



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.

Issue No. 480

August 2014

2014 Phyllis Smith Award

Each year, your Board of Directors selects a worthy candidate to receive the prestigious Phyllis Smith Award. Honoring one of the greatest volunteers that helped shape NCC into the top preservation organization it is today, this award is presented annually to recognize great achievements or long-term contributions of a member in behalf of NCC.

This year, we are honored to recognize two worthy members for their contributions.

Joe Miller has been a member for nearly 20 years. Throughout this time, he has been extremely supportive of his wife Sharon's involvement with NCC. Sharon's involvement rubbed off and led Joe to support NCC in a variety of roles at the Museum. Joe helps with the annual winter cleaning of the glass and showcases, He also works year round on maintenance projects at both the museum and storage building. Joe is always ready to pitch in as needed.

Mike Strebler has been a member for nearly 25 years. He served on the Board of Directors for 12 years, and also served as treasurer during that time period. His accounting insight and leadership has improved NCC's accounting practices, opened our finances for review by our members, and championed the development of the annual financial reports that are posted on the web. Mike has lead educational programs and provided glassware for displays at convention and the museum.



NCC depends on the spirit of volunteerism, and acknowledges the work of all of our volunteers. This year we want to thank Joe Miller (left) and Mike Strebler (right).

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The September issue of the Crystal Ball will be in color and include articles and photos from this year's Convention.

National Cambridge Collectors, Inc.

PO Box 416 Cambridge, OH 43725-0416

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www.CambridgeGlass.org
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The National Museum of Cambridge Glass



Open April thru October only



PRESIDENT'S MESSAGE

It Takes a Team...

The success of a non-profit organization is directly related to the involvement of its members. Under the leadership of Convention Director, Diane Gary, many NCC members volunteered to make a successful 2014 convention. To support the convention theme, "The Ladies of Cambridge", five very informative educational programs were offered by Lynn Welker (Gloria), Bill Alexander (Portia), Hedi Berry (Diane), Marjorie Farlow (Marjorie), and Jack and Elaine Thompson (Elaine). In addition to their presentations, each presenter provided a glass display for convention attendees to enjoy. In his role as Director of Events, Larry Everett organized the convention auction, Glass Dash, and worked together with Joy McFadden and Mary Beth Hackett to recruit 17 high-quality glass dealers for the glass show. Convention attendees were provided with three excellent glass buying events in which many quality pieces of Cambridge glass were offered for sale. Hopefully you were able to purchase several pieces for your collection. I want to thank all the volunteers who helped make the 2014 convention a great success.

All convention attendees were encouraged to complete a survey provided in their convention packet. Diane and I appreciate all the positive comments and suggestions we received. Over the next few months, the comments and suggestions will be reviewed as the planning process for the 2015 convention begins. Please look for additional information in upcoming issues of the Crystal Ball as details for the 2015 convention are unveiled.

At the Friday evening banquet, four members of the NCC family were presented with distinguished service awards. Joe Miller and Mike Strebler were presented the Phyllis Smith Award for their many years of committed service to NCC. Congratulations to Joe and Mike! Thank you for everything you have done and continue to do for NCC. Your dedication to NCC is greatly appreciated. Honoring their active participation in NCC for more than 40 years, Frank and Vicki Wollenhaupt were given the Life-Time Membership Award. Frank and Vicki write articles for the Crystal Ball, have participated in the Glass Show and currently participate in the Glass Dash, lead educational programs at convention and the November meeting, helped create the first *Colors In Cambridge Glass* book, assisted with the production of first *Etchings By Cambridge* book, volunteer each year to clean glass at the museum, assist David Rankin with video-taping educational programs, and

Frank has served multiple terms on the board of directors. Congratulations to Frank and Vicki for receiving this lifetime of service award!

For the first time in many years, the banquet concluded with a convention speaker. Glass reference book authors, Randy and Debbie Coe, joined NCC members for four days of friendship, education and glass shopping. Randy and Debbie offered an informative educational program in which they detailed the impact that Kenneth and Rueben Haley, designers for the Consolidated Glass Company, had on the production of glassware in the United States. While attending the Paris Exhibition in 1925, the Haleys were impressed by the work of Rene Lalique and returned home to add a new gift ware line that mimicked many of the Lalique designs. These designs not only had a lasting effect on the direction of the Consolidated Glass Company, but they also influenced many other glass and pottery companies including Cambridge. Based upon the high-quality reference books they have previously authored, NCC approached Randy and Debbie about the possibility of authoring a reference book on Cambridge glass. After convention, Randy and Debbie spent 12 hours on Monday evening and Tuesday afternoon taking more than 200 photographs of glassware and ephemera at the National Museum of Cambridge Glass. Many months of researching and photographing glassware produced by the Cambridge Glass Company still remains for Randy and Debbie before the reference book can be published. Schiffer Publishing has given Randy and Debbie a verbal commitment that the book will be published. I will provide you updates on the status of the book's publication when more details are available.

