



PORTLAND'S *Rain* OF GLASS, INC.

A non-profit organization formed to stimulate interest in collectible glass and to provide educational resources and events for the members and the community at large.

OCTOBER

WHERE: Friendship Masonic Center
5626 NE Alameda Street
Portland, Oregon 97213
N.E. 57th & Sandy



WHEN: Tuesday,
October 20, 2009,
7:00 to 9:00 p.m.
(Library open at 6:00 p.m.)

GREETERS: Sandra James and Kirsten Stensland
(Come early to set up—6:00 p.m.)

CANDY DISH NIGHT!

Bring your favorite Candy Dish and your best candy to share! Prizes will be awarded for Best Covered Candy Dish, Best Open Candy Dish and Best Candy. Bring your homemade candy and Candy RECIPE for inclusion in the upcoming PROG cookbook! Pictured above is a Cambridge red rose candy box with the Rosepoint etching.

SPECIAL: CHOCOLATE BOXES:

Art Deco and Beyond!

Presented by Carole White



Pictured above and at left are two chocolate boxes from Carole's collection—just in time to get us in the mood for Halloween Candy.

HOSPITALITY: October
Committee listed on page 2

BOARD MEETING: Tuesday, October 13, 2009,
at the Friendship Masonic Center, 7:00 p.m.
ALL MEMBERS WELCOME

UPCOMING EVENTS

OCTOBER

- 3-4 – Roseburg's Antiques & Collectibles Sale
- 4 – Polk Flea Market, Rickreall
- 4 – Portland's Indoor/Outdoor Flea Market, 5400 N. Lombard
- 10-11 – Picc-A-Dilly Flea Market, Eugene
- 11 – Salem Collectors Market
- 11 – Portland's Indoor/Outdoor Flea Market, 5400 N. Lombard
- 17-18 – C&K Glass & Pottery Show and Sale, Kent, WA
- 17-18 – Thurston County Flea Mkt, Olympia, WA
- 18 – Portland's Indoor/Outdoor Flea Market, 5400 N. Lombard
- 24-25 – Palmer/Wirfs Expo Show, Portland Expo Center
- 25 – Portland's Indoor/Outdoor Flea Market, 5400 N. Lombard
- 25 – Picc-A-Dilly Flea Market, Eugene

Visit the Portland's Rain of Glass Website for more interesting Club news:

www.rainofglass.com

Mailing Address:

Portland's Rain of Glass
C/O Friendship Masonic
Center, 5626 N.E. Alameda
Street, Portland, OR, 97213



❖ INSIDE ❖

Portland's Rain of Glass, Inc.

- ◆ Calendar of Events
- ◆ Membership Information
- ◆ Heisey's Greek Key
- ◆ Cambridge's Cleo
- ◆ Entertainment Book Sale



Photos by Neal Skibinski



Portland's Rain of Glass, Inc.

publishes 12 newsletters a year.

If you would like to contribute an article, contact:

Barbara Coleman at 503-281-1823,

colelee@easystreet.net

AND Jewell Gowan at 503-510-9137,

jewellsbks@aol.com

AND Cindy Thomas at 503-481-5401,

cst@wbcable.net

MEMBERSHIP NEWS

HOSPITALITY COMMITTEE:

The people who signed up for the Refreshment Committee for October 20th meeting are: Suzanne Pastori, Gyrid & Dick Towle, Mariam Morehead, Jan Baxter, Sandra Martin, Rose Mary Joslin, Virginia Rankin and Gwen Nicklous. These people will bring refreshments and help set up and clean up.

The Refreshment Committee part of the Policy and Procedure Handbook is being redone. It was okay on policy but left a lot to be desired in procedures. Maybe we will have it in a form that helps the committee know where everything is stored and what is expected of them by the October 20th meeting.

Jewell Gowan,

Policy & Procedure Committee Chairman

ENTERTAINMENT BOOKS

**will be available for purchase
at Portland's Rain of Glass, Inc.
meetings:**

October 20 and November 17

\$20.00 each

(\$4.00 from each sale goes to PROG, Inc.)

GREAT IDEA FOR CHRISTMAS!

Contact Evelyn Clink,

503-777-6771

**PROG MINI AUCTION
TUESDAY, NOVEMBER 17th
AT THE CLUB MEETING**

Fall is coming, but there are still plenty of great sales to comb for items for the mini auction.

