



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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The 2008 Convention in Review

By Sharon Miller

Convention week of 2008 began with decorating the three display cases at the Pritchard-Laughlin Civic Center. In keeping with the convention theme, "The Elegance of Cambridge Glass", Nancy Finley displayed various configurations of table decorations using the Cambridge Arms. Ken and Jane Filippini chose to display some wonderful pieces of gold encrusted in many beautiful Cambridge colors. The third showcase was done by Mark Nye and was a composition of pictures of the Cambridge Glass Company to commemorate the 50th year since the closing of the factory. During the show hours, a DVD played that featured interviews with former glass house workers as well as the 1998 flood that cut short the 25th convention.

Wednesday evening at the Georgetown Winery was enjoyed by 90 convention attendees. Even the intermittent rain showers did little to dampen the spirits of folks enjoying the company of collectors who had not seen each other for months. The view overlooking Cambridge also made the evening quite relaxing and enjoyable.

Thursday morning, Frank Wollenhaupt, Larry Everett and Ron Hufford presented a very informative program at the NCC storage building to over 80 registrants. The hands on presentation gave attendees the opportunity to learn how the various molds and tools were used to manufacture the glass. Many questions were asked and answered by the Miami Valley guys. Following the mold presentation, about 60 people re-convened at Mosser Glass to see actual moulds and tools being used in glass production. After time for lunch on their own, Mentors and First Time attendees had an opportunity to be greeted by Ken and Judy Rhodes, chairpersons for the Mentor program. This year there were 22 first time attendees.

Thursday evening was kicked off by Les Hansen at the convention center meeting room with a program titled "Cambridge Swans - What Type Are You?" Les discussed and enlightened over 100 of us about the subtle differences between the three types of swans manufactured by the Cambridge Glass Company. He noted that size, color, shape and feathers are important features when deciding what type of swan one is identifying. Following Les's presentation, Mike and Cindy Arent hosted their annual open house where all could "ooh and aah" over their wonderful Cambridge collection.

Friday morning began with the Study Group meeting followed by the skit "Step Back in Time" featuring some "characters" from the glass house and actual footage from the Cambridge Glass Company. At 2:00 p.m. the Glass Show opened with over 100 people in line for the opening of the doors to view the offerings of 20 glass dealers from all over the country. One collector was in line at 3:00 a.m. on Friday to be the first to receive their number for the show entrance later that day. The Friday evening banquet was enjoyed by 176 convention attendees. 22 table hostesses decorated their table with their creative interpretation of Cambridge Elegance. One of the highlights of the evening was the naming of the Phyllis Smith Award recipients. This year there were two equally deserving members, Helen Klemko and Lindy Thaxton. During the evening a very successful mini-auction was conducted by our own Alex Citron who relieved members of over \$3,600 that will directly benefit the museum. Also Mr. and Mrs. Cambridge were revealed, Bob Downing and Fleur de Lys Healy. Thanks to the 2007 winners, the Iowa ladies, Martha Swearingen and Stephanie Fecik, provided the prizes for the game. The awards went to Jeannie Moore and Roger Rhodes. We hope that they will want to continue the game next year.

Early Saturday, the Glass Dash opened at the Beech Grove Family Center with Larry Everett and the Miami Valley Study group in charge. A nice offering of glass was available for purchase with attendance excellent as well. The Glass Show at Pritchard-Laughlin opened again at 11:00 am. Following the closing of the Glass Show, 112 persons enjoyed the Italian Buffet dinner. The closing speaker was Dean Six who spoke about the "State of Glassmaking in 2008". His message was grim but interlaced with humor. He encouraged those in attendance to appreciate the few glass houses that are still in existence. Dean also emphasized the shift toward the production of art glass and other utilitarian glass products.

During convention week, 190 Friends of Cambridge attended all or part of the 2008 Convention activities. A big thank you to the convention committee, display case sponsors and table hosts for making this a great convention.





President's Message

Evolution

After arriving home from yet another fabulous NCC Convention, I was expecting the usual after convention malaise to set in. This however was not the case. Thanks to NCC's board of directors for their trust in electing me once again to the post of President for such a prestigious organization. I feel privileged to follow such an iconic President, Rick Jones, who has spearheaded so much of what is considered state of the art for organizations such as ours. NCC holds its esteemed position, in large part, because of Rick's continued vision of evolution, and the willingness of NCC's large core of energetic, hardworking, and extremely bright volunteers, who were willing and able to make the necessary changes. Of course, this evolutionary development would not have succeeded without the willing support of the membership at large.

Many years ago, NCC was a new idea, created by a small group who wished to learn more about Cambridge glass and share knowledge with each other. As they developed and grew they dreamed of creating a museum dedicated to the glass they treasured. After much work the dream was realized and on Rte. 40 in Cambridge the 1st NCC Museum opened. Just as in other evolutionary models, nature stepped in and forced a change. From the flood came the newly matured National Museum of Cambridge Glass. Due to the stewardship of Cindy Arent, Carl Beynon, and Lynn Welker the museum continues to evolve as a vibrant living organism. On the final Sunday of convention week, my wife Jane and I stayed for the Workers Reunion for the first time. It was magical to watch the interplay of actual workers from the Cambridge Glass Co and the Museum Committee and staff, all taking place in the NCC Museum. It was an inspiring melding of the beginning days with the present ones, with everything mixed together, surrounded by eye-popping glass and historical displays. Thanks to archivist, Mark Nye, all the newly related knowledge was being captured thus re-enforcing that evolution will continue.

The Crystal Ball has existed from the inception of NCC, at times along the way it has been both informative and just plain fun. All the editors worked diligently to make it a pertinent publication, some more successful than others. Rick decided evolution needed a helping hand when he brought Alex Citron onboard as editor. Alex was just what the CB needed! He inspired us to think bigger, brighter and set into play a score of new ideas. These burgeoning ideas reached fruition in the hands of our current CB editor, Helen Klemko. Helen has actually kicked evolution in the butt, producing some of the most spectacular CB's ever seen. The combination of color and great articles has really raised the bar. Based on Helen's energy and commitment to excellence, we can all expect to reap the benefits.

As the internet became an integral part of life, NCC again realized it needed to get on board. Thanks to Linda Roberts, our website germinated and grew. It was passed on to David Adams, whose imagination, creativity and just plain hard work have developed a site that is alive, interactive and growing. Every time a challenge is made, David is there to answer the call. These are just a few examples of NCC's evolution.

The success of these evolutionary steps was greatly enhanced based on a concept brought to the Board of Directors by Mike Strebler. Mike realized that most of us believe that NCC is more than a club we occasionally visit, but rather it is an integral part of our lives. Something we love and cherish, thus the switch from the membership model to the Annual Fund, which makes it possible for us all to give at various levels. Today's evolved model allows for Annual Giving and makes membership its by-product. Based on the monumental support of the membership, it is obvious that we all welcome these evolutionary changes, and want them to last well into the future.



I want to make it clear that evolution does not mean better, it just means growth and change. To quote Webster's Dictionary "evolution: a process of change in a certain direction". Today our direction appears that we are part of the "survival of the fittest" group. However, that can always change. Just ask the dinosaurs if you do not believe me. Today's members are unbelievably generous but unfortunately we are not going to be here forever. Based on this generosity I am sure we all feel the same about leaving a legacy in the form of a thriving museum, dedicated to knowledge and education, long after we are gone. The growth of the Endowment Fund is the evolutionary step that will get us there. It is clear that the time has come for all of us to pledge ourselves to making the fund our greatest evolutionary success.

Ken

Between Friends....

SAYING GOODBYE

Noone looks forward to saying "Goodbye" and it is no different when it comes to our Friends of Cambridge. However, the time has arrived to review our Crystal Ball mailing list and, unfortunately, if we have not heard from you during our Annual Giving for 2008, this will be your last issue of the Crystal Ball until we hear from you again. If you have misplaced your Renewal Form, a copy is included on page 26. Simply return the form with your Annual Giving and we will reinstate you on the mailing list. Come on back!

Light up your Lamps The Crystal Ball needs your photos.....

Do you have any Cambridge lamps in your house? I bet you do. Even if you have not set out to collect lamps, they appear out of nowhere and without realizing it we have acquired another beautiful piece of Cambridge glass and started another collection.

I am not only talking about lamps that were made by Cambridge, but also lamps that were made from any Cambridge glass, such as vases, compots, flower frogs, eagles, swans, etc. etc. I would like to have a "Light up your Lamps" collage in the next color issue of the Crystal Ball.

You don't need a fancy photography box to take a good photo. Find a nice spot in your house with good lighting, a white or cream wall (no fancy wallpaper), pull up a table and cover it with something neutral, grab your camera and start clicking. If your lamp has a shade, leave it in place to take your photo (unless you feel that it is not appealing).



Send your photos to your Editor at ncccystalball@charter.net.

