



Cambridge Crystal Ball

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

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National Museum of Cambridge Glass – A Successful Season in Many Ways

By Cindy Arent

As the regular April – October season draws to a close, we are excitedly preparing for the museum’s holiday season! The 2014 season has been very successful, not only at the museum, but also out in the community and around the State of Ohio.

Our new experiential program has been heard and well received by many service organizations including the Kiwanis, Rotary and Lions Clubs. We also spoke about Cambridge Glass and the museum at the Business and Professional Women’s Club, and the Golden Sixties at the Stop Nine Church of Christ in Byesville, Ohio.

In August, we were invited by the Ohio Department of Natural Resources to set up a display at the Ohio State Fair. During the day we met many visitors interested in Cambridge Glass. Some of those people we met that day have already visited the museum.

The grand opening of the Ohio University Cambridge Center was held August 14th. We were asked to set up a display of Cambridge Glass, dress as glassworkers from The Cambridge Glass Company, and stroll around in character to chat with their guests about the history of the company and its glass. Several people stopped at our display table to ask questions and gather information. It is amazing how many people have Rose Point!

Salt Fork Lodge & Conference Center invited representatives from local attractions to the lodge for dinner and to speak with travel writers and bloggers who were on a four day tour of the Ohio State Parks sponsored by Xanterra. The evening was a wonderful opportunity to network with the writers about everything we have to offer at the museum. And yes, one of the young writers told me that her mother

has Cambridge Glass and has already started her children on collections. They will be visiting the museum next year.

The museum closes for the regular season on October 31. However, on November 1st, the museum comes alive for the extended holiday season. Hours from November 1st through December 21st are Saturday and Sunday, Noon to 4:00 pm. We will be open additional days to greet several motorcoach groups this year.

2014 marks the ninth year for Dickens Victorian Village in downtown Cambridge and the museum has been involved since the beginning. Have you seen the “Glass Blower at Work” scene on the corner by the museum?

The festivities begin this year with the “Desperate for Downton Abbey” themed weekend on November 1st and 2nd. The National Museum of Cambridge Glass will be offering “Abbey Etiquette” in the museum auditorium on Saturday at 1:30 and Sunday at 11:30. If you plan on attending, please

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PRESIDENT'S MESSAGE

Much Remains in 2014

The focus of the 2014 November Program is to educate collectors about the many, and sometimes confusing, colors of blue glass produced by the Cambridge Glass Company. Having collected Cambridge glass for nearly 25 years, I continue to struggle distinguishing between Ritz Blue, Cobalt 1 and Cobalt 2. If you are willing to bring glass for the educational program, please communicate with Lynn Welker at 740-826-7414. It is important to have all glass to the display area at Theo's Restaurant by 5:30 pm on Saturday evening so it can be photographed and organized prior to the meeting. If "blue" is not your color, I encourage you to bring a couple pieces for Show and Tell. The November Program is the perfect setting to share your favorite glass purchase from the June Glass Show or from one of your glass shopping adventures taken throughout the summer. Please join me in Cambridge for an evening of fellowship, great food, beautiful glass, and learning about your favorite glass manufacturer, Cambridge. Refer to Greg Vass's article to obtain the important details about all the events scheduled for Saturday, November 1.

Auction Directors, Will and Bev Acord and Lynn Welker, are busy sorting through consignment lists consisting of more than 600 lots of glass being offered for the March Benefit Auction. From the lists, they will select approximately 400 lots that best represent the diversity and quality of glassware produced by the Cambridge Glass Company. Each consigner will receive confirmation of the items have been selected for the auction no later than the second or third week of October. Consignments must be received in Cambridge no later than Saturday, November 1. After carefully inspecting of each piece of glass, an auction list will be created and published on the NCC website and in the January issue of the Crystal Ball. In addition, individual color photographs of each item will be posted on the website. Thank you to Will, Bev, and Lynn for their dedication to make the 2015 auction a great success.

During the month of October, a team of volunteers led by Cindy Arent will begin the difficult task of transforming the National Museum of Cambridge Glass into one of Cambridge's premier destinations during the two-month Dickens Victorian Village celebration that begins November 1. Each year, the Dickens Victorian Village event draws several thousand visitors from throughout the Midwest to the Cambridge area. As a result, November and December are the busiest months of the year for the museum. Members attending the November Meeting can visit the museum on Saturday to enjoy the Victorian Christmas decorations along with hand-crafted Christmas tree ornaments made from authentic Cambridge glass. Carl Beynon willingly accepts damaged pieces of Cambridge glass so he can repurpose it as jewelry or ornaments.

The Property Committee continues to gather estimates for renovating the property adjacent to the museum. The interior of the small house was greatly improved after a thorough cleaning and the removal of the metal shelving from the basement. A lot of work still remains, but I am hopeful the renovations will be completed by the summer of 2015. Over the next couple months, the property committee will begin transforming the basement of the brick building into a staging and storage area for glassware consigned for the March auction. In addition, glass for gift shop and book inventories will be moved into the basement to help alleviate the pressure on the limited storage space available in the museum. In next month's President's Message, I will have more details to share from the September 20 work session.

