

INTERNATIONAL CARNIVAL GLASS ASSOCIATION, INC.

# The Carnival Pump

Vol. 47 No. 2

ISSUED QUARTERLY

December, 2012

[www.internationalcarnivalglass.com](http://www.internationalcarnivalglass.com)

*A Thing of Beauty  
is a Joy Forever*



**Christmas Abounds  
in Articles and  
Stories of the  
Season in this Issue**

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*Cover by Brian Pitman.*

# Message from the President

Each December, the ICGA Pump is filled with a positive message about the year, our members, the previous convention, and plans for the future. This year, we really wanted to make an extra effort to spread the cheer of the season, and so we bring you this special holiday-themed issue. You will find articles about Christmas and Hanukkah-related pieces and patterns, some memories and more. I hope you enjoy it.

We recently lost a huge ICGA personality in Carl Schroeder. Carl, a former president of ICGA and one of the association's biggest fans in the past four decades, was someone who always found a way to make you smile and be glad you were involved in collecting carnival glass. If you were to meet someone in your early years of collecting that would reinforce your decision to collect in the first place, it was almost always Carl. Carl was friendly, knowledgeable and someone who made you glad you decided to collect carnival glass. His guidance and devotion to ICGA is going to be missed for a very long time.

Overall, this was a very good year for ICGA. Lots of carnival glass clubs lost a bunch of members this year, but our membership did pretty well. We had one heck of a convention that helped the club and gave everyone a really good and educational time. We saw the retirement of some of our finest officers who had served for many decades, so that they may relax and enjoy the club from a member's perspective. We launched the new ICGA Pump in full color with the purpose of bringing more value to your membership. We are adding more and more features and articles to our website. All in all, ICGA realizes that there are many carnival glass clubs for you to choose from when you look to an association that educates and provides news and great information, and we simply strive to be your best choice. I think this year was a great step forward in bringing you more.

As we look to 2013, many things excite me when it comes to ICGA. We are planning the convention in St. Louis, which will feature a fantastic Imperial Vase display, a great auction, and many more wonderful surprises for you. With an enormous convention earlier this year, we are looking to do more of the same while adding in some very nice touches to make you very happy you attended!

The ICGA Pump is only going to get better. Barb Chamberlain has been working very hard to "amp up" the articles you will be seeing, the great photos we will be bringing, and ways to make it even better. There is a very good team behind each issue of *The Pump* (including all of you who contribute some amazing articles!), and that team will continue to produce the best newsletter in all of carnival glass!!

And so, I leave you with visions of sugar plums dancing in your head, a warm fire in your fireplace, the sound of bells and reindeer on your roof and hopefully the happiness and pride you feel for being a treasured member of ICGA. Your membership is the greatest present any club could ever enjoy, and we certainly enjoy you!

Merry Christmas, Happy Hanukkah and have a Great New Year!!

**Brian**



## Message from the Vice President

Well, by the time you read this message, it will be the holidays, so Cathy and I would like to wish everyone a safe and happy holiday season, and we hope you get that piece of Carnival Glass you have always wanted.

As I am writing this letter this week, we are remembering a long time member and past president of the ICGA—Carl Schroeder. Carl and Ferne were two of the biggest suppliers for Cathy's and my collections. I have known Carl and Ferne for almost forty years, and they were always the first people to help new collectors at the conventions and auctions, and they would take these collectors under their wings to mentor them.

Losing Carl is just another of the longtime collectors we have lost over the last ten years in our hobby. That is why we need to determine how to get new, young collectors into collecting Carnival Glass, joining our organization, and going to our conventions.

I would like to invite everyone to our 2013 convention at the Sheraton Chalet Hotel in St. Louis this coming

summer. You can call to make your room reservations now. For those early birds, you'll get placed in rooms that are a lot larger than any of the rooms we have ever had before, but there are only so many of these rooms available on a first come first serve basis.

We are doing the convention display room on Imperial vases, so get your list into our display room chairman.

Also, let's get some interesting articles to Barb for the next issue of *The Pump*.

Well, your vice president doesn't have a whole lot more to say than to enjoy your holidays and stay safe over the winter months, and we'll talk with you in the next issue of *The Pump*.

**Roger**



## Announcing the 2013 Annual Convention

The ICGA 2013 Annual Convention will take place July 17–20, 2013 at the Sheraton Westport Lakeside Chalet in St. Louis, Missouri. The hotel is located in a fun area known for restaurants and nightlife, all just outside the hotel's doors. The convention will feature a display room of Imperial vases, several seminars, fun activities, a banquet dinner and a fantastic auction by Seeck Auctions of the Ashbridges from Canada. The room rate is \$109 per night, and the rooms are spacious.

Look for a full schedule of events, auction glass photos and registration information in the March issue of *The Carnival Pump*. We look forward to seeing you in St. Louis in 2013!



## Message from the Editor

Welcome to the holiday issue of *The Pump*. We felt that it would be a fun idea to use a holiday theme for this issue. This doesn't mean that an issue theme will be a recurring idea, but let's have fun with this one. We asked some contributors if they would write articles on patterns that feature holiday motifs or a collecting experience that centered on this theme.

Most of us remember our childhood Christmas or Hanukkah seasons fondly. Perhaps your parents or grandparents even used a piece or two of Carnival Glass as a decorative or serving piece.

You might want to use some of your pieces as decorations for your seasonal decorating. Just imagine filling a white bowl with reds and greens of the season. Add flowers of the season to complete a Christmas look. A red piece or pieces could be used with greenery interspersed with crystal ornaments or flowers. Even an arrangement using a grouping of Holly pieces or a collection of red and green pieces might make a great seasonal display. A string or two of crystal lights could be interwoven to brighten the look.

Those of you who celebrate Hanukkah could have a collection of Star of David bowls, especially those with a bright blue iridescence, displayed around a menorah, perhaps adding some Carnival Glass candlesticks to the area, as well. Add silver and blue shapeable ribbons, garlands, or flowers to add interest. The best thing is that you will have fun decorating and using your Carnival Glass, the best of both worlds.

I hope the holiday season finds you enjoying family, friends, and happiness, and I wish you a great and healthy New Year filled with Carnival Glass finds, and most importantly, enjoying time with the friends you have made through this great hobby of ours.



**Barb**

## Christmas Display Ideas



# Holly Patterns in Carnival Glass

by Carl and Eunice Booker

When I volunteered to write an article about the Holly pattern, I was thinking of writing about my Fenton Holly compotes. At one time I had over fifty compotes. All were different in either shape or color. I have since reduced the collection to thirty-five, all different in either shape or color. It finally dawned on me that this issue of *The Pump* is focusing on Christmas and that there are more carnival glass Holly patterns than the one made by Fenton.

The Fenton Holly pattern must have been popular as there are several different shapes and colors available. I have decided not to go into all the colors available, but I will list the known shapes. Please realize that some of the shapes are more rare than others and some of the shapes are available in more colors than other shapes.

Plates – nine to ten inches

Bowls – nine inches, ruffled, three-in-one, crimped, ice cream, or round

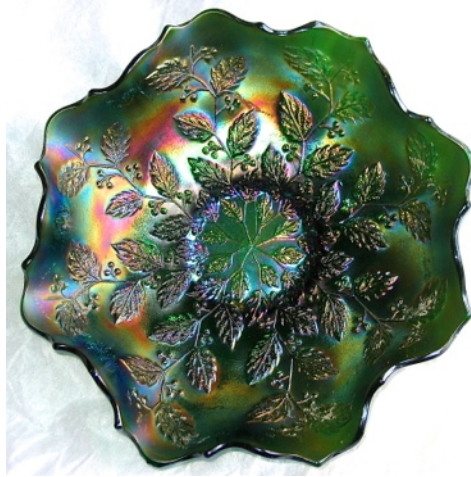
Rosebowls

Hats – ruffled and/or crimped, two sides up, JIP, square, four-sided

Compotes – variety of top shapes

The Fenton Company also produced the Stag and Holly pattern. It is known in ball footed ten- to eleven-inch bowls. Some of these have been flattened into large chop plates reaching twelve inches. There are also spatula footed plates which are a bit smaller. There are bowls known in the nut bowl shape and a bowl whimsey in which the feet don't touch the surface. There are also rosebowls known in both the ball footed size and the spatula footed size. This pattern certainly fits our theme of Christmas using both the deer (stag) and the holly. One must be careful in buying this pattern as it has been reproduced. Careful examination should alert one to whether it is an old example or a reproduction.