The Friday Evening Banquet saw some amazing table displays using Cambridge Glass. We thank the following Friends of Cambridge who sponsored a table decoration: David & Linda Adams; Mike & Cindy Arent; Jim, Sandy & Julie Buffenbarger; Larry & Susan Everett; Jim & Nancy Finley; Bob & Karen Gallagher; Diane Gary; Roger & Millie Loucks; Kay Marchant; Sharon Miller; Judy Momirov; Mark Nye; Ron & Hilda Pfouts; Linda Roberts; Jill Ross; Lynn & Martha Swearingen; Marybell Teters; Jack & Elaine Thompson; Ralph & Linda Warne; Frank & Vicki Wollenhaup and Barbara Wyrick. Photos of a number of the table decorations are shown throughout the Crystal Ball.

The Elegant Glass Collectors' study group introduces a new fundraiser in support of the NCC. Inspired by the beautiful Cambridge glass swans, this high quality hand-crafted 22KT gold-plated swan is manufactured by the same domestic company responsible for the popular Baldwin brass Christmas ornaments. This is a beautiful ornament to adorn your holiday tree or mantle, a classy wedding or party favor for your special guests, and a great accent piece to your Cambridge swan collection. Each ornament is carefully packed in its own golden gift box- ready for gift giving or use.

\$25.00 each (+ \$5.00 shipping & handling); quantities are available. To order, please contact Bill Dufft at (610) 777-3869 or billnvon@aol.com.



Cambridge Swans – Just the Basics

By Bill Alexander

If your travels bring you to the Midwest this year, you may want to consider a spin down historic National Road to the rolling hills of Appalachian Ohio and Guernsey County. Nestled in the city of Cambridge, lies our own National Museum of Cambridge Glass. This gem grew out of the great flood of '98 with an inspiring story of what hard work and dedication can bring.

Each winter, the displays in the three feature rooms are rotated to hone in on a unique area of interest and to provide a fresh perspective to our multi-faceted hobby. This year is no exception. For 2008, the Sample Room has been transformed by Cindy Arent and her team into a major nesting area for Cambridge Swans. The flock arrived from the great white north in early February, looking for a warmer climate in which to roost for the remainder of the year. If Swan collecting is your cup of tea or if you'd just like to learn more by experiencing a "sampling" of the many sizes, colors and types, then perhaps this exhibit is for you.

During the 30 year period from 1928 to 1958, Cambridge produced swans in seven sizes: 3", 4 1/2", 6 1/2", 8 1/2", 10", 13" and 16". Over the years, 15 confirmed production colors plus crystal were utilized at different times to support changing market requirements. With the passage of time, molds were either reworked or replaced resulting in variations identified by collectors as Type 1, Type 2 or Type 3.

As club members, we are very fortunate to have access to the back issues of the Crystal Ball where a wealth of knowledge exists. In 1999 – 2000, Les Hansen crafted an excellent series of articles providing tremendous insight into Cambridge swan history. This "must read" series of five articles served as my knowledge foundation and I would highly recommend it to anyone who is serious about learning more.

Today, I am going to present more of an overview, dealing primarily with the basic swan colors and types, while hopefully providing a perspective that hasn't yet been brought to print. We'll save the discussion on treatments, aftermarket decorates and experimental colors for another day.

The article's entitled "... Just the Basics," so let's jump in with some "basic" facts. We'll begin with "Size" which is pretty straight forward: measured from the breast to the tip of the tail.

"Type" (also referred to as "Style") basically defines the amount of feather detail found on the swan, along with other identifiable characteristics. When we add in the actual production dates, it can get a little tricky.

Type 1: These swans contain very detailed feather features with graining to the neck and carry the Triangle C trademark. Wing tips on all sizes are parallel to the body with the tail integrated into the bowl. Length of production (years) varies by size.

3"	1928 - 1933
4 1/2", 6 1/2", 10", 13"	1928 - 1939
8 1/2"	1928 - 1936

Type 2: Feather detail varies, depending on size but is significantly diminished. Swans carry the Triangle C trademark except for the 16" punchbowl. The neck is non-twisted and generally aligned parallel to the body. The bowl is not flared and has more of an oval appearance.

3" (New Mold) 1933 – 1939	New raised wing tip design with dimple on wing center. Rippled body with a bumpy tail section. Top of tail notched and separated from wings.
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8 1/2" (Re-worked Mold) 1937 – 1939	Crystal and Moonlight only. Neck and Head completely devoid of any detail. Large feathers outlined only with no interior feather detail
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16" (New Mold) 1937-1939 (Introduction of Swan Punchbowl)	Unsigned, unlike other Type 2 swans. Graining appears on the neck with a center quill included in every feather on the side, tail, and backside.
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4 1/2", 6 1/2", 10", 13"	1939 (Crystal only) Also (Re-worked Mold) referred to as "early Type 3" by some collectors. Base and top of neck carry a dimpled design with a smooth center section. Large feathers outlined only with no interior feather detail.
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Cambridge Swans – Just the Basics (continued)



Sample Room display of all sizes



Close-up comparison of 3" Type I, II and III swans



Rare 8 1/2" Moonlight Blue Type II with lid



Family of Ebony Swans

Cambridge Swans – Just the Basics (continued)

Type 3: No interior feather detail, Swans do not carry Triangle C Trademark, neck is twisted usually to the right, plunger utilized to flare bowl giving it a more rounded appearance

3"	1940 – 1958
4 ½", 6 ½", 8 ½", 10, 16"	1940 – 1958
13"	1940 – ? (WWII Scrap Drive Casualty)

A study of "Type" reveals some interesting facts. The 8 1/2" Type 2 swan released in 1937 (Cambridge Circular Letter #31 dated January 6, 1937), was the first of all swans to be produced without any interior feather detail. The factory Mold Order dated January 23, 1939 defines the paperwork start for the re-work of all remaining swans "Change all swans to be like 8 ½" with details removed." An additional factory Mold Order dated February, 1940 "Make plugs to flare the wings on all size swans," defines the official paperwork start of the Type 3 swan. The Type 2 swan in sizes 4 ½", 6 ½", 10", and 13" were produced for only about one year and in crystal only. These pieces are signed, have non-twisted necks and non-flared bowls. Because of the very short production run and because they match the featherless look of later swans, many collectors also refer to these variants as early Type 3. A true Type 3 swan, however, carries the twisted neck, flared bowl and is unsigned.

When we look at production runs by "Type", it becomes apparent that the 3" swan did not parallel the production pattern of its larger cousins. While swans in 4 ½" and larger sizes generally cluster around similar mold modifications and production dates, the 3" swan seemed to have a mind of its own.

The 3" Type 1 was the first to be changed, migrating to a strikingly different mold design in only the 6th year of production (1933) and a full 4 -6 years in advance of any re-working of the larger sizes. What caused Cambridge to initiate this major replacement, and only on the 3" size, is today an unknown. The 3" Type 2 swan has arguably, the most body detail of any Type 2 swan with rippled body, grained neck and bumpy tail. When the Type 3 variants were introduced, the 3" swan actually increased in overall body definition despite the detail-free wings and neck.

Interestingly, the original 3" Type 1 mold was also reworked by Cambridge in 1939 along with the other swan molds to remove the feather detail. Cambridge, however, elected to not produce any swans from this reworked mold, choosing instead to market 3" Type 3 variants based off the 3" Type 2 replacement mold. The modified Type 1 mold was transferred, unused, to Imperial and then on to Boyd's Crystal Art Glass where it is in use today.

The best way to understand the differences in Types is to actually make a visual comparison. Words cannot do justice to the actual impression received when comparing the swans side by side. The 2008 Swan display at the museum provides visitors with such an opportunity. On the round table in the center of the Sample Room, the 3" swans are grouped by Type. The oldest Type 1 versions are in the forefront, followed mid-table by the replacement mold Type 2 offerings. The Type 3 variants take up the rear and are displayed on platforms at the back of the table.

As our swan saga unfolds, it is now time to bring color into the equation. Generally speaking and as previously mentioned, Cambridge manufactured swans in 15 confirmed production colors in addition to crystal. There is some debate that this number may be slightly higher, but I have not seen written documentation and our discussion today is more basic in nature. Not all colors, were produced in all sizes or Types, nor at all times, bringing an additional level of complexity to an already detailed subject. Rather than verbally trying to walk through the maze of how the various colors were utilized, I've developed the following matrix which should bring a better sense of clarity to the Color /Size / Type equation.

COLOR MATRIX IS INCLUDED ON PAGE 9.

If you spend a few minutes examining the matrix, some interesting observations can be made. Of all the applications, crystal is the hands down winner, appearing in all sizes and Types with no color competitor coming close. You can pick up on the trend towards crystal in the 1940's as interest in the depression era colors waned, only to resurface again in the late 40's / early 50's.

