

Cambridge Crystal Ball



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

Issue No. 343

November 2001

The Everglade Line

by Larry Everett



Many Everglade Line Examples
Were on Display at Convention Seminar

The Everglade Line was produced by the Cambridge Glass Co. from 1929 - 1958 with the major production period from the 1930s through the mid-1940s. The items in this line were unique. If you were unfamiliar with this line, you might not suspect that these items were indeed produced by Cambridge. Major motifs include many floral designs, leaves, marsh scenes with swans, and buffalo being hunted on horseback. Color and unique treatments also abound. Perhaps more different colors were used during the production of Everglade than any other line. Transparent colors included: Crystal, Amber, Willow Blue, Eleanor Blue, Moonlight, Blue Bell, Cobalt, Lt. Emerald, Forest Green, Topaz, Gold Krystal, and Carmen. Everglade was also produced in several opaque colors that include: Ebony, Crown Tuscan, Milk, and Violet. Treatments will be discussed in more detail later, but include, Springtime, La Fleur, and Pearl Mist. Examples are known that also include the use of sterling silver, enameling, and gold highlighting. There are also known examples of Everglade items in experimental colors.

I think you are beginning to see that this is a much more complex line than you might have first thought, and is worthy of a more detailed study. Everglade is not for the collector looking for small pieces to fill a tiny space on a wall shelf. Most of the examples are BIG, BOLD statements in glass, designed to command attention and many were specifically designed as table centerpieces. If you have ever had the pleasure of seeing a large Everglade bowl with a large flower figure (with a floral arrangement, of course) flanked by a pair of 2 lite leaf candlesticks, you know what I'm talking about.

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Cambridge Crystal Ball

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Membership is available for individual members at \$20.00 per year and an additional \$3.00 for associate members (12 years of age and older, residing in the same household). Of the master member dues, \$14.00 is credited to a one-year subscription to the *Crystal Ball*. All members have voting rights, but only one *Crystal Ball* per household. Multi-year memberships are available: 2 years for \$38.00, 3 years for \$56.00.

2001-2002
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2002 Glass Dash	Larry and Susan Everett
<i>Crystal Ball</i> Editor	Lorraine Weinman
<i>Crystal Ball</i> Circulation Directors	Sharon and Joe Miller

Internet website: www.cambridgeglass.org

WATCH FOR THE OPENING OF THE NEW NATIONAL CAMBRIDGE COLLECTORS MUSEUM ON SOUTH NINTH STREET IN CAMBRIDGE, OHIO.

THE TEMPORARY NCC MUSEUM IS LOCATED ON WHEELING AVENUE IN PENNY COURT MALL IN DOWNTOWN CAMBRIDGE, OHIO.

NEW ADVERTISING RATES
(effective November 1, 2001)

Display Rates (camera ready ads preferred)

Unit	Rate
Full Page	\$50.00
3/4 Page	\$40.00
1/2 Page	\$30.00
1/4 Page	\$20.00
1/8 Page	\$15.00

(\$5.00 additional if a photograph is included in display ad)

Classified Rates

10 cents a word \$2.00 minimum

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

Dealer Directory

Six Line Maximum \$24.00 for 12 month contract Also included
- Listing on our Internet site at:
www.cambridgeglass.org

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

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

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

Please address all correspondence (include SASE) to:
(or E-Mail NCC_CrystalBall@yahoo.com)

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Membership	email: jaross@cambridgeoh.com
NCC Museum: Phone	740-432-4245
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Please notify us immediately of any address change.

**Tentative
2001-2002
Calendar Planning**

March 1, 2002

March Quarterly Meeting
Pritchard Laughlin Civic Center
Cambridge, Ohio

March 2, 2002

All Cambridge Glass Auction
Pritchard Laughlin Civic Center
Cambridge, Ohio

June 26-30, 2002

2002 National Cambridge Collectors Convention
Pritchard Laughlin Civic Center
Cambridge, Ohio

June 28-30, 2002

NCC Glass Show and Sale
Pritchard Laughlin Civic Center
Cambridge, Ohio

June 29, 2002

"Glass Dash" ("flea" market)
Beech Grove Family Development Center
Cambridge, Ohio

June 30, 2002

NCC Annual Meeting
Pritchard Laughlin Civic Center
Cambridge, Ohio

August 24, 2002 (tentative)

August Quarterly Meeting
To Be Announced
Cambridge, Ohio

Obituary Policy: (Effective November 1, 2001) Obituary notices of 1/4 page or less will be printed free. Larger notices will be billed at the standard display ad rate.

President's Message



A New Sense of Community

As I sit at the computer this month (on October 12), it is impossible to compose a monthly message without dealing with the ongoing struggle to find relevance of the events that have changed our country, our world, our way of life, our view of all things, probably forever.

My October message was written on September 8 just days before unfathomable tragedy struck our nation. I was under deadline to get my President's Message to Lorraine because I was leaving on September 11 for a business trip to London and had to meet her deadline for finishing the newsletter and getting it to the printer in time. (We're really trying to get the newsletter out earlier each month!)

As fates would have it, I did not make my trip to London that day. I live 25 miles north of New York City and commute each day to midtown Manhattan where our offices are. That day however, I caught an early car service to Newark Airport and was on a scheduled 10 a.m. flight to England. Little did I know that I would become an eyewitness to terror.

Just a few minutes before nine o'clock, I called my wife Cindy. Before any flight, I give CJ a call and tell her she is the best thing to ever happen to me. Not that I'm nervous about air travel, but just in case, I want to always tell her how important she is to me.

On this day's call, she let me know some startling news ... an airplane had just struck the World Trade Center. We quickly ended the call, as I said I would look out the window from the terminal and give her a call back in a few minutes. From my gate at the airport we had a direct view of the skyline including both of the towers. To my astonishment, and those others at the airport, massive smoke was pouring out of one of the towers and it appeared the same was happening now to the second tower.

I was one of the first to know what was happening because of my call to Cindy and rapidly filled in the dozens of other prospective passengers who were now gathering at the window. It was an amazing scene as people pulled out cell phones to try to learn more about what was happening. I called Cindy back from a pay phone and she confirmed that a second plane had hit the South Tower.

Newark Airport had "The Airport Channel" on TVs and

those of us at the airport hoped they would break into programming to tell us what was going on. They never did. They stayed with such innocuous programming that I began to call it the Martha Stewart News Network. Then, suddenly, the TVs went dark.

A few minutes later I saw people scurrying back to the window. Within a few seconds, I was back at the window and saw one of the towers was gone. The shock among all of us at the airport was extreme and we knew we were in a high-risk area. Minutes later, officials began to evacuate the airport and armed officers started to protect the perimeter.

My client and I had to improvise to get home. There was no coordinated evacuation plan. We hopped a shuttle bus to a remote private parking lot. From there, we were luckily able to call a cab that took us to the client's home in northern New Jersey. As we drove, it was eerie to look at the skyline and see all the smoke, but no Towers.

Cindy, who had stayed in touch with our office and made sure everyone there was safe and evacuated (we are only two blocks from Grand Central Station), then came to pick me up. By 4:00, I was home.

During the crisis moments, you manage to stay calm and plan each and every move. When I got home, all the tension of the day hit me and emotions took over. This was a day like no other and subsequent days might never be the same.

Over the past few years, I've written about how Cambridge Glass collectors are a community. No day in my life has ever proved this more than September 11. On my answering machine and emails were dozens of messages from fellow NCC members checking on Cindy and me. I can't tell you HOW MUCH THAT MEANT TO US.

I was very touched and appreciative of the concern and caring of our club members. I've seen this caring a lot in the last few years as glass collectors rallied around our club as a flood destroyed our museum. There is an inherent goodness that is really the most important thing in life.