The Millersburg Holly production shows a variety of shapes with two different Holly patterns. The ten-inch bowl is called Holly Whirl. A smaller bowl pattern is referred to as Holly Sprig. To some, the pattern is just called Millersburg Holly. The back pattern on the large bowl is Near Cut Wreath and has a saw-tooth edge. These large bowls are known in amethyst, green, and marigold. The Holly Sprig is known in bonbons or card trays with two handles and some with the Isaac Benesch advertising on the back. These have the wide panel exterior.



Booker Photo

The Holly Sprig single handled nappy is known in amethyst, green, lavender, marigold, and vaseline. Short, stemmed, crimped compotes are known in amethyst, green (tricorner), and marigold. The rosebowl whimsey is known in vaseline. There is a banana boat whimsey in marigold and would be a real treasure to find. The seven- to eight-inch bowls are known in amethyst, green, and marigold,

with different edge treatments—ruffled, ice cream shape, round, crimped, and square. The seven-inch tricornered bowl comes in amethyst, green, and marigold. The six-inch sauce dishes may be found with different and unusual edge treatments. The amethyst may be found in a crimped tricorner, round, tricorner, three-in-one, square crimped; green may be found in

ruffled, tricornered, crimped, and ice cream shape; marigold may be found in ruffled and ice cream shape; and the vaseline may be found crimped. Because of the unusual edge shapes, these sauce dishes are often found with an uneven edge.



Booker Photo



*Booker Photo*

Dugan seems to have three Holly patterns. Holly and Berry comes in ruffled or tricornered nappies and seven to eight-inch bowls. Both of these shapes are known in peach opal and purple. The second pattern is seldom seen and is known as Holly and Poinsettia. (See Lee Markley's article for details on this pattern.) It is known in a ruffled dome-footed bowl and a dome-footed plate. I think the only color known is marigold. The third pattern is my favorite in carnival glass, the Christmas Compote. This compote is quite large and is basically one shape, a dome-footed, large bowl with a flat turned out lip. This pattern has been reproduced in many different colors, but the old pieces are known in purple and marigold. I don't think any of the reproduction pieces are in those two colors.

There is a large vase in marigold that is called Christmas Holly Vase. It is ten inches tall and is four and one-fourth inches at its widest point. Although the maker is unknown, it reminds me quite a lot of Dugan's Filigree Vase, at least in basic shape. The Filigree Vase is known in purple and is twelve inches tall.



*Mavis Loescher Photo*

Northwood's production of the Holly pattern seems to be limited to the Paneled Holly pattern with only a few shapes reported. There is one purple pitcher known; there are bonbon dishes known in green and marigold. Two spoons are known, one in green and one in marigold. This is quite an elegant pattern. It seems a shame that there aren't more pieces iridized.



*Mavis Loescher Photo*

As one can see from this listing of "Holly" pattern pieces, it would be easy to use your Carnival Glass to decorate your house for Christmas. Please remember that I have written about only the Holly pattern. There are many more Carnival Glass patterns that relate to the patterns of Christmas.



# Northwood's Holiday Tray

by Carl and Eunice Booker

The first time we saw this unusual piece of carnival glass was in the collection of Bert and Florence Newman. Bert and Florence had been collecting for several years before we got involved. Mrs. Hartung drew the pattern and named it from the piece in the Newman collection. It is shown in the Hartung Series in Book Eight, 1968, page 38. We were able to purchase the tray when the Newman collection was sold a few years ago.

The tray measures ten and three-fourths inches across and is one inch deep. It has a three-fourths inch lip around the top. All of the pattern is on the underside. The pattern consists of an outer ring of thirty-six stars and an inner ring of thirty-six smaller stars. Inside the smaller ring of stars is a forty-eight point star. This, too, is raised from the under surface. Between the two rings of stars is an undulating pattern of five lines that circle the entire surface in a continuous pattern. This simple design is hard to describe, so we hope that it shows well in the picture.

The Northwood "N" is on the flat, inside surface. To our knowledge no definite purpose has been ascribed to this piece other than it would be a very useful item as a serving piece. We think it would look nice filled with holiday cookies or cupcakes. It could also be used for "chops" due to its heavy nature. Wow, a true chop plate or cookie tray!

The tray has never attracted much attention and has not brought a very high price when it has sold. We don't know how many exist, but there can't be many. The piece has been found in crystal, but no other pieces have surfaced.

## Sources:

Carwile. *Standard Encyclopedia of Carnival Glass*, 12th Edition

Doty. Website

Hartung. Eighth Book Of Carnival Glass



## A Snippet From Mavis Loescher on the Paneled Holly Water Pitcher

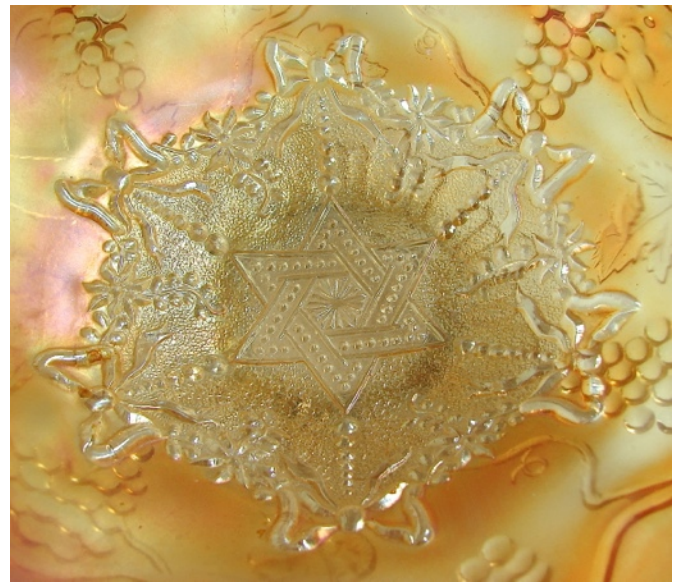
George bought the Holly & Berry—Paneled Holly—I think, sometime in the mid to late 70s. I found where he recorded it but he didn't put the date. He got it from Charlotte and Harold Jamison from eastern Ohio. Bill Richards (Old Bill) was the one who originally found it. No one had seen another up to that point and no one

has seen another to this day. It is seven and one-half inches tall with fairly good color on an amethyst base glass and a circle N in the bottom. I don't think I ever heard the story of where Bill got it. It would be very interesting to know. I won't say what we paid for it but it certainly was a wise addition to the collection!

# Star of David and Star of David and Bows

by Walter McKee

Barb asked us to write an article about Star of David and Star of David and Bows. Like I am a writer!!! So I will bore you with the facts.



We started buying Star of David because Judy is Jewish. So now we have five examples.

Two are the Imperial Star of David with the star in the center of the bowl on a plain background with ribbing to the edge. The reverse is Imperial's Arcs pattern. We have nice purple and green examples in this pattern. It was also made in marigold and smoke, with smoke being the rarest.



