



# *T & M* *Tumbler & Mug News*

Kansas City, Mo.



---

Vol. I No. 1

---

Winter 1979

---

## Update on Tumbler Collecting

Noted Collector and Dealer Cites Great Growth of Knowledge As a Factor  
In Expansion of Tumbler and Mug Collecting Hobbies in Last 13 Years

By John E. Britt

It is interesting to note and compare the list of prized carnival tumblers known and sought in 1966 with what we call the top tumblers of today.

From an early copy of the SCGC (Society of Carnival Glass Collectors) newsletter, edited by O. Joe Olson, I found a list of the most prized and rare tumblers of the time. It was prepared by Leslie C. Wolfe, well known carnival dealer and tumbler collector of that day.

I would like to make it clear that Wolfe's list was correct for that time, but during the intervening years the picture has changed somewhat, especially as to what is considered rare.

### Frolicking Bears High in 1966

The only selection on the 1966 list that might still be the same today would be Wolfe's placing Frolicking Bears as No. 1. Probably most collectors would still place this tumbler No. 1 in view of its most recent sale in December.

In that day, God and Home was listed as No. 2. Quite a number of these tumblers have been found since then, and even though it is a desirable tumbler, it would be placed down the list at the present time.

Such rare tumblers as Multi Fruits and Flowers, Morning Glory, Gay Nineties, Inverted Feather, Cherry & Cable, Cone & Tie, Northwood Near-Cut, Butterfly, Checkerboard and Fentonia Fruit were not even mentioned on the 1966 list of top tumblers.

Today all these tumblers would rate near the top of almost any tumbler collector's list. Interior Poinsettia, Banded Diamonds, Vintage Banded and Lily of the Valley are other rare and prized tumblers today that did not make the 1966 listing of choice tumblers.

Waffle Block, one of the most searched after tumblers in the last several years, was not even listed in the Owens carnival glass tumbler



book publishing in 1973. Only recently, the Western Thistle was found in Los Angeles. Seven specimens are now known and beautify some tumbler collections.

Carnival glass associations, newsletters, conventions, auctions as well as many fine books we have available today have all played a part in bringing these rare tumblers into recognition and esteem. This is also true, of course, with other rare pieces of carnival.

Back in the early 1960's, if a rare tumbler like Hobnail was found, it usually sold for no more than a Northwood Grape/Cable or a Peacock at the Fountain tumbler. This was because most collectors and dealers didn't know how rare they really were and the supply of old carnival seemed nearly inexhaustible.

In 1970 when I started collecting carnival glass, I would not have known that a Gay Nineties tumbler, for example, was more rare than a Millersburg Marilyn. In fact, it was several years before I saw a Marilyn.

#### Rare Colors Now Recognized

Another big change since the 1966 listing are all the rare and unusual colors in tumblers that have come out of hiding and which now beautify collections. The old list rated the Marilyn as No. 14 with a notation, "seen only in amethyst." Today we also know this tumbler in marigold and some collectors have found it in green.

In the early days, the Perfection was seen only in amethyst. Now we know this tumbler also was made in marigold and green. Until a few years back, such tumblers as the marigold Diamond Lace, green Milady, cobalt Grape Arbor, marigold Gay Nineties, purple Harvest Flower, marigold Multi Fruits and pastel green Wisteria were thought not to exist, but now they are known.

In fact, I have given only a partial list of the rare colors known today. There are several others but space will not allow inclusion here.

#### Variants Help Stir Interest

The interest in colors has extended to vivid and pastel tints and shades.

Variants of many major tumbler patterns is another development that has added interest and enjoyment to the collecting hobby. With few exceptions not many of these variants known today were recognized and listed in the early 1960's.

Tumblers have been found with and without inside ribbing, stippling, also in different sizes and with a raised base. Variants constitute an area of growing study and research and will be covered in future articles.

I should also mention the field of new tumblers which is becoming more interesting each year. They play an important part in tumbler collecting today and will be sought

#### NOTE FROM THE EDITOR

With a lapse of three years since our last tumbler newsletter, we have a lot of "catching up" to do. We tried to accomplish this by condensing articles, eliminating illustrations and going to an all-text issue. We even skipped mugs, but this was by necessity, not choice. Mug collectors were asked to write for this first issue but came up blank. Sketches and news about mugs coming up!

Copyright 1979 T&M

#### Index

Britt's Tumbler Update	1
Greeting to Readers	3
Who's No. 1 ?	
Banded Diamonds Set	4
Don Moore on Tumblers	5
Record on Butterfly	6
IG Pastel Blue Line	
Lavender Heavy Grape	
Plans for T&M News	7
Short News Items	8

Editorial-Business Office T&M News, P.O. Box 5421  
Kansas City, Mo. 64131 Area 816 444-8220



## GREETINGS TO READERS

A few words of welcome are in order to more than 900 collectors who will read this first issue of the T&M newsletter. Tumblers and mugs are an exciting part of carnival. We plan to publish articles about patterns, variants, colors and prices. We hope to get many new collectors started and to assist those already active in these areas.

-- O.J.O. --

even more by collectors in years to come. Already some custom iridized tumblers are quite valuable.

Imperial has produced many of the new tumblers including the Azure Blue Tiger Lily, which is scarce. Imperials lemonade tumblers in Colonial, Cabin, Zodiac and Aloha are hard to find and will be real treasures in the future.

I only sketch the field. A longer article will cover this area. But I firmly believe that new tumblers will be an important part in tomorrow's tumbler hobby.

Persistence Often Rewarded

I also am convinced that any listing of top tumblers will meet revision in the future as additional rare colors of some popular tumblers are discovered. How about green tumblers in Diamond Lace and Gay Nineties? Some place, in an attic or closet or a small tumbler collection, these rarities may be awaiting discovery.

For several years, I have been dreaming of finding an aqua opal Acorn Burr or Peacock at the Fountain tumbler. Even though this may seem improbable, I for one will not say they don't exist. Collecting carnival glass tumblers was great fun yesterday. It provides a lot of enjoyment today. Let's make it even more thrilling tomorrow!

## WHO'S NO. 1?

-- ## --

What was the No. 1 old carnival tumbler in January, 1979? If collectors judged on the basis of design, color and rarity alone, they might nominate several.

But when the current proved sale value was considered, only two of the top tumblers -- the Big Butterfly and the Frolicking Bears -- were in competition for the title.

Each of these tumblers was one-of-a-kind, at least to the present time. It also was significant that each represented a pre-carnival pattern, and each quite likely was privately iridized years ago.

The Big Butterfly was acclaimed No. 1 when it sold for \$5,500 at the ICGA convention July 13, 1978. It went to a Texas collector who at the same meeting sought to buy the Frolicking Bears tumbler from a North Carolinian who had paid \$3,500 for it at the Collier auction in 1976. The owner countered with an offer of three rarities for \$35,000.

The proposed transaction simmered all summer. Talks picked up in the Fall and the sale was finalized in December. The three items sold were: Peach opal marigold Farmyard (last sold for \$9,600), only green People's vase (last sold for \$7,300); and the green Frolicking Bears tumbler (last sold for \$3,500).

The total proved sale earlier was \$20,400 and the "package" deal reportedly brought nearly \$30,000, the three items going to a Texas couple. The total was a record for a private sale of three pieces.

If the \$9,600 above the former sale prices was divided among the three items that changed hands, the Frolicking Bears tumbler would figure at \$6,700, topping the Big Butterfly's former top sale price of \$5,500.

-- ## --



## AUSTRALIANS CLAIM BANDED DIAMONDS

Carnival collectors in Australia, particularly the 201 members of the Australian Carnival Enthusiasts (ACE), are tremendously proud of the Banded Diamonds tumblers and water sets in marigold and purple which they have proved beyond doubt were pressed and iridized in Sydney, Australia in the 1920-30 period.

Muriel Triplett, secretary-editor of ACE, who with her husband, Bill, is living in retirement in Victoria, Australia, confirms that a member of the society established the former Crystal Glass Company of Sydney as manufacturer of Banded Diamonds tumblers and water sets. A retired glass worker helped to clinch the attribution.

The rare tumbler (and pitcher) received much publicity since appearance of the Bill Edwards book in 1975 which incorrectly attributed the pattern and glass to the Millersburg, Ohio, glass works (1909-12).

Muriel wrote there is only one known complete purple Banded Diamonds water set in Australia. She owns a marigold pitcher and two tumblers in the pattern and has been promised four more tumblers.

A few Banded Diamonds tumblers have gotten back to the United States. Mr. and Mrs. Ben McCormick of Cordell, Oklahoma, found one in Australia and two more at a flea market at Tulsa, Oklahoma, about 60 miles from their home. A feature article about the McCormicks is scheduled in an early issue of T&MN.

The current Owens price guide quotes the marigold Banded Diamond tumbler at \$330 and the purple at \$290. Australian collectors have combed cities in New South Wales and Victoria, two large states, without finding any for sale abroad.

-- ## --

## SALUTE PAGE 1 SKETCHES

The attractive front page tumbler and mug patterns, Heavy Iris and the Fisherman's mug, are among the best known patterns in the hobby. They symbolize the purpose of the T&M newsletter to serve all collectors equally well -- the beginning collectors, those well-established, and advanced leading collectors some of whom will assist as resource writers and contributors.

The sketches and layout were done by Mrs. Joan Kilbourne of Portland, Ore. She also will draw nearly one hundred other tumbler and mug patterns that will appear in future issues. Mrs. Kilbourne is considered the finest pattern sketch artist in the nation. She majored in fine arts at Washington State University and worked several years as a commercial artist.

-- ## --

## SIX MARIGOLD MULTI FRUIT TUMBLERS

In the Summer of 1978, we published an 18-page special issue on rare pitchers and tumblers in carnival, giving the number of each in all colors known. Soon after the monograph was mailed, an Ohio collector sent word that he owned six marigold tumblers in the Multi Fruits and Flowers pattern. This marigold tumbler had previously been listed as "unknown."

The fortunate collector explained he bought a marigold Millersburg Cherry water set in 1966 with the six non-matching tumblers. The dealer said he had bought the set as it stood from a Millersburg-area farmhouse. He was asking \$45 for the set as found. The "set" is still unbroken.

-- ## --

## FOUR AMBER PEACOCK AT FOUNTAIN

One of the many unusual tumbler discoveries made by John Britt, tumbler specialist of Manhattan, Kas., and Melbourne, Fla., came in the summer of 1974. At a home in Ohio, he found four identical Peacock at the Fountain, each in amber base glass.

-- ## --



# Tumblers Just Kept Coming On

By Don E. Moore

My wife, Connie and I never intended to collect tumblers. It just happened. From the start, we have liked everything in carnival. We have never really specialized in any single area. We still cannot be considered advanced tumbler collectors, but, like many others, it seems we had a nice collection of tumblers before we realized it.

After tumblers began to receive considerable attention and publicity in the early 1970's, we classified the various patterns and colors of our tumblers. I built a rack that would hold about 50 specimens and I remember we didn't have enough to fill the rack. But it was at this time, after getting them all together, that we accepted the fact we were indeed tumbler collectors.

Since then we have tried to become more knowledgable and for the first time we started to seek out certain patterns to fill the rack.

## Tumblers As Buffers to Inflation

Most of the advantages of collecting tumblers are well known. They are colorful, easy to display in a small space and can still be found.

Not much has been written, however, about tumblers as an investment. I have always felt that carnival in general was a tremendous hedge against inflation and it could be that tumblers, as an area of specialization, head the list. Strong evidence to this conclusion is the \$3,500 paid in 1976 for the Frolicking Bears tumbler and the \$5,500 paid last year for the Big Butterfly tumbler.

It was only a few years ago that most collectors felt they had to have six tumblers to go with each water pitcher. This concept gradually changed and it became popular to display a single tumbler with the pitcher. This view began to release a flood of good tumblers and it has had much to do with an increase in the number of collectors.

Then, in 1973, Richard Owens came out with his carnival tumbler book in color (now reprinted with price guide by Wallace-Homestead Book Co., 1912 Grand Avenue, Des Moines, Ia 50305, \$11.45) and the rush was on.

Even collectors who had not previously admitted it became over night tumbler collectors. While some have specialized in plates, water pitchers, table sets, vases, and other items, I suspect there are more tumbler collectors today than all the other specialized collectors combined. I feel this trend is destined to continue thanks to the availability of tumblers.

## Psychology Behind Pricing

A quality dark tumbler can still be found in the \$25 to \$35 price range but almost any dark bowl will cost twice that much or more. Also, the chance of finding a sleeper in a shop or at a flea market is greater with tumblers than other items.

The average dealer is more prone to put a high price on an ordinary bowl or plate than on a rare tumbler. For one thing, he thinks of a tumbler as part of a set and not of any great value by itself. Most collectors can relate a wild story or two on tumblers they have found. Some of our prizes have been a green Peacock at the Fountain for \$20, marigold Vintage Banded at \$4, marigold Lily of the Valley at \$12, the marigold Quill at \$18 and many others.

I do not believe that any area of carnival glass collecting offers a greater challenge as to variety of patterns and colors than tumblers. I would also note that the joy of collecting, for us at least, is directly proportionate to the material that has



been written on the subject. Call it "good press" if you will. The popularity of tumblers has resulted in large part from the wealth of available knowledge and the guarantee of continued research in this area.

Tumblers have a lot going for them on all counts. We are delighted to have at least a small piece of the action.

-- ## --

### BIG BUTTERFLY TRADED, THEN SOLD

The unique Big Butterfly tumbler, which first came to notice about 1968 in Ohio and which was owned ten years by Walter D. Brannan of San Jose, Calif., made news twice in tumbler circles in 1978 -- first when traded in April in Kansas City, and then when it was sold in July for a then record sum of \$5,500.

Brannan traded the Big Butterfly, of dark marigold on amber base, for four tumblers including a green Multi Fruits and Flowers, the marigold S-Repeat, and a Waffle Block which Brannan had sought for nine years.

Ten weeks later, John Britt, who had acquired the Big Butterfly from Brannan, displayed it at the ICGA convention at Ft. Mitchell, Ky. A Texas collector first offered \$3,500 for it and then raised his bid to \$5,500 which Britt accepted. While he said he disliked selling the prize, Britt felt the offer was too generous to turn down.

-- ## --

### MILESTONE AUCTION FOR TUMBLERS

The Collier sale at St. Louis in February 1976 has come to be regarded as a milestone in the carnival hobby because it offered many tumblers not previously sold at auction. The green Frolicking Bears tumbler sold for \$3,500 and a purple Perfection water set, sold piecemeal, brought a total of \$3,900 (tumblers \$275 to \$450). Other tumbler prices:

Amethyst Morning Glory, \$850; same with chip, \$450; purple Circled Scroll, \$450; marigold Interior Poinsettia, \$400; purple Cone and Tie, with chip, \$325; amethyst Checkerboard, \$300; white Wisteria, \$250; and marigold Cut Cosmos, \$225.

Water sets: Blue God and Home, \$2,200; marigold Circled Scroll, 5 tumblers, \$1,900; ice blue Grape Arbor, \$1,500. The sale grossed an estimated \$250,000.

-- ## --

### LAVENDER HEAVY GRAPE TUMBLER

The Imperial 10-ounce Heavy Grape tumbler in an experimental grape (lavender) color was found in December at an antique shop near Kansas City, Mo. The tumbler is in a vivid distinctive color, expertly iridized on all surfaces. It is unlike any carnival color marketed by Imperial. The tumbler base glass is clear with a frosted bottom. When found, the I.G. signature had been ground off.

Lucile Kennedy, merchandising executive, showed the tumbler around the plant in Bellaire, Ohio, but no one could recall running the color. Company executives termed it part of an experimental short run. It is believed to have been made in 1966 when Imperial was preparing to bring out the Helios green reissue carnival line.

-- ## --

### IMPERIAL'S NEW PASTEL BLUE LINE

The Imperial-Lennox Glass Co., of Bellaire, Ohio, has introduced for 1979 a new 18-item line in a pastel blue carnival color it calls Horizon Blue. The shade as studied on the color sheet supplied by I.G., apparently is a little darker than Imperial's Azure Blue pastel line of 1969, but not as dark as sapphire blue.

The 18 items include a water set in the Embossed Robin pattern that is well-known to collectors. The Robin pattern has previously appeared in cobalt, white, mint green and Sunburst red.