This year four candidates ran for three positions on the board of directors. The candidates receiving the most votes were Julie Buffenbarger, Doug Ingraham, and me. The board of directors welcomes Julie as our newest member. Congratulations to Doug and Julie. The officers for 2014 will remain the same: President – David Ray, Vice-President – Ken Filippini, Treasurer – Millie Loucks, and Secretary – Nancy Finley. For the past three years, the board of directors has operated under a governance structure that included six Operational Vice-Presidents overseeing the following areas: Administration, Development, Education, Events, Membership, and Museum. Over the next several months, the board of directors will review the effectiveness of the current governance structure.

Thank you for your continued support of NCC.

David

David Ray

westervillesh@hotmail.com

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. 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 30th.** 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. And for complete auction info, don't forget to check out our Auction web site at www.cambridgeglass.org and click on the Auction tab. We are excited to see what you have in store for us this year!



Convention 2014 Stems

Freeman Moore

What can you see across a crowded room? Well, if you were at the 2014 NCC annual banquet, you saw people using their Cambridge glassware at the Friday night banquet. Cuttings, etchings, and colors could be found in the hands of various people. The variety of stems that people brought added to the elegance of the evening.

Here's the list that I compiled, with the help of each table completing their form supplied by Diane Gary.

	14 oz Peach-blo barrel tumbler, etched Gloria
	Rose Point goblet with silver stem
300	La Rosa Caprice 10 oz water
400	Pilsner
1066	Carmen goblet with silver hunt scene
1066	Crystal goblet, etched Diane
1066	Moonlight blue
1402/100	Carmen tally-ho goblet
1402/100	Crystal goblet, etched Elaine, gold encrusted
1402/150	Goblet with unknown cutting
1936	Pristine goblet, cut #922 Strawflower
1936	Pristine goblet, etched Firenze
3011	Table goblet, Carmen
3011	Table goblet, Heatherbloom
3011	Table goblet, Royal Blue
3011	Table goblet, Smoke
3035	Crystal goblet, etched Candlelight
3115	Ebony stem, 731 etch crystal bowl
3120	10 oz goblet etched Portia
3120	Crystal optic bowl, etched Rosalie
3120	Wine, with unknown cutting
3121	Crystal goblet, etched Portia
3121	Crystal goblet, etched Rose Point
3121	Crystal goblet, etched Wildflower
3121	Forest green iced tea, etched Portia
3122	Crystal claret, etched Diane
3122	Crystal goblet with platinum trim
3122	Crystal goblet, etched Diane
3126	12 oz footed tumbler, etched Elaine
3130	Gold Krystol goblet, etched Apple Blossom
3130	Gold Krystol goblet, etched Gloria
3143	Pistachio gyro optic goblet
3500	Carmen goblet
3500	Goblet, cut Adonis
3500	Tall sherbet, etched Elaine
3779	Water goblet, etched Chantilly
7606	Crystal goblet, etched Marjorie
Caprice	Moonlight pressed goblet, alpine
Regency	Crystal goblet, etched Portia

Your challenge is to look through Mark Nye's stemware book and refresh your memory on the stems listed above.

Don't forget to plan ahead for next year and bring (or buy) a special stem.

A Look Back In Time 1931

Contributed by Mark Nye

Continued from the June 2014 issue.

November

The Cambridge Glass Co., 184 Fifth Avenue, have a dandy line of smokers articles and kindred liquor items. One of these is pictured above. This particular pattern is their No. D/987, and in addition to this treatment, it is also shown in five other decorations. CGL [Illustrated were 3400/92 decanter, 831 ice bucket, 1322 decanter, No. 320 7 oz. tumbler and No. 9403 14 oz. tumbler, all with the single scotty dog decorate.]

November

This vinegar cruet of graceful shape is a new item with the Cambridge Glass Co., Cambridge, O. It comes in clear crystal, amber, green, peach, and blue. The entire line, which includes new items galore, is on display at the factory's New York salesrooms, 184 Fifth Avenue. CGJ

November

Cambridge Always has Something New and Different. While some manufacturers are content to sell merely what they have on hand, the Cambridge Glass Co., is forging ahead with a truly amazing variety of new items. For the past month scarcely a day has passed without several new things arriving at the New York showrooms, 184 Fifth Avenue, all of them splendidly conceived and admirably executed. New items have been added this month to the delightful "Victorian" line which made an eventful debut earlier in the season. Additions to the line are, a cup and saucer, low footed goblet, and salad as illustrated. A low footed cocktail is still another addition. These are wonderfully alluring in the elongated thumb-print impress design. These items mentioned are not added to the tall stemware in this pattern. A distinguishing feature of this line is the thinness of the glass as compared to most reproductions of this type of design. The ball jug brought out last spring proved so exceedingly popular that Cambridge has now brought out a line of tiny perfume bottles in this shape and a charming small size cruet set. These diminutive pieces run the whole gamut of colors, etchings and cuttings in which Cambridge excels.

