

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. 351

July 2002

Super Glass at the Cambridge Plant

by Bud Walker

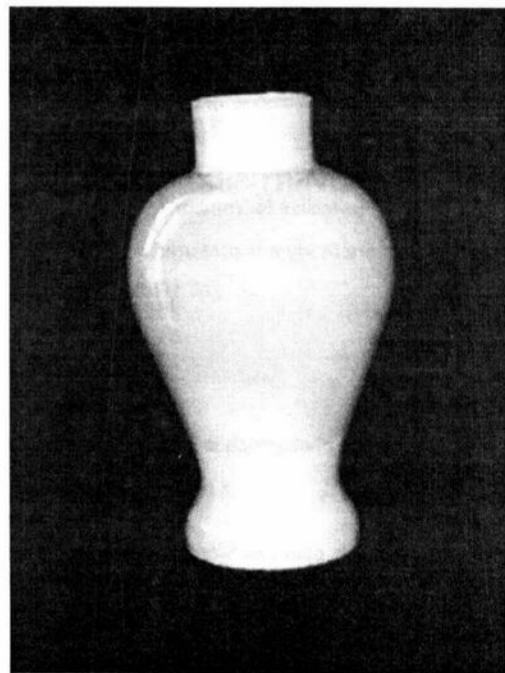
On May 21, 2001, we found the answer as to who was the last one to make glass and operate the Cambridge Factory. It all began with a call from the Museum of American Glass in Millville, New Jersey. One of the contemporary glass workers had heard of an upcoming sale of molds, equipment, and contents of a glass factory in Brooklyn, New York.

I was called in an effort by the curator's office to learn what company was closing down. They had a phone number but had gotten no response. Gay Taylor, the curator, was in Corning, New York, and would not return until the following day. After making numerous attempts at calling the number that they had gotten, the phone was answered. The sale was to take place on May 22. Being a museum, we were invited to come on May 21 and preview the equipment that was to be sold. Knowing that very little was known about the Super Glass Company, we decided the trip to Brooklyn would be worthwhile.

Upon our arrival at the Brooklyn plant, we were greeted by Bonnie and Howard Friedman, the brother and sister who were handling the liquidation sale. Howard told us that his father was the founder and owner of the company and that he had passed away about six years ago and they had run the plant until its closing the previous year. They were forced to cease production due to the high cost of gas and a surge of cheap imports.

My reason for making the trip to Brooklyn was to try to

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Cambridge Crystal Ball

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2001-2002

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Internet website: www.cambridgeglass.org

THE NEW NATIONAL CAMBRIDGE COLLECTORS MUSEUM AT 136 SOUTH NINTH STREET IN CAMBRIDGE, OHIO, IS NOW OPEN.

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

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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Cambridge, OH 43725-0416

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Fax	740-439-9223

Please notify us immediately of any address change.

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.

**2002
Calendar Planning**

August 24, 2002 (tentative)
August Quarterly Meeting
To Be Announced
Cambridge, Ohio

November 2 (tentative)
November Quarterly Meeting
Education Program
To Be Announced
Cambridge, Ohio

MARK YOUR CALENDAR NOW...



**THE NATIONAL MUSEUM OF
CAMBRIDGE GLASS
IS NOW OPEN!**

136 South Ninth Street in Cambridge, Ohio

The museum is handicapped accessible with plenty of parking. It is open April through October: Wednesday - Saturday, 9 a.m. to 4 p.m.; and Sunday, noon to 4 p.m. Closed Easter and July 4. Admission: Adults, \$2; Members and children under 12, free. Phone 740 432-4245.

President's Message



"Organization" vs. a "Club"

Every month, I enjoy crafting a unique message that is somehow special and relevant to current goings-on. The feedback I get from many of you helps spur me to find interesting and compelling things to talk about.

This month, however, I'm copping out and being way too lazy. A few months ago, I wrote a "thought piece" for the newsletter of the National Depression Glass Association. It was recently published and on re-reading it, thought there were some thoughts in here that are worth sharing with *our* membership at large.

Making this timely is the NDGA annual convention which will be held this month in Kansas City. NDGA is unique as they rotate their convention around the country every year. Maybe one day you can come!

The Value of a Preservation "Organization" From NDGA Newsletter - 2002

I've wanted to write this article for a long time and I appreciate the NDGA publishing it in *News and Views*. For six of the past seven years, I've had the honor of serving as president of the National Cambridge Collectors, Inc. and continue to be motivated by the satisfaction one receives by volunteering to be part of a preservation organization.

The word "organization" is key. I prefer it much more over "club." The word club has so many connotations, many of them negative. Like many of you, I was always struck by Woody Allen's line "I'm not sure I'd want to be a member of a club that would have me as a member." Why? Because "club" often gets misunderstood as "clubby." As I talk to DG collectors around the country you hear that many clubs remind them of high school. There are power struggles, an "in" group, more focus on social and control issues than really recognizing they exist for a higher purpose.

As members of NDGA, you have already in some part recognized that there is a benefit to being part of a preservation organization. Like any group, some people are long-term, hardcore members. Some are the active "core" who probably do the disproportionate amount of the work of the organization. Some just joined because they hoped they'd learn something new and may not renew their membership if those specific needs are not met.

This is a challenge any preservation organization faces. How do you communicate and document the benefits of membership?

Members of groups like NDGA, NCC or others have a common bond. We have a passion for collecting. It's fun, sometimes frustrating, but usually incredibly fulfilling. My own story is that I "married into a collection of Caprice" (made by Cambridge from 1936 to 1958). My wife Cindy started her collection in 1979. We married in 1982 and I thought ... "oh, her collection was nice,

but no big deal." By 1985 though, the shopping at antique shows was becoming fun. It was an adult treasure hunt. By 1987 we discovered there were national "glass shows" not just antique shows AND we were introduced to the National Cambridge Collectors. The rest is history.

We could continue to just be collectors, but there is so much more to it. There is a desire to see this passion be enduring. Our organization exists, like many others, for the express purpose of education and preservation. It is an incredibly noble goal established by the many founders of this organization who thoughtfully created NCC in 1974.

