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# Cambridge Crystal Ball

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Published monthly by National Cambridge Collectors, Inc.  
to encourage and report the discovery of the elegant and boundless product of the  
Cambridge Glass Company of Cambridge, Ohio

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Issue No. 267

July, 1995

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## **ANNOUNCING THE NEWEST MEMBER: 1940 CAMBRIDGE CATALOG COMPILATION**

At the 1995 Convention, NCC, Inc. released the newest member of our education family: the 1940 Catalog compilation.

During its fifty-seven years of operations, the Cambridge Glass Co. issued a variety of catalogs. These included general as well as specialty catalogs. After a general catalog was issued, it was often the practice to update it by means of supplemental pages and letters to the sale force informing them of additions and deleted items.

Before 1920, most if not all, of the Nearcut Era catalogs covered only part of the line. That is, they were specialty catalogs. General catalogs were issued circa 1920 and again in 1927 and 1930. Supplemental pages to the 1930 Cambridge catalog were issued at least through 1934.

During the years 1935 to 1939, catalog type pages were used but apparently there was not a general catalog in the manner of the 1930 or 1940 catalogs. Used first was a series of pages that also served as their own price list. These pages provided color availability and price along with the usual illustration.

Later, individual lines and major items had their own "mini-catalogs" that no longer had prices and colors listed. These may have been put together in some type of binder but page numbers were not continuous as each line or item section began with

page one.

Many of these latter pages, some with minor changes, became the basis for a general catalog dated January 1, 1940. The 1940 Cambridge catalog was not a comprehensive general catalog since it did not include rock crystal engravings. That portion of the Cambridge line was shown in a separate catalog issued in May 1940. Supplemental pages to the January 1940 catalog quickly followed and a new index was issued in August 1940. Additional pages followed during the next few years.

World War II greatly curtailed production of items for civilian use and it is believed no additional catalog pages were issued after 1943. It was not until June 1949 that another catalog was issued.

The 1930 catalog with its supplements and the 1949 catalog with its supplements have been reprinted by NCC, Inc. in conjunction with Collectors Books. Now NCC, Inc. has, on its own, reprinted the 1940 Cambridge catalog.

After reviewing several 1940 catalogs, it is believed the reprint is as complete as possible since it consists of the 1940 Cambridge Glass Co. catalog as first issued and all of the known supplemental pages.

(continued on page 14)

## Cambridge CRYSTAL BALL

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Membership is available for individual members at \$17.00 per year and an additional \$3.00 for associate members (12 years of age and older, residing in the same household). Of the master member dues, \$12.00 is credited to a one-year subscription to The Crystal Ball. All members have voting rights, but only one Crystal Ball per household. Back issues of the CRYSTAL BALL are available for \$1.00 each or 12 issues for \$10.00.

### 1994-1995

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National Cambridge Collectors, Inc. owns and operates the **Museum of Cambridge Glass** at 9931 E. Pike Road Cambridge, Ohio. Open April through October 9AM-4PM Wednesday through Saturday and Noon-4pm on Sunday. March open Friday-Sunday. Closed November-February, Easter, July 4th.

## ADVERTISING RATES

### Display Rates (camera ready ads preferred)

<u>Unit</u>	<u>Members</u>	<u>Non-Members</u>
Full Page	\$45.00	\$60.00
3/4 page	\$35.00	\$50.00
1/2 page	\$25.00	\$35.00
1/4 page	\$15.00	\$25.00
1/8 page	\$10.00	\$15.00

### Classified Rates

10 cents a word \$2.00 minimum

Abbreviations and initials count as words. Type sizes cannot be mixed in classified ads. Payment in full must accompany all ad copy. Contact Editor for copy assistance

### Dealer Directory

Six Line Maximum \$24.00 for 12 month contract

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Cambridge CRYSTAL BALL assumes no responsibility for items advertised and will not be responsible for errors in price, description, or other information.

**Advertising copy, letters, articles, must be received by the 5th of preceding month to be considered for publication in the next issue.**

Please address all correspondence (include SASE) to:

**National Cambridge Collectors, Inc.**  
**P.O. Box 416, Cambridge, Ohio, 43725-0416**

President Joy McFadden:	614-885-2726
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Co-Editor Mark Nye	517-592-6200
NCC Museum, Phone and Fax	614-432-4245

**Please notify us immediately of any address change.**

Opinions or information stated in any signed article or letter printed in the CRYSTAL BALL are those of the author and may not agree with National Cambridge Collectors, Inc. The Editor reserves the right to refuse and to edit any material submitted for publication to conform to the editorial style of the CRYSTAL BALL. Members are encouraged to write to NCC and the Crystal Ball sharing their knowledge and questions!