*Top left is the center of a Star of David bowl and bottom left is the Arcs exterior. Top right features the star, bows, and foliage of Star of David and Bows, and you can see the Vintage exterior through the bowl.*

The other three bowls we have are Northwood's Star of David and Bows. These were made in a seven to eight-inch dome footed bowl and nut bowl shape. The interior is a Star of David surrounded by a ring of flowers and bows. The reverse has the Vintage pattern.

We have three of these with one each of purple, green, and marigold. They were also made in blue and lavender according to Doty, but I have not seen either in my years of collecting Carnival.



\*\*\*\*\*

Editor's Note: I was interested in the Star of David symbol, so I did a bit of research and found the following interesting. The Star of David symbol in history was originally known as the Shield of David, representing the Jewish community. At one time, the Jewish community in Vienna was separated by a rock wall in the shape of a hexagon. Christians lived outside this walled area. The religious symbol was later changed to the Star of David with its distinctive six points, which also represented the six points on the original hexagon.

# Holly and Poinsettia

## by Lee Markley

The description of this pattern occurred in the December 2008 issue of *The Pump* written by Dr. Larry Keig on page eleven. I am quoting from my description in Larry's larger article: "The piece is seven inches in diameter across the top and three and five-eighths across the base which is recessed about an inch. There are two mold lines. There are ten panels on the outside that extend onto the base and end in scallops just before the edge.



*Booker Photo*

"The design is on opposite sides of the inside on each mold section. It is plain\* between the two groups of flower clusters. There are six\*\* poinsettias in each with two clusters of berries that hang down almost to the base.

"The poinsettias also have stems but all are on the same branch. Interestingly those two branches extend across the mold lines.

"The piece stands roughly three inches to three and three-eighths inches high depending on the ruffle. There are six ruffles. Another interesting thing is a raised rib five-sixteenths of an inch in from the edge—almost like it had been made for something that had an inner rib like a sugar bowl."

\*While re-examining the compote in doing this article, I found an additional design feature. The space between the poinsettia clusters isn't plain. This space is bisected by the mold line, but it does have a faint design. On one side I discovered at least seven six-pointed stars faintly raised from the surface. There may be two more in the row nearest the outer edge which has been stretched when the piece was being ruffled. It would appear that in the row closest to the

base there are three stars. One of them placed squarely on the mold line which forms two of the points. I've only located two stars in the second row and three may be found in the third row. The center star in this third row is also on the mold line. The end stars are perhaps one quarter inch from a poinsettia. On the other side there are two stars in the first row. These are roughly an inch apart—one above a poinsettia sepal and the other above a cluster of ten berries. The center star in the second row is also on the mold line. There is another star roughly an inch and a half to its right. I didn't see one to its left. In the third row are two faint stars—one to the right of a poinsettia leaf. The other is roughly three-quarters of an inch from it.

On the other side there are two stars in the first row. These are roughly an inch apart—one above a poinsettia sepal and the other above a cluster of ten berries. The center star in the second row is also on the mold line. There is another star roughly an inch and a half to its right I didn't see one to its left. In the third row are two faint stars—one to the right of a poinsettia leaf. The other is roughly three-quarters of an inch to the left of the top poinsettia on the right side. There didn't appear to be any more than these two. That portion of the bowl has been stretched in the ruffling making anything indistinct. It would be interesting if the owners of the other two examine theirs carefully to see how the design elements compare.

\*\*Instead of six poinsettias, I found seven on each side. The left side of the bowl also has two berry clusters. One has thirteen berries and the other has ten. On the right side one has ten and the other fourteen.



*Booker Photo*

# Poinsettia and Poinsettia and Lattice

## by Barb Chamberlain

Do you think of a particular flower during the Christmas season? My first thought is the poinsettia. There are two carnival glass patterns that feature the poinsettia motif—Poinsettia and Poinsettia and Lattice. Both patterns are limited in known shapes.

**Poinsettia and Lattice**, produced by Northwood, comes only in the bowl shape, which measures eight to nine inches. It sits on three dainty curled ball feet and has a ribbed exterior. The mold master was very skilled when he fashioned the lattice work, flowers, and leaves. There are three thin rings enclosing the pattern just inside the smooth border around the edge. To top off the details of the pattern, it was stippled, possibly to enhance the quality of iridescence.

Blue and purple are probably the colors found most often. Marigold, white, and horehound, a grayish amber color, are found in lesser quantities. Rarely found and very desirable are ice blue and aqua opal examples. Carl Burns and Dean and Diane Fry have reported that green Poinsettia and Lattice bowls exist. I have never seen one but would certainly like to own one, especially if it exhibited the emerald iridescence. A white opal bowl was reported as selling on Dave Doty's site, but he indicated that the age was questionable on that one.

The Poinsettia and Lattice pattern in custard and opalescent glass preceded the production of carnival glass. Since a custard glass plate is known in this pattern, wouldn't it be great to find a plate in carnival

glass? Any piece in this scarce Northwood pattern would be a great addition to your collection.

Imperial produced the **Poinsettia** pattern in only one shape, as well. This was a small-sized pitcher which is referred to as a milk pitcher. It measures about six and one half inches to the top of the spout. These are most common in marigold, and can sometimes be found in helios green, a green base glass with a silvery gold iridescence. Smoke would be considered scarce and purple is found rarely and is very desirable. We could all hope for a blue example to appear. Dick, have you found one yet?

The pattern is also very intricate, with the flowers featured at the top, very detailed leaves stretching down from the flowers, and beading surrounding bulbous areas on the lowest portion of the pitcher.

I wanted to find the origin of the Poinsettia flower used as a Christmas symbol, and I found one story to be of interest. As you probably know, the Poinsettia is native to Mexico and Central America. The plant can range in height to twelve feet and the red flowers form during the winter months. The shape of the flower has been compared to the Star of Bethlehem, the star that led the Wise Men to Jesus' birthplace. The Christmas connection could also result from the story of a small Mexican girl who was saddened to know that she didn't have a present for the baby Jesus, so she picked a small bunch of weeds (poinsettias) and made them into a bouquet to lay below the alter on Christmas Eve.

If you have anything further on the Poinsettia or Poinsettia and Lattice pattern, I would enjoy hearing from you with further colors, shapes, or other information, including photos. Please email me at [dbcham@iowatelecom.net](mailto:dbcham@iowatelecom.net) or 124 E. Honey Creek Dr., Manchester, IA 52057. Anything that you would like to share will be included in a future issue of *The Pump*.



*Burns Photo*



Horehound Bowl

*Seeck Photo*

# Vineyard

## by Dr. Larry Keig

Even as attractively designed as they are, Vineyard pitchers and tumblers rarely receive rave reviews. Neither do complete water sets. While there are good reasons for this lack of respect, it is not because of shoddy design.

There is no way to know precisely the time span in which Vineyard was made, but there are clues. Because both Northwood and Dugan employed the pattern at Indiana, Pa., prior to the carnival era, we can assume Vineyard carnival was introduced early. Because Vineyard was produced in peach opal and oxblood, Dugan staples, it's likely it was made throughout the Dugan carnival years (1909–1913). And because “gun metal” is an all-too-familiar treatment in Vineyard, we can be virtually sure the pattern was in production in 1911 and early 1912, when that iridescent effect was being applied to amethyst and oxblood and aggressively marketed as a color option.

We cannot be absolutely certain if or for how long production extended into the Diamond era. But it seems likely it was made for at least a few years. The evidence: Vineyard water sets in marigold, made in great quantity, were probably manufactured at the same point in company history as other marigold water sets known to be Diamond were being turned out in vast amounts. This was the early teens, after Thomas E.A. Dugan had moved on.

### Tumblers

The tumbler's principal pattern elements—large grape clusters and leaves—alternate by panel of the four-part mold. The grapes and leaves are set in high relief against what Richard Owens, in *Carnival Glass Tumblers*, felicitously described as “knotty bark.” Tendrils wind their way among grape clusters and leaves, connecting the elements of the individual panels. Two raised horizontal bands encircle the area between the grapes and leaves and the tumbler's top edge.

