



Cambridge Crystal Ball

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

Issue No. 440

August 2010

Welcoming The New President of NCC - David Ray

The board of directors of NCC held their 2010 reorganizational meeting on Sunday morning, June 27, following the conclusion of the annual convention. During the convention, it was announced that David Ray and Mike Strebler were re-elected, and Frank Wollenhaupt was newly elected to the board of directors for 4-year terms by the membership of NCC. Continuing members of the board of directors are Cindy Arent, Larry Everett, Ken Filippini, Rick Jones, Helen Klemko, Sharon Miller, Freeman Moore, Mark Nye, and Lynn Welker.

David Ray, Columbus, Ohio, was elected by the members of the board of directors as the new President of NCC. He was first elected to the NCC board in 2006 and served as Secretary for 3 years, prior to becoming Vice President in 2009. Furthermore, David has served as the Program Committee chair for NCC since 2001, and he has presented educational programs during the NCC convention – one on epergnes and their parts and another on Caprice. In recent years, David has also joined the ranks of glass dealers at the NCC glass show during convention.

He became a member of NCC as a teenager via a household membership with his parents and, since that time, has had a 22-year history with NCC. David's knowledge base on Cambridge glass and the NCC membership is vast, and his passion, energy, and intelligence will serve him well as President of the organization.

His early Cambridge collection focused on crystal Caprice, and David credits Dale Shepherd and Rick Jones for serving as his mentors on Caprice. As inevitably seems to happen to Cambridge glass enthusiasts, David's collecting interests have broadened to include other crystal items, swans, nudes, and enamel-decorated items.

David has a long personal history with past leaders of NCC. Willard Kolb, a former President of NCC, graduated from high

school with David's dad; consequently, David's parents were lifelong friends with Willard. When David was a youngster, he and his dad fished in the Kolb family pond! Lucky David was invited to view Willard's glass collection and compilation of Cambridge ephemera as a young collector.

After obtaining his Master's degree in mathematics, David started a teaching career in mathematics at Springfield (Ohio) North High School. Phyllis Smith, who was a NCC Lifetime Member and long-time Editor of the Crystal Ball, resided in Springfield, OH. David stopped by Phyllis' house to pick up an auction list prior to Phyllis' first auction of glass from the Bill & Phyllis Smith collection during the NCC convention in

1998. That was the beginning of a long-term and steady friendship between David and Phyllis. For the future Smith auctions during NCC conventions, David helped Phyllis select, wash, identify, and pack her glass for the auctions, which often happened on school holidays and snow days. Phyllis was David's coach in researching Cambridge glass.

Phyllis Smith encouraged David to become a member of the Miami Valley Study Group, which he did in 1998. Subsequently, David accepted a teaching position in Westerville, OH, which is a northern suburb of Columbus, OH, in 2000. In the Columbus area, he became a founding member of the Columbus Wildflowers study group. For his church,

David has served on the administrative council, the finance committee, and chaired the church's trustees for 3 years.

David's greatest asset is his people skills. He is a teacher by training and trade, and he enjoys sharing his passion for, and knowledge of, Cambridge glass with others. Furthermore, his organizational and leadership skills will continue to be put to good use for NCC.



Please refer to page 20 for the 2011 NCC Benefit Auction Consignment Procedures

National Cambridge Collectors, Inc.

PO Box 416 Cambridge, OH 43725-0416

Friends of Cambridge – Annual Fund

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 during March/April. 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

Patron	\$35
Benefactor - Century	\$100
Benefactor - Mardi Gras	\$200
Benefactor - Japonica	\$500
President's Circle	\$1,000

President's Circle includes Convention registration for two members in the household and one copy of any new NCC publications.

National Museum of Cambridge Glass Open April thru October only



Located at 136 S. 9th Street in downtown Cambridge, OH
Wed-Sat 9 a.m. - 4 p.m. - Sunday Noon - 4 p.m.
General Admission \$4 - Seniors & AAA members \$3
NCC Members and children under 12 FREE

Contacts

NCC Museum [open April thru October only]
(phone)..... (740) 432-4245
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David Ray, President.....e-mail: westervillesh@hotmail.com
Freeman Moore, Secretary.....e-mail: freemanmoore@verizon.net
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Address Changes

Please send address changes to:
Membership - NCC
PO Box 416
Cambridge, OH 43725
or by e-mail to:
tarzandeel@verizon.net

Websites

- NCC WEBSITE
www.CambridgeGlass.org
- MIAMI VALLEY STUDY GROUP WEBSITE
www.mvsg.org

Officers & Committee Chairs

President	David Ray
Vice-President	Larry Everett
Secretary	Freeman Moore
Treasurer	Mike Strebler
Sergeant-at-Arms	Larry Everett
Acquisitions	Lynn Welker
Archivist	Mark A. Nye
Auction	Jack & Elaine Thompson jack1746@roadrunner.com
Budget & Finance	Lynn Welker
By-Laws	Mike Strebler
Convention	Alex Citron
Crystal Ball	Julie Buffenbarger & Nancy Finley
Endowment	Helen Klemko, Executive Editor
Facilities	Larry Everett
Glass Dash	Carl Beynon
Glass Show & Sale	Larry & Susan Everett
Membership	Mary Beth Hackett & Joy McFadden
Museum	Tarzan Deel, Database Administrator
Nominating	Cindy Arent
Program	Rick Jones
Projects	David Ray
Publications	Carl Beynon
Publicity	Mark A. Nye
Study Group Advisory	Frank Wollenhaupt
Technology	Jeannie & Freeman Moore David Adams, Webmaster

Board of Directors

Cindy Arent	Larry Everett	Ken Filippini
Rick Jones	Helen Klemko	Sharon Miller
Freeman Moore	Mark Nye	David Ray
Mike Strebler	Lynn Welker	Frank Wollenhaupt

PRESIDENT'S MESSAGE

Thank you!

In preparing to write my first President's message, I decided to reread several messages of past Presidents to determine the type of information appropriate for such an article. I found myself scanning the entire issue of each Crystal Ball over a number of years. WOW! So many great memories, familiar faces, momentous occasions, giant milestones, and informative articles are sprinkled throughout each issue. NCC has been extremely fortunate, and continues to be blessed by, such a hard working, talented and dedicated membership working to ensure NCC remains a strong and vibrant organization. Allow me to say, "Thank you." to those who have volunteered in the past and are currently volunteering to help us fulfill our mission.

I invite each of you to become a volunteer for NCC. There are a multitude of opportunities for you to assist. You could be a committee chair, serve on a committee, run a book table at a local glass or antique show, write articles for the Crystal Ball, run for the board, etc. Over the next several issues, I will be writing about various opportunities for you to get involved. If the choices seem overwhelming and you cannot decide, then we will work to find a position that fits for you.

With convention just one week past, I must recognize convention chair Sharon Miller. Sharon did an amazing job of putting together an exciting sequence of events for everyone to enjoy. Chairing the Convention Committee is a tremendous amount of work and everyone who attended owes Sharon a big THANK YOU! Sharon is stepping down as Convention Chair for next year, and we are blessed to have Julie Buffenbarger and Nancy Finley agreeing to co-chair the Convention Committee for next year.

This is a great opportunity for you to volunteer. Julie and Nancy will welcome help for the all-important convention.

Finally, there is another person I want to sincerely provide THANKS. Rick Jones was the President or Vice-President of NCC for 15 years, which is almost as long as I can remember. Rick was one of the first members of NCC I recall meeting during my early years of collecting. Being a novice Caprice collector at the time, I had many questions and Rick always took the time to answer each one. Rick also introduced me to other Caprice collectors and many great friendships were made. For that I say, "Thank you, Rick." Not only has Rick been a personal friend for nearly 20 years, but also he has done an amazing job of leading NCC.

As I reread many old issues of the Crystal Ball, I realized how important Rick has been to the success of NCC. Under his leadership, NCC survived the devastation of the 1999 Cambridge flood, purchased the old Power Building as the new museum, led capital campaigns that eventually paid for the museum, acquired and paid for the Cambridge moulds owned by Summit Art Glass, and guided us from a dues-based organization to a benefactor organization by the installation of the Annual Fund. Rick had a great team of volunteers among the membership assisting him as President, and I hope I can count on the NCC membership to continue making contributions to NCC so it remains a vibrant organization! Again I say, "Thank you, Rick."