-- ## --



## PLANS FOR TUMBLER AND MUG NEWS

Four or five additional printed issues of the T&MN newsletter are planned for 1979. A host of feature articles is scheduled. The articles will be beamed especially to the new and beginning collectors. The veteran tumbler collectors behind the T&MN newsletter are seeking to broaden the tumbler and mug specializations within the greater hobby. Among articles and monographs that will be published in 1979 are:

- \* Updated Catalogue of old Carnival Tumblers listed by pattern and color.
- \* Listing of all major patterns by manufacturer. It is intended that this will be the most accurate attribution of tumblers to date.
- \* Listing of the Top 20 or 30 Tumblers and the Top 20 Mugs by John Britt.
- \* Complete listing of all new carnival tumblers made since 1963. This will be a revelation to many since new tumblers and water sets have come on very strong in the last five years.
- \* Articles that explore tumbler and mug collecting as an investment.
- \* Articles about important collections. Advice on finding and buying tumblers and mugs.

Most of all, the T&MN newsletter hopes to serve as a clearing house of all valuable information and data among all collectors, new and veteran.

-- ## --

## FOR NEW AND BEGINNING COLLECTORS

From 1974 to 1976, we published eight issues of a carnival tumbler newsletter that totaled over 32,000 words with fine pen and ink sketches of patterns. Feature articles about patterns included: Frolicking Bears, Big Butterfly, Morning Glory, Inverted Fan & Feather, S-Repeat, Interior Poinsettia, Rising Sun, the Dahlia variant and many others.

A few complete sets are still available. Some collectors have punched these and filed them for reference in 3-ring binders. Two years ago, in response to requests, most of the major articles were republished in our book, Carnival Glass in the Climactic 1970's. This is now in its second edition. It includes 10 chapters, 34,000 words, 61 illustrations, 106 articles, with cover. It sells for \$5.95 postpaid.

About 35 copies are still available of a 6,000-word monograph published in 1978 The Top 37 Rare Pitcher Patterns. This gives the number of pitchers and tumblers in all colors in top patterns with current market prices. This is offered folded without cover at \$2.30 postpaid; and flat with cover, \$3.45 postpaid.

-- ## --

## WAFFLE BLOCK IN ALBUQUERQUE

Don E. Moore of Alameda, Calif., found a Waffle Block water set in clambroth in Albuquerque, N. Mex. He kept one tumbler and sold the others to collectors at an average of \$300 each. The water pitcher and one tumbler went to JoAnn and Alvin Mitchell who moved recently from San Francisco to Houston, Tex. The Waffle Block pitcher is shown in Hand's hardback on page 221.

-- ## --

## TUMBLERS INVOLVED IN TRADE

A rare purple chop plate in the Four Flowers pattern, valued at \$900 or more, was traded in June, 1974, for two marigold tumblers, the Quill and Vintage Banded. John Britt got the tumblers and Don Moore the plate. (By coincidence, these noted collectors are the two featured writers in this first issue of the T&M newsletter).

-- ## --



## SUBSCRIPTION PRICE AT \$7.50

Twenty to 22 tumbler leaders were polled with questionnaires prior to their decision to start this newsletter for tumblers and mugs. It was their opinion the fairest method to share the cost of the publication was by a subscription fee. The average amount proposed was \$7.50 for one year, 1979. This amount is solicited by this issue. Please fill out and return the subscription slip. A full disclosure of fees received and costs incurred will be made.

-- ## --

## TO PROMOTE TUMBLER-MUG TRANSACTIONS

The T&M newsletter will do all possible to promote the sale of carnival tumblers and mugs in 1979. All readers with tumblers and/or mugs for sale, who will supply lists by pattern-color-condition and price, are urged to write to the T&M office (Page 2). Collectors who wish to receive selling lists are also asked to identify themselves by letter. The sellers and buyers will be referred to each other.

-- ## --

## SPECIALTIES WITHIN TUMBLERS

A good many tumbler collectors are at work developing specialty areas within their major emphasis. A survey has revealed that specialties include: Enameled tumblers (the earliest U.S. carnival), Flute tumblers, and souvenir tumblers including beach and fair dated and etched tumblers.

-- ## --

## READERS ASKED TO WRITE OFTEN

Readers are urged to write their reactions to this first T&M newsletter and its plans for the future. Especially sought are suggestions for feature articles, notes about collections and rarities, and constructive criticism. We plan to use excerpts from readers' mail to mirror viewpoints from all areas. Use the enclosed envelope. Write to: Editor, Joe Olson, P. O. Box 5421, Kansas City, Mo. 64131.

-- ## --

## SOME OF THE FAMOUS SINGLES

To this time, no matching pitcher has been reported for these marigold tumblers: Gay Nineties, Big Butterfly, Cut Cosmos, Diamond Lace, S-Repeat and White Oak. Other pitchers sought are: Cone and Tie, purple; Jeweled Heart, white; Harvest Flower, blue; and Wisteria, mint green.

-- ## --

## MATCHING TUMBLERS SOUGHT

Also in the category of essential knowledge, no matching tumbler has been reported to date for the following rare pitchers: Cone and Tie, marigold; Gay Nineties, green; Holly Panel, purple; and Starflower, blue and/or marigold.

-- ## --

## MINT GREEN ORANGE TREE FOOTED

The first known mint green Orange Tree footed tumbler turned up at an outdoor market near DeQuincy, Louisiana, August 18, 1974. The tumbler is now in a leading collection in Alabama.

-- ## --

## ARTICLES IN MARCH ISSUE

Peggy Deal, noted collector of Jackson, Tenn., will outline ten ways for beginners to develop their collections in a feature article in the next issue scheduled early in March to all subscribers. Other articles will be a feature by Dick Clough of Carol-ton, Illinois, an article on "Color Changelings," and the Western Thistle.

-- ## --





# T & M Tumbler & Mug News

Kansas City, Mo.

Vol. I No. 2

March 5, 1979



## Britt Rates Top 15 Mugs

By John E. Britt\*

THE LISTING that follows is, in my opinion, the top fifteen mugs as we have them today. I have based my rating on these factors: (A) Rarity, (B) Desirability and Beauty, and (C) Prices demanded at auctions and private sales.

This is the first public rating of carnival mugs, to my knowledge. This information is offered to collectors and the news media. No doubt other listings will follow. No doubt there will be changes in this rating as time progresses.

For example, if a pastel green Singing Birds mug should be found with iridescence, the list would change immediately. If a white Knight's Templar shows up some day in the future, it also would have an impact on the listing. But as of 1979, I would offer the following list of choice mugs in this order:

1. SINGING BIRDS in Aqua Opal and Blue Opalescent -- I mention both of these colors as they are similar in appearance and I consider their value to be the same. I have both colors. Some like one the best while some prefer the other. The difference: the aqua opal has the regular aqua base glass color while the second has the light blue base glass with milky white opalescence. An aqua opal Singing Bird mug sold in Kansas City's auction in 1977 for \$900. I was offered \$1,000 each for the above two mugs the night before the auction. I believe this mug will hold the No. 1 rating for a long time.
2. FISHERMAN in Peach Opalescent -- Probably fewer than a dozen of these are known. They are rare, beautiful and desirable and have sold for \$850 at auction. I only have record of two that sold at a national auction. Truly an all-American mug.
3. KNIGHT'S TEMPLAR in Pastel Blue and Pastel Green -- Both colors are equally rare and usually sell for about \$450. A few have brought a higher price. These are seldom offered for sale. The date 1912 and the Knight's Templar insignia add to the value. This is an all-Star mug in any collection.

\* John Britt is one of the most sharing and knowledgeable persons in carnival glass. He has specialized in mugs and tumblers since 1975 when he sold a large general collection. In this exclusive article for The T&MN, he shares many discerning insights into the relative rarity of mugs and gives the current market values of the top 15 mugs.



4. **BEADED SHELL in White** -- In my opinion, only a few of these are in existence. This mug in marigold and blue are also "goodies" but they can't compare with the white. Here the purple is the most common. The purple sells for \$45 to \$65, but the one in white usually brings \$450 if you are lucky enough to find one for sale.

5. **DANDELION in Aqua and Blue Opalescent** -- Probably some mug collectors would not rate this one as high. It is the most common one on my list of 15. However, in my opinion, if one considers beauty alone, it surely would be at the top. For this reason I am rating it as No. 5. It sold for \$500 at the Greguire auction a few years ago. It seems to be a favorite with mug collectors and aqua opal collectors alike and is highly sought after.

6. **HERON in Marigold** -- This mug is truly rare. In fact, I know of only one. Should there be others, I would like to know about their existence. I bought my specimen from E. Ward Russell of Silver Spring, Maryland, in 1977 before he sold his collection. I offered \$300 and took it home. Russell told me that he paid \$15 for it many years ago. It is one of the rarest of mugs.

7. **FISHERMAN in Blue** -- Another rare color in this pattern. Purple is most common while marigold is quite scarce. But when I saw this one advertised not long ago for about \$225, I could hardly believe it.

8. **SINGING BIRDS in Pastel Blue** -- Here, again, some collectors probably would rate this mug higher on the list. It sold for \$800 at the Wishard auction in 1977, but it usually brings about \$450. However, it is a beauty and a prize for any collection. The purple and marigold are fairly common but it is seldom that one has an opportunity to buy one in pastel blue.

9. **STORK & RUSHES in Cobalt Blue** -- Very rare in cobalt blue with good iridescence. A fine specimen sold for only \$325 at an auction held in Columbia, Missouri, in August 1978. The sale was not advertised too well and the mug should have brought more. I only know of two in cobalt. Very common in marigold while it is scarce in purple. We found one in Lavender.

10. **ORANGE TREE in Red with Slag Base** -- This is seldom seen with slag base. It sold for \$475 at the mug auction conducted in April, 1977. It came from the Ward Russell collection.

11. **DANDELION in Emerald Green** -- This one is difficult to find. It has brought \$450 at auction and is a beautiful mug.

12. **SINGING BIRDS in White** -- This is another of Northwood's beautiful mugs. It is much sought after but not easy to find in white. It brought \$450 at an auction not long ago.

13. **ORANGE TREE in White** -- In my travels, I have only seen six or seven of these. All have been in the small size. As indicated, these are hard to find. Have not seen one sell recently but the prices have ranged from \$250 to \$300 apiece.



14. ORANGE TREE in Red -- Perhaps some collectors would rate this mug higher. It is not too difficult to find but it always demands a good price. The large one is more elusive, it seems. One brought \$275 at the Collier auction in 1976. The Orange Tree mug pattern is the only one made in red in old carnival.

15. ORANGE TREE in Emerald Green -- This color is much more rare than the one in red which seems to have more appeal with collectors. I know of only a few in emerald green. These come in both sizes and are valued at about \$250 apiece. One in pastel green brought \$220 at the Greguire auction.

-- ## --

### WESTERN THISTLE AND WAFFLE BLOCK

The Waffle Block and Western Thistle patterns both came into notice during 1976 and 1977 and a few notes are of interest.

A Los Angeles antique dealer, in October 1976, displayed a marigold Four-70-Four water pitcher with six non-matching marigold tumblers. He sold the "set" to Charles (Chuck) Adams, president of the Los Angeles carnival club. The six unlisted tumblers proved to be the best purchase of his career to date.



Western Thistle

The 3-mould pattern (see sketch) features an intaglio design comprising the thistle, foliage and three bands of diamonds at the bottom one-third of the tumbler. With the assent of Adams, who sold off the tumblers, the pattern was named "Western Thistle" in recognition of their discovery place.

In February 1977, Elmer Lee Gerding of Warrenton, Mo., a noted discoverer of rare carnival, came up with first known blue Western Thistle tumbler which he had bought from Dr. Ron Burt, St. Louis dentist.

Dr. Burt said he found it in 1969 at an antique shop in St. Charles, St. Louis suburb. When Burt disposed of his large collection at two national auctions, he held out the blue Thistle tumbler because it piqued his curiosity and also because he liked it.

No matching pitcher has been reported nor additional tumblers found. Some who have seen the blue tumbler in a Kansas City collection believe a more descriptive name, like Intaglio Thistle with Tri-Band Diamonds, might help collectors. Others have noted that the pattern resembles some old English carnival patterns.

As for the rare clambroth Waffle Block, Don and Connie Moore of Alameda, Calif., were "antiquing along the way" to carnival conventions in the East, when they found it in Albuquerque, N. Mex. The Moores stopped at a downtown shop which had no carnival but referred them to a new shop across town.

There the Moores found the dealer in the midst of unpacking and arranging stock. She bought a copy of Don's carnival book and promised to call the Moores when they returned to San Francisco if any interesting pieces turned up in her stock. The Waffle Block tumbler was pictured in the Moore's book and the dealer found she had a complete water set.

Don Moore said he had found Waffle Block tumblers more scarce than the pitcher. (Incidentally, the Moores employed Peggy Deal's recommended Step 1 in hunting carnival! The Moores talked carnival and were given a referral -- a "lead" -- to the dealer who had some carnival. See page 4.)

-- ## --



## NOTES ON BUILDING TUMBLER COLLECTION

By Peggy Deal\*

A good looking tumbler collection can still be built from available patterns that are not rare. Bargains are still to be had. However, when it comes to finding rarities and "sleepers," it comes down to being at the right place at the right time.

The best advice I can give beginning collectors is to keep looking, reading and studying all the glass they can. They need to see new glass and reproductions because there are many new tumblers on the market that might be offered by some as "old." Rarities pop up when one least expects them.

The following suggestions on how to find carnival tumblers are offered primarily for new and beginning collectors, but there may be an idea or two for the advanced specialist.

1. Local Antique Shops -- Dealers usually know other dealers including some who do not have shops. One needs to keep asking until he gets a "lead." Talk tumblers (or mugs) wherever you go.
2. Antique Malls -- One never can predict what may show up when dealers gather.
3. Local Auctions -- Some area auctions may have a regular day for an auction once a week or month. Some may mail lists of items to be offered. Larger antique-type auctions are best when they take place near home.
4. Flea Markets -- Local and regional. Read Antique Trader and Tri-State Trader. Larger cities may have large monthly or bi-monthly sales that attract many.
5. Garage Sales -- If you don't have time to go yourself, sometimes one can find persons in your area who make all the garage sales, auctions and estate sales. These pickers or "scouts" will watch for your specialty if you get acquainted with them. They will give you an opportunity to buy if they find something. They frequently have their own garage sales two or three times a year.
6. Local Art Shows -- make an appearance; 7. Regional Carnival Glass Club meetings -- Where members bring glass to "show and tell;" 8. Carnival Glass Conventions -- Usually much glass around and rarities on display. A good place to meet other collectors. An important outing often worth the expense and effort.
9. Newsletters -- Like HOACGA and this T&M -- Good articles by John E. Britt, Don Moore and others. Use the Buy and Sell sections. Get your money's worth.
10. Other collectors -- Try to be a good listener because veteran collectors like to share experiences and knowledge. Visit and study collections, if possible. Telephone ahead for mutual convenience. Sometimes collectors will swap duplicates or sell extra specimens.
11. Antique Trade Papers -- Read the classified ads. Antique Trader has the largest circulation and closely follows its classification arrangement. Answering ads. can be a bit risky unless one knows his party. Some sellers are careless about pattern identification, chips and iridescence. Ask for return privilege. Watch for ads. that are repeated. Plan week-end trips to call on dealers near you. Telephone ahead and make an appointment. Many big city dealers now work behind locked doors.

-- ## --

\* Mrs. Margaret (Peggy) Deal and her husband, Roy Deal of Jackson, Tenn., were born and reared in Nebraska. They have been active in carnival since 1965, specializing in tumblers for many years. Peggy is a water color artist and teach art in adult classes. Her husband is mechanical manager with Proctor and Gamble company.



## RARITIES UNCOVERED HALF-WORLD APART

Mr. and Mrs. B. L. (Bennie) McCormick of Cordell, Oklahoma, went half-way around the world to find one of the current great carnival tumbler rarities. That was in 1972 when they visited their daughter and son-in-law, the Rev. and Mrs. Raymond Payne, pastors of a Baptist Missionary church in a suburb of Sydney, Australia.

A few month later, after the McCormicks returned home, they visited an outdoor flea market near Tulsa, Oklahoma, about 250 miles northeast of their hometown. There they found and bought two more tumblers in the same pattern as the one in Australia!

Dark and Marigold Banded Diamonds

The pattern was the Banded Diamonds. The tumbler bought in Australia at an antique shop was in marigold. It cost about \$10 in American money which was discounted about 18 per cent in 1972.

The two Banded Diamond tumblers found near Tulsa were in dark purple base glass. The McCormicks learned later that the folks who had the Banded Diamond tumblers at Tulsa had brought them back from Australia. The McCormicks traded one of the dark tumblers to John Britt for some rare specimens they did not have.