Vineyard tumblers have been confirmed in marigold, amethyst, oxblood, and white and are purported to exist in peach opal. The marigold are easy to find, the oxblood available. The amethyst are, surprisingly, considerably more difficult to locate than the oxblood but findable. The availability of the white and peach

opal is an entirely different matter. At present, only one tumbler has been reported in white.

Writing in the June 1984 issue of the HOACGA Bulletin, John Britt reported that he had bought the white Vineyard tumbler that sold at the Collier auction. As far as I know, nothing has been reported since on it, and I don't know who owns it.

A peach opal Vineyard tumbler, listed in the brochure as the “first reported,” sold at the [WWW.CGA](http://WWW.CGA) convention auction in 2010, for \$300. Whether it actually was peach opal is under dispute. Many auction goers couldn't find any opalescence, no matter how the tumbler was tipped or turned.

Yet years ago, as Lee Markley has noted, Dick and Mary Noonan, among the old guard of collectors, reported having seen but passing on two peach opal Vineyard tumblers. So it is impossible to say with confidence whether or not Vineyard tumblers were produced in peach opal.



Keig Photo

## Pitchers

The most prominent elements on Vineyard pitchers are a massive heavily-raised grape cluster and two large leaves. The leaves are found on the sides, at the most bulbous point. The grape cluster is located on the front, directly below the spout and adjacent to the leaves. Also present are several tendrils which connect pattern elements, two raised bands around the neck of the vessel, and the beautifully executed knotty bark background.

Pitchers are known in marigold, amethyst, oxblood, and peach opal. The marigold are far and away the most plentiful. While there are fewer oxblood, they, too, come up for sale quite regularly. The amethyst sell less frequently than the oxblood, surprising in light of the usual distribution of those dark Dugan colors. The peach opal are scarce, but not as rare as once believed. No white pitcher has surfaced but might be out there somewhere, given that at least one white tumbler is known.

## Desirability

There are beautiful pitchers and tumblers in marigold, oxblood, and amethyst. Many of the peach opal pitchers are decent enough. So why aren't pitchers and tumblers in the pattern more desirable?

Desirability is a complex phenomenon. It includes rarity but is not limited to availability. Desirability also includes elegance or uniqueness of design, quality of color (base or surface, iridescence, and, where applicable, opalescence), and size and shape (the larger and more unusual generally considered more desirable than the smaller and more conventional). The "common wisdom" of a collector oligarchy, a nebulous and

sometimes dubious criterion—what might be called the "snob factor"—also often enters in.



Vineyard is anything but a rare pattern. In most colors, examples can be found with little effort. Pitchers sell at widely varying prices, with the exceptionally iridized selling for premium prices but the "dogs" practically given away. (The dogs include the dreadful gun metal and the icky washed-out marigold, which tend to depress the market of the resplendent pitchers and tumblers.

Among the grape patterns—Dugan's or Diamond's as well as other firms'—Vineyard is among the most elegantly designed. It's a shame the pattern is often held in such low esteem.

## Westmoreland Star Berry Bowl Update by Mitchell Stewart

There is an update for the Westmoreland Star Berry Bowl. Following the publication of the last issue of the ICGA Pump, I received the following from Harold Mayes, "My contact from older Westmoreland Glass advised me that his spooner has a base diameter of two

and three quarters inches. He said the sugar is three and one quarter inches. So, it looks like the bowl was made from the spooner until someone else can justify otherwise!"

# The Cinderella Freefold Vase

by Kate Lavelle

Once upon a time, there was a very dirty, old vase that sat in an musty, dusty antique store for a long, long time. Visitors brave enough to open the creaky door to the shop immediately noticed the unpleasant odor of longtime mold, mildew and, quite likely, a vigorous rodent population.

For this and many other reasons, it wasn't a very busy shop. The cashier sat at an old stool by the register, chewing a toothpick and reading a magazine. He barely acknowledged any customer who entered, as he was always much more interested in the article than he was in welcoming them.

The vase had been taken to the store to be sold on consignment. The shop owner didn't really care much about it one way or another, he slapped a price sticker on it, and placed it amongst many items up high on top of a huge old china cabinet. And so there it sat, getting dirtier by the month, along with everything else, for no one cared enough about any of it to ever bother cleaning.

One autumn day, a lady came into the shop. She was not looking for anything in particular, but knew it was sometimes worthwhile to visit these quaint shops in small Midwestern towns. She was a collector of antique carnival glass and was always on the look out for it. She figured nothing ventured, nothing gained, so she went in to see what treasures might be languishing there.

She wandered the twisting aisles of tables, cabinets, floor lamps and chairs, and looked high and low for a glimmer of iridescence. She picked up several items,

but found them to lack this or that. Feeling disappointed, she headed for the door, when she spotted the gray, graceful shape atop of the china cabinet.

Thinking it might be a smoke Imperial Freefold vase, she reached up and brought it down to examine it. She held it up towards the shop window and realized it wasn't gray at all, it was actually amethyst purple. It was just so grimy it appeared to be silver or smoke. She carefully inspected the vase, verified that it was in very good condition, with no chips, cracks, or imperfections. The price sticker read "\$30," so she happily took her filthy find to the bored, pick chewer at the register.

She quickly left the shop and town, and drove home through the colorful autumn countryside, anxious to show her husband her new acquisition. When he saw it he liked the form and shape very much, but was just as amazed as his wife that anyone would offer to sell an item that was so dirty you could literally scrape the crud off with your fingernail. He ran a sink full of lukewarm, sudsy water and gently placed the vase in to soak.

But as soon as it was wet, some wonderful changes became immediately apparent. It was like the vase had suddenly come to life! All the colors of the rainbow began to show on it, and it hadn't even been scrubbed yet! Could this be a Cinderella story? From rags to riches? From dusty oblivion to a cherished sweetheart in their collection? The couple exchanged glances and their secret smile, for each

knew that this was a really special vase. They left it to soak and they waited.



*Lavelle Photo*

A half hour later, it was time to give it a gentle scrub. After being washed and polished with tender loving care, it turned out to be the prettiest Freefold vase the couple had ever seen. The iridescence was intense from top to bottom! The undulating top was shaped very much like a daffodil or narcissi blossom. They proudly showed it to their children and friends, and everyone who saw it loved it.

Pictures were taken and the vase was shared with the Woodsland daily mailing list. In response to a letter to Glen Thistlewood, the following comments were received from her: "My goodness! That Freefold is an absolute beauty. The subtleties of the "folding" in the mouth of the vase are breathtaking. What a stunner! And you are right about the way some folk can leave their glass in a filthy state...but isn't it great when collectors like you and me then clean it?! It reminds me of the "Magic Painting" books I had as a child. A plain page turned into a kaleidoscope of



*Lavelle Photo*

colour when you passed a damp paintbrush over it. I used to love them. Congratulations on the fantastic vase."

Of course this was not a fairy tale, but reality. And there is plenty of classic carnival glass out there just waiting to be discovered, hopefully by YOU. But you have to get out there and look! It's waiting, ever so patiently for you, in the shops, attics, basements, barns and cabinets of your country. Seek and ye shall find.

The "Cinderella Freefold" stands proudly in our collection now and will likely remain there for the rest of our days, making us smile year after year, happily ever after.

Statistical information on this particular Freefold is as follows: eleven inches in height, nine and one-fourth inch at the front lip, three and one-fourth inch base with a sixteen point star, five and a quarter-inch top flare.