At the opposite side of the spectrum, Royal Blue, Moonlight, LaRosa and Smoke made only a brief, one-time appearance. Many believe that the 8 ½" Type 2 in Moonlight was only produced in 1937 to complement the popular Moonlight Caprice line. Two examples of the 6 ½" Type 3 style in LaRosa have surfaced and are held by Les Hansen. There are also only two known examples of the 3" Type 3 in Smoke, supporting the theory that they were experimental in nature and never intended for public sale. The story behind why Royal Blue was not more widely used in alternate sizes may sadly never be known.

Cambridge Swans – Just the Basics (continued)

3" Ebony Type I



3" Carmen Type II



3" Milk Type III



Amber 8 1/2" Type I and 3" Type II



Bill Alexander surrounded by his swans



Carmen 8 1/2" (Top) and 6 1/2" (Bottom) - Both Type III



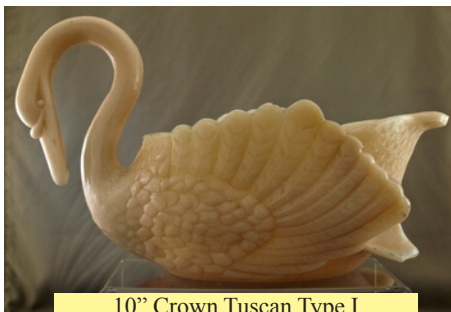
8 1/2" Forest Green Type I



8 1/2" Dark Emerald Type III



Cambridge swans are measured from the front of the breast to the back of the tail. This swan is the 6 1/2 inch size.



10" Crown Tuscan Type I

Cambridge Swans – Just the Basics (continued)

Trying today to reconstruct the rationale used by Cambridge in determining color applications is a very tall order. Why, for example, was Carmen not utilized on the 8 ½" and 10" Type 1 swan in the early 30's like the colors Amber, Gold Krystol, Forest Green or Crown Tuscan? The color was introduced in 1931, along with Forest Green. Was the need to re-fire the swan to bring out the red color damaging to the detail contained in the Type 1 mold? And why, for that matter, was Amber, Gold Krystol, Forest Green and Crown Tuscan not produced in the 4 ½" and 6 ½" Type 1 sizes? Color was re-introduced in the late 40's/ early 50's with Late Dark Emerald, Mandarin Gold, Carmen and Milk, yet out of the four, only Milk was produced in the 4 ½" and 16" size. Why?? And finally, the Type 3 Mold was used for the production of the 10" swan in Crystal only. Colored glass was not used to produce this large sized swan yet the popularity of color in the smaller sizes had been clearly established. Again, a mystery.

Looking back at this point in time with knowledge of the many sophisticated sales tools available today to assess market demand, it is difficult to understand the process utilized by Cambridge. Were they driven by a more informal sales instinct or were there real production constraints prohibiting a more diverse offering? We'll never know for sure but its fun to speculate on the management style and decision process used to give us the surviving product we have today.

Because of the long production run and the large variety of colors, sizes and styles, Swans make an excellent collectible choice for both the novice and experienced collector alike. Even today, they often turn up at antique malls, shows and auctions as well as estate and garage sales making them exciting to hunt with a high probability of success.

It's also very easy to take swan collecting to any level. Some limit their passion to only one size, a particular color or special treatment. Then there are others who... now how should I say this, have chosen to become decidedly more ... "involved."

So if you're thinking of becoming a Cambridge collector, or just interested in becoming more "involved" in a great hobby, then perhaps a new focus on the swans produced by Cambridge is for you.

Once you get the basics down, it's off to the races. Maybe it all starts this year with a visit to the Sample Room in the National Museum of Cambridge Glass.



NOTE: The museum display houses all colors, sizes and Types; however, not every example is shown, due to space limitations and rarity. The decision was made to downplay in-house and aftermarket decorates and to focus on core products. Overall, the display leaves the viewer with an enhanced appreciation and respect for the artisans that created this colorful product.

COLOR MATRIX

Cambridge Swans	Type 1						Type 2							Type 3						
	3"	4 1/2"	6 1/2"	8 1/2"	10"	13"	3"	4 1/2"	6 1/2"	8 1/2"	10"	13"	16"	3"	4 1/2"	6 1/2"	8 1/2"	10"	13"	16"
Crystal	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Light Emerald Green	X	X	X	X	X	X	X													
Peachblo	X	X	X	X	X	X	X													
Ebony	X	X	X	X	X	X	X													
Amber				X	X		X													
Gold Krystol				X	X		X													
Forest Green				X	X		X													
Crown Tuscan				X	X		X							X			X			
Carmen							X							X		X	X			
Royal Blue							X													
Moonlight										X										
LaRosa																X				
Mandarin Gold														X		X	X			
Late Dark Emerald														X		X	X			
Milk														X	X	X	X			X
Smoke														X						

2008 Convention Photos



President's Reception



"The Mold Brothers" - l-r Larry Everett, Frank Wollenhaupt and Ron Hufford presenting "All About Molds"



Mini Auction action



An evening at the Georgetown Vineyards



First Timer, Sally Slattery, tending the Registration table

Sharon Miller, Elaine Thompson & Fleur de Lys Healy handing out the Registration Packets. Also in the photo are Linda Gilbert and Nancy Finley.



Cindy Arent, Debbie Robinson (Executive Director of the Cambridge/Guernsey County Visitor's & Convention Bureau) and Sharon Miller. Debbie was made an honorary member of NCC and presented with a small token of appreciation for her contributions.



2008 Convention Photos



Steve & Helen Klemko setting up for the show



Lobby Displays



Jack & Elaine Thompson selling raffle tickets at the Reception



Lindy Thaxton receiving her Phyllis Smith Award



Waiting for the Glass Dash to open



Les Hansen presenting his program "Cambridge Swans - Which Type are You?"



Rich Bennett - first in line for the Glass Show



And it did rain...frequently



2008 Convention Photos

Selection of wonderful items displayed at "Bring & Brag".



Lynn Welker presenting "Bring & Brag"



Ken Filippini Named President,

Helen Klemko Elected to Board (by Rick Jones)

Just prior to the Annual Meeting on Friday of Convention Week, the results of the 2008 Board of Directors Election were announced by Nominating Committee Chair Ken Filippini. In a record election with 698 ballots cast, incumbents Cindy Arent and Mark Nye and first time nominee Helen Klemko were elected to fill the three available seats with four year terms.

The third incumbent, Shelley Cole of Charlottesville, Virginia had decided not to seek reelection. Ken thanked Shelley for her years of service to the Board.

As the fourth highest vote-getter and with more than 25% of the votes cast, Freeman Moore was named First Alternate. If there is any vacancy on the Board in the next year, Freeman will automatically be named to fill the spot.

It should be noted that fifth place finisher Nancy Finley, also received more than 25% of the vote - a remarkable accomplishment in a remarkable year.

On Sunday morning, the Board convened in Executive Session to elect officers for the 2008/2009 year. President Rick Jones had announced in March that he would not be seeking reelection this year. The Board elected Ken Filippini to serve as President. Ken had previously served as President from 2004 – 2006.

Rick Jones will serve as Vice-President. David Ray agreed to serve as Secretary for a third straight year and Mike Strebler is back as the club's Treasurer.

Helen Klemko, Lindy Thaxton

Share Phyllis Smith Award (by Rick Jones)

In an unprecedented decision, the Board of Directors presented two winners with the Phyllis Smith Award. Helen Klemko of Fountain Inn and Lindy Thaxton of Fort Wayne were each recognized with our highest distinguished service honor, the Phyllis Smith Award, at the Friday Night Banquet during Convention Week.

Helen has served as the club's Crystal Ball Editor for the past year and a half and led the way implementing many of the improvements first suggested by her predecessor Alex Citron and taken to maturity by Helen. Among the changes were the improvement in paper quality and the introduction of two outstanding color issues each year. Helen was also a vital team member in implementing the club's conversion to an Annual Fund form of membership renewal. She located and managed the company responsible for the printing and distribution so vital to handling the program's smooth implementation.

Lindy is a true unsung hero. She has shepherded the conversion of many hours of interviews we have with former museum workers to DVD, she helps lead our former worker's reunion each year, is part of the team that cleans the museum displays each winter, she led the way with matching gift programs for the museum through her employer, Verizon, and received financial credit for her volunteer hours for NCC. Lindy also pointed out in her acceptance, that she also cleans the lady's room in preparation for each new Museum season!

2008 Convention Photos

Step Back in Time..... The Cambridge Glass Company

First Person Interpretation – Presented by Museum Volunteers & Staff
By Cindy Arent

Did you ever wonder what it would have been like to actually go on a tour of The Cambridge Glass Company? During convention, over 90 NCC members filled the museum auditorium to take a journey back in time to the year 1937.

To begin the program, museum volunteers and staff were dressed in period clothing and addressed the audience as if they had just arrived for a tour of the glass factory. Mary Martha Mitchell, secretary to Arthur J. Bennett, greeted the group and welcomed Mrs. Fern Hudson and Miss Judy Winter who played roles in the company advertising film *The Crystal Lady*. Miss Mitchell then introduced Mr. Bennett who took time from his busy day to greet the group of valued customers and tell them something about himself. Mr. Bennett then introduced CGC Plant Manager Orië Mosser, and Elva Voltz the company's premier gold decorator. Both workers told the audience how they began their career at the company.