We are looking for donations of around 20 nice vintage glass and collectible items.

Please let Carole White know you will be donating, and bring your clean and chip-free donation to a PROG meeting.

Contact Carole at 503-282-0608

or cbessw@aol.com

In case of severe weather, please call Carole White's cell number, 503-901-0505 for updated information.

HEISEY'S GREEK KEY PATTERN with JANICE WALLACE



Greek Key is a pressed pattern, and it is heavy and sturdy enough that some pieces were done for hotels and restaurants such as the Hotel Ware cream and sugar set.

There were 120 different Greek Key pieces made, mostly in crystal. The punch bowl, punch cups and buffet plate were made in flamingo (pink), but they are very rare. Greek Key is a very popular pattern with collectors, so prices are high.

August H. Heisey came from Germany as a child. He founded the A.H. Heisey Glass Company in Newark, Ohio. During its heyday the company had three furnaces and 700 employees. One of their most successful early patterns was Grecian Border, called Greek Key by collectors, made from 1912 to 1938. It was pattern number 433, but there is also a variant with a slightly different shape, and this is number 433½. Greek Key was first advertised in Harpers Bazaar in 1912. The pre-1915 pieces are marked with the large diamond H, and later pieces have the smaller diamond H.

Janice brought both a tall and low footed sherbet, an almond dish (also called a salt dip), an oval creamer, a bread plate, a celery dish, a banana split dish, a 6" plate, a one-piece cheese and cracker plate, a 3 pint jug, a 12 OZ tumbler, a smaller tumbler and a French roll plate.

Photos by Neal Skibinski



Janice shared that one way to clean glass and make it sparkle is to wash it with soap and water, then soak it in a pan of water with a capful of Mrs. Stuart's Bluing, and then wipe it dry.

Written by Carole White

Photos by Neal Skibinski

Cleo: Cambridge's Popular 1920s Pattern

By Barbara Coleman

Cleo was one of Cambridge Glass Company's most popular etched patterns of glassware in the Roaring 1920s. Cleo is first known as an etching about 1921. It eventually appeared on 5 lines of stemware, 3 lines of dinnerware and a multitude of barware and decorative items. Cleo appeared on at least 8 transparent colors of glassware in the 1920s and 1930s, finally disappearing from production sometime before 1940.



Why was Cleo so popular? I believe popularity may be due to Cleo encompassing several of the latest fads of the Roaring 20s at once:

1. Cleo (possibly a shortened version of Cleopatra, Queen of the Nile) may have allowed its owners to take part in the Egyptian mania that was popular in the 1920s. In November 1922, an archeological discovery inspired Egyptian influences on current fashion. The discovery of the tomb of the ancient Egyptian pharaoh Tutankhamen, better known as King Tut, inspired designs in clothing, jewelry, shoes, perfume, cosmetics, hair styles and home decor.
2. Cleo may also have allowed purchasers to take part in the craze for all things "Deco" as it most often appeared on Cambridge Glass Company's "Decagon" or 10 sided line. In particular, Cleo appears etched on an Art Deco Lightning Bolt sugar and creamer.
3. But, most of all, Cleo was a pretty etching appearing on colored glass tableware. Colored glass tableware had become the latest thing for an "in the know" hostess in the 20s and 30s. Glass tableware was appearing on tables everywhere and glass manufacturers were producing everything they could think of to meet the demand.



Beginning in the 1920s glass dinnerware rose to new heights in popularity and Cambridge was innovative in adapting to this new demand for dinnerware not only in clear glass, but also in color. An article in *China, Glass and Lamps* in 1925 describes what was happening:

"The modern vogue for table glassware has become so firmly established that manufacturers of this commodity, in order to meet the never-ceasing demand for "something new," are constantly working out some novel adaptation of glassware for table use. In fact it is now possible to equip the table almost completely in glassware." The article goes on to describe cocktail sets, dolphin candlesticks, boudoir items in green, amber glow, blue and mulberry (amethyst). Gold encrustation is described as well as etching on solid-color pieces of glass. A new feature being introduced by Cambridge was announced—an 18-piece household assortment of six goblets, six tall sherbets and six iced tea glasses in the favorite colors green, mulberry and amber glow.

