



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. 296

December 1997



Photo by Mike Neilson

***Hoping That All Your Holiday Dreams
Come True !***

**Season's Greetings from Your Officers,
Board Members and Crystal Ball Staff**

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www.cambridgeglass.org
Cambridge Iridescent Glass
Cambridge in the 1920s
The Glad and Sad Parts of Collecting
Another Museum?

Cambridge Crystal Ball

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Membership is available for individual members at \$17.00 per year and an additional \$3.00 for associate members (12 years of age and older, residing in the same household). Of the master member dues, \$12.00 is credited to a one-year subscription to the *Crystal Ball*. All members have voting rights, but only one *Crystal Ball* per household. **Effective 1/1/96, multi-year memberships are available: 2 years for \$33.00, 3 years for \$49.00.** Back issues of the *Crystal Ball* are available for \$1.00 each or 12 issues for \$10.00. Complete sets for \$79.00.

1996-1997

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National Cambridge Collectors Inc. owns and operates the **Museum of Cambridge Glass** at 9931 East 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.

ADVERTISING RATES

Display Rates (camera ready ads preferred)

Unit	Members	Non-Members
Full Page	\$45.00	\$60.00
3/4 Page	\$35.00	\$50.00
1/2 Page	\$25.00	\$35.00
1/4 Page	\$15.00	\$25.00
1/8 Page	\$10.00	\$15.00

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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.

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Six Line Maximum \$24.00 for 12 month contract

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.

Please address all correspondence (include SASE) to:
(or E-Mail 76161.3164@compuserve.com)

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Please notify us immediately of any address change.

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President's Message



www.cambridgeglass.org

With this article, I am proud to officially introduce you to:

www.cambridgeglass.org

This is the official Internet site for the National Cambridge Collectors, Inc. We hope this will be another member benefit and a positive step for ongoing growth or our organization. This move has been made possible through one particular member's tremendous initiative. A little history ...

Last January, I wrote a column on "change" and among my wishes for 1997 was that NCC be on the Internet by year's end. Soon after the *Crystal Ball* was published, I got a call from a somewhat concerned member, Don Stevens, of New Jersey.

Unbeknownst to me, Don had been working for some time on building a prototype WebSite for the club. In reading the article, he was concerned that we already had other people busy designing a site and that his efforts might be for naught.

To Don's relief, any Internet talk was still in the concept stage among members and no "construction" had begun on a WebSite. Don gave me a password to preview his work. It was fantastic! At the March Quarterly Meeting we began to discuss what Don had been up to and the promise of the Internet for the club's future.

Then, at the June board meeting at convention time, the board of directors approved funding to register our name and pay the other fees associated with releasing a site on the World Wide Web. Don, in the meantime, continued his efforts and became NCC's first ever WebMaster.

Even though our site had not been "officially" released, by early this November we have already had over 500 visitors. (Don installed a counter so we could gauge traffic.)

At this point, the site is not as "interactive" as it will be in the long-range plan. What has been loaded to date is informational driven including books for sale, membership application, upcoming meeting dates, and officers and committees. The club bylaws and

constitution are available for review as is the Endowment Fund policy.

A grand plan is to have *Crystal Balls* available with a search engine to seek exactly the articles of interest to you. At this point, many back issues are loaded and available for review.

One of the major issues with the Web is that things are free, so why would anyone pay for it. Our major income stream is from membership dues so we need to continue to promote the value of a \$17 membership to help enable the positive education and preservation mission we have. We want this site to have a positive income benefit, not a negative one.

So far, we are off to a good start. Just through the people who have found us prior to any official announcement, we have generated three new members and sold several books. For those new members, welcome!

Over time, we want the site to have more fresh editorial and be more interactive. In order to make that happen, we need more volunteers willing to make contributions of articles and time. If you are PC savvy and enjoy the Internet, please volunteer. Contact Don through the WebMaster E-mail or drop me a note at Caprice0@aol.com.

For those members not yet PC savvy, but patient enough to read this article so far, let me try to give you a little context. It is estimated that between 20 and 25% of U.S. households have Internet access. There has been double-digit growth every year for the last five years.

There are a number of sites where people buy and sell glass and/or get help with glass identification. It is an interesting (and very friendly) community. I have met a number of members through the Internet and have kept in touch with others in this manner. It will only get larger and it makes sense for our club to be involved. We welcome any comments or suggestions you have. And thanks again, Don!

Bill



Cambridge Iridescent Glass

by Bud Walker

Most glass collectors either love or hate the opalescent glass that was the answer to Lewis Comfort Tiffany's iridescent glass that was so popular during the 1920s. This new type of glass enabled the working class to afford glass that looked much like that being made at the Tiffany Studio. By now, many of you realize that I'm referring to the glass we now know as Carnival glass.

Carnival glass was first produced by the Fenton Glass Company in the early 1900s. In talking to Mr. Frank Fenton, he told me the story of how the Fenton glass company supposedly learned to make carnival glass. As the story goes, when workers opened a boxcar filled with straw that was used for packing glass, they found a drifter or itinerant asleep in the straw. After waking him up, he was asked what he was doing there. His reply was that he was waiting to see the owners or plant manager as he possessed a new method of decorating glass that would revolutionize the glass industry. No one knows for sure if this story is true or not, but, we do know that Fenton produced the first opalescent glass. Water Lily and Cattails was the first pattern done in carnival by the Fenton Company.

