



# Cambridge Crystal Ball

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

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## *What a Great Convention!*

*by Lorraine Weinman*

Glass collectors from all over the United States gathered in Cambridge, Ohio, yet again for the 34<sup>th</sup> annual National Cambridge Collectors, Inc. Convention. Five members were returning for their 34<sup>th</sup> time and 19 were experiencing Cambridge for their first time. No matter how many times they have been here, all were able to participate in numerous planned activities and appreciate an outstanding show and sale of some of Cambridge's most elegant glass. The weather was especially agreeable this year. This Convention gave everyone memories to take home, and in almost all cases, special pieces of glass to remind them of the wonderful time they had just spent.

This was the 32<sup>nd</sup> annual glass show and sale. This year's quality dealers came to Cambridge prepared with an abundance of elegant glass from the Cambridge Glass Co. and many other well-known glass manufacturers. Some familiar dealers were unable to attend this year for various reasons, but show directors Mary Beth Hackett and Joy McFadden had filled the room with some new, exciting dealers that contributed to the success of the show.

Collectors started arriving early in the week and were seen in many local shops and stores looking for Cambridge glass and other items that Cambridge had to offer them. Some discovered yard sales and auctions that yielded even further treasures to talk about and take home. Wednesday evening many enjoyed the first Convention function which was a pool-side picnic at the Day's Inn on Southgate Parkway. Every year people arrive early in order to visit and become acquainted with the area. A trip to the Heisey Museum in Newark, Ohio, was arranged for early Thursday. Some of those involved managed to explore and make stops at other antique stores before returning to register in the early afternoon at The National Museum of Cambridge Glass. And of course once there, they examined the changes the Museum had made for this new season. There are new display rooms, new glass donations and acquisitions, and the addition of a paymaster diorama in the education center. That afternoon, Judy and Ken Rhoads led an orientation session which introduced first-timers to Convention procedure and to mentors to help welcome and assist the

new people. Later that evening, Convention attendees were treated to a program about the Morgantown Glass Co. presented by Leora Leasure from southwestern Pennsylvania. She presented an interesting, educational program with some wonderful examples to view.

On Friday, registration opened again at the Pritchard Laughlin Civic Center just west of Cambridge. A joint Study Group meeting was held with seven active study groups represented. With eight other areas of the country interested in forming study groups, ideas and suggestions were shared to help people interested in starting these groups. Some members shared exciting and fun ways they had done some of their meetings. Also that morning, a large crowd gathered at the Museum to participate in Dash Through the Past II. This is a program that is being experienced by many local school children and was revised so Convention-goers could be a part of the fun and learning that has been organized into a successful field trip program. Again this year, everyone was excited and thoroughly enjoyed themselves doing



Former CGC Hot Metal Department workers Harold Conrath (left) and Don Frontz (right) talking with some of the participants at the "Buildings in Time" Learning Station about the Cambridge Glass Factory during Dash Through the Past II.

*Continued on page 2*

Continued from page 1

## **What a Great Convention!**

interactive activities like: a treasure-hunt in the Museum to find different glass items, creating rubbings from the etching plates, and making souvenir badges. This year they also were able to experience the new ABC's of Glassmaking booklets that are given to the students. These wonderful books were made possible through an educational grant from the Kiwanis which Sharon Miller and Cindy Arent secured. Will there be a Dash Through the Past III next year? Many people are hoping there will be!

The Glass Show and Sale opened its doors at 2 p.m. to a crowd, many who had secured numbers early in the day to line up for admittance. Quite a few purchases were made within minutes of the doors being opened. There's nothing like the sight of the sparkle of glass and the rushing people when the doors open! You have to experience it yourself.

The Convention banquet was held Friday night. Jack and Elaine Thompson conducted the Cambridge Cordials annual benefit raffle. Winners were Ken Filippini and Carl Beynon, with much of the money earmarked as a donation to help pay off the newly acquired molds. Sixteen of the 19 first-timers were present and in the fun game started at registration, Mr. and Mrs. Cambridge Glass were revealed as Mary Jane Humes and Ron Pfouts. The winners were Stephanie Fecik and Martha Swearingen. Large cards were signed by everyone for Georgia Otten, Dennis Snyder and Linda Adkins who were unable to be at this year's event. Frank and Vicki Wollenhaupt, Joy McFadden, and Marcia and Bob Ellis were recognized for their attendance at all 34 NCC conventions. Board election results were announced. An astounding 568 ballots were counted (normally only about 175 are received, but with the new mailing system for the ballots, this was a record return!). Larry Everett, Sharon Miller and Lynn Welker were reelected; and Freeman Moore received enough votes to be an alternate. Squeek and Dorothy Rieker were honored with the annual Phyllis Smith Outstanding Achievement Award for their hard work and services to NCC. This year's Mini Auction was a great success and Convention Chair Shelley Cole later announced that it had netted \$3,490. The evening ended with the NCC Annual Meeting.

Early Saturday morning, dedicated collectors found their way to the glass flea market, the Glass Dash, at Beech Grove Family Development Center south of Cambridge. Show chairs Larry and Susan Everett had a very successful show. Larry reported that there 118 early-bird admissions and over 70 general admissions. A lot of glass was purchased as was in evidence by the number of wrapped items leaving the show in people's arms!

Saturday afternoon's programs began with the Second Annual Art Show Awards Presentation. This program was started by the art teacher in the Rolling Hills School District just south of Cambridge. A record number of artists and their parents arrived for this event. The People's Choice Award was announced. Mike Strebler led the next program

titled "Tell Me All About It..." where new and old collectors share experiences about their collecting. It offers fun and memorable stories. This was followed by Lynn Welker conducting the ever-popular "Glass Identification and Bring & Brag" session. There were many rare, unique, and outstanding pieces that collectors brought to impress and share with fellow interested collectors and there were an ample number of items that were brought for identification and discussion. This event always draws a standing-room-only crowd.

That evening, Convention Chair Shelley Cole scheduled an awesome Tropical Delight Buffet. Everyone came dressed for the event! What a colorful sight! If you weren't here, you truly missed a GREAT time! Following the meal, David Ray presented a very informative program on Caprice glass. He provided great details and examples throughout his presentation and enlightened both new and old collectors.

Finally, on Sunday afternoon, the annual Cambridge Glass Company workers' reunion saw 27 former workers in attendance. It's always wonderful to visit with these workers and learn stories about the history of this factory. It also gives them a chance to visit and reminisce with their friends and family and to walk through the Museum and see the many pieces of glass that they once helped make and discuss the many photographs on the walls. It's fun to hear them talk about the dioramas in the auditorium and in the learning center. Lynn Welker led an informal session with the workers identifying what they did in their jobs and sharing many great stories about their experiences at the old Cambridge Glass Factory. This was a memorable reunion.

