

**A.C.C.G.C.
Bernice Thach
4500 N. Ridge Road
Wichita, Kansas 67205**



**July - August 2009
Sedgwick County Park
Wichita, Kansas**



A.C.C.G.C.

Air Capital Carnival Glass Club

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Photographs by Jerry Kudlac & Bernice Thach.

Some photographs copied with permission from the San Diego Carnival Glass Club & the Southern California Carnival Glass Club & Dave Doty's website.

Send new or renewal memberships & address changes to Randy Thach.

Contact information for our convention can be obtained from Don Kime.

For information & articles for our newsletter contact Bernice Thach.

Air Capital Newsletter & Advertising Policy is listed on the last page of this newsletter.

Please notify Dick & Jennie Hostetler our Courtesy Committee on any deaths or illnesses.
(405) 324-0758
djhok@cox.net

Permission granted for the Heart of America Series
By Bob Grissom

Membership Application

If you are interested in becoming a member or renewal, please fill out the form below and mail your payment to.

Randy Thach / 4500 N. Ridge Road / Wichita, Kansas 67205

Membership is \$20.00 per year for U.S. citizens.

\$22.50 for our Canadian Friends & \$25.00 for other Foreign Memberships.

Membership fees must be paid no later than December to continue receiving this newsletter.

Air Capital Carnival Glass Club Policy Statement is listed on the last page of this newsletter.

Name _____

Address _____

Telephone _____

E-mail Address _____

Please print clearly & fill out all the blanks.

Air Capital Meetings 2009

(Attention New Time)

Meet for lunch at 12:00 - Meeting at 1:00

Lunch and meeting will be held in a meeting room

at the Best Western Holiday Inn

6825 W. Kellogg

Wichita, Kansas

August 2nd, 2009

As the children fly away to school,
program on bird patterns.

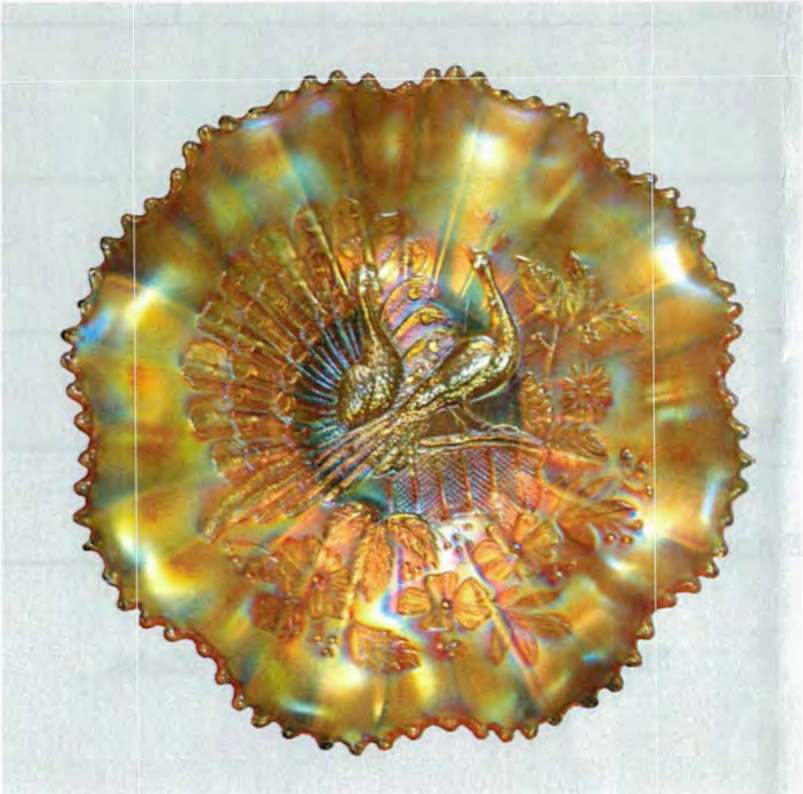
October 4th, 2009

For Fall, program on Marigold.

Air Capital Convention Raffle Piece

Marigold Peacocks ruffled bowl.

Raffle Tickets are \$1.00 each.



Air Capital Convention

October 14th – 17th, 2009

Air Capital Convention Directions



Best Western Holiday Inn
 6825 W. Kellogg
 Wichita, Kansas
 Make your own Hotel Reservations.
 Toll Free 1-888-942-5666
 Or 1-316-942-5600
 Room Rate \$79.99 – Ask for Air Capital Carnival Glass Discount

Check-In 3:00pm
 Check-Out 12:00 Noon

Some Amenities:

- | | |
|---------------------------------------|--------------------|
| Restaurant on site. | Guest Laundry |
| Indoor pool heated including hot tub. | Cocktail Lounge |
| Exercise facility, 24 Hours | Cable satellite TV |
| Complimentary full breakfast. | Dataports |
- One mile from Wichita Continent Airport

From the West merge onto US 400E/us54E./Kellogg. Take the exit toward Ridge Road/Mid Continent Airport/Dugan Road. Stay straight to go onto West Kellogg Drive. End at 6815 W. Kellogg Drive.

