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*A Thing of
Beauty is a Joy
Forever*

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A Great Find - Paneled Tree Trunk Vase

In This Issue

Usual Ramblings

3	Message from the President
4	Message from the Vice President
5	Message from the Editor

Education

6	Kiwi - A Rare Bird Indeed Bob Patterson showcases this New Zealand bird.
8	A Holiday Surprise Rick and Debbie Graham share their super find.
10	Six Petals Shapes and colors of this pattern are shown by Barb Chamberlain.
12	Grapevine Lattice Dr. Larry Keig explores the usual and unusual shapes.
16	Bullseye and Beads A new find of this scarce pattern is presented by Barb Chamberlain.
18	Short Dolphin Candlesticks Kenda Jeske enjoys sharing the crossover dolphins.
20	Cosmos and Cane Revisited Again Dave Noyes shares his table set.

Collector Stories and Conventions

22	ICGA Virtual Convention
24	Virtual Stretch Glass Convention
25	ICGA Meeting Reports

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Cover photo courtesy Rick and
Debbie Graham.

Message from the President

In the Apocalypse, a Miracle...

This column is being written at a weird time. The collection of Ray and Shirley Henry is about to sell at an auction in Millersburg that people will attend (and hopefully remain safe and socially distanced), nearly every single carnival glass convention this year has been cancelled and people are beginning to wonder when (if at all) there will be conventions next year. Additionally, ICGA is coming off its very first virtual convention that was fantastically marvelous, drawing a lot of people and glass and fun and made for a full week of great carnival glass memories. We had two auctions (and had fantastic previews and auction time with Jim and Jan Seeck). We had seminars galore, starting with the basics as described by Don Moore, then we had a FANTASTIC display room seminar starring a cast of characters as led by Carl and Eunice Booker and Steve Gregg (who showed some incredible equestrian themed carnival glass). We had a fun Carnival Glass Trivial Game led by Don and Barb Chamberlain (with cash prizes), and room displays, which showed some creative glass arrangements. We had our own singalong, and we had a show and tell session. We even had our annual business meeting.

But possibly more important than these wonderful things, we had three or four hours together each night, where we could see and hear each other, tell stories, laugh, have fun and be a community. Technology was a help, not a hindrance, and many of our members "of a certain age" very quickly learned how to Zoom together more than even their grandkids did. Each night, when we closed, watching 30 or more people say goodbye to each other, all smiling, all happy gave me the exact same feeling as being at a "real" convention. And during the weeklong convention, I got emails, texts and messages from so many people attendees, thanking me for the experience, saying we

need to do this again and more often, and just conveying that they too felt as I did.

I believe it was Carl Booker who first said "we need to do this every month." We asked everyone if they would like that and it was pretty much unanimous. And so, we are going to have a monthly Zoom that will

have a seminar and time together so we can keep this wonderful bond we established through carnival glass and have nurtured throughout our membership in ICGA. Jim Seeck and David Kastor have already agreed to do seminars and even more are planned. So, if you would like to see your carnival friends and have a little fearlessness when it comes to technology, join us! Check out our Facebook page and our website, where we will post information on upcoming monthly sessions.

We miss all of you so very much, and this is one way to feel close again. It's also a great way to share some glass and knowledge without having to stand in front of a big crowd. So, have you ever wanted to do a seminar but don't like crowds? Then this is the chance for you. Let us know!

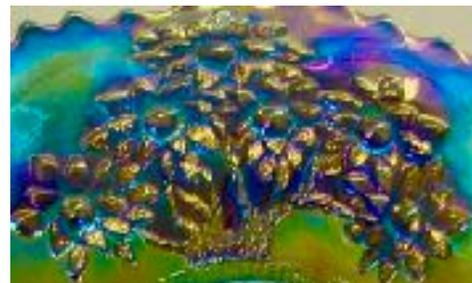
Alrighty, looking forward to seeing you guys online. Let's bring our community back together!



Brian

Want to Play Trivial?

Name this pattern. Then turn to page 17 of this issue to see if you were correct.



Message from the Vice President



**August 10,
2020.**

A message from your VP. Here I am at Big Bear Lake remotely going through my office PC to type this message to our members. I drove from Tennessee to California this week for my daughter's graduation from

CAL...with honors I might add. The newsletter message totally slipped my mind while I was figuring out ... do I go or not under our current situation.

But, things change, I never dreamed of using remote messaging or ZOOM or asking a phone for directions! So, how does the current situation affect one of my favorite pastimes? Well, I have no on-site conventions to go to. I did ZOOM in to attend the ICGA Virtual Convention. And, I did watch the video seminars of old that our amazing President, Brian Foster gave us to watch.

I had to get the assistance from daughters and granddaughters to figure out HOW in some cases. But, with a little patience, I was able to login and participate. I do need to have a camera and a

microphone on my next PC to be able to fully participate. I am still at a loss on a phone...

And, our carnival glass auctioneers have been busy finding new ways to have us, the collectors, attend their auctions without really being there. Hopefully you have been watching or bidding on some glass. The auctions have been a major source of obtaining new glass with the antique shops closed. And, we have a few carnival glass websites to surf too. The shops in my area are beginning to slowly re-open with shorter open hours.

For those who were not in attendance at the business meeting, ICGA is already planning the 2021 Convention. Your board tries to be two years ahead in planning for the convention. Since we had to cancel this year, it was easy enough to just rebook the same location for next year. Another ICGA convention is over...I have high hopes of once again being on site for the 2021 ICGA convention in the same hotel that we were scheduled to be in this year. Yes, we are in Indiana next year at the Essenhaus Inn and Convention Center in Middlebury, IN.

Jeez is it HOT!!!! Friday, 8/7, I was in 95 to 110 temps all day while driving across Arizona and California to LA. But, relief was in sight...it was 85+ - here at the lake during the day and in the 50's at night

Mitchell

Dues, Dues, Dues

Our ICGA dues run from July to July, so if you haven't paid your dues, please send your payment to Becky Cronin or renew from our website, <http://www.internationalcarnivalglass.com/about-us-2/icga-membership/> , to continue your membership. See page 30 for details.

This will be your last newsletter if you don't renew.

Message from the Editor

How do you collect carnival glass? And, how do you display it?

Most of us collect the prettiest examples of carnival glass that we can find, whatever our interests, within our budgets.

Many collect a certain look in the iridescence, like yellows, blues, or emerald. Those colors pop with a touch of light igniting them. Certain colors may make a collection for lots of us. I like white, but good rich purple and emerald green also hits my fancy.

Others collect mostly glass made by one company. I know several people whose collection is mostly Dugan, others like Northwood. Imperial presents many items that are in anyone's budgets and offer a beautiful array of colors displayed together.

Pattern collectors like to find as many examples in a certain pattern as possible. I know there are collections of Horse Medallion, Windmill, Peacocks of all sorts,, (and of course the most prolific pattern, Grape and Cable), colors, plain or stippled, sizes, shapes - all in one pattern.

Some people collect mostly one shape, whether it would be mugs, plates, bowls, water sets, punch sets, etc. Then there are the rest of us who buy things in every possible shape.

Some of us have very little room to display a lot. I believe Bob Smith was someone with limited space, so he collected tumblers. You can fit many tumblers into a small space. Miniatures and mugs would fit into tight space constrictions. Vases take up very little shelf space but require a certain clearance for their height.

Those collectors of punch bowls, water sets, and table sets must require much more space to display appropriately. I was just visiting with a carnival glass friend, and she said that those punch sets take a lot of room to display that most don't have. I told her how many punch sets we have displayed, and she couldn't believe it. I think I counted twenty-seven. They do require space, but our house is good sized. We don't have them

all displayed in one space, but have them surrounded by other items in different rooms.