Although black suffered in popularity in tableware during the past year, its use for odd pieces has increased and the treatment of a number of popular Cambridge items in black with silver decorations anticipates a large demand for this ware. Polo scenes and Scotties in silver

appear on these pieces together with horizontal silver band treatments.

The new Cambridge Scotty deserves a word by itself. This stylized and somewhat pert little canine appears on the black ware and on several of the cocktail sets and liquor sets in color. A particularly effective color treatment in cocktails is the use of vari-colored horizontal stripes on a green-bodied glass; a most unusual effect. new items in ruby; a 20 ounce highball glass in an early American shape, several attractive new canapes; a new four-sided cocktail, and a new rich green in stemware, salads and other items are more of the new offerings bringing retailers to the Cambridge showrooms in large numbers. CGJ

December

Much ingenuity in decoration has been used by American glassware manufacturers in endeavoring to aid stimulation of trade. Fourteen ounce tumblers have been very popular in homes, clubs and gathering places and the seven-ounce tumbler with the heavy bottom also has had a variety of uses.

As its contribution to these occasions of more or less popularity, the Cambridge Glass Co. has worked out an extensive line of decorations on its seven and 14-ounce tumblers. Five of the decorations are illustrated. These are applied to the two sizes of tumblers and come in a choice of color combinations on crystal glass. The designs are applied by a special process and will not come off. The 14-ounce tumbler to the left, is done in red and black and is quite expressive. The dog on the first seven-ounce tumbler is in black and the lines are in red and blue. The feathered animal motif in the center has wording in black with lines in green. The smaller tumbler with the title "Three Canny Scots" is done in black decoration. The polo motif is in green with parallel bands of red below.

These are only a few of the items in this line made by the Cambridge Glass Co. in their new decorating process. Others are quite as interesting. CGL [Illustrated were D/983, D/984, D/985, D/986, and D/987.]

December

DIANE Continues the Cambridge leadership in etchings. Dainty and artistic, it is emphasized on the new and patented 3122 Stemware Shape. Diane lends elegance and charm to the table with its graceful sprays. This new pattern is obtainable in glass dinnerware and accessory pieces in all the Cambridge colors and crystal. By Cambridge. CGL [Text from a full page Cambridge paid advertisement showing Diane on stemware and flatware.]

A Look Back In Time 1931 continued

December

The No. 3122 patented shape in stemware shown at the left has just been introduced by the Cambridge Glass Co., 184 Fifth Avenue. A feature of it is the brilliance of the stem, due to a mitre effect. It may be had in Forest Green, Royal Blue, amber, Carmen (ruby), gold krystal, peach, emerald, heatherbloom and crystal. The line is made either plain, etched or in rock crystal. [CGL](#)

December

Cambridge extends The Seasons Greetings. Illustrated above are three patterns of reproductions of rock crystal cuttings . . . Additional kindred pieces can be furnished in these cuttings. No. 1228 Oval Vase with No. 629 cutting; No. 993 Bowl with No. 628 cutting; No. 3400-67 Celery & Relish with No. 622 cutting. [CGJ](#) [Text from a full page Cambridge paid advertisement that illustrated the listed items and engravings.]

December

Despite the tendency of the past decade to ridicule the Mauve Decade there was much that was fine and strong in Victorian design. Victorian feeling and Victorian scrolls and cuttings dominate this majestic Cambridge double branched candelabrum shown above created to anticipate the prevailing trend toward Victorian accessories. Beautifully worked and cut and supplied with appropriate bobeches, this handsome piece will fit dining room table or mantle. By the Cambridge Glass Co., Cambridge, Ohio. The entire line is on display in New York at 184 Fifth Avenue. [CGJ](#) [Illustrated was the 1274 Candelabrum with bobeches and prisms.]

December

Brand new for 1932 is the No. 3400 line of the Cambridge Glass Co., showing the attractive ball shape, as may be seen on the right. The items pictured are the No. 98 sugar and cream and the No. 99 six ounce oil. Other pieces of this line include jugs, decanters, ivy balls, puff boxes, tumblers, oil and perfume sets. The colors in which the line is made are crystal, amber, peach, forest green, emerald, royal blue, amethyst, ebony, gold krystal, heatherbloom and willow blue. It may be seen at the Cambridge showrooms, 184 Fifth Avenue. [CGL](#) [The sugar and cream shown were the side opening set.] ■

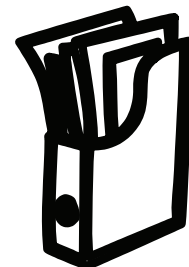
NCC welcomes the following new members

Greg Greenwald	Illinois
Scott Knutson	Illinois
Kathleen Underwood	Oklahoma
Dave Wiley	Texas
Mary Schaar	Texas



