



# Cambridge Crystal Ball

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

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## NCC Purchases Property Adjacent to the Museum

During recent years, the lack of adequate storage space at the National Museum of Cambridge Glass has made museum operations increasingly more difficult. Since the museum opened in 2002, shelving was added to every closet, a storage cabinet was installed in the women's restroom, many items were relocated to the storage building, and local members were asked to store items in their homes due to the museum's limited storage. With the recent success of the gift shop, the need to maintain a larger gift shop inventory has pushed the storage capability of the museum to its limit. In May 2014, the board of directors was informed that the property between museum and Turner Avenue was for sale. The property, which is located on the north side of the museum, consists of two structures: a brick office building and a small house. After many conference calls, property walk-throughs, and building inspections, the board of directors voted on July 18 to purchase the property for \$125,000. Making an expenditure of this magnitude was not a easy decision, but the lack of storage within the museum and the potential uses of the property guided the board to approve the purchase.



The purchase of the property offers NCC two significant benefits. The buildings will provide more than sufficient storage space for the gift shop inventory, future glass donations to the museum collection, consignments to the March Benefit Auction, audio-visual equipment, shipping materials, and reference book inventories. Several NCC members have indicated they plan to donate

all or a portion of their Cambridge glass collections to NCC. With the display cases in the museum at their capacity, significant donations received in the future will need to be displayed on a rotating basis.

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# National Cambridge Collectors, Inc.

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## WEBSITES

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



**Open April thru October only**



# PRESIDENT’S MESSAGE

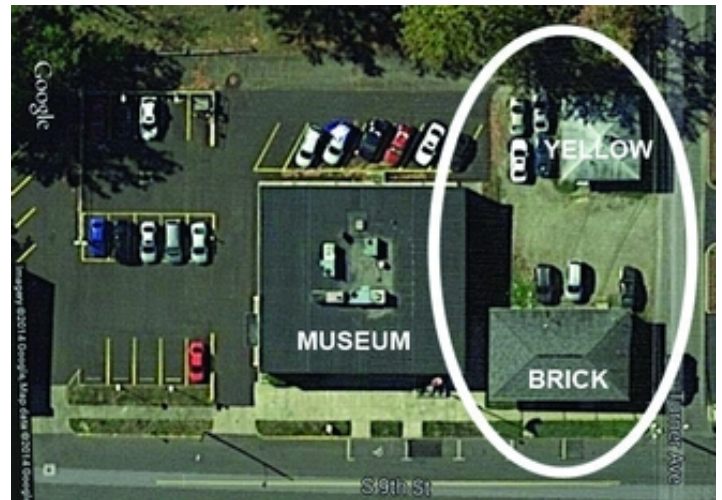
## *Property purchase...*

*(Continued from the front page)*

The second benefit is less tangible, but equally important. With commercial property in the Cambridge being in high demand, NCC has full control over the future use

a livable dwelling. In addition, tours of both properties will be given throughout the day for anyone interested in seeing the layout of each building.

NCC negotiated a renewable one year interest-only loan with PNC Bank to make the purchase. The loan gives NCC the time and the financial flexibility to identify the most effective method for paying for the property. Look for updates about the status of the property in future issues of the Crystal Ball.



of this property which will protect the value and integrity of the museum. At present time, we plan to maintain the properties and explore uses that would be most beneficial to NCC.

A second mailing of the Annual Fund materials was sent the first week of August. If you received the second notification, please give thoughtful consideration to renewing your membership with NCC. The Annual Fund is our greatest source of revenue and is very important to the future success of NCC. Your generosity permits us to maintain a first-class museum, add glass and related material to the museum collection, and publish a quality newsletter. But, most importantly, we want you to continue being part of the NCC family. If we do not receive your response by September 10, then the September issue of the Crystal Ball will be the last issue you will receive. For those who have already returned your Annual Fund gift, I sincerely thank you for your generosity and continued support of NCC.

The brick building is in good condition, but the small yellow house will require significant renovations to make it functional. The house was used for storing bank records and was neglected for many years. Some of the necessary renovations include reconnecting the water line, replacing the furnace and hot water tank, repairing the foundation, installing new flooring, painting the walls, updating the electrical wiring, and remodeling the kitchen and bathroom. A committee consisting of Larry Everett, Jack Thompson, Carl Beynon, Cindy Arent, Millie Loucks, and Julie Buffenbarger are obtaining estimates for the necessary improvements and they will report their findings to the board during the next conference call. On Saturday, September 20, the committee has scheduled a work session at the property to begin transforming the former “storage building” into

*David*

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

# Memories from the 2014 Convention



Standing (L – R):  
Faye Bonnell Culbertson,  
Babe Calvert, Raymond  
Slifko and Bill Boyd

Seated (L – R):  
Jean Turner Cunningham,  
Shirley Barnett, and Clara  
Valentine

The annual reunion of employees from the Cambridge Glass Company was held during convention at the National Museum of Cambridge Glass. Those in attendance are shown in the museum Sample Room surrounded by the glassware they made many years ago. The Cambridge Glass is displayed on original shelving from the Cambridge Glass Company Sample Room.

Guests of NCC at the convention banquet were (seated L – R): Dixie Wyler (Cambridge/Guernsey County VCB), Jonett Haberfield (Dickens Victorian Village) and Debbie Robinson ( Executive Director – Cambridge/Guernsey County VCB). Standing (L – R) are Sharon Miller and Cindy Arent.



## CONVENTION WINNERS ANNOUNCED

At this year's convention, each packet contained an evaluation form. Each person submitting a completed evaluation was entered into a drawing for "free" convention for next year. This included registration and all provided meals. The second prize was an "Elaine" necklace, compliments of Carl Beynon.

The grand prize winner was Jill Ross of Cambridge, Ohio, and the winner of the "Elaine" necklace was Nancy Misel of Fairborn, Ohio. Congratulations to both of our winners, and we look forward to seeing you next year.

My thanks to all of you who completed the evaluations forms this year. You provided us with much information to assist in planning the convention for next year. There were many suggestions for programs, comments on facility issues, and opinions on the food. Your input was valuable.

Diane Gary

Roger Loucks carrying the tickets for the Endowment Raffle into the PLCC with banquet greeters Randall Ross and Patrick Ross holding the door for him.



Endowment Raffle winner, Julie Davey

Some of the items that Lynn Welker used during his presentation about Gloria on Thursday evening.



Rich Bennett admiring some of the rare and unusual Gloria items that were displayed during convention



Attendees waiting for one of the educational programs to begin.

The Galleria at the Prichard Laughlin Civic Center was full of mingling and talking with friends before dinner.



Frank and Vicki Wollenhaupt reacting to the surprise announcement of their being selected for Lifetime Membership in NCC.

President David Ray introduced the Friday evening speakers: Debbie and Randy Coe.



## 2014 Convention Centerpieces

by Jeannie Moore

*Volunteers, what would we do without them?*

We had 13 Friends of Cambridge who volunteered their time, creativity, and glass to create and bring table centerpieces for the Friday night banquet. A fabulous array of centerpieces adorned tables at this year's convention. One member helped out by doing four tables. The following people spent time thinking of the perfect piece of glass from their collection and then how to present it. We thank every one of them and challenge you to help next year.

Cindy Arent  
Sandra Bridwell-Walker  
Susan Everett  
Nancy Finley  
Diane Gary  
Sharon Miller  
Jeannie Moore

Mark Nye  
Lisa Strebler  
Lindy Thaxton  
Greg Vass  
Vicki Wallenhaupt  
Linda Warne

See pictures of all of the centerpieces on the website  
Photos taken by Freeman Moore & Pamela Wu.