Fundamental to building a strong organization is a strong membership. It starts with you. Preserving the heritage of this art form, whether it be DG or Elegant, is critical. It is a wonderful part of Americana. Being part of "the process" is a noble and satisfying way of channeling your passion for collecting. Psychologically, it involves elevating your perception from being in a "club" to a "preservation organization." Don't get me wrong ... keep the great parts of the club mentality – socialization, meeting new people, keeping in touch with longtime friends, doing activities together – these are part and parcel to our enjoyment. It's just that we can do so much more.

You've already made a great step by becoming a member of NDGA. Now, continue to renew. But importantly, please talk to other collectors about the value of a "preservation organization." Really, the dues are cheap. Most clubs charge \$15 to \$25 annually. It's a very modest contribution (tax deductible of course) to help support the higher initiative.

All of our collectors clubs should have higher membership roles. Why don't we? Maybe we just haven't done a good enough job articulating "the higher good" that comes as being part of an organization. Maybe people reject the petty club mentalities that sometimes exist. Now would be a good time to start breaking down those barriers and talking positively about great things we can accomplish.

Through the hard work of many members, NCC was able to get "our" Museum in the early 1980s. Tragically, it was destroyed by a flood in 1998. This event could have destroyed our organization as well. But, through the commitment of many, many people and DG clubs throughout the country, we survived and emerged even stronger as an organization. This June we will have the grand opening of our new and enhanced Museum that we have long dreamed about. I thank everyone who has helped in any way, big or small, to make this a reality.

Where do we go from here? Let's start by talking about how all preservation organizations can work cooperatively to make us all stronger and more successful in our mission accomplishment, as we are mission-driven organizations. Kent (Washburn) told me when I came to my first NDGA in San Antonio in 1998 that I was the first national club president to

(Continued on page 4)

(PRESIDENT'S MESSAGE—Continued from page 3)

attend the Convention. I found that hard to believe and still do. Once again, Cindy and I came to Salem, Oregon, for last summer's Convention and had an incredibly good time. How great to meet collectors and enthusiasts from all over the country; and talk about our mutual challenges and dreams.

National and local clubs, oops, organizations, can perhaps rally through a national group like NDGA for common learning and purposing. We can share lessons learned, celebrate our various successes and chart a smart course to a stronger future. To have a representative in Kansas City this summer might be a great place to start.

However, it all begins with the individual. An "organization" can sometimes rely too much on their leadership – "it's their job", when in reality, it's all of our jobs. Talk to a collector you know, share the passion, talk up the higher purpose of preservation and education. It's a good thing to do and we'll all be stronger as a result!

Bill

IN MEMORIAM

Susan T. Rankin, our good friend Sue, died at Hospice of Dayton on June 11, 2002, after a lengthy illness. Missing her more than words can say are her family, the Miami Valley Study Group, and all her friends.

On June 9, 2002, NCC member Richard E. Bennett passed away. He is survived by: his wife, Virginia Bennett; a daughter, Gretchen Bennett; a son Rich (Sally) Bennett; two sisters, Shirley (Jack) Bogart and Pat (Robert) Custer; two brothers, Harold (Judy) Bennett and Harlan (Leah) Bennett; five grandchildren; and one great granddaughter.

Richard and his family have been long-time members of National Cambridge Collectors. He was well known by many and will be missed.

We wish to extend our sympathy to the friends and families of Susan Rankin and Richard Bennett. We share in your loss.

A Cambridge Lady



Many avid Cambridge glass collectors and collectors in general have lost a good friend, Phyllis Smith died in Springfield, Ohio, May 15, 2002.

Some of you who are reading this will recall that either Phyllis or Bill Smith was the first person you may have spoken with about Cambridge glass. Perhaps Phyllis provided the incentive for you to join NCC. Phyllis was membership chairman for many years and was most interested in having people join the club. She was also the editor of the *Crystal Ball* for 15 years and contributed many articles for the publication before and during her time as editor. She also submitted articles to *The Glass Collectors Digest*.

During convention time at the Cambridge glass show Phyllis could be found sitting at a table at the main door to push those memberships! She was also active in selling books during the shows. She and her husband Bill, who died in 1991, put together and had published the reprint of the 1927-1929 Cambridge Catalog, which is still a major reference source for Cambridge glass collectors.

Over the years, Phyllis, along with Bill, were guests at many glass shows across the country where they were ambassadors for NCC. Phyllis was once again busy selling those books and offering up memberships and at the same time she and Bill would do some glass ID. The gift of gab helped Phyllis make many friends during these shows! She loved to talk glass, especially Cambridge glass.

Phyllis was a member of the Miami Valley Study Group and an asset to the group with her deep background of Cambridge glass through years of research. When her health was failing, Phyllis was unable to attend the regular monthly meetings but hosted the summer picnic and the Christmas party at her home. There were many lively talks in that house!

Phyllis's personal collection of Cambridge glass was quite varied and anyone coming to her house was more than welcome to stroll about and take a look. Her favorite collection was her crystal Mt. Vernon. She and Bill both liked the blue Caprice. The Caprice is how it all started for them..... a "blue bowl" from Bill's aunt! Then came research and the fun began!

Phyllis was active in Cub Scouts and Boy Scouts of America, the PTA, and The Central Christian Church. Besides being a lifetime member of NCC, Phyllis also had memberships to other glass collecting organizations such as Heisey, Fostoria, and Imperial.

Her family and friends are already missing her, and she will continue to be missed by glass collectors as the Smith history runs deep in the Cambridge glass family. We have lost a true Cambridge Lady!

Cambridge in the Balance

Georgia G. Otten

One never knows when a "glass moment" will be presented! Fall is a time when one needs to exchange the summer clothes for the fall and winter clothes.....those of us in the Midwest at least! This was a recent project in my home. I hate to divulge too much information, but my closet floor seems to "catch" many items, some of which are not seen for a year! Or longer!

One weekend in October I was busy sorting through the items I found in the closet and I came across a book I had intended as a gift to one of the grandchildren. The book, *Pentagames* was published by Simon & Schuster Inc. for UNICEF, the United Nations Children's Fund. The book contains games and puzzles which are enjoyed by children all over the world. These games and puzzles are meant to challenge!

