



# Cambridge Crystal Ball

Published by the National Cambridge Collectors, Inc. as a resource which informs, invites and inspires the continued preservation of the glass produced by the Cambridge Glass Company of Cambridge, Ohio for future generations.

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## *Auction Preview*

**By Squeek & Dorothy Rieker**

Wow, what an incredible auction this is going to be. There is an experimental color, there is a Mardi Gras vase, there are four Flying Lady Bowls, there are two etched nudes, there are many rare and unusual pieces, and so on. In case you haven't read your January Crystal Ball that contains the NCC Benefit Auction listing, we just let the cat out of the bag about what to expect at the upcoming auction. Once again thanks to our wonderful consignors (without them none of this would be possible), there is a vast array of beautiful Cambridge glassware to offer.

In no particular order, some of the pieces we chose to highlight this year are: Crystal cupped nude comport etched Apple Blossom; Experimental Dark Blue Opaque seashell bowl; Mardi Gras 6-inch vase; Crown Tuscan comport with Ebony foot; Feather Nearcut punch bowl and cups; Forest Green cupped nude comport etched Gloria; Ebony pinch decanter, white GE Apple Blossom etch; Royal Blue shell flower holder; Crystal 6-inch hat etched Elaine; Light Emerald 13-inch swan; Windsor Blue nude seashell comport; Crystal 12-inch star candlestick; Crystal Satin 3-part covered candy box, Decalware flower décor; Peach-blo club luncheon plate etched Apple Blossom; and Carmen flying lady bowl. But if you are looking for something truly unique, you could consider the wax test form for the Eagle Bookend.

This would be a good time to start or expand your crystal etched Rose Point collection. Some of the harder to find examples are: #3400/92 GE ball-jug decanter; #119 handled basket; #1604 hurricane candle bowls; #500 Pristine 6-1/2-inch candlesticks; #922 GE cream soup and saucer; P.555 Pristine salad plates; #3500/17 12-inch footed bowl; #3400/63 dinner plates; #506 butter tub and cover; #1628 coasters; and #1468 and #1471 salt and pepper shakers. And how often do you see the Rose Point etch on #3130 stemware? This auction contains a saucer champagne, and a 9-ounce goblet. But don't try to put a complete set of these together. (Now where is that cordial?)



For your smalls collection there are numerous cordials to choose from that include: #3500 Valencia etch; #7966 Chintz etch; #3077 Gold Krystal with Cleo etch; and #3600 that is cut Marquis. And other smalls like the Tally-Ho tumbler decorated "Just A Swallow"; the Windsor Blue daisy and button hat; the #3109 nut dishes etched Vintage; Bridge hounds in several colors; the Carmen after-dinner cups and saucers with gold interiors; eight different colors of #1327 favor vases; the Carmen 3-inch swan; and the Carmen and Royal Blue nut cups, just to name a few.

Also available are many unusual decorated pieces, and items with etches not often seen. Such as: Crystal #1321 decanter and sherries, GE Martha etch; Mandarin Gold bud vase with Regal Lion etch; #3051 Peach-blo tumblers with Wild Rose etch; Jade vase/candlestick with sponged white gold decoration; Crystal covered overnight jug etched #695; Crystal Caprice plate with sample gold silkscreen decoration; Ebony Saratoga Hat match holder etched Century of Progress; Amber tall cruet with silver overlay of cameos and basket; Peach-blo aquarium/vase etched #738; Ebony sweet pea vase with silver overlay of oriental scene; Azurite center-handled sandwich tray, black enamel encrusted #528 Egypt; Crystal canapé set decorated with red enamel polo scene; and #559 Peach-blo plate with Chrysanthemum #2 etch. And this is just a small sampling of the fabulous Cambridge glassware offered for sale.

This NCC Benefit Auction has something to please all collecting interests. The auction is not only a good opportunity to acquire some glass treasures; it is also time for great fellowship and a general good time. So on Saturday, March 7, plan on spending the entire day at The Pritchard-Laughlin Civic Center. If you cannot attend, please mail in your absentee bids (instructions are found on front of the auction catalog). We thank you in advance for your generosity and support, and look forward to seeing many of you at the auction.

# National Cambridge Collectors, Inc.

PO Box 416 Cambridge, OH 43725-0416

## Friends of Cambridge – Annual Fund

The Annual Fund is NCC's primary means of support. All Annual Fund gift recognition levels are per household and include membership for every adult within the household. Additionally, each household will receive a subscription to the Crystal Ball newsletter, unlimited admissions to the museum, and rights to vote in elections for the Board of Directors. Multiple households at the same address are welcomed. NCC is a 501C(3) organization and Annual Fund gifts are allowed as a tax deduction under Section 170 of the Internal Revenue Code.

### Levels of Membership

Patron	\$35
Benefactor - Century	\$100
Benefactor - Mardi Gra	\$200
Benefactor - Japonica	\$500
President's Circle	\$1,000

*President's Circle includes Convention registration for two members in the household and one copy of any new NCC publications.*

### National Museum of Cambridge Glass

Open April thru October only



Located at 136 S. 9th Street in downtown Cambridge, OH  
Closed for the season - see you in April

Don't forget to visit the Cambridge glass website at:

[www.Cambridgeglass.org](http://www.Cambridgeglass.org)

you will find many interesting articles and photographs

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PO Box 416  
Cambridge, OH 43725  
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#### Websites

- NCC WEBSITE  
[www.CambridgeGlass.org](http://www.CambridgeGlass.org)
- NCC WEBSITE - MEMBERS ONLY SECTION  
[www.CambridgeGlass.org/NCCmembers](http://www.CambridgeGlass.org/NCCmembers)  
(User Name: NCC - Password: CarmeN)
- MIAMI VALLEY STUDY GROUP WEBSITE  
[www.mvsg.org](http://www.mvsg.org)

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# PRESIDENT'S MESSAGE

## Lessons Learned

I just hit page 10 of the January 2009 issue of the NCC Crystal Ball and a big smile was my immediate reaction. Each year the March Benefit Auction is absolutely one of my favorite reasons to get on the road again: destination, Cambridge Ohio!

I so look forward to joking around with the usual group who gather on Friday morning at the PLCC to set up the Auction glass, and the Friday night preview when Lynn Welker goes around pointing out the rare and unusual items. Somehow he miraculously brings special attention to the pieces I am most interested in returning home with. I often wonder what it would cost me to have him talk those items down a bit. Lynn, expect my call.

The Benefit Auction itself is a rare combination of excited comradely and friendly competition which takes place on Saturday, and even though you and two hundred of your closest friends mostly just sit around all day, you leave exhausted but satisfied. That satisfaction is the result of the hard work contributed by the Auction Chairs, Squeek & Dorothy Rieker and Lynn Welker. Their efforts remind me of a lesson I learned in 1967.

It was a spring evening, I was sitting in the auditorium of Saint Cecelia High School, my senior year, listening to Coach Vince Lombardi give the keynote speech at the school's sports dinner. Coach Lombardi, a former Saints head football coach and recent winner of the first Super Bowl, was discussing success. I vividly remember him saying "The price of success is hard work, dedication to the job at hand, and the determination that whether we win or lose, we have applied the best of ourselves to the task at hand."

Well, that is exactly what NCC has received over the last 10 years from Squeek & Dorothy, and thankfully the Benefit Auction has been an unquestioned "win" during their tenure. The 2008 Auction resulted in a \$7,007.43 profit from its monumental 403 lots. If that is any barometer, and I believe it is, then we can expect another success from this year's 401 lot extravaganza. Now, if that wasn't enough incentive to convince you that it is a worthwhile road trip for you to include in your travel plans for this year, then let me add one more thing. This will be the final year for Dorothy and Squeek, as Benefit Auction Chairpersons. They will be passing the baton to Elaine and Jack Thompson and as a gigantically well deserved "Thank You" to Dorothy and Squeek, a record audience turn out would be the perfect way to express how grateful we all are.

After Saints, my next destination was the University of Scranton in Pennsylvania. The University was owned and operated by the Jesuits, a scholarly group, devotedly religious, as well as the most liberal free thinkers it was my great fortune to have been educated by. The Jesuits asserted that your chosen major was only part of a well rounded education. That is why courses in Theology, Philosophy, and Comparative Religion were not optional but mandatory. They championed the premise that a wide range of investigation was paramount in order to open up an individual to new possibilities. This wide range of investigation would facilitate the willingness to try new things, and take on bigger challenges. The credo was "Take greater risks, reap greater rewards" Once you accepted their philosophy, the roadblocks keeping you from volunteering for projects, just because you had never done something like that before or because you felt uncomfortable with your ability to accomplish the goal, began to fade away.

So for me when I read in the Crystal Ball Sharon Miller's comment "I am still open to an individual or Study Group to present a program during Convention..... So many of you have wonderful knowledge to share about Cambridge Glass. Don't be afraid to volunteer to share with the Friends of Cambridge". Or when Helen Klemko makes the plea to "write a short article about your collection, why/how you got started, what you collect: or choose an etch, color or line..... New authors bring a new approach to an article. Remember everything about Cambridge Glass is of interest to our friends."

I can't help but drift back to my days at the U of S and remember how hard it was for me to give it a try for the first time. So I can understand the reluctance to take a chance but something Nordhoff & Hall said in the novel "Mutiny on the Bounty" is apropos "You can eat life or life eats you". As proof that taking a chance does not depend on being a talented writer or knowing a tremendous amount, just read a couple of my offerings, and you shouldn't be concerned about your contributions. I am pretty sure that the Jesuits, the original "out of the box" men would applaud all who take the greater risk. I'm sure we will all enjoy hearing what you have to share, and applaud your willingness to take a risk.

Thanks in advance.

**Ken**

# Antiquing With Friends

by David Ray

Each spring I start planning my summer travels in hopes of capturing that elusive piece of Cambridge Glass. Because I am a high school teacher, the summer months afford me many days of glass shopping opportunities. The summer of 2008 was no different. On my last day of school, I said goodbye to my fellow teachers and left on a 550-mile journey to Fountain Inn, South Carolina for a five-day visit with Steve and Helen Klemko.



Helen & Steve Klemko, with David

The day after I arrived, during the early morning hours, Steve and I drove to Atlanta, GA for early buying at the Don Scott Antique Show. Furniture seems to be very popular in the South. In nearly seven hours of shopping, we made only one purchase. Having heard several personal stories surrounding the many wonderful pieces of Cambridge Glass acquired at Don Scott Antique Shows in the past, Steve and I were disappointed with our lack of success. Fortunately for Steve and me, Helen's freshly made chips and salsa and two fun-loving dogs, Ruby and Johnnie, were awaiting our return.



Ruby & Johnnie Klemko

Although antiquing for three days in June proved fruitless, I made a return visit to the Klemko's house in South Carolina at the end of July. As we have done several times before, Steve, Helen, and I have traveled to Marietta, GA for the Peach Tree Depression Glass Show. Many quality glass dealers from eastern half of the United States set up at this show. Although



Terry Roh & Greg Vass, with David

there weren't as many noteworthy pieces of Cambridge Glass this year, I was very excited to find a Light Emerald Decagon Ice Bucket with the golf scene etching to add to my collection.

During a typical summer, my major glass shopping trips are over by the beginning of August. Well, the summer of 2008 was not typical as two additional glass-shopping adventures were planned for that month. During the first weekend in August, my good friend John Peterson and I left for a two-day shopping trip to Chicago. If you can survive the traffic, Chicago is a great city for antiquing. In addition to some excellent local shopping, the

Chicagoland Depression Glass Show capped off an enjoyable weekend. Both John and I made multiple worthwhile purchases at the show.

For my second August trip, I traveled to Harrisburg, PA to visit Terry Roh and John Corl. Greg Vass was able to join John, Terry and I on our glass shopping adventures throughout central Pennsylvania. Adamstown, PA provides even the fastest shoppers a full day of shopping. There are several high-quality antique malls filled with beautiful glassware. My favorite acquisition was a pink #1005 6.5" vase with the Water Lily etching.

Many collectors can share similar experiences, but why do we do it? Why do we drive thousands of miles hoping to find that elusive piece of Cambridge Glass? Why do we spend

hundreds or even thousands of dollars for gasoline and hotel rooms hoping to add one new piece of glass to our collection? For me, a major incentive is friendship. Although the majority of my shopping trips are solitary, my most memorable adventures have been with friends. The next time you are planning a glass-shopping weekend, invite some friends. Together you will make memories that will last a lifetime. I cannot wait until next summer!



A very special "Thank You" to the following Friends of Cambridge who contributed photos for the "Lamps, Lamps" article included in this issue .

David & Linda Adams  
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Anna Walker  
Frank & Vicki Wollenhaupt  
Lynne & Don Wormland  
Barbara Wyrick



*A Preview of some of the spectacular glass offered in this year's  
NCC Benefit Auction - March 7, 2009*



*Auction Preview.....continued*



*Auction Preview.....continued*

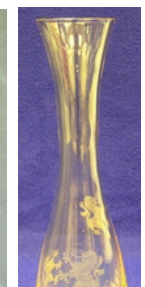


*Auction Preview.....continued*

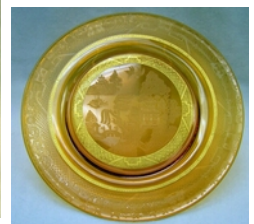




*Auction Preview.....continued*



*Auction Preview.....continued*



## *Lamps, Lamps & Lamps - by Mark Nye*

The Cambridge Glass Co. began operations in May 1902 and oil lamps were among its initial output. For a good portion of the nation, such lamps remained a major source of illumination and hence a good seller for companies who included them in their lines. The first Cambridge catalog that survives is dated 1903 and it offered, to the wholesale buyer, five different lines of lamps with each line having at least five sizes. None of these were original to Cambridge, the molds coming to Cambridge from other factories whose parent companies were components of the National Glass Company. Infrequently seen today, there is no way to identify a given lamp as having been made at the Cambridge factory or by the mold's original owner.

Two years after they commenced operation, Cambridge had begun the manufacture of original lines but the lamps and lighting accessories that were offered in the 1906 catalog were continuations of lines from other companies that had been a part of National Glass Co. Offered in the 1906 catalog were several lines of gas and electric shades, most coming in six or more sizes. Other pages in this same catalog offered sewing lamps, night lamps, stand lamps and hand lamps. Again, none were original to Cambridge and when found today, cannot be specifically identified as being made at the Cambridge factory.

Shown in the 1906 catalog and eagerly sought by Cambridge lamp collectors are the two miniature lamps known as the Duchess Night Lamp and the Countess Night Lamp. Their size is demonstrated by the fact that both were packed 12 dozen to a barrel.

One page in a Cambridge catalog issued circa 1916 is captioned "Lamp Lines" and offered 21 lamps, several in many different sizes. A second page captioned "SEWING LAMPS, FOUNTS, NIGHT LAMPS AND GAS AND ELECTRIC SHADES, SPUN AND PLASTER COLLARS," illustrated seventeen lamps and founts and thirteen shades for gas and or electric lamps. Once again, none of these were original to Cambridge.

A third page in this same catalog did offer original Cambridge lighting devices, called Portables, Gas-Electric-Oil. The name Portable came from the fact that most gas lights, a popular type of lighting, were "fixed" in place due to the fact they needed to be connected by pipe to the gas source. The lamps offered by Cambridge could easily be moved from room to room; even those fueled by gas could easily be disconnected from the gas line and moved to another location. Some of the lamps were offered in gas or electric versions, others as electric only while there were three oil lamps. The distinguishing feature of these lamps was that they were all "Near Cut" designs.

Cambridge issued its' Catalog No. 10 circa 1920-21 and in it lamps continued to be offered. Gone are the portables but oil lamps fill an entire page, thus showing there was still a large market for this type of lighting. During the next few years Cambridge phased out its involvement in the manufacture of this type of lighting devices. While it would be many more years before the entire nation was electrified, (post World War II in some areas), Cambridge's market

focus changed and during the next few years the company phased out its involvement in the manufacture of oil lamps as well as gas and electric shades. Cambridge catalogs after the mid 1920s, with one exception, did not offer lighting devices but that did not mean Cambridge was no longer involved in making items for use in lighting and particularly for electric lamps. For the balance of this article, the term lamp refers to an electrical device unless otherwise specified.

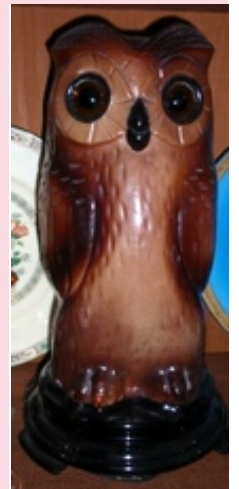
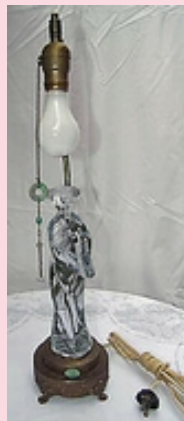
Even though they are not seen in any of the known Cambridge catalogs, two styles of electric lamps were made by Cambridge in the 1923 color Mulberry and one, the Community lamp, is also known in Amber. This lamp was made from an oil lamp whose mold was altered to allow the use of the electrical fixture and cord. The other lamp is a boudoir lamp with a glass shade with beaded fringe. Both of these lamps are illustrated in *Colors In Cambridge Glass II*.

After the introduction of the figural flower holder we now refer to as the Draped Lady, an enterprising company copied the piece in Crystal and made it into a lamp. The short flat base had a hole in the back of it for the insertion of the tubing that was used to support the lamp socket and to conceal the cord. The base also had a notch to permit the cord exit. Cambridge, to paraphrase a current idiom "was not amused," sued the company and got the mold. They then proceeded to make the lamp themselves, in Crystal, Light Emerald and possibly Peach-blo. There is no absolute way to distinguish who make the Crystal lamps unless one is lucky enough to find one with a label. The mold quality was not that of Cambridge molds and this is readily apparent from the piece when a lamp is found. The quality of the piece is not that seen from Cambridge molds or even Cambridge molds when used by someone else. In addition, the figure is shorter than the authentic eight inch Cambridge Draped Lady. There is no indication The Imperial Glass Company ever used the mold. After Imperial closed, Summit Art Glass obtained the molds for the lamp and made the lamp in several colors. Summit produced lamps are in the colors of Royal Blue, Vaseline, Moonlight Blue, Pink, Emerald Slag, Purple Slag, and Jadeite Slag. Other colors, including slags, are possible.

Cambridge also made and sold a radio lamp, consisting of a cube base that housed the actual light fixture and a figurine that sat on top. One of these was a seven inch version of the Draped Lady that was a different mold from the flower frog version. The lamp figurine was slightly different and had more detail that the figure used as a part of the flower frog. There was a slight flange beneath the feet that could be called marie and this fit into an indentation of top of the cube. Neither this lamp nor the Draped lady lamp appear in known Cambridge catalogs.

The 1940 Cambridge catalog offered the 1123 Dresden figure in two versions, one by itself and the second, as 1123/3, with a separate Ebony base for lamps with ½ inch hole in its center. Apparently it was up to the purchaser or user to install a light on top of the base.

# Lamps, Lamps, Lamps



## *Lamps, Lamps & Lamps - continued*

Several companies bought items from Cambridge specifically for use in assembling lamps. These included Rebel & Frank, Greenly Lamp & Shade Co. Chicago Art Novelty Co., Art Craft Studios, Levolette Co., and General Lighting Studios. Nothing is known about these companies and file copies of invoices covering purchases from Cambridge are long gone. What does remain are records in a "Move and Cost" book created and used by Cambridge over a period of many years. It is from this ledger that the preceding company names were taken. It also lists all of the various items "costed out" for each company.

Among the many items listed for Rebel & Frank were: Virginian 498 candlestick, Virginian 499 Candlestick with prism, Virginian 422 Ivy Ball, with the Sierra treatment, the Virginian 315 Candy box with pressed hole in the bottom and notch in foot, and the cover to the Virginian candy box made with a pressed hole in the center and no knob. Other items made for Rebel and Frank included the #20 10½ in. Everglade Vase with hole drilled in bottom; the 1237 vase without a foot, etched Diane and with a hole drilled in the bottom, and the 2800/112 2 handled vase with hole and slot pressed.

The Greenly Lamp & Shade Company also bought a number of modified Virginian items. Among the items were No. 422 Virginian Ivy Ball with a cut notch and 1½ inch drilled hole, No. 407 Virginian bowl, cupped to 3½ inches with either a pressed or drilled hole, the No. 134 Virginian salver foot, finished with a hole and a slot, and the No. 134 Virginian salver top with hole drilled and polished. From the Mt. Vernon line Greenly used the No. 46 vase with no foot the No. 74 honey jar and the No. 24 individual salt with a pressed hole. This same company also used the Gadroon Nos. 41 and 42 urns and covers. The covers had no knobs while the bottoms had a hole and a notch.

On the Chicago Art Novelty Co. page, in the Move and Cost Ledger, were listed four items. These were the No. 310 paste mold vase with a hole drilled, the Caprice 251 vase with hold drilled, the 1301 vase with no foot and hole drilled and the #49 Sea Shell foot, again with a hole. The latter two were listed as being made in Crown Tuscan and Coral, respectively. This page was dated May 2, 1940.

Art Craft Studios used three salt shakers, the Nos. 1258, 1257 and 1262, as lamp breaks. These had the threads cut off and a hole drilled in the bottom. For the same purpose this company also used two Pristine ashtrays, the Nos. 721 and 722, with drilled holes.

Used in lamps produced by the Levolette Company were the Mt. Vernon No. 76 jelly, No. 23 finger bowl and the No. 63 ash tray, all with drilled holes.

This is by no means a complete listing of all the standard catalog items modified to be used as lamp parts or breaks. In addition, there were a number of pieces made specifically as lamp breaks that did not incorporate a known Cambridge pattern or design and would be very difficult, if not impossible, to identify as having come from the Cambridge factory.

During the years the etching Apple Blossom was popular, No. 1309 five inch vases etched Apple Blossom, were purchased by an unidentified lighting company and made into lamps. Mainly found in Amber, followed by Crystal, these lamps are also known in Gold Krystol and Peach Blo. Recently, this lamp was also found in Carmen, etched Apple Blossom. Another item from this same time period frequently used as a major lamp component was the No. 1301 10 inch vase, minus its foot, etched Diane and gold encrusted. These will be found primarily in Carmen but are also known in Royal Blue, Crown Tuscan, and other colors as well. Surprisingly, many will have on them the small oval Cambridge label used during the 1930s. This same lamp will also be found with the Rose Point etching on Carmen, Royal Blue and Crown Tuscan blanks, again gold encrusted.



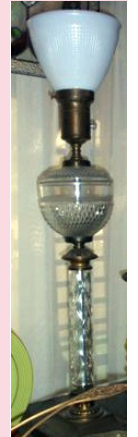
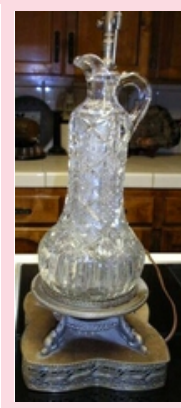
Not to be overlooked are the Crown Tuscan lighted gold decorated advertising urns, made from the Gadroon Line 3500/42 12 inch urn. These will be found with or without the Gadroon design even though the item number remained the same. One version is lettered Cambridge Rose Point and has the Rose Point design while a second is lettered Cambridge Glass and is decorated with a stylized fleur de lis design. They were not intended to be the primary source of illumination for a room or an area but rather the electrification was done to enhance their appearance on the store counter and thus promote the Cambridge line.

Toward the end of the reorganized Cambridge Glass Co.'s operations, (aka ReOpen Period) they produced lamps using several items from the Cascade line. These were primarily items from the Milk Glass line, the large Cascade vase, the large ash tray and what appears to be a cover that has been altered. These will be covered in a future, separate article.

Lighting companies could and would also buy catalog items, such as hurricane shades and bobeches, etched or plain for use in assembling chandeliers. With some ingenuity, many stock Cambridge items could be and were used in assembling lamps. Unless there is a manufacturer's label on the lamp or if you are lucky enough to find an advertisement for a lamp of this type, there is no way to identify the maker.

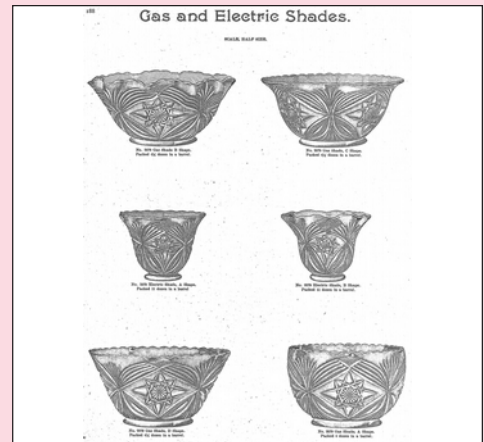
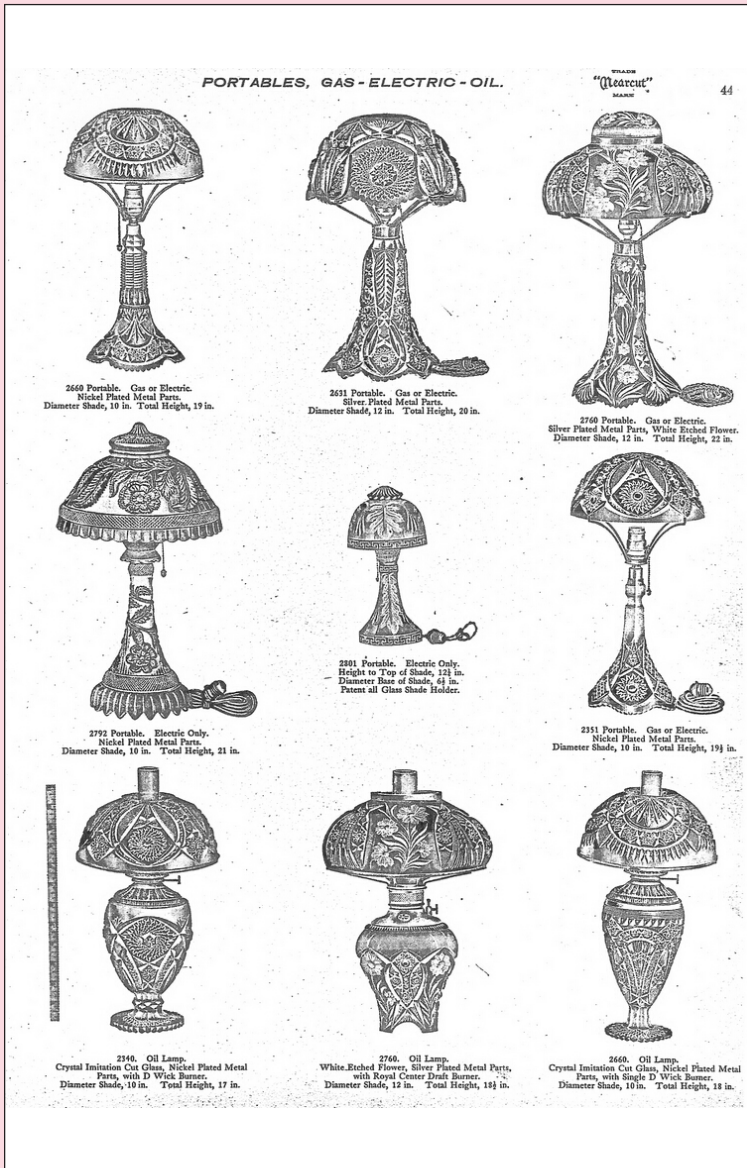
It is possible for an enterprising individual to take a piece of Cambridge glass and incorporate it into a lamp. This may have happened in the past and could still take place today.

# Lamps, Lamps, Lamps



# Lamps, Lamps, Lamps

## Catalog pages referenced in article



# Lamps, Lamps, Lamps

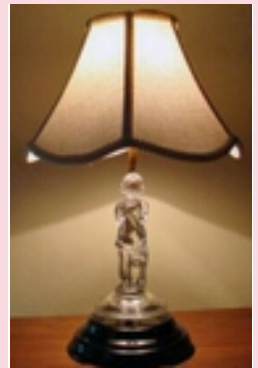




# *Lamps, Lamps, Lamps*



A representation of the Draped Lady Lamps



## What Have You Left Behind?

By Ken Nicol

The common refrain I hear when I encounter fellow NCC members at glass/antiques shows or malls usually goes as follows “not much here” which means not much Cambridge. That never phases me, although I should explain that I am a dedicated glass enthusiast which means I am not strictly dedicated to Cambridge or even glass of the so-called Elegant or Depression era, nor does it mean I am dedicated to American manufactured glass. I’ve been buying, collecting and, at times, selling glass for 34 years, learning early on from others far wiser than I that if you are going to spend hours looking through shows, malls, auctions, etc. focused on only one particular manufacturer while ignoring other possibilities, perhaps you have missed some good buying opportunities.

In most cases the major obstacle that stopped collectors exploring buying opportunities regarding different manufacturers was the lack of easily accessed knowledge, therefore specialization in a certain manufacturer, line or type of glass was the easiest avenue to pursue unless one had adequate financial resources to assemble a library of references augmented by the availability of individuals to consult when dealing with unfamiliar glass. Today this is not necessarily the case with the World Wide Web at your fingertips. There are literally hundreds of glass sites available that deal with individual manufacturers, time periods, countries, etc. be they Elegant Period, Depression Era, Early American, Victorian Era, etc. not to mention glass types such as pressed, brilliant cut, carnival, stretch, custard, art glass, etc. plus countries and even continents, e.g. American, European, Australian, South American, etc.

I imagine many of you have scouted eBay’s various categories looking for misidentified Cambridge listed as something entirely different. Unfortunately eBay is the worst possible example for accurate attributions of glass. For example 75% of both Mt. Washington and Moser listed weekly on eBay are neither. Fun place to look, horrid venue for accuracy. Later on in the article you will find a listing of on-line sites that, I believe, are the finest available in terms of ease of use and educational value for a tremendous variety of glass worldwide.

Today, cell phones with photo capabilities are especially beneficial and even though most malls discourage taking photos with a camera, I’ve yet to see any objections raised to those using cell phones. You can take a photo, upload it to one of the sites and see if indeed you may wish to return in hope that the item is still there. Case in point, about a year ago a fellow net buddy was in another state four hours away from home and ran across a tall vase labeled as Murano for \$65. Something jogged his memory but he couldn’t make a connection so he took a quick shot with his cell and emailed me that night when he returned home. Well I about fell over because the Murano vase was in fact the twin to the Mardi Gras 17” vase in the colors book. I advised him that it would be in his best interest to return in the morning ASAP. So he hit the road at 6:00 a.m. the next day for another four hours return trip and the vase was still there. He did rather well with it later that summer.

I will use several examples of what can be found if a little time is spent on education using on-line sites. The first examples are the Custard pieces pictured. Both pieces were purchased within the

past two years - not years ago when information was scarce. Both pieces came from large shows (mostly glass) with over 1,000+ dealers attending, both pieces were found hours after the shows opened and were passed up by hundreds of people who walked past them and both the tankard and large cologne were purchased at a mere fraction of book value. Now as a rule custard prices range from \$25 up to \$350 for better pieces, however the exceptions are stained pink or blue custard (note: not the common Nutmeg brown stain that was used for years) in either Grape Arbor or Grape & Cable patterns. These were produced for a very brief period at the end of custard production prior to the molds being moved to Northwood’s Carnival glass line. Both pieces carry a very substantial BV (four figures) and they are out there waiting to be found today.



Another example is the Imperial Glass Pansy Nappy pictured. Again Carnival prices vary all over the place and are not only dependent on pattern, but also quality of iridescence and color of the glass base. In this case the base glass color was Imperial Blue and while the price of a Pansy nappy usually runs less than \$25 the nappy in Imperial Blue has a four figure BV and sells very close to book.



Don’t be afraid to venture into European glass either, especially the Scandinavian companies of Kosta and Orrefors. Scandinavian glass is a bit different from American production primarily because value is established depending on the designer and date code of the piece. Most Kosta and Orrefors pieces carry three means of identification - a signature of the designer; the signature of the manufacturer and the numerical date code when manufactured. Although this sounds confusing it’s actually an efficient system to ID the majority of production items from the turn of the century up to present times. Deciphering tables may be found on-line or by posting a question to the European Glass Board which I have

## What Have You Left Behind? - continued

outlined in the following links section. Pictured are two Kosta Dark Magic vases from the mid-1950s, the larger one (16" in height, 14 ½ lbs. Weight) is a Kosta 627 which was an exception to the rule since it was not listed in the manufacturer's registry, but was tracked to a London glass trade show in the Winter of 1957. Numerous 1930s to 1950s Kosta and Orrefors pieces carry very substantial values that will rival the top tier values of scarce American elegant glass of the same time period.



The last example is a Dugan crackle stretch vase with a Dancing Maiden decoration. While the majority of stretch is frankly inexpensive (under \$35 for the vast majority of items), decorated crackle stretch vases such as this push \$500. So even within inexpensive stretch glass there is value for the better pieces.



Finally the last piece was purchased very recently, the day after Christmas, 2008. I was in a consignment shop and from 20 feet away I spotted a slightly familiar form, but I thought it was a pottery urn because it was gold and silver. When I picked it up I recognized what remained of a pattern, covered by layers of paint including the interior. When turned over I found what I had hoped, it was glass. I took it home and spent ten hours cleaning three distinct layers of paint, the first latex and the following two lead based, decades old. The piece had fallen prey to some amateur artists over time resulting in the detail features hidden. What emerged was a Northwood Dancing Ladies Urn Lamp, circa 1915-1916 in Northwood's Luna color, possibly one of the largest glass lighting pieces ever made at 19" in height, 8" diameter with glass 3/8" thick. It just shows what can happen when you have a hunch and take a moment to investigate further.



The following is the list of educational on-line glass sites I have put together. These sites are renowned for the availability of true expertise in their respective specialties. Most have posting areas for IDs where you can upload a photo directly to the site, ask questions and receive accurate responses regarding attributions. Hopefully this will enable those who wish to expand their horizons beyond a single manufacturer to more easily access available information and make your travels to shows, malls and auctions more rewarding.

### **Elegant & Depression Glass Chat Board**

<http://chataboutdg.com/invision/>

In my opinion the best American elegant and depression glass chat and reference site that exists today. The board membership is comprised of several hundred extremely knowledgeable veteran collectors and reference authors who frequent the site daily. There are gallery photo entries for twelve thousand pieces from just about every elegant and depression manufacturer you can think of, plus entries for etch patterns, markings and labels, plus American glass patents. This is an invaluable site for any elegant/depression era collector. The site has a built in FTP where you can upload photos directly from your PC when posting for an ID or further information. This site should meet 99% of your elegant/depression glass inquiry requirements.

### **American Glass - Vintage**

<http://www.justoldglass.org/>

Excellent site for vintage pre-1920 glass as well as elegant/depression glass. The site has a built in FTP where you can upload photos directly from your PC when posting for an ID or further information.

### **Carnival Glass**

<http://www.ddoty.com/>

### **Stretch Glass**

<http://www.shetlarglass.com/stretchglass/SGopenpage.htm>

### **Cut Glass-American**

<http://abpglass.com/>

## What Have You Left Behind? - continued

**Ruby Stained EAPG Glass (Including Free Reference Books)**  
<http://www.rubystainmuseum.com/references.html>

### **European Glass Chat Board**

<http://www.glassmessages.com/index.php?>

Like its American counterpart the European Glass Board is the best of its type for European glass from England, Germany, Italy, Bohemia, France, Scotland, etc. There are separate boards within the board that deal specifically with Italian Murano and Scandinavian glass. As with the American Chat Board, the site has a built in FTP where you can upload photos directly from your PC when posting for an ID or further information. This site handles European glass from as far back as the 1600's until the present day and should meet 95% of your requirements.

**European Glass General Manufacturers (check out the photo library)**

[www.great-glass.co.uk/](http://www.great-glass.co.uk/)

**Loetz, Rindskopf, Kralik, Pallme-Konig Art Glass**

<http://www.loetz.com/>

**European Glass (Multiple Manufacturers)**

<http://www.pressglas-pavillon.de/>

<http://www.black-poppy.co.uk>

If you have questions or additional information, Ken can be reached at [knicol@columbus.rr.com](mailto:knicol@columbus.rr.com).

## CONVENTION 2009 JUNE 24 – 28, 2009

### **From Sharon Miller**

I am excited to announce that Jeannie and Freeman Moore from Texas will be chairing the Mentoring Program for First Time Convention attendees. They have agreed to follow the lead of Ken and Judy Rhodes who have done such an excellent job of making our first time attendees feel comfortable and involved during convention week. Thank you Ken and Judy for making the Mentor Program a success! I am sure that those of you who have been mentors will continue to help Jeannie and Freeman when asked.



Volunteers are such an important part of a successful convention. The Convention Committee is still hoping that you will volunteer to host one of the Friday night banquet tables, display a mini collection of your Cambridge cuttings including Near Cut or etchings, or present a program about your favorite Cambridge collectible.

Volunteering to donate a piece of glass to the mini auction to be held during the Friday night banquet is another way you can support the convention and help to promote our wonderful museum. You can bring your donation to the auction in March or with you to the convention.

Finally we have two wonderful Bed & Breakfast establishments in the Cambridge area if you would be interested in those accommodations during Convention.

Colonel Taylor Inn  
633 Upland Road, Cambridge  
740-432-7802

Friendship House  
62 West Main Street, New Concord  
740-826-7397

A listing of the area motels is on page 25 of this Crystal Ball. Make your plans and book your accommodations early.



Please let me hear from you as a volunteer for the 2009 Convention at [s.miller@cebridge.net](mailto:s.miller@cebridge.net) or a note to Sharon Miller, 55741 Pilck Street, Pleasant City, OH 43772.



# ebay<sup>®</sup> Report

by Larry Everett

This report is provided to keep members up with what's happening on the world's largest Internet Auction site. It is not meant as an educational tool, nor as a pricing guide, and we cannot guarantee the accuracy of listings herein.

Greetings from eBay land! My New Year's wish to you; "Spectacular finds at reasonable prices"! Please forward interesting news to me at: [heartlamps@sbcglobal.net](mailto:heartlamps@sbcglobal.net).

## Rose Point

On 12/28 rare statuesque claret in crystal GE Rose Point sold for \$1,800. Even if you don't collect Rose Point or nudes, you have to admit that this is a spectacular piece! Several pieces of GE Rosepoint 3121 stemware also sold on 12/29, they included: 10oz. water goblets (4) (advertised as cordials) for \$213.50, 3 oz. cocktails (4) \$178.50 and 6 oz. tall sherbets (4) for \$148.94. Rounding out this GE Rose Point collection were 8" salad plates (3900/22) which sold for \$80 for three and a 3500 cream and sugar for \$30.

## Nudes

A very nice frosted champagne nude with Rockwell silver overlay decoration sold for \$455 on 11/21. A hard to find nude ashtray in royal blue top sold for \$430.15 on 12/8. There was also the twin to this piece listed if you desired a pair! On 11/23 an amber covered cigarette box sold for \$512.99. And the pièce de résistance, on 12/21 a stunning, rare amethyst flying lady bowl sold for \$2,136.99. Wow!

## Flower Frogs

On 12/15 a rarely seen 8 3/4" Blue Bell draped lady sold for \$1,348. Looking just as good was a Frosted Lt. Emerald Green draped lady that brought \$44.55 on 12/28.

## Miscellaneous

On 12/28 a footed Windsor Blue shell candy bowl brought \$24.99. A hard to find 8 1/2" crystal caprice crimped top vase sold "Buy it Now" for \$125 on 1/10. A primrose perfume atomizer brought \$79 on 12/15. On 12/21 a 10" Ruby Stained Near Cut bowl, known to collectors as the "spoons" pattern sold for \$404.01. On 12/29 a set of 8 Tally-Ho (1402/100) Royal Blue ice teas brought \$400. A rarely seen Portia pillow vase in Crystal fetched \$407.18. A pair of Charleton decorated Crown Tuscan Nautilus (snail) vases managed \$103.50. And rounding out the report this month was a pair of Charleton decorated Crown Tuscan 2-lite keyhole candlesticks that brought \$76.01 on 12/23.

I recently learned that there is also a Daffodil mafia, who are just as determined as the Rose Point mafia, but slightly fewer in numbers! Until next time, happy shopping!



## WANTED

### Glass Dash Participants

We have several spaces available for glass enthusiasts to set up at the 2009 Glass Dash which will be held Saturday morning, June 27 during the Convention. Dealers are welcome, but really this is also a perfect venue for those who need or want to reduce their collections. As expected, Cambridge glass sells best, but other items are also sold during this event. Just make sure that the other glass items are clearly marked. If you are interested in joining the fun, please contact Larry or Susan Everett by email at [heartlamps@sbcglobal.net](mailto:heartlamps@sbcglobal.net) or give us a call at (937)675-6491.

**By Julie Buffenbarger**

As any Ohio deer hunting widow knows, gun season begins directly after Thanksgiving. My husband, Mr. Outdoorsman, is not an avid collector of anything (or at least he says). He really does not understand my obsessive compulsive behavior when it comes to Cambridge Glass. So as I set the Thanksgiving table, I have thoughtfully come to the realization that deer hunting and Cambridge collecting are really one and the same. He is a hunter of wild turkey, deer, and the prized fish and I am the hunter of Cambridge glass.

Thrilled with a comparison that he could grasp; I made this statement over Thanksgiving dinner. Through his glazed Tryptophanic turkey state he obviously thought I was crazy. So he prepared his litany of arguments of how no comparison could be made between the two. I made my arguments of how they were exactly the same. For all of your benefit, enjoy our lists.

**Comparisons of Deer Hunting and Cambridge Glass Collecting:**

**Don's Deer Hunting Preparation:**

1. Preparing for the Hunt:
  - a. Essentials: Compass, maps, matches, knife, rope, binoculars, first-aid kit, tree-stand safety belt, snack, water, etc.
  - b. Proper Clothing: camouflage pattern that blends with the environment. Tailored clothes for the weather. Wool in cold weather with Under Armour® for wicking away sweat.
  - c. Proper Footwear: Boots keep feet warm and dry, and provide good traction
2. Hunting License: In any state or province you need a big game license to hunt deer.
3. Scent Eliminate Clothes: Hiding human scent is one of the most important factors in successful deer hunting. By following these steps, you can get into and stay in your hunting area without being detected.
4. Physical/Mental Preparation: Skilled hunters scout, monitor deer herds and practice shooting year-round.
  - a. You need to be in proper physical shape to combat the strenuous activities involved and all weather conditions, from hot to below zero temperature. Also, you cannot fully focus on hunting if you are sick, extremely tired or highly stressed.
5. Field Dressing: Proper tools are necessary for processing the deer. A photograph should be taken of the deer. And it's messy and not fun.

**Julie's Cambridge Collecting Preparation:**

1. Preparing for the Hunt:
  - a. Essentials: Directions to auction or antique store/mall, pencil and notepad, chair, Cambridge ID books, glass-packing supplies, snack, Diet Coke, Water, etc.
  - b. Proper Clothing: Shorts, T-Shirt, sunscreen, sunglasses and hat for summer. Wool and cotton layers with Under Armour® underneath, gloves, and blanket for cold weather
  - c. Proper Footwear: Tennis shoes or boots keep my feet comfortable for all day events.
2. Number/Bidder ID card: An absolute necessity at an auction. And a state or province tax ID number, if so inclined.
3. Ebay Name Elimination: Hide trace of name on Ebay to avoid detection. Otherwise everyone knows what and where you are bidding.
4. Physical/Mental Preparation: Skilled glass collectors, scout for glass all year long. They study their glass identification books; monitor glass values through various means and practice bidding and buying at auctions, antique stores/malls, and/or on Ebay year-round.
  - a. Hello.... Can you say Spring Auction, Glass Dash and Convention Week!
5. Cleaning Glass: I do photograph each piece of glass for insurance after cleaning. I catalog the piece for my collection. Let the fun begin... bring on the toothbrush, toothpicks, polish and soft cloths. He obviously has never polished silver.

He certainly was not impressed by my comparisons. But to me they are noteworthy. He now rises from the table for the pre-dessert, after dinner nap which he so “cleverly” believes he has disguised as “watching football” and then adds his last comments. Hunting is also about camaraderie with my family and friends; I enjoyed hunting and fishing with my Dad until he died. And I still hunt with his gun that he handed down to me. We made memories on our hunts; and I remember every big doe, buck, fish and turkey I ever caught. (Of course he does, most of them are hanging on the walls in our den or peering back as photographs in the family album). How can that compare to Cambridge Glass collecting?



# “HAPPY HUNTING” - continued



He begins to slumber (oh, I mean watch football), and I think about his question. It is really all the same. I share a love and a passion with other Cambridge Collectors, including my parents. My hunts began when my parents took me to my first auction as a child, and my desire was re-fired when I purchased my Chantilly sterling footed vase at an auction in Elyria, Ohio some twenty years later. As a collective Cambridge glass family across North America, we email, phone and compare and congratulate each other on our “hunts”. We share in good-fellowship and remember where we found our prized treasures and from whom in our extended Cambridge collecting family they may have been “handed down”. And as for the trophies...we all have them and we all enjoy displaying them! Happy Hunting in 2009

## Don and Julies “Happy Hunting” Trophies



**WASHBURN'S  
SAN ANTONIO SHOW  
AMERICAN GLASS**

**FEB 14, 2009 9:00-5:00**  
**FEB 15, 2009 10:00-4:00**

Live Oak Civic Center  
8101 Pat Booker Rd  
Live Oak (San Antonio), TX 78233

**ADMIT ONE FREE**

**AUTHOR David A Peterson**  
VASELINE GLASS Canary to Contemporary

**SEMINARS** Victorian Vaseline Novelties  
Sat 12:30 Sun 2:15

**SPECIAL GUEST Bettye S James**  
Early American Pattern Glass  
Cake Stands & Serving Pieces

**SEMINARS** Cake Stands & Serving Pieces  
Sat 11:00 Sun 12:45

**2010 Show Feb 13 & 14, 2010**  
For Information Kent Washburn  
8141-B Pat Booker Road # 500, SA, TX 78233  
210-599-0635/WashburnK@aol.com

The Elegant Glass Collectors' study group introduces a new fundraiser in support of the NCC. Inspired by the beautiful Cambridge glass swans, this high quality hand-crafted 22KT gold-plated swan is manufactured by the same domestic company responsible for the popular Baldwin brass Christmas ornaments. This is a beautiful ornament to adorn your holiday tree or mantle, a classy wedding or party favor for your special guests, and a great accent piece to your Cambridge swan collection. Each ornament is carefully packed in its own golden gift box-ready for gift giving or use.

\$25.00 each (+ \$5.00 shipping & handling); quantities are available. To order, please contact Bill Dufft at (610) 777-3869 or [billnvon@aol.com](mailto:billnvon@aol.com).



# Look What We Found-Recent Finds from our Friends of Cambridge...Enjoy



**KEN NICOL** – Apollo compact with Cambridge base. Cambridge Vanity Compact with a Apollo Studios Gold Filigree Top. This piece was made by Apollo Studios of New York, a division of Bernard Rice & Sons & was made in the late 1920s to early 1930s. Apollo items were offered for sale in the prestigious Sak's & Ovington's on Fifth Avenue in New York. The metal tops are signed either Apollo NY or Apollo Made in USA. This one is signed Apollo Made in USA #2979. The base is from a Cambridge Glass Compact. The top is gold filigree with a center portrait of a Victorian couple.

**GLENN & KATHY CORBETT** - We recently bought 93 pieces of Wildflower with gold accents on Ebay and the Mom and daughter that offered them lived in the bay area. Rather than having them all shipped we decided to go and pick them up. The ladies were lovely and explained to us that the set belonged to an aunt from Germany and she had brought them with her when she came to live in America. The Aunt passed away and the set had been in boxes for several years. When we picked them up we left them in the boxes without looking at them. When we got them home we started the process of unwrapping and though dirty from storage they were as they must of been as they left the factory. It was really amazing the gold is 100% and not a scratch to be found. It was really moving to know that this glass was cherished and cared for through the many travels of this woman. The set included all sizes of glasses, a ball pitcher, plates cups and saucers, compotes, relishes cream and sugars. The Niece remembers as a young girl the very special times the set was displayed at her Aunts home. It will now grace our table and we will take charge of keeping it safe for another generation to enjoy.





*Who would have thought...  
Great Ideas!*

**NANCY MISEL** - I can pretty much guarantee the Cambridge Glass folks never imagined their candle holders would one day be used for solar powered garden lights. However, during a week without electricity here in the Dayton area, the solar lights were collected and brought in each evening and placed throughout the house in various versions of azurite, Portia, calla lily and Crown Tuscan holders. Each morning they went back outside to recharge. With animals in the house they were much safer than candles and a perfect fit for all the holders!



**LYNNE AND DON WORMLAND** - The ceiling fixture is a swan bowl that Don and I found in a flea market many years ago when we first started collecting Cambridge. We were so excited to see it on a table for one dollar...then we looked it over closer and saw there was a chunk missing out of the rim. We were heartsick, but decided to take it anyway as a sample. Years went by and the occasion arose that we needed a bathroom ceiling light. We took it to our window and mirror man and he drilled the hole in it. Don filled the "chunk hole" with acrylic and we found the proper electrical parts and lit it up.



## CAMBRIDGE MOTEL INFORMATION NCC Convention - June 24-28, 2009

All of these motels are located in Cambridge at Exit 178, Ohio route 209 off Interstate 70.

**BAYMONT INN CAMBRIDGE**  
State Route 209 South  
(740)439-1505 or 1-877-BAYMONT  
[www.baymontinns.com](http://www.baymontinns.com)

**BEST WESTERN CAMBRIDGE**  
1945 Southgate Parkway  
(740)439-3581 or 1-800-WESTERN  
[www.bestwesterncambridge.com](http://www.bestwesterncambridge.com)

**HAMPTON INN CAMBRIDGE**  
8775 Georgetown Rd  
(740)439-0600 or 1-800-HAMPTON  
[www.cambridge.hamptoninn.com](http://www.cambridge.hamptoninn.com)

**RAMADA CAMBRIDGE**  
2248 Southgate Parkway  
(740)432-7313  
[www.ramada.com](http://www.ramada.com)

**COMFORT INN CAMBRIDGE**  
2327 Southgate Parkway  
(740)435-3200 or 1-800-228-5150  
[www.choicehotels.com](http://www.choicehotels.com)

**DAYS INN CAMBRIDGE**  
2328 Southgate Parkway  
(740)432-5691 or 1-800-432-5691  
[www.daysinncambridge.com](http://www.daysinncambridge.com)

### SPECIAL ANNOUNCEMENT



For your viewing pleasure, the **Museum** will be open on the following days and times during the NCC Benefit Auction weekend.

**Friday, March 6**

10:00 a.m. to 4:00 p.m.

**Saturday, March 7**

Noon to 4:00 p.m.



Jim & Nancy Finley's Thanksgiving Table decorated with Cambridge

## ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt

Hello everyone from frozen Ohio.....not really, it has been pretty mild so far this winter.

I first want to address Ken Filippini's question – “Where are the blue crackle nudes?” For that answer, I was required to go to my reference material and see if they even produced a moonlight blue crackle nude. I went to a copy of the March 15<sup>th</sup>, 1956 price list. On page 12, I find the following. “LADY FIGURE LINE – Made in Crackled” (yes, crackled, not crackle) “(Smoke, Pink, Mandarin Gold, **Moonlight Blue**, Pistachio) (Bowl only is Crackled)” The price list shows three items, the 3011/2 (Goblet), 3011/3 (Sherbet/Saucer Champagne) and 3011/9 (Cocktail). Now the fun part, they were priced at \$30.00 a dozen. This was the same price Cambridge was charging for the same items in Carmen. My how things have changed over time.



OK, now that I know for sure that they made them, WHERE are they? It took a lot of hunting but I think I know where they are all located: 619 North Maple Ave., Ho-Ho-Kus, NJ. -Directions- **From GW Bridge: Route 4 West to Route 17 North about 8 minutes to the second Sheridan Ave. exit, go straight thru 2 lights, make left into driveway adjacent to HHK Gas Station.**

So Ken, I have located them for you. Better rush out and get them. If they are gone by the time you get there, it's not my fault, Helen or some other NCC member has beaten you to the prize.

It would be nice to know if any of our members have a Moonlight Blue Crackled nude in their collection. If you do, drop me a note and I will let the members know. Also sometime in the past (before the 1956 price list) Cambridge produced the Nude stem in Carmen. Another point of reference about these nudes and this time period (1956). It is possible to find the Cocktail with the standard size nude stem (4") and it is also possible to find it with the next size larger nude stem (5") with the same Cocktail bowl on it. We can find no listing for this added Cocktail and can only speculate as to how or why it happened.

This past month, I have been working on a time-line to be added to our MVSG website. Going back through all my notes, photos and Crystal Ball's, it is like a step back in history, a lot of history that many/most of the members today do not know or remember. I know it has reminded me of many things from the first years of NCC that I had forgotten about.

What I thought I would do this month would be to share some of the early photos of the convention and display room. On the cover of Crystal Ball issue #13, it shows a great display of Cambridge glass that was presented at the first convention of the NCC (yes, I was there). If you weren't, all you had to enjoy were some black and white photos in the Crystal Ball. I thought it might be nice to see, in color just what it looked like.



First, I think we should give some ground rules/information. The first convention didn't have a show with it. We held the convention at the same time that Charles Upton held his annual antique show at the Armory in Cambridge. NCC had nothing to do with the show or the display; it was all Charlie Upton's and he bent over backward to make the two things happen without a hitch. The display room was put together out of three or four major collections from the Cambridge area. What a joy to the eye it was. Also remember that this was 1974. Most of these items were new to us. We didn't know things like this were even made. This was before we had all the books printed in color about "our" glass. Before Florence, before Collectors Books and before Shiffer Books. This was the start of the "glass" information age and what a time it was.



So with that said, for the first time in print, on this page and the next, here are some of the color photos from the first glass convention/display. Enjoy.



**ONLY Q. - NO A. - color photos from first glass convention continued**



**Arkansas  
Glasshoppers, Inc.**  
Presents the Twenty-third Annual  
**Depression Era Glass  
SHOW and SALE**  
Depression era patterns & colors, Plus  
Cambridge, Festoria, Heisey, Imperial, Tiffin,  
Pottery and Kitchen Items of the era.  
**Hall of Industry  
State Fairgrounds  
Roosevelt & Howard Streets  
Little Rock, AR**  
**Admission includes FREE PARKING!**  
Saturday, February 28, 2009 - 9 AM - 5 PM  
Sunday, March 1, 2009 - 10 AM - 4 PM  
Admission \$5.00 - Good Both Days  
Glass Identification - Door Prizes & Displays  
GLASS REPAIR EVALUATION by The Glass Mender, Little Rock, AR  
**SHOW INFORMATION: (501) 668-4969**  
Email: [bgmarglass@sbcglobal.net](mailto:bgmarglass@sbcglobal.net)

# Let's Talk Turkey!

By Jim and Nancy Finley

**TIME LINE/HISTORY:** The first mention of the Cambridge turkey is in "China Glass & Lamps" issue of December 1930. The direct quote is: "Symbolic of the many live, quick-selling novelty glassware items to be found in Cambridge displays in the life like semblance of this Turkey - a striking container for candy, nuts and sweetmeats. Finely executed, this Turkey container is a wonderful novelty for Holiday selling. We are prepared to make immediate shipment. Can be had in Gold Krystol, Peach-blo, Emerald, Amber, Willow-blue and Crystal. It is item No. 1222."

In addition to the above article the Turkey is pictured in the 1930-34 catalogue. Phyllis Smith wrote in the November 1987 Crystal Ball that the turkey mold was added to the WWII scrap iron drive in the very early 1940's.

We can deduce that the Cambridge turkey was in production for at least 10 years.

**PHYSICAL DIMENSIONS:** About 9" tall from base to top of head, width of tail 6 3/4"-7", circumference of base 17", has 17 feathers on tail.

**DESCRIPTION:** (1) has no feather details. (2) no cross hatch on base. (3) underside of base appears to be a leaf covered mound of dirt. (4) the back has a sparse pattern of foliage with little leaf detail and design. (5) the Cambridge turkey slants slightly (back to front).

**COLORS:** In addition to the colors mentioned above, the company added: Royal Blue, Bluebell, Moonlight blue and frosted. There are also Charlton decorated turkeys. Other colors in production during the same time that the turkey was produced were Carmen, Ebony, Forest Green and Crown Tuscan. As collectors, we have no idea why the turkeys were not produced in these other colors too.

**TURKEYS BY OTHER COMPANIES:** US Glass made a turkey that is very similar to the Cambridge turkey. It is slightly larger, has a cross hatch on the base and has feather detail. It has been suggested by Lynn Welker that Cambridge was inspired by this turkey to produce the Cambridge candy box.

Smith Glass is the other company that makes a turkey. The Smith turkey is in production today and retails for \$50.00 to \$100.00 (the Cambridge turkey commands a much higher price tag!). The Smith turkey is smaller than the Cambridge one, has feather details and has pebbles on the base. The Smith turkey is being sold by Williams-Sonoma in crystal and sage green. Smith also supplies Martha Stewart in "Martha by Mail" in an opaque green and milk glass. Smith Glass sells (for themselves) crystal and amber.

The L.G. Wright turkey and a Czechoslovakian import are similar with feather detail and a waffle base.

**IN CONCLUSION:** The Cambridge Glass collector will be able to identify the Cambridge turkey by remembering these

things: no feather detail on the tail and no cross hatch or waffling on the base. Happy hunting! We hope the pictures help.



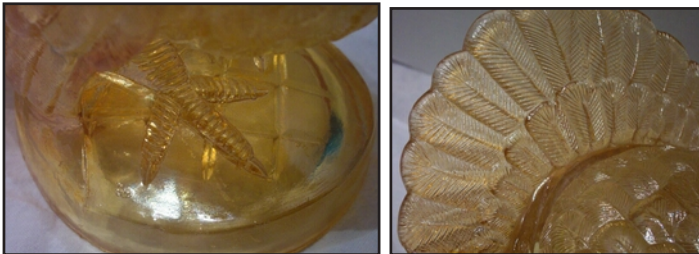
Comparison of turkey sizes by different manufacturers.  
l-r Cambridge, US Glass and Smith.



## Let's Talk Turkey! - continued



Jim & Nancy Finley with their Turkey collection



US Glass turkey base and feather detail on tail



Cambridge turkey tail - no feather detail



## Dates to Remember

### NCC Events

2009 NCC Auction  
Saturday, March 7, 2009



2009 Convention  
June 24-28, 2009

*If you know about any upcoming glass shows or other glass events, please pass the word on to us at least six to eight weeks before the show dates. These listings are free of charge.*

### Glass Shows

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**February 28, 2009**

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E-mail: kayswede@msn.com

**February 28-March 1, 2009**

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E-mail: bgmarglass@sbcglobal.net

**March 7-8, 2009**

Garden State Depression Glass Show & Sale  
Edison, NJ  
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Email: thelegantable@verizon.net

**March 14-15, 2009**

Metroplex Depression & Elegant Glass Show  
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**March 21-22, 2009**

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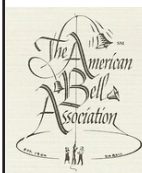
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