



# 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.

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## Museum Spared by Severe Weather

By Cindy Arent

Fourteen years to the day of the June 29, 1998 flood that filled the first NCC museum with 5 ½ feet of water, severe weather struck Cambridge again. However, this time the museum was miraculously spared except for large tree limbs and debris that covered the parking lot. Just two blocks from the museum, the First Presbyterian Church was leveled. Beside the church is the building where the Glass Dash is held each year, the roof was gone. Two of the four clocks in the Guernsey County Courthouse tower were blown out, with one found embedded in the new roof at The Daily Jeffersonian newspaper building. Fallen trees were blocking streets and most were left without power.

This storm came without much warning and local members were out having dinner at Ruby Tuesday when it hit. Everyone was trying to get home to check for damage. Lindy Thaxton drove around the museum to be sure no windows were broken out from the tall trees that had fallen in Founder's Cemetery directly behind the museum. The exterior of the building was secure. Later that evening, NCC members Sharon Bachna and Sarah Carpenter were able to drive past and could see the emergency light was on and there was electricity.

Early the next morning Lindy Thaxton and I began clearing the tree limbs and debris from the parking lot and sidewalk. Museum docent Betty Sivard arrived and the decision was made to open the museum on time. Throughout the day, the museum was used by members who had medicine that needed to be refrigerated and cell phones that needed to be charged. Visitors from Florida also arrived to see the museum and thoroughly enjoyed their tour.

If you came to the NCC convention this June, you probably noticed the beautiful hanging baskets on the new lamp posts in the downtown area. Everyone thought they would be lost, but amazingly they all survived with very minimal damage, another miracle!

We were very fortunate not to have damage to the museum because strong wind and glass are not a good combination. If you are traveling near Cambridge this summer, please stop by the museum for a visit. We'll be waiting for you!



Sandi Rohrbough and Cindy Arent work to clean up tree limbs in the museum parking lot after the severe storm.

# National Cambridge Collectors, Inc.

PO Box 416 Cambridge, OH 43725-0416

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[www.CambridgeGlass.org](http://www.CambridgeGlass.org)
- **MIAMI VALLEY STUDY GROUP WEBSITE**  
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## The National Museum of Cambridge Glass



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 \$5 - Seniors & AAA members \$4  
 NCC Members and children under 12 FREE



# PRESIDENT'S MESSAGE

## And Some Hunting We Did...

The 2012 Annual Convention provided attendees the opportunity to learn about two types of glass production of the Cambridge Glass Company that have not been previously reviewed in public presentations and to shop the inventories of 15 high-quality glass dealers. Approximately 150 members registered for and participated in the 2012 Annual Convention.

Although some members chose to arrive in Cambridge early, the convention officially began on Thursday evening with the traditional picnic, which was held at the Pritchard-Laughlin Civic Center. Convention co-chairs, Julie Buffenbarger and Nancy Finley, spent the past 12 months organizing an exciting and enjoyable 2012 convention. The theme of this year's convention was "A Hunting We Will Go", and included educational programs on the Imperial Hunt etching and the Tally Ho line. Most Cambridge collectors are familiar with this etching and this line, but neither of these topics have been the focus of previous educational programs at a quarterly meeting or annual convention. After Thursday's picnic, Mark Nye, Rich Bennett, and Lynn Welker shared their knowledge of the Imperial Hunt etching. The Imperial Hunt etching can be found on blanks with a wide variety of colors and interesting shapes. Of the items on display, I found the Light Emerald ash receiver, the gold encrusted Willow Blue beverage set, the gold encrusted Pomona Green goblet, and the gold encrusted Peachblo flip vase with satin interior to be the most impressive.

On Friday, Jim Finley and Jack Thompson educated conventioners on the basics on identifying Cambridge glass. At 1:00 PM, the glass show opened, and nearly 200 shoppers scattered throughout the showroom searching for their Cambridge glass "bounty". Within moments, the once quiet showroom was filled with sounds of enthusiastic conversations between collectors and dealers. For four hours, shoppers continuously scanned and rescanned the showroom for potential purchases. After a delicious evening dinner, the election results for the Board of Directors (BOD) were announced. Elected were Cindy Arent, Mark Nye, and Larry Everett, with Jack Thompson as the first alternate. In addition, Vicki Wollenhaupt was honored by receiving the Phyllis Smith Award. Vicki has been a member of NCC for nearly 40 years and continues to support NCC in a multitude of ways. Thank you, Vicki, for your past and continued support of NCC. After the awards

ceremony, everyone reconvened in the presentation room for one of convention's most anticipated events, Bring & Brag and Glass Identification. Based upon the quality of items on display, 2011-12 was an excellent year for acquiring rare and unusual pieces of Cambridge glass. My personal favorite was a Milk snail flower holder with a beautiful Charlton floral decoration.

Saturday morning started early for collectors hoping to add to Friday's glass purchases. The doors opened for the Glass Dash at 7:00 AM, but the most avid collectors began lining up at 5:00 AM. Thirteen dealers set up at this year's Glass Dash. Collectors dashed around the gymnasium at St. Benedict's Church for nearly four hours searching for new additions to their collection. The Glass Dash is a unique event where glass dealers start unpacking their glass as the buyers enter the room. Luck and good timing plays a major role at the Glass Dash, but everyone has an equal opportunity.

Saturday afternoon, Mark and Rich provided an educational program on Tally Ho. Items from the Tally Ho line can be found in a variety of bold colors and unusual shapes. These range in size from salt and pepper shakers to massive punch bowls.

During the Annual Meeting, NCC's Operational Vice-President of Development, Larry Everett, announced the newly adopted schedule for the 2013 Glass Show. Next year's glass show will begin later on Friday afternoon and extend through Sunday. After much thoughtful consideration, the BOD approved the new schedule and is excited about its potential for a more enjoyable experience for convention attendees, the glass-buying public, and glass show dealers. In addition, NCC Treasurer, Mike Strebler, announced a gift of \$45,000 from the estate of Bob and Marsha Ellis. Endowment Director, Ken Filippini, has initiated a capital campaign to match Bob and Marsha's generous gift. Bob and Marsha were long-time members of NCC and generously supported NCC via their estate. Please watch for future articles from Ken on the Ellis Capital Campaign and Larry on the new glass show schedule for 2013.

We must profusely thank Julie Buffenbarger and Nancy Finley, as well as their team volunteers for making the 2012 Annual Convention an exciting and enjoyable event for everyone.

David Ray  
[westervillesh@hotmail.com](mailto:westervillesh@hotmail.com)

## Convention Chatter by Vicki Wollenhaupt

The great Cambridge migration began the week of June 17<sup>th</sup>. The first official event of the convention was held Thursday night. Everyone gathered for a fried chicken picnic at the Pritchard Laughlin convention center. The first event of the convention seems like a family reunion. Glass friends are catching up on everyone's glass finds for the past year and also the "happenings" in each other's life. While waiting for the program to begin, members viewed the display windows. Tally Ho and Imperial Hunt were on display to enhance the convention theme (**Hunting We Will Go**). The program "Imperial Hunt" was presented by Mark Nye with a little help from Lynn Welker and Rich Bennett. This was a standing room only program. There were many examples of the etching presented and discussed.



Friday started very early for those wishing to be the first thru the doors of the club show. A group of hardy club members gathered in front of Pritchard Laughlin in the early AM hours to wait in line for the numbers to be passed out. The man that never sleeps during convention, Rich Bennett, obtained number **ONE**. Meanwhile over at St. Benedict's, Larry Everett and a group of volunteers were setting up tables for the Saturday Glass Dash.



Other members enjoyed coffee and pastries at the museum. While waiting for the first program of the day

to begin members reviewed the rotating displays. The Strebler's gorgeous gold encrusted Portia and the dining room set with Light Emerald. The specials room had more Japonica displayed than anyone could imagine. I do believe that Sandi and Betty probably had to clean the nose prints off the glass doors every hour.

The mentors meeting started promptly at 10:00 AM. Jeannie and Freeman Moore chaired this meeting. Nine first timers attended the convention this year. Jeannie, Freeman and all of us "old timers" answered questions and explained the various events. One first timer had already found the good pie location (Theo's) all on her own.



Jim Finley and Jack Thompson presented the next program, "Beyond the Basics of Cambridge Glass Identification" immediately following the Mentors program. There was an overflowing crowd of first timers and seasoned Cambridge collectors.



## Convention Chatter - continued

At 1:00 PM the club show opened and the stampede entered the show room. What a beautiful glass show this is. Heavy on Cambridge glass and all their colors but many other glass companies were represented. Sacks and boxes were leaving the showroom. We can only guess that many members found what they were looking for.



