



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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Moments from the 2013 Convention by Frank & Vicki Wollenhaupt

Can you believe that the 2013 Convention is now history? It feels like I waited 40 years for it to come and it was over so fast. I hope those of you that attended the celebration went home with lots of good memories and some great Cambridge Glass. For those of you that didn't get to attend, I will attempt to bring some of the convention to you.

We arrived in Cambridge on Wednesday this year only to find that we were late. Not late by the convention time table but late compared to some of the people coming from out of state. I think some people came early and attended the Heisey convention and then stayed in the area shopping.

We started our Convention activities Wednesday evening at the home of Larry and Susan Everett. Our study group helped Diane stuff all the forms and information in the convention envelopes. After that we all set around, ate and talked about convention and what we hoped to find.

Thursday morning started out early with a NCC Board of Directors Meeting. With this behind us, we were free till registration opened. Well most of you were free. Larry Everett, Dave Rankin and I needed to set-up the lights and the sound system for the first program of the convention, that being "Carmen, a Precious Ruby-Colored Glass" by Les Hansen.

Thursday evening rolls around and it is time for Cocktails and the opening Picnic. The highlights of the picnic were Charles and Mary Alice Upton. They were not able to make the Banquet so they came to the picnic instead. This was a great time for everyone. Several of us haven't seen Charlie for many years and a lot of the membership had never met him. Charlie and his wife had a good time and everyone appreciated that he took the time to come and visit with us. Another highlight of the evening was the great servers we had for supper (NOT). The board of directors were picked to serve the food at the picnic. This was a surprise to all.

The Thursday evening program was well attended. Almost everyone from the picnic moved to the conference room to

hear Les talk about the color Carmen. He also gave us a history lesson as to what was going on in the world around us at the time of Carmen production. How hard it was to get the raw materials that were needed for the quality product that Cambridge put out. I think many people came away from the program with a new respect for the color Carmen and for just how hard Cambridge worked to produce a quality product.

For those of you that didn't get a chance to attend the 2013 convention, all the main programs have been recorded. In the near future, those should be available for purchase.

Friday morning starts out with a bang. Dealer set-up started at 6:30, Registration opened at 8:00 and Set-up for the glass dash began at 8:00 also. After we get the dash set-up, we have time for a quick shower and then off to the "First Timers /Mentor program" held at the Museum at 10:00. This is a great way for some of the new club members or first timers to ask questions and meet someone they could turn to if they have a question during the convention.

After the Mentors program, I have just enough time to grab a quick sandwich and then off to Prichard Laughlin Conference Room to set up for the "Refired Glass, Carmen, Rubina & Sunset" program. With the help of my two good friends, Dave Rankin and Larry Everett we were able to pull it all together and keep everyone amused and confused. Special thanks out to Mr. Bernard Boyd for attending the program and getting up and sharing facts as he knows them about making Rubina Glass. He brought a lot of interesting information and several samples of his Rubina items. Thanks again Bernard.

We just have enough time to clear out the room and get it set up for the next program, "Candlelight" by Lynn and Martha Swearingen. This was not a program about the making of Candlelight by the Cambridge Glass Company but a program of the Swearingen's Candlelight collection and what it took to put it together and how hard some of the items are to find. They also talked about the three different candlelight cuttings they have found. It's nice to see when someone spends the time to collect one specific etching or

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National Cambridge Collectors, Inc.

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WEBSITES

- **NCC WEBSITE**
www.CambridgeGlass.org
- **MIAMI VALLEY STUDY GROUP WEBSITE**
www.mvsg.org

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The National Museum of Cambridge Glass



Located at 136 S. 9th Street in downtown Cambridge, OH
 Wed-Sat 9 a.m. - 4 p.m. - Sunday Noon - 4 p.m.
 General Admission \$5 - Seniors & AAA members \$4
 NCC Members and children under 12 FREE



PRESIDENT'S MESSAGE

A Glass Collector's Dilemma....

For me, Annual Convention represents the most exciting week of the year. The 2013 convention was filled with memories each of us can enjoy for a lifetime. Convention Director, Diane Gary, executed a flawless series of activities that were well-received by everyone. The highlight of the convention occurred Saturday evening, when approximately 150 members, along with five honored guests, enjoyed a lavish banquet celebrating NCC's 40th anniversary.