## Did You Know? Peacock at the Fountain Mystery Solved

### by Mitchell Stewart

Do I have a Northwood or Dugan tumbler and/or water pitcher? When the Peacock at the Fountain water pitcher or tumbler is not signed N, how do you tell the difference? I constantly see tumblers being sold (especially on eBay) as Northwood when they are Dugan. Maybe I missed something along the line, but, I have, to my knowledge never seen this in print.

And it is an easy tell—no measuring needed, no leaves or beads counted etc. Northwood has tiaras with flower buds. Dugan has tiaras with flowers open—I call them tulips.

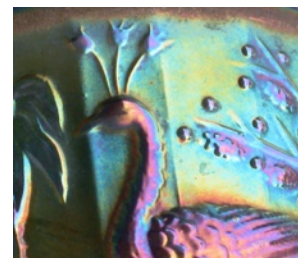
The tiaras found on pitchers are decorated with four stems and the tiaras found on tumblers have three.



*Northwood tulip bud tiaras on pitcher above, and tumbler at right.*



*Dugan open flower tulip tiaras on pitcher above, and tumbler at right.*



*Stewart Photos*

# Tiger Lily Variant

## by Lee Markley

This variant pattern was made by Riihimäki of Finland. It has some differences from Imperial's version. Imperial's Tiger Lily pitcher has a base pattern of four flowers and is smaller in size than the variant. The tumblers have twenty-four rayed stars and come in several colors. The Finnish tumblers have an elaborate hobstar on their bases which also have a collar. They have been reported only in blue and marigold.

The Riihimäki pitcher comes in two sizes. The small one is seven and one half inches tall. The larger one is about nine inches tall. The biggest difference is that it has a larger diameter, and there is a noticeable bulge at the shoulder. There are four mold lines. One runs through the handle. It has a ground base with the elaborate hobstar rather than the floral motif. The pitcher has four lilies—one on either side of the mold line on either side of the pitcher. There is a flower on the mold line under the lip. Four flowers are located at the base on either side of the mold line at the handle. There are four sprays of daisies on the handle side, the same as on the front. The handle is faceted. The rim has twenty flutes on the four scallops. The smaller pitcher has a similar design but with a few small differences due to its smaller size.

The tumblers are three and seven-eighths inches tall and have a collar base which is two and three-fourths inches in diameter. It is three and one-eighth in diameter at the top. There are three mold lines separating the three groups of lilies. On each line is a spray of daisies. A sixteen point hobstar is on the



*Imperial Tiger Lily Water Set*

*Seeck Photo*



*Riihimäki pitcher*

*Seeck Photo*



*Tiger Lily Variant with Sticker*

*Markley Photo*

bottom. The variant has been found only in blue and marigold.

The pitcher and tumbler in the photo belong to the Ron Frymans of Ohio. The pitcher has a Riihimäki sticker on one shoulder.

Only two blue sets are recorded as selling—a complete set in 1993 for \$750, and a six-piece set brought \$175 in 2001. There are five sales listed for pitchers. They range from \$165 to \$400 with a damaged one bringing \$120. Sixteen tumbler sales are listed ranging from \$30 to \$300. All were blue. No marigold pieces were listed.

Sources:

*Britt, John, HOACGA Educational Series II - Tumblers*

*Carwile, Mike, Standard Encyclopedia of Carnival Glass, 12th Edition*

*Doty, Dave, Field Guide to Carnival Glass*

*Mordini, Tom, Auction Price Reports, 1986 - 2011*

*Thistlewood, Steve and Glen, A Century of Carnival Glass and Network #8, pps 20 & 21*



*Riihimäki Tiger Lily Variant Tumbler*

# The Town Pump

## by Barb Chamberlain

You're asking, why is the Town Pump included in an issue that is featuring Christmas patterns? Have you heard the carol, The Holly and the Ivy? The Town Pump carries intertwining vines of ivy covering the surface.



These small old Northwood vases, in the shape of an old fashioned pump, feature a spout on one side and a handle on the other. They stand about six and a quarter inches tall. Amethyst can be found in easier proportion to marigold and green, but still elude many interested buyers. Green seems to be the most coveted color.



This is also the logo of the International Carnival Glass Association. Small replicas of the Town Pump were produced in several different colors in earlier years of the organization as a souvenir for the

membership to buy. They are not hard to distinguish from the old because they stand only about four and a quarter inches tall.

The first souvenir Town Pump was made in 1977 by Smith in red. The following year, Smith produced it in green. Fenton made the purple and marigold the following two years. Marigold souvenirs had the smallest run of these four colors. It was then decided that the small Town Pumps wouldn't be used for souvenirs until they were brought back in 2006 and 2007 when burmese and aqua opal were sold. There were only one hundred seven burmese made. Even these miniature Town Pumps are quite collectible.



*The small souvenir Town Pump sits next to the old one.*

There were old Pumps and Troughs that were also made by Northwood in white, blue, and topaz opalescence. They don't have iridescence, so they aren't Carnival Glass. They are not in the least like the Town Pump, because the pattern on these is similar to the Tree Trunk pattern. This style has been reproduced in the same size and iridized by Hanson, Crider, L.E. Wright, and perhaps others.

All you have to remember is that the old Town Pumps must have the ivy pattern, look like the photos with this article, and are found only in purple, marigold, and green.

# What's With All These Hats and Baskets?

by Nancy Gilliland

Back in the beginning of our collecting Carnival Glass, my husband, Phil, liked the glass and I did not. I remember the day we attended an auction and first met Chuck Kramer, and I told him I did not like this glass and did not plan to spend my money on that stuff. I attended a lot of little auctions with Phil, but was determined not to become interested.



*Gilliland Photos*

Chuck Kramer encouraged us to attend a Carnival Glass auction in St. Louis, and we saw a lot of glass being sold in the rooms. I spied a small piece in Lucile Britt's room. It was a marigold Open Edge jack-in-the-pulpit basket, and the price was right, so I bought it. In the next room there was another small piece and it was red, priced much higher. I went back to that room three times and Phil said, "Buy it!" I did! Now I am starting to like these small pieces.



We went to our first convention and discovered there are small pieces called hats. One caught my eye—marigold over moonstone Blackberry Banded, which I thought would be a birthday gift for Phil. Well, I'm hooked. Now I am looking for different colors, different



patterns, and different shapes. Still at this time, I am pretty tight with my spending.



By this time, we belonged to the Hoosier Club, and husband Phil, Chuck Kramer, and Harold Cox went to an auction without me and brought home a beautiful aqua opal Blackberry hat and I said, "You paid HOW MUCH?" Now I know why I was taught that you need to buy quality, not quantity. This hat is one of the two I treasure more than the rest. The other is a beautiful Daisy Web that Harold Cox picked up for me at an auction we could not attend.

Carl and Eunice Booker attend lots of auctions and they are always willing to check out the hats and baskets and have brought some pretty nice ones back to me, including the Renninger blue Open Edge basket at a very reasonable price.

When we go to auctions, Phil says the baskets and hats are like magnets that draw me right to them. I now have one hundred twenty four Open Edge baskets and hats, and not two are alike. I treasure my collection and plan to pass it on to my granddaughter, and when sold will help her with her college.

At our house, like most houses, money does not grow on trees, but baskets do!



*Booker Photo*

# A Christmas Carnival Glass Story

by Kate Lavelle

It's Christmas time again, that most magical and majestic season. Conceptualized in many deep and varied levels amongst Christians around the world, the main celebration is for the birth of Jesus Christ. Marvelous images come to mind. The Nativity, the visitation to Mary by the angel Gabriel, the subsequent Immaculate Conception, wandering kings bearing gifts, awesome guiding lights in the sky, and shepherds and their flocks seeking the newborn King of Kings. Add the exotic fragrance of frankincense and myrrh slowly burning and you have the magic that is Bethlehem. There are such strong sensations and visuals present in these stories that they have strongly fueled the imagination of mankind for over 2,000 years. As small children we learn to expect the wondrous sights full of color and light and glory during the holiday season. And as big kids, we now expect that at Christmas, and at each and every carnival glass auction too!