When you ask most carnival glass collectors who the second company to produce carnival glass was, you will often hear the name Northwood. This company made some of the most beautiful carnival glass ever made. But they were not the second company. The second company was the Cambridge Glass Company. They were making carnival in 1908, about a year after Fenton first introduced it to the marketplace. Where and how A.J. Bennett learned the secret of iridescent glass has been lost to time. Some of the carnival pieces produced by Cambridge were Inverted Feather, Inverted Strawberry, Thistle, and Marjorie which is known as Sweetheart. Buzz Saw, which carnival collectors know at Double Star, is another pattern that was made in carnival. Some pieces of Cambridge carnival will have the Near Cut trademark, but many of the early pieces were not marked. The colors produced by Cambridge are Marigold on Crystal glass, Green on Emerald glass, Blue on Royal Blue glass, Purple on Mulberry which is an Amethyst color glass. All carnival pieces made by Cambridge are hard to find, and collectors are willing to pay a premium for the pieces that come on the market. Of all the colors, Royal Blue is the rarest.

(Continued on page 11)



1998 Calendar Planning

Mark your calendars now with these important events during **NCC's 25th Anniversary Year**:

March 6

March Quarterly Meeting
Pritchard Laughlin Civic Center
Cambridge, Ohio

March 7

All Cambridge Glass Auction
Pritchard Laughlin Civic Center

June 24-28

Silver Anniversary Cambridge Convention
Pritchard Laughlin Civic Center

June 26-28

NCC Glass Show and Sale
Pritchard Laughlin Civic Center

June 27

"Flea Market" (name change pending)
Beech Grove Family Development Center
Cambridge, Ohio

June 28

NCC Annual Meeting
Pritchard Laughlin Civic Center

August 22

August Quarterly Meeting and Work Session
NCC Museum
Cambridge, Ohio

November 7

November Quarterly Meeting and
Education Program
Cambridge Country Club (tentative)

Cambridge in the 1920s

Part IV

by Mark Nye

"No. 518 FIGURE FLOWER HOLDER. -WARNING- Reports have reached us that certain manufacturers are manufacturing Figure Flower Holders which infringe our Patent No. 1,645,577, dated October 18, 1927. Dealers who sell articles, made by manufacturers who infringe our patents, are as liable for infringement as the manufacturer. Warning is hereby given to dealers, as well as manufacturers, of our intention to prosecute any infringement of our rights to the full extent of the law. The Cambridge Glass Company"

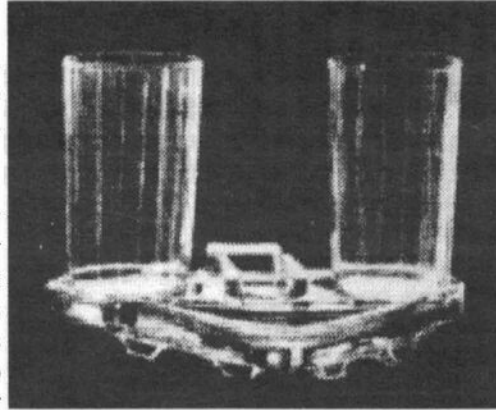
Cover CHINA, GLASS AND LAMPS. March 18, 1929

"Nos. 396, 397 and 398 SHAKERS. -WARNING- Reports have reached us that certain manufacturers are manufacturing Salt Shakers which infringe our design patent No. 73,707, dated October 25, 1927. Dealers who sell articles, made by manufacturers who infringe our patents, are as liable for infringement as the manufacturer. Warning is hereby given to dealers, as well as manufacturers, of our intention to prosecute any infringement of our rights to the full extent of the law. The Cambridge Glass Company" Cover CGL March 25, 1929

"No. 2899 FLOWER BLOCK. -WARNING- Reports have reached us that certain manufacturers are manufacturing Flower Blocks which infringe our Patented process. Dealers who sell articles, made by manufacturers who infringe our patents, are as liable for infringement as the manufacturer. Warning is hereby given to dealers, as well as manufacturers, of our intention to prosecute any infringement of our rights to the full extent of the law. The Cambridge Glass Company" Cover CGL April 1, 1929

"PINCH DECANTER SET. Ultra-modern and quite attractive is the Pinch Decanter set consisting of pinch decanter with stopper and six glasses, all in Aero Optic. The design makes decoration unnecessary. Made in superlative transparent colors of Peach-Blo, Emerald and Willow Blue. A stock of these should be in every store. The Cambridge Glass Company"

Cover CGL May 20, 1929



The new "Cambridge Corner Bridge Tray" is one of the special novelty numbers on display at the Chicago office of the Cambridge Glass Co. The entire set consists of two individual sets for two corners of a bridge table, including two trays, four tumblers, or six pieces in all. Each corner tray has an insert for two eight ounce tumblers, a pencil ledge, match holder and ash receiver. These may be had in several colors and in either plain or satin finish.

CROCKERY AND GLASS JOURNAL March 1929

The Cambridge Glass Co. is showing in its Chicago office an interesting glassware bridge set that consists of five pieces. The handled tray is gold stamped in the four card suite designs. A new light pressed line, Cambridge's No. 3300, is also announced for soda fountain and tea room service. It is offered in green, peach and willow blue. The design borders the modernistic in a fluted pattern. The complete line consists of 35 items such as plates, sherbets, goblets, etc.