From the East Merge onto US-400/US-54W/Kellogg. Take the exit toward Ridge Road/Mid-Continent Airport. Take the ramp toward Ridge Road North. Stay Straight to go onto W. Kellogg Drive/US400/US54. Turn Left onto S. Mid Continent Road. Turn Left onto W. Kellogg Drive/US-400/US-54. End at 6815 W. Kellogg Drive.

October 14th – 17th, 2009

Air Capital Carnival Glass Convention Schedule

We have a busy schedule this year meant to be great entertainment.

Wednesday – October 14th, 2009

Welcome - Room Display & Glass for Sale

Thursday – October 15th, 2009

6:30am – 9:30am - Free Breakfast in Hotel Restaurant

10:00am – 11:45am - Blow Your Own Ornament at
Karg Art Glass Studios. Regular & Iridized Ornaments
All proceeds to KARG

9:00am – Set up Silent Auction – Hotel Court Yard.
Hosted by Jennie Hostetler

11:45am – 12:30pm - Lunch Break

12:30pm – 2:45pm Continuation of
“Blow Your Own Ornaments” by other Karg Glassblowers.
We will also be reshaping & re-iridizing several pieces of old
Carnival Glass. We have reshaped before but this is the first
time we will be demonstrating re-iridizing. The large bowl that
was made into a plate in 2006 had a pontil mark. With Ron
Britt’s tool, there will be no pontil mark this year. All pieces
will be marked and not resold to the public.

Return to hotel for Registration held in the hospitality room.
Coffee & Tea will be served.

6:00pm – Rods famous Barbeque – Early Bird Dinner
This is truly a wonderful meal for all to enjoy.

All Day – Room Displays & Glass for Sale

Friday – October 16th, 2009

6:30am – 9:30am – Free breakfast in Hotel Restaurant.

9:00am – Seminar by HOACGA
President Bob Grissom on Table Sets

11:00am – 2:00pm – Hospitality Room
With a full meal including desert.

2:00pm – Seminar on reheating, reshaping, and
re-iridizing old Carnival Glass.

Chairperson Ron Britt.

Presentation on how to iridize glass
by Karg Studio Representative or Ron Britt.

Silent Auction closes immediately after seminar

6:00pm Air Capital Convention Banquet
Program by Speakers Brian Pitman & Fred Stone.

Display Awards & Raffle Piece will be presented.

Preview Auction Glass following the Banquet

All Day – Room Displays & Glass for Sale
Don't forget to vote for favorite glass display.

Saturday – October 17th, 2009

6:30am – 9:30am – Free Breakfast in Hotel Restaurant

9:00am - 9:30am – Preview Auction Glass – Regency 1

9:30am – Convention Auction by Remmen Auction Service

All Day – Glass for Sale

Sunday –

Stay an extra day, & stop by Yukon Oklahoma
to see the glass of Jerry & Cleo Kudlac
& Jennie Hostetler.

Karg Art Glass Trip

Air Capital will again take a trip during our convention to the Karg Art Glass Studio. We visited Karg during our 2006 Convention and turned several vintage Carnival Glass bowls into plates.

This year at our convention you will have a chance to blow your own Ornament. Plus we will be doing some more experiments with turning bowls into other items and reiridizing them.

All of these items will be marked so that they cannot be sold as vintage glass.

Blown Glass by Rollin Karg

Rollin Karg, engineer turned glassblower, has turned one of his one-time hobbies into a full time career. He attributes his artistic inclination in part to a strong desire to work with his hands. Standing under his spectacular awning and facing the furnace he built, Rollin concentrates on working the hot molten glass. Skillfully he turns a flowing globe, adding intricate colorful designs to the crystal clear mass. The fiery furnace and forces of gravity heighten the artists' exhilaration at bringing dramatic form to the soft, hot glass. The excitement is intensified by nature's own beautiful backdrop, and exquisitely unique glass pieces are born.

Simple hold the magic in your hand when you visit his studio. His glass is found in discriminating galleries and private collections across the United States and Europe.

Do a internet search and you will get 19,600 results so Rollin Karg is well known. Come join the fun at our Air Capital Convention this year on October 14th – 17th, 2009.