Many thanks go to Shelley Cole for her hard work and pulling everything together as Convention Chair. And thanks too to the many who did displays, made presentations, volunteered long hours, and also thanks to everyone who was a part of Convention. You make a difference! You make Convention so worthwhile. The time and effort you put into supporting NCC and making it a special organization shows and is something to be proud of doing. Just looking at the Museum, convention and many fine programs one can easily see the rewards of being a member of NCC. Make plans now. Mark your calendars for next year! You will quickly find that Convention is worth your time...



Babe Calvert (far right), a former CGC Etching Department worker, informing participants at the "Etching Plate" Learning Station during Dash Through the Past II



# President's Message

## *It's Well Worth the Trip*



As you'll see, this issue is packed with pictures and commentary from the 2007 NCC Annual Convention. It's time for YOU to start your planning to join us in 2008. Why pre-tell?

If you talk to the first time attendees from this year or the 20<sup>th</sup> time attendees, you'll see a smile on their face and hear of a great time with a smart mix of education, tourism and entertainment, all wrapped into a big dose of fellowship.

As NCC has evolved from a "club" into a preservation organization, there is a deeper feeling that we Cambridge collectors are doing something special. We have built a first class museum, we have changed our financial and membership models, we have upgraded our monthly newsletter (do you like the color?) and have a wonderful website that will only get better as we plan our next evolution.

The culmination of this is when a couple hundred of us gather in celebration at Convention. This year we had members from Oregon, Nevada, Texas, Iowa, New Jersey, Florida and oh yes, Colorado. It is great to see how people express their joy of collecting by coming to Cambridge. We want you to be among them in 2008!

Next year marks the 50<sup>th</sup> year since the closing of the factory. It will also be, I believe, our 35<sup>th</sup> Convention. Next year we will welcome a new Convention Chairperson, Sharon Miller. She and her team from the Cambridge area will have a tough act to follow ...

... Shelley Cole from Charlottesville, VA has led this event for four years with creativity, flair and smart organization. We are indebted to her for all her hard work and dedication. She remains on our Board of Directors and we look forward to her contributions to the club in many other ways moving forward.

Speaking of the Board, we welcome back three directors who were reelected by the membership: Lynn Welker, Sharon Miller and Larry Everett. I know they all appreciate the membership's vote of support as they have worked hard to serve your interests over the past four years.

Thanks as well to our other candidates Nancy Finley and Freeman Moore who each had a lot of support and we look forward to their involvement with the club over the next year to help with our many challenges and opportunities. Freeman received enough votes to

be the First Alternate. If there is a Board opening this year, Freeman would be automatically appointed.

The Board also reelected the current slate of officers. I look forward to continuing to work hard to advance our preservation mission in the next year.

Next month's issue will review our Annual Giving Program which has gone exceedingly well thanks to the generosity of all of you. One remarkable by-product of this is we received 568 election ballots. The mail program tripled the response over the classic "inserted in the newsletter" system.

As of Convention our combined income had already exceeded last year, without even a second reminder mailing yet to the membership. That allowed us to make history ... **we paid off the \$26,400 due on our museum mortgage. Yeah!** (See photo of Mike Strebler and Rick Jones) It is now ours free and clear providing us with great stability and an excellent financial position.



More good news ... this year's Phyllis Smith Award for Distinguished Service by a non-Board member was given to Dorothy and Squeek Rieker. They have led our Benefit Auction for the past ten years in a quiet, confident and unassuming way. Characteristically, they want the membership to know that they'd like to share the acknowledgment with Lynn Welker who has been their co-chair through this past decade!

My friend Carl Beynon who runs our Museum facilities was shocked Friday night when I announced at the President's Reception that he was named a lifetime member of NCC, our highest honor. It is a recognition that is so richly deserved and Carl is a true treasure for our organization.

Also, our thanks to Fleur de Lys Healy for her generous gift to fund a new museum heating unit!

Again this year, I want to thank Ken and Judy Rhoads for heading our mentoring program for first time attendees. And my thanks to those Board members and Benefactors who sat with first time attendees on Friday night ... what a nice way to make them feel welcome.

Our club is one that embraces positive attitudes, that grows through cooperation and generosity and takes pride in our accomplishments, with the knowledge that there is even more we can do. I hope you feel the enthusiasm in this issue of the Crystal Ball and start planning to join us the fourth weekend of June in 2008!

## From the Editor's Desk

Have you ever pondered the possibility that your passion for collecting antique glass could be considered a sport!

Well, let's think about that. In this day and age you cannot turn on the TV or open a magazine without seeing and hearing numerous suggestions for maintaining your health, or getting physically fit. The cry is usually "Get off the couch and go for a walk" or "You have to burn off more calories than you eat".

If you are like most antique glass collectors, you do just that. Think about that Depression Glass Show that you plan on attending. You rise very early with great anticipation for the findings of the day. Already your heart is pumping a little faster and the adrenalin is flowing. You have to drive some distance, so you must concentrate on the road – more calories being burned. When you arrive, you usually stand in line and maybe talk to those around you with similar interest – yet more calories. Now, the doors open and you rush in and feverishly start the search. You probably race through the show checking each booth at least 3-5 seconds and then on to the next. After the first "fly by", you then take the next round more leisurely and maybe stop and chat with the dealers. If you find something of interest you have to negotiate, so the adrenalin starts pumping again. I would venture to say that you probably stroll through the show for several hours until the poor legs and back just can't handle it any more.

**Remember, each issue of the Crystal Ball is available on the website at:**

[www.CambridgeGlass.org/NCCmembers](http://www.CambridgeGlass.org/NCCmembers)  
(User Name: NCC • Password: CarmeN)

**for you to download and print additional copies.**

During this time you may, or may not, have stopped for a bite to eat. I have been to shows where I have totally forgotten about eating until the little voice in my head says "Feed Me, Feed Me".

What have we accomplished during the day in the realm of getting fit? We are out of the house and mixing with great people. We are walking, not sitting watching TV, and we are exercising our brains while talking and negotiating with others. In addition, we are looking at some of the most beautiful art you will ever experience. Cambridge glass is art – not the same as the Old Master paintings, but art nonetheless. Paintings are based on the following characterizations: line, direction, shape, size, color, tone and texture. Think about some of the beautiful examples that you have in your collection of Cambridge glass. There are definitely **lines**, which go in different **directions**. There are numerous **shapes** and **sizes** and **colors**. And often we seek those items with different **tones** and **textures**, such as pieces showcasing the Charleton decoration, silver overlay and gold encrusting.



Enjoy your collection and enjoy the exercise that is a by-product of your collecting experience.

