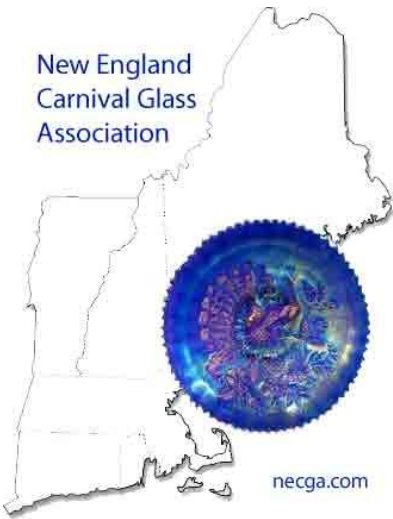


New England  
Carnival Glass  
Association



necga.com

**New England Carnival Glass Association**  
**Website: [www.necga.com](http://www.necga.com)**

<b>President</b> Don Dorais 150 Highland Avenue Cumberland, RI 02864 (401) 724-4874 <a href="mailto:ksd24ddd24@cox.net">ksd24ddd24@cox.net</a>	<b>Vice President</b> Bruce Reinikainen 248 Mill Glen Road Winchendon, MA 01475 <a href="mailto:bwrice@comcast.net">bwrice@comcast.net</a>	<b>Treasurer</b> Gary Sullivan 671 Ridge Road Wethersfield, CT 06109 (860) 257-1816 <a href="mailto:stevenandgary@cox.net">stevenandgary@cox.net</a>
<b>Secretary/Recording Secretary/Bulletin Editor</b> Kristine Dorais	<b>Board of Directors</b> Norm Spicher      John Bradfield Anna Ketola        Louie Carpick Emil Seymour	
<b>Webmaster:</b> Steve Lindquist		

\*\*\*\*\*

*Vol. 31, No. 2*

*CARNIVAL GLASS FOREVER*

*April 2012*

\*\*\*\*\*

***Meeting Highlights...Look Inside For More!***

**SUNDAY,  
APRIL 22nd  
10:00 A.M.**



**Fenton's  
Dragon &  
Lotus Ice  
Cream Shape  
Bowl in  
marigold (top  
left)**



**Northwood's Peacock at the Fountain compote in blue  
(left), Stork & Rushes Lattice Band-2 Sides Up Hat from  
Tumbler in Amethyst (above)**



**APRIL MEETING IN  
WELLS, MAINE**

**Show & Tell Theme  
PIECES FOUND IN MAINE,  
FAVORITE & NEW FINDS**

# The President's Newsletter

Hello Everyone! I thought the newsletter would get out before Easter/Passover, but we didn't quite make it. I hope everyone had a nice day. Now we're looking forward to our 7<sup>th</sup> Annual Spring Fling. Hopefully you have all made your hotel reservations to get the discounted rate. It's a time for our members to spend more time together and catch up with what been happening in our lives with our families, friends, and of course, why we all meet...the common denominator...carnival glass.

Kris and I have been busy since Tampa...we've attended a few local auctions, and naturally, we've added some new pieces to our collection...one of them being a beautiful Marigold Master Grape & Cable Punch Bowl with 4 cups...it's our first one and it sits on our dining room table. It's a beautiful piece of carnival glass and now I know why fellow member, Christina from New Hampshire loves her punch sets so much. We'll probably bring some of the smaller pieces for Show & Tell. And don't forget the theme for our next meeting... bring your carnival pieces that were found in Maine or your favorite piece of glass and tell us the story how you acquired it.

If anyone has an Imperial 474 compote in any color, please bring it to the meeting. Also, if you have a piece of Imperial in lime green or helios, please bring it to the meeting. We plan on comparing the two colors at our pre-dinner get together Saturday afternoon.

**PLEASE NOTE, SHOW & TELL WILL BEGIN AT 10:00 A.M. on Sunday morning.** We start the meeting earlier so those traveling a long distance get a jump start home.

Upon arrival on Saturday, we usually have a get together (BYOB) before we head out to dinner. If you can, bring a snack (cheese, box of crackers, chips n dip, peanuts)...the hotel has been kind enough to offer the meeting room for our pre-dinner get together Saturday at 4:00 p.m.

See everybody on the 21<sup>st</sup>/22<sup>nd</sup> at the Hampton Inn & Suites!

Sincerely, Don Dorais, President



**WANTED**  
**Beaded Bulls Eye Vase**  
**in Smoke**  
*Contact: Kris Dorais*  
*KSD24DDD24@cox.net*  
*401-724-4874*

Notes from the Sun., February 19<sup>th</sup> meeting.

Present at the meeting: Kris & Don Dorais, Louie Carpick, Bruce R. and Anna, John and Vickie Rowe, Robin Brown, Emil Seymour, Norm Spicher, Henry & Freda Simonis

Show & Tell took place after soup and sandwiches and the meeting immediately followed at 1:35 p.m. Donnie started the meeting by mentioning the passing of Jack Oliver. He also mentioned Tom's auction in Bath as the flyers were just mailed out. Photos were placed on our website and on Auction Zip.

The bulletin notes were accepted. The treasury report was next on the schedule. As Gary was unable to attend the meeting (however, he emailed Kris our treasury balance), Kris reported that our treasury balance is \$4,267.54 as of February 16<sup>th</sup>. Robin brought in all her club back up/stamp/debit card to pass along to Gary. All were in favor of accepting the treasury report.

Convention:

- Donnie spoke with the hotel as he received the contract. He reported that the room rates had increased to \$95 per night and the auction/banquet set up room rate went from \$100 to \$150. We haven't had an increase in 3 or 4 years but he wanted to bring it to the membership to vote on. All were in favor for Donnie to sign the contract.
- We still need a banquet/seminar speaker and we're working on it.

Spring Fling:

- Norm was asked to do some research on a restaurant to go to on Saturday night. He mentioned Billy's so he will check to see if he can get a reservation for the group at 6:00 p.m.

Old Business:

- The bi-law change will again be tabled for the April meeting.

New Business:

- Regarding the Tampa convention, they have a nice welcome package upon checking in to the convention. They have a \$15pp registration fee which allows you to attend the banquet, lunches, seminars/banquet speaker. The banquet dinner is an additional \$30pp. The club talked about charging a registration fee but was vetoed. A great thing they did....everyone would receive a lanyard name tag. On the back of the tag, in small print is a convention schedule so you know at all times what is going on. This will be discussed further.

Meeting adjourned at 2:15 p.m.

Theme: Pieces found in Maine, Your Favorite and New Finds

Next Meeting: Sunday, April 22<sup>nd</sup> at 10:00 a.m.

Meal: Breakfast at the hotel

**New England Carnival Glass Association Membership Application**

**Dues: \$ 18.00 per year per household within the U.S.     \$ 21.00 per year per household outside the U.S.**  
**(Membership renewal is due on your anniversary date)**

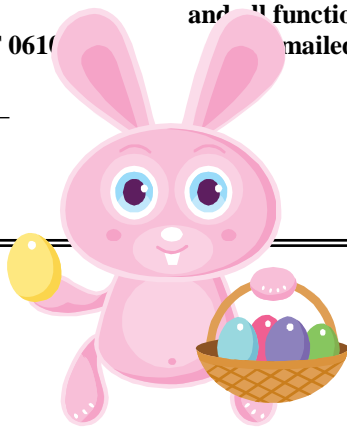
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_  
Telephone # \_\_\_\_\_ - \_\_\_\_\_ Email address: \_\_\_\_\_

**Send application form and dues (U.S. funds) to:**

**Gary Sullivan  
671 Ridge Road  
Wethersfield, CT 06109**

**Membership includes, bi-monthly meetings, bulletins  
and all functions and outings. If you would like the bulletin  
mailed to you (vs. mail), please let us know on this form.  
Make checks payable to N.E.C.G.A.**

Email \_\_\_\_\_ Mail \_\_\_\_\_



**Happy  
Easter**

# SHOW & TELL...HEARTS, SWANS & NEW FINDS

Northwood's Hearts & Flowers Plate in Ice Blue  
 An array of Fenton/Dugan Swans to the right.  
 Below us are two Imperial Swans in Marigold and Smoke



(left)  
 Millersburg  
 Primrose in  
 Marigold with  
 a radium  
 finish. The  
 exterior  
 pattern is Fine  
 Cut Heart.  
 (right)  
 Northwood's  
 Hearts &  
 Flowers  
 ruffled bowl  
 in Amethyst



(left) Fenton's Swan with  
 the neck turned in.  
 (right) Fenton's Persian  
 Garden small plate in  
 lavender.



**SPRING FLING**  
**HAMPTON INN & SUITES**  
**900 POST ROAD**  
**WELLS, ME 04090**  
**SAT. APRIL 21 & SUN. APRIL 22**

**Check-in time- after 2:00p.m. April 21<sup>st</sup>**

**Must reserve by April 8<sup>th</sup>**

**Room Rates- \$ 89.00 - plus tax**

**(Free Sunday Morning Breakfast)**

**Register under NE Carnival Glass, Call 1-207-646-0555**

**Happy Hour- 4:00 p.m. – 5:30 p.m.**

**(common room will be available for everyone)**

**Dinner - 6:00 p.m. at Billy's**

**www.CarnivalGlass.com**

43 Years of Satisfied Mail-Order Customers

UPDATES EVERY TWO WEEKS – CARNIVAL GLASS IN MINT CONDITION

**15% Off Your Total Purchase**

Through December 16, 2011

*PLUS Free Shipping and Insurance on Purchases*

*NOW IS THE TIME TO ADD QUALITY PIECES TO YOUR COLLECTION AT BIG SAVINGS!*

Visit [www.CarnivalGlass.com](http://www.CarnivalGlass.com)

*THE Place for Carnival Glass!*



**Thinking of Selling Your Collection?**

**Turn Your Carnival Glass Into Cash!**

Contact Lloyd R. Ward

PO Box 1006 • Mayfield KY 42006 • Tel: (270) 251-2005

Cell: (270) 970-0599 • Email: [lrward@carnivalglass.com](mailto:lrward@carnivalglass.com)

**WANTED**

**PURPLE ACORN BURRS**

**COVERED SUGAR**

**Please contact Brad Chapman at**

**(207) 839-2359**

From: Tom and Sharon Mordini

Well, finally we have the 2011 CARNIVAL GLASS AUCTION PRICE REPORT 27th edition from the printer and have begun to mail copies ordered by so many of you. We apologize for the delay. The price is just \$15 per copy including postage. You may send check or money order to Tom Mordini, 36 N. Mernitz, Freeport, IL 61032 or use PAYPAL our PAYPAL address is [tommordini@aol.com](mailto:tommordini@aol.com)

Thank you to all of you that have ordered our report over the years.



## OKEFENOKE...by Bob Smith

Had there not already been a pattern called Stork and Rushes, the name would have had to be used for this one. As there was, this one was named after one of our more noted southern swamps – Okefenokee. It is one of a number of similar iridescent beer glasses with enameled designs that originated in Czechoslovakia. The Swallow pattern in the same genre was previously written up by the late John Britt.

Werner Sahn, owner of Rastel Glass in Hohr-Grenzhausen, Germany was consulted about these types of tumbler. He has the largest private glass tumbler and stein museum in Germany which is located inside his factory. He states that these types of tumbler were first made after the turn of the last century in the Sudeten area of Bohemia in Czechoslovakia and made for several decades thereafter,

These tumblers came in sets with six tumblers and a tall pitcher that usually had some German writing on it. All the pitchers had pewter lids that were raised by pressing a thumb tab. These iridized sets and tumblers are now considered scarce to rare. The enameled stork and rushes is in the middle of the tumbler between two rows of rounded bands. The only known color of the few known is marigold. There are 14 panels inside the tumbler. Its measurements are 6 3/8" high, 2 3/4" rim and a 2" base. This is a very nice and unusual tumbler for anyone's collection. Happy Hunting! Feedback – necgabobsm@aol.com

2012		REVENUES		EXPENSES				Opening Balance	
Date	Description	Ck/Dep Number	DUES	FEES	Postage	Ink/Paper/envel	Hall Rental		Other
									4,521.20
1/1/2012	Louie Carpick	138					270.00		4,251.20
1/6/2012	Bank Fee for new checks							20.00	4,231.20
1/6/2012	Reimbursement for new checks	A						(20.00)	4,251.20
1/6/2012	Bradford and Elaine Chapman Tom Burns Tampa Auction Web Fee	A	21.00						4,272.20
1/25/2012	Feb Newsletter	B		50.00					4,322.20
2/7/2012	Ralph and Judy Doyle	DC1			30.80	59.86			4,231.54
2/10/2012	David and Lynda Ames	C	18.00						4,249.54
2/16/2012	Hetty Orringer	D	18.00						4,267.54
2/23/2012	Allan Bossoli (3 Years of Dues)	E	18.00						4,285.54
2/27/2012	Norman Spicher	F	54.00						4,339.54
3/1/2012	John and Vickie Rowe	G	18.00						4,357.54
3/1/2012	Bertrande and Lawrence	G	18.00						4,375.54
3/6/2012	Gauthier	H	21.00						4,396.54
3/10/2012	Tom Burns Bath Auction Web Fee	I		50.00					4,446.54
3/15/2012	Four Points Sheraton Deposit	139							4,446.54
Total			186.00	100.00	30.80	59.86	270.00	0.00	4,446.54

## Fenton Glass Molds

By: Bob And Lin Elbe

Did you ever see an item of glass and say to yourself. Looks right, feels right, but there is just something about it that does not register properly. Now if you turn the item over and you see the word "Fenton" or some other markings on the bottom you are all set. But what if there are no markings of any kind on it, what do you do?

An example of what we mean is the Holly, Red Carnival plate made to commemorate Frank Fenton's "85th" Birthday. If you have seen any of the older Carnival Holly plates, the base of the plates or bowls are totally blank. However, if you turn the Commemorative plate over, you will see that these plates have in the glass a special lettering honoring Frank Fenton. One might think that this was now a permanent part of the mold and that all future plates will have this writing in the mold, unless the mold makers either make a new mold, or repair the old "removing the Commemorative information from the mold". Just as some may have seen an old advertising plate that was made by Fenton.

For example the Transparent Green, Strawberry, BonBon that we purchased last fall and discovered that it has an extra Strawberry in the bottom of the bowl. Now if you look in the Fenton Books at Strawberry BonBon you will find it has 2 sprigs of Strawberries around the sides of the bowl, does not have a Strawberry in the bottom. We have a marigold carnival and a Transparent Green, BonBon just like the one in the book. So when we purchased this second Transparent Green, Strawberry BonBon to resell, we were surprised to discover the bowl was different. The new one has an added strawberry in the bottom of the bowl. Wow! How could that happen? Had another company besides Fenton have made a strawberry BonBon Not that we could find. Next we wondered did Fenton have 2 molds that were almost a like but different?

Well there is a very simple answer to this question. I learn after sending a photograph to Jim Measel and Frank Fenton that there is a very simple explanation and sensible if you stop to think about it.

We have all heard of the term, 2,3 and 4 piece molds. This term only describes the outer mold, which gives the outer pattern. The 2,3, and 4 pieces are hinged together in order to remove the item due to extrusions such as feet or handles. At the bottom of some of these molds is a removable ring, which fills the bottom and completes the outside mold when the hinged 2, 3 or 4 piece mold is closed and ready to use. A plunger is used to make the inner pattern and distribute the molten glass completely in the outer mold.

When Frank Fenton's Birthday plate was made it was made in a 2-piece mold. The plate mold and a new bottom ring with all the writing on it was used. These two pieces of the mold were assembled. The glass was produce and the old Holy Plunger was used as well. So there you go simple right.

The same is true if you use the same mold and bottom but say instead of wanting to make a Holy plate you wanted to use a fan tail design for the top of the plate. You would simple use a different plunger with the Fan tail design on it. In other words simply by inter changing different parts of different molds and using different plungers, items can be made from the same molds that appear to be totally different.

Typical parts of a mold are the plunger, a ring cap, the mold and the bottom plate. This of course does not take into consideration pierces with handles or different crimp edgings.

Another mold change you should keep in mind is the Marigold Orange Tree sherbet bowls that we displayed this last summer at the Convention. The 1st of the two Orange sherbet is shown in the 1st 25yrs book and the second was one with a different design around the outside of the bowl is not to be found. This dish caused quiet a stir when being described by Frank Fenton. As he explained that at some point the outer mold for the 1st one had worn out or been broken. So when the metal workers replaced the old mold they messed up and added a design in the newer mold. Therefore the two sherbets at first look appear be the same but are not. The second mold must not have been used very long, because you don't see the new shape as often and therefore the new mold items are harder to find.

We hope that this article will help simplified how by inter changing different molds, different looking pierces of glass can almost be the same but different and still be made by Fenton.

---

# Looking – Really Looking

By PHILIP BURTON

February 2012



Collectors of the Northwood *Grape* pattern (G&C) may not know that their punch sets can contain as many as five versions of the cup pattern, maybe more. It seems that ole Harry tweaked the cup molds quite a bit. Poor little cups – those overlooked bridesmaids surrounding the bowl playing a strictly supporting role to the more impressive “bride.” Yet they were obviously important to Harry Northwood because the pattern of this single shape received so many updates. I decided to make them important too, and my study revealed some surprises.

Since I was old enough to hold the cups, I’ve known of two separate treatments of the pattern. At six, I called the first *The Fancy One* and the second *The Plain One*. Then, last year, a dealer told me he knew of three versions, and *that* was the last straw mark. I decided to give this notion a concentrated examination, and the only way to do it was to look – really look – starting with the 32 cups in my collection.

I took my cue from the elegant Mrs. Hartung realizing that the absolute, best way to learn a pattern is to draw it. It takes time, but drawing the images, even simple sketching, forces us to look longer and more closely. Without it, for example, we’d still be accepting the Northwood Peacocks as being “on the fence.” I love the way Mrs. Hartung gracefully corrected that mistake in her clever description in the first book. Had she and Dick Bulla not drawn the pattern, we might have missed this and similar revelations.

Separating my 32 cups into the *Fancy* group and *Plain* group of my childhood, I confirmed that two patterns are quickly identified according to their relationships to the cable. In the *Fancy One* or “**High Mount**,” the vines, leaves and grapes are carved in a frieze right across the cable. In contrast, the *Plain One* or “**Tensile**” has its grapes and leaves all hanging below the cable with vine and tendril only dancing across it in nine places. **Tensile** cups also all have slimmer handles.

These two *Northwood Grape* patterns are the two basic, unique designs, and all variants I have studied are either **Tensile** or **High Mount**.

**The At-A-Glance quick ID then is:**

Leaves and grapes **across the cable**: **High Mount**

Leaves and grapes **hanging below the cable**: **Tensile**

In the drawings that follow, the frieze starts at the handle when holding the cup in the left hand with the pattern opened clockwise all the way around again to the handle.



**High Mount**



**Tensile**

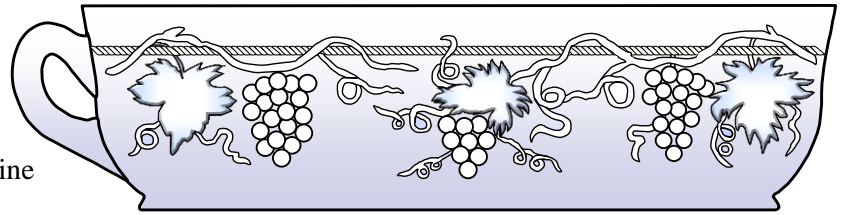
Rather than talk of “pattern and variant,” it is clearer here to use “**T-1, T-2 and T-3**” for the three **Tensile** versions, and “**HM-1 and HM-2**” for the two **High Mount** versions. Keep in mind that this is a record from a family collection with additional observations from many photos, but it may not be comprehensive. I welcome your feedback at [Dynography@AOL.com](mailto:Dynography@AOL.com).



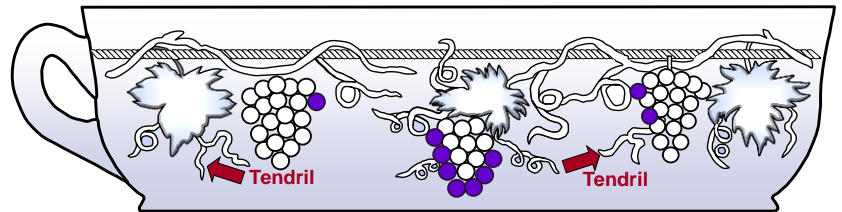
## Northwood Grape Punch Cups: Five Distinct Pattern Treatments

Philip Burton, dynography@aol.com, February 2012

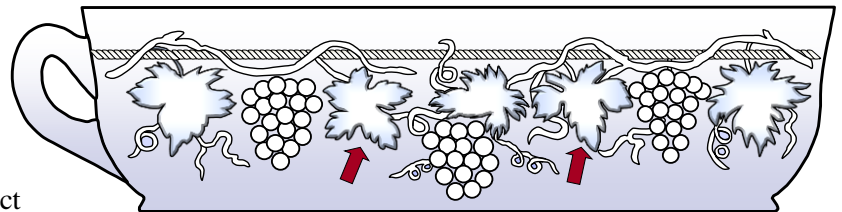
I think of **T-1** as “the dancing vines” particularly because of the burst of tendrils from behind the small center cluster of grapes. There is a lot of open space. Notice how nothing but vine and tendril cross the cable and everything else drapes below. I would guess that this version was produced only briefly.



**T-2** (“Variant 1”) begins to fill in the negative space. Little tendrils extend into two of the more prominent negative spaces, and the addition of ten grapes (shown in purple) fills out the pattern a bit by “fattening” the clusters, especially the center one.

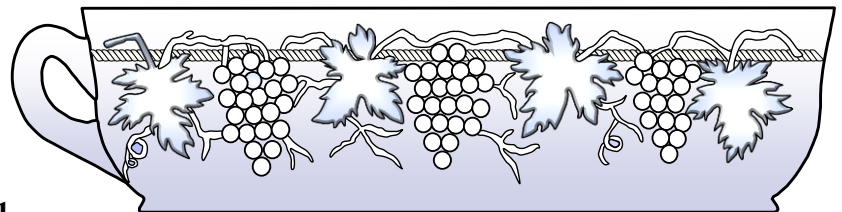


**T-3** (“Variant 2”) continues the process by adding two leaves to **T-2** that cover over much of the tendril design establishing a pattern with five leaves and three grape clusters. The frieze is now fully loaded, and not much more could be added without crowding, overlapping or carving above the cable.

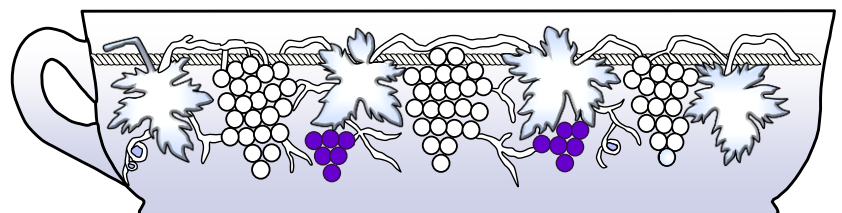


I get the impression that Harry Northwood wanted an evermore-opulent look with the richest effect possible, one that would dazzle no matter what side of the cup was showing. The two **High Mount** versions accomplish this with even more weight and elegance.

**High Mount-1** has larger leaves and clusters, and all attach right across the cable extending downward covering more of the sides than that seen in the **Tensile** versions. There are four leaves and three clusters in **HM-1**.



As if nothing more could be added, eagle-eye Harry puts two small clusters below the second and third leaves creating the variant **HM-2** where he really pushes the pattern to the max. It may be noteworthy to say that all stippled versions in my collection are **HM-2**.



I present these from simple to complex, but this may not be in order of release. We know that variants followed the originals as did stippling and banding, but who can say if High Mount or Tensile came first? I’ve found no history on the 1910 pattern beyond the lauding of its success and the extensive number of shapes and colors produced; and from photos of punch sets, I can find no

correlation of cup pattern to the three bowl sizes. Some come with **High Mount**, others with **Tensile**, others are mixed. To confuse us further, the mix-and-match sales tradition at Woolworth and Kress allowed customers to assemble their own punch sets pairing contrasting base colors for bowl and stand as well as different colors of cups – something my great aunt did when she selected our Fenton **Wreath of Roses** punch set, so, the mixing of the Northwood cup variations could have started at the original point of sale.

Because pattern is the direct surviving record of the designer's vision and intent, there is much to study. Pattern invites all kinds of questions that, for me, are often more engaging than the documentation of color or shape. For the **G&C** cups, Northwood produced two unique patterns, not a single pattern with variants, but two separate patterns each with its own distinct descendants. Is there another single shape in Carnival that received so many variations in one pattern? This fascinates me.

What could the stories be behind the decisions to upgrade so many times? Which set did Harry Northwood choose for his own parlor? Was the designer of the Tensile and the High Mount versions the same person, or were there two different artists? I hope you can help me answer this last question: How many more versions are out there?

Looking – really looking – is worthwhile because it distills knowledge into understanding. Looking at a pattern while asking, “What is really here; what is the artist's intent?” takes us deeper into the soul of our collections. Looking tells us that the Northwood peacocks are actually on a branch; there are no octagons in the **Octagon** pattern; those might be lotuses, not water lilies, on that Fenton bowl; the Fenton **Floral and Grape** pitchers *do* have neckbands; and there are no Dogwood flowers (“bracts” actually) depicted in Carnival, and so on.

If pattern deserves value in Carnival Glass history, then the work of the artists who created the designs merits the highest consideration. To accept hearsay is often to miss what is actually there, or to paraphrase Mrs. Hartung: Don't take my word for it, look – really look – and continue to refine the information.

**2012 KEYSTONE CARNIVAL GLASS CONVENTION**  
**MAY 2-MAY 5, 2012**  
**HARRISBURG HOLIDAY INN**  
**148 SHERATON DRIVE, NEW CUMBERLAND, PA 17070**  
**717-774-2721**

**ROOM RATE \$93 (mention Keystone Carnival Glass Club to get rate)**

Schedule:	Wednesday	6:00	Pizza Party
	Thursday	3:00	Talk on Painted pieces by Elgia Myers
		5:00	Light supper provided
		7:00	Entertainment
Friday	10 to 3	Auction Preview	
	6:00	Banquet followed by talk by Lew Marquart	

Banquet, May 4<sup>th</sup>: \$30 per person

Convention Registration: \$5 per person

If you have any questions, please contact Sharon Royle at 610-777-8126 or don6379@verizon.net