For those of you receiving the October issue of the Crystal Ball, I want to thank you for renewing your financial support of the National Cambridge Collectors. Your board of directors continues to conference each month to discuss strategies for improving member services and continuing our preservation mission. Without your continued support, none of this would be possible.

David

David Ray
westervillesh@hotmail.com

Continued from page 1

call the museum to make a reservation. Seating is limited to 24 guests per session. It is a museum fund raising event and admission to Abbey Etiquette is \$5.

The following weekend is “Queen Victoria” on November 8th and 9th. The museum will be hosting a very special guest on November 8th at 11:00 a.m. Gerald Dickens, great-great grandson of Charles Dickens will be arriving from London, England to enjoy the weekend. We will present Mr. Dickens with a small piece of Cambridge Glass. That evening he will perform his one-man stage adaptation of *A Christmas Carol* where he brings the classic Christmas story to life. The program will begin at 7:00 pm at the Pritchard Laughlin Civic Center.

If you are coming to Cambridge during the holidays to visit the museum and are interested in attending other events associated with Dickens Victorian Village, please visit www.dickensvictorianvillage.com for additional information.

More information about museum activities during the holidays will be included in the November/December Crystal Ball.

Remember to visit the museum Facebook page for up to date happenings. Just Google “National Museum of Cambridge Glass Facebook” and “like” our page. We hope to see you at the museum very soon!



Arthur J. Bennett (aka Gary Wiseman) made an appearance at the grand opening of the Ohio University Cambridge Center. He was assisted by a printer from his etching department, Lindy Thaxton. Cindy Arent dressed to promote the museum’s Abbey Etiquette program.



Max Treier of the Cambridge Kiwanis invited us to do our experiential program at their August 12th meeting. Max is also a NCC member and museum volunteer. Shown left to right are: Gary Wiseman as Arthur J. Bennett/President of The Cambridge Glass Company, Cindy Arent as Mary Martha Mitchell/Secretary to Mr. Bennett, Sharon Miller as Elva Voltz/Gold decorator and Max Treier.

New Museum Directional Signs



We appreciate the City of Cambridge Street Department for installing the new museum directional signs in the Cambridge area. Visitors have already told us that they found the museum as a result of the signs. The project was made possible through the support of a grant from the Cambridge/Guernsey County Visitors & Convention Bureau.

NCC welcomes the following new members

George Western
Karen Western

Florida
Florida

Study Group Success Story

By Rick Jones

It started as a seemingly simple idea ... why don't we all donate some glass and then raffle off tickets with 100% of the proceeds going to benefit the NCC Endowment Fund? And my, how that vision took off. If you haven't heard yet, the Museum Forever Raffle that went from concept to conclusion in less than 18 months raised \$13,750 for our Endowment Fund!

Isn't that great?

It should be forever immortalized that the inspiration for this program came from our friend Roger Loucks and was quickly adopted as a major project by his entire study group – The Elegant Glass Study Group, located largely in New Jersey and Pennsylvania. This is a group that Cindy and I have been immensely proud to be members of for the past five years.

For those who don't know, the core team that created and implemented this campaign include Roger and Millie Loucks, Yvonne and Bill Dufft, Alex Wolk and Janice, Loretta Weeks, Ken and Jane Filippini, Gail and Paul DuChamp, Dave and Wendy Loss, Myrle Scott and Walter Lee.

It started with a commitment to donate glass from each of us. That progressed into several study group meetings to outline a strategy and create a plan. These plans were created in members' homes in concert with a themed study group meeting. We established objectives, named the program, created a marketing plan, developed the specific raffle tickets and a system for tracking entries.

Then came the guerrilla part – selling tickets. It is never easy to be a pitchman and solicit donations, but somehow, this time around, it was easier. We all believed in the cause of endowing our museum forever. The name of the campaign came easily – Museum Forever Campaign. The Museum Team led by Cindy Arent agreed to display the donated glass at the National Museum of Cambridge Glass and to be an active part of the sales team. We were off and rolling.

In early 2014 in every issue of the Crystal Ball, one of the people who donated glass to the raffle wrote an article explaining some special story about an item they donated. They also spoke on why they soooooo believed in the Endowment Fund that they offered up a piece that emotionally meant a lot to them.

In addition to the Elegant Group, people like Mike & Lisa Strebler, Lynn Welker, David Ray and the Wildflowers Study Group also donated items to the Raffle. Our Study Group thanks them for their generosity.

In total, there were 112 donors at an average of \$121.68 per person or couple. 275 total tickets were sold at \$50 a piece generating \$13,750 for the Endowment Fund. There were two donors who spent over \$1,000 in tickets. We thank each and every one of you for your generosity and your love of Cambridge Glass.

Fun Facts about the Museum Forever Raffle

There were 112 donors who bought raffle tickets.

275 tickets were sold at \$50 each for a total revenue of \$13,750

The average sale per person was \$121.68.

Two households bought over \$1,000 in tickets (but alas, didn't win the prize)

It started with a simple idea by Roger. But it became so much more. And guess what? We can do it again. How about another Study Group step up? Use the Endowment Fund as a rallying cry? Do something special and have fun while you do it.

It can be done.
It was done.
It can be done again.



Museum Forever Raffle

List of Supporters

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Urbonas, Margaret
Vass, Greg
Veteran, Judy
Wagar, Susan
Wall, Julia
Watson, Van
Welker, Lynn
White, Nancy
Wilson, Alicia
Wilson, Tracy & Corey
Wollenhaupt, Frank
Wyrick, Barbara



CAMBRIDGE BLUES

To Brighten Evening At The November Educational Program

Greg Vass

Less than **three weeks** remain to make your reservation for the November Membership Meeting and Educational Program. **The deadline for receiving reservations is Saturday, October 18, 2014.**

The November Membership Meeting & Educational Program will be held on **Saturday, November 1**, at Theo's Restaurant (upstairs), 632 Wheeling Avenue in downtown Cambridge, Ohio, just a few blocks from the NCC Museum. Theo's has a handicapped - assessable entrance in the back of the restaurant with no stairs. The menu for this year's buffet includes: Broccoli & Cheese Stuffed Chicken; Pork loin w/caramelized onions, in sauce, on side; Spinach & Cheese Lasagna Roll Up; Green Bean Almondine; Corn with Dill; Scalloped Potatoes; Salad; Rolls & Butter; Beverages; and Assorted Desserts. Cocktail hour begins at 5:00 PM followed by a buffet dinner at 6:15 PM. The cost of the dinner is \$19.50 per person. The November Membership Meeting and Program will follow dinner.

"Many of us find that trying to properly identify blue colors is the most challenging subject in the study of Cambridge colors."

This observation opens a three-part series written by David Rankin and published in the Crystal Ball during the last half of 1979. This statement has truly stood the test of time. Even someone who has been collecting elegant glass for many years can be mystified by the correct color name of the piece of blue Cambridge glass they are holding or viewing. This Educational Program will hopefully assist the participants with an increased knowledge base on the shades of blue. Friends of Cambridge will hear all about them from Lynn Welker - who has extensive experience with every shade of blue.

Blue was a color that was manufactured by Cambridge intermittently from the appearance of Turquoise around 1903, until the last catalog published by the reorganized company in 1958, containing several offerings in Moonlight Blue. Dave's articles from 1979 divided the blues up into three categories, **opaques** - Azurite, Windsor; **light blue transparents** - Willow, Eleanor, Moonlight, Mystic; and finally, **dark blue transparents** - Early Cobalt, Blue 1 & 2, Royal, Bluebell, Ritz, Tahoe. I believe that the fun *REALLY* begins in the game of the Cambridge Blues identification when you try to figure out if the dark blue transparent item in the late 1920's Decagon pattern you are looking at is one, or more, from the third category. Is it Blue I, Blue II, Ritz, Bluebell, or, perhaps, at least *two* of these? *Night* and *Aurora* have also been referenced as possible contenders in this category.

Many Cambridge collectors are very familiar with several of these blues. Moonlight - or Moonlight Blue, as it came to be listed in the final years of the reorganized company - is a highly desirable color satisfyingly utilized in the Caprice line. Moonlight and Caprice were a formidable pairing of color and form. Were it not for the impact of World War II materials availability in the glass industry, Moonlight could well have had a continuous run of 20+ years of production at Cambridge.

Windsor Blue and Royal Blue are truly striking shades and a number of the items that are found in these colors are coveted items that appear on many collector wish lists. Windsor Blue was introduced around the time of very special event in the history of the British Royal family and mostly offered in the Seashell line. Royal Blue was used in many several stemware lines including the Statuesque, or Lady Figure line, numerous vases, and a few fortunate ball jugs. Seeing one Flying Lady Bowl in Moonlight, or Royal Blue, or Windsor Blue, at a glass show is a very rare event.

Lynn would like for you to bring any unusual or unique items that would add to the Program display. Contact Lynn at 740-826-7414 if you have any questions about items that would be helpful in showcasing these bodaciously beautiful Blues.

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

Additionally, we all want to see what other interesting Cambridge you have found this summer. A Show and Tell session will precede the Program.

Please fill out the reservation form on the next page to join us on November 1 for an enjoyable evening or weekend. The conversations on the blues are all expected to be upbeat and transparent - or maybe opaque - but very interesting!

Dress for the dinner and Program in your *favorite shade* of Cambridge Blue!

See you *next month!*



Registration Form for the November Membership Meeting and Educational Program

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

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

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

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

NAME: _____

ADDRESS: _____

CITY: _____

STATE, ZIP _____

E-MAIL _____



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

Number of tickets for November Meeting _____

Amount enclosed @ \$19.50 per person _____



The Marjorie Etching

By Marjorie Farlow

Thank you for giving me this opportunity to share my love of the Marjorie etching as part the 2014 convention theme “The Ladies of Cambridge.” I don’t think there are too many people who are aware of the Marjorie etching. It is not a pattern you see very often.

How many of you have one or more pieces in your collection? I have brought 60 items to convention with me. It has taken me more than 20 years to collect these items.

Marjorie was named for A.J. Bennett’s daughter. The etched version of Marjorie is quite different from the near cut pattern #2631 of the same name. I do have some pieces of that pattern as well.

The Marjorie etching is a real antique. It was introduced in December 1914, making it 100 years old. The early etching plates used the name Fuchsia, which is the flower in this pattern. The 1916 catalog #10 used the name Marjorie. The last catalog that makes reference to Marjorie is the 1930-34 catalog and refers to it as etch 764 (page 184).

I consider Marjorie as an art nouveau pattern, with lots of swirls in the vine and the flower petals. The flowing fuchsia pattern lends itself to the art nouveau style popular in the early nineteen hundreds.

The Cambridge Glass Co. used several events and publications to promote its wares. The earliest reference to Marjorie is an announcement in 1914 in *Crockery and Glass Journal*, which introduces the fuchsia pattern.

Crockery and Glass Journal, December 17, 1914, “A complete assortment of stemware and numerous other items in a beautiful and novel design and shape, for both of which D. King Irwin is responsible, is now being shown at the salesroom of the Cambridge Glass Co., 90 West Broadway. This is not the first time Mr. Irwin has demonstrated his ability as a designer, but he has never turned out anything prettier than this cleverly arranged fuchsia pattern in a deep etching on a shape that is out of the ordinary and exactly suited to the design.”

China, Glass & Lamps, January 15, 1915: “The deep plate etched fuchsia design is taking well. Large lines of



Marjorie Farlow with her display in the Galleria of the Pritchard Laughlin Civer Center

blown stemware and tumblers are shown and there is a great variety of needle and plate etchings and cuttings.”

Crockery and Glass Journal, May 13, 1915: “Two rather elaborate but tasteful new etchings by D. King Irwin from the Cambridge glass Co. One is a fuchsia and the other a rose ...” The fuchsia pattern is what we call Marjorie.

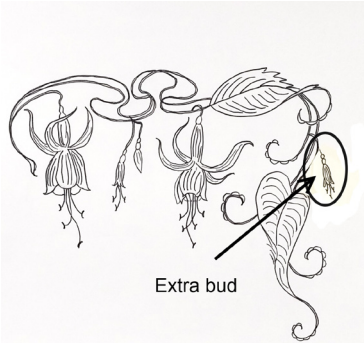
Crockery and Glass Journal, August 26, 1915: “Among the new attractions being displayed by D. King Irwin



China, Glass & Lamps, Feb 1, 1915

at the showroom of the Cambridge Glass co. is a line of stemware, tumblers, and a variety of other pieces for table use that for daintiness would be difficult to improve upon. The shapes are well proportioned, exceedingly graceful, and exactly suited to the well-executed and prettily arranged fuchsia pattern in a deep plate etching. The line is destined to take a prominent place among the productions of the firm.”

It is interesting to note that Webster’s dictionary defines “dainty” as “pretty, lovely, of refined taste.” This certainly applies to the Marjorie etch. The basic etching has two flowers, two buds, and two loops of the vines in the design. When looking at some pieces, I noticed slight variations in the pattern. Some examples have a third bud on the stem. I also have three pieces that have thorns on the vines. Some people believe these three are not Cambridge. Look at your collection of Marjorie and let me know if you have any of these variations.



Did you know that Sears sold Cambridge glass? I have a reprint of the 1927 Sears catalog. On page 920 you will find, among several other patterns of Cambridge glass, five pieces of Marjorie. It states: “thin blown crystal glass, highly polished, in a new aristocratic optic (fluted) shape. Solid one-piece drawn stems. Beautifully decorated with a genuine plate etched border in fuchsia design. A very high grade line. Rich and handsome glassware.”

The 1927 Sears catalog included these five pieces:

7” goblet	6 for \$4.20	\$0.70 each
4 1/3” tall sherbet	6 for \$4.18	\$0.69 each
3 1/2” low sherbet	6 for \$4.08	\$0.68 each
3 3/4” tumbler	6 for \$2.58	\$0.44 each
5 1/2” ice tea	6 for \$3.00	\$0.50 each

For comparison, a loaf of bread sold for 9 cents, and a gallon of milk was 50 cents in 1927. These five pieces of Marjorie are the most commonly found, probably because of Sears. So, do you want to travel back in time to purchase Cambridge glass and place an order?

If you are trying to figure out what size stem or tumbler you have, you need to fill the piece to the rim. Then measure how much that is in ounces. For some unknown reason, the 7” tall goblet usually holds a little more than

what is stated in the catalog. If you think you have the 2 oz shot glass, you might measure only 1 1/2 oz. Then what you have is the 1 1/2 oz half sham. Remember that sham means “false”, so a sham tumbler is one that holds less than the regular one. They both look the same. The sham one has a thicker bottom. Perhaps your first drink would be served in a 2 oz shot glass, and the next was served in the 1 1/2 oz sham shot glass. This could be a sneaky way for the bartender to save 25% of his liquor!

Marjorie can be found on several different sized plates, ranging from a coaster to an 8 1/4” plate. Some plates have the starburst on the bottom, and others are plain. It is possible to find plates marked with the large triangle C or small triangle C. The only decorated piece I own is an 8 1/4” plate with silver trim that is signed with the small triangle C. You may find some variation in the design since parts of the pattern had to be cut off to fit to the piece.

Color is extremely hard to find. I have the #2973 French Dressing bottle in pink and light emerald. I also have a pink centered handled tray that I found in Canada. The museum has a #7606 mulberry goblet with the gold encrusted Marjorie.



Even though Cambridge made Marjorie for at least 20 years, I know of no vases. They made numerous shapes and sizes of vases in that time period. Why not in Marjorie? (There’s a question for you Frank.)

I still remember my first purchase of Marjorie. It was the #93 pitcher and five tumblers. I wasn’t even positive they were Cambridge. I found two pieces at this year’s show that I did not have. The first was the cordial which is 3 5/8” tall and holds only 7/8 oz. also David Ray had some plates with the etching on the top side. I took one home with me. When I checked all of my other plates, they have the etching on the bottom! (Thank you David.)

Let me know if you have or know of any unusual pieces so that we can continue to document this wonderful etching. ■

Name:	Marjorie	
No:	See Comments	
Intro:	Circa 1915	
Disc:	Early 1930s	
Catalog:	Catalog No. 10, 1927-29, 1930-34	
Decorates:	Gold encrusted, number unknown	
Comments:	As Marjorie, this etching was produced until the late 1920s. It was offered on a few pieces as Etch 764 during the early 1930s. The name Fuchsia appears on early etching plates.	

A Tale of Teal Ohio Hills and Dancing Elephants

By Gerald Vaccarella

The newly painted barns and shiny silos of Ohio rolled by as I made my way to Cambridge for another exciting NCC Convention, 2014. It always seems when I reach Ohio from New York and Pennsylvania there is a peaceful calm to the beauty of rich green fields and rolling hills.

That same level headed beauty seems to carry over to the friendly folks I always meet in Ohio. Traveling south on route 225, I ran into a detour with no discernible alternative route. I immediately stopped at a road stand and a man walked slowly toward me, his rust lined Ford sedan near my SUV. Fortyish, with facial hair and black locks sprawling everywhere, he was direct and helpful. His rough looking friend idled up with a slight but ominous sneer on his face. The rough looking man urged me to follow him as he was going to the same highway as I was. He stammered that he would make sure I got to the right highway. The man said he would leave me at a point but I was to, then, carry on. It all came out right at the point of departure. As I passed him I gave a friendly salute of thanks. He smiled back ever so slightly. This is Ohio hospitality.

Don't get me wrong not everything is right in Ohio. As I traveled on one country highway I went over a bridge that looked on some of the bluest water you could ever see. The sign read "Meander Reservoir". It looked like a sparkling blue lake but did not meander at all. My mind wandered as I moved down more country roads. I remembered the first convention I went to in 2010 when the clerk at the hotel desk offered to repair a button/slacks when I asked if the hotel supplied sewing kits. She cheerfully offered to make the repair and bring it to my room when she was done. It's been fine ever since. The care by Sharon Miller and the welcoming groups of conventioners at my first NCC convention was extraordinary.

Extraordinary seems to be the rule not the exception in Cambridge and by Ohioans I keep meeting. At last I was here at the convention again, reacquainting myself with friends and exploring the quintessential American glassware, Cambridge. My friends Linda and Lyle Stemen were telling me about their beautiful

statuesque goblets brought for the banquet tradition of Cambridge ware to drink libations. Lyle showed me a finely crafted wooden box that he made exclusively to allow his statuesque lady goblets to ride in comfort on their sojourn to Cambridge. It reminded me that I had forgotten my own goblet to use. As we looked in general for glass gold at the auction and show, Linda would gently remind me I needed to get a goblet. I almost bought two or three at the auction but the prices seemed to get a bit higher than I was willing to pay. Linda would have a pained expression on her face as the auctioneer would gavel down a goblet for more money than my last bid. I sheepishly looked away.

Leaving Prichard Laughlin I made my way to Penny Court and met Lyle and Linda there. While wandering in the basement of Penny Court, Linda let out a yell from a place a few steps higher than the basement floor. I figured that (knowing Linda) she was looking for a higher class glass in the upper echelon of Penny Court. I hurried to her side. She had the widest smile on her face as if she had found Rich Bennett's Pomona green stem and foot with a carmen ivy ball (foot with gold encrusted dragons?). Linda was smiling and pointing. Before she could move I snatched it from the shelf. The holy grail I thought! Could it be? I couldn't believe it. It wasn't Pomona green but more of an experimental teal green with dust. I looked at its shape and thought; "... a new line, perhaps we could name it number 6000." Jack Thompson would be thrilled with a new Cambridge "number line". Lyle, Linda and I left Penny Court in a high level of excitement. It said "Cambridge" on the label but nothing else except the price. My mind was running faster than the Meander reservoir. I'm sure Rich Bennett would be at the banquet. Maybe he would know of the possibilities of this wondrous hunk of glass. If Rich didn't know Lynn Welker would know.

I exited the Court of Penny in a state of high excitement. Back in my hotel room, I cleaned and polished my rare, magnificent goblet with hotel shampoo and soft towels from the rack in the bathroom. Shiny clean, at last, I observed more detail. My mouth dropped open. Yes, it was clear there were elephants and they were dancing! Dancing buildings on Ebony and dancing elephants

on Teal. The gold incrustations must have worn away but still gold elephants, a whole herd of them on the bowl of the stem. However, it appeared I was looking at the elephants from their rear end side.. Their rear ends were dancing away. What a find! I thought, to be validated soon by others. I dressed and left with my stem concealed with hotel Kleenex. I arrived at the banquet and was steered to my table by Lyle's wave. There was one seat left and I sat down next to ,coincidentally, Rich Bennett. I was a bit startled but thought Lyle's intelligent engineering was, unknowingly, at work again.

Cautiously I unveiled the holy grail as we exchanged greetings. Rich had a puzzled look but his usual smile. "Yes, Jerry, that is an exciting concept but I don't think you've struck real gold". "Are you sure?", I implored. "Maybe I should show it to Lynn to second the motion", my voice trailing off. "That's not a good idea", explained Rich. "If it's not Cambridge Lynn would be very upset if someone in the Cambridge community mislabeled something as "Cambridge" glassware. I thought back to the elephant label remembering the word in a scribbled form could be "community", "catalogue", "country" or something just resembling "Cambridge". Rich smiled broadly and said, "Does the elephant hold wine? With no holes in the goblet you can drink wine out of it". Rich also showed me his goblet and mentioned that he only knew of two in existence. He quickly corrected himself that one Imperial Hunt Scene goblet had a tragic ending. I thought to myself, "I hope no hunter used it for target practice." "Rich, Are you a hunter?", I asked apologetically. "Yes, he replied, I'm always hunting for rare pieces of Cambridge glass. That's what I collect, just the rare species." Relieved I enjoyed great food and drink but more importantly, I tasted the friendship and comradery that is trumpeted by the NCC organization. We all laughed throughout the evening about the dancing elephants.

What a superb convention honoring the great ladies of Cambridge; Diane, Elaine, Marjorie, Portia and especially Gloria. My fellow Rochester, NY Cambridgette, Gloria was in her glory. She was tracking down her namesake pattern and listening to the lecture. Her amiable husband, Mike, helpfully hunts Gloria with her. Mike secretly revealed to me that he was collecting Diane on the side. I wondered, at that moment, how some of the other girls would feel because they were kind of left out of the convention or rarely talked about. Martha was probably kind of miffed because people kept talking about her

shape and Lorna felt badly because the other girls had talks about them but she didn't hear one word about herself. Certainly a quiet collector thought.

At the end of the convention I packed my glass, said goodbye to my friends and stopped at Kennedy's for some great baked goods to travel (those good goods can't be found in upstate New York). The museum was another "last stop" with the beautiful, kind face and smile of Betty, the wonderful docent, who packed my final Cambridge goodies. I left Cambridge reluctantly, and drove into the gentle Ohio countryside.

Of course there was the same detour on route 225 and I quickly stopped at a roadside garage sale for information. Going backwards through Ohio is not the same as coming to Cambridge. Kind of like my backward dancing elephant. A tattooed man was putting a beach umbrella into his car with the help of his son (with a marine tattoo among many on him as well). He said if I would wait until he got this umbrella in his car he would lead me in the right direction. "I could send you on a bunch of country roads but you might get lost. Just follow me". A few miles down the road there was a train crossing and we all got stuck. Dad marine jumped out of his car and ran back to my Subaru as we waited for the train to go by. Very animated, he yelled above the din of the train telling me to take an immediate right turn after we crossed the track. Eyebrows going in all directions he explained his original directions once again. The Ohioan finally smiled and said that the road will take me right back to route 225 once more. Thanking him, I watched as he ran back to his car and jumped in as the railroad crossing gate began to rise.

Down through the rolling beauty of Ohio I traveled on realizing that Ohio is not a perfect state but it's pretty darned close to it. Smiling, thinking of its almost perfect reputation an unusual sign suddenly loomed just ahead. It was made up of one word right above the other. The top word said "manure" and the one right under it said "eggs". "Manure eggs"? I thought. Sounds like a smelly type of egg I'm not interested in.

I guess I can't like everything about Ohio. However, if you mention NCC Convention, 2015, I rapidly forget the eggs and dreamy Cambridge glass images start dancing in my head. ■



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:

Wow, where did the summer go? Leading off this month is a 3900/575 – 10” Cornucopia vase. Someone used “Buy it Now” and paid \$115. A nice covered cigarette box ended at \$124.16. An almost mint GE Crown Tuscan 1620 – 11” vase sold for only \$79.95.

Statuesque:

A hard to find, very desirable Windsor Blue Seashell 7” Comport sold for \$473.99.

