

The World
of
Enameled
Carnival Glass Tumblers

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Cover Photograph
Apple Blossom Tumbler

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If there is good here, we want to share it.

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Foreword

My husband, Floyd, and I have been serious Carnival Glass Collectors for almost ten years. While neither of us can be (by the widest stretch of the imagination) considered experts, we have put together a collection of which we are quite proud.

While Floyd's interests have been in rarities of shapes and colors, mine have, from the beginning, been in tumblers. We have a tumbler collection of almost all known patterns and most known colors.

At the beginning of tumbler collecting, I was not too interested in the enameled tumblers. Most of those I found in Texas shops looked as if they had seen action in the two major wars during their existence. It was rare indeed to find one without damage. This was all before I saw a display by Phil and Dorothy Perry at a Lincolnland Convention. I was very impressed with the color and beauty of enameled tumblers displayed together. I have since continued to be an active collector of these enameled tumblers.

While most painted tumblers have not commanded the prices brought by some others, the prices are rising and some sell for over the hundred dollar price and several can be considered quite rare and difficult to find. A beginning collector can still be assured of being able to accumulate a pretty, but comparatively inexpensive group.

The purpose of the writing of this book is not to present a great treatise on Carnival Glass knowledge but simply to make the identification of these tumblers easier and therefore more interesting to new and even seasoned collectors.

In researching for names of enameled tumblers I owned, I found a surprising lack of information on this subject. I have studied books by Don Moore, Marion Hartung, Bill Edwards, Sherman Hand, the inserts (1984) for the H.O.A.C.G.A. Notebook, and last but not least the fine monthly articles in the Heart of America Bulletin written by the foremost tumbler authorities, John and Lucille Britt. In the aforementioned articles and books it was not unusual to find several names for the same tumbler. It was unusual for any author to list more than half a dozen of these tumblers. This made identification tedious, difficult, and frustrating for someone who is trying to identify and catalogue the glass.

I realize that John and Lucille Britt will eventually write about all of the enameled tumblers, but considering that they have so many of all types to write about, it will be several years before this will be accomplished.

In the meantime, I am presenting pictures and names of more than sixty enameled tumblers. Some of them will be pictured and named for the first time.

In this booklet you will see pictures or descriptions of the patterns to be found in the following collections:

John and Lucille Britt
L.L. and Jane Dinkins
Glen and Jessie Grant
Leonard and Janet Krimmell
Don and Connie Moore
Phil and Dorothy Perry
Floyd and Cecil Whitley

No effort has been made to show the different colors in each pattern. In addition I have listed mostly old carnival. A few exceptions have been made with several examples in late carnival. These will have notations identifying them as such.

Enameled or painted tumblers are believed to be some of the earliest carnival. Some believe that the painting was done by the families of the glass makers, thus causing the big differences in paintings of the same pattern. Some of the artists obviously had more talent than others.

Research leads me to believe that practically all of the very old painted tumblers were made by Fenton and Northwood. Northwood marked some of theirs making them easy to identify. Heisey made at least one of those pictured in this book. Almost all of the tumblers are smooth outside, thus lending themselves to be easily painted. Many are completely smooth inside while many have a ribbed interior with some of the ribs continuing through the bottom of the tumblers. Favorite colors seemed to be amethyst, cobalt blue, and marigold. Green was found less often and pastels are downright scarce.

In conclusion, I hope that this work will be of value to all tumbler collectors and possibly encourage new collectors.

Acknowledgements

Thanks to the following friends who searched through their collections to find examples of enameled tumblers for me to photograph and include in this book:

L.L. and Jane Dinkins
Glen and Jessie Grant
Leonard and Janet Krimmell
Don and Connie Moore
Phil and Dorothy Perry

A very special thank you is due my friends John and Lucille Britt for answering my many questions about this subject. Any accurate information found here may be credited to them. The mistakes are my own.

Thanks to Elizabeth Dennard for proof reading and to Brenda DeCarrie for typing.

Thanks also to Floyd for his moral and financial support.