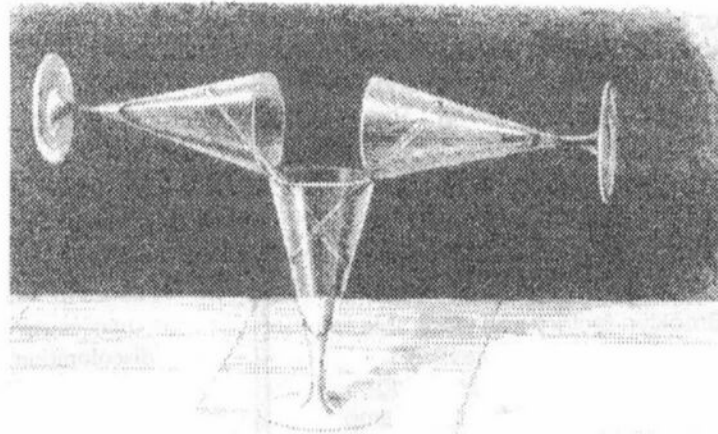
If you are ready to be challenged, get your Cambridge glass and feel free to try this at home! Here are the instructions as given in the book:

Holding a thin wooden rod, try various positions until you can support a tall champagne glass on the other end in a horizontal position.

With your other hand, hold the foot of a second glass on a table, place your end of the rod into it and find the position where the horizontal glass is supported.

When you repeat the procedure with another glass, the combination will support itself.

When you have accomplished this, won't you have a photo of yourself taken with your trio of stems and send it to the *Crystal Ball*.....tell us what stems you used.



(SUPER GLASS—Continued from page 1)

learn more about the Super Glass/Cambridge connection. We were told that it all began when Super Glass had so many orders they needed to expand production and lacked the necessary space and the qualified workers in the Brooklyn area. Howard's father Bernie Friedman approached the Imperial Glass Company about doing contract work, merging or selling him the Imperial Company. Being unable to come to terms, Bernie purchased the old Cambridge factory. The only equipment left at the plant was the pot furnace. As Imperial had removed all the molds and equipment, the plant was an empty shell. According to Howard's best recollection, his father had four or five, five-ton day tanks installed and brought along his own lehr, molds, and tools, all of which were needed if they were to resume production.

By 1960, the plant was back in production making glass and would continue in operation for three or four years. Production ceased in 1963 or 1964. The reason his father decided to close the plant was given as continuous labor problems. Howard told us they had at least 20 wildcat strikes in the three or four years that they operated the factory. Most of the problems were caused by union organizers who would stop at Cambridge for breakfast on their way to West Virginia, and they would stir up the workers and then continue on their way. Another problem was many of the skilled glass workers had found employment with other glass companies. His father decided to close the factory and try to consolidate all of his glass making back at the Brooklyn plant.

According to Howard, they had purchased the name Cambridge Glass when they were in production at the plant. We were told that all the pieces of Super Glass with the round green paper label were made at the Cambridge Ohio factory. According to Howard Friedman, anyone who claims they didn't make glass at the Cambridge factory are dead wrong...he should know as he worked in the plant and lived in Cambridge until his dad closed the plant.

The Friedmans made our trip to Brooklyn a huge success as we now know that the Super Glass Company made glass in their own molds at the Cambridge plant, and the story that they never made glass there is wrong. This story may have started due to the fact that the existing pot furnace was never used as all their glass was produced in the day tanks that Bernie had installed.

In addition to hearing the true story about Super Glass and their years in the Cambridge Glass factory. We enjoyed our tour of the Brooklyn factory and were able to purchase several optic molds in addition to several examples of the pieces they made while at Cambridge with the original labels still attached. In addition to lamp parts and enamel work, we now know that the beautiful vases and pieces with the round label had been made in the factory using their own molds. Super Glass Company made the last glass to leave the factory prior to the plant

being razed.

Thanks to the Willard Kolb archives, we were able to verify that Bernie Friedman was in contact with the Imperial Glass Company as their minutes mentioned the ongoing effort to negotiate a possible sale of the company.

**THREE LABELS
OF
THE SUPER GLASS COMPANY**

CAMBRIDGE GLASS
lines and bubbles in
glass are bit defects but
are characteristics of
hand crafted glass
HAND BLOWN U.S.A.



CAMBRIDGE GLASS
lines and bubbles in
glass are not defects but
are characteristics of
hand crafted glass
HANDLE FROM BOTTOM ONLY
HAND BLOWN U.S.A.



CAMBRIDGE GLASS
chemicals in,
or added to water
may cause
discoloration
HANDLE FROM
BOTTOM ONLY
HAND BLOWN U.S.A.



Museum Progress

by Cindy Arent, Museum Chairman

Much was accomplished on Memorial Day weekend, both at the Museum and at the NCC display at Penny Court. John Corl and Terry Roh worked at Penny Court cleaning the cases and creating a new glass display. John also designed the color name cards for the museum cases which blend in very well with the displays.

At the museum, Tarzan Deel spent time working on the new printer that was purchased with grant money. Lorraine Weinman unpacked the new digital camera acquired from the same grant.

We have received two more \$1000 naming gifts. Marcy Allenbaugh donated a case in honor of her husband Dale Allenbaugh. Marcy and Dale Allenbaugh are donating \$10,000, adding to the room donation gifts we have already received. Bonnie Quaintance sponsored the large mural in the Glassmaking Display area in memory of family members.

The museum vestibule is also filling up with Century Club members. Carl Beynon is in charge of applying the name plates to the Century Club wall.

During the day, other members worked outside spraying weeds, planting flowers, and trimming shrubbery. Inside the museum, showcase doors were cleaned and unnecessary equipment was trucked to the NCC storage building in anticipation of the Grand Opening celebration.

We will be doing an eight-page insert in *The Daily Jeffersonian* newspaper commemorating the 100th anniversary of The Cambridge Glass Company and the Grand Opening of the Museum. Thirty-three businesses are sponsoring this issue and we will receive 500 extra copies to sell at the Museum during the season.

Many out of state NCC members have stopped to see the museum on their way to another destination. It has been wonderful to meet and visit with members that might not be able to attend the Convention each year. Support from the membership is sincerely appreciated!