Every person's life has been touched in some way by the events of 9-11. As we struggle to return to some degree of normalcy, I'm very glad that I have a passion for glass

(EVERGLADE LINE—Continued from page 1)

Everglade items first appeared in the 1929 Spring catalog (see Smith 27-29, p. 59 & 63). These seven items were not yet part of a named line and were primarily available in Crystal, Lt. Emerald, Amber, and Willow Blue. Items include: #1150 12 1/2" bowl 3 ft.; #1151 13 1/2" bowl, 3 ft.; #1155 4" candlestick, 3 ft.; #1156** [Note: ** indicates the last known catalog appearance of an item] 4 1/2" candlestick 3 ft. (all four of these items have a paneled floral design); #1125 15 1/2" bowl (flip); #1126 16" bowl (turned-up edge); and #1127** 17 1/2" bowl (flat) (all three of the last items are buffalo hunt scene).

The 1930 January catalog (see NCC 30-34, p. 66) marked the first time the line was named. The line was named Springtime and the catalog listed a total of nine items. Springtime, however, actually refers to a treatment. All Springtime items were acid treated only on the pattern side of the object (usually the outside) and the non-pattern side was left untreated. New color names were introduced and these names apply only to this line. Therefore, if an item is acid treated on the pattern side, it is Springtime. This allowed some items not normally associated with the Everglade line, such as candlesticks and flower figures to be included in the Springtime family. Following are the Springtime colors [Note: the Springtime color will be listed first, then the untreated (or base) color will be listed in parenthesis]: Krystal or Krystal (Crystal), Mystic (Willow Blue), Cinnamon (Amber), Rose Du Barry (Peach-blo), Jade (Lt. Emerald), and Ebony (Ebony). Known examples of Springtime Gold Krystal exist, however, as of this writing, it was never listed in any known catalog or price sheet. Interestingly, advertisements of the period never used the "Springtime" name; rather the "Satin Finish" line was used.

It should also be noted that Pearl Mist was introduced August 1, 1942, and these items were frosted on BOTH sides. Therefore, if an Everglade piece has been acid treated on both sides, it is Pearl Mist, not Springtime.

Hopefully, I have not confused you this far but I must tell you there are many more twists and turns to the Everglade story. The next unique twist occurred in April 1930 when the La Fleur line was first advertised in the ever popular "Crystal, China & Lamps." As if a new challenge was needed, this treatment was the same as Springtime (acid treated on the pattern side), except the foreground items were left clear or untreated. This was likely accomplished by applying wax to the areas that were to be left clear before the acid treatment. After the glass was treated it was cleaned and the wax was removed as part of the cleaning process.

If you look in Welker, Book 1, p. 69-70, you will see prices and available treatments for several Everglade items. The possible finishes include "C-S.F. (All Over)" and "C-S.F. (Buffed)." Undoubtedly, the "C" stands for Crystal, the "S.F." stands for Satin Finish, the (All Over) indicates Springtime or all-over satin finish on the pattern side, and the "(Buffed)" indicates La Fleur or treatment of the background on the pattern only side. The term

"Buffed" is not literally meaning that the item was mechanically buffed to a shiny finish, but rather figuratively that the highlights appear to have been buffed or appear "shiny." It's all marketing folks! Notice also that the prices for La Fleur items were approximately 40% higher than the Springtime items and that the Springtime items were approximately 40% higher than the Crystal items. Does this same price relationship hold true today? I will tell you that in my experience, Springtime items are scarce and La Fleur items are more difficult to locate than Springtime items. Colors used for La Fleur were primarily Krystal, Jade, and Ebony, with the other Springtime colors appearing less frequently.

In the 1930 January catalog (see NCC 30-34, p. 67-69) there are also 10 different table center sets shown. These center bowls could be purchased complete with either a Bashful Charlotte or a Draped Lady figure flower holder and a pair of one-, two- or three-lite candelabra. All of these items were available with the Springtime treatment. An interesting feature on the "paneled floral," "swan," and "buffalo hunt scene" bowls with three feet was that the feet were designed from natural elements. The feet on the "paneled floral" bowls are shaped like turtle heads, the feet on the "swan" bowls are lily pad shaped, and the feet on the buffalo hunt scene bowls are shaped like boulders. For the adventurous, you are

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Susan Everett with an Everglade Flower Arrangement

National Cambridge Collectors, Inc.

Quarterly Meeting Minutes

August 25, 2001

President Rick Jones called the Quarterly Meeting for the National Cambridge Collectors, Inc. to order at 4:00 p.m. at the club's new museum. A motion was made by Mark Nye and seconded by Larry Everett to dispense with the reading of the June 24, 2001 quarterly minutes. The motion carried and the minutes were approved as published in the *Crystal Ball*. Rick Jones thanked the work study people for their extraordinary efforts at the museum and then listed this year's slate of club officers: Rick Jones, president; Tarzan Deel, vice president; Ken Filippini, secretary; and Charles Upton, treasurer.

Committee Reports

Acquisitions: Rick Jones reported the club had one new acquisition, an Ebony bell bowl, Rosepoint gold encrusted, with one crack purchased for \$21.45. Thanks to Michael Krumme, a club member from California, for alerting NCC of the existence of this piece.

Budget/Finance: Charles Upton was ill, so the treasurer's report was given by Rick Jones. Rick reported the club funds as: Endowment - \$22,000, Operating - \$68,000, Building - \$130,000; for a total worth of \$220,000.

Rick reported the original mortgage, \$125,000, now stands at \$115,000 and due to the current productivity of our funds against the club current mortgage interest rate, the Board voted to liquidate funds equal to reducing the museum mortgage to \$50,000. Rick discussed that it was decided not to go below \$50,000 at this time in order that the club keep some level of liquidity.

Rick reported that the tax commissioner for the state of Ohio found that the subject property is used for a museum site and is exempt from taxation under R.C.5709.12, charitable thus releasing money held in escrow: \$600 a month for the last seven months.

Rick reported that the Board received a presentation by Wallace and Turner, the club's insurance company out of Springfield, Ohio. This review led to the transferring of our contents coverage insurance from the Storage Building to the new Museum, based on the fact that the inventory had been moved to the new facility. Further, a \$25-per-year charge for the interruption insurance on the Storage Building was canceled. Rick fielded several questions from the membership.

By-Laws: Rick Jones reported that the minutes from the

quarterly meetings will in the future be published on the club's website. Frank Wollenhaupt asked how soon this could be done, which led to further discussion, concluding in the hope that this could be achieved in approximately a month's time.

Endowments: George Stamper announced that a series of articles would appear in the *Crystal Ball*, the focus being the need of contributions to the Endowment Fund. George stated that since the Fund now stands at about \$20,000, it appears that the Fund is one of the club's best kept secrets.

Facilities: Carl Beynon announced that thanks to the work study members' efforts, the facility was in a very orderly shape.

Grants: Sharon Miller – no report.

Long-Range Planning: Mike Strebler discussed a strategic plan, Dawn, which was presented to the Board. Mike compared this plan to the birth of a nation but cautioned that it was just a beginning step meant to make people think and hoped it would lead to suggestions by club members. Suggestions could be given to either Board members or Long-Range Planning committee members, Mike Strebler, Jim Finley, and Les Hansen. Mike continued that what was needed were the best set of variables to insure that the Museum remain open long into the future. Mike schooled the members present on the club's three main rules: Rule 1, the membership is the most important aspect of a membership organization, and rules 2 & 3 being exactly the same!

Member Services: George Stamper reported that volunteers were needed for many projects. Emphasis was placed on the need for members with publicity expertise to take over existing club functions.

Membership: Jeff Ross reported membership as follows: Master members, 936; Associate, 370; Honorary, 7; Lifetime, 4; and total, 1317.

Jeff reported on a current project to gather members' e-mail addresses using an upcoming article in the *Crystal Ball*. Jeff hopes to capture current members' addresses and new members via an e-mail space in the new members package. The ultimate goal is a club e-mail directory. Larry Everett volunteered to assist Jeff in this undertaking. Jeff discussed a burgeoning gift-

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collecting and, more than ever, have an appreciation for the caring nature of those in NCC who share this passion. I know that it will be an even more important part of my life.