*P.S. Many, many thanks to all the members who sent me photos from the Convention. I was unable to attend this year's Convention, so I am very appreciative to those members who took time to document, through photographs, this year's grand event.*



*Helen K.*



## 2007 Convention Newcomers' Orientation



*Newcomers Ruth & Pearley Cunningham*



# 2007 Convention Photos

## President's Reception, Banquet and Mini Auction



*Newcomers Bill & Suzanne Chamberlain*



*Ken & Judy Rhoads*

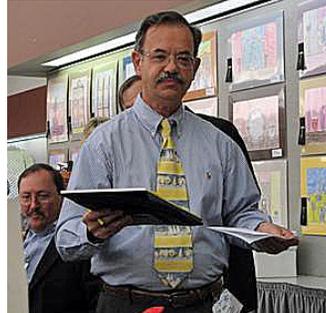
*Lynn Welker*



*Carl Beynon was named a "Life Member" by the Board*



*Squeek & Dorothy Rieker received the Phyllis Smith Award for Distinguished Service*



*Jack & Elaine Thompson selling raffle tickets at the Reception*



*Rose & Jim Curnutt were the happy auction winners of the Sweet Potato vase complete with the sweet potato*



# 2007 Convention Photos

## Second Annual Student Art Show Awards



Trey West receiving the Collectors Choice Award at the Student Art Show. Also present, from left to right, are Cindy Arent, Gail Thomas (Brook Elementary Principal) and John Grimes (Brook Elementary Art Instructor).



The National Cambridge Collectors held their student art show at the Pritchard Laughlin Civic Center on June 30, 2008. Several students from Brook Elementary participated in the event, and the winners received cash prizes. Fourth-grade art show winners are, left to right, front row, Madeline Davies, Jarod Shelton, Trey West, Nicholas Landman, Megan Childers; back row, Maryssa McGearry-Bates, Gwen Palmer, Sarah Fehrman, Maala Cox and Skyler Goodnite.



Fifth-grade art show winners, left to right front row, Jacob Francis, Brandon Palmer, Daniel Moore, Levi Lynch; back row, Nina Harris, Kaitlynn Blair, R.J. Butcher and Kyle Wright.

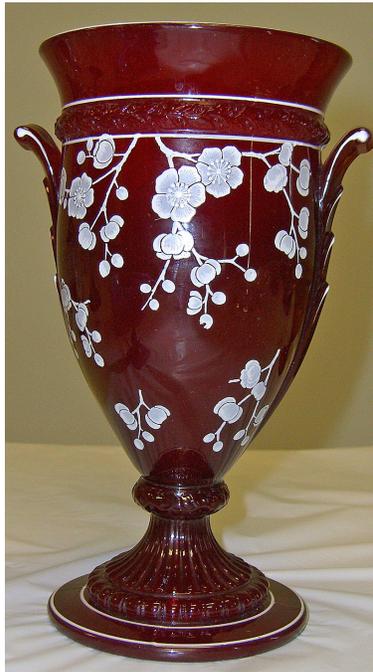
## Glass Show & Sale



# 2007 Convention Photos

Selection of wonderful items displayed at "Bring & Brag". More items are featured on Page 17.

David Ray presented the "Caprice" program following the Tropical Dinner



# 2007 Convention Photos

Group enjoying the Program "Tell Me All About It"



Shelley Cole and Alex Citron at Convention Registration



Lots of fun at the Tropical Delight Dinner

Lobby Display



# Silver Overlay by Barbara Wyrick

I have never written an article for the Crystal Ball before, except for meeting minutes, but I thought people might be interested in some of the research from one of our Wildflowers Study Group meetings, so I will try my hand at putting it together. Hope everyone enjoys, and let me know if there is any conflicting information out there.

It was difficult finding information about Silver Overlay and the patterns. Karen McIntyre of Dallas, Texas, tried to put together a book on the subject, but finally gave up because of the lack of information available, so huge thanks go out to Ken Nicol and Lynn Welker and the entire Wildflowers Study Group for the information I have tried to compile.

Silver overlay is also called silver deposit glass or silver electroplated glass.

## The History

In 1889, the decorative technique of applying silver designs to glass was patented by Oscar Pierre Erand and John Benjamin Round for Stevens & Williams Ltd in Birmingham, England. It had the shortcoming that the reverse side of the silver next to the glass would tarnish and turn dark.

In 1893, a patent was registered in the US by John H. Sharling of New Jersey, which had the distinct advantage that the reverse side was white and stayed that way by utilizing electroplating. He shared his methods with everyone and silver overlay came to its first peak in the early 1900's.

There were two distinct eras of Silver Overlay. From 1895 to the early 1920's, this art had its own avid following and became a decorative rage. But during this first era, it was very labor intensive and expensive and this period was over by the mid-1930's.

Glass Collector's Digest records that the cost to produce a decanter made in the early 1900's was .90 cents for the glass blank, \$4 worth of silver, and \$5 for the added labor for the silver overlay design.

A revival of silver overlay followed immediately after WWII that lasted until the late 1950's.

## The Method

A designer would decide what pattern was most suitable for a piece of glass, such as grapevines on a wine carafe. The design would be **hand painted** onto the surface with a special flux – a mixture of turpentine and powdered silver, copper or brass. The glass was fired in a kiln to permanently fix the pattern onto it, then cooled and cleaned and placed into a water filled tank with a sheet of silver. Electric current

was then set up between the silver and the tank walls. The silver ions would migrate from the sheet and attach themselves to any other silvery metal surface within the field of the electric current. The longer the process continued, the thicker the build-up of the silver coating. After about 10 hours, the glass would be removed from the bath and buffed to create a glisten. If the layer was thick enough, silversmith tools could then be used to enrich the detailing.

Sometimes the manufacturer's name or word "Sterling" were gently stamped into the silver.

During the 2<sup>nd</sup> revival of silver overlay in the late 1940's, in a more economical process, the design was printed on sheets of paper with an inky flux or lightly etched into the glass. The sheets or etch applied the pattern to the glass for electroplating.

Or an alternative method involved coating the whole surface with silver, painting the design onto the silver with a "Resist" and then dissolving away the unwanted parts of the silver.

In later years, the invention of coating the silver deposit at time of manufacture with Rhodium prevented tarnishing. And if you look at the back of a piece of crystal and it looks yellow, you can tell the under-metal was brass.

Silver decorating companies did not make the glass and then decorate it. It was impossible for them without having a furnace to produce the molten glass. Some companies even owned molds, but contracted other companies to make the pieces for them. Blanks from different companies could be decorated with the same silver overlay and merchandized as sets.

Conversely, glass companies like Cambridge, Heisey, Steuben and others had no silver plating facilities or chemical ability to apply the silver to glass, so did not do their own decorating.

## Silver Overlay on Cambridge

Cambridge did not do silver overlay at the factory. Pieces that look like silver, that were actually decorated by Cambridge, are either Platinum or 22k White Gold.

In the early Opaques, the Classic etch was sometimes hand painted in 22k white gold to fill in the etching, then fired. Vases with "Hunt Scene" and "Polo Scene" were done in a white gold silk screen, using a stencil process where the silk screen was painted on.

The 30-34 Catalog advertised "Sterling Silver" on Apple Blossom and Gloria, but it was probably actually white gold,

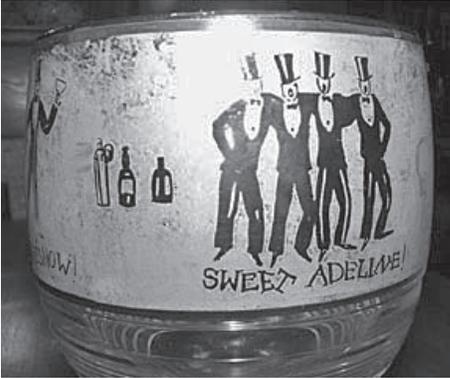
# Decorations done at the Cambridge Factory



*“Classic” etch filled in 22K White Gold*



*White Gold Silkscreen of “**Hunt Scene**”*



*Platinum band, with “**Drinking Scene**” reverse etched*

## Lotus of Barnesville Patterns



*Lotus “**Call of the Wild**” - the individual flower petals have not had additional hand cutting*

*Lotus “**Clover**” on a Star Candlestick*



*“**Hunt Scene in the Heart**”*



*“**Lola**” was one of Lotus’ most popular silver decorations*

## National Silver Deposit Ware Patterns



*“**Hunt Scene**” decanter with “**Just a Swallow**” tumblers.*



*N.S.D probably did the silver dogs and animals on Cambridge Ashtrays*

# Silver Overlay (continued)

hand painted onto the etching with a brush, then fired (which can't be done with silver).

Platinum is often more of a silkscreen, has more gray color, (not a bright silver), and never tarnishes. Cambridge also painted on the platinum, then fired it. Platinum is usually found on rims or trim, and if you look closely, you can see brush strokes on some rims. The "Drinking Scene" seen on Tally Ho goblets was made by applying a Platinum band and then etching thru it for the scene. The Silver Maple Leaf done after the re-opening is also Platinum.

The first Sterling on Cambridge was the "Cameo and Baskets" on opaques (not sure which company did this). Their finish is not as high quality as some silver, may have been silk screened, and wears very easily. (This same pattern is seen on early Central glass pieces)

The other earliest silver on Cambridge was freehand painted silver on perfumes and puff sets.

## Companies known to do Silver Overlay on Cambridge were:

Rockwell – began in 1907, located in Meriden, CT  
Silver City – located in Meriden, CT  
Lotus – located in Barnesville, Ohio  
DePasse Pearsall – located in New York City  
National Silver Deposit – located in New York City  
King Silver plate  
Crown Sterling

## Rockwell Silver Company

Organized by Lucien Rockwell and E.F. Skinner in 1907, with Wells Rockwell as general manager, employing 6 men in a plant that was 1,500 SF. In 1913 the company was reorganized, increasing its size to 11,250 SF, with traveling salesmen all over the US. Seth Nesser was the head of decorating for Rockwell.

Rockwell is a very high quality silver. They also decorated many other company's glass, such as Tiffin, Steuben, etc.

### How to determine if the silver was done by Rockwell:

1. The great detailing – after the silver was applied, one of the artists took a stylus or knife and cut into the silver to make very detailed cuttings, such as the lines on the swan wings. Other companies did not do this.

2. They often signed their pieces with an acid etched shield on the bottom. The Rockwell signature coat of arms is based on an original family shield which had 3 boar heads and the motto "All for my God and my King" denoting their English origin.

3. They sometimes signed their pieces by using small enamel numbers on the bottom to denote the artist or pattern.

4. Rockwell silver is REALLY thick, high quality silver, always highly polished.

### Rockwell Patterns on Cambridge:

Rose Trellis – seen on keyhole vases with rose bouquets with a trellis under it.

Kobe – an Oriental branch design, seen on a Helio and Ebony. (Very few silver overlays were ever put on Cambridge opaques)

Oriental Carriage – including a Rickshaw and Hut scene.

Antelope – usually seen on vases with an intense floral around it.

Santa Maria (Galion) Ship – Seen on a Cocktail shaker with fine detailing in the ship's sails.

Silver Seahorse – most silver overlay on Crown Tuscan is Rockwell, and is on the Seashell line.

Nudes were almost always done at Rockwell. They usually have satin somewhere on the bowl or nude or foot. There were many deco and floral designs for nudes.

Flowered Triangle (The "V" pattern) - very deco pattern of floral in V shapes around the glass. Seen on nudes, ebony cigarette boxes and keyhole candlesticks.

Flying Geese – Seen on nudes and water jugs.

Elk and Calf – the Rockwell version of the Lotus "Call of the Wild."

Parrot – seen together with enameling on an ebony covered candy.

Other Rockwell patterns include: Iris, Daffodil, Wild Rose, and Thistle.

I found in an article by Les Hansen that Rockwell also placed very heavy silver over some of the Ebony 3 inch and 10 inch Cambridge Swans in the 1930's, covering the entire swan except for the eyes and a patch of feathers in the middle of the wing.

Rockwell also did some unusual silver on Caprice and Satin Everglades pieces. The Rockwell silver is a much heavier silver than the more common Silver City, (who usually did the Caprice line). Rockwell typically did not mark "Sterling" on their overlay, it was assumed.

Rockwell also did some Platinum on Cambridge – which they applied like a silkscreen. "Bordeaux Rose" is only seen on Carmen or Royal Blue plates. Another reverse silk screen Platinum done at Rockwell is the blue goblet with the "Catawba" grapes.

# Rockwell Silver Company Patterns



Silver "Seahorse" seen on Crown Tuscan



"Rose Trellis" seen on Nudes



"Elk and Calf"



"Kobe" Oriental branch pattern



"Parrot" seen on covered candy



Rockwell Floral on a 1242 vase



"Flying Geese" & "Flowered Triangle" deco V pattern on Nudes



Other Rockwell Florals on Nudes



Rockwell did some unusual heavy silver on Caprice pieces



"Catawba" and "Bordeaux Rose" were Platinum silkscreens applied by Rockwell

# Silver Overlay (continued)

## Silver City

Also from Meriden, Connecticut, they did most of the silver on Caprice and Cascade pieces, and the silver is beautiful, but not the quality of Rockwell. Silver City did their decorating up until the mid-1950's, when most of the other silver companies had disappeared. They stayed in business because no other US companies were still doing overlay. Their pieces almost always said "Sterling" in the silver.

### **Silver City Patterns:**

All of the "Anniversary" pieces of Caprice

Partially Satinized Poppies – using a combo of sterling with etching and cutting on ball jugs where the flowers are outlined in silver.

Lily of the Valley - pattern on Caprice.

A variety of "Fruit" patterns.

A variety of "Floral" designs on many Caprice baskets and bowls, (these floral designs included: Daffodil, Daisy, Flanders, California Poppy, Forest, Princess Rose, Queen Rose, Fern, Springtime, Chrysanthemum, Silver Leaves, Scroll and Swag, and Vintage).

## Lotus

Lotus of Barnesville, Ohio, bought glass from every company and decorated it. Lotus is nice, but the silver is a little pebbly looking, and on close inspection, you can usually see where the silver is rather grainy. (As opposed to Rockwell which is a very thick, pure silver). But Lotus is very durable, with some very attractive patterns.

### **Lotus Patterns:**

Their most popular items were Floral patterns on large vases, such as #1242 vase and ball jugs, and floral on some Carmen candlesticks.

"Hunt Scene in the Heart" a woman on horseback in a heart on some Carmen pieces. This is very rare.

"Call of the Wild" with grazing moose and calf in a circle surrounded by intense floral.

The sterling "Clover" pattern on Star candlesticks.

"Acorn and Oak Leaf".

Other Lotus patterns include: Lola, (their most popular), Avalon, Springtime Nymph, and Sylvania.

## DePasse Pearsall

From New York City, they did very high quality silver decorating in the early 30's. I found in an old article by Bud Walker that they were the successor to the DePasse Mfg Co. which operated from 1915 to 1922, and the last company listing of DePasse Pearsall was in 1935. Their items were usually marked with a blue foil label with silver lettering, although many of the labels have disappeared.

### **DePasse Pearsall patterns:**

The "Circle of Swans" in the center of an intense floral design usually seen on vases and decanters from a variety of companies.

"Peacock in a Circle" surrounded by floral seen on a ball jug from the 1933-34 period.

"Swans and Cattails" seen on partially satinized water jugs and matching stems.

"Basket of Flowers with Garlands" seen on a large Crown Tuscan vase – very good quality silver and very rare.

## King Silverplate

Used a red label with a Silver Crown as a signature.

Did the "Whiskey, Rye and Scotch" silver lettering on Cambridge decanters and barware.

## National Silver Deposit Ware

Did the silver found on some Mt Vernon line items. They also did a few high quality scenes that are sometimes mistaken for Rockwell.

"Hunt Scene" - a man on horseback which was done on many different glass company blanks, often on decanter and tumbler sets. The barrel tumblers that go to the Cambridge set have a bird (a Swallow) with wings spread in silver, and the words "Just a Swallow" over it. These were sold as a set with the Hunt Scene decanter.

It is very likely that they were the company who did the Scotty Dogs, Bull Dogs, and other animals found on the Ebony Ashtrays.

## Crown Sterling

Did a few odd lines and swirl shapes on Cambridge pieces.



**If you are aware of any inconsistencies in this article, please send the information and photos to nccrystalball@charter.net. It is my hope that with the compilation of all the information I had available at this time, everyone will have a clearer understanding of the various companies involved in applying the fabulous silver overlay decorations that can be found on the glass we all love:**

**Cambridge Glass!**

# DePasse Pearsall Patterns



*"Basket of Flowers with Garlands" on Crown Tuscan*



*"Swans and Cattails"*

*"Circle of Swans" seen on vases and decanters for a variety of companies*



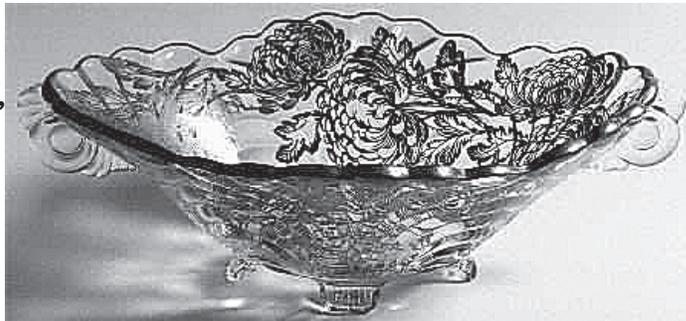
*"Peacock in a Circle"*



# Silver City Patterns



*"Flanders" - one of the floral patterns*



*Other examples of Silver City floral patterns*



*"Lily of the Valley" pattern on Caprice*

*"Poppies" Combination Silver with etching and cutting on ball jugs with flowers outlined in silver*



*With the passing of Floetta Ruby Griffith, your Editor thought members would be interested in the history of La-Flo Cut Glass. The information below is taken from "Reflections - Guernsey County Glass - 1883-1987, published by the Degenhart Paperweight & Glass Museum".*

## **La-Flo Cut Glass Cambridge, Ohio**

When The Cambridge Glass Company closed in 1954, several of its former glass workers started their own factories. One such worker was Herschel Hancock, who had been Cambridge's head cutter. The business, opening in 1955, was called La-Flo Cut Glass, taking its name from the first names of the owners' wives – Loretta Hancock and Floetta Griffith (wife of son-in-law Edwin, who was a partner of Hancock).

The two husband and wife teams built a small two story factory on State Route 21, north of Cambridge. Here, Hancock and Griffith cut glassware made by the Ohio Valley companies (such as West Virginia Specialty, Louie Glass, Anchor-Hocking, Bryce Brothers and later Lenox Glass of Mt. Pleasant, Pa.) with over sixty cutting patterns. La-Flo also specialized in monogrammed designs. The Cambridge Glass Company cut design like "Laurel Wreath" continued to be made at La-Flo; but new, original designs such as "Princess Grace" (a floral pattern), "Bittersweet" and "Wild Rose" were created too. (The latter three designs were among La-Flo's most popular.) La-Flo wholesale and retail ware was shipped all over the United States.

At the factory's height of production, twelve men and women were employed. Among them were cutters Sidney Garrett, Paul Long, Joe McConnell and Bill Mason; acid polisher William Johnson; and selector Lottie Trischler; in addition to cutters/owners Hancock and Griffith. Like most of his employees, Herschel Hancock had been associated with The Cambridge Glass Company prior to working at La-Flo. Hancock began at The Cambridge Glass Company in 1919 and had designed many of Cambridge's cut patterns. Among his creations were the cutting patterns "Candlelight", "Rondo" and "King Edward". It is believed that Hancock originated over 10,000 glassware designs during his career at The Cambridge Glass Company. Examples of his work are in the collections of the Metropolitan Museum of Art in New York City.

As of early 1983, La-Flo was primarily engaged in monogramming and glass repair work only.



*Some examples of  
La-Flo cut glass  
including the paper  
label used by the  
company.*



### **IN MEMORIAM FLOETTA RUBY GRIFFITH 1915-2007**

The Club was saddened to learn of the passing of Floetta Ruby Griffith on May 24, 2007. She moved to Cambridge in 1917 when her father, the late Herschel J. Hancock, purchased the cutting shop in the Cambridge Glass Factory. Floetta married her high school sweetheart, Edwin Earl Griffith in 1935 and he went to work for his father-in-law at the Factory and learned the cutting trade. When the original Cambridge Glass Factory closed, Herschel J. and Edwin E. started their own glass cutting factory, and named it "La-Flo" after Floetta and her Mother, Loretta.

Floetta was a Lifetime member of the NCC, and her support continued when it was requested that in lieu of flowers, memorial contributions be made to the NCC Museum. During the NCC Convention in 1986, Floetta donated original glass cutting equipment to NCC. Part of that donation is on permanent display at The National Museum of Cambridge Glass in the Edna McManus Shepard Education Center.

On behalf of the members of NCC, the Crystal Ball offers condolences to family and friends during this time.



**Annual Reunion Brings Together Former Workers of The Cambridge Glass Co.**

Former workers of The Cambridge Glass Co. met for their annual reunion on Sunday, July 1, 2007. This annual event is hosted by The Cambridge Cordials Study Group, a local club of National Cambridge Collectors, Inc., in conjunction with the annual Convention. Twenty-seven former employees and their family and friends gathered at The National Museum of Cambridge Glass at 136 S. 9<sup>th</sup> Street, viewed the new glass displays, visited with friends and shared stories about their years at the factory here in Cambridge.

Those in attendance were: Row 1 (left to right): Mary Francis Wigginton, Sis Cantor, Faye Culbertson, Minnie Johns, Dorothy Golden, Paul Beynon. Row 2 (left to right): Julia Burris, Grace Endly Stevens, Vera Holliday, Shirley Barnett, Jeanie Selock, Bill Boyd. Row 3 (left to right): Clara Valentine, Betty Frontz, Marjorie Gardener, Margaret Sowinski, Babe Calvert, Fern Lengen, Ed Lehotay. Row 4 (left to right): Don Frontz, Jack Jones, Jake McCall, Dave Dugan, Donald Todd, Raymond Slifko, Harold Conrath, Bob Selock.



**Are you Mr. or Mrs. Cambridge Glass?**

The Miami Valley Study Group came up with a "Game" for the 2007 Convention which would be a way for the new members to get to know the long standing members. The players were: **Mr. Cambridge Glass** was played by **Ron Pfouts** from Massillon, Ohio and **Mrs. Cambridge Glass** was played by **Mary Jane Humes** from Decatur, Il. The game was simple. During all the Convention activities go up to anyone/ everyone and introduce yourself and ask "Are you Mr. or Mrs. Cambridge Glass?" The answer will either be Yes I am or No, sorry I am not.

*Ron Pfouts, Frank Wollenhaupt and Mary Jane Humes*



Note: Mr. and Mrs. Cambridge Glass are not married to each other. Mr. is a person and Mrs. is someone completely different. So just because you have asked the wife, you also need to ask the husband because he might be. Either way, you have met someone new, put a face to a name or re-established an old friendship. The winners were, **Stephanie Fecik** of Cedar Falls, Ia, who found Mr. Cambridge Glass, and **Martha Swearingen** of Richland, Ia who located Mrs. Cambridge Glass. Prizes were donated by the members of the Miami Valley Study Group and it is hoped that another study group will pick up the "Game" next year. It was an enjoyable way to meet people attending the Convention.



**More of the fabulous "Bring & Brag" items at the 2007 Convention**



# Showcasing our Members

*Contributed by Lynn and Martha Swearingen  
from Richland, Iowa*

We started collecting Cambridge many years ago with Martha collecting candlesticks that she liked. After a few years we had someone tell us that the candlesticks were made by Cambridge and they thought that we would enjoy belonging to the National Cambridge Collectors. After that we were hooked, and we have been to every Convention since. We collect a lot of Cambridge, including blue caprice, pressed rose point, bridge hounds, pressed and etched wildflower, nudes, Lynbrook, and etched Candlelight. But, we are always looking for cut Candlelight. We bought our first piece at a Smith auction. That was the first we knew that cut Candlelight existed and we have been avid collectors ever since. At that time, we were unaware that there were two versions of the cut Candlelight. It was only after we received a shipment of cut Candlelight glass from a dealer that we found a different pattern. We knew that the stems were Cambridge, but we did not know the pattern. So we brought them to Convention that year and Lynn Welker confirmed that there were two cut patterns. The one with the long lines is much harder to find. During our travels we are always watching for the next antique mall just in case we find another treasure.

We have made many friends over the years and attended the Convention in the year of the great flood when we lost the Museum. We weren't aware of the Museum being flooded until we got back to Iowa. We were totally in shock. But thanks to a lot of the members who were on hand at the time, a lot of the beautiful glass was saved. Looking back I now think it may have been a good thing because it got the ball rolling for a new Museum and now look what our Club has today!!! We should all be very proud of the accomplishment.

We love Cambridge glass and enjoy all the friends we have made over the years and always look forward to the Convention.



**An example of each of the cut  
Candlelight patterns**

## Cambridge Glass for Sale

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239-592-5876

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#3121-10 oz. Goblet (12) @ \$35.00 ea. or \$400.00 for all

#3121-12 oz. Footed Ice Tea (12) @ \$32.00 ea. or 375.00 for all

#3900/114 - 32 oz. Martini Jug w/stirrer \$855.00

#3400/141 - 80 oz. Doulton Jug \$350.00

Questions and inquiries for specific items welcomed.  
Shipping and insurance extra.

### IN MEMORIAM

#### CHARLES WEEKS, JR.

The club was saddened to learn that long-time member and show dealer Charlie Weeks passed away on the morning of May 28, 2007 (Memorial Day). He was 69 years old. Charlie was born in Long Island, NY and moved to Denver, PA in the early 1980's. He and his wife Loretta were long-tenured members of the NCC (members #2129 and 2130), and also the Long Island Depression Glass Society. They started selling general antiques, progressed to selling Elegant and Depression glass, and have been Cambridge Glass Show dealers for nearly a decade. Their Cambridge passions included RosePoint, decorated Crown Tuscan, and Carmen-topped nude stems.

“Hurry-up” as Charlie nicknamed himself (he could often be overheard telling people to “hurry up”) became his eBay handle. He was also a notable Civil War memorabilia collector and historian. He was a friend to many and always fondly remembered his days with the Club at our old show venue, The Shenandoah. He will be missed.



**NUDES**

On 7/3, a most stunning Carmen #3011 nude-stemmed cigarette box and lid sold for \$382. It was simply sumptuous.

On 7/11, a most sumptuous #3011 nude-stemmed banquet goblet, that's right, the biggy, sold for \$1,756. This goblet had a gold-krystal bowl and also etched with the Apple Blossom pattern. Fabulous.



A pair of #3011 nude-stemmed ivy balls in Crown Tuscan sold on 7/1 for \$275.

And, on 7/3, a #3011 nude-stemmed ashtray with a Carmen top sold for \$261. A truly beautiful and statuesque piece, to be sure.

**CAPRICE**

A fabulous and gorgeous amethyst #187 Caprice decanter and 6 amethyst #188 Caprice shot tumblers all in a Farber Bros holder for the decanter and Duchess filigree tray for all to set on, sold on 6/27 for \$550 on a buy-it-now format. Just simply gorgeous. Had the crystal Caprice patterned stopper for the decanter too. Ooooh-la-la. A gorgeous Forest Green Caprice #66 bowl sold on 7/10 for \$51. Really, a great piece especially in that color.

June 30<sup>th</sup> was the sale date of a marvelous Blue Alpine Caprice console set. It consisted of a pair of the #70 candleholders with the sing drop-prisms and a #65 oval bowl. All with the proper alpinization and so gorgeous. All three pieces sold for \$81. A #107 Blue Caprice 5-piece condiment set sold for \$299 on a Best Offer auction on 7/5. The set consisted of 2 of the #101 cruets and stoppers, 2 of the #92 salt and pepper shakers and one #37 tray. The stoppers of the cruets were in crystal and NOT in Moonlight Blue though.

**FLOWER FROGS**

June 25<sup>th</sup> was the sale date of a beautiful pink Two Kids flower frog too. It was

described as a Charlotte and had an etched bowl with it. Those two pieces sold for \$210.

June 27<sup>th</sup> was the sale date of a beautiful pink Two Kids flower frog. It did have a couple of rust spots that were explained satisfactorily and sold for \$99.

A beautiful light emerald 13" draped lady did not sell on 7/8 for \$250. Looked stunning to me.

A beautiful Moonlight Blue draped lady flower frog in the 8½" size sold for \$79 on 7/1. There was a small chip on the back of the base.

Mesmerizingly Moonlight Blue was the color of an 8½" draped lady figural flower frog that sold for \$187 on 7/12.

**SWANS**

A most gorgeous crystal Swan punch bowl set consisting of the large swan punch bowl, original glass base for the bowl to sit on, and 12 cups sold on a buy-it-now format for \$1,600 on 6/28. Truly a gorgeous set of pictures for this auction. It's no wonder this set sold early as the pictures just made you want to reach out and grab them!



A large 10" Crown Tuscan swan sold for \$290 on 7/6. It did have 3 small fleabite chips. A truly gorgeous size.

A simply stunning 8½" Crown Tuscan swan with gold trim sold on 7/2 for \$100. Beautiful with the gold, truly beautiful.

**ROSEPOINT**

On 6/25 a somewhat unusual #3400/100 jug or pitcher etched RosePoint sold for \$154. You just don't see that jug with RosePoint etching as much as you once did. So sublimely simple and so overpoweringly gorgeous.

A rarely seen #3000 footed cone-shaped bar glass etched RosePoint sold on 7/14 for \$72.

A pair of #3400/77 salt & pepper shakers etched RosePoint with glass lids sold on

7/1 for \$122. They looked absolutely mint with no cloudiness. Wow and nice.

A wonderful and so absolutely seldom seen #3400/64 etched RosePoint 10½" dinner plate sold for \$125 on 7/1. Usually seen in the #3900 blank.

**OTHER ETCHES**

On 6/27, a most magnificent and rarely seen #794 vase in what appeared to be Bluebell with a gyro or spiral optic and etched with the E736 etching did not sell for



\$1,395. The reserve was not met. It was a whopper of a vase too, measuring about 10" across and 15" tall. Wow!

Although not listed under the Cambridge category, enough people found a most beautiful #34 Special Article 10" Azurite bowl with black stand and etched with the sweeping and expansive peacock etching and with what appeared to be gold



encrustation and gold trim. Wow! Just magnificent. It sold for \$785 on 6/26.

A most gorgeous #935 jug or pitcher in ebony black with platinum encrusted Apple Blossom etching and platinum trim, sold on 7/15 for \$301. Truly a magnificent jug.

A most rarely seen #3122 cocktail glass with a Heatherbloom bowl and crystal stem and etched Diane, sold on 7/5 for \$109. What a fabulous color and rare stem for that color and then etched on top of all of that. Nearly heart-stopping.

**MISCELLANEOUS**

A true beauty and one I've never seen, sold on 7/3 on a buy-it-now format. It was a single-light Everglades three-pronged candleholder in crystal with a Royal Blue calla lily vase insert. So absolutely fabulously gorgeously beautiful. I mean come on, where do these pieces come from? It sold for \$350.



July 15<sup>th</sup> was the sale date of a fabulous epergne set. It consisted of a tall candlestick in crystal with unusual crystal crossbar and two crystal peg vases. The beauty came in the amber #19 bobeches, there were two and each were 4-lock, and two #2355 amber drop vases. One drop vase had a small chip. This beautiful and absolutely gorgeous epergne set sold for \$511. A wonderful and visually stunning set consisting of two Crown Tuscan nude stemmed candlesticks with crystal bobeches, a dolphin-footed Crown Tuscan square-foot candelabrum base and crystal cross bar and crystal bobèche and also with two Crown Tuscan #2355 drop vases did NOT sell on 7/15. The final hammer bid that did NOT meet reserve was \$1,225. A 12" stick bud vase in Helio sold on 7/15 for \$154. Simply wonderful in that size.

Sharon Miller has agreed to fill the position of Convention Chairmanship. If you have any suggestions, program ideas, etc. for next year's Convention, please send to Sharon at [s.miller@omeresa.net](mailto:s.miller@omeresa.net).

Written suggestions can also be sent to:  
NCC  
P.O. Box 416  
Cambridge, OH 43725

**Calendar of Events**

**NCC Events**

**August Quarterly Meeting**  
**Saturday, August 25**

**November Quarterly Meeting & Educational Program**  
**Saturday, November 3**

**Upcoming Glass Shows**

**August 18-19:**  
Houson Glass Club's Festival of Glass & Antique Show & Sale  
Rosenberg, TX  
Call: (281) 342-4876 or (713) 729-4267  
E-mail: rdalton3627@msn.com

**August 24-26:**  
Milwaukee DG Show & Sale  
Milwaukee, WI  
Call: (262) 376-9874

**August 25-26:**  
Metroplex DG Show & Sale  
Grapevine, TX  
Call: (817) 875-6292 or  
[www.dfwglass.com](http://www.dfwglass.com)

**September 14-16:**  
Sanlando DG Show & Sale  
Sanford, FL  
Call: (407) 298-3355  
(407) 855-5502  
E-mail: milliesglass@webtv.net

**September 29-30:**  
Pikes Peak DG Show & Sale  
Colorado Springs, CO  
Call: (719) 598-1424  
E-mail: [www.ppdge.com](http://www.ppdge.com)

**October 5-6:**  
Heart of America Glass Show  
Independence, MO  
[www.hoagc.org](http://www.hoagc.org)

**October 20-21:**  
Long Island DG Society Show  
Freeport, NY  
Call: (516) 798 0492  
[www.lidgs.org](http://www.lidgs.org)



*If you know about any upcoming glass shows or other glass events, please pass the word on to us at least six to eight weeks before the show dates. These listings are free of charge.*

**August Quarterly Meeting**

This year's August Quarterly Meeting will be held at the Storage Building behind the former NCC Glass Museum. Recently NCC purchased all the Cambridge Glass molds owned by the Summit Glass Company. All of the newly purchased molds as well as the previously owned molds are stored at this location. In addition, several other glass making tools and related material are housed in our Storage Building.

On August 25, you will have the opportunity to help put a new face on our Storage Building. Carl Beynon will be directing the day's activities and objectives. Due to the nature of our work, please dress appropriately. (It is going to be dirty.)