The additional notion of a character as ridiculously fantastic as Santa Claus (a.k.a St. Nick), causes young ones throughout the world to hope they've been good enough to get a gift each year. We learn to understand what it means to be naughty or nice even if we are a bit concerned that this jolly fat stranger sees you when you're sleeping and knows when you're awake. In modern times, additional characters like Frosty the Snowman and Rudolph the Red-Nosed Reindeer help to flesh out the holiday cast of characters. For anyone who grew up watching Bozo Circus from WGN in the Midwestern US, here's a real Christmas flashback: the 1956 Hardrock, Coco & Joe at: <http://www.youtube.com/watch?v=JDM6Bbt9WDY&feature=relmfu> and even the Barbie-Doll like Suzy Snowflake in her queer 1953 video can be seen at: <http://www.youtube.com/watch?v=xaUBpsn4QjQ>.

We happily find ourselves immersed in a month of Christmas carols and baking cookies by the dozens. There are rippling seas of tinsel, spools of pretty ribbon, glitter in every hue, and gaily colored fairy lights twinkling away. All this multi-sensory input causes us to feel peace and goodwill towards all mankind. We're nostalgic for Christmas past, enjoying Christmas present, and are full of hope for Christmas future.

But what does all this have to do with carnival glass? Quite a lot, and here's some food for thought. In the world of spirituality there is a practice referred to as "psychometry." It is also called "token object reading." Individuals who claim to possess this form of ESP claim to be able to take an object in their hands and they will then get "impressions" of past owners and incidents around the object. Is it real, or is it fake? That's for each and every one of us to decide in private. But just for grins, if these impressions were found to be genuine I would personally find it very interesting to have a psychometrist pick up my carnival glass items and tell me their tales. It's my honest opinion that more than a few of our carnival glass treasures were originally given as Christmas or Hanukkah gifts. If only our glass could talk, the tales it would tell! Maybe some would be like the following true story about a fine glass vase.

It's 1969, and Christmastime in Chicago. I finally have my own money from babysitting to buy gifts for my loved ones. I adore my Grandma Marion who really loves her Chicago Cubbies (and me!). She has a cute, totally blue apartment on Damen Avenue near Diversey, up on the 3<sup>rd</sup> floor. We can watch the parachute ride go up and down at Riverview Park from Grandma's window. I walk the snowy sidewalk off Cicero Avenue about a mile, on a mission to the gift department of Sears Roebuck at Six Corners. There I purchase a beautiful satin blue Fenton melon rib vase. It costs \$30 (which is a lot of money for me). But Grandma Marion is very special. She always buys me the latest Beatles album for my Christmas and birthday gifts every year. Then she actually listens to them with me. She really likes "Your Mother Should Know"!

She loved that Fenton vase and treasured it until she passed away in 1984. The vase still sits in one of my cabinets even though it's not carnival glass like the rest. It's a memory of a time long ago with a special woman that I shall never forget. Merry Christmas, Grandma.

I'm wishing that each and every one of you good little boys and girls finds that special piece of carnival glass in your stocking or under the tree this holiday. So, have yourself a merry little Christmas Day. But most of all, God bless us, everyone.

# Our First Convention

## by Don Chamberlain

We had just started collecting carnival glass in 1980 when Barb's brother asked if we would consider taking him to a carnival glass convention in Perrysburg, Ohio. He had just joined the International Carnival Glass Association and thought it might be interesting to find out what this was all about. We were not members so were rather unsure how this would all play out. After discussing it, we all decided that it might be fun to go and see what we might learn. It was decided that we would not make reservations through ICGA but would just make regular reservations through the hotel. After all, none of us knew what this group was all about, so we didn't want to be too close to these people that we did not know.

It was decided that this would be a two-day drive. After stopping at a few antique shops on the way, we spent that night at a hotel in Gary, Indiana. The next morning was rainy and foggy and we missed our turn to stay on Interstate 80 and thereby spent quite a few miles traveling on I-90 and visiting Michigan before we found our way back to I-80! As I recall, we had very little difficulty finding the hotel in Perrysburg. After checking into our rooms we decided to walk around to see if there was anything going on. Was there ever! There were rooms full of carnival glass and most of it was for sale. We had never seen so much carnival glass in one place in Iowa.

We walked into the room of an older gentleman and he asked if we were new to collecting and we said we were. He took us into his room and invited us to look around and pick up any glass we were interested in. He stated he had about nine hundred pieces in his room and that all of it was for sale! He pointed out colors and patterns that we had not yet seen. At that point all three of us were pretty much hooked. I do not remember his name but he was very much responsible for our continued interest in this great hobby.

Later we were walking by the lobby area and saw a poster stating that Jack and Mary Adams would be giving a seminar on Cambridge glass. My comment was why would there be a seminar on something that was not even carnival glass. We decided to go to the seminar anyway and were shocked to learn that Cambridge did make carnival glass. At registration it was decided that since my brother-in-law was a member we could be

classified as guests and that would get us into all the events. The rest of that day is pretty much a blur, but I do remember seeing lots of carnival glass.

The auction was an evening affair and the auctioneer was John Woody. When we walked in, we had never experienced an auction quite like this. The auction crew was all dressed in tuxedos and the lighting looked great. Among the items to be auctioned were about 50 pieces of red. We decided that we would pick out one piece of this red glass and bid on it. We had not spent more than \$30 or \$40 for any one piece in our collection at that point so were pretty nervous when the piece on which we had decided to bid came up for sale. As the bidding started and the price continued to rise we were literally sweating! The bidding stopped and we were the high bidders. As the runner handed the piece to Barb her hands were literally shaking. We were the successful owner of an Open Edge Basket for \$105! We still own that first red piece and will probably never part with it.



It had been announced that the convention for 1981 would be in LaCrosse, Wisconsin. That is only about an hour or two from home. You can bet that we attended that convention! You can also guess that we soon became members of ICGA and have been members since. If we had not decided to attend that first convention just think of all the great times and wonderful friends that we would have missed. If you have not yet attended a convention, please consider coming. I don't think you will be disappointed.

# What About the Sunshine Club?

By Dolores Sage

As 2012 starts to wind down to a close for SSCGA, reflections of the Sunshine Club and SSCGA's support of it comes to mind. A chance remark from a young person; a presentation of an idea; volunteering from some; gentle begging to others; a sample copy of a newsletter produced; and suddenly SSCGA launched a junior carnival club in 2004. This was a club that we hoped would produce future carnival collectors. Now we find, as often in life, our parent club will no longer be around to support and guide us and we must address our gratitude to them. Many thanks are due to the directors and members of SSCGA for their support and faith in this far-reaching idea of trying to interest young people in becoming the carnival collectors of the future. This idea won't truly be measured as to its success until many years to come.

As the Sunshine Club slowly emerged under the mentorship of SSCGA, primary workers began to be seen. John and Loretta Nielsen, Sandy Sage, Donna Nestra, Dolores Sage, and Jim Wroda became the core group behind the scenes and many thanks must go their way. But thanks must also be given to you, the total carnival community, who supported us with free glass, financial donations, auction support, articles, advocacy, and especially with the young members of our club. Without this support our young club would not have made it beyond the starting point.

We began in 2004 with our first two members, Alicia Nestra and Matt Wroda, both of whom have outgrown

us but continue to be carnival collectors. We had 34 members at the end of our first year and through the years our membership grew to a high of 65 members at the end of 2011. At present we have about 40 members. Two new members were signed up this month. We are still going strong.