By the way, I leave for London tomorrow for the rescheduled trip. Let's hope it's a smoother one!

Bill

UPCOMING EVENTS

- | | |
|--------------|--|
| Now | Antique American Paperweights Seminar
The Jones Museum of Glass & Ceramics
Sebago, ME |
| 'til Nov. 18 | Special Exhibitions on paperweights,
sanded Majolica and porcelain birds
207-787-3370 |
| Nov. 10-11 | Depression Glass Show & Sale
Tulsa Convention Center
Tulsa, OK |
| Nov. 10-11 | Old Dominion Depression Glass Club Show & Sale
Northern Virginia Community College
Annandale, VA |
| Nov. 10-11 | Hudson Valley Depression Glass Show & Sale
Millbrook Firehouse
Millbrook, NY |
| Nov. 16-18 | Eastern National Antiques Show & Sale
State Farm Show Complex
Harrisburg, PA
610-437-5534 |
| Nov. 17-18 | Bloomington Depression Glass Show & Sale
Interstate Center
Bloomington, IL |
| Nov. 17 | All American Glass Extravaganza
Adria Conference Center
Bayside, NY |
| Nov. 17-18 | Triple Pier Antiques Show
Piers 88, 90, and 92
48th-55th St. and 12th Ave.
New York, NY |
| Nov. 23-24 | Lehigh Valley Depression Era Glass Show & Sale
Merchants Square Antique Mall
Allentown, PA |

Know of any interesting events or shows coming up? Please let us know, and as space allows, we will print information about these events.

IN MEMORIAM Of Paul White

Paul White will be missed by everyone who knew him. He was a longtime member of NCC and dedicated much of his time and efforts helping to raise monies for the Museum. He took up painting when he was in his 80s. He would donate some of his paintings each year to the mini-auction. Later he began taking organ lessons. But what he was best known for was his love of writing poetry. In his 75 years of writing, he produced thousands of poems. He could write a poem about almost anything in just a few minutes. He was "Poet Laureate" of NCC and furnished poems for the *Crystal Ball* until his health began to fail in 1999.

In his honor, Mark Nye had published a couple of books of his poems with the proceeds going to Mr. White. I remember going and presenting him with a copy of the last book Mark had published. He was celebrating his 92nd birthday that day and was overwhelmed when I presented him with the new book. He couldn't thank everyone enough.

To assure that NCC will never forget what Mr. White meant to all of us, a group pooled enough money during the past Convention to purchase one of the new showcases in his honor. The showcase will be dedicated as a Memorial to Mr. White.

Mr. White was a deeply religious person and he spent a lot of his time helping other people.

We know that he, along with others who have been memorialized in our new Museum, are looking down from Heaven, smiling, and saying: "We appreciate what you have accomplished. A job well done."

Willard P. Kolb

**"On the human chessboard,
all moves are possible."**

--Miriam Schiff

"Picture" the Endowment!

The Miami Valley Study Group



There is activity within NCC to bring heightened awareness to the existence and the importance of the Endowment Fund. (September 2001, *Crystal Ball*). The dream of a new museum is becoming a reality. The hands are out. The hands from every committee are out seeking funding. The funding is being met through various sources and a major source is donations and that need will continue.

Perhaps there are members of NCC who do not feel they have the finances to give several hundreds of dollars at a given time and that what they might be able to give would seem insignificant. Not so! Every dollar donated will be not only welcome but also encouraged!

Some 'major' fundraising took place this past September at the annual pig roast attended by the Miami Valley Study Group. Just to let you know that donations do not have to be BIG...the study group collected \$30.00 in their effort for the Endowment Fund.

One of the members acquired the use of two large figure cutouts. These had been designed and made by two members of the Dayton Area Heisey Collectors for a convention event of their own. Since the theme at the pig roast was 'Western,' the cutouts were perfect!

After carefully covering up a certain H trademark and replacing it with a Triangle C, the cutouts were setup (in the wind) and each person attending the pig roast was "offered the opportunity," for \$1.00 each, to have their picture taken in the cutout! No one refused.....it was a photo op not to be passed!

Practically painless, except for laughter-invoked tummy aches.... we had fun and have the \$30.00 donation to make. *Please, don't forget the Endowment Fund.*



Resulting photograph: Ron and Norma Hufford above.

Membership Benefit

Another great benefit to your membership is access to a private "members only" website.

Copies of research articles from the back issues of the *Crystal Ball* are now available there. The old back issues were lost in the flood of 1998, but now the research materials contained in them are coming back to be shared with the entire membership.

To access the site, follow this URL:

<http://www.cambridgeglass.org/NCCMembers>

You will be prompted for an ID and password. These are case sensitive. They will also change periodically, so keep reading your current issues of the *Crystal Ball*. Please do not share the passwords with non-members! The private site is intended to benefit you, and that benefit will be diluted if the ID and password is shared indiscriminately.

ID: NCC

Pswd: TriangleC

(EVERGLADE LINE—Continued from page 4)

invited to look under the buffalo's tail where you will find the designer's initials. From a 1972 interview with Mary Martha Mitchell, it was learned that the buffalo hunt scene design was copied from a Frederic Remington painting and took over nine months to complete. She also stated that this design did not sell well and was discontinued shortly after its introduction.

The first time the "leaf" line appeared was in the "Miscellaneous" listing of the early 1931 catalog (see NCC 30-34, p. 104). The one-lite #1209 candlestick could also be used as either a #1210 vase ("lily" peg vase) or as a #1211 12" vase ("straight" top peg vase). Both these peg vases are very difficult to acquire, especially in color. The #1211 2-lite candelabra also appeared for the first time. Both these candlesticks were renumbered more than five times during their production over the years.

Three items also appeared in the "Business Stimulators" listing of the early 1930 catalog (see NCC 30-34, p. 113). All of the items appearing here appeared in the catalog for the last time, they include: #1252** 10" vase (daffodil), #1256** oval bowl (tulip) and the #1253** 12" vase (tulip). [Note: the two tulip molds were reworked and appeared again in the 1940 catalog. The scalloped edges were added to the oval bowl and the vase was reduced in size to 10 1/2", also the background was changed.]

The only item that appeared in the 1932 catalog was the #1319 4 1/2" vase (see NCC 30-34, p. 141). This vase has an interesting story of its own. It can also be found with an incised mark "France" on the bottom. The story goes that a gentleman in France sent this mold along with some other molds (lady leg bookends for one) to Cambridge to have some glass produced. The theory goes that Cambridge either purchased the molds after the order was completed or entered into an agreement to also allow Cambridge to market some of the production pieces. This was not at all uncommon for the period, as even Cambridge may have sent pieces to Millersburg to receive the "Carnival" (iridized) treatment. It is felt however, that a vase marked "France" is not a Cambridge production piece.

Finally, in the 1933 catalog, pieces appeared for the first time listed in the "Everglade" section (see NCC 30-34, p. 187, 190-196). More than 50 items were listed, including for the first time table service items. These included an 8" plate, 7 1/2" bowl (salad), sherbet, cream and sugar. The one-lite leaf candlesticks also appeared for the first time as a #32** leaf "up" or the #33 leaf "down" variation. The "lily" vase insert gets quite a workout as not only for the candlestick and candelabrum, but also is used in the #53 2 pc. epergne and the #51 2 pc. epergne. The #38 11" leaf vase also is modified into a peg vase and is used in the #37** 13" 2 pc. oval epergne and the #55** 14 1/2" oval 2 pc. epergne. The rather unusual (and rare) ruffled vase inserts appear for the first and only time in a catalog as the #45** 2 pc. flower holder and the #58** 3 pc. flower holder.

The vases were reworked during this period to a more rounded appearance at the top. Many of the earlier vases appeared with six distinct sides at the top. The tulip vase was also shortened to 10 1/2" and the stippled background was removed. These changes were most likely made to speed production, reduce breakage, and most importantly, to reduce costs.