Terry Roh (left) and John Corl have created a new display in Penny Court



Museum visitors John and Elizabeth Wolfe (of Michigan) in the museum gift shop purchasing a set of the new Jadite Caprice tumblers



John Corl places one of the color name cards he designed in a display case



The "rotating" display room currently has a wonderful Caprice display

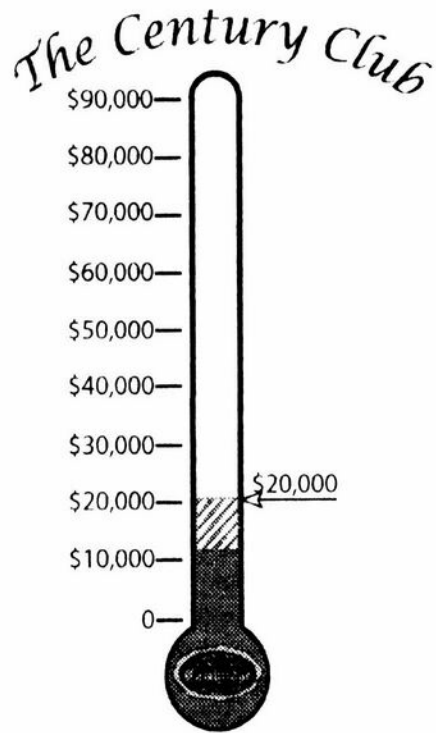
Century Club Update

Donations are coming in!

We have reached a little over \$20,000.

Help the club reach its goal ...
and at least 50% of the Century Club
monies raised will go directly into
the Endowment Fund.

Send your donation today!



Unexpected Surprise Found in the New NCC Museum



Melissa Myers and her husband Brad Ortman stopped by to visit the new Museum. While enjoying the glass, much to Melissa's surprise she spotted a piece of glass with her maternal grandfather's name on it.

She had found a Crystal hambone ashtray with the name Sydney L. Albert written in gold on it. It turns out that Mr. Albert had purchased the Cambridge factory after its closing.

One never knows what surprises or treasures might be seen in the Museum!

Come and visit the soon...see what you can find!

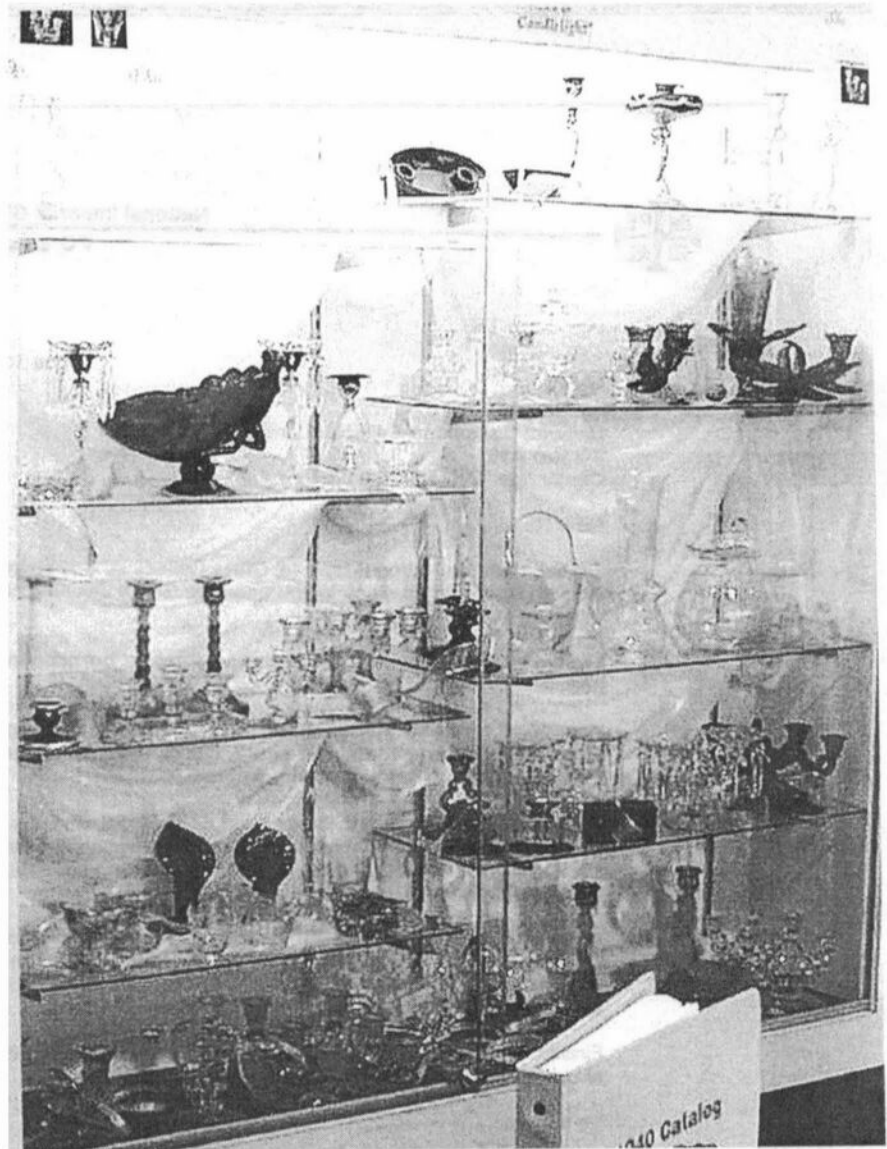
Cambridge Brings Light to Harrisburg

by Ken Filippini

The Elegant Glass Study Group presented as its Cambridge Glass display, at this year's semiannual Harrisburg Pennsylvania Antique Show, a combination of Crystal pieces etched Candlelight and a diverse array of candleholders. The Candlelight etch came into existence in 1935 and is typically found on Crystal pieces, either plain or gold encrusted. In the spirit of camaraderie, Walter Ludwig, who single-handedly put on the Heisey display at the Harrisburg show, magnanimously offered to make available to us as many pieces as we needed of his extensive Candlelight collection...once again, proving that the spirit of cooperation between glass clubs is alive and well. The fabulous pieces borrowed from Walter were: 3400/11 mayo set, 851 ice bucket; 1309 5" globe flow holder; 3900/1177 salt and pepper; 498 8 oz. soda; 321 8 oz. old fashioned; 3114 goblet; 3900/19 20 oz. optic pitcher; 3400/144 80 oz. jug; 3900/138 candy box; 3411/1 6" tall comport; 3500/112 15"x 4 1/4" 3-compartment celery and relish.