Now, what's in our future? The Sunshine Club will continue to reach out for future collectors. The primary crew will continue to work to achieve the goals of the club as we go independent. But in order to keep up with today's young people, we realize changes must be made. The young preschooler is more familiar with computers, smart phones, ipods, ipads, etc. than many of his/her grandparents or great-grandparents. To appeal to today's technology-savvy kids, in 2013 we plan to send most, if not all, the newsletters via the internet thru email. Hopefully many will start files that will save the carnival articles for future reference. A web site has been discussed with the initial set-up being donated by a web host. SSCGA has agreed to start us off with a solid financial backing that should keep us solvent for a couple years. Glass for the annual give-away is secure for a couple years. So thanks again to all for this solid foundation.

**But, we still need support from you, our carnival community.** Keep signing up our members. Our new age is upon us. Thank you for your continued support!

*The Hamlets and Ashbridges enjoy a quiet moment at the 2012 ICGA Convention banquet.*



## My First Convention

What are your memories of your first Carnival Glass convention or auction? We would love to hear about them. If you have a fun story, please email it to the editor, and I will publish it in a future issue.

## Great Lakes Carnival Glass Club Convention by Carl Booker

The Great Lakes Carnival Glass Club convention was held on November 1 – 3, 2012. The Carnival trivia game was played Thursday evening after a delicious meal of hot soups and sandwiches in the hospitality room.

On Friday morning David Ayers took us on a trip to Australia. Well, maybe not, but he did show us quite a few pieces of Australian Carnival Glass. David is very knowledgeable about this glass and did a good job in his presentation.

In the afternoon, Steve Gregg displayed several pieces of Brocade Carnival Glass and told about the different makers of the Brocade pieces. His presentation was very informative.

The banquet was held Friday evening. There were seventy-two for the banquet. The food was served buffet style and was quite good. The banquet program was "Carnival in Song" and was presented by Carl and Eunice Booker. The group was asked to identify the song that Carl was playing/singing. Once identified, they had to identify a carnival glass pattern that would correlate to the song. After the pattern was identified, Eunice showed the piece of glass in that pattern, and she and Carl talked about it. It was a fun program and lots of people got involved.

The white elephant sale followed with items bringing good prices for the club's treasury. The Burns/Remmen auction preview followed the banquet, and the auction was held on Saturday.

A few of the prices realized at the auction were:

Marigold Butterfly and Corn vase – \$9,250  
Amethyst Greengard Furniture double HG plate – \$8,500  
Blue Paneled Dandelion two-piece candlelamp – \$8,000  
Purple square Farmyard bowl – \$4,500  
Green Rosalind six-ruffle jelly compote – \$4,300  
White Grape and Cable Chop Plate – \$3,200

## 2013 ICGA Convention Auction

Jim and Jan Seeck are excited to announce that the 2013 ICGA Convention Auction will feature the collection of Doreen & Don Ashbridge from Canada. Don & Doreen's collection consists of a wide variety of beautiful, quality glass from all makers. The highlight of their collection is their collection of fabulous vases. There will be something in the auction that will fit into everyone's collection. There will be more to come in the next newsletter.

## 2013 Display Room Features Imperial Vases

At last year's ICGA Convention in Springfield, IL, President Brian Pitman asked the members present if they still wanted to have a display room. A majority of those in attendance said that they wished the display room theme to continue.

It is now time for you to step forward and contribute to the display room for the convention in St. Louis. Our theme this year is Imperial vases. If you have any Imperial vases in your collection, please send a list of those you have to Kevin and April Clark. They would prefer that you either send them an email at [ponianiani@iowatelecom.net](mailto:ponianiani@iowatelecom.net) or to April Clark, 130 West Adams St., Delaware, IA 52036.

Do not assume that the vase or vases that you have will not be good enough to be included. All sizes, shapes, and colors are important enough to be included. Please do not assume that others have already sent in a vase that you have.

The display room will be watched at all times and someone will be hired to be in the room overnight.

There is a listing of Imperial vases printed in this issue. Kevin and April would like to have you make a copy of the list and complete what you have, or write a list of your vases including the information included in the spreadsheet, and send it to them. They won't necessarily have you bring all of the ones you include, and will contact you in June or early July with what they would like you to bring.

# Imperial Vase Form for 2013 Display Room

Pattern	Color	Height	Top Shaping or Distinguishing Features *
Balloons – Etched Balloons			As Molded
Balloons – Etched Butterflies			As Molded
Balloons Plain			As Molded
Banded Fleur de Lis – Imperial #5			As Molded
Beaded Bullseye			
Colonial – See Doty's Colonial, Imperial			Very Similar to Flute
Colonial – See HOACGA Notebook			As Molded
Colonial Lady			As Molded
Columbia			As Molded
Curled Rib			
Diamond Block/Mount Vernon #699			Style - Pedestal or Straight
Fan Vase – See HOACGA Notebook			As Molded
File			
Fishnet & Grape			As Molded
Fishnet & Poppy			As Molded
Fishnet & Rose			As Molded

Pattern	Color	Height	Top Shaping or Distinguishing Features *
Flute – 2 3/4" Base			
Four Seventy Four - 474			As Molded
Freefold – 2 7/8" Base			
Freefold – 3 1/4" Base			
Frosted Block			As Molded
Gothic Arches			
Handle Vase Plain			As Molded
Handle Vase Swirl			As Molded
Heavy Diamonds			As Molded
Hobstar Band Celery Vase – Handled			As Molded
Hobstar NuCut			Bottom on Old Plain & Unmarked
Interior Panels – Blown			
Interior Panels w/Short Stem			As Molded
Loganberry			As Molded
Morning Glory – Funeral – 5" Base			
Morning Glory – Midsized – 4" Base			

Pattern	Color	Height	Top Shaping or Distinguishing Features *
Morning Glory – Mini – 2 1/2” Base			
Octagon			As Molded
Parlor Panels – Squatty			
Parlor Panels – Swung			
Pillar Flute (Luster and Clear)			As Molded
Poppy Show			As Molded
Prism and Daisy Band			As Molded
Propeller			
Ranger			As Molded
Ripple – 2 1/2” Base – Mini			
Ripple – 2 7/8” Base – Small			
Ripple – 3 3/8” Base – Standard			
Ripple – 3 7/8” Base – Midsize			
Ripple – 4 3/4” Base – Funeral			
Rococo			
Scroll and Flower Panels			As Molded- Many Rayed Base on Old- Unmarked
Smooth Panels - Standard– 3 1/2” Base			

Pattern	Color	Height	Top Shaping or Distinguishing Features *
Smooth Panels – Funeral – 5 1/2” Base			
Smooth Panels – Mini – 2 1/2” Base			
Smooth Panels mid-size – 4 1/2” Base			
Star Medallion			As Molded
Swirl			As Molded
Thin Rib & Drape			
Three Row			As Molded
Thumbprint and Oval			As Molded

On **Freefold, Morning Glory, Ripple, and Smooth Panels**, please notice the base sizes.

If there is cutting or etching, please indicate the design of the cutting or etching.

\*\* The **top shaping** can be indicated by Ruffles, Flames, High Low Look, Very Wide, Spout Opening, etc.

Name\_\_\_\_\_

EmailAddress\_\_\_\_\_

Phone\_\_\_\_\_

Please make a copy of this list, fill in your vases and send your vase list to: Kevin and April Clark, 130 West Adams St., Delaware, IA 52036 or email [ponianiani@iowatelecom.net](mailto:ponianiani@iowatelecom.net) .

## Remembering Carl Schroeder

Carl Schroeder was a true collector of Carnival Glass and a promoter of joining Carnival Glass organizations to meet people and learn about the glass they were collecting. He was president of the International Carnival Glass Association from 1988 through 1992.