In Memory –

On May 28, 2009, we lost a long time Carnival Glass collector and a good friend, Dick Hostetler. Dick was born in Kent, Ohio, about 50 miles northeast of Millersburg where many of his family members resided. Dick's great uncle owned stock in the Millersburg Glass Company and when it closed; he hitched up his horse and wagon and went to the glass plant and loaded up several barrels of glass as means of redeeming his share in the company. From that time on, his great uncle would give a piece of glass as a gift on special occasions such as birthdays and anniversaries. In those days the glass was only referred to as "Millersburg glass" rather than Carnival Glass and it was of little value at that time. Dick had told the story that in his youth; he would put a Diamonds tumbler on a fence post and use it for target practice. Dick's sister Ruth, he always called her "Baby Sister", said they used the Millersburg water pitchers and tumblers for every day use and remembers drinking milk out of them for breakfast. They both have told the story about their aunt who had a vaseline Hob Star and Feather punch bowl and base that sat on the front porch with petunias planted in it. That is until one day when the punch bowl got knock over and was broken. The punch bowl pieces were discarded, but the base was saved.

Dick grew up in a family that was surrounded with Millersburg glass, but he never collected Carnival Glass until about 1985, when Dick and Jennie moved to Yukon, Oklahoma. The house had a dark fireplace and they needed something to brighten up the room. They enjoyed going to flea markets and purchased an IG Imperial Marigold Carnival Glass compote for their mantel. As they continued to visit flea markets and antique shops, Dick found some Millersburg glass and a HOACGA pamphlet on Carnival Glass Clubs. They joined Air Capital, the Texas Club, HOACGA, ICGA and several others – they were hooked on Carnival! As they joined the numerous clubs, they also attended many conventions. Dick served four terms as Souvenir Chairman and several terms as Director on the International Carnival Glass Association Board of Directors and two terms as Vice President of Air Capital Carnival Glass Club. From 1986, Dick attended every HOACGA Convention until 2009 when he was too ill to attend. Many of his friends missed him and called from the convention.

Dick was always willing to share his knowledge about Carnival Glass. Both Dick and Jennie mentored us when we started collecting Carnival Glass and we were very fortunate to have their guidance. One year Dick presented a program on Millersburg glass at HOACGA only to find numerous experts such as Marie McGee and John Britt and others sitting right on the front row, but he did just fine. A few years later he presented a program at the Air Capital Carnival Glass Club Convention on the Peacock pattern. After the program Dick's good friend, Bud Martin, called Dick - "Mr. Peacock Man". Even though Dick was very fond of Millersburg glass, he collected just as much Northwood glass as well as some Fenton and Dugan.

But there was still one piece of Millersburg glass that Dick had always wanted to own. A number of years ago his two old maid aunts in Millersburg, Ohio were placed in a nursing home. The family needed to divide up their estate which included several pieces of Millersburg glass including two vases and Dick wanted at least one of them.

The heirs decided to draw numbers and then starting with number one, each person would select an item. A cousin was number 1 picked one of the vases; Baby Sister – Ruth had number 2 - she got the second vase; Dick had number 3 and when his turn came, the vases were gone.

Later, Dick told Baby Sister that if she ever wanted to get rid of the vase, he wanted to have first chance on getting it. Last year, Baby Sister called Dick and told him she was ready to give it up and would he like to have it. You can imagine how excited he was to finally own the vase he had longed for and had seen for so many years in his aunt's house. Last February, I went over to Dick and Jennie's home to see the vase. I encouraged him to write an article on the vase and while I was there I took some photos so he would have them to go with his article. Dick wasn't able to write the article; so, we will tell the story for him. The vase that Dick was interested in was a Millersburg Marigold Rose Column vase which had been rescued by his great uncle and handed down in his family for almost a hundred years. Dick was very proud of that vase, but he never got the chance to show it to all his friends. Jennie said now would be a good time to share it with all his friends. What a beautiful vase it is and it is one that collectors have not seen before.

Very few Carnival Glass collectors have had a lifetime experience of growing up in a historical area such as Millersburg, Ohio and then being able to get an old "hand-me-down" like the Rose Column vase. Jennie said the most memorable thing about collecting Carnival Glass is all the people they have met and the many lifelong friends they have made – that is the Carnival Glass family.

Dick – Your Carnival Glass Family bids you farewell, good friend.

We have many fond memories to hold on to.

But we will still miss you
– *Mr. Peacock Man.*

Cleo and Jerry Kudlac



Candlesticks in Carnival Glass

Jerry & Cleo Kudlac

Usually, collectors think of carnival glass items as being plates, bowls, nappies, compotes, water sets, tumblers, and vases, etc. In the early 1920's, glass companies such as Northwood, Fenton, Dugan, Imperial and US Glass made various types of lighting fixtures in iridized or carnival glass. Kerosene lamps were some of the earlier type of light fixtures along with lamp shades for gas and electric lamps, and electric carnival glass lamps such as "Gone with the Wind" and "Peacock". Candlesticks were also part of the Carnival Glass light fixtures and they made a nice addition to any Carnival Glass collection. Some collectors collect only the candlesticks. Carnival Glass candlesticks can be found in a variety of shapes and colors, and range in availability from the very common to scarce to the very rare.