In the early 1934 catalog one item was added to the Everglade line. The #42 6" leaf comport was added to the 16" tulip plate to create the #60 16" cheese and cracker. Also in 1934, the Willow Blue name was changed to Eleanor Blue. This change was in name only as the glass formula and color were not changed. This change was most likely to honor the first lady, Eleanor Roosevelt. Crown Tuscan was also introduced to the line during this time period.

The January 1, 1940 catalog listed a total of 23 items in the Everglade line. Ten items were removed from the 1934 listing. One item was renumbered (the #1 leaf bowl became the #61 10" leaf bowl). One item was added (the #62 3 1/2" single lite candle). This candle appeared much like the #33 single lite leaf candle with the upper leaves cut off. Two items were reworked: the #10 single lite candle was reduced in height from 4" to 3 1/2" and the #36 tulip oval bowl had a ruffled top edge added.

Also in January 1940, the Arcadia line was introduced. There were a total of 53 items in this line. The line featured a smaller leaf motif and included some of the leaf table service items that were introduced in 1933. This line was less labor intensive to produce. The production period is unknown, but likely limited to a few years.

In January or February 1954, Milk was introduced. Milk was produced until the factory closed in July 1954. Six items were listed in the "Milk" supplement, but the production figures are unknown (see NCC 49-53 p. 289). The items listed are: W115 16" tulip plate, W116 12" oval tulip bowl, W126 5" ivy vase, W127 6" trillium vase, W128 7 1/2" daffodil vase, and the W129 12" tulip vase. Crown Tuscan items were produced from 1942 until the factory closing, but items produced in this color are also seldom found.

During the reopen period (March 1955 - 1958) Violet was introduced to the Everglade line (see Colors p. 102). Items produced in this color are also seldom found.

The most often found experimental color of Everglade is a pink color with an opalescent edge (see Colors p. 104). However, note that finding any example in an experimental color is much more difficult than finding the proverbial "needle in the haystack."

Some of the Everglade items have been reproduced. Summit Art Glass produces some pieces yet today. It is important for the reader to understand that while old molds can still be used today to produce glass, this glass cannot be produced in the original shapes if skilled handwork was required to further shape the glass. This is

for two main reasons: 1) the lack of skilled labor, and 2) the economic incentive to do so. To look at this further, most large pieces came out of the mold in a shape very similar to the #15 "swan" bowl shown in NCC 30-34, p.193. After the piece was removed from the mold, it could be further worked into the #16 bowl (fluted edge), the #17 bowl (rolled edge), or the #18 bowl (rolled-up edge platter), which are shown on the same page. If you will turn to page 67, also in the 30-34 catalog, you will see two additional shapes that were made. These are the #1140** bowl (turned up edge) and the #1139** bowl (flip). The last two shapes must have been particularly difficult or expensive to produce, as they appeared only in the January 1930 catalog. The other Everglade bowls (tulip and buffalo hunt scene) were also found in these same shapes. The reason that only one mold was used to produce all these shapes was one of simple economics. Molds were very expensive. To create individual molds for some of these large bowls would be cost prohibitive. Additionally, the molds would have been so large that they would have been very difficult to work with. So, bottom line, if you discover a piece of Everglade in a shape not produced by Cambridge, it most likely is of recent production and in a shape very nearly like the shape of the item as it was taken directly from the mold.

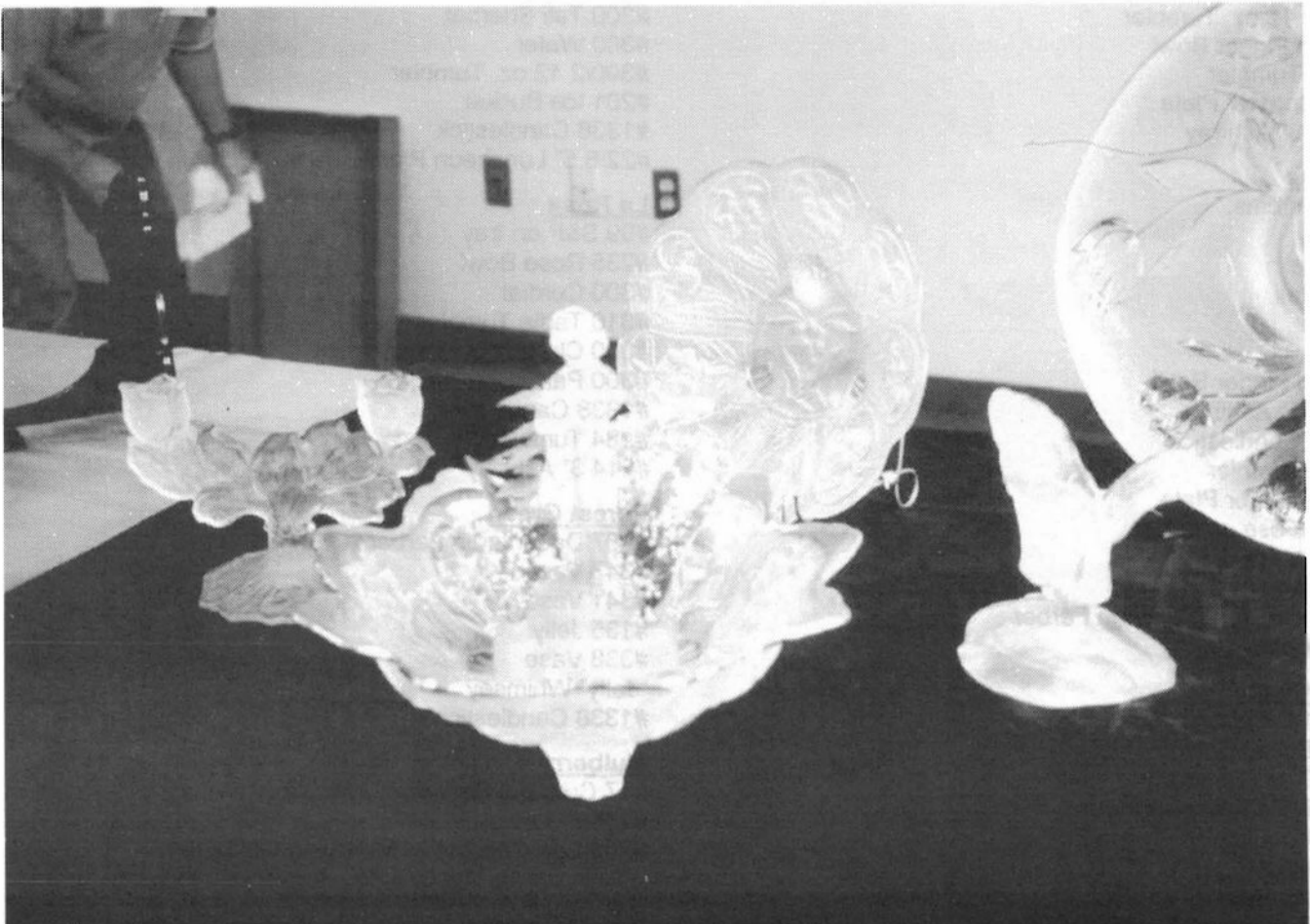
Imperial produced some Everglade items after the Cambridge factory closed, but generally did not use

colors similar to Cambridge colors.

Summit Art Glass is known to have produced the #24 sherbet, the #105 mayonnaise with ladle, and the buffalo hunt scent bowl. Summit also has in their possession at least two additional Everglade molds. They are the large tulip bowl and the large swan bowl. However, it is unknown if items can or will be produced from these molds.

I hope you have enjoyed this discussion of the Everglade line. This line is a rather difficult one to grasp without some in-depth study. As you have learned, the line has used several names (Springtime, La Fleur, Leaf, Arcadia, and Everglade) during its long production period (1929 - 1958). The line contains many unique and scarce items. Several items were designed specifically for decorating with flower centerpieces and the color choices of the glass are extremely broad. Perhaps this is a line that might interest you?

