



Cambridge Crystal Ball

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to encourage and report the discovery of the elegant and boundless product of the
Cambridge Glass Company of Cambridge, Ohio

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See Crystal Ball photos on-line, in full color at www.crystalballphotos.org (password on page 5)

Figural Flower Frogs (part 1)

by Shelley Cole Citron

In February of 2003, Barbara Burke, Bob Robinson, Alex Citron and I presented a program on Cambridge Flower Frogs for the Cambridge Triangles Study Group. The Crystal Ball has already printed Bob Robinson's article on Flower Blocks so I have been enlisted to present an article on the Figural Flower Frogs. In preparing for this presentation I referred to back issues of the Crystal Ball as well as using other resources on the internet and speaking with people who have been collecting for years. Much has been written about flower frogs over the years. I basically culled that information and brought it into one place. My thanks to Bill Smith, Mark Nye, Georgia Otten and Sue and David Rankin for their research and contributions to the Crystal Ball over the years. The one area where much new information is available is in the area of reproductions.

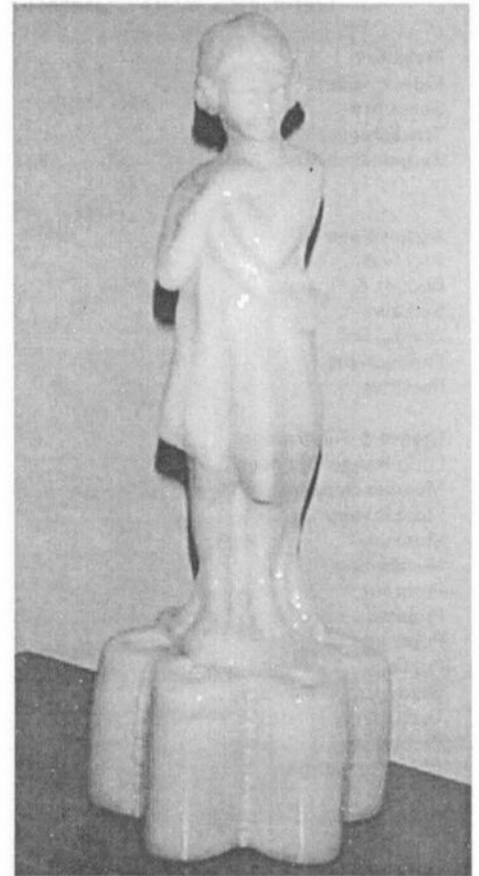
First, let's look at the human figurals. Listed below are the

various frogs along with the base type and item number when known. There are three types of bases that fairly well represent the evolution of the different shapes used over the years. The Type 1, or fancy scalloped base being the oldest used on some of the Rose Ladies and 13" Draped Ladies; the Type 2, or plain round base being used most extensively and the Type 3, or ribbed base being used only at the end of production. In the early years, Draped Ladies and Two Kids were also available with an oval base. The Geisha Flower Frogs had a two-part base which will be discussed in more detail later. I've also indicated when each flower frog appears in various catalogues. This should give a good indication of production dates for the various styles.

Types of Human Figural Flower Frogs

Rose Lady, 9.5", Item #512
Type 1 Base (6 holes in base)
no known catalogue references

Rose Lady, 8.5", Item #512
Type 2 Base (10 holes in base)
1927-1929 Catalogue Reprint, p. 3
continued on page 5



13" Ivory Draped Lady
on a Type 1 Base

See the all-new
Ebay Report
on page 13

Also in this issue...
Hellmers' Forest Green
...
August Quarterly Meeting

National Cambridge Collectors, Inc.

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Please notify us immediately of any address change.

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Cambridge Crystal Ball

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Includes FREE listing on NCC website

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Ad copy may be sent by regular mail, along with your check, to our PO Box. Copy sent this way must arrive at our PO Box by the 1st of the month preceding publication.

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Ad copy by e-mail: 10th of preceding month
Ad copy by regular mail: 1st of preceding month
Articles, study group reports, etc: 10th of preceding month

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Features available only to NCC Members include:
Reprints of Research Articles
Minutes of Board Meetings

User name: NCC Password: TriangleC



President's Message:

Cambridge Nation

In the time that I have had the honor to be on the Board of Directors, I have had the chance to meet a lot of great people who collect Cambridge Glass. It truly is one of my favorite things about being a member of NCC.

In my July President's Message I introduced you to several special people in a column called "Names to Know" and promised to share more ... so here goes. Thanks for all the nice feedback that column got and I'll answer the questions I've received about this being a "transition year."

At the Board meeting in June, I accepted the Board's nomination/election as President again. I am honored that this is now my eighth year in this position. But also at that time, I declared definitively that this is my LAST year. Although the positive feedback has been great, the membership will always benefit from fresh voices and I welcome my return to the most distinguished position of "member."

However, before I do, I want to continue my tour around our Cambridge Nation ... because we truly are a national organization with members in nearly every state and Japan. While our Museum has taken on a lot of focus in the last few years, it is just one part of our collectors' organization. We are all about PEOPLE, people sharing a passion ... all across our great country (and beyond)!

This month, I'm going to begin in Colorado. When I think of all the places we've visited, the mere mention of "Colorado" brings a smile to my face.

I think of, at a minimum, Tom, Don, Tom, Mike, Karen and Paul. Tom McLean and Don Spencer quite quickly became among our most cherished friends in NCC Land. As we began to realize just how "national" NCC was,

it seemed like Tom and Don were our tour guides. They introduced us to Mike and Tom, and a couple of other favorites I'll get to ... RaNae and Dennis (in a subsequent column!).

At the risk of dating us all, Tom and Don used to be dealers at the NCC show when it was at the Shenandoah. Since Cindy and I attended our first show in 1987, we're not sure if we met them in that "life" or was it as just regular "attendees" at a Convention. Regardless, from the moment we met them, it was like "instant pals" ... you know that feeling? You can just chum around and say silly things to each other. "Fast friends," that's another way of looking at it.

Friendships pay out in so many different ways. Right after "The Flood of 1998", the Rocky Mountain Club invited Cindy and me out to their show. The outpouring of support that NCC received from our Mountain region friends and members was unbelievable. We set up a club table at their show and sold an amazing amount of books and our new promotion, Scottie Dogs. Over \$3,000 was raised. I believe that is still a record in the annals of NCC regional promotions.

It was at this show that we were afforded the chance to see Tom and Don's collection. It was one of the most wonderful tributes we'd ever seen to Cambridge Glass and has guided our collection and displays ever since. But importantly, they also introduced us to core Colorado members, Mike Horine and Tom Cotter.

I first heard Tom's name mentioned by Phyllis Smith. She was very fond of him and vice versa. Tom is a unique combination of being soft-spoken, but hilariously funny. Look in the dictionary under "dry wit" and there's a good chance you'll see Tom's

picture. Tom had also been very friendly with top national dealer Lori Kitchen (from Toledo, but she journeyed all the way to Denver to sell) and we were pleased to join Lori and Tom for dinner.

Then, there's Mike Horine. Our whole hallway upstairs owes its display focus to Mike. At each Rocky Mountain Show (a very balanced DG and Elegant Show), the local club sets up an educational display. This particular year, Mike led the charge and coordinated among area members ... Cambridge Etchings. It was their tribute to our Miami Valley Group's new Etchings Book, Vol. One.

This display remains to this date, as an impressive a display (and well labeled) that we have ever seen ... intricate, lovingly set-up, smartly displayed, and highly educational. Try as we might in White Plains, we've never done it as well (come close, maybe!). Mike was the brains behind the etchings display and sparked Cindy to start building an "etchings collection." We now are seeking at least one illustration of each etch made by Cambridge. It's an incredibly fun collection to build and one with marvelous rewards for the spirit of the hunt.

And finally, the Fuscick's. Karen and Paul are among the sweetest, most unassuming collectors we ever met. Their quiet shyness (at least Paul's) belies a burning passion and joy of collecting. They now possess most of our Caprice Colors collection, and the joy that we saw in their eyes at adding to their Cambridge collection was as heartfelt as we've ever seen.

Well, one whole column on the Cambridge Nation, and I've only covered one state! More to come!

The Cambridge Colors: Forest Green

by Les Hansen

Forest Green is the final color to be discussed of the six colors developed by Henry Hellmers during his employment by the Cambridge Glass Company from 1930 to 1932. The *Colors in Cambridge Glass* book indicates that Forest Green was introduced in September 1931. The *Colors* book further states, "It is a soft, cool, dark shade of transparent green that tends toward yellow." Furthermore, "Forest Green is often confused with the dark Emerald color [Late Dark Emerald] of the later period of production." Although both colors are deep transparent green, generally speaking, Forest Green leans somewhat more toward yellow than does Late Dark Emerald.

The primary source of information for this series of articles has been *Henry T. Hellmers' Batch Book of Glass Formulae* that was published in 2002 by J. W. Courter, Kevil, KY, who became a personal friend of Hellmers. Formulas in the Hellmers batch book for Forest Green and another transparent green, Light Emerald, are dated 9/1/1932. Earlier and later formulas exist for both of these transparent green colors in the Hellmers batch book, as well as in other batch books that have surfaced; however, the formulas differ only slightly from these 1932 formulas. Once again, this demonstrates that more than one formula was used through time for Cambridge colors. Availability and cost of materials, as well as new knowledge on materials, likely determined what ingredients were used at any point in time to produce a particular color of glass.

Light Emerald, of course, was introduced in the early 1920s, long

before Henry Hellmers was employed by the Cambridge Glass Company, and it remained in production during Hellmers' tenure at Cambridge and well into the 1940s. The ingredients for the two formulas are (units are pounds except as noted):

	Forest Green	Light Emerald
Sand	800	850
Soda	340	330
Feldspar	100	100
Lime	80	42
Nitrate	50	50
Lead	40	36
Borax	40	—
Arsenic	10	10
Bichromate	3	—
Iron Oxide	2	—
Copper Oxide	1	13 oz
Uranium	—	43 oz

Many of these ingredients have been reviewed in past articles. Sand is the base material for all glass, and soda and lime add fluidity to molten glass. Feldspar is a source of alumina, which improves the durability of glass. Nitrate (sodium nitrate) accelerates the melting of glass in a batch. Lead acts as a flux in glass melting and, of course, increases the density (weight) of glass. Arsenic is important to remove seeds (bubbles) in glass. These seven ingredients are common to both formulas in remarkably similar amounts.

Bichromate (in the form of potassium dichromate), iron oxide, and copper oxide are the colorants in Forest Green. All three of these colorants are metallic oxides, and borax is a solvent for metallic oxides, which explains the 10 lbs of borax in the formula for Forest Green. The book, *Modern Glass Practice* by Scholes and Greene, indicates that bichromate is a source of chromium, which is a powerful colorant that imparts an intense green color to glass (there was only 3 lbs of bichromate in the

formula). Iron oxide (only 2 lbs in the formula), when melted with arsenic, gives a yellow-green color to glass, and copper oxide (only 1 lb in the Forest Green formula) produces a greenish-blue color. The colorants in this formula for Forest Green totaled only 6 lbs in the 1466-pound batch of Forest Green, which is only 0.4% of the weight of the formula.

The colorants for the 1421.5-lb formula for Light Emerald were only 13 ounces of copper oxide (a greenish-blue colorant for both Forest Green and Light Emerald) and 43 ounces (2 lbs, 11 ounces) of uranium. Uranium produces a strong yellow in glass that counterbalanced the blue influence of copper oxide. The result was a light, sparkly green. Uranium is an interesting colorant for glass, and this ingredient will be the topic of a future article on colors of Cambridge glass (Primrose, Jade, Ivory, Topaz, Gold Krystol, and Pistachio all contain uranium).

Based on its availability to glass collectors today, Forest Green was a popular seller by the Cambridge Glass Company when the glass was manufactured. However, unless etched, Forest Green items usually don't command the prices today of the other four transparent colors (Carmen, Royal Blue, Amethyst, and Heatherbloom) developed by Henry Hellmers. Crown Tuscan, the opaque pink developed by Hellmers, was likely the top-selling colored glass produced by the Cambridge Glass Company. Crown Tuscan items with gold encrustations or enamel decorations do tremendous damage to the personal finances of serious glass collectors today. The popularity of all six of these colors demonstrates the impact that Henry Hellmers had on the success of the Cambridge Glass Company.

Research & History:

Figural Flower Frogs

continued from page 1

Draped Lady, 13.5", Item #513

Type 1 Base (6 holes in base)
1927-1929 Catalogue Reprint, page 3

Draped Lady, 12.5", Item #513

Type 2 Base (12 holes in base)
1927-1929 Catalogue Reprint, page 63
1930-1934 Catalogue Reprint, pages 49, 67
1940 Catalogue Reprint, page 409

Draped Lady, 8.5", Item #518

Type 2 Base (10 holes in base)
1927-1929 Catalogue Reprint, page 3
1930-1934 Catalogue Reprint, pages 49, 66, 68- 71,
33-30

1940 Catalogue Reprint, pages 265, 409, 441
1949-1953 Catalogue Reprint, page 17

Draped Lady 8.5", Item #518

Type 3 Base (10 holes in base)
1956-1958 Catalogue Reprint, page 59

Draped Lady, 8.5", Item #849

Oval Base (6 holes in base)
1930-1934 Catalogue Reprint, pages 49, 64, 68, 70

Geisha, One Bun, 11", Item #523 (6 holes in base)

1927-1929 Catalogue Reprint, page 3

Geisha, Two Bun, 11", Item #522 (6 holes in base)

1927-1929 Catalogue Reprint, page 3

Mandolin Lady, 8.5 to 9", Item #1108

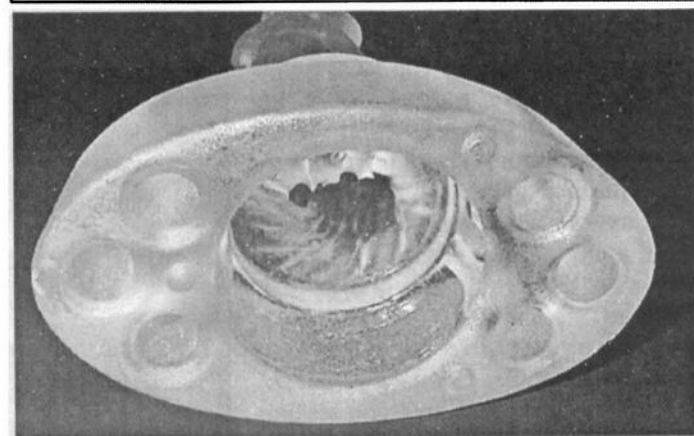
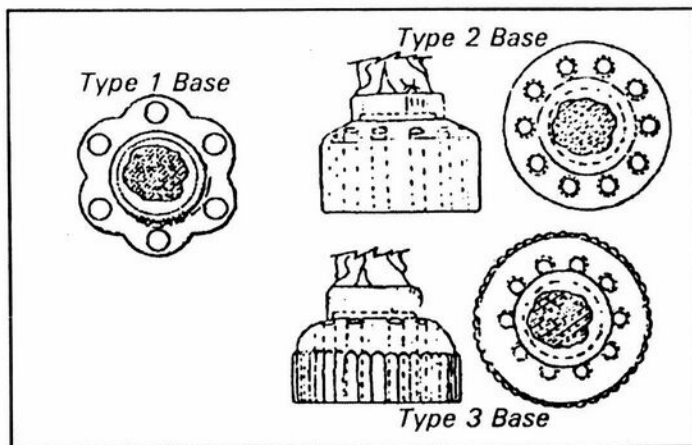
Type 2 Base (10 holes in base)
1927-1929 Catalogue Reprint, page 59

Two Kid, 9", Item #509 - Type 2 Base (10 holes)

1930-1934 Catalogue Reprint, page 49
1940 Catalogue Reprint, page 455

Two Kid, 9", Item #848 - Oval Base (6 holes)

1927-1929 Catalogue Reprint, page 37



Bashful Charlotte, 11", Item #1115

Type 2 Base (12 holes in base)
1927-1929 Catalogue Reprint, page 59
1930-1934 Catalogue Reprint, pages 49, 65 - 71
1940 Catalogue Reprint, page 409

Bashful Charlotte, 6", Item #1114

Type 2 Base (6 holes in base)
1927-1929 Catalogue Reprint, page 59
1930-1934 Catalogue Reprint, pages 49, 66, 71
1940 Catalogue Reprint, page 409
1949-1953 Catalogue Reprint, page 17
1956-1958 Catalogue Reprint, page 59

Melon Boy, Type 2 Base

no known catalogue references
*Matching Candlestick appears in the
1930-1934 Catalogue Reprint, page 31-8*

*Photos on-line in full color at,
www.crystalballphotos.org
password: decagon*

Next month... Part II, The Patents & Designs

Ivory Discovered in Connecticut

NCC's Book Table & Glass Display at Southington Glass Show

by Ken Filippini

In August at the While Plains Glass Show, the NCC display was Black Cambridge pieces decorated with gold. The display was so beautiful and expressive of what Cambridge Glass was capable of, that I wasn't sure that we could ever top that display. On October 4th and 5th at the Southington Depression Glass Show, I found out how wrong I could be.

This year's display at the NCC sales table was Ivory pieces, with an assortment of dazzling decorations and gold accents. Thanks to Rick & Cindy Jones, this may have been the most spectacular display I have ever seen, and from the reaction of those who saw it, I was not alone in that opinion. Displays like this are certainly responsible for continued enthusiasm about Cambridge Glass, and go a long way in building lasting relationships with glass collectors.

Some of the Ivory items on display were:

- #278 vase with blue willow
- 10 ½" plate with blue willow
- 9 ½" flip bowl with blue willow
- Special Article #91 10" stick vases: one with black decoration and enamel white daisy, another with orange and blue enameled decoration and gold accents
- Special Article #96 ½ lb. covered candy with Martha & George Washington
- 11" shallow bowl with Dresden decoration
- #512 Rose Lady flower center with enameled flowers & silver band on the base

- #225 candlesticks, etched #705 enameled
- 8 ½" perfume atomizer with enameled basket
- Special Article #83 vase black enameled daisy decoration
- Perfume atomizer gold encrusted butterfly and #710 in gold

- #447 mayo iridized & enameled
- #107 22oz covered milk pitcher gold band & blue enameled trim

After that list it is hard to believe that there were many other incredible items too numerous to mention.

Continued on page 20



The NCC Book Sales Table in Southington, CT



Fabulous Cambridge Ivory on display in Southington

**The National Museum of Cambridge Glass
is currently closed for the season.**

See you in April!

People & Places:

Cambridge Glass at the San Antonio Show

Jeannie & Freeman Moore Spread the Word... Again

The National Cambridge Collectors were well represented at Washburn's San Antonio American Glass Show September 13-14, as Jeannie and Freeman Moore of Flower Mound, TX, were responsible for both a wonderful display of Cambridge glassware and a booth for the NCC.

Jeannie and Freeman once again staffed a booth, providing membership information and selling a variety of books and publications on Cambridge Glass. The NCC table was easy to find as people wandered throughout the show. The Moores were able to answer a variety of questions and managed to get a few books sold as well. Many thanks to Mark Nye for having some back issues of the Crystal Ball available as give aways.

Freeman and Jeannie were also able to set up a wonderful display of Cambridge Mount Vernon, focusing on a variety of pieces and colors. Next spring, the major display at the show will be Jim and Nancy Finley's Cambridge swans. It's always worth the trip to San Antonio.



Freeman & Jeannie Moore's display of Cambridge Mt. Vernon at Washburn's San Antonio Show in September.

Send in a picture of your Thanksgiving table, featuring Cambridge Glass, and we'll publish it here and on the Crystal Ball website!



E-mail pictures to NCCcrystalball@aol.com

Events:

November 8, 2003 NCC Quarterly Meeting & Educational Program

at Theo's Restaurant on
Wheeling Avenue in
downtown Cambridge

6:00 pm - Cocktails & Dinner
7:00 pm - Quarterly Meeting
followed by Educational Program
on reproductions & reissues

*If you know about any up-
coming 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.*

Mark your Calendar NOW for 2004

- > Quarterly Meeting
Friday, March 5th
- > NCC Auction
Saturday, March 6th
- > NCC Convention
Thursday, June 24 thru
Saturday, June 26



Upcoming Glass Shows

November 8-9:
Hudson Valley Glass Club Show
Millbrook, NY
Call (845) 473-3898

November 8-9:
Old Dominion Glass Show
NOVA Community College
Annandale, VA
Call (703) 641-9637

November 8-9:
Oklahoma D.G. Show
Tulsa Convention Center
Tulsa, OK
Call (918) 744-8020

November 14-15:
North Jersey D.G. Show
Allendale, NJ
Call (973) 423-1324

November 21-22:
Eastern States China, Pottery &
Dinnerware Show
Laurence Harbor, NJ
Call (732) 225-1468

November 28-29:
Lehigh Valley Glass Show
at Merchants Square
Allentown, PA
Call (610) 767-1405
E-mail: lvdess@yahoo.com

February 28-29, 2004:
Arkansas Glasshoppers Show
Little Rock, AR
Call (501) 375-0435
E-mail: esthermitchell@msn.com

South Florida Depression Glass Club 30th Annual Show & Sale

*Glass Repair
Snack Bar
Door Prizes*

*American Elegant & Depression Glass,
Dinnerware & Pottery*

February 7 & 8, 2004
War Memorial Auditorium
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Ft. Lauderdale, FL

....Special Guests....
Gene and Cathy Florence
well-known authors of
many books on
Depression-Era Glassware

Saturday 10 am - 5 pm
Sunday 10 am - 4 pm
Admission \$5.00
(50 cents off with this ad)

Directions: I-95 to Sunrise Blvd.
East; turn south on US 1 for two
blocks.

Information:
305-884-0335
fboches@cheshirecatantiques.com

Study Groups:

The NCC has several study groups; these are the groups currently active and holding regular meetings. Listed below is contact information for these study groups.

If there is no study group in your area and you are interested in starting or joining a new study group, please contact the Crystal Ball or call NCC Study Group Advisor Ken Filippini at (201) 670-0990.

#13 - Miami Valley Study Club

Miami Valley area, Ohio
Larry Everett
db0098@dragonbbs.com
(937) 675-6491

#14 - The Cambridge Cordials

Cambridge, Ohio
Lorraine Weinman
blweinman@hotmail.com
(330) 966-9376

#15 - North Texas Cambridge Study Group

Dallas area, Texas
Scott Pierce
scottpierce1@msn.com
(817) 427-9510

#16 - Elegant Glass Collectors

PA & NJ
Bill Dufft
billnvon@aol.com

#17 - The Columbus Wildflowers

Columbus, Ohio
Barbara Wyrick
bwyr@ee.net
(614) 291-0361

#18 - The Cambridge Triangles

VA, MD, DC
Alex Citron
NCCcrystalball@aol.com
(434) 296-2531

#19 - NE Ohio Cambridge Collectors

Akron-Canton area, OH
Hilda Pfouts
pfoutshi@aol.com

#20 - South Florida Study Group

Miami, FL
Linda Gilbert
rosepointbabe@aol.com

Study Group #13 Miami Valley Study Club

The meeting of September 5, 2003 was called to order at 4:15 by the president, Larry Everett. There were 26 members present: Bev and Will Acord, Larry and Susan Everett, Nathan and Marjorie Farlow, Ernest and Diane Gary, Ron and Norma Hufford, Nancy Misel, Mac and Georgia Otten, Dave Rankin, David Ray, Ken and Judy Rhoads, Fred Schaefer, George and Beverly Stamper, John and Helen Wilt, Frank and Vicki Wollenhaupt.

Ron Hufford made a motion to dispense with reading of the minutes. It was seconded by Frank Wollenhaupt Motion carried.

No treasurer's report. There was no old business.

New Business: The monthly meetings will be held at the Huber Heights Library as usual. David Ray reported the Nov. quarterly meeting will be on reproductions, given by Frank Wollenhaupt and Les Hanson. Ideas for new programs for the coming year were discussed. The October meeting will be place settings. Everyone is to bring a place setting.

Frank Wollenhaupt's proposed amendment to the By-laws will be voted on at the November Quarterly meeting.

Frank Wollenhaupt moved to adjourn the meeting. David Rankin seconded. Motion carried.

SHOW AND TELL:

9" top hat with Chantilly etch
#1108 green mandolin lady, head turned
#676 11 1/2" bowl
#2508 Nearcut triangle-shape candy dish with handle
#3400 11" green keyhole handle sandwich plate with Gloria etch

W111 5" milk glass bon bon with Charlton décor & label
#2354 10" Lt. Emerald vase early wildflower etch
#274 10" Peach-Blo vase with 523 chrysanthemum etch
#355/42 12" covered urn/gold encrusted Rosepoint
#1066/4 5 1/2" blown candy/Chantilly etch
Decalware center handled 10" tray (Tiffin)
Puff box and cover, 4", Wetherford, emerald
Rose Lady flower frog 8 1/2" Lt. Emerald
Ebony 12 1/4" Decagon bowl, etching #739
5 1/4" ivory/gold trim comport/special article #64
Carmen ivy ball/nude stem
One-bun Asian Lady (geisha)/crystal
Nearcut fish tankard
Pristine 5" footed ivy ball/ Firenze etch.

The next meeting will be Tuesday, October 14, 2003 at the Huber Heights Public Library.

Respectfully submitted,
Norma Hufford

Study Group #15 North Texas Cambridge Study Group

August 30, 2003

The first of September is Labor Day, but it's also the date of the Metroplex Glass Show. It seemed obvious – most of us would be attending the show, so why not get together for a short meeting over lunch? We did just that – about a dozen Cambridge glass collectors met for lunch at the Olive Garden in Grapevine Texas.

This was not a formal meeting, but gave everyone a chance to chat since our last meeting in May. We enjoyed

Study Groups:

North Texas (cont'd)

good food while talking about our finds from the show. Most of the "show and tell" items were left out in the cars. One of the interesting pieces was a test etching plate. It had markings with different times used to produce the results. We learned that 2 minutes seemed to produce the best results for etching. Other items shown were an amber wild rose punch cup and a 3500 ram's head candy dish with cutting. We concluded with plans for the next meeting. We have accepted the gracious invitation to have the September 28 meeting at the home of Bob and Myrna Garrison. We'll discuss some Imperial / Cambridge history and also plan our schedule for the next meetings.

September 28, 2003

Our September meeting was held in Arlington, Texas. Myrna and Bob Garrison were gracious enough to allow some Cambridge glass collectors to enter their house. In case you don't know, the Garrison's have written numerous books on Imperial, especially Candlewick.

Scott Pierce called the meeting to order. The first order of business was a request to replenish the postage fund. The second topic was our meeting schedule. Our October meeting will be earlier than usual – it will be held at Applebee's in Waxahachie, TX on Saturday, October 11; in conjunction with the "Age of Elegance" show. Jeannie and Freeman Moore will be representing NCC with an information table. Volunteers are welcome. We'll have our December 6 meeting at the Pierce's, including a \$20 gift exchange-and-steal. Everyone should bring their favorite stem. We'll start 2004 at the Moore household on January 25 where we'll learn about Georgian tumblers (Cambridge and others).

The Garrison's started the discussion with some history about Imperial Glass Corporation. Imperial began in 1901, with first manufacturing in 1904. Imperial was sold to Lenox in 1972, and closed for good in 1984. The factory was razed in 1995. We looked at some Imperial notes describing possible modification to the Cambridge Square line for use by Imperial. Some of us mentioned examples of "Cambridge by Imperial" pieces. Myrna showed us an Imperial special order item – Bride and Groom 3121 tall sherbets, gold trim, with Imperial label.

Our show-and-tell was heavy on cream and sugars. The Pierce's brought several sets: Heisey Empress yellow set, Cambridge Pristine (with label), Fostoria FairFax red, New Martinsville amber with tray, and an unknown crystal set. We also had a 3500/71 crystal 3-part relish with center handle in amber, Crown Tuscan 6" shell plate with Charleton decoration, 3 #3025 stems with cutting, apple blossom 3400/54 coffee cup with gold and enamel highlights, and a 3400/50 4-toed square amber coffee cup.

We concluded the meeting by enjoying the snacks provided by Ruth Leonhardt while exploring "the house of Imperial."

Submitted by Freeman Moore

Study Group #17 The Columbus Wildflowers

On Thursday, October 2, 2003, the Wildflowers met at the home of Barbara Wyrick at 7:00 pm. Refreshments of a Chicken Club Ring, relish tray, and key lime and pecan pies were served.

In the absence of our President, the meeting was called to order by Barbara Wyrick. Since last month was our Potluck Picnic after the summer break at the home of Bill and

JoAnne Lyle, we really did not have any Old or New Business, other than to go over the schedule for the next few study group meetings. Our schedule is as follows: in November our study group will try to attend the NCC Quarterly Meeting in Cambridge, on December 4th we will have our annual Christmas Potluck Dinner and Gift Exchange at the home of Rose MacConkey. On January 8th the meeting will be at the home of Linda Roberts – topic to be determined; and on February 5th David Ray will host the meeting with a program on "Tiny Stuff."

Since it is nearing Halloween, our program was "Trick or Treat" and everyone was asked to bring items they purchased thinking they were Cambridge but got tricked on, or items they felt were real treats. Barbara showed several sets of items consisting of a trick and a treat.

Trick: Milkglass Georgian 9 oz. Tumbler purchased before she realized that only the Cambridge Georgian had the 4 sided diamond.

Treat: a Cambridge bluebell Georgian tumbler.

Trick: a #3400 three part Covered Candy in Cobalt Blue with an intense Lotus floral etch on top that was later found to be made by Summit Art Glass.

Treat: the same Cambridge Covered Candy in Amethyst with a very unusual gold filigree around it.

Trick: a Perfume purchased as Cambridge Primrose with a gold silkscreen design, later found to be made by Baccarat.

Trick: an LE Smith Turkey which was smaller than the Cambridge one

Trick: a fluted Bar Bottle with enamel "Bourbon" on it made by McKee where the only way to tell it from the Cambridge fluted Bar Bottle with a wheat cutting was that the Cambridge stopper is a bit longer and thinner.

Treat: an Ebon Cambridge Square Candy with Charleton pink pussy

Wildflowers (cont'd)

willow which was advertised on ebay as being a "Cast Iron Metal bowl." (What a treat!)

Most of the other Show and Tell items were considered "Treats" by the group, although some owners felt a couple were also tricks. Everyone had a great time looking at and discussing our Tricks and Treats, and our meeting adjourned at 9:45 PM.

New members in the Columbus, Ohio area are always welcome and can contact either Linda Roberts at lrobert2@columbus.rr.com or Barbara Wyrick at bwyr@ee.net

—respectfully submitted by
Barbara Wyrick, Secretary

Study Group #18 The Cambridge Triangles

The Cambridge Triangles (Study Group of Virginia, Maryland and DC) met on Saturday, October 11 at the public library in Reston, VA. There were only three members in attendance. Since the meeting was so poorly attended, the business meeting was dispensed with.

Alex Citron & Shelley Cole displayed an assortment of Cambridge's pinks including a frosted Peach-Blo Rose Lady flower frog, a dark Peach-Blo tall Bashful Charlotte flower frog, a CT nude ashtray with ebony enameled foot, a Caprice LaRosa bowl, an Everglade nut cup in Rose du Barry and a pale pink nude cocktail. The range of colors was astounding, considering all were Cambridge pinks.

Bob Robinson brought a few of his favorite ebony pieces, including a 32 oz. Cordial Decanter in a Farber holder and an Ebony Keyhole Ivy Ball. Bob agreed to do a program on his extensive Farber collection at a later meeting.

Our next meeting is set for February 7, 2004; location to be announced.

-- Submitted by Alex Citron

Attention Study Group Secretaries

Programs presented at meetings often make interesting articles for The Crystal Ball. Please encourage your members to write up their presentations as articles. We have published a number of articles based on Study Group programs; more are always welcome.

Also, you may submit your Study Group minutes at any time. Minutes that get to me by the 20th of the month will go in the next issue; minutes received after that will appear a month later.

Thanks a lot!

Letters

Dear NCC,
I would like to compliment The Crystal Ball for the continually interesting, informative newsletter.

Also, kudos to the Webmaster for the NCC's website, which always shows some beautiful Cambridge glassware I can drool over.

Thanks,
Dale Basaraba

Editor's Note: Mr. Basaraba also sent us a fine article about collecting Cambridge Glass in Canada. Look for it on page 12. Thanks, Dale!



Fewer than 50 shopping days to go...

Give a membership in the NCC as a Christmas Gift.

Include a copy of the "Colors" book and you could create a new collector!

Collecting Cambridge Glass in Canada

by Dale Basaraba

Finding Elegant Glass, including Cambridge, in Canada can be frustrating. After years of collecting, I'm sure it's not as plentiful here as in the U.S. Good pieces are available, but only with a lot of legwork. The Elegant Glass pattern I see the most in Canada is Imperial's Candlewick.

Here in Canada, stemware seems to be particularly elusive. I wonder if it was not widely distributed here. Maybe it still remains hidden in china cabinets, waiting to be discovered. One recent (and very memorable) exception occurred at an auction where I spotted three Royal Blue Stauesque Banquet Goblets.

I know that Rosepoint is found frequently in the U.S., but it is rarely found in Canada. The other etched Cambridge patterns are even rarer. I have had the most luck finding colored serving pieces and the more decorative items. I've managed to find a number of mayo sets, cake plates, center-handled servers, relish trays, candy jars, candlesticks, console bowls, flower frogs and swans.

Within Canada, southern Ontario and Quebec are the antique hot spots. We have a large population base, and the areas have been populated for a long time. The Eastern Maritime provinces

also have some elegant glassware. In the prairie provinces and British Columbia, however, Cambridge Glass is pretty sparse.

We do have an active D.G. club in Toronto, and I will be doing a display of my Cambridge Collection at the upcoming show on November 2.

Charlie Upton sent me a wonderful box full of printed materials to include with my display, so I'll try to sign up some new Canadian members for the NCC.

I was fortunate to get to Cambridge once about 14 years ago. I visited the old NCC Museum, the Bennett Museum and saw the abandoned factory. I have seen the video of the Grand Opening of the new museum, and I'm anxious to see the wonderful showcase for my favorite glassware in person.

I've wanted to go to an NCC Convention for some time, but my employer would never give me time off in June. I'm no longer at that job, so in 2004, I may make it to Convention.

Any NCC members who want to know more about my experiences collecting in Canada may e-mail me at daleglass@yahoo.com. And I hope to get to see you some day in Cambridge.

A 20/30/40 ODYSSEY

by Neil & Eddie Unger

Take 34 "glass nuts", a week together on a bus, some super glass museums, mix in a few huge antique malls, nice motels, add great weather, plus a super bus driver, stir well and simmer and...voila! You have a wonderful "Glass Goulash!"

It all started a year ago, with the idea of taking some 20/30/40 Club members who, up until now, hadn't visited the museums and malls in this part of the country. Some thought I was crazy; that it wouldn't work (including my Eddie). She thought I would never get enough people to fill a bus, and even if I did, we'd end up killing each other by week's end. Well, we wound up with 34 members, nobody did get murdered, and the rest is... as they say, history.

We started at the Heisey Museum in Newark, Ohio; continuing to the Bennet Museum and the NCC's Museum in Cambridge; moved on to Fenton in Williamstown, WV; added Imperial in Bellaire, OH and ended at Tiffin.

The antique malls we selected posed a potential problem because of their size; some of our members had never seen such huge antique malls. Our first mall stop was at Webb's in Centerville, Indiana. The next day, we continued on to the three malls in Springfield, OH; including the largest of all, Heart of Ohio. Surprisingly, our "glass troops" shopped all three in one day, and by the time we hit Riverfront in New Philadelphia, OH, our members were seasoned antique mall veterans.

We made so many memories, have so many stories... like the bus potty that was turned into a storage area for glass, leaving no room for its intended purpose. We had a very special factory tour at Fenton, far exceeding any tour that Eddie and I have ever taken previously. All the museums greeted our group warmly, making us feel special. Imperial offered snacks and a movie, Tiffin



Members of the 20-30-40 tour group visiting the National Museum of Cambridge Glass

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E-bay Report:

For the next few months, The Crystal Ball will keep an eye out for interesting auctions on E-bay, and will report on them. We want to help NCC members stay current on prices and availability, as well as alert you to the rare and unusual entries in the marketplace. This is an experiment, a work-in-progress. Your feedback and suggestions are welcomed.

Nudes:

- A Royal Blue Brandy sold on 9/28 for \$300.
- A Carmen Brandy also sold that day for \$292.
- A CT Flying Lady Bowl with Charleton Roses sold on 9/29 for \$560.



- An all-green Nude Shell Comport sold on 10/5 for \$428; seems like a bargain.
- A pair of Gold Krystal Nude Candlesticks sold on 10/6 for \$1,234. Now we'll all look for the matching Flying Lady.
- A Carmen Flying Lady Bowl sold on 10/19 for \$3,064.
- A pair of Amethyst Nude Clarets sold on 10/20 for only \$220.

Caprice:

- A Moonlight Caprice 4-part relish did not sell (reserve not met). The high bid was \$124.



Swans:

- An unusual 10.5", Type I frosted swan with red enamel head sold on 10/2 for \$970.
- A 9" Gold Krystal Swan sold on 10/12 for \$150.

Various Etches:

- A cocktail shaker (#P101), etched Chantilly, sold on 10/6 for \$87.
- A stunning gold-encrusted Candlelight Ice Bucket sold on 10/7 for \$312.
- A very nice #3400/103 Vase, Crown Tuscan with Gold-encrusted Candlelight, sold on 10/19 for \$255.

Rosepoint:

- A butter dish with the round cover sold on 9/29 for \$102. The piece had a few fleabites.



- A Crown Tuscan Nude Candlestick, with gold-encrusted Rosepoint sold on 10/15 for \$807.
- A lot of seven Rosepoint #3121 wines sold on 10/7 for \$165; that's about \$24 a stem.
- A fabulous gold-encrusted, ebony comport sold on 10/2 for \$2,051.



Enamels:

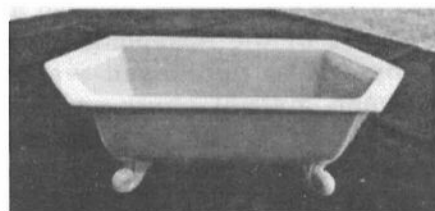
- A great Tally-Ho Ice Bucket with red & black enamel decoration of two puppies sold on 10/3 for \$1,220.



- A very rare Tally-Ho 18 oz Goblet, decorated with a toasting elf, sold on 10/11 for \$1,165.
- Another one, decorated with the "Canny Scots" did not sell (reserve not met); the high bid was \$597.

Miscellaneous:

- A Royal Blue floor vase (18" tall) did not sell (reserve not met); the high bid was \$510.
- A Light Emerald 8.5" Draped Lady sold on 10/5 for \$181.
- A Cheese Preserver (seldom seen) sold on 10/5 for \$104.
- An interesting, old Avocado planter sold on 10/8 for \$77.



- A gorgeous, pink 3500 Ram's Head Bowl sold on 10/8 for \$175.
- A unique 5 Oz. Tall Syrup with Gold banding and lavender flash sold on 10/20 for \$160.

Minutes of the August Quarterly Meeting

President Rick Jones called the Quarterly Meeting of the National Cambridge Collectors Inc. to order at 1:45 PM on August 23, 2003 at the NCC Museum in Cambridge, Ohio.

Alex Citron moved to dispense with the reading of the June 27, 2003 Annual Meeting minutes and that they stand approved as published in the Crystal Ball. Second by Mark Nye. Motion carried.

Treasurer Dennis Snyder reported \$50,899 had been generated in the first six months of 2003. The auction generated \$9,209 with \$3,732 coming from the sale of duplicate glass items from the Imperial sample room lot purchase. This auction generated almost one half of the original purchase amount. Donations to the Century Club total approximately \$12,000. There were approximately \$31,000 in expenses, the cash balance increased to a total as of June 30, 2003 to \$119,789. This total is broken down as follows:

Operations	\$64,311
Century Club	\$16,373
Endowment	\$39,085

The mortgage was refinanced in February 2003 and the rate was reduced to 6.375%. The balance on the mortgage was also reduced to the current amount of \$68,500.

Committee Reports:

Acquisitions - Lynn Welker reported items were purchased this year. Donations have already covered the expense of the Rosepoint items. Other items purchased were a Carmen martini churn, a table architecture sign and other pieces of glass.

Archives - Mark Nye reported that the Smith collection is now in the Club's possession. It has been cataloged and will be available to

members when the research area has been completed.

Budget and Finance - Mike Strebler - no report.

By-Laws - Alex Citron reported that the board has given approval for the amendment concerning appointments to the Board to fill vacancies. This amendment will be published in the Crystal Ball and voted on by the membership at the November Quarterly Meeting.

Endowment - George Stamper: Not present.

Facilities - Carl Beynon - no report.

Grants and Fundraising - Sharon Miller reported that we are working on additional grants. The Century Club donations are going well, but encouraged those who haven't yet committed this year to consider a donation. She also reported that the committee is working on a naming grant for the education room.

Member Services - George Stamper - Not present.

Membership - Sharon Miller reported for Jeff Ross that there are 866 Master members, 367 Associate, 6 Honorary, 5 Life for a total of 1,244.

Museum - Cindy Arent reported that 31 tours have been scheduled for Museum tours thus far in 2003 and one tour is already booked for 2004. New directional signs are in place in the downtown area directing visitors to the museum. Cindy also presented the basic plan for the display areas in the education room.

Nominating - Tarzan Deel: There are three board seats up for election this year, current board members up for re-election are: Cindy Arent, Tarzan Deel and George Stamper.

Program - David Ray: Lynn Welker reported that the program on

November 8, 2003 will be on reproductions and reissues. Lynn asked that if members are bringing reproductions and reissues that, if possible, they bring the Cambridge example also. If necessary, Lynn will bring examples from the museum. The meeting will be held at Theo's in their second floor banquet room.

Projects - Bill Haggerty - Not present.

Publications - Mark Nye reported that the Engravings book will be published in two volumes. Mark had the example of the paste-up version available for members to view. A final version will be available during the November meeting.

Publicity - Lorraine Weinman reported that they have been working with several businesses in the Cambridge community. Several radio spots on a local station have also increased awareness of Cambridge Glass and the Museum.

Study Groups - Ken Filippini: Five members will do library displays in various locations throughout the country.

Technology - Linda Roberts - Not present.

Convention - Shelley Cole Citron: A questionnaire was mailed to convention attendees. There were several good constructive comments that will be incorporated into the next convention.

Auction - Squeek and Dorthy Rieker: Not present. Lynn Welker reported that that six lists have already been turned in for the auction. Lynn also announced that some donated glass items may be sold in the Museum Shop rather than the auction, if the items might bring more money there.

Glass Show and Sale - Mary Beth Hackett and Joy McFadden: Not present.

Research & History:

The Owl & Monkey Lamps

by Ken Nicol

Normally one does not begin an article thanking individuals for their assistance. This is traditionally reserved until the end, however without the input of these gentlemen the following would be a blank page. Lynn Welker, Tarzan Deel, Charles Upton, Mark Nye and David Ray were gracious sharing their knowledge & expertise.

I originally started this project to obtain manufacturing information such as dates, catalog numbers, etc. for Owl and Monkey lamp production because of a Crystal Monkey lamp my wife and I have in our collection. I was not aware that little hard core documentation existed regarding the origin and history surrounding these lamps.

Several glass manufacturers produced figural lamps during the 1920's, the most prolific being Tiffin's factory "R" which produced figural Parrot, Lovebird, Owl, Rabbit, Elk, Santa Claus, Girl, Fruit and Flower Lamps.

Quarterly Meeting

continued from page 14

Glass Dash - Larry and Susan Everett: The glass dash went very well, the significant change was that there were many more general admissions this year. The good publicity may be making the difference.

Crystal Ball - Alex Citron reported that there will be an article in the Crystal Ball on photographs and how to improve the quality of photographs in the Crystal Ball. Alex also is working to have a limited number of issues appear with some color pages.

Old Business: None.

New Business: None.

Ken Filippini moved to adjourn the meeting. Second by Joe Andrejcek. Motion carried. The August Quarterly meeting was adjourned at 2:18 PM. *Respectfully submitted by Larry Everett, Secretary*

Cambridge's contributions were the Owl & Monkey lamps. The following is a synopsis of the known history of Cambridge's Owl and Monkey lamp production.

Both lamps were in all probability mid to late 20's production due to the dates surrounding the colors or combination of colors used, Azurite 1922, Ebony 1922, Helio 1923, Ivory 1924, Jade 1924 and Primrose 1923. The Owl lamp appears to have been reported first in industry literature followed by industry reports of the Monkey Lamp a year or two later. Neither the Owl or the Monkey Lamps were cataloged nor were they assigned mold numbers.

Lynn Welker related an experience he & his father had many years ago. They had an opportunity to talk with two brothers who worked in the plant and participated in the Owl & Monkey Lamp production. The brothers provided the information pertaining to the number of colors tried on a trial basis before the decision was reached to use Ivory with the brown fired on enamel for production. One must assume & speculate that management was attempting to find the right combination of colors to use for a marketable, servicable lamp for consumers. How long a time period these trial tests were performed is unknown. Lynn relayed he was somewhat skeptical of the brother's story at the time, however their version has proven to be accurate in terms of information presently known.

The Owl lamp was made in crystal, azurite and ebony for trials as well as the production brown enamel fired over ivory that are usually seen.

The Monkey lamp was made crystal, azurite, jade, ebony & unenameled ivory for trials as well as the production brown enamel fired over ivory that are usually seen.

Attempting to piece together the known, documented existence of non-production trial color examples at the

time of this submission admittedly does not reflect a totally accurate representation of what may be out there in collections, however these are reported sightings of separate non-production lamps at this time.

Owl lamp non-production pieces reported to exist:

Crystal - None Known

Ebony - Two (2) Known

Azurite - None Known

Monkey lamp non-production pieces reported to exist:

Crystal - One (1) Known

Ebony - Two (2) Known

Azurite - One (1) Known

Jade - Two (2) Known

Ivory (not enameled) - One (1) Known

Multiple Combination (slag) - Azurite, Helio & Primrose - One (1) Known

Footnote: Both the Azurite & Slag Monkey lamps were owned by a former Cambridge plant Superintendent.

Both molds are listed as destroyed in a 1940 WWII scrap drive as per entry in a mold log according to factory records, although there is an unconfirmed report that a Monkey lamp mold may be privately owned.

There is a bit of a trivial footnote. The base of the Monkey lamp was also used as the base of the 1221 Swan Punch Bowl. There's an unusual passage of some 15 years between the estimated production times of the two items. And what was the reasoning behind the utilization of the Monkey lamp base with the Swan Punch Bowl?

This concludes the information found up to this point, which unfortunately still leaves quite a few questions to be answered. I encourage any NCC member who may have additional information they wish to share to email me at: knicol@columbus.rr.com in order to continue accumulating information for updating the history behind Owl & Monkey lamp production.

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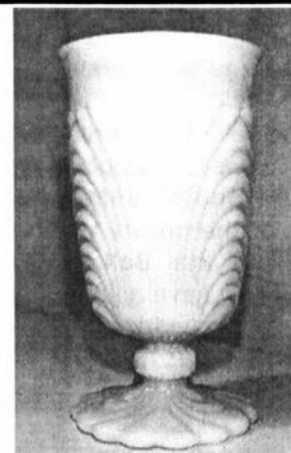
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Rosepoint Price Guide	Values as of 2000 (<i>This is included with the Rosepoint Book listed above. Price is for the price guide when purchased separately</i>)	\$5.00

The following books do not offer any discounts:

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1903 Catalog	106-page reprint by Harold & Judy Bennett Paperback (no price guide)	\$5.00
1927-29 Catalog	66-page reprint by Bill & Phyllis Smith Paperback with price guide	\$9.95
1940 Catalog	250-page reprint of the largest Cambridge Catalog (<i>loose 3-hole punched pages</i>) No price guide	\$25.00
1940 Catalog Binder	for above; with Cambridge logo on front	\$5.00
Reflections	by the Degenhart Paperweight & Glass Museum A history of Guernsey County glass production. 45-page Paperback	\$5.00
Stemware	by Mark Nye; shows all Cambridge stemware lines 167 page Paperback (no price guide)	\$19.95
Universal Dinnerware	by Timothy J. Smith. Includes Cambridge Art Pottery, Guernsey earthenware, Oxford Pottery and more. 176 pages, color, Paperback	\$29.95
Welker - Volume I	by Lynn & Mary Welker; reprints from several Cambridge Catalogs. 120 pages, Paperback (no price guide)	\$10.00
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20/30/40 Trip

continued from page 12

displayed a really nice "welcome" sign. When we visited Cambridge, Cindy Arent rushed over after work to unlock the room with all the Crown Tuscan, so we could take pictures without shooting through the glass. And Lynn Welker took the time to give us a special museum tour and teach us about Cambridge Glass history.

My most treasured memory was the ride from Marietta to Parkersburg, after dinner one night. The bus was dark and a full moon shined in the sky to our left. For no reason in particular, our people started to howl at the moon; the way wolves do when they are content and serene. In that single moment that night, all was well in the world and all our troubles were forgotten. That's the power of glass!

18

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Ivory in Connecticut

continued from page 6

The Book Sales table, which was manned by Rick Jones and Ken & Jane Filippini: and the Ivory display were set up directly inside the show's entrance. This focal point added to the enthusiastic response that the table received, and for that we must graciously thank the show's promoters, who have generously donated this show's profit to NCC for many years. The synergistic relationship that exists between this show and NCC are an example of just what can be accomplished with dedication and hard work.

The Book Sales table was a success; we added a new member to the NCC, sold a set of Scottie Dog bookends, a Cat's Meow fundraiser and many books. However, its greatest accomplishment was that so many glass lovers were able to see rare and beautiful pieces, discuss many aspects of Cambridge, NCC and the glass. The ability to attract, inspire, and educate new Cambridge fans, and in general keep the love of Elegant Depression Glass alive for the next generation is truly our primary mission. Think about adding local glass shows in your area of the country as possible sites for future NCC displays; the rewards will be evident as soon as you see the joyous smiles of the people who stop by to look and talk.

***November Quarterly Meeting
is on Saturday, November 8th***

I Made Glass

by Alex Citron

Back in August, I had the opportunity to visit the American Museum of Glass in Corning, New York. As much as I enjoyed the museum and the fabulous collection of Steuben masterpieces, the highlight of my visit was the opportunity to make a glass flower.

The Museum has a little glass studio set up just for the tourists; two pots of glass and one reheating oven (or glory hole). When we got there, they suited us up for hot work; mitts, arm covers and goggles. My wife, Shelley, also had to wear a pair of floppy green things on her feet for protection, as she was wearing sandals.

Then they handed me a sort of a big tweezer, and a worker grabbed a hot glob of molten glass on the end of a stick and held it out in front of me. She instructed me to grab the glass with my tweezers and pull in several spots. Before long, it started to resemble a flower (I'm using a lot of imagination here). As a final flourish, I got to pull the whole thing to one side, making a stem, and twist it around into... well, it's starting to look kind of abstract now.

Manipulating the molten glass is hard; you have to pull hard and move fast. And the glass is incredibly hot and surprisingly heavy. I have a new-found respect and admiration for the men who worked at the furnaces in the Cambridge plant.

I loved the feeling of making glass; my flower sits proudly displayed in my bedroom now. I think any glass collector who gets the chance ought to give it a try. It really puts the whole glassmaking thing in perspective... and it's a whole lot of fun! Check out my flower at www.crystalballphotos.org.

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