The "Heart of America Carnival Glass Association" (H.O.A.C.G.A.), as part of their educational effort, has published several editions of Candlestick patterns that identify approximately 140 different Carnival Glass candlesticks made by various glass companies. The purpose of this article and several to follow is to look at some of those companies and show some examples of carnival glass candlesticks.

Candlesticks were, for the most part, a pressed glass item with a base, a column and a socket to hold a single candle, but a few candlesticks were mold blown glass and hollow. These are usually referred to as candle vases since they could be used as a candlestick to hold a candle or filled with water and used as a vase to hold a stem or two of flowers. Some candlesticks had a matching Carnival Glass shade held by a metal attachment, these are referred to as candle lamps. Chamber candlesticks had a "finger hole" and a saucer type base. A few candelabras holding two or three candles are also known.

While many candlesticks are generally six to twelve inches in height, they can range in height from one and one-half inches to more than twenty-four inches in height, but those over twelve inches are generally less common.

There is quite a variety of shapes found in candlesticks from plain, round, twisted, geometric and molded shapes; and some candlesticks, may have a molded pattern of animals, fruits or flowers on the column or base. Although punch bowl bases were not made to be used as candlesticks, collectors sometimes use them to hold large candles.

Candlesticks in Carnival Glass

Part 3- Dugan/Diamond

By Jerry & Cleo Kudlac

In previous sections on “Candlestick in Carnival Glass” (Part 1- Fenton and Part 2 – Northwood), we discuss some of the problems encountered when trying to identify the candlestick pattern and maker. Depending on the reference, candlesticks may be identified by pattern number or name; other references use both patterns numbers and names. In some cases if a candlestick was made in two different sizes there will be two different pattern numbers. To add to the difficulties in identifying candlesticks made by Dugan/Diamond, we find that some references use a pattern shape (no name has been assigned to the pattern) or the name used is actually the type of iridescence on the candlestick and not the shape. So, we will present nine basic types of Dugan/Diamond candlesticks in a manner that will help to resolve some of the identification problems a collector might encounter.

The Dugan Glass Company and later the Diamond Glass Ware Company was in operation from 1907-1931. The Dugan family (Thomas and Alfred Dugan) were involved in the ownership or management of the factory until 1928, when Alfred Dugan died. The Dugan’s expertise in glassmaking prevailed during most of the time the plant was in operation. Candlesticks were introduced as a production item about 1920 when the Diamond Glass Ware Company was in operation. Because of the Dugan influence and collectors familiarity with Dugan Carnival Glass, we will refer to candlesticks made during this period as the Dugan/Diamond candlesticks.

In the early 1920’s, the Diamond Glass Ware company introduced several lines of iridescent glassware which was referred to as the “Luster Lines”. Egyptian Luster was introduced about 1921, followed by Rainbow Luster and Royal Luster and finally Ruby Luster which was introduced about 1924.

Egyptian Luster was an iridized dark amethyst glass or black amethyst which is so dark that it appears to be black. It was described as a rich black with iridescent shading in all colors of the rainbow. *Golden Luster* was an iridized clear or crystal glass that is now called marigold. *Royal Luster* was a deep royal blue colored glass iridized to have silver and

gold tones. *Ruby Luster* or *Ruby Iridescent* was a red glass with similar silver and gold tones. Some collectors may not be aware that Thomas E.A Dugan developed a Selenium red glass formula (March 8, 1924). Both candlesticks and console bowls were made in the iridized red glass and some stretch red glass. The remaining Luster Line was the *Rainbow Luster* and, as the name suggests, had a wide variety of colors such as Gold (marigold) Blue, (Celeste Blue and Harding Blue are considered the same), Green (Ice Green also referred to as Florentine Green and usually glows under a black light), Amethyst, Shimmering Rose (Pink – also known Pink Afterglow) and Pearl (White). As we describe the basic shapes of Dugan/ Diamond candlestick, most of these shapes can be found in several different Luster Lines.

Pressed glass Candlesticks – no pattern

Diamond Spindle - Photo A

This is a 8 ¼ “ tall candlestick with a 4 ¼” round base. It is similar to Imperial’s Premium except Diamond Spindle has a wide band at the top and bottom of the stem with a wide pear-shaped mid section. Reported colors are Shimmering Rose (Pink Afterglow), Celeste or Harding Blue, Ice green, Marigold and Pearl (White), Wisteria, Amethyst, yellow Vaseline.



Dugan Column – Photo B

The Dugan Column is 8 1/8 inch tall candlestick with a 5 inch round base. It is very similar in shape as the Royal Luster candlestick. Reported colors are Aqua, Cobalt blue, Celeste Blue, and Ice Green.



Mae West – Photo C

Mae West is a 8 ¼ inch tall candlestick with a 5 inch base. It is found in a variety of colors such as Egyptian Luster (iridized black amethyst), Royal Luster (iridized royal blue glass), Ruby Luster or Ruby Iridescent (iridized red glass), Celeste or Harding Blue, Ice green and Marigold. Also found in several non-iridized transparent and opaque glasses.



Bell Shape – Photo D

The Bell Shape candlestick is 9 ¼ inch tall with a 4 ¼ inch round base. It is usually decorated with a white enamel line on the base and the top of the candle socket. Reported colors are Ice Green (glows under a black light), Celeste or Harding Blue, Egyptian Luster, Ruby Luster, Royal Luster (iridized blue glass with silver and gold tones).



E



Royal Luster (also referred to as a “shelf support”) - Photo E

This is an 8 inch tall candlestick with a 4 ¾ inch round base. It is very similar in shape as the Dugan Column candlestick. Reported colors are Royal Blue and Ruby Luster.

Diamond Candlestick Bowl – Photo F

This item was designed by H.W. Thomas of the Diamond Glass Ware Company and received a design patent May 12, 1925. The design incorporates the three piece console bowl and candlesticks into one item. The candlestick bowl is 7 ¾ inches long and 3 inches high with a 4 3/8 inch base and is usually displayed on a black amethyst base. The bowl base has the words “Pat. Applied For” on the bottom. Reported colors are Ice green, Celeste Blue and Marigold.



Mold Blown Candlesticks

Candle vase – No Pattern - Photo G

The candle vase is a hollow mold Blown 10 inch tall candlestick with a 3 ½ inch base and can be used as a candlestick or a vase. It is found Ice Green (glows under a black light), Celeste or Harding Blue and Marigold.



Candle vase – No Pattern #1 - Photo H

Very little information could be found on this item. It is a hollow mold blown candle vase approximately 7-8 inches tall with a round base found in Marigold.

Candle vase - Adams Rib Pattern - Photo I

This also is a hollow mold blown candle vase approximately 9 inches tall candles with a 3 inch base with vertical ribs. This is part of the No. 900 (ribbed line – Adams' Rib) introduced in a variety of shapes in 1925. It was considered one of Diamond's most successful lines at that time.

Other candlesticks

A number of other candlesticks were made by the Diamond Glass Ware Company in a variety of non-iridized transparent and opaque glasses. Many of these were made toward the end of the carnival glass period. The glass plant was destroyed by fire in June, 1931.

Photograph credits:

Photos A, B and E: Copyright photograph by Dave Doty - *Used with permission;*

Photos C, D and G : Jerry & Cleo Kudlac and Photos F, H and I: "Harry Northwood "The Wheeling Years 1901-1925" W. Heacock, 1991.



CARNIVAL GLASS LIGHT & LAMP SHADES

Series by Roy Hieger

Because carnival glass light & lamp shades are still relatively inexpensive, attractive, and easy to display, and unlike most carnival glass can be used as intended without much risk of damage, I consider them an ideal collectible. Unfortunately they represent an area of collecting about which very little information is available. The lack of resource material has often made collectors reluctant to acquire carnival shades. Since I now have a fair number of shades in my collection, I thought I might share what I've learned---from a variety of resource books, and personal experience.

Carnival glass lamp shades were produced during an interesting period in history, when our country was making the transition from gas to electric lighting. As a result, shades for both gas and electric light were produced. Some of the patterns were those used for other carnival shapes, and some were unique to shades. A given pattern was usually produced in a variety of shapes and colors. On occasion, two or more companies produced nearly identical shades, for example, Fenton's & Northwood's Pillar & Drape.

Carnival shades are well suited for use on student type lamps, or as replacements for the relatively drab shades on many of today's ceiling fans. Although most collectors would probable opt for a matched set, some, like me, might settle for shades with the same pattern, but different colors, or perhaps shades of the same color, but different patterns.

The three major producers of carnival shades were Imperial, Northwood, and Fenton, in that order, with Imperial producing a greater variety than the other two combined.

In The last newsletter I incorrectly added the wrong pictures to this article, so it is reprinted with the correct pictures. Bernice

COLONIAL (#544)

This was Imperial's #544, and was made only in the electric and cluster electric style. The name Colonial comes from an old Imperial catalog. The pattern consists of 12 wide, vertical, exterior panels. The bottom is scalloped. The shade measures 3 ½ inches in height, and is known in marigold, white, green, and smoke, all iridized inside and out.

A large, 11 inch, cluster electric Colonial shade in emerald green with bluish iridization was offered for sale on eBay in Aug., 2002. I wanted it in the worst way, but grossly underestimated the selling price (\$375.00). An identical shade (or perhaps the same shade) is shown on page 285 of Carwile's Encyclopedia of Carnival Glass, 11th edition. He described it as "one of the most beautiful light shades" he had ever run across.

The cluster electric version is shown, paired with a smaller electric shade, on page six of the Archer's Blue Book, both sizes with a matching sand-blasted floral design.



DAISY

This is another NUART shade, made in both the gas and electric styles. It has a stippled external surface with 6 narrow, circular, and 18 vertical ridges that divide the surface of the shade into 6 encircling rows of small blocks. Each block has a $\frac{1}{8}$ inch, elevated square in the center. The vertical ridges extend down beyond the squares to near the scalloped, serrated bottom of the shade, each ridge ending there in a 10 pointed "daisy". The shade measures $4 \frac{7}{8}$ inches in height. It is iridized inside and out.



DIAMOMD BLOCK

(#699)

This was Imperial's # 699, and is a pattern originally called Mount Vernon. Although it was made in many different, non-iridized shapes, iridized pieces such as the shade are scarce. Only the electric style was produced. It measures 4 $\frac{3}{4}$ inches in height, and is known in a light marigold, typical clambroth, a frosty white, and smoke. They are iridized inside and out. There is a smoke version, with the base still in place. It was presumably sold as a vase.



DRAPE

This is another of Imperial's NUART shades. It is known only in the electric style, and in a frosty, satiny marigold. The iridescence is on the inside. As noted by Carl Burns, the pattern is strongly reminiscent of an artichoke. It measures 4 5/8 inches in height.



DOG FACE ASH TRAY

By Jerry & Carol Curtis

In 1983, Carol and I first became interested in collecting Carnival Glass. At that time, the only identification guide we had was an old Bill Edwards Price Guide which at that time had some small accompanying pictures along the outer edge. We by chance met a lady in town who also collected Carnival Glass and she introduced us to Marion Hartung's ten Books on Carnival Glass, which at that time was already out of print. I borrowed her books and Xeroxed off all ten books so we might have information that would assist and guide us in our newly adopted hobby.

Many items in her books struck my fancy, among which was of a Dog Face Ash Tray in Book 6, page 125. Since that time, I have always been on the lookout for one but up to this point in time had never seen one. At a recent Estate Sale, I finally came across this long sought item and purchased it.

Little to nothing is known of this Classic Ash Tray other than what Marion Hartung reported in her book. Our limited research materials which include the Butler Brothers Catalog that offered several novelty items for sale provided no information. My various sources of information include websites of the Fry's, Doty, and the Thistlewood's. Finding nothing there, I turned to Mike Carwile who has been most helpful in sharing information on Carnival and Pressed Glass. He could substantiate nothing about this piece other than suspicions of it being of South American origin.

Side View



Top View



The ash tray is of heavy glass construction and beautifully iridized.

It is 5-3/4" in diameter; 1-1/2" high and stands on 3 rectangular feet. There are three slots to accommodate cigarettes and between each of the slots are 3 holes that appear to be for "snuffing out" a cigarette, for who would want to smash a cigarette butt into the face of the beautiful dog that appears to be that of a Cocker Spaniel?

If you have any information on this piece contact:

jcurtis95@austin.rr.com

Jerry & Carol Curtis

Another look at Dugan's Honeycomb Rose Bowl

By Alan and Lorraine Pickup

We have always liked Dugan's Honeycomb Rose bowl pattern and have seldom passed up an opportunity to buy one when it presented itself. So today you will find several color and shape variations in our collection. The original examples were probably made around 1905-1906 and were part of the Venetian and Pompeian lines of glass. The Pompeian and Venetian lines of glass seem to be Dugan's endeavor to ornamental art glass and was made in assorted shapes and glass treatments. Carnival glass collectors are all familiar with the Peach Opal version and although marigold examples are said to be known, we have never come across one.

Dave Doty states that "the rosebowl was no doubt originally used to hold honey, probably with a paper seal on top". This would make it what we call today as "packer glass". Glass produced by the glass company to hold a product for sale. We have to assume that Dave is referring only to the carnival glass peach opal version.

Honeycomb Rose Bowls



Several months ago author Carl Burns purchased the Honeycomb mould from Tom Fuhrman, owner of Fuhrman Art Glass Company in Tennessee. He purchased it as an “unknown mould” at the L.G.

Wright liquidation auction in 1999. Wright apparently had this mould all along since 1939 when many Dugan moulds were sold. Later we were offered the chance to buy the mould from Carl but although tempted we figured if we were now too old to lift it, we had better pass on owning a 50 pound treasure. It was then sold to another collector; Casey Rich (now deceased). So we are not sure where the mould is today.

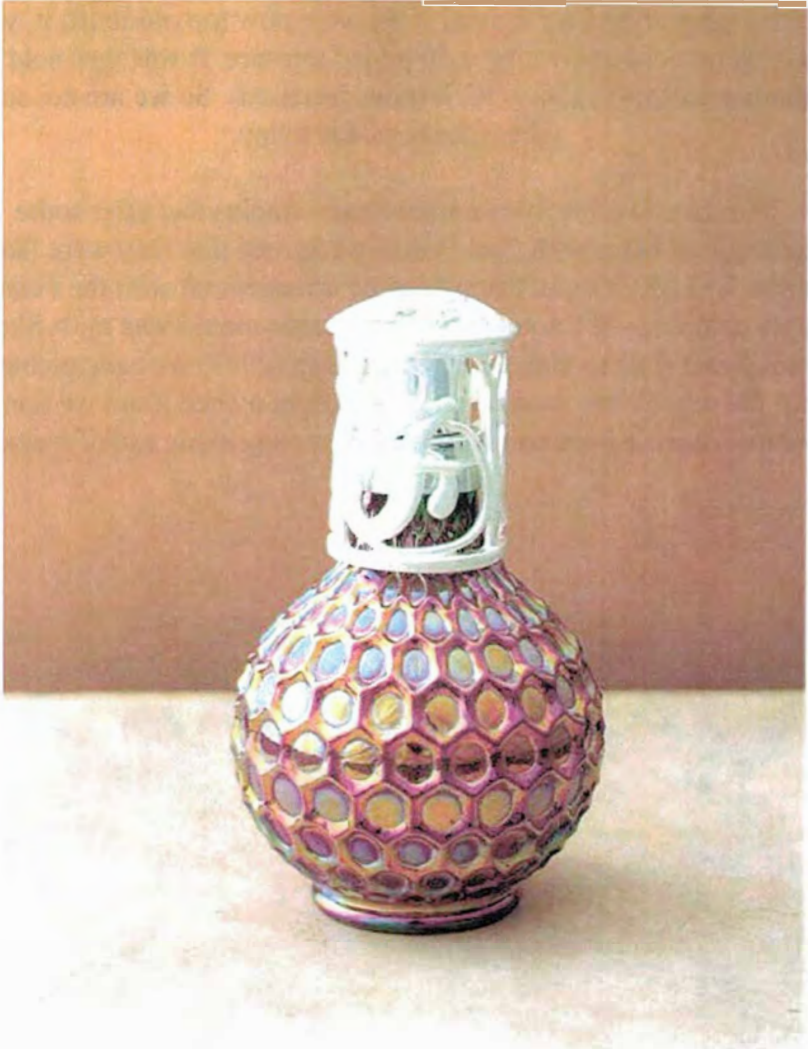
We have two lovely red amberina examples that after some exchange of ideas with Carl Burns, we agreed that they were likely made for L.G. Wright, through some arrangement with the Fenton glass company. We note here that the same mould was most likely used at that time to make the Fenton lamp (2007) we have pictured. So the mould was used when L.G. Wright owned it but we don't really know if Fuhrman Art Glass Company made use of it also.

L.G. Wright



A small Honeycomb vase recently appeared on eBay and we failed to bid on it as we were not convinced it was from the same mould. Could that vase have been a Fuhrman product? We are sorry now that we did not bid. Too many times you only get one chance.

Fenton Honeycomb Lamp



None of these Honeycombs are plentiful. Our favorite shape has got to be the spittoon. We have pictured here a green spittoon, a cranberry and a white example. The rare white spittoon was a “friendship” gift from Rick and Debbie Graham, well known Kentucky collectors. Other colors surely were made but if these delicate glass spittoons were used by the ladies, we are sure that they were easily broken and dam few survived

Honeycomb Spittons
with Rosebowl in the center.



Alan & Lorraine Pickup

Carnival Glass Price Guide Information

David Doty's Guide to Classic Carnival Glass (Book) *

David Doty, 721 W. Buckingham Place, Chicago, ILL. 60657

***NOTICE: This price guide is no longer available and will not be published in the future.
7/24/2006.**

David Doty's Carnival Glass Website

In addition to the same information as the printed guide, the website has 1600 pages with over 4000 color photographs and over 1100 patterns with up-to-date prices. The website is indexed by a number carnival glass features such as pattern, shape, motif, or maker. A search feature allows you to search the website. There are also special features such as: carnival links, photographs, contemporary and fake carnival glass. A popular site that had over 9.5 million hits last year. The website is provided free by Dave Doty, but is also supported by private and carnival glass club donations. www.ddoty.com

Mordini's 2008 Carnival Glass Auction Prices

This guide lists over 5000 items of carnival glass sold at major carnival glass auctions in the U.S. during the year 2008. Prices are listed alphabetically by pattern description and cross-referenced to the date of auction including auctioneer, seller and location of sale. Items selling over \$2000 are listed starting with the highest price and down. The price guide also lists carnival glass reference material, clubs & associations, conventions and auctioneers. The format is 8 ½ x 5 ½ inches, and convenient for easy reference and travel. The 2006 Guide is the 22nd annual publication of the auction price guide. Auction price guides from previous years may also be available. This guide is \$14 post paid in U.S. and is only available from the author. Tom & Sharon Mordini, 36 N Mernitz, Freeport, IL 61032, Phone (815) 235-4407, or email tommordini@aol.com