At 6:00 PM the Hunt's Masters Feast begins. Members enjoyed a feast and compared notes on what they found at the show. After dinner the results of the election were announced. Larry Everett was elected and Cindy Arent

and Mark Nye were reelected. Debbie Robinson, the Executive Director of the Cambridge, Guernsey County Visitors and Convention Bureau was recognized for her service to NCC. and Cindy Arent presented her with a token of our appreciation. The Phyllis Smith award was presented to a very stunned Vicki Wollenhaupt. Following the awards, everyone gathered for the "Hunting Trophies" (Bring & Brag) let by Lynn Welker. Some of the outstanding pieces were: #1352 - Frog Handled vase in Forest Green, Near Cut Daisy water set, Ivory candy jar with enamel floral decoration, Temple jar and cover with D/185 dancing girls, #1402/51 Tally-Ho cocktail shaker in Royal Blue, #2800/237 Ebony Community night bottle and tumbler.



Saturday started very early with over sixty early buyers lined up for entry into the glass dash. After the dash closed at 11:00 AM, members had time for one more program, a

## Convention Chatter - continued

Tally-Ho lunch & learn presented by Mark Nye and Rich Bennett. Examples of etchings, decorations and hard to find Tally-Ho items were shown. Mark and Rich even had a hand out of information for everyone attending.



The annual meeting was held after the Huntsman's Supper. A lot of fun was had and a good bit of money was raised with the ending of the Basket silent auction and the auction for the stained glass "C" in a triangle window. Special thanks goes out to everyone that participated in



this years "State" basket auction. There were several great ones.



The final event of the convention was the Cambridge Glass Workers reunion. It was held at the museum on Sunday. Ralph Warren made a comment at the Mentors meeting about how interesting it is to talk with the former workers. This is a chance to get first hand knowledge from the people that helped to create what we all collect. As with any event, planning and people make it possible and our convention isn't any different. The convention chairs, Julie Buffenbarger and Nancy Finley deserve thanks for making this a memorable convention. Joy McFadden and Mary Beth Hackett as leaders of our club show and Larry and Susan Everett as chairs of the Glass Dash brought together dealers from many states and deserve a big thank you! A special thank you to our convention speakers Mark Nye, Rich Bennett, Jim Finley, Jack Thompson and Lynn Welker.

Please plan to make a journey to your convention next year and share in the good times.



Former workers gathered recently at the National Museum of Cambridge Glass for their annual reunion. This event was sponsored by the CambridgeCordials Study Group in conjunction with the annual convention. It was a great time to share stories and renew friendships.



**Pictured are, l to r, front row, Peg McQuain, Faye Bonnell Culbertson, Babe Calvert, Marjorie Headley Gardner, Aldene Grubbs Herman, Donna Thompson, Shirley Barnett, Margaret Sowinski; back row, Jean Turner Cunningham, Ed Lehotay, Raymond Slifko, Bill Boyd, Bernard Black, Amos Haugh, Betty Hutton, Clara Valentine.**



## “Dreams Come Alive Beneath the Graveyard of Glass” By Rich Bennett

### CHAPTER 2 - *A-Maze-ing Doorways*

(At the end of Chapter One, Rich was left standing in an underground treasure room filled with A.J. Bennett’s creations and his crystal ball.)

We started looking toward the shelves where there were approximately 14 different pieces of ebony handpainted pink-and-orange flower decor. I couldn’t believe my eyes. I’d been looking for these types of pieces for years.

Steve noticed an ebony temple jar, gold encrusted Willow Scene with an ebony lid. There seem to be no end. We noticed a wall directly behind the desk with a portrait of Mr. Bennett in a suit. He appeared to be much younger than most of the pictures I’d seen of him.

Around the wall was a corridor with many doors. This looked to be very interesting. Rooms to the right and rooms to the left. It was like a maze of doorways. We entered the door on the right. It appeared to be a library or research room with many books and sketches of glassware. Steve noticed it even had a ceiling light in Near Cut pressed Marjorie. It would have been so nice, if only the electric had worked.

Across the hall we entered Door Number Two and it wasn’t what we expected. It was a men’s bathroom. Near a wall was a stand with a crystal Community pattern pitcher and wash bowl completely etched in Marjorie. “Unbelievable.” I’d never heard or even seen this done before. Nearby was a wall urinal that appeared to be Primrose and a toilet in ebony with a crystal seat etched Classic and a lid in ebony Near Cut Marjorie. “If this isn’t elegant, I don’t know what is.” Steve wanted to know why I never thought of this.

We again entered the corridor and Steve noticed something very strange. “Look at the floor, Dad. It’s cool.” The floor was made of glass tiles in multiple Cambridge Glass colors. Whoever came up with this idea? About every third tile had a cutting or etching on it. We pointed our flashlights further down the corridor and noticed some tiles had Near Cut and others had a large triangle “C” on them. This corridor was definitely a work of art.

As we looked toward the next door, it had a brass name plate that read “Bashful Charlottes.” My first thought was flower frogs. What a surprise. It was actually the ladies’ bathroom complete with perfumes, pomade boxes, and puff

boxes in several different colors. Sitting on the vanity was a beautiful ebony atomizer gold encrusted Dresden and an ivory atomizer with gold encrusted butterflies.

A 4½ inch ebony ball-shaped puff box with keyhole lid was nearby with a design I never would have thought of: Japonica on ebony. And to top it off, the Japonica design was actually pink. This was, by far, the prettiest piece of Japonica I had ever seen. And to think it was sitting in a bathroom.

Our next endeavor was to look at the toilet area and we knew the ladies wouldn’t be outdone by the men. Sure enough, there was an all Crown Tuscan toilet with an ebony seat, and a Crown Tuscan lid done in gold encrusted Rose Point. What a beauty.

On the way out, we noticed a table with a 12inch ivory bowl with enameled Japanese mums painted on it. And it just happened to have an ivory Rose Lady in the center.

It was time to find another door, which wasn’t hard to do. I looked at Steve and asked him, “Can this actually be happening? Can each and every one of these rooms be better than the previous one?” “Let’s find out, Dad,” as we went into the fourth room.

“Oh, my God, it’s Carnival.” Carnival glass everywhere. The most beautiful colors you’ve ever seen. First we saw an early cobalt Feather punch bowl and base with a dome lid and ladle also made in the same pattern. “Lidded Near Cut punch bowl and Feather ladle? Did I miss something over the years?”

Nearby was a half gallon, emerald, Carnival Fish tankard and twelve matching tumblers. What a set.

Next to that was a marigold Cambridge Glass desk clock. This was the second desk clock that we had seen. I was starting to think there were more clocks underground than on top. We saw something that would have been a Carnival collector’s dream. There were two shelves of multiple colored Carnival candy containers with the metal caps.

First I saw a hobby horse in marigold, the U.S. Dreadnaught boat in cobalt Carnival, a squirrel on a stump in marigold, an



## “Dreams Come Alive Beneath the Graveyard of Glass” - (continued)

air ship in emerald, and a Cambridge automatic handgun in ebony Carnival. Super pieces.

The second shelf was just as incredible: A train engine in ebony Carnival, a standing elephant in mulberry, and another handgun in blue Carnival. Near Cut at its finest.

Below all of this were more of the previous candy containers. This shelf seemed to have a twist. They were all crystal highlighted with painted red flashing. These pieces were absolutely beautiful. The intricate painting around the battleships and train engines was a must see. Even 5 ½ ounce candy horns were red-flashed. It was very difficult to leave this room, but we knew there were more doors to be opened.

Door Five was next. We walked in and saw dining room tables everywhere, arranged with sets of glassware. There must have been 16 to 18 tables of glass which led into Room Six. Steve had his flashlight fixed on the first table setting, which was an all ivory with blue enameled Willow Scene and glasses to match. I couldn't ever remember seeing stemmed water goblets in ivory. The next table was ebony gold-encrusted Golf Scene. What a stunning table. Every golfer in the country would have loved to have this set.

Table Three, I should have expected. It was the Marjorie etching, but not on crystal. This was mulberry, gold etched! Another stunning example of Cambridge's finest. Nearby was a table of topaz, completely etched in Classic. What a beautiful setting. Place this on black velvet and it would be gorgeous. A lot of people like blue. The next table would have been for them. It was bluebell with gold-encrusted Peacocks. Absolutely drop-dead gorgeous. I couldn't imagine anyone dining on these beautiful gold-decorated plates.

Further ahead was a set we've all talked about and probably prayed for. Yes, it was the one and only carmen gold-encrusted Rose Point. I don't think I'd ever seen so many dinner plates and finger bowls. To make things even more mouth watering, in the center of the table was a four-footed carmen 12-inch square bowl, gold-encrusted Rose Point with a never-before-seen 13 ½ inch carmen Draped Lady. “What can you say?”