## **MUSEUM MOMENTS**

# ***SPREAD THE WORD ABOUT N.C.C.***

By J.D. Hanes

It's hard to believe, but by the time many of you will be reading this, the 1995 Convention will be history. Next month's article will deal with the donations received at the convention, along with some of the highlights of the convention.

I do not have a lot to report to you this time. The detour of Interstate 70 still goes on. So do the traffic tie ups on Friday nights and Sunday nights. Visitors to the museum are down very slightly from last year, which I believe can be attributed to the detour. However it will get better, once the detour is over, I hope.

It still amazes me the pieces of glass that appear in different areas of the country. Many of you call the museum asking if items have been reproduced or if the item you have found is a good buy. I find a lot enjoyment in being able to talk with you and answer your questions.

The "Find of the Month" as I describe it, that I have heard about is a Cut Wild Rose Punch Set. It has the Amber Punch Bowl, Crystal Base, and if I remember correctly, 8 Amber punch cups and 7 Crystal punch cups. I may have the number of the cups reversed. Anyway one of our members from the west coast found this set for a very reasonable price.....less than \$300.00! Now you can wipe the drool off your chins and restart your hearts!

I think, (here comes an editorial type thing), that this illustrates that we all still need to work on spreading the word about Cambridge Glass and the National Cambridge Collectors as an organization. I know that all of you go to antique shops, shows, malls and other things in search of Cambridge Glass. If you write to the museum, we will be happy to send you a supply of the museum pamphlet that has the membership application in it. Then you could leave these at the shows, shops and malls that you visit. You could also give them to others that you know are interested in glass.

Educating others about Cambridge Glass is our main priority. It would also be nice to increase the membership of the organization, and that is one

area where all of you can help out. Just think how quickly we could increase membership if only even 500 of you asked for 10 pamphlets and 2 of those realized new members for the organization. 1000 new members with no work on your part! What a great way to support the organization, and all it would cost you is about 64 cents. 32 cents to mail your request to the museum and 32 cents on the self addressed, stamped envelope.

As I have rambled on long enough I will wrap this up. Until next month, Happy Cambridge Hunting!

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## ***EDITOR'S NOTES - MISCELLANEOUS***

This issue attempts to maintain the variety of information, education, and entertainment that we've published the last several issues. Thanks for the nice feedback we've received!

There is not a President's Message this month. It's always awkward for our President to write a message that purports to thank you for a great Convention, when it is written before the event even takes place! Joy did ask us to remind everyone that the August Quarterly Meeting is scheduled for August 26th. It is our annual picnic ... a great chance to exchange stories and good food!

Have you shopped a CompUSA or other computer store recently? Buy a piece of good, new software? Next time, consider buying an extra one for your Museum. We are looking for current programs like Windows, WordPerfect, Desktop Publishing, or DataBase Management. Usually we get donations of outdated technology materials. What we really need is "the latest", just like you. It will help us maintain membership roles and publish this paper!

Any financial whizzes out there? We are looking for a member with particular expertise in estate planning, wills, and bequests who can advise our members who would like to remember NCC and the Museum in their wills. Right now we do not have a plan in place for such matters. Please drop a note to the Museum if you're willing to help. THANKS!

# THE STORY OF TURN TICKETS, PART TWO

By Tarzan Deel

Last month, we began to share with the membership the storehouse of information contained in the Turn Tickets, the record of a typical four hour shift at the Cambridge Glass factory. These Turn Cards shed interesting light on the production process and indicate just how fragile the product was. The failure rate was surprisingly high to those of us examining these records forty years later.

Last month we reviewed the items on the card up to the description of the personnel used on the shift (ending with the Handler. All of the personnel's rates are subtotaled on most turn cards, giving you a sense for the overhead involved in the production aspect on making Cambridge Glass.

*Shop Count:* This is the production count prior to any items being scrapped.

*Selectors:* This is the count of the items after they have been graded for errors/production irregularities.

The next area of the Turn Ticket is used to count the various reasons for rejecting the items produced. The quality control was very high. I will not review all of these, in depth; however, I'll try to cover the less obvious. If there is an area we don't cover, where you have insight, please send us a letter and we'll cover it in a future issue of the Crystal Ball.

*Rings:* This problem can occur when the glass is too soft when being handled and tongs may leave ring marks when the glass is being handled.

*Crizzled:* No clue.

*Stones:* This occurs when impurities are picked up by the gatherer in the glass. Sand which may not be pure will have stones/pebbles in it and this is transferred in the glass making process to the item.

*Rocky:* Uneven balance of the item when settling.

*Water cracked or cracked:* This is the cracking that occurs during the cooling process.

*Cupped in:* This may refer to an item not holding its shape.

*Iron scale:* I believe this may come from the mold when it gets hot, but, I'm checking others for some clarification.

*Seedy:* Refers to air bubbles?

*Marver chilled:* Have no clue. Can a reader help us with this?

A summary of the turn is listed at the bottom of the front page of the turn ticket. This summary has the initials of the selector (the person grading the work) and the cut-off (I believe this is the supervisor).

*Trays:* No clue.

*Loss:* The number of items scrapped during the turn.

*Good:* The number of acceptable items produced, may include repaired items.

*Seconds:* Number of second grade items produced.

*Rocky:* Never seen this section used on any of the turn cards we've recovered.

The back of the turn ticket shows the "boy labor". This has nothing to do with age. Generally, these were helper/unskilled labor which was necessary as Union rules prevented skilled labor from doing certain tasks.

**Card No. 9779 (facing page):** This card shows a number of things - who was involved and what were their pay rates. It was a 278 11" Optic Vase with a foot (3 1/4"). It was produced with lime glass which was apparently cheaper glass. Check out the math ... 176 pieces, 13 scrapped = 153 good pieces?

What really happened is that 10 items were scrapped on the production line and 13 more were scrapped for the reasons shown on the turn card. There is no explanation for the first 10. They were probably damaged being removed from the mold or some other production problem.

Another important observation is the 85 scratched were sent to be repaired. They still counted as good production items. This means if you see an item which looks like a good repair job, it may have been done at the Cambridge factory and sold as a first quality item.

Makes you look at possibly repaired items a little differently when you know about this. In fact, all factories do this kind of reprocessing to keep scrap counts low.

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**BYESVILLE**

**Nº 9779**

*P.M. German System*

Date 10/27/52 | Shop No. 9 | Turn 1 | Hours Worked 4

WARE 278-11" Dase wopter 3/4" H. - Lime | MOVE 140

				RATE
Blower	<i>G. Heyman</i>	<i>04/645</i>	<i>903</i>	<i>9 87</i>
Gatherer	<i>H. Burtel</i>	<i>04/496</i>	<i>694</i>	<i>7 59</i>
Foot Caster	<i>E. Burtel</i>	<i>04/567</i>	<i>794</i>	<i>8 68</i>
Foot Straightener				<i>26 14</i>
Foot Presser				
Foot Gatherer				
Finisher				
Handler				

SHOP COUNT: <u>176</u>	SELECTORS: <u>166</u>	FOR
Too Heavy	Shop Breakage <u>3</u>	Seedy
Scratched <i>fr 2</i>	Bad Made	Smear Cracked
Rings	Bad Bottoms	Twisted Stem
Crizzled	Mould Marked	Sulphured
Fork Cracked	Marver Chilled	Stony Feet
Bad Color	Dirty	Cordy Feet <u>/</u>
Stem Blisters	Dirty Feet <u>/</u>	Stony Stem
Foot Blisters <u>/</u>	Marked Feet <u>/</u>	Heel Cap
Light Weight	Crooked Feet	Set On Crooked
Blisters	Crooked	Too Tall
Stones	Crooked Stem	
Cords <u>/</u>	Iron Scale	
Rocky	Crooked Optic	Bad Color
Flat	Shear Marked	Cracked Feet
Not Blown Out	Wavy	Chipped Feet
Pressed Up	Stuck	Lehr Breakage
Water Cracked <u>3</u>	Pinched	Lehr Melts
Cupped In	Check Crack Feet	Come Apart

	Trays	Loss	Good	Seconds	Rocky
Selector <i>LL</i>		<u>13</u>	<u>153</u>	<u>85</u>	<u>scratched</u>
Cut-off by <i>HL</i>			<u>153</u>	<u>to be repaired</u>	

# BOY LABOR

JOB	NAME	Hours Worked	Wages	Bonus
Presser				
Gatherer			✓	✓
Gatherer	<i>C. Brewster</i>	04 ✓	✓ 474	44
y-in				
y-in	<i>J. Fabian</i>	04 ✓	✓ 430	40
y-over				
king-off	<i>B. H. Moore</i>	04 ✓	✓ 440	41
ming-in				
ming-in				
l Holder				
dle Gatherer				
dle Gatherer			✓	✓
Holder	<i>H. Elliott</i>	04	✓ 430	40
ning Off				
hing			17 74	

71  
 59  
 ---  
 155

# **FORMER WORKER: MARTHA SPEAR BARLOW**

By Lorraine Weinman

Martha Spear Barlow was the head cook at the Cambridge Glass Factory. She operated the cafeteria there for over five years. Along with Martha, her sister-in-law, Vera Shivers, and Martha's husband Gerald Spear, saw to the everyday operation of the cafeteria.

The cafeteria was subcontracted out to her. She paid so much a month for the cafeteria. Usually arriving before 5:00 a.m., she would start making pies. About 160 pies were made daily; 100 usually being fruit pies. The cafeteria itself was very plain and easy to keep clean according to Martha. The cafeteria was a separate building located toward the back of the main factory part. The pond was just outside the cafeteria. Wood tables and chairs on a cement floor with no carpeting is what workers found while eating in the cafeteria. It was all one big room that could seat 75 to 100 people though it was never full. Martha Washington tumblers were used as well as Cambridge salt and pepper shakers and sugar bowls. These were known to disappear all the time. Mostly paper plates were used. This meant that only glasses, coffee cups and pots and pans were all that needed to be washed. The work in the cafeteria usually was not finished until 4:00 or 5:00 in the afternoon.

The Cambridge Glass Co. was providing the cafeteria as a service to their employees. Martha got a percentage of what the cafeteria took in. The company furnished the gas and electricity as well as the pots and pans. John Tremoulis had operated the cafeteria before she did.

Everything served in the cafeteria was homemade. She says there was always plenty of meat, ham and beans, baked chicken and dressing, and a lot of sandwiches. There was a cooler with bottled Coke. Ice tea, coffee and milk were other beverages available. Sandwiches ranged in price from 5 cents to 15 cents. A bowl of soup was 10 cents; coffee, 5 cents; hot dog, 5 cents; ham sandwich, 15 cents; baked steak, 15 to 20 cents. There were all kinds of cream-filled pies. Martha says that they went crazy over the chiffon pies! Cafeteria tokens were used by some of the employees. Whoever bought them, bought them through the payroll department. Meal tickets were also available.

Martha explained that many people took their food back to where they worked. In fact, much of the food was fixed for take out. Many departments sent one person down around 10:30, before the 11:00 serving time. That person would have maybe 10 or 12 orders. She said the etching department seemed to have the largest orders.

In closing, Martha shared an interesting story of how a popular recipe came into being. She was making raisin pies one day. Had some raisin filling left over and some leftover lemon and meringue. She put the raisin filling in the crust and the put in the lemon and meringue. After first making this pie, she couldn't make enough of them!

We really appreciated Martha sharing these fascinating stories with us. The cafeteria was an important part to the lives of those in the factory and an interesting new area for us to learn about.



# CROWN TUSCAN - THE EARLY YEARS

By Mark Nye

Cambridge And The 1930s is the theme of the 1995 NCC, Inc. Convention. In light of this, this month's column is a rewrite of one originally published in 1986. Crown Tuscan was introduced in 1932 and quickly became a mainstay in the Cambridge line.

"The Chicago showrooms of Cambridge Glass Co. are displaying the 'Crown Tuscan' line which has been received with much interest since its recent announcement. This opaque glass with its rich cream-like color is offered in a wide choice of fancy and table pieces including vases, bowls, side dishes, ball jugs, etc. This Cambridge line carries a hall-mark on the bottom of each piece after the manner of dinnerware. This hall-mark consists of a crown with the name 'Tuscan.' ". CHINA, GLASS AND LAMPS, September 1932

The preceding is one of the first, if not the first, report of the color Crown Tuscan to appear in the trade publications. From it one can deduce Crown Tuscan probably went on display in Cambridge showrooms during the summer of 1932.

Two other trade reports, one from February 1933 and the other undated, depicted Crown Tuscan with these words:

"Crown Tuscan - A whitish pink opaque glass in vases, bowls and fancy pieces for table and home decoration. Shown plain or with color band at edge."

"Crown Tuscan - this is a new pinkish ivory translucent glass somewhat resembling a very high grade china. This glass takes on a very high fire polish and the colorings in each piece vary slightly in an interesting manner."

From the NCC book "Colors in Cambridge Glass": "It <Crown Tuscan> is a pinkish color that will range from near transparent to opaque in density and is sometimes described as being 'near flesh color.' it is found in a wide range of shades from a dark tan through shades of pink to almost white. Some pieces show streaks that approach brown in slag effect. It is a color that accepts a very high degree of fire polishing which could result in a show of opalescence near the edges."

Using these descriptions, the reader should be readily able to visualize the Cambridge color known as Crown Tuscan.

The opening quote describes quite well the range of items produced in Crown Tuscan during the early years. Two pages of the 1933 Cambridge catalog supplement were devoted to Crown Tuscan and one of these illustrated nothing but vases, 12 to be exact. All were decorated with either gold D/1007-8 (Lace Design) or a gold encrusted etching, including Diane and Portia. Other items in the 1933 Crown Tuscan line included the #1040½ 3-inch swan, the #1043 8½ inch swan, and four items from the Nude or 3011 line, ashtray, candlestick, cigarette box, and comport, all with D/1007-8.

The 1934 catalog supplement contained four pages of Crown Tuscan wares. Again, much of what is shown is decorated and now we find gold encrusted Minerva (D/1015) on Crown Tuscan Gadroon blanks. In addition of the Gadroon (3500 line) blanks, blanks from the 3400 line, the Tally-Ho line the 3011 Figure Stem line, as well as miscellaneous items from other lines, were also being shown in Crown Tuscan.

(Editor's note: For purposes of illustration we are reproducing two of the six catalog pages mentioned above in this issue. The additional pages can be found in the NCC, Inc. reprint of the 1930-34 Cambridge Catalog reprint.)

Bowls, plates, relishes, smokers items, along with vases, comports, a decanter and sherry glasses, a basket, a jug, ice pail and candleholders were among the Crown Tuscan items in the 1934 Cambridge line.

One of the pages in the 1934 Cambridge catalog supplement pictured Crown Tuscan items with an Ebony foot. Numbered in this grouping were three items from the 3011 or Figure Stem line: the cigarette box and cover, the ash tray and the 7 inch comport. Shown also were two items from the 1066 line: the cigarette holder and the 5 3/8-inch comport. Additional items consisted of smokers items from other lines and four vases, nos. 274, 1283, 6004 and 1300.



It was only during these early years of production that the Crown Tuscan trade mark was used. It is even questionable whether or not every piece of Crown Tuscan produced during that time was signed as stated in the trade journal write-up.

Dave Rankin, in his excellent series on Cambridge trade marks (published some years ago in the CRYSTAL BALL), discussed the use of the Crown Tuscan mark. His comments are repeated here.

"...trademark (see figure) was applied to some Crown Tuscan pieces. Trade advertising tells us that Crown was introduced in the fall of 1932. Examination of existing Cambridge color books reveals that this acid stamp signature appears predominantly on 3400 line items, also on Gadroon (3500) and Statuesque (3011). Frequent decorations on these pieces are gold encrusted Diane (D/1012), Chintz(D/995), Portia(D/1001) and a lace type decorations D/1007-8.

Each of these line and decorations appears on two pages in the 1933 addition to the 1930-34 Cambridge catalog. It was also noted in this examination of the color books that the mark did not appear on Seashell pieces (new in 1935) or on pieces decorated in Rose Point (introduced in November, 1934) or on later lines. This suggests that usage of the Crown Tuscan acid stamp was limited to the years 1932-34." "Cambridge CRYSTAL BALL" - April 1976.

Adding to Dave's comments, it is highly unlikely blanks sold to decorating companies would have carried the Crown Tuscan trademark.

In addition to lines previously mentioned, the 1930s saw blanks from such other lines as Nautilus and Everglade as well as such objects as the Mannequin head made in Crown Tuscan. It would be foolhardy to flatly state any given item was not made in Crown Tuscan with the possible exception of the Caprice line. Of course, not every line or mold was produced in Crown Tuscan but what is true is that Cambridge could have at least tried most items in Crown Tuscan during the 1930s. For the most part, stemware will be an exception to this as will tumblers and decanters but examples of these too are known.

Among the most notable exceptions to no Crown Tuscan stemware are the Crown Tuscan Nude

cocktails, first made during the 1930s. With a Crown Tuscan nude stem and boot, these cocktails were made with bowls in colors of amber, amethyst, carmen, forest green, gold krystal and royal blue. This grouping of Crown Tuscan nude cocktails had been dropped from the Cambridge line by the end of the 1930s.

Cambridge introduced the Sea Shell line in 1935 and with it came one of the Cambridge color controversies ... the color name Coral. To again quote from "Colors in Cambridge Glass.":

"Coral was introduced in February 1935, as one of the colors of the Sea Shell line. No substantial evidence has been found to indicate that this was a distinct color formula. It is probable that this color name was coined by the sales department of the company as being a more appropriate name to apply to Crown Tuscan when used in the 'Sea Shell' line.

When the Sea Shell line was introduced, one author described the Coral color as a 'shade with a tinting of coral on bluish white.' He was describing the blue opalescent appearance of the thinner sections characteristic of some items in the Sea Shell line. This has led some collectors to debate whether Coral was a unique color formula. Nevertheless, the name Coral was not used outside the Sea Shell line. The Crown Tuscan name was not applied to the Sea Shell line until 1949 when Cambridge had stopped using the Coral name and used the Crown Tuscan name on all lines."

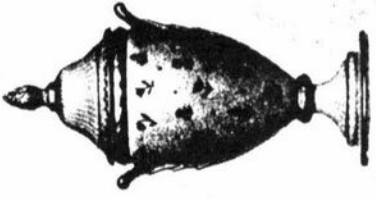
For color pictures of Crown Tuscan and Coral, the reader is referred to Plates 35, 36 and 37 in "Colors in Cambridge Glass." Readers desiring more information about the Sea Shell line are referred to Lynn Welker's excellent article on this topic published in the February 1978 issue of the Crystal Ball.

It was during the mid-to-late 1930s when Abels, Wasserberg & Co., Inc., of NYC began using Crown Tuscan and Coral blanks as bases for hand painted decorations known as "Charleton." Collectors sometimes forget these decorations were not done by Cambridge nor were they sold by Cambridge. Cambridge simply provided the blanks to the decorating company, as did other glass makers.

**Catalog pages follow ...**



3500/42. 12 in. Urn  
D/1007-8



3500/41. 10 in. Urn  
D/995



1307. Candelabrum  
D-1001



3011. Candlestick  
with Prisms  
D/1007-8



3400/45. 11 in. Bowl  
D/1001

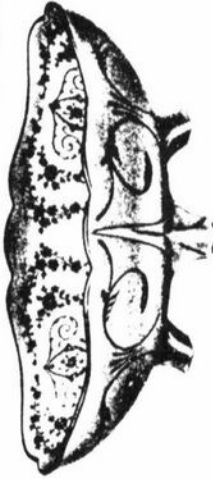
518. Figure  
Flower Holder



1040 1/2. 3 in. Swan



1043. 8 1/2 in. Swan



1240. 12 inch Bowl  
D/1012



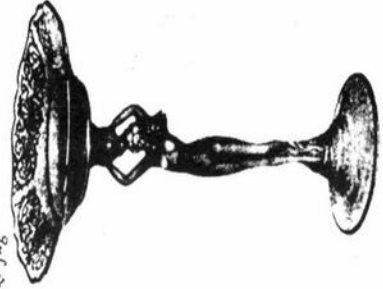
3400/114. 64 oz. Jug  
D/995



3011. Cigarette Box  
D/1007-8

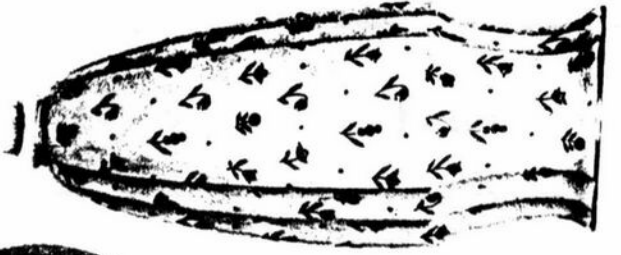


3011. Ash Tray  
D/1007-8

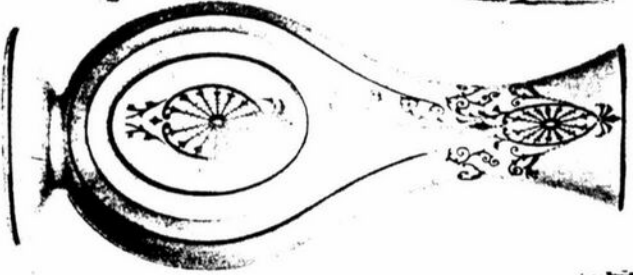


3011. Compote  
D/1007-8

CROWN TUSCAN



1298. 15 in. Vase  
D/995



1130. 11 in. Vase  
D/1007-8



1297. 11 in. Vase  
D/1001



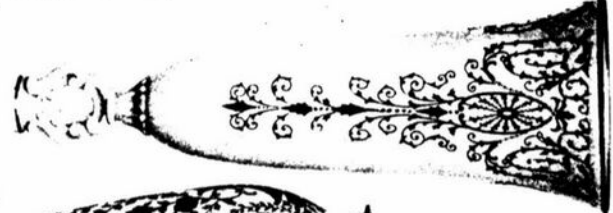
1301. 10 in. Vase  
D/995



1299. 17 in. Vase  
D/1012



1300. 8 in. Vase  
D/1012



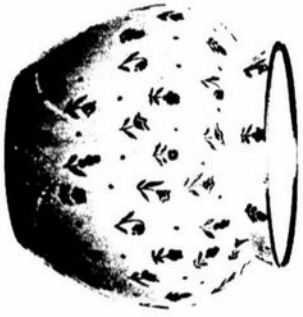
1238. 12 in. Vase  
D/1007-8



1228. 9 in. Vase  
D/1001



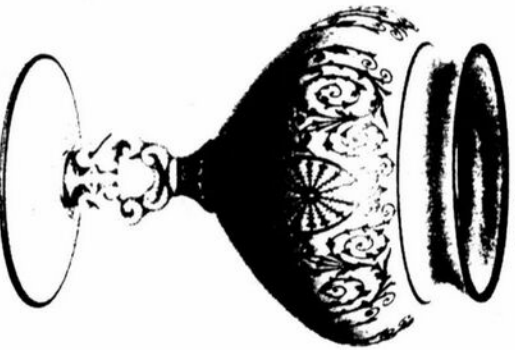
3400/103. 6 in. Vase  
D/1001



3400/102. 5 in. Vase  
D/995



1309. 5 in. Vase  
D/1012



1302. 9 in. Vase  
D/1007-8

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# NATIONAL STUDY GROUP REPORTS

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## MIAMI VALLEY OF OHIO STUDY GROUP #13

The Miami Valley Study Group held their monthly meeting on May 9, 1995 at the Huber Heights Library. There were eight members present.

During our business meeting, Dave Rankin led a discussion on the etchings book that included progress on cleaning the etching scans, possible publishing schedule, and format details. We reviewed scheduled Study Group events, discussed Convention, and discussed possible topics for next year's programs. We will develop our program schedule at the September meeting.

Show and Tell: #250 Martha Emerald individual cream and sugar; Carmen, Aero Optic Sweet Potato Vase; Decal Ware cheese dish; #1412 8" Royal Blue Rose Bowl, with partial Cambridge paper label; #3126 Royal Blue 2 1/2 oz. wine; #384 8 1/2" Amber Bone Tray, engraved #39; #1021 2 1/2 oz. wine, Crystal with Ebony foot, etched #741; #3400 tall sherbet, Gold Krystol, with Amber stem, etched Gloria.

Program: The program on Cambridge Pitchers, Jugs and Tankards was led by the Rhoads'. Members brought many beautiful examples for illustration, and a hand-out included catalog illustrations.

- Judy Rhoads

\*\*\*\*\*

## CAMBRIDGE CORDIALS STUDY GROUP #14

On April 22, the Cambridge Cordials met at the NCC Museum. Thirteen members and one guest were present. The guest, Martha Spear Barlow, shared wonderful stories and experiences with the group from the time when she operated the cafeteria at the Cambridge Glass factory. What a wonderful glimpse of a period of time in the history of Cambridge Glass!

Later, the group proceeded to the home of Sarah Carpenter where the business meeting was held, followed by a tasty buffet. Meeting and eating done, treasures in show and tell were discussed. Among the items shared were: a #3400 four footed Carmen bowl with silver decoration; a flared bottom 7 1/2 inch crystal 32 oz. pitcher with Marjorie etch; a European (?) green pitcher and six glasses; a Crystal, four footed, gold decorated Caprice bowl; a 4 1/2 inch Crystal swan with satin finish; a #28 Crown Tuscan Everglades 6 inch vase; a pair of 12 inch footed #274 bud vases with gold encrusted Rose Point etch; and a Crown Tuscan 6 inch Seashell plate with a Sterling silver dragon.

The next meeting will be held May 20th with the location to be announced later.

- Lorraine Weinman

\*\*\*\*\*

## CAMBRIDGE CORDIALS STUDY GROUP #14

The Cambridge Cordials Study Group held their May 20th meeting at the home of Joe and Sharon Miller. Ten members were present.

We discussed the upcoming NCC Convention and assigned jobs for the workers' reunion.

Items for Show and Tell included: #3500 Gadroon Ram's Head candy dish, 6" diameter, Crown Tuscan with a blown lid; base of covered apple dish, Crystal etched Blossom Time; #1307 three light Crown Tuscan Candelabrum, gold encrusted Portia with the acid stamp; three footed round Caprice candy dish, Imperial, in Sunshine Yellow; #1301 10" Crown Tuscan vase, gold encrusted Portia; 5 oz. footed tumbler, Mt. Vernon in Heatherbloom; Crystal Stradivari/Regency cocktail with cutting; 5 oz. footed tumbler, unknown cutting; #3799 Crystal cocktail, unknown cutting engraved with "Jo-Ann", and a sample room tag that had "\$36.00 per dozen";

(continued on page 14)

# ASK NCC: LETTERS FROM MEMBERS AND FRIENDS

Dear Mark and Rick,

We're writing again to ask yet more questions. On our latest vacation, we ran across a couple of exciting pieces that we're hoping you or other readers may have more information on.

The first piece is a small toothpick holder in Crown Tuscan, with a scalloped top. An inscription around the top reads, "The Cambridge Glass Co.". Directly below that, it reads, "Founded 1901". Were items like this made for salesman samples?

A second piece that we found was a Primrose #39 bowl with Blue Willow etching. The etching is on the inside bottom, inside and top rim of the bowl, without the blue enamel. Is this a rare item?

And finally, just a question. How were bells made? Were the handles ground where the foot was taken off, or was it molded without a foot? And how was the clapper attached to the inside of the glass? We're constantly on the lookout for a bell, but are leery of finding a doctored glass made into a bell. We've seen

one that someone used a type of button to attach the clapper to the glass, and the stem top, where the foot was attached, was ground.

Thanks for taking the time to answer more of our endless questions.

