



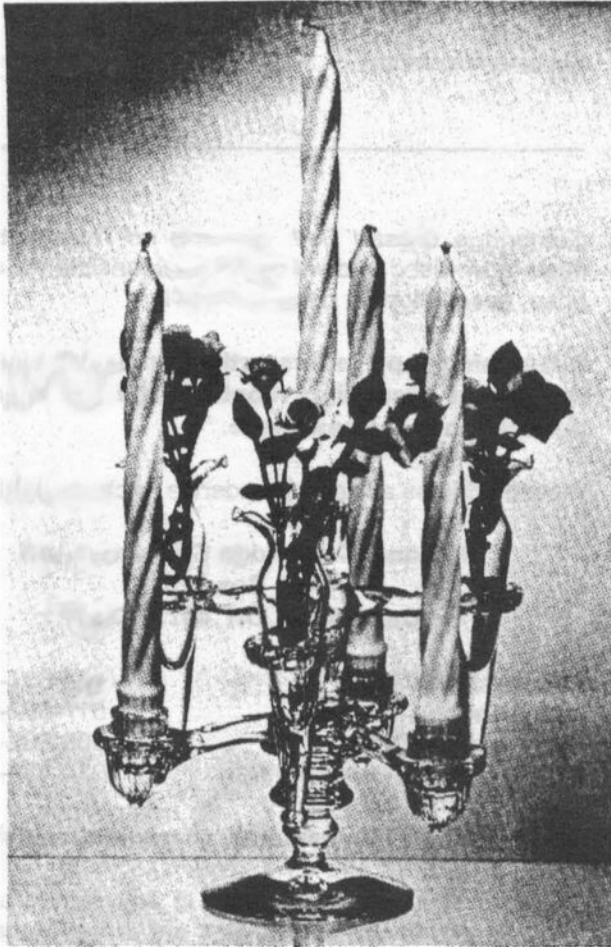
Cambridge Crystal Ball

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

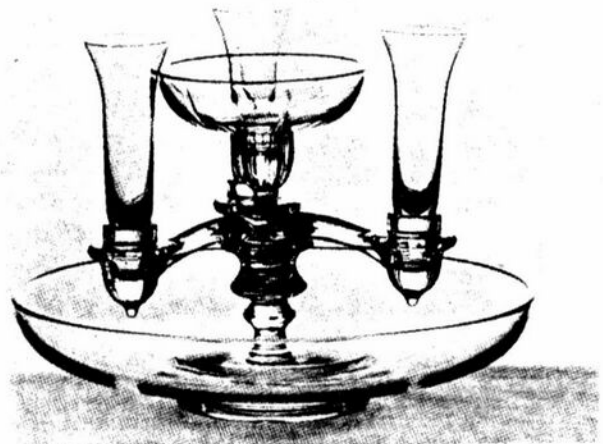
Issue No. 275

March 1996

"CAMBRIDGE ARMS"



Smart Table Appointments
DESIGNS for DINING



Cambridge Crystal Ball

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1995-1996

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National Cambridge Collectors Inc. owns and operates the **Museum of Cambridge Glass** at 9931 E. Pike Road, Cambridge, Ohio. Open April through October 9AM-4PM Wednesday through Saturday and Noon-4PM on Sunday. March open Friday-Sunday. Closed November-February, Easter, July 4th.

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| | |
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President's Message

What Else Could We Ask For?

This past week made me proud to be part of this organization.

Just this past weekend, I finished sending out over 100 letters thanking members and friends for making donations to NCC last year. As I reviewed the stack of letters that sat waiting to be signed and shipped, I was overwhelmed by the generosity of many kind people who support this club.

Many have been long-time supporters. Some are relatively new to the club but have become very active, very quickly. Several were "occasional" supporters who donated a special piece to the Museum this year or attended the Convention and placed a winning bid at our Mini-Auction. We need *all* types of supporters in order to make this club survive and prosper.

It is unfair to single out any one person (or to necessarily publicize someone's contributions who would like to stay out of the limelight), but I'm going to violate that slightly in this column.

First, I'd like to very publicly thank the Peach State Depression Glass Club for their very generous donation to NCC. We spoke last week with Deborah Allen, president of their organization. She said their club had a good year and decided to support a worthwhile cause. We, in turn, Deborah, will put it to good use. At our next board meeting, we'll designate the funds to either help with club operating expenses, new glass acquisitions, or our Building Fund. What a nice way for a local club to support a national preservation organization.

Secondly, I'd like to publicly acknowledge the ongoing support of Doris and Roy Isaacs. They are always there for this club. In the past year, they gave new display cases to the Museum as well as glass donations. They also actively support our Mini-Auction and the March Annual Auction. Every club has unsung heroes, and Roy and Doris are near the top of my list for that designation in NCC.

Many of you may not realize how critical the June Mini-Auction is to meeting our Museum operating expenses. Every year, we raise between \$5-7,000

at this charity event ably led by auctioneer Willard Kolb. The proceeds from last year's auction were greater than the equivalent revenue of signing up 300 new members (@ \$17/year).

You might notice that each issue of the *Crystal Ball* says \$12 of your membership fee goes toward publishing the monthly newsletter. In fact, right now, given the 1994/95 increases in paper costs, the average subscription is costing us somewhat more than \$12 per year. That leaves less than \$5 per membership (and \$3 for each associate) to maintain a quality museum of Cambridge Glass in our factory's hometown. That's not much. You can see why donations and fund-raising are so critical to our mission.

So, once again, I say thank you to ALL of you who made a donation in 1995 (and hope you've received your acknowledgment from me). If you made a donation and didn't get a letter, we apologize for the oversight and ask that you please drop us a note at the Museum.

It's time for everyone to start thinking about our annual convention coming up in June. If you've never been, this should be the year! When we joined NCC 10 years ago, we attended our first convention that same year. We've never missed one since.