"In their attractive Decagon design, the Cambridge Glass Co., Cambridge O., has announced a 21-piece luncheon set which should be most suitable for June and summer merchandising. The set is composed of six cups, six saucers, six salad plates, sugar, creamer and handled cake or sandwich tray, comprising a complete service for a table for six. The Decagon shape in Cambridge glass is exceptionally well designed and fits in with the demand for wares which can be used with either Colonial or Spanish settings. The illustration shows the set in the Cleo pattern in etchings. This is an exceptional pattern and has proved popular in stemware. The luncheon set is made in Willow Blue, an unusual shade of blue; in Peach-Blo, a unique shade of pink, and in Emerald, a green of springtime freshness. In New York, Cambridge wares are in full display in the company's sales room at 184 Fifth Avenue."

CGL May 20, 1929

"No. 937/9403 Ice Tea Set. This set is in Aero Optic design, making a most attractive service. The pitcher is

(Continued on page 7)

(CAMBRIDGE IN THE 1920s - Continued from page 5)
somewhat squat and its lip is made to hold in the ice. Other wares are so made in Aero Optic in CAMBRIDGE transparent colors of Peach-Blø, Emerald, Willow Blue and Crystal. Ask about them." CGL cover, June 17, 1929

"Small sets or table service at bridge or other parties are a feature of the lines of the Cambridge Glass Co. Recently this factory has brought out in transparent shades of green, peach, amber, and blue a number of new designs. One, a handy condiment table service...is in five pieces and includes the handled tray, salt shaker, pepper shaker, sugar bowl and cream pitcher. The tray is of unusual design and carries securely the other four pieces. The shakers also are of new design and the entire set is attractive even in plain colored glass. It is known as the No. 973/1096/716 set and can be seen in the Cambridge show rooms at 184 Fifth Avenue, New York." CGL June 24, 1929

"Among the new lines which the Cambridge Glass Co. of Cambridge, Ohio, is offering in blown and pressed glassware for the coming Holiday trade, the newest in stemware is called "Gold Krystol" in combination of the bowl in the new transparent color--gold--and crystal foot and stem.

"The transparent shade which gives to "Gold Krystol" its attractive coloring is an entirely new color with the Cambridge factory. It is a light gold and bright and attractive, a close approximation in glass to "gold." The coloring holds throughout and it can be distinguished easily. There is no amber tinge to the "Gold Krystol" of the Cambridge factory. It is rather a deep yellow-gold than an amber-gold.

"The new color is attractive in optic or plain shape with or without decoration. It is quite effective in the "Aero" optic which has been a feature in Cambridge glassware this year. An attractive number in "Gold Krystol: with etching is the No. 3120 <stemware> which has a beautiful stem. Various etched designs are available including the new No. 733. Complete lines of "Gold Krystol" are being shown in the Cambridge display rooms, including those at the factory and in New York and Chicago." CGL September 1929

"One of the newest specialty items in the Cambridge Glass Co.'s Chicago office is a night light. A square base of ebony glass conceals all of the fixtures and the bulb. The base is ornamented by a figure in opaque or crystal glass. The light from the base shines up through the figure through two pieces of glass, one of which is red and the other blue. This soft diffused duo-colored light which shines through the figure makes this number a very unique type of lamp suitable for radio, mantle or desk." CGJ November 1929

"...we give you some idea of the new square shape bridge set made by the Cambridge Glass Co., Cambridge,

Ohio. The set consists of square bread and butters, square salads and footed goblets and sherbets with crystal bowls and ebony stems and feet. Many other novelties in the same ebony and crystal effect may be seen at the firm's New York showroom, 184 Fifth Avenue."

CGJ November 1929

Illustrated were 3400/1174 bread and butter plates, 3400/1176 salad plates (the latter being square shaped rather than round) and 3140 stemware pieces.

Once again, most of the items mentioned in this article are illustrated in the 1927-1929 catalog reprint published by the late Bill Smith and his wife Phyllis. This reprint is available through NCC, Inc.

A full page Cambridge advertisement in the December 1929 issue of "Crockery & Glass Journal" extended Seasons Greetings and I end 1997 by extending personal Seasons Greetings to all my readers.



WE CLEAN CLOUDY GLASS! SATISFACTION GUARANTEED

Yes, it is true that we really can restore the interior of your cruet, vase, decanter and other **internally** etched items back to near original condition!

We do not oil, wax or cover up the sickness in any way! We actually **remove** it.

No items are too sick to clean! If we cannot clean an item to meet your satisfaction, the cleaning is **FREE!**

Send no money up front. When we return your item a bill will be enclosed for the postage and cleaning. If you are not satisfied, only the return postage is requested.

Most items clean in 6-8 weeks. All glass is handled and cleaned at your risk. Some very cloudy items may take several additional weeks.

Cruet	\$20.00	Cocktail Shaker	\$30.00
Vinegar & Oil	\$25.00	Salt Shaker (one)	\$15.00
Cologne	\$20.00	Salt Shaker (pair)	\$25.00
Decanter	\$30.00	Water Bottle	\$30.00
Vases (under 12")	\$25.00	Lavender Jar	\$20-30.00

Ship to: **Kim Carlisle & Associates**
28220 Lamong Road, Dept. C
Sheridan, IN 46069
(317) 758-5767

Triangle-C Finds

The Glad and Sad Parts of Collecting

by Joseph A.A. Bourque Sr.