David Ray
westervillesh@hotmail.com

THE 2010 CONVENTION IN REVIEW

**Sharon Miller
Convention Chair**

The 2010 convention theme, "Under The Big Top", provided a colorful backdrop for convention week. There were 155 Friends registered for the various convention activities which kicked off on Wednesday and concluded on Saturday evening. 14 of the convention registrants were First Time Attendees!! In addition to the registered convention goers, there were 140 persons who paid an admission to browse the show. It was exciting to see the new faces in attendance and hope that they will become new Friends of Cambridge Glass. The large display case facing the show floor entrance was done by Lynn Welker using museum owned glass to carry out the Circus theme. Judy Momirov provided the beautiful porcelain carousel as an accent. The theatre display case was done by Alex Wolk of New Jersey and featured a show-stopping collection of Faber with Cambridge Glass inserts. Alex is to be commended for the huge amount of time and energy he put into the display. Bill Dufft served as Alex's assistant in packing and unpacking the wonderful display pieces.

Wednesday evening at the Colonel Taylor Bed and Breakfast was enjoyed by 70 convention guests. A wonderful assortment of finger foods and delicious desserts were served in the mansion dining room. Popcorn and peanuts added a circus flavor to the evening. Even though a very nasty storm caused traffic delays in arrivals to the picnic and forced the event to remain indoors, the conversation was lively as Friends met and greeted each other for the first time in many months. Patricia and Jim Irvin, innkeepers, were such wonderful hosts and made all feel welcome. Three couples attending the convention have made a tradition of staying at the Colonel Taylor during several conventions.

The Thursday convention schedule was changed this year to accommodate the Orientation of First Time attendees accompanied by Coffee with Cambridge. Knowing about the convention schedule and activities early is a big help to those attending for the first time. Stuff like where to eat, lining up for the show, how to spend free time and who to ask for help or information are really important and are sometimes taken for granted by those who are long time conventioners. Freeman and Jeannie Moore got everyone into the Act by conducting a version of David Letterman's Top Ten. Mentors were given a top 10 question to read and then answer. It was a great way to get through the important stuff in a fun, non-lecture format. The First Timers present were able to interact with the Mentors and begin to put faces with names they have seen in the Crystal Ball. Thanks Freeman and Jeannie!!

Following the First Timer Orientation, the members who had provided the glass for the three rotating museum displays were on hand to show off their collections and answer any questions from museum visitors. The rotating displays are a wonderful way to feature member collections without actually going to members' homes. It takes a lot of work and a huge commitment

to display a collection at the museum or to put a display in one of the cases at the Pritchard Laughlin Civic Center. Friends had ample free time this year to explore the area or travel to other glass museums or antique malls. A new event added to this year's convention in the form of a cribbage tournament. Our Cambridge Friend, Mac Otten, agreed to chair the event and recruited three other gentlemen to play. They seemed to have a great time as observed during play at the Pritchard Laughlin Civic Center. Mac challenged the other men by declaring that he had the cribbage crown and intended to keep it. However, Bill Chamberlain from Phoenix, Arizona ended up with the crown! It will be interesting to see if the cribbage challenge continues.

The Thursday evening program was presented by Dr. Les Hansen whose knowledge and research of Cambridge Colors is legendary. Les presented an hour long program titled "A Circus of Cambridge Colors". The glass pieces that Les chose for his presentation were as beautiful and breath-taking as the colors themselves. Les referred to the color formulas throughout his presentation and how small changes to them made big changes in the colors produced. Following the presentation by Les, all were invited to attend an open house hosted by Mike and Cindy Arent. A wonderful variety of finger foods and desserts were available. The conversation was lively and as always it is such a pleasure to see Mike and Cindy's collection.

Friday morning began early for many convention goers. By 7:30 approximately 50 numbers had been given to those folks who wished to be at the head of the line when the show doors opened. Rich Bennett had to settle for # 3 this year as Larry Everett and Frank Wollenhaupt beat him out. A late morning program was hosted by the Miami Valley Study Club and was a Virtual Tour of the Everglades Line produced by Cambridge. The Miami Valley Club has been quite active in putting wonderful, clean pictures of the thousands of product produced by the Cambridge Glass Company. This is truly a labor of love by their members and has consumed many volunteer hours. If you couldn't come to convention, you can view the wonderful photos on their website which is linked to ours. Thanks to Larry Everett, Frank Wollenhaupt and David Rankin for sharing this Everglades program with the convention attendees. The Glass Show and Sale opened for business at 1:00 pm with over 100 people waiting in line to view the offerings of 21 dealers. There were 18 booths set up but with multiple vendors in three of them. There appeared to be evidence of strong buying as observed by the number of packages coming out the showroom doors.

The Friday evening banquet was attended by 133 persons and many of the 17 tables were decorated with Flying Lady Bowls. It was interesting to see how the FLB's were presented. Some of the tables were decorated in creative Circus Themes using balloons, bridge hounds, and colorful Cambridge bowls. Some

THE 2010 CONVENTION IN REVIEW - continued

Friends came dressed in Circus attire, namely Shelley Cole, Alex Citron and Jeannie Moore. They were delightful and added a festive air to the banquet. Everyone loved it! The highlight of the evening was the announcement of this year's Phyllis Smith Award. Frank Wollenhaupt was named the very deserving recipient this year. Frank has played a key volunteer role in the National Cambridge Collector's for many years. He and his wife Vickie have attended and participated in all 36 conventions. Two other members have also attended all the conventions and were recognized during dinner, Bob Ellis from North Carolina and Joy McFadden, our show chairman from Columbus. A Chinese Auction was held during the day Friday and raised \$1,700 for the Museum. Thanks to all who purchased tickets or donated a piece of glass.

Early Saturday, the Glass Dash opened at the St. Benedict's Activity Center in Cambridge with Larry Everett and the rest of the Miami Valley Study Club in charge. A great offering of glass was available for purchase with excellent attendance reported by the committee. This is one of the more popular events of the convention and requires a lot of intestinal fortitude to arise early, stand in line and then rush madly around hoping to be in the right place at the right time when that special piece of Cambridge is unwrapped! The Former Cambridge Glass Workers Reunion was held at the Pritchard Laughlin Civic Center and was attended by 16 workers and their guests. Both received a free admission to the show and enjoyed conversation with each other and convention attendees. The Cambridge Cordials were in charge of the event and provided refreshments for all. Each worker and their guest were given a plate of homemade cookies and a convention favor to take home. Thanks to Jill Ross for baking 60 dozen cookies for the event!!

The Saturday afternoon highlight was the presentation by Alex Wolk. His program about Cambridge Farber was outstanding and very well received. It was evident from his talk that Alex is very passionate about his Farber collection. He spent many hours of preparation to produce a wonderful handout as well as do an extensive and beautiful display of Farber. Thanks again to Alex Wolk, Les Hansen and the Miami Valley Study Club for sharing their extensive knowledge and collections during the convention. Following the closing of the Glass Show, 87 persons enjoyed a plentiful buffet and good conversation for the final time at the convention. President Rick Jones conducted the annual business meeting of NCC, Inc. The election results were given by Past President, Ken Filippini and the following were elected to the Board of Directors, David Ray, Mike Strebler and Frank Wollenhaupt. Congratulations to all!!!

Finally, big thanks to all who helped in any way to make the convention a success. It couldn't have happened without YOU, my Friends of Cambridge!



Former Cambridge Glass Company workers met at the Pritchard Laughlin Civic Center for their annual reunion sponsored by the Cambridge Cordials Study Group. Those pictured are: (front row, left to right) Jean Turner Cunningham, Margaret Sowinski, Robert Wendell, Ed Lehotay, Jeannie Selock, and Clara Valentine; (middle row, left to right) Jake McCall, Babe Calvert, Faye Culbertson, Betty Hutton, and Shirley Barnett; (back row, left to right) Raymond Slifko, Carl Tipton, Bill Boyd, Bob Selock, and Effie Tucker.

Recent Finds from our Friends of Cambridge.....Enjoy



The Modularity of Farber Brothers-Krome Kraft and their Cambridge Compote Insert

By Alex Wolk

Collecting Farber Brothers-Krome Kraft has been a passion of mine for over a decade. Because the majority of the glass used to manufacture Farber Brothers items was made by the Cambridge Glass Company, I have become quite interested in Cambridge Glass and have also become an avid collector of Cambridge enjoying both collections side-by-side. Many of the molds used to make Farber Brothers glass inserts were also used by Cambridge for their own creations. Farber Brothers produced such an enormous variety of pieces, but for purposes of this article I will concentrate on the five and a half inch blown bowl portion used by Cambridge to make compotes.

In speaking about compotes, Cambridge produced their blown bowls and attached them to a wonderful variety of different glass stems and feet, but once together these would obviously remain that way. Farber Brothers, on the other hand, was able to take that very same Cambridge Glass compote bowl and snap them into a great many different metal stems, bases and holders, thereby creating a new type of product that appealed to many for different reasons. Some liked it because the bowl portion of the glassware could be snapped out for easy cleaning, one of Farber Brothers-Krome Kraft's greatest marketing pitches, and others liked them because of its modularity. Farber Brothers also advertised the availability of replacement inserts, so if a glass insert became chipped or broken, another one could be purchased to replace it, thus making the item more economical. The cost of a glass insert was much less than buying a whole new piece. A cobalt compote could be made into a carmen one, or a low stemmed compote could be transformed into a high one. In fact, Farber Brothers took that one piece of glass and designed dozens of different items.

When hunting for Cambridge Glass, a collector must always check the entire piece to make sure that it is chip, crack and defect free. With Farber Brothers, a different strategy comes to play. One may find a Farber Brothers compote with its glass

bowl in perfect condition, but the metal stem/base may either be split, broken or so badly pitted that it would usually be passed up. But here is where the modularity of Farber Brothers makes collecting it so fun. Many times during antiquing expeditions I have come across such pieces and purchased them for what we in the Farber Brothers collecting field have come to call 'parts'. It would not be unusual in the same day to find another compote, perhaps one in a different color, where the stem or base holder is perfect, however the glass bowl is either chipped or hopelessly cracked. In both cases I am able to get these pieces rather cheaply, and when I get home, the fun really begins. I take what good 'parts' I have found, and assemble them into perfect pieces. Some restraint must however be exercised, as many of the items marketed by Farber Brothers were only sold in certain color and metal finish combinations. For example, bon-bons and butter dishes that were sold in the late 1940s and 1950s would not have been offered in carmen. In fact, in the 1950s and into the early 60s, the only glass colors offered by Farber Brothers for sale were amber, amethyst, green, crystal and also milk. We know this from a handful of surviving catalogues. I have made it a point in previous seminars I have given on the topic and will continue to do so in future discussions, to educate those interested as to how Farber Brothers items were actually sold with respect to the color of the glass used for specific pieces and what metal finishes these would have been sold in.

Farber Brothers creations employing the five and a half inch compote bowl were sold in many different stems, bases and holders with a nice variety of metal lids/covers for their cheese and butter dishes as well as other articles. The metal parts were sold in chrome, brass, silverplate, Sterling Silver (as marketed by the Sheffield Silver Company; owned by Farber Brothers), a wonderful mosaic gold plated finish and also in a mosaic chrome plated finish. Farber Brothers also used pewter, copper and nickel plate in the manufacture of their wares, but these metal finishes were predominantly used for all metal

The Modularity of Farber Brothers-Krome Kraft and their Cambridge Compote Insert - continued

hollow-ware items. The glass used in compotes was offered most commonly in amber, green and amethyst, but was also sold in carmen, cobalt, milk, ebony, crystal and mocha. One known example of a plain crystal insert exists, but other crystal inserts were almost always etched Chantilly, and sometimes in Diane. It is possible that the crystal compote insert was also sold with an Elaine etching, but I have never seen one in all my years of collecting Krome Kraft. If someone out there has one, I would love to have a picture of it. Crystal compote bowls can also be found with two beautiful cut patterns; the less common of the two is pictured on the following page.

One of the rarest compotes known by Farber Brothers collectors to exist is a mosaic gold plated figure eight stemmed compote. The credit for the photo of this piece goes to my best friends Bill and Yvonne Dufft. I am sure that many of you know them, if not by name then by face. I have not been fortunate enough to find one of these for my collection; perhaps one day one will find its way to me. I was introduced to Bill and Yvonne at a glass show over ten years ago by one of the nicest Depression Glass dealers I have ever had the opportunity to meet. Her name was Chris Kemmerer, and unfortunately she passed away years ago; I will always remember her fondly. She told Bill and Yvonne that there was a competitor of theirs walking around looking for Farber Brothers, and she also told them that I could be found by the plastic buckets that I carry around with me. Many of you may have seen me walking the floors of glass shows and flea markets with a set of plastic buckets, in which I carry my bubble wrapped and padded treasures. They found me, we talked for hours, and the rest is history. They have an amazing collection of Farber Brothers. I believe it to be the biggest in the country and most likely the world. I find myself privileged to visit their house, enjoy their friendship and spend countless hours discussing our mutual passions for Farber Brothers



products as well as Cambridge Glass.

Of course many of the items that incorporated the compote inserts were compotes; these came in high, medium and low stemmed versions. The compotes were also sold in the very popular nude statuesque stemmed version; these were most likely patterned after Cambridge's Nude Statuesque line as the stems are nearly identical. Farber Brothers enjoyed a very close partnership with The Cambridge Glass Company which is evident in many of their designs. Farber Brothers also used the same insert to make bon-bons, candy dishes, butter and cheese dishes and also a few different types of lazy susans. The lazy susan pieces are especially interesting to Cambridge collectors as they made use of the main body component of Cambridge Arms. The Cambridge Arm was used to hold either three or four compote nappies, and these were either sold on a chrome candlestick base or if you are lucky enough it could be found on a 14inch round duchess filigree tray with a chrome candlestick stamped in its center, designed to hold the Cambridge Glass arm. In a previous article

for the Crystal Ball, I included a picture of one of these three-part lazy susans in cobalt with a Cambridge Glass Blue Jay set on top. I have no documentation to prove that Farber Brothers sold any of their lazy susans with Cambridge Blue Jays or other accessories such as peg vases, but many times I have seen them for sale that way on eBay and in antique shops as well as flea markets. It is possible that these were created by the seller, but I tend to believe that they may have been offered by Farber Brothers as special order items. The lazy susans are only known to exist in chrome, however there do exist a few similar items as produced by The Sheffield Silver Company in silver plate that may have been offered for sale with glass compote inserts set loosely atop metal nappies. These items also made use of the Cambridge Arm, and

**The Modularity of Farber Brothers-Krome Kraft and
their Cambridge Compote Insert - continued**



The Modularity of Farber Brothers-Krome Kraft and their Cambridge Compote Insert - continued

make a handsome addition to any Farber Brothers collection. One other piece worth mentioning is an unusual silent butler that made use of the glass compote insert. The one pictured in this article is also from Bill and Yvonne Dufft's collection. It is unusual because this is an item that makes use of a rather heavy lid with a thumb grip and would have been opened rather frequently to accept smokers ashes. For this reason when found, the glass inserts in these pieces will almost always have some sort of damage to them, whether chips or cracks. They are hidden well enough for display purposes, but if you wish, the glass can easily be substituted by a perfect one.

The metal stems and bases that accepted the 5.5inch compote insert were also found with Lenox China inserts. I am making mention of it in this article as many times these items are mistaken for milk glass. The Lenox bowls are most usually decorated with a 22k gold band on the rim of the bowl. These were then sold in Farber Brothers mosaic gold finished parts. There does exist a rarer bowl that is platinum trimmed. These came with chrome finished stems and bases, and possibly in silverplated items. I do believe that the gold and platinum trimmed Lenox compote bowls were sold in mosaic gold and chrome nude stemmed compotes, but no documentation exists to prove this; it does make a great deal of sense though, as many mosaic gold finished items were sold with Lenox inserts. A sure way to tell a milk glass insert from a Lenox one is to pop it out of its holder. The milk glass inserts are not marked in any way, aside from a possible paper/foil label, where as the Lenox inserts will have an old Lenox green maker's mark along with their item number in either gold or platinum.

Many times I have seen Farber Brothers solid brass items being sold as gold plated. When just cleaned, brass items do appear as bright gold in color.

It's actually easy to tell which is which just simply from the finish. All of the mosaic (textured) finished pieces are either gold or chrome plated, with the exception of mosaic silver plated pieces which to my knowledge did not contain any glass inserts and were limited to all metal items, while the brass items are smooth. All Farber Brothers brass items were lacquered to prevent tarnish. If you are lucky, you will find these items with the adhered paper labels warning the owner to only use a soft cloth in cleaning to avoid damaging the lacquered finish. Most of these items are now over fifty years old, and the lacquer has broken down to the point where a good polishing will do wonders in restoring the pieces to their original beauty and luster. Nail polish remover does a spectacular job at removing the old lacquer finish prior to a good cleaning and then polishing with any fine brass polish. The piece can then be re-lacquered to protect it from tarnishing. I have also experimented with newer acrylic finishes with wonderful results. Mosaic gold and silver plated items were also lacquered by



Farber Brothers. As far as I could tell from existing documentation, all of the mosaic gold, mosaic chrome and silver plated items were produced from 1932 till about 1940. The lacquered finish on these items is obviously in a much further state of deterioration and could be removed prior to polishing the same way as mentioned above. According to my research and personal experience, nail polish remover (toluene) will not damage the underlying brass, silver plated or gold plated finishes/metal. Caution however should be exercised when using this product as many health hazards have been attributed to it.

Farber Brothers-Krome Kraft is truly fun to collect. I hope that many of you will share my enthusiasm for these pieces and will treasure them as I do. They do have a very close history with Cambridge Glass, and I really do believe that Cambridge Glass made these creations special. I look forward to chatting with anyone interested in Farber Brothers, so please find me and ask any questions you wish. I would be more than happy to answer them.

Special Guests Attend 2010 Convention

By Cindy Arent

Many members of our organization travel to Cambridge at least once a year, but do you ever stop and consider what makes Cambridge, Ohio such a wonderful small city to visit? You are probably already thinking, well it's the home of Cambridge Glass and the Museum, the townspeople are helpful and friendly, there are nice places to eat and have delicious pie, and the hometown atmosphere is relaxing.

You are absolutely correct; however, there must be competent, personable community leadership in order for Cambridge to excel above the rest. After all, Cambridge was recently selected one of "Ohio's Best Hometowns – 2010" by Ohio Magazine.

Present at the convention and glass show & sale this year were four Cambridge dignitaries that make it happen in the community. If you did not get the chance to personally meet them at convention, perhaps you will next year.

Tom Orr, Mayor of the City of Cambridge, was at the glass show & sale on Saturday. Mayor Orr also took his time to visit with the former employees of the Cambridge Glass Company at the reunion. He is always available to meet with us and rumor has it that he actually has some Cambridge Glass.

Jo Sexton, President of the Cambridge Area Chamber of Commerce, came to the Thursday evening get together and brought friends with her to the glass show on Saturday. Jo is also President of Cambridge Main Street. She makes friends so easily that she now has new NCC friends in Wisconsin and Toledo...right Pam, Lyle and Linda? We hear that Jo might also have some Rose Point.

Our banquet guests on Friday evening were Debbie Robinson, Executive Director of the Cambridge/Guernsey County Visitors & Convention Bureau and Jonett Haberfield, Co-Chair of Dickens Victorian Village and proprietor of A Taste of Ohio and Ohio Made Getaways. They were each presented with a Cambridge cup and saucer etched Daffodil as a token of our appreciation for their support.

When we attend meetings throughout Ohio, other museums and attractions are envious of our group because they know that Debbie has innovative ideas and is a great organizer. She plans meetings to include all attractions and develops programs to involve each group in the planning.

Jonett has the responsibility of developing and marketing tour packages for Dickens Victorian Village. She works with motor coach companies at trade shows and networks with others throughout the Midwest, marketing area attractions participating in each package. Jonett has 40 motor coach groups scheduled to visit the museum during November and December! She is also what we call a "legacy". Her grandfather worked at the Cambridge Glass Company and she found his name in the payroll records at the museum.

We would like to sincerely thank each of these people for making the effort to attend some of our convention activities and look forward to working with them in the coming years!



Tom Orr, Mayor of the City of Cambridge, attended the glass show and reunion of former employees of The Cambridge Glass Company. Mayor Orr is shown with former employee Babe Calvert who worked in the etching department at the factory.



NCC guests for the Friday evening banquet were Jonett Haberfield, Co-Chair of Dickens Victorian Village and Debbie Robinson who is Executive Director of the Cambridge/Guernsey County Visitor's & Convention Bureau. L-R: Sharon Miller, Cindy Arent, Jonett Haberfield and Debbie Robinson



Jo Sexton, President of the Cambridge Area Chamber of Commerce, visited the museum and her favorite Cambridge Glass color just might be Forest Green.

Special Stories from our Friends of Cambridge

Editor: The photo of the green Mt. Vernon plate was sent to me by Ellen Gillenwater, Columbus, Ohio, to share with our Friends. I asked Ellen if there was a special story that went along with the plate and she sent me the following:

“There is, in fact, a story with that plate. I have inherited a fair amount of Cambridge glass but none in the rich green that is my FAVORITE color in anything I touch, and Mt. Vernon has always been a favorite style; also Cambridge square.

Well, about a year ago, I was browsing in an antique store in Cambridge (my hometown) and there was the plate at only \$20, so I snatched it up. I wrote to my dear friend in Atlanta that I had finally found a green sample of Cambridge for myself. A couple of weeks later she sent me a letter and it had a \$20 bill inside. She said to consider the plate a gift from her since she never is able to buy me anything in person. Friends are sweet.

I have been to the Museum 2 or 3 times.....it is a beautiful place to visit, though I would not want to be the one dusting and keeping the glass cabinets clean of finger prints!!!

I remember going through the plant when it was still working; not sure of the year, but I was born in 1949, so I had to be very small. The furnaces are still very vivid in my mind-they frightened me as a child because that is when I was also first hearing that there was a hell and the heat and fire from the furnaces made an indelible picture in my mind.

My Grandma and Grandpa were from the south side and she said she remembers that the women would carry out Cambridge glass in their bloomers. Also, that somehow they got marbles as kids from the marble factory there and would fill their pockets with marbles. As they walked home, the marbles would get heavier and heavier so they would begin to toss them along the side of the railroad tracks to lighten their load.....just think of the good marbles under all the dirt and cinders!!”



From Ontario, Canada, members Alberta and Allan Sears visited Cambridge the week after Convention. Allan has been a member for about 4 years and has never been able to come to the Convention, but we were very happy that they were able to visit the Museum.



Bob Ellis, who celebrated attending his 37th NCC Convention this year, gathered with friends at the museum to talk and share stories. We really missed seeing Bob's wife, Marcia this year. L-R: Cindy Arent, Shelley Cole, Lindy Thaxton, Bob Ellis, Sandi Rohrbough, Shirley Launer and Betty Sivard.



Alex Citron, knife thrower, and Shelley Cole, the happy clown, in costume for the theme of the Convention - “Under The Big Top”.

Cambridge Perfume Bottles - by Mark Nye

“Perfume – aroma produced by the essential oils of plants and by synthetic aromatics. The burning of incense that accompanied the religious rites of ancient China, Palestine and Egypt led gradually to the personal use of perfume. In Greece where flower scents were first developed, the use of perfume became widespread. In Rome perfume was used extravagantly. In the Middle Ages, the Crusaders brought the knowledge of perfumery back to Europe from the East. Italian perfumers settled in Paris after 1500 and thereafter France became the leader of the perfume industry. After 1500 scents became fashionable....Each wealthy household had a ‘still room’ where perfume was prepared by the women.” From “The New Columbia Encyclopedia 1975.”

It is almost a given that from the beginnings of the making of glass and objects made from glass, containers to hold perfume were produced by these early predecessors of the glass companies familiar to us today. Perfumers had to have containers to hold their products and in which to sell them. Good perfumes have never been inexpensive and the end users, of all time periods, would have wanted decorative bottles to hold the fragrances. Hence, from the beginning of the glass industry, many of the better glass houses included in their product lines, perfume bottles. The Cambridge Glass Company was no exception as it produced a number of perfume bottles in assorted sizes, shapes and colors. This article will take a look at the history of perfume or cologne bottles and perfume atomizer bottles manufactured by Cambridge and sold under their label or sold in bulk to other companies who then added atomizers and sold the items under their label. These perfume containers often remain quite recognizable as being made by the Cambridge Glass Co. because of their color, shape and decoration.

The first illustration of a Cambridge scent container appeared in a catalog issued circa 1916 as part of a line captioned in the catalog as “No. 2590 Design Plain - Pressed and Iron Mold Blown Ware. The item itself was captioned “3 oz. cologne, G. S.” It was a plain short cylindrical bottle with a ground stopper and, if found today, would be extremely difficult, if not impossible to identify as having been made by Cambridge. It is also very possible this line was not original to Cambridge, the molds having been brought there some years earlier from a National Glass Co factory

In this same circa 1916 catalog is the Wheat Sheaf or No. 2660 line. One of the items shown with this line was a “Tall Decanter or Cologne.” This can be seen in a Carnival finish in the photograph at the right. Likewise a “6 oz. Tall Cologne Bottle and Stopper”



is shown as a part of the No. 2699 or Buzz Saw Design. One of the items making up the No. 2351 Design, a heavy pressed line, was a rectangular shaped cologne bottle and stopper offered in 8 and 12 oz. sizes.

On a page entitled “Glass Containers” from this same 1916 catalog are two jugs, each available in 2 and 4 ounce sizes. Bearing the catalog nos. 2669, 2675, 2667 and 2668 these were simply called “jugs” but most certainly could have been used as containers for cologne or other scents. Nos. 2669 and 2675 have a single handle and are illustrated here. See **Illustration No. 1**. Nos. 2667 and 2668 differ in that each has two small handles located just below the neck.



Illustration No.1

The last of the Nearcut Era catalogs, carrying the designation “Catalog No 10” was issued circa 1920. Among the featured lines in this catalog was Chelsea, its only catalog appearance, and Community or No. 2800. While the Chelsea line did not offer a cologne bottle, the No. 2800 line did, a 7 oz. cologne similar in appearance to the 7 oz. squat oil.

Among the items illustrated on a page in Catalog No. 10 that carried the caption “Oil Bottles” were several colognes. Among these were two sizes of the No. 2742 cologne, 3 and 7 ounces; the No. 2660/108 6 oz. tall cologne and the 2699/108 6 oz. tall cologne.

The next page in this same catalog was captioned “PRESSED AND CUT NOVELTIES.” This page offered shakers, toothpicks, mustards, salt dips, knife rests, horseradish bottles and leading the page, colognes, fifteen of them as a matter of fact. Among these was three of the same design in different sizes, the Nos. 2912, 2913 and 2914. Later one of these is shown with the Mt. Vernon line, as the No. 1340 2½ ounce cologne.

It is in this catalog, No. 10, that we find the first etched Cambridge cologne bottles. Decorated with the etching Wedgewood are two bottles, the No. 16 4 oz. cologne and the No. 17 8 oz. cologne. Shown next to these bottles was the No. 15 Puff Box and Cover, also etched Wedgewood.

The majority of Cambridge perfumes found today, with the exception of the 3400/97 which will be discussed later, appear to have been produced in the 1920s. These were the years Cambridge was changing from a manufacturer of heavy pressed ware, the Nearcut Lines and utilitarian wares, to a maker of tableware whose shapes mirrored that

Cambridge Perfume Bottles - continued

made in china and porcelain, fancy stemware and decorative accessories. Apparently no general catalog was issued between 1921 and 1927 and it was in this time period most of the Cambridge perfume bottles were conceived and first brought to market. This time period attribution is based on the colors in which Cambridge perfumes are found along with how they are decorated.

During the spring of 1927 Cambridge issued a new general line catalog and in it were several perfume bottles with dauber stoppers. Seen in this catalog are the 585 ½ oz. perfume, **Illustration No. 2**, the 199 1 oz. (not shown) and the 206-1½ oz perfume, **Illustration No. 3**. As shown in the catalog the latter two are pictured with a No. 682 stopper. This is not the stopper seen in Illustration 3. There apparently were a number of different stoppers that could be used interchangeably with several bottles. Later in 1927



Illustration No.2

supplemental pages to the original catalog were issued and it is on one of these the 575 perfume and a matching puff box, 576, is seen. This same style perfume was also converted into an atomizer. **Illustration No. 4**. While most Cambridge perfume bottles lend themselves to be decorated, because of its patterned surface, the No. 575 perfume bottle does not.



Illustration No.4

The Cambridge opaque colors preceded the pastel transparent colors; the first opaque color, Azurite, was introduced in 1922. Following Azurite, the next several years saw the introduction of Primrose Yellow, Helio, Ivory, Jade and Cararra. These opaque colors, as well as Ebony, were used extensively during the 1920s in the production of perfume bottles and bottles for perfume atomizers. Many of these bottles were decorated with the etchings of the era and then gold, silver or enamel encrusted. Because of the size of perfume bottles, in some instances only a portion of an etching was used but these etchings remain readily identifiable. In addition, hand painted enamel decorations were used to decorate perfume bottles. Since there are no written records of these hand painted enamel decorations,

it is possible some were done after the bottles left the Cambridge factory.

With the coming of the pastel transparent colors, these were also used to produce perfume bottles. An example of a perfume bottle may be found in most, if not all, of the transparent colors that made their initial appearances in the

1920s and 1930s. Examples of the No. 198 cologne bottle in several of these colors may be seen in **Illustration 5**.



Illustration No.5

Production and sales records from the 1920s and early 1930s are almost non-existent. However, it is readily apparent that the peak period for the production of perfume bottles by Cambridge was in the 1920s. The one available catalog from this time period does not begin to tell the history of Cambridge perfumes.

It was long thought Cambridge produced only the glass portion of perfume atomizers, decorated as specified by the buyer, and then sold the bottles to another company who in turn added the atomizer and sold the final product under their label. Recent excavations on the Cambridge factory site have unearthed perfume bottles with the metal top fitting applied. To date the bottles found all have a broken foot, indicating perhaps the foot was damaged during the process of applying the metal fitting. Initial studies of the fittings indicate they are not of the quality seen on atomizers from Devilbiss and similar companies. None have been found with the metal tube screwed into the top. Based on these findings it appears, that in some instances, Cambridge at least applied the metal top fitting to atomizer bottles. To what extend Cambridge may have completed the atomizers and sold them under their own label or were they attaching the tops for another company are unanswered questions.

Regardless of what company added the atomizer, many Cambridge produced perfumes are readily recognized as Cambridge based on the criteria of color, shape and or decoration. A number of different etchings, or portions thereof, will be found on perfume atomizers and if on opaque glass, they will be metal or enamel encrusted.

Cambridge Perfume Bottles - continued

Take note of the two perfumes seen in **Illustration No.6**. They are of the same style but one appears larger than the other and they have different stoppers. The one on the right has a longer neck, contributing to the appearance of it being a larger bottle when in fact, it may not be, capacity wise. The stoppers have been finished differently.



Illustration No.6

The “top knot” of the stopper on the left has been ground off and the surface painted with gold while the one on the right retains its “top knot.” This same style perfume is also seen in **Illustration No.7**, in Topaz with hand painted flowers.



Illustration No. 7

Four No. 585 perfumes are seen on the left side of **Illustration No.8**, while the one on the extreme right is a larger size bottle in Topaz that has been frosted and then decorated with enamel flowers. Two types of the “bee hive” stopper are illustrated in this picture.



Illustration No. 8

Left to right Nos. 1, 3, 4 & 5 have the same stopper while No. 2 has a different version. It is also different than the stopper found on the Kresge bottle.

According to the Whitmyers, in their book “Bedroom and Bathroom Glassware of The Depression Years,” Cambridge produced for the S. S. Kresge Company a perfume bottle with a “bee hive” style stopper in at least four transparent colors, Cobalt, Peach-Blo, Light Emerald and Amber. These bottles on occasion may be found with the Kresge label still intact. That Cambridge produced these bottles cannot be confirmed from private mold records. The “bee hive” style stopper found on these bottles appears to be shorter than the one found on the Cambridge No. 585 perfume as seen in the 1927 Cambridge but is of the same general style. It does have a relatively wide plain band in the top half while the Cambridge stopper has concentric rings /ridges from top to bottom of the stopper head. An Amethyst bottle very similar to the “Kresge” bottle having the same style stopper has been reported by a NCC member and is shown in **Illustration No. 9**. This one has faint rings on the foot while the original description of the Kresge bottle implied the foot was plain.

The Cambridge private mold listing does include a number of bottles for Gironde, Devilbiss and Van Woud as well as for Dupont Visacloid Company, Irving Rice & Company, Jor Jorian Brothers and Globe Art. Unfortunately, the descriptions provided are minimal and there is no way of knowing what these bottles may have looked like. Recognizing them as Cambridge, if at all possible, will have to be based on known Cambridge colors and decorations.



Illustration No. 9

1930 saw the issuance of a new catalog and for the next four to five years, supplements to this catalog continued to be issued. New to this catalog was the 3400 line and with it came the 3400/97 two ounce perfume. The 3400/97 perfume can be seen in **Illustration**

No. 10 to the right of the Carmen Nautilus perfume. Lying in front of it is the dauber stopper, complete with keyhole head, that was original to the perfume. When originally sold as the perfume, the 3400/97 2 oz ball shaped bottle would have had the dauber stopper. This same piece was also listed as the 2 oz oil (vinegar) but as such was sold with a keyhole stopper without a dauber.



