



Cambridge Crystal Ball

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

Issue No. 416

March 2008

“THE ELEGANCE OF CAMBRIDGE GLASS”

WHAT IMAGE DO YOU VISUALIZE WHEN YOU HEAR THOSE WORDS?

***IS IT THE SIMPLICITY OF CAMBRIDGE ARMS, EPERGNES AND CANDLESTICKS;
OR THE GOLD ENCRUSTED CAMBRIDGE COLORS?***

**MARK YOUR CALENDARS NOW FOR
NCC CONVENTION 2008!!**

JUNE 25TH – JUNE 29TH

The 2008 NCC Convention will be a celebration of that Elegance through a variety of activities and displays that are being planned. Do you have a favorite elegant centerpiece that you would like to share with fellow Convention attendees? You can do so by offering to decorate and host a table at the Friday night banquet. Don't forget to bring or purchase at the Glass Show your favorite stems for the President's Reception.

In addition to celebrating the enduring elegance of the Cambridge Glass that we collect, some Convention time will be devoted to looking back over the last 50 years since the closing of the glass house. There is so much history to share about the evolution of NCC, Inc. over those five decades. Our historian, Mark Nye, will be including highlights of the club's history in the convention booklet. If you want to find out first hand about Cambridge Glass and what it was like to work in the glass house, plan to come to the Worker's Reunion on Sunday afternoon, June 29th. It is truly delightful to meet some of the former glass workers and hear about their jobs and experiences at the glass plant.



A great way to have a memorable Convention experience is to participate in as many activities as possible. If you would like to present a program, decorate a show case at the Pritchard-Laughlin Center or host a table, please email me at s.miller@omeresanet or s.miller@cebridgenet. The mini

auction is another great way to be involved in the Convention. All the proceeds from the Friday night mini-auction go to support our museum. Please consider donating an elegant piece of Cambridge glass worth at least \$25.00 to the mini-auction. Our enthusiastic and entertaining auctioneer, Alex Citron has agreed to call the sale. It is not to be missed!! The committee is doing their best to provide Convention goers with a rich, well-rounded Convention experience.

The Motel information can be found on page 11 of this issue. So get your plans and reservations made ASAP for

June 25th – 29th and join us in Cambridge. **More news and the Convention Registration Form will follow in the April Crystal Ball.**





President's Message

Annual Fund Year Two

In my December 2007 column I mentioned several potential organization positions we needed to fill. I'm pleased to announce that we have new Annual Fund Directors – Jane and Ken Filippini from Midland Park New Jersey.

Ken is our recent Past President and now our VP and head of our Nominating Committee. Jane is President of our Elegant Glass Collectors Study Group. They are dedicated Cambridge Glass fans and keen supporters of our club in many ways. We thank them for their willingness to take on this new role.

We will again be conducting an Annual Fund campaign this year along the same lines as 2007. Jane and Ken will be providing more details in next month's Crystal Ball, but I wanted to provide a little history and context here.

I received a nice letter last year from valued long-time member and friend of NCC, George Fogg. Many of you might remember George and his partner Frank as dealers at our Glass Show for years. George basically said – “stop changing the membership model, I'm going dizzy!” – or something like that.

Well George was right and I think he no longer has to worry about going dizzy (sorry if I'm misquoting you here George!). We have found a membership model that should serve us for years to come.

All these changes began around a decade ago – just after the flooding of our museum. We had many big donations – room naming gifts, showcase naming gifts – that helped build our new museum. But there were those who wanted to help at a somewhat lower donation level – thus the “Century Club” was born.

After three years of great success of that program which was over and above someone's membership, we decided to roll one's membership into the Century Program and create a few higher levels of gift support. That was called the Symphony Model.

We also were philosophically changing NCC from a club, with too many petty factions, into a united preservation organization centered on our museum and our collective desire to preserve and educate. Our success in this area has been dramatic, but we all know there is so much more we can do.

Then came First Quarter 2007 when a serious illness befell our valued Membership Chair, Linda Adkins. We had to scramble as monthly renewal notices had not been sent for about three months.

When Tarzan Deel agreed to cover Linda's role in the area of Database Administration, it was decided we could seek to renew

the whole membership at one time and conduct this administrative task largely once a year.

Then Mike Strebler and Helen Klemko kicked in to create a mailing package to send to the membership. Mike added the twist that we could integrate Board voting with this mailing to enhance our economies.

The Board quickly approved this new system and off we went. The conversion was somewhat awkward as many of you had just renewed your membership in 4th Quarter '06. We simply said “give what you wish.” Some of you gave partial amounts, others asked to be “graced” for the year. Not a single request was rejected – they were all accepted.

We did not take a single member off the roles from 2006 that did not pay us in 2007. We continued to serve them the Crystal Ball. While that added cost to our budget, we were rewarded by a 25% increase in giving to the Annual Fund which was up over the Symphony Model that had grown 30%+ the year before!

Hopefully those who did not renew last year will see the improvements we have invested in our Crystal Ball – improved photography, better printing and paper and two spectacular color issues.

We will mail our entire file in late March or early April. As mentioned, Jane and Ken will give you more specifics in next month's CB, but I'd hope that all of you – the ones who gave in '07 and those who did not – will renew your support of our preservation mission.

We have a wonderful opportunity to do special things in 2008 – pay off our mold fund, get totally debt free, boost our museum acquisition abilities, work on our Storage Building and storage capabilities, improve our Archives with paper material from factory days and importantly, work to boost our long term Endowment Fund which is vital to our future.

I thank all of you and hope even more of you will consider supporting NCC at a Benefactor level (\$100 or more). Nearly 150 of you did last year and we are really grateful for your support. It allowed us to pay off our mortgage, half of the mold debt and produce two spectacular color issues of the CB. Without all of your support, none of this would have been possible!

Between friends.....

In the collecting "business", one of the great joys is meeting and talking with wonderful people who share the desire to collect. We may not always collect the same things, but there is an understanding of what makes us tick as individuals. Each person can also understand the drive to find that elusive item to add to our respective collections. Others would think that we were crazy if we told them that we drove thousands of miles each year to go to shows and scour antique malls. Another wonderful benefit is the possibility of sharing this interest with someone who has no idea what we are talking about.

In the November Crystal Ball I alluded to a young man who is very special to Steve and me. Early in our relationship, CJ showed an interest in the glass, so I recently asked him if he would like to write a few words about his collection. CJ Bishop is a very intelligent 8 year old who likes sports, is good in school and has compassion for people and, apparently, likes beautiful glass. His collection is in its infancy stage, but he knows what he likes and when asked what he would like for his birthday he told us that he wanted a piece of glass and money - smart young man. His story follows.



"I like glass because I like looking at it. My favorite colors of glass are frosted white, moonlight blue and forest green. My favorite piece of glass is my southern bell lady (*Dresden Lady*) and my green ashtray. I have been collecting glass for about a year and a half. I would like to have a collection of swans. Right now I only have two. I have a big one that is moonlight blue and a little one that is light emerald. I would like to have the milk colored one with gold trim. My friends Helen and Steve gave me a book about Cambridge Glass and I look at it all the time."



As you can see, CJ has a definite idea of what he would like to collect....swans. So, we will certainly keep him in mind when we visit Cambridge this year for the Auction and Convention.

(P.S. Many thanks to Frank Wollenhaupt who has graciously agreed to continue writing for the Crystal Ball. His entertaining column "Only Questions - No Answers" is featured for the first time this month.)

Helen Klemko, Executive Editor
ncccrystalball@charter.net

Helen K.



Digging for Gold or...

Maybe Gold-Encrusted!

One Saturday in February Bill Alexander, Rich Bennett, Carl Beynon and Cindy Arent took some time away from cleaning glass at the museum to actually digging for some along the side of the creek that runs beside the CGC factory site. The weather was perfect and some "gold-encrusted" was actually found!

WANTED

Glass Dash Participants

We have several spaces available for glass enthusiasts to set up at the 2008 Glass Dash which will be held Saturday morning, June 28th, during the National Convention. Dealers are welcome, but really this is also a perfect venue for those who need or want to reduce their collections. As expected, Cambridge glass sells best, but other items are also sold during this event. Just make sure that the other glass items are clearly marked. If you are interested in joining the fun, please contact Larry or Susan Everett by e-mail at heartlamps@sbcglobal.net or give them a call at (937) 675-6491.

ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt

I know most of you are looking at the title and wondering what's going on? Well I got the "Helen" sweet talk again....."Isn't there something else you would like to write? We would hate to lose you." What she is really saying is "I have this fish on the hook, let's try and land it."

I told Helen that I could do a column about nothing. That way if I stumbled upon something it would be great. I know some of you are saying "A column about nothing, that's like that TV series from several years ago with Jerry Seinfeld." You are right. If it's about nothing, I can cover everything. I promise a lot of questions and a lot of things to get you thinking but not many answers. I don't have answers, I have questions. The answers come from you. I ask the questions to get you thinking. Now you are writing me, sharing your collections and knowledge. That way, I look smart and everyone benefits.

First off, most of you don't know me. My wife and I started collecting Cambridge in 1970. We joined the club immediately and attended the first quarterly meeting held in Cambridge. We were treated like outsiders – sound familiar? The actual fact is that we were outsiders. We had never lived in Cambridge, did not have any relatives that had worked at the factory and had never even heard of Cambridge, Ohio. We just loved the glass. The Cambridge club train was pulling away from the station and I was on for a long ride.

My collection is a little unique and I do not focus on any one aspect of Cambridge glass, I collect it all. Swans, nudes, flower frogs, stems, colored items, near-cut and everything in between. That means that I have a view point on most everything.

I have written many articles for the Crystal Ball and the former Glass Review. While I do not profess to be an expert or have an expert knowledge of Cambridge, I believe that we are all trying to learn and understand more about the glass that we collect.

So now that the ground work is in place and the rules established, let's get this show on the road.

How many of you have taken any of the club's books on Cambridge, sat down and looked at it from cover to cover? Looked at every page and every photo and asked WHY?

Our study club had several programs where we assigned a catalogue reprint like the 1929 one. We each had to report the next month on one item we found in the reprint that was weird or unusual. Why you ask? The reason is simple, to gain more insight and knowledge on the production of Cambridge glass. This made for a great study club program and it also allowed for group participation.