THE GLAD PART

Dear Reader,

A few years ago, while at a local antique shop, I was able to purchase a matching three-piece table-center. It consisted of a pair of No. 437 9-1/2" candlesticks and a 14-paneled 10" diameter bowl. (See Fig. 1)

All three items have a copper-engraved (CE) cutting decor depicting a six-petaled flower centered upon four stemmed leaves. Above and below the floral designs are six-line cut narrow bands. (See Fig. 2) All these copper engraved cuttings are a bit crude, denoting the work of an apprentice cutter. The standards of each candleholder have 12 oval vari-lined cuttings (three rows of four), all being equidistant. (See Fig. 1, right candlestick)

The bowl has the LARGE Triangle-C trademark, each equilateral side of the triangle measures eight millimeters, which should date this set to circa 1925.

The table-center set's coloration is that of Cobalt-1, which had a short production life. The color is quite perceptible to the eye. It has the same blue hue of the 1920s and early 1930s. It is my understanding that Cambridge made two Cobalt colors, with Cobalt-1 being the lighter of the two.

This three-part centerpiece displays a very noticeable "gathering effect," a Cambridge term, by which those areas that are thicker display a darker color which is purplish-blue in this case. The thinner areas show lighter coloration.

To be continued ...
Next, will be "ABOUT RADIOACTIVE CAMBRIDGE GLASS."

Until then,

Joe

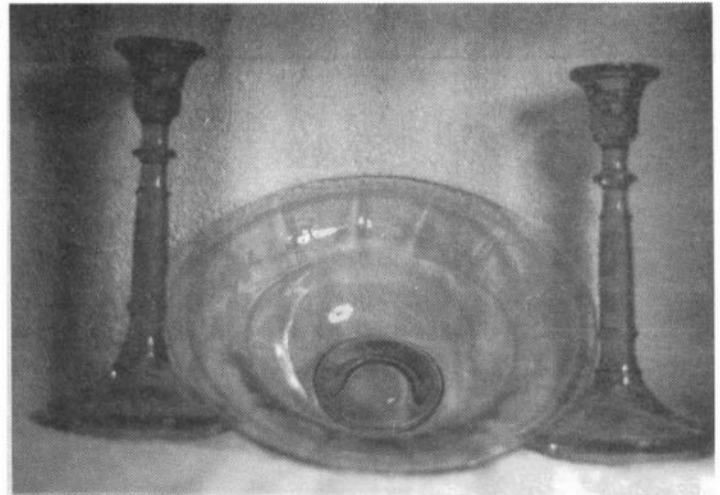


FIGURE 1

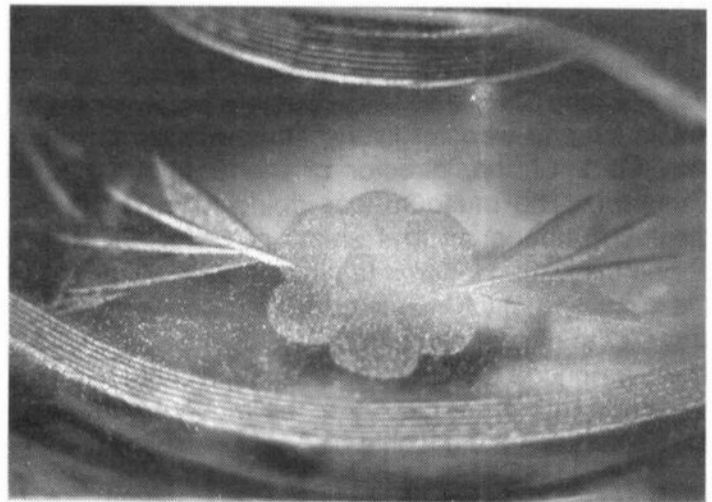


FIGURE 2

Another Museum ?

by Georgia Otten and Judith Rhoads

That's right! There's another museum currently displaying some Cambridge glass!



We are speaking of the Springfield (Ohio) Art Museum! George Stamper, president of the Miami Valley Study Club, who talks "Cambridge" to anyone and everyone who will listen, found himself talking with Mark Shapp, director of the Springfield Art Museum. The museum was going to generate a display featuring art and artists of Ohio. George began thinking: Handmade glass is certainly an art; the company which mastered the art and produced some of the finest glass from the state of Ohio was The Cambridge Glass Company! Question ... could the study club put a display at the museum? Mark said "Yes," and there would be two cases available.

George brought the matter up for discussion at our meeting and it was considered for at least 20 seconds by our club before a committee was formed to outline possible glass for the display. Our club is fortunate to have extensive and varied collections

from which to choose. What would be the best way to give the general "non-glass" public a meaningful and representative display? How about a time line? How about colors? How about figurals? How about the very "rare" pieces? What could we do to pique someone's interest and hopefully generate attention to Cambridge Glass? While each one of the suggested categories would have been wonderful, and we could have easily filled two cases in any category, we decided primarily on using one case for transparent colors and the other for opaque, Nearcut, and some figurals. This is not really a difficult process as we knew no matter what we chose, the glass would display very well. The tendency was for us to want to tell "everything" about Cambridge glass. There simply was no way to do that, so we thought it would be best to let the glass do the talking!

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(MUSEUM - Continued from page 8)

The committee put together a list of "suggested" items for the display; however, it became evident that we would not know what would look the best, or fit in without the trial-and-error method. Members then decided it would be best to bring **all** the items on the list plus whatever else they thought might work. And so we did. The museum director and display people were amazed as



we brought in about 15 boxes (you know, the "chicken boxes"). Now what they wanted was for us to unpack and they would select **20** or so of the best items! We thought for sure we would use more items than that, so we got them looking at the pieces we were unpacking and good old George began "talking Cambridge." Meanwhile, the rest of us were busy selecting and arranging. The final display pieces were counted; about 45 in each case! We think the display is wonderful! The selected items show varied lines and shapes produced by Cambridge. Some examples: swans, decalware, bookends, place settings, lamps. We do not want to tell it all.

Along with the glass display, we left several back issues of the *Crystal Ball* and application forms for those who might be interested in NCC. We hope everyone will have the time to visit the museum which is located at 107 Cliff Park Road in Springfield, Ohio, and see **ANOTHER MUSEUM** displaying Cambridge glass!

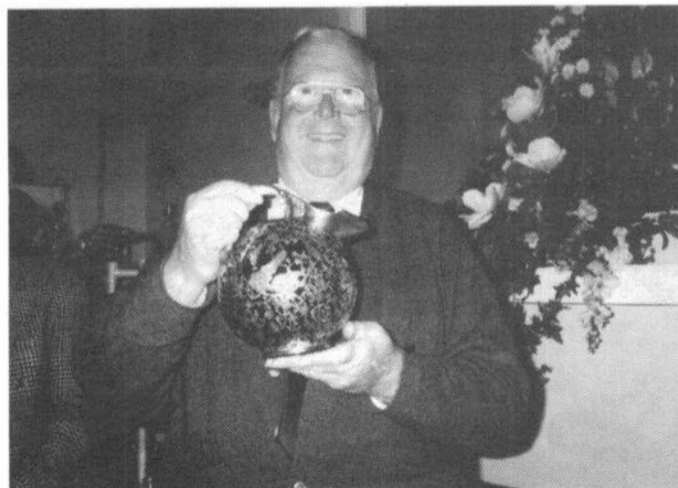


Wonderful Caprice Program !



Seen Studying and Discussing the Caprice Display (left to right)
David Ray, Mark Nye, Rick Jones, and George Stampert

If you were unable to attend the National Cambridge Collectors' November Quarterly Meeting, you truly missed a spectacular display of rare, unusual, and quality Caprice glass. It was THE best display of Caprice gathered together in one place. How fortunate we were to be able to see such a display and hear the program which accompanied it. There were 48 people present representing eight states: Ohio, New Jersey, Virginia, Maryland, Pennsylvania, New York, Michigan, Florida.



Bud Walker holds a Carmen 3400 Ball Jug
with Silver Peacocks

President Rick Jones opened the meeting at the Cambridge Country Club in Cambridge, Ohio, with a brief recounting of the past programs and celebration of glass that the November meetings have been known for having. The business portion of the meeting was then held. Information concerning the meeting will be reported in the January issue of the *Crystal Ball* in the minutes of the meeting. There were a lot of good things to report.



John L. Wilt was the winner of a 1998 Cambridge Glass Calendar which contains many rarely seen photographs and can now be ordered — see Page 16

Some brief comments:

- We have a new Website!! See the President's Message on Page 3. Please visit the site if you can — comments will be appreciated. 485 people have already found the site: three, possibly four, memberships; and over \$100 in book orders have come from this.
- Mark Nye reported price guides for RosePoint, Caprice, and the '49-'53 catalog need to be updated and that he needs help with these price guides. If you collect or buy any of these Cambridge lines, etc., **your help is needed**. Please contact Mark.
- The NCC Auction Catalog will be in the January *Crystal Ball*.
- This is NCC's 25th year. In celebration of this, the Convention theme is silver. Outstanding silver pieces are needed for the Silver Anniversary.

(Continued on page 11)

(CAPRICE PROGRAM - Continued from page 10)

Among the Show & Tell items that Lynn Welker discussed were: an Ivory dresser compact with enamel decoration; a Blue Mist Milk Glass shell with Charleton decoration; a Cambridge Mardi Gras decanter; a Carmen 3400 Ball Jug with Silver Peacocks; a Bluebell vase with white gold dragon etched on it; a gold-encrusted, Gloria, Crown Tuscan bonbon. It was an impressive showing of glass.

The program topic this year was Caprice. Mark Nye shared his insights and knowledge on this popular Cambridge glass line, while Rick Jones commented as an "impassioned collector." It was a wonderfully informative informal program with a lot of audience feedback and contribution. What a learning experience to hear the knowledge and opinions of so many collectors.