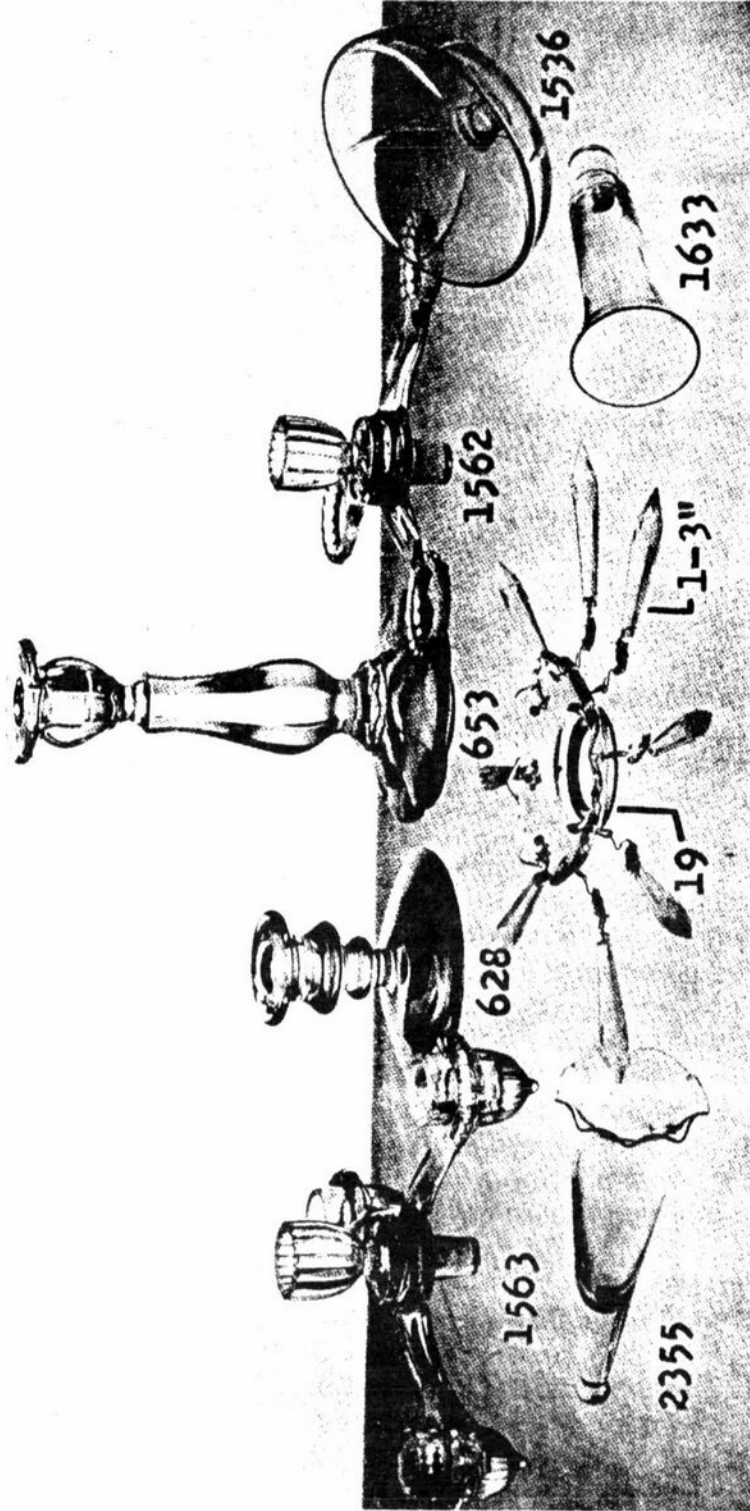
The most fun one can have as a Cambridge collector is attending the Annual Convention. You get to see one of the finest glass shows in the country with some of America's top dealers. You'll visit our Cambridge Glass Museum, full of rarities. There are educational events that will help build your knowledge - making collecting even more fun and make you a smarter buyer. And finally, there is the great fellowship among Cambridge collectors.

What else could we ask for? Only for you to join us in Cambridge this June!

Rick



"CAMBRIDGE ARMS" SMART TABLE APPOINTMENTS



Designs For Dining

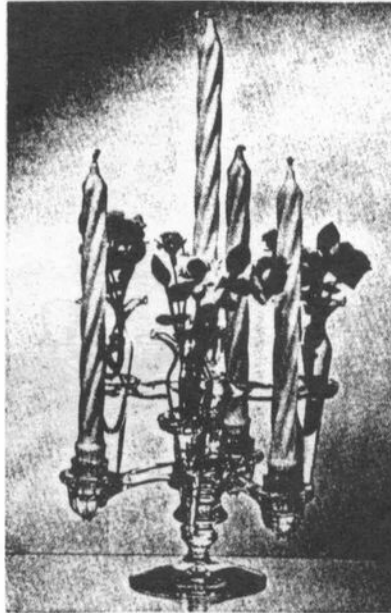
Patent No. D154701-D154796

Cambridge Arms

Smart Table Appointments

by Mark A. Nye

The June 1949 Cambridge catalog did not offer or illustrate "Cambridge Arms." Several supplements to this catalog were issued during the following year and among them were several pages showing the various components that make up "Cambridge Arms" and a number of "Cambridge Arms" units as the company called them. In several instances it is difficult to determine, from the illustration, just what is included in a specific unit. Price lists issued at the time itemized the components of each unit but these are generally not available to most collectors. The main portion of this article consists of a listing of the many Arms units and their components but first a brief history of "Cambridge Arms."



covering the revised candleholder arm and the vase holder arm were filed and patents were granted to Cambridge. During these same years, such pieces as the #510 ball candlestick, the P.431 thirteen inch bowl, the P.436 thirteen inch bowl with well, the #1634 seven inch peg vase and the #1636 bird figure that were sometimes included in "Cambridge Arms" units also came out. Most of the Arms components remained in the Cambridge line right up until the 1959 closing.

Observe that the peg nappy shown in the reprinted catalog

page is optic, that is it has ribs. This peg nappy was also produced without the optic pattern. The two candlesticks, nos. 628 and 653 were already a part of the Cambridge line when the "Arms" came out as was the #19 bobèche and prisms. Many of the Arms units listed below are illustrated on pages 158-167 (original page numbers) of the 1949-53 Cambridge catalog reprint. Other items are to be seen on pages 148F and 168, while the #1596 candlestick is pictured on page 148A.