Thanks to everyone that has sent their sightings of Cambridge Glass in movies, magazines and ads. We appreciate the response to our request and please keep them coming! Info can be

mailed to NCC, Inc. P.O. Box 416; Cambridge, OH 43725 or by email to ctuscan@roadrunner.com



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paid advertisement

The Long & Bumpy Road: American Glass History

by Tom Cotter

*Presented to the Rocky Mountain Depression Glass Show
April, 2014*

How did I start being interested in American Glass and its history? I've always been a collector, starting with baseball and football cards in the 50s. My mother and father gave me their Cambridge Rose Point crystal along with their Havilland china (made in America during World War II) when I was old enough to appreciate it in the late 1970s. I was hooked, gathered Rose Point, then other Cambridge glass, then about any other glass I found interesting. Oh, and lots of books... I like artistry, I like history, and I like reading; from these enjoyments came collecting and this talk, which will be about glass made in what is now the United States.

The first attempts to produce glass in America occurred at Captain John Smith's Jamestown, Va., in 1607 and 1622. Great Britain's glass factories then operated on a decreasing supply of wood fuel, so the forests of the Colonies seemed a natural power source. Starvation, disease, fire, and Indian attacks combined with the British conversion to coal in glassmaking to eliminate the need for Colonial production. Other companies operated in the early 1700's in Massachusetts, Philadelphia, and New Amsterdam until probably shut down by the Brits to limit industry in the Colonies and increase exports from the Homeland.

Beginning in 1739 with Caspar Wistar, German immigrants began to defy British restrictions, making glass for Colonial consumption in south New Jersey, east Pennsylvania (Henry Stiegel, 1763), and Maryland (John Amelung, 1784). After the Revolutionary War, more companies opened, such as Pitkin in Connecticut, New Kensington near Philadelphia, several around Glassboro, N.J., and Boston Crown in Massachusetts. Some of the Glassboro companies still operated in the twentieth century. In the Far West of Pennsylvania, Pittsburgh Glass and Gallatin started. After the Revolutionary War and the War of 1812, British governments subsidized exports to the new U.S., dumping glass on the new country. In response and started by Thomas Jefferson, high U.S. tariffs encouraged new glass houses, but many failed. These tariffs continued through the 1920s, discouraging foreign government subsidies on exports.

Access to lots of good sand, clay for pots, and fuel was critical, as well as markets. Now known as eastern Ohio and western Pennsylvania, the Far Western frontier grew quickly after the Revolutionary War and the War of 1812. The area along the Ohio Valley around Pittsburgh and Wheeling formed a logical starting point for many glass ventures. Glass houses initially formed near population centers and where resources (sand, wood, workers, and transportation) were available. As transportation improved, first by water, then by land, glass companies expanded. By 1825, Pittsburgh and Wheeling were joined to New York and the Eastern

Seaboard by the Erie and other canals. Development of the steam engine brought paddle wheel boats to join factory cities with markets downstream and upstream, shipping glassware to New Orleans and beyond. Salesmen often traveled with their shipments of products, setting up shop in river towns as they went. Major factories appeared in the Ohio Valley area during the first half of the nineteenth century (Union, Ft. Pitt, Bakewell & Pears, McKee, Adams, and Gray & Hemingray), in New England (Boston and Sandwich, Mt. Washington, New England Glass), while local business for windows and bottles grew in the New Hampshire, northern New York, and the Ohio River corridor.

In the early days, the main products were window panes and bottles. These were hand blown at first, window panes being either cylinder or crown glass. Cylinder was formed into a long sausage shape, cut along a side, then flattened and cut to size, while crown was blown into a large ball, scored with an "X", spun to flatten, and then cut. While poured plate glass production started in the mid-1800s, hand blowing most window glass continued. In the early 20th century machine production that gathered and rolled continuous glass replaced blowing of window glass. Bottles and containers such as jars were originally free blown. By about 1790, Pitkin was using partial molds. Later bottles were blown into partial or full molds, with lips hand applied, standardizing size and shape. Liquor and patriotism brought together the bottle and alcohol industries with a variety of shapes, sizes, and patriotic or historical themes. John Mason invented the "Mason" wide-mouthed food preservative jar in 1858. In the latter half of the 19th century, the Temperance movement helped lead to a rush on "medicinal" bitters, a concoction of herbs and alcohol. During the Civil War, bitters were sold to Union soldiers as protections from "swamp" diseases encountered in the South, including Dr. Hostetter's. With an assortment of sealing devices (corks, Codd 1873, Lightning 1875, Hutchinson 1879), over time bottles and jars evolved to basically what we know today, with the metal "crown" cap patented in 1892.