Some people have a specific room for their collections. We just recently visited some friends in their new home and they have a glass

room with bowls and plates and a few other pieces secured to the wall. What a display that was with all the beautiful colors shimmering at us. Another couple has their basement filled with glass of all sorts displayed on shelving. We also know someone who doesn't display his glass, which to us is surprising, since you can't enjoy what you can't see.

Many of us have glass in nearly every room. I believe the only room in our house that doesn't have glass displayed is the laundry room. Perhaps we will have to expand there. Small wall shelves host the glass in our bathrooms.

We do have a cabinet that is exclusively filled with white carnival glass. Another one has just Fenton glass displayed. Other cabinets have a variety of shapes, companies, colors, etc., but I try to do shelves of the same color, with a pastel or marigold shelf separating the vibrant colors, just for contrast. Some cabinets are just a mishmash of colors and shapes thrown together.

So, how do you collect carnival glass, and how do you display it? If you could send me your habits in a little blurb and show a photo or two, I could include it in another issue of *The Carnival Pump* for all to enjoy. It is always fun to know how you acquire and enjoy your glass.



Barb

Kiwi – A Rare Bird Indeed

by Bob Patterson

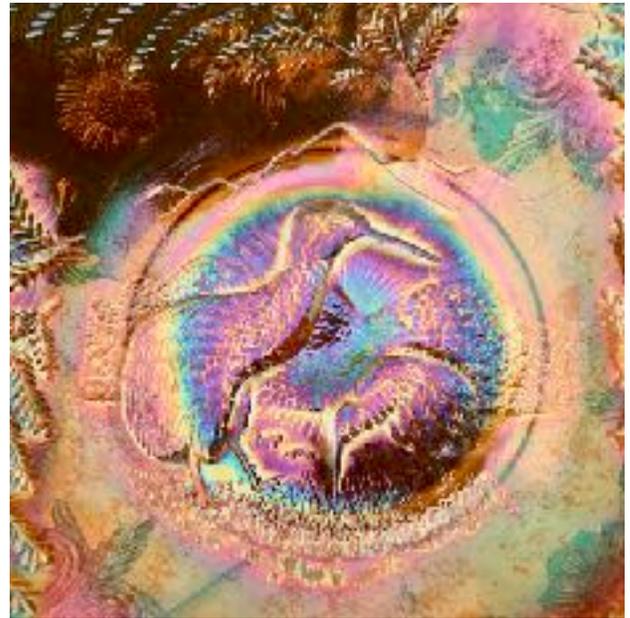
I had been looking for the elusive Kiwi pattern for our collection for a long time. I was very lucky to finally land this Kiwi bowl at the Lincoln Land auction held by Seeck Auctions. I was willing to bid much higher and was thrilled to finally have an example. Little is printed about this pattern that I could find on carnival glass sites. I did a little research and came up with some facts.



The round shape of the Kiwi bowl is probably the way the piece came from the mold - the proof shape.

I have come to find out that there are a lot of things going on with this pattern. If you haven't heard there was a dispute over the use of the Kiwi by the Australians. For those of us who never have travelled to New Zealand or Australia there has been a friendly dispute between the countries as to which is best. For Australia to produce a piece of carnival glass with Kiwis on it was just not acceptable for New Zealanders. You see the Kiwi is the national icon of New Zealand and the unofficial national emblem. New Zealanders have been called Kiwis since the nickname was given to them during the first world war. There is a great deal of pride to be called a Kiwi in New Zealand.

Since the Kiwi is native to only New Zealand when Crown Crystal started to produce the pattern in 1926



Here you see the main feature of the piece - the mother and baby Kiwi with mountains in the background.

they were asked to stop by New Zealand. It was their wish to have the Kiwi depicted only on items produced in New Zealand. So the production of this pattern was very short therefore making the Kiwi pattern a carnival glass rarity.



This shows the silver fern that is found around the inside edge of the bowl.

The pattern is built around an adult Kiwi bird and a chick with a mountain range in the background. The birds are on grassland with some bushes that I couldn't identify in the background. The Kiwis are surrounded by ferns with two fronds being repeated four times.

The round shape bowl is probably the proof shape just as it came from the three-part mould. It measures 8 1/2 inches across and stands 5 inches high. They are found in this size and the smaller nappy. The known colors are marigold and the highly desired dark or black amethyst.

In addition, I believe the fern depicted around the Kiwis is the silver fern and has been accepted as a symbol of New Zealand's national identity since the 1880s. Even the mountains in the background have a special meaning. They also represent the beautiful countryside that has been used in various hit movies. Simply stunning scenes of the New Zealand countryside can be seen in *Lord of the Rings* and *Jurassic Park* just to name two.

The reverse pattern is done in intaglio and I believe it is meant to be the celmisia flower that is native to New

Zealand. It is also known by its common name, the Mountain Daisy. It has white petals with a yellow center. Marion Hartung named the pattern "Feathered Flowers" in her book number nine page 69. The reverse pattern was also misidentified as "Fern and Wattle" in my 12th edition of the *Standard Encyclopedia of Carnival Glass*.



The exterior features an intaglio flower named Mountain Daisy, which appears to be a celmisia flower.

There is also a scroll pattern that is incorporated into the pattern. The base measures 5 1/4 inches across and has a 60-point star in the base.

I think the reverse should be called "Mountain Daisy and Scroll" however I will leave that to the Kiwis and the Aussies to hash that out. I don't want to be any part of a dispute, I just want to enjoy collecting carnival glass. It's just a shame that there were not more of this pattern made. I believe it's a beautiful tribute to New Zealand and a work of art.

The kiwi is a unique and curious bird: it cannot fly, has loose, hair-like feathers, strong legs and no tail. Adult kiwi birds

are about the size of a chicken and an endangered species with their population shrinking by around 2% a year. This makes them a rare bird and an even more rare carnival glass pattern.

Photos courtesy of Bob Patterson.

Part Two of the Trivial Game

This one might be a little tougher. Find the solution to this part of this pattern on page 17.



A Holiday Surprise! Rick and Debbie Graham

Collecting carnival glass is good therapy! With this year being almost devoid of in-person auctions and conventions due to the Corona virus, things are far from normal. What else can lift your spirits like an exciting find? That's exactly what happened to Debbie and me July 3rd. The 4th fell on Saturday, so Debbie was off work on Friday for the holiday. Our normal discussion when she is off is, "What do you want to do today?" We are spur-of-the-moment types quite often. Since antique malls and shops are open for the most places now, we have been visiting some of our favorites for the first time in a while. I picked the spot this time and away we went.

We stopped at an antique mall and enjoyed the experience but didn't find anything we needed. Next we made our way to a nice one owner antique shop. The open sign was in the window so we headed for the door. It was locked, then we saw the sign to "Ring the doorbell. Only 9 people in the shop at a time". We rang the bell and heard the click; we were in. We were greeted by the shop owner and talked with him as we began exploring. This shop has a diverse selection of actual antiques-no garage sale items in this place. I was almost all the way around the shop when I heard the shop owner say, "It has chips on the base." Not exciting news until I looked and saw what Debbie was holding and looking at - an amethyst Dugan Paneled Tree Trunk vase! Did you ever get that weak in the knees feeling? I have wanted one of these vases for a



long time but never expected to own one.

Debbie handed me the vase and I could see that the iridescence was very nice. Yes it had flakes on the base, but do we leave a vase like this behind? The vase was spattered with what looked like old paint, but I felt like it would really clean up with some work. It was priced very reasonably and while I was inspecting it, we were offered almost a 50% discount. We have bought only a few pieces of carnival glass knowing there was damage, so Debbie's eyebrows raised a little when I said we would take the vase.

