

A.C.C.G.C.

Bernice Thach

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A.C.C.G.C.

Air Capital Carnival Glass Club

January - February, 2008
In This Issue — It's all about Shards.

#6



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Photographs by Jerry Kudlac & Bernice Thach.

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

Contact information for our convention can either be obtained from Virgil Wiebe.

For information & articles for our newsletter contact Bernice Thach.

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

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

djhok@cox.net

Membership Application

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

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

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

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

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

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

Name _____

Address _____

Telephone _____

E-mail Address _____

Please print clearly & fill out all the blanks.

From the Editor

Another convention, another year is gone. We've got a new president & we are glad to have him. Virgil Wiebe was responsible for our convention auction & new location this last year and has gone out of his way to help the Air Capital Club.

Welcome Virgil & Lenna Lea Wiebe.

The club has to give Jerry Kudlac thanks, for all the work he has done as past president and is still doing for the Air Capital Club. He is still maintaining our web site and is writing some really good articles. Without Jerry & Cleo we would not have had such a wonderful convention & year.

Many, many thanks to Jerry & Cleo for all the work you do.

The Air Capital Club wants to welcome our new Vice-President Rod Dankert. Rod & his wife Jill will bring some new ideas to our club.

More about Rod in our next newsletter.

Bad news is Dick Hostetler is fighting cancer. Please let him know you are thinking of him. You can email at djhok@cox.net

Or call (405) 324-0758. Address is

10128 Dover Drive – Yukon, Oklahoma 73099

Good news is that Carol Curtis is doing well after surgery for cancer. The tumor that Carol had in her kidney turned out to be benign. A email from Jerry expresses gratitude for cards, calls & prayers.

Diann Walleck has also been ill. We wish her the best on recovering from surgery. It's not to late to send her a card.

503 S. Allen – Edna, Texas 77079

We really missed you guys at the convention!

Just received the news that Winnie Brim is in the hospital with pneumonia.

Please send get well cards to Winnie Brim.

1131 Irving – Wichita, Kansas 67213

Note from Grace Rhinehart

I so depend on club news. I can't hardly keep up on all of them. I do hear often from Donald Kime – he is such a good news reporter. Wonderful letter writer.

Best wishes for nice holidays and a good 2008 year. You all work hard to keep the club going. I do enjoy the news. I can't go to Conventions & Auctions. Friends are a wonderful part of Christmas!

Note from Loretta & John Nielsen

We still remember our visit to the Air Capital's convention and the warm welcome we received. You have a great newsletter. Ron Britt's articles show a real depth of research, and we are eagerly awaiting the next articles by Jerry & Cleo on the Dugan/Diamond shards.

First Air Capital Meeting 2008

February 3rd, 2008

Meet at the Best Western Airport Inn

6815 W. Kellogg – Wichita, Kansas

Lunch at 12:30 – Meeting in the Courtyard at 1:30.

Program on tumblers. Bring your favorites.



Meet Air Capital's new president, Virgil Wiebe & his wife Lenna Lea.

As the new president of the Air Capital Carnival Glass Club, I would like to take this opportunity to introduce myself and my wife, Virgil and Lenna Lea Wiebe. I'm a native Kansas having grown up in the Durham and Marion communities. I taught school and served as an administrator for a total of thirty-nine years. The final twenty-four years were spent in Goddard where I was the assistant principal/athletic director.

About eighteen years ago we had a house fire in which we lost a family heirloom twins fruit bowl. At that time I gained an interest in carnival glass when I started searching for a piece to replace the original. Upon my retirement from education in 2003, I was finally able to find the time to get serious about carnival glass collecting. Since that time I have enjoyed attending estate or tag sales in the Wichita area and auctions looking for additions to my collection. During the past five years I have acquired 200 pieces, favoring vases and other pieces with high iridescence.

My wife, who is a middle school librarian, and I have found the members of Air Capital Club extremely friendly and easy to get to know. They have supported me and contributed to my increasing knowledge of carnival glass.

As president of the Air Capital Club, it is my hope that we can increase membership and provide valuable services and information to our members. In return I ask that everyone who has ideas about storing and displaying their glass collections share them with us. My wife says our house cannot hold any new purchases.

I would like to thank you for your continued support of the ACCGC Club. If you know of any former members who have not renewed their membership for 2008, please encourage them to do so. Contact me or any of the current club members if you feel we could be of any help.

Several years ago, before Glass Collector's Digest went out of business, I got permission to use or copy any articles from their magazine. This article was written for the April / May 1995 issue. It is not in its entirety as that would make the article too long for our newsletter. It was written by Marie McGee & James Measell. Pictures were added for your enjoyment. Bernice



A photograph of John W. Fenton from the cover of *China, Glass & Lamps*, January 29, 1910.

Millersburg Glass

Marie McGee and James Measell

The saga of Millersburg glass is the story of John W. Fenton and the plant he built in the largest town in Holmes County, Ohio. John and his younger brother, Frank Leslie Fenton, were glass men, and both worked at the Steuenville, Ohio (1900-1903), the Bastow Glass Company in Coudersport, Pa. (1903-04), and H. Northwood and Company in Wheeling, Virginia (1904-05).

In 1905, the Fenton brothers started a decorating business, purchasing tumblers and pitchers from other firms. Success came quickly, and they decided to build a factory. A plant was constructed in Williamstown, West Virginia, and the Fenton Art Glass Company operated in 1907 with John W. Fenton as president and Frank L. Fenton as general manager and secretary-treasurer. Although he was president, John W. Fenton actually had little impact on the plant's day-to-day operations. Frank L. Fenton was the man in charge.

In 1908, rumors circulated in the glass trade press that John W. Fenton would run a Fenton branch plant in Byesville, Ohio. In fact, he and George A. Schodorf of Wooster, Ohio, persuaded businessmen in Millersburg to build a new plant which was not related to the Williamstown operation. Articles appeared in two local newspapers – the Holmes County Farmer and the Millersburg Republican – and a public meeting was held in Millersburg’s Agricultural Hall on July 16, 1908. John W. Fenton outlined plans for a glass factory, extolling the virtues of raw materials in the Millersburg area and painting a rosy picture of the potential economic benefits for Holmes County. A committee of three Millersburg men – Daniel M. Miller, Dr. S. P. Wise and B. C. Sill – went to the Fenton plant at Williamstown to see glassmaking firsthand.

The editor of the Holmes County Farmer became an enthusiastic booster of the glass plant project, as was Dr. S. P. Wise, who quoted Shakespeare to muster financial support: “There is a tide in the affairs of men which, if taken at its flood, leads to fortune” (Holmes County Farmer, August 6, 1908). Lot sales began in mid-August, 1908, and an advertising notice in the Holmes County Farmer (August, 20, 1908) made this assertion: “You can readily see that in four months with 200 men employed your investment will easily be doubled in the purchase of your lot at present.” A front-page article (August 27, 1908), probably written by editor L. G. Barton, made the newspaper’s position clear: “There are a whole lot of people that can afford to buy lots, and we have a number of men who have money that can well afford to give this thing a boost, who have not yet seen fit to do so, and there are others who have taken but one lot that can well afford to take another. Put your shoulder to the wheel. Be a booster, not a knocker.”

Construction began September 14, 1908, and John W. Fenton sold stock in the Millersburg Glass Company to several prominent Marietta men – H. W. Stanley, Charles Grass, and A. J. Richards. Partners Stanley and Grass had a wholesale and retail furniture business, and Richards was a druggist. Millersburg-area businessmen and other residents also purchased stock.

The plant began making glass in May, 1909, although the trade journals reported on the firm’s lines months earlier during the annual glass exhibition in Pittsburgh. One publication said the company intended to feature “crystal tableware” but added that it also “proposed to manufacture opal and other novelty lines.” The first patterns made in 1909 are known today as Ohio Star and Hobstar and Feather. The former, also designated No. 353, is a pressed imitation cut glass motif, and Ohio Star toothpick holders were given away at a factory open house. Hobstar and Feather was called No. 358, but the original name, if any, is unknown. Both were extensive lines, and many different articles are known to today’s collectors.

The first patterns made by Millersburg.
Hobstar & Feather table set.
Ohio Star swung vasaes.



The Holmes County Farmer (May 27, 1909) had John W. Fenton's photo on its front page, accompanied by this laudatory prose: We know Mr. Fenton, and therefore, take the privilege of writing about him as we believe we know him. He is a plain speaking, blunt fellow with a cheerful countenance, who can say yes or no in such a pleasant manner that you know he means it, that (he) knows every minute what he is talking about and does more than he promises. Not many men are built that way. He is not given over to bragging, but keeps his own counsel and does things and does them well, and has given Millersburg the best constructed, best equipped and most modern art glass factory in the United States...."



Millersburg, Ohio — Glass Co.

Photo by G. U. Dyer.

In early 1910, the Millersburg Glass Company put its first iridescent glassware on the market. *Crockery and Glass Journal* (January 13, 1910) provided details, including the name for the new line: "Radium, the very latest colored glass made, is the creation of J. W. Fenton, of the Millersburg Glass Co., and is now being shown after several years of costly experiments. It is almost impossible to describe. Prismatic is hardly the word to designate its brilliancy, for it has all the soft colors of changeable silk. This new glass will be made in a complete line of both table and lighting goods. The factory gives promise of being the largest independent plant of its kind in the country."

Millersburg's Carnival glass is found in several base colors. Amethyst was used often, and it is seen in several shades: some examples are nearly a dark purple. Green is an outstanding Millersburg color, especially when the bright iridescent radium finish is displayed. Millersburg's marigold Carnival ranges from a pale pastel to a deep, dark color. Blue Carnival is scarce, and not found in all patterns. Millersburg's distinctive vaseline hue has a yellow base color with a greenish tint. Some examples have better iridescence and a deeper greenish tint. Millersburg also made white Carnival glass (crystal with frosty white iridescence) but did not make ruby or red carnival glass.



Big Fish Oval Bowl - Green



Cleveland Ashtray - Amethyst



Hanging Cherries Pitcher - Blue



Rays & Ribbons Bowl - Vaseline



Hobstar & Feather Sauce - White

Eventually, there were signs that all was not well in Millersburg. The factory shut down in late January, 1911, when a lawsuit between Stephen Hipkins and the Millersburg Glass Company was being heard in Holmes County's common pleas court. Contrary to some accounts, the Millersburg Glass Company was not suddenly overwhelmed by a wave of simultaneous lawsuits.

Stephen Hipkins had begun legal proceedings in August, 1909, just four months after the plant had begun. The Hipkins Novelty Mould Company had not been paid for the extensive line of moulds with which Millersburg had made its first products. The suit proceeded slowly, but on March 14, 1911, a verdict was rendered in Hipkins' favor. By this time, other creditors had taken legal action against the Millersburg Glass Company. Among them were the People's National Bank of Millersburg, the Union Bank of Chicago, the American Iron and Supply Company, and Fairbanks Morse and Company.

The Millersburg Glass Company went into receivership, and bankruptcy proceedings followed. The Millersburg Republican (April 6, 1911) assured its readers that this "was a mutual agreement between all parties concerned" and suggested that the plant would soon operate "on a sure financial basis." The federal district court in Cleveland ordered a complete appraisal of the plant's fixtures and contents. An inventory list compiled in compliance with this order has been valuable in understanding Millersburg's glass production.

Attempts to sell the plant in the summer of 1911 were unsuccessful, but Samuel B. Fair bought the factory and its assets on September 23, 1911, for about \$14,000. Then Holmes County treasurer, Fair was described as a "substantial business man...connected with some of Millersburg's prosperous business concerns" (Millersburg Republican, September 28, 1911).

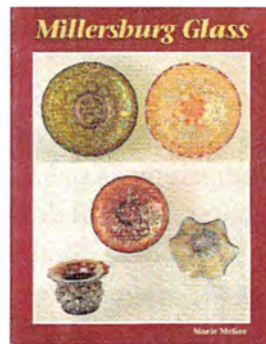
Fair quickly formed the Radium Glass Company, hoping to recapture some of the luster which had characterized Millersburg's most noteworthy products. He was president, and Millersburg men occupied various posts: C. J. Fisher, secretary; M. V. Leguillon, treasurer; and Carl Schuler, attorney. The Vice-president and general manager was a familiar name: John W. Fenton.

The Radium Glass Company began making glass about mid-November, 1911, using most of the same moulds which had been employed by the now-defunct Millersburg Glass Company. The Radium Glass Company placed some advertising in the glass trade journals, but its days were numbered. The market for iridescent glassware was competitive, and wholesale buyers and jobbers were probably reluctant to place their orders with a firm whose past was marked by lawsuits and bankruptcy. The Radium Glass Company closed in May, 1912.

Despite the collapse of the two Millersburg-based glass companies with which he was associated, John W. Fenton continued to reside in Millersburg. From time to time, his name appeared in glass industry trade publications, usually in conjunction with some venture. In September, 1926, for example, he was linked with a project in Eureka, Kansas. A year later, his name came up when the Greenlee firm was rumored to be interested in the Northwood plant in South Wheeling. Neither of these came to pass.

John W. Fenton, 64, died of heart disease at the home of his daughter in Millersburg on January 11, 1934. His grave is in Millersburg's Oak Hill Cemetery. His legacy-the beauty and mystery that is Millersburg glass-will live forever!

Longtime Millersburg glass collector Marie McGee is the author of the Millersburg Glass book.



Millersburg People's Vases & Millersburg Pipe Humidor





Many Fruits

This beautiful Many Fruits Punch Set by the Dugan Glass Company was purchased at the Air Capital Convention Auction. I took it down to photograph and our new kitten (Zoey), thought it was a great place to sit.

The many fruits pattern was made only in the punch set. The fruits are grapes and peaches on the exterior & cherries on the interior of the punch bowl. The base has only cherries. Not this one, but some of these punch bowls are ruffled and so are the bases.

Dave Doty says most of these amethyst punch sets have a blue base, not ours it's amethyst.

We are now of course, looking for the punch cups to match.

The punch cups just have the grapes and leaves.

Punch sets have sold for \$1,500, \$400, \$1,500, \$1,700 and a 14 piece set brought \$3,100 in 2005. See why, we are looking for the punch cups!

Bernice



Royalty

This beautiful punch bowl & base was made by the Imperial Glass Company.

Made in many shapes in crystal but only found in punch sets in Carnival Glass.

The base may look familiar, it's the Fashion pattern. This is a very pretty pattern with good color that doesn't sell for a whole lot of money. A marigold punch set sold for \$300 in 2001, and a punch bowl and base sold for \$275 in 2003. Punch cups sell for \$15 to \$25 each.

Bernice

From the Editor

Help! Please send in some articles. This newsletter needs your help!

In order to keep this newsletter interesting we need a lot more people involved with doing articles. Anything you would send in would be appreciated.

Shards of Indiana, Pennsylvania –A Second Look

By Jerry & Cleo Kudlac

Transparent Colored Glass Samples – Part 1

Around 1858, iridized glass was rediscovered by Hungarian Ludwig Lobmyer when smoke from a fireworks celebration accidentally drifted into his glass ovens. He soon determined which chemicals produced the various iridescent colors. He exhibited iridized glass in the Vienna Exhibition in 1873, but it wasn't until 1889 that European iridescent glass attracted the attention of Louis C. Tiffany, who's "Favrille" iridescent art glass was a process of mixing chemicals into molten glass and developing the color by various heating methods. The process required a high level of skill and was very expensive.

It has been stated that Harry Northwood wasn't interested in the Tiffany-type glass until he heard that it was popular in New York, then he stated that: "he could made stuff like that and sell it cheaper" ... and he and several other companies did just that. The iridized glass was advertised under various names; but later, became known as "Carnival Glass". This process required the molten pressed glass to be sprayed or dipped in a metallic salt solution and re-fired in a reducing (smoky) flame to develop the color. Additional colors could be added to the glass surface by re-spraying and re-firing. The actual process was never patented or published. Although Fenton was the first company to market carnival glass, Thomas Dugan was known to have experimented with iridizing techniques as early as 1902. With a few exceptions, the color of carnival glass is stated in terms of the base color of the glass rather than the color of the iridized surface.

Copper (blue) and manganese (purple), some of the oldest chemicals used in coloring glass, have been found in Egyptian glass of about 1400 B.C. Cobalt blue was used in enamels in the Ming Dynasty (1368-1644). Gold-Ruby Red glass was developed in 1685, but the technique was lost until it was re-discovered in the middle nineteenth century. Uranium (yellow) was first used in 1789 and chrome (green) in 1795, and a patent for selenium Rose Red glass was issued in 1894. The colorants (chemicals) discussed here are from some of the working formulas used commercially by Thomas E.A. Dugan and Harry Bastow.

Glass making requires three basic types of materials: glass sand (silica), which gives glass its form when cooled; alkali (soda ash or potash) to lower the melting temperature of sand to more practical levels; and lime to stabilize the sand and alkali mixture to make glass uniform and durable, but glass rarely contains only three ingredients.

Making colored glass is a complex chemical process that involves dissolving or dispersing colorants (colored chemicals and/or metals) in molten glass to produce a specific color. The intensity of the color depends on the quantity of the colorant used, composition and thickness of the glass. Some colorants can even produce a range of colors depending on the amount oxygen consumed at melting; the temperature of the glass during melting, cooling, re-heating and annealing. Color is also determined by the type and amount of alkali and other minerals used; as well as, impurities in the sand and ingredients used to make glass. No wonder there are so many variations in base colors of carnival glass.

The glass shards recovered from the Indiana, Pennsylvania glass dump were discarded by the following glass companies from 1892 to 1931:

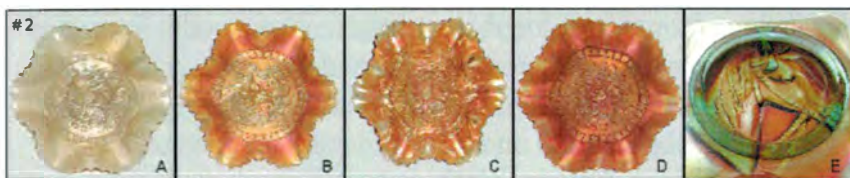
Indiana Glass Company 1892, Northwood Glass Company in 1896, National Glass Company 1900, Dugan Glass Company 1904 and the Diamond Glass Company in 1913; and later, changed to the Diamond Glass Ware Company. After cleaning, the shards were examined under black light (UV long wave) and 5000° K white light; sorted according to their base color (blue, amethyst, etc.); and then resorted by its intensity and type of glass (transparent, opaque, etc.). None of the molten glass samples were uniform in thickness, so the intensity or shades shown are approximate gradations of each color. Shards with pressed patterns were separated for identification and are discussed in a later article. The following will cover colored glass produced by these five glass companies.



Clear Glass - *Two kinds of clear glass were found.*

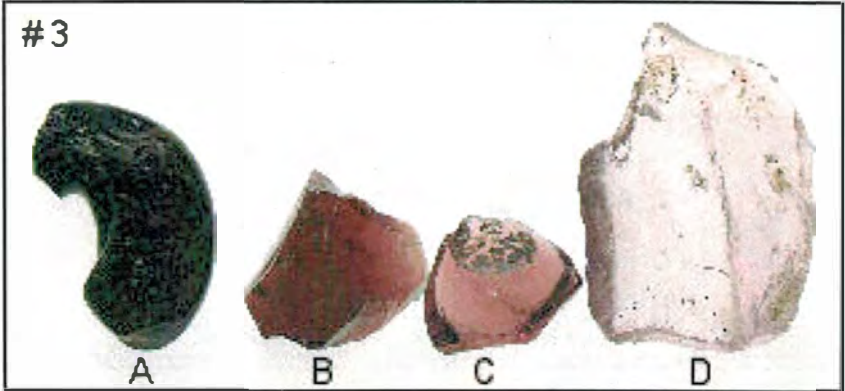
Manganese was added to molten glass to neutralize the green color imparted by impurities such as iron. Later, selenium and cobalt (blue) or nickel oxide was substituted to eliminate the color change (purple) in the glass caused by sunlight reaction with the manganese. Lead, boric acid, arsenic, etc, were also added to condition and stabilize the glass. Some, but not all, of the recovered glass samples exhibited a weak yellow to peach/orange fluorescence (1-B) when examined under a black light. Some white and marigold carnival glass exhibit this type of fluorescence which is due to the manganese that used in the early manufacture of clear glass.

The clear glass was used in the manufacture of marigold carnival glass and is one of the “exceptions” previously mentioned. As soon as the molten glass was pressed with a pattern and removed from the mold, a ferric chloride solution was sprayed on to the molten glass and re-fired to develop the color marigold. According to one reference, a lead based glass is considered best for iridizing. The quality of the iridescence varies between Dugan and the Diamond Glass Company.



In the Windflower patterns, produced by both companies, the iridescence ranges from almost nonexistent (2-A), to average iridescence (2-B), to radium iridescence (2C), to dark red-orange “pumpkin” (2-D). Even though 85% of Dugan/Diamond carnival glass patterns are found in marigold which is the most common color; some patterns are difficult to find in marigold. Occasionally, marigold iridescent is also found in some patterns with a base color of aqua (2-E), amber, lime green, olive green, yellowish-green and pink

#3



Amethyst - Only four shades of amethyst were found.

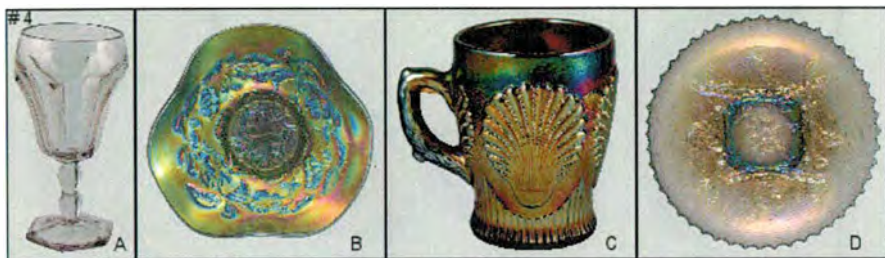
Amethyst colored glass was made using red iron oxide and manganese oxide. The density of the color could be changed by amount of ingredients used. Black glass (3-A) was made using large amounts of colorants which blocks all light and appears black. Chipping a thin sliver of glass from the edge of a black sample and viewing in bright sunlight revealed that it was a deep red purple glass. A lighter version of this glass could explain the color known as “Oxblood” or “Fiery Amethyst”. The lightest color found was light lavender (3-D).

There are several reasons for variations in the color amethyst.

The use of manganese had a number of drawbacks and was referred to as a “fugitive” colorant because it varies markedly in its coloring properties when subjected to continued contact with heat in melting, re-firing and in the annealing process.

Glass had to be removed from the melting pot while a violet color in order to compensate for the “burning out” effect when annealed; so that when the glass cooled, it would be the proper color. Manganese was also referred to as “the Glassmakers

Soap” since it has been used since about 1400 BC to decolorize or to “cleanup” the initial green color of glass to make it clear.



Over time and with sunlight (UV) exposure, manganese can chemically change giving the glass a light purple color (4-A). Manganese was eventually replaced with other colorants and may explain the difference in the color of amethyst carnival glass produced by the Dugan and the Diamond Glass Ware Company. Nickel oxide, which gives a purple to brownish color, may have replaced the manganese in the later-made amethyst of Diamond Glass.

Most collectors will probably agree that the Dugan amethyst is more desired than the Diamond amethyst. About 80% of Dugan/Diamond carnival glass patterns are found in amethyst. Photo 4-B is an example of Six Petals tri-corner bowl in Oxblood or Fiery Amethyst, 4-C is a typical amethyst Beaded Shell Mug, and 4-D is a Lavender Apple Blossom Twigs IC Bowl.

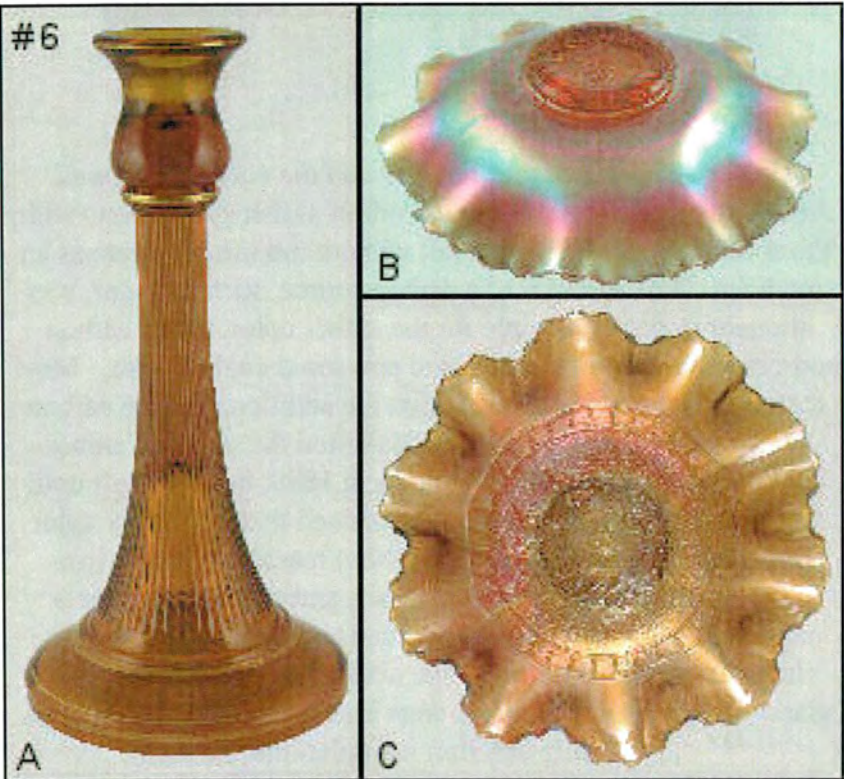
#5



Amber - *Four shades of amber and the color horehound.*

Amber glass, also referred to as carbon-amber glass, starts with the soda/lime glass formula, but without the use of nitrate as an oxidizer. The addition of a carbon source, such as sugar, was thought to be responsible for the amber color. Other carbon sources used were oats, corn, and powdered coal or coke. Most formulas had notes indicating that the addition of more carbon or a second carbon source would darken the shade of amber. Carbon-amber glass was first made in 1839; but it wasn't until the late 1930's, that chemists determined that the amber color was a result of sulfur (in the carbon) reacting with the iron impurities in the silica sand. Later, amber glass was made using only sulfur and iron compounds as the colorants and the intensity was controlled by the amount of alkali used in the glass. Other glass companies were known to make amber glass using uranium and selenium.

Four shades of amber glass ranging from dark to light amber are shown in Photo 5. The color "horehound" (5-E) appears to be a version of amber and is included here, although descriptions of horehound vary from brownish purple, grayed brown to root beer. This horehound-colored sample appears to be a mix of amber with a tinge of green. No specific formula for the "horehound" color was found in any reference. Most of the amber glass was made in the mid 1920's in several shades of non-iridized amber glass. The main patterns were Adam's Rib (1925) and the Victory Line (1928). About 4% of Dugan/Diamond carnival glass patterns are found in amber and/or horehound



In Photo 6-A is a non-iridized dark Amber Adams Rib Candlestick, 6-B is a dark amber Windflower bowl , and 6-C is a horehound Windflower Bowl.

The next article “Transparent Colored Glass Samples – Part 2” will continue with the transparent colors: yellow, green, blue and red.

Air Capital Convention - 2007



Air Capital Convention - 2007





Air Capital Convention Banquet



Air Capital Looks Back



Above - Club Officers 1981 Below – Don Moore First Convention Speaker



Carnival Glass Price Guide Information

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

The book lists pattern descriptions with black and white photographs and prices for more than 1,000 patterns. Carnival Glass patterns are listed alphabetically and includes: Lettered Carnival, Vases, Decorated Carnival, Lighting (including candlesticks), Novelties, Hatpins, and Fakes. Prices are based on almost 90,000 auction prices paid in the past 10 years. Recent prices are shown as well as prices on scarce pieces which may be several years old. The author shows a range of prices; and explains that the extreme ranges may be due to variety in quality and or the degree of interest at an auction. The information is printed from Doty's website that is listed below.

The guide is 218 pages in a 8 ½ x 11 format, spiral bound and convenient for traveling. Price is \$35 plus \$4 Priority mailing in the US. Cost of shipping to Canada is \$9 US, to the UK, \$12 US. Payment may be made to email address daviddoty@rcn.com via Pay Pal or by check or money order to: *David Doty, 721 W. Buckingham Place, Chicago, ILL. 60657*

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

David Doty's Carnival Glass Website

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

Mordini's 2007 Carnival Glass Auction Prices

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

*The Bear Book – The Sixth Edition - Book

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

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

Standard Encyclopedia of Carnival Glass – 2006 10th Edition

Bill Edwards and Mike Carwile

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

ACCGC

(Air Capital Carnival Glass Club) Policy

Statement

Purpose and Goals

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

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

Publication of Articles

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

ACCGC and Officers are not responsible for accuracy, opinions expressed or implied by the contributors, or any outcomes resulting from the use of the information contained in these articles.

Articles appearing in the ACCGC Newsletter or Web-site may not be reprinted without the permission of the ACCGC or author. All material on the Web-site is copyrighted and all rights are reserved.

Products, Services and Events

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

Carnival Glass Conventions & Auctions

January 12th, 2008

Annual New Years

Extravaganza

Reichel Auction Gallery

Boonville, Missouri

660-882-5292

www.awk-shn.com

January 22nd – 26th, 2008

Sunshine Carnival Glass

Association

Convention & Auction

1300 N. Atlantic Avenue

Holiday Inn

Coca Beach, Florida

Reservations 800-206-2747

Email: Dee Bekemeier

Remmen Auction

www.remmenauction.com

January 30th – February 2nd, 2008

Tampa Bay Carnival Glass Club

Convention & Auction

Dolphin Beach Resort

4900 Gulf Blvd

St. Pete's Beach, Florida

Reservations 800-237-8916

Email Janet Knechtel

Remmen Auction

www.remmenauction.com

February 27th – May 1st, 2008

Texas Carnival Glass Club

Convention & Auction

Crowne Plaza Dallas Suites

7800 Alpha Road - Dallas, Texas

972-233-7600 Ext. 2

Jim Seeck Auction

www.seeckauction.com

Seck & Eleanor Hamilton

Collection

March 5th – 9th, 2008

San Diego &

Southern California

Carnival Glass

Convention & Auction

Country Suites

Ontario, California

International Airport

Reservations 909-390-7778

Jim Seeck Auction

www.seeckauction.com

641-424-1116

March 21st, 2008

Contemporary Carnival & Fenton

Jim Wroda Auction Facility

5239 St. Rt. 49 S.

Greenville, Ohio

937-447-4905

March 22nd, 2008

Same Information as above.

Poole Family Carnival Glass

Collection

April 23rd – 27th, 2008

Heart of America

Carnival Glass Club

Convention & Auction

Airport Embassy

Suites Hotel

Kansas City, Missouri

816-891-7788

Jim Wroda Auction

www.jimwrodauction.com

Judy Maxwell Collection

June 21st, 2008

American Carnival Glass

Association

Convention & Auction

Dayton, Ohio

Remmen Auction

www.remmenauction.com