[Authors Note: Much of the material contained in this article came from a presentation on the Everglade line at the 2001 NCC Convention and was presented by the Miami Valley Study Group. We are giving the updated master of the handout material, that was distributed at the presentation, to the NCC. It is our hope that this material will be available for sale soon.]



Pictured above are examples of Everglade: Leaf candelabrum, paneled floral bowl and Leaf candlestick with Springtime treatment, flower frog figure, La Fleur bowl.

Colors in Caprice Display

2001 Great Northeast Glass Show

Violet

#66 crimped bowl

Topaz

#28 14" footed plate

Carmen

#1338 Candlestick
RARE insert for Farber comport

Mandarin Gold

#17 Saucer
#214 3" Ashtray – Alpine finish
#1338 Candlestick

Pistachio

#300 stems:
Water
Cordial
Oyster Cocktail
Parfait
Tall Sherbet
10 oz. Tumbler
Low Sherbet
300/2 12 oz. Tumbler
Blown Finger Bowl
#184 Tumbler
#20 Coaster Plate
#214 3" Ashtray

Mocha

#300 stems:
Juice
Cordial
Cocktail
Water
Wine
Blown Finger Bowl
#216 5" Ashtray
1338 Candlestick
#184 Tumbler
#20 Coaster Plate
#338 Vase in Farber
#346 Vase
#340 Vase
#178 Doulton Pitcher in Farber
#1 Goblet

Amethyst

#33 14" Cabaret Plate
#62 Belled Bowl
#14 9 oz. Tumbler
#22 8.5" Luncheon Plate
#178 Doulton Pitcher in Farber
#339 Vase
#342 6" Vase
#38 Cream and Sugar
#1 Goblet

Royal Blue Alpine

#340 Vase

Royal Blue

#187 decanter and #188 shots
#337 vase in Farber Holder
#344 Vase
#338 Vase
#1338 Candlestick

Milk Glass

#117 Cruet
#337 Vase in Brass Farber Holder
#344 Vase
#208 Cigarette Box

Tahoe Blue

#216 5" Ashtray

La Rosa Alpine

#80 13" Salad Bowl
#57 Salad Bowl
#187 Decanter
#300 Juice
#300 Tall Sherbet
#300 Water
#300/2 12 oz. Tumbler
#201 Ice Bucket
#1338 Candlestick
#22 8.5" Luncheon Plate

La Rosa

#99 S&P on tray
#235 Rose Bowl
#300 Cordial
#310 Table Tumbler
#300 Claret
#300 Parfait
#1338 Candlestick
#184 Tumbler
#214 3" Ashtray

Forest Green

#187 Decanter in Farber
#343 Vase
#341 Vase
#135 Jelly
#338 Vase
"Jelly" Whimsey
#1338 Candlestick

Mulberry

#17 Cup and Saucer
#145 5" Lemon Plate
#300 Low Sherbet w/ Mandarin Gold Stem

White Plains Great Northeast Glass Show 2001

by Tarzan Deel



Once again our intrepid members supported the White Plains Glass Show. Our booth was great even with the last minute change in personnel and display theme. Ken Filippini was going to have the display theme of "Cambridge Nudes," but Ken had a death in the family and could only be at the show one day. President Rick Jones and Cindy Jones volunteered to loan a portion of their Caprice collection for a great display in Colors in Caprice. The colors consisted of La Rosa, Pistachio, Amber, Mocha, Mulberry, Amethyst, Carmen, and Topaz represented in regular and Alpine forms.

Rick and Cindy of course have a great collection of Caprice and some really rare pieces. Two Doulton style pitchers in Farber bases (one in Amber and another in Amethyst) received a lot of attention, as did the #300 cordials in Mocha and Pistachio. The Topaz footed cabaret plate was another outstanding example of the exceptionally rare colors to be found in Caprice. A complete list of the display accompanies this article. [See page 10]

It is always interesting to see how people react when viewing the displays of NCC and the OMGCG (Old Morgantown Glass Collectors Guild) who are also present. There is a great camaraderie between our two booths and it is always interesting to see how many times we both look at the same piece of glass someone has brought in to try to get identified. The answer is more often than not, "We don't know." And we try to get the most knowledgeable dealers involved. Sometimes we are able to get the piece identified or at least identify the possible makers.

(Continued on page 12)

(WHITE PLAINS SHOW—Continued from page 11)

The main questions of the show were: "How much is this?" and "How many of these do you have?" We would explain that these were "on display" as a representation and they were not for sale. We would then engage the prospective members in a conversation of Cambridge Glass and try to enlist them or at least sell them a book.

We did sell a lot of the new *Non-Cataloged Etchings* book as well as the new *1940 Rock Crystal Catalog* reprint. Rosepoint price guides were a big seller too. By the end of the show, we signed up four new members and had some renewals as well as selling four Scottie Dog sets. Book sales brought in over \$1,100 and we also passed out additional membership forms (that we hope people will send in later).

As usual, we rely heavily on member support to run the booth. Thanks this year for all the help from Alex and Shelley Citron (from Virginia), Pam Earussi (from Pennsylvania), Ken and Jane Filippini (from New Jersey), and Freeman and Jeannie Moore (from Texas). I could not have completed the display without the great help from Rick and Cindy Jones who loaned their glass as well as the showcases for the table. Cindy also handled the booth reconciliation and got the recap to our club office in Cambridge. Jane Filippini did an awesome job setting up the display and also wrote the color identification tags; it would not have been possible without her help. Thanks to everyone who helped. I hope I didn't miss anyone. If I did, I apologize and thank you!

If you have not helped at a show, you should try it some time. I have never been at a booth where I did not learn something. Even though you work, you can have a lot of fun doing it and help NCC get the message out about Cambridge Glass. If you know of a show in your area that would be interested in having NCC representation, let us know. Hopefully you would be interested in running the booth. If you are willing to help out at a show we already set up at, let us know. We could always use a helping hand. It's very rewarding!



Shelley and Alex Citron take a turn at introducing collectors to Cambridge Glass and providing answers and materials at the NCC booth

CAMBRIDGE GLASS BOOKS FOR SALE

By National Cambridge Collectors, Inc.

Colors in Cambridge Glass

128 pages, 60 color plates, full index. Hard-board w/value guide..... 19.95

1910 Near Cut

108-page reprint of original 1910 catalog. PB w/value guide..... 14.95

1930-1934 Cambridge Glass Co. Catalog Reprint

250-page reprint of original catalog. PB w/value guide..... 14.95

1030-1934 Catalog Index Index to above catalog..... 2.00

1949-1953 Cambridge Glass Co. Catalog Reprint

300-page B&W reprint of original catalog. PB w/ value guide..... 14.95

1956-1958 Cambridge Glass Co. Catalog Reprint

160-page B&W reprint of original catalog. PB, no value guide..... 12.95

Cambridge Caprice

200-page book illustrating one of the most popular lines of Cambridge Glass. Lists color, decorations, reproductions and rare pieces. PB w/value guide..... 19.95

Cambridge Rose Point by Mark Nye

94-page book listing of Rose Point from several sources: catalogs, trade journals, price lists, etching plates, and other surviving company records. One of the most popular lines of The Cambridge Glass Company, showing the many blanks on which Rose Point might be found along with the history and production life of the line. B&W PB w/ 2000 value guide..... 14.95

Etchings by Cambridge, Vol. 1 By the Miami Valley Study Group

84-page book showing samples of plate etchings applied by The Cambridge Glass Company. B&W, PB. Due to the style of publication this book does not have a value guide..... 14.95