More blue ahead. Next, we found royal blue, and it wasn't just

your ordinary royal blue. It was gold-encrusted Candlelight. Here we went again, saying familiar phrases: “Drop-dead gorgeous,” “A sight to see,” and “This is truly a knockout.”

To my left was a very unusual place setting for the almighty Ohio State Buckeye fan. It was crystal with red-enameled “OSU” on every piece. I'd only seen a handful of OSU pieces, and here was a complete dinner set. The glasses used here were actually OSU handled mugs. This could have definitely fit in our home.

If someone ever told me about this next color as a dining room setting, I probably would have never believed it. I'm talking about rubina in the Chelsea pattern. Plates, finger bowls, stems, and even cordials. If this weren't enough, Mr. Bennett had each piece monogrammed with a platinum “B” inside a laurel wreath. If this wasn't class, I don't know what was. Rubina at its best.

The next table showed off the incomparable crown tuscan. If you liked smooth pink with gold, this was for you. An entire set of crown tuscan, gold-encrusted Gloria. I like crown and I like Gloria and this would have definitely found a nice home in Cambridge, Ohio.

Next, we saw green, as in forest green. It just got better and better. This was superb. Forest green with gold-encrusted Wildflower. Again, words could not describe these beautiful arrangements. Steve stopped me and told me to close my eyes. “Dad, this next table may be your ultimate. What amethyst piece in your entire collection is your favorite?” Hands down, it would be my keyhole vase, gold-encrusted Lily of the Valley. He said, “Open your eyes.” Oh, my God. My eyes instantly watered up. I had been collecting almost 40 years and only had one piece of this entire combo. Here I saw an entire setting of this breathtaking combination.

It was extremely tough to walk away from this, but we knew there was more ahead. Carmen again, and it wasn't even gold-encrusted. And just as rare or even more rare than the carmen Rose Point. This was a Caprice collector's paradise. We're talking carmen Caprice, and did I mention the word “rare”? This was spectacular. Rare, rare, rare.

It was hard to believe we could only look at these beautiful sets of glass with flashlights. Hopefully we would change that another time. More glass ahead, and completely different.

It was a kids’ set, or children’s toy set, all in the Near Cut Fernland pattern. And to make it even more kid-like, it was in the turquoise color. “How cute is this?” I could just see Steve and Brook and four friends, as kids, sitting around this table. Steve agreed.

Just when I thought I wouldn’t be using the word “spectacular” so soon, this next place setting came into view. It was azurite, with black and red-enameled etched dragons. The dragons were black with red eyes, and to make them more lifelike, there was a red-etched fire coming from their mouths. Unbelievable!

Every piece on the table was consistent with the others. This looked like something from the Ming Dynasty. Neither one of us could take our eyes off of this. It was hard to believe this was a dining room setting. Steve asked me, “How many of these do you have at home, Dad?” I said, “Are you kidding? No one has this. This was definitely a show-stopper.” I told Steve, “Can you imagine taking these beautiful table settings to the big trade shows all across the country back in the 1920s and ‘30s?” This would have been a great job.

As we turned to look for another table, our lights saw a glistening arrangement. It was topaz and peach blo. This was really pretty. Everything was crackle. All the plates and finger bowls were topaz crackle and the stems had peach blo crackle bowls and blue 1 stems and bases. The center of the table had a pair of topaz Dolphin candlesticks. This would have been beautiful with natural sunlight.

Next, we stopped and stared at what was sitting in front of us. This, perhaps, may have been the most beautiful set I’d seen since the last set. It was pomona green with gold-encrusted Mah-Jongg tiles. The tiles and gold inscription were on every piece. In the center of the table was a 12” rectangular refractory bowl with silk flowers. The sides of the bowl were also done with the gold Mah-Jongg tiles.

Along the wall, we saw an oak buffet with something sitting on it that ranked along with all the other rarities that Steve and I had seen. It was a pomona green mannequin head and she was wearing a necklace. This wasn’t just your ordinary necklace. This was a gold-encrusted Mah-Jongg tile necklace. Absolutely wonderful.

For years, I’d joked with several friends about finding a

carmen mannequin head with a gold-encrusted Rose Point necklace. Now, the joke was on me. Who would have ever thought a glass worker did come up with an idea of an etched necklace on a mannequin?

We both walked away shaking our heads in disbelief, wondering why so many of these wonderful pieces never made it out of the factory. Or did they? Steve said, “I think we’ve come to the last table.” It was Near Cut. A beauty, to say the least. Crystal Daisy pattern with pristine red flashing and gold trim, another wonderful example of Cambridge’s finest. I could just visualize this setting in my grandma’s dining room. I told Steve that back in the day, they would use something like this, and if something would get broken, they would go down to the factory to get a replacement, or just tell the Ormes, who lived directly across the street. Steve was unaware that my grandparents, (the Harpers), lived across the street from the Cambridge Glass (Orme) family. They had been very good friends for years. They were only one and a half blocks away from A.J. And Martha Bennett. He quickly spoke up and said, “Dad, you were born too late.” I said, “I’ll have to tell you more stories about the Ormes and Bennetts another day.”

As we walked out of the room and back into the corridor, I told Steve, “I’ve got to sit down and collect my thoughts.” In the corridor, there were benches or hall trees with mirrors. Steve said, “I’ve never seen one of these.” I said, “They served four purposes: a seat, a mirror, a coat or hat rack, and storage.” He said, “What storage?” “Just lift up the seat. It’s a lid.” As he lifted the lid, he said, “I think you’d better get over here.” The inside was filled with Cambridge Glass catalogs in pristine condition. As much as I would have liked to look at them, there was just not enough light.

We opened Door Seven and walked right into a wooden railing which went completely around a sunken or recessed seating area with couches and chairs. There appeared to be no glass in the room. We slowly walked around and down to the seating area. As we were sitting there, we talked about what this room must have been used for. We pointed our flashlights around and upward toward the ceiling when a flash caught my eye. All I could say was, “Wow!”

(To be continued...)

# Sugars & Creamers by Shelly Yergensen

I didn't always prefer collecting sugars and creamers. I think like most people, my glass collecting focus started with a much wider view and as I became aware of the huge numbers of options available, my focus began to narrow and I gravitated to sugars and creamers without even realizing it. I was introduced to glass collecting by my former mother-in-law and friend, Hazel Jackson. Hazel's mother had a set of green Hocking Cameo dinnerware which she used as her everyday dishes and when she passed those dishes onto her daughter, Hazel decided to rebuild a table service for 8. This was in the mid-1980s. I had three little kids and Hazel and I would pack up the snacks and strollers and head out on glass-buying trips to look for green Cameo.

Attempting to purchase any Depression Glass in Utah and the surrounding states is an exercise in long distances driven for very little reward. Hazel started picking up Depression and Elegant Glass vases in addition to the Cameo, just so we would have some fun returns on our efforts. The kids enjoyed Grandmas glass hunting trips and we let them choose little vases to add to Grandma's collection. Hazel's vase collection grew by leaps and bounds, her Cameo collection grew slowly. I became the keeper of an inventory list so we didn't purchase duplicate vases and that led me to purchase a used copy of Gene Florence's *Collector's Encyclopedia of Depression Glass, 3rd Edition*. It had been water damaged and it smelled funky. I still have that book and it still smells funky. Other books followed as did a subscription to *The Daze* which we found to be very helpful in locating scarce Cameo pieces. At some point, I started purchasing a few pieces for myself, mostly small items. My budget was limited as was my display space. The sugars and creamers just sort of quietly moved in.

I'll stop with the historical narrative right here, I'm sure you can fill in the blanks with pieces from your own story about how you got into glass collecting, or the stories of your friends. Many of our stories are remarkably similar. My collection waxed and waned, my interests changed, my financial situation changed, the size of my house changed and during those years when I was paying for groceries and car insurance for 3 teenage boys, I didn't purchase any glass at all. And through all that, the sugar and creamer sets persevered. They were diverse,



required less space to display and they sparkled like many different colored jewels in the modest china cupboard that I had acquired. And the majority of them were unidentified.

About 5 years ago, I seriously began to identify my sugar and creamer collection and I found that I needed a book that was just devoted to sugars and creamers (S&C). The sheer number of sets that were not illustrated in the *Depression and Elegant Glass* books was astounding. The book I needed didn't exist, so I put together my own. It was a blue, three-ring binder and it got heavy real fast. The rest, as they say is history.