In addition to a day of hard work, we are planning a potluck lunch for those who attend. I am asking everyone attending to bring a side dish and/or a dessert for the lunch. Also, bring your meat of choice, as the club will be providing a gas grill for your convenience. There are plenty of tables at the Storage Building, but you will need to bring a chair. Plastic plates, napkins, silverware and soft drinks will be provided. Plan to meet at the Storage Building around 10:00AM. Please RSVP by Monday, August 20, to (614)865-9177 or by email to [westervillesh@hotmail.com](mailto:westervillesh@hotmail.com). Hope to see you there.

**Directions to the Storage Building**

From the NCC Museum, take Rt. 40 east towards I-77. Within a quarter mile after crossing over I-77, the Storage Building, which is a large brown metal building, is located on the left-hand-side of the road. Wayne Garage Door Sales and Service, which is located directly in front of our Storage Building, has graciously offered the use of their parking lot for the day. Feel free to park there and walk up to the Storage Building.

# 'G' is not for Gretta

by John Peterson

This is the story of the magnificent piece of Cambridge RosePoint shown pictured in this article which now resides on permanent display in the Cambridge Glass Museum in Cambridge, Ohio. The goblet had quite different accommodations on the day I happened upon it in Middlebury, Indiana in 1997.

It was the Friday after Thanksgiving in 1997 when I started out to look for glass. I remember because just the prior day, Thanksgiving, while enjoying the holiday at my Uncle's house that he asked me how my glass business was going. My Mom quickly replied before I had a chance to speak and said "Oh, he just drives his Ford truck down the road and hopes to find buried treasure." Well I took that remark as a challenge and just hoped that I'd find something fabulous the next day. Seeing as how that Friday seemed to be the start of the Christmas season, I was hoping to find booths stocked up with lovely Lefton and Holt-Howard Christmas figurines. I have a special weakness for those that some say borders on obsession. Can anyone relate?

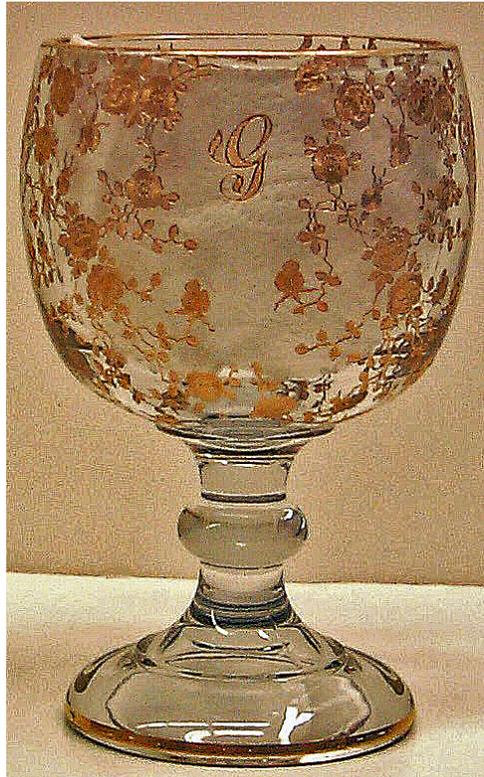
It was an overcast day, my favorite type, and I decided to head east. I thought I'd hit that little Quonset hut in Middlebury first as they might have some good figurines. They had antiques and collectibles on one side and farm equipment rental and supplies on the other. It usually only took me about 3 minutes to go through this hut but on this day, I lingered and savored each and every step. I had an armful of figurines when I turned into the first booth on the last aisle I went down. I was on my way out of the booth as I hadn't seen one figurine, when I spotted what appeared to be a large gold-encrusted RosePoint schooner on the floor of all places. I put my figurines down and picked it up. Yes, it was RosePoint all right, medallion, vine and all but there was also a capital letter "G" in an old style lettering that was etched and not cut, where one of the medallions should be. Instead of 4, there were 3 and this letter. It was all gold-encrusted and with gold trim. It was gorgeous. Weird, but gorgeous. I had no idea of the blank so was going on the etching alone. I was somewhat afraid to look at the price, but then quickly glanced around the booth and thought to myself, "Gosh, it's gotta be cheap." The price tag said Imperial? And \$45. No other description. I didn't know the blank or what the "G" signified, but I knew it was coming home with me. Since it didn't say 'firm' on the price tag, I asked for a discount and got 10%. You've got to make every penny count when you're just not sure, you know.

The rest of the day was a blur as I was so intent on getting home to hopefully identify the blank as Cambridge. I was so excited that I got about a mile away when I realized that I didn't even buy the Christmas figurines I had so lovingly carried around in the hut to purchase. "So what!" I thought. "I might really have

an unusual piece of RosePoint!" Nothing else mattered at the moment.

I got home and my Mom was milling around in the kitchen and she asked me, "So, did you find that buried treasure you went looking for today?" I told her that I thought I might have. When I showed the piece to her (she just loves RosePoint) she said "Oh, you got me a wonderful piece of RosePoint and look, it has my initial on it!" I said, "Mom, I doubt the "G" on this goblet is for Gretta. But if it is, I'll give it to you."

I grabbed my 1930-34 catalog and started there. I leafed through, scanning quickly at first, every page until finally, near the end of the book, I found the blank. It was a #1055 Weiss beer goblet and huge, being 31 ounces. My heart started to pound. "This really is Cambridge" I thought. Then I started to wonder again. Was RosePoint being etched when this goblet was made? I found the etched alphabet line in the newly printed etchings book so was sure of that, but the dates? That confused me as I thought that RosePoint was not introduced until 1935. I concluded it still had to be Cambridge and had to be a piece that was specially done for someone or some organization.



I took the goblet to a few glass shows and showed it off to a few people. All were drooling over it. Gene Florence loved it so much; he wanted pictures of it for his next 'very rare' glass book. I had a friend put it on e-bay for me as I had yet to start selling on there. It met with luke-warm reviews there.

It wasn't until convention of 1998 that this 'G'orgeous goblet found a new home; and a permanent one. I was all prepared to set

it out at the Glass Dash when Lynn Welker approached me and asked if I had the goblet with me. He wanted to purchase it for the museum. After a moment or two of price bickering, Lynn was writing me a check for the goblet. I felt a tinge of remorse as I handed it to him at the Dash among gasps from the crowd. But I knew it was back home and in good hands.

I asked Lynn if he knew anything at all about the "G". "I'm not sure", he said. "But I've got my ideas." I asked him, "The 'G' doesn't stand for Gretta, does it?" "Gretta who?" he asked. "That's what I thought", I said, and thanked him once again.

So if you're in Cambridge for the convention or just passing through, make sure you visit the museum to see this wonderful 'G'oblet that was rescued from a Quonset hut in northern Indiana and brought from obscurity to prominence with the help of many glass-loving people. And if you see Lynn Welker, make sure you ask him about the goblet with the 'G' as I believe he has figured out its significance.



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Deadline is 10th of preceding month. Ads must be  
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