Mary Martha Mitchell then informed the group who their tour guide would be for the day. Former CGC employee Gwendolyn Mitchell led the group on a journey into the world of fine handmade glassware. She told her story about how she gave the factory visitor tours many years ago. Miss Mitchell described in detail an actual tour from the time visitors entered the Show Room, through the various departments and how at the end of the tour she gave them a Bridge Hound, advertising pamphlets and bid them a fond farewell. This oral history interview was video taped almost twenty years ago.

During another oral history taped interview, former Cambridge Glass Company hot metal department worker, Leroy Conrath, described how he gathered glass for swan punch bowls and other interesting information about how glass was made at the plant. He also told about the work involved when a clay pot broke in the furnace.

To conclude the program, Mary Martha Mitchell called newly hired workers from the audience to the stage. These workers (NCC members) were then dressed in clothing that would have been worn by glassworkers at The Cambridge Glass Company and were asked to find their place in their department in the museum mock factory. She then called them back to her office and gave them their pay for a weeks work in 1937. The volunteer glass workers then shared with the audience how much money they had to live on for the next week. Miss Mitchell advised them not to get into any scuffles with the pottery workers out on the town Friday night.

The factory was out of Bridge Hounds to distribute as souvenirs, but attendees were each given a small bag with a piece of Cambridge cullet to remember their tour and journey back in time.

The museum has been asked by the Cambridge/Guernsey Visitors & Convention Bureau to participate in a new tour group package, "History Resides Here". The "Step Back in Time" program was our first attempt at "First Person Interpretation" and will be adapted to suit tour groups that visit the museum in the near future.



Arthur J. Bennett (Rich Bennett), Mary Martha Mitchell (Cindy Arent) and Orië Mosser (Carl Beynon)



Glass Workers - l-r Ralph Warne (Glass Gatherer), Bill Alexander (Glass Blower), Mike Morris (Glass Presser) and Will Acord (Finisher)



Etching Lady (Sharon Miller) and Glass Gatherer (Ralph Warne)

Is That a Mannequin Head in Your Closet ...

By Rick Jones

.... or are you just happy to see me?

This twist on an old joke is a tale that comes straight out of Helen Klemko's June/July Editor's message, mixed with a touch of natural disaster.

Our Crystal Ball arrived in our home town of Windsor, Colorado on Tuesday May 27th. It was a great issue, packed with informative and entertaining articles. In particular, I really enjoyed the "Thelma & Louise" and Frank Wollenhaupt articles which were written with a marvelous creative flair.

I also was drawn to Helen's commentary that waxed eloquently about what glass you might grab if some impending natural disaster bore down on your home. Making this even more relevant for me was that on Thursday May 22, five days before reading this, our town of Windsor Colorado was visited by something else ... A TORNADO! How odd to have a first person story to share within a week of the receipt of this Crystal Ball.

For those of you who have tracked my writing recently, I split my time between an apartment in New York City and a house in Northern Colorado. Weird, I know. This particular day, I was working in New York. Having just returned from lunch with the Editor of Guideposts Magazine (one of our clients), I gave Cindy a call in Colorado. The phone just rang and rang.

After multiple calls with no answer, I tried her cell phone. She answered with a panicked voice ... she was in a basement bathroom with our three dogs and described how we had lost some windows, some furniture and other things and were without power, but she and the girls were fine.

After a "whoa, whoa, whoa tell me more moment", she began to describe a massive hailstorm that hit our area. She actually videotaped it out the back of our house while the hail grew from dime-size to baseball-size in less than a half hour. Little did she realize that as she videotaped out the back of the house, a tornado passed in FRONT OF THE HOUSE! We only learned that from some home video recorded from someone on the other side of the lake where we live.

CJ only learned it was a tornado when I went on the internet in NYC to check her current weather status (more hail coming?). My home page is CNN and it said "massive tornado hits Northern Colorado". It mentioned the most effected town was Windsor, Colorado.

We so appreciated all the concerned phone calls and emails we received from NCC members. Cindy was still in our house without power and a dwindling charge on her cell phone, so she couldn't respond to folks. She directed calls to me in NY and I served as her communications outlet as she sought to preserve cell power for emergencies.

As it was Memorial Day weekend, I could not clear a seat out on Friday and had to keep my original reservation on the 6 a.m. flight on Saturday. That worked out fine as there wasn't much I could do to help on Friday.

It was a remarkable scene I returned to on Saturday. Just a half a mile from our home, over 100 homes sustained sufficient damage to be condemned. No matter how many pictures you look at, how many videos you see, it can't prepare you for the stark image of the destruction that Mother Nature had wrathed. It is beyond description.

We were among the lucky ones. We lost three windows, our gutters, many roof tiles, both AC units, our living room furniture and half the glass railings on the deck. Over half of our deck furniture sustained damage. We had glass all over the yard and much of the landscaping had something that required repair.

But back to the theme of Helen's article ... NONE of our Cambridge Glass was damaged. As we are going to move homes late this Fall, over 90% of our collection is already packed and in storage. That was all safe (although our new home ALSO sustained some minor tornado damage).

As I walked around the house surveying the situation that Saturday morning, I opened a small closet in the center of the house. To my surprise, I saw a Crown Tuscan Mannequin Head lying on its side on the floor. It looked so funny, yet so serene. But, as the rapid answer to Helen's question - it was the first piece that Cindy snagged and moved to what she hoped would be safety.

Again, our thanks to all our Friends of Cambridge for reaching out to make sure we were safe. Virtually all only asked about us and our girls ... not the glass. We were so pleased by the caring, compassion and sensibilities. A few weeks later, the mannequin is out of the closet and back on the shelf where she belongs. I do look at thunderstorms differently now, but also now that if another event happens, one of the first things we will do (after safely situating my mother-in-law and our three dogs) is to put the mannequin in the closet!

MYSTERY SOLVED

Featured in the June/July issue of the Crystal Ball was an article devoted to the recent acquisition of the Cambridge Glass Co. salesman's kit. At that time, no documentation was found in any reference materials about the kit, but a previous employee of the factory, William C. Orme, sent us the following information:

"I remember the kits being used by the salemen as a sales tool to educate their customers "buyers" and clerks about glass manufacture. They may have been used in schools also. My brother and I used to make up our own displays for use as "show and tell" in some of our classes. Bridge hounds were also passed out by us as souvenirs."

We thank Mr. Orme for this information.

Carmen & Gold

By Ken Filippini

There are things that exist that exude a quiet beauty, but Cambridge's Carmen and Gold pieces, especially the etched ones, do not reside under that banner. The Cambridge Glass Co. created a vast range of wares from the basic crystal utilitarian items to the opulent elegance of molten blood red Carmen pieces. Finely etched with delicately beautiful patterns of Rose Point, Diane and Portia, which were then adorned in a blaze of 14kt gold leaf, fired to a dazzling brilliance. There is nothing sotto voce about this style of Cambridge Glass. It is the true personification of beauty and taste, the final step in the evolution of a glass company's journey to create a true work of art. Just as Jason searched for the Golden Fleece or the Crusaders strove to uncover the Holy Grail, Cambridge collectors seek out these elusive Carmen & Gold pieces. Every glass company of the period had its masterpieces, but biased or not, I believe it is the magnificence of these types of treasures which helped the Cambridge Glass Co. to transcend its contemporaries.



Carmen Ball Jug GE Rose Point

The glass collecting journey is undoubtedly an amusing trip, with many twists and turns. When I began obtaining glass, some 30 years ago, one of the first things I fell in love with was the Rose Point etch. My goal was to collect an example of every crystal piece available. As I searched for these pieces, I would occasionally run into a Carmen & Gold item. I put my nose in the air and walked by them, I was a purist, only crystal for me! My wife Jane tried to entice me into buying an example but I was adamant in my segregation to crystal purity. All I can say today is where is H.G. Wells and his time-machine when you need him? I now chase Carmen & Gold etched pieces with adamant determination. Willingly selling my crystal ones so that I can try to afford the Carmen ones.

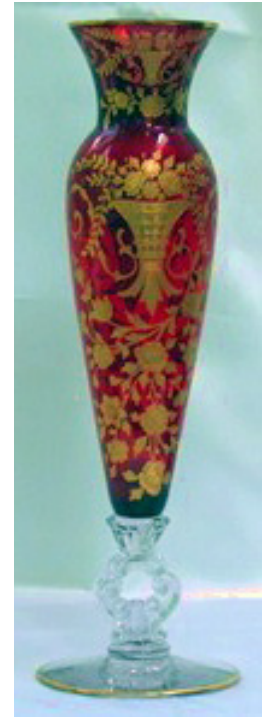
The color Carmen was created by Henry T. Helmers for the Cambridge Glass Co. and was introduced in February 1931. The Diane etch made its first appearance in the October issue of "China, Glass & Lamps" in 1931 also. Portia made its appearance on the scene in the June issue of "China, Glass & Lamps" in 1932. Rose Point production began in 1934 and was introduced at the Pittsburgh Pa. trade show January 7, 1935. Based on these dates it is reasonable to surmise that most of the Carmen & Gold Encrusted etched items were created in the mid-to-late 1930's. In the Cambridge Rose Point book Mark Nye states "Rose Point is seldom seen on colored blanks and what is found will be on Amber, Carmen, Crown Tuscan or Ebony and in most instances gold encrusted. Through an advertisement in the Oct 1936 issue of "China, Glass & Lamps", it is known Rose Point on Carmen blanks was being promoted as "the very newest thing that Cambridge has done". Since nothing in the 1940 catalog or price list indicates any etching was being placed on colored ware (other than Crown Tuscan) at the time, Amber and Carmen Rose Point was apparently produced only between 1935 and the end of 1939". It's reasonable to surmise that Portia and Diane followed the same course. Two other etches have been found on Carmen: Rosalie and Apple Blossom - neither of which apparently was ever gold encrusted. Until very recently, that's been it. However, as we all know, you can never, say never. As if by magic and out of the realm of anything-is-possible appears a 3011/3 Nude Carmen Saucer Champagne etched 758 Chintz #1 gold encrusted with gold bands on the rim and foot edge. More bells and whistles than any piece of



Saucer Champagne GE Chintz #1

Carmen & Gold - continued

Carmen Gold Encrusted Portia



Carmen & Gold - continued

glass deserves, and the 1st appearance of the Chintz etch on Carmen that I am aware of. Up until now Carmen nudes with an etch have been uncovered on only three other examples, all in Portia. The 3011/17 4 ½ oz. claret with an etched bowl, not gold encrusted. The 3011 ash tray, etched foot gold encrusted, and the 3011 covered cigarette box. The box lid and foot are both etched and gold encrusted. In both cases the foot is crystal. The cigarette box and the ash tray are beyond rare and may simply have been samples or a special order. Except for the Rose Point reference previously mentioned, very little is actually known about Carmen & Gold etched production, and much of it could have been of the special order variety. No listing has ever been found for the Portia or Diane pieces.

I will now list all the items that I own, have seen in other collections, and have been told to exist by reliable sources. From this point on all items should be considered gold encrusted.

3400/38	80 oz. Ball shaped jug	Rose Point	Diane	Portia
3400/4	12 inch 4 Toed Bowl Flared	Rose Point	Diane	Portia
1242	10 inch Vase	Rose Point	Diane	Portia
3400/851	Ice Pail Gold Metallic Handle		Diane	Portia
3400/646	5 inch Key Candlestick	Rose Point		Portia
3400/647	2 Holder Key Candelabrum	Rose Point		Portia

The stem style is unique to each etch. Rose Point is found on the 3500 line. In the Cambridge Rose Point Book, a master list of the items made in Carmen is available. However, the list is not complete considering what has been found to date. It states that Cambridge was offering 14 stem variations. The ones that I have positively identified are: 2 ½ oz Footed Tumbler - 1 oz Cordial - #1 Goblet Long Bowl - 7 oz Tall Sherbet - 10 oz Footed Tumbler - 3 oz Cocktail - 2 ½ oz Wine - 5 oz Footed Tumbler.

Portia is found on the 3035 Stem Line. The known stems to date are: 6 oz Tall Sherbet - 3 oz Cocktail - 9 oz Goblet - 6 oz Low Sherbet - 5 oz Footed Tumbler. Diane, the hardest stem to find, is found on the 3122 stem line, only two examples are known: 9 oz Goblet - 7 oz Tall Sherbet.

The only addition to the glassware line is the 3400/38 12 oz Mushroom Tumbler which would normally accompany the Ball Jug. To date only Portia has been located but I would not be surprised if the other etches are waiting to be found.

More known items:

3400/6	11 inch Cheese & Cracker		Diane	Portia
3400/8	11 ½ inch 2 Handled Plate			Portia
3400/9	7 inch Candy Box & Cover			Portia
3400/14	7 inch Comport		Diane	
3400/60	6 inch B & B Plate	Rose Point		Portia
3400/62	8 inch Salad Plate	Rose Point		Portia
3400/102	5 inch Globe Vase			Portia
3400/627	Candlestick			Portia
3400/1179	5 ½ inch 2 Handled Bon Bon			Portia
3400/1181	6 inch 2 Handled Plate			Portia
3400/1182	6 inch 2 Handled Basket			Portia
14 ½ inch	Lamp (made from a 1301 vase)		Diane	
1066	Oval Cigarette Holder		Portia	
	Ash Tray Foot			
1233	9 ½ inch Footed Vase	Rose Point		Portia

Carmen & Gold - continued

Finger bowls are extremely rare and have been located in Rose Point and Portia. Lastly Carmen & Gold can also be found without an etch. It comes in various silk screen designs, Bordeaux, Gold basket decoration, D/1007 etc. Carmen & Gold can also be found with simply a gold edge D/1051.

Finally I once had in my hands a 3400/119 12 oz Cordial Bottle etched Rose Point, which goes to prove anything could be out there. Since a great deal of Carmen & Gold etched items many have been a special order, who knows what tomorrow will uncover!



Rare Rose Point Carmen Finger Bowl

This is certainly not the definitive list of what exists, but what is in print and what I am aware of. Please feel free to let me know what items I have missed, so that a truly definitive list can be created.

(Thanks go to the Friends of Cambridge who shared photos of their beautiful Carmen pieces for this article, including Ken & Jane Filippini, Jim & Nancy Finley, Mike & Lisa Strebler, Tim & Robin Cook, Steve & Helen Klemko and Mac Otten)



Carmen Gold Encrusted and decorated items on display at the Museum

Carmen Gold Encrusted Rose Point

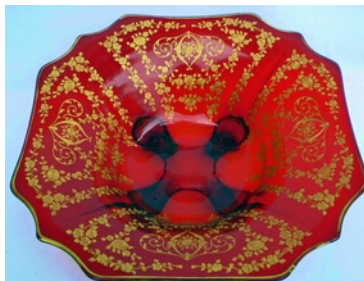


Carmen & Gold - continued

Carmen Gold Silk Screen



Carmen Gold Encrusted Diane



Study Group's Secrets Exposed Contributed by Judy Rhoads

NCC members new and old assembled on Friday, June 27, during Convention for the Joint Study Group meeting. The fifteen members of the Miami Valley Study Group and our fifteen guests participated in an actual meeting of our study group.

Our guests represented a broad spectrum of NCC members: first timers who didn't even know that study groups existed; seasoned, long-time members of other study groups; and leaders of relatively new study groups.

The Minutes from the meeting will be included in the September Crystal Ball.

After the official meeting, a general discussion followed with our guests. The topic receiving the most discussion was ideas for programs. It was emphasized that programs don't always mean one person standing up front giving a presentation on a topic, after having done many hours of research. Programs that involve everyone can be informative and fun. Pick a topic: a color, a pattern, an etching, a specific piece of glass (e.g., pitchers). Ask each person to bring an example and some information about it. Another suggestion is to do a study of a color as represented by several different glass companies. Cambridge's green, for example, is very different from the greens of Heisey, Fostoria, Tiffin, etc. Learning the differences will hone your buying and collecting skills.

Frank explained that a "Book Look" program could consist of one member bringing in a pattern or etching to illustrate a catalog section, or everyone might bring in pieces of glass to make pages of the catalog come alive. A third way is just to use the catalog and each member point out items that interest them. Whichever way a "Book Look" program is handled, the purpose is to learn more about Cambridge Glass and be able to spot those rare items at the mall, auction or flea market.

The second is the description of our program. It not only gives folks another program idea, but illustrates it so that it makes sense for those people who did not attend the meeting:

Our program is "Cambridge D, E & F". The object is to bring at least 3 pieces of Cambridge glass to the meeting, where the name or catalog description starts with the letters D, E or F, or a combination of all three. Members have been known to cheat and use descriptive names not included in the catalogs.

While this topic may seem a little frivolous on the surface, we find the "alphabet" programs have been helpful. First off, they allow "newbies" to participate right away in programs because almost everyone has an item or two of glass. Secondly, they get everyone's head into the catalogs and other source material. The more knowledge you have, the more you can share. The more you share, the more you become involved and so-on. Finally, the "alphabet" programs have brought out a lot of "one of a kind", unusual or rare pieces of glass that otherwise might not fit into a theme program. Where else can you see and discuss an Eagle Flagpole Topper? (Yes, it's a real Cambridge item).

It was suggested that study groups might make lists of their successful programs from the past for publication in the Crystal Ball to help generate new ideas.

In our discussion, one person from another study group said, "Your meeting is very different from our meetings!" That's great! No one way is a "correct" way to run a study group meeting.

