



Cambridge Crystal Ball

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

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A Window into the 2013 NCC Benefit Auction

by Jack & Elaine Thompson

We are so excited we finally get to write about all the great Cambridge glass that's in this year's auction. Before we begin, remember that the start times are one-half (½) hour earlier. Saturday's preview is at 8:30 AM, and the auction starts at 9:30 AM. Check out the full schedule for the weekend on Page 8. Don't forget Friday evening. You can preview the glass on your own, then hear what Lynn Welker has to say. There's show n tell also! We hope you can make it. If you can't, we've made some changes for our absentee bidders. You can now use a credit card for bidding and shipping. See all the details on the cover page of the catalog. Go to www.cambridgeglass.org and click on the auction tab. There you will find all the auction info, including the links to the photos for the groups and individual lots. Now get ready to Bid early, Bid often and Bid uncontrollably!

You are reading this through a beautiful Willow Blue 33" Wide Worker's Portiere Chain - Lot #94

Rare & Unusual: We love starting here. A pair of SS51 Moonstone Dolphin Candelabras, a Mardi Gras Triangle Vase, an Ivory Owl Lamp, two(!) pair of #1192 - Cherub Candlesticks: Gold Krystal and Lt. Emerald. Whoa! #1402/87 - Cookie/Pretzel Jars in Carmen & Royal Blue, an Etching Process Set on #3121 Rose Point Goblets, and a Crystal Pristine 12" Rock Crystal Engraving Process Bowl. Caprice collectors check out the Marmalade made from the #147 mold. How about a Carmen #1336 - 18" Palace Vase, or an SS45 - Royal Blue Sea Shell 52 oz. Jug, or an Amethyst Ball Jug White Gold Encrusted Portia. Check out the Special Order Pistachio #3700 Goblet & #3900/24 Dinner Plate, and the #2 - Amber 5" Rooster Muddler. From the reopening period, there's a rare Crystal Bent Glass 12" Circle, Etched Rose,

Gold Encrusted. There's a #7801 - Crystal 192 oz.(!) Brandy Inhaler and a Peach-Blo Melon Boy Figure Flower Holder. An interesting lot this year is a Snap Tool For #3011 Statuesque Foot. Now you can make your own!

Nudes: What a great selection this year that includes Windsor Blue & Crystal Flying Lady Bowls, and pairs of Windsor Blue and Crystal Candlesticks. An Amethyst Mint Dish, Forest Green & Amethyst Roemers, a Peach-Blo Table Goblet, Topaz & Amethyst Cocktails w/Crown Tuscan stems, a Crown Tuscan ashtray w/black enamel foot, and an SS11 - Emerald (All) Statuesque 7" Sea Shell Comport. These are just for starters.

Lamps: If you don't already own a Cambridge lamp, this should be the year. They can enhance the beauty and display of any collection. And if you already own one, you need two - one for each end table. In addition to the Ivory Owl Lamp, our fabulous selection includes a Crown Tuscan #3500/44 - "Cambridge Glass" Advertising Lamp, a Blue #20 Everglade lamp, a #278 etched Wildflower w/ Silver Plate fittings, a #1621 R.C.E Windsor, and an Ebony Gold Encrusted Peacock/ Butterflies, plus others.

Opagues: How about a #3085 - Pomona Green Cordial, Etched #527, Gold Encrusted! Where has this piece been hiding? Or a Pomona Green #394 Ice Tub. Check out the Azurite #48 Ftd. Bowl w/Black Enamel Encrusted Betty, the Violet #23 - Everglade 5" Vase, an Experimental Blue SS17 - Sea Shell Bowl, a Jade 6" Atomizer E795 Gold Encrusted, and a pair of Primrose #437 Candlesticks, Gold Encrusted Egypt. An Ivory #135 - 10" Cheese & Cracker, Gold Encrusted Florentine, an Ebony #278 Vase, Gold Encrusted Blossom



continued on page 8



PRESIDENT'S MESSAGE

Planning for 2013

Have you started planning your 2013 schedule? Where will you vacation? Which friends and family members will you visit? I hope each of you includes one or more of NCC's major events in your plans for 2013. Our first event of the year is the March Benefit Auction. Jack and Elaine Thompson and Lynn Welker, along with their team of volunteers have organized a first-class auction containing many awesome offerings of Cambridge glass for you to consider. In addition to the photographs printed in the Crystal Ball, you can visit the NCC website to view individual photographs of each item in the auction. The auction will be held on Saturday, March 3, at 9:30 am. **(Please note the new starting time).** The Auction Preview and March Quarterly Meeting is Friday, March 2 at 6:30 p.m. The success of our Benefit Auction hinges on the generosity of our glass consigners. Thank you to everyone who consigned glass for this year's Benefit Auction.