At 40 pages, the Cambridge chapter is the largest chapter in Book 1. Much of that is owed to the dedicated folks in the Cambridge Collecting Clubs and the NCC who took the time to reprint the catalogs and make the material available for everyone's benefit. Very early in the process of collecting



photographs, I had the privilege of being invited into the home of a couple who had hundreds of Cambridge S&C sets. This was the day that I realized there was enough variety and selection within Cambridge S&C that you could spend a lifetime just concentrating on Cambridge. The other thing that happened to me that day, standing in that house seeing all of that beautiful Elegant glass displayed together was the realization that the decorations could not be ignored. That may be a funny thing to read if you have always been surrounded by decorated Elegant glass, but bear in mind, I've lived in Utah my whole adult life. Not only did most Elegant Glass patterns never make it to this part of the Intermountain West in their original distribution but the decorated barware which celebrated the end of Prohibition had little market out here amongst the pragmatic, teetotaling Mormon farming communities. Decorated S&C were typically associated with the serving of coffee or tea to guests and the Mormons didn't partake of coffee or tea. Up until that point, I was only going to include sugar and creamer blanks for identification purposes. I was not going to show decorated pieces because this was a book about the S&C, not the



decorations. That day, I realized that you can't ignore the decorations and I decided to include photos of the wonderful and stunning eye-candy of the many decorated S&C sets. So while it's still not a book about the decorations, I included as many different decorations as I could fit into the limited space that I had.

## Sugars and Creamers - continued

Fast forward to October 2011. The book was nearly complete and I was working through the final editing pass before I gave the file to the book designer, and I came across a reference for the Miami Valley Study Group website. I was curious so I launched my browser toward <http://www.mvsg.org> and clicked on the glass photo albums. My heart skipped a beat and then it started beating really fast. There were S&C here that I didn't have in my Cambridge chapter. Oh my. Lots of them. At that point, the Cambridge chapter was at 38 pages and I was out-of-time, but I had to write and see if the MVSG would allow me to use some of their images.



thought you wanted to know, it just gets better.

The first proof of the complete book came back to me for review and the book designers had used the old 38-page chapter. This is the place where I learned a hard lesson about writing a book. A limit

of 150 pages doesn't mean I get to

write and fill 150 pages. I have to allow for

blank pages at the front and back of the book. The book was 146 pages at this point and I still hadn't completed the 1-page Bibliography and the 3-page Index. It wasn't that the new 40-page Cambridge chapter couldn't be inserted; it was that there wasn't any space for it.

I didn't wait for a reply; I started working immediately on a chapter rewrite. It killed me to remove some of the photos that I had included. But I was able to incorporate 95% of the catalog reprints which I had asked for while only adding 2 pages. Now...all I needed was permission to use the images. It seems backward, I know, but I was flying low and fast at this point. We wanted to get the book out in time for the Christmas season and the publication date we were shooting for was the end of November. If MVSG did not give me permission, I still had the previous chapter version to fall back on. When I got the email giving me permission, I was so excited. I wanted to fly right down to Florida and give all of them a big hug. Really? Not in Florida, you say? There goes my beach vacation. I put my metal detector away.



As it turns out, it was fortunate that I had taken the initiative to rewrite the chapter because the MVSG group wanted to see how I would use their images. I was able to pull these pages out of my back pocket and turn that email right around. Dave Rankin and Frank Wollenhaupt were so kind and easy to work with. They both graciously offered me some photos which improved on what I already had and were generous enough to proof-read the whole chapter for me. All the while, they were mindful of the fact that I had a deadline looming over my head. The Cambridge pages are bursting with good stuff and I owe both of these men and the whole Miami Valley Study Group my thanks.

So, while this seems like the happy ending, and you could stop reading right now and know more about the writing of the Cambridge chapter than you ever



So the publisher and I put our heads together and tossed around some ideas. I volunteered to give up the Canton and Dell chapters. Each was only 1-page in length and it was that important to keep the Cambridge material intact. But the Publisher didn't want to lose any of the chapters, so the decision was made to remove two blank pages, leave all the existing chapters intact and add the 40-page

Cambridge rewrite. This caused a

several week delay because the

new chapter had to be laid out, proofed by myself and the publisher, edits submitted and incorporated, then pages had to be renumbered and only *then* could page numbers be inserted into the index. So while the Cambridge

chapter was responsible for the book

being published 1 month late, it was well

worth it and no one will ever know that I almost took the guillotine to two little chapters. If removing blank pages seems simple, open any book and see how the blank pages are used at the front and the back. They serve to unobtrusively define the beginning and end of a book.

My favorite part of the Cambridge chapter was all the colors.

My least favorite part of the Cambridge chapter was all the colors. I wanted to do the colors justice but I found that in 40 pages, I simply could not. So I hope everyone will forgive

me for not always using the proper Cambridge color

names. Another thing I beg your indulgence

on is the use of a few collector

names. Cambridge collectors have

impressed me as being quite

respectful of maintaining the use

of proper historical Cambridge

numbers for identification

instead of using collector names.

S&C collectors are not always as

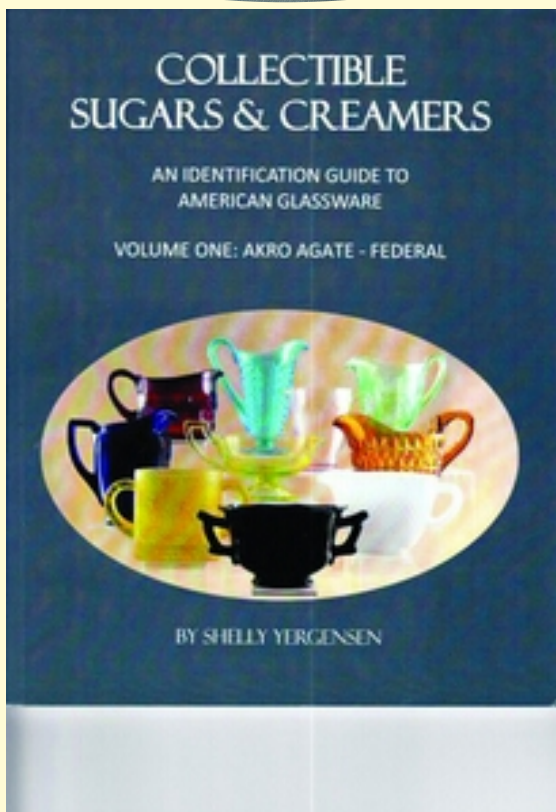
respectful. When we talk amongst

## ***Sugars and Creamers - continued***

ourselves, we tend to pick a name that references a particular visual characteristic so we know which pieces we are referring to. Many companies used numbering systems and trying to remember all of those numbers from across 40-50 companies can result in confusion. It's much easier to remember a unique name. I shared in the Cambridge chapter some of those collector names for the Decagon and No. 3400 lines as they are blanks that vary widely in form but carry the same line name. I certainly do not imply that anyone should use these names unless they choose to.

However twisty the path of this journey became, I'm pleased to report that the 40-page Cambridge chapter with all its delightful inclusions is nestled in its rightful place between Beaumont and Canton. Right now it looks like Book 2 will be Fenton – Indiana and I'm working with the goal in mind of having it ready by late Summer 2012.

If you haven't seen the book, I hope you get the opportunity to do so and if you would like to comment about anything, not just the Cambridge chapter, please feel free to write to me at [shelly.yergensen@q.com](mailto:shelly.yergensen@q.com).



### **In Memoriam**

#### **Karen Gallagher**

Member #7381, Karen Gallagher passed away on June 13, 2012 at the age of 69. She was a resident of Oscoda, Michigan and spent 30 years as a pre-school and kindergarten teacher in Flint, MI. She was a graduate of University of Michigan Flint (bachelor's degree) and Oakland University (Master's).

Karen is survived by her husband Bob (member #5820) whom she married on August 13, 1966. She is also survived by her daughter Erin and our grandchildren. A frequent convention attendee, Karen loved to travel and especially, spend time with her grandchildren. She will be missed by her friends in NCC and the glass world.

### **In Memoriam**

#### **Nedra Tinney**

We also lost Nedra Tinney this past month on June 23, 2012. She was member #1995. Born in Canadian, Texas, Nedra was 70 years of age.

She and her husband Don owned Memories Antique Mall in Richardson TX for eight years. Don, whom she married in 1962, predeceased her in 2003. They leave two sons, two grandchildren and many other family members and friends. She attended West Texas State. Nedra was active in the Fostoria Glass Society as well as NCC and many community and faith-based organizations in Allen TX.



One of the display windows at the Pritchard Center during the Convention showing examples of Imperial Hunt.