Kathy & Glenn Corbett  
California

Dear Kathy and Glenn:


The toothpick was made by the Guernsey Glass Company and I think that they are still making them, although I'm not positive on that.

On the bowl, my personal opinion is that yes, it's rare. Someone may have ordered it without the enamel, or someone may have removed the enamel.

On the bells, the only thing I know for sure on them, is Lynn told me that original bells do not have an optic in the bowl. On how the clappers were attached, I'm going to have to look through some notes. I think that the center was drilled and a metal connector was placed in along with plaster to hold it. But again, I won't swear to that.

- J.D. Hanes

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## 1940 CATALOG (from page 1)

The initial part of this catalog illustrates the pressed ware lines Arcadia, Caprice, Everglade, Krystalshell, Martha, Martha Washington, Mount Vernon, Pristine, Round, Sea Shell, Virginian, Tally-Ho, 3400 and Gadroon. Over forty stemware lines are shown in their entirety. The seven major etchings in production on January 1, 1940 are pictured as is a wide range of individual items. To illustrate the latter, a page from the index included in the reprint is reprinted here. The serious Cambridge student, collector and dealer cannot afford to be without this volume as it is invaluable in identification and listings of Cambridge lines.

Due to large number of items shown, compilation of a value guide was not undertaken nor will one be done in the future.

As reprinted, the January 1940 Cambridge catalog consists of over 250 actual pages. (Cambridge skipped large blocks of numbers when the original page numbers were assigned hence pages with numbers as high as the low 600s. This is explained in more detail in the reprint.) Because of this and

the rapidly increasing price of paper, it was necessary to price the reprint higher than the previously announced proposed price. List price for this reprint is \$34.95 plus \$3.00 shipping and handling. It is being made available to NCC, Inc. members for \$31.45 plus \$3.00 for shipping and handling if purchased by mail. This is a one time printing and at this time, when the current stocks are exhausted it will not be available. Members are urged to purchase their copy now to avoid disappointment.

\*\*\*\*\*

## STUDY GROUP (from page 12)

Pristine line crystal candlesticks; Imperial 10 oz. goblet with Cambridge by Imperial label, Verde green stem, crystal bowl and foot; 12 oz. Rubina optic blown tumbler, flared top; Crystal Martini, unknown cutting; #754 Decagon 13" bowl in Avocado; 8 oz. Crystal footed tumbler, unknown cutting; 5 oz. Crystal footed tumbler, unknown cutting; 8" round Inverted Thistle Nearcut berry bowl.

- Sarah Carpenter

\*\*\*\*\*

## *Great Northeast Depression Era Glass and Pottery Show Westchester County Center, White Plains, N.Y. August 12 and 13, 1995 10 AM to 5 PM*

Welcome to what is destined to be known among the finest depression glass and pottery shows in the nation. The nation's greatest metropolitan area finally hosts a show of national caliber. Over 50 renowned dealers from around the country will bring the best merchandise. The widest variety, from A to Z to Elegant to China. The Rarest of the Rare. Among those scheduled to appear:

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Charlie & Loretta Weeks	Paula Ockner	Leasure's Treasures	Gloria Burkos
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**Quick, close your eyes. What's the best glass show in the country? Coming August 12-13.**

**JANUARY 1940 CAMBRIDGE CATALOG  
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# WHO AM I?: An NCC Photo Quiz

Courtesy of Bud Walker

At one time, this man was involved with the Cambridge Glass Company. Who was he?  
Bonus points if you can guess where the photo was taken.

\*\*\*\*\*



Send your answers to Bud Walker, National Cambridge Collectors, Inc., PO Box 416, Cambridge, Ohio 43725-0416. The answer will appear in the September issue.



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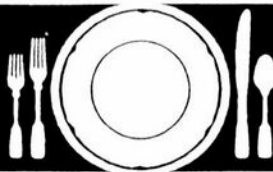
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# ANNOUNCING THE PUBLICATION OF JANUARY 1, 1940 CAMBRIDGE CATALOG



This is the long awaited reprint of the January 1, 1940 Cambridge catalog, complete with all the known supplemental pages. It is not bound but comes drilled, ready for placement in your own three ring note book cover. The original was not bound; rather it too was in a three post binder. The 1940 catalog was the largest of the Cambridge catalogs and with the supplements contained over 250 pages. Shown in it are Blossom Time, Candlelight, Diane, Portia, Elaine, Wildflower, Rose Point, all the blanks then in production, complete stemware lines, and much, much more. This catalog contains many items not seen in any other catalog reprint. It is completely indexed by line, type of item and etchings. Due to its size and the number of items shown, the reprint does not include a value guide. This is a one time printing and members are urged to purchase their copy before supplies are exhausted.

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grade  
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Paul White - May 18, 1995

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