So, the Miami Valley Study Group would like to issue a challenge. If another study group would like to hold one of their meetings during the Joint Study Group session at the next Convention, please contact Judy Rhoads at kjrhoads@aol.com. It would be exciting to learn of the diversity among our study groups!

First Timers Orientation Contributed by Judy Rhoads

The First Timers' Orientation was enthusiastic and welcoming.

A very upbeat and eager crowd assembled on Thursday afternoon at conventions for the First Timers' Orientation meeting. Twenty-two first-timers, eighteen mentors, and many other assorted Cambridge personalities got acquainted.

A welcome and introductions of some of NCC's leaders were made by President Rick Jones. Stories were shared about how we began collecting Cambridge glass (do you realize how many of us got started because we inherited Cambridge from family members?). Hot tips were shared about how to navigate through all the great activities offered at convention. And, of course, there was more than one occasion for joking and laughter.

All of this helped convention first-timers become quickly acquainted with the welcoming, friendly, and enthusiastic atmosphere of a Cambridge convention.



Judy Rhoads welcoming the First Timers (and Mentors) to the 2008 Convention

Letter from Iowa - contributed by Lynn Swearingen

May 5th was a day when there was a lot of Cambridge glass in the Cedar Falls Iowa Library. John and Stephanie Fecik entertained the Quester's, which is an international group whose interest is in preservation of history. Jaws dropped as the ladies entered the room. Tables were set with various patterns of Cambridge glass and flower filled center pieces. After a light lunch Stephanie gave the history of Cambridge glass, colors, years of production and display of over 350 pieces. John gave an interesting talk on the industrial aspects of early glass production. Lynn and Martha Swearingen were also in attendance with a small display of their Cambridge glass.



Note from the Mrs. Cambridge Glass contest winner

Contributed by Roger and Linda Rhodes, Lima, Ohio

My wife and I and another couple, Lyle and Linda Stemen had just arrived at the Day's Inn to catch the bus to the wine tasting. As we were standing there we were introduced to a lot of people. I remember the couple from Iowa as we discussed the recent flooding. The lady asked me if I was Mr. Cambridge glass. This was my first time at the Convention, and we had just got into town and checked in to our bed and breakfast and headed for the bus stop. Now this woman was asking my wife and me if we were Mr. or Mrs. Cambridge glass. It was all very confusing, but amusing. We boarded the bus to go to the winery and there were two people sitting in the seat in front of my wife and me. One woman was named Linda, (the same name as my wife) and we were discussing that. I turned to the other lady, and she introduced herself to us. She said her name was Fleur de Lys Healy. On impulse, I said to her, "are you Mrs. Cambridge Glass?" And she indicated, yes. She put her finger over her lips, and later at the wine tasting she mentioned to me, not to mention to anyone that she was Mrs. Cambridge Glass. It was our secret. The day the show opened I saw her again at the opening sitting at the table where the books were for sale, and she then wrote down my name and where I was from. I was still a little vague about what was happening. It was at the banquet then Friday night that the announcer called out my name to come to the front and receive the prize! I returned to my table and presented the gift basket to my wife. She proceeded to open the basket. There was a card which read "Compliments of Iowa Delegation", signed Martha Swearingen.

Inside, my wife discovered:

- 1) Tumbler with Etch 521.
- 2) A compote - etched Diane. The piece is from the 3400 line.
- 3) A plate from the Gadroon or 3500 line, etched Elaine and gold encrusted.
- 4) Caprice 300/2 12 oz. ftd and stemmed Caprice tumbler, in Moonlight
- 5) Pair Caprice #70 crystal candlestick with prism.
- 6) One candle arm

We would sincerely like to thank the Iowa delegation for this beginning to our collection, and our friends Lyle and Linda Stemen for inviting us to go along with them to the Convention. We would like to thank Mark Nye for helping us identify what we received so we could log it into the "Record of our Collection". The Convention was great fun and thank you all again. Good Luck to next year's players!

ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt

It was nice seeing all of you at the 2008 Convention. From the numbers, I would say the convention was a success. Thanks to everyone who attended the mold presentation. I was looking for 15 to 20 people to attend but there was a capacity crowd of over 70.

A little housekeeping – I have heard from two different people about the bowls and the strange saw tooth edge. We now have bowls reported in Rose Point and Wildflower. They are both the #1402 – 8 1/2” bowl.

This month I thought we would talk about “Mardi gras”. I thought I would go to one of the catalogues, pull up some information, put my spin on it, add a few photos and be done with it. Guess what, not much is published about Mardi gras so I have had to do some digging. While digging, I started to do some thinking (that’s dangerous) about what the company was going through at this time and what the rest of the glass industry was experiencing.

First off, Mardi gras was introduced to the public in December 1957. It could have come out a month or so before this but the first time we can find it advertised was a full page ad shown in the December 1957 issue of “China, Glass and Lamps”, page 37. It also makes an appearance in the 1958 Cambridge price book, page 12.


If we look at the shapes used in making Mardi gras and take a close look at the glass itself, we find it is like nothing Cambridge has made in the past. I know some of you are jumping at that statement. Yes, I am aware of “White Rain” and “Blue Cloud” that were introduced in 1956. I believe that was the start of the Mardi gras line and they were just testing the waters.

As I said, Mardi gras was like nothing else Cambridge has ever made. The pieces are heavy, the shapes are close to free form, and they don’t carry the etchings or decorations that had made Cambridge a leader in the glass industry. They are as much NON Cambridge as anything ever made. If we take this time and look at what the rest of the industry was making, we find Blenko Glass Company, Rainbow Glass, Bischoff, Kanawha, Erickson and Fostoria doing some of the same type of things. We can also list many import items that have the same feel and look. If we add all this outside pressure from the rest of the glass industry along with the pressure from just reopening we have a glass company that is trying to recapture its place in the American Hand Made Glass industry.

Just what is Mardi gras and how is/was it made? All the items to date with one or two exceptions are blown. The glass worker would take his blow pipe and get a nice gather of crystal glass on the end of the pipe. He would then take it to the marver (large metal plate) and roll or flatten the gather to get it into the shape he needed for the mold he was working. He would then take this shape back to the glory hole to re-heat it. At this time another worker would have prepared a batch of frit (a bunch of rough ground colored glass) and had it spread out on another marver. The glass worker would take his shaped gather of glass over to the frit and roll it in the glass chunks. The colored glass chunks would stick to the crystal gather (this is the color we see in the Mardi Gras). The glass worker would now take the gather, with the frit attached, over to the crystal tank and apply another gather of crystal glass to the outside. He has now sandwiched the glass chunks (frit) between two gathers of crystal glass. At this time, he could go back to the marver and further shape the gather so it is ready to be blown into the mold or back to the glory hole to get some additional heat before he attempts to blow the item.

If you own a piece of Mardi gras or have the opportunity to examine a piece, feel both the inside and the outside of it. You should be able to feel some of the chunks of glass. Notice the trapped air bubbles and you might even see some fine cracking around the frit inside the glass.

When the line was introduced, it consisted of 16 items. These 16 items were divided up into two assortments – “A” assortment consisted of: 1A-10” Large Vase, 2A-4 1/2” Rose Bowl, 3A-7 1/2” Triangle Vase, 4A-12” Tall Decanter, 5A-6 1/2” Pear Shape Vase, 6A-Ball and Neck Decanter, 7A-Vase, 8A-4 x 4 Square Heavy Vase and “B” assortment consisted of: 1B-Small Vase, 2B-Shallow small Bowl, 3B-(2ea)Triangle Vase, 4B-Flip Vase, 5B-(2ea)Shallow Bowl-Ash Tray, 6B-(2ea)Rose Bowl, 7B-Flip Vase, 8B-(2ea)Ash Tray-heavy.



Mardi gras

This striking new gift line from Cambridge captures the Mardi gras spirit in unusual contours, shapes, brilliance and gaiety! Every color of the rainbow blends to give the light, bright touch . . . there's nothing like it anywhere! Made in two groupings of designs, ordered by assortment. Assortment A shown above consists of: 1-A, 10" Large Vase; 2-A, 4 1/2" Rose Bowl; 3-A, 7 1/2" Triangle Vase; 4-A, 12" Tall Decanter; 5-A, 6 1/2" Pear Shape Vase; 6-A, Ball and Neck Decanter; 7-A, Vase; 8-A, 4 x 4 Square Heavy Vase. The eight pieces net at \$40.00, retail \$9.95 each. B assortment has 12 items, \$36.00 net, retailing at \$6.00 each.

See us, see Mardi gras at the Pittsburgh Show! January 4-10, Rooms 834 and 835, The Carlton House.

Cambridge exhibits at all major shows.

the CAMBRIDGE GLASS COMPANY
CAMBRIDGE, OHIO

GENUINE
HAND MADE
Cambridge
MADE IN U.S.A.