The Banded Diamonds tumblers and water sets were definitely attributed in 1978 to the Sydney Art Glass Company of Sydney, Australia, following research by members of the carnival glass club there. The carnival was made in the 1920-30 period.

While the McCormicks only purchased the single marigold tumbler while in Australia, they said they visited many shops that displayed carnival. Australian bowls were priced at \$20 to \$25 apiece.

"We found much more American carnival for sale than Australian," said Ben. "I would estimate that American carnival pieces outnumbered Australian carnival by 40 pieces to 1, or even more."

Found First Chain and Star

The McCormicks also made carnival tumbler news in 1973. They found the first marigold tumbler in a pattern Mrs. Hartung named: "Chain and Star." The tumbler turned up at an antique show in Tulsa.

A few months later, the late Ed Gaida discovered two more Chain and Star tumblers in marigold. He traded one to John Britt while the second tumbler was retained by the Gaida family.

The McCormicks were active in farming and dairying most of their lives. Mrs. McCormick was born in southwest Arkansas while Ben was born in Oklahoma. They have four married children, two sons and two daughters.

Began Collecting in 1968

The family began collecting carnival glass in 1968. The J. Bryan Gentrys were among the early tumbler collectors and every time the McCormicks visited the Gentrys they would admire and study the Gentry specimens.

In a short time, the McCormicks were looking everywhere for good tumblers and finding more than their share or at least more than anyone else could find. Most of their rarities came from flea markets and small shops.

They now are living semi-retired near Cordell. They enjoy their carnival glass and the many experiences their specimens cause them to recall.



Questions  
and  
Answers

Column conducted by Mrs. Peggy Deal, 146 Radio Rd., Jackson, Tenn., 38301. Send questions to Mrs. Deal. Enclose SASE or stamp for personal answer.

Q -- Do etched names or dates on carnival tumblers add or detract from their value?

A -- If the etching cuts into the glass and was done with an etching tool that anyone might use, I feel it would be a defacement. Raising the price on these would invite others to produce "collector's items." If professionally marked, "Souvenir of . . ." the tumbler should be worth as much as a similar unmarked tumbler.

-- ## --

### FIRST ISSUE READ BY 1,000

The 1979 carnival tumbler and mug revival was sparked by a few dedicated persons starting in December 1978. It began in January and came on with increasing insistence until it has touched nearly every active collector in carnival. Once the promotion started to move, everyone pitched in to help. All six antique tabloid papers published news stories about the development.

Three paid ads. in Antique Trader stirred nearly 300 requests for free copies of the first issue of the T&MN newsletter. From other sources came names of over 200 more prospects for the paid newsletter.

We ordered 500 copies of the first issue. The printer delivered 530 copies. Nearly all of these were mailed. Additional requests continued so an additional 100 copies were ordered. The first issue supply now stands at about 50.

Up to March 1, 135 subscriptions had been entered. Additional subscriptions are expected from a follow-up reminder mailed to 389 persons on the mailing list.

The 1979 goal of the T&MN newsletter is at least 200 subscribers including about 40 new collectors. Achievement of this goal would provide a stronger base and needed new activity which would aid the entire carnival hobby. The 200 subscribers would mean that at least 600 persons would be reading each issue!

-- O.J.O. --

### TUMBLER PATTERNS START IN TST

The Tri-State Trader antique trade newspaper (P.O. Box 90, Knightstown, Ind. 46148) has a new series on carnival tumbler and mug patterns which started on March 3, 1979, with a brief article and two sketches, Heavy Iris and the Fisherman's mug.

The story was keyed to the first Tumbler & Mug newsletter dated Jan. 25, 1979. The Tri-State Trader will publish five or six articles of similar length to sample reader interest. The articles are supplied by the writer, Joe Olson, editor of the T&MN. Readers who do not subscribe to TST may send 50-cents for a sample copy. Mail request to: Attention Elsie Kilmer, address above.

-- ## --

### ASK FOR TUMBLER-MUG CONVENTION

Several readers have inquired if it might be possible to arrange a separate convention for tumbler and mug collectors this year. The reply given was that this might be premature but that special interest sessions might be arranged by the planners of the national conventions. Those planning to attend should make their desires known. HOACGA, Kansas City, Kas., April 27-29 --- ICGA, St. Louis, Missouri, July 25-28.

-- ## --



## REFLECTION ON CARNIVAL TUMBLERS

By Richard (Dick) Clough \*

I was first attracted to carnival glass in 1969 while serving in the U. S. Army. My first purchases were mostly bowls in Dragon and Lotus, Holly and other patterns. Gradually, I began to appreciate that carnival took in a good many different shapes and colors.

My first piece of any consequence was a marigold Peacock at the Fountain water pitcher for which I paid \$50. I began looking for matching tumblers and in the process I became interested in other water sets and then tumblers, in general.

By 1972, I had acquired 30 to 40 different tumblers and about that time my interest received a strong boost. Within a two week period, I found three top tumblers: an Oklahoma, Cut Cosmos and the ice green Oriental Poppy.

Tale of Cut Cosmos Pitcher

The Cut Cosmos was found by my father, Dr. R. D. Clough, in Carrollton, Ill. It was brought to him by a lady who said she had received it from her mother who said she was under an impression that a matching pitcher existed or had existed. To this time no matching pitcher is known, as tumbler collectors are aware, but I have bought one additional Cut Cosmos tumbler from a member of the same family, and I haven't abandoned hope.

I have watched the interest in and the value of rare tumblers continue to rise since about 1972, sometimes with the presence of mind and the funds to purchase some of the rare specimens and sometimes not.

I often wonder about the future value of tumblers that have sold for \$400 or more -- tumblers like Multi-Fruits, Gay Nineties, Hobnail and many others. Will their market value hold steady or will it increase? Have the "strong" buyers acquired all the rare tumblers they desire? Or is the market in a holding pattern?

In the last few years, I have rarely seen a rare tumbler sold much below its original cost except a few times at auctions. I believe that collectors will invariably desire the most rare patterns and the best specimens. Perhaps it is primarily a problem of communication -- of keeping collectors informed of the availability of specimens in rare patterns and colors.

Favors More Active Market

To stimulate interest and growth in carnival glass and, especially, in carnival tumblers, I am of the opinion that we must work together to encourage a more active market. I would like to see a major tumbler auction or two each year! Also that more collectors and dealers would bring rarities and good tumbler duplicates to the regular auctions and conventions and offer them for sale or exchange.

I have gone several months at a time without actively seeking or giving much thought to carnival. However, an auction, a purchase or even a telephone conversation will fan the interest and create a desire to trade or purchase more tumblers.

We hope this T&M newsletter will encourage collectors to share information and news about their tumblers and the tumbler-mug hobby. If we can help some of the new collectors to really get going, it would mean a great deal to them and to the hobby.

I suggest that everyone write a note or an article for our tumbler-mug newsletter. There will be plenty of space given to such communications. And let's all get out our duplicates and non-working tumblers and list them for sale in our newsletter.

Who knows? In a year or two we may generate so much enthusiasm and interest in tumblers that we might hold a national convention and a major tumbler and mug auction. Let's all work toward that goal.

-- ## --

---

\* Attorney-at-law, Carrollton, Illinois.



## WELCOME TO TEXAS CARNIVAL CLUB

The Texas Carnival Glass club organized with twenty-nine charter members at a meeting at the home of Alton and JoAnn Mitchell in Houston, Texas, on February 18, 1979. The Ranger tumbler design was adopted as the official insignia of the club. Meetings are scheduled for the third Sunday in February, May, August and November.

Floyd Whitley, tumbler specialist, was elected president. Other officers for 1979: Gordon Clark, Sulphur Springs, vice-president; Mrs. Iris Herring, Bonham, secretary; Roy Sims, Rosenberg, treasurer; Mrs. Jane Dinkins, Houston, bulletin editor; and JoAnn Mitchell, Houston, research editor. Next meeting planned in Dallas area.

-- ## --

## RESTATEMENT OF POLICY

Five years ago, following the holdup-robbery of Mrs. Marion Hartung, The CGN&V national newsletter announced it would henceforth not publish the name and hometown of purchasers of important rarities and collections. This policy continues to be observed on this newsletter, The T&MN, and the CGN&V. This is a restatement for new readers and others. The danger of thefts continues. Hardened criminals hardly need anyone to pinpoint likely victims.

-- ## --

## BANDED GRAPEVINE AS ENGLISH

The Banded Grapevine water set in marigold that was pictured in the February HOACGA bulletin was found in Kansas City, Mo., three years ago by Charles Mochel, also of Kansas City. He kept one tumbler and sold the others. The pitcher, which has a prominent spout, went into the James Mogg collection. Mochel said last week he believed the pattern was English and he suggested it be called Banded Grapevine, English.

-- ## --

## COMING IN NEXT ISSUE

The No. 3 issue of T&MN in early April will present research by the editor and a panel of tumbler specialists in a report entitled: "Your Enlarging Tumbler World." This will be a discriminating approach to the carnival tumbler hobby in five categories:

- 1) Old carnival tumblers, 1907-22; 2) Enameled tumblers; 3) Flute tumblers;
- 4) Major variant tumblers; and, 5) Late carnival tumblers, 1922-35.

-- ## --

## Index

Britt's Top 15 Mugs	1
Western Thistle and Waffle Block . . .	3
Peggy Deal's Tips .	4
McCormicks Lead Way	5
Questions & Answers	6
Readers Exceed 1,000	
New Series in TST	
Clough Lauds Tumblers	7
New Texas Club Starts	8

## TWO CLOSING NOTES

Cobalt Grape Arbor water set reported by youth in South Dakota. Dealer offers \$3,000 speed boat in trade but then backs off. Other dealers withdraw when finder sets value at \$3,000. Rumor heard of second cobalt set in Grape Arbor. (Some believe this is a dealer backfire.)

Lt. Col. Bruce Ehly, serving tour of duty with family at US Airforce Base near Frankfurt, Germany, writes for T&M newsletter to keep in touch with his hobby, tumblers. He started collecting tumblers in 1975-77 while stationed at the Richards-Gebauer Airforce Base in Kansas City, Mo. He reported that his collection is a "standstill" in Germany although he hasn't had much opportunity to shop.

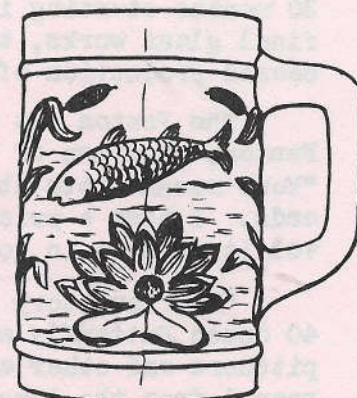
-- ## --





# *J & M* *Tumbler & Mug News*

Kansas City, Mo.



Vol. I No. 3

April 10, 1979

## Carnival Tumbler Catalogue Issue

Research Discovers 461 Different Old Carnival Tumblers, Each Identified by Pattern & Color, 112 in Pastel Shades, Most From 1907-29 Period.

By O. Joe Olson

THE OLD CARNIVAL tumbler world has been enlarged. It was charted four years ago when research confirmed 369 different tumblers by color and pattern. Now continuing research has increased the number of tumblers known to 461!

In an effort to make the still evolving carnival tumbler field a little more easy to grasp by all collectors, especially new ones, two major listings of patterns were made: Old Carnival Tumblers, 1907-29 and Late Carnival Tumblers, 1929-35.

### Under Five Categories

Special attention also was given to three smaller areas: Enameled carnival (which some believe was the earliest carnival), Flute and Variants.

This study, underway since late 1977, lists 172 patterns alphabetically under the five classifications. These produced a total of 461 tumblers each identified by pattern and color.

Of the 461 tumblers entered on the summary charts that follow, 349 or 77 percent were in vivid (dark) colors while 112, or 23 percent, were in pastel colors.

Following each pattern name are listed the verified tumbler colors, each denoted by "x." In patterns with tumblers in several colors, the most rare is often marked with a large "X."

Various dates for the old and late carnival periods have been used by writers. This matter was given much study. At the outset, it seemed likely the two periods overlapped and that stretch glass also appeared late in the first period.



Frolicking Bears

Millersburg carnival was manufactured only



30 months starting in May 1909 and ending in May 1912. Harry Northwood's fourth and final glass works, this one at Wheeling, West Virginia, closed in 1922. Imperial Glass ceased production of carnival in 1925.

The Fenton Art Glass company made carnival three or four years longer. Frank M. Fenton, chairman of the board, wrote to the editor on March 16 as follows in part: "Your recent note about the years of old carnival caused me to dig out some of the records. I have a price list dated Jan. 1, 1928 which lists a substantial number of carnival items made in gold and royal blue.

"The inventory on December 31, 1929, showed 350 dozen 6-inch nappies in gold and blue, 40 dozen Butterfly and Berry table sets, 15 dozen mugs, two dozen Butterfly and Berry pitchers and other assorted items in iridescent glass. By 1930 those items had all disappeared from the inventory. You would be safe to let 1929 be the last year of carnival at the Fenton glass works."

#### The Use of Dark Base Glass

In the work of attributing patterns to manufacturers and the study of preferences in the use of vivid (dark) base glass, it has been known for some time that Northwood favored purple-amethyst base glass, occasionally used dark green glass, but rarely made carnival in dark blue (cobalt) colored glass.

Imperial also favored purple-amethyst but used more green and dark blue than Northwood. Fentons, on the other hand, favored dark blue, pressed some dark green glass, but only occasionally ran purple-amethyst.

The Millersburg glass works, after introduction of its Radium glass line in January 1910, generally used lighter shades of the so-called vivid colors than any of the three glass works named. Millersburg evidently pressed about the same amount of light amethyst and light green carnival. The light blue was used more sparingly.

SPECIAL THANKS and appreciation are extended on behalf of all tumbler collectors and personally to several persons who assisted in these studies, writing letters, making suggestions and reacting to work sheets to confirm tumbler colors. They are:

Don and Connie Moore, Alameda, CA  
Peggy Deal, Jackson, Tenn.  
Floyd and Cecil Whitley, Houston, Tex.  
Bennie McCormick, Cordell, Okla.  
Jane Dinkins, Houston, Tex.

Jack and Mary Adams, West Salem, WI  
John Britt, Melbourne, Fla.  
Joe and Faye Corrothers, Maumee, O.  
JoAnn Mitchell, Houston, Tex.  
Russ Lytle, Pico Rivera, CA ---#---

ADDENDA -- A pattern called Banded Grapevine should be included with the late carnival. A marigold water set in the pattern was found in Kansas City three years ago. Also, three unlisted marigold tumblers are known, John Britt's "Rose Band," and "Fans," both appearing in the March HOACGA bulletin, and the editor's "Sunken Panels and Bullseyes" a sketch of which will be shown in an early issue of the T&MN newsletter.

BULLETIN -- The repro amethyst water set in Heavy Iris, now coming on the market, is the most handsome to date; also the most dangerous. It matches color and iridescence of the old set -- and neither is signed. Wholesale priced at \$64.25 plus UPS. 3/22/79

\*\* This is a summary of an unusual happening. Many on this mailing list do not know that the only reported marigold Bears tumbler was found in central Indiana in September 1977. The finders, an Ohio couple, had been assisting a Texas couple in building a tumbler collection. The Texans expressed an interest in the rarity. They purchased three small items by telephone. Nothing was said about sending the Bears tumbler but the Ohio couple included it in the package with the items purchased. The Texas couple removed the three items purchased from the package and did not look for anything else. Instead, they put the box and packing paper out for trash pickup and it went to the city dump.



# Carnival Tumbler Catalogue

-3-

Old Carnival Period, 1907-29

PATTERN	VIVID COLORS KNOWN				OTHER COLORS
	Mari- gold	Ame. Pur.	Blue	Green	
1. Acorn Burr	x	x		X	Pastel Marigold
2. Apple Tree	x		x		White
3. Aztec	x				
4. Banded Diamonds	x	x			
5. Beaded Shell	x	x	X		
6. Blackberry Block	x	x	x	x	White, Vaseline
7. Blueberry	x		x		White
8. Bouquet	x		x		White
9. Butterfly, Big	X				
10. Butterfly & Berry *	x	x	x	X	Pastel Marigold
11. Butterfly & Fern	x	x	x	X	
12. Chatelaine *		X			
13. Checkerboard *	X	x			
14. Cherry (M)	x	X		x	
15. Cherry (N)	X				
16. Circled Scroll *	x	X			
17. Cone and Tie *		X			
18. Cosmos and Cane *	x				White, Honey
19. Crab Claw	x				Amber, Pastel Mar
20. Cut Cosmos *	X				
21. Dahlia *	x	x			White
22. Dandelion (N)	x	x	X	x	White, Pastel
23. Dandelion, Paneled	x	x	x	X	Blue & Green,
24. Diamond (M)	x	x		X	Horehound,
25. Diamond/Daisy Cut *	x				Smoky
26. Diamond Lace	X	x			
27. Double Star	x	X		x	
28. Drapery	x				
29. Fashion	x	X			Smoky, Pastel Mari
30. Feather and Heart	x	x		X	
31. Fenton's Ribs	x				
32. Fentonia	x		x		
33. Fentonia Fruit	x		X		
34. Fieldflower *	x	x	X	x	Amber
35. Field Thistle	x				
36. File	x				
37. Floral and Grape	x	x	x	x	White, Smoky
38. Forty-Niner	x				
39. Four-70-Four *	x	x		X	
40. Frolicking Bears *	X **			X	

\* See sketch in Portfolio.

\*\* Discovered and lost in 1977, (See P-2)



# Carnival Tumbler Catalogue

PATTERN	VIVID COLORS KNOWN				OTHER COLORS
	Mari- gold	Ame. Pur.	Blue	Green	
41. Gay Nineties*	X	x			
42. God and Home*			x		
43. Grape (I.G.)	x	x	X	x	Aqua, Smoky and Amber
44. Grape Arbor*	x	x	x		White, Pastel Blue & Green
45. Grape & G/Arches	x	x	x	x	Smoky, Clam- broth
46. Grape & Cable (N)*	x	x	X	x	Smoky, Mint Green
47. G/C Tankard (N)	x	x		X	
48. G/C Stippled (N)	x	x			
49. Grapevine Lattice	x	x	x		White, Smoky
50. Greek Key *	x	x		X	Pastel Marigold
51. Harvest Flower *	x	X			Mint Green
52. Heart Band	x			X	
53. Heavy Iris *	x	x			Amber, White, Pastel Blue
54. Hobnail *	x	x	x	X	Green & Marigold
55. Hobstar Band	x				
56. Interior Poinsettia *	X				
57. Interior Coin Dot	x	X			
58. Inverted Feather *	X			X	
59. Inverted Strawberry *	x	x	X	x	
60. Inv. (Late) Thistle *	X	x			
61. Jeweled Heart *	x				White or Clear
62. Lattice and Daisy	x	x	x		Peach Opal
63. Lattice and Grape	x		x		White, Peach Opal
64. Leaf Tiers	x	X	X		
65. Lily of the Valley *	x		X		
66. Lustre Rose (I.G.)*	x	x	x	x	Amber, White, Clam-broth, Smoky
67. Multi Fruits and Flowers *	X	x		x	
68. Maple Leaf	x	x	X		
69. Marilyn (M) *	x	x		X	
70. Milady	x	x	x	X	
71. Morning Glory *	x	x		X	
72. Near Cut (N)	x				
73. Octagon	x	x		X	Smoky and Aqua



## Carnival Tumbler Catalogue

PATTERNS	VIVID COLORS KNOWN				OTHER COLORS
	Mari- gold	Ame. Pur.	Blue	Green	
74. Oklahoma	x				
75. Orange Tree Footed *	x		x		White, Mint Green
76. " " Orchard	x		x		White
77. " " Scroll	x		x	x	White
78. Oriental Poppy	x	x	X	x	White, Pastel Blue & Green
79. Palm Beach	x				White, Honey
80. Peach (N)	X		x		Amber, Clam- broth
81. Peacock, Fluffy	x	x	X	x	
82. Peacock at Fountain	x	x	x	X	Amber, White, Ice Blue
83. Perfection *	x	x		X	
84. Quill *	x	X			
85. Rambler Rose	x	X	x		Amber, Clambroth
86. Ranger	x				
87. Raspberry (N)	x	x	x	x	White, Pastel Blue & Green
88. Ribbed Swirl	x				
89. Rising Sun	x		X		
90. Robin *	x				
91. Scale Band	x		X	x	
92. Singing Birds	x	X		x	Pastel Marigold
93. Soda Gold	x				Smoky, Pastel Marigold
94. Springtime *	x	x		X	
95. Star and File	x				
96. Star Medallion 8-oz.	x				Smoky
97. " " 10-oz.	x				Smoky
98. Stork and Rushes, Beaded	x	X	x		Pastel Marigold
99. Stork and Rushes, Lattice	x	x	X		
100. Strawberry Scroll *	x		X	x	
101. Swirl (N)	x			x	Smoky
102. Ten Mums	x		x		White
103. Tiger Lily *	x	x	X	x	Clambroth, Teal (blue-green)
104. Vineyard	x	x			White and Smoky
105. Vintage Banded	X				
106. Waffle Block	x				Clambroth
107. Waterlily and Cat- tails (F's)	x				



# Carnival Tumbler Catalogue

PATTERN	VIVID COLORS KNOWN				OTHER COLORS
	Mari- gold	Ame. Pur.	Blue	Green	
108. Waterlily and Cat-tails (N's)	x	x	X		Pastel Marigold
109. Western Thistle *	x		X		
110. White Oak	x				
111. Windmill *	x	x		x	Smoky
112. Wishbone *	x	X		x	
113. Wisteria *					White, Pastel Blue & Green
114. Wreathed Cherry	x	x			White

-- ## --

PATTERN	VIVID COLORS KNOWN				OTHER COLORS
	Mari-	Ame.			
	gold	Pur.	Blue	Green	
	<u>Old Flute Tumblers</u>				
1. No. 1 Hartung . . . .	x	x			
2. No. 2 Hartung . . . .		x			
3. Imperial No. 3 . . . .	x	x	x		Light Purple, Light Green
4. Northwood 8-Oz. . . .	x			X	
5. " 12-Oz. . . .	x				
6. Seven Fluted . . . .	x				
7. Eight Fluted . . . .	x				

-- ## --

## Old Enameled Tumblers

DECORATION	VIVID COLORS KNOWN				OTHER COLORS
	Mari- gold	Ame. Pur.	Blue	Green	
1. Banded Drape	x	x	x	x	White and Mint Green
2. Silver Queen	x				
3. Cherries & Blossoms	x	x	x		
4. Windflower	x		x		
5. Apple Blossom	x		x		
6. Crocus	x	x	x	x	White, Mint Green
7. Cherries	x	x	x		
8. Daisy & Flowers			x		
9. Ground Cherries			x		

-- ## --



# Carnival Tumbler Catalogue

-7-

Late Carnival Period, 1929-35

PATTERN	VIVID COLORS KNOWN				OTHER COLORS
	Mari- gold	Ame. Pur.	Blue	Green	
1. Banded Ribs . . .	x				
2. Brooklyn (juice) .					Pastel Blue and green
3. Concave Diamonds *	X				Pastel Blue and Vaseline
4. Crackle	x				White and Ice Blue also Red
5. Colonial Stretch .					
6. Etched Grape . . .	x				
7. Etched Flower . . .	x				
8. Frosted Ribbon . .	x				
9. Fruit Lustre . . .	x				
10. Herringbone Iris .	x				
11. Inverted Coil . . .	x				
12. Late Waterlily . .	x				Smoky
13. Laurel Band . . .	x				
14. Lustre & Clear . .	x				
15. Louisa . . .	x				
16. Minuet . . .	x				
17. Pastel Panels . . .					Pastel Blue and Green
18. Rex . . .	x				
19. Roll . . .	x				
20. Satin Jewels . . .	x	x			
21. Stippled Strawberry	x				
22. Studs . . .	x				
23. Sword and Circle .	x				
24. Treebark . . .	x				
25. Tumble Up . . .	x		x		Pastel Blue and Green
26. Unshod . . .	x				
27. Wide Panel . . .	x				Pastel Colors and Red

Additional patterns no doubt belong on this listing. Collectors who have tumblers they believe are "late carnival" are asked to send descriptions and photos To: Editor, Box 5421, Kansas City, Mo. 64131



# Carnival Tumbler Catalogue

## Some Carnival Tumbler Variants

<u>Pattern</u>	VIVID COLORS KNOWN			OTHER COLORS
	Mari.	Ame.	Blue	Green
1. Cherry (M) Variant has ground base	x	x		x
2. Dahlia Variant slightly smaller flower design more distinct		X		
3. Dandelion Paneled Variant tumbler 1/4" taller	x	x		X
4. Floral & Grape Variant 1/8" taller, design more refined	x	x		x
5. Interior Coin Dot Variant has five rows of dots		x		
6. Maple Leaf Variant design varies at top	x	x		
7. Octagon Variant is 3/8" taller	x	x		x
8. Orange Tree Footed Variant does not have cable or filler	x		x	Smoky, Aqua
9. Peacock at Fountain Variant 1/8" shorter; design not raised so much in relief; other design differences	x	x	x	White
10. Rex Variant has 22 outside panels compared with 12 in original design				White and Ice Blue
11. Waterlily and Cattails No. 2 -- Variant shows many differences in design	x	x		

Additional work continues to establish the original design and then study changes upon a tumbler believed to be a variant. Minor differences have been noted on some. Many do not impinge upon the tumbler design. For that reason, while of interest, the specimen may not rate as a true variant.

Some of these differences include such things as: Rims flared or straight up; interiors smooth or ribbed; bases ground or collared; and some carnival tumblers have been found in several sizes in the same pattern.

-- ## --

Editorial-Business Office T&MN News, P.O. Box 5421  
Kansas City, Mo. 64131 Area 1-816 444-8220





# T & M Tumbler & Mug News

Kansas City, Mo.



Vol. I No. 3-A

Spring 1979

## Portfolio of Fine Sketches

Pen and Ink Drawings of 48 Tumblers Include 28 in the Rarity Category.

Two Master-sized Tumblers and Three Water Pitchers also Shown.

By O. Joe Olson

ON FOLLOWING pages are pen and ink sketches of some 48 patterns in old carnival tumblers. There are excellent renditions of many of the treasured tumblers in the hobby.

The sketches are worthy of careful study. The detail revealed is superior to that disclosed by most photographs. The integrity and craft of one of the nation's finest commercial artists, Mrs. Joan Kilbourne of Portland, Oregon, emerges from these drawings.

She has featured two master-sized tumblers, the Frolicking Bears, that adorns Page 1 of the research summary, and the Harvest Flower that Northwood called Sheaf of Wheat (See P-5).

These famous patterns in old carnival were enlarged by the artist in order to do justice to the elaborate detail each possesses. The smaller

paste-up sizes, also shown, were obtained by reduction in copy photographs.

Thirty of the top tumblers in the hobby have been rendered by the artist for this monograph. Among the rarities are:

Multi Fruits and Flowers, Gay Nineties, Morning Glory, Hobnail, Cone and Tie, Western Thistle, Circled Scroll, Chatelaine, Lily of the Valley, Perfection, Quill, Wisteria and Wishbone.

Also Jeweled Heart, Inverted Feather, Inverted Thistle and Inverted Strawberry.



FROLICKING BEARS and the BIG BUTTERFLY  
Share top billing in Texas collection.



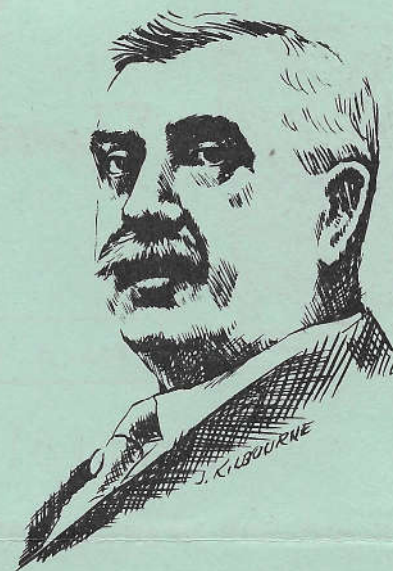
# The Northwood Contribution

Harry Northwood was the most prominent, established glass maker in carnival. From 1910 to 1920 the Northwood plant at Wheeling W. Va., iridized many striking patterns in carnival glass.

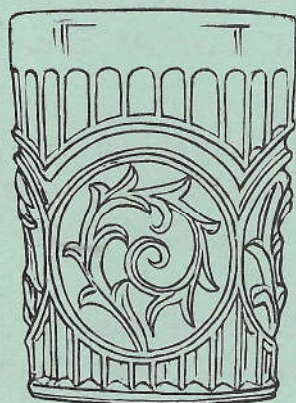
Northwood's uncle, James Dugan, later owned a glass works started by Northwood in 1896 at Indiana, Pa. The Dugan plant sub-contracted production of both carnival and custard for Northwood. It is probable that all of the famous Farmyard bowls were made by Dugan.

Northwood died at age 58 in 1919. The drawing of Mr. Northwood, from a family portrait, shows him at age 52 in 1912.

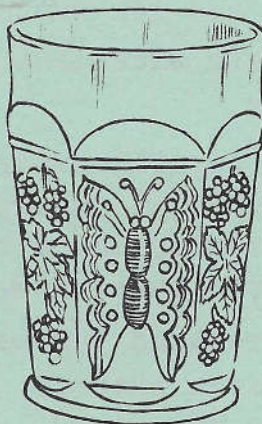
A total of 38 patterns in carnival have been attributed to Northwood. Sketches of 14 patterns are shown on the following pages. The God and Home carnival was pressed by Northwood from private moulds.



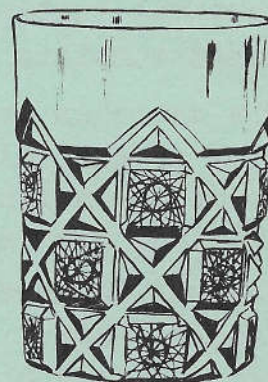
Harry Northwood



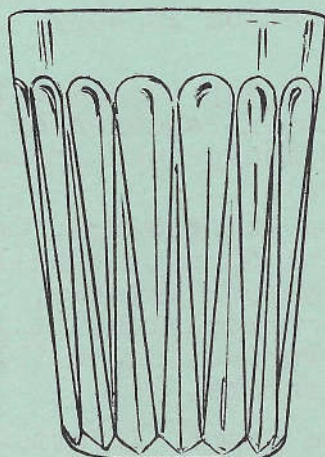
Circled Scroll



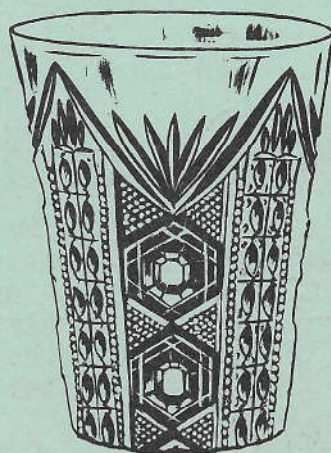
Butterfly & Berry



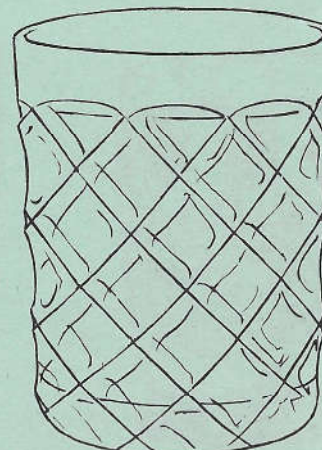
Checkerboard



Cone and Tie



Chatelaine



Concave Diamonds



The CARNIVAL GLASS



# *J & M* *Tumbler & Mug News*

Kansas City, Mo.



Vol. I No. 4

June 20, 1979

## New Tumbler Count Reaches 150

Expanded Market Brings Record Five-Year Sales With 47 Water Sets and 3 Juice Sets Producing 65 New Tumblers for a Grand Total of 150.

By O. Joe Olson

The new carnival hobby continued super active in 1974-79, welcoming 47 water sets and 3 juice sets in 25 different patterns producing a gain of 65 new tumblers in the field.

These tumblers, added to the 85 new tumblers named and identified by pattern and color in September, 1974, make a grand total of 150 different tumblers in the new carnival hobby.

### Westmoreland and Imperial Set Rapid Pace

The majority of new tumblers and water sets were manufactured by the Westmoreland and Imperial glass companies and distributed by two jobbers, the L. G. Wright company of New Martinsville, W. Va., and Levays Distributing firm of Edwardsville, Ill., and St. Charles, Mo.

The dominance of Westmoreland and Imperial is shown in the accompanying table (Page 3). The listing also includes the year date of each pattern and color manufactured together with the dealers who ordered and sold most of the carnival.



Tiger Lily



Robin



Fieldflower





**Eyewinker**



**Millersburg Souvenir**  
Imperial Glass #406



**Moon and Stars**

Patterns without an asterisk signify the carnival either was a company line or was an exclusive for an individual or dealer unnamed.

The Mosser Singing Bird tumblers also included some in mint green that appeared in 1979. The amethyst and blue appeared earlier. These three colors were made for the Summit Art Glass Co., of Akron, Ohio. The red Goodluck water set was a souvenir for HOACGA members. Imperial's mint green and cherry red Robin water sets were sold by E. Ward Russell. Only the ice blue and pink water sets were Imperial company lines.

A special word is due the Westmoreland company of Grapeville, Pa., near Pittsburgh, for its part in the new carnival on-going. Westmoreland was best known in old carnival for its now very rare amethyst goblets and water sets in the Checkerboard pattern.

Continued on Page 5

## Tumblers Custom Iridized

### Ron Hansen

#### CAMBRIDGE GEOMETRIC #105

1. Amethyst
2. Red

### Bob Hansen

#### EYEWINKER (Kamm V-76)

1. Red

#### MOON & STARS (K I-80)

1. Red
2. Blue

#### INVERTED STRAWBERRY

1. Blue
2. Amethyst

#### HOBSTAR AND FAN

1. Cobalt
2. Amethyst

#### HONEYCOMB

1. Red
2. Cobalt

#### ROSE

1. Red, Ice Tea

#### MAPLE LEAF

1. Cobalt
2. Amberina

### Terry Crider

#### INVERTED STRAWBERRY

1. Amethyst

The table (left) relates primarily to the tumblers custom iridized during 1963-73.

The Hansen brothers now are retired but Crider did some iridizing in 1974 and 1978 of marigold tumblers in Khobby Bullseye, Hobnail, Rising Sun and other patterns.



# Carnival Tumblers Made in 1974-79

## WESTMORELAND

### CHECKERBOARD

1. Amethyst 1975
2. Ice Blue 1975
3. Honey Amber 1975
4. Lime Green 1976\*
5. Blue Opal Juice 1977\*
6. Cobalt 1978\*
7. White 1979\*

### HIGH HOB

1. Green Opal 1974\*
2. Blue Opal 1975\*
3. Purple 1976\*
4. Pink 1976\*

### GOD AND HOME

1. Ame. Unsign 1975\*\*
2. " Signed 1975\*\*
3. Ice Blue " 1976\*

### STORK & RUSHES

1. Ame. Unsign 1975\*\*
2. " Signed 1975\*\*
3. Mari. Unsign 1975\*\*
4. " Signed 1975\*\*

### PANELED GRAPE

1. Blue Opal 1976\*
2. Pur. Juice 1977\*
3. Lime Green 1977\*

### DAHLIA

1. Purple 1976\*\*
2. Ice Blue 1976\*\*
3. White 1976\*\*

### FLUTE

1. Medium Blue 1975\*

## RAMBLER ROSE

1. Amethyst 1976\*\*

### FLORAL & GRAPE

1. Amethyst 1976\*\*

### GRAPEVINE LATTICE

1. Amethyst 1976\*\*

### BANDED GRAPE

1. Amethyst 1976\*\*

### BALL & SWIRL

1. Amethyst 1977\*

### INV. STRAWBERRY

1. Amethyst 1978

### DELLA ROBBIA

1. Cobalt Blue 1978\*

### HEAVY IRIS

1. Amethyst 1979\*\*

### ARCHED FLUTE

1. Amethyst 1976\*

## Indiana

### GOODLUCK

1. Red HOACGA 1975-76

## Mosser

### SINGING BIRDS

1. Amethyst 1975
2. Blue 1975

## Imperial

### ROBIN

1. Mint Green 1976
2. Cherry Red 1978
3. Ice Blue 1979

### FOUR-70-FOUR

1. Denim Blue 1976

### TIGER LILY

1. White 1978\*
2. Marigold 1978\*
3. Pink 1978

### FIELDFLOWER

1. Ice Blue 1978\*

## Fentons

### HOBNAIL

1. Vaseline Opal. Juice 1976\*

### DIAMOND OPTIC

1. Purple 1976\*
2. " Decorated 1976\*

## L.E. Smith

### MOON & STARS

1. White 1975\*
2. Amberina 1975\*

### HOBSTAR VARIANT

1. Ice Blue 1975\*
2. Mint Green 1975\*

\* Made for Levays

\*\* Made for Wrights



# Carnival Tumblers Made in 1963-73

## St. Clair

### INV. FAN & FEATHER

1. Marigold 1963-64
2. White
3. Cobalt, clear finish
4. Cobalt, golden finish
5. Ice Blue
6. Red
7. Amberina
8. Amber

### HOLLY

1. Cobalt, clear finish
2. Cobalt, aurene finish
3. Ice Blue
4. Aquamarine
5. Marigold
6. White
7. Red

### FLEUR DE LYS

1. Cobalt, clear finish
2. Cobalt, aurene finish

### CACTUS

1. Cobalt, clear finish
2. Cobalt, aurene finish
3. Marigold
4. Red and Amber 1974  
Base dark red and  
sides amber with  
marigold finish

### NORTHWOOD GRAPE/CABLE

1. Red
2. Cobalt
3. Amethyst
4. White

## L.E. Smith

### HOBSTAR

1. Amethyst
2. White
3. Green
4. Amber

## Souvenir

### INV. FAN & FEATHER '67

By St. Clair for SCGC

1. Cobalt
2. Ice Blue
3. Red-Amberina
4. Amber
5. Red

### IMPERIAL MOULD #406

"Intaglio Star Shower"  
Millersburg Festival '71

1. Cobalt

## Jeannette

### ARCTIC ICE (amber)

1. Juice 6 oz.
2. Regular 11 oz.
3. Ice Tea 18 oz.
4. Giant Ice 25 oz.
5. Old Fashioned 9 oz.

### HONEYCOMB (amber)

1. Regular 11 oz.
2. Ice Tea 16 oz.

### SWIRL (amber)

1. Regular 11 oz.
2. Ice Tea 16 oz.

## Fentons

### BUTTERFLY & BERRY

1. Amethyst

### MAPLE LEAF 1974

For L. G. Wright Co.

1. Amethyst

## Breck Smith

### NORTHWOOD GRAPE/CABLE '65

1. Amethyst
2. White

## Imperial

### WINDMILL

1. Marigold '65
2. Blue
3. Mari-Suede '71

### LUSTRE ROSE

1. Marigold
2. Blue

### FOUR-70-FOUR

1. Marigold
2. Blue

### HEAVY GRAPE

1. Marigold
2. Blue
3. Green
4. Amber
5. Grape

### TIGER LILY

1. Ice Blue

### FIELDFLOWER

1. Red

### ROBIN EMBOSSED

1. Cobalt
2. White

## Indiana

### GRAPE

1. Blue Ice Tea 14 oz.
2. Amber Juice 5 oz.
3. Amber Ice Tea 14 oz.
4. Lime Ice Tea 14 oz.

### OCTAGON

1. Red-Amberina 9 oz.

## Guernsey

### INVERTED STRAWBERRY

1. Sapphire Blue '72



This pattern, which goes back to the 1890's, was used when the company ran its first 16 items in new amethyst carnival as a market test in 1974. The next year, Westmoreland made Checkerboard water sets as its own line in amethyst, ice blue and honey amber. It then produced water sets for the Wright company in the God and Home and the Stork and Rushes patterns.

These two patterns were made from original moulds owned by Wrights and reconditioned by Westmorelands. Wrights later had new carnival water sets made from six additional original moulds. The patterns were: Dahlia, Heavy Iris, Rambler Rose, Floral and Grape, Banded Grape and Grapevine Lattice.

One of the busiest movers in the new carnival scene in 1974-76 was Gary Levi who entered the antique field soon after graduation from high school in 1963. During the three years of 1974-76, Levays was reported to have handled new carnival worth about \$2-million dollars. Levi had four of the glass works make a total of 25 exclusive water and/or juice sets in carnival including three in aqua opal.

He also arranged to have Westmoreland press and iridize 130 water sets in ice blue glass in the God and Home pattern. He paid Wrights for the use of the original moulds and then sold the sets at \$100 and \$125 apiece.

### Della Robbia Pattern in 1978

In all, Westmoreland used its own patterns for 15 exclusive water or juice sets in carnival for Levays. These included the cobalt Della Robbia, a pattern with embossed fruit and vegetables, named after the 15th century sculptor.

Imperial, which had dominated the first decade of new carnival water sets in 1963-73, made eight water sets in 1976-78. Three were for Levays, three as other exclusives and two for its own lines.

The new carnival hobby dates to 1963 when the St. Clair Glass company at Elwood, Ind., produced the first carnival marigold and white tumblers in the Inverted Fan & Feather pattern. Later, St. Clair made carnival tumblers in five patterns and a total of 30 different colors and finishes.

Imperial launched its reissue carnival in 1965 and custom iridizing began in 1966. Fentons entered carnival in 1970 and Smith Glass in 1971. Jeannette and Indiana glass started in 1969 and 1971 respectively. Guernsey glass brought out the Inverted Strawberry water set in 1972 and later, in 1978, had Westmoreland make about 225 sets in amethyst.

### Summary of the 1963-73 Period

In September, 1974, this newsletter published a monograph (See page 4) listing 85 different carnival tumblers made in the first decade of the new carnival hobby, 1963-73. The study identified new water sets in 28 colors from 15 different patterns. There were 35 different tumblers that had a matching water pitcher. Some sets had two to five different sizes of tumblers.

The seven glass plants and the tumblers each produced were: St. Clair, 30; Imperial, 16; Jeannette, 9; Indiana, 5; Smith 4; Fentons, 2; Guernsey, 2; privately iridized, 17 -- Total 85. -- ## --

### CURRENT PRICES ON 80 MUGS

This survey is offered in response to several requests. It lists a total of 80 mugs by patterns and colors. The current market value of each mug has been supplied by a veteran collector in the East who desired to remain anonymous.



Five contemporary souvenir mugs have been added, with prices by the editor. There probably are about 100 different collectible carnival mugs in various patterns and colors plus the new souvenir mugs and a few Hansen specimens.

A steady demand has gradually been affecting prices. The supply remains constant while some new collectors have entered the field. Readers are invited to react to this summary and add mugs that have been missed.

Banded Souvenir -- Mari. \$65. Bo Peep -- Mari. \$135.  
 Beaded Shell -- Purple 45; ame. 50; mari. 60; blue 75; white \$450.  
 ACGA 1971, amber \$60; ACGA 1978, blue opal, 40.  
 Dandelion -- Purple 175; mari. 175; blue 250; blue and aqua opal, \$400;  
 green \$450.  
 Estate -- Mari. 80. Heart Band -- mari 95; green 125; aquamarine 150.  
 Heron -- Mari. 175; purple 190. Imperial Flute -- Mari. 150.  
 Frosted Panels -- ACGA 1969, blue Los Angeles, 40. God and Home -- ACGA 1968,  
 Souvenir, blue 40.  
 Interior Panels -- Mari. 50.  
 Knights Templar souvenir -- Mari. 250; pastel blue, 375; pastel green, 450.  
 Near Cut souvenir -- Mari. 100.  
 Orange Tree large size -- Mari. 35; blue 45; ame. 60; amber 65; green 80;  
 pastel blue 275; red 375; red slag base 450.  
 Orange Tree regular -- Mari. 30; blue 40; amber and ame. each 60; aqua. 65;  
 emerald green 75; mint green 250; red amberina 300; white 375; red and  
 red slag, each \$400.  
 Robin regular -- Mari. 30; Stippled -- Mari. 40; smoky 225.  
 Robin souvenir -- ACGA 1968, red, \$65.  
 Singing Birds regular -- Mari. 40; purple 70; blue 80; green 95; lavender 135;  
 smoky 300; ice blue 450; white 500; blue opal. 550; aqua opal. \$700.  
 Singing Birds stippled -- Mari. 70; ame. 95; blue 100; green 125.  
 Stork and Rushes, lattice band -- Mari. 30; purple and ame. each 50; blue 60;  
 lavender 100.  
 Vintage Banded -- Mari. 40; smoky \$75. Souvenir -- Mari. 60.

-- ## --

#### TUMBLER TALK AT CONVENTION

Much room talk at the April HOACGA convention centered on two scarce tumblers. One brought a large sum recently while the second was involved in a squeeze play.

A well-informed Ohio collector was aware a major southwest collection lacked a Vintage Banded tumbler found, to date, only in marigold. The Ohioan located one of the rare tumblers in the carnival accumulation amassed by a Los Angeles bachelor who evidently had not kept up on rarity values.

He sold it to the Ohio resident for a reported \$200 and the Ohioan passed it on to the collector in the southwest for \$1,200.

The second tumbler in the news was a rare marigold Morning Glory that had damage at the base and was partly clear and non-iridized. This was brought to the HOACGA convention by Rick Kojis of Milwaukee and was a part of the 138-tumbler collection that he was selling for a friend (see story in this issue).

Kojis had the tumbler listed at \$295 but he freely admitted he thought this was too high in view of the tumbler condition. A Beloit collector bought the tumbler for \$275. He didn't want the tumbler himself but wished to tease a Chicago friend who had been searching for the tumbler for years.



When the Chicagoan saw the tumbler in the possession of his competitor, he gave vent to many emotions. In plain words he blew his "stack." But he froze and refused to buy it for \$300. It went into a Tennessee collection instead. The tumbler was found originally at an Ohio flea market in 1968 and cost \$28.

-- ## --

## TUMBLER MARKET CHECKS OUT STRONG

The old carnival tumbler market showed good interest and buying strength in a private Spring sale conducted by mail. This is how it happened and how it progressed.

A young Wisconsin couple had secured a divorce and in the division of assets, the wife received the carnival tumbler collection, other carnival and house furnishings. She considered selling the glass through a local auction but turned to friends, Mr. and Mrs. Rick Kojis, who advised her to try selling the glass by direct mail.

Rick and Jackie Kojis of West Allis, a Milwaukee suburb, had been in carnival and collectibles since 1970. Specializing in Grape/Cable and aqua opal carnival, they had built and sold several collections. At present, they are specializing in art pottery, tin change trays and glass items that harmonize with their home decorating scheme.

Rick, who is a Wisconsin university graduate, is traffic and lighting engineer for West Allis where he was born and schooled. He developed a list of the 138 tumblers in the collection. He circulated 20 copies to friends prior to the appearance of the first of four classified ads in The Antique Trader offering the tumbler listing with prices.

### Stirs Immediate Response

Kojis used all available price guides in preparing the list. He aimed to offer the tumblers at realistic prices. He discovered at least two in marigold were in the "sleeper" category. One listed as Late Wild Strawberry or Stippled Strawberry (H-6 p-78) sold for \$15 and resold for \$100. The marigold Ranger was quoted at \$65 which was seen as a bargain also.

On the first day of the sale, tumblers worth \$4,100 were sold. The first six tumblers brought \$1,600. Although 12 of the rare tumblers were described as "damaged" on the listing, there was much interest in them. In view of their scarcity, collectors seemed to feel that a damaged specimen was preferable to none. The damaged tumblers sold were:

Gay Nineties, ame. . . .	\$300	Heavy Iris, white . . . .	\$75.
Morning Glory, mari. . .	275	Oklahoma, mari. . . .	65.
Quill, mari. . . . .	195	Millers. Cherry, green . .	65.
Chatelaine, purple . .	125	Marilyn, ame. . . . .	50.
Peacock/Fount, ice blue	90	Wreath Cherry, white . . .	45.
Straw'y Scroll, mari. .	85	Grape Lattice, white . . .	40.

After a week, the list was revised and began reaching over 200 collectors who had requested copies. The Kojis' telephone hardly stopped ringing. In three weeks more, an additional \$4,100 worth was sold.

The remaining tumblers were taken to the HOACGA convention in late April where \$1,500 worth were sold. Kojis estimated the collection would bring about \$12,000.

Five perfect specimens each brought over \$200. They were: Lily of the Valley, blue, \$275; Wisteria, white, \$250; Perfection, ame., \$225; White Oak, mari. \$225; Circled Scroll, mari. \$210. Other mint tumblers sold as follows:



Ten Mums, white . . . . .	\$195.	Blueberry, white . . . . .	\$85.
I.G. Flute #3 teal blue . .	165.	N Peach, white . . . . .	90.
God and Home, blue . . . .	125.	N Dandelion, white . . . .	90.
N Raspberry, ice blue . . .	115.	Grape Arbor, white . . . .	80.
Inv. Straw'y, ame. . . . .	120.	Greek Key, p-mari. . . . .	80.
Jeweled Heart, mari. . . .	110.	Ten Mums, blue . . . . .	75.
Grape Arbor, ice blue . . .	100.	Ftd. Orange Tree, white . .	75.
Palm Beach, white . . . . .	100.	Wishbone, green . . . . .	75.
File, mari. . . . .	95.	Dahlia, dark ame. . . . .	70.
Inv. Straw'y, mari. . . . .	95.	Grape Arbor, purple . . . .	60.
Oriental Poppy, white . . .	90.	Maple Leaf, blue . . . . .	50.

-- ## --

## OLD TUMBLER CATALOGUE REVIEW

Response to the old tumbler catalogue special issue was enthusiastic. Readers especially appreciated the pen and ink sketches and the research involved in the compilations. Identification of 461 different old tumblers by pattern and color evoked many emotions.

Marshall Shafer of Peninsula, Ohio, called it "a beautiful piece of work." John Stewart, Weymouth, Mass., hailed it as "definitive and a fine addition to the entire hobby." Robert Gallo, Pontiac, Mich., praised the detail shown in the sketches and declared the catalogue has "helped to keep up our enthusiasm." His only wish was that he had started collecting carnival 25 years earlier.

Don Moore, Alameda, Calif., and Pat Call, Stratham, N.H., both noted that the Four-70-Four tumbler pictured was actually the reissue by Imperial which is considerably different from the old. Moore and Jane Dinkins, Houston, Texas, pointed out that our Dahlia tumbler was actually the Northwood Fan! (It was improperly captioned by the editor.)

Mrs. Dinkins also termed the tumbler catalogue a "valuable addition" to carnival glass literature. She pointed out the omission of the Tree of Life pattern from the late carnival listing. (Actually, this was squeezed out of the listing by the layout, sorry, Ed.)

The Sydney Shoons of Kingston, Ont. Canada, found the issue a "great help to all relatively new collectors." She said: "To be made aware of what is rare means we can use discretion in buying at shows."

Mrs. Jean Spierling, Chicago, termed the catalogue issue "immensely informative with terrific drawings." She added: "Collectors know what the patterns look like after studying Kilbourne's sketches."

-- ## --

## TUMBLER WHIMSEY FEATURE IN PROGRESS

It is a curious fact in the old carnival tumbler hobby that some exceedingly rare specimens are frequently seen in various whimsy shapes while the same pattern, as sound ordinary tumblers, still elude collectors. The Circled Scroll pattern is a notable example.

The very rare cobalt Grape Arbor tumbler showed up at the April HOACGA convention but in a whimsy hat shape! It was priced at \$35. A dealer bought it and re-sold it for \$65 in his display room.

All this to state that a feature article about whimsy tumbler patterns and shapes is being prepared for a future issue of The TSMN. The article will present one inescapable conclusion: That tumbler whimsys seem to be a natural and valuable corrolary to any tumbler collection.

-- ## --

TWO MINT COPIES available of Owens first edition carnival tumbler book, spiral bound. Each \$8.50 postpaid. Write: J. Olson, Box 5421, Kansas City, Mo. 64131.

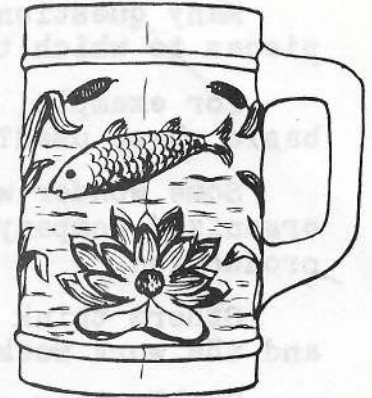


The CARNIVAL GLASS



# *J & M* *Tumbler & Mug News*

Kansas City, Mo.



Vol. I No. 5

Sept. 20, 1979

## Tumbler Whimseys Explored

Study Offers Answers to Questions Raised by Novelty Items Manufactured  
From Old Carnival Tumblers of Which Some Are Extremely Scarce.

By O. Joe Olson

Advanced collectors recognize seven or eight different areas for study and specialization within the old carnival tumbler hobby. These classifications become more meaningful as additional collectors enter the field, seeking the scarcer specimens and buying duplicate tumblers.

This article focuses attention upon carnival tumbler whimsies that comprise one of the more tantalizing and interesting divisions in the old carnival hobby.



WHIMSEYS from TUMBLERS -- Circled Scroll pattern (top)



Many questions have arisen regarding the thousands of tumbler whimsey pieces to which the greater tumbler hobby is heir.

For example, collectors ask why the tumbler shape was a favorite basic shape used?

Some wonder whether the manufacture of whimsey novelty items was a well organized company project. Some believe it was "rainy day" or "made work" production.

Others think it was necessary in order to fill out the "turn or shift" and the work week for the expert unionized glass makers.

Still other old glass men say it was work often dictated by the necessity of using up the molten glass, or "metal" as it is called by glass makers, in order to clean out the tank and prepare it for a new "charge" of sand, soda ash and other glass ingredients.

Above all, did the novelties become a profitable sideline in the iridescent glass market of that day? The answer is "yes."

During a 10-year period, in 1965-75, an effort was made by the writer to find and interview some of the few living glassmen who were active during the 1907-28 manufacturing period.

#### Experience of J. Rodney Shaw

We found one collector-dealer who had done a great deal of visiting in the homes of retired glass workers in the Ohio river valley. Most of the glassmen were in their late '70's at the time.

He was J. Rodney Shaw of McConnellsville, Ohio, now living in Beverly, some 30 miles south of McConnellsville. His quest had been for whimsey pieces in red opaque and red slag of which he acquired many choice items of which some are now in the Fenton Glass Museum.

Shaw visited more homes in search of red slag than Grace and Byron Rinehart of Charleston, W. Va., did for carnival. Shaw learned that the tumbler size and shape were considered ideal for being "worked up" into whimsey pieces. The amount of glass involved insured early availability of the tank. The addition of one or two extra glassmen as finishers also guaranteed good production flow.

At this point, it should be noted that whimsies come in two main categories -- the true rare "one of a kind" whimsey and the so-called "production line" whimsey of which a good many similar shaped pieces seem to exist.

The true whimsey was an item on which an expert glass man spent time, effort and

imagination -- probably his own time -- to reheat and fashion a pressed glass object into a shape that pleased his fancy or whim (whimsey), and which he probably made as a gift to his mother, wife or sweetheart.

It may have been a spectacular piece like the pulled-out giant Hobstar and Feather rosebowl which required considerable work before iridizing. It may have been a base of the Northwood G/C powder jar fashioned into a ladies spittoon or a more simple but favorite item, the Grape and Cable footed orange bowl to which was added a handle.

#### Index

Tumbler Whimsey World	1
Meet J. Rodney Shaw	2
Hartung's Daisy Web	3
Summary of Hobby	4
Whitleys' Fast Pace	5
Mogg Auction Tumblers	
To Feature Top 10	6
Tumblers in the News	7
Editor To Step Down	
Financial Report '79	8

The Tumbler & Mug News -- T&MN Sept. 1979

National Carnival Glass Newsletter

Editorial and Business office:

P.O. Box 5421, Kansas City, Mo., 64131



At least eight of the powder jar whimsies in three colors are known plus three or four of the handled orange bowls including the one the late Mrs. Rose Presznick sold for \$2,400 two years ago.

The second category is best identified as "production whimsies." These pieces were made on company time and glass makers were paid for their work. These production line pieces were popular.

Shaw was of the opinion that both Northwood and Fentons turned to making whimsies of which many are known in major collections. Shaw believed the plants made more because they found it was good business -- "the demand was there."

The tumbler shape and size, as noted, proved to be best adaptable for whimsey production. The piece was large enough to permit many changes but not so large as to require considerable work.

Northwood, which started carnival making late in 1909, soon began

marketing a wide range of whimsey pieces from original tumbler moulds. These included pulled-out vases, bowls, tricorne shaped dishes, hat-shaped pieces and baskets without handles.

Of tumbler whimsies in some 20 different patterns, a great many have been noted in Circled Scroll, Grape and Cable, Stork and Rushes, Lattice and Panel, Grape Arbor etc.

#### Some Specimens on Page 1

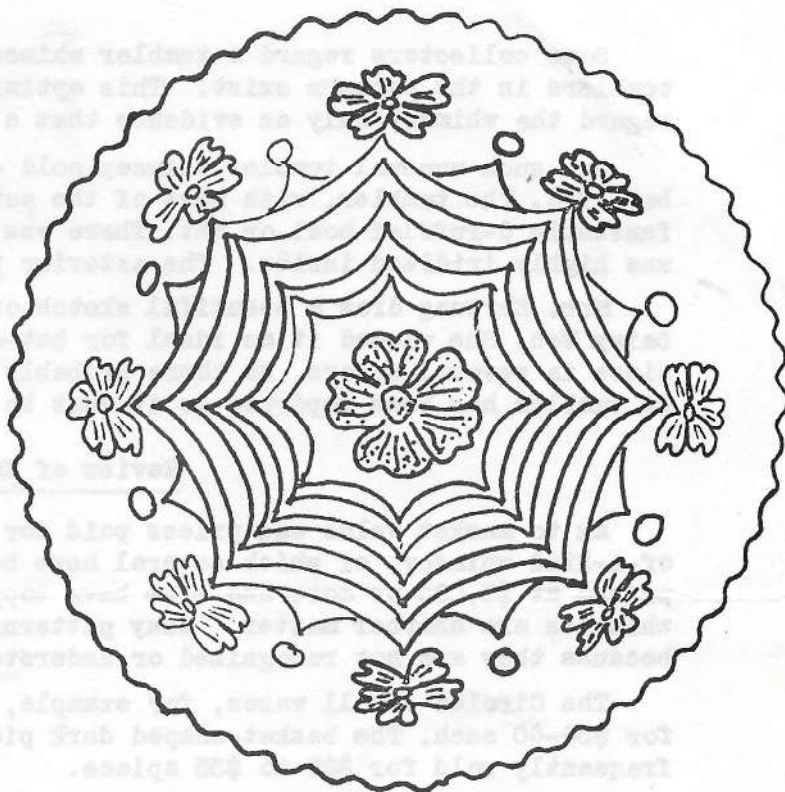
The Circled Scroll pattern is known in two colors in the water set. Both amethyst and marigold are rare. Whimsies in both colors are easier to find. Evidently pitcher and tumbler moulds were owned by Northwood but the tumbler mould was used primarily in making blanks for tumbler whimsies.

In the picture (Page 1) the four top pieces are former Circled Scroll tumblers. The piece at the left is tilted on its side to show the tricorne shape. At the right is a tumbler with two sides turned up. The vase, also from a dark tumbler, is a rare shape in Circled Scroll whimsies. George Loescher, Beloit, Wis., owns the same vase in marigold. The fourth piece is a marigold bowl with ruffled edge.

In an earlier feature article on whimsies about five years ago, the writer implied that some whimsies were made from excess tumblers that were cold iridized -- heated into high temperatures and worked into various shapes, then re-iridized. This was not the case with any production whimsies which were pressed, shaped and iridized in a production line sequence.

#### Pieces Finished by Hand

Some familiar old carnival pieces like the rosebowl and the hatpin holder are finished by hand and shaped into the finished design. Rosebowls are turned up around a ball-shaped mould, reheated and finished. Hatpin holders are moulded with top points perpendicular. After being removed from the mould, the points are heated and turned down properly into the finished piece.



DAISY WEB Whimsey -- Sketch by Hartung



Some collectors regard a tumbler whimsey as positive proof that perfect unaltered tumblers in the pattern exist. This optimism buoys the search but it is better to regard the whimsey only as evidence that a mould for a tumbler once existed.

One such unusual tumbler whimsey sold at the McKinney auction at St. Louis in October 1976. The tumbler, with most of the pattern on the inside, had been worked into a fantastic 6-ruffled bowl or hat. There was a 5-petaled daisy on the inside base and it was highly iridized inside. The exterior pattern showed six beaded oval panels.

Mrs. Hartung drew a beautiful sketch of the whimsey (page 3) and named the pattern Daisy Web. She viewed it as ideal for hat-shaped pieces (H-4, P-43). She listed the piece in several colors, so there probably are more whimsies in existence. To date no tumbler has been reported so it must be considered unlisted and rare.

### Review of Market Prices

As to market value and prices paid for whimsies, these vary widely. The true one-of-a-kind whimsey, of which several have been described in this article, often is priced at \$3,000 or more and some have topped that figure at auctions. Production whimsies are another matter. Many patterns and shapes are in the "sleeper" region because they are not recognized or understood as exceptional old carnival pieces.

The Circled Scroll vases, for example, were advertised in Antique Trader and sold for \$50-60 each. The basket-shaped dark piece cost \$50. Whimsies in other patterns are frequently sold for \$20 to \$35 apiece.

The Heart of America society probably has done more than any organization to popularize and promote whimsey versions of three of its annual souvenirs, each in red.

In 1975, HOACGA auctioned 15 whimsey water pitchers made by the Indiana Glass Co., makers of the red Goodluck water sets for HOACGA. The 15 pitchers brought \$2,292. In 1978, 12 red Corn Vase whimsies brought \$3,200, and in 1979, 12 Loving Cup red whimsies brought \$2,705.

Not to be outdone, the Gateway Carnival society (St. Louis), in hosting the ICGA convention in late April, 1979, auctioned off 15 whimsey pieces made from Westward Ho amethyst goblets by the Westmoreland Glass Co., and the club raised \$1,930 which went for convention expenses.

IN SUMMARY -- This feature on tumbler whimsies has endeavored to show their value and close relationship to the old carnival tumbler hobby. Whimsies constitute a curious and fascinating chapter in old carnival. They are a distinctive area worthy of specialization. The areas or divisions in the old tumbler hobby are:

- |                           |                               |
|---------------------------|-------------------------------|
| 1. Variants               | 5. Tumbler Whimsies           |
| 2. Flute specimens        | 6. Souvenir Tumblers          |
| 3. Enameled Tumblers      | 7. New Tumblers, 1963 et seq. |
| 4. Late Tumblers, 1929-35 | 8. Custom Iridized Tumblers.  |

### The Strawberry Whimsey Basket

In conclusion, we have currently available perhaps the most unusual production line whimsey of the last 16 years in carnival making. This is an amethyst whimsey basket with an 8-inch handle. It was made from the Inverted Strawberry (Cambridge) tumbler. The basket is 6 inches high and 5 3/4 inches across. The pattern is one of the Top 20 in old carnival. The basket has great iridescence and workmanship. It was made by Westmoreland Glass Co., and 30 baskets are offered for sale (See slip).



## WHITLEYS SHARE TUMBLER VIEWS

By diligent effort, in less than three years, Floyd and Cecil Whitley of Houston, Texas, have assembled one of the finest tumbler collections in carnival.

As first conceived by the Whitleys, the collection was to include one carnival tumbler of each pattern known. They now lack only a few patterns to be complete.

However, the Whitleys this year slightly modified their original plan. They are now including more than one tumbler in a pattern providing the tumbler is in a rare color.

For example, they recently added marigold tumblers in Millersburg Gay '90's and Morning Glory patterns. They already had these patterns in amethyst. The marigold specimens were in the \$1,000 range each.

The Whitleys got off to a fast start in tumbler collecting by attending the Gaida and Wishard auctions in February and March, 1977. Since then they have bought rarities at several major auctions and at national conventions. The Whitleys have relied on some of the leading collectors and dealers for assistance in the tumbler search.

Mrs. Whitley, a school principal in Houston, has stimulated their search by issuing and continually revising their tumbler want list. Her husband, Floyd, is active in the oil and gas field. He is president of the Texas Carnival society.

The Whitleys are undoubtedly among the most knowledgeable collectors of scarce and rare carnival tumblers. They have graciously responded to a request for notes and current prices on a list of tumblers that follow in alphabetical order by pattern.

Blocked Panel -- Marigold, plain but hard to find, Range \$200-300; Chain & Stars -- Mari., only 3 or 4 known, design similar to elusive Aztec. Not listed by Owens; Hartung quotes it at \$85; Drapery -- mari., difficult to find, all in good color, est. \$300; Enameled Apple Blossom -- One of the prettiest of decorated tumblers. Few on the market. One sold in ICGA auction in July. Range \$100-150.

Minuet -- Recently acquired this one and would like to hear from anyone else who has a specimen. Have one identical in color and shape, but it has a Blue Willow design. Range \$450-500. Northwood Cherry -- mari., on Top 30 list but we rate it on Top 20. Hard to find, range \$450-500; Oklahoma -- First one hard to find. Top of tumbler is turned in. Range \$250-300.

Ranger -- Mari., a significant tumbler, adopted as the symbol for the Texas carnival club. Range \$250-300. Ranger Miniature -- Have seen only two or three, one with engraved registry number. Would like to hear from anyone who has a specimen of this. Rex -- mari., plain tumbler with narrow panels, excellent color, hard to find, \$50-60.

Ribbed Swirl -- mari., rather hard to find, \$100-200; Stretched Diamond -- Difficult to find, 3 or 4 known. Range \$500-600. Vintage Banded -- mari., very rare, range \$1000. Waffle Block -- mari., clambrath, very scarce, range \$250-300.

-- ## --

## TUMBLERS AT THE MOGG AUCTION

Nearly all of the 126 old carnival water sets sold at the Jim Mogg auction June 22-23 at St. Louis were sold as sets with tumblers. But some choice tumblers were sold separately near the sale close.

Auction results were covered in a special issue of the Carnival Glass News & Views mailed June 29. The R&S Prussia and rare china brought over



\$97,000 and the carnival added about \$120,000 on the second day for a gross of \$217,000. Rare carnival dipped in price but there were bright spots for the Moggs like the green Bears pitcher which brought a record \$9,200 and went to a Houston collection.

Between record prices for the R&S Prussia and some carnival rarities, the two-day sale produced a total which Jim Mogg said was "fairly close" to the original cost of the glass and china.

The Moggs still own 34 rare water sets, two People's vases and many other carnival rarities. Some of the tumbler prices follow:

Three green Multi-Fruits, \$750, 500, 425; mint green Grape Arbor, 310, 300, 200; white Ten Mums, \$175; mari. Ranger, \$240; mari. Oklahoma, 200; medium green Peacock at the Fountain, \$450;

Amethyst Inverted Thistle, 3 tumblers at \$240 each; white Heavy Iris, 4 at \$70 each; Ice Blue Oriental Poppy, 2 at \$85 each; ice blue Grape Arbor, 4 at \$95 each; ice blue Peacock at Fountain, \$100; white Ten Mums, 3 at 155, 125 and 85; purple Greek Key, 75; Ice Blue raspberry, 2 at \$135; blue God and Home, 3 at \$85 each.

-- ## --

#### TO FEATURE TOP 10 TUMBLERS

Readers are urged to mail their list of the "Top 10 Tumblers" for a feature article in the sixth 1979 issue of The T&MN newsletter scheduled about October 20th.

Readers may use the blank side of the enclosed slip (order slip for the amethyst Inverted Strawberry tumbler whimsey basket with glass handle). Please sign your name to your list.

Opinions of advanced collectors and all slips from other readers will be collated. The T&MN news will then publish its Top 10 Tumblers based on the study of three prime factors -- supply, demand and current value.

Readers are asked NOT to use any of the five highly publicized rarities in their list. These five tumblers will be given special attention in the feature article. They will be recognized in a "One-of-a-Kind" category. These tumblers are:

1) Frolicking Bears; 2) Big Butterfly; 3) blue Intaglio Thistle with Tri-Band Diamonds (Western Thistle); 4) mint green Orange Tree Footed; 5) mari. Checkerboard.

The consensus Top 10 List that will be featured in the late October issue will include only tumblers of which three or more are known at this time. In other words, The Top 10 List will comprise tumblers which collectors still have some chance to add to their collections.

-- ## --

#### OKLAHOMA AND RANGER TUMBLERS

These two tumblers are known only in clear base glass with marigold finishes. Each has an impressed initial in the base circled by the letter "C". Hartung has listed these. She reads the large initial in the base as an "M" which has caused some to consider them of Mexican manufacture.

A recent opportunity to study the base initials in these two tumblers shows them to be identical. The initials come up just as clearly as "W" which means that the Westmoreland Glass Co., of Grapeville, Pa., might have made them. The company is checking records for confirmation.

-- ## --



## SCARCE TUMBLERS IN THE NEWS

Some desirable tumblers were bought and sold at the International carnival convention (ICGA) at St. Louis, July 25-28, where the Gateway society served as host.

Paul Jankauer sold two tumblers from the Thistle pattern cobalt water set found recently in Wisconsin. The set was considered of English origin and in the Art Nouveau tradition. The tumblers brought \$600 and \$800.

A blue hobnail with high color, from the Preheim collection by way of Jankauer and Charles Mochel of Kansas City, brought \$1,000 for a collection near Chicago. Two marigold Rising Sun tumblers brought \$400 each.

Richard Clough of Carrollton, Ill., sold four green Inverted Feather (Cambridge) tumblers for \$325 to \$400 each. The set of six tumblers (no pitcher) surfaced in Canada and Clough was able to buy them. The green color was previously unreported.

Clough also bought back for \$500 an amethyst Gay '90's tumbler, with a small rim check, that he had previously sold five years ago for \$350. In that time, Clough had been seeking a more perfect specimen without success.

In another sale, not at the convention, the sixth Western Thistle marigold tumbler, found in Los Angeles by Charles Adams, was traded for \$600 worth of Millersburg bowls. The tumbler went to Kansas City. Adams, who took early retirement from Occidental Petroleum, has opened an antique shop in L.A.

-- ## --

## FOUR TUMBLERS WORTH SEEKING

In ten books containing nearly 1,000 carnival patterns, Mrs. Marion T. Hartung rarely gave the spotlight to a solo tumbler pattern. There usually was a water pitcher or some other large item on which to display the pattern with greater effect.

However, a recent study and review of the Hartung sketches discloses four hard-to-find tumblers that appear to be grossly underpriced and undoubtedly deserve greater attention. These tumblers are:

Banded Knife and Fork, mari., late carnival period, reported by the late Ed Gaida, Hartung priced at \$36.50. (H-7 p-87)

Sword and Circle, mari., discovered in Indiana, probably late carnival period. Listed by Hartung as rare, \$75; Owens, \$40. (H-7 p-122; Owens #168)

Drapery Variant, mari., top with smooth band. Hartung priced at \$50; Owens, \$61. (H-9 p-46; Owens #39)

Chain and Star, mari., discovered by Bennie McCormick, Cordell, Okla. in 1972. Hartung priced at \$85. (H-10 p-109).

-- ## --

## REPORT TO T&MN SUBSCRIBERS

A year ago, at a major carnival auction at Columbia, Mo., in August 1978, three advanced tumbler collectors and one dealer asked me to revive and enlarge the tumbler newsletter that we circulated in 1974-75. Each man pledged to support the project (which he has done).

Other tumbler and mug leaders also thought well of the idea because considerable new information about old tumblers had turned up since 1975. And in the new carnival tumbler field, 65 new tumblers had come on the market, the majority in water and juice sets.



Each subscriber on this mailing list helped the national newsletter reach its present readership of 182 persons (plus a free list of about 20 copies to the trade press). Our first issue on January 25, 1979 was mailed free to nearly 600 collectors. Other issues followed dated: March 5, April 10 (double issue) and June 20. This September issue is No. 5 and one more issue is being prepared to be mailed in late October.

The No. 6 October 1979 issue will be my final one as editor of the T&MN newsletter.

On June 25, 1979 a letter was mailed to all contributing editors, including all who were instrumental in reviving the T&MN newsletter. We stated it was necessary to set aside the T&MN project in order to use the time for two other assignments: 1) the indexing and cross-indexing of all our carnival newsletters for a national glass museum which will be repository for our carnival books, newsletters and research materials; and, 2) the translation of my father's autobiography from Swedish to English.

We asked the leaders to confer and find someone to take over the editorship of the T&MN newsletter. We promised to turn over the mailing list to our successor. To date we have not received word of such a nomination.

A financial report for 1979, including projected cost of this issue No. 5 and the closing issue No. 6, is included in this section.

-- O.J.O. --

## DISBURSEMENTS & INCOME FOR 1979

### Debit

General Expenses, August 1978 to January 1979 -- Total includes:

Ditto paper, \$58; service on machines, Ditto \$48.93; typewriters (5) \$43; envelopes \$43.85; Page 1 Masthead layout and art work, \$40; Labels, \$22; typewriter ribbons etc., Total . . . \$299.31

Promotion -- Five ads in TAT @ \$11.25 or \$56.25; articles in trade press, \$22; work sheets to resource persons on surveys, \$19.92 . . . . . 98.17

Vol. I No. 1 Free mailing of 535 copies; print of 600 copies, \$120.06; postage \$79.95; extra help \$15. . . . . 215.01

Promotion Follow-up after free mailing -- To 389 non-subscribers on free list; Postage \$58.35; Ditto mailing pieces \$80.85; Clerical help, \$10. . . . . 154.20

Vol. I No. 2 . . . . .	\$101.02	<u>This Issue &amp; Next</u>	
Vol. I No. 3 & 3-A . . . . .	270.50	No. 5 Estimated . . .	\$ 119.00
Vol. I No. 4 . . . . .	99.74	No. 6 Estimated . . .	100.00

Publications totaled . . . . . 690.26

### Telephone calls

4 months in 1978 . . . . . \$64.46  
6 months in 1979 . . . . . 148.51  
additional in '79 . . . . . 50.00 (Estimated)

Telephone toll charges totaled . . . . . 262.97  
GRAND TOTAL . . . . . \$1,719.92

### Credit (Income)

182 subscriptions @ \$7.50 -- \$1,365 plus \$7 extra gifts . . . . . \$1,372.00

Deficit . . . . . \$ 347.92

Zerox copies of invoices, memoranda and cancelled checks available.

We show about 50 items, Zerox copies 15¢ each.

We hope to wipe out the deficit by sale of tumbler whimsey baskets (See slip).





# *J & M* *Tumbler & Mug News*

Kansas City, Mo.

Vol. I No. 6

Oct. 15, 1979



## Goblets Adorn Carnival

Study of Old and New Goblets, in Elegant and Classic Shapes, Pins Stars  
On Five Pre-Carnival Patterns That Reappeared in New Carnival Era.

By O. Joe Olson, Editor

The carnival goblet, of graceful and stately lines, has led a precarious existence in the carnival hobby. Specimens have been difficult to find in both old and contemporary carnival.

This article will offer some facts and information about new goblets that date back to the early 1960's. Another article that follows will give a resume of some famous goblet patterns and their current prices.

While not generally known, the Imperial Glass company at Bellaire, O.,

used its classic Grape goblet to evaluate buyer interest which led to Imperial's reissue carnival in 1965.

### Test Goblet Not Elaborate

The Imperial Company, founded in 1902, had been one of the "Big Three" in the old carnival manufacturing period, 1907-29. In the late 1950's there was much speculation concerning the possible revival of carnival glass. Imperial marketed its test Grape goblet in January 1961. It appeared in two colors, marigold and a smoky blue called Peacock. The goblet had a plain interior unlike the elaborate heavy grape interior of its famous predecessor.

The Grape goblet, nevertheless, was a weather vane and it assisted Imperial officials to make a decision to reissue carnival. The new ware in two colors was offered in January 1965. The Grape goblet, incidentally, was not discontinued until December 31, 1972.

Until Imperial entered the new carnival era in 1965, the major carnival activity for a few years had come from the small St. Clair Glass Works of Elwood, Ind. This plant had been started in 1938 by John B. St. Clair. Upon his death, in 1958, Joe L. St. Clair, a son, became owner and manager. The plant had specialized in handmade paperweights. Under new management, it began to diversify production and offered an increasing number of pressed novelty items.



Strawberry & Currant  
By St. Clair 1969-70



Interest in carnival glass was strong and Joe St. Clair worked out the formulae for the two principal carnival glass finishes -- clear for white carnival and a golden finish for marigold and darker colored pieces.

In 1963, a date usually regarded as the start of the new carnival era, the St. Clair plant manufactured about 800 carnival tumblers in the Inverted Fan & Feather pattern made famous by Harry Northwood. About 600 were in marigold and 200 in white. The market was unprepared for new carnival and it took Joe St. Clair nearly two years to distribute the tumblers to dealers.

#### Copied Famous Greentown Moulds

In 1964, a St. Clair price list offered toothpick holders in five patterns made famous by the former Indiana Tumbler & Goblet company that had flourished a few years at Greentown, Ind., about 22 miles northwest of Elwood. The earlier plant had been destroyed by fire in June 1903.

The pieces offered by St. Clair were in chocolate glass and other opaques including dark red and green, turquoise and frosted blue. All were to appear soon in carnival among the more than 70 different carnival toothpick holders to be made at Elwood.

By 1967, the St. Clair works had a national reputation for fine pressing, iridizing and hand finishing. It had completed first major orders for souvenir toothpicks in cobalt in the Indian Chief pattern. St. Clair made 800 for the Society of Carnival Glass Collectors, the original carnival society founded in 1964, and 500 for a leading antique dealer in Los Angeles.

It seemed like the sky was the limit as orders poured in for new St. Clair carnival. The company pressed and iridized covered dishes including the Greentown Dolphin, sugar and creamer sets, the Inverted Fan & Feather sugar bowl with cover and the first of a handsome and unique line of goblets.

#### First Goblets Pressed in 1968

The writer was in close touch with the St. Clair plant at this time by personal visits and frequent telephone calls. Additional carnival society souvenirs were ordered, this time tumblers in three colors in the Inv. F&F pattern and Joe St. Clair, influenced by many opinions, including the writer's, decided to make wines and goblets in carnival.

In all, St. Clair pressed and iridized handsome carnival goblets in five classic patterns and in three colors in 1968-70, closing out with a few goblets in white carnival in 1972-73, when Joe St. Clair had repurchased the family glass works that he had sold briefly in 1971.

The first two goblet patterns pressed were Hobstar and Paneled Thistle. These appeared in cobalt in 1968 and in ice blue in 1969.

These moulds came from the former Kokomo Glass company of Kokomo, Ind., which had been founded in 1900 by D. C. Jenkins. The company assets were sold in the early 1930's

following Jenkins death. Paneled Thistle was widely known as a Jenkins company pattern.

St. Clair made a few Thistle goblets in clear glass with marigold finish when emptying the company's single tank for a batch of cobalt colored glass. The marigold goblets are among the most scarce in new carnival.

When the cobalt Hobstar goblets were pressed, St. Clair experimented with both carnival finishes. As a result the Hobstar appeared in both an "electric" or shiny finish and a golden aurene finish.

The Tumbler & Mug News -- T&MN October 1979

Editorial and Business Office:

P.O. Box 5421, Kansas City, Mo. 64131

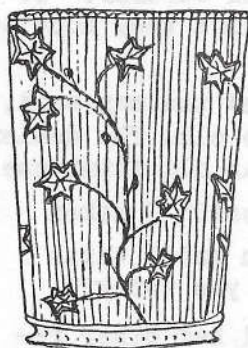
#### Index

Goblets Adorn Hobby	1-4
Tip Presznick Rarities	3
Five Classic Patterns	
St. Clair Goblets	4-5
Sisk's Goblet Sale	5
Pattern Attributions	6
Timex Cabinets Star	7
Batty's Pattern Book	
Four Tumbler Sketches	8
Editor's Closing Word	



## TWO SCARCE TUMBLERS BY PRESZNICK

The late Rose M. Presznick of Lodi, Ohio, author and lecturer on carnival, may have seen more iridescent glass items than any individual in the old carnival hobby. Certainly she saw and sketched many rarities known to only a few collectors. Like the celebrated oval souvenir J.I. Case plate, showing a harvesting machine in action on a farm.



Southern Ivy



Stippled Star

In reviewing her 1000-plus sketches, two tumblers were found that must rank in the scarce to rare category. These were: Southern Ivy (B-2 and Plate 241) and Stippled Star (B-2 P-257).

Presznick listed the former as maker unknown, in marigold and green lustre, possibly from the late carnival period. The Stippled Star was an older pattern which Kamm dated in the 1890's.

In 1972, Mrs. Presznick listed 12 items in Southern Ivy and priced the marigold tumbler at

\$12.50. Stippled Star had 7 items listed and the marigold tumbler was priced at \$15. Neither tumbler was listed by Richard Owens or Mrs. Marion T. Hartung. Sketches of these two tumblers were made by the late Mrs. Presznick.

-- ## --

Also in 1969, an official of the A. & A. Import Co., of St. Louis uncovered and purchased three goblet moulds of famous patterns. They came from a source in Ohio. They were: Wildflower and Rose in Snow, identified by Ruth Webb Lee as among the ten most famous patterns in early American pressed glass, and Strawberry and Currant (See Page 1), a non-flint goblet dating back to the 1880's, also described by Mrs. Lee.