Other technological changes aided the glass industry. Introduction of railroads improved transportation from about 1830 on, with transcontinental service beginning in 1869. Blown Three Mold lead or "flint" glass pieces were made about 1820 made to imitate European cut glass at lower costs. Following the first patents for furniture knobs in 1825, hand-operated glass presses began to dominate by offering huge labor reduction advantages and transferring artistry from blowers, cutters, and engravers to metal mold makers. Starting with lead glass knobs, lacy plates (including cup plates), salts and bowls with lots of stippling to hide defects and create refraction flourished. The process evolved to smooth finished pieces in flint glass as well as whale oil lamps, candleholders, tableware, and so on. Even before 1830, some Eastern glass houses like Pitkin ran out of

trees, while in the West (Ohio/Monongahela River Valleys), abundant coal became the main fuel. Telegraph and later telephone lines needed insulators. In homes and cities, whale oil lamps and candlesticks gave way to kerosene and natural gas in the middle of the nineteenth century. But even that was temporary, as electric lights were introduced about 1880. And, of course, these light bulbs were hand blown at first.

Wars impacted supplies and demand, as noted earlier by the ebb and flow of English glass imports before, during, and after wars with Great Britain. The Civil War largely removed lead from the glass makers' use, so by 1864 Hobbs, Brockunier & Co. chemist William Leighton, Sr., used bicarbonate of soda to formulate a clear, lighter weight, much cheaper, non-lead crystal for pressing. Whether borrowed from European glass makers already using a similar formula or created independently, Wheeling's Hobbs and Leighton changed the industry. Less expensive crystal patterns became available to most levels of income. Glass production and designs expanded greatly. Using hydrofluoric acid to etch glass began in the 1870s, mainly by Gillinder, while production of crackle glass started at about the same time. The following decades of peace with improved communication and transportation and amazing population growth fueled more and more production, always led by window making.

The Victorian, American Brilliant, and EAPG eras brought beautiful products to all America; some lead, but much non-lead. More experimentation began with colors and finishes, including acid etching, deep cutting, engraving, flashing, and staining. Even as Ruby or Gold Stained (non-glass added & fired) imitated Flashed/Cut to Clear, the designs of the mid to late EAPG period mimicked finer cut glass with numerous flutes, diamonds, prisms, hobnails and the "Strawberry-Diamond". Thus the famous Russian cut pattern became pressed Daisy and Button. Companies experimented with colors, creating new "flavors" like Burmese, Peach Blow and its variants, Amberina, Rubena Verde, and Bluerina. As the most recognized U.S. purveyor of Art Nouveau, Louis Comfort Tiffany started with stained glass, producing decorations for mansions in a naturalistic style. Tiffany "imported" British Glass man Arthur J. Nash and they developed Favrite, with its iridescence in the glass. In 1903, Steuben brought in their own British ace, Frederick Carder. All he did for the next 56 years was to develop colors and finishes including Aurene, Selenium Red, Green Jade, Calcite, and on and on and on. Favrite and Aurene copied the effect of Roman glass buried underground and pitted, creating color shifts through refraction and reflection changes. Soon the Fentons burst on the scene with pressed glass and sprayed-on metallic salts named "Iridill", the beginning of "Carnival glass" in 1907.

Natural gas began to replace coal as fuel in the latter 1800s, being cheaper, cleaner and easier for heat control. This encouraged new factory locations from Ohio across the midlands to Indiana and beyond. In the early 1900s, a full infrastructure of supplies, labor, transportation, and

burgeoning markets mixed with technological innovations to revolutionize the industry. During the 1890s, Michael Owens had invented the first automated machine to blow light bulbs, a later one for tumblers, then one for lamp chimneys, then a bottle blowing machine, reducing employment from 7 specialists including a blower to 1 operator. By the 1920s, nearly all bulb, tumbler, bottle, and jar production was automated. Labor costs and jobs plummeted. Large tank production began to replace pots, with continuous flow of glass batch into the tank and molten "metal" out the other end into pressing molds. While finer glass still involved hand blowing or pressing, the depression era method came into full swing, with cheaper glass mass-produced by watchers rather than artisans. There essentially became 3 levels of glass making: Leaded & Art, "Elegant", and "Depression". The "Elegant" pieces replaced EAPG styles with thinner mold-blown styles made by many of the same companies. Hydrofluoric acid etching became more popular, as Cambridge, Duncan & Miller, Fostoria, Heisey, Morgantown, and others began to make more fine mold-blown wares. Introduction of the automobile opened vast new markets for windshields and windows, lights, and, of course, flower vases. Art Deco and its geometric forms of the 1920s and 1930s brought a wave of unique designs. New colors flourished in that period as companies tried to outdo each other to gain market. And in 1915, Corning patented a low-thermal-expansion borosilicate glass that has found its way into most homes, laboratories, and many telescopes (including the Hubble Space Telescope and the Subaru Telescope in Hawaii) as "Pyrex." Also from Corning came Vycor, a very specialized porous, thermal shock-resistant glass.

World War II saw a decline in glass production and colors for decorative use. Fire-King, including Jadeite, was introduced by Anchor Hocking in the 1940s. Yet, the 1940s beheld the inventions of Melmac and Tupperware. Plastic replaced glass in many phases of American life. Mass produced glasses dominated in kitchenware. Many of the Elegant and Depression glass companies merged or simply went out of business. What had been a country of three million people in 1775 had grown to 281 million by 2000. But while the market population expanded dramatically, glass became used less in everyday life, except in automobiles. Plastic, plastic and more plastic evolved, from sodas to beer to dishes to containers of nearly every type. Corning, still the leader in glass innovation, patented Corningware in 1958. Developed in the 1960's for the military by RCA, Liquid Crystal Display technology uses glass. Others improved the process subsequently for commercial use. Corning invented fiber optic glass under a contract from the U.S. Army Signal Corps in 1970. Corelle, a light-weight, tempered laminate glassware, came out in 1970.

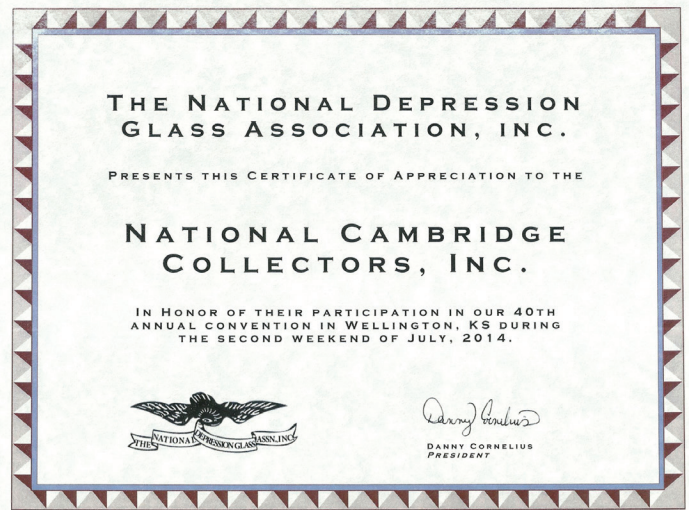
At this point, glass is still a multi-billion dollar industry, encompassing windows for buildings and vehicles, mass-produced tableware and containers, and artistic pieces from people like Dale Chihuly. ■

NCC at NDGA 2014

by Freeman Moore

The National Depression Glass Association (NDGA) convention was held July 12-13, 2014 in Wellington, Kansas, just south of Wichita. Wellington is home of the NDGA National Glass Museum which opened September 14, 2012. This was the 40th anniversary convention for NDGA, with the theme “We’re Painting the Town Red.” Attendees came from across the United States to spend the weekend in Wellington; looking for that special piece of glass from among 32 dealers, learning at seminars, and in general, having a great time. As usual, there was an outstanding set of 30 displays at the convention. Cambridge glass was well represented with displays of Carmen Mt Vernon by Freeman Moore, Six Colors of Cleo by Dave Wiley and Cambridge Carmen by Rick Jones & Ed Staley. Two of the five seminars were conducted by NCC members: Les Hansen presented “Carmen – A Precious Ruby-Colored Glass” and Freeman Moore presented “Silver Overlay vs. Silver Deposit.”

Jeannie and Freeman Moore staffed the NCC Book and Information table. We were easy to find in the center area, co-located with representatives from other glass collecting clubs. We helped several people with details about glass they had brought in for information. We enjoyed visiting with several local NCC members who stopped by our information table. Our efforts were recognized with a certificate of participation from NDGA. Our thanks to NDGA for providing space for our table and supporting the sharing of information among the various glass organizations.



NDGA selects a different location for its annual convention and show. Next year, it will be held in Kansas City, Missouri. I would encourage NCC members make plans to attend the show, seminars and see the assortment of displays.

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

Rose Point:

A hard to find 1066 cigarette holder with ashtray foot made \$77. A beautiful P-427 10" salad bowl with Wallace sterling pierced Rose Point foot sold for \$289. Gorgeous and Rare were a pair of 3500 GE Carmen 12 oz footed ice teas that soared to \$1,877.

Statuesque:

A lovely Carmen claret with frosted stem ended at \$72.87. A Forest Green 9 1/2" tall ivy ball sold for \$155 with "Buy it Now". A hard to find cocktail with Forest Green bowl and Crown Tuscan stem and foot ended at \$242.26.

Other Etchings:

A stunning Doulton pitcher etched and GE Candle Light made \$330. An Ebony 3400/17 - 10" vase etched Apple Blossom finished a penny shy of \$200. A rare trio of #320 - 7 oz old fashion cocktails, shammed, cut flute and etched Imperial Hunt ended at \$212.50 for the set of three. Simply breathtaking was a 783 - 10" Amethyst vase GE Gloria (some wear) sold for \$381.99. An Amber GE Portia 3400/38 ball jug sold for \$569.99. The same seller had a Crown Tuscan GE Portia 3400/114 - 64 oz ball jug that ended at \$555. A hard to find Pink 1105 - 34 oz cocktail shaker with a rare #510 etching sold for \$225.13. A hard to find #1242 - 10" Amber GE Diane (mint Gold) vase sold with a "Buy it Now" for \$750.