1. Apple Blossom

Color — Blue

Maker — Northwood

This pretty tumbler has a collar base with 14 inside panels. This pattern is hard to find. I have seen about a dozen and have broken two of those. Several of those left are damaged.

2. Cara Nome

Color — White

Maker — Northwood

There is a band at the top of the tumbler and eighteen panels from bottom to band. There is a collar base.

3. Cara Nome

Color — White

Maker — Northwood

This one is slightly shorter than the preceeding tumbler and the band is more flared. There are eighteen panels inside and a gold band at the top. A dotted design is under the wide band. These two tumblers emphasize the big differences in the work of artists.

4. Chrysanthemum

Color — Marigold

The inside of this one is smooth.

5. Chrysanthemum With Prism Band

Color — Cobalt Blue

There are ribs inside, some of which follow through the base.

6. Classic Art — Named by John Britt

Color — Marigold

This tumbler is hard to find. It has a grooved collar base.



1. *Apple Blossom*



2. *Cara Nome*



3. *Cara Nome*



4. *Chrysanthemum*



5. *Chrysanthemum with
Prism Band*



6. *Classic Art*

7. Cherries and Little Flowers
Color — Cobalt Blue
Maker — Northwood

8. Cherries, Enameled
Color — Marigold

9. Cherries, Enameled
Color — Amythest

Notice that this one has slanted sides while the other enameled Cherries tumblers have straighter sides.

10. Cherries, Enameled (With Red Cherries)
Color — Marigold

11. Cherries, Enameled (With Red Cherries)
Color — Cobalt Blue

12. Cherries, Ground
Color — Cobalt Blue
Maker — Northwood

There are twelve panels inside. This tumbler is larger than average and has a collar base. Notice the similarity to Daisies and Little Flowers.

**See #53 for another Cherries pattern, Spring Festival.*



7. Cherries and Little Flowers



8. Cherries, Enameled



9. Cherries, Enameled



10. Cherries, Enameled
(with Red Cherries)



11. Cherries, Enameled
(with Red Berries)



12. Cherries, Ground

13. Connie — Named by Author

Color — Frosty White

This beauty has panels inside, a wide band at the top, and a collar base. This belongs to Don Moore who also owns a pitcher and five other tumblers. The pattern had not been named, so with Don's permission I gave it the name of Don's wife, Connie. These are the only tumblers known in this pattern at this time so I would say they are rare!

14. Crocus

Color — White

This one has sides that are almost straight.

15. Crocus

Color — Green

Some of the panels inside this tumbler continue through the base. Notice that this one has only one flower. I really believe that this Crocus is more closely related to the Freesia than the Crocus, however it is already called Crocus and I don't want to add to the confusion.

16. Crocus With Prism Band

Color — Ice Green

There are ribs inside, some of which continue through the bottom.

17. Crocus With Prism Band

Color — Cobalt Blue

This one is shown because the painting is quite different from the preceeding tumbler. The inside and shape are the same.

18. Crocus Variet

Color — Ice Green

This one has almost straight sides. Many collectors call this one Crocus, but it is so unlike the Crocus examples listed that I am going to call it Crocus Variet. It has more in common with the two tumblers following this one than with the preceeding four. It has a faded gold band at the top.



13. *Connie*



14. *Crocus*



15. *Crocus*



16. *Crocus with Prism Band*



17. *Crocus with Prism Band*



18. *Crocus Variet*

19. Crocus Variet
Color — White

This one differs from #20 as it has a gold band at the top. It has almost straight sides and both interior and exterior are smooth as are the other Crocus Variants.

20. Crocus Variet
Color — Ice Green

Notice that this one has flowers that are greatly different from the preceeding two, although the shapes are similar. Maybe we can again explain the differences by saying that they were done by different artists of varying abilities.

21. Daisy and Little Flowers
Color — Cobalt Blue
Maker — Northwood

Notice the similarity to the Ground Cherries. It also has the 12 panels inside and a collar base.