## Ellis Challenge

by Ken Filippini

Recently, President David Ray asked me if I would be interested in taking on a leadership role in what I consider NCC's final challenge, the Endowment Fund. With some trepidation, I agreed, knowing that its successful growth is an imperative to the organization's future sustainability. I reached Cambridge Ohio on June 19<sup>th</sup> for the 2012 Convention, knowing full well I would be speaking to the Convention attendees about our plans to jumpstart the new Endowment Fund campaign, however, there was one small problem, I really wasn't sure what our new strategy was, mainly because I didn't have one. I'll admit I was a little nervous, OK, I was more than a little nervous, because I know in my heart how important a massively funded Endowment is, and without one, well, I refuse to even consider that alternative. So from today on I am going to proceed under the totally blind belief that reaching the Endowment goal is just a matter of time, and I believe Bob Ellis did too.

After spending a delightful few days in Cambridge, I ran into NCC's Treasurer, Mike Strebler, and the most incredible thing happened. Mike pulled out an envelope which contained a check for \$45,000 made out to NCC's Endowment Fund from the estate of Bob Ellis. When the Ellis estate is totally liquidated, NCC could receive as much as another \$5,000, making this one of the most generous gifts in the history of the organization. The Board of Directors realized that this generosity needed to be recognized in a major way, and thus the ELLIS CHALLENGE was created. So here it is. In the name of Bob & Marsha Ellis,

we are challenging ourselves as a group to match the Ellis's \$50,000 donation over the next year, thus creating the kind of "thank you" that this gift deserves, and help accomplish the goal that Bob envisioned many years ago. I realize this is a lot to ask of a group who have already been so forthcoming over the past years, but in the face of what the Ellis's have done for NCC, I can't see how we cannot attempt to reach this match. I can only say that ambivalence to this request for support is tantamount to undermining all we have accomplished already. By the way, at Convention we received around \$4,000 in donations and pledges, which gets us off to a great start. I want to thank those who donated at Convention, future donators, and especially, a big "Thank You" to the Ellis family for leading the way.

Before I finish, I need to put into context who Robert Ellis was, and what part he played in the development of NCC. Bob Ellis, NCC member # 438, was born May 8<sup>th</sup> 1925 in Oswego, NY. "He was a veteran of the US Navy where he served as a radioman 2<sup>nd</sup> class. He received a degree in Business Administration from the University of Rochester." Bob and his wife Marcia were members of NCC from its earliest days and were among a select group who attended every Convention until his passing on July 24, 2011. Bob was a long time dealer at the NCC Convention Glass Show, and was involved in a myriad of club functions. Most notably "Bob was a founding member of the NCC Endowment Committee and was instrumental in the creation of NCC's Endowment Fund (as well as a frequent contributor)". Bob's spirit will be missed, but his goals and sacrifices on behalf of NCC will not be forgotten.

**URGENT - The time has arrived to review the Crystal Ball mailing list and, unfortunately, if we have not heard from you during our 2012 Annual Giving campaign, 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@yahoo.com](mailto:nccglass@yahoo.com)



#### Membership

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 mail to the above address with this form.

## Momentous Occasions by Jonathan Fuhrman, Northville, MI

There are two momentous occasions in the life of a collector. The first is finding an elusive piece in your pattern. The second is the realization that “I finally have enough of this stuff to throw a dinner party.” The latter was my exact thought in August of last year when a box of five green Byzantine serving pieces arrived in the mail.

I started collecting Cambridge etch #520 (nick-named Byzantine by Gene Florence) in 2005. A family friend gave me five pink dinner plates that her friend had rescued out of a garbage dumpster several years prior. I quickly located some matching pieces – lunch plates, cups/saucers, creamer/sugar, and sandwich tray. I eventually found cream soup bowls, water stems and berry bowls to further complete the set.

I had never intended on collecting this etching in green, but a luncheon service for six on eBay was all too inexpensive to pass up. So were the footed water tumblers that followed shortly after. By 2009, I had acquired sufficient place setting pieces, but lacked serving items. As a Candlelight collector, I’m accustomed to the frustrations of finding a pattern. However, this etch proves to be even more elusive. While luncheon pieces abound, serving pieces and stems prove to be scarce.

When NCC member Tony Nettel listed a green Byzantine pitcher on eBay, I was ecstatic. Upon winning the auction, Tony informed me he also had an oval sandwich tray, gravy boat, console bowl, relish dish, and four bread plates available. After a snafu with the post office temporarily losing this valued package, I finally had enough pieces to serve dinner!

As a Cambridge collector, you don’t just invite *anyone* to eat off of your dishes. While it is a bonus to have someone who will really appreciate their beauty, the main concern is trusting someone to not break anything. I knew exactly who I wanted to help me christen this set – friend and fellow NCC member Jennifer Ganem. Jennifer makes an ideal dinner guest. Not only is she full of interesting stories and a passion for Cambridge glass, she can be trusted to eat off the dishes, and even assist with cleaning up.

Jennifer and I met a decade ago through the Michigan

Depression Glass Society. Over the years our friendship has grown, despite a period when we were on the same garage sale turf. Not only was this dinner an opportunity to use the set for the first time, it was a truly celebratory occasion since Jennifer had recently published a book on the historic Dearborn Inn, and I had just started a wonderful new job.

Earlier this year we, along with my parents, sat down to a table of pink and green Byzantine. In keeping with an all-Cambridge table, I used my Crown Tuscan statuesque bowl and candlesticks as a centerpiece. We enjoyed a salad, Pastetsio (Greek lasagna), and pumpkin mouse for dessert, all accompanied by wonderful conversation and laughter. You’ll note that none of these courses required knives, in order to preserve the glass from any scratching.

It is such a pleasure to be able to not only look at but use the beautiful glassware that the artisans of the Cambridge Glass Company produced. I’m always astonished at those collectors who refuse to use their glassware. After all, Cambridge made these pieces to be utilized, not just admired from a glass showcase. Granted, they require a bit more care and handling than your everyday dishes, but everyone should enjoy the pleasure of eating off a stunning dinner plate and sipping wine out of a hand blown goblet. I encourage everyone to enjoy using their Cambridge collections.

*I am still on the lookout for another pink dinner plate, green dinner plates, and serving pieces in pink or green. If you have any you wish to sell, please contact me at 313.520.0663 or [jefuhrman@gmail.com](mailto:jefuhrman@gmail.com).*





## 2013 NCC Auction Consignment Procedures

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 2, 2013. The lists only (no glass) will be accepted from now until the end of September. Let's help make the 2013 version as exciting and successful as the 2012 auction.

Anyone may consign glass to the auction. Donations are welcome and encouraged. 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 implore the consignors to inspect their glass carefully for any and all damage, and to only submit quality, undamaged glass.** If a piece of glass does have an issue, please include a detailed description with your list. This is a benefit auction for your favorite club, and we want to realize as much profit as possible. **Donations are ENCOURAGED, and 100% of the purchase price goes to NCC.** Some lower-value donated pieces may be sold in the museum's gift shop rather than be included in the auction, if the committee feels that will yield a better price. On all consignments, NCC retains 20% of the purchase price, the consignor receives 80%. This auction does not allow for reserves or minimum prices. There are no buyer's premiums charged.

During the months of August and September the committee will accept lists of proposed lots to be considered for the auction. Please try your best to identify your pieces as accurately as possible. Pictures are encouraged. All lists should be emailed to Jack Thompson at [jack1746@roadrunner.com](mailto: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 NCC Auction Committee, P.O. Box 416, Cambridge, Ohio 43725. Please include your phone number. **All lists must be received by the Auction Committee on or before September 30<sup>th</sup>.** The committee would like to communicate via email as much as possible to save time and postage. If you have email, please utilize it with us.

After the committee reviews all lists, we will select approximately 400 lots. Consignors will be notified (usually by mid-October) by email or regular mail, as

the case may be, which pieces have been selected. 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.

**All glass accepted, whether shipped or brought to Cambridge in person, must be received by the November Quarterly Meeting, on Saturday, November 3, 2012.** 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. An excellent dinner and program accompany the meeting. In the event that we accept an item based on the consignment list, and it is determined not to be Cambridge glass, we will hold it for pickup by the consignor, arrange for return, or (in a few cases) offer it for sale through the museum's gift shop.

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

We encourage you to consider consigning and donating some good quality pieces of Cambridge glass. If you have any questions, please feel free to email at [jack1746@roadrunner.com](mailto:jack1746@roadrunner.com). And for complete auction info, don't forget to check out our Auction web site at [www.cambridgeglass.org](http://www.cambridgeglass.org) and click on the Auction tab. We are excited to see what you have in store for us this year!



# ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt ([fewvic303@sbcglobal.net](mailto:fewvic303@sbcglobal.net))

What a great Convention this year! Has everyone gotten back to normal yet? I know it has taken me the complete week to get back to normal. The Museum was in great shape to handle all the visitors, all the meetings and programs came together on time, the glass showroom looked beautiful, and all the display cases proudly displayed Cambridge Glass. The next time you see anyone that had anything to do with the convention; we all need to give them a pat on the back. It isn't easy to put something like this together and a special thanks out to Joy and Mary Beth for a great selection of dealers at the antique show, Larry and Susan for setting up the Glass Dash and to Julie and Nancy for a great convention.