Miscellaneous:

A Helio #45 9 1/2" diameter low footed comport with Gold band decorate 519 sold for \$29.88. A Carmen covered 3500/42 - 12" urn ended at \$415. A rare 7 1/2" x 6" Cambridge Glass promotional glass change tray sold for \$610 after a hard fought bidding exchange. The last item is exceptional and exceptionally rare. An Amethyst #779 - 14" vase with Japonica enamel decoration sold with the "Buy it Now" feature for something less than \$12,000.

Happy Hunting!



Rose Point GE Carmen 3500 12 oz footed ice teas



Rose Point 1066 cigarette holder with ashtray foot



Claret with frosted stem



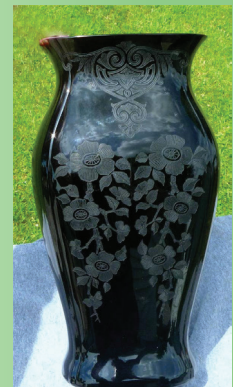
Forest Green ivy ball



Doulton pitcher GE Candle Light



Amethyst GE Gloria vase



Ebony 3400/17 10" vase Apple Blossom



64 oz and 80 oz ball jugs, GE Portia



Promotional Glass Tray



#779 14" Amethyst vase with Japonica decoration

ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt (fewvic303@sbcglobal.net)

Have you ever purchased a piece of glass on a hunch? Thinking that the color was correct or that the shape is close to something you have seen in the past. I know, I have. This is the way we started collecting Cambridge Glass some 40 odd years ago, before all the glass books were published and the abundance of information was available.

In the past 3 or 4 years, I have been finding some candlestick/vase combinations that I believe are Cambridge glass. I have found them in Ebony, Azurite, Primrose and Helio. Several have also been decorated. I have one with all over gold stippling and another with a gold band around the candle cup. I also notice that they come in two different sizes. One measures about 9 inches tall and the other about 10 inches. Because these are blown, I believe that they just stretch the middle a bit.



Up to this time, they have all been two basic shapes (#1, #2).



But this time, it was completely different. (#3) The base wasn't flat; it was designed to hold water.

Trying to prove to myself that they were indeed Cambridge, I went to www.mvsg.org our study club's data base but no luck. I tried several different search

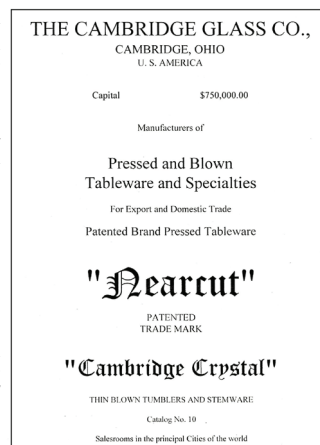
terms but nothing came up.

My next stop was to go to "The Glass Candlestick Book" by Felt & Stoer. I did have a little bit more luck in this book. I found one of the shapes (#1) listed but they didn't have any pattern numbers. So with that said, they were only guessing that it was a Cambridge product.

That was good to see it in print but I needed proof. I needed to find it in a piece of Cambridge literature.

The hunt was on. I looked in several Cambridge catalog reprints, but nothing. I finally set down and started to look through the two new reprints that the club has printed in the past few years and available for purchase.

There on page 100 of catalog #10 shows my candlestick/vases. #1 is #218, #2 is #220 and #3 is #216.



Now armed with the proper numbers, I went to www.mvsg.org to see what came up when I put in the number. To my surprise, Dave Rankin was looking for a photo to place with the number in the data base.

Another mystery solved!

After looking at page #100 of catalog #10, has anyone ever seen the #217, 14 inch blown candlestick?

Till next time.

Fewvic303@sbcglobal.net



NCC Events

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

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Pensacola Looking Glass Show & Sale
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<http://www.meyershows.com>
myerlookingglass@hotmail.com

August 9-10, 2014

Slidell Glass, China & Pottery Show & Sale
Slidell, LA
<http://meyershows.com/slidell.php>
meyerantiques@juno.com

August 15-17, 2014

40th Anniversary Houston Glass Club
Vintage Glass and Antique Show & Sale
Rosenberg, TX
<http://www.HoustonGlassClub.org>

August 23-24, 2014

Metroplex Looking Glass Show
Grapevine, TX
<http://meyershows.com>
meyerantiques@juno.com

September 27-28, 2014

Garden State Depression Glass Club
37th Semi-Annual Show and Sale
Edison, NJ
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