My return trip to Columbus on Monday following the convention gave me time to reflect on the events of the 2013 convention. After reflecting on the items I purchased at the convention, I started visualizing appropriate locations for their display. Currently, I have four large showcases that are frequently described by fellow glass collectors as being 'a little too crowded'. I am confident that many collectors experience the same dilemma. Having been invited to visit the homes of several glass collectors, I began weighing the different options they used when faced with this problem. Unfortunately, living in a 1200 square foot ranch-style condo severely limited my options. After a brief moment of frustration, I began walking throughout the condo carefully examining each of my showcases hoping to find additional space to properly display my newest acquisitions. Unfortunately for me, my friends were correct. The extra space in my glass cases was depleted long ago.

One month later, my glass purchases still remained on the dining room table. I truly enjoy viewing all of my collection and fondly recall most of the details surrounding each purchase. The thought of packing part of my collection and storing it in a cardboard box created more questions than solutions. Which pieces should be removed to create the needed space?

Although the decisions would be difficult, I knew something must be done. I was excited about my convention purchases and anticipated their successful integration into the collection. Having previously decided against purchasing an additional glass case, I decided to allow fate to determine which items would be removed. One Saturday afternoon, I began unloading all the glass from each case in order to completely rearrange the displays. In the process of washing the glass and cleaning the display cases, I watched (mostly listening to) all six Star Wars episodes. The complete process took approximately 15 hours, but I was

pleased with the final result. In the end, a few items remained on the dining room table, but my convention purchases had found their new home.

During this year's convention, members of the Elegant Glass Study Group launched a one-year raffle designed to hopefully raise \$25,000 for NCC's endowment fund. Tickets can be purchased over the next 10 months with a single winner to be announced next June. The owner of the winning ticket will receive beautiful pieces of Cambridge glass, including a Royal Blue ball jug with a silver overlay, a 12.5" Moonlight Draped Lady, an Amber nude mint dish, an Ebony gold encrusted Wildflower vase, an 10.5" Amber swan, a variety of colored Caprice vases, a varitone set of Stradivari cordials, and much more. I want to thank the members of the Elegant Glass Study Group for organizing this fundraising campaign to benefit the endowment fund. Buy your tickets soon, only 500 tickets will be sold for this year's raffle.

Only two months after a very memorable annual convention, Greg Vass is finalizing the details for the November meeting and educational program. This year's educational program focuses on the colors of opaque glass produced by the Cambridge Glass Company during the 1920's. Please read Greg's article for further details about the program, meal, and reservation deadline.

The Glass Swap, a highlight of the November meeting, allows members a chance to sell or purchase a few Cambridge glass pieces. Since its inception, the Glass Swap has been held at the NCC museum. Yes, holding this event at the museum has been convenient, but the museum doesn't provide room for growth of the Glass Swap and limits the amount of glass an individual dealer can present for sale. This year, Larry Everett will be renting the gymnasium at St. Benedict's Church to host the Glass Swap, and I look forward to seeing several new glass sellers at this year's event. Larry provides all the details about the Glass Swap in a separate article in this month's issue of the Crystal Ball.

David Ray
westervillesh@hotmail.com

Moments from the 2013 Convention - continued

cutting and what a beautiful collection can be assembled with lots of work. Our thanks to Lynn and Martha.

Now that I have spent a relaxing morning, it's time for the show to open. I join the line with great anticipation of what might be on the other side of the door that I can't live without. At the stroke of 4:30 the doors open and the herd is off. I guess we will need to wait for the Bring & Brag/Glass identification to see what was found.

Anyone ready for a cocktail? The show is about to close, the Reception has started and dinner isn't far off. Tonight we are having an Italian Buffet and I can't wait. After Dinner we have the Annual Meeting and the Bring & Brag glass identification. Lots of great items came out at the bring & brag. Hope you can see some of them in the photos.