Other Etchings:

A very rare 278 – 11” vase with Ebony foot sporting the Windsor (castle) etching sold for \$80 (chips on the rim). A neat Cambridge Square 3797/80 – 8” footed bud vase with Platinum Encrusted Silver Leaves decoration ended at \$40. Two 3125 Gold Krystol stems sold with the rare Deauville etching. The water goblet made \$67.77 and the 5 oz. footed tumbler \$67. A 3126 Forest Green goblet with Portia etching flew to \$131.50. A Royal Blue Tally-Ho goblet with D/1007 (Lace) decorate sold for \$100. A pair of Heatherbloom single lite keyhole candlesticks went to a new home for \$207.50. A stunning Diane 3104 cocktail made someone happy for \$207.50. An 11” 1299 Pink vase etched Apple Blossom sold for \$263.85. I wanted this next piece so bad, but it was not to be. A rare and stunning Pink 525 – 24 oz. Cocktail Shaker complete with metal top and sporting the Imperial Hunt etching flew to \$481.99.

Miscellaneous:

A rare pair of Crystal Strawberry (2780) single lite candlesticks (one with base chip) sold for \$45.44. A rare Pomona Green console set with a pair of one lite candlesticks and 10” footed bowl, all with GE Rose (527) decorate ended at 103.39. A rare Crown Tuscan Seashell 21 – 6” Footed candy box and cover decorated with Rockwell Sea Horse design sold for \$399.95. A Crown Tuscan flying lady bowl with Charleton Gardenia decoration sold for \$250. A Willow Blue Everglade leaf line 11” bowl ended at \$125. And completing this month’s selection is an Amber 1222 Turkey who strutted his way to \$455.

Happy Hunting!



3900/575 10”
Cornucopia vase



3797/80 8”
bud vase



1620 GE Rose
Point vase



3126 Forest
Green goblet
etch Portia



3104 cocktail
etch Diane



1299 Pink vase
etch Apple Blossom



Crown Tuscan Seashell
candy box with Rockwell
Sea Horse decoration



Near Cut Strawberry
candlestickss



Willow Blue Everglade
leaf line 11” bowl



Amber 1222 Turkey

ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt (fewvic303@sbcglobal.net)

Have you ever had one of those days where you can't think? I know a lot of you are saying "he never thinks" but that is your opinion. I have tried to write a story this month but nothing worked so I just gave up. Wouldn't you know it that's when my wife said.....did you do your story this month? NO!! I couldn't think of anything to write about. She said what about doing another story about purple (irradiated) glass? So with that said, we will try again.

For all of you eBayers take notice. There are a lot of Cambridge items listed as "Purple" but they started life as a clear item. The person selling the item has irradiated the item or he knows someone that does it.

What is "irradiated glass" you ask?

"Irradiation simply means exposing an object to invisible waves of high-energy particles. The two sources most often used to irradiate glass are *gamma rays*, the most widely used, and *electron beams*. Gamma rays are produced by Cobalt 60 (60CO) a radioactive isotope. Electron beams are generated in a mechanical instrument called a particle beam accelerator. Gamma rays and electron beams add energy to glass atoms and disrupt the atomic structure. This disruption affects the atoms' ability to transmit light and thereby changes the color of the glass.

Irradiated glass is *not radioactive*. It is perfectly safe to handle at any time even immediately after treatment. Having your teeth X-rayed at the dentist doesn't make them radioactive. Similarly, neither gamma rays or electron beams make glass radioactive.

The color antique and collectible glass changes depends on several factors. These include 1). the basic type of glass formula (soda-lime, lead, etc); 2). original ingredients intentionally added to the glass batch (for coloring, etc.); 3) impurities unintentionally included in the glass; and 4). exposure level (time/intensity of irradiation). As with all glass, thick pieces appear darker colored than thin pieces

Manganese for example, was widely used in pre-1930s clear pressed glass to mask or decolorize impurities. When irradiated, antique glass with manganese turns deep purple. Antique glasses are capable of turning many other colors. It is not known exactly what elements, other than manganese, produce what color changes. Technical journals written on glass irradiation discuss only late 20th century present day glass formulas, not old glass formulas.

Modern glasses have a limited range of color change. Clear colorless modern glass generally changes only to amber, brown or a very deep brown that appears black. The exact color depends on the exposure".

So with that said, buyer beware. Your best defense is your mind and reference books. If it looks funny and you have never seen it in this "Purple" color, run the other direction. If Cambridge did make something in purple (Amethyst) check the other listings that the seller has. If he is listing several items in a purple color, run the other direction fast.



The item that my wife saw that started this story is the #1115 – 11 inch flower frog. It looks good but it isn't real.

For more information on irradiated glass, go to:

<http://www.glassbottlemarks.com/artificially-purpled-glass-irradiated-glass-altered-glass/>

See you in November!

Glass Shows

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

October 18-19, 2014

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

October 18-19, 2014

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

November 1-2, 2014

Michigan Depression Glass Society
42nd Annual Show & Sale Show
Dearborn, MI
<http://www.michigandepressionglass.com>
michigandepglass@gmail.com

November 1-2, 2014

St. Louis Antique American Glass & Pottery Show/Sale
O'Fallon, MO 63366
636-257-0567

November 8-9, 2014

Northwest Ohio Glass Association
2nd Annual Artistry in American Glass Show
Tiffin, OH 44883
<http://www.nwoga.org>
tmaiberger54@yahoo.com

November 15-16, 2014

21st Annual Tulsa Oklahoma
Glass and Pottery Show and Sale
Tulsa, OK
918-747-4164 or 918-645-3952
haveglass@aol.com

Discover a Cambridge Treasure in Dearborn, MI

Located a short four hour drive from Cambridge, or 15 minutes from Detroit Metropolitan Airport (DTW), is Dearborn, Michigan. Not only is Dearborn the home of Henry Ford, but it also has the state's only all depression and era glass show. This 42nd annual event is hosted by the Michigan Depression Glass Society. With 24 dealers from across the country and a club booth of members' glass for sale, you're bound to bring home a treasure or two.