# The Elusive and Colorful World of Portia

By Bill Alexander



It all began innocently enough... a simple stroll through a Sunday morning flea market on a crisp late autumn morning in 1984. There, unobtrusively sat what would become my first purchase of Cambridge glass. A simple, square, four toed bowl - a signed 3400/4 crystal bowl, etched Portia. So out of place with modern design, yet so geometrically simple and pure. The elderly dealer held it up so it would catch the first rays of that cold morning's sun and I remember distinctly her first comment: "I think it's Rose Point."



3400/4 - 12" Four Toed Bowl

Well, I soon learned that Rose Point was more of a generic term applied by the uninitiated to the whole world of acid etchings on glass, regardless of manufacturer. Fortunately, my Portia bowl was signed with that quirky triangle C, which led me to the local book store, and ultimately, to NCC. The rest, they say, is history.

Searching for Portia can be an elusive and daunting task. It becomes pretty apparent in rather short order that Rose Point is the "hands-down winner" in terms of popularity. In terms of scale, Portia is the reticent little sister. At last check, there were 1188 listings for Rose Point on eBay, compared to only 95 for Portia - roughly a 12 to 1 ratio. Such a wide array and proliferation of beautiful pieces in Rose Point... where are those same blanks in etched Portia? My conclusion based on years of searching, is that for the most part they do exist, but in very limited supply. I've learned from experience that if you see a unique item in Portia that you really like, you'd better buy it. Odds are you may never come across that particular piece again. I've also learned that rarity and demand are two different things. It is possible to put together a beautiful collection in Portia at a significantly lower cost than a comparable set in Rose Point. It will just take you ten times as long.

So what do we really know about Portia? Portia is also known as etching 754 and it was quietly introduced into the marketplace with little fanfare in late 1931 or early 1932. We don't really know the exact date for sure because there were no major proclamations in the significant trade journals of the day. The event occurred with little written acknowledgement

In a similar fashion, Portia quietly bowed out sometime between March 1952 (Price List) and February 1953; again, with little notice or recognition, after a bright, 20-year life in the marketplace.

We really don't know for sure why the name Portia was chosen. It was not any Cambridge employee's mother, wife, daughter or grandchild - as far as we know.

Portia first appeared in the 1932 supplement to the Cambridge Glass Catalog which was originally released in January, 1930. A scant four pages were devoted to this new release. Three of the four pages highlighted the multiple stemware sizes in the 3126, 3121 and 3124 lines. The fourth page was devoted to various accessory pieces from the 3400 line, 19 in total, which saw limited production and are very hard to find today.



119 - 83 Oz. Pitcher

One of the earliest public references to Portia occurred in a May, 1932 advertisement placed in a Pittsburgh newspaper by Kaufmann's Department Store. The banner read "Portia, A new service - Lace on Glass."



3400/101 - 76 Oz. Jug

Portia more appropriately resembles a basket of flowers, not to be confused with Bordeaux or Dresden. Actually, there were approximately seven Cambridge etchings that resembled some type of basket or urn with flowers. The year 1927 brought a real bumper



crop with the un-named etchings 701, 705, 710 and 733 respectively.

In support of the 1932 Kaufmann's store promotion, three display tables were set up near the elevators so that the Portia etching could be prominently displayed in Crystal, Amber and Gold Krystol.

Finding Portia in a translucent color, today, is a significant task. When it is found, in all probability, it will be in either Amber or Gold Krystol. Amber was introduced in 1924 and Gold Krystol, in 1929. Both of these colors were well established in the marketplace by 1932 and were logical supplements to a production that would become overwhelmingly crystal.

The Cambridge Catalog supplement pages in 1933 and 1934 again featured Portia items. This time Portia appeared in a supporting role, along with other etchings such as Diane and Chintz (#2), highlighting the introduction of an exciting new opaque color: Crown Tuscan.

Pieces that carry the black Crown Tuscan trademark on the bottom, date to the earliest days of the Crown Tuscan release of 1933-1934. When Portia appears in a gold encrusted format, it is listed as D/1001. Crown Tuscan would show up again and again in subsequent years to become, by far, the most popular color available with Portia.

As Portia began to gain traction in the marketplace, it was supported by the Cambridge factory with a full complement of serving pieces, predominantly, but not uniquely, from the 3400 line. It is therefore not uncommon to find Portia etched pieces from this time frame that were never pictured in any Portia catalog release.

Cambridge did not subscribe to the production of catalog-only items. Catalogs were not as important as they are today and were used as a general guide of product

availability. Oftentimes, the Regional Showrooms would have display materials which exceeded what was placed in the catalogs. Commercial sales in that time period were more of a personal thing than today.



All With Black Acid Stamp (1933-34)



3011/7 - 4 1/2 Oz. Claret

Generally speaking, if you, as a store buyer attending one of the regional showrooms, expressed an interest in Portia, you were informally told which of the display blanks you could order in Portia. If you previously ordered it in Diane and wanted it in Portia, the factory, depending on the size of the order, would try to produce it. It took quite a bit to maintain a live furnace. When it was running, the factory wanted to maximize its use so production was king.

In addition to Amber, Gold Krystol, and Crown Tuscan, Portia can be found in Ebony, Light Emerald Green, Peachblo, Willow Blue, Forest Green, Carmen, Royal Blue and Heatherbloom.

That makes eleven colors in total. But the availability of Portia in color is not equally weighted. Approximately 93% of all Portia that is found today is in crystal. Of the remaining 7%, two thirds will be in Crown Tuscan. Of the 105 pieces that were listed on eBay during the two month period ending January 16, 2014, only seven Portia items were in color. Of those seven, 5 were Gold encrusted Crown Tuscan. After Crown Tuscan, Amber and Gold Krystol, color production was virtually non-existent and it becomes senseless to attempt a ranking. Availability would be in a fraction of a percent and you can go years without seeing any of these other colors.

Interestingly, there is another prominent color that is missing from this discussion and that is Amethyst. I've never seen a Portia etched piece in Amethyst. Intellectually, it should be there. Amethyst was one of the Henry Helmers' "gang of five" released in 1931. Portia exists in Forest Green, Carmen, Royal Blue and Heatherbloom, so why not Amethyst? Somewhere, there is probably an Amethyst 1242 vase in Gold Encrusted Portia and maybe it'll surface one

day. Please let me know if you have an example of amethyst Portia. I've learned to never say never when it comes to Cambridge Glass.

It is also interesting to note that no color offering introduced after 1932 has been found in Portia. No Moonlight (1936) or Windsor Blue (1937), No Pistachio (1938), La Rosa (1938), Mocha (1938), Mandarin Gold (1949), Late Dark Emerald (1949) or Milk (1954). And since Portia was already removed from the line-up, certainly no colors from the 1955-58 re-open period.

So why was Portia made in such a wide spectrum of colors, but in most cases with such limited availability? The answer to that is one of timing. Portia's introduction in 1932 happened at the very tail end of the etched color craze. Consumer taste was shifting towards the fresh, brighter look of etched crystal. The popularity of colored items continued to exist, but not on etched pieces.

Here again are results from my two month eBay survey ending January 16, 2014:

Etching	Year of Introduction	% Color (eBay)
Cleo	1921	97%
Gloria	1930	72%
Diane	1931	8%
Portia	1932	7%
Elaine	1933	0%
Rose Point	1934	1%

Do you see a pattern here? For whatever reason, the popularity of etched color pieces fell off a cliff in the early 1930's. Growing weaker and weaker with each passing year.