I want to thank everyone that took the time to hunt me out and say a few words about the column. Several people gave me some good ideas for future articles that I hope to use soon. Thanks again, it was great putting a face to the names.

I have had a few emails in the past month that I need to address. The first one deals with my article about black bases and the numbers that are molded in the center of each one. Ken from Columbus recently sent me this **"Hi Frank, Ken Nicol, Columbus. Awhile back you asked if I thought your monthly Crystal ball article was worthwhile & I answered yes. Well here's proof as last week I happened across this set & after seeing the #4 on the base knew it was a matching set of an Azurite #12 Special Article bowl with the original Cambridge base."** It's nice hearing from a member that has been able to use some of the information from the column.

I also received another email from Dan M. He wonders **"why are oyster cocktails called that...What does an oyster have to do with it?"** I don't really know but in looking through the 27/29, 30/35, 40 and 49 catalogs, I find that most of the stemware lines had an oyster cocktail in it. They can be found etched, cut and even in color. They were between 3 and 5 oz in size. If you go to [www.mvsg.org](http://www.mvsg.org) website and go to the Glass Photo Albums page and click on search. Put Oyster Cocktail in the search box, it will come back with 168 examples. Some are the same stem with different decorations but several are really interesting.

So now I needed to find an answer. Google is great for something like this. I put the term "Oyster Cocktail" in the search bar and this is the answer I came up with.

"The oyster cocktail, a popular West Coast treat, originated in a San Francisco restaurant around 1860 by a miner back from the gold fields. The miner was loaded down with gold nugget bigger than ballpark peanuts.

Being hungry, the miner asked the restaurant's waiters to bring him a plate of California raw oysters with some ketchup, horseradish, vinegar, Worcestershire sauce, and a whiskey cocktail. After drinking the whiskey, he put the oysters into the goblet, adding salt and pepper, vinegar, Worcestershire sauce, horseradish, and

ketchup. The restaurant keeper looked on with interest. **"What sort of mess do you call that, partner?" he asked. The miner responded, "That is what I call an oyster cocktail."**

The next day a sign appeared in the restaurant's front window: OYSTER COCKTAIL - FOUR BITS PER GLASS. Within a week, every restaurant in San Francisco was serving the new dish.

Oysters were popular with the gold miners because most of the miners thought that rich people always ate oysters. They figured that what was good enough for the rich swells back East was certainly good enough for them! During the gold rush era, there was a great demand for oysters in San Francisco, and stories were told of oysters being paid for with gold. Originally local oysters were harvested, but it took only a short time to over harvest and deplete the beds in San Francisco Bay.

Starting in 1850, large numbers of native oysters, also known as Olympia oysters, were harvested from Willapa Bay in northwestern Washington State and shipped live to San Francisco by large oyster schooners. Nearly 200,000 bushels of oysters were shipped annually to California. The native beds of oysters, several feet thick, were heavily harvested, and nothing was done to help them replenish themselves. The oyster trade continued until around 1870, when both the numbers of oysters in the Willapa Bay began to diminish due to over harvesting and the first transcontinental railroad reached San Francisco, bringing East Coast oysters. By early twentieth century, 85 percent of the oysters sold in California were from the East Coast."

Well Dan, from that story it looks like the "Oyster Cocktail" took the country by storm. Sounds like the glass companies were only to happy to provide a special stem (Oyster Cocktail) for it.

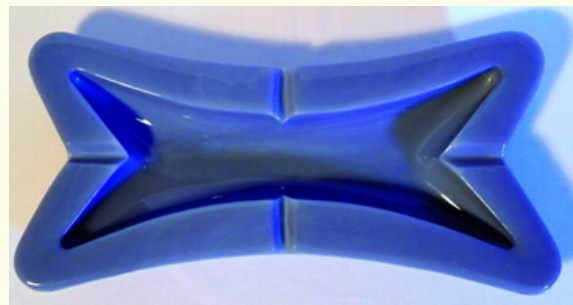
That's about all for this month. Keep the cards and letters coming.



# Violet, a Mystery Color by David Ray

While preparing to lead a program titled, “Shades of Purple”, I discovered very little is known about Violet. The only research article dedicated to Violet for the Crystal Ball was written more than 35 years ago by Lynn Welker in May 1977. After discussions with several knowledgeable Cambridge glass collectors, I discovered that little is known about the production of Violet. It is common knowledge that Violet was only produced during the re-opened period (1955-1958) and production was limited to a small number of items. Factory inventory records from the re-opened period did not mention Violet. One piece of information helps narrow the production dates - in December 1956, the glass formula for Violet was officially recorded. The coloring agents includes Powder Blue (blue), Didymium Oxide (lilac red), and Arsenic, which helps counteract impurities in the sand to avoid green coloration. The combination of Power Blue and Didymium Oxide give Violet its purple coloring. Based upon the date of the color formula, the majority of the pieces produced in Violet were made during 1957 and, perhaps, 1958.

The 19 known items produced in Violet are pictured in this article. Although the majority of the items come from the Everglade/Arcadia lines, the remaining items appear to have been randomly selected. Of the 19 items that have been found, only three items were introduced exclusively during the re-opened period. These items are the 1956/1 10” ash tray, 1956/5 8” ash tray, and 1957/6 ash tray. Due to their shapes, collectors refer to these items as the “hambone ash trays” and the “bow-tie ash tray”.



#1957/6 Ash Tray

Because of the rarity of Violet pieces, production was apparently either limited to a very short time period or the new color was not well-received by the public. During my 20 plus years of collecting Cambridge glass, I have had the opportunity to personally see each of these items in collections. Most Violet items are extremely rare and only appear in the most advanced collections, but the #20 Everglade tulip vase, #22 Everglade sunflower vase, and #23 Everglade globe vase appear most frequently.



#1956/5 8” Hambone Ash Tray and  
#1956/1 10” Hambone Ash Tray



#20 Vase With Tulips



#22 Vase With Sunflower



#23 Globe Vase

# Violet, a Mystery Color - continued

Assessing which Violet items are the rarest is difficult but, to my knowledge and experience, the production of the #61 10" Everglade bowl, #73 2-light Arcadia candlestick, #74 1-light Everglade candlestick, #38 Everglade vase, #19 Arcadia bowl, #39 Arcadia bowl, #SS33 Sea Shell 4" ash tray, Mount Vernon 9 oz. goblet and 6.5 oz. sherbet, and #66 Caprice bowl were likely limited to a single run. From conversations with fellow Cambridge glass collectors, the number of known examples of these pieces ranges from 1 to 4. This definitely meets the definition of rare!

An expedition to the Cambridge Glass Company dump uncovered a candle cup of the #3 Everglade 2-light candlestick in Violet. A complete #3 Everglade 2-light candlestick has not been reported, but the Violet candle cup verifies production was attempted. For Everglade and Violet collectors, this gives you something to dream about! Hopefully, because Violet was produced in the late 1950's, more Violet pieces will surface, especially via estate sales. If anyone is aware of Violet items not included in this article, please let me know, so we can provide an update to this article.