Mark Nye, the Caprice "Historian," and Rick Jones, the "Impassioned Collector," sharing their knowledge of Caprice with NCC meeting attendees

Mark gave a historical sketch of Caprice throughout its introduction, production, and then production in the re-open years. There were over 200 different pieces of Caprice. Many examples of the Caprice that Mark and Rick discussed were there to be held up and examined by those in attendance. Some pieces were quite rare. An example of a spittoon, which were said to be for weak-stemmed flowers and would hold a Bashful Charlotte, was shown and discussed. It was one of the items to have been made in 4-ftd. and 3-ftd. versions (the 4-ftd. were earlier and changed in the '40s to 3-ftd.). A spectacular Alpine Moonlight Blue cracker jar with lid was also discussed. Among other Caprice examples were: a piece of 400 line of Caprice stemware; a Caprice basket with silver overlay (only three known); a Crown Tuscan ashtray (one of few in Crown Tuscan); Topaz 4-ftd. large plate, Doulton Caprice pitcher, Caprice punch bowl.

What a wonderful program! A grouping such as this may never be seen again. How lucky we are to have programs like this available.

(CAMBRIDGE IRIDESCENT GLASS - Continued from page 4)

We may never know the reason Cambridge discontinued making carnival glass. One could guess that it was not a big seller, and A.J. decided to move on to something else. This certainly wasn't the case for Fenton, Northwood, Millersburg, and Imperial. They produced carnival glass in large quantities. This unique glass was produced in such large quantities that the bottom fell out of the market, and much of it ended up being given away as prizes at carnivals. This is how it came to be called carnival glass.

*Thanks are in order any time
Even for a friendly word,
Not expected always, or given,
But the best possible reward.
The world moves on velvet hinges
With a smile to give a shove,
The sun can shine through raindrops
With the heavenly power of love.
There is plenty of pain brewing
In our modern world each day
And those 'thank you's' you drop
Make some of it go away.
We heard an ache developing
From that frown on your face,
But a quick 'good morning' blossomed
And a bright smile took its place.*

Paul E. White

Bogart's Bed & Breakfast

62 W. Main Street, New Concord
New Concord lodging in 1830 Federal
Style home, decorated with
antiques throughout.



Bogart's Antiques

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Quality Antiques Bought & Sold

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**ASK NCC:
LETTERS
FROM
MEMBERS AND
FRIENDS**

National Cambridge Collectors:

My apologies for being so late in extending our thanks to you, Dorothy Golden and Willard Kolb, for providing an excellent tour/talk about Cambridge glass and showing us the "back building" containing the molds and glass-making tools to the Stretch Glass Society members during our recent convention held at the Holiday Inn in Cambridge May 1st through May 3rd. Cambridge is a wonderful place and it is so rich with "glass history" that it is impossible not to visit this important place in glass history and relish this passion so many of us have. I also collect Cambridge glass (Etch 704) beside stretch glass and have had the wonderful experience of visiting the Museum of Cambridge Glass. Very simply, most of us feel GLASS IS BEAUTIFUL!!

On behalf of the Stretch Glass Society, we extend our thanks to all of you.

Sincerely,
Janet R. Reichling
Secretary, Editor
Stretch Glass Society

To Whom It May Concern:

I must state that my husband and I thoroughly enjoyed our first Cambridge glass convention this past June. Please thank everyone involved for their warm hospitality.

Sincerely,
Barbara Pistone

Dear Barbara:

I am glad you enjoyed your first NCC Convention and hope that you will again be able to attend convention and any of the quarterly meetings, as well. The annual auction is also something that you might not want to miss. These events are great to attend for new and older members ... we all have so much to learn and share. Thanks for writing, and hope to see you again soon.

Sincerely,
Lorraine, Editor

Dear Ms. Weinman:

I have enjoyed reading the Crystal Ball for the short time I have been a member. There are times, however, that the assumption seems to be made that all readers are longtime members and "in the know." I have no idea who "Wib, Bill, Wib Sr. and Bud" are on Page 13 of Issue 294, nor the circumstances of the photo. A caption giving some detail would have helped. Also, a calendar of future events would allow me to plan to participate. I read of a flea market and an auction, but no dates for when they will occur or details of what they are all about. Please ask contributors to assume they are writing for us newcomers to collecting. Thanks.

Sincerely,
Suzanne Holland

Dear Suzanne:

Thank you for writing and asking the questions that you did. Your letter was referred to Bud Walker who can



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#17 cups & saucers (8) 10
#21 6-1/2" plates (12) 6
#22 8-1/2" plates (7) 7
#24 dinners, light scratches (6) 25
#184 12 oz. tumblers (4) 20
#180 5 oz. tumblers (6) 18
#1 goblets (8) 16
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#130 6" low ftd. comport 35
#131 8" low ftd. plate 35

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#67 2-1/2" candlesticks (pair) 50
#66 13" ftd. bowl, crimped 85
#70 7" candlesticks, prisms (pair) 85
#33 14" 4 ftd. cabaret plate 85
#97 hld. holder (for salt/pepper) 55

CHANTILLY:

#3625 tall sherbets (8) 18
#3625 1 oz. cordials (3) 45
#497 Martha candlesticks (pair) 125
#3900/136 5-1/2" comport 40

ELAINE:

#3500 low sherbets (4) 15
#3500 3 oz. cocktails (2) 20
#3900/1177 salt & pepper (pair) 30

PORTIA:

#3400 8-1/2" plates (8) 12
#3121 tall sherbets (8) 16
#3900/62 12" ftd. bowl 50
#3900/17 cups & saucers (2) 28

ROSEPOINT:

#3400/68 sugar & creamer (pair) 40
#3900/1177 salt & pepper (pair) 40
#3500/14 sugar & creamer (pair) 40
#394 10" 5 part celery/relish 65
#3900/126 12" 3 part celery/relish 55
#3900/135 cheese/crackers set 125
#555 8-1/2" plates, rare (6) 18
#1402/133 4 pc. salad dressing set 80
Lots more Rosepoint.