In my opinion, Portia can be found in a broad spectrum of color because it just happened to be in the right place at the right time. It benefited from being released right on top of



3035 - 3, 6, 9 Oz. Stems



3400/38 - 80 Oz Ball Jugs



3400/96 - 2 1/2 Oz. Oil Set

several new colors from Henry Helmers and it caught the very tail end of the etched color wave. If you were going to feature a fresh new etching at a trade show or in a showroom, why not team it with one of the fresh new colors for the WOW factor - more bang for the buck. Orders would have trickled in for both the new and traditional colors from the 1920's; but the popularity was just not there to sustain it, as consumer preferences shifted. The new interest was definitely in Crystal.

By the time the 1940 Catalog rolled out on January 1 of that year, Portia was at the high-water mark of its 20 year run. In the 1940 Cambridge Catalog, 20 pages were devoted to photos of the blanks available in the Portia etching, and this section did not include any goblets. The accompanying price list contained 354 listings for Portia crystal, 179 additional entries for gold encrusted Portia and twenty-two for gold encrusted Portia on Crown Tuscan blanks.

Only eight etchings were highlighted in the 1940 Catalog: Blossom Time, Candlelight, Chantilly, Diane, Elaine, Portia, Wildflower and Rose Point. Portia shared its 20-page product listing with Diane; however it's important to note that Portia was given approximately the same page exposure as Rose Point, 20 pages vs. 21 for Rose Point.

Approximately half the catalog listing for Portia featured 3400 line items. Use of the 3400 blank for Portia was huge. Although, it is also important to note that the catalog contained many items in Gadroon (3500 line), Tally-Ho, Martha (3600 Line) and Pristine.

Stemware contained its own special generic section in the 1940 Catalog but earlier stems found in Portia in the 3120, 3122 and 3124 design had been dropped. New listings now appear for the very popular 3130 stem as well as 3575 (Stradivari). The 3121 and 3126 stems continue to be featured.

We now move forward nine years to

June, 1949. Cambridge has again issued a new catalog; and this time, the Portia release is limited to just eight pages. In the post war years, Cambridge is beginning to feel the effects of a consumer shift away from the formal dinner environment and to increased competition from low cost overseas producers. Catalog items for Portia feature full page stemware visuals for the 3121 and 3130 lines; as well as 7966 2 Oz. Sherry and 7801 4 Oz. cocktail. Three full pages are devoted to tableware items in the 3900 or Corinth series. Dinner service in Corinth included the 3900/20 - 6 1/2" bread and butter, 3900/22 - 8" salad and 3900/24 - 10 1/2" dinner plate. Support items in the old 3400 line were severely curtailed. Only a relish, bonbon and two handled serving dish were featured in Portia.



3400/ 38 - 80 Oz. Set: Royal Blue

The last documented reference to Portia occurred in March, 1952. Price list data from February, 1953 make no reference to etching 754. Portia's demise preceded the closing of the original company by approximately 18

months and it was not subsequently produced during the re-open period.

So this is Portia – reticent little sister to Rose Point. But when it comes to color, she excels in a big way. If they made it in volume in Rose Point they may have made a few in Portia as well (Very Few). Color is where Portia becomes a real powerhouse with eleven documented

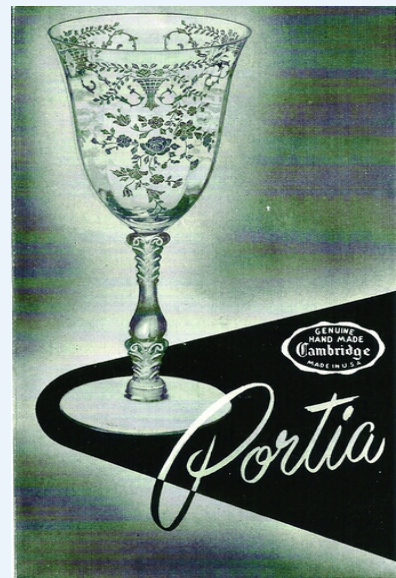
colors (Amber, Gold Krystol, Crown Tuscan, Ebony, Light Emerald, Peach-Blo, Willow Blue, Heatherbloom, Royal Blue, Forest Green, Carmen) to Rose Point's four (Ebony, Amber, Carmen, Crown Tuscan). The challenge is dealing with the minutely small color supply while maintaining the will to go find it.

Whichever etching is your favorite, that is for you to decide. I have a personal bias for Portia, but there is a large selection of Cambridge etchings to choose from. Like children from your own family, all have common characteristics, but each is uniquely different. And all are yours to enjoy. ■

**Portia Summary**  
**1932 – 1952**  
**Etching Plates: 56**

<u>Stems</u>	<u>Lines</u>	<u>Colors</u>
3121	3400 (Full Dinner Service)	Crystal (93%)
3126	3500 (Gadroon)	Amber
3124	3900 (Corinth)	Gold Krystol
3122	1402 (Tally Ho)	Crown Tuscan (5%)*
3035	3600 (Martha) (Limited)	Light Emerald
3120	Pristine	Peachblo
3130		Willow Blue
3575 (Stradivari/Regency)		Forest Green
7801		Carmen
7966		Royal Blue
		Heatherbloom
		Ebony

\*Highest Volume Color & Only Opaque



3400/646, 647, 638 Candles



3011 - 9 In. Candlesticks with Prisms

## 2015 NCC AUCTION CONSIGNMENT PROCEDURES

Seems like we just had the 2014 NCC Auction! Here it is once again time to submit your list of Cambridge Glass to the Auction Committee to be considered for inclusion in the annual NCC Benefit Auction for 2015. The auction will be held on Saturday, March 7th, 2015. Let's help make the 2015 version as exciting and successful as the 2014 auction.

Anyone may consign glass to the auction. 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 20-25. **Please inspect the glass carefully for any and all damage, and 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. 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.

**Donations are welcomed and ENCOURAGED as well, 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.

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 Beverly Acord at [beverlyacord@gmail.com](mailto:beverlyacord@gmail.com). Please indicate "NCC Auction" on the subject line and include a mailing address and phone number. Lists can also be mailed to **Beverly Acord, 6789 Liberty Farms Ct., Hamilton OH 45011.** 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 1, 2014.** 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 or have it mailed once they send us the return shipping charge.

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 the 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 [beverlyacord@gmail.com](mailto:beverlyacord@gmail.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!



# The #1338 Candlestick

by Jack Thompson



The #1338 candlestick is a very beautiful candlestick, and one of the more prevalent that can be found in Cambridge collections. One of the reasons for its popularity is due to the tremendous variety in which it was produced. It can be found in crystal with many of the popular etchings including Rose Point, Elaine, Diane, Portia, Wildflower, Chantilly, Roselyn, Valencia and Chintz. They can be decorated D/1022 Gold Edge, D/1018 Gold Stippled and D/1014 Gold Encrusted as well as Platinum Stippled, and these can be very difficult to find. An interesting note is that with the D/1014 Gold Encrusted decoration, the etching is moved from the bottom of the base to the top. It can be found in Royal Blue, Carmen, Amber, Moonlight, LaRosa, Mandarin Gold and Emerald. A very rare example is known in Moonlight, etched Apple Blossom. Alpine treatment can be found on Moonlight, LaRosa, as well as crystal. 1338s were also advertised as being available on crystal blanks with various rock crystal engravings (RCE) including Croesus, Mansard, Achilles, Adonis and others. The author has a pair RCE #900 and #901.