Remember, I promise questions, not answers. If you have read Squeek Rickers' article in the beautiful February 2008 issue, you have an idea about the questions I have. Squeek collects nudes and knows them front to back, top to bottom. He knows more

about nudes than I ever will and because of that, he has a question that even he doesn't have the answer to.....what is a #3011/4? In all his research he hasn't been able to find this in any of the printed literature so he has gone public with the question. That's what this column is all about. QUESTIONS, looking for answers.

Many of you collect one specific thing. It could be Nudes, Swans, Flower Frogs, Caprice, Rosepoint and 100's of other items. If in putting your collection together you have stumbled onto something you haven't been able to find the answer to, send me an email and I will work it into the column and send it out to everyone and see if we can find an answer.

Something to start the column off with is a vase that we purchased over 30 years ago. Back then, we didn't have all the books we have today, we made purchases based on the way it looked, the color and just a gut feeling. Since buying the vase, I have seen one other example and that resides in the collection of Charlie Upton. We have since found the vase listed in an early Near-Cut catalogue and carries the part number of #2840 and was made in two sizes, a 9" tall vase with crimp top and a 7" tall vase with crimp top. Mine is the 7" tall one and Charlie's is a short squat one. On the same page, it shows the same vase but it is short and squat. It has the part number of #2841 and was made in three sizes, a 5" low rose bowl, a 6" low rose bowl and a 9" low rose bowl. My question is, does anyone else have one of these in their collection and has anyone seen it in any other color than Dark Emerald Green? (See photo or go to "Colors in Cambridge Glass", plate 2 page 9 – row 4 item #3)

Remember, without your input, you will be stuck with my rambling.

(You can email Frank at fewvic303@sbcglobal.net .. Ed.)



Defining Elegant Glass

By Debbie and Randy Coe

Several years ago the term, Elegant Glass, was developed by noted glass author, Gene Florence, in order to distinguish better made glass from the cheaper machine made glass of the Depression time period. Collectors eagerly accepted this term and now all the higher quality glass is referred to as Elegant Glass. We have found that not everyone was in agreement to what each term actually meant. We thought if we went with step by step explanations, then things would be easier to understand. In this article, we will try to help you understand some of the terms and other special names used among glass enthusiasts.

Elegant Glass would encompass some glassware produced during the Great Depression, but would not be limited to only those years. The fact that a pattern would be called Elegant Depression Era Glass and yet was produced from 1915 until 1981, like the American pattern, is confusing.

Elegant glass is hand made, either pressed, blown or a combination of the two processes. This type of glass involves many steps to achieve a finished product. The glass is first put in a mould either by pressing or blowing. After removing it from the mould, the piece could have special crimping, flaring or cupping done to it in addition to being etched or gold encrusted. Handles, feet or special ornamentation can also be applied. Unlike Depression glass, Elegant Glass was only sold in fine department stores and never offered as a premium or promotion.

Part of the confusion for collectors comes from the fact that several of the same patterns are listed in both Elegant and Depression Glass books. We have had collectors ask us why this situation exists. All we can tell them is what our definition of Elegant Glass is versus other authors. It is all an opinion of whoever you ask on where they put what a pattern and for what reason. As we go through the various steps we use to define what an Elegant pattern is, then you can better understand on why we put the patterns we did in our Elegant Glass book.

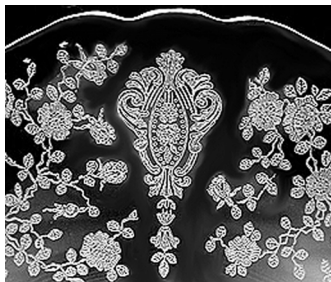


Paden City Cupid covered casserole, 1930s

In the case of hand made heat sensitive glass, it is first made into a desired shape, then it is put back into the glory-hole to establish its final color. Machine made glass has a different process to establish the color. Ruby starts out appearing to be Amber and then upon reheating magically changes into a beautiful red color. Another example of this is the opalescent color. The reheating of the piece brings out the fiery opalescence. This hand workmanship is one of the ways that differentiates Elegant, from the mass produced, Depression glass.

For making etched pieces, there were many labor intensive steps following the glass making process. Skilled workers needed to be trained to ensure every step was properly followed to end up with a correctly finished product. Etching is probably the most important treatment that sets Elegant Glass apart from Depression glass.

Depending on the company, there could be over a dozen steps involved to achieve a final etched product. An etching plate is first developed. The artist will come up with a design that is then transferred to a selected flat and smooth steel plate. The design then becomes etched upon the plate itself by a needle cutting technique. This becomes the master etching plate once the design has been approved. The plate is then sent to a printer to make a paper copy that could be used on the glass. The ink used in the paper has a bees wax base. This is important for two reasons. First, the paper needs to stick to the glass and second, it also should resist the action of the added acid. As for the paper, it is of a special type that is extremely soft and pliable. A wax is scraped into the surface of the steel plate, filling every tiny groove. The paper is then applied over this waxy substance and carefully rubbed into the design. The paper is carefully removed, with the wax adhering to it and put very carefully on the desired piece of glass. The next step involves



Cambridge Rosepoint - close up of etching, 1935 to 1954



Fostoria American pickle jar 1915 to 1925



Fenton Diamond Optic ruby tumbler, 1927 to 1937



Cambridge Wildflower handled plate, 1940 to 1958

Defining Elegant Glass (continued)

completely rubbing the print onto the glass. Care is given that no wrinkles develop in the paper that could mar the design on the glass. The piece is then passed on to another worker that dips the glass into denatured alcohol. The paper is then peeled away leaving the desired effect on the glass. A wax is then sprayed on the piece to reveal any defects in the design that can be corrected in the next step. A brush is used to paint on a hot wax that will seal any of the pinholes that could ruin the design. A last coating of wax, which rapidly hardens, sits on the piece for several hours before the piece is put into a hydro-fluoric acid bath. The acid soaks into the exposed places of the print. Timing is also crucial at this step to ensure the desired look of the pattern. The glass is first rinsed in cold water and then passes into a hot water bath where all the wax is melted off. In between all these steps, several inspections are made to make sure the glass still looks accurate.

After the etching process, the piece can then undergo another step. To achieve an exceptional appearance, the piece could then have gold, silver or platinum applied to the etching. This step is called Encrusting. To further accentuate the piece, a metal ormolu could be applied. In this case, usually the glass was purchased by a decorating company. Apollo Metalworks of New York was one of these companies. They would buy glass from several different companies and then add their ornate decoration. The piece would then be marketed under their own label and not the glass company.



Cambridge Rosepoint keyhole duo candlestick, 1935 to 1954



Consolidated Dancing Nymph fan vase in metal ormolu, 1926 to 1939



Cambridge Cleo mayonnaise set, 1921 to 1945



Cambridge Diane vase, 1931 to 1956

**“Defining Elegant Glass” by Debbie and Randy Coe will continue
in the April 2008 Crystal Ball**

About the Authors: NCC members Debbie and Randy Coe have published over a half dozen books on Elegant Glass. They have been antique dealers since 1980 and reside in Oregon. They have two daughters who are also published authors. The Coe’s recently published the 3rd Edition of their book “Elegant Glass: Early, Depression, and Beyond.”

Cambridge Glass Co.'s "NEW" Factory Showrooms

By Mark Nye

The following article first appeared in print in the May 1930 issue of "Crockery & Glass Journal." It is interesting for its commentary on the showrooms and cafeteria at the Cambridge Glass Co. factory as well as its general comments on the glass industry. It was originally illustrated by the four pictures that were included in the Smith reprint of the 1927-1929 Cambridge catalog.

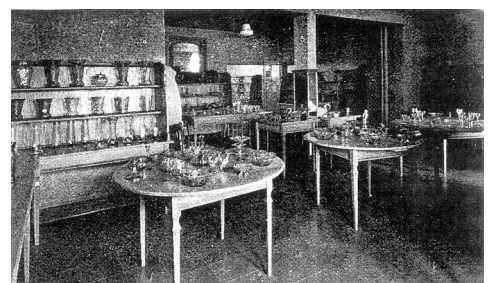
"Recently the Cambridge Glass Co. completed the construction and equipment of new showrooms on the lower floor of their office building at Cambridge, Ohio. These consist of a group or series of rooms totaling 2600 square feet of space, designed in the most up-to-date manner of showing merchandise to advantage in a harmonious setting. The ceiling and walls of the rooms are in light buff tones, the floor is of rubber composition tile in dull red with black border, the fixtures are of natural oak with silver antique finish, specially designed to give the best illumination of crystal and colored glass; many of the tables have mirror tops, reflecting the contours and colors of the ware. All is arranged with the purpose of giving the visitor an impression of the most advantageous modern methods of display.

"The Cambridge Glass Co. believes that the quality and beauty of modern glassware entitle it to more appreciative attention on the part of the dealer than it has received heretofore. Glassware has been too haphazardly displayed; it has never received the consideration in the matter of display that has been accorded to the china and earthenware. Formerly regarded as a cheap commodity in comparison with china, glassware was treated as a side issue; the incentive for good display was lacking. Today this attitude is both unjustified and ridiculous. The well merited popularity of glass as table decoration, the established custom of using it in choice ensembles, the development of large unit sales, these have made practical displays of glass a matter of unquestionable importance. One of the most practical methods is to arrange it in complete ensembles of any given color, on separate small tables covered with cloth of matching or harmonious hue, emphasizing the beauty of the various lines; and this method has been followed in the factory showrooms.

"When we talk of glass we speak of one of the world's oldest commodities, one that has brought pleasure and comfort to

mankind for centuries. Coming in cruder form to use from the time of the Phoenicians, it has been developed through the ages until it has become well nigh indispensable to mankind today. In this country glass was manufactured as early as 1608 at Jamestown, Virginia, in the form of beads and crude bottles; it was one of the first manufactured articles, if not the first, to be exported from this country to Europe. Ever since that time the industry has made progress until today it is one of the largest in the country. Manufacture of glass was by human hand power until about the year 1900, when semi-automatic machines appeared in the industry; they were quickly followed by entirely automatic machines that are now producing most of the window glass, plate glass and bottles and are making inroads on the production of tableware. The glass manufacturer has kept abreast of the times in developing new types of ware, in producing glass of various colors as well as the fine crystal glass decorated by means of several processes. All this is intended to show that glassware no longer should be regarded as a commodity that can be side-tracked. It has won a position in the market that calls for undivided attention and offers the return of profit equal to that of any of the other lines in the department.

"Another interesting feature of the Cambridge factory is the model cafeteria, a new addition housed in a separate building and fitted with the most modern equipment. It seats 150 persons. The interior is tastefully designed: buff ceiling, natural red brick walls, red tile floor, mahogany furniture. The self-contained kitchen contains a Frigidaire and all modern electrical devices for keeping food and beverages at the proper temperature. This cafeteria, which averages 400-500 meals a day, is operated day and night. It is rated a cost of \$15,000-\$16,000 and is regarded as one of the finest in the state. Executives of the company and all visiting buyers are entertained in this cafeteria, where they can get in contact with employees and discuss problems and plans. The company extends hearty welcome to the trade to visit the showrooms and to break bread in the new restaurant. Judged on its own account, this cafeteria is appreciated by employees as additional welfare to group insurance which the company has carried for a number of years. The firm has learned that this welfare work "steps up" the general character of employees, which in turn is evidenced in the quality of the product. "



January Volunteer Recognition

By Cindy Arent

January was a very busy month at the Museum as volunteers cleaned showcases, punch bowls, walls and the feature rooms. I guess you would call it "spring cleaning in January". Without the help of our membership, we would never be able to reopen in April with everything sparkling. Beginning this season, we will attempt to provide a list of members each month who donated their time to improve the interior and exterior of the museum. Thank you volunteers!

January volunteers:

Squeek and Dorothy Rieker
David Ray
Kay Marchant
Jack and Elaine Thompson
Sally Conaway Slattery
Judy Momirov
Lorraine Weinman
Betty Sivard
Rich Bennett
Sharon and Joe Miller
Jeff Ross
Lynn Welker
Lindy Thaxton
Linda McLain
Sharon Bachna
Carl and Shirley Beynon
Cindy Arent



Rich Bennett and Sally Conaway Slattery cleaning glassware. Sally's father worked briefly at The Cambridge Glass Company as a young man and her grandfather worked at the factory in the 1920s and 1930s. His job was applying the handles to the pitchers and jugs.

Below is an actual email string following an Ebay transaction on the sale of three 3300 line goblets. The name of the shipping company has been changed to "Shipper". I am sure we can all relate at some level to the frustration expressed. (Reported by Mike Strebler)

Seller: We received the Goblets back but not all of the broken pieces are there. Do you know what happened?

Buyer: I never saw or received a package. Are they broken?

Seller: We received the box back completely smashed and damaged. It looks like Shipper threw it off of a building and then jumped on top of it. There are only 3 big pieces of the goblets in the box. Some of the pieces are missing. It is very strange. We will refund you since this was not your fault. I am so so sorry about this. Shipper will be getting a call today because we are NOT happy. So sorry again. It may take a few days to get you the refund because my boss is away and he is the only one that knows the paypal password. Don't worry. You will get your money back!

Buyer: The whole thing sounds pretty bizarre. The worst thing is the glass is gone forever. To Shipper its just another day. To you and I it is a small disaster. I appreciate your concern.

Seller: It is so strange because there are pieces missing.. oh well. I hate Shipper !!! : (I'll send your refund later today.)

NUDES

A most magnificent SS#40 flying nude lady bowl in Crown Tuscan with matching nude-stemmed Crown Tuscan candelabra with correct crystal 4-lock bobeche and dangling prisms sold for \$921 on 1/28. A most alluring set, to be sure.

An absolutely gorgeous #3011 tall nude-stemmed cigarette box and lid with the lid and box being dark Emerald Green and etched with the Diane etching, that's right, sold for \$1,602 on 1/29. What a most fantastic piece it was to behold too. Such good pictures and the green being so verdantly beautiful. Another most captivating #3011 nude-stemmed piece sold on 1/21. It was a nude-stemmed ashtray with the round ashtray on the top being Pistachio. A gorgeous color and later done. Not seen much and certainly not in this beauty of a form. It sold for \$270. A statuesque acquisition if there ever was one. Very nice.



CAPRICE

There was a most beautiful pair of blue Alpine Caprice shakers, #96, that sold on 1/27 for \$127. Very nice. They had plastic tops, but still...

There was also a pair of #91 or #90, couldn't tell because of the description, salt & pepper shakers in blue with crystal screw-off bases. These are the ball shaped and quite hard to find in any color, but they should've had blue bases. Still, they managed to realize a price of \$72 on 1/27. A really gorgeous item in the Caprice line.

A beautiful and seldom seen #26 plate in Pistachio Caprice sold on 2/4 for \$105. It's about a 12" plate and such a nice chunk of Caprice to be seen in Pistachio.

FLOWER FROGS

A rose lady flower frog sold on 1/27 for \$150. It was in Light Emerald and just gorgeous.

Also on 1/27, a frosted Light Emerald draped lady flower frog sold for \$144. Very beautiful as well.

And a most gorgeous 2-kids flower frog in crystal sold on 1/28 for \$79.



SWANS

Not much happening in swans, but one very nice swan did manage to fly to a new home. It was a 6" black swan with a heavy silver overlay on much of its exterior exposed surface. It sold on a buy-it-now format for \$500 on 2/2.

ROSEPOINT

A huge #1359 bowl with etched RosePoint and crimped sterling silver Wallace RosePoint rim, sold for \$430 on 2/4. Tres gorgeous.

A beautiful #103 tumble-up or night set in RosePoint, tumbler not etched, sold on 1/20 for \$860. A most desired set by every RosePoint collector I've ever known. So gorgeous.

A marvelous #3900/575 cornucopia vase etched RosePoint sold for \$150 on a Best Offer format on 2/10. Very gorgeous indeed.

OTHER ETCHES

Truly one of the most breathtakingly beautiful pieces I've seen in awhile sold on 1/28. It was a #1234 keyhole vase in the 12" size and the top vase part was done in Carmen and gold-encrusted Portia. The vase has gold trim as well and really quite a visually arresting piece. It sold for \$1,302.



A #1228 pillow vase in Crown Tuscan with gold-encrusted Portia etching and gold trim and original black enameled Crown Tuscan stamp on the bottom, sold on a buy-it-now format for \$350 on 2/5. Such a stunning piece.

And why not round out this seemingly "Portia" category with the last item, a #1066 crystal cigarette holder with cupped ashtray foot all done in gold-encrusted Portia with gold trim. Wow! It truly was there and certainly did sell on 1/23 for \$250.



MISCELLANEOUS

A fabulous Near Cut Ribbon creamer and sugar with lid, sold on 1/24 for \$283. Not plain crystal here, but deep, ruby staining on the ribbon criss-cross pattern and hardly worn gold trim on the tops. A beauty when decorated this way.

A most outstanding and jaw-droppingly unbelievable #1336 palace vase in Crown Tuscan, sold on 1/13 for \$2,275.

And on 1/26 a beautiful #3400/92 decanter in crystal with red and green enameled decoration #D/984. That decoration shows a man playing First Call, Reveille, Retreat, and then Taps. The figures were all in green enamel and the enamel on the #3400 line swags and other trim was red. A gorgeous piece. It sold for \$672.



Dates to Remember

NCC Events

**2008 Convention
June 25-29, 2008**

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

March 7-8, 2008

Garden State DG Show & Sale
Laurence Harbor, NJ
Call: (609)240-3765
E-mail: thelegantable@verizon.net

March 15-16, 2008

Long Island DG Show & Sale
Freeport, NY
Call: (516)798-0492
www.lidgs.org



March 29-30, 2008

20-30-40 Glass Society Show & Sale
Northlake, Ill
Call: (847)394-2491
E-mail: Glassclub@aol.com

April 11-12, 2008

North Jersey DG Show & Sale
Allendale, NJ
Call: (973)267-7511 or (973)838-2419

April 26-27, 2008

Rocky Mountain DG Show & Sale
Castle Rock, CO
Call: (303)722-5336

April 26-27, 2008

Nutmeg DG Show & Sale
Southington, CT
Call: (860)643-5353
E-mail: james.dwire@snet.net

May 3-4, 2008

Southern California Glass, Pottery & Dinnerware
Show & Sale
Costa Mesa, CA
Call: (800)357-7169
E-mail: Buckwheat@OurHouseAntiques.com

CAMBRIDGE MOTEL INFORMATION

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NCC Study Groups and Reports:

The Columbus Wildflowers Study Group #17 - January 2008

On a wet Thursday evening in the pouring rain, the Wildflowers met at the home of Ken and Jackie Nicol on January 10th at 7:00 pm. After we all dried off and had some conversation and wonderful refreshments, we called our business meeting to order.

Due to a water line break at Penny Court, Bill and JoAnne Lyle had raced to Cambridge to remove our glass from the Museum cases where we have been displaying Cambridge glass before the major digging and hammering began. Huge thanks went out to Bill and JoAnne! And, we discussed when we will be able to get the displays back in place. We also discussed things our group would and would not be able to do to help with convention, how the mold payoff fund is doing, and what a good thing it is to donate items to the Museum for resale, as that brings in a lot of income for the club.

Next on our agenda was Show and Tell which included: an Amber Cabinet Flask in an Ormalu holder etched Apple Blossom; a Short Stem Nude Comport in Smoke; a Pink Nude Stem Champagne; and a #680 Powder Box in Amber.

Members also brought quite an array of items for the program, so we moved right into this month's topic of "Frosted Glass" (for the frosty winter month of January). Early European methods were unknown, but the 1st satin glass in the U.S. was made in 1885 by 2 companies: both George Duncan & Sons, and Hobbs of Wheeling.

Although there was some difference of opinion about the formulas and methods, Tiffin probably had the finest (least pebbly) satin glass and was said to have a method using acid fumes (not by dipping - but the glass was placed in a fuming booth for a very specific time period). If the timing was off by more than a few seconds either way, the fumes could cause the glass to

become too pebbly. Tiffin also satinized their glass on both the inside and the outside.

We were not certain what method Cambridge, Heisey and other companies used in satinizing, but the chemist, Henry Helmers, once stated that of the companies he had worked for (including Cambridge) there were over 250 glass formulas for crystal alone, so the results were dependent upon the formula used in making the glass. Former workers also said that the amount of humidity in the summer could affect the quality of the satinizing.

Acid etching was done by dipping the glass, using wax as a resist. The first Cambridge acid etch was Marjorie in 1915 (before that only needle etching was done).

We began looking at a vast variety of glass, satinized in very different ways. We had a satinized Moonlight Blue (called Mystic Blue) Draped Lady in a Moonlight Alpine (partially satinized by dipping) Bowl, and a satinized Peachblo Draped Lady (called Rose DuBerry) and noted that the insides of both frog bases were still glossy where the patent mark is. Next was a satinized Amber (called Cinnamon) Bashful Charlotte where the inside of the base was completely satinized over the patent number, and an Amber Buffalo Bowl. (As a note: the 4th color of Light Emerald, when satinized, is called Jade). We had a #3011 Forest Green Nude Cupped Comport where only the Nude was satinized, and the foot left crystal. We compared a small footed Crystal Shell with the satin on the inside to a large footed Crystal Shell with the satin on the outside, and a Rose DuBerry Covered and etched Candy with the satin on the inside, and questioned whether things which could have covers had the satin on the inside rather than out.

Other items included an Amber Tally Ho Platter - frosted on the outside only; a Satin Decalware Bowl, frosted on both inside and out; a large Crystal Alpine Caprice Vase; a Crystal Tally Ho Mayo and Underplate, frosted inside and out

and having a silver overlay Grape design; a light Emerald Powder Box with reverse etched Wildflower; a #7966 stem with a frosted Dorothy Thorpe design on the stem and lower section of the bowl ending in a hand painted floral ring; and a Style 3 Swan, with the outside satinizing also done by Dorothy Thorpe leaving the beak and feet glossy (different from Cambridge's Pearl Mist). We had a #7967 (Melody) 1-ounce Cordial, etched Dawn, and a Bonbon etched Yukon (both with the lines of satin alternating with lines of gloss, and these were both done through etching).

We had other satin animals including the Light Emerald satin Frog and the Crystal satin Squirrel. We had a Cambridge oval Advertising sign; a Caprice Bonbon with silver outlines, satinized on the inside where the silver lines were, which is unusual for Caprice; a Green Snail Vase, satinized on the inside; a #3134 Tall Sherbet and 12-ounce footed Tumbler engraved Broadmoor (with a lovely partially satinized floral design); an Ebony Everglades Vase satinized on the outside but having the gloss highlights on the flowers; a Lily of the Valley stem with extra satinizing on the stem and foot; and a blown Caprice stem with a Pink bowl and Crystal Alpine stem where only parts of the stem itself were satinized. It was truly amazing to see the variety of ways in which Cambridge used satinizing to increase the beauty and uniqueness of the glass.

Our informative meeting adjourned at 10:15 pm. Our next meeting will be February 1st at the home of Linda and Bryan Roberts, and the topic will be "Romancing the Glass," so bring your favorite piece of glass or the piece that started you collecting or made you fall in love with Cambridge. New members in the Columbus, Ohio area are always welcome and can contact either Linda Roberts at lrobert2@columbus.rr.com or Barbara Wyrick at bwyr@ee.net.

—respectfully submitted by Barbara Wyrick, Secretary

The NCC has several study groups; these are the groups currently active and holding regular meetings. Listed below is contact information for these study groups.

If there is no study group in your area and you are interested in starting or joining a new study group, please contact NCC Study Group Advisor, Judy Rhoads at kjrhoads@aol.com.

#13 - Miami Valley Study Group

Miami Valley area, Ohio
Larry Everett
heartlamps@sbcglobal.net
(937) 675-6491

#14 - The Cambridge Cordials

Cambridge, Ohio
Lorraine Weinman
blweinman@hotmail.com
(330) 966-9376

#15 - North Texas Cambridge Study Group

Dallas area, Texas
Scott Pierce
scottpierce1@msn.com
(817) 427-9510

#16 - Elegant Glass Collectors

PA & NJ
Bill Dufft
billnvon@aol.com

#17 - The Columbus Wildflowers

Columbus, Ohio
Barbara Wyrick
bwyr@ee.net
(614) 291-0361

#20 - South Florida Study Group

Miami, FL
Linda Gilbert
rosepointbabe@aol.com

#21 - Crazy 'bout Cambridge Study Group

Indiana
Beth Sarchet
bethsarchet@bluemarble.net

DID YOU KNOW -

That the Crystal Ball is mailed to 45 States. The only exceptions are Alaska, Delaware, Hawaii, Maine and North Dakota. It would be quite an achievement if our membership could cover all 50 states. I am sure that there are collectors in the "missing" states who would love to join our organization, we only have to locate them. If you know of someone who would enjoy belong to NCC, and receiving the Cambridge Crystal Ball, let them know what we are about and encourage them to join our organization.

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Blenko Man Dedicated at Museum Opening

Weston, WV – Blenko Man, a sculpture assembled from colorful Blenko glass vases and other glass forms, was dedicated on October 19, 2007 during the grand re-opening celebration of the Museum of American Glass in West Virginia. The near life-sized cowboy resides in a sidewalk display window of the museum’s new location in Weston.

Blenko Man is the idea and gift of Rock Wilson, of Pennsboro, WV who has been collecting Blenko Glass Co. glass for almost 20 years and was drawn to Blenko because “Blenko glass is fun and I love the odd forms, vibrant colors and fantastic size....some pieces are 3 to 4 feet tall.”



Because Blenko made vases shaped like heads and ashtrays shaped like hands and feet, Wilson thought that a man could be created. As a friend and business associate of Dean Six, founder and director of the museum, he wanted to contribute to the museum yet wasn’t sure how to put it together. Then last fall, fate intervened when internationally recognized sculptor John Zidek moved to Pennsboro and a partnership was born.

John Zidek has exhibited at Art Expo NY and has pieces in the collections of such well known people as Kenny Rogers, Waylon Jennings and Ross Johnson, former CEO of Nabisco. In addition he was an invited Artist at Planetfest 1997-NASA Celebration of Rover Landing on Mars and has a large installation at the Fox Cities Children’s Museum in Wisconsin. He has worked with several materials, but currently is focused on copper wire sculpture which works so well for Blenko Man. Thus Zidek took on the project eagerly.

Mr. Wilson provided 18 glass objects from his personal collection noting that it was hard to give up the piece that forms the right arm as it is signed by Richard Blenko, fourth generation president of the firm. In selecting the glass to be used, Wilson tried to include as much variety as possible in color, size and shape as well as age including pieces from the 1960’s until the present time. A problem arose when he had only one hand and one foot, but the Blenko factory graciously made a special production run of hands and feet that were originally made in the 1970’s. (The hand represents the company’s outline logo indicating that the products are handmade.) The only minor glitch was that the glass molds are only for left hands and feet, yet the Blenko Man proudly lifts aloft his right left hand.

A western theme was selected to use the glass cactus, steer heads and cowboy hat available in Wilson’s collection. Originally the cowboy hat was to be of clear glass, but his two year old son made a move that caused a shift to a rare ruby colored one instead. The hats are currently in production in clear and topaz.

Adding to the western style, Blenko Man sits surrounded by sand and cactus creating a little bit of desert in West Virginia.

Showcased inside the museum is beautiful American made glass arranged by form and or by company. It is amazing to see how many glass houses once operated in the region of Western Pennsylvania, Ohio and West Virginia. Once a thriving industry, there are only a few handmade glass companies still in business and one is Blenko which began in 1893. Located in Milton, WV its colored glass for stained glass windows and architecture has long been widely used. And the lovely shapes and colors of its decorative and utilitarian wares can be found in homes throughout the country.

In addition to the museum’s permanent display there is a special exhibit running through February 29, 2008 called “*Holiday Feast for the Eyes*” which features over 50 different glass table settings on a massive banquet table festively set for the season. Each place setting is identified by pattern name, maker and date.

The Museum of American Glass in West Virginia is open year round noon to 4:30pm daily except Wednesday, Sunday and major holidays. Admission is free. It is easily accessible off I-79 exit 99 onto US 33 West for two miles to Main Avenue. A left turn onto Main and the museum is on the left at 230 Main Avenue. Begun in 1992, the Museum relocated to its present location in 2007 and occupies 12,000 square feet with nearly 7,000 pieces of glass on permanent display. More information can be found at <http://wvmag.bglances.com/>. Questions about programs or the museum can be directed to 304-269-5006.

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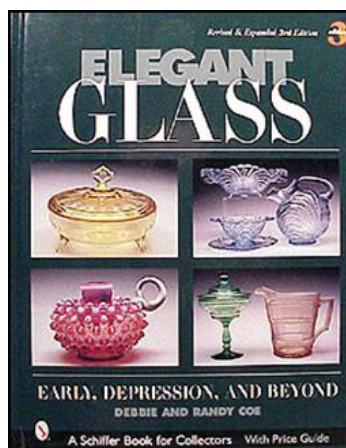
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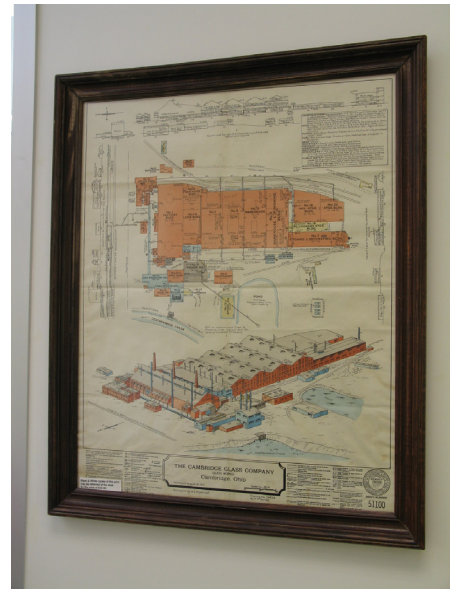


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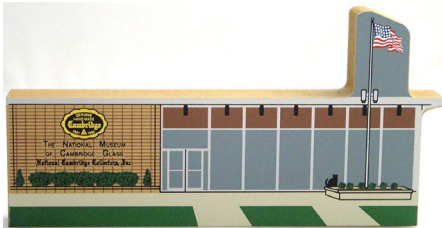
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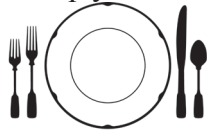
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