Our new Convention Director, Diane Gary, is busy organizing the activities associated with Annual Convention. Diane, along with Les Hansen and Greg Vass, are developing interesting and informative educational programs for you to enjoy. Also, 2013 marks the 40th anniversary of NCC! Three NCC members have attended each convention since 1973 - Joy McFadden and Frank and Vicki Wollenhaupt. Diane is requesting any historical material related to the early years of NCC be submitted for displays or educational programs during convention. If possible, please consider sharing any information or material may you have to inform everyone on the history of NCC. A goal is to honor the dedication and foresight of NCC's founding members who created an organization that preserves the rich history of glass produced by the Cambridge Glass Company.

Annual Convention begins Thursday, June 20, with an old-fashioned picnic held at the Pritchard Laughlin Civic Center. The BOD adopted a new convention schedule for 2013. Most traditional events will remain, but some changes have been made. Please refer to the new convention schedule when making your travel plans. Whenever changes are made in the convention schedule, many variables must be considered. The two most significant changes are the day of the Banquet and

the schedule for the Glass Show. The Glass Show hours have been extended to Sunday, and the Banquet has been moved from Friday evening to Saturday evening. The Glass Show schedule was modified for two reasons. Closing the glass show on Saturday afternoon made it nearly impossible for Glass Show dealers to fully participate in Saturday evening's activities and forced the evening meal to be served later than was desirable. As Glass Show dealer for the past three years, I sympathize with the challenge of packing a booth in less than 3 hours prior to the Saturday evening meal. The second reason for modifying the schedule is to increase the hours of the Glass Show for the glass-buying public. The new hours provide potential buyers a greater opportunity to attend the Glass Show. Please continue to read your Crystal Ball for more Convention details.

During the 2012 November Quarterly Meeting, the membership of NCC voted to modify the By-Laws to essentially eliminate the August Quarterly Meeting. Therefore, NCC's third official function each year is the November Educational Program. The 2013 November Educational Program will be held on Saturday, November 2. The topic has not been determined, but Program Director, Greg Vass, is carefully considering options. The Saturday afternoon Glass Swap and evening dinner held in conjunction with the November Quarterly Meeting and Program provide NCC members the perfect setting to reconnect and learn more about Cambridge glass.

As you plan your 2013 schedule, please consider each of these opportunities offered by NCC for its members to gather with like-minded glass enthusiasts. You will not be disappointed!

The Annual Fund materials will be mailed earlier within the year for 2013. If you have not already received your materials, you can expect them soon. Please consider the importance of securing future collectors of Cambridge glass and the long-term survival of the National Museum of Cambridge Glass when you make your 2013 Annual Fund commitment.

Thank you for your continued support.

David Ray
westervillesh@hotmail.com

**Have you thought about where our museum will be in 50 years?
We have. Coming May 2013.**

*A Preview of some of the spectacular glass offered in this year's NCC Benefit Auction - March 3, 2012
Be sure to check out the NCC website www.cambridgeglass.org for additional photos*



Auction Preview.....continued



Auction Preview.....continued



Auction Preview.....continued



Auction Preview.....continued



A Window into the 2013 NCC Benefit Auction - continued from front page

Time, and a #222 - Ivory 6" Candlesticks, Gold & Black Décor, These are all so beautiful, and there are more.

Crown Tuscan: Two #1301 - 10" vases: Gold Encrusted Portia & D/1007-8; a #3400/103 - 6½" Globe Vase, D1007/8 Gold Overlay, Acid Sign; a #3450 - Nautilus 40 oz. Decanter (w/ct stopper!), #6004 - 6" Ftd. Vase, Gold Encrusted Rose Point. Also a #6004 - 5½" Vase w/Ebony Foot, a #1238 - 12" Ftd. Vase, Gold Encrusted Etched Rose Point, an SS16 - Sea Shell 7" Comport, Charleton Gardenia Décor, and an SS18 - Sea Shell 10" 3-Toed Bowl, Charleton Roses Décor.

Near Cut: Some great items include a #2837 Peacock Tankard, a #2630 Early Royal Blue Tea Set, a Lotus Ftd. Berry Cream & Sugar, a #2660 Wheat Sheaf 11½" Ftd. Vase, and a #4022/42 - 11" Basket Gray Cut Chrysanthemum.

Other Oo La Las: 3 Beautiful Punch Bowls: a Carmen #3200 w/Base & 12 Cups, a #1800 - Crystal Punch Bowl, Lid & Ladle, and a #1221 - Crystal 16" Swan Punch Bowl, 13 cups, Ladle. Check out the #993 - Crystal 12½" 4-Ftd. Flared Bowl, R.C.E. Candlelight, a #1402/38 - Forest Green 34 oz. Decanter Set, D1007/8 Gold Silk Screen Overlay, a Pair of #109 - Crystal Stratford 9½" Dolphin Candlesticks, w/Golden Showers on Base & Candlecups; also a Crystal #119 Basket Etched Rose Point, a pair of #5 - Everglade 10" 2-Pc. Flower Holders (Crystal #54 Vases in #2 - Forest Green Candlesticks), and a #254 - Mulberry Comport w/ Rim Cutting & Silver Décor. There's a wonderful #3400/92 - Royal Blue 32 oz. Decanter Set w/ Silver Hunt Scene & Silver "Just a Swallow" Décor, a #851 - Crystal Ice Pail, D/Enamel & Frosted Ski Scene, a #1402/50 - Crystal 74 oz. Tankard Jug, Black Décor, Metal Lid w/Ice Holder, and a #37 - Crystal Everglade 2-Pc. Oval Epergne. We could just keep on going...