The #1338's first appearance was with the #3500 "Gadron" line in a 1933 catalog supplement (page 33-15), at least three years prior to the introduction of the Caprice line. It was listed as simply #1338 Candelabrum, but it later shows up with the #3500/1338 designation. We normally associate a candelabrum with having a bobèche and/or prism(s), where a candlestick does not. Originally Cambridge must not have been able to make up its mind, as some items were described using both terms, such as the #647 and #638 Keyhole varieties as well as the #1307. With the issuance of the 1940 catalog, order was restored and we can now call them by their proper names. Many people consider the #1338 candlestick a Caprice item, and it was prominently featured as part of that line. It seems to be one of those blanks popular enough that Cambridge included it wherever they could successfully market it. It also was included as part of the #3400 line, and was given the number #3400/1338.

One day we were perusing our collection of #1338 candlesticks and noticed many differences among them, some more pronounced than others. We hadn't really paid that much attention to them, and had in my mind that there were two different versions. Turns out we seem to have

found four. Time to research! Catalogs, mold record books, talk to "experts". However, it turned out to be analogous to one of Frank Wollenhaupt's columns with more questions than answers. Although it was my initial goal to be able to draw some conclusions about what Cambridge was doing, this is going into the glass pot with so many other questions that may never get figured out. So the following is a summary of my findings. I'll leave it up to the readers to draw their own conclusions.

All four versions of the #1338 are similar in design with the exception of the area directly below the candle cup. The original design, herein called "Version 1", as previously noted first appears on page 33-15 of the '30-34 catalog.

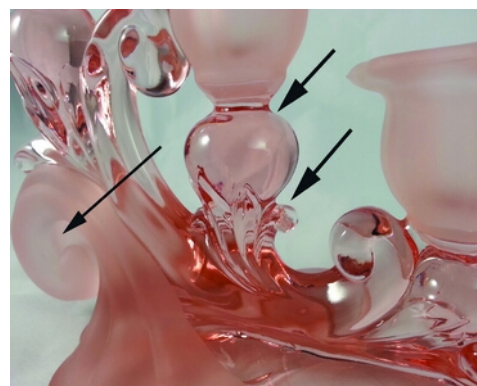
It is what collectors commonly refer to as the "Mount Vernon" version, although it was never included as part of that line.



Version 1 - cross-hatching

The ball directly underneath the candle cup has the cross-hatching effect similar to pieces in the Mount Vernon line. Version 1 is shown again on page 4 of the 1940 catalog in the Caprice line. This is the final time this version appears on a catalog page.

Later on page 66 of the 1940 catalog under the 3400 line, a different version appears, herein called "Version 2". There appears to be three changes in Version 2, just below the candle cup. (1) The cross hatching or "Mount Vernon" effect on the ball is gone. (2) The ball is more rounded and fatter. (3) A small 1/2" - 3/4" wide decorative curl or scroll of glass appears from the bottom on each side of the ball. One additional change appears in the rear "tail".



Version 2 - ball, tail, and scroll

In Versions 2 and thereafter, unlike Version 1, the area inside the

tail is filled in, presumably for stability coming out of the mold. Version 2 is shown numerous times throughout the remainder of the 1940 catalog in both the 3400 and 3500 lines, and it seems to be the most prevalent of the four versions. I find it curious that Version 1 is shown only in the beginning Caprice section of the 1940 catalog, as it is usually seen etched or in the early colors of Royal Blue, Carmen and Amber. LaRosa, Royal Blue and etched crystal blanks are known in both Versions 1 & 2, so it is possible production of these versions overlapped.

In the beginning of the 1949 catalog under the Caprice section on page 3, a further revision appears, herein referred to as "Version 3". Although this is the first time seen in print, it is not clear when this was first introduced. This version is identical to Version 1, except that cross hatching on the ball, i.e. the "Mount Vernon" effect, is gone. The tail is filled in as



Version 3 - slender ball, no scroll

previously noted. Observe that this is back to the more slender ball. This is the only time this version is seen in a catalog page. The author has examples in Carmen and LaRosa, and there are etched and RCE crystal examples, as well. On page 11 of the 1949 catalog it looks like they copied a picture of Version 2 from the 1940 catalog, so who knows what was going on here. Did they include the wrong picture, or were they actually making these at this time? The author has a pair in LaRosa Alpine, with one being Version 2 and the other Version 3. Was this a marriage or were they sold this way? A similar oddity surfaced recently on Ebay. A rare mint crystal pair, gold encrusted Rose Point was sold. After further examination I noticed that, like my LaRosa Alpine pair, one was Version 2 and the other Version 3. I would think it would be extremely unlikely that someone had married a mint pair of these rare items, but who knows for sure. Maybe they did sell them together this way.

On page 50-B under Rose Point and for the remainder of the 1949 catalog a further revision appears, herein called "Version 4". It later is advertised available in the new colors of Emerald and Mandarin Gold. At first glance, especially when looking at the catalog pages, this might appear as Version 2. But a closer inspection below

the center ball reveals that the wide, decorative scrolls on each side of the ball have been replaced with a much narrower scroll and a single small knob. Other than that single



Version 4 - round knob, narrow scroll

change, Version 4 appears identical to Version 2. It appears for the last time in a 1954 catalog supplement with the introduction of Milk, listed as W91. Inspection of an example shows it to be Version 4

The mold record book contains two entries referencing the #1338 candlestick. The first on 06-18-1942 and the second on 05-29-1946 ordered a "1338 Candlestick Replacement." The first also had the added comment, "See Fred Richey for details." Who knows what that meant? Fred must have been the man. There were probably many molds used for each particular version, as this candlestick was produced in great quantities. As time went by, molds got worn and some details weren't as pronounced. These subtle differences can be seen when comparing examples side-by-side. I hope this article has given you a greater appreciation for this candlestick and caused you to look at it a little more closely.

As a bonus feature, I'd like to mention a couple of associated pieces. The #1577 - 5-Lite Candlestick and #1564 - 5-Lite Candelabrum almost look like back-to-back Version 2s. Then there is the rare and unusual candlestick that we are calling the #1339. In general, it was made by removing the base from #1338 and adding a round foot. There is no catalog reference known. It is identified in the mold record book, but since there is no picture associated with this number, it is only an assumption. This rare find is known in crystal and etched Rose Point, Chantilly & Daffodil. If someone has an Elaine one, please give me a call.



1339 candlestick

## Examples of Versions 1 - 4 and Decoration



Amber, version 1



LaRosa version 2



LaRosa alpine, version 3



Emerald, version 4



Moonlight, gold trim, version 1



Crystal GE Chintz, version 1



Mandarin Gold, version 4



Carmen, version 3



Milk Glass, W91, version 4

1577 5-lite candlestick



RCE 900,  
version 3



## NOVEMBER MEMBERSHIP MEETING & EDUCATIONAL PROGRAM

Only recently you finished finding good display locations for the many treasures you brought home from Convention Week. (One more cordial is easy to tuck in there, somewhere. And there is *always* room for another three inch swan.) While it is now time to consider your list of possible consignments for the 2015 NCC Auction, it is also time to make plans to attend the November Membership Meeting & Educational Program.

The November Membership Meeting & Educational Program will be held on Saturday, November 1, upstairs at Theo's Restaurant, 632 Wheeling Avenue in downtown Cambridge, Ohio, just a few blocks from the NCC Museum. Cocktail hour begins at 5:00 PM followed by a buffet dinner at 6:15 PM. If you are bringing glass for the program or show and tell, plan to arrive at Theo's no later than 5:15 - 5:30. The menu for this year's buffet includes: Broccoli & Cheese Stuffed Chicken; Pork loin w/caramelized onions, in sauce, on side; Spinach & Cheese Lasagna Roll Up; Green Bean Almondine; Corn with Dill; Scalloped Potatoes; Salad; Rolls & Butter; Beverages; and Assorted Desserts.