Etching Booklet, Blossom Time, B&W, PB, 26 pages..... 7.95

Etching Booklet, Chantilly, B&W, PB, 44 pages..... 7.95

Etching Booklet, Candlelight, B&W, PB, 30 pages..... 7.95

Etching Booklet, Wildflower, B&W, PB, 42 pages..... 7.95

Etching Booklet, Portia, B&W, PB, 57 pages..... 7.95

Etching Booklet, Diane, B&W, PB, 53 pages..... 7.95

Etching Booklet, Elaine, B&W, PB, 64 pages..... 9.95

Non Cataloged Etchings book, B&W, PB, 70 pages..... 12.95

Rock Crystal Engravings book, B&W, PB, 94 pages..... 14.95

Crystal Ball Table of Contents Issue #69, January 1979 thru Issue #320, December 1999..... 2.00

The Home of "Near-Cut" Factory Post Card

B&W picture of The Cambridge Glass Company post card..... 50

Crystal Lady Video

Approximate 25 minute video copy of old Cambridge Glass Co. film showing the making of a goblet in the Cambridge factory..... 15.00

Rose Point Value Guide (Included with Rose Point Book purchase)

Value guide only, includes postage..... 5.00

N. C. C. Members can purchase the above publications at a 10% off

No Discount on the following books

1940 - 1941 Cambridge Glass Co. Catalog Reprint

250-page reprint of original catalog and all well known supplemental pgs.

Loose Leaf & Drilled, ready for placement in your own three-ring binder.

Due to its size, the reprint does not have a value guide. B&W..... 25.00

Binder for 1940/1941 catalog with logo on front..... 5.00

Cambridge Glass 1927-1929 by Bill and Phyllis Smith. 66-page reprint of original catalog. B&W paper-back with updated value guide..... 7.95

Cambridge Stemware by Mark A. Nye

167 page book showing as many known Cambridge stems known at the time of publication. B&W paperback. No value guide..... 19.95

Cambridge Glass Company by Mary, Lyle and Lynn Welker

120 pages of reprints from eight old catalogs. B&W paperback.

No value guide..... 10.00

Cambridge, Ohio Glass in Color II by Mary, Lyle and Lynn Welker

15 Color plates showing choice pieces from their collection.

Spiral-bound. No value guide..... 5.95

Cambridge Glass Company 1903 by Harold & Judy Bennett

106-page reprint of original catalog. B&W, PB, no value guide..... 5.00

Reflections by the Degenhart Paperweight & Glass Museum

45-page book giving a history of all 18 glass companies in Guernsey County. B&W paperback with pictures..... 5.00 including postage

OTHER ITEMS FOR SALE FROM THE NATIONAL CAMBRIDGE COLLECTORS

2000 Museum Fund Raising project - Scottie Dog Bookends made in original Cambridge Molds, by Mosser Glass. Made in Ruby (Red) Marked with N.C.C., the 2000 date and Mosser logo.
\$100.00 per pair

Please include \$10.00 per pair - shipping and handling.

Ohio residents include \$6.50 per pair, for Ohio State Sales Tax.

The following Convention Favors are marked with the N C C name & yr
Convention favors:

1995 Cranberry Ice, Cascade Goblet..... 5.00
1998 Yellow Iridized, Cascade Goblet..... 5.00
2000 Carnival Mt. Vernon Juice Tumbler..... 5.00
2001 Carnival Mt. Vernon Juice Tumbler..... 5.00
Prism with "Cambridge" on one side. Fund raiser, Mint Julep..... 15.00

Donate \$10.00 to the N. C. C. building fund and we will send you a nice, Yellow Canvas Tote Bag with N.C.C. logo on front

Books by Gene Florence

Hard-bound color with value guides

Very Rare Glassware of the Depression Years (Third Series)..... 24.95
Very Rare Glassware of the Depression Years (Fifth Series)..... 24.95
Very Rare Glassware of the Depression Years (Sixth Series)..... 24.95
Elegant Glassware of the Depression Era (Eighth Edition)..... 19.95
Collectible Glassware 40s-50s-60s (Fourth Edition)..... 19.95
Stemware Identification, featuring Cordials, 1920s-1960s..... 24.95
Glass Candlesticks of the Depression Era..... 24.95

Universal Dinnerware and its predecessors, including:

Cambridge Art Pottery
The Guernsey Earthenware Co.
The Oxford Pottery Co.
The Atlas Globe China Co.

All in one beautiful paper-back, color presentation by Timothy J. Smith
176 pages..... 29.95

Past National Cambridge Collectors Convention booklets

1994 thru 2001..... (per year) 5.00
Complete set of 8 years (save \$15.00)(include \$3.00 postage)..... 25.00

Salt & Pepper tops, Polycarbon plastic, will fit most regular sized Cambridge shakers such as Rose Point ftd and flat bottomed shakers. Also fit Heisey Rose, Saturn, Plantation, Crystalite and some Orchid. Fit some Anchor Hocking and Candlewick. Made from the same material used to make taillight lenses for autos. We now have the smaller size to fit the individual Caprice S&P's

Price: 1 to 9 pairs @ \$6 per pair - 10 or more pairs @ \$5 per pair
(if ordering only the tops include \$3.00 shipping per order)

The Year In Poetry - by Paul White, 38 pgs PB (including postage) \$7.50
all proceeds go to the Paul White fund to purchase glass for the Museum

Please add postage and handling to your order **(first item, \$3.00; each additional item \$1.00 unless otherwise noted)**

Ohio residents add 6 1/2% Ohio State Sales Tax.

Only check or money order. NO CASH, NO CHARGE CARDS.

Send payment and orders to:

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

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Cambridge Caprice Clear Crystal

Layaway Possible
Carol Broadbooks

Shipping & Insurance Extra

6050 Victoria Lane, Pinson, AL 35126

e-mail: keelinc@webtv.net 205-680-0999 (Leave message on recorder, I will get back to you!)

#1	10 oz. pressed goblet	(7)	ea	\$25	#124	8½" 3 pt. celery & relish			\$12
#2	7 oz. pressed tall sherbet	(6)	ea	20	#125	12" 3 pt. celery/relish	(2)	ea	50
#3	3½ oz. pressed cocktail			20	#126	12" 4 part relish			80
#9	12 oz. tumbler			20	#129	3 piece mayonnaise			35
#11	5 oz. ft. tumbler	(4)	ea	20	#130	7" low ft. comport			20
#12	3 oz. ft. tumbler	(4)	ea	20	#131	8" low ft. plate			15
#13	3½" coaster	(13)	ea	12	#132	6" low ft. bonbon oval			15
#17	cup & saucer	(17)	ea	15	#133	6" low ft. bonbon square	(2)	ea	18
#19	5" crimped fruit	(9)	ea	25	#135	7" low ft. crimp jelly			22
#20	5½" B & B plate	(12)	ea	10	#136	6" Tall comport			30
#21	6½" B & B	(13)	ea	10	#144	4" 2 hdl. jelly			8
#22	8½" salad	(15)	ea	12	#145	5" 2 hdl. lemon pl			8
#23	7½" salad	(16)	ea	10	#147	4" 2 hdl. sq. bonbon			10
#24	9½" dinner	(14)	ea	40	#148	4½" 2 hdl. oval bonbon			10
#28	14" 4 ft. plate			25	#151	5" 2 hdl. jelly			12
#30	16" plate (scratch)			25	#152	6" 2 hdl. lemon plate			10
#35	16" cabaret			50	#154	6" hdl. sq. bonbon			20
#37	6" oval tray			10	#155	6" 2 hdl. oval bonbon			14
#38	S & C medium	(pr)		16	#165	6 3 ft. candy/lid			40
#40	S & C individual	(pr)		18	#170	6½" club			30
#41	S & C large	(pr)		20	#171	6" diamond			30
#42	9" oval tray	(2)	ea	23	#173	cloverleaf			35
#49	8" ft. salad bowl			45	#178	80 oz. Doulton jug			500
#50	8½" ft. sq. bowl	(2)	ea	55	#179	32 oz. Jug			140
#52	9½" crimped bowl			35	#183	80 oz. Jug			140
#53	10½" crimped 4 ft. bowl			25	#200	Goblet	(2)	ea	12
#53	10½" crimped 3 ft. bowl			25	#200	Tall Sherbet			12
#54	10½" belled 4 ft.			25	#200	Cocktail			12
#57	4 ft. salad bowl			42	#200	5 oz. ft. tumbler	(2)	ea	12
#58	10" 4 ft. sq. bowl			45	#200	Ftd Ice tea			12
#61	12½" 4 ft. crimp bowl			32	#201	Ice bucket / tongs			85

IN MEMORIAM Lula N. (Lou) Brown

Your club member and our dear friend Lula N. (Lou) Brown died on September 14, 2001. She was a very well-known antique dealer of glass and crystal in Houston, Texas. We affectionately called her "Houston's First Lady of Glass and Crystal." She will be greatly missed—her knowledge of D.G. and elegant glass was so complete, and she shared her love of glass with so many others...