Cordials: Many to please you. #3130 - Amber, Etched Apple Blossom; #1066 - Charcoal, #7606 - Crystal 7/8 oz. Brandy Etched Marjorie(I didn't know they were that precise), a #3105 - Royal Blue Pressed Rose Point; a, a #3776 - Crystal, R.C.E. Minuet., #3790 - Moonlight Blue; and #3121 & #3122 & #3130 all etched Portia. There's also a #3139 - Crystal, R.C.E. Lancelot; a #1953 - Crystal, R.C.E. Ambassador, a #3775 - Crystal, Etched Chantilly, a #1067 - Crystal, R.C.E. Empress,

SCHEDULE OF EVENTS FOR AUCTION WEEKEND MARCH 1 - 2, 2013

Friday, March 1, 2013, Pritchard-Laughlin Center

6:30 - Open to view 2013 Auction glass

7:30 - 8:00 - March Quarterly Meeting

8:00 - 9:00 - 2013 Auction Preview by Lynn Welker, plus Show 'n Tell

Saturday, March 2, 2013, Pritchard-Laughlin Center

8.30 - Open to view 2013 Auction glass

9.30 - 2013 NCC Benefit Auction

and #3575 - Regency Cordials in LaRosa & Pistachio.

Smalls: Amber & Peach-Blo Prism Signs, a #206 - Primrose 1½ oz. Perfume Gold Encrusted Egypt, a #3400/96 - Willow Blue 2 oz. Oil, Etched Lorna, a #2 - Crystal Butterfly, a #1 - Crystal Frosted Small Moth, a #611 - Amber Decagon 2½" Individual Ftd. Almond, Etched #731, a #1217 - Royal Blue 4 oz. Bitters Bottle, and #1 - 4½" Muddlers in Forest Green & Royal Blue,

Swans: Quite a bevy swam in this year. Ebony comes in the 3", 6½", 10½" & 13" sizes; Lt. Emerald comes in the 3", 4½", 6½", 8½" (pair), and 10" sizes; a Crystal 6½" along with the previous mentioned Punch Set; a Crown Tuscan in 3" Charleton Décor & the 8½"; and Milk in a 4½" as well as a pair of 4½" Candlesticks.

Rubina/Sunset: We end with one of our favorite categories. You have to love something so beautiful, yet so difficult to produce. A #119 Basket, a pair of #438 - 8 ½" Candlesticks, two 8" Comports, with flat and flared rims, a #25 bowl, and a block optic 10" vase. In sunset there is a #497 - 14 oz. Ranch Tumbler, Spiral Optic, and a #1955 - 14 oz. Tumbler

Whew! We're done, and we can't wait until March 2nd. We hope to see you all there to support NCC!

**What has collecting Cambridge Glass meant to our lives?
What will be our legacy? Coming May 2013.**

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

CHAPTER 7 “A CUT ABOVE the REST”

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, Rich met one legend and he’s about to meet another.)

Oh, my God, more huge pieces ahead! This table has azurite, Chelsea footed punch bowls with black enameled etched dragons and footed punch cups to match. I told Helen, “I really think I’m in heaven.” “No, Mr. Bennett, not heaven, but close.”

Next, we came to candlesticks, plain and decorated, in opaques. We saw azurite, primrose, helio, ivory, jade, carrara, and pomona green. Several sets were gold-encrusted in Cleo, Classic, Etta, and the Butterfly etching. The gold butterfly caught my eye. It was on pomona green. Helen said, “I notice how you are drawn to the gold-encrustation pieces. Let me take you down another aisle.” The tables of glassware were all covered with a light tissue. She said that these pieces had recently had the gold applied and had to be protected. As she pulled the tissue off, I saw beauty beyond belief. More opaques, more gold, and more beauty.

This time there were Peacocks, Betty, Bordeaux, Chrysanthemum, Adams, Imperial Hunt Scene, and Mah-jongg tiles along with several others we’d already seen. I told Helen, “I feel like a child on Christmas morning.” “Mr. Bennett, this is only the beginning. You’re about to see the greatest glass artisans and their creations in the world. Our true treasures are yet to come.” “What might that be, Helen?”

“It’s our masterful cutting department with Mr. Herschel ‘Hand-Cut’ Hancock at the helm. You’ll understand when we get to the top floor. Mr. Bennett, I still need to show you some very interesting shops before we see the cutters. Our next shops will be grinding, finishing, and selecting. These men are currently grinding and polishing blown stemware. When they’re finished, we have women to check pieces for flaws.” She stated that every worker’s job was just as important as the blower and the presser.

As we continued our walk, we came to a huge room lined with paned-glass windows, and workers sitting at approximately 75 tables. It was the etching department. The tables were literally covered with plain glass waiting to be etched. Helen told me to pay close attention. “This is a process you don’t want to miss.” She was absolutely

right. It was a system. For years, I had been told about the process, but now before my eyes, I actually saw workers doing it. Everyone was so skilled. It really made me appreciate handmade glassware. She stated that they must have over 100 etching ladies because some of the merchandisers would order as much as 500 dozen stems at one time. “Many of the pieces go back to the decorators for the 22-karat gold-encrustation process,” Helen explained. “They’re then put into a Lehr so that the gold is amalgamated with the glass.”

Out ahead, we saw the decorating department. Again, it was lined with windows to allow as much sunlight in as possible to help the decorators. We saw dozens of wooden rectangular tables with workers decorating glassware. Several workers were putting on black enamel trim on different vases and comports while one worker was applying a gold splash to ivory and jade perfumes. Other workers were putting on several designs that I’d never seen before, one being gold painted flying eagles on ivory vases.

Earlier, Mr. Mosser showed me men making azurite Ram’s Head bowls and I visualized people decorating them. My 10-second fantasy back then had just come true. The bowls were here and several people were painting them gold. One decorator was painting a white crescent moon and stars on a seven-inch or eight-inch ebony vase. Wow! Helen stated, “Once the pieces are enameled, they are cleaned and inspected and shipped to the wrappers. After wrapping, they’re taken to the packing room and placed in barrels, then into storage. Sir, earlier I had mentioned our true treasure, and my personal favorite: our wonderful cutting department.” “Lead the way, Mrs. Burt. This has been a glass journey that I could never forget.” “You won’t, Mr. Bennett, I can promise you that.”

We took the elevator up one floor, walked through a storage area, and then to an area of pharmaceutical items. They were holding racks of druggist items: funnels, bottles with stoppers, and graduated cylinders of all shapes and sizes. There were even bell jars and photographers’ trays. Another turn, another room. “Mr. Bennett, this is it. I’m very honored to show you our true treasure.”

As we walked in, we instantly heard sounds of glassware being ground or hand cut. There were many tables lined with finished cut glassware in several patterns. Many of the workers hadn’t noticed us, but one worker had, and was walking toward us. “Mr. Bennett, this is Mr. Herschel Hancock, who is in charge of this department.” “Mr. Bennett, word travels fast. I heard you were in the

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

building, and I'm pleased you would come upstairs.” “Sir, I've heard so much about the Cambridge Glass cutters, I would never miss this opportunity.” “Well, Sir, we take a lot of pride in what we create here, and like many of the other shops, we like to think that we have the best glass cutters in the country. If you have any time, let me show you our department. Many, many hours go into cutting glassware. Cutting is the method of beautifying glass. With rapidly revolving copper wheels of different sizes and a steady stream of emery dust, our workers are able to cut any desired design. The cuttings are gray and must be polished by buffing or using hydrofluoric acid. I like to think that the cuttings are actually works of art. It is considered a labor-intensive process, thus the finished piece must be much higher than that of the etching process.

“Over to our right, we have several water jugs that were cut today. Some of the cuttings are a simple design, while others have a more elaborate design, which requires a more skilled individual. Currently, we are cutting crystal pieces, but management had asked us to cut colored items for our showrooms.” I spoke up immediately and asked to see some of the colored pieces. “You're in luck, Mr. Bennett, every sample that was made is still here in the shop.” We walked to the end of the shop, and there was table after table of colored cut glass. I leaned over to Helen and said, “Are you sure this isn't heaven?” “As I said earlier, Mr. Bennett, we have a masterful cutting department.” “Helen, you're 100% correct.” The first thing we saw were water pitchers in mulberry with star cuttings. Next to those were several ebony paste mold vases and candlesticks with hand-cut flowers and polished. Mr. Hancock said the next four pieces he did himself.

Oh, my God. There were four Community pattern wash bowls and pitchers. One topaz, cut with birds sitting on branches, one willow blue with a waterfall design, one willow blue with angels coming out of the clouds, and the fourth had fish and aquatic plant life in light emerald. I told Mr. Hancock, “These, by far, are the most beautiful cut pieces I had ever seen.” “Mr. Bennett, I thank you and my men thank you. But there's more to see.”

Next, I saw 20 to 25 ten and a half inch service plates in amber and peachblo with cut race horses running around the plates. There were also butterflies, grapes on vines, spider webs, and several with different flower designs. On the last table, there were samovars, all in willow blue, cut with baskets of flowers, and some with a single rose. “Mr. Hancock, I want to personally thank you for giving me a tour of your department. It's something I wasn't expecting and it's also something I'll never forget.”
(to be continued...)

Happy 40th Birthday NCC

It's been a cold and snowy new year here in Ohio, but it won't be long until June is here and it's convention time. So mark your calendars for June 20-23 to come to Cambridge to celebrate the 40th birthday of NCC. Come to meet old friends, make new ones, and honor those that had the foresight to found this wonderful organization forty years ago.

Of course, there will be all of the beautiful glass available to look at, dream about, and purchase. We will be focusing heavily on educational programs, with one program on the creation and production of Cambridge's refired glass which includes Rubina, Sunset and Carmen. Another program will focus on the various items produced in Carmen, and yet another program on Candlelight. In addition there will be some break-out sessions where you can meet with other collectors, ask questions of each other, and share ideas. It's not too early to make your motel reservations. When you do, be sure to ask for the glass convention discount.

We are asking for volunteers to do a centerpiece for the dining table at the banquet. The only requirement is that it should coordinate with a Carmen theme. So use your imagination and creativity. I have received a few volunteers, but could use several more. Please contact me, Diane Gary, at dhgary@msn.com or by telephone at 937-845-3748. Or I will see you at the auction.

We are making plans for a wonderful convention this year, and hope that you will be available to join us. We will be providing additional updates each month.

WANTED

***I am interested in
purchasing any pieces of
glassware in the
Gloria pattern – Light
Emerald Green.***

Please contact Jason

Chapman at:

frugalfinancier@aol.com

or by phone: 612-220-1845,

***if no answer please leave a
message***

National Cambridge Collectors, Inc. **November 2012 Quarterly Meeting**

President David Ray called the November 2012 Annual Meeting of the National Cambridge Collectors, Inc. to order on Saturday November 3, 2012 at 7:00 pm. The meeting was held in the banquet room of Theo's Restaurant, with over 60 members in attendance.

Frank Wollenhaupt moved (second by Mark Nye) to accept the minutes of the June 2012 Annual Meeting, as printed in the September 2012 Crystal Ball. After hearing no requests for corrections, the minutes were approved as printed. There was no August 2012 Quarterly Meeting.

Administration – Mike Strebler presented highlights from treasurer's report. NCC is on track to meet its financial goals. All of NCC's financial documents are posted on the website and everyone is encouraged to look at them and ask questions as needed.

Development – Larry Everett reported the Auction Committee has done a terrific job so far, and the March 2013 Benefit Auction will be fabulous. Pictures of the glass will be taken and will be accessible from the NCC website in December. The auction will start at 9:30 (a half hour earlier) to accommodate the increased number of lots in the auction.

Education – David Ray reported for Les Hansen who could not attend this evening. Tonight's program on Caprice will be recorded using new lighting equipment. The three educational programs from the convention are almost finished and should be available soon. Check the NCC website for the latest information.

Member Services – Frank Wollenhaupt reported progress on show cards for next year. It was also reported that Diane Gary has accepted the role as 2013 Convention Chairperson, and will be looking for volunteers to help out in various capacities. Further information will be forthcoming in the Crystal Ball.

Museum – Cindy Arent reported the Museum is ready for the holidays, with the Open House scheduled for Saturday November 24 from 12-4. Volunteers to help with bus tours are also appreciated.

Strategic Planning – Rick Jones talked about a revision to Article I, Section 1 of the By-Laws, which calls for at least three meetings and provides the Board with discretion on which months those meetings should be scheduled. The impetus for this change is the August meeting that has been lightly attended given its proximity to the Annual Convention. Rick Jones moved to accept the revision as printed in the October 2012 Crystal Ball, second by Linda Roberts. Approved.

Nominating Committee – Rick Jones reported the three Board members whose terms expire June 2013 are: Ken Filippini, Rick Jones, and Freeman Moore. The committee presents the following slate of candidates for the 2013 election: Ken Filippini, Doug Ingraham, Millie Loucks, and Freeman Moore. Without any further nominations from the floor, the slate was approved.

New Business:

Upon hearing no further old or new business, Mark Nye moved to adjourn, (second by Cindy Arent).

Meeting adjourned at 7:15 pm
Respectfully submitted, Freeman Moore

**Bob and Marcia Ellis remembered NCC via the Heritage Society.
We are so glad they did. Thank You.**

ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt (fewvic303@sbcglobal.net)

Have you ever wondered why you collect what you collect? I sometimes believe that the items help you in starting your collections. It (they) are priced so low, you can't pass them up, or the person doesn't know what it is and you just have to buy it. I think that is why I have so many different collections hidden in the one large collection and that being Cambridge Glass.

The other day I was looking over some of my Christmas presents and stopped at one item and scratched my head.....Why did they do the etching that way? What is in question is the #1957/100 (Sonata) – 10 inch oval bowl with the “Silver Leaves” decoration. The decoration (etching with platinum fill) is done on the inside of the bowl. With a little use, the silver (platinum) would be worn off. This decoration isn't like some of the silver decorations you see, where the silver shows white from the underside. The “Silver Leaves” look just as good from the top as it does from the bottom.

Another confusing item is the name. According to the price list, the name is “Silver Leaves” but also according to the price list, it is a platinum decoration not silver.

So with that question in mind, I set out trying to see how the other items that are decorated with Silver Leaves are applied.

I go first to www.MVSG.org to see what the Miami Valley group has on their site. Boy was that a disappointment. The only thing shown is how the etching looked on the etching plate.

So the next step was to the “Etchings by Cambridge”, Volume 1. You guessed it; it also shows only the same photo from the etching plate.

Next stop was the price books. A lot of information can be gained from looking at the price books. You can get an idea of what the company was producing at any given time. They also put out price books between catalogues so if an item is new, it will show in a price book before a catalogue.

I knew the Silver Leaves was a late etching so I started with the March 15, 1956 price book to see what they had listed..... Nothing October 1, 1956nothing 1958, finally a listing. They talk about a 15 Pc. Assortment for \$63.00 net (Where can I go to place my order?)

It looks like they used two different blanks to put together the assortment. They show “P” numbers (Pristine) and “1957” numbers (Sonata)

The items listed are – P306-Candy box and cover, P604-Bud Vase, P1498-8 in /3 Pt Relish, P1532-3 pc Mayonnaise set, P572-6 in Vase, P1495-11 ½ in Cake plate, P628-3 ½ in Candlestick, P125-14 in Plate, 1957/125-Ftd. Comport, 1957/112-Salt & Pepper, 1957/41-Cream & Sugar, 1957/135-Oil, 1957/100-10 in Bowl, 1957/117-Celery. I know there are only 14 items listed but under the listing they say that the candlesticks count as 2. That way, they have the 15 pc assortment.

For such a short lived decoration, you wouldn't think that it could be found on items not listed in the original 15 piece assortment but it can. So far I have found a pair of P254-Cream & Sugar. I might have been that when they were putting together the assortment, they tried the Pristine Cream & sugar and decided to go with the Sonata 1957/41 instead. Who knows!

I would be interested in hearing from anyone that has found this decoration on any other blank not listed.

Till next time.....keep hunting.



Correctly Identifying Yellows By Dave Small

The book, *Colors in Cambridge Glass*, is a terrific reference that many Cambridge collectors keep handy and refer to frequently. It does a very good job of describing the various colors and shapes.

However, it isn't perfect. One shortcoming is that it doesn't show the color Topaz as it really appears in real life. Something was lost in the printing process.

Topaz was Cambridge's Vaseline Glass*. It was introduced in the 1920's and phased out in the early 1930s. Gold Krystal was another early yellow color that was subsequently replaced by Mandarin Gold.

When viewing online sites like Trocadero.com, JustGlass.com, RubyLane.com, and EBay.com, I have noticed that the yellow colors are often incorrectly identified by sellers. This article will attempt to sort out the various yellows.

Refer to Figure 1 which shows, left to right, a Topaz cocktail, a Mandarin Gold cocktail, and a Gold Krystal cocktail glass. All three of these are on Cambridge 3011 Crown Tuscan statuesque nude stems.

Topaz is a type of glass containing a significant amount of Uranium Dioxide commonly referred to as "Vaseline glass*", mostly yellow but with a definite greenish tinge especially visible in thicker areas, where the color does bunch. The most common error is to misidentify one of these other colors as Topaz. That's because Topaz is not often seen, and because it incorrectly appears to be a plain yellow color in the book *Colors in Cambridge Glass*.

As Lynn Welker wrote in his December 1981 Crystal Ball article entitled 3011 Figure Stem Line - Conclusion: "As far as color goes, it is difficult to say which is hardest to find.

The following list takes into consideration both rarity and value: Amber, Mandarin Gold, Emerald, Amethyst, Gold Krystal, Crystal, Ebony, Mocha, Royal Blue, Carmen, Pink, Pistachio, Tahoe Blue, Moonlight Blue, Smoke, Heatherbloom, Topaz." As an example, a nude Topaz cocktail with Crown Tuscan stem, like the one shown on the left in the photo below, sold for \$800 at the 2011 NCC auction.

Mandarin Gold is a true yellow and is a bit darker than Gold Krystal. It is easy to identify in heavier pieces because the yellow color tends to bunch in thicker areas. This bunching makes it look quite a bit darker than Gold Krystal in thicker pieces.

Notice that the Gold Krystal doesn't bunch or concentrate at the thick bottom of the cocktail glass bowl. Mandarin Gold and Gold Krystal can be difficult to tell apart in thin pieces. A Mandarin Gold nude cocktail looks very much like the Gold Krystal cocktail except for the bunching of the color when you view the thicker bottom of the bowl (look at the thin upper portions of the two glasses shown here and notice how the yellows look alike). The trick for correctly identifying is to look at the thicker areas.

(*Note: Vaseline Glass is commonly defined, by most American collectors, as glass containing a significant amount of Uranium Dioxide, which makes it fluorescent. It also glows under ultraviolet light. For more detailed and precise information about Vaseline Glass refer to the articles by Frank Wollenhaupt in the Crystal Ball (Sep. 2010 & Nov/Dec 2010) and Les Hansen in his February 2004 article).



Etching No. 718

By Mark Nye

The following article was adapted from a program presented at the 2012 NCC Inc. Annual Convention

Like the elusive fox, not to be seen in the etching, the etching itself is about as elusive when trying to establish its Cambridge Glass Company history. Considering Arthur Bennett's British origins, the concept of an etching depicting fox hunting might have come directly from him but that is only conjecture as there are no records to indicate this.

Little is known about the etching's history and its years in the Cambridge line. We do know from a signature on an etching plate, that at least some of the etching plates, if not all, were prepared for Cambridge by the J. C. Bragdon Company. Surviving are 23 individual segments. Whether or not there were additional plates, or if each segment was used for multiple items, is a question that will probably never be answered. We do know, on occasion, etching plates no longer in use were recycled and made into tools.

Etch 718 first appears on a catalog page that in all probability dates to 1927. The page is captioned 3085 Line D.P.E 718. Shown on a subsequently issued catalog page, probably dating to 1928, are the No. 711 and 712 jugs (identical except 712 has no lid.) captioned E718. In this same catalog the etching also appears on an Ebony No. 1025 cigar humidor, gold encrusted, again simply identified as E718.

At some point in its early years, perhaps 1928, an unknown quantity of pieces in Pomona Green (us old timers know this as Avocado) were etched No. 718. Production, samples or trials it is hard to say but, due to the scarcity of these items, what is clear not much was made

Circular Letter No. 41 from 1929 (The specific date is not known.) was essentially an availability/price list and, along with other etchings, offered E718 on 3075, 3077, 3087 and 3085 stemware as well as associated pieces. How long these remained available is not known. This same circular letter made known the availability of 3085 stemware and associated pieces with D/805, gold encrusted Imperial Hunt.

During this time period 1927-1930, there is no currently known mention of the etching, either by number or name, in the trade journals.



At the beginning of 1930, Cambridge issued a new catalog and price list. Again, the subject etching is identified only by its number, Etch 718, in both the catalog and the accompanying price list. Offered were bridge sets, ice pails and a water or ice tea set. A bridge set consisted of four tumblers on a handled tray, often marked with the four card suits. The price list made no mention of most of the items from the 1929 price list nor was there any reference to the pieces being available gold encrusted. Catalog supplements issued through the end of 1931 included no further offerings of E718.

It wasn't until the 1932 catalog supplement was issued that we once again see Etch 718. On the initial page of the new Tally Ho line is shown the 18 oz pressed goblet etched E.718 but now captioned Imperial Hunt.

The implication is that the complete line of pressed Tally Ho stemware was available etched Imperial Hunt but we have no price list to confirm this. The pieces that have been reported tend to indicate most, if not all, of the pressed stemware line was available etched Imperial Hunt.

Over the years it is known to have been in production, there are minimal trade journal references to the etching, either in Cambridge ads or trade reports. "The Imperial Hunt etching by the Cambridge Glass Company on their new Tally Ho patented line is pictured above. It is made in a complete pressed stemware line ranging from the 18 oz goblet to a 1 oz. cordial and also in fancy tableware and novelty pieces in a range of the Cambridge colors as well as crystal." The illustration consisted of a two handled plate and a pressed stemware item. This is from the October 1932 issue of *China, Glass and Lamps*.

All sorts of interpretations can be made of the preceding. Does 'it' refer to the Hunt Scene etching or to the Tally Ho line? Does the Hunt Scene etching appear on colored Tally Ho blanks or just Crystal? How much of the Tally Ho line was offered with the Hunt Scene etching? Hunt Scene is known on Tally Ho blanks other than stemware but not to the extent other etchings are. Questions but no definitive answers.

In January 1933 issue of *China Glass and Lamps* was this comment. "The Cambridge Glass Company is ready to

Etching No. 718 - continued

show the trade some mighty smart ideas as the New Year comes in. Here are some of them. The crystal decanter on the left shows the etched Catawba grape design, while the tumbler with it features the etched Imperial Hunt pattern. The decanter on the right is the same shape only with a handle, and both may be hand in crystal, amber, forest green, royal blue and Carmen, either plain or etched.” The decanters shown were the Tally Ho decanters while the tumbler referred to is the Tally Ho 1402/37 2-1/2 ounce handled tumbler that resembles a small mug. Again, this report is subject to interpretation. Unfortunately this is true of many written items found in the trade journals.

No further mention of Etch 718 appears in the trade journals. How long it remained available is not known but no doubt it was out of the Cambridge line by the late 1930s. Hunt Scene’s “heyday” appears to have been in the period 1927-1929.

Hunt Scene is predominately found on Amber, Light Emerald and Peach-blo blanks. Next comes Willow Blue and Crystal. Hunt Scene was also placed on Ebony blanks as well as Pomona Green. One color that is missing from the “stable” so to speak is Gold Krystol, introduced in late summer 1929. This may be an indication the use of Hunt Scene had declined by that time or it just may be a case of the sales agents not liking the combination.

There is another question. What is the etching’s proper name? I know we all refer to it as Imperial Hunt Scene but I have not found any reference to this name in company documents. The few that do mention the etching by name refer to it as Imperial Hunt. Did we as Cambridge collectors add the word “scene” in the early days? I think probably so but will give way to anyone who can prove otherwise.

A listing of the currently known Hunt Scene etched Cambridge blanks was made available to those attending the Hunt Scene program presented at the 2012 NCC, Inc.