WILDFLOWER:

#3400/45 11" crimped, ftd. bowl 55
#3900/62 12" ftd. bowl, flared 55
#3400/67 12" 5 part celery/relish 50
#3121 2-1/2 oz. wine (1) 35

FIGURALS:

#512 Lt. Emerald Rose Lady flower frog 150
#513 Lt. Emerald 13" Draped Lady flower frog 200
#1136 Heron 9" flower frog 50
#1124 Pouter Pigeons (pair) 130
#3011 Nudes: Crystal Optic ivy ball 145
Green cordial 375
Green Optic claret 100
Crown Tuscan candlesticks (pair) 325

SWANS: Crown Tuscan 3", Style 3 30
Ebony 3", Style 1 60
Ebony 4-1/2", Style 1 90
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Lt. Emerald 3", Style 1 35
Lt. Emerald 4-1/2", Style 1 60
Peachblo 4-1/2", Style 1 60
Crystal 3", Style 3 16

CAMBRIDGE ARMS: #1563 arms 15
#19 bobeches 20
#1633 5" peg vases 20
#1536 peg nappies 8

Lots more arms parts, candelabras

MISCELLANEOUS, COLORED:

Helio #96 covered candy jar, ftd. 60
Ebony #117 7" basket, 11" tall 100
Primrose #45 9-3/4" comport 45
Azurite perfume lamp, original fittings 200
Azurite 9" comport, deep, heavy gold 50
Cleo etch Amber 9-1/2" flip bowl 50
Sunset 14 oz. flared tumbler 75
Ebon 9-1/2" oval bowl, gold birds 65
Crown Tuscan Charleton Gardenia 10" vase 75
Jade 7-1/2" across, deep comport 45
R. Blue #1402/100 Tally-Ho tall (each) 70
gold encr. D1007/8
Amethyst #3035 wines (5) 20
Marigold Carnival Feather sundae 100
Daffodil etch P360 salt & pepper (pair) 40
Carmen #3500/90 tall cig. holder 65
Amethyst Caprice #184 tumblers, rare 50
CUTTINGS: Lexington #7966 claret (6) 15
Tempo #3700 12-oz. teas (8) 16
Harvest #3750 tall sherbets (7) 15
LilyValley #3790 goblet (7) 15
Bexley #3900/115 76 oz. jug 55

NCC Hardbound out of print books:

1930-34 NCC Hardbound out of print books:
1930 - 34 25
1949 - 53 25

NATIONAL STUDY GROUP REPORTS

Study Group #16 Elegant Glass Collectors

On October 18, 1997, the Elegant Glass Collectors met at the home of Bud and Anna Walker. Members in attendance were: Don and Bonnie Stevens, Bud and Anna Walker, Pam Earussi, Ken and Jane Filippini, and Laura Tracy. Guests were: Paul and Gail Duchamp, and Lori Kratochvil (members of Ken and Jane's Depression Glass Club, but elegant glass collectors) and Willard and Norma Kolb.

Ken and Jane and guests had attended the Atlantic City show. Following that, they had a tour of the Walkers' marvelous glass collection.

The study group has received approval to display and sell books, and to display Cambridge glass at the Eastern National Antiques Show & Sale in Harrisburg April 24 through April 26, 1998. Any Cambridge Club members who may be in the area, or willing to come to volunteer at the show, are welcome. This is a wonderful opportunity to publicize NCC, as well as to generate interest in Cambridge Glass.

The next meeting will be at the Harrisburg show on Saturday, November 22. Following that, the group will go to the home of John Corl to view his collection and have refreshments.

At the Walkers' we had a wonderful meal of salad, lasagna, Italian bread, and cake and pie for dessert. Following that, we talked about glass and then departed for our trips home.

We would like to have more NCC members at our meeting, so please consider driving out to meet with us.

— Submitted by Pam Earussi

(ASK NCC - Continued from page 12)

answer some of your questions. Also, you will note that on Page 4 there is a calendar of events in the coming year. The updated calendar usually appears in the November issue each year after dates for the coming year have been established. I hope this is helpful to you. Thank you for your comments and please read on.

Sincerely,
Lorraine, Editor

Some of the letters we receive really make one stop and think. As the years go by and we become more familiar with Cambridge glass and the history of the Cambridge factory, we tend to forget what it was like when we first joined NCC. We knew little or nothing about the company and those who made it the success that it was.

Suzanne's letter brought this fact to our attention. The picture which she mentions was shown on Page 13 of Issue 294, October 1997, with no explanation as to who they were or what they were doing. As the one who provided the photographs, I was asked to reply to this letter, and I have to agree. I can't speak for others but I do know that I am guilty of forgetting that new members might not know facts that we are so familiar with; we tend to think everyone is aware of them. In my defense, the picture in question was sent about a year ago as a "Can you guess who these people are?" Now a thumbnail sketch of the Cambridge Glass Company and its management.