22. Dotted Diamonds and Daisies — Named by John Britt
Color — Marigold
Maker — Fenton

There are narrow ribs in the interior that follow through the base. This one is hard to find.

23. Double Daisy — Named by John Britt
Color — Marigold
Maker — Fenton

This one has ten panels inside and is most difficult to acquire.

24. Elegance — Named by Phil Perry
Color — Marigold

Owners Phil and Dorothy Perry are very proud of this one and rightly so. It is the only one I've seen. It is a beauty and I consider it to be rare.



19. Crocus Variet



20. Crocus Variet



21. Daisy and
Little Flowers



22. Dotted Diamonds and
Daisies



23. Double Daisy



24. Elegance

25. Five Daisies — Named by Phil and Dorothy Perry

Color — Marigold

This is late Carnival but few have been seen. It is taller than average. The owners are the Perrys.

26. Forget-Me-Not With Prism Band

Color — Green

Maker — Fenton

This is one of my favorite enameled tumblers. It has twenty panels inside with some continuing through the base. The quality of art work on it, as on Daisies and Little Flowers, Ground Cherries, Apple Blossom, and others is consistent, thus making them easier to identify than the Crocus, Lotus, Iris, and Cherries.

27. Freesia

Color — Marigold

Maker — Fenton (My Guess)

There are interior ribs, some of which go through the base. Notice that in Richard Owen's book this one is also called Crocus.

28. Floral and Melon Ribs

Color — Marigold

This is a 6" or lemonade size tumbler. It is late Carnival and some may mistake it for a vase. It is definitely a tumbler.

29. Florabelle — Named by John Britt

Color — Ice Green

What a beauty this is! The gold vine and blue flowers make this one truly exceptional. Its sides are almost straight with wide panels inside. The Florabelle is rare and would have been used as the cover tumbler except that is not a typical enameled type.

30. Iris

Color — Amythest

Maker — Fenton

This one has ten interior panels.



25. *Five Daisies*



26. *Forget Me Not*



27. *Freesia*



28. *Floral and Melon Ribs*



29. *Florabelle*



30. *Iris*

31. Iris With Prism Band
Color — Cobalt Blue
Maker — Fenton

This tumbler has a ribbed interior with part of the ribs going through the base of the tumbler.

32. Iris, Open
Color — Marigold

This is not the typical enameled tumbler. The glass is thinner and has a delicate appearance. It would be classed as hard to find, in fact, it is the only one I've seen. It was formally owned by Peggy Deal who called it Iris. I have changed the name to Open Iris to distinguish it from the better known or common Iris.

33. Late Strawberry
Color — Marigold

This is late carnival. It is a large tumbler and could have been considered a vase, however Leonard Krimmell owns the pitcher and tumblers to match. It is considered to be a lemonade glass.

34. Late Sunflower
Color — Marigold

Late Sunflower is late carnival. It is larger than the average tumbler.

35. Late Waterlily
Color — Cranberry

This is a depression era tumbler and is taller than average.

36. Lotus
Color — Marigold
Maker — Fenton

This one has ten interior panels and a plain bottom.



31. *Iris with Prism Band*



32. *Iris, Open*



33. *Late Strawberry*



34. *Late Sunflower*



35. *Late Waterlily*



36. *Lotus*

37. Lotus
Color — Marigold
Maker — Fenton

This one is different from #36 in that it has small interior ribs with part of them continuing through the base of the glass.

38. Lotus
Color — Marigold
Maker — Fenton

This one is exactly like the #37 except that the flower is different. Again, this is possibly a variation in artists' work. (Thanks to Clint and Jean Fox for this one).

39. Luster Rose With Red Rose
Color — Marigold
Maker — Imperial

Now here is a puzzler. This is the only known painted Luster Rose Rose Tumbler. The rose is red and there are ribs inside. Some of the unpainted Luster Rose tumblers have ribs while others do not. This one was painted and then iridized at the factory. Three other examples of tumblers treated in this manner are the Peach, Wreathed Cherry, and the Palm Beach.

This is a beautiful, rare, desirable, and expensive one, commanding a price in the range of the Millersberg Multifruit pattern. That is, if you can find one to buy.

40. Magnolia and Drape
Color — Marigold
Maker — Fenton

This one has four flowers hanging down instead of the usual two, and the bow is more predeominate. There is a ribbed interior with some of the ribs continuing through the base. (See #42).

41. Magnolia and Drape
Color — Marigold
Maker — Fenton

This one has a plainer flower than #40 and #42. Unlike the preceeding tumbler it has ribs inside but a plain bottom.

42. Magnolia and Drape
Color — Marigold
Maker — Fenton

There is a ribbed interior with part of the ribs going through the base. (See #40).



37. Lotus



38. Lotus



39. Luster Rose



40. Magnolia and Drape



41. Magnolia and Drape



42. Magnolia and Drape

43. Peach

Color — White

Maker — Northwood

This is another of the pressed glass tumblers that had the design painted, then iridized at the factory. It is a pretty tumbler but is not rare, nor does it come close in price to the Luster Rose.

44. Periwinkle

Color — Marigold

Maker — Northwood

There are ten panels inside and a plain bottom. The tumbler certainly gives no clue as to its name. One must look to the pitcher for this.

45. Pretty Panels

Color — Marigold

Maker — Northwood

Pretty Panels is not easy to find. It is one of the examples of enameled tumblers with a collar base. It has eighteen panels inside with a band at the top.

46. Pretty Panels

Color — Marigold

Maker — Northwood

This one is different from #45 only in the painting of the flower. Notice that the center of the flowers here are darker and there are more leaves.

47. Royal Scroll

Color — Marigold

This one was made much later than the examples shown of old carnival. It is smaller than the average.

48. Radiance — Named by John Britt

Color — Marigold

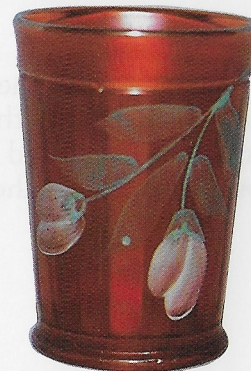
Six creased panels on the outside and a plain bottom are to be found on this one. It is a heavy, straight sided tumbler with a larger diameter than any of the others. This one is rare with only two known at this time.



43. Peach



44. Periwinkle



45. Pretty Panels



46. Pretty Panels



47. Royal Scroll



48. Radiance

49. Saw Tooth Band
Color — Marigold
Maker — Heisey

This is a beautiful tumbler with a clear bottom and light marigold flashing on the top. It has a pink dogwood flower with green leaves. I consider this tumbler unusual, rare, and desirable.

50. Shasta Daisy
Color — White
Maker — Fenton

Almost straight sides, leaves that are all green, and a plain interior make this one different from the following tumbler.

51. Shasta Daisy With Prism Band
Color — White
Maker — Fenton

At first glance this tumbler appears to be much like the above but there are numerous differences. This one has the prism band, is larger, has shaded leaves, and has a ribbed interior with part of the ribs going through the base of the tumbler.

52. Silver Queen
Color — Marigold
Maker — Fenton

This is not an easy tumbler to find and when you do, the color and workmanship are often poor. The exceptions are quite pretty.

53. Spring Festival — Named by John Britt
Color — Cobalt Blue

These have grooved collar bases and are smooth inside.

54. Swallow
Color — Marigold

A guess is that this tumbler was made in Czechoslovakia and is late, late carnival. It is a lemonade size and has a marigold pedestal and a clear top.



49. *Saw Tooth Band*



50. *Shasta Daisy*



51. *Shasta Daisy with Prism Band*



52. *Silver Queen*



53. *Spring Festival*



54. *Swallow*

55. Windflower

Color — Marigold

Maker — Fenton (My Guess)

This one has a ribbed interior with part of the ribs going through the base of the tumbler. It is a pretty one that was the most difficult of the listed tumblers to locate. I know of only four at the present time. I believe the Windflower was made by Fenton because the mold is exactly like the Freesia, Dotted Diamond and Daisy, and some of the Lotus tumblers. (This is the one shown in Richard Owen's book).