The Bear Book – The Sixth Edition - Book

"The Sanctified Cross-Eyed Bear Price Trend Guide for Carnival Glass 1999-2003"

***NOTICE: This price guide is no longer available and will not be published in the future.
4/20/2006.**

Standard Encyclopedia of Carnival Glass – 2006 10th Edition

Bill Edwards and Mike Carwile

The tenth edition lists over 2,000 patterns alphabetically and illustrated with 1880 color photographs with descriptive sections on patterns, hatpins, grading information and salesmen's samples. Patterns are described in detail with important facts, colors, histories, and sizes. American and foreign companies are represented with brief biographies on companies such as Dugan, Fenton, Imperial, Northwood, Cambridge, Westmoreland, Fostoria, Heisey, McKee, Jeannette, and the U.S. Glass Company as well as old and new company trademarks. The bound-in price guide lists by patterns alphabetically with over 25,000 price listings, updated values, company names, sizes, and 10 different colors. Prices are based on author's extensive research of auction sales, shop, and private sales. The tenth edition format is 8 ½ x 11 x 1 inch, hardbound with 384 pages. The book may be purchased from Collector Books, P.O. Box 3009, Paducah, KY 42002-3009, postage not included or online at www.collectorbooks.com - ISBN #: 1-57432-486-1 Item # 6925.

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ACCGC

(Air Capital Carnival Glass Club) Policy

Statement

Purpose and Goals

The Air Capital Carnival Glass Club is a non-profit organization devoted to the education and promotion of collecting Carnival Glass.

The ACCGC Newsletter and Web-site are a means to provide educational materials and to promote the collection of carnival glass. Membership in ACCGC includes a subscription to the ACCGC Newsletter that is published six times a year. The ACCGC Web-site is free to any individual interested in carnival glass.

Publication of Articles

Only members in good standing may submit copy for publication. All copy and photographs must be submitted to the Newsletter Editor who shall manage the selection and scheduling of the submitted copy for publication. (See section on Newsletter for contact and submission information.) All copy will be printed as submitted. Photographs, sketches and/or drawing may be cropped to meet space requirements, but not to alter its content. The Newsletter Editor is not responsible for misspelling, grammatical, or technical errors, etc. Articles will be arranged to fit the Newsletter and/or Web-site format and may or may not appear the same. Articles may be rejected, if Newsletter Editor or ACCGC President considers the article content, photographs, or drawings, etc. not to be appropriate or consistent with club goals and objectives. The Newsletter Editor and Webmaster shall select articles from the Newsletter for publication on the Web-site.

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Products, Services and Events

ACCGC provides a complementary listing of carnival glass products, services, organizations, and events as a resource for information only. ACCGC does not benefit in any manner from these listings. ACCGC and Officers are not responsible for the sale or use of these products and services, or the accuracy and any outcomes resulting from the use of this information.

Carnival Glass Conventions & Auctions

August 8th, 2009

Mickey Reichel Auction Center
1440 Ashley Road
Boonville, Missouri
660-882-5283
Emma Foster Collection

August 12th - 15th, 2009
Woodsland World Wide
Carnival Glass Association
Convention / Auction
Greenville, Ohio
Jim Wroda Auction

September 10th, 2009
Jim Wroda Auction Facility
5239 St. Rt 49 South
Greenville, Ohio
Carter Collection

September 12th, 2009
Mickey Reichel Auction Facility
1440 Ashley Road
Boonville, Missouri
660-882-5283

September 17th - 19th, 2009
Northern California
Carnival Glass Club
Convention/Auction
Holiday Inn, Fresno, CA.
Remmen Auction

September 17th - 19th, 2009
Canadian Carnival Glass
Association Convention
Brantford, Ontario, CA.
Pauline Birkett at

ps@sympatico.ca

September 26th, 2009
Auction Facility
City, Iowa

October 10th, 2009
Mickey Reichel Auction Center
1440 Ashley Road
Boonville, Missouri
660-882-5283

October 10th, 2009
Millersburg Carnival Glass
And Crystal
Millersburg Court House Square
Millersburg, Ohio
Jime Wroda Auction

October 14th - 17th, 2009
Air Capital Carnival Glass
Convention & Auction
Best Western Airport Inn
Wichita, Kansas
Remmen Auction

October 22nd - 24th, 2009
Mid-Atlantic Carnival Glass
Jamboree, Convention/Auction
Plaza Hotel - Hagerstown, MD.
Remmen Auction

October 29th - 31st, 2009
Great Lakes Carnival Glass Club
Convention & Auction
Holiday Inn - Lansing, Michigan
Remmen Auction

January 27th - 30th, 2010
Sunshine State Carnival Gl. Club
Auction & Convention
Holiday Inn
Cocoa Beach, Florida
800-206-2747