In 1992, he feared that he would be responsible for the downfall of the ICGA organization, that he loved so much, when he took the convention to Minneapolis, daring to have the membership try a new concept in hotels—an Embassy Suites Hotel, which featured a bedroom with a separate living room where you could present your display and visit with friends. Happy hour was a new concept that members especially liked. The attendees surprised Carl and gladly accepted this new concept for conventions.

Carl and his wife, Ferne, were both active in collecting and promoting Carnival Glass. They made new collectors feel welcome at conventions and Carnival Glass auctions, and were always willing to share their knowledge and friendship with anyone. Not only was Carl president of ICGA, but Ferne was editor of *The Pump* for several years.

We like to remember Carl telling his Ole and Lena jokes, and Ferne just a bit embarrassed if there was something somewhat suggestive in the joke. Of course, he also had to include his connection to the largest Ford dealership in Kendall, Wisconsin in his seminar presentations or meetings.

If you had met Carl, you would remember him. He was a friend always. He and Ferne were a very integral part of Kendall and made many things possible for their tiny community. He will be missed.

If you would like to send messages to Ferne, you may contact her: Ferne Schroeder, Touch of Home Assisted Care Center, 1211 Mark Ave., #17, Tomah, WI 54660. I'm sure that she will be thrilled to hear from all of you.

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On the loss of her husband, Elmer, condolences may be sent to:

Emily Cregger  
12505 Renner Rd.  
Keymar, MD 21757

## Condolences and Get Well Messages

We regret to report the passing of our Carnival Glass friends. Our condolences go out to the families of:

Helen (James) Ward  
Carl Schroeder  
Elmer Cregger, Sr.  
Les and Pattie Harris' son died of a sudden heart problem. Condolences may be sent to:

Les and Pattie Harris  
88 Laurie Circle  
Jackson, TN 38305

\*\*\*\*\*

We would like to have you all keep the following people in your thoughts and prayers for a speedy recovery of their illnesses:

Carl Booker  
Bob Cyza  
Bill Mizell  
Ferne Schroeder  
Kate Lavelle  
John Rogers  
Becky Hamlet

Cards and letters would surely be appreciated.

\*\*\*\*\*

If you know of others who need our thoughts and prayers, please let me know so their names can be included in an upcoming bulletin.

Carl Schroeder—  
*A True Gentleman and Friend*



# Convention 2012 Review in Photos

If you weren't able to attend the ICGA annual convention in Springfield, Illinois in 2012, we missed you, but you can get a glimpse of some of the activities in the photos below. We would also like to invite you to attend the 2013 convention in St. Louis, Missouri. It will take place July 17 - 20, 2013.



*Lee Markley, Bob Milliser, and Galen Johnson are deciding whether to bid at the first Mega Silent Auction.*



*Gale Eichhorst's convention display featured vintage and contemporary Thumbprint and Ovals vases.*

*Patricia Fuller, John Rogers, Linda Dunham, Jack Targonski, and Ed Kramer check to see if they are still the high bidders on Mega Auction number three.*



*Below is a sample of some of the plates from this year's Display Room of small plates. Imperial vases will be the theme of the Display Room at the 2013 convention.*



*The banquet was well attended. Seated are Virgil Wiebe, Loretta and John Nielsen, Joan and Tom Steskal, and Tom Mordini. Richard Thorne is standing behind those seated.*



*Consider bringing a display when you come to the convention next July. This one by the Chamberlain's was titled Patriotic in the Land of Lincoln and featured red, white, and blue Carnival Glass.*



The Carnival Pump is published quarterly by The International Carnival Glass Association. Months of publication are September, December, March, and June. Copy for publication is requested by the editor on or before the 10th day of the month previous to the publication month.

ICGA is a non-profit organization devoted to the educational and promotional purposes of collecting old Carnival Glass. The opinions expressed in this publication are those of the authors, and not necessarily those of the association.

Material published in this newsletter is not to be reprinted without the consent of the author and the editor.

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Dues per household are payable each July 1:  
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Becky Cronin  
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## Reminders

### Deadlines for Articles

As you know, this is your newsletter, and to make it even better, we would welcome articles from you. Please send them to me by:

**February 10, 2013** for the March issue

**May 10, 2013** for the June issue

**August 10, 2013** for the September issue

**November 10, 2013** for December issue

### Attention

Any material—articles or photos published in this newsletter—is not to be reprinted without the consent of the author and the editor.

# Calendar of Events

**January 30 – February 2, 2013**

**Tampa Bay Carnival Glass Club Convention**

The Dolphin Beach Resort

St. Petersburg, FL

Janet Knechtel @ [janetkn@amtelecom.net](mailto:janetkn@amtelecom.net)

[www.tbccgc.com](http://www.tbccgc.com)

**February 27 – March 2, 2013**

**Texas Carnival Glass Convention**

Wyndam Hotel Suites

Dallas, Texas

Emmett Morgan @ [ecmorgan@myalpha1.net](mailto:ecmorgan@myalpha1.net)

979-836-7896 or 713-857-2966

[www.texascarnivalglass.org](http://www.texascarnivalglass.org)

**March 13 – 16, 2013**

**Southern California Carnival Glass Convention**

Ayres Suites

Ontario, CA

Heidi Ritterbush @ [hritterbush55@hotmail.com](mailto:hritterbush55@hotmail.com)

805-492-3903

[sccgc.webs.com](http://sccgc.webs.com)

**April 24 – 28, 2013**

**Heart of American Carnival Glass Assoc. Convention**

Embassy Suites Airport Hotel

Kansas City, MO

Bob Grissom @ [bgrsm31@comcast.net](mailto:bgrsm31@comcast.net)

816-356-5320

[www.hoacga.com](http://www.hoacga.com)

**May 1 – May 4, 2013**

**Keystone Carnival Glass Convention**

Holiday Inn

New Cumberland, PA

Sharon Royle @ [don6379@verizon.net](mailto:don6379@verizon.net)

610-777-8126

**May 29 – June 1, 2013**

**Lincoln Land Carnival Glass Convention**

Best Western

Milwaukee, WI

Kenda Jeske @ [kendajoy@frontier.com](mailto:kendajoy@frontier.com)

815-899-3442

[www.llcgc.org](http://www.llcgc.org)

**June 19 – 22, 2013**

**American Carnival Glass Association Convention**

Holiday Inn

Fairborn, OH

Larry Yung, Jr. @ [Larry.yung@insight.rr.com](mailto:Larry.yung@insight.rr.com)

937-439-0697

[www.myacga.com](http://www.myacga.com)

**July 17 – 20, 2013**

**ICGA Annual Convention**

Sheraton Westport Lakeside Chalet

St. Louis, MO

Brian Pitman @ [bpitman@woodsland.com](mailto:bpitman@woodsland.com)

[www.internationalcarnivalglass.com](http://www.internationalcarnivalglass.com)

**August 28 – 31, 2013**

**www.cga Convention**

Lake Chautauqua Auction Center

Ashville, New York

Brian Pitman @ [bpitman@woodsland.com](mailto:bpitman@woodsland.com)

[www.carnivalglass.org](http://www.carnivalglass.org)

**October 9 – 11, 2013**

**Air Capital Carnival Glass Club Convention**

Best Western Airport Inn

Wichita, KS

Don Kime @ [glassman133@pixius.net](mailto:glassman133@pixius.net)

316-733-8424

[www.aircapitalcarnivalglass.com](http://www.aircapitalcarnivalglass.com)

**October 31 – November 2, 2013**

**Great Lakes Carnival Glass Association Convention**

Ramada Lansing Hotel and Conference Center

Lansing, MI

Maxine Burkhardt @ [trippingranny@comcast.net](mailto:trippingranny@comcast.net)

517-627-7558

Check **Seeck Online Auctions** at:

[www.seeckauction.com](http://www.seeckauction.com)

If you have a convention that you would like to have included in our listing, please contact Barb Chamberlain with the information.