October 18-19, 2014

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

Milwaukee 38th Annual Depression Era Glass Show & Sale
Milwaukee, WI
262-376-9874
kgoebel2@wi.rr.com

Wichita Glass Gazers
28th Annual Depression Era Glass Show & Sale
Wichita, KS
aglassgazer@netscape.net

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

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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Cambridge OH 43725
email: editor@cambridgeglass.org
website: www.cambridgeglass.org



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
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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

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in downtown Cambridge,
Ohio**

***Open April thru October
only***



Pictures to accompany:

The Long & Bumpy Road: American Glass History

by Tom Cotter
tlceey@gmail.com



Lighting (left to right)

U.S. Glass Candlestick, Canary, 1920s
Whale Oil Lamp (probably English), 1800s
Cambridge Kerosene Lamp, 1910s
Blown Light Bulb, 1800s?



Historical Bottle Types (l. to r.)

Half Post Blown Pitkin-style Flask, 1830s?
Three-Mold-Blown, 1830s~1850
"For Pikes Peak" Flask, 1860s
'Black' (dark olive) Liquor, 1860s?
Hutchinson style 'Blob' Top Soda, 1870s-1880s
Brown Square "Dr. Hostetters" Bitters, 1860s
'Coffin' Liquor Flask, 1880s-1900
Lightning Stopper Style Soda, 1870s-1900
'Crown' Style Soda, 1900s



'Cased to Stretch' pieces (l. to r.; definitions from the Corning Museum of Glass, CMOG.org)

Mt. Washington 'Cased' Basket, 1880s?
Cut Air Twist Stem Wine, Cranberry 'Flashed' (probably French), 1900s?
Greensburg or McKee Ruby 'Stained' Mug, 1890s-1900s
Cambridge Green Iridized 'Carnival' Cracker Jar, ~1910
Northwood Blue Iridized 'Stretch Carnival' Compote, 1920s



Late 19th Century Tumblers (l. to r.)

Burmese Mt. Washington?, 1880s?
Chocolate Indiana Tumbler & Goblet Cactus, 1890s
Amberina Hobbs, Brockunier, & Co.?, 1880-1890s?
Bluerina Hobbs, Brockunier, & Co.?, 1880-1890s?



'Workplace' pieces (l. to r.)

- Telegraph Insulator, 1870s
- Hemingray Telephone Insulator, 1880-1930s?
- 'Bleeding' Cup, 1800s
- 'Grenade' Fire Extinguisher, 1800s?
- Cambridge Balsam Laboratory Bottle, ~1910
- Pyrex Borosilicate Graduated Cylinder, 1920s & on



'Home' pieces (l. to r. back to front)

- Back row
 - Fire King Pie Plate, 1940s & on
 - Crown Window Pane 'Bull's-eye', 1800s?
 - Pyrex Corelle Lunch Plate, 1970s & on
- Middle row
 - Jeanette 'Carnival' Model T Bud Vase, 1920s
 - Quick Seal Canning Jar, 1900s
 - Pint Milk Bottle, 1900s
- Front row
 - Hazel Atlas Green Crisscross Reamer, 1920s-1930s
 - Cobalt Medicine Bottle, screw lid top, 1910s & on
 - Cobalt Medicine Bottle, cork top, 1910s & on



20th – 21st Century Art Glass (l. to r.)

- Steuben Aurene & Calcite Sherbet, early 1900s
- Morgantown Square Stem Sherbet, 1920s?
- Cambridge 'Vichy' Cordial, Hydrofluoric Acid Etched, 1930s
- Cambridge 'Sunset' Tumbler, 1950s
- Vandermark Merritt 'Pulled Feather' Blown & Cased Vase, 1970s
- Tacoma Glassblowing Studio 'Seascape' Millefiori Style, 2014



Drinking Glasses (l. to r.)

- ...Blown Enameled/Gold Leaf Wine (South Jersey or German), Late 1700s, early 1800s?
- 'Bigler' Flint Glass Tumbler, 1830s~1850s
- Libbey Cut Wine Glass, 1880s~1900
- Gillinder & Sons 'Frosted Lion' Pressed Tumbler, 1870s
- Jeanette 'Iris & Herringbone' Tumbler, 1930s
- Bartlett-Collins 'Oklahoma Indian Chiefs' Tumbler, 1960s
- Colorado Artist Blown Art Glass Tumbler, 2012



Pressed, Cut, & Engraved (l. to r.)

- Three-Mold-Blown Bottle, 1830s~1850
- Gillinder & Sons 'Centennial' Tumbler, 1876
- Libbey Flint Cut Wine Glass, 1880s~1900
- Sinclair Flint Engraved Compote, 1880s-1900

This article was originally presented to the Rocky Mountain Depression Glass Show April, 2014 and is printed here with the permission of the author.

Rocky Mountain Depression Glass Society presents
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