The cost of the dinner is \$19.50 per person. The Membership Meeting and Educational Program will follow dinner as well as the Bring and Brag presentation hosted by Lynn Welker. The registration form is included on page 16 of this Crystal Ball and the **deadline for receiving reservations is Saturday, October 18, 2014.**

Turquoise . . . Bluebell . . . Windsor Blue . . . Willow Blue . . . Ritz Blue . . . Royal Blue . . . Moonlight . . . Mystic . . . Azurite . . . Blue I . . . Tahoe Blue . . . Moonlight Blue . . . Early Cobalt . . . Night Blue . . . Aurora . . . Eleanor Blue . . . Blue Cloud . . . Experimental Blues . . .

When were the approximate times these wonderful shades in the Cambridge blue family were actively produced and marketed? Are some of these names just additional names for the same formula? What is the speculation on the origins of some of these names?

This year's November Program involves a theme that is rather focused in terms of topic - THE CAMBRIDGE

BLUES – however, BLUE is a color that that has considerable diversity, and spanned ample periods of production time in the history of the Cambridge Glass Company. Friends of Cambridge will hear all about them from Lynn Welker - who has considerable experience in *Playing (with all) the Blues* during his involvement with Cambridge Glass. We would not be too surprised if Jake and Elwood - The Blues Brothers – show up and display their enthusiasm – musical or otherwise - for the topic of the evening.

If you are entranced by the desirable color of blue as many of us are, and wish to see a display of glass that will bring out feelings of longing that can perhaps only be partially satisfied in next year's auction, this promises to be a Program for you. Lynn would like for you to bring any unusual or unique items that would add to the Program display. Contact Lynn on 740-826-7414 if you have any questions about items that would be helpful in displaying the extent of this *Blue-ti-ful* theme.

For those Friends of Cambridge arriving in Cambridge early, there is plenty to do. Several quality antique shops and malls are located within an hour of Cambridge. The Dickens Victorian Village performers and scenery will be waiting to delight you. Yes, repeating this year, there are "Downton Abbey" activities being planned at the NCC Museum and other locations during the weekend of the Program, and subsequent weekends.

Another activity offered during this weekend is a "Downton Abbey Era" Glass Sale (formerly the Glass Swap). This is a great opportunity to buy or sell Cambridge and other elegant glass! The venue is the same as last year, St. Benedict's Gymnasium, one block off of Wheeling Avenue behind the Courthouse, at the corner of 7th St. and Steubenville Ave. The time for the Swap is **2:00 to 3:30 PM** on Saturday, November 1. Admission for buyers at this event is free. If you wish to reserve selling space at this event, please indicate on your registration form and return prior to October 18. More information will be provided in the Crystal Ball. Tables will be provided.

We hope to see you in November!



# *Registration Form for the November Membership Meeting and Educational Program*

Make check payable to: NCC  
Mail to: NCC, PO Box 416, Cambridge, OH, 43725  
Registration Deadline: Saturday October 18, 2014

The November Membership Meeting and Educational Program will be held on Saturday, November 1, 2014, upstairs at Theo's Restaurant, 632 Wheeling Avenue, Cambridge, Ohio. This year's program, given by Lynn Welker, will be on ***"The Blues"***. As usual, there will also be a member Show & Tell session.

The evening starts with cocktails at 5:00 and a buffet supper at 6:15, followed by the NCC Quarterly Membership Meeting and Educational Program.

Tickets are \$19.50 per person, and must be ordered in advance. Send in your check with this form (make a copy if you don't want to cut up your Crystal Ball) or use the form on the NCC website.

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_

STATE, ZIP \_\_\_\_\_

E-MAIL \_\_\_\_\_



Check here if you will bring glass to sell at the "Downton Abbey Era" Glass Sale from 2:00-3:00 p.m. at St. Benedict's Gymnasium. Please contact Larry Everett: [heartlamps@sbcglobal.net](mailto:heartlamps@sbcglobal.net) or 740-606-1367 for a contract and additional details. [   ]

Number of tickets for November Meeting \_\_\_\_\_

Amount enclosed @ \$19.50 per person \_\_\_\_\_



# National Cambridge Collectors, Inc

## June 26, 2014 Annual Meeting

President David Ray called the June 2014 Annual Meeting of the National Cambridge, Collectors, Inc. to order on Thursday June 26, 2014 at 7:00 pm. The meeting was held at the Pritchard Laughlin Civic Center.

The minutes of the March Quarterly Meeting, were approved as printed in the Crystal Ball.

David Ray asked for a moment of silence to remember those of us who we lost this past year: Bonnie Brady, Sue Ellen Brown, Stanley Holmquist, Robert Kastner, Edwin Nixon, Darren Swarts, James Van Skiver, Jr.

**Treasurer's Report:** Millie Loucks reported that the March auction was very successful this year, despite the bad weather. The receipts were great, basically the same as last year. The annual fund has been mailed out. Some of you have already responded. I want to remind you that this annual fund is what keeps this club and the museum running. Millie thanked Mike Strebler for his help with the transition of the office of Treasurer. The Forever Raffle is still open to buyers until tomorrow at 7:00 pm when the drawing will be held and the winner is announced.

### Vice Presidents Report:

**Development:** Ken Filippini thanked Roger & Millie Loucks for their idea and promotion of the Forever Raffle. It's been their "baby". Ken thanked all those who generously bought tickets. So far, 250 tickets have been sold and we are hoping more will sell before the drawing. As it stands now, the raffle has generated \$12,000 for the endowment fund. Ken thanked all those who donated the glass (worth about \$5,000) to the Forever Raffle.

Ken reported that the annual fund mailing has been about 2 months later than last year. He thanked those who have already sent in their money. About 70% of members have responded so far; putting us \$4,000 ahead of last year. We generated \$32,000 last year and we are at \$36,000 now, with 30% still to respond.

**Events:** Larry Everett thanked Bev and Will Acord and Lynn Welker for all their hard work on the auction held

yesterday. As of today the auction generated \$3,000 for the club. Larry reminded us that the show opens tomorrow at 4:30 pm and the Glass Dash on Saturday is at the same location as last year.

**Education:** Frank Wollenhaupt announced that he anticipates a great Show and Glass Dash. He has advertised well, placing ads in all trade papers and on line. Convention Show cards have distributed everywhere.

**Membership:** Les Hansen thanked Freeman Moore for taking on the responsibilities of the Crystal Ball editor. He also has done a great deal of time and effort to update the membership data base. Les encouraged everyone to fill out the form that is in the annual fund packet. It will help Freeman a great deal, and it is important for the continued improvement and growth of our club. Les announced that David Ray has appointed a membership committee to create ways to encourage new members and to enhance the benefits and experience for the existing members. Les reminded us of the camaraderie that was so much fun when the show and convention was held at the infamous Shenandoah Inn. Les thanked Diane Gary for all her hard work to put on a wonderful convention. It is a lot of planning for meals and scheduling. Les introduced the guest speakers for tomorrow's program: Randy & Debbie Coe. They are currently working on a book on Cambridge Glass.

**Museum:** Cindy Arent reported that she has been working with the Guernsey County Visitors & Convention Bureau, enabling a lot of exposure for the museum. Cindy thanked everyone's support and hours of volunteering. Cleveland's Fox8 TV program "New Day" featured our museum on their show. They spent 2 days here, filming. Also AVC's communication crew came and recorded a segment for "Discover Cambridge", which will air on local cable 2 in June, July, and August. You will notice new brown & white directional signs around town with the museum featured on them. These signs were provided for by a grant.