The Elegant Glass Study Group members who shared time manning the booth during the three-day show were: Pam Earussi, Loretta and Charlie Weeks, Yvonne and Bill Dufft, Gail and Paul DuChamp, Jane and Ken Filippini. Special thanks to vice president Tarzan Deel for his assistance at the display table. The study group members brought from their personal collections a variety of shapes, sizes, and colors, which represented the vastness of Cambridge candleholders. There were items such as: 3011/62 Carmen Statuesque with bobeches and prisms with the matching 3011/40 Carmen Flying Lady bowl; 65 9 1/2" Ivory Doric columns; 72 Helio Community columns; 1209 single Everglades with 1210 10" peg vase in Amber; Dolphin sticks with 10" honeycomb bowl; 518 Bashful Charlotte 8 1/2" flower center in Light Emerald; Dolphin stick with 1438 Crystal arm, 645 epergnes, 19 bobeches, stick and epergnes in Crown Tuscan; enamel decorated Ivory sticks; Farber Bros. mosaic gold nude stem comport and sticks with Carmen inserts; low Ebony sticks with Farber Bros. chrome top and base ring; Farber Bros. inverted heart stem stick with Carmen inserts; Jade twist sticks; Ebon 3797/493 1 1/4" blocks with gold stars; Ebon 3797/69 oval 2-light with gold birds; 1338 3-light Pink Alpine Caprice; 1211 candelabrum Moonlight Blue Leaf Line; 499 Pristine Calla Lily in black; and many other distinctive pieces too numerous to mention.

As usual the Study Group sold books, solicited new members for the National Club, and shared information with enthusiastic glass collectors who took time out from shopping to stop by and introduce themselves. It is evident that glass displays and book sales like the ones at the Harrisburg Antique Show, The Great Northeast Show in White Plains, NY, or the Old Dominion Show and Sale in Annandale, VA, are great ambassadors for NCC and are vehicles by which Cambridge can be introduced to many new glass lovers. These displays engender interest and create good will for both NCC and glass collecting in general. Displays at shows along with articles in local papers; displays in area libraries' cases; programs at clubs, both glass and other, are important conduits to allow new people to experience the beauty of Cambridge Glass, to spread the word that NCC exists, and to please come join us.



LETTERS FROM MEMBERS AND FRIENDS



National Imperial Glass Collectors Society, Inc.
PO Box 534 • Bellaire, OH 43906

June 10, 2002

Mr. Richard D. Jones
President
National Cambridge Collectors, Inc.
PO Box 416
Cambridge, OH 43725-0416

Dear Rick,

On behalf of the National Imperial Glass Collectors' Society (NIGCS), I want to extend our congratulations to you upon the Grand Opening of your new National Museum of Cambridge Glass.

I would dearly love to join you for this celebration, but distance and time will not permit.

Your officers and committee chairpersons are also to be congratulated for successfully working through the many issues associated with an endeavor of this size – I know from similar, present, experience.

Your Museum building and location are nearly ideal, and your Museum committee has made the most of available floor space. Imitation is the most sincere form of flattery, and the NIGCS has chosen your cabinet design as the starting point for our own.

This would not be complete without thanking Cindy Arent and others on her Museum team for so promptly providing our people and myself with specific references for materials and procedures. We have benefited greatly, and appreciate the NCC sharing with us.

Finally, we at NIGCS sincerely wish the NCC a successful future for your Museum operations, both educationally and financially.

Yours truly,

Paul Douglas
President, NIGCS

cc: M. Wilson
E. Myers

Hello:

I got my copy of the Crystal Ball for March 2002. On page 17 there is a photograph and a very brief paragraph discussing the large pink vase made by the "Superlite Company." While the information is wonderful, since I've been wondering about this "Cambridge Glass Hand Blown USA" label for several years now, I sure would like more information. Can you indicate where the company was actually located (I'm guessing Cambridge, Ohio, but I'm still not sure)? Can you indicate when the company was in business? I am assuming from the short paragraph that it was after the Cambridge Glass Company closed for good, but if so, how long after? The paragraph says "these items are still turning up in furniture stores." Are they turning up because the Superlite company is still in business elsewhere, or because they are appearing on the secondary (i.e. "antique") market? Because I'm a collector of Cambridge glass, I would like to know more about this company that affixed a label to their product that implied that the glass was made BY Cambridge, instead of made IN Cambridge. Or was it made IN Cambridge, Ohio, at all?

Thank you for your help. This company has been a mystery to me for several years. As soon as I find out more, I'm going to add the information to my own web pages for educational purposes.

Thanks again,
David Adams

David,

Thank you for writing. Fortunately you will see that a lot of your questions can be answered by Bud Walker's article "Super Glass at the Cambridge Plant" in this issue. Your letter stirred up a number of questions and we are still researching the one regarding the word "Superlite." We hope to find an answer on that for you soon.

I talked with several knowledgeable people about your questions and did get some additional information. Charles Upton has provided three different labels which he had and are printed on page 6. These labels are all the same size, same color, and are all round.

The tanks which Super Glass built were rectangular and made tank glass instead of pot glass. Super Glass is blown glass.

Lynn Welker brought me up to date on Super Glass as well. The Super Glass Company did every decoration you can imagine: a lot of enamels, gold, color tints, random colors (mixtures like tie-dyed), coppery colors, and some with like a sponged on finish...just everything under the sun. They mainly made lamp fixtures and ceiling lights. Usually the vases are fairly sizable and still turn up in some Value City Furniture stores and some stores around Dayton.

As more information becomes available, it will be passed along.

Thank you for your questions.

