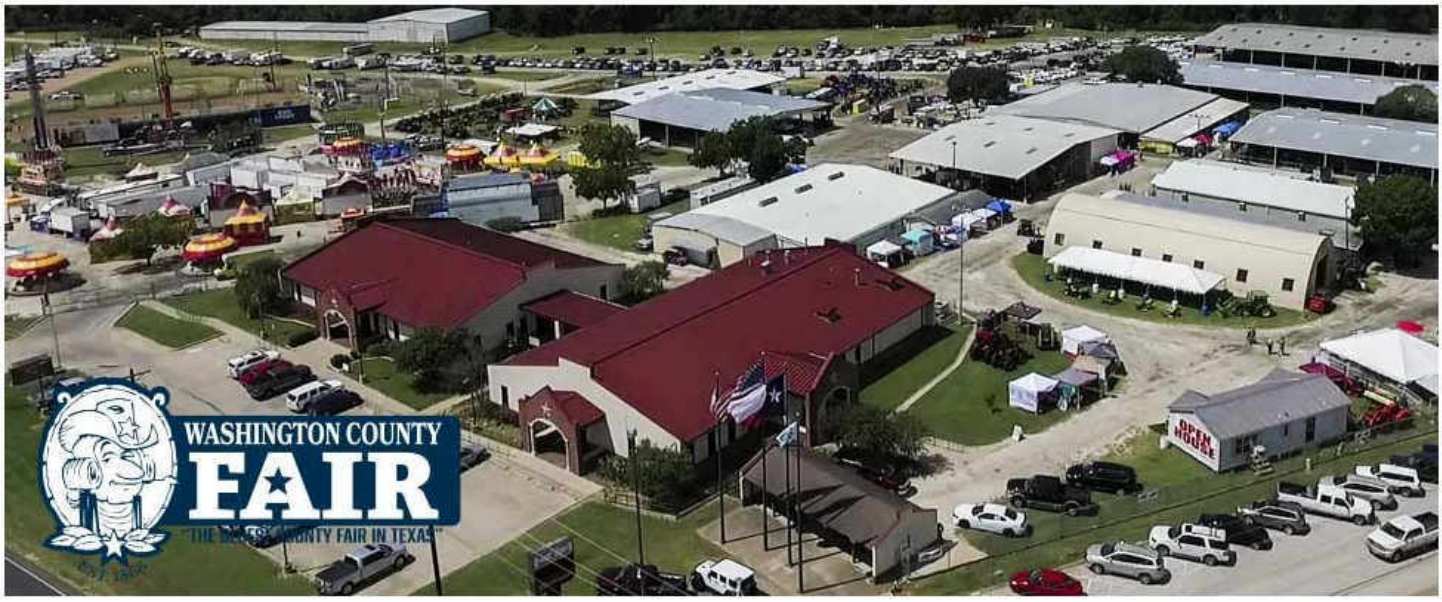
What a shocker on January 5! Our convention hotel, Sonesta Suites, informed us that they were closing in two days. Needless to say, your Board went into hyperdrive looking for another hotel. Bob Sage contacted multiple hotels, and either they were booked, or costs including banquet meals and/or Ball Room fees for the auction were out of our acceptable price range.

My wonderful wife, Dorothy, reminded me the Expo Center at the Washington County Fairgrounds should work for our club convention. The Expo Center is not the livestock auction building we used in 2021. Before we could book the Expo Center, we needed rooms for our members. Brenham has four nice motels. However, all were booked for our original dates of March 16-19 because of the Round Top/Warrenton Antique Show. Okay, PLAN THREE, moving our dates one week earlier to March 9 –12. Checked the new dates with the Expo Center and no problem. We contacted the Seecks about a new auction date of March 12. Comfort Suites has 22 rooms booked for our convention.

The Expo Center is a huge room. Room Displays and Glass for Sale will be in the Expo Center. The only table size available at the facility is 8'. If you need a smaller table, you will have to bring it from home. Gary Lickver will be selling in the Expo Center for those that cannot wait for the auction.

We are looking forward to our Texas Convention in Brenham, the City of Hospitality. Also in March is the Warrenton and Round Top Antique Fair for two plus weeks!

PS: The plastic chairs in the EXPO Center are nice, but taking a cushion or pillow may benefit your bottom.



WASHINGTON COUNTY FAIR | BRENHAM, TEXAS

Hansen Glass
by Bob Patterson

Have you ever wished you could go back fifty years in time and get some Carnival Glass? I know I have many times. An old sale brochure from a Tom Burns, Mickey Reichel, John Woody, Jim Seeck, or Jim Wroda auction will reveal many missed opportunities. What we now call Contemporary Carnival Glass is now at that point and time. There are still many opportunities to collect some rare glass today. However, there is not a lot of information being published about Contemporary Carnival Glass. Most Carnival Glass collectors have a few pieces of Contemporary Carnival, and there are some collectors among us with lots of it. In my estimation we are at a critical point in time where information on Contemporary Carnival Glass needs to be assembled and put out to the general public. We will soon lose to time the people who have firsthand information on the making of this collectable.

Shirley and I both really like Hansen Carnival Glass. We have so far assembled a nice little collection of this beautiful glass. There is some information available for reference on Hansen Carnival Glass, and I will share with you where to find it. The lists are not all- inclusive,



This is our current collection of Hansen glass in our display cabinet.



Here are some of our only-known Hansen examples. The amber covered turtle, the marigold Baseball, the marigold-over-cased-milk-glass Corn vase, and the red Rose in a silver-plated holder. There is a blue rose also known in another collection.

and this article is my way of trying to add to the current data base. A great resource for Hansen Carnival can be found on past HiBid auction sites. Tom Burns, Matthew Wroda, and Seeck auctions all have past auctions on their web sites. Just type in "Hansen" in past auctions, and it will pull up photos and auction prices realized. HOACGA has a "Carnival Glass library and archive" online site. Click on "Contemporary or revival era Carnival Glass" and you will find the site under Hansen brothers. On the very bottom of the page are links to articles on Hansen glass by Rose Presznick and Scott Ackerman. There is some great reading here and will give you some great history on the Hansen brothers. On David Doty's Carnival Glass website, the link can be found on his home page under Contemporary Carnival Glass. I will not try to copy or reword any of the information that is available on any of the sites mentioned. They are well done, and you need to get the information firsthand from the authors.