In the early 20s, prior to the birth of colored glassware table services, glass manufacturers were etching designs on crystal stemware. The first reference historians have discovered to the Cambridge etching Cleo is a catalog probably issued in 1921. There is a copy in the National Cambridge Collectors archives. It has Arthur J. Bennett's signature on the cover along with the notation "correct 10/5/21."

On pg. 121 of this early catalog, Cleo is shown on 5 pieces of no. 7606 stemware—10 oz. goblet, 6 oz. Sherbet, 6 oz. fruit salad or low sherbet, café parfait and the 2.5 oz. wine. The 12 oz. tumbler and 10 oz. table tumbler are also pictured.



Cleo was evidently a popular pattern right from the start. A Cambridge advertisement in the May 22, 1922 issue of the trade journal *China Glass and Lamps* featured the two etchings, Marjorie and Cleo, both shown on No. 7606 goblets. The caption reads: "Stock patterns in Deep Plate Etched glass work for you every day of the year if you have the correct ones. Marjorie and Cleo when once started have never failed and they have many friends."

It was later in the 1920s that Cleo and Cambridge Glass really hit the top of the popularity chart with etchings on whole lines of tableware. Cleo was introduced on the new "Decagon" line.

In the February 9, 1928 issue of *Crockery & Glass Journal*, a new "stunning Decagon shape" was announced. "The keynote of the success of this progressive factory is

originality and in this ten sided shape they are certainly offering something of unusual appeal. It is particularly adaptable to the bowls they are showing in a selection of either bell cupped or rolled edges in colors of either emerald or peach. Each one embodies rare grade of line. It would be impossible to find a line of bowls that is more suitable for table centers than these. As an added charming touch they may be even further beautified by the use of either large or small figure flower centers, also a patented feature of the Cambridge line. It would need no great stretch of the imagination to picture how delightful these are when dressed with flowers. One very striking number is shown among these bowls combining a half roll and half flat edge. This particularly accentuates the decagon effect.”



During 1927/28, Cambridge began offering a complete dinnerware set in Cleo along with several accessory items. In 1929, references to dinnerware, luncheon sets and tableware appeared in trade journals. The January 1929



issue of Crockery and Glass Journal said “many other charming pieces and decorations are also introduced for the new year. This is especially true in regard to their (Cambridge) dinner service.

Outstanding among these treatments is the Cleo etching which deserves a word of special mention. This fascinating design might best be termed an Adam treatment.” Adam treatment or style refers to design by the 18th century architect Robert Adam. Adam style is early neoclassical design combining grace and delicacy of form; including, according to Wikipedia, “Roman,” “Egyptian” and “Etruscan” motifs, framed medallions, vases, urns, vines, swags and scrolls.

During July 1929, four consecutive weekly issues of China Glass & Lamps featured a Cambridge advertisement on the cover featuring Cleo. Colors offered included Peach Blo, Emerald, Willow Blue and Madeira (a light amber introduced in June 1929). The October 1929 issue of Crockery and Glass Journal contained a picture of a table set with Cleo etched dinnerware and bore the caption “A table setting featuring the Decagon shape, giving some idea of the possibilities of glass dinnerware.”

Cleo continued to be popular into the 1930s. Five pages of the 1930-34 catalog were devoted to Cleo. Only Apple Blossom appeared to be more popular with 9 pages. Cleo is also pictured on several other pages of the 1930-34 catalog--etched on barware and pitchers and assorted decorative items. The 1930 catalog states that “practically all items illustrated are made crystal, as well as the prevailing transparent colors, such as Amber, Emerald, Peach-Blo, Willow Blue and Gold Krystol.” Cleo is known in all of these colors.

Many lines of glassware are etched with Cleo. Beginning with the 7606 line of stemware, then also on the 3077 line of stemware, the 3115 line, the 3060 line and the 3120 line.



Cleo is most well known on the Decagon dinnerware line, but can also be found on the Round Line and on Cambridge’s 3400 line introduced in the 1930s. The latter two were used to a much lesser extent than Decagon.

I would not be surprised to see Cleo etched on almost any line, since Cambridge seemed to etch on whatever piece of glass was close at hand at the time etching was being done. To quote an original Company advertisement, “If it will sell, Cambridge will make it.”



Thanks to Neal Skibinski for the wonderful pictures and thanks to Carole White for bringing her beautiful green Cleo for my Sept. 15 talk!