Addendum —

The remaining tumblers were added after many attempts to photograph them so that details were clear. Finally, in spite of the fact that some of them lack the detail that I desired, I have included them because they *are* tumblers and they *are* carnival. The brief description perhaps will compensate for the lacking detail.

56. Hawaiian Moon — Named by John Britt

Color — Marigold

The Hawaiian Moon pattern is late carnival in the same style as the Late Waterlily and Cattails. It has a Hula girl and there are three palm trees.

57. Blue Willow

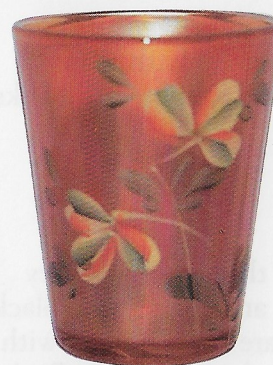
Color — Marigold

The Blue Willow tumbler is really a juice glass, 3¾ inches tall, and like some of the following tumblers has black line drawings that looks like etching. This one has an Oriental Castle, two birds, a boat, a fence, and trees. The picture is framed with X's and is repeated on the back of the tumbler. This is an example of late carnival.

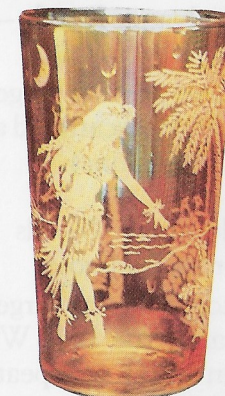
58. Minuet

Color — Marigold

This is the same 3¾ inch juice glass that Richard Owens showed in his book on tumblers. The etched-look drawing on this one shows a young man playing the violin while a woman and child appear to be listening. A Roman structure appears in the background with a winding staircase at the side. It has the design only once. This is a rare one.



55. Windflower



56. Hawaiian Moon



57. Blue Willow



58. Minuet



59. Pennsylvania Dutch



60. Castle in the Woods

59. Pennsylvania Dutch — Named by Jane Dinkins

Color — Marigold

There are four large brown stylized flowers with many smaller ones scattered about on this five inch tumbler. (Thanks to Jane Dinkins).

60. Castle in the Woods

Color — Marigold

Except for the large five inch size of this one, it is very similar to the Blue Willow. Both have an etched-look black design which is repeated. The designs are both framed with X's. As the name implies, there is a castle with trees. Birds are flying over the castle.

Enameled Tumblers Not Pictured

61. Encrusted Vine — Named by Jane Dinkins

Color — Marigold

This is a late carnival example that is pretty marigold. The pattern was applied after the tumbler was iridized. The design was applied by gluing or fastening tiny glass particles to the object and then reheating so that the glass melted into the tumbler. This particular tumbler has a vine-like pattern around the top part.

A process similar to this was used by Fostoria in the twenties. (Owned and researched by Jane Dinkins).

62. Wreathed Cherry

Color — White

The example owned by Jane Dinkins has a beautiful frosted finish. There is a gold band, gold leaves, and red cherries.

Only tumblers that I have actually seen have been discussed in this booklet.

The Author

Cecil Whitley, daughter of Milton and Eva Lora Whatley, is a native Texan, having been born and reared in Montgomery County, Texas. She received her B.S. Degree from Sam Houston State University in Huntsville, Texas, her M.A. Degree from Texas Women's University in Denton, Texas and her Administrators Certification from the University of Houston.

Mrs. Whitley taught in high school in Conroe, Texas and in elementary school in Houston. She was an elementary school principal in the Houston Independent School District for twenty four years.

Cecil is married to Floyd Whitley and lives in Houston. They collect all kinds of carnival glass and attend state meetings, conventions, and auctions whenever time permits.



Floyd and Cecil Whitley