Sometime around 2000-2001 we were working to get the new museum up and running. We had all kinds of boxes & crates in the museum, couldn't hardly get around. A lady knocked on the door and asked to come in and see

## Study Group Minutes

the museum. We decided to let her in. And now, all these years later, she and her husband are attending their first convention, Marge & Ray Urbonas.

The museum is on Facebook. To access, just google “national cambridge glass facebook” and “like us”. Cindy Also reminded us, when we visit the museum, be sure to see the beautiful display of Mark Nye’s collection of stemware. He has generously donated it all to the museum. Mark announced that a new book, the 1916 catalog is available for sale at the show.

Cindy reported that they have performance presentations that we have given to service clubs, and any group who asks us, throughout the community. The museum docents, Gary Wiseman, Sharon Miller & myself dress and act as glass factory workers, administrative staff, or Mr. Bennett. These performances have been well received.

David thanked Cindy for all her hard work, time & effort.

### Other Business:

David Ray asked the Crystal Ball editor for an update on activities. Freeman Moore reported good progress towards having an electronic version of the Crystal Ball as an alternative to receiving the printed copy. Members would receive an email about the electronic Crystal Ball the same day the paper version is mailed. To ensure the Crystal Ball continues as a benefit to our members, the Board agreed to a six month delay before it is posted to the website, occurring in July and December. Frank Wollenhaupt mentioned that the Miami Valley Study Group has scanned *all* back issues as PDF files, available on [www.mvsg.org](http://www.mvsg.org). The Crystal Ball is printed in color twice a year (September and February). After reviewing costs, the Board agreed not to print color issues after February 2015, noting that all electronic versions are maintained in color. David also thanked Freeman Moore for his many hours of work on the Crystal Ball and asked that members send him articles for the Crystal Ball.

The program for the membership meeting scheduled for November 1, will be “Cambridge Blues”.

Meeting adjourned.

Respectfully submitted,  
Nancy Finley

The May 18<sup>th</sup> meeting of the Miami Valley Study club was called to order at 2:00 p.m. by Frank Wollenhaupt.

Under New Business David Rankin suggested that we set aside our future meeting studying private molds. He stated that we need more information before we can proceed with this program.

Old businesss, there was nothing to discuss.

After the business portion of the meeting was adjourned we proceeded to our monthly program with a topic of perfumers.

There were approximately one hundred (100) perfumers to view. We had Near Cut, opaque’s, transparent colors and etched ones. I think all periods were represented. With a group this large, you can really see how many different perfumers Cambridge produced. Special attention was given to the opaques and the etched ones. Our next program (Powder Boxes) should be interesting because it ties to the perfumers.

For Show & Tell, we had two different Crystal Caprice Cordials. One was on the Simplicity stem and the other was the #300 stem. It was nice to compare the two stems together.

Members present were: Dave Rankin, Diane Gary, Nancy Misel, Susan & Larry Everett and Vicki & Frank Wollenhaupt. With our newest members Kathryn & Scott Adams also in attendance.

Our next meeting will be Sunday July 20<sup>th</sup> at 2:00 p.m. With the program being Powder Boxes.

The following Dates have been set for our future meetings along with our program topics.

Sunday, July 20<sup>th</sup> – Topic – Powder Boxes  
Sunday August 17<sup>th</sup> – Picnic with Vanity Sets as a topic  
Sunday September 21<sup>st</sup> – Topic – To be decided  
Sunday October 19<sup>th</sup> – Topic – Candy Boxes  
Sunday December 7<sup>th</sup> – Christmas Party – Plans for the party will be discussed in October

Meeting adjourned.

Greetings from eBay land! Thanks to my many friends that send news to me at: [heartlamps@sbcglobal.net](mailto:heartlamps@sbcglobal.net).

Rose Point:

It's always interesting to see similar items sell with different etchings or decorations and try to make sense out of the price differences. For this month's lesson, we have identical 3900/24 - 10½" dinner plates with different etchings. The Rose Point plate sold for \$76; the Apple Blossom and Diane plates sold for \$28 each and strangely the Portia plate sold for \$18.50. The same seller had two 3400/56 - 5½" fruit saucers (bowls), The Rose Point bowl brought \$65.50 and the Gloria bowl made \$15.50. As we know, dinner plates and fruit bowls are very hard to find in any etching. A 3011/13 - 1 oz. GE Rose Point etched brandy soared right past my pitiful \$150 bid and ended at \$3,310.

Statuesque:

An all Emerald SS11 - Statuesque 7" Sea Shell Comport brought \$256. A Carmen 3011 cigarette box and cover ended at \$145.49.

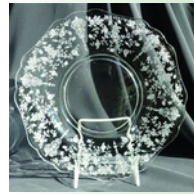
Other Etchings:

A member of the Daffodil mafia snapped up a set of 8 #1176 - 8½" bread and butter plates for \$115. A pretty in Pink #2366 - 8" vase with Rosalie etching made \$86. A nice Ebony decagon #1084 - 13" 2-handle service tray with Silver Apple Blossom decoration sold for \$75. A stunning Ebony 1237 - 10" keyhole vase with Gold Charleton Rose decoration ended at \$81. A GE Portia decanter set, including a 1321 - 28 oz. footed decanter and 4 - 7966 - 2 oz. sherries sold for \$139.50. Another set consisting of a GE Elaine 1402/38 - 34 oz. Decanter and eight 7966 - 2 oz. sherries sold for \$150. A desirable Chantilly 299 - 3-toed candy w/ cover complete with a Carmen rose knob sold for \$170. An extremely rare Silver encrusted Gloria 1070 - 2 oz. Carmen pinch tumbler sold for \$200.

Miscellaneous:

A Carmen 6 ½" swan ended at \$75. A #1 Keg set in Forest Green and Ebony sold for \$77. A Caprice 136 - 6" Carmen comport went to a new home for \$46.78. A Martha Washington 56 - 12 oz. handled & footed Carmen stein made \$33.89. A rare #1 Caprice Amethyst 10 oz. goblet sold for \$160.

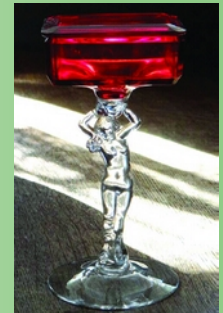
Happy Hunting!



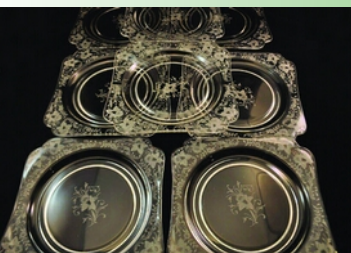
3900/24 - 10½" dinner plates with different etchings



3011/13 GE Rose Point



Carmen 3011 cigarette box



Daffodil 1176 8½" bread and butter plates



Ebony 1237 10" keyhole vase



1070 2 oz Carmen silver Gloria



Ebony 1084 Service Tray with silver Apple Blossom



Caprice #1 Amethyst 10 oz goblet

# ONLY QUESTIONS - NO ANSWERS

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

Ever since I purchased the Near Cut catalogue reprint at the convention this year, I have spent a lot of time reading it over cover to cover. I know like most of you, I used to just look at the photographs and try to find something new in Cambridge glass to add to the collection but you should try reading all the information below the photos.

You find that they use a lot of descriptive words along with the part numbers to describe an item. Words like "Squat" to distinguish between a tall tankard and one of the same capacity but a lot shorter "Squat tankard".

I thought a Berry Sugar and Berry Cream were good enough but NO, they also have a "Pullman" Berry Cream and Sugar. With the time frame of the catalogue, I assume these were made for the Pullman train cars.

If we look under 2800 Community, we can find 7 different oil bottles. Why would you need 7 different bottles in the same pattern? We have a 7oz Squat, 8 oz Squat, a 4 oz, 5 oz, 6 oz, and 2 – 8 oz Tall Oil bottles along with a 7 oz Catsup. That's a lot of bottles for one pattern.

Have you also noticed how many Nappies they make? They also try to show the shape of the Nappy. "D" – Shallow, "A" – Round, "C" - Belled, "F"- Cupped. So with the different sizes times the different shapes, you have a lot of Nappies.

What about the Cigar Band Tray? Under Near Cut Novelties, they show two of them. A #2375 – 6 inch and #2374 – 5 inch. Who knew a special item to hold "Cigar Bands"?

OK, enough with the strange things from the catalogue but I do have one last item that makes me scratch my head. This time it is from eBay. The listing reads –

**This is a RARE Desk Det. The Glass is a Thick Vaseline Glass Set. It has a Matching Ashtray that sits on the Left Side of the Well. There is a Groove in the Center that can be used as a Pen Rest. There is also a Patent Number on the Back of the Glass. See Photo. Measurements: Ink Well- 7 3/8" Wide X 6 1/2" Long X 1 1/4" High Ashtray- 2 3/4" Diameter X 3/4" High. With Handle 4"**



Like I said the last time, if you are going to make something up, make it a good one!

Also this month, I received this email from a member. I don't have an answer for him at this time but thought I would share it with you.

*Frank,  
Recently my son was looking at my collection of "nude" stems and asked me if I knew who the person was that came up with the idea of the nude figure for the stems and was he also the artist who made the original drawings?*

In looking at the Miami Valley Study Group's web site I found the following information:

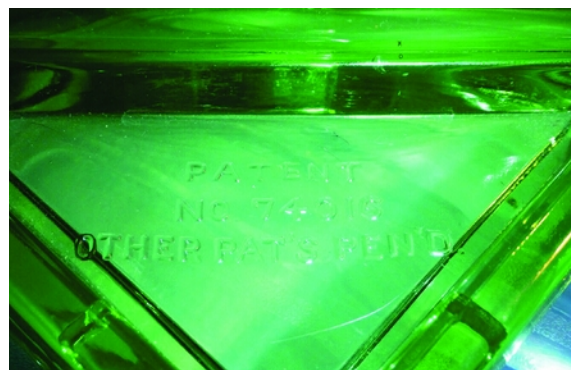
The 3011 'Statuesque' stemware line was introduced in the fall of 1931. Design patent 85,618 was granted to Will Cameron McCartney on November 24, 1931.

Was he the actual artist who made the drawing[s] for the Statuesque line? Or was he just the executive in charge of applying for Cambridge patents? If McCartney was not the artist who made the drawings, do we know who was? Also do we have any information on the model who posed for the drawings?

Additionally I know that Arthur J. Bennett was issued a number of design patents as were Jess Clair Kelly and Wilbur L. Orme. Were they the artists who made the drawings as well as being company executives? Or did they just create the ideas and a company artist actually made the final drawings?

Anybody have an idea? Give me shout out!

Till next time.....keep hunting



P.S. Look at item #1017 on page 54 of the 1927-1929 Catalog Reprint

**CHAPTER 19 - A Color One Could Only Dream Of’**

*The continuing story that you are about to read is a fictional novel created for the enjoyment of our Friends. Of course it is always possible that some of the items described may surface – never say never.*

*(In the last chapter: Mr. Bennett explains his “Keys to Success.”)*

We followed Arthur down a hallway to a staircase that led to the eastern part of the building. It’s where the offices were located. My heart was pounding faster than a racehorse as we were moments away from entering A.J. Bennett’s office to the Cambridge Glass Company. The room was within sight. The door read: Arthur J. Bennett ~ President. Next to the door was a desk and chair, presumably for his secretary.

Mr. Bennett pointed out another nearby office, that of Mr. Orme who was unfortunately out of town on business. As we continued toward Mr. Bennett’s office, his secretary was back at her desk. I thought to myself, oh, my God. It’s Mary Martha Mitchell! “Mary, I would like you to meet two new friends. This is Rich and Steve Bennett. This is my secretary, Mary Martha.” After all the formalities, we entered his office.

On an oak cabinet behind his desk was the rare 12” high advertising hand, but this one was royal blue and gold encrusted. Each finger had been etched with gold in Gloria, Rose Point, Chintz, Elaine, and Portia. Arthur noticed my interest in the piece and I told him that I’d never seen it before in royal blue with gold. “That’s correct, Rich. The ‘boys’ and I came up with this idea as a form of advertising. We felt that each design could easily be recognized with the royal blue background. I’m quite certain that you will see pieces in my office that you will never see anywhere again. Everyone has the means to be creative and here at Cambridge, we give anyone that opportunity.

For instance, a lady who works in our bookkeeping department, Mary Wiggington, suggested to me that we create a piece from my homeland, England. Being partial to the color ebony, she suggested that we put the Windsor etching with silver encrustation on an 18” high floor vase.” It was sitting at the base of his file cabinet and was absolutely beautiful. The silver nearly brought the castle to life. Near this was a table with three phenomenal pieces of Cambridge Glass. First, a #402 12” floor vase in pomona green with a black enameled etched dragon wrapped completely around the vase. Near this was a large, beautiful Buddha also in pomona green. Surrounding the Buddha were two pieces made for very special friends

of his: a pair of the most beautiful carmen crackle glass slippers anyone had ever seen. Mr. Bennett explained that he and Martha were on a pleasure trip a few years prior in California. They met Victor Fleming, who at the time was directing a movie called “The Wizard of Oz.” They became very good friends. Mr. Fleming had invited them to the MGM Studio to watch the production of the film. Arthur noted the emphasis put on the ruby glass slippers and decided then and there to create a Cambridge Glass version of the ruby glass slippers as a gift to Mr. Fleming. Touched by the thoughtfulness of this gift, it was Mr. Fleming’s idea that Mr. Bennett should have one more pair made for their own. And that’s what they did. Once the second pair were made, Mr. Bennett had the mold destroyed in honor of their friend.

In the corner of the room was a three-foot high green bronzed pedestal with a terracotta figure, surmounted with a large crystal glass fish bowl etched Marjorie. He said that the pedestal was a gift from friends in England and the fish globe was made at the factory.

Turning to look at the other end of the room, there it was. The holy grail! It was unbelievable! A guinea mannequin head in a color one could only dream of. It was sitting high atop a double-door steel floor safe, up against the wall. He asked if we were familiar with the color of the girl. “Yes, sir, it is Christensen, isn’t it?” With a slight chuckle, Arthur said, “Yes and no. You two boys are about to hear a story that not many people are aware of. Back in 1927, the Christensen Agate Company, a glass marble factory, was built behind our factory. The general manager was Howard Jenkins, with whom I became very good friends. As time went along, we shared our knowledge of glass manufacturing. One year, we both decided that it would be interesting if both of our companies could create something together, using our own formulas. We walked throughout the showrooms of the Cambridge Glass Company to find that one piece that would represent both glass manufacturers. As we came upon our third showroom, we knew we had found the piece. In an oak and glass showcase by itself was a royal blue glass mannequin. Being an art deco piece, we decided to use the guinea colors to create our friendship piece. With both companies’ wonderful opaques and a few transparents, we created what is now known as the “Guinea Girl.”

I could only describe it as magnificent. “Arthur, as a collector of Cambridge glassware and Christensen marbles, I can honestly say that this is the most unique piece of Cambridge glassware in existence.”