Illustration No. 10

A 1932 supplemental page carried an illustration of the 3400/97 2 oz cologne (perfume) with a keyhole stopper etched Portia. On another 1932 page, this one featuring Rock Crystal Engravings, is found a dresser set consisting of two of the 3400/97 colognes and the 3400/94 puff box sitting on 660 tray, all engraved No. 639. The collector should not be surprised to find a 3400/94 perfume decorated with any etching normally associated with the 3400 line.



Illustration No.11

During the 1930s, one or more makers of metal filigree work purchased the 3400/97 cologne, added their trim and sold the resulting perfumes and/or dresser sets under their label. Examples of such pieces are seen in **Illustrations Nos. 11 & 12**.



Illustration No.12

Cambridge Perfume Bottles - continued

The original 1930 Cambridge Catalog consisted of seventy one pages, one of which was devoted to "Bathroom Bottles" including one etched "Toilet Water." These bottles are well known to Cambridge collectors and no further discussion of them will be given in this article.

Included with the Mount Vernon Line which made its debut in the 1932 catalog supplement is the earlier 1340 2½ oz cologne bottle. An example of this bottle, in light Emerald, is seen in **Illustration No. 13**.



Illustration No.13

1934 saw the line Nautilus featured in a catalog supplement and included in this rather small line was a 1½ oz perfume with a ground dauber stopper. A Carmen example may be seen in **Illustration No. 14** as well as in **Illustration No. 10**.



Illustration No.14

A catalog page issued after 1934 offered the 3400/97 perfume in Crystal, Amber, Dianthus Pink, Moonlight, Forest Green, Royal Blue and Amethyst. It no doubt had been available in the listed colors prior to 1935 and as a perfumes, would have been sold with a dauber stopper.

For the next twenty years, until the demise of the original Cambridge Glass Company, new lines did not include a perfume or cologne bottle.

The 1940 Cambridge catalog continued to offer the 3400/97 perfume, plain or etched Diane, Portia, and Elaine. In prior years, it had also been etched Rose Point.

The original Cambridge Glass Co. issued its last catalog in the summer of 1949 and perfumes were no longer included in the Cambridge line.

For reason or reasons yet to be determined, many old and no longer used molds were destroyed in 1940. (This occurred before the U.S. involvement in WW II and its scrap metal drives.) Included in the lists of molds destroyed were a number of molds for "cologne bottles" and "cologne stoppers." Among the cologne molds destroyed were those for Nos. 198, 199, 204, 206, 207, 208, 585, 586, 589, 665, 833 and associated stoppers or in some instances stoppers alone such as Nos. 196, 205, 593, 682, and 831.

While not a holder of perfume for personal use, a related item

is the perfume lamp. A small lamp providing only a small amount of light, its' primary purpose was to add a pleasant scent to its surroundings. Perfume was added to the well located on top of the lamp and heat from the bulb contained inside the "shade" vaporized the perfume. From the 1920s, these will be found in opaque colors from that period and with metallic and enamel encrustations of etchings from the same years. Two examples of Cambridge perfume lamps can be seen in **Illustrations Nos. 15 & 16**.



Illustration No.15



Illustration No.16

A number of atomizers not specifically referenced in the text of this article are illustrated on a separate page. Cambridge attribution is based on color and decoration but most were probably sold under a different label. The bottles would have been made by Cambridge under contract with another company who either supplied the finished mold or the mold design.

Long out of print, "Bedroom & Bathroom Glassware of the Depression Years" by Margaret and Kenn Whitmyer and published by Collectors Books, remains the best illustrated reference for Cambridge perfumes. If not already in your library, serious collectors of Cambridge perfumes, as well as those made by other companies, should not pass up an opportunity to acquire a copy.

A very special "thank you" to the following Friends of Cambridge who contributed photos for the "Cambridge Perfume Bottles" article in this issue.

Sue Cameron

Mike Horine

Kay Larsson

Linda Roberts

Frank & Vicki Wollenhaupt

Cambridge Perfume Bottles - continued



ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt (fewvic303@sbcglobal.net)

First, I wish to thank everyone who voted for me. It was a real surprise, 99% of the time the incumbent wins. It was also a shock when I won the Phyllis Smith award for outstanding service to the club.

I told Helen that since being elected to the board, I wouldn't need to keep writing my articles. As you can see, that didn't go over too big with Helen. I would tell you exactly what she said but she would just edit it out.....

This month is a bit slow with everyone settling back into their normal routine since the convention. For all of you that attended, we need to give Sharon and everyone that worked on the convention a big pat on the back for a job well done.

I received an email from David in Houston, Texas with two questions. He would like to know how Cambridge did the gold encrusting and how were the bowls attached to the nude stems?

To come up with some information on the gold encrusting, I went to a publication that the Cambridge Glass Co. published. It was called "The art of making fine Glassware" first published in 1939 with the thirty-sixth printing in 1956. This is a great little 32 page book. It has some nice photos of Cambridge glass along with lots of information you can't find anywhere else.

Under "Decorating" this is what Cambridge had to say: "In gold encrusting, the gold, in liquid form, is put on with a brush and then fused into the glass in the heat of the decorating kiln. The gold decoration comes from the kiln dull and lifeless but is soon burnished to a rich luster with exceedingly fine sand. All Cambridge encrustations are of 22 karat gold and, with care, are very durable."

SAND – Can you believe that they used sand to burnish (polish) the gold decoration? Let me know the next time you are going to polish your fine gold encrusted Rosepoint with SAND, I want to see that!

David also wonders why someone doesn't offer "gold" repair. I would only say that some of the new gold I have seen today is too bright and brassy. It wouldn't match the old gold at all. The other reason someone doesn't do it is because the original is fired on. I don't think anyone today wants to tempt fate and fire (anneal) the piece again.

The second question about how the bowl is attached to the nude stem is fairly easy. This process is the same for any blown stem, not just the Nude stem.

First off, I need to ask if anyone has ever been to a glass factory and seen how glass is made. Come on now; raise your hands if you have. Ok, looks like about 32% have actually seen glass produced. Next time you visit Cambridge you need to go see Mosser work or go down and take the Fenton tour. If you love glass, you will really appreciate how it's made.



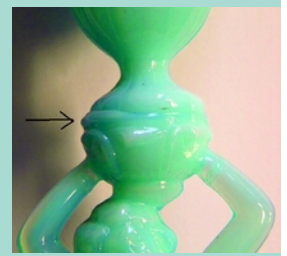
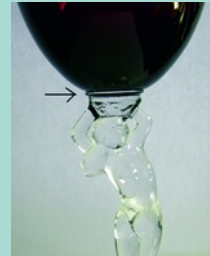
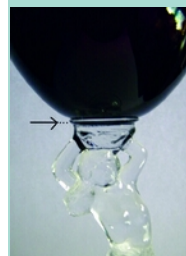
Back to the stem.

If you take a blown stem and give it a close look, you will see that it is made up of three parts, the bowl, stem and foot. How is it done?..... Magic

Not magic but close.....that is why I asked if any of you had seen glass made. It's like a ballet. Everyone doing their thing but watching everyone else so it all comes together at the same time.

The stem is pressed by one group of men (shop) at the same time, the blow shop is starting to gather glass on the blow pipe and blowing the bowl shape into another mold and yet another man is getting a small gather of glass on a punty and rolling it on the marver to reduce the size and make it smaller.

The stem comes out of the mold and a worker holds the stem in a set of asbestos tongs. A second man comes over with the glass on the punty and a small bit is cut off right on the top of the nude stem's head. At about the same time, the blown bowl is brought over and set on top of the nude's head, held in place with that little



disc of hot glass. Now the man holding the stem lets go and the man with the blown bowl takes it over to the finishing bench. But before he starts to put the foot on the stem, he stops by the glory hole and heats it up a bit so it will accept the gather of glass for the foot. Another man comes to the finisher with a blob of glass that he has rolled into shape and proceeds to drop it onto the foot of the nude stem. When enough glass has been dropped, the finisher cuts it off and starts to shape it into the foot of the stem.....Boy that makes me tired just trying to make sure that I have added everything.....



So you can see that making a nude stem or any other blown stem is very labor and time intensive. This process of making a stem involved 8 or 9 men working together in harmony to create one stem. This went on hour after hour. Can you imagine how much this stem would cost with today's wages?

Keep the questions coming.....till next time

(Editor: If you have a suggestion for an article let Frank know. He is very accommodating in sharing his knowledge.)

2010 Convention Photos

Wednesday evening picnic at the Colonel Taylor Mansion in Cambridge



Receptions and auction



Frank Wollenhaupt receiving the Phyllis Smith Award



David Ray & Alex Citron conducting an auction

Jeannie Moore always enjoys the party



Program Presenters



Alex Wolk "The Class Act of Farber"



Les Hansen "A Circus of Cambridge Colors"



Frank Wollenhaupt and the MVSG "Virtual Tour of the Everglades Line"

Cribbage Tournament - Bill Chamberlain was crowned "King Cribbage"



2010 Convention Photos

Spectacular glass available at the Show



Glass enthusiasts waiting for the doors to open to pick up their entry tickets into the Glass Show & Sale

Dealers at the Glass Show & Sale



Barbara Wyrick from Columbus, OH



Ed Sawicki and his Mother from Dunellen, NJ

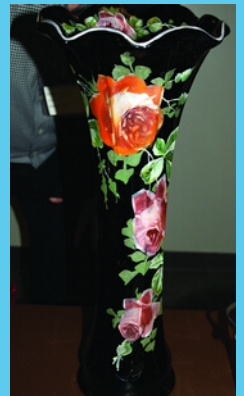


Joan Thomason and family from Dillard, GA

Jim Finley, sharing a moment with First Time Conventioneers, Jim & Janice Miller from Fair Oaks, CA.



Lynn Welker entertained the crowd when he presented the beautiful items at Bring & Brag



2011 NCC Benefit Auction Consignment Procedures

Let's get excited! Once again it is time to submit to the Auction Committee your list of

Cambridge Glass to be considered for inclusion in the annual NCC Benefit Auction. The auction will be held on Saturday, March 5, 2011. The lists only (no glass) will be accepted from now until the end of September. The lists should be emailed to Jack Thompson (jack1746@roadrunner.com). Please indicate "NCC Auction" on the subject line and include a mailing address and phone number. Lists can also be mailed to Attn: NCC Auction Committee, P.O. Box 416, Cambridge, Ohio 43725. Please include your phone number. **Either way, all lists must be received by the Auction Committee on or before September 30, 2010.** The committee would like to communicate by email as much as possible to save time and postage, so if you have email, please utilize it with us.

There is no limit to the number of items that can be considered for the auction, but normally the maximum accepted from any one consignor is 20 to 25. **We also implore the consignors to inspect their glass carefully for damage, and to only submit quality glass.** Please let us know on your list what issues each piece has. This is a benefit auction for your favorite club, and we want to realize as much profit as possible. NCC retains 20% of the purchase price, the consignor receives 80%. This auction does not allow for reserves or minimum prices. Donations are welcome and the entire purchase price of those items goes directly 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. Consignors will be mailed a check for their items as well as a final tally of their consignments within a few weeks of the auction.

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, arrange for return, or (in a few cases) offer it for sale through the museum's gift shop.

After the committee reviews all lists, we will notify each consignor by mail (usually by mid-October) which pieces will be included in the auction. 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. **In any case, all glass accepted, whether shipped or brought in person, must be received in Cambridge by the November Quarterly Meeting on November 6th.** The ship-to address is also provided along with the notification. For those consignors able to bring their glass with them while attending the November Quarterly Meeting, you save on shipping charges, avoid potential breakage in transit, and, best of all, you get to attend a great NCC function. The program this year is on the reopening period. Should be excellent!

The committee needs to 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. We would like to thank all consignors in advance for their timeliness in each step of these procedures.

We encourage you to consider consigning some good quality pieces of Cambridge Glass to this Benefit Auction. We can't wait to see what you have in store for us this year!

The Auction Committee: Jack Thompson, Elaine Thompson and Lynn Welker

URGENT - The time has arrived to review the Crystal Ball mailing list and, unfortunately, if we have not heard from you during our 2010 Annual Giving, this may be the last issue of the Crystal Ball that you receive until we hear from you again. Please don't let that happen. If you have misplaced your Renewal Form, a copy is below. Simply return the form with your annual giving and we will reinstate you on the mailing list.

National Cambridge Collectors

P.O. Box 416
Cambridge, OH 43725
www.cambridgeglass.org
nccglass@verizon.net



Membership

Number	Member Name	email
_____	_____	_____
_____	_____	_____
_____	_____	_____

- _____ \$ 35 Patron
- Benefactors:**
- _____ \$ 100 Century
- _____ \$ 200 Mardi Gras
- _____ \$ 500 Japonica
- President's Circle**
- _____ \$ 1,000

*Amounts contributed to the National Cambridge Collectors are **tax-deductible**. Please make your check payable to the National Cambridge Collectors, and return, with this reply form.*



by Larry Everett

This report is provided to keep members up with what's happening on the world's largest Internet Auction site. It is not meant as an educational tool, nor as a pricing guide, and we cannot guarantee the accuracy of listings herein.

Greetings from eBay land! It truly was a spectacular convention and Susan and I enjoyed meeting old and new friends! Please forward interesting news to me at: heartlamps@sbcglobal.net.

Rose Point

Leading off this month is a spectacular Crown Tuscan GE Rose Point 12" two-handed footed plate. This beauty found a good home for only \$229.05. One of my favorite vases, the 13" 279 vase sold for \$224.72. Add some 7 Up to your water before loading this beauty with a bunch of peonies and they will stay fresh longer.

Statuesque

A Carmen 3011/26 Bud Vase ended at \$605. Did you know the top for this vase was made from the 2921 French Dressing Bottle? You would if you explore the mvsg.org website. A pair of very hard to find 3011/60 9" candlesticks with amethysts candle cups brought \$889. A lovely 3011 ash tray with a Moonlight top ended at \$435. Rarely found in Crown Tuscan, a single GE Diane 3011 candlestick with bobèche and prisms ended at \$705. A nice Moonstone Flying Lady Bowl with a crystal foot brought \$500.

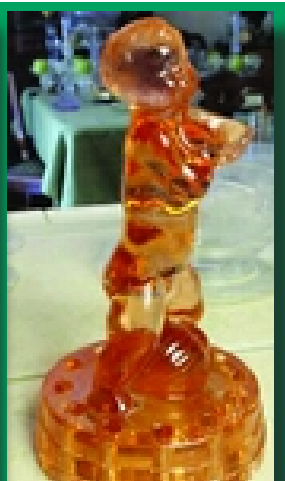
Other Etchings

A Minerva 3500/139 covered square honey dish managed only \$130.27. A highly desirable Ebony GE Blossom Time 3143/21 Ball Vase flew to \$361.13. Furious bidding ended at \$409.04 on a Lt Emerald Gloria 3800/38 ball jug. Susan's favorite etching, the 779, was found on an 11" 278 vase with Gold trim for a mere \$110.

Miscellaneous

A stunning seven piece set of Crown Tuscan, which included a 3450 - 28 oz. Decanter with a Ground Stopper and six 3078 2 oz. tumblers, ended at \$850. A pair of Charleton decorated Seashell 46 - 7½" Flower Holders sold for only \$99.99. An equally nice pair of Charleton decorated 2 lite keyhole candlesticks were hammered down at \$99.99. A beautiful 8" Krystol Springtime 1251 vase with Silver highlights sold for \$138.50. To round out the report this month is a very hard to find Pink 10" Melon Boy flower figure that climbed to \$648.55 before finding a new home.

Happy hunting!



CONTINUING TRADITIONS - Elaine Thompson

The Friday evening banquet was a festive occasion. For the third year, members provided eighteen different table centerpieces. The convention theme “Under the Big Top” provided an opportunity for many colorful and imaginative displays. There were numerous flying lady bowls including Carmen, two Crown Tuscan, Satin, three Windsor Blue and two Crown Tuscan with Charlton decoration. Some had matching candlesticks, flowers, feathers and patriotic themes. Other centerpieces included a Carmen ruffled four footed bowl, a carousel, a Helio flat bowl, a Tally Ho bowl and vase etched Vichy and a 3900 crystal tray with an elephant Jack in the Box and pencil dogs with balloons!

Thank you to the Friends of Cambridge who provided their wonderful centerpieces - Linda and David Adams, Mike and Cindy Arent, Sandy, Jim and Julie Buffenbarger, Larry and Susan Everett, Ken and Jane Filippini, Nancy and Jim Finley, Diane Gary, Rick and Cindy Jones, Sharon Miller, Freeman and Jeannie Moore and Sandy Walker, Mark Nye, David Ray, Mike and Lisa Strebler, Lynn and Martha Swearingen, Jack and Elaine Thompson, Linda Warne and Marge Farlow, Lynn Welker and Frank and Vicki Wollenhaupt. The banquet is also an occasion for members to use their favorite Cambridge stems. Twenty-nine stem lines were represented in ten colors with nine different etchings and seven different cuttings. Most were identified using the papers at the tables. Notice the 1402 18 oz. goblet – we missed that stem last year! Here is a list of the stems used this year –

- | | |
|--|---|
| 1066 Gold Krystol Goblet etched Diane | 3122 Royal Blue Footed Tumbler |
| 1066 Amber Goblet etched Diane | 3122 Heatherbloom 5 oz Footed Tumbler |
| 1066 Carmen Goblet | 3122 Forest Green 9 oz Goblet w/Crystal Stem & Foot |
| 1066 Amethyst Goblet | 3130 Goblet etched Apple Blossom |
| 1069 Peach-Blo Goblet | 3132 Goblet cut Neoclassic |
| 1402 Goblet etched Grape | 3134 Goblet cut Broadmoor |
| 1402 Goblet etched Hunt Scene | 3400 Carmen 9 oz Footed Tumbler |
| 1402 Carmen Goblet | 3500 13 oz Footed Tumbler etched Rosepoint |
| 1402 Carmen Goblet decorated D1007 | 3500 Goblet cut Adonis |
| 1402 Royal Blue Goblet decorated D1007 | 3625 Goblet etched Chantilly |
| 1402 Carmen 18 oz Goblet | 3675 Goblet etched Blossom Time w/Gold Trim |
| 1953 Cathedral | 3700 Goblet cut King Edward |
| 3011/2 Forest Green | 3725 Goblet cut star |
| 3035 Carmen Goblet etched Brettone | 3750 Goblet with unknown cutting |
| 3105 Goblet Pressed Rosepoint | 3779 Tall Goblet etched Chantilly |
| 3106 Goblet etched Rosepoint | 3798 Goblet |
| 3111 12 oz Tumbler etched Candlelight | 7858 Goblet |
| 3114 Goblet | Regency 10 oz Tumbler etched Diane |
| 3115 Emerald Goblet | Gold Krystol Tall Goblet etched Apple Blossom |
| 3116 Goblet cut Candlelight | Caprice 10 oz Footed Tumbler Pressed |
| 3116 Goblet cut Lucia | Amber Decagon Tumbler |
| 3120 Goblet Optic | Sunset Tumbler Optic |
| 3120 Gold Krystol Goblet etched Gloria | Gold Krystol Tall Joe |



CONTINUING TRADITIONS



Special items from our Collection by Joyce & Donald Dejong

We have been collectors for over twenty-five years and try to make every convention in June.

First I will tell you about our finding the nude candlesticks.

Over twenty years ago Don and I were doing antique shows. Our booth always included Cambridge Glass.

One weekend we decided to travel to the west coast of Florida on a buying spree. We visited the Red Barn Antique Mall in Sarasota. While there we bought a three inch Carmen Cambridge swan. We asked the vendor if he had any other Cambridge glass. He replied he had, but would be at the mall until five o'clock. We agreed to meet at his home later in the day.

After he arrived, he asked us to listen to him play the piano. We patiently listened. He then brought out the two beautiful frosted silver-overlay nude candlesticks. We were thrilled. We were delighted to add these to our collection. Music and Cambridge go together well.

The forest green Diane puff box and two perfumes were found at the Meadowlands Flea Market in Washington, Pa. Don went inside the building and found them downstairs. I collect perfume bottles and these were such a special find, since they are Cambridge Glass.

The glasses were bought at the Fairgrounds Show in Deland Florida fifteen years ago. We traveled to Orlando to the Pottery Show (Don is from Ohio and we have a love for both Roseville Pottery and Cambridge Glass). There were three shows in the area that weekend and, of course, we went to all three. We saw the glasses on Friday, liked them but passed on them. We went back to our motel in Orlando and Don kept talking about the beautiful Carmen glasses. On Saturday we traveled back to Deland and bought them. We have six tall sherbets, and six water goblets in the Carmen gold silk screen, stem 3500.

Collecting Cambridge Glass has been an amazing adventure in our lives. It began when a lady brought five Crown Tuscan nude stems with yellow bowls into the old Pompano Beach Mall to sell. She said she had six but one was broken by a friend. She had used them at her bridge gathering. Lucky me, it started our collecting Cambridge Glass. We got to know Lydia and Cliff McNeil, and Bill Ott and gained knowledge and began our quest...





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In Memoriam Michelle Herston

Michelle Herston passed away on May 30, 2010. She was a resident of Port Charlotte, Florida.

Michelle met her husband of 36 years, Jim, when she was 13 years old. They married 6 years later. Michelle, who was born in Akron Ohio, and Jim had two children – Dr. Melody Herston and Matthew Herston. They moved to Port Charlotte in 1985 seeking warm weather and a small town atmosphere. She worked as an Executive Secretary for most of her career, eventually joining Jim in his business at Herston Engineering Services. She was an active member of the Murdock Baptist Church and the Charlotte Bay chapter of the D.A. R.

We send our condolences to Jim and the entire Herston family.

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August 2010 Quarterly Meeting

At the 2007 August Quarterly Meeting, several NCC members gathered at the mould Storage Building to catalog all the moulds purchased from the Summit Art Glass Company. Through several hours of hard work, all the newly acquired moulds were labeled and cataloged.

If you have ever been to the mould Storage Building, then you realize there are hundreds of other moulds in addition to those purchased from Summit. This August we are planning to start the long process of determining what moulds we have and where they are located. We will not be able to complete the task in one day, but we must start somewhere. On Saturday, August 21 I am inviting each of you to meet at the mould Storage Building located on National Route east of Cambridge for a fun day of organizing and cataloging the moulds owned by NCC. Work will begin at 9:00 AM and end around 4:00 PM. The moulds are dirty, so dress appropriately.

After the morning work session, we will break for covered dish luncheon. Tables and chairs will be provided, but I am asking everyone to bring meat for the grill and a covered dish to share. Also, you will need to provide your own table setting. Ice Tea and Lemonade will be provided.

The Quarterly Meeting will follow lunch.

If you are able to attend, please email me at:

westervillesh@hotmail.com

so the committee can plan accordingly.

If you know about any upcoming glass shows or other glass events, please pass the word on to us at least six to eight weeks before the show dates. These listings are free of charge.



Inside Edge

NCC Events

*August Quarterly Meeting
Saturday, August 21, 2010*

*November Quarterly Meeting &
Educational Program
November 6, 2011*

*Cambridge Country Club
Program Entitled - "Re-Open Period"*

Glass Shows

August 7-8, 2010

Pensacola Looking Glass Show

Pensacola, FL

Call: (972)672-6213

More Info: www.meyerlookingglass@hotmail.com

August 14-15, 2010

Slidell Looking Glass Show

Slidell, LA

Call: (972)672-6213

More Info: www.meyerlookingglass@hotmail.com

August 20-22, 2010

Houston Festival of Glass

Rosenberg, TX

Call: (713)729-4267

More Info: rdalton3627@msn.com

August 27-29, 2010

Milwaukee's DG Show & Sale

Milwaukee, WI

Call: (262)376-9874

August 28-29, 2010

Metroplex DG Show & Sale

Grapevine, TX

Call: (972)672-6213

More Info: www.dfwglass.com

October 1-2, 2010

Heart of America DG & Pottery Show

Independence, MO

Call: (816)308-7495

More Info: www.hoagc.org

November 6-7, 2010

Michigan DG Society All Glass Show & Sale

Dearborn, MI

More Info: www.michigandepressionglass.com

DEALER DIRECTORY

Dealer Directory - \$24 for 12-months, size limited by box (see below). Includes listing on NCC website.

Advertising Rates:

1/8 page \$15 1/4 page \$20
1/2 page \$30 Full page \$50
(plus \$5 per photograph)

Electronic submissions should be emailed to:

ncccrystalball@charter.net

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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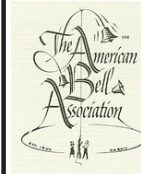
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Friends of Cambridge – Annual Fund

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 during March/April. 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

Patron	\$35
Benefactor - Century	\$100
Benefactor - Mardi Gras	\$200
Benefactor - Japonica	\$500
President's Circle	\$1,000

President's Circle includes Convention registration for two members in the household and one copy of any new NCC publications.

National Museum of Cambridge Glass Open April thru October only

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Sunday Noon - 4 p.m.
General Admission \$4
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