ONLY QUESTIONS - NO ANSWERS - continued

Assortment "A" had a cost of \$40.00 (\$5.00 per item) and assortment "B" had a cost of \$36.00 (\$3.00 per item). The suggested list price of each item was \$10.00 each for the "A" items and \$6.00 for each of the "B" items. Don't we all wish we could find a few of those assortments sitting around someplace? I doubt if anyone would even ask for a discount.

We are fortunate that part of the full page ad was a photo of the "A" assortment. I have provided a copy of this ad; hopefully it will reprint well enough for identification of the items. After seeing what the large assortment looks like, we can then try and guess what the "B" or smaller assortment would look like.

With the above list documented from the ad and also the price list I wonder about the one of a kind items, lunch box specials or trial items. We know of several pieces in the museum that are probably one of a kind, like the #46 - 7 1/2" Sea Shell flower holder and the #33 - 4" Sea Shell ash tray. I also wonder about the 17"/18" tall vase. It isn't one of the listed items from production but 3 or 4 of them have been found. What about you, do you have something not listed as part of assortment "A" or "B"? Let us know.

While doing the research, I also tried to find some of the shapes/molds that were used to put this line together. I believe that they chose molds that have been used for many different things and put them all together to make this line. I found that they used a lot of the Pristine molds to make up this line. The #588-11" vase looks like the 1-A, 10" Large Vase. The #402-4 1/2" ball vase looks like the 2-A, 4 1/2" rose Bowl. The stopper for the 6-A Ball and Neck decanter is from the P-62 Pristine 26oz decanter and the pointed stopper in the 4-A 12" Tall Decanter is from the Pristine #90 tall 28oz decanter.

If you look close, you can also see that they used one of the larger items and cut it down to make one or more of the smaller items. I believe that this was an economical way for the company to save production. If it started out as a decanter and some of the fritt chipped at the top, cut it down and make one of the larger bowls.

Because this is such a small line and because it happened late in the life of the Cambridge factory, we have a chance to put together a list of what items are out in collections. If anyone has a piece or several pieces of Mardi gras in your collection, take a photo of it/them and send it to me. Please include measurements of the items. Let's see what we can come up with. I will share my findings but not your name or location. Enjoy the photos and I hope to hear from you about your collection. Email Frank at fewvic303@sbcglobal.net.



GLASS COLLECTING & HOW IT ALL BEGAN (for us!)

Contributed by:
Norman W. Woodson, Houston, Texas

Now that Brady Boudreaux and I look back on our history of collecting glassware, it is hard to believe that we collected so much over so short a period of time. Fortunately we started during a period when there was a lot of glass still available both in shows and at the malls. After our first visit to a glass show, we were hooked. I do wish at that time we had taken a step back to think about where we would be 10 years down the road, but all we could think of was where we would find that next glass fix.

We soon became familiar with some of the popular local dealers – Max Miller, Lou Brown, Carol Clary and many others. Fortunately Carol led us to the local Houston Glass Club, where we were able to meet others with the same affliction and conduct research using their extensive library resources.

Over the years we have gone through many continuously evolving collections that included Pyrex, depression glass, cruets, salt & pepper shakers, barware, cigarette paraphernalia, glass company signage, lamps & lighting, cordials, etc. We now focus primarily on the rare and unusual pieces of American glassware. Not to say we wouldn't pickup some of those old collectible pieces at a good price, but we are more discriminating and looking for bargains to put in our shop in Houston or set aside for the show in Rosenberg. Unfortunately as far as our personal collection, we have run out of space to display. So new pieces displace others which get packed away or put up for sale – lucky collectors or dealers!

We have become more active in the Houston Glass Club, joined other clubs like NCC and have made a large number of acquaintances and friends through the shows we have attended. As you can see from the photo sampling, we displayed a lot of variety. Unfortunately for us, we haven't limited our collection to just Cambridge. We enjoy collecting many different patterns across all of the glass manufacturers of the depression era, but Cambridge is an important part of our collection. Nothing gives me more pleasure than sneaking downstairs before retiring for the evening just to light one of the cabinets and enjoy my collection one more time. It makes me feel like a kid again. We hope all collectors of Cambridge glass get as much of a thrill collecting and finding those special pieces as we do.

Good Luck and thanks for letting us share our story.



Correction to the Answer given in the June/July Crystal Ball regarding the Rose Point Comport

In the June/July issue was published a question Tom Darden submitted to the "Crystal Ball" regarding an unusual Rose Point etched comport he had acquired. Not only was the piece itself uncommon, more unusual was the fact the foot was also etched. It is very unusual to find a piece with an etched foot.

The piece appeared to be of the size and shape of the comport shown in the illustrations of the Pristine 1496 Cheese & Cracker Set, a set that also was listed as part of the Round Line. None of the Cambridge listings for this set gave any dimensions. Since it was known the set had been etched Rose Point, the conclusion was reached that the piece Mr. Darden had was the comport to the Pristine 1496 Cheese & Cracker.

Since the reply was published, it has been determined the identification was in error. While very similar to the comport used for the 1496 Cheese & Cracker, it is not that piece. Additional research has turned up the correct information on the origins of the piece and its identity.

Probably in July 1941 or before, R. Wallace and Sons requested from Cambridge that a comport be produced for them. On August 5, 1941 a mold order was recorded that read: "5-7/8 inch paste mold, drawn stem comport. Piano leg. Cast Foot. Bowl and foot to fit R. Wallace & Sons' fitters. Same height and style as the #64 comport." The item was given the designation 0653 in accordance with the system Cambridge used for identifying private molds and the pieces produced from them.

The following year there was an entry in the Special Order Book that read: "5/9/42 0653 Comport (blown). Etched also on foot. E Rose Point or Portia 13.50 doz. Net"

From this it can be concluded what Mr. Darden has is the 0653 comport, made for R. Wallace & Sons without its sterling silver fitters. The trim around the rim of the comport would have had the



View looking down at top of comporte showing trim detail

embossed design seen on other silver trimmed pieces of Rose Point sold by Wallace & Sons, that is an embossed Rose design. The trim around the foot of the piece would not have the design.

How this piece without its silver trim "got out" is not known. It has been reported several of these comportes have turned up in the New England area without the Wallace sterling trim. It is hard to believe anyone would remove the silver trim since it is sterling and increases the value of the piece in today's market. Did these pieces leave the Wallace factory before they were trimmed or did they never make it to Wallace, leaving the Cambridge factory prior to shipment to Wallace? Given the location in which they seem to turn up, the former is the more likely source. We will probably never know the true source.

2008 August Quarterly Meeting National Cambridge Collectors, Inc. Saturday - August 23, 2008

NOON – Theo's Restaurant
(in the back meeting room)
632 Wheeling Avenue
Cambridge, Ohio

Members can order their lunch from the menu.
Reservations are not required for the lunch and quarterly meeting.

There will be a work session at the NCC Storage Building to work on the inventory of molds and glassmaking tools the morning of the quarterly meeting from 9:00 a.m. to 11:30 a.m. All members are welcome to attend and join the fun.



July 4th table decoration from
Kay & Swede Larsson

Annual Reunion Brings Together Former Workers of The Cambridge Glass Co.

On Sunday, June 29, former workers from the Cambridge Glass Company met at the Museum for their reunion, along with their families, friends and glass enthusiasts interested in the history of this local Cambridge company. Many personal and historical stories were shared by the workers. It was a fascinating and fun afternoon for all.

Pictured former workers are: front row (left to right) - Bill Boyd, Vera Holliday, Mary Holliday, Mabel Williams, Vina Edwards, Marjorie Headley Gardner and Don Frontz; second row (l to r) - Jack Jones, Clara Valentine, Fern Lengen, Betty Frontz, Minnie Johns, Shirley Barnett, Jeannie Selock and Don Todd; back row (l to r) - Carl Tipton, Harold Conrath, Raymond Slifko, Ed Lehotay and Bob Selock.



National Cambridge Collectors' Student Art Show

The Annual Student Art Show sponsored by the National Cambridge Collectors, Inc. was held at the Pritchard Laughlin Civic Center June 27-28. Awards were presented on Saturday, June 28 to Meadowbrook High School art students. Lyndsey Chrisley received first place and was also chosen to receive the Collectors' Choice Award. Kody Gann received second place and the third place winner was Seth Bennett.



L-R: Meadowbrook High School Students Kody Gann and Lyndsey Chrisley.



National Cambridge Collectors

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



Membership

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

Annual Fund Response Form

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Benefactors:

_____ \$	100	Century
_____ \$	200	Mardi Gras
_____ \$	500	Japonica

President's Circle

_____ \$	1,000
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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, in the envelope provided.

National Cambridge Collectors, Inc. June 27, 2008 Quarterly Meeting

President, Rick Jones, called the June Quarterly Meeting of the National Cambridge Collectors to order at 8:59PM at the Pritchard Laughlin Civic Center.

Les Hansen moved, second by Alex Citron, to dispense with the reading of the minutes from the March Quarterly Meeting. Passed. Nancy Finley moved, second by Ken Rhoads, to accept the minutes as printed in the Crystal Ball. Passed.