Convention. This listing included a description of the item, the colors in which it is known etched Hunt Scene and whether or not the known piece is gold encrusted. Also included in the listing are items from Cambridge price lists but not necessary in a collection at this time. As stated during the program, this listing is not being presented as “the definitive” list. It is a work in progress and individuals are urged to contact the author with additions or corrections. Anyone wishing a printed copy of this listing should send a request along with a self addressed stamped envelop (SASE) to:

NCC, Inc.

Hunt Scene Request

PO Box 416

Cambridge, OH 43725-0416

Requests without a SASE will not be filled nor acknowledged. Please allow two – three weeks for delivery.

The listing may also be had via email in PDF format. Send request for an email copy to Nyetowers@att.net.





by Larry Everett

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

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

Rose Point:

The first item this month is a rare pressed Rose Point 3105 - 4 oz. Sherbet that also sported the bowl E Rose Point. This sherbet sold for \$179.15. A nice Pristine 747 - 4½" x 3½" Cigarette Box and Cover ended at \$195. An extremely hard-to-find 1670 - Syrup with Drip-cut Top flew to \$350.

Statuesque:

A rare 3011/5 - 6 oz. Hock (Topaz & Crystal) went to a happy home for \$300.

Other Etchings:

For the golf crowd, a No. 693/3000 - 2-piece Canapé Set, Enamel Encrusted Golfer with Gold Trim played a round for \$128.50. A set of four Peach-blo No. 881 - Bridge Set Tumblers, E Golf Scene made par at \$320. A similar Emerald Imperial Hunt No. 623/8701 - 5-piece Bridge set with 8701 8 oz. Tumblers jumped to \$256. A nice Ebony 1020 - 34 oz. Cocktail Shaker, 2-lip Chrome Top with a nice Deco etching brought \$230.50. A stunning Ebony No. 300 - 7" 3-toed Candy Box and Cover, D/1059 Gold Encrusted Blossom Time commanded \$194.50. Also in Ebony, a No. 278 - 11" Footed Vase, D/1047 Gold Encrusted Wildflower stopped the show at \$484.66. A rare crystal 3400/97 - 2 oz. Perfume or Cologne, with Dropper Stopper, E Wildflower ended fragrantly at \$131.50. A Forest Green 3400/38 - 80 oz. Ball Shaped Jug, E Gloria astonished at \$520.00. A Gold Krystal 3400/38 Ball Shaped Jug, D/1001 Gold Encrusted Portia, with 6 matching 3400/38 - 12 oz. Tumblers refreshed at \$799.99.

Miscellaneous:

A cute Ebon 3797/91 - 5½" Belled Vase, D/1 Birds flew to \$85. A rare Near Cut 2351 - 10" Footed Vase (Carnival on Emerald) ended at \$350. A SS44 - Royal Blue 6" Flower Center, Crystal Foot brought \$204.51. A beautiful #3400/92 - Royal Blue 32 oz. Ball Shaped Decanter, Silver Hunt Scene Décor & 2½ oz. Tumblers (2) w/ Silver "Just a Swallow" Décor made \$375. And at last, this month's crown jewel! A rare Amethyst 1621 - 10" Footed Urn Vase D/Japonica sold for \$3,200.

Happy hunting!



693/3000 - 2-piece Canapé Set, Enamel Encrusted Golfer with Gold Trim



Ebon 3797/91 - 5½" Belled Vase, D/1 Birds



300 - 7" 3-toed Candy Box and Cover, D/1059 Gold Encrusted Blossom Time



400/38 - 80 oz. Ball Shaped Jug, E Gloria



Near Cut 2351 - 10" Footed Vase (Carnival on Emerald)



623/8701 - 5-piece Bridge set with 8701 8 oz. Tumblers



#3400/92 - Royal Blue 32 oz. Ball Shaped Decanter, Silver Hunt Scene Décor & 2½ oz. Tumblers (2) w/ Silver "Just a Swallow"



Amethyst 1621 - 10" Footed Urn Vase with Japonica decoration



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Advertising Rates:

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1/2 page \$30 Full page \$50
(plus \$5 per photograph)

Electronic submissions should be emailed to:

ncccrystalball@charter.net

Use Word. Mailed submissions and all payments should go to PO Box 416, Cambridge, OH 43725. Deadline is 10th of preceding month. Ads must be paid in advance. Show listings are FREE; send info to PO Box or e-mail address 60 days before event.

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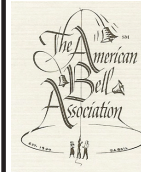
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Friends of Cambridge – Annual Fund

NCC exists through member giving using an Annual Fund system to raise operating funds and to ensure the preservation of Cambridge glass for future enthusiasts. The Annual Fund uses a common member "renewal" date and NCC sends out Annual Fund materials to everyone once a year during March/April. There are no monthly reminders or monthly renewal dates. The Annual Fund is NCC's primary means of support and all Annual Fund gift recognition levels are per household and include membership for all adults within the household. Additionally, each household will receive a subscription to the Crystal Ball newsletter, unlimited admissions to the museum, and rights to vote in elections for the Board of Directors. Multiple households at the same address are welcomed. NCC is a 501C(3) organization and Annual Fund gifts are allowed as a tax deduction under Section 170 of the Internal Revenue Code.

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