



Cambridge Crystal Ball

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

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Help NCC as a Volunteer

By Rick Jones

At this year's Annual Meeting, as Convention Chair, I asked anyone who would like to help with next year's Convention to please let me know. We had a great team of 20 or so help mount the 2017 Convention, but we can always use more help!

Now, I would like to expand that to the whole organization. If you have interest, and maybe specific talents, we can always use more volunteers to help expand our mission accomplishment and our best practices.

If you have something specific you want to do or feel you can contribute, please let me know. If you have nothing specific but still want to help, please let me know too as there are so many areas where we would benefit from more volunteers. You don't have to live in Ohio to volunteer as some functions can be done from anywhere in our electronic world. This includes:

- Convention
- Auction
- Glass Show
- Quarterly Meetings
- Annual Fund
- Promotion Materials
- Insurance Evaluation
- Planned Giving
- Public Relations
- Marketing
- Member Development
- Youth Marketing
- Promotion at other Glass Shows
- Education Program Development

- Seminars at Glass Clubs/Shows
- Carpentry (display cases at PLCC)

One particular initiative that I want to make a high priority this year is to establish a Task Force to focus on how to recruit and retain younger members. It is no secret that all glass clubs are seeing an aging demography. Hopefully, NCC again can be a leader on this important topic. If you have ideas and energy, please volunteer. And like we said, you can contribute by phone, email, written recommendations ... you can do it from anywhere.

If any of these positions appeal to you, please email me at Caprice0@aol.com. **If there is anything else you want to do, email me too.** We would love to expand the group of volunteers that help make NCC the premier preservation organization that we are.

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Heritage Society

Ensuring the preservation mission of the NCC through planned giving and estate bequests.

Members of The Heritage Society are those who have included the NCC in their wills or estate plans, thus providing the organization with a secure future.

The mission of The Heritage Society is to foster smart estate planning and to assure that NCC is not forgotten as an important beneficiary. Any pledge is meaningful and appreciated.

All Cambridge collectors - both current and future - will benefit from, and be grateful for your support.

Let us know how we can help with your future plans.

NCC Website: www.CambridgeGlass.org

Miami Valley Study Group Website: www.mvsg.org



PRESIDENT’S MESSAGE

Superb Service to NCC

It is a real honor to be writing this President’s Message to you this month. We are coming off an outstanding Annual Convention where we celebrated many milestones and accomplishments, not the least of which was the hearty "Thank You" to David Ray for seven years serving as your President.

David let us know a few months ago of his intention not to seek reelection. He wants to be able to dedicate more time to family matters, and quite frankly, who can blame him from wanting a breather. He deserves it. He’s earned it.

NCC was very fortunate to have David at the helm for seven CONSECUTIVE years. I think that it is at least the second longest consecutive service as your President, if not the longest. I know Willard Kolb served as President for eight years, but I’m not positive they were consecutive (but I think so).

David became President at a time when our country was enduring a devastating great recession. Many non-profits fell on hard times and struggled mightily. Not NCC. David’s steady hand and the strength of our Board helped NCC stay financially strong, found new and creative ways to expand our education and mission efforts, watched over a great boom for our Museum and led the acquisition of adjacent properties to our Museum.

As our VP Doug Ingraham said at Convention, David was a great representative for NCC at glass shows all around the country. This type of ambassadorship is vital to keeping NCC at the top of all preservation organizations. He was extremely committed to having our glass show being a strong one and he worked tirelessly in this pursuit.

We know David will stay involved with NCC but in a reduced role. He and I are already talking about some special projects of great importance to NCC that we

hope to have insights and leadership benefit NCC. I look forward to talking about that more in upcoming months. In the meantime, if you get a chance, please drop David an email and say thank you for a job well done.

Speaking of well done, on Thursday night of Convention, we shocked our Keynote Speaker **Lynn Welker with the news that the Board had elected him a Lifetime Member** the day before. This is the highest honor that can be bestowed on any NCC member and, per our Constitution, it is to “recognize outstanding service to the organization.” Well that certainly describes Lynn and many of my fellow Board members were surprised that Lynn was not **already** a Lifetime Member. ‘Bout time.

Hard to decide where to start to mention all the things Lynn has meant to NCC. Let’s start with over 40 years as a Board Member and as the Auction Chair. He likely has twice as many years of Board service as anyone else. His wisdom and perspective help to contribute to all considerations before the Board.



Lynn Welker

The Benefit Auction has been a premier fund-raiser for NCC through the years. While ably assisted by many, Lynn is the Auctioneer. He helps nurture consignors, review and accept consignments, identify the glass, check for condition, put together the Auction list and order, receive all absentee bids, represent those bidders fairly, pack and ship victoriously absentee bids, arrange the auction glass display – with member assistance and coordinate the Auctioneer. AND, HE DOES THIS EVERY YEAR.

Of course he doesn't do it alone, over the last twenty years he has been helped by Bev and Will Acord, Jack and Elaine Thompson and Squeek and Dorothy Rieker. Plus, they are ably aided by those who set up the auction glass, serve as runners and break down the auction as well as Joy McFadden and Mary Beth Hackett who clerked the auction.

Lynn coordinates the museum-owned inventory, our acquisition process, pricing of our gift shop glass as well as much of its acquisition.

He is also often the go to person for educational programs. He leads most November meetings. He always leads Bring and Brag sessions and Show and Tells and is a frequent Convention speaker. This year's keynote talk on Cambridge Animals was amazing! For those who couldn't be there, keep your eyes open for the video on the Miami Valley site. You can get there from the NCC home page by clicking on the MVSG Videos button on the Directory.

It was great to surprise Lynn with this honor. So well deserved and he was so touched.

Speaking of surprised, so was our 2017 recipient of the Phyllis Smith Award – Jane Filippini. This honor recognizes great contributions to NCC, many times in an unsung role. This certainly applies to Jane. Among her many roles – she writes and distributes all Donation Acknowledgment Letters, coordinates with the Museum and Business Office to make sure everyone is acknowledged, and with husband Ken, they stuff and distribute all Annual Fund appeal packages to the membership. A herculean effort.

In 2016, Jane joined the glass show team securing and coordinating all "Show Hosts" who staff the front desk – selling tickets, passing out door prize certificates, membership forms, caring for the cash box, and

reporting at the end of the show on admission totals and cash receipts including those using a coupon or other promotion.

We so appreciate all you do Jane and you richly deserve this Phyllis Smith Award. And thanks to Lynn and David for your long and valued efforts. Where would we be without you?

And coming off this Convention where I had the pleasure to serve as Director, I have some thank yous. First – to the 157 of you who registered and helped breathe life into a fun Convention. To Sharon Miller, for leading the amazing tour of The Wilds as well as coordinating all Convention food, the table centerpieces and in her spare time, sharing a PLCC educational display case.

To Sandy Walker, Roger Loucks, the above mentioned Jane and ALL of our fabulous to dealers at the 2017 Show and Sale. To Larry Everett, Frank Wollenhaupt and all of our dealers at the Glass Dash.

To Freeman Moore, for designing and shepherding the online registration process. To Lisa Neilson, for checking payments, accounts receivable, prepping cash boxes, collection receipts, paying our bills and helping keep me on the straight and narrow.

Thanks to our display case volunteers – Dave & Wendy Loss and Dolores & Grant Giesler. And Zak McCamey for his dolphin candlestick display and wonderful presentation. You were awesome.

There are so many others to thank and I look forward to doing that over the next several months.



Rick Jones
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Look for more Convention coverage in next month's issue.

Letter to the Editor

Note: The following email was received by the editor, and is printed here with permission of the author as a "Letter to the Editor". If you have any information to contribute on this subject, the author's contact information is provided at the end. — Editor

I read and printed off Barbara Wyrick's article "Silver Overlay" from Issue No. 409 (August, 2007), which is available on the internet. I have been a member of the National American Glass Club since the late 1970s and have been interested in glass since my teens. My partner is a photographer. We specialize in searching the countryside in Canada for nature, especially wildflowers, to photograph and record. Since about 2012/13, the prime focus of our work has been on native orchids. Over 70 different varieties have been documented as growing in Canada. John offers his nature photographs, cards and fridge magnets for sale at craft shows. Since 2015, we have found it productive to show his work at orchid shows where enthusiasts come to purchase plants and potting mixture, display prime specimens for judging and listen to seminars about orchids.

Early on, we discovered that the people attending orchid shows were very interested in orchid collectibles and memorabilia, both vintage/antique and recent production. One of the "lines" that we have managed to find and offer for sale is pressed glass with silver deposit decoration of sprays of cattleya orchids (often erroneously described as "daffodils") often combined with lily-of-the-valley and/or jasmine blossoms. Occasionally the silver deposit decoration is pierced in small letters with the word "STERLING", which undoubtedly gave the purchaser confidence in the product. I have been attempting to research the makers of this glassware.

This silver deposit decoration appears on a very wide range of pieces. Although it is found mainly on mass-produced pressed glass, usually clear, that I am pretty certain is "MADE IN USA", there is a wide range of odd pieces. I know that some similar models of this American glass (e.g., small rose bowls with three feet

and a removable glass frog (flower arranger)) was used by the workshop that wheel-cut the popular "Cornflower" pattern here in Toronto, Ontario Canada. Presumably, the glass was imported from the U.S.A. with a lower Customs Duty because it was being finished off or decorated in Canada. Part of my theory arises from the fact that a few of the same "blanks" can be found that are cut with the "Cornflower" pattern which was definitely executed here in Toronto, Ontario, Canada, and extremely popular from the 1930s through to about the 1950s. A number of the blanks are in the "Candlewick" pattern. However, there are also a whole range of stray pieces, some which may be Continental European or discontinued lines imported from a variety of sources, that turn up with silver-deposit decoration of Cattleya Orchids with lily-of-the-valley and/or jasmine blossoms. I think that these may have been showroom samples or "dead stock" that the company doing the silver deposit decoration could purchase inexpensively and make into a salable product. All of the flowers in the decoration are associated with high quality bridal bouquets which would have made pieces with this silver deposit decoration the ideal wedding gift.

My question to you is: do you know of any American company that produced a silver deposit pattern of cattleya orchids combined with jasmine and/or lily-of-the-valley? I know that some American glass companies executed a silver deposit pattern of lily-of-the-valley on its own. Frankly, I cannot recall ever having seen any glassware with a silver deposit pattern of cattleya orchids in the U.S.A. However, it turns up fairly frequently in Canada. If you check listings on EBay today, you will discover that all of the pieces with this pattern listed there are being sold by vendors based in Canada. There was a silver plate industry and related metal industry in the Hamilton/ Burlington area of Ontario. The Meriden Company, one of the largest manufacturers of electroplate in the U.S.A., had a plant there for many years. I am trying to trace the producers of this cattleya silver deposit pattern and would appreciate any insights you may be able to provide.

Peter Kaellgren
peterk@rom.on.ca

Toronto, Ontario Tel. 416-462-3087

Reference: *Elegant Glass with Corn Flower* by Walter Lemiski

Silver Overlay by Barbara Wyrick

I have never written an article for the Crystal Ball before, but I thought I would try to share with you some of the research I've done on silver overlay glass. I hope you will find it interesting. I hope you will find it interesting. I hope you will find it interesting.

The History

In 1895, the decorative technique of applying silver overlay to glass was patented by Oscar Reppert and John DeMott. The patent was issued to the Crystal Ball Glass Company. It is interesting to note that the patent was issued to the Crystal Ball Glass Company, which was a subsidiary of the Crystal Ball Glass Company.

The Method

A layer of silver overlay is applied to the surface of the glass by a process known as silver overlay. The process involves the application of a silver solution to the surface of the glass, which is then fired in a kiln to create a permanent silver deposit.



Convention Fun at the Museum!

By Cindy Arent

It was so exciting at the museum during convention week, greeting many NCC members and meeting those attending for the first time. In addition to members, there were also several visitors that came to Cambridge to attend the Glass Show & Sale, Glass Dash and tour the National Museum of Cambridge Glass.

Members began arriving at the museum on Wednesday and the good times continued through Sunday with Zak McCamey and Dan Frase being the last to leave. We discovered that “where there’s a will, there’s a way” as their car was so packed with Cambridge Glass that Zak had to ride home with a Martha punch bowl on his lap!



Coffee with Cambridge was held at the museum Friday morning. Members enjoyed Kennedy’s Bakery danish and donuts while talking with friends and meeting many of the first time convention attendees. The first timer’s orientation was held in the museum auditorium and hosted by Freeman and Jeannie Moore.

During the month of June, we had a billboard in Zanesville, OH made possible by a co-op marketing opportunity with the Cambridge/Guernsey County Visitors & Convention Bureau. Shortly after the billboard was in place, we received a call at the museum from a Zanesville group to schedule a tour in July, proof that advertising does work.

Also on the schedule in July, we have the Dodge



Some of the convention First Time Attendees met in the museum auditorium during Coffee with Cambridge. The program was coordinated by Freeman and Jeannie Moore.

Brothers vintage car club arriving at the museum on July 21, followed by a very large Eastern Star group on July 29. Then it’s off to downtown Columbus to promote our Time Travelers group tour option to a group of tour operators at the Holiday Inn/Capitol Square sponsored by Experience Columbus. More information will follow in the September issue of the Crystal Ball.

We would like to thank all NCC members for your support of the museum; we couldn’t do it without you! The wonderful donations we received during convention and throughout the year make a difference. Your donation just might inspire a museum visitor to join NCC and become a Cambridge Glass collector!



Cambridge Mayor Tom Orr took the time from his busy schedule to visit the Glass Show & Sale

Left – Right in Ed Sawicki’s booth are: Ed Sawicki, Lindy Thaxton, Mayor Orr and Diana McMahon.

Eager buyers at the Glass Dash early Saturday morning!



Donna Hill, Executive Director of Cambridge Main Street, was a guest at the Friday evening banquet. Donna’s parents met at The Cambridge Glass Company many years ago while employees of the company.

Donna Hill (left) and Cindy Arent (right) look over the convention schedule.

REMINDER: 2018 NCC AUCTION CONSIGNMENT PROCEDURES

So now that the June Convention is under our belt, let's start working on the 2018 NCC Benefit Auction..... which will be held on Saturday, March 3rd, 2018!

The **due date for the Consignor lists will be August 31, 2017** to give us time to choose the items and get your list back to you. Some folks like to bring their glass to the Fall Membership Meeting which will be Saturday October 21st, 2017.

If at all possible, please try to follow this format to make our job a little easier. Submit your list in Excel or Word document (preferably Excel). An example of how you should describe an item:

<u>Cat. Num</u>	<u>Color</u>	<u>Description</u>
3500/77	Rose Point	4½" Candy Box and Cover
3011/3	Royal Blue	Statuesque 7 oz Champagne
3011/27	Crystal	Statuesque Blown Comport

A great reference guide to identify your items is listed below

<http://albums.mvsg.org>

1. (Please note any damage such as nicks, cracks, discoloration etc.) If you do not have access to either Excel or Word, you can submit your list in an email to beverlyacord@gmail.com (saves postage for you). Please indicate "NCC Auction" on the subject line and include your mailing address and phone number. For those of you who do not have a computer continue to mail your lists to:

Beverly Acord
6789 Liberty Farms Ct.
Hamilton, OH 45011

2. The Auction Committee will make final selections and notify consignors by Saturday September 30, 2017. We select approximately 400 pieces of glass. If you question why certain pieces are not chosen, it does not mean that they are undesirable; and we encourage you to submit them again another year. It can mean different things: we already have chosen a similar piece from another consignor, or we can only accept a certain number

of pieces from each consignor to be fair to all.

3. Consignors will either mail or bring their glass to the Fall Membership Meeting on Saturday October 21, 2017. Those who will not be attending the meeting, will have approximately 3 weeks to mail their items. Please **DO NOT MAIL** Lists or Glass TO THE MUSEUM. The address for shipping your glass will be included in your Acceptance Letter.

For those consignors able to bring their glass with them while attending the Fall Membership Meeting, you save on shipping charges, avoid potential breakage in transit, and, best of all, you get to attend a great NCC function including an excellent dinner and program accompanying the meeting. In the event that we accept an item based on the consignment list, and it is determined not to be Cambridge glass, we will hold it for pickup by the consignor or have it mailed once they send us the return shipping charge.

4. A few pointers on the glass you are submitting.
 - Please, **CLEAN** glass only – it sells so much better when it is **CLEAN**. If we have to clean your glass, the chances of the item getting damaged is greater and we will not be responsible if it is damaged.
 - Make sure prior Sales stickers or glue from stickers is removed. There are great products on the market to remove the stickers.

This is a benefit auction for your favorite club, and we want to realize as much profit as possible. On all consignments, NCC retains 20% of the purchase price, the consignor receives 80%. This auction does not allow for reserves or minimum prices. There are no buyer's premiums charged. Let's help make the 2018 NCC Benefit Auction successful.

Donations are welcomed and ENCOURAGED as well, and 100% of the purchase price goes to NCC. Some lower-value donated pieces may be sold in the museum's gift shop rather than be included in the auction,

if the committee feels that will yield a better price.

The committee needs to strictly adhere to all dates mentioned as we only have a few short weeks to properly inspect, identify and have a completed auction catalog sent to the Crystal Ball editor, so that it can be included in the January issue and posted on the NCC web site. We would like to thank all consignors in advance for their timeliness in each step of the procedures.

We encourage you to consider consigning and donating good quality pieces of Cambridge glass. If you have any questions, please feel free to email at beverlyacord@gmail.com. And for complete auction info, don't forget to check out our Auction web site at www.cambridgeglass.org and click on the Auction tab. We are excited to see what you have in store for us this year!



2017 AUGUST						
SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

2017 OCTOBER						
SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Phyllis Smith Award winners



- 2003 Carl Beynon
- 2004 Jeff Ross
- 2005 Alex Citron
- 2006 Jeannie Moore
- 2007 Squeek and Dorothy Rieker
- 2008 Lindy Thaxton
Helen Klemko
- 2009 Ken and Judy Rhoads
- 2010 Frank Wollenhapt
- 2011 Tarzan Deel
- 2012 Vicki Wollenhaupt
- 2013 David Rankin
- 2014 Joe Miller
Mike Strebler
- 2015 Rich Bennett
- 2016 Fleur de Lys Healy
- 2017 Jane Filippini

The plaque with all the names is displayed at the museum.

Honoring one of the greatest volunteers that helped shape NCC into the top preservation organization it is today, this award is presented as deemed worthy by the Board of Directors to recognize great achievement and contributions of a member in behalf of NCC.

Fall Membership Meeting October 21, 2017

Even though it is still summer, you need put a reminder on your calendar for October 21 and plan to attend the Fall Membership Meeting. The educational portion of the meeting will cover "The Fall Colors of Cambridge". Further details about the meeting as well as registration details will be in next month's Crystal Ball and also posted on the website.

ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt (fewvic303@sbcglobal.net)

I hope that everyone who attended the 2017 convention had a great time and returned home with lots of new purchases. I know that I added several new items to the collection.

If you were in attendance at the Friday night Bring & Brag/ Glass ID, you saw something that doesn't happen but once in a lifetime. Lynn Welker was at a loss for words about a piece of Cambridge Glass. The item in question was the "Old Home Week" paperweight. He said that he just didn't know what the celebration was about.

I don't have all the answers, but I do have an "Official Program" of the event.

The Main item (Historical Pageant) was held at the City Park on Friday, October 7th, 1921. The "Old Home Week" ran from October 2nd thru the 8th, 1921.

Part of the proclamation reads:

"Do hereby proclaim Friday afternoon the seventh day of October, as particularly fitted for a devout and sincere expression of our Community Consciousness in the form of an Historical Pageant, to be known as "Cambridge Old and New."

We invite therefore our fellow citizens fittingly to participate and enjoy this demonstration of our Civic Loyalty on the afternoon of Friday, October the seventh at two-thirty P.M. at the City Park."

The Old Home Week Pageant – "Cambridge Old and New" was put together by Mary A. Stone, Ass't Prof. Education, Muskingum College. On the executive committee, we have our own W.L. Orme and C.L. Casey.

The pageant was broken down into 8 episodes along with a prologue and epilogue. The listing of the programme of episodes follows:

"Prologue – "Our Yesterdays" – Return of the Spirits- Father Time and 133 Years.

Episode 1.- Indian Life (1790) – Squaw Encampment – Return of braves and warriors – coming of General Wayne – Enroute to Erie.

Episode 2 – The Pioneers (1798) – The first man – The surveyors – Zane's party – Sale of lands – Coming of the Beatty family and Quakers.



Episode 3 – The Guernsey Folk (1806) – The Guernsey Company – First dinner – Suffrage meeting – Trial – French meeting.

Episode 4 – The War of 1812 – The party – The Proclamation – The Departure.

Episode 5 – Slavery Days (1830) – An escape – The Underground railroad.

Episode 6 – The Civil War (1865) – The sewing bee – Morgan’s raid – The returning heroes.

Episode 7 – Pictures from the past (1798-1828) – Death of Linn – A good deed – Pennyroyal – Johnny Appleseed – Sophie Gibaut – Leatherwood God – National Road – Woman’s Crusade.

Episode 8 – The World War (1918) – Pageantry review by veterans of World War, Spanish War and Civil War.

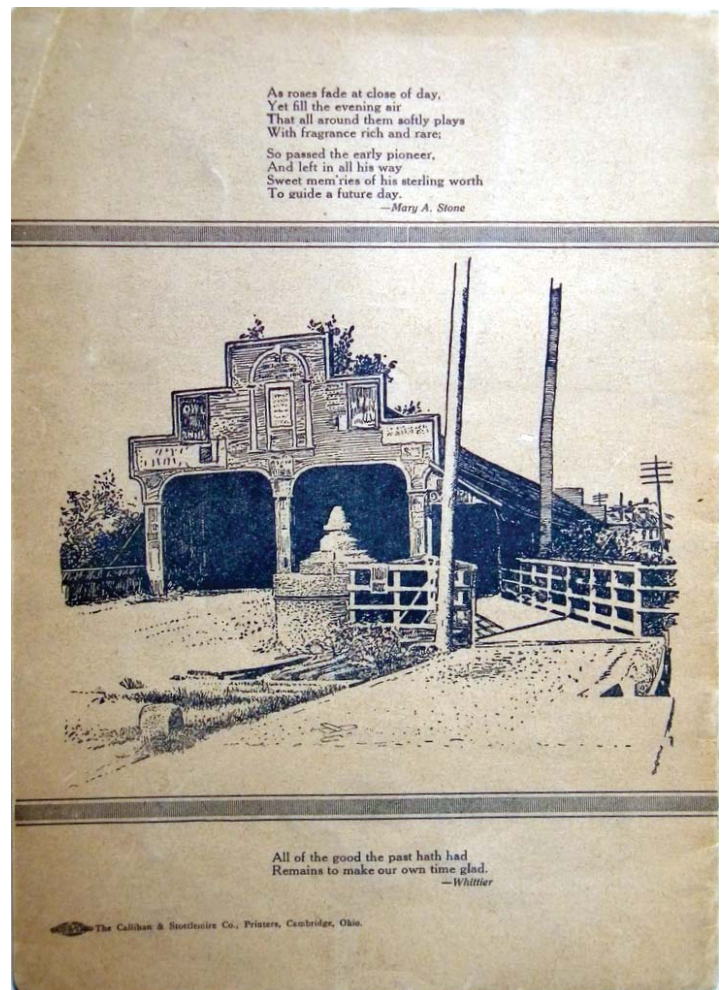
Epilogue – “Our Tomorrows.” – Spirits of progress – Industrial Dances – Reccessional.”

As you can see, this was really something big that the city put on. They had bands, Orchestras, and a community chorus. I think everyone in Cambridge had some part in putting this pageant on.

From what I can tell, this was the first and only “Old Home Week” celebration held.

Till next time.....Keep on asking questions, that is how we keep learning.

Frank
fewvic303@sbcglobal.net



From the Archives: Daily Jeffersonian September 1948

By Mark Nye

The following article was originally published in a September 1948 issue of the Cambridge, Ohio newspaper, "The Daily Jeffersonian." It was a part of an on going series of articles on manufacturing plants in Cambridge and the surrounding area. It was printed under the byline of Dick Rose. It was accompanied by four photographs. Unfortunately, copies from the microfilm copies of the newspaper are unsuitable for reproduction. Two of the photographs were taken next to a furnace showing glass production; a third was of H. J. Hancock (head of the cutting department) cutting a piece of glass while the fourth was of a sample room and included Miss Betty Mitchell, sample room attendant. Betty Mitchell was one of Mary Martha Mitchell's sisters and an aunt of Cindy Arent.



September 1948

“Skilled Craftsman Are Employed At Plant

One of Cambridge’s best known industries is the Cambridge Glass Company, for 46 years one of America’s largest producers of fine crystal which is known the world over. The glass industry has made this city as famous for its crystal as Venice when the Italian city was the art center of the world and holder of a virtual monopoly on the glass industry.

Cambridge is not the only producer of hand made glass in Ohio. In fact it is one of many, but the plant here is the largest in size of any in Ohio and the second largest in production of hand made crystal in the United States.

In a day when machinery has become the basis of American production, the firm started here in 1901 by the late Arthur J. Bennett still produces exquisite glass by hand. The emphasis is on quality and perfection, not mass production. Machinery has not been invented to produce beautiful crystal as efficiently as that produced by the work of hand. (Editor’s note: The Cambridge Glass Company was organized under the auspices of the National Glass Company and they hired Mr. Arthur J.

Bennett to manage the company. By 1906 he owned the company but was not the actual founder of the company.)

Cambridge Glass Co. was started here ...because of the natural gas fields in this area and the famed sand beds of western Pennsylvania and eastern Ohio. Since Mr. Bennett’s death in 1940, the men he assembled to help start the plant are carrying on this ideas to produce the best glass possible.

Heading the company is W. L. Orme, who served under Mr. Bennett as vice president; G. Roy Boyd is vice president and treasurer; W. C. McCartney is secretary and sales manager; and Howard A. Lovelady serves as assistant sales manager.

House of Wonders

Cambridge Glass Co. has been called the house of wonders. An inspection trip through the huge dull red brick building with its quaint roof angles and cone shaped smoke stacks jutting above the roof leaves an impression of antiquity and old worldliness.

Hundreds of skilled workmen huddle around the base of the stacks which are about 100 feet in diameter, each containing 14 openings spaced at regular intervals where the molten glass lies in clay pots ready to be transformed into beautiful crystal.

According to Mr. Lovelady, the pots hold about a ton of material, enough to make several hundred finished pieces. The pot is charged and remains undisturbed for 12 to 18 hours in which time the temperature will reach about 2700 degrees.

Use Two Methods.

At Cambridge Glass Co., two methods are used around these stack bases to form the ware. One is by blowing the glass which will shape a bal of molten glass on the end of a hollow blow pipe into hollow shell, the start of a hand made goblet.

The other method is pressing. The molten glass is forced into cast-iron molds so that glass assumes the shape and design of the mold.

After the stem and base are put on a goblet by workers around the furnace, it is carried to the lehr, a long furnace extremely hot at one end and cool at the other. This process is necessary to remove internal strain from the glass.

In the cutting and etching rooms, the process is as extremely interesting as where the glass is shaped. Cambridge Glass Company's etching room is the largest and finest equipped in the country and another department where the exacting work is all done by hand.

Process Complex

Before any design can be placed on glass in the etching department, the design must be cut on a steel plate, not as it will appear on the crystal but exactly in reverse. The print is inked on paper and transferred to the glass, excess paper removed, a covering of acid resisting was applied and then to the hydrofluoric dip which eats away that glass that is exposed.

In the cutting department, steady nerves are at work cutting thin lines in the glassware, perfect lines being cut by a hand operation that modern machinery fails to do. Throughout this big factory, the poise and dignity and pride-of-craft still have their place in the 20th century of

stamping machines.

Workers Skilled

Possibly the most modern part of the entire factory is the large display rooms where thousands of pieces of etched, cut stemware, gold decorated and plain lines of crystal are shown. The five mirrored rooms contain samples of every product made by Cambridge Glass Company's 700 skilled craftsmen.

In the various lines of crystal Mr. Lovelady explained the company produces eight patterns of etched glassware, 45 of cut stemware, 10 of gold decorated and many patterns in plain lines. Today, there are more than 5,000 separate items of the Cambridge line which grew from a pitcher, the first piece of glassware made in 1902 and now a treasured possession of the company.

From New York to California and Mexico to Canada, Cambridge Glass has won wide acclaim for its product of quality and sheer beauty. The company maintains sales offices in New York City, Dallas, Chicago and Los Angeles, to distribute crystal produced by one of Cambridge's largest industries." ■

From the Archives - Circular Letter #79

By Mark Nye

April 16th, 1928

CIRCULAR LETTER #79

3000-Ftd Tumblers-Wide Optic
Crystal Bowl - Green foot
Crystal Bowl - Amber foot

12 oz	\$7.50
10 oz	6.75
5 oz	6.25
3 oz.	6.25



Per Dozen List
Samples being sent

THE CAMBRIDGE GLASS COMPANY
D. T. Dayton

Editor's Note: Few, if any collections, will have one each size in both color combinations.

This report is provided to keep members up with what's happening on the world's largest Internet Auction site, and focuses on Cambridge glass items that are seldom or rarely seen. Please note we cannot guarantee the accuracy of listings herein.

Welcome to the eBay Report. This column features Cambridge glass items that sold on eBay circa late May through early July, 2017. Selling prices have been rounded to the nearest dollar. If a color is not mentioned, assume that the item or portion of it being discussed is crystal.

Statuesque (Nude Stem) Line

A true wine with Amber bowl and a satin finish stem sold for the opening bid of \$100. A mint dish with the seashell bowl in Carmen sold for \$235. A flared comport in all-crystal with a polished cutting garnered \$246. This price indicates that Nude Stem pieces with cuttings are harder to find than plain ones, at least in the commonly-seen colors.



A comport with Seashell top in Windsor Blue sold for \$350. One in solid late Forest Green sold for a bit more, \$395. A comport with a blown bowl in Amber (alas, no lid) sold for \$395.



A super-scarce V-shaped cocktail with Forest Green bowl sold for the opening bid of \$300.

A set of eight (!) champagnes with Heatherbloom optic paneled bowls sold for \$800 on a Buy It Now. That's an even \$100 per stem. (I love easy math.) Imagine these on a silver tray. Wow.

Speaking of Heatherbloom Statuesque champagnes, a single one, etched Apple Blossom, brought \$2,026 in spirited bidding. I don't know who won it, but I volunteer to come over to YOUR house with a bottle of French champagne, chilled ice cold, to share if you let me drink out of it.



Paperweights

Now HERE's a category I've never included before. But I have a reason – three of them, actually:

An oblong paperweight, with a molded design showing the Cambridge factory and etched on the side, Group 7 Ohio Bankers - 1922, failed to sell at an initial offering price of \$140 -- or later when the seller lowered it to \$95.

A tall domed paperweight, souvenir etched "Old Home Week"

around the sides and dated 1921 sold for a paltry \$34. Make sure you read Frank Wollenhaupt's "*Only Questions*" article for more information about this item.

A spherical Cambridge paperweight in Mandarin Gold with interior bubbles and six flat cut facets sold for \$111. See Colors in Cambridge, First Edition, page 91. Also known in Moonlight Blue.



Etched Tableware and Stemware

A pair of #3130 4-7/8 inch footed tumblers with Carmen bowls, etched Rosalie, sold for \$91. One had a manufacturing flaw on the rim.



A #611 Decagon master almond in Emerald Green with Cleo etching sold for \$44.



A #3145 7-1/4 inch water goblet with Gold Krystal bowl and Deauville etch sold for \$70 Buy It Now. Why is it that I have been reporting on sales of this line for months, but forgot that it actually has the design impressed on the stem, as well as etched on the bowl? Take a look!

A 3500/77 Gadroon covered candy, the one shaped like a cream soup, etched Rose Point, sold for \$154. The fancy domed lid has no room for etching, but they clearly belong together.



The distinctive Cambridge #956 oval pitcher etched Diane brought \$128. This comes in a multitude of colors and etchings, but I'm trying to remember the last time I saw one with Diane... if ever.

Gold and Silver Decorations

A gold encrusted Rose Point covered cigarette box sold for the opening bid of \$150. Interestingly, this one is etched only on the lid, while it seems the non-gold encrusted ones are etched top and bottom.



A pair of #3750 water goblets with 5 applications of the “medallion only” version of Rose Point, etched and gold encrusted, sold for \$200 on a Buy It Now. These were produced by Imperial.

Caprice

A #127 mayonnaise and #128 liner plate plus ladle in Moonlight Blue brought a mere \$10. Why would I mention such a common item that sold for a pittance? Well, because the ladle included with the set is not Cambridge. But any collector of Duncan & Miller’s Caribbean pattern in Sapphire Blue would be *thrilled* to take that ladle off the winner’s hands.



Once again, a #98 “tilt” style 3 ounce oil bottle with applied handle in Moonlight Blue with a crystal Nautilus stopper was offered. This offering was for a pair, which sold for \$120 on a Buy It Now. Member Sue Cameron, an advanced collector of Caprice, emailed to say that she has never seen the #98 Caprice oil with anything other than the #3450 Nautilus stopper, and that the Miami Valley, Ohio Cambridge study group’s website shows this piece only with that stopper. Another reader disagrees, saying that each Caprice oil or decanter should have a matching Caprice stopper. Worse yet, when I consult the Caprice book, the ones shown on pages 121 and 173 *appear* to have a Caprice stopper, but the images aren’t clear enough to say for sure. Meanwhile, all of the ones I’m seeing on eBay have the #3450 stopper, so I am going to surmise that the company produced them both ways. I wonder if a particular customer wanted them with that stopper, or if there might have been a problem with the mold for the matching stopper? Readers? Can anyone send me a photo of a #98 oil with an original, matching Caprice stopper?



A #197 decanter plus six #198 small tumblers in Royal Blue, set in Farber Brothers holders, all on a matching Farber Brothers tray, sold for \$310.

Miscellaneous

A #315 Crystal Etched Rose Chintz 28 ounce decanter and stopper sold for the opening bid of \$49. Is that flat-topped, cut/faceted stopper correct?

A 12 ounce blown flared flat tumbler in Rubina sold for \$67.

A Cambridge glass dealer sign in crystal with satin highlights (the one shaped like the oval Cambridge label) sold for \$100. The same seller later offered a second one, which sold for \$154. A third one (again, same seller) failed to sell when offered at \$90.



A #1105 vase in Ebony, etched 510, sold for \$104. This is one of two vases made from the same mold that produced a cocktail shaker. Typically, the vases are found with a band or border etch around the collar, whereas a cocktail shaker wouldn’t have had any decoration on the collar.



A keyhole stem ivy ball in solid Crown Tuscan with an all-over Charleton decoration of roses, with very large roses on the bowl portion, brought a surprising \$208.

A #1066 footed ashtray with Heatherbloom bowl, etched Diane, sold for \$167.

A #1304 covered urn with Carmen bowl and lid and keyhole stem sold for \$325 on a Buy It Now. You just don’t see these very often.



A #3450 Nautilus 40 ounce decanter and stopper in all-Crown Tuscan sold for a surprising \$590.

Follow up Notes on Previous Months’ eBay Reports

Frank Wollenhaupt reports that I was incorrect to say that the Caprice cracker jar is “just” an ice bucket with a Caprice lid. Frank states that the cracker jar starts out as the ice bucket, but it is tooled to flare out about half an inch. It also seems to be found with a metal bail that has a pierced or “cutout” design, rather than the standard ice bucket handle.

Frank was also kind enough to share the specs for the black glass stopper that fits into the #1 Keg set. It is made from a two piece mold; if you turn the stopper over, you can see the mold line. It measures about 1 3/4 inches across, and about 1 inch tall. The shank of the stopper (the part that fits into the opening) is about 3/4 inches across and should be ground flat on the bottom.

If you see any interesting Cambridge glass on eBay that you think I should be watching or reporting on, or if you have any other input, feel free to contact me at LAGlass@pacbell.net. Until next month, happy Cambridge hunting!

For Sale - NCC Books and DVD

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TITLE		REGULAR PRICE	MEMBER PRICE
1910 NearCut Catalog Reprint	108 pages, paperback, no price guide	\$14.95	\$13.45
1927-29 Catalog Reprint	66 pages, paperback, no price guide, includes identification guide	\$9.95	\$8.95
1930-34 Catalog Reprint	250 pages, paperback with 2000 price guide	\$14.95	\$13.45
1930-34 Catalog Index	Index for above	\$2.00	\$1.80
1949-53 Catalog Reprint	300 pages, paperback, no price guide	\$19.95	\$17.95
Cambridge Colors II (New)	Hardcover with price guide	\$19.95	\$17.95
Cambridge Rose Point – A Collector’s Guide		\$29.99	\$27.00
Caprice	200 pages, paperback, no price guide	\$19.95	\$17.95
Decorates	136 pages, paperback, no price guide	\$14.95	\$13.45
Etchings (2nd Edition)	102 pages, paperback, no price guide	\$17.95	\$16.15
Etchings, Non-Catalogued	70 pages, paperback, no price guide	\$12.95	\$11.65
Etchings: Blossomtime	26 pages, paperback, no price guide	\$7.95	\$7.15
Etchings: Candlelight	30 pages, paperback, no price guide	\$7.95	\$7.15
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Etchings: Diane	53 pages, paperback, no price guide	\$7.95	\$7.15
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Rock Crystal Engravings	119 pages, paperback, no price guide	\$17.95	\$16.15
Rock Crystal Engravings (Listings)	Companion to above; lists all pieces in all patterns	\$9.95	\$8.95
Rock Crystal 1940 Illustrated Catalog & Price List		\$14.95	\$13.45
Rose Point - Second Edition	146 pages, paperback, no price guide	\$19.95	\$17.95
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Cambridge Arms compendium		\$7.95	\$7.95
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Rose Point Program - DVD (Postage \$3.00)		\$19.95	\$17.95
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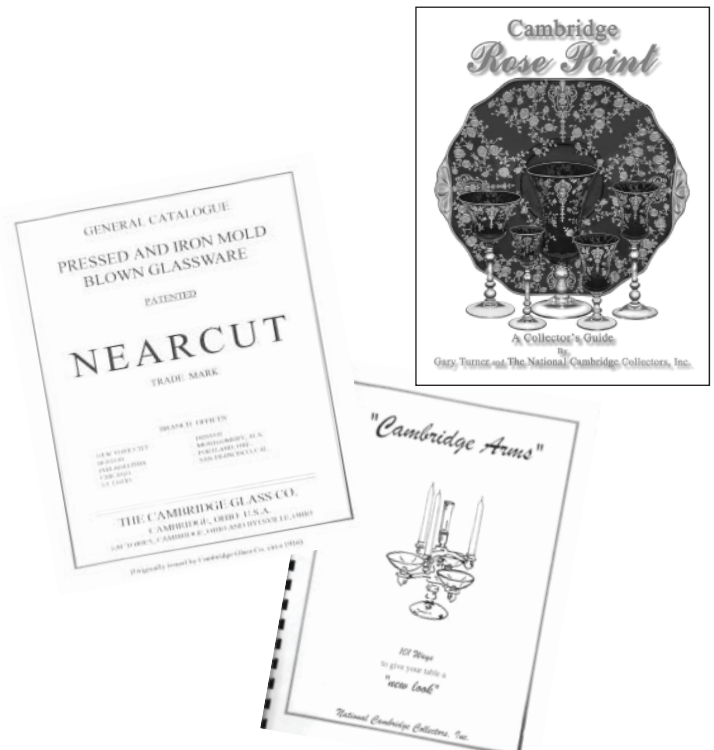
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- » 1 butter dish & domed lid with square knob, 5" wide, 6 3/4" long including two open tabs;
- » 1 pair shakers, 3 3/4", footed with scalloped edge, clear plastic tops.