“Thank you, Rich. The decision to make the piece didn’t come easily. We both wanted something that would represent our companies that would be captivating. I didn’t realize that you had Christensen marbles, but as you probably already know, their guinea marbles were considered the showpiece of their line .”

“Yes, sir. Just as your mannequin is. The name you have given her is definitely appropriate .” He went on to explain that there was only one guinea girl ever made and that they had decided to use her as a storefront display in several major cities throughout the country, as well as in some of the local businesses. She came from the same mold that was used for “The Lady,” which came in several other colors. “Arthur, now that you mention the other colors, I’ve been wanting to ask you: have you ever made “The Lady” in carmen?” “Yes, we have. Not many, but they have been made.” “Sir, what’s the possibility that I could get ‘The Lady’ in carmen with an etched gold-encrusted Rose Point necklace?”

“Rich, that’s ingenious! This is exactly why I want you and Steve to talk with my colleagues about creating pieces. This is something that has never been mentioned before.

To create ‘The Lady’ with etched necklaces. To answer your question, by all means, this can be done. And I assure you that you will have the first one ever made. ‘The Lady’ being a storefront or countertop display, this would put an emphasis on many of our etchings and cuttings. Yes, I like this idea. It will be created. Well done, Rich!”

Reeling myself back from the cloud I was on, I looked toward Arthur’s desk and pointed out to Steve a royal blue prism sign with gold letters. “Rich, you don’t miss anything, do you.” “No, sir. I’m always curious about everything. And if I may, I’d like to tell you about something that I created at home out of your pyramid, or what I call the prism sign. I’m always looking at the glass and imagining other creations. One day, I was cleaning and I just grouped several pieces together to see if they would fit. I had taken six pyramids, put them on end and made a hexagon object. I put a rubber band around them, laid them down, and realized that I had just created a pyramid paperweight.” “Excellent idea, Rich!”

Turning toward the door of his office, Arthur asked Mary Martha if she would have Charlie bring six pyramids in any color to his office right away. A few moments later, the young boy came knocking on Mr. Bennett’s door. “Come in, Charlie, and place the pieces on my desk. Please, Rich, show me what you created.” As I reached for each piece, I made sure the name “Cambridge Glass” was facing toward me. I placed a rubber band around the entire piece, creating the hexagonal pyramid paperweight. “Rich, this is very clever and I know we could sell them. We could make these consistent in one color, or an assortment, or better yet, they could have six different etchings or cuttings, plain or decorated without the words. This is brilliant, Rich! Once the men find a way to secure each pyramid to one another, we will definitely market this. But only if this meets with your approval, Rich.” “Arthur, I would be honored to have the Cambridge Glass Company make something that I created.”

Steve interjected, “If you’re going to cut these, you could cut them in a brilliant manner that would retain sunlight and use them in a window as a whirlygig.” “Another brilliant suggestion,” exclaimed Arthur. “Rich, I see this runs in the family.” “Arthur, that’s one thing I hadn’t mentioned to you yet, but Steve is a skilled artist with many talents.” “Rich, Steve, these are the types of ideas that I love to hear. Earlier, you thought I would be the teacher, but here I am learning from you.”

*(To Be Continued.)*

## In Memoriam

NCC sends its sympathies to the family of Mary Pfannenstiel member #2665. Mary was a longtime supporter of NCC and enjoyed the beauty of Cambridge glass and flowers. She was a resident of Addison, Texas.

**Reminder:** If you shop at Kroger in Columbus Ohio or stores in northeast Ohio, you can choose to enroll your card in the Kroger Community Rewards program to make charitable contributions to National Cambridge Collectors, Inc every time you shop. Go online to <http://krogercommunity-rewards.com> and use the "enroll now" option to add our number 91504 as the organization linked to your card. If you did this before, **Thanks**, but you need to re-register every year.



**Supports**



NCC welcomes the following new members

Tad Calendine	Ohio
Jeanne Warne Frontz	Ohio
Matt Hardesty	Ohio
Chuck McKenna	Ohio
Barbara Moum	Ohio
Kaydene Ward	Texas
Karen White	Texas

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Additional information and photographs on request.

Inquiries are welcome





## NCC Events

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**Property Work Session  
and Tours  
September 20, 2014**

**November Membership Meeting  
& Educational Program  
November 1, 2014**

**NCC Benefit Auction for 2015.  
March 7th, 2015**

Thanks to the presenters of the five educational programs at this year's convention. Bill shared his love for Portia in this issue of the Crystal Ball. Look for other articles in future issues.



## Glass Shows

**September 27-28, 2014**

Garden State Depression Glass Club  
37th Semi-Annual Show and Sale  
Edison, NJ  
[thelegantable@verizon.net](mailto:thelegantable@verizon.net)

**October 3-4, 2014**

Heart of America Glass Collectors, Inc  
Depression Era Glass & Pottery Show & Sale  
Independence, MO  
<http://www.hoagc.org>

**October 11-12, 2014**

Southwestern PA Glass, Pottery & China Show & Sale  
Washington, PA  
[leasure@earthlink.net](mailto:leasure@earthlink.net)

**October 18-19, 2014**

41st Annual Antique Glass & Depression Glass Show & Sale  
Jacksonville, FL  
<http://www.depressionglassclubjax.com>  
[kwpewp@aol.com](mailto:kwpewp@aol.com)

Milwaukee 38th Annual Depression Era Glass Show & Sale  
Milwaukee, WI  
262-376-9874  
[kgoebel2@wi.rr.com](mailto:kgoebel2@wi.rr.com)

Wichita Glass Gazers  
28th Annual Depression Era Glass Show & Sale  
Wichita, KS  
[aglassgazer@netscape.net](mailto:aglassgazer@netscape.net)

**November 1-2, 2014**

Michigan Depression Glass Society  
42nd Annual Show & Sale Show  
Ford Community and Performing Arts Center  
Dearborn, MI  
<http://www.michigandepressionglass.com>

St. Louis Antique American Glass & Pottery Show/Sale  
O'Fallon MO Elks Club Lodge #2587  
O'Fallon, MO 63366

**November 8-9, 2014**

Northwest Ohio Glass Association  
2nd Annual Artistry in American Glass Show  
Tiffin, OH 44883  
<http://www.nwoga.org>

**November 15-16, 2014**

21st Annual Tulsa Oklahoma  
Glass and Pottery Show and Sale  
Tulsa Event Center  
Tulsa, OK  
[haveglass@aol.com](mailto:haveglass@aol.com)

# DEALER DIRECTORY

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

## Advertising Rates:

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

Electronic submissions should be emailed to:

[editor@cambridgeglass.org](mailto:editor@cambridgeglass.org)

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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York, SC 29745

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[whiteroseglassware.com](http://whiteroseglassware.com)

#### CRYSTALLINE COLORS

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Medina Antique Mall  
Medina, OH (I-74, exit 218)

Lynne R. Franks 216-661-7382

#### GLASS FROM THE PAST

Maureen Gillis



[www.glassfromthepast1.com](http://www.glassfromthepast1.com)  
email: [maureen@glassfromthepast1.com](mailto:maureen@glassfromthepast1.com)

#### Cambridge Nudes - Dave Small

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## Friends of Cambridge – Annual Fund

NCC exists through member giving using an Annual Fund system to raise operating funds and to ensure the preservation of Cambridge glass for future enthusiasts. The Annual Fund uses a common member "renewal" date and NCC sends out Annual Fund materials to everyone once a year. 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

*Have you sent in  
your renewal?*

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.

## *The National Museum of Cambridge Glass*

Located at 136 S. 9th Street  
in downtown Cambridge,  
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