...She had worried a lot over the last several years about the loss of the Cambridge club museum from the flooding in Ohio. Hopefully you will receive other memorials for Lou from some of her friends.

Thanks for your help,
Linda Rippert

CONDOLENCES EXTENDED

Condolences are extended to NCC members Norma and Willard Kolb, Jane and Ken Filippini, Lorraine Weinman and their families in their recent losses of family members.

May it help to know that others care and share in your loss.

Sympathy is extended also to the family and friends of Lula Brown. In lieu of flowers, the family requests the memorials be made to National Cambridge Collectors, Inc., PO Box 416, Cambridge, Ohio 43725-0416.

NATIONAL STUDY GROUP REPORTS

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## Study Group #13 The Miami Valley (Ohio) Study Club

The Miami Valley Study Club gathered on September 8 for our annual pig roast at Swigart Park in Laura, Ohio. This event is generously hosted every year by George and Beverly Stamper and their family. Thirty members and two friends were present.

At our meeting, we discussed the proposal of our study club to create an exhibit for the Boonshoft Museum in Dayton for the year 2003. This exhibit would focus on the Ohio glass and pottery industry and its contribution to Ohio's economy. Planning and discussion will continue.

Members generously volunteered their knowledge and talents to present programs for our meetings this coming year:

October: "Stop It" - led by the Wollenhaupts  
November: "Rosepoint" - led by the Ottens  
December: Christmas Party  
January: "Nudes" - led by the Rankins  
May: "Trademarks and Labels" - led by the Rankins  
February, March, and April are still open

Other discussion topics included the NCC Quarterly Meeting in August in the new Museum in Cambridge, which 13 of our study club members attended, and the new Museum.

There were many beautiful finds over the summer which were displayed by the members. They include: #9403 12 oz. tumbler in Peach-Blo with #704 etch; #3060 5 1/2 oz. parfait in Peach-Blo with Dresden Rose etch; #3500/55 footed basket with gold encrusted Wildflower etch; #232 Caprice 5" ivy ball; #3143/30 Gyro Optic footed ivy ball in Mocha; #3011/25 Statuesque ivy ball in Carmen; #3011/25 Statuesque ivy ball in Smoke; #1236 Key Hole 7 1/2" footed ivy ball in Crown Tuscan w/Charleton decor; #2588 14" flared fruit bowl; #2768 Near Cut basket; #SS-11 7" comport in Mandarin Gold; #1235 9 1/2" Decagon bowl in Blue Bell; #1 9 oz. Mt. Vernon goblet in Blue II; #2A 4 1/2" rose bowl in Mardi Gras; #1283 8" vase with Diane etch; #1319 4 1/2" Everglade vase in Springtime Gold Krystal; #278 11" vase in Crown Tuscan with Candlelight gold engraving; #1140 15" Everglade bowl w/swan decor in Gold Krystal; #3400/1182 6" 2-handle low footed basket in Ebony with gold Charleton decoration; #1357 candlestick; #1236 7 1/2" ring stem footed ivy ball in Amber, Carmen, Royal Blue, and Crown Tuscan; #628 3 1/2" candlesticks in Light Emerald Green with etch

#704; #509 Two Kid round base Light Emerald Green flower frog; #674 13" bowl in Light Emerald Green; #69 special article 7 1/2" candlesticks in Ivory with enamel decoration; #1447 8" Aero Optic vase in metal holder; # unknown special article coaster in Primrose; #824 3-lite candleholder in Light Emerald; #1402/86 4" ashtray in Royal Blue with Crystal handle; #7967 cordial with Dawn etch; #400 4 oz. ball bottom cocktail; #102 Stratford oval 2-handled salt dip in experimental opalescent color; Feather nappy w/ring handle, triangle shape; #1191 Crystal candlestick; Crown Tuscan torte plate with Charleton decoration; Decagon plate in Willow Blue with Leaf cutting.

There was also a display of old glassmaking tools.

Respectfully submitted,  
Judy Rhoads

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Study Group #14 The Cambridge Cordials

The Cambridge Cordials Study Group had their yearly organizational meeting on September 22, 2001, at the home of Jeff and Jill Ross. Prior to the evening meeting, there was a work session held at the NCC Museum. Those who were present to work included: Cindy and Mike Arent, Rich Bennett, Shirley and Carl Beynon, Sharon Miller, Jeff Ross, Lynn Welker, Mary Welker, and Cordials guest Charles Upton. Later at the meeting Joe Miller, Lisa and Mike Neilson, Jill Ross (and Randall), and Lorraine Weinman were present.

Many projects were worked on at the Museum. There was discussion for future work to be completed. At 7:00 p.m. the Cordials headed to Jeff and Jill's for a wonderful buffet meal with exotic treats and an unbelievable spread of desserts. Afterwards, the meeting portion of the evening began. Joe Miller gave the treasurer's report. Lynn Welker reported on the status of the T-shirt project. The calendar and T-shirt projects have been completed.

The meeting then turned to the project of completing the Sadurski survey regarding a "New Member Package" dealing with steps for starting a new study group. All items were discussed and ideas and comments were written down to return to Alan and Gailyn. The year's meeting schedule was discussed. The Christmas gift exchange was discussed.

(Continued on page 17)

(**QUARTERLY MEETING MINUTES**—Continued from page 5)
subscription project.

Museum: Cindy Arent reported the progress made by Bud Walker and his committee on the history-of-glassmaking display for the Museum. Much of the equipment for this display will come from the Storage Building. Cindy spoke of plans for a mural on the stage area, which will depict either the Cambridge Glass factory or a furnace.

Cindy announced that the Museum Committee would welcome ideas for the Museum's grand opening. She also noted that the committee was investigating new software packages. Further, Cindy announced that Alex and Shelly Citron are currently working on a new museum ad brochure, tentatively scheduled for completion by the November meeting. Cindy fielded many questions about the current museum layout and a lively discussion followed.

Nominating: Tarzan Deel announced the seats on the Board that would be up for election this year: Charles Upton, Lorraine Weinman, and Mike Neilson.

Non Glass: Carl Beynon reported that thanks to Bill Hagerty, the club now owns a new "high-low," which was used to put the Storage Building into excellent shape.

Programs: David Ray announced that the November Quarterly Meeting would be held at the Holiday Inn, November 3, at 6:00 p.m., and Lynn Welker will be presenting a program on enamel decorations.

Publications: Mark Nye discussed the club's upcoming publication on Cambridge decorations.

Publicity: Cindy Arent reported on the progress of replacing the museum direction signs around Cambridge. She also spoke about the placing of club ads in both the Visitors Guide and the AAA Tour Book.

Study Groups: Ken Filippini reported the progress made by Alan and Gailyn Sadurski on the new Study Group procedure booklet. He also reported the planned creation by Lorraine Weinman of a new study group in Canton, Ohio.

Convention: Mark Nye reported that next year's convention will take place between June 26-30, the theme being "100 Years of Cambridge Glass." Mark mentioned the many suggested schedule changes that have been raised by club members. He told us that both he and the Board were receptive, hoping to take action at the November meeting.