About 1900, the National Glass Company decided to build its new factory in Cambridge, Ohio. A china salesman from New York was named general manager of the new plant. His name was A.J. Bennett. When National Glass Company failed, Mr. Bennett purchased the factory. Mr. Bennett's wife's name was Martha. They had one child, a daughter named Marjorie. After World War I, Marjorie married W.L. Orme Sr. This brings us to the picture in question. The picture was taken at a wedding. From left to right is Wib Jr. who got me started collecting Cambridge glass. Next to him is his twin brother, Bill. The man with the glasses is their father, W.L. Orme, and next to him is his oldest son, Bud. When A.J. Bennett retired, W.L. Orme became president of the Cambridge Glass Company and remained in that position until the factory closed and was ultimately sold in 1954. When the factory was reopened, Mr. Bennett's secretary, Mary Martha Mitchell, was named president, and served in that capacity until the final closing in 1958.

I hope this helps in your understanding and with the names of the people who made Cambridge Glass the success that it was.

(Continued on page 15)

(ASK NCC - Continued from page 14)

If you enjoy reading the history of your club and learning as much as is known about the Cambridge Glass Company, I would recommend purchasing a complete set of the back issues of the *Crystal Ball*. There is information contained in them that can be found nowhere else. My wife and I spent every evening last winter going through the back issues. A copy of all the back issues costs \$79 plus postage. These back issues are something no serious Cambridge collector should be without. (See Page 17 for details on ordering these and other Cambridge related items.)

Sincerely,
Bud Walker

~~~~~  
**WE GET LETTERS**  
by Bud Walker

On my last visit to Ohio, Charles Upton mentioned the fact that at times he gets loaded up with correspondence. I told him that when this happens I would be glad to answer some of them if he would fax or mail me the letters. Last week Charles called to see if I would still be willing to help with the letters.

When the packet of letters arrived, I looked through them. A letter from a Mr. Bednar appeared to require the most research, so I saved it until last. This is his letter:

Dear Sir or Madam:

This is to request your assistance in identifying a piece of Cambridge-made glassware that I recently purchased. The piece in question is pink, has the Cambridge mark, and is the same shape as the #703 flower holder shown on Page 44 of a book titled *The Cambridge Glass Co.* The book covers glassware made by Cambridge between 1930 - 1934, and is published by Collector Books.

My piece of glassware did not come with a block, but if it did, the block would have to be about three and three-eighths in diameter in order for its flange to seat properly inside the holder. The holder shown in the book comes with a three-inch block. Given the above, I would appreciate your responding to the following questions:  
1. Does the measurement shown in the book for the block include the block's flange? 2. Does the block for the #703 flower holder have the Cambridge mark on it? 3. Do you thing that I have the flower holder shown in the book?

Thanks for your help.

My response is: Mr. Bednar, as a member of the NCC board, I was asked to help out in answering some of the inquires that we receive. Yours is the last of a group of letters sent to me. I am so glad I saved your letter till last as it has been a real learning experience. I have collected Cambridge for more than 15 years. Over this time, I have purchased several Helio pieces that looked like flower pots. We could never figure out exactly what they were. In researching your questions, I now know they were made to hold the five-inch flower block. My five-inch crystal flower block fits perfectly in both of the Helio pots. Thanks to your letter, the mystery is solved.

To answer your question as to size, the three-inch figure is the measurement across the bottom of the flower block. It is wider than three inches at the top. The flower blocks are tapered so that they wedge against the sides of the pot. Some of the flower blocks are marked Cambridge Glass Co. with a year; most are not. The way to tell a Cambridge flower block is by looking at the bottom. If it has three triangle-shaped feet, it was most likely made by the Cambridge factory. I don't think they are being reproduced. I looked at the three-inch pink block that I have and there are no markings on it. I hope this answers your questions, and good luck in finding a three-inch block for your vase.



Anna Walker is holding the Helio pot and five-inch flower block mentioned in the article above

**Recently Seen in an Auction Listing:**

**PINK CROWN CRUSTACEAN:** 12" plate w/lattice weave border • pair candlesticks • fruit bowl on pedestal • napple w/rose design in center • 7-1/2" plate w/rose in center • square light blue, light yellow bowls • 6-1/2" ruby red dish • pale yellow 12 x 5" celery dish • 7" pink plate w/hunt scene • amethyst flash pitcher • large stem sherbet/wine glass • blue/clear decanter w/stopper • amber large compote on stand

Hmmm ... Is this some rare Cambridge glass?? \*grin\*

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Do you know someone that you would like to bestow a gift upon, without expending a great amount of money this Christmas?

*Why not buy them a gift membership to the National Cambridge Collectors, Inc. and let them enjoy one year's membership in this great organization???*

It will only cost you \$17.00 single, or \$20.00 for a couple

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The name "flea market" is no longer applicable to the merchandise shown at the "flea market" held during the Convention. We need a name that better describes the five-hour extravaganza that takes place in the gym. So, a contest is in order. The contest will end January 31, 1998. Any member can submit as many names as he or she can think up. If more than one person comes up with the name that is chosen, the earliest postmark will determine the winner. Mail entries to National Cambridge Collectors, Inc., P.O. Box 416, Cambridge, Ohio 43725-0416. We are asking NCC members to come up with a better name. If your name is chosen, you will win a free ticket to the Early Bird Special. Early Bird tickets are \$10. If you win, this will enable you to spend an extra \$10 at the show.

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