You also won't want to miss the club's annual display. They will be recreating Woodward Avenue with four window displays – Hudson's, Sanders/Venors, Kresge, and Woolwroth. Each window will feature a variety of glassware, including Cambridge! You've never seen a club display until you've seen one like this!

Make a weekend of it and visit other area attractions like The Henry Ford Museum, Greenfield Village, antique malls, amazing restaurants, and more.

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Ford Community & Performing Arts Center
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\$5 Donation
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www.facebook.com/MiDepressionGlass



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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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

Patron	\$35
Benefactor - Century	\$100
Benefactor - Mardi Gras	\$200
Benefactor - Japonica	\$500
President's Circle	\$1,000

President's Circle includes Convention registration for two members in the household and one copy of any new NCC publications.

The National Museum of Cambridge Glass

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

*Open April thru October
only*



Additional Marjorie Photos



Mulberry 7606 mulberry goblet with gold encrusted etch, photo courtesy of the National Museum of Cambridge Glass

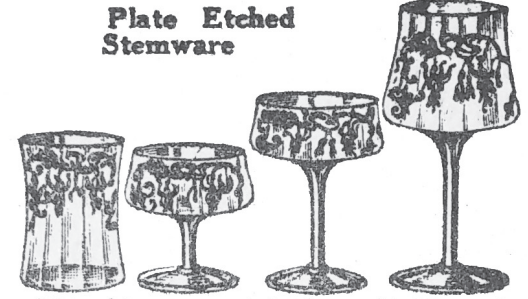
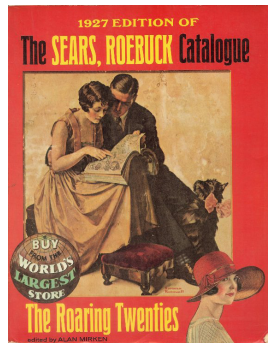
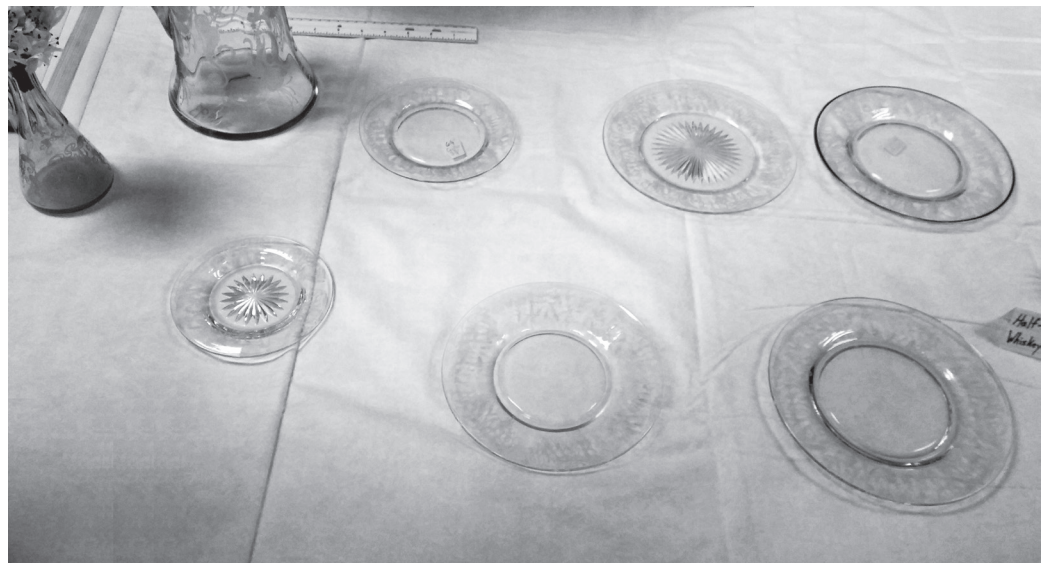


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- 35K1442—Low Footed Sherbet.** Height, 3½ inches. Weight, packed, 4¼ lbs. Per set of six.....\$4.08
- 35K1443—Standard Table Tumbler.** Height, 3¾ inches. Weight, packed, 4½ lbs. Per set of six.....\$2.58
- 35K1444—Tall Lemonade or Iced Tea Tumbler.** Height, 5½ in. Weight, packed, 5 lbs. Per set of six..\$3.00

Page from 1927 Sears catalogue. While the etch is not identified, it is clearly the Marjorie etch on Cambridge stemware..



Assorted plates shown during the program at the June 2014 convention. Note that some plates have a clear center and others have a star pattern.



8 ¼" canapé plate.
Also known in an oval version 8 ½" x 6 ¾"