I have always liked rustic looking vases and we have quite a few Northwood Tree Trunk vases and a few Fenton Rustic vases acquired over the years. I first saw a Dugan Paneled Tree Trunk vase when Dave Doty released the *Carnival Glass 1994 Appointment Calendar*. The two calendars with photos by Dave and notes by Dave and Joan are superb and we still enjoy ours. The Paneled Tree Trunk vases were pictured on page 10. The information on page 125 states that it was owned by Smokey Cloud, it was amethyst, made by Dugan, 7 1/2" tall with a 4 7/8" base. It also noted that no other examples had been found at that time.

Fast forward to 2020 and the Pricing Guide on the *Hooked On Carnival* website (helpful and handy), lists 6 of these vases have sold at auction from 2002 to 2020. Two of those listed have been auctioned twice, so that brings it down to 4 with the possibility of other duplicate auction sales. Anyway, there are not a lot of Paneled Tree Trunk vases known.

Immediately on returning home I attempted to remove the "paint" with a wooden toothpick. The paint turned out being just years of old fashioned dirt! A sink full of soapy water and lots of elbow grease later, the vase transformed into a thing of beauty.

We had seen the Paneled Tree Trunk vase in Karen Engel's auction and I was blown away. All of the other vases I had seen photos of were squatty compared to Karen's which was listed at 12" tall. We quickly learned that we couldn't compete in the quest for ownership. But that didn't keep me from dreaming about finding one out while treasure hunting one day!

Our Paneled Tree Trunk vase is 14" tall with a 4 7/8" base, and a 6" mouth. So far that is taller than the others we have information about. There are eight panels of hobs and



the vase comes from a 4 part mold.

All Paneled Tree Trunk vases sold at auction have been amethyst, but there are reports of marigold, green and peach opal. If you have one of these vases in another color, why not share a photo with the carnival glass world-even anonymously?

Keep your eyes open while dreaming and you might just find a treasure!

Photos courtesy of Rick and Debbie Graham.



Here is the Paneled Tree Trunk shown with two Rustic funeral vases and three 9 inch plates to show a size comparison.

Six Petals

By Barb Chamberlain

Six Petals is a product of the Dugan Glass Company, which was in existence as Dugan from 1909 - 1913. A disastrous fire occurred in 1912. The production area was basically unharmed in the \$20,000 loss, but just imagine that loss of money in that day and age and how devastating that must have been.. Many of the earlier molds had been in use on the production floor when the fire happened, which was a saving grace, but

patterns - can you imagine what might have happened if we would have had to call them by their pattern numbers? A suggested name on Facebook

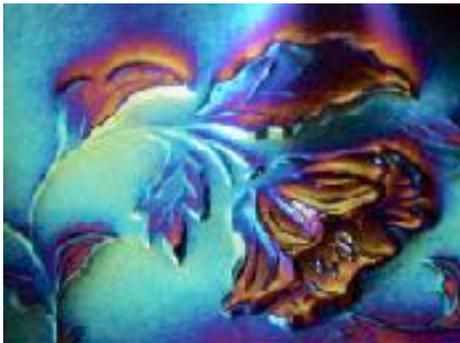


Above is the Six Petal six-ruffle bowl in amethyst.



Although the blue bowl above is rare, it might not be as desirable because the quality of iridescence is not the best.

was Poppy Garland for the poppy-like motif circling around the center stylized flower design.



Shown to the left is one of the poppies that circles the sides of the bowl.

some of the Dugan staple molds were lost. Shortly after the fire, Thomas Dugan left the plant. In June of 1913, the plant was changed to the Diamond Glass Company.

Someone suggested that the name Six Petals isn't a very descriptive name, since the pattern was named for the flower design (with six petals) in the center of the bowl. When Mrs. Hartung and Mrs. Presznick named the patterns, they had to decide on an appropriate name. Thank goodness they named these



The white Six Petals bowl appears to have only been made in the six-ruffle style.

I'm thinking that Six Petals may have been one of the molds that was lost because the piece is found only in



The peach opal bowl, left, and the purple bowl, right, exhibit the tai-cornered shape.

purple/amethyst, oxblood, peach opal, and white in any quantity. Also reported as selling are one marigold, one lavender, and two blue. Marigold, of course, was one of the colors that Diamond Glass Company used most in their production, but Dugan used it more sparingly.

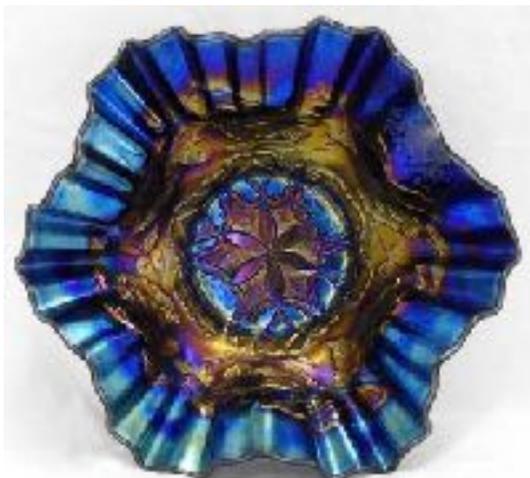
The Six Petals pattern was only made in one shape, to my knowledge - the bowl shape. This shape was modified by the men who shaped the patterns into six-ruffle, crimped, and tri-corner shape. The marigold, lavender, and blue were only made in the six-ruffle shape. White appears to have only been made in the six-ruffle style, as well, but the purple and peach opal are found in the ruffled, tri-corner, and crimped. Some of the crimped pieces seem to have the three-in-one shape, while a very few have a flattened crimped shape. One peach opal, described as two sides up, was also reported as

selling. In addition, another peach opal had an enameled decoration. This is a pattern that is often confused with a few other Dugan patterns, so this enameling on Six Petals may or may not exist.

Wouldn't a plate or an ice cream shape bowl make a nice addition to this pattern? None have been reported, but as one of our carnival glass friends says, "It could be out there."

If you have any pieces in colors or shapes not described, please contact me with information and photos at dbcham@iowatelecom.net or 124 E. Honey Creek Dr., Manchester, IA 52057. I will share your items in future issues of *The Carnival Pump*.

Photos courtesy of Seeck Auctions, HOC, and the author.



The two crimped edge bowls, above seem to show that the one on the left looks more like a three-in-one shape, and the one on the right is more flattened.

Grapevine Lattice

By Dr. Larry Keig

Grapevine Lattice is an easily identified pattern made up entirely or largely of highly embossed interlocking gnarled vines. The crisscrossing creates the illusion of diamonds within divisions.

The pattern is found on the exterior of pitchers, tumblers and hats. It is located on the inner surface of bowls and plates. On all shapes, the opposite surface is unpatterned. Other design elements are part of the patterning of the water set pieces and hats.

The pattern was produced by both Dugan and Diamond. The design first appeared in extant industry catalogs in spring 1912. Its shelf life was long as items in the pattern continued to appear in advertising materials into the 1920s.

Pitchers and Tumblers

The pitcher is the preeminent item in the pattern. However, items in other shapes are highly desirable when the iridescence is of superior quality.

Pitchers. The seven and one-fourth inch lattice band on the tankard pitcher extends from the lowest level of the handle's fold to about two and three-fourth inches from the vessel's base. Above the latticework are two other bands. The band just above the lattice, separated by a narrow cord, resembles knotted tree bark. The one and one-fourth inch band at the top is unpatterned. The two and one-half inch band below the dominant design extends to near the protruding base. It is an indistinct pattern, apparently designed as filigree to fill space.

In all, the pitcher stands eleven and one-half inches tall. Its top diameter is four inches, four and three-fourth inches from tip of spout to its opposite side. The recessed base measures four and three-

fourth inches from edge to edge. The underside of the base is pattern plain.



Pitchers, tumblers, and water sets are available in marigold, purple/amethyst, cobalt, and white. While the base color of the amethyst, the commonest color, and blue, the hardest to find, are practically identical from example to example, the surface color and iridescence on these and the other colors, vary widely. Color is lush on some pitchers but light and washed out on others. On occasion, the surface color is different—good or bad—from one element of the pattern to another. Their handles—clear crystal on the marigold and white, purple and deep blue on the dark items—are non-iridized.

The spectacularly shimmering pitcher pictured sold at the 2018 ICGA convention auction. It had once been in, as Jim and Jan Seeck noted in the listing, Woody Funk's fabled collection.

Tumblers. Tumblers are four inches tall. Their top diameters are three inches, give or take about a quarter of an inch in either direction. Their recessed bases range from two and one-fourth to two and three-eighth inches across.

Like pitchers, tumblers are available in marigold, amethyst/purple, cobalt blue, and white. The marigold and amethyst are easy to find. The white is

harder to track down but available. The cobalt rarely surface. The quality of surface colors of the marigold, amethyst, and white vary widely. Iridescence on some is beautiful, on others borderline or worse. The surface color of the cobalt is often largely or partially a gun metal silver or a dull gold.



The standard tumbler has the grass around the bottom.



The variant tumbler lacks the grass.

Unlike pitchers, all of which are alike in design, tumblers come in two versions. The standard version has three pattern elements. The primary element is the lattice. The second is a narrow cord that demarcates the latticework from "switch grass" which fills the area between it and the base. An area at the top is un-patterned. The amethyst are occasionally found with souvenir lettering wrapped around this plain band. Most, maybe all, the marigold, amethyst, and white tumblers are the standard version. The illustrated slice of Neal Becker's amethyst tumbler shows the lattice work, the cord, and the grass at the bottom.

The other version, a variant, is the same as the standard except that there is no grass beneath the cord. All blue tumblers appear to be the variant. Diane Highnam's photo is of the "grassless" cobalt variant.

Water sets are available in all colors. It is difficult to find water sets in which the surface color of all items are well matched.

Hats

Hats are derivatives of tumblers and available in the same base or surface colors except that cobalt has yet to be reported. While most colors and shapes are not thought of as rare, none are seen all that often. They have base diameters of two and one-fourth or so inches, noteworthy because it helps distinguish them from hats in another Dugan/Diamond pattern.

JIPS. Nearly all hats are jack-in-the-pulpit in shape. At the apex, they range from three and one-half to four inches in height. At the lowest point, they measure from just under two inches to slightly over that. The taller examples look more graceful than the scrunched down versions.

The white surface most often. Some of these are souvenirs, with hand-written black lettering of U.S. and Canadian towns and hamlets crudely scrawled or artfully penned at the broadest area of the interior. The next most available is the marigold. No amethyst JIP is listed as having sold in the HOC database but Dave Doty has noted that one sold on eBay in 2002¹, so others are surely in circulation. In the JIP, it's the color that is most eagerly sought by hat collectors.



The white hat pictured, from the HOC site, reads “Souvenir of Waunakee, Wis.” Waunakee, Native American for “fair and pleasant valley”, is a community currently of around 12,000 not far from Madison. The surface of the souvenir is frosty, its iridescence a multicolor pastel, and its lettering legible and clean.

Tri-Corner. The inspiration for this article came from the surfacing of a tri-corner hat. In amethyst, it is the only Grapevine Lattice hat in this shape for which there is a record.² It measures about six inches across when propped up in its most attractive position. It stands just over three inches tall from base to upper rim. Because the base color is light, an almost transparent lavender, the pattern can be seen through the plain interior.



Galen and Kathi Johnson found it in August 2014 at The Rooster, a well-known antique shop in downtown



The small photo, above, shows the souvenir writing from the white hat to the left.

Rochester, Minnesota. They bought it because it looked unusual. It is. It remained in their collection until it was sold by the Burns Auction Service in 2016 to Dick and Barbara Thorne. Two years later Dick listed it on eBay where it changed hands again via a “Make an Offer” transaction.

Sidebar. Grapevine Lattice hats are sometimes misidentified as the version of Lattice and Points with plain interior, the pattern Marion Hartung called Vining Twigs (Book Seven, p. 74). The surest way to determine which is which is to know their base diameters. That of Grapevine Lattice is two and three-eighth or slightly less. Lattice and Points measure about two and three-fourth inches. Moreover, Lattice and Points hats are usually, if not always, ruffled, a shape that has yet to be reported in Grapevine Lattice.

Bowls and Plates

Grapevine Lattice bowls and plates are medium-sized. Both shapes were formed from the same mold.

Bowls. All reported bowls are six- and eight- low-ruffled. They range in size from six and three-eighth to well over seven inches in diameter and stand about one and one-half inches tall, give or take an eighth of an inch either way. It is surprising they are seemingly unavailable in a wider range of shapes, e.g., deep ruffled, ice cream, and proof.

They are available in a limited range of colors: marigold, purple/amethyst, and white. By far the commonest color is white. The marigold and amethyst are scarce and more difficult to find than the plates, an unusual circumstance in the world of carnival.

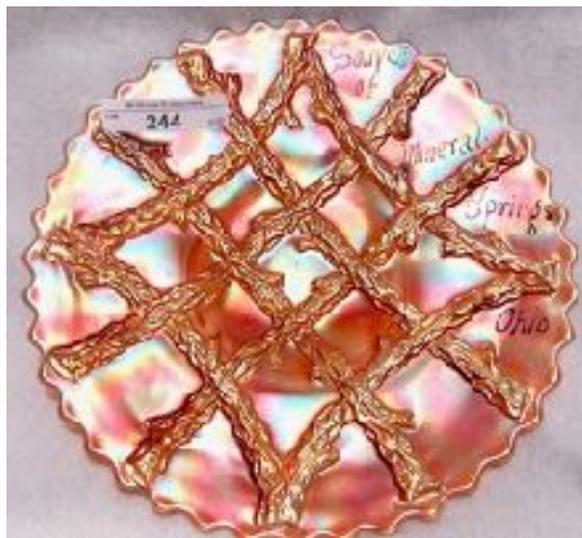
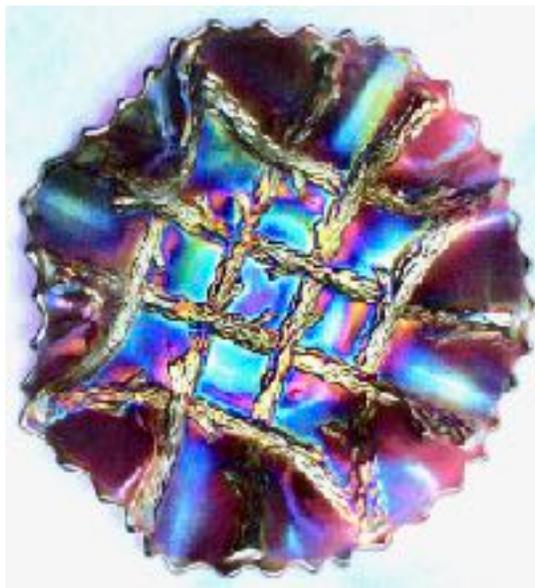
The illustrated purple, with great bright iridescence, is Neal Becker's. Its top diameter is seven and five-eighths inches. It is one and three-fourth inches tall.

Plates. The top diameter of plates ranges from six and three-fourth to seven and seven-eighth inches. Normally the greater the diameter, the flatter they are.

The marigold and amethyst are seen most often. The white are more difficult to find. The peach opal hardly ever surface. The iridescence is variable on the marigold, amethyst, and white, ranging from lush or bright to light or dull. The surface color and iridescence on the few reported peach opal are anemic.

The illustrated seven and one-half inch plate is a vivid amethyst. It sold in March 2018 on a Wroda auction for which Jim and Laurie's listing indicated that "each twig is electric purple and each window is bright radium gold." Their photo has been lifted from the HOC site.

Some plates are souvenirs, with enameled lettering wedged within divisions around the outer edge. One amethyst, with white lettering, is inscribed "Souvenir of Belle Plaine, Ia". This small town is located about 35 miles west of Cedar Rapids and 70 miles east of Des Moines. It was a point on the old Lincoln Highway, an early trans-continental route that extended from New York City to San Francisco, and is still on the Overland Route of the cross-country Union Pacific



Railroad line. Another amethyst reads "Souvenir of Slady Fork, W. Va." This now unincorporated community is in the south-eastern part of the state.

A marigold plate, lettered in black, is a commemorative of Mineral Springs, Ohio, an unincorporated village 75 miles south of Columbus.³ Illustrated here, it has nice color and good souvenir penmanship, the script within four contiguous divisions around the outer edge. It sold on a Wroda auction in October 2018.

Notes

¹I recall seeing the listing for this hat. If my memory correctly serves me, the listing photo was of poor quality and the iridescence appeared marginal at best.

²A single tri-corner Grapevine Lattice hat is currently known but there must be others. I ask that readers report them.

³I would like to be informed of other Grapevine Lattice pieces with souvenir lettering.

Larry.Keig@cfu.net



Bullseye and Beads

By. Barb Chamberlain

Bullseye and Beads is one of those Fenton vase patterns that easily gets confused with other patterns, especially when they were stretched into a tall vase when the workers at the Fenton plant swung them to that tall

ovals, in opposite panels, there are ovals surrounded by sun rays. At the bottom, there is a series of hobs, which its one reason it might be mis-identified as Rustic.



height. They sometimes are mis-identified as Rustic, April Showers, or even #914. To make matters even worse, the name is so similar to Imperial's Beaded Bullseye, they are sometimes mis-identified as such.

Generally, they appear in the tall version, from 13" - 15" which tends to distort the pattern, which, of course, makes the identification that much more difficult. When the pattern is discernible, you can see the inverted pear-shaped figures, surrounded by rays (similar to a Peacock motif), around the top. About midway down from those inverted pear-shapes is a oval shape that is filled with a type of sunburst figure. This is nearly obscured when the stretching is great. Below these

Billy Richard's vase, above and below.



Other than the 13" - 15" vases listed above, there is an 8" vase. But even more interestingly, Billy Richards recently found a squatty blue vase, which he shared on Facebook, in this pattern that he shows with a dollar bill, so the vase is a bit taller than 6", and has a top opening close to the same size. It has fantastic iridescence as you can see in the photos. This squatty vase clearly shows the pattern, even though it was stretched just a bit to get the ruffled top effect. The Bullseye and Beads vase is generally found only in marigold and blue, but Joan Doty and Kevin and April Clark both reported that they had heard of an amethyst. Kevin said that they had seen an amethyst one, that was damaged - this was twenty-three years ago when they were new to collecting and they didn't want to buy damaged glass. I believe they

have now regretted not buying it. Joan reported that the president of the Canadian club had seen one in amethyst, and he had seen only three. According to the Canadian president, it is shown in a Moe Myers' video with 170 vases, where Moe called it Peacock Tail Eyes (for me a suitable name for the shapes around the top of the pattern). Harold Wagner also had an amethyst Bullseye and Beads vase.

I tried to find a Fenton catalog page in both William Heacock's *Fenton Glass, The First Twenty =-five Years*, and the Whitmyer's *Fenton Art Glass, 1907 - 1939*, but neither

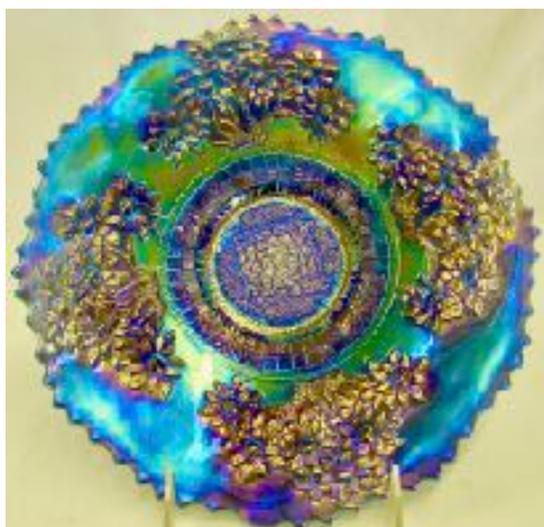


Above, you see the normal sized Bullseye and Beads blue and marigold vases.

showed or listed a Bullseye and Beads vase.

If you have any Bullseye and Beads vases in amethyst or any other color than marigold or blue, or have another in an unusual size or shape, I would appreciate you sending a photo, and a bit of the history, Please send this info to me at dbcham@iowatelecom.net or 124 E. Honey Creek Dr., Manchester, IA 52057. I would like to include this info in a future issue of *The Carnival Pump*.

Photos courtesy of Billy Richards and Seck Auctions.



Trivia Answers

From page 3 - Orange Tree - left

From page 7 - Dragon's Tongue - right



Remember to pay your dues via Becky Cronin or on our website. See page 30 for details.

Short Dolphin Candlesticks

By Kenda Jeske

Dolphins, Double Dolphins, or Twin Dolphins are the names used for the same pattern by Fenton. There is also a Dolphin pattern by Millersburg and a Diving Dolphins by the English glass company Sowerby. Non-iridized dolphin tall candlesticks can be found back as far as 1830. The Fenton stretch pattern is #1623 and is considered a crossover with the carnival glass world. My article is focusing on these short candlesticks.

First a little history of dolphins. Many of us grew up with the TV show Flipper, the fun-loving torpedo-shaped mammal swimming through the ocean. There are fossil records of the dolphin family dating back 11 million years. Pictures of dolphins have appeared in art forms as early as 1500 BC. Greek philosopher, Aristotle (384-322BC), told stories of dolphins interacting with people and described them as mammals. For centuries, many ancient cultures have given dolphins a special place in their legends, myths, and folklore.

There are many symbolic meanings with the dolphin. A few are playfulness, transcendence, gentleness, harmony, intelligence, contentment, friendship, generosity, power, grace, and resurrection. Ancient Greeks had several myths about dolphins. This image is not the "Flipper" looking dolphin and it appears almost to look like a sea serpent. It was common for early Christians to use dolphins in early symbolism. A popular symbol in Early



What is a dolphin? Above is a contemporary dolphin in misty blue by Fenton.



Two pairs of old Fenton Dolphins candlesticks in Florentine green and ice blue, above.



Two pairs of candlesticks in lavender and uniridized red are shown above.

Christianity is a dolphin twisted around an anchor. The dolphin symbol speaks a powerful message by signifying the hope for eternal life. The anchor represents endurance and ability to preserve.

The simple image of a crudely drawn fish was an initial representation for Jesus Christ. The dolphin represents Jesus. By extension, dolphins were also viewed as a symbol of Christ, and would frequently show up in works of art. One famous work of art is the fountain in Brighton, England that was created in 1846 to honor Queen Victoria. This fountain has two life sized dolphins twisting around each other. Looking at this fountain you can see the same dolphins that are represented on our beloved carnival pieces.

This image of the dolphin/sea serpent creature has carried over to the carnival glass molds. It is always interesting to research some of the patterns and try to figure out how the mold makers came up with the design that they did. According to Glen and Stephen Thistlewood's website, *Carnival Glass Worldwide*, and an article on Sowerby's Diving Dolphins, the first bowl (non-iridized) was made in 1882, probably using the fountain mentioned above as a guide. Then in 1920, Sowerby began to make iridized glass. Fenton used the same type of

dolphin image for its production of the dolphins from 1927-1937. Fenton reissued the small candlesticks for QVC in 1994.

The smaller Fenton candlesticks are 3 ½” with a 4” base. All the bases have either a floral or ribbed pattern under the base. They were produced iridized and non-iridized. Some of the iridized are ice blue, ice green or Florentine green, pink or velva rose, light purple or wisteria, vaseline or topaz. A few of the non-

iridized are ruby red, amberina, depression amber, black, clear, and jade. The newer QVC was issued in a dusty rose. The reissue does not have the Fenton logo, but the socket rim is slightly smaller. Dusty Rose was not one of the original colors.

Attached are the candlesticks from my collection.

Photos courtesy of Bill Jeske.



Above is the complete console set featuring the short candlesticks and the footed bowl in velva rose.

Thanks, Brian!

We want to thank Brian Foster for all the work that he did to make the virtual convention happen this year. He had to coordinate the filming of the Horse Display Room Glass which involved filming each person or family who took part separately and then integrating them together for the final video. He coordinated all the activities and sent the links for each night to me to send to the people who were joining us.



Cosmos and Cane Revisited Again

By Dave Noyes



Dave Noyes wanted to share his complete Cosmos and Cane table set in honey amber. He has all but the covered sugar bowl in white, as well. He says that he just loves this pattern and has many other pieces. Some are unusually shaped pieces..

Do you have some pattern that you really like? If so, perhaps you could share your pieces, with a short little description of what you have. That's one way you can share your collection with the rest of us.



Neal and Sue Becker's cat is checking this marigold Grapevine Lattice tumbler for damage or perhaps is hoping to find a treat. The purple Grapevine Lattice tumbler, right, also belongs to the Beckers. I believe the kitty prefers marigold.



Double Scroll Candleholders and Console Sets



Photos Courtesy of the Bookers and Seck Auction.

The Times They Are A-Changin' or ICGA Virtual Convention 2020

by Carl and Eunice Booker

We kept watching the news to see “when” or “if” the ICGA would be able to hold their annual convention scheduled for Das Essenhaus Inn, Middlebury, IN. At last the word was out--no in person convention. Okay, now what? President Brian, got in touch with his officers and the decision was made to cancel the 2020 in-person convention. What? No convention? This was hard to believe that after 50-some years of an annual convention there would be none. Now don't get ahead of yourself; this was NOT the final word. Brian can usually be depended upon to come up with an arrangement that would satisfy members and would not be in violation of the ICGA constitution and by-laws. Yes, Brian and the Board agreed to have a Virtual Convention. A what? Who ever heard of such a thing. When it comes to technology, our President (Brian) knows what to do. We would just have a “Zoom” convention. I'm not going to get any more technical than that or I would be in water too deep for me to navigate. This is Brian's “thing.” He set up a schedule, Carl put some finishing touches on the “Horse Display Room” material, and we were off to the races (pun intended).

The week of convention was July 12-18, 2020.

Many people were to be involved in this online Zoom convention. The only things to be left out were the personal contacts and the wonderful Das Essenhaus banquet (with butterscotch pie, plus many other kinds).

Seeck Auctions agreed to continue with selling the Roque collection as planned. Jim and Jan started the week on Sunday, July 12, with an online only sale of part of the Roque collection. The main auction would be on Saturday, July 18, 2020.

On Monday evening we were able again to see the Music in Carnival Glass seminar that Carl and Eunice presented at the last Indianapolis convention (I think it was three years ago). Carl and Eunice were quite interested to see their presentation. We were happy to see how well the audience got involved. After the seminar Brian had members join him on Zoom for visiting and whatever else might cross their minds.

On Tuesday, July 14, Brian showed an older seminar video of a program by Don Moore. Don, with wife, Connie, was a big contributor to writings and cartoons on carnival glass that appeared in *The Carnival Pump*. Don was also a great speaker and entertained his audiences as he educated them on carnival. After the seminar Barb and Don Chamberlain conducted a “guess the pattern” game in which they showed “tiny” parts of a Carnival pattern and

we had to guess the pattern name. This isn't as easy as it sometimes sounds, but it is fun. The winners were Gary Sullivan and Steve Lindquist, first place, Jim and Jan Seeck, second place, and David Kastor, third place.



Look closely, and you will see Carl Booker to the left of the marigold Horse Medallion plate that Eunice is holding.



Not only did Steve Gregg show some beautiful horse glass, he even shared some art work that featured horses, as well.

Wednesday was sort of a Show and Tell evening with members showing some of their glass and talking about those pieces. Afterwards members chatted and enjoyed talking with each other.

Thursday was our Horses Display Room seminar. Members participating and showing their glass were Steve/Mary Gregg, Ben/Becky Cronin, Don/Barb Chamberlain, David Kastor, and Carl/Eunice Booker. We discovered that the Horse Medallion or Horses' Heads pattern comes in a rather large variety of shapes and colors, some rather common and some quite rare. Also shown and discussed were the Pony pieces, Horseshoe Shot Glass, Unshod glass, and a Horseshoe and Star glass. Some associated pieces were Good Luck bowl, Bridle Rosettes, LBJ ashtray, and Polo Pony ashtray. A big thank-you goes to all who participated. After the seminar members were able to show some of their pieces and talk about them.



David Kastor shared his red Horse Medallion collar base bowl as a part of the Horse Display Room.

The ICGA Board had met via Zoom before the convention to discuss what should take place. The Annual Business meeting took place via Zoom on Friday. President, Brian Foster, was in charge of the meeting. Reports were given from Treasurer, Kenda Jeske, Secretary, Becky Cronin, Editor, Barb Chamberlain. The nominating committee chairperson, Eunice Booker, read the list of nominees from the nominating committee. These were as follows: President, Brian Foster, Directors: Janet Knechtel, Billy Wilson, Gary Lickver, and Eunice Booker. After three calls, no further nominations were made. The nominees read were elected. Brian thanked retiring director, Sherry Cyza, for her work in behalf of ICGA. Brian then made the appointments of Secretary, Treasurer, and Editor. These are Becky Cronin, Kenda Jeske, and Barb Chamberlain. The Directors present agreed to



the appointments and these appointments were made official. Carl Booker was called on to install the officer, directors, and appointees.

Barb Chamberlain read the names of the Room Display winners. The winners were 1st place, Bob/Shirley Patterson; 2nd place, Don/Barb Chamberlain; 3rd place, Candy Brockmeyer/Gerald Walsh; 4th place, Ben/Becky Cronin; and 5th place, Carl/Eunice Booker.

Brian thanked the Seecks for the good auction glass that sold at the convention, those who worked on the Horse Display

Room, and Barb Chamberlain for the extra work she did in helping set up each daily Zoom meeting. Brian also announced that the Seecks would be showing pieces of the Saturday auction glass following the business meeting.

Who would think that all of this could be done on the internet? Techniques are wonderful if one can understand how they work. The Zoom sessions were so successful that Brian was asked if he could set up a monthly meeting through Zoom so that members could keep more closely in touch. Watch for information about these proposed monthly meetings.

On Saturday, July 18, the Seecks sold the main portion of the Roque collection. For prices realized you may go to the Seeck's website.



Virtual Stretch Glass Experience Report

by Carl and Eunice Booker

Due to the pandemic going on, the Stretch Glass Society decided to have their 2020 convention by internet using Zoom. (Hopefully I have said all of that correctly!) The activities were held July 19-23, 2020. We were able to tune in for most of their activities. This article will attempt to give you the highlights of the convention.

The first activity that we experienced was the seminar on Tangerine and Amber Stretch Glass. Many members showed pieces from their collections in these two colors. The moderator for the seminar was Dave Shetlar. It was interesting to see the many shades of color in both tangerine and amber pieces. The variety of shapes shown was amazing, too.

Another interesting activity was their “virtual” Show and Tell session. We were able to show three of our five stretch glass punch cups and an unusual cheese and cracker set. The cheese set got a lot of attention. We enjoyed seeing the shaving mugs. They had attracted our attention a couple of years ago when they were brought to a carnival glass display room on mugs. While not carnival glass, they are very close to it as they show the beautiful iridescent colors as does carnival glass. During this show and tell activity, Dave showed an interesting color called Orange Onyx. This is a color that carnival glass collectors call marigold on milk glass. We own a piece that we’ve always called a baby plate. We showed it and it got a lot of interest. It was decided that it is in a pattern called Adam’s Rib and made by

the Diamond Glass Company. We were pleased to get this information.

On Thursday of the convention Zac McCamey showed pieces of tall Dolphin candlesticks. He had many very nice pieces to show and told interesting stories about how they were obtained. We didn’t realize how many different Dolphin tall candlesticks existed.

We were sorry to have missed the business meeting, but we misread the time of the meeting.

On Friday Tom Burns showed the items that would be sold in the Saturday auction. He pointed out interesting features about different pieces. We were able to watch most of the Saturday auction. Stretch glass collectors are just as excited about good items of stretch as carnival glass collectors are about good items of carnival glass. While we didn’t buy anything, we did enjoy seeing the items of stretch glass sell.

We’ve been members of the Stretch Glass Society for a few years and have several pieces of stretch glass in our collection. We especially like the small pieces of stretch such as Fenton’s nut cups both straight and flared. We’ve also enjoyed the times when Dave or Cal have given seminars at our carnival glass conventions. The more we learn about different collectibles, the

easier it is to understand why people like certain things in their hobbies.



Carl and Eunice's baby plate is shown above - front and back..

Photos courtesy of Carl and Eunice Booker.

International Carnival Glass Association

Pre-Convention Zoom Meeting of the Executive Officers

July 8, 2020

President, Brian Foster, called to order the pre-convention meeting of the ICGA executive officers at 11:05 a.m., July 8, 2020. He appointed Carl Booker to act as recording secretary for the meeting.

Officers present: Brian Foster, Mitchell Stewart, Becky Cronin, Kenda Jeske, Barb Chamberlain, and Carl Booker.

Brian explained the procedure used in having a Zoom meeting. He explained how he will be handling the online board and business meetings for the virtual ICGA convention.

Brian asked for a report from the treasurer. Kenda Jeske stated that she would have two pages of reports for the membership. These would be a comparison of the treasury's activities for January to June for this year and last year.

Brian asked for a report from the secretary. Becky Cronin stated that we have 223 members and 111 who should be renewing, 5 life members, and 11 new members this year.

Brian asked for a report from *The Carnival Pump* editor. Barb Chamberlain thanked those who have written articles and asked for others to write something. She is presently mailing to 165 families and the rest receive the copies by email.

The election of officers will be as follows: Eunice Booker, nominating committee chairperson, will conduct the election for the president. After this is over, the existing president, Brian, will conduct the rest of the election which constitutes the retiring directors. If there are nominees from the floor, then an e-mail ballot will be sent to all those members who have e-mail. The ballots will be returned to the Secretary for counting. If there are no nominations from the floor, then the directors nominated will be declared elected.

The Room Display pictures are due to the President by Sunday, July 12, 2020. These pictures will be posted for all to see. Votes for the 5 best displays will be sent to Barb Chamberlain for tabulating.

Brian talked about the 2021 convention which will be held at the Das Essenhaus Inn in Middlebury, In. (The same location as we would have attended this year.)

The meeting was adjourned at 11:40 a.m., July 8, 2020.

Respectfully submitted,

Carl T. Booker
Recording Secretary

International Carnival Glass Association

Board Meeting - July 17, 2020

Members present: President, Brian Foster; Vice-President, Mitchell Stewart; Treasurer, Kenda Jeske; Editor, Barb Chamberlain; Board Members Ingrid Spurrier, Eunice Booker, and Scott Sheffield.

President, Brian Foster called the Board Meeting of the ICGA for 2020 to order at 1:04 p.m. via Zoom. He appointed Carl Booker as Recording Secretary. He announced that Secretary, Becky Cronin, could not make the meeting due to the loss of power. Brian gave Becky's report. ICGA has five life memberships, 223 family memberships, 11 new members since January. Indiana has 21 memberships, Iowa 19 memberships, and there are 12 non-US memberships.

Treasurer Kenda Jeske stated that she is sending out monthly treasurer's reports. Eunice Booker stated that is greatly appreciated.

Editor Barb Chamberlain said that she very much appreciated all of the articles members are sending for printing in *The Carnival Pump*.

Brian stated that he had appointed Eunice Booker as chairperson for the nominating committee. The committee consists of those members whose elected terms expire this year (2020). The committee report will be made at the general business meeting.

Brian announced that the 2021 convention will be held at the Das Essenhaus Inn, Middlebury, IN. This is the location where ICGA would have held the 2020 convention. Members should be able to make their reservations at any time.

Members discussed ideas for the 2021 Display Room. More information on this at a later date.

Eunice Booker brought up the need for a small change in the By-Laws. Carl Booker explained the change that deals with Officers and Directors, Section 7, line 4. That line presently reads: "...the Directors retiring in that year." The suggested change would make it read: "...the Directors NOT retiring in that year." The only change is adding the word "not."

This change was discussed. A motion was made by Kenda Jeske to accept the by-laws change as stated. Mitchell Stewart seconded the motion. The motion carried.

Carl also stated that there is a typographical mistake in Section 6, line 5, that should be corrected.

Brian stated that the general business meeting would be tonight (July 17, 2020) at 7:00 p.m. on Zoom.

Brian adjourned the meeting at 1:23 p.m.

Respectfully submitted,

Carl T. Booker
Recording Secretary

International Carnival Glass Association

Annual Business Meeting - Zoom - July 18, 2020

Present: President, Brian Foster; Vice-President, Mitchell Stewart; Secretary, Becky Cronin; Treasurer, Kenda Jeske; Editor, Barb Chamberlain; Directors, Eunice Booker, and Scott Sheffield.

President, Brian Foster, called the annual business meeting (Zoom) of the ICGA to order at 7:05 p.m., July 18, 2020. He appointed Carl Booker to serve as Recording Secretary.

Brian called for the Treasurer's report. Kenda Jeske had sent the report to all officers via e-mail. She reported a balance on hand of \$24,000+. A motion to accept the Treasurer's report was made by Janet Tate, seconded by Barb Chamberlain, and carried.

Brian called for a report from the Secretary. Becky Cronin reported that ICGA has 223 family memberships with Indiana having 21, and Iowa having 19. There are 12 non-US membership families, and 11 new memberships this year. A motion to accept the Secretary's report was made by Don Chamberlain, seconded by Eunice Booker, and carried.

Brian called for a report from the Editor. Barb Chamberlain thanked all those who have sent in articles for *The Carnival Pump*. She stated that there had been 16 article contributors and that she appreciated those who had sent in articles. A motion to accept the Editor's report was made by Eunice Booker, seconded by Don Chamberlain, and carried.

Brian called for the Nomination Committee chairperson to present the slate of officers. Chairperson, Eunice Booker, stated that the committee nominates Brian Foster to serve as president. She asked three times for nominations from the floor. As there were none, she requested the Secretary to cast a unanimous ballot for Brian Foster to be President.

Eunice then read the nominations for four Directors. These nominees are Janet Knechtel, Billy Wilson, Gary Lickver, and Eunice Booker. President Brian Foster then asked three times for nominations from the floor. There were none. A motion was made by Barb Chamberlain to accept the Nominating Committee's report. A second was made by Mitchell Stewart. The motion carried.

Brian then made the following appointments: Secretary, Becky Cronin; Treasurer, Kenda Jeske; and Editor, Barb Chamberlain. He then asked the Directors for approval of the appointments. All Directors present approved of the appointments.

Carl Booker was called on to install the newly elected officers. He read the installation and declared the newly elected officers installed.

Brian called for Barb Chamberlain to read the names of the Room Display winners. The winners are, 5th place, Carl and Eunice Booker; 4th place, Ben and Becky Cronin; 3rd place, Candy Brockmeyer and Gerald Welsh; 2nd place, Don and Barb Chamberlain; and 1st place, Bob and Shirley Patterson.

Brian thanked Jim and Jan Seeck for bringing a good auction to the convention, Barb Chamberlain for her extra work for the convention, and to all those who have participated in the convention's Zoom activities. He also thanked those who participated in the Display Room presentation about "Horses." These were Carl and Eunice Booker, Steve Gregg, Ben and Becky Cronin, Don and Barb Chamberlain, and Dave Kastor.

He announced that the 2021 convention will be at the Das Essenhaus Inn, Middlebury, IN. This is the same location as we would have used this year (2020).

Brian stated that several members had asked if we could hold Zoom meetings once a month during the year. This was discussed. Brian stated that he thought this would be a good thing to do and would proceed in making the arrangements.

Brian stated that following the meeting Jim and Jan Seeck would be showing auction glass pieces as requested by the members. Brian announced that on auction day, Saturday, he would open Zoom at 9:00 for members who wanted to be on that device and then connect with the auction at 9:30.

The meeting was adjourned at 7:23 p.m.

Respectfully submitted,

Carl T. Booker
Recording Secretary

Dues, Dues, Dues

Our ICGA dues run from July to July, so if you haven't paid your dues, please send your payment to Becky Cronin or renew from our website, <http://www.internationalcarnivalglass.com/about-us-2/icga-membership/>, to continue your membership. See page 30 for details.

Welcome New Members

Gregg Lauer

Leonard Murphy

Rebecca Mason

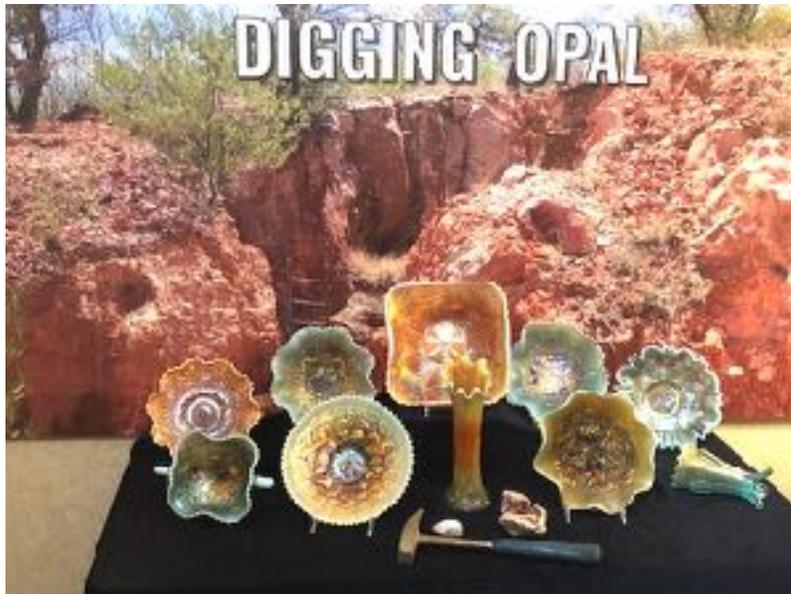
Robin Newswanger

Vernette Shaffer

Katie Stewart

Rochelle Thrift

2020 Virtual Convention Room Displays in Photos



There were five winners for room displays at our 2020 virtual convention. From top left: Bob and Shirley Patterson, first; Don and Barb Chamberlain, second; Candy Brockmeyer and Gerald Welsh, third; Ben and Becky Cronin, fourth; and Carl and Eunice Booker, fifth.



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

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\$25 annually – U.S. and Canada
\$30 annually – Overseas
\$15 annually – PDF electronic transfer

Cash/check remittance for dues are to be made out to **ICGA** and sent to:
Becky Cronin
17186 Old State Road 37
Leopold, IN 47551

Paying with PayPal is also an option. Contact PayPal, pay your dues, as stated above, and send it to:
paypal@internationalcarnivalglass.com

Please check our website:
www.internationalcarnivalglass.com

Reminders

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

The editorial board reserves the right to review, edit, and/or refuse to print material submitted.

Condolences and Get Well Messages

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

Bart Dooley
Mike Cain
Sam Robinson

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

Betty Cloud
Sherry Betker
Ron and Caroline Chesney
LeeAnn Milliser

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.

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:

November 10, 2020 for December issue

February 10, 2021 for the March issue

May 10, 2021 for the June issue

August 10, 2021 for the September issue



A Carnival of Iridescent Luster Buttons, Books I & II by Ruth Clark

Book I has 856 named drawings. Indexed. \$20.00 ppd. Book II has 450 more drawings. Indexed, w. price guide covering both books. \$20.00 ppd. for U.S. and Canada. Mexico please add \$2.00 (U.S.). Overseas, add \$5.00 each (U.S.) for surface mail, \$6.00 each for air mail. **Order from Judy Horick, 302 Thornton Cove, Georgetown, TX 78628: email jbhorick@yahoo.com 512-863-2685**



Please remember that ICGA dues run from July to July, so if you haven't paid your dues for the new year, or would like to join ICGA, this would be a great time to do that. Find Becky Cronin's information on page 30 so you know where to send your dues payments - \$25 for the print copies for U.S. delivery, \$30 for overseas delivery, or \$15 for electronic membership. You may also pay dues online at <http://www.internationalcarnivalglass.com/about-us-2/icga-membership/>. We hope you will continue being members. If you are unsure whether you have paid dues, contact Becky and she will tell you.

Convention Calendar of Events

Please check with the clubs to see if the conventions are being held. Many have been cancelled.

September 10 - 12, 2020

New England Carnival Glass Association Convention

Double Tree by Hilton
99 Erdman Way, Leominster, MA 01453
Phone 978-534-9000

September 17 - 19, 2020

Canadian Carnival Glass Association Convention

Best Western Lamplighter Inn, 591 Wellington Rd S,
London, Ontario
519-681-7151 or 888-232-6747
Contact: Ingrid 519-745-2474 or
ingridspurrier@hotmail.rr.com

September 30-Oct. 2, 2020

Air Capital Carnival Glass Convention

Best Westttern Inn, 915 E. 53rd St.N, Wichita, KS 67219
1-800-528-1234 or front desk 316-832-9387
Don Kime - 316-733-8424
Seeck Online Auction
Cancelled

October 15-17 2020

Mid-Atlantic CGC Jamboree

Ramada Plaza Hagerstown MD 301-797-2500
Steve Grayson sgrayson@copper.net

October 28-31, 2020

Great Lakes Carnival Club Glass Bash/Convention

Early Bird - Wednesday, October 30
Ramada Hotel & Conference Center
7501 W. Saginaw Hwy.
Lansing, MI 48917
517-627-3211
Contact: Maxine Burkhardt 517-627-7558

Cancelled

Check **Seecks' Auctions** at:

www.seeckauction.com

Check **Matthew Wroda Auction Services, LLC** at:

<http://www.matthewwrodaauctions.com>

Check **Burns' Auctions** at:

<http://www.tomburnsauctions.com>

Those of you in other clubs who would like your event included on our Calendar of Events page, please email the information to me so I can include it in our calendar. Thanks.