#315 Jenny Lind Covered Candy



#1 Mount Vernon Goblet



#2 Mount Vernon Sherbet



#38 Everglade 11" Vase



#73 Arcadia 6" 2-Light Candlestick



Factory Made Lamp

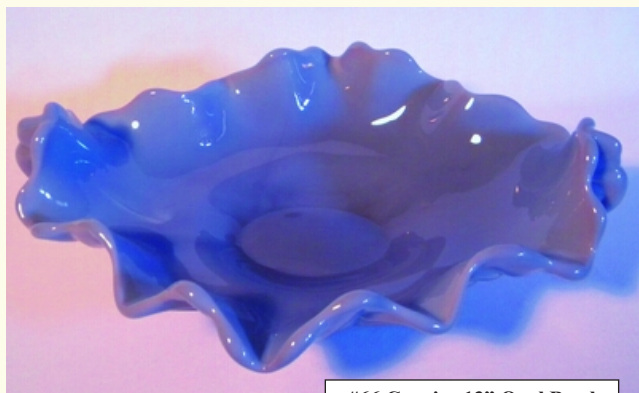


#2 Everglade 5" Candlestick



#165 Arcadia Covered Candy

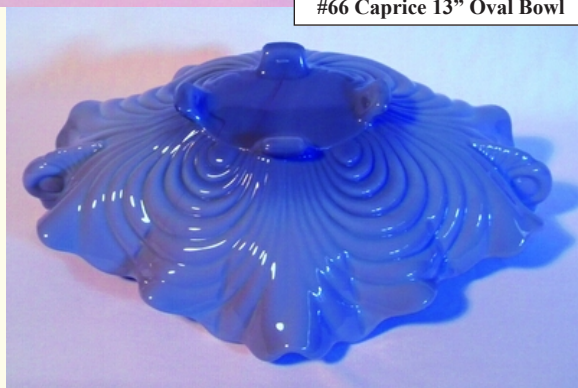
# Violet, a Mystery Color - continued



#66 Caprice 13" Oval Bowl



#39 Arcadia 13" Oval Bowl



#19 Arcadia 12" Oval Bowl



#275 Jenny Lind Comport



#SS33 Sea Shell 4" Ash Tray



Candle Cup of #3 6" 2-Light Candlestick



#61 Everglade 10" Bowl with pair #2 Everglades 5" Candlesticks



#61 10" Everglade Bowl

# Friday Night Stems

Freeman Moore

The Friday evening banquet was a festive occasion. As has been the custom for many years, the banquet is also an occasion for members to use their favorite Cambridge stems. I talked with people at every table, asking them to document the stems used at the table. There is always a grand assortment of stems. As expected, the 1402 Tally Ho stem was prominent this year. Here is the list of the stems used, sorted to make it easier for you to follow along in your Cambridge Stemware book.

1066 Carmen goblet silver overlay "The Hunt"  
1066 Moonlight blue  
1069 Peach-blo goblet  
1401 Jefferson goblet, forest green, etched grape  
1402 Tally Ho, 18 oz goblet, imperial hunt  
1402/100 Tally Ho goblet with unknown cutting  
1402/100 Tally Ho royal blue, frost and cut  
1402/100 Tally Ho blue satin strip  
1402/100 Tally Ho carmen goblet  
1402/100 Tally Ho champaign with gold silkscreen D1007-8  
1402/100 Tally Ho goblet gold encrusted Elaine  
1953 cut Old English  
3011 Heatherbloom table goblet  
3011 Statuesque blue  
3011 Statuesque Carmen  
3011 Statuesque forest green bowl  
3035 Carmen  
3035 Crystal bowl, pink stem and foot, etched Gloria  
3077 Gold decorated peach-blo, etched imperial hunt  
3077 Light emerald etched #703 gold encrusted  
3077 Peach-blo, etched imperial hunt  
3110 Emerald stem and foot  
3115 Gold Krystol water goblet, etched Rosalie  
3115 Crystal with black stem, etched Rosalie  
3120 Crystal, etched Rosalie  
3121 Crystal water, etched Rose Point  
3121 Crystal water, etched Wildflower  
3122 Diane 12 oz iced tea  
3123 Gold Krystol bowl, aero optic, etched Rosalie  
3126 Amethyst goblet  
3126 Gold Krystol  
3126 Gold Krystol water, etched Portia  
3126 Royal blue goblet  
3130 Crystal stem, etched Apple blossom  
3130 Light emerald Apple blossom  
3132 Crystal water, cut Broadmore  
3135 Amber goblet, etched Apple blossom  
3500 Crystal water, cut Croceus  
3500 Crystal tall ice tea cut Adonis  
3500 Crystal tall water etched Valencia  
3500 Crystal water, cut Adonis  
3750 Goblet cut Harvest

3750 Ice tea cut Harvest  
595 Amber 12 ounce beer mug  
7801 Crystal with royal blue foot  
7966 Crystal with wedding ring cutting  
Near cut radium (#2626) goblet  
Neat cut strawberry punch cup

In addition to the Cambridge stems, there were other interesting items, such as:

#00 CVS claret  
#10 Wal-Mart wine  
Unknown anchor hocking tumbler

Do you know the song "Red Solo Cup"? Yes, one table did an elegant presentation of red solo cups on 3011, 3121, 3120 and rubina stems.

It was a great opportunity as I went around the room meeting new people and seeing the beautiful Cambridge stems. Remember next year, 1) bring that stem, 2) come prepared and 3) know your stem!

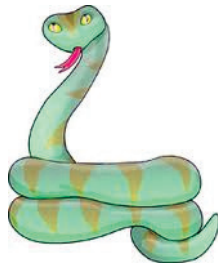


# AUGUST QUARTERLY MEETING

August 11, 2012

The August Quarterly Meeting will be held on Saturday, August 11 at 1:00 PM at the Storage Building on Rt. 40 east of Cambridge. Prior to the Quarterly Meeting, a work session is scheduled to begin at 9:00 AM. Over the past few years, members have started the difficult process of inventorying the glass molds at the Storage Building. Although you can expect to get your hands dirty, the time you share and the conversations you have with other Cambridge glass collectors will make this a rewarding experience. Working with the molds provides everyone an exciting opportunity to better understand the complicated process of how hand-made glass was produced.

At 12:00 PM, a potluck lunch will be served. Everyone attending is encouraged to bring meet for the grill and at least one side dish to share with everyone. Lemonade and iced tea will be provided. A sufficient number of tables and chairs are available for everyone. If you interested in learning more about the glass-making process and would like to spend the day with other Cambridge glass enthusiasts, then plan to attend the August Quarterly Meeting, work session, and picnic on Saturday, August 11. Hopefully we will once again have the distinct privilege of having Slinky, the resident black snake, join us for lunch.



Special guest at the Friday banquet was Debbie Robinson, Executive Director of the Cambridge/Guernsey County Visitors & Convention Bureau. Debbie was presented a gift as a token of our appreciation for all she does to help promote the museum and all NCC events throughout the year. Shown are Debbie Robinson and Cindy Arent enjoying the red solo cups with Cambridge stems that had been created by Carl Beynon.

## NCC welcomes the following new members

Eric Ambler &	
Elaine Boysworth	North Carolina
Karen Black	Ohio
Jane Cordill	Indiana
Joe Goldsbury	Michigan



A huge "Thank You" to Sandi Rohrbough and Gary Wiseman. They volunteered to pressure wash the museum sidewalk in June and it now sparkles just like the glass inside!



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.

WARNING! If you are reading this and are not safely seated, proceed with caution! Greetings from eBay land! What a great convention! Thanks to my many friends that send me news at: [heartlamps@sbcglobal.net](mailto:heartlamps@sbcglobal.net).

Rose Point:

We'll start out slowly and work our way up to the big crescendo. First up this month is a rarely found 3400/1341 – 1 oz. “mushroom” cordial. This jewel sold for \$137.50. Also a rarely seen No. 944 - 9 oz. cream and 9½ oz. sugar sold for \$156.15.

Statuesque:

A group of four 3011/5 - 6 oz. Amber hocks and three 3011/13 - 1 oz. Amber brandies (one brandy with a rim chip) sold as a lot for \$840. A lovely 3011/29 - 4” Carmen mint managed \$895. A hard to find 3011/9 - 3 oz. cocktail (Amethyst & Crown Tuscan) ended at \$406.

Other Etchings:

A rare 3400/97 - 2 oz. Diane ball perfume, with dropper stopper sold for \$96. A nice Pink No. 813/816 - 2-piece cream and sugar shaker set, E 732 brought \$249.50. A rarely seen pair of 4” Amber pillar candlesticks with E 732 sold for \$72.09. A very nice 3500 - 7 oz. Tall Sherbet with Royal Blue bowl with D/1037 gold decorate and trim stopped at only \$55. A rare 3400/29 - 7” Tall Footed Comport, E 746 Gloria with a Heatherbloom top ended at \$232.51. A quite unusual Amber No. 276 - 10” crimped top bud vase GE Wildflower sold for a song at \$32.99. Also unusual in Amber is a pair of 1402/76 - 5” Candlesticks etched Cleo. They sold for \$78. A wonderful #1228 – Crown Tuscan 9” Oval Pillow Vase, GE Portia was a great buy at \$285. A rare Lt. Emerald handled tumbler with frosted top and GE Dragon etching went to a very happy home for \$360.55. An unusual 1242 - 11” Ebony vase, D/970-S Silver Encrusted Apple Blossom sold for \$390. A stunning Carmen GE Diane 3400/7 - 5½ Comport for Cheese and Cracker ended at \$281. One of my all time favorite pieces, an Amethyst GE Gloria 1242 - 11” vase brought \$743.99. The same vase in Carmen GE Portia commanded \$1,775, wow! A truly rare Amber GE Rose Point 3400/38 ball jug exploded to \$1,613. Want a pair of Carmen GE Rose Point 3500 tall sherbets? They could have been yours for a mere \$2,462.