Treasurer's Report – Mike Strebler

Mike reported NCC is currently debt free. The final payment of \$25,000 on the loan for the Summit Moulds was made. Mike projects Annual Giving to end the year around \$45,000 which is an increase of \$3,100 over budget. Currently, NCC has received \$43,981 which is a \$10,066 increase over 2007. As of June 23, 2008, the net cash assets of NCC totals \$115,592. This total consists of Endowment (\$64,480), Unrestricted (\$42,776) and Temporarily Restricted (\$8,335). Jim Finley requested the value of the NCC's non-cash assets be included on the financial statement. This would include buildings, moulds, glassware, and other inventories. Rick Jones noted the financial report has been uploaded to the website and can be viewed by all NCC members.

Acquisitions – Rick Jones

Rick reported NCC recently purchased a salesman kit for \$2,300. This kit is currently on display in the museum.

Archives – Mark Nye

Mark reported Ron and Halla Kutlarz will be taking the last of the frozen paper work to Chicago to be professionally dried. Also, Mark encourages all NCC members to use the research room at the museum. Mark is currently transcribing purchase journals from the 1920's.

Endowment – Rick Jones

Rick encouraged all NCC members to consider becoming members of the Heritage Society. The currently value of the Endowment Fund is \$64,480.

Membership – Tarzan Deel

The current membership of NCC totals 1021 members and 688 households. There are 9 Honorary Members and 9 Lifetime Members. Tarzan listed the names of NCC members who have passed away over the past 12 months. Those members include: Phillip Platten, Georgia Otten, Dennis Snyder, Diane Overson, J.D. Hanes, and Jack Smith. Rick Jones added that Bob Ralph had recently passed away.

Museum and Facilities – Carl Beynon

Carl reported the museum is in good working order.

Program – David Ray

David reminded the members that the November Quarterly Meeting will be held on Saturday, November 8 at the Cambridge Country Club. The program will be Cambridge Arms.

Publications – Mark Nye

Mark is still working on the History of Cambridge Glass book. A new Caprice Value Guide has been published.

Study Groups – Judy Rhoads

Judy recognized the members of the seven active NCC study groups. These groups include: Miami Valley Study Group, Cambridge Cordials, North Texas Cambridge Study Group, Elegant Glass Collectors, Columbus Wildflowers, South Florida Study Group, and the Crazy About Cambridge. Contact Judy if you are interested in starting a new study group.

Website – David Adams

David reported he has finished converting the website to a new format. All the Crystal Ball articles are in the new format. Rick thanked David for all his hard work.

Auction – Squeek and Dorothy Reiker

Squeek reported the NCC March Auction netted \$7,007.43 this year. Squeek thanked all NCC members who consigned glass for the March auction. Auction lists for 2009 are due by September 30. Letters will be mailed in October notifying members which items from their lists have been selected. Glass is due to the museum by the first week in November. The auction catalog will be printed in the January 2009 issue of the Crystal Ball.

Glass Dash – Larry Everett

Larry reported the Glass Dash opens at 7:00AM.

Museum – Cindy Arent

Cindy reported that NCC has a museum photograph in Ohio Magazine this month. NCC received a 35-year award from the Cambridge Area Chamber of Commerce. We received our first congratulatory letter from Congressman Zack Space for earning the Eastern Ohio Development Alliance-Excellence in Tourism Award 2008.

Crystal Ball – Helen Klemko

Helen reported the August issue of the Crystal Ball will be printed in color. Helen is looking for color pictures and articles.

Frank Wollenhaupt moved, second by Jeannie Moore, to adjourn the June Quarterly Meeting of the National Cambridge Collectors.

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

In response to a request to send in photos of your Recent Finds, several Friends forwarded photos of some wonderful items discovered during their travels.



Dates to Remember

NCC Events
*August Quarterly Meeting
 Saturday, August 23

**November Quarterly Meeting &
 Educational Program
 November 8, 2008
 Cambridge Country Club
 Program Entitled "Cambridge Arms"**

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.

Glass Shows

August 2-3, 2008
 Chicagoland DG Show & Sale
 Wheaton, Ill
 Call: (618)259-5059 or (219)972-0520
 E-mail: tuckant@charter.net

August 16-17, 2008
 Houston Glass Club's Festival of Glass
 & Antique Show & Sale
 Rosenberg, TX
 Call: (713)729-4267
 E-mail: rdalton3627@msn.com

August 22-24, 2008
 Milwaukee's DG Show & Sale
 Greenfield, WI
 Call: (262)376-9874

August 23-24, 2008
 Metroplex DG Show & Sale
 Grapevine, TX
 Call: (817)875-6292
 More Info: www.dfwglass.com

September 19-21, 2008
 Sanlando DG Show & Sale
 Sanford, FL
 Call: (407)298-3355 or (407)855-5502
 Email: milliesglass@webtv.net

September 27-28, 2008
 Pikes Peak DG Show & Sale
 Colorado Springs, CO
 More Info: www.iwantglass.com

October 3-4, 2008
 Heart of America Glass Show
 Independence, MO
 More Info: www.hoagc.org

October 16-19, 2008
 Top of the Ozarks Antique Fair
 Pulaski County, MO
 Call: (573)736-2431 or (573)855-6930
 Email: emily@ozarksantiquefair.com
 More Info: www.ozarksantiquefair.com



DON'T FORGET
 Send me a photo (ncccrystalball@charter.net) of your RECENT FINDS and, if possible, a brief explanation of where in your travels the item(s) was located and I will share with our Friends in a future issue of the Crystal Ball.



New web site touts glass attractions in three states

[Weston, WV] (June 5, 2008) – Glass collectors, history enthusiasts, and general tourists and travelers have a new online resource to visiting key glass attractions in three states.

The new web site www.GlassPass.org is an extension of an existing brochure that is distributed by glass museums and attractions in Ohio, West Virginia, and Pennsylvania, whose goal is to encourage individuals to further explore the rich heritage and artistry of glassmaking in the area.

By visiting the Glass Pass web site at www.GlassPass.org visitors are able to find a detailed map and driving directions to the affiliated Glass Pass museums and attractions. Visitors to the web site will also find a list of the Convention & Visitors Bureaus that take part in the program and who can assist with planning a visit to the various locations.

“The new web site allows visitors to access the Glass Pass information from anywhere, at anytime,” said Dean Six with the Museum of American Glass in West Virginia. “The site offers detailed descriptions and photos about each attraction as well as museum hours and locations. The web site is a valuable asset to any glass enthusiast. Information is now available 24 hours a day”

The Glass Pass offers travelers of all ages the ability to enjoy and learn about the history of glass making in the local and surrounding areas. The Glass Pass gives visitors the option to visit museums and attractions in a single weekend, over several weeks or anytime of the year.

The Glass Pass entitles travelers to receive special discounts on admission fees to all participating museums and attractions that charge an admission fee. The Museum of American Glass in Weston is always free admission. The Glass Pass acts as a passport to each museum or attraction, where visitors receive a stamp at each glass location when they present the pass. As an added bonus, visitors to the site can register for a quarterly glass give away.

Since being created in 2002 the Glass Pass program has expanded from its Ohio base to now include West Virginia and Pennsylvania. Since the Glass Pass program started five years ago it has grown to include a total of 12 glass attractions and 10 tourism destination centers.

Glass attractions participating in the pass include: The West Virginia Museum of American Glass, Ltd. in Weston, WV; The Fenton Art Glass Factory & Museum in Williamstown, WV; Baker Family Museum in Caldwell, OH; The National Museum of Cambridge Glass in Cambridge, OH; The National Imperial Glass Museum in Bellaire, OH; Fostoria Glass Museum in Moundsville, OH; The National Duncan Glass Museum in Washington, PA; The National Heisey Glass Museum in Newark, OH; The Ohio Glass Museum in Lancaster, OH; The Tiffin Glass Museum in Tiffin, OH; Crystal Traditions in Tiffin, OH, and the Glass Heritage Gallery in Fostoria, OH.

Participating tourism centers for the Glass Pass are: Cambridge/Guernsey County Visitors & Convention Bureau in Cambridge, OH; Belmont County Tourism Council in St. Clairsville, OH; Greater Licking County Convention & Visitors Bureau in Newark, OH; Marietta/Washington Co. Convention & Visitors Bureau in Marietta, OH; Seneca County Convention & Visitors Bureau in Tiffin, OH; Fairfield Country Visitors & Convention Bureau in Lancaster, OH; Noble County Tourism in Caldwell, OH; Washington County PA Tourism in Washington, PA; the Greater Parkersburg Convention & Visitors Bureau in Parkersburg, WV, and the Fostoria Area Visitors Bureau in Fostoria, OH.

For more information about the museums, attractions or the Glass Pass itself log onto www.GlassPass.org .

The photo below appeared in the "Art & Antiques Collector's Sourcebook" Winter 2008 in an article on 20th century Russian art entitled "Imperial Eye" by Christopher Hann with Photography by John Hall.



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