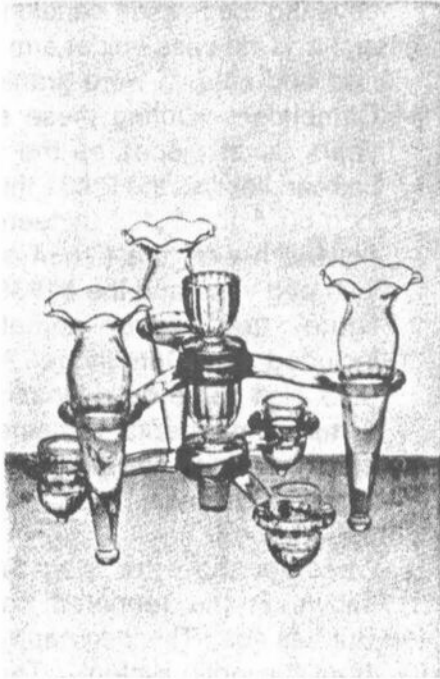
On April 10, 1947 a mold was ordered for a #1563 three way candleholder "as per wooden model." An application for a design patent covering this candleholder was filed on September 19, 1947 and granted a year later on September 21, 1948. As can be seen in the drawing that appeared in the U.S. Patent Office Gazette announcing the patent, this candleholder had a center knob. The following January an order was placed to revise the mold for the #1563 by replacing the knob with a candleholder. At the end of January 1949 an order was placed for a #1562 three arm vase holder with candleholder in the middle. During the following week, the molds for the #1536 nappy with peg, #2355 vase and #1633 vase were also ordered. In late December 1949 the mold for the #1634 vase with peg was ordered. It wasn't until October 1950 that a new plunger that would enable the five inch peg nappy with a candle or vase well to be made from the #1536 mold was ordered. November 1950 saw the six inch peg nappy with well designed and the mold ordered. Finally, in February 1951 an order was placed for the mold that was to be used to produce the #1539 blown peg nappy. Design patent applications

- | | |
|----|--|
| #1 | 2 - 1563 4 candle arms |
| #2 | 1 - 628 candlestick 1 - 1563 4 candle arm |
| #3 | 1 - P. 431 bowl 1 - 628 candlestick 1 - 563 4 candle arm |
| #4 | 1 - 628 candlestick 2 - 1563 4 candle arm |
| #5 | 1 - 628 candlestick 1 - 1563 4 candle arm 1 - 1562 3 vase arm 3 - 2355 7 inch vases |

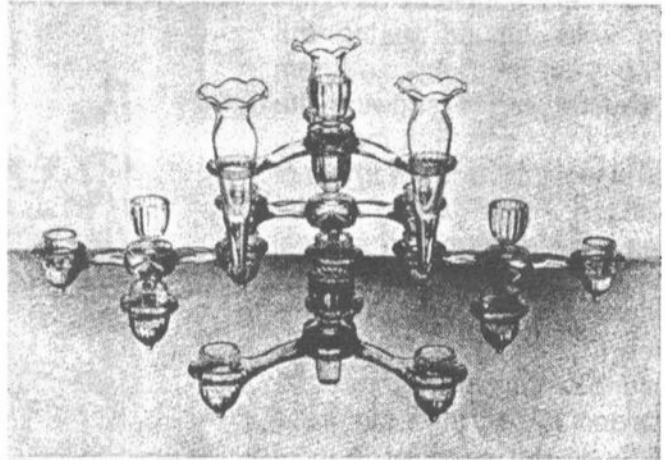
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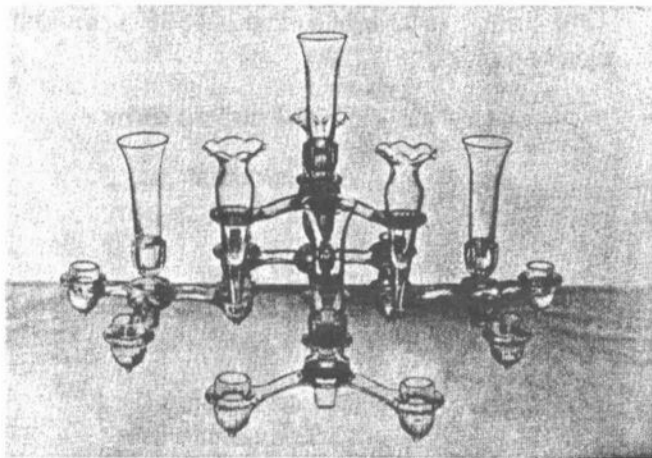
"CAMBRIDGE ARMS" Smart Table Appointments DESIGNS for DINING



No. 9



No. 10



No. 11



No. 12

(ARMS -Continued from page 5)

#6 4 - 1563 4 candle arms

#7 1 - 628 candlestick
1 - 1563 4 candle arm
4 - 1536 peg nappies

#8 1 - 628 candlestick
1 - 1563 4 candle arm
4 - 1536 peg nappies
1 - P.431 bowl

#9 1 - 1563 4 candle arm
1 - 1562 3 vase arm
3 - 2355 7 inch vases

#10 4 - 1563 4 candle arms
1 - 1562 3 vase arm
3 - 2355 7 inch vases

#11 4 - 1563 4 candle arms
1 - 1562 3 vase arm
3 - 2355 7 inch vases
4 - 1633 peg vases

#12 1 - 628 candlestick
1 - 1563 4 candle arm
1 - 1536 peg nappy

#14 2 - 1563 4 candle arms
3 - 1633 peg vases

#15 1 - 628 candlestick
2 - 1563 4 candle arms
3 - 19 bobeches
24 - #1 - 3 inch prisms

#16 1 - 628 candlestick
2 - 1563 4 candle arms
3 - 19 bobeches
24 - #1 - 3 inch prisms
3 - 1633 peg vases

#17 1 - 653 candlestick
2 - 1563 4 candle stick
6 - 19 bobeches
48 - #1 - 3 inch prisms

#18 2 - 1563 4 candle arms
3 - 1536 peg nappies

#19 1 - 628 candlestick
1 - 1563 4 candle arm
1 - 1562 3 vase arm
3 - 2355 7 inch vases
3 - 1536 peg nappies
1 - 1633 peg vase

#20 1 - 628 candlestick
2 - 1563 4 candle arms
6 - 19 bobeches
48 - #1 - 3 inch prisms

#21 1 - P.431 bowl
1 - 1138 sea gull
2 - 628 candlestick
2 - 1563 4 candle arms

#22 1 - P.431 bowl
1 - 1563 4 candle arm
1 - 628 candlestick
1 - 1633 peg vase

#23 1 - 653 candlestick
2 - 1563 4 candle arms
3 - 1633 peg vase
3 - 19 bobèche
24 - #1 - 3 inch prisms

#25 4 - 1563 4 candle arms
3 - 1633 peg vase
3 - 1536 peg nappy

#26 1 - 628 candlestick
2 - 1563 4 candle arms
4 - 1536 peg nappy

#27 4 - 1563 4 candle arms
6 - 1536 peg nappy
3 - 1633 peg vases

#28 1 - P.431 bowl
2 - 628 candlestick
2 - 1563 4 candle arms

#29 1 - 628 candlestick
1 - 1563 4 candle arm
3 - 1536 peg nappy
1 - 1633 peg vase

#30 1 - P.431 bowl
1 - 1563 4 candle arm

#31 1 - P. 431 bowl
1 - 628 candlestick
1 - 1563 4 candle arm
1 - 1536 peg nappy
3 - 1633 peg vases