Located in southwest Michigan. Will send photos upon inquiry. 269-964-4109 Thank you.



NCC welcomes the following new members

It's time to **re-enroll** for the Kroger Community Rewards program which runs May 2017 – April 2018. By enrolling your Kroger card in the program, every time you shop, Kroger will make a donation to NCC. This program is separate from the gas rewards and other programs. This applies to Kroger customers in the **greater Columbus area as well as north of Columbus up to Toledo, and east of Columbus.**



Go to www.krogercommunityrewards.com • Click "sign-in" • Put in your email address and password used to enroll the card. • Put in the group number 91504 or search for National Cambridge Collectors. • Click Enroll. You are now enrolled for the May 1st 2017 to April 30th 2018 year of Kroger Community Rewards. Even if you enrolled last year, you need to re-enroll every year. The following will print at the bottom of your receipt to confirm your purchase has been recorded.

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NCC Events

**2017 Fall Meeting
October 21, 2017**

**2018 NCC Auction
Saturday March 3, 2018**

In Memoriam

We are saddened to report NCC member #6567 Kent Washburn of San Antonio TX passed away in April 2017. After retiring from a 20+ year career in the Army, Kent became a full time antique dealer specializing in American made glass. Kent had been a dealer at the NCC show, and past president of the National Depression Glass Association.

Recent Finds



745 - 4 1/4 in. Candlestick, Elaine

July 26-28, 2017

43rd Annual Convention and Stretch Glass Show
Marietta, OH
<https://www.stretchglassociety.org/>

Glass Shows

August 5-6, 2017

Pensacola Looking Glass Show & Sale
Pensacola Interstate Fairgrounds
6655 W. Mobile Highway
Pensacola, FL
<http://meyershow.com/pensacola.php>

August 18-20, 2017

Houston Glass Club Vintage Glass and Antique Show
Fort Bend County Fairgrounds
4310 Hwy. 36 South
Rosenberg, TX 77471
<http://www.houstonglassclub.org>

August 26-27, 2017

Summer Metroplex Looking Glass Show & Sale
Grapevine Convention Center
1209 S Main Street
Grapevine, TX
<http://meyershow.com/metroplexaugust.php>

September 16-17, 2017

Depression Glass Club of Rochester NY
2017 Vintage Glass and Collectibles Glass Show & Sale
Eisenhart Auditorium, Rochester Museum & Science Center
657 East Avenue
Rochester, NY 14607
dgclub@rochester.rr.com

September 30 - October 1, 2017

Depression Era Glass Society of Wisconsin
40th Annual Show & Sale
Knights of Columbus Hall, 1800 South 92nd Street
West Allis, WI 53214
mmbhouck@yahoo.com

September 30 - October 1, 2017

Front Range Glass Show & Sale
The Ranch Event Center Complex McKee Building
5280 Arena Circle
Loveland, CO 80538
<http://Fronrangelassshow.com>
mauthe@netins.net

January 27-28, 2018

Sanlando Depression Glass Show & Sale
Sanford Civic Center
401 E. Seminole Blvd.
Sanford, FL. 32771
[http://sanlandodepressionglassshow.com/
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Advertising Rates:

1/8 page \$15 1/4 page \$20
1/2 page \$30 Full page \$50

Electronic submissions should be emailed to:

editor@cambridgeglass.org

Use Word. Mailed submissions and all payments should go to PO Box 416, Cambridge, OH 43725. Deadline is 10th of preceding month. Ads must be paid in advance. Show listings are FREE; send info to PO Box or e-mail address 60 days before event.



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NCC exists through member giving using an Annual Fund system to raise operating funds and to ensure the preservation of Cambridge glass for future enthusiasts. The Annual Fund uses a common member "renewal" date and NCC sends out Annual Fund materials to everyone once a year. There are no monthly reminders or monthly renewal dates. The Annual Fund is NCC's primary means of support and all Annual Fund gift recognition levels are per household and include membership for all adults within the household. Additionally, each household will receive a subscription to the Crystal Ball newsletter, unlimited admissions to the museum, and rights to vote in elections for the Board of Directors. Multiple households at the same address are welcomed. NCC is a 501C(3) organization and Annual Fund gifts are allowed as a tax deduction under Section 170 of the Internal Revenue Code.

Levels of Membership

Thank you

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The National Museum of Cambridge Glass

Located at 136 S. 9th Street
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