Miscellaneous:

Please stay seated, we're not done yet! An eye watering 3400/38 - 80 oz. ball jug, frosted with silver overlay water lily decoration floated to \$397. A lovely pair of Windsor Blue 3011/63 - 9” candlesticks brought \$677.89. An Ebony #119 basket with Rockwell (signed) silver floral decoration sold for \$459.99. A very lucky buyer found a set of six 3104 1 oz. cordials with Royal Blue bowls for only \$660. The next two items are truly incredible! A dedicated buyer happened on a “Buy it Now” auction for an Amethyst 1621 - 10” Footed Urn Vase with Japonica decoration. The price? Only \$39.99. A few days later another dedicated buyer was at the right place at the right time for another “Buy it Now” auction. They couldn't stop shaking as they purchased a 6” Mardi Gras 7A – Vase for an even lower price of \$29.99. I for one am really happy for these buyers. Helen, I quit! I don't think I'll ever have a more exciting month. (Just kidding about the quit part.) Happy hunting!



Amber GE Rose Point 3400/38 ball jug



3400/38 - 80 oz. ball jug, frosted with silver overlay water lily decoration



Amethyst 1621 - 10” Footed Urn Vase with Japonica decoration



3104 1 oz. cordials with Royal Blue bowls



813/816 - 2-piece cream and sugar shaker set, E 732



#1228 – Crown Tuscan 9” Oval Pillow Vase, GE Portia



Amethyst GE Gloria 1242 - 11” vase



6” Mardi Gras 7A – Vase



276 - 10” crimped top bud vase GE Wildflower

The Elegant Study Group met on March 10<sup>th</sup>, 2012 at the home of Roger and Millie Loucks in New Jersey. In attendance were Loretta Weeks, Bill and Yvonne Dufft, Gail and Paul Duchamp, Ken and Jane Filippini, Rick and Cindy Jones, Irene Jagodnik, Alex Wolk, Janice Wolk, Walter Lee and Myrle Scott.

Their home is beautifully laden with glass, not to mention the whole pool table was full of New Auction treats! We drooled over all the glass for quite awhile!

The day started with not only delicious appetizers but they were beautifully displayed in Cambridge Glass, thanks to Cindy and Rick.

Ken then went on to start the program. It was on the Crystal Ball in the year 1994. He hit on many interesting and informative highlights.

We then went on to our festive lunch. Millie had planned a wonderful St. Patrick's Day celebration. We feasted on Corn Beef and Cabbage, Potatoes, Irish Soda Bread and all the extras. Deeeelicious! Millie is a superb cook.

On to our business portion with the thoughts of fundraisers. We talked about many ideas for our group. Time for Dues payments and discussed the next meeting date. Rick and Cindy offered their home and we will meet on May 19<sup>th</sup>.

We also welcomed into our group a new member. We are both pleased and proud to announce that Irene Jagodnik has joined our group. Welcome Irene... (Cindy Jones' Mom) and truly a pleasure to have you with us!

Show and Tell: Rick and Cindy started with a 5 oz. juice glass orange enamel and another one with tomato enamel, a rare Azurite enamel decorated bowl, 9" salad bowl, just exquisite!

Bill and Von showed us their finds including a vase, mulberry 12" #2800 Community Line, Champagne in emerald green 6 oz #3109 with cut flute hollow stem, basket, Peach-blo Optic #119 7" w. same color handle, vase in Peach-blo 12" #2358 w. vertical optic & #6017 Hollyhock & #1051 Hollyhock border etching, Bowl, crystal 10" Pristine Line #427 w Celestial cutting (#600/10). Nice finds! Loretta brought along a gorgeous Primrose basket, 7" #119 and a Crown Tuscan 9" Ramshead bowl #3500/25. Ken and Jane awed us with 882 4" Tobacco Humidor with red enamel Dragon, a carmen gold encrusted #62 salad plate, 3011 gold krystal crackle goblet and 3011 amethyst V-cocktail, Candy gun container and a startling #13 Jug in Stratford in color Goldenrod, just breathtaking pieces.

We finished our day with scrumptious desserts and everyone went home full and satisfied with both food and our glass fix until the next meeting.

Respectfully yours, Gail Duchamp, Secretary





The Elegant Study Group met at the home of Rick and Cindy Jones in Princeton, N.J. on May 19<sup>th</sup>, 2012. Attendance: President Millie Loucks, Roger Loucks, Loretta Weeks, Bill and Yvonne Dufft, Gail and Paul Duchamp, Ken and Jane Filippini, Myrle Scott, Irene Jagodnik and Rick and Cindy Jones.

Rick and Cindy planned an “Asian” themed meeting from the appetizers and lunch right down to the glass.

Once all were present we filled up on delectable appetizers. Rice balls to chicken lettuce wraps, spare ribs and more.

Millie started the meeting off calling on Bill for our Treasurer report. We finished collecting dues and followed up with more business.

We went on to have a lengthy discussion about our Fund Raiser. We all agreed on ideas and item choices and then closed that portion of our meeting with our fund raiser set in motion.

We had our three entree “Asian” home cooked lunch with all the fixings. Everyone filled their bellies with delight! We always look forward to Cindy and Rick’s recipes.

We continued with our Bring and Brag. Bill and Yvonne always have treasures to show. Starting off with a pair of Ebony Candlesticks #109 8 5/8” tall Dolphin W 4 3/4” round transitional base, Ebony Vase 12” #3400/17 with Scrolled Floral Sterling overlay pattern and trim, Azurite 3 footed stand (base), Crystal Cordial #3103 with King Edward cutting, Comport in Ritz Blue #45 9 1/2” low footed in Honeycomb Optic and a Royal Blue Candlestick Victorian Line (Centennial/Martha Washington) 9” #3 Type 1 w. crystal foot and ground & polished candle cup top.

Millie and Roger brought their finds including an Everglades Orchid Vase in crystal with Gold Ormolu. Six Sunset Ranch tumblers with Sham bottoms and a crystal radiated Swan. Rick and Cindy glass included a #127 Ebony Nearcut Pipe Humidor, #84 Helio 12” Ftd. Cylinder Vase, Gold Encrusted Classic and an 8” Azurite Plainware Plate, unusual enamel decoration. Always fun to see what everyone has to show!

We finished our Show and Tell with our “Asian” display which included a #520 Jade small Buddha, Ebony Cigar Humidor, Red Enamel Dragon, Bluebell one bun Geisha alongside a bluebell two bun Geisha, A Frosted crystal large Buddha, an Emerald two bun Geisha, an Emerald one bun Geisha on a lamp base, Amber Covered Nite Pitcher & Tumbler, Gold Etch Mahjong, #769 Light Emerald 12” Vase, Gold Etch Dragon, Monkey Lamp in both Brown and Jade and Jade Perfume Lamp, Black Enamel Dragon, Marigold Deep Mayo, etched Willow.

The day ended with Almond Cookies, Fortune cookies and an array of other scrumptious desserts. Will it be our “fortune” to get some great glass at Convention. I am sure it will be!

Respectfully yours, Gail Duchamp, Secretary



# NCC Events

**August Quarterly Meeting  
Saturday, August 11, 2012**

\*\*\*\*\*

**November Quarterly Meeting &  
Educational Program  
November 3, 2012  
Program Entitled  
"Caprice"**

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August 4 - 5, 2012  
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www.meyershows.com  
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August 4 - 5, 2012  
International Depression Glass Club Show & Sale  
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Slidell, Louisiana  
www.meyershows.com  
972-672-6213

August 17-19, 2012  
Houston Glass Club 38th Annual Vintage Glass & Antique Show  
Rosenberg, TX  
Email: www.houstonglassclub.org  
Call: 281-240-0382

August 25 - 26, 2012  
Metroplex Glass Show & Sale  
Grapevine, Texas  
www.meyershows.com  
972-672-6213

September 8 - 9, 2012  
Pike's Peak Depression Glass Club Show & Sale  
Castle Rock, Colorado  
719-598-1424

September 15 - 16, 2012  
Depression Glass Club of Rochester Glass Show & Sale  
Rochester, New York  
dgclub@rochester.rr.com  
Web: dgcrochester.org  
585-544-3315

October 5-6, 2012  
Heart of America DG & Pottery Show  
Independence, MO  
816-308-7495  
Email: hoagc@juno.com  
www.hoagc.org

October 13 - 14, 2012  
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idgc@earthlink.net  
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October 13 - 14, 2012  
Garden State Depression Glass Show  
Edison, New Jersey  
thelegantable@verizon.net  
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# 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](mailto: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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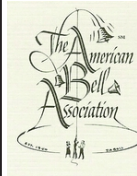
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website: [www.cambridgeglass.org](http://www.cambridgeglass.org)  
e-mail: [ncccrystalball@charter.net](mailto:ncccrystalball@charter.net)

## 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.

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