#32 1 - P.431 bowl
1 - 628 candlestick
1 - 1563 4 candle arm
3 - 1536 peg nappies
1 - 1633 peg vase

(Continued on page 8)

(ARMS -Continued from page 7)

- | | | | |
|-----|---|-----|---|
| #33 | 1 - 628 candlestick 1 - 1563 4 candle arm 3 - 1536 peg nappies | #48 | Shrimp Server 1 - P.431 13 inch bowl 1 - 1563 4 candle arm 1 - 1536 peg nappy |
| #34 | 2 - 1563 4 candle arms 4 - 1633 peg vases | #49 | 5 - 1563 4 candle arms 3 - 1633 peg vases 8 - 1536 peg nappies |
| #35 | 1 - 1563 4 candle arm 3 - 1633 peg vases | #50 | 1 - 628 candlestick 2 - 1563 4 candle arms 5 - 1536 peg nappy |
| #36 | 1 - 1563 4 candle arm 3 - 1536 peg nappies 1 - 1633 peg vase | #51 | 1 - 1596 candlestick 1 - 1563 4 candle arm 1 - #30 bobèche 6 - #1 - 3 inch prisms |
| #37 | 1 - 1563 4 candle arm 1 - 628 candlestick 1 - 1633 peg vase | #52 | 1 - 628 candlestick 1 - 1563 4 candle arm 1 - #30 bobèche 6 - #1 - 3 inch prisms |
| #39 | 1 - 1563 4 candle arm 1 - 1536 peg nappy | #53 | 1 - 628 candlestick 1 - 1563 4 candle arm 1 - 1633 peg vase 1 - #30 bobèche 6 - #1 - 3 inch prisms |
| #40 | 9 piece package 2 - 1563 candle arms 4 - 1536 peg nappies 1 - 628 candlestick 1 - 1633 peg vase 1 - 2899 2 1/4 inch flower block | #54 | 1 - P. 494 3 1/2 inch candlestick 1 - #27 bobèche 6 - #6 prisms 1 - 1538 peg nappy w/well 1 - 1606 6 inch chimney |
| #41 | 1 - 628 candlestick 1 - 1536 peg nappy | #55 | 1 - 510 ball base 1 - 1538 peg nappy w/well 1 - 1629 7 inch chimney |
| #42 | 1 - 628 candlestick 1 - 1563 4 candle arm 3 - 1633 peg vases | #56 | 1 - 1596 candlestick 1 - 1432 arm 2 - 1438 arm 4 - 2355 7 in. vase 3 - #19 bobèche 24 - #1 - 3 inch prisms |
| #43 | 11 piece package 2 - 628 candlesticks 2 - 1563 4 candle arms 4 - 1536 peg nappies 3 - 1633 peg vases | #57 | 1 - P.510 ball candlestick 1 - 1537 peg nappy w/well 1 - 1633 peg vase |
| #44 | 1 - 1596 candlestick 2 - 1563 4 candle arms 6 - 19 bobèches 48 - #1 - 3 inch prisms | #58 | 1 - P.510 ball candlestick 1 - 1538 peg nappy w/well 1 - 1606 6 inch chimney |
| #45 | 1 - 1563 4 candle arm 1 - 1633 peg vase | | |
| #46 | 1 - 1596 6 1/2 inch candlestick 1 - 1563 4 candle arm 3 - 19 bobèche 24 - #1 - 3 inch prisms | | |
| #47 | 1 - 628 candlestick 2 - 1563 4 candle arms 3 - 1633 peg vases | | |

(Continued on page 12)

Hidden Treasures

by Rich Bennett

Several years ago the city of Cambridge decided to build a dike to prevent flooding in the eastern part of town. In front of the Cambridge Glass factory runs a street (Morton Avenue) which would need to be elevated to a bridge crossing Leatherwood Creek. Construction of this new street and bridge also created a whole new dimension to the Cambridge Glass dump.

I had been told by friends and many glassworkers that the dump was located directly west of the factory. This is true; a dump is located there where I have found many glass artifacts.

As construction began on the Morton Avenue project, tons of dirt was graded. With the permission of the workers, I began my quest to look for Cambridge Glass. Scouring the grounds for glass, all that seemed to turn up were old whiskey and beer bottles. But I didn't get discouraged, considering that this location was directly in front of the factory. With a little time and patience, things began to appear.

Near the creek's edge I could see chunks of glass in the water. I was able to retrieve many pieces, and sure enough, it was cullet from the Cambridge Glass factory. The colors at this site were quite different because they were mostly opaque: Crown Tuscan, Primrose, Ivory, Heliotrope, Windsor Blue, Pomona Green, Cararra, Azurite, Turquoise, Ebony, and Jade. A few of the transparent colors were: Blue 1, Bluebell, Light Emerald, Heatherbloom, and Topaz.

Some of the items I found were: #101 Round Ivory bon bon cover; #3011 Heatherbloom Nude ashtray; #3011 Crown Tuscan 9" Nude candlestick; #3011 Crown Tuscan Nude ashtray; two pear-shaped Azurite perfume atomizers (one etched); an Ivory tall, slender perfume atomizer with gold and black bands; an Ivory funnel lamp base; a Heliotrope stick candlestick; a head to a large Light Emerald Draped Lady; a large crystal fork; a Crown Tuscan paperweight; a Pomona Green foot to a cordial or perfume; two Milk doorknobs; two pink beehive stoppers; three Milk dresser pulls.

Some really unusual items that I found were: three pieces of Everglades in pink opalescent; five ivory and brown slag gearshift knobs; and one ebony gearshift knob.

This dump site was a very interesting and ever-changing site due to the fact that the ground was constantly being moved by the earthmovers. From a glass digger's standpoint, this was a wonderful find, considering that no one I had ever talked with realized that glass had been dumped in this area.

Unfortunately, today this second dump location is gone. The road and bridge are completed and the area is seeded with grass - a glass digger's nightmare.



| | |
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1996 Calendar Planning

The following are tentative dates for major club activities during 1996:

| | |
|------------|------------------------------|
| May | Board of Directors Elections |
| June 20-23 | 1996 Convention |
| August 3 | Quarterly Meeting/Picnic |
| November 2 | Quarterly Meeting/Program |

1996 CONVENTION BRIEF MOTEL INFORMATION

The following motels are all located in Cambridge at Exit 178, Ohio Rt. 209, off of Interstate 70.

BEST WESTERN CAMBRIDGE

1945 Southgate Parkway
614-439-3581
No extra for children
One week cancellation notice
Approximately 50 rms available \$55 single or double

DEER CREEK MOTEL

2325 Southgate Parkway
614-432-6391 For reservations call 800-637-2917.
24 hour cancellation notice. Approximately 50 rms available. \$45.95 single or double. \$49.95 3-4 per room.

TRAVELODGE OF CAMBRIDGE

State Rt. 209 North
614-432-7375
One week cancellation notice.
Approximately 15 rms available. \$50 single, \$55 double with 1 bed, \$61 double 2 queen size beds.

HOLIDAY INN CAMBRIDGE

2248 Southgate Parkway
614-432-7313
One week cancellation notice. Approximately 30 rms available. \$79 single or double.

DAYS INN CAMBRIDGE

2328 Southgate Parkway
Children free.
Approximately 45 rms available.
614-432-5691
\$65 single or double weekdays
\$89 single or double weekends

The following motels are located in or near Zanesville which is approximately 23 miles west of Cambridge. All are conveniently located near to Interstate 70.

Holiday Inn
I-70 at Exit 160
614-453-0771

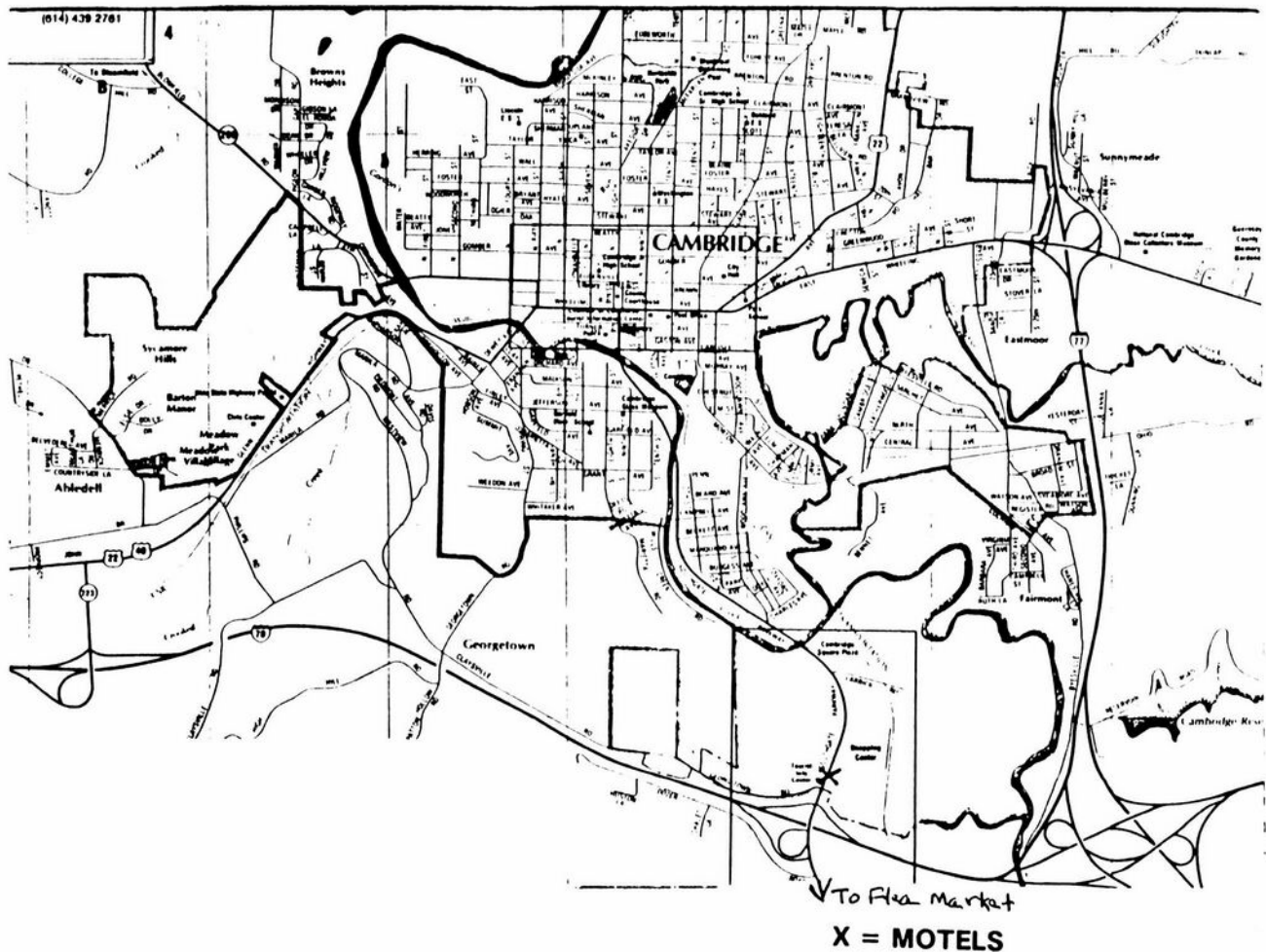
Days Inn
1-70 at Exit 160
614-453-3400

Comfort Inn
I-70 at Exit 155
614-454-4144

Fairfield Inn by Marriott
I-70 at Exit 155
614-453-8770

Best Western
I-70 at Exit 155
614-452-4511

It is strongly recommended that NCC members and friends book their reservations NOW or as soon as possible. The most affordable rooms fill up quickly. To obtain the special rates at Best Western, Deer Creek, and Travelodge motels, you must specify you are attending the NCC Convention.



CONVENTION 1996

Cambridge in the 1940s

If you haven't already done so, now is the time to make plans to attend the 1996 NCC Inc. Convention. The dates are June 20-23 and most events will be held, as in previous years, at the Pritchard Laughlin Civic Center in Cambridge.

Registration will begin Thursday morning at the Civic Center. Also scheduled for Thursday morning is a tour of the Fenton Art Glass factory in Williamstown, WV. On Thursday evening there will be a picnic at a site to be announced later. The picnic is sponsored by the Convention Committee and is provided at no charge to convention registrants.

Coffee with Cambridge at the NCC Museum will begin Friday morning followed in the afternoon by an education program, *Cambridge in the 1940s*, presented by Mark Nye. The Antique Show opens at 4:30 p.m. and following its closing at 8:00 p.m. there will be the Friday night supper, the Official Opening of the 1996 Convention and the annual Mini-Auction.

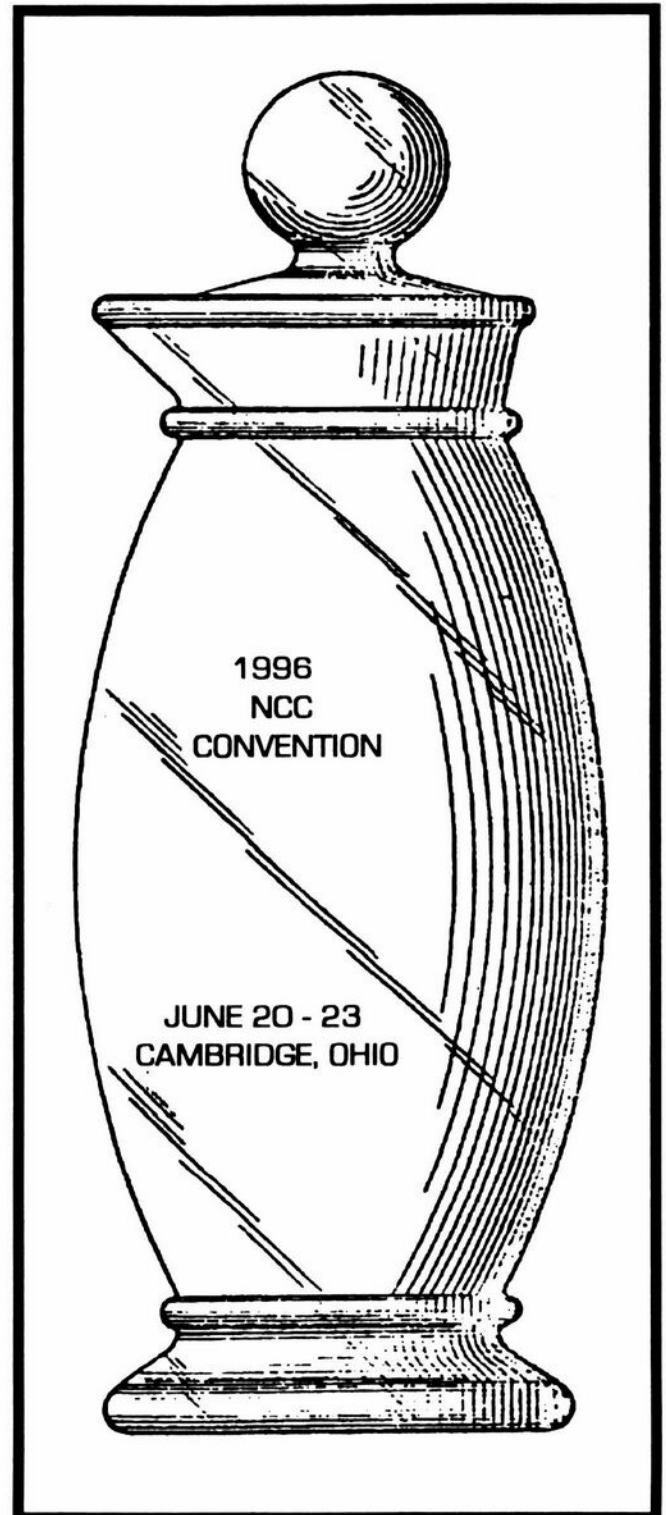
Saturday will feature the annual NCC Flea Market, Antique Show, Glass ID, Bring & Brag and the Annual Banquet. Following the Banquet, our speaker will be Willard Kolb.

Sunday's highlights include the Antique Show and the Cambridge Glass Co. Workers Reunion.

This year, the annual meeting may be rescheduled to another time so more members can attend. A specific time has not been determined. If it is not held Sunday morning, the breakfast may be changed from a full buffet breakfast to a continental type service. More on this next month.

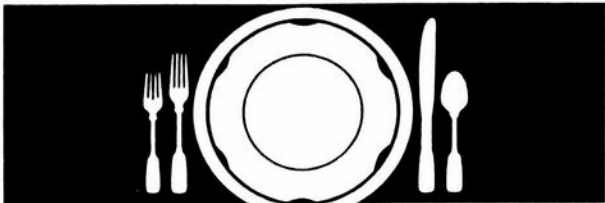
A definite possibility is an educational seminar on Saturday afternoon preceding Glass Identification and Bring & Brag. More on this in a future issue.

A detailed tentative events schedule will appear in the April issue. The convention registration form will be in the May issue. There should not be any significant increase in convention fees this year.



(ARMS -Continued from page 8)

- #59 1 - P.437 bowl
1 - 1634 peg vase
2 - P.510 ball candlesticks
2 - 1537 peg nappies w/well
- #60 1 - 628 candlestick
3 - 1536 peg nappies
1 - 1633 peg vase
2 - 1563 4 candle arms
- #61 1 - P.431 bowl
1 - 1563 4 candle arm
2 - P.510 ball candlestick
2 - 1538 peg nappies w/well
- #62 1 - P.510 ball candlestick
1 - 1537 peg nappy w/candlewell
- #63 1 - P.510 ball candlestick
1 - 1538 peg nappy w/candlewell
1 - 1636 bird figure
- #64 1 - 628 candlestick
2 - 1563 4 candle arms
3 - 1536 peg nappies
- #65 1 - 653 candlestick
1 - 1563 4 candle arm
3 - 19 bobeches
24 - #1 - 3 inch prisms



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128 pages, 60 color plates, fully indexed, Hardbound with price guide \$19.95

1930-1934 Cambridge Glass Company Catalog Reprint

250 page reprint of original catalog, Paperback with price guide \$14.95

1949-1953 Cambridge Glass Company Catalog Reprint

300 page reprint of original catalog, Paperback with price guide \$14.95

1956-1958 Cambridge Glass Company Catalog Reprint

164 page reprint of original catalog, Paperback \$12.95

Cambridge Caprice

200 page book illustrating the most popular line of Cambridge Glass. Lists color, decorations, reproductions and rare pieces. Paperback with value guide \$19.95

For NCC Members, these publications at a 10 percent discount.

By Bill & Phyllis Smith

Cambridge Glass 1927-1929

66 page reprint of original catalog, Paperback with identification guide \$7.95

By Cambridge Buffs Study Group

Nearcut (Temporarily Out-of-Stock)

108 page reprint of 1910 Cambridge Catalog, Paperback with price guide \$9.95

Price Guide, Price alone, includes postage \$3.00

By Mark A. Nye

Cambridge Rose Point

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Value Guide

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Development of Etched Glass in the United States

This is the continuation of a reprint of an article that first appeared in the July 20, 1905 issue of *China, Glass and Lamps*. Previous portions of the article appeared in the December 1995 and February 1996 issues of the *Cambridge Crystal Ball*.

- Mark Nye

(continued from February 1996 issue)

Etching of Glass and Its Development in the United States

The Phoenix Glass Co. entered this branch <etched globes for gas lamps> in 1888. The long experience of Alexander Patterson in the gas fixtures line, combined with the practical knowledge of the men at the head of the etching department, soon enabled the company to become a factor in the trade. The high quality of its goods brought increased business, and this high standard has been maintained to the present day. The Phoenix Co. brought out many novel shapes blown in iron molds, and the melon, ribbed and other conceptions in artistically etched designs made by this company met with a large sale. It was the first to utilize blanks made by the paste mold process, which on account of the smooth finish of the glass is so desirable in globes for etching. In Welsbach and incandescent goods in delicate tinted etchings it has produced much that is attractive.

In 1900 the E.A. Gillinder Co. was founded and established at Tacony, near Philadelphia. This company began the manufacture of a line similar to that of Gillinder & Sons. It was, however, a year later absorbed by the older house, which continues to operate the plant and produces a complete line of etched globes.

In February 1902 the Gleason-Tiebout Glass Co. took over the glass business of the E.P. Gleason Mfg. Co. and in 1904 erected additional works at Metropolitan, New York City. By manufacturing the bulk of its plain ware at the new plant it has been able to devote more space and attention to high class goods at the old works. Its etching department has been considerably enlarged and the output of all kinds of etched globes greatly increased. In addition to its many styles of globes it has produced a very

attractive line in etched gold decorations.

Within the past few years other concerns have taken up etching. The Macbeth-Evans Co, the Pittsburgh Lamp, Brass and Glass Co. and the Consolidated Lamp and Glass Co. have produced a variety of attractive shapes and patterns for the incandescent lamp trade.

Most of the etched globes of today are what is termed satin or silver etched, the pattern being in ground glass on a translucent background. This style of work has almost wholly superseded the old bright etched ware.

From an insignificant beginning in 1871 the etched globe and shade business in this country has become a thriving industry. Modern labor-saving methods have been adopted. Plates which in the early days took from two to three weeks to complete are now made in the same number of days. The sand blast process of grinding long ago supplanted the old style of lathe roughing. The process of printing and the printing ink have been greatly improved, as has also the method for the removal of the printing paper. The price of acid has been cheapened eighty per cent, and the cost of washing and handling the product reduced to a minimum. While there has been a continued depreciation in the selling prices, the quality of the goods has not suffered, it being an undisputed fact that better goods are sold today than ever before. We lead the world in design, quality and finish.

The technical development in etching glass has not reached its end. Attempts are being made to apply the etching agent in the form of a printed pattern direct, without the aid of a resisting substance. A patent was recently issued in Hungaria for such a process, but practical results are still lacking. <Ed. Note: To my knowledge such a process was not developed, at least commercially. Companies such as Cambridge continued to use a wax resist in the etching process and immersing the articles into the acid.>

As the technical side of this branch has advanced through different changes and improvement, so the art side has advanced, and we look forward to further development. From the beginning of the art of designing in this country it has been more or less

(Continued on page 14)

(Continued from page 13)

the custom to draw upon foreign works, altering and interchanging them as suited the purpose of the artist. A great many of them are beautiful, especially the antique Greek and Roman, but such general resort to these old styles--though it is certainly the easier way--gives the designer little opportunity to use his own ingenuity and originality.

There has in the past few years sprung up a new form of ornament, "l'art nouveau." Of course everything that is "l'art nouveau" is not good, but the change is one in the right direction--to break away from copying and give the artist free action. The old styles are still with us, and always will be, more or less, but it is hoped that the new movement will gain more and more influence and that the trade will be gradually worked up to it.

In other decorative lines the designer has the advantage in the use of colors for producing lights and shades, where as in etching only the clear and ground effects are to be obtained. In devising new patterns all realize the difficulty in producing shapes and etchings designs distinctively new; yet with successive seasons samples are produced which show improvement over all previous efforts.

There is another style of etching known as "needle etching," which is done on a machine by scratching with a needle through a coating of wax and etching the tracery. The inventive genius of Guillot was essential in bringing this branch to great industrial importance through the machine named after him. France and Germany took up this work almost simultaneously.

The first English machine was made in 1855 in a very primitive way by one James Smith, an engineer in the employ of W.H. Richardson, of Wordsley, being constructed out of an old lathe which had been used for turning gun butts, and by it circles were put upon duplex globes and other articles. The St. Louis Co., of France, started with one machine in the fall of 1873. In November 1874, it had three machines in operation, and in 1890 fourteen machines were running day and night.

In the early seventies <1870s Ed.> Wm. L. Libbey of the New England Glass Co. sent his son, Edward D. Libbey, now of the Toledo Glass Co., to Wordsley, England, to learn the process of needle-etching, and on his return that branch of decorative glassware was introduced in the New England Glass Works, resulting in a very successful business in etched tableware.

In 1877 Geo. Duncan & Sons, of Pittsburgh, and the Central Glass Co., of Wheeling, started in this

line of work. The first named company abandoned etching after a short time, but the Central Glass Co. has continued it up to the present date.

There are now eight factories in the United States engaged in needle-etching, and it is estimated that between five and six million glass articles, principally tumblers and stemware, are turned out annually. Great improvements have been made in the machines in later years, and a large variety of designs are produced by this process, which does not vary much from other processes of etching. The article to be etched is first immersed in wax, then the design is put on by needles mechanically tracing the required design on the wax, after which it is ready for the acid. The work is turned out more rapidly here than in the old country. In the factories on the Continent the wax or paint is applied in a cold state with brushes. This takes a day to dry. The second day it can be marked on the machine and gotten ready to be etched on the third day. In our home factories the paint or wax is put on hot, the articles being dipped in it. In one hour after dipping it can be worked on the machine and etched. Very often the plain ware sent to the workrooms in the morning is finished and in the cars on the way to the customer in the afternoon. The mixing of acid requires considerable care, particularly where lime glass is used. The foreign made goods in needle-etching, being of lead glass, show up well, as the articles can be left in the acid bath for a longer period.

There is another style of etching known as "pantagraph," which is also done by needles. The firm of Bryce Bros., Mt. Pleasant, Pa., is the only one in this country using this process. As the name would signify, it duplicates the same design on a number of similar articles all at one time. The machine is of British origin.

The business in needle etching is in a flourishing condition, the prices being very much better now than in former years, and the outlook for 1905 better than ever before.

Many highly artistic productions of the etcher are obtained in co-operation with the engraver. Bohemia, the old stronghold of the glass decorator, was not slow in adopting this process of etching through varicolored casings of glass. The United States, while it continues to be the best market for the highest grades of glass, is only beginning now to produce it. The Locke Art Glassware Co. of Mt. Oliver, Pa., has evolved a process by which the most delicate designs are reproduced in crystal and

(Continued on page 15)

NATIONAL STUDY GROUP REPORTS

Study Group #14 The Cambridge Cordials

The Cambridge Cordials Study Group held their January meeting at the home of new members Michael and Lisa Neilson. Twelve members were present. After a delicious meal, the upcoming spring auction was discussed. Items for show and tell included:

- Martha Washington creamer and sugar, Light Emerald with gold band
- Crown Tuscan shell with Charleton decoration
- Ebony Pristine console set with Calla Lily candlesticks
- Round Pristine candlesticks
- Forest Green pickle tray and fork (Farber)
- Pair of unidentified candlesticks, possibly Martha Washington
- Community pin tray with large Triangle "C"
- Red Japonica urn
- Moonlight Blue prism sign

The highlight of the evening was the Red Japonica urn. But the find of the night was the Moonlight Blue prism sign from the Dump.

-Sarah Carpenter

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(Continued from page 14)

decorative tints. This ware, comprising original designs in vases, loving cups, punch sets, etc., is made of the finest lead glass, upon which elaborate designs in flowers, fruits, figures, scenes, etc., are traced by chemical processes. At the Locke Studio are to be seen many of these beautiful masterpieces in glassware. There are vases and tankards with Greek and Egyptian scenes, others with figures from Shakespeare and Wagner, elaborate designs in monograms, etc. Each individual piece is a work of art equalling, if not surpassing the best results obtained by the Bohemian and French glassmakers.

The Honesdale Decorating Co., of Honesdale, Pa., has taken up the etching of glass where the best men in Bohemia and France have left off, having devised many new effects and creditable variations of etched art glass, and is still progressing. Unlike many of the foremost etchers, who aid their efforts considerably by the engraver's needle, the productions of this company are etched only, depending on the flat tints of the vari-colored layers of glass laid bare by the acid for their effects.

Etching must be recognized, besides cutting and engraving, as the most appropriate means of embellishing glass. Like the former two processes, but unlike enamel painting and gilding, it adds no foreign material to the glass. Its product is noble, whether simple or elaborate, moderate in price or costly. And this is the strong point or advantage of etching over its associates among the noble arts of glass decorating; it makes a mechanical reproduction of pattern possible, bring an article of high artistic merit to a democratic plane of wide distribution, without confining itself to cheap goods. A low-priced etched pattern may be, for instance, of infinitely higher artistic merit than a cheap hand-engraved one.

Many of the members of this association take just pride in having made a world-wide reputation for American pressed glass; others in having popularized American cut glass. We of the etching fraternity are equally proud of the high standard attained in American etched glass."

M. W. Gleason, Gleason-Tiebout Co., July 14, 1905

This concludes this reprint of a paper presented at the 29th annual meeting of the Association of Flint and Lime Glass Manufacturers, held on July 14, 1905. The first portion appeared in the December 1995 issue and the second in the February 1996 edition.

Jim Kennon
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New Port Richey, Florida 34654-3537
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Dear NCC,

I would like to thank Neil Unger for his article titled Some Old Friends Revisited. It was not only informative but was also enlightening and amusing. Thank You.

Kathie Young

Dear Lorraine,

My husband and I work one day a week as volunteers at the Sloan Museum Archives here in Flint. I was working on some old business items. I found this advertisement in a 1940 catalogue of a large store we had years ago in Flint. Wouldn't you love to have some of those dishes at that price.

Phyllis Hayes

Thanks for sharing this wonderful advertisement with us. Would like to find those prices!

Lorraine

(See next page for this advertisement - page 17)

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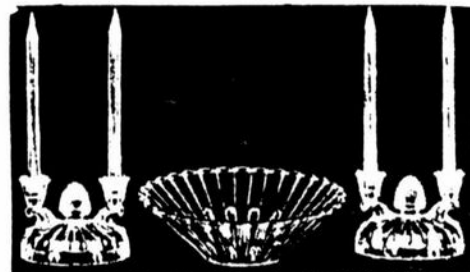


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Editor's Note: In the future, we would like to publish more pictures of the unusual finds. So, dear contributors, please take a snapshot of some of your treasures and we'll do our best to include them in a future *Crystal Ball*.

Please send photos to the NCC P.O. box. Sorry, but they can't be returned, however, we'll think about building a scrapbook of them for display in the Museum. We really appreciate your sharing your finds with all of us. Thank you.

~ GLASS ~ MARKETPLACE

Classifieds

WANTED: Tally Ho flat punch cups in crystal, any number; one #3500 Gadroon individual creamer, Diane etch; ebony #1228 9" pillow vase, no decoration. **Michael Krumme, P.O. Box 5542, Santa Monica, CA 90409-5542 (213) 936-4214.**

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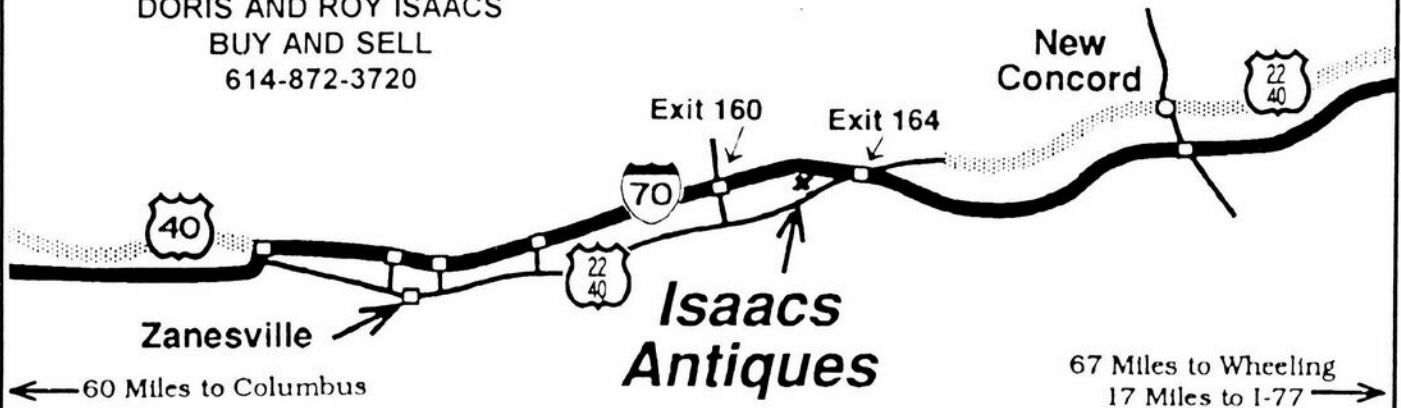
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