Crystal Ball Editor

UPCOMING EVENTS

- Now-Aug. 1 "Snack Sets: Changing American Dining" exhibition
West Virginia Museum of American Glass
Weston, West Virginia
Information: dd557@adelphia.net
- July 18-20 The National Depression Glass Association
Depression Glass Convention Show & Sale
Kansas City, Missouri
Information: lake6134@juno.com
www.ndga.net
(816) 229-8300
- July 20 13th International Antique Lamp Show & Sale
Paducah, Kentucky
Information: (507) 433-2116
- July 27-28 Duncan Miller Convention Glass Show & Sale
Washington, Pennsylvania
Information: (724) 225-9950
- July 27-28 26th Annual Depression Glass and
Collectible Show and Sale
Marietta, Georgia
Information: (770) 926-0631 or (770) 926-0291
- Aug. 2-4 Cleveland Summer Antiques Show
Cleveland State University Convocation Center
Information: www.DolphinFairs.com
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Information: (860) 872-3294 or (330) 448-8986
beanibec@hardtimesglassware.com
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| LAMPS, | Table Sets. |
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| BAR SUPPLIES. | Dishes. |
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| CONFECTIONERS'
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| | Egg Separators. |
| | Egg Cups. |
| | Decorated Glass-
ware. |
| | Horns. |
| | Revolvers. |
| | Beer Mugs. |
| | Soda Glasses. |
| | Ale Goblets. |
| | Bitter Bottles. |

If it is not in the list write us.

Write us for our catalog or samples of the new Electric Portable with the Patented Glass Shade Holder. Just the thing for Fall business. Several patterns to select from.

Within the next 60 days our line of Rich Lead Blown Tumblers and Stemware will be ready for the market. Let us know of your requirements.

If you have not had our Lamp and Tableware Assortments we shall be pleased to send you at once illustrations with prices.



No. 2590—Pollman Shape.
Handled Sugar and Cover
White Enamelled Grape Vine Decoration Lane.



9 oz. Goblet.
No. 2719—La Touraine.

The Cambridge Glass Co.,

CAMBRIDGE, OHIO, U. S. A.,

Manufacturers of

PATENTED
NEAR CUT
TRADE MARK

Glassware.

La Touraine

Line No. 2719

by Mark Nye

A note published in the January 11, 1912 issue of "Crockery & Glass Journal" describing the Cambridge exhibit at the 1912 Pittsburg show included the following comment: "In tableware lines the rock crystal strawberry pattern and the diamond bordered colonial ware are excellent." The following week's issue contained this comment: "William Dealing has received <at the New York show rooms> three new and attractive lines in pressed glass from the Cambridge Glass Co. One of the designs, bearing a diamond border on Colonial shape, is particularly good and cannot fail to receive the favorable attention of buyers."

"CHINA, GLASS AND LAMPS," in its January 8, 1912 write-up of the Cambridge Glass Co. display at the 1912 Pittsburg show included the statement: "Another handsome feature of the display is the new La Touraine line, modeled after the famous old French pattern and made in infinite variety of articles." This write-up included illustrations of a bowl and goblet from the line and they accompany this article. The spelling of the line's name as given in this paragraph is as it appeared in the trade journal write-up.

Based on these trade journal reports, it appears that Nearcut Line No. 2719, known as La Touraine, was introduced in January 1912. Later that year, the 9 oz. goblet was illustrated in a full page Cambridge advertisement published in the October 14, 1912 issue of "CHINA, GLASS AND LAMPS." No additional mention of the La Touraine line is found in subsequent issues of the two major trade journals.

Unfortunately for today's collectors the line, as a whole, apparently never made it into a Cambridge catalog, or at least into any of the ones we are aware of today. The only known Cambridge catalog illustration of the La Touraine line is of a single piece, the straw jar and cover. It appears on a page captioned "Soda Fountain Supplies" in a catalog issued circa 1916-1917. This catalog describes itself on the cover as: "General Catalog Pressed and Iron Mold Blown Glassware." Since this catalog did show complete lines, this absence of the La Touraine line probably indicates it had been discontinued by the time the catalog was issued.

It has been the author's experience that little La Touraine is found today. The single piece in the author's collection, a two handled sugar, minus its lid, is signed NEAR CUT, the words being one above the other.

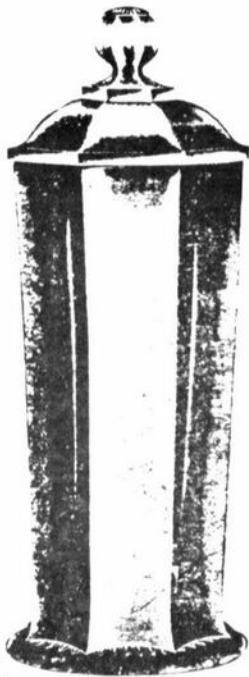
It has been only recently that any sort of a listing of the pieces included in the line has been assembled. The

listing we now have comes from a ledger book found in the basement of the Imperial Glass Co. factory not long before it was torn down. In poor condition and very fragile, it is obvious the book had several uses over the years, none of which were entirely clear. One possible use may have been to record a physical inventory taken circa 1920. The listing for the La Touraine line, as presented here, is taken from that book and may or may not represent the complete line as it was offered in 1912.

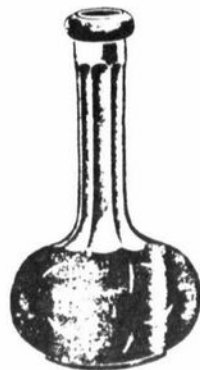
Wine tray
Tall celery
Basket
Celery tray
Vase, 8"
Vase, 10"
Straw jar & cover
Comport, 4½"
Jelly
Pickle tray
Sherbet, shape A
Sherbet, shape C
Handled sherbet, shape A
Handled sherbet, shape B
Candlestick
Fingerbowl & plate
Butter & cover
Sugar & cover
Cream
Ind. sugar & cream
Nappy 4"
Nappies, assorted sizes
Nappy, 7" E shape
Nappy, 8" A shape
Cabaret plate, 7"
Cabaret plate 10"
Almonds
Jugs
Saucer champagne
Goblet
Wine
Stemware, assorted
Ice tea, 10 oz.
Ice tea, 11 oz.
Ice tea, 12 oz.

The molds for the complete line were junked in 1940, the only notation being "complete lines junked" followed by a list of line numbers. We will probably never know the complete extent of the La Touraine line.

[See illustrations on pages 14 and 15]



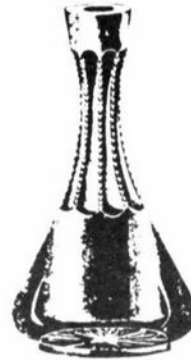
2630. Straw Jar and Cover.