Hansen Glass by Bob Patterson - continued





More Robert Hansen showing a marigold seagull card tray whimsey shape, a Mosser Grape design cup and saucer in red, a pale amethyst Basketweave bowl with manufacturer unknown, and a star crimped art glass rose bowl in amethyst base glass. The rose bowl is fire polished and has a rough pontil mark inside the original ground pontil. And a view of the reverse side of the Hansen carnival glass.

Of the two Hansen brothers that produced Carnival Glass, Robert seems to have made the most. I have only found a few pieces that were done by Ron Hansen. For those of you who have limited knowledge of the Hansen brothers' Carnival Glass, I'll give a short description. The brothers worked in separate locations and used glass produced by a number of different manufacturers. They would reheat, (reshape in some cases), and apply different chemical solutions to the glass to give an exceptional iridescent finish. The pieces were resprayed to give the glass the best iridescent finish possible. Most pieces were signed, but not all. Unsigned pieces should be considered to be of less value. Most pieces were stuck up on a putney rod and have a rough pontil mark on the base. This is not a rule as there were some pieces done that were not stuck up. As you can imagine, some pieces did not survive the reheating process.



A large Imperial marigold swan with twisted neck signed by Robert Hansen, and a blue Fruit wine goblet signed by Ron Hansen. Only known?



A pair of Wheaton union bottles in amethyst glass with different iridescent treatments both signed by Robert Hansen. Documented, but photos of these not published before.

Hansen Glass by Bob Patterson - continued



To the left is a Hansen signature.



To the right is an amethyst rose bowl

I am featuring some Hansen pieces, mostly by Robert Hansen, that I believe to be the only known examples. They could be just the only reported examples, but I'm sure the production was pretty limited on these pieces. Only time and input from collectors will be able to determine the availability of these items. I would be delighted to hear of other existing pieces of the same patterns shown or Hansen pieces that have not yet come to light. Finding or seeing a Hansen carnival glass piece that is not on the radar brings me great joy.

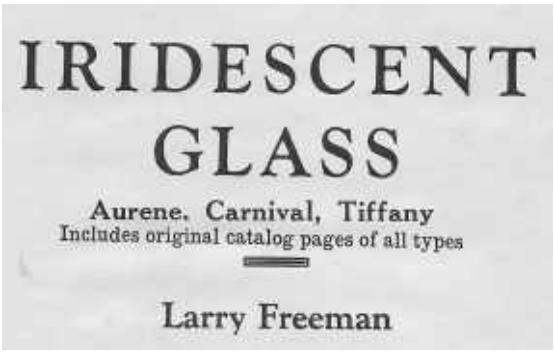
The items featured in the photos are all signed Robert Hansen. Hansen glass was first made in the 60s. Examples are limited, and time waits for no one. Hansen Carnival Glass is considered by many to be the most sought-after Contemporary Carnival Glass. Here's wishing you all good luck in your collecting.



Seagull card tray



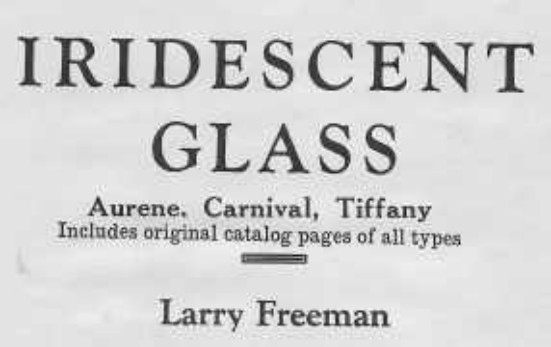
Mosser Grape design cup and saucer in red



In 1956, Larry Freeman wrote a book called Iridescent Glass. The booked focused on iridescent art glass such as Favrille by Tiffany, Aurene Glass by Stueben Glass Works of Corning New York, Durand of Vineland New Jersey, Quezel Art Glass of Brooklyn New York and Kew Blas of Somerville Massachusetts. Larry Freeman's interest in iridescent glass relates to his friendship with Frederick Carder, the originator of Aurene glass in Corning. But this book does talk about "late crystal patterns also turned out in cheap orange and purple lustre." His goal is to write about the "distinction between this mass-produced article, called 'Carnival Glass' and the more expensive lustred art wares." The "in-the-mix metalicized glass and that artificially produced by an iridescent coating or spray forms the natural divisions."

In his introduction, Mr. Freeman states "The vogue for colored iridescent glass, sparked by Tiffany's Favrille and our Aurene, developed in the early years of the present century. It was handmade and involved costly metals and much skilled labor. This appealed to a discriminating clientele among the wealthy. Soon, however, other hustling American and European firms flooded the market with cheap artificially iridized glass. I once bought such a piece for a few pennies, because I like its reddish color; I set it in the window and in a few days the coating had deteriorated almost completely! Imitation is the sincerest form of flattery; but these crude, harsh-colored products for the five and dime stores brought an end to the vogue. When the maid could possess iridescent glass as well as her mistress, the latter promptly lost interest in it."

He continues by stating that "The vogue for blown iridescent art glass had run its course by 1930, the end undoubtedly hastened by cheap, mass produced pressed forms with iridescent coating. This 'carnival' glass has also now become a collector's item and the firms and men responsible for it are worthy of note. First mention should go to Harry Northwood, an English glassmaker who came to this country in 1886, developing a number of colored glass patterns for his own and other concerns. Some credit to him the idea of applying iridescent coatings to pressed glass patterns, but it was not till 1910 that signed N pieces appeared. Northwood felt the public taste was about over with cut glass and heavy patterned glass, and introduced a number of novelties in colored pressed glass, first in factories he managed and later in factories of his own. His early iridescent products probably went unmarked, and some old glass men think that the vogue for cheap iridescent wares dates not from Northwood but from the association of Jacob Rosenthal with the Fenton Art Glass Company in 1906. Whatever the story of origin, we do know that the three major producers of 'Carnival Glass' (from 1905 to the late 1920s) were Fenton Art Glass Co., Imperial Glass Company an the Northwood Company. Shortly, in striving for new effects, special molds were made introducing raised designs as well as intaglio effects; also the various lustre coatings began to be applied to green, blue, red and other colored glass bases. Northwood, in one of its rare advertisements, speaks of its Golden Iris, Pomona, Florentine and Allochomite (changeable, therefore iridescent) glass. Imperial spoke of their Marigold Lustre and Rubigold, Fenton of 'orange iridescent' and royal blue. But whatever called and wherever originated, it went to all parts of the country by the carload. The vogue reached it height in 1915. The five and dime stores now loaded with iridized bon bon dishes, vases etc. some of whose lustres would not stand up under a hard alkaline wash. The mail order companies gave pages to berry, punch and water sets, footed nappies and orange bowls. As tastes shifted to simple, unpatterned shapes, the whole vogue was over and iridescent glass disappeared from the market. As for current collector fancy, almost unbelievably this is turning from increasingly scarce Tiffany



and Aurene blown art wares to the coarser pressed glass patterns once used by 'Carnival' pitchmen."

In 1956, Mr. Freeman states that "Carnival is collectible at $2.00 and up! In fact, the experts tell us there are many of the rarer colors and shapes that would be bargains at $10.00 and up". The book has many photos of ads from the companies as well as from Butler Brothers catalog to help show and describe Carnival Glass.

The book concludes with the following: "Cheap iridescent glass was the most popular colored variety ever to make the American market. Though much of it was garish, it fitted the fancy of a great people at one stage in their development. It is impossible to class the entire product as junk; some of it achieves very beautiful effects. And with so much of it broken and thrown away, some items are already in rarity class. Collectors have turned to this glass of the early 20th century because it is the only reliable authentic American antique colored glass item still available in large quantity. The last American made product came out in 1924, some fine plain shapes by the Diamond Glass-Ware Company of Indiana PA and the competitive 'Lustre Line' of the U.S. Glass Company.

Wouldn't Mr. Freeman be amazed by the collecting success carnival glass has had over the last 70 years. And a book written about iridescent glass in 1956 even mentions the Dugan / Diamond plant in Indiana PA but these companies would be completely absent from carnival glass writings until 1981 when William Heacock wrote the article on page 20.

2022 Convention Calendar

March

Texas Carnival Glass Club
March 10 thru 12
Washington County Expo Event Center and
Comfort Suites, Brenham, TX
Phone **(**979) 421-8100

April

Heart of America Carnival Glass Association
April 20 thru 23
Embassy Suites Hotel, Kansas City MO,
Phone: (816) 891-7788

May

Keystone Carnival Glass Club
May 11 thru 14
Holiday Inn, Grantville PA,
Phone: (717) 469-0661

June

American Carnival Glass Association
June 9 thru 11
Comfort Inn Suites, Berlin OH,
Phone: (330) 893-7400

July

International Carnival Glass Association
July 13 thru 17
Holiday Inn Airport West, Earth City, MO
Phone: (800) 972-3145

August

Lincoln Land Carnival Glass Club
August 10 thru 13
Embassy Suites, Brookfield WI
Phone (262) 782-2900

Carnival Glass by Dugan and Diamond

by William Heacock

This article appeared in the Feb 25, 1981 Antique Trader. Previous to this article, carnival glass collectors did not realize that Dugan / Diamond made this glass and thought that these patterns were made by Northwood.

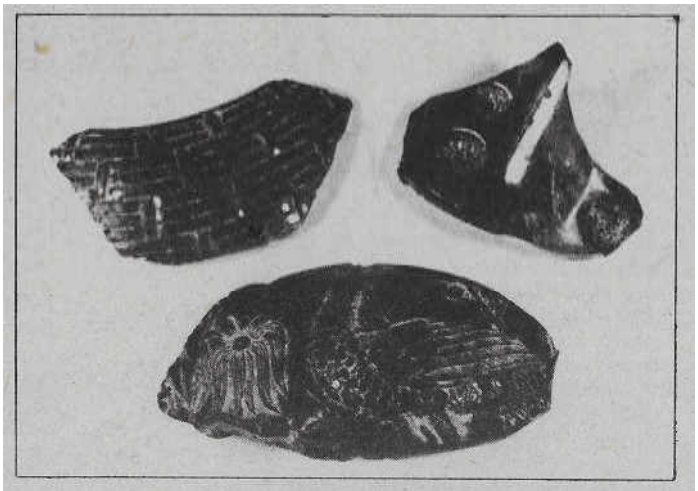
It has taken me more than three years to prepare this report. I am not an expert in the field of carnival glass and I needed the time to gather the material, compare my notes with known authorities in the field, and thus be certain about the facts.

In 1979 I lectured at three different conventions of carnival glass collectors and was astounded by the seemingly limitless knowledge of many collectors. There is a considerable amount of information concerning this glass which is not included in the primary reference books used by collectors. This information is distributed through the monthly newsletters of the various carnival glass organizations. If a rare or unknown color or pattern turns up, it is only a matter of weeks before virtually every major collector in the country hears about it. I honestly admire this unique chain of communication, and envy the vast amount of documentation of patterns, shapes, colors and singular rarities. Because of this, I knew that my initial entry into carnival glass research had to be accurate because the people most interested in my discoveries would easily spot errors.

This report would not have been possible were it not for the help and advice of authors Bill Edwards and Don Moore, respected authorities in this field. I also interviewed and shared information with advanced collectors John and Pat Resnik, Bill Carroll, Gordon and Charlotte Williams, Jack and Mary Anderson, Carlton and Rose Schleede and Tom Burns. Through many ours of conversations with all of these people, several exciting discoveries were made concerning the carnival glass of the Dugan Glass Company and the Diamond Glass Ware Company both of Indian Pennsylvania.

THE INDIANA, PENNSYLVANIA DIGGINGS

For those of you who are regular readers of my books or columns, the news of these shards is nothing new to you. I mentioned them frequently in previous columns and the debt of gratitude we all owe to Del L. Helman and his father for discovering and sending these shards to me for study and documentation. Mr. Helman gathered and mailed several boxes of glass pieces found at Indiana, Pa., at the site of the old Northwood Company. However, Harry Northwood only operated this factory from 1896 to 1901. This same factory continued to operate an additional thirty years, first as part of the National Glass Co. merger, then as the Dugan Glass Co. (1904-1913) and finally as the Diamond Glass Ware Company (1913-1931).



Assortment of shards in PEACOCK AT THE FOUNTAIN [Variant], COIN SPOT [compote] and a BASKETWEAVE back pattern. Photo by F. Wollenhaupt.

It is only this final thirty years with which we are concerned in this report. The most exciting revelation resulting from a detailed study of these shards is that Dugan and Diamond together were probably responsible for a full one-fourth of the carnival glass production in America, and yet these firms are mentioned only once or twice in more than a dozen different references in carnival glass.

Naturally, the authors of these books cannot be held responsible for this oversight, since Dugan/Diamond are virtually ignored as major glass-producing firms in practically every publication on early American glass. I also made several errors in my first two books, before the shards were sent to me, which had to be corrected in the revised editions. I can only hope that future editions of books on carnival glass will follow suit and make appropriate editorial notes concerning the patterns listed in this report.