Glass Dash: Larry Everett reported two suggested changes for next year's Dash. The first: an increase for early-entry people from 1 hour to 1 hour and a half. The second: a raise in the rental table rates for dealers. The increase being for 2-3 tables = present \$64, suggested \$75, 4 tables = present \$76, suggested to \$100.

Auction: Rick Jones announced Auction Preview would be Friday, March 1, and Auction, Saturday, March 2. Georgia Otten led a discussion about a possible process changes to two areas: one being the listing of 100% donation pieces in the *Crystal Ball* auction list, the second being the addition of more percentage split levels for donators.

Crystal Ball: Lorraine Weinman announced that interesting and informative articles will be appearing soon, and hoped other club members would continue to lend support to this process.

Technology: Tarzan Deel reported that Linda Roberts had solved a recent club problem with our website by switching its site provider to a new server. He also mentioned the great progress being made in loading of past *Crystal Balls* to the site.

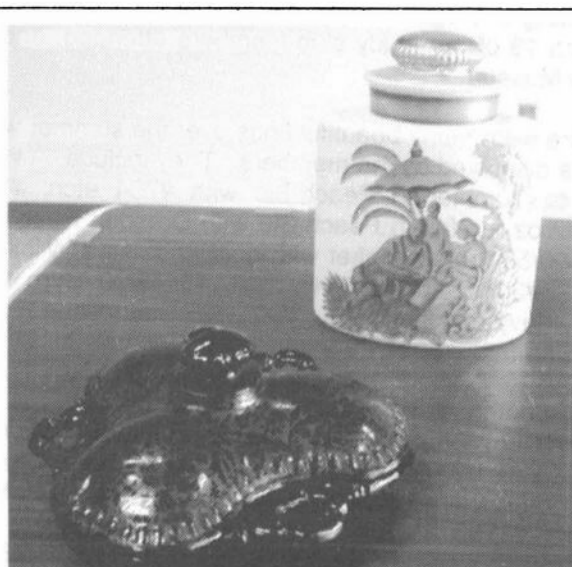
Old Business: None.

New Business: There was a question from the floor about possible new fundraising projects; notably a 10-oz. footed goblet was discussed, also possible strategies, which would enhance the sale of the remaining Scottie dogs, were visited.

There being no further business, Ron Hufford made a motion to adjourn, seconded by George Stamper. The motion passed and the meeting adjourned at 5:30 p.m.

Respectfully submitted,

Ken Filippini, Secretary



Above apothecary jar with Charleton decoration label on bottom. This is United States Glass Company jar with gold silk screening on it. It is not Cambridge. The three-part Royal Blue box is not old, it is Summit Glass, which owns the mold. How can you tell? The handles have not been curled up or manipulated; there is a lack of fire polishing and the edge of the lid is rough; the glass is thick and heavy with mold lines inside; this one possibly has a Lotus etching.

(STUDY GROUP—Continued from page 15)

The group then discussed possible projects that the Cordials could embark on in the future. It was decided that these would be kept in mind for the future since this year's focus needs to be getting the Museum ready and open. This conversation lead into a discussion of what projects need to be completed to help prepare the Museum. It was decided that the next meeting will take place at the Museum on October 20. The work session/meeting will begin at 4:30 p.m. It is the group's hope to be able to help Charles Upton and Lynn Welker with the cataloging and numbering of the glass.

The meeting concluded with the following Show & Tell Items: a PeachBlo tall oval water pitcher with etching 695, a 3400 Experimental Green cup and saucer, a Royal Blue bowl with gold-encrusted Gloria, an Ebony twist cigarette holder with the Sterling Silver Fox Terrier and a matching Ebony ashtray with the Sterling Silver Fox Terrier, a Lily of the Valley etched cordial, an Ivory 1 lb. candy jar with Blue Willow on it, a 6004 8-inch vase in Ivory with the Urn etching filled in with blue, a Carmen Martha Washington cordial, a 3400 3-oz. cruet in Rubina, Pristine round 1½" candlesticks, a Carmen Mt. Vernon large decanter with Rockwell Sterling, an Ebony vase with white gold Hunt Scene (silk screen), and a #69 Blue Caprice Alpine Shell bobèche candelabra.

The meeting ended at about 10:30 p.m.

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### **Study Group #16 Elegant Glass Collectors**

The Elegant Glass Collectors met at the home of Charles and Loretta Weeks on September 29, 2001. Members present were: Charlie and Loretta Weeks, Bill and Yvonne Dufft, Pam Earussi, Ken and Jane Filippini, and Paul and Gail DuChamp.

We did not have our scheduled presentation of Rosepoint as we had much business to conduct in regard to the Harrisburg Show. We plan to feature fall colors, notably Amber and Gold Krystal, along with etchings in these colors. News of the Museum was reported by Ken Filippini from the Quarterly Meeting. The display that is being coordinated by Bud Walker and John Corl is on display at the Penny Court, and it features Carnival glass. Work is also coming along on the display of glassblowing and furnace for the Museum.

Our next meeting will be held at the Harrisburg Show, and then we will have our holiday get-together at Charlie and Loretta's. A meeting is planned for March at Gail and Paul DuChamps' home.

—submitted by Pam Earussi

"Every new day dawns with possibilities."  
—Ronald Reagan

### **Study Group #17 The Cambridge Wildflowers**

On Thursday, September 20, 2001, the Wildflowers met at the home of Barbara Wyrick at 7:30 p.m.

Refreshments of a Chicken Club Brunch ring, relish tray, and cheesecake were served.

The meeting was called to order by president Linda Roberts. We dispensed with the reading of the minutes, and since we had not met over the summer, took some time to catch up, talking about current events and what we had been doing over the past couple of months, and items of glass that we had recently purchased.

**New Business:** We set our schedule of meetings for the next few months. On October 18, we will meet at the home of Linda and Bryan Roberts and our program will be the shapes of Cambridge perfumes and boudoir items. The November meeting theme will be tiny and miniature items, December will be our Christmas party and gift exchange, January's theme will be nude stems, and February will be flower frogs.

David Ray gave an update on the upcoming NCC November quarterly meeting with an educational program on enamel decorates.

We passed out and discussed a questionnaire that was given to all the study groups to compile information about what a study group is, typical agendas and helpful facts to start a new group. It was decided everyone would think about answers to the questions until our next meeting, and we will compile these next month to send in.

**Program:** Our theme this time was not specific. We just brought recent items we had found over the summer or any item that we wanted to discuss, and our Show and Tell items included: two sets of Gadroon individual cream and sugars in Carmen and Dark Emerald; an Ebony perfume with a very early gold encrusted Etta etching; an unusual Caprice handled basket with silver overlay design; an 8" Milk Glass swan with hand-painted Charleton roses; a Moonlight Blue Bashful Charlotte; a small basket weave basket with gold ormalu handle and base; a Crystal ball bottom Cordial; an Ebony bonbon with unusual silver overlay in squared sections; a large #39 Caprice vase with Alpine decoration; and an unlisted Crystal divided, handled, Caprice bonbon (not flared).

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

Our meeting adjourned at 10:35 p.m.

—submitted by Barbara Wyrick, secretary

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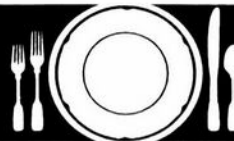
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(See page 13)



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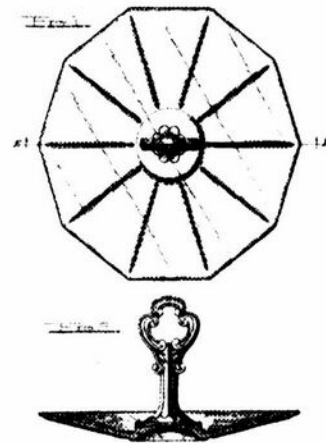
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