1115. Bitter Bottle, Blown.
Plain or Engraved.
Capacity, 11 oz.



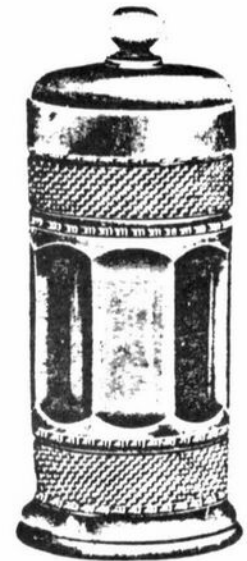
1125. Bitter Bottle, Pressed.
Capacity, 9 oz.



1116. Bitter Bottle, Blown.
Plain or Engraved.
Capacity, 9 oz.



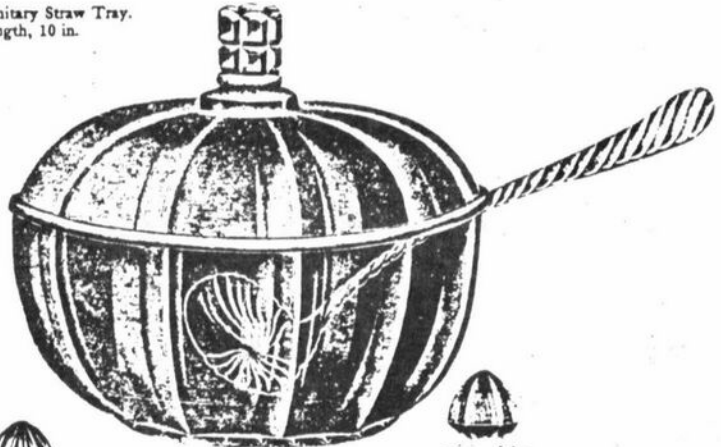
2762. Sanitary Straw Tray.
Length, 10 in.



2719. Straw Jar and Cover.



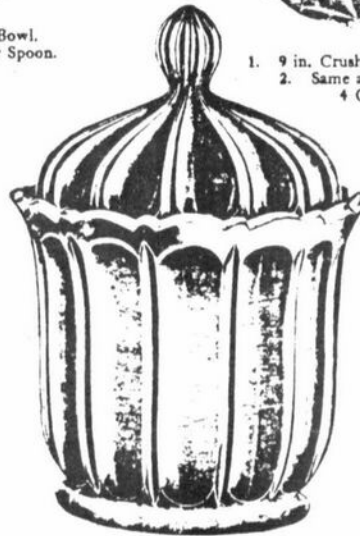
2. Crushed Fruit Bowl.
With Slotted Cover for Spoon.



1. 9 in. Crushed Fruit Bowl and Cover.
2. Same as 1, only Divided into
4 Compartments.



2630
Tall Crushed Fruit Bowl and Cover.



2762 1/2. Sanitary Crushed Fruit Bowl and Cover.
Bowl has Special Inside Rim to prevent liquids
from gathering on Cover.



2800
Crushed Fruit Bowl and Cover.



La Tourene [sic] Bowl



La Tourene [sic] Goblet

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NATIONAL STUDY GROUP REPORTS



Some Study Groups already exist. Listed below is contact information if you are interested in a group in your area. If there is no group in your area and you are interested in starting or being a member of a study group, please contact the *Crystal Ball*. It is very easy to get your group going once you find other interested members.

Study Group #13—The Miami Valley (Ohio) Study Club
 Contact: Larry Everett
 db0098@dragonbbs.com
 937 675-6491

Study Group #14—The Cambridge Cordials
 Contact: Lorraine Weinman
 blweinman@hotmail.com
 330 966-9376

Study Group #15—North Texas Cambridge Study Group
 Contact: Scott Pierce
 scottpierce1@msn.com
 817 427-9510

Study Group #16—Elegant Glass Collectors
 Contact: Bill Dufft
 billnvon@aol.com

Study Group #17—The Cambridge Wildflowers
 Contact: Barbara Wyrick
 bwyr@ee.net
 614 291-0361

Study Group #18—Virginia Study Group
 Contact: Alex Citron
 appenguin@aol.com
 434 296-2531

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

The meeting of the Miami Valley (Ohio) Study Group was held at the Huber Heights Public Library on Tuesday, May 14, 2002, at 7:00 p.m. President Larry Everett presided and 18 members were present.

During the business meeting, we discussed the Silent Auction to be held on Friday night of the Convention. Ron and Norma Hufford are in charge of this event. Also discussed were our glass display for 2003 at the Boonshoft Museum, and the Glass Dash, of which Larry Everett is the chairperson.

Program: Dave Rankin led an informative program on Cambridge Trademarks. There was a helpful handout showing pictures of the 24 different trademarks used over time by the Cambridge Glass Company. Also included was information on

these trademarks that Dave has acquired over the years

Show and Tell: #7966 1 oz. cordial, Lexington cut; #7966 1 oz. Amethyst cordial; #244 10 1/2" Helio plate; 13" Light Emerald Green Draped Lady, Type 1 base; #1613 17" Hurricane Lamp, etched Candlelight; #1066 oval cigarette holder with ashtray foot, Achilles cut; #3400/160 12" oblong fancy-edged Carmen bowl, 4-toed, signed; #3075/8 22 oz. Amber jug and cover; #3125 Deauville goblet, tall sherbet, 12 oz. and 5 oz. footed tumblers, Deauville etch; #322 6b 1/2", 2-handled, 3-part relish, Decalware decoration; #2760 Daisy design Nearcut mustard or horseradish jar and cover, 2-handles, 4-footed; #1402/136 5" 2-light Candlestick; #1337 cigarette holder, unknown Rock Crystal cutting, 500 ml. beaker, signed; #2862 6 1/2" Jade Candlestick; #2766 Forest Green Thistle plate, signed Near Cut; #319B Carmen Georgian Basket.

—Submitted by Judy Rhoads, secretary pro tem



Study Group #14 The Cambridge Cordials

The Cambridge Cordials study group met on May 25, 2002. This gathering was primarily a work session and most of the day was spent working in and around the Museum. Many jobs were started and completed. Members present throughout the day were: Cindy and Mike Arent, Rich Bennett, Shirley and Carl Beynon, Kay Marchant, Sharon and Joe Miller, Judy Momirov, Lisa and Mike Neilson, Lindy Thaxton, Lorraine Weinman, and Lynn Welker. Also present working at the Museum were: John Corl, Tarzan Deel, Linda Patten, Terry Roh, Betty Sivard, and Charles Upton.

The actual business meeting was held at Lanning's Restaurant. The treasurer's report was given and a printout was available outlining our finances. A discussion and action was taken regarding the Grand Opening donations. Other donations were also proposed and passed. Preparations for the Workers Reunion, which the Cordials sponsor each year, were discussed and plans set into motion. Other plans were made for Convention week.

Two new members were welcomed to the Cordials: Lindy Thaxton of Indiana and Kay Marchant of Cambridge.

Since this was a work meeting, there was no Show & Tell program. It was agreed that we would meet informally throughout Convention. In August or September we will resume our meeting schedule and make plans for the coming year of Cordials.

New members are always welcome and can contact Lorraine Weinman at blweinman@hotmail.com or through the NCC post office box address.

NATIONAL STUDY GROUP REPORTS

Study Group #17 The Cambridge Wildflowers

On Thursday, May 17, 2002, the Wildflowers met at the home of David Ray at 7:30 p.m. Refreshments were served, and we had a short meeting in which David told us the bad news about Phyllis Smith. She had been such a good friend to so many of us and will truly be missed by all.

Program: David began our program on the study of Cambridge swans with a handout. We discussed the three styles of swans and compared them to actually see the differences. Style 1 swans have full feather detail, are always signed unless the bottom has been ground, have a more slender neck and beak, and the wings are tucked along the sides and not flared (tight against the body). The 3-inch Style 1 always has a dimple on the right shoulder that you can feel. Style 2 swans have the single rib line up the middle of the feathers, but not the same intense feather detailing, and only come in two sizes – the 3-inch and 8½-inch sizes. They are also marked and the wings point up, but are still not flared. Style 3 has no rib line and no feather detail, and the head, neck and beak are thicker and not as delicate. The neck is more twisted and the wings flare outward.

We then went through a chart which told in what style and color each of the sizes of swans were made, and discussed differences in value, such as a Style 1 Forest Green 8½" swan produced in the 1920s to '30s, being much higher priced than a Style 3 Dark Emerald 8½" swan produced after 1935.

Some miscellaneous notes were that the Royal Blue 3" swan is the most expensive small swan to find, and the swan punchbowl was only made in Crystal and Milk.

We continued the program with decorations found on Cambridge swans which include: Rockwell Silver on Ebony swans (only 2 known); enamel edging on Crown Tuscan in black and olive green; the Pearl Mist decoration which is frosted Crystal except on the beak, feet, eyes and inside of the bowl (or some Pearl Mist swans could have black feet and an orange beak); Charleton hand-painted decorations on Crystal, Milk Glass, and Crown Tuscan; gold trim around the edge and beak on swans in colors of Pink, Light Emerald, and Crown Tuscan.

David finished the program with a discussion of reproductions. All repros are Style 3, and the Cambridge factory took the extra step to flare the wings and twist the neck after the swans came out of the mold. Reproductions do not take these extra steps, and the swans are just as they came out of the mold, without the twisted neck or flared wings.

The informative and fun evening ended with a few other Show and Tell items: a very unusual pair of Willow Blue paneled vases in the same shape as the cocktail shaker, etched Cleo, with a separate floral etching along the top rims; a signed Crystal flip bowl etched Florentine; a variety of Ad Mat paper products with Cambridge line drawings that were used for original advertising; some original brochures on a variety of Cambridge etchings;

and an original unpublished Cambridge Catalogue with some fascinating pages. Our meeting adjourned at 10:30 p.m.

The Wildflowers will not be meeting during the summer. We will get together at Convention in June and then take July and August off. Our next formal meeting will be September 19. 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

—Submitted by Barbara Wyrick, secretary



Study Group #16 - Elegant Glass Collectors: At a recent meeting, (front, left to right) Loretta Weeks, Yvonne Dufft, Alex Wolk, (back, left to right) Pam Earussi, Gail DuChamp, Bill Dufft, Ken and Jane Filippini, and Paul DuChamp

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.

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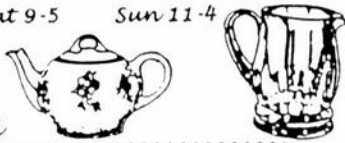
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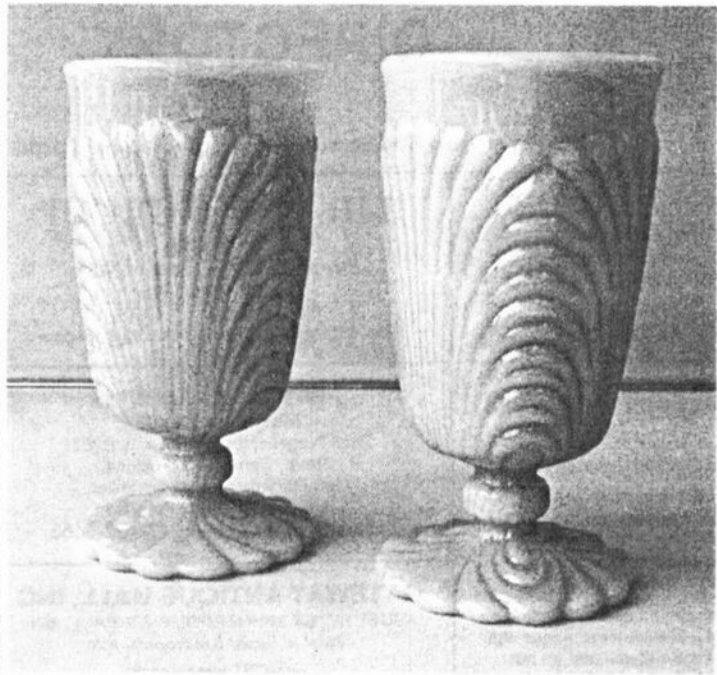
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