Carnival Glass by Dugan and Diamond—continued

I am limiting this report to those patterns made in carnival glass. The shards found in custard glass were pictured in my Book 4 and the shards in opalescent glass were listed in my Books 3 and 4. I did not list the carnival shards in detail in either of those books because, as stated before, my knowledge in this field was limited at the time. It should be noted however that many of the patterns reported below in carnival glass can also be found in plain colors, opalescent colors or even in custard glass.

HISTORY OF THE FACTORY

Before reporting on the shards, perhaps a brief report on the factory and its different owners will interest you. The plant was first established as the Indiana Glass Company in April, 1892. This is not to be confused with the Kokomo, Indiana company of the same name—still in business today. This first company remained in operation for only a single year, and almost nothing is known about their production. Ironically many of the community's older citizens today still refer to the factory as the Indiana Glass Co., possibly because it honors the name of their town.

In 1885 the empty factory was leased to the Northwood Glass Company, when Harry Northwood left his Ellwood City, Pa. location under mysterious circumstances. Accompanying Mr. Northwood was his cousin, Thomas E.A. Dugan, who has remained in Northwood's shadow for many decades. Perhaps the reason for this is because the Dugan and Northwood careers were so closely entwined. Both worked for Hobs, Brockunier at Wheeling in the early 1880's. Dugan worked for Northwood at his Martins Ferry, Ohio and Ellwood City, Pa. factories, holding the position of plant foreman at the latter. He was promoted to manager of the Indiana Pa. factory and virtually retained this position through three different owners.

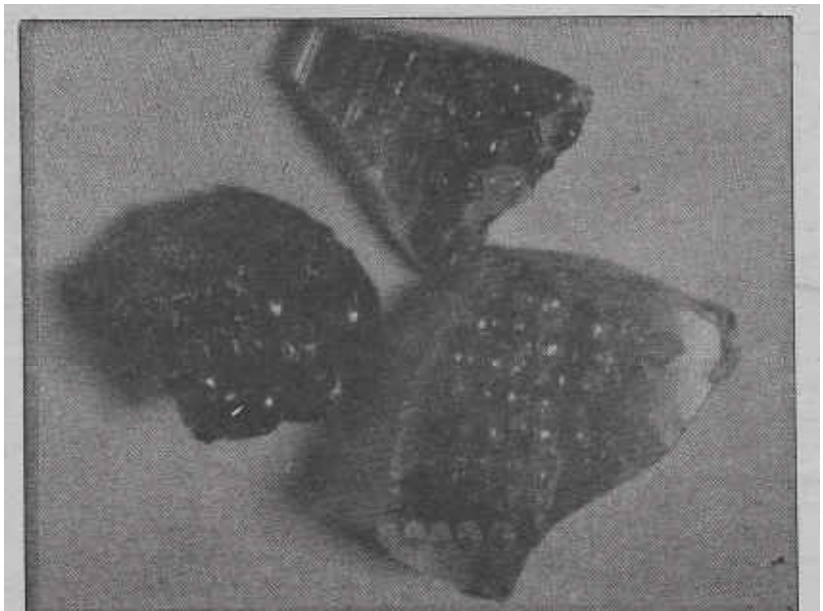
In 1899 the factory was sold to the gigantic National Glass Company. Northwood went to England as a representative of the merger, and Dugan remained behind as plant manager. When the National fell on bad times later, Northwood quit the firm and opened his own factory in Wheeling in 1902. Dugan, along with sales manager, W.G. Minnemeyer, purchased and organized the factory as the Dugan Glass Company in January 1904.

Details remain sketchy after this date. A few noted concerning the new firm appeared in the trade journals for several months afterwards. But there are almost no ads offered by Dugan in post-1904 trade journals to offer clues concerning their production. Most of what I know about Dugan himself was found in a 1913 volume of the history of Indiana County, Pennsylvania. Unfortunately it was the same year that Dugan left the company, taking a position later with Duncan and Miller. Whether he was fired, bought out, or left of his own free will is speculative at this time.

It was then that the name of the factory was changed to the Diamond Glass-Ware Company. The president pf the new firm was John P. Elkin, who was treasurer at the time Dugan bought the factory in 1904. Apparently Mr. Minnemeyer remained on with the reorganized company, as he is listed as the Chicago sales representative in a 1924 advertisement.

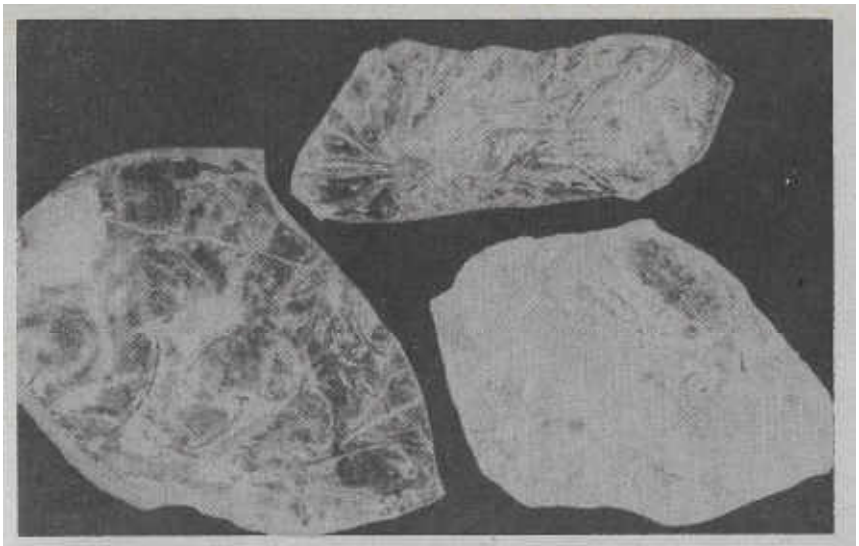
Thus we can witness a lengthy period of glass production from 1904 to 1931. No Dugan or Diamond catalogues have surfaced publicly, and only a handful of early ads appeared in trade journals. Thus it is easy to understand why this firm was never credited with the major contributions it made to the iridescent glass field known today as Carnival glass.

With this in mind, these shards provide the important missing link to this company's long-lost past. I am well aware of their historic significance and each on is being carefully examined, photographed and catalogued. This report here is strictly a preliminary report, which will be expanded upon as new data becomes available.



Assortment of grape designs — the two on the left are part of a VINTAGE GRAPE powder box and the one on the right is part of a MANY FRUITS punch bowl. Photo by F. Wollenhaupt.

Carnival Glass by Dugan and Diamond—continued



On the left is an interior portion of a MANY FRUITS punch bowl, showing the so-called "Northwood" Cherries design, at the top a portion of DAHLIA and at the right part of PERSIAN GARDEN pattern. All three of these patterns are usually attributed to Northwood or Fenton. Photo by F. Wollenhaupt.

LET'S FACE THE FACTS

Before listing these shards, let's examine the more controversial aspects of publishing such a list. For years the practice of attributing glassware based on shards found at a factory site has proven controversial. This is especially true in the case of Sandwich glass and Portland glass. Critics can point out that often this glass cullet was sold from on factory to another, as it is an essential ingredient to the production of new batches of glass. Frequently shards found at a factory site are in direct conflict with the documents production of the same patterns at other factories, any miles away. A few skeptics can also question the value of these shards since four different companies operated the same factory.

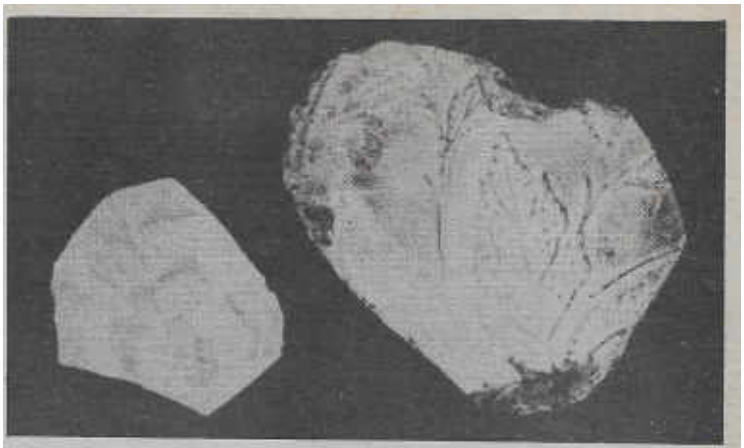
First of all, of the thousands of shards sent to me, there was not one single piece which could be definitely attributed to another factory—with the possible exception of Northwood at Wheeling, which this report will deal with later. If these shards were sent to Indiana Pa. from another location, then how is it that every one of them cannot be proven as such? I am absolutely certain that all the pieces found were made at the Indiana factory.

Secondly, these shards should not be discounted because four companies operated the same factory. There are surefire methods of determining which patterns were made by Northwood, which by Dugan and which by Diamond—by locating exact dates of production or distribution. Some of you may ask how I can be sure Jeweled Heart is not Northwood. To be perfectly honest, I can't be POSTIVE. But I think when you hear the FACTS, you will be less inclined to believe long-established misconceptions.

THE JEWELED HEART ISSUE

I am using Jeweled Heart as an example for ALL the shards, since the "Domino effect" of this single pattern topples many earlier attributions. This will be the hardest for many collectors to accept, since it means that the popular FARMYARD bowl, worth thousands of dollars and always considered Northwood at his best, was actually produced by either Dugan or Diamond. The Jeweled Heart design is found on the reverse side of this extraordinarily beautiful bowl. JH, always considered Northwood by myself and other writers, was originally designed as tableware shortly after 1900, and was later revived as a "Back pattern" for several novelty bowls in carnival, including PETAL AND FAN and the NORTHWOOD CHERRIES.

But is Jeweled Heart really Northwood? Tracing this pattern down its original attribution, I noted the JH was first named and listed In Kamm Book 5. She stated in her text, "so much of it has turned up around Indiana, Pa. that it probably was made by the Northwood Company." This is a rather skeptical foundation for positive attribution. No single piece of JH has ever turned up with a Northwood trademark, and just because virtually every writer since Kamm (including myself) agreed with her does not make it true. Dugan and Diamond were also at that same factory, and with confirmed production of JH in 1905 (it appeared in a Butler Brothers ad that year), the overwhelming evidence points to the fact that Northwood himself was not primarily responsible for production of Jeweled Heart.



The flower portion of a piece of APPLE BLOSSOMS also similar to RAMBLER ROSE] and a large piece of NORTHWOOD CHERRY bowl, with a JEWELLED HEART back-pattern. Photo by F. Wollenhaupt.

Diehard Northwood collectors will point out that it is possible that Northwood introduced the pattern before he left the factory in 1902. I agree with you on this point. But it is a relative

Carnival Glass by Dugan and Diamond—continued



Jewelled Heart water set, advertised in a 1905 Butler Brothers catalogue. This pattern was made by Dugan Glass, not Northwood.

Certainty that Northwood was not allowed to take the molds from Indiana Pa. with him to his new factory in Wheeling. He sold the factory to National in 1899, and evidence points to the fact that assets were included in the sale. Molds were considered a major asset, and even if Northwood designed the patterns, he didn't own the molds. Also, please remember that many shards of JH in carnival colors prove conclusively that the molds stayed at Indiana, Pa.

BUT WHAT ABOUT THE POSITIVE NORTHWOOD PATTERNS?

Perhaps the most controversial aspect surrounding these shards is the appearance of a large shard in Peacock at the Fountain and many shards in Grape and Cable. Both of these patterns are frequently found with a Northwood trademark (an N-in-circle), and in fact Northwood patented his Peacock table line in 1913. Prior to my research in this field, I merely assumed that Harry Northwood "jobbed out" the molds to his cousin's factory to keep up with the demand for two of his best-selling patterns. It seemed to be the only answer short of an outright copy of these designs.



GRAPE DELIGHT nut bowl, probably made by Dugan/Diamond, based on recent reproductions in this pattern.



Peach Opal NAUTILUS novelty formed from a spooner mold, sometimes found with the old Northwood script signature still on the base. However, the carnival version of this pattern was NOT made by Northwood.



Many shards were found in custard and carnival INVERTED FAN AND FEATHER [Feathered Scroll]. This bowl has a BUTTERFLY AND TULIP interior pattern.

Now the truth has come to the surface. Since Dugan left the firm in 1913, perhaps the new management saw no reason to maintain family loyalties and then copied these popular Northwood designs. I was surprised to learn that there are two different variations of the Peacock at the Fountain water set, one signed "Northwood" and the other with either no trademark or simply an empty circle. The huge chunk of glass found at the site in Peacock/Fountain matched exactly the unsigned



GARDEN PATH plate, known to have been made by Dugan and Diamond Glass based on several shards found at the factory site.



Rare marigold MANY FRUITS punch bowl, frequently attributed to Northwood based on the CHERRIES base and interior. However, shards prove conclusively that this was made by Dugan or Diamond.



Another confusing pattern known as FLORAL AND GRAPE, previously thought to be Fenton exclusively. However, Fenton made the VARIANT of this pattern with the ribs at the center leaning to the left.

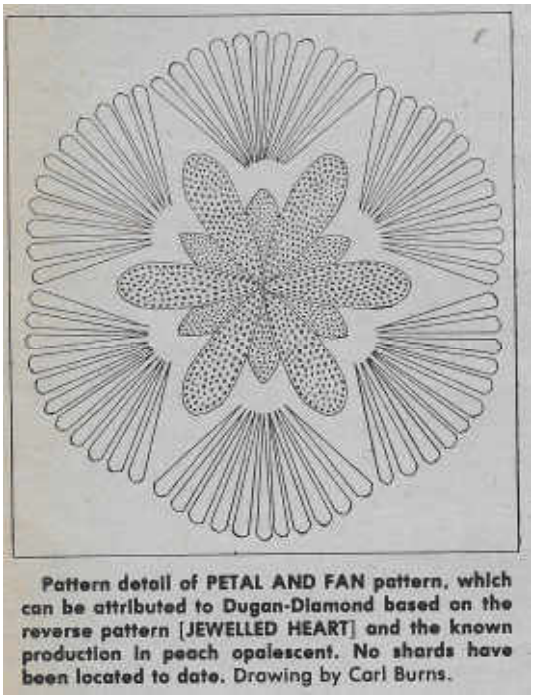
Version of the pattern. As far as Grape and Cable is concerned, the two variations of the pattern, both available in many different items, are so similar that the difference between signed and unsigned G&C has gone virtually unnoticed by carnival glass writers for many years.

One particularly interesting fact is that the Grape and Cable perfume bottle, of which several shards were unearthed at the site, is never found signed "Northwood." It was probably never even made by Northwood as the dresser set appeared in early ads without it. If a signed perfume bottle exists, I would be most interested in learning of it.

So without further fanfare, I will list the 40 different patterns and novelties attributable to either Dugan or Diamond, based on documented shards found at the factory site.

CARNIVAL GLASS SHARDS FOUND AT INDIANA, PA.

Names listed below are included in Hartung, unless otherwise noted. Unfortunately, many of these patterns have different names in the Presznick books.



Pattern detail of PETAL AND FAN pattern, which can be attributed to Dugan-Diamond based on the reverse pattern [JEWELLED HEART] and the known production in peach opalescent. No shards have been located to date. Drawing by Carl Burns.



1928 seems rather late for carnival glass, but here is a Diamond Glass assortment for that year. Northwood closed down in 1926, so that company couldn't have made this glass.

Apple Blossoms
Apple Blossom Twigs*
Big Basketweave*
Coin Spot*
Cherry Panels*
Circled Scroll
Corinth*
Dahlia
Double-Stemmed Rose
Dogwood Sprays*
Fan*
Fanciful*
Feathered Scroll* (Inverted Fan and Feather)
Fluted Scrolls
Garden Path*
Garden Path Variant*

Dugan Shard List Continued:

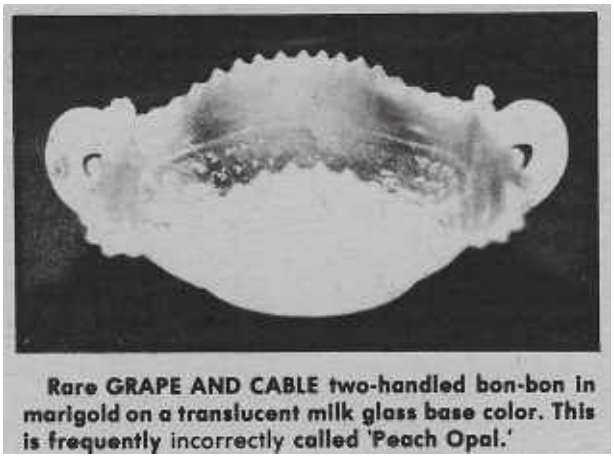
Grape and Cable
Heavy Iris
Holly Whirl* (Hand)
Jeweled Heart*
Lined Lattice Vase
Malaga
Multi-Fruits & Flowers (punch bowl)
Maple Leaf
Northwood Cherry (bowl only)
Nautilus*
Pastel Swan*
Persian Garden
Peacock at the Fountain
Pony (bowl)
Quill
Rambler Rose
Rib and Panel
Seagull
S-Repeat
Soda Gold*
Stork and Rushes
Twig Vase
Vineyard*
Vintage Grape (powder box)
Windflower*
Woodpecker Vase
Wreath of Roses (Rose bowl)
Wreathed Cherry*

Late Additions:

Many Fruits (punch bowl)
Floral and Grape
Lattice and Points*
Waterlily with Cattails
Peacock and Urn (dif. From Fenton's)

NOTE: Today (2022) the Multi Fruits and Flowers punch set is considered to be Millersburg and Peacock and Urn is not considered to be a Dugan/Diamond pattern (Fenton, Northwood and Millersburg all made a Peacock and Urn)

Carnival Glass by Dugan and Diamond—continued



Rare GRAPE AND CABLE two-handled bon-bon in marigold on a translucent milk glass base color. This is frequently incorrectly called 'Peach Opal.'



The VINTAGE BANDED mug can be attributed to Diamond, based on its appearance in a 1928 Butler Brothers catalogue, and by several shards found at Indiana, Pa. Drawing by Carl Burns.

This list is only preliminary. Recently I received three additional boxes of shards which have been given a careful study for additions to my earlier listing, but I have not had the opportunity to share these with my research associates listed in the credits. I did not want to hold up this report any longer, as I feel it is too important to go unpublished.

ATTRIBUTION BY PATTERN ASSOCIATION

Listed here are those patterns which can be attributed to Dugan/Diamond by wha tis called "pattern association". Studying the list of shards reveals clues concerning many other patterns. For instance, the Roundup patter is probably Dugan/Diamond because it has the same back pattern as Fanciful. Butterfly and Tulip, Constellation * (Sea Foam), Farmyard*, Formal Vase, Grape Arbor (bowl), Keyhole (Raindrops), Petal and Fan, Puzzle*, Rays (Smooth Rays) and Roundup.

ATTRIBUTION BY BUTLER BROTHERS GROUPS

Various wholesale catalogues offered selected groupings of carnival glass about 1901 to as late as 1928. These groups of glass were packed into assortments at the factories, not by the



Tumblers in VINEYARD and WREATHED CHERRY patterns. Shards in both of these patterns have been found at the factory site. The pattern on the right is sometimes found with a Dugan trademark, a D-within-a-Diamond .

wholesalers. Butler Brothers was one of the biggest distributors, and their catalogues have proven invaluable for attribution of early glassware. Listed here are patterns which appeared in groups which consisted of KNOWN Dugan/Diamond items. Some of those listed are also confirmed by shards found at the factory site. Cherry Panels, Leaf Rays, Malaga*, Ski Star* and Vintage Banded (mug).

THE PEACH OPAL CARNIVAL THEORY

One particularly interesting conclusion is that it is a strong likelihood that the carnival color known as PEACH OAPL was primarily made by Dugan/Diamond. I have marked those patterns in this color with an asterisk (*). Except for a few Fenton rarities, I know of no other factory responsible for this color. Do not confuse this color with marigold on milk glass or custard glass. I was once shown a piece of that that the owner called signed Peach Opal in Northwood, but it was nothing more than a frosty effect at the top rim caused by exceptional satiny iridescence. To my way of thinking, Peach Opal is just what the name implies—like an opal. Most pieces of this color have a very deep opalescence, not just a touch of white at the very edge.

To validate this theory, I have to explain in the peach opal Nautilus novelties with the Northwood "Script Signature". This pattern, also known as Argonaut Shell, was introduced in 1900 in custard glass. The spooner mold was later revived and formed into a novelty in carnival glass. But someone forgot to remove the old trademark. Eventually this trademark was removed, as the Nautilus pieces are found frequently with no signature.

More than 100 different patterns and novelties are known in Peach Opal. Of these, four are known Fenton (again with very light opalescence), two are very dubiously attributed to Millersburg, and four are found signed Northwood. The four which are found signed may be true peach opal, but it is my guess that hey are more like the piece illustrated here. The two handled Grape and Cable nappy is in a translucent milk glass, not a true Peach Opal.

I will not attempt to list the many patterns found in this color, but bear in mind this one simple FACT. Nine out of ten patterns found in this color HAVE NEVER BEEN ATTRIBUTED. Isn't it possible that the reason for this is because Dugan and Diamond production has also never been documented before? Think about it.

THE FINAL PROOF - REPRODUCTIONS

I have learned that some collectors are hesitant to accept my theories concerning Dugan/Diamond carnival. I know it's hard to accept change, and to say I have proof of these facts can only be documented when a catalogue from either of these companies surfaces. But on one thing we can be sure: the molds for many patterns remained in Indiana, Pa. They were purchased during the Depression by MR. L.G. Wright, who found them in this town and built up a business reproducing the patterns. For years these molds were referred to as "the old Northwood molds," but Northwood was there for only a few years. Dugan and Diamond were there for three decades. Since the molds were positively bought in Indiana, Pa., we simply have to conclude that most of them are Dugan or Diamond and not Northwood. Remember, the script signature dates from about 1900, before Northwood left the firm. The N-in-a-circle dates after 1905, from his Wheeling factory.

In closing, it is my most fervent wish that those who oppose accepting the facts presented here at least keep an open mind to accept the POSSIBILITES. I checked out my story carefully before releasing it publicly, but there still may be a few important facts which I have overlooked. I have much more proof which is too tedious to present in this highly edited final form. I ask only that you weigh the evidence and accept the conclusions the same way I did. Just because some of your favorite patterns were not made Northwood, but instead were made by some company no one ever heard of, does not mean they should be appreciated any less, Just look at these lists presented here. Some of the most beautiful carnival, custard and opalescent glass known can be attributed to Dugan and Diamond Glass Companies. Surely you can accept the fact that Northwood did not hold an exclusive on quality?



The NORTHWOOD MAPLE LEAF pattern was not even made by Northwood [at least in carnival], unless it can be proven that it dates before 1902. Dozens of shards in this pattern were found at Indiana, Pa. The carnival production dates from 1912, when the company was known as Dugan Glass Co. Drawing by Carl Burns.

Leaf Ray Nappies by Dugan / Diamond





Dugan made many of these little nappies as they are found quite frequently. It must have been a good seller as ads for the nappies appeared in Butler Brothers catalogs from 1912 to 1931. Shown to the right is an ad from 1915. Usually seen in the tricorner or spade shape but it can also be found in a ruffled version.



"NEW ETRUSCAN" ASST.—Iridescent.

Rich coloring. You can easily get 10c or 15c for many of these pieces.

C2400—Golden iridescent, stork, floral, basket and ridge embossings. 1 doz. each of 12 items:

5x6 double hdld. basket.
4x4½ swan match holder.
5½ in. hdld. olive.
6½ " double hdld. vase.
6½ " plate.
9½ " sandwich dish.
4 " hdld. stork mug.
4 in. comport.
4 " sweet pea vase.
4x3 tumbler.
7½ in. salad bowl.
7 " vase.

12 doz. in bbl., 130 lbs. Doz. **48c**

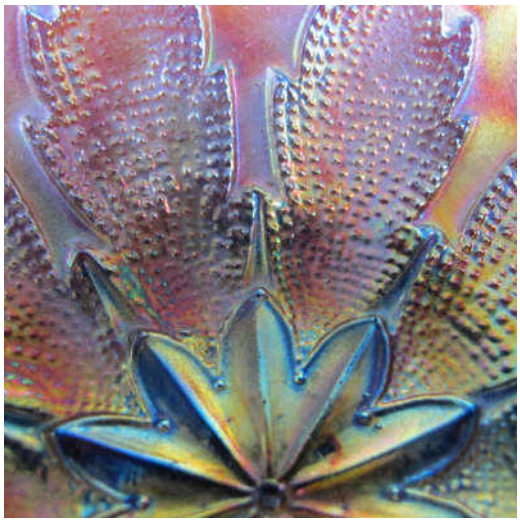
This nappy in blue, a scarce color for Dugan, sold at the 2012 Heart of America Carnival Glass auction. Photo courtesy of Seeck Auctions.

The nappies are about 6 1/2 inches long, 5 1/2 inches wide and only 2 inches tall. Colors found include amethyst, blue, lavender, lime, marigold, peach opal, pink and white.



The exterior is typically un-iridized as shown in this amethyst example to the left. Leaf Ray has a very small and hard to see exterior pattern called Daisy May. Daisy May is simple short leaves encircling the collar base.

There are also two variations of the Leaf Ray nappy. The photos below show the subtle difference. In the photo to the left, the stippled leaves touch most of the center petals. In the photo to the right, there is a smooth unstippled space that separates the leaves from the petals. Was there only one mold which was at some time modified or were there at least two molds used to make the Leaf Ray nappy. Given the quantity of these found today, it is probable that more than one mold was used to produce all of them.





(On the Hunt with Corky series)
Finds at a Furniture Auction
By Corky Cotten



While scrolling through my phone, I found this photo and thought I would share this find from September 2012.

I was in Atlanta working on a bank remodel. Noticed online a high-end furniture auction that day that had around 14 or so pieces of Carnival Glass. I only went to the auction because one of the pieces listed was a Seacoast pin tray, which was a wonderful emerald green beauty. Unfortunately, I didn't leave with it as I stopped bidding at $750, which also had a 14% buyer premium. I regret that decision. My only competition was a phone bidder.

The Carnival was at the end of the auction. A room that had 200+ people now had maybe 20. First item up was a hard-to-find small size marigold Zipper Loop lamp. I was the only bidder at $25. Next a large Zipper Loop on which I was the second bidder and won for $50. Also managed to walk away with a finger hold Zipper Loop lamp for $25, a nice blue Orange Tree plate for $100, and this pretty marigold Orange Tree plate for $75.

If not for the Internet, I would never have known about the auction. I sold the blue plate and small lamp. Wish I still had the small lamp. Some lady in North Dakota owns it now.

Hunting in the Wild… Have Gun will Travel
By Corky Cotten

Even though we live in a modern time of online bidding, sometimes you are forced to travel far on a hunt. So, keep your bidding gun oiled up and be ready to make the trip to bag that trophy piece to add to your collection.



I recently was forced to make such a hunt. On May 15, 2021, there was an estate auction happening in the small town of Hindsville, Arkansas, population about 75 people. The auction was not online. You could not make a phone bid, and they would not ship. They also did not take a credit card…. cash or check only. I gassed up the truck and drove eight hours to the area two days prior so I could preview the glass before auction day.

There were approximately 300 pieces of Carnival Glass at the auction among the mountain of other antiques from these collectors.

A brief history of the collectors Jim and Pat Vaughn, both deceased. Their ancestors were the first to settle that valley in 1832, which is called Vaughn Valley to this day by the locals. Jim and Pat had been collecting Carnival Glass since the 1960s. They concentrated on marigold of which 99% of the approximately 300 pieces were. Jim and Pat

Hunting in the Wild… Have Gun will Travel - cont.
By Corky Cotten



were cattle farmers as well as selling antiques out of their antique shop in Hindsville. The locals were cordial and gave me this brief history on the Vaughn's. They were dearly loved by all who knew them.

I was very pleased the day before the auction when I walked in and saw all the beautiful marigold. There was plenty of trophy pieces to bag on this hunt. I was very fortunate to acquire two Christmas compotes, a master Grape and Cable punch set, a pair of Crucifix candlesticks, and a Grape and Cable whisky set.

So. in conclusion, always be ready to travel to that out-of-the-way place far from home to hunt. It will be very rewarding, not just in the glass you may acquire, but you get to see new countryside and have some wonderful conversations with the locals.

(A later search by Corky revealed more information about the town and these beloved collectors.)

I went back and found the auction info on the internet. I also found a local newscast video from 2010 about the Valley Inn Cafe in Hindsville. During the interview of a local, he pointed across the street and stated, "That's Jim Vaughn's antique shop." Then the camera scanned and showed the shop.

Hindsville is tiny. The newscast from 2010 showed a clip of the population sign which stated 75. When I was there, it consisted of two attached old buildings on one side of the street (one being the cafe) and one on the other side which was the antique shop, although it was closed due to their deaths, and the Antiques sign was not on the building.

Their one and only child, a son, was killed several years ago. So evidently there was no one to take over the shop. I bet every local I spoke with told me about their son being killed. Several of the local women who spoke to me about them and their son would have tears in their eyes. They were dearly loved.

I was told they attended conventions often so Carnival collectors may have met them. The locals referred to Pat as Miss Kitty.

It amazed me how open the locals were speaking about the Vaughn's. Too bad one of them is not alive as I'm certain you could have gotten some great stories out of them.





Double Star or Buzz Saw by Cambridge







This pattern, found in a water set and cruets, derives its name from the two types of stars on the trunk of each shape; one large whirling star and a smaller hobstar. Some pieces in this pattern are marked "Nearcut", a Cambridge trade name. Most water sets are green but an occasional marigold or amethyst water set piece turns up now and then. The large cruet is about 5 1/4 inches tall and the small cruet is about 4 inches tall. Both are available only in green and marigold. The stoppers are also iridized and thus it is quite noticeable if an incorrect stopper is being used.

Although both the water set and the cruets appear in one catalog page from Cambridge, carnival glass collectors refer to the pattern on the cruets as Buzz Saw and the pattern on the water set as Double Star.

This pattern appears in an old Cambridge catalog (shown to the right). With the title "No. 2699 Buzz Saw Pattern", the ad features, the water pitcher and tumbler and a cruet along with many other shapes.

Two Variations in the Maple Leaf Tumbler by Dugan Glass



If you look at many carnival glass tumblers closely, you will notice that there may be more than one variation for a given pattern. Maple Leaf tumblers are a case in point. The easiest way to tell the two apart is the wavy line versus the straight line. Just above the Soda Gold filler, you will notice a line. The three to the left, a Hansen contemporary, a vintage Dugan and an LG Wright contemporary, all have wavy lines, while the vintage Dugan to the right has a straight line around the top. It is not just the line that sets them apart, the soda gold filler pattern also differs as can be seen in the four photos just above.

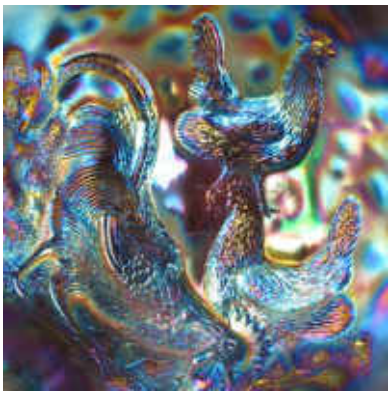






The bases of all tumblers seem to be the same with a 24 ray star that has alternating lengths for the rays. The only difference would be a new contemporary version which would be signed either by Hansen or with a "W" for LG Wright. Both these signatures are shown to the left. Vintage Dugan tumblers would not be marked.

POSTMASTER
Direct any problems to
Distribution Manager:
Gary Sullivan
671 Ridge Road
Wethersfield, CT 06109



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 or newsletter renewal.