The St. Louis company proposed to retain ownership of the moulds and to contract for the production in carnival, but when the repair bids were considered, the moulds were sold to St. Clairs instead.

All were pressed in cobalt carnival and distributed by "wagon dealers" chiefly in the East, mid-West and South. As noted, the Strawberry and Currant mould also was placed in production for two weeks in 1972, when Joe St. Clair had repurchased the plant. In the last turns, St. Clair made white carnival and when the opportunity offered, a few dozen goblets were turned out at the rim to become loving cups, or chalices, also in white frosty finish. The Strawberry and Currant goblet is one-half inch taller than other St. Clair goblets.

The Viking Glass Company, New Martinsville, W. Va., also owns a mould for the Strawberry and Currant goblet and has made some in clear ruby for the Wright Glass Co., glass jobbers of New Martinsville. At least three of the red goblets have been cold-iridized by Terry Crider of Wapakoneta, Ohio.

-----  
IF READERS WILL INDULGE THIS DEPARTURE from the main account . . . . .

One of the unusual discoveries in the new carnival goblet study was to find that five classic goblet patterns and moulds were passed over by carnival makers in the old era, 1907-29, only to be recognized and used in the new carnival period that began in 1961-63.

Three of these patterns were among the top ten American pressed glass patterns in 1880-90, namely: Westward Ho, Rose in Snow and Wildflower. The other two were nearly as famous in their day -- Strawberry and Currant and Paneled Thistle.

-----  
As St. Clair goblets began to reach the market, many interesting reactions resulted. One prominent collector in central Pennsylvania telephoned in early December, 1969, and after greetings, the conversation proceeded as follows:



"What do you know about the old Rose in Snow carnival goblet in cobalt?"

I said, "As far as I know, it hasn't been found in old carnival."

He replied, "I just bought six perfect goblets in Rose in Snow."

"You're lucky to find six perfect old goblets in any pattern. How do you know that yours are old?"

"They just look old," he said.

"You mean the mould work is worn?"

"Yes, and the glass looks old."

"You mean the cobalt is not deep blue but sort of faded or a 'dirty' blue?"

"Yes, that's it, but how did you know?"

I said, "I'm sitting here looking at one of your Rose in Snow goblets."

Joe St. Clair did not need to be "sold" on the beauty and appeal of carnival goblets. However, he also knew that pressing and iridizing goblets posed a production challenge. The slender and delicate glass items also required great care in finishing.

#### Goblets Drooped Like Daffodils

For example, one day in late Spring 1970, when the plant was pressing the Thistle in cobalt carnival, Joe St. Clair took the afternoon off to attend to some business and errands up town while the glass making team carried on.

The stem of the Thistle goblet is the most slender of the five St. Clair goblet patterns. It requires a little extra attention after the color is warmed in, in order that the stem cools enough to remain perpendicular. In coming off the production line, the Thistle goblet often needs to be straightened slightly and the stem cooled by means of a spray or two of compressed air before putting the piece in the lehr.

On this particular afternoon, the crew was working to maintain a good production flow and extra care to the stems was not given. The Thistle goblets on the belt in the heated lehr proved top heavy and tilted over like daffodils in a hot sun. About 95 per cent came out "hung over" -- and a total loss as goblets. The cups on these were cut off, ground and polished and sold as oddities at the gift shop near the plant.

#### Most New Goblets by St. Clair

Pictures of eight of the nine goblets made by St. Clair are shown in the book, "The Story of St. Clair Glass," by Jane Ann St. Clair Rice. It is now out of print. The ninth goblet, Strawberry and Currant in white, is not shown.

In summary, St. Clair manufactured and marketed 90 to 95 per cent of all the goblets made in the new carnival era. Imperial Glass offered the Grape goblet in marigold and smoky blue; also the Tulip and Cane goblet in cobalt in its 1970 Aurora Jewels line. Fentons made the Persian Medallion loving cup in amethyst. Only the Indiana Glass works at Dunkirk, Ind., produced a water set with goblets instead of tumblers. The Octagon pattern was in cobalt.

Westmoreland made 1000 amethyst Westward Ho goblets in June 1979 for the Gateway (St. Louis) carnival club as souvenirs, but collectors looked in vain for a reissue of the classic Checkerboard (Westmoreland) goblet whose mould may be inoperative.

One of the larger displays of old and new carnival goblets has been maintained by the writer since 1968. No special effort was exercised beyond buying the new goblets when available and adding some of the more expensive old goblets at the ongoing Sisk sale.

"You must be kidding! Where did you get it," he replied.

Then I told the collector St. Clairs had sent a sample a week earlier. "It is one of three goblet moulds they hope to work early in 1970."

But hope dies hard and the man said, "I still think mine are old. The dealer said he found them in an old farmhouse."

"How much did they cost?" I asked

"I only paid \$20 each and I think I got a bargain. What do you think?"

Then I told him I had had other reports of goblets selling in Tennessee, Kentucky and Alabama at \$20 to \$25 and how the supply ran out in Alabama.

The Pennsylvanian rang off a little later but still unconvinced.



# OLD GOBLET SALE CONTINUES

About one-half of the 110-piece old carnival goblet collection, formed by J. T. (Tom) Sisk of Marietta, Ga., remains unsold according to collectors who have visited the owner recently. Sisk had as many as 12 duplicates of some goblets. Several top rarities remain unsold although many have been sold. In the accompanying listing, 33 of Sisk's leading goblets have been arranged by maker with asking price quoted by the owner.

## Imperial

Grape, marigold . . . . .	\$ 25.
" green . . . . .	50.
" purple . . . . .	175.
" smoky . . . . .	100.
Four-70-Four, marigold . . . . .	350.
Tulip and Cane, mari. . . . .	125.
Star Medallion, mari. . . . .	75.
" " smoky . . . . .	165.
Embossed Scroll, green . . . . .	275.
Flute and Cane, marigold . . . . .	175.
Octagon, marigold . . . . .	55.

## Fentons

Orange Tree, small, blue . . . . .	45.
" " " mari. . . . .	20.
Wine & Roses, mari. . . . .	35.
Stream of Hearts, mari. . . . .	475.
Sailboat, mari. . . . .	350.
" green . . . . .	550.
" purple . . . . .	575.

## Northwood

Flute, marigold . . . . .	\$ 15.
Peacock at Urn, mari. . . . .	65.
" " " blue . . . . .	125.
Beaded Band, marigold . . . . .	200.
Near Cut, purple . . . . .	325.
" " marigold . . . . .	750.
" " clear . . . . .	45.

## Westmoreland

Checkerboard, purple . . . . .	375.
--------------------------------	------

## Indiana

Indiana, honey amber . . . . .	850.
--------------------------------	------

## Millersburg

Iris, marigold . . . . .	50.
" green . . . . .	65.
" amethyst . . . . .	75.
Plain Interior, mari. . . . .	50.
" " green . . . . .	75.
" " amethyst . . . . .	85.

Sisk noted that Fentons Glass Museum acquired the marigold Sailboat goblet at \$350. Fenton officials decided the marigold specimen had the best detail of the three Sailboat goblets offered.

The Indiana goblet at \$850 was attributed to the Indiana Glass Co., at Dunkirk, Ind. It was sold to a woman collector in Houston who now believes the goblet may not be old. Sisk said it is the only one he has found in honey amber color in that pattern. The goblet is pictured in color in Sherman Hand's Book 4, p-65.

The other two top priced items were the marigold N Near Cut goblet at \$750 and the Fenton Stream of Hearts, the largest goblet known, at \$475.

Sisk is a Georgia realtor and banker who has retired from carnival glass to enter the cut glass field. Sisk drew attention as chairman of the ICGA convention souvenir committee in 1973 when he had the Smith Glass Co., press 32 of the souvenir plates in red carnival in a special order. The main order of 500 plates appeared in amethyst. Of the special, personal order, Sisk gave away 18 and retained 14.

-- ## --

## GOBLETS ADORN CARNIVAL (Concluded from Page 4)

The writer's stock of St. Clair goblets has now dipped below 200 with seven of the nine patterns and colors still available. Out of stock are the marigold and ice blue Thistle goblets. The other seven are offered for sale at reasonable prices. (Goblet price list on request). Carnival collectors who have traveled widely, including Mr. and Mrs. Floyd Whitley and John Britt, agree that the St. Clair goblet display is unique.

-- ## --



# CARNIVAL PATTERN ATTRIBUTIONS

By Company 1907-29

## NORTHWOOD GLASS CO.

1. Acorn Burr
2. Beaded Shell
3. Cherry (N)
4. Circled Scroll
5. Dahlia
6. Dandelion
7. Flute No. 1
8. God and Home  
(private mould)
9. Grape Arbor
10. Grape/Cable regular
11. " " stippled
12. " " tankard
13. Grape & Gothic Arches
14. Grapevine Lattice
15. Greek Key
16. Harvest Flower
17. Heavy Iris
18. Holly & Berry
19. Interior Poinsettia
20. Jeweled Heart
21. Maple Leaf
22. Near Cut N's No. 12
23. Oriental Poppy
24. Peach
25. Peacock at Fountain
26. Pretty Panels
27. Quill
28. Rambler Rose
29. Raspberry
30. Singing Birds
31. Springtime
32. Stork & Rushes, Beaded
33. " " " Lattice
34. Swirl
35. Vineyard
36. Waterlily and  
Cattails (N)
37. Wishbone
38. Wisteria
39. Wreathed Cherry

## CAMBRIDGE GLASS CO.

1. Double Star
2. Inverted Strawberry
3. Inv. Late Thistle
4. Inverted Feather
5. Near Cut Souvenir  
(H-7 P-78)

## FENTON ART GLASS CO.

1. Apple Tree
2. Blackberry Block
3. Blueberry
4. Bouquet
5. Butterfly & Berry
6. Butterfly & Fern
7. Dandelion, Paneled
8. Fenton Ribs
9. Fentonia
10. Fentonia Fruit
11. Floral & Grape
12. Lattice & Daisy
13. Lattice & Grape
14. Leaf Tiers
15. Lily of the Valley
16. Milady
17. Orange Tree Footed
18. " " Orchard
19. Orange Tree & Scroll
20. Peacock, Fluffy
21. Scale Band
22. Strawberry Scroll
23. Ten Mums
24. Waterlily & Cattails

## MILLERSBURG GLASS CO.

1. Diamonds
2. Feather & Heart
3. Gay 90's
4. Hobnail
5. Marilyn
6. Cherry (M)
7. Morning Glory
8. Multi Fruits and  
Flowers
9. Perfection

## WESTMORELAND GLASS CO.

1. Checkerboard

## MCKEE GLASS CO.

1. Aztec
2. Heart Band

## JENKINS GLASS CO.

1. Diamond & Daisy Cut

-- ## --



## DISPLAY AND ENJOYMENT OF TUMBLERS

When movement is added to lighting and arrangement, it would seem that the ultimate in tumbler display had been achieved.

This note is to call attention to the availability in many places of discontinued models of Timex (wrist-watch) cabinets which some collectors have converted into attractive tumbler display cases that have been seen at several national conventions.

For those who may not be familiar with Timex cabinets a description is in order. These cabinets are about 30 inches tall, 21 inches in width and 12 inches deep. Inside are two columns each with banks of five shelves on each side. These provide space for 20 tumblers on each side or a total of 40 tumblers when the cabinet is filled.

These are lighted by fluorescent tubes inside the top and at the center in front. A series of gears functions in the top and when the machine is lighted and performing, the gears turn one column after the other. The display features 20 tumblers on one side for about 12 seconds and then replaces them with the 20 tumblers on the reverse side.

There is nearly 4 1/2 inches space between each shelf and its mate. This is ample room to hold a King-sized Northwood G/C tumbler or the marigold Ranger. The Timex company has followed a practice of improving its display cabinets and replacing older models with improved ones. Some times used Timex cabinets turn up at antique shows or some outdoor markets. Each cabinet is fitted with a key that locks the back doors. The display case has two switches: one turns on the lights and the second button controls the gears and starts them turning. The cabinet may be arranged as a non-revolving unit by not turning on the revolving gears.

-- ## --

## HANDSOME NEW PATTERN GLASS BOOK

Bob Batty, the retired former VA counselor and pattern glass authority in Little Rock, Ark., is to be praised and congratulated for his new book that describes and pictures over 300 glass patterns.

The significance of the work is that it illustrates for the first time more than 200 glass patterns never listed by other writers. All of the pieces in the 261-page volume are from the author's collection of more than 2,700 specimens. His collection is on display in the Little Rock Museum of Science and Natural History.

The book presents many patterns familiar in carnival glass. The arrangement and presentation of material follow an ideal plan. Batty has assembled key descriptions and opinions of all earlier glass writers. The sketches are numbered and shown on right-hand pages while the text quotes all salient views of the writers plus Batty's conclusions.

The professional drawings and the text are of uniformly high quality. The authors quoted are: Ruth Webb Lee, Minnie Watson Kamm, Alice Hulet Metz, Samuel T. Millard, E. McCalmy Belknap and George S. McKearin.

Batty, who supplied most of the pitcher sketches and material for Mrs. Kamm's 7th and 8th books, makes a prediction that time will disclose that American pressed glass comprised from 4,500 to 5,000 patterns.

-- ## --

## ESSAY ON TUMBLER COLLECTING

While I appreciate and enjoy all carnival glass, old and new, I have discovered that tumblers appear to satisfy my acquisitive instinct in a special way. Tumblers add a lot of pride and joy to carnival search and I have attempted to isolate and describe some reasons why this is so.

My tumblers are a joyous display of beauty in color, shape and pattern. They are an ever-present source of inspiration and a challenge to discover rarities I have missed.



Tumblers have the unique quality of displaying in adequate size virtually all the great patterns in carnival glass. Tumblers come in a medium size and are nearly uniform in shape which makes them convenient to handle, study, dust, wash and label.

Unlike tumblers in some other areas of glass collectibles, carnival tumblers constitute a vast field for study and investment. For many collectors, mugs go along with tumblers although some collectors specialize in one shape or the other. For me, tumblers are an adequate challenge to find and purchase.

#### Tumblers As An Investment

In addition to their beauty, my tumblers are a financial asset, a savings account of sorts, and a substantial hedge against inflation. Every time I dig down to add a good old tumbler or a new tumbler, whose cost is near its original market value, I feel I have put something away for the proverbial rainy day.

I believe that old carnival tumblers, especially, represent a good potential for continuing interest for many years to come. I look for many more collectors to enter the hobby and to build distinguished collections.

In order for this to occur, collectors must have adequate knowledge of the carnival market and sound information on patterns, colors, condition and current prices. Color illustrations are important, but the printed facts are even more essential.

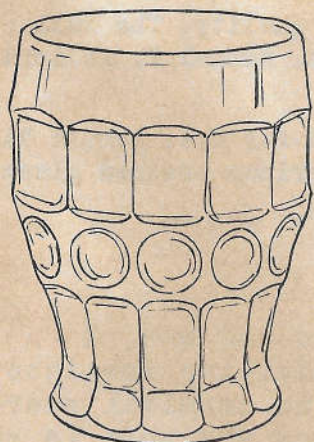
In this respect, new collectors may profit from the experiences and knowledge of veteran collectors who have blazed the trail. Newsletters, such as this one, filled with facts, sketches and prices of better tumblers enable new collectors to keep up with auctions and trends. Many collectors have organized printed tumbler material until they constitute a ready index. This is both essential and rewarding. -- O. J. O. --

#### EDITORSHIP NOT FILLED

No volunteer editor has come forward. Possibly no one feels he has the free time necessary to devote to this task. So, evidently, this will be the final issue of the T&MN newsletter and this becomes a farewell note.

We have enjoyed writing for you. Thank you for the interest and support. Thanks for your orders of the Whimsey Handled Basket (from the Inv. Strawberry tumbler). We only had three left (out of 30) when this issue went to press. We plan to continue our main newsletter, CCN&V, now in its 18th year. Anyone interested in a Timex cabinet may write to the editor (Page 2). For a copy of the Batty pattern book, write: The Pelican Publishing Co., 630 Burmaster St., Gretna, LA. 70053. Hardback copy costs \$19.95. So Long, and best wishes to all! -- O.J.O. --

SKETCHES By JOAN KILBOURNE  
Panel and Bullseye unlisted (left).



Panel and Bullseye



GOD AND HOME pattern (both sides)



Lattice and Panels