It's Saturday morning around 5:00 and we need to get ready to go to St. Benedict's to set up for the Glass Dash. The dealers are allowed to bring in their boxes and table covers but nothing is allowed to be set out till the doors open at 7:00 am. I go out and check the line about 6:30 and see about 40 people waiting. Yes, Rich Bennett was first with Lynn Welker close behind. The doors open and it is mob city for the next hour and a half. I don't have time to look up or go out and find some bargains myself. Around 8:30 it slows down a bit and we all have time to relax some. The Dash closes at 11:00 and now we rush to pack it all back up. Just time for a quick bite of lunch and then on to the "Small Group Discussions." This is something new this year. Diane has come up with four major collecting topics (Rose Point, flower Frogs, Caprice and Swans) and has found people to lead the discussions. Will and Bev Acord lead the Flower Frog discussion, Grant Giesler the Rose Point, Ron and Halla Kutlarz the Caprice and Jim Finley the Swans. From what I could see, all the groups were well attended and everyone seemed to enjoy it. So this new event is a keeper.

The show is closing for the day and everyone is heading for the Cocktail Reception. Diane has really outdone herself on the Banquet. As we arrive for dinner, we are greeted by Patrick and Randall Ross. They

are the sons of Jeff and Jill Ross and the grandsons of Sharon and Joe Miller. I think in a few more years, they could be some of the youngest convention presenters. The tables are beautiful with a centerpiece decoration made by club members. It is fun to go around the Galleria and look at the many different centerpieces. Several of them are shown so you can see the beauty. Three of the founding members were able to join us for the evening's fellowship, John Wolfe, Loren & Virginia Yeakley and Fran Pavlov. Fran's husband Richard was on the original Board of Directors but he had a previous engagement so Fran came without him. In the beginning, Richard was our first Secretary and Fran was the first Crystal Ball Editor and they even allowed us to have board meetings in one of their upstairs rooms.



Another nice addition to the Banquet was a Birthday card/program that outlined the original Board and gave a small history about the club.

Just before the meal, Diane came up with another surprise.

She had a special 40th year Champagne flutes made for us. It was a great way to start the meal with a champagne toast by David Ray.



After the dinner the Phyllis Smith Award was presented to David Rankin for all the years of service and everything he has done for the club. To say he was surprised would be an understatement.

The final event of the evening was the program "Birthday Bash" by Alex Citron and Shelley Cole. It was held in the auditorium just off the Galleria. Alex did a take off of a game show with members from the audience on stage. A great time was had by all.

Sunday was back to the show for any last minute purchase and then off the Museum for the Workers Reunion. Every year it gets smaller.



This was an action packed convention. Next year, you should plan on attending. You will talk glass, learn a bit more about Cambridge, get to buy something for your collection and have glass addiction fun!

Moments from the 2013 Convention



David Ray, President and Diane Gary, Convention Director enjoying the festivities.



Enjoying the museum during Coffee with Cambridge are: (L-R) Suzanne Chamberlain, Bill Alexander, Bill Chamberlain, McKenna Guegold, and Jessica King – summer intern at the museum from Muskingum University.



Fleur de Lys Healy and Carl Beynon, museum facilities chair, inspect the new museum parking lot. Three cheers to Fleur de Lys for sponsoring the paving. NCC members enjoyed the new smooth surface making access to the museum much easier.



The greeters for the 2013 Convention Banquet were (L-R) Patrick Ross and Randall Ross. They are the sons of members Jeff and Jill Ross and the grandsons of Joe and Sharon Miller. What a great job they did greeting members arriving at the convention center.

Moments from the 2013 Convention



L-R Mary Alice Upton, Charles Upton, Fleur de Lys Healy and Carolyn Saft enjoy the Thursday evening picnic. Charles was honored for being a founder of the National Cambridge Collectors, Inc. and the first President of the organization with a standing ovation.



The annual reunion of former employees of the Cambridge Glass Company was held at the National Museum of Cambridge Glass during the National Cambridge Collectors, Inc. convention. Those attending were: (seated, L – R) Clara Valentine, Mary Klass Johnson, Shirley Barnett, Jean Turner Cunningham, Donna Thompson, Margaret Sowinski and Patricia Calvert Goodwin. Standing (L–R) are Ed Lehotay, Bill Boyd, Bernard Black, Peg McQuain, Faye Culbertson, Babe Calvert, Raymond Slifko and Amos Haugh. The Cambridge Glass Company manufactured elegant glassware know worldwide from 1902 – 1958.



The Next Generation of Collecting Enthusiasts



McKenna Guegold (right) demonstrates how to do a rubbing from an etching plate to L-R Ariel Raskin, Mark Cartee and Julie Cartee.

Thank you!

Hi my name is Julie cartee and I am 13 years old. My dad is Lynn cartee and I am sure you have meet him already. I like to collect depression glass just like him. I recently went to Cambridge, Ohio to visit the Cambridge glass museum and show.

When I walked into the show, I was blown away. There were so many different patterns and so many different colors of glass that one company made. This just amazes me! One company can create so many different styles of cups, saucers, dinner plates, vases, and so much more. What amazes me was that all this was made for everyday use. Today we just put it up on display and admire it, hoping that we don't break such a delicate piece in our collection. But back then people ate off the plates and drank from the goblets. Now a days we don't do that and that just blows my mind of how much the world has changed!

I want to thank all of the vendors at the Cambridge glass show and the staff at the Cambridge Museum. Thank for teaching me all about Cambridge glass and how it was made. Thank you for showing me all of the different patterns and the different styles of Cambridge glass. You have certainly made me more interested in it and I can definately say that I am coming back next year! No ifs, ands, or buts about it.

Thank you for all of your time teaching me.

Julie Cartee

To all who made my trip extraordinarily exciting. I want to thank you for introducing me into the world of Cambridge candy containers. I love my train, gun and powderhorn. I am looking forward to finding a "Cambridge Automatic." I can not wait to see you all next year.

Happy Hunting!

Mark Cartee

6/25/13

Dear all members of the Cambridge glass association I, Ariel Raskin, my step brother, Mark Cartee, and my step sister, Julie Cartee all want to express our gratitude for the warm welcome to the Cambridge glass association and making us feel like part of the family.

Thank you for teaching us the knowledge that we will need in order to be the future generation of Cambridge glass collectors, and for selling your precious items to us. It will be in good hands and we all hope to see everyone in the future.

Ariel Raskin

Julie Cartee

Mark Cartee

Carmen – a Precious Ruby-Colored Glass

by Les Hansen

The 40th anniversary of NCC was celebrated during the 2013 annual convention. Ruby is the color and gemstone attached to 40th anniversaries, and Carmen is the ruby (red)-colored glass produced by the Cambridge Glass Company. Therefore, the opening educational program during convention focused on Carmen.

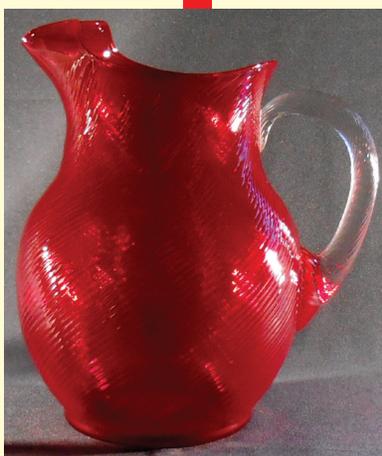
Carmen was introduced by Cambridge in February 1931 and was the first of the dark transparent colors developed by glass chemist Henry Hellmers during the short period of time he was employed by Cambridge. Past articles in *The Crystal Ball* have commented on the legacy of Henry Hellmers at the Cambridge Glass Company. Briefly, Hellmers was born in 1897 in New York City. He served in the U.S. military during World War I and graduated from the University of Michigan in 1921 (at 24 years of age) with a degree in Chemical Engineering. Hellmers was immediately employed by the Akro Agate Company in West Virginia and remained with Akro Agate for 9 years. Therefore, Hellmers focused on the production of colored marbles, which were the major production items of Akro Agate, during the first 9 years after college. Thankfully, Hellmers was hired by the Cambridge Glass Company in 1930 when he was 33 years of age.

At the time Hellmers was hired, Cambridge was mostly producing glass in the light transparent colors of Light Emerald, Peachblo, Amber, Gold Krystal, and Willow Blue, in addition to crystal. Hellmers remained with Cambridge only from 1930 to 1932 before being rehired by Akro Agate to develop colored glass for the emerging toy dish business, which Akro Agate produced off-season from marbles. However, during the window of time from 1930 to 1932, Hellmers developed 6 spectacular colors of glass for Cambridge that are highly sought by collectors today – Carmen, Amethyst, Royal Blue, Forest Green, Heatherbloom, and Crown Tuscan.

After leaving Cambridge, Hellmers remained at Akro Agate for only 3 years before he was hired by Aladdin Industries of Indiana to be their glass house superintendent. During 7 years at Aladdin, Hellmers developed the popular opaque color named Alacite (similar to Crown Tuscan in color). In 1942, Hellmers was hired by Lancaster Lens Company in Ohio to create special glass for signal lights and for wing lights for the military. During his tenure with Lancaster, Hellmers took a one-year leave to serve with the U.S. Tariff Commission in Washington, D.C., where he allocated equipment and supplies to U.S. domestic manufacturers during World War II. In 1946, Hellmers



Tally-Ho #1402/39, 34 oz. Decanter



Twisted Optic #1206, 76 oz. Pitcher



Tally-Ho #1402/79, 12" Vase

moved on to Owens-Corning Fiberglass, Newark, Ohio, and he spent the remainder of his career (19 years) working with fiberglass, glass fibers for construction materials, and glass furnaces. Henry Hellmers passed away in 1978 at 80 years of age and has no living descendants.

The initial production period of Carmen was from 1931 to 1943. What an incredibly challenging period of time in U.S. history! World War I (1914 to 1918) had come and gone. After that war, the Roaring 20's were a period of tremendous global enthusiasm – innovations included the automobile, motion pictures, radio, jazz music, quick-step dancing, and Art Deco architecture. Ironically, the Roaring 20's happened to take place during the years of Prohibition (1920 to 1933) in the U.S. President Franklin D. Roosevelt signed into law the bill that eliminated Prohibition in 1933, after which he commented, "I think this would be a good time for a beer." Therefore, at the time Carmen was introduced in 1931, alcohol consumption was mostly illegal in the U.S. – of course citizens found ways to acquire alcohol for consumption.

The Great Depression followed the Stock Market Crash in late 1929, and economic stagnation had a firm hold on the U.S. economy throughout the 1930's with unemployment peaking at 25% in 1933. Therefore, the Cambridge Glass Company faced a challenging consumer environment to market their new dark transparent colors of glass, including Carmen, during the 1930's. Two years after Carmen was introduced (during 1933), the following world events occurred: Adolph Hitler was appointed Chancellor of Germany (January), FDR was inaugurated as U.S. President (March), the concentration camp "Dachu" was constructed 10 miles northwest of Munich, Germany (March), and Albert Einstein arrived in the U.S. as a refugee from Nazi Germany (October). In 1938, Austria was annexed by Germany and Jewish shops and synagogues were looted, burned, and destroyed throughout Germany (Kristallnacht).

The 1940's brought the entry of the U.S. into World War II. During 1940, France surrendered to Germany and the night raids (bombing) of London began. On December 7, 1941, Pearl Harbor was bombed by Japan and the U.S. declared war on Japan the following day. On December 11, 1941, Germany and Italy declared war on the U.S. The world war caused shortages of raw materials for manufacturers, and U.S. citizens were focused on the battlefields of Europe and the Pacific. Carmen, as well as many other colors and lines of the Cambridge Glass Company were discontinued in 1943. World War II ended in 1945, but the public's

Carmen - a Precious Ruby-Colored Glass - continued

demand for handmade American glassware never returned to pre-war levels.

So, how did the ruby-colored glass produced by Cambridge end up with the name of "Carmen"? Carmen is a common word in the Spanish language with two distinct meanings – a country house (villa) with a garden or a song (or poem). In Argentina, Carmen is also a common name for regions – towns or provinces. However, none of those definitions provide a tie to ruby color. Two female singers, who were popular with the American public, had the first name of Carmen – Carmen Miranda and Carmen McRae – but their fame came long after (during the 1940's and later) the introduction of Carmen by Cambridge. Seemingly, the word Carmen has no direct or obvious tie to the ruby color. However, the opera named "Carmen", which was written by a Frenchman in 1875, has had continuous revivals to the present day. The opera is based in Spain, and the lead character is a gypsy named Carmen. Tragic and thwarted love is the focus of the operatic story, which generates extreme passion. Perhaps, the passion within the opera was transferred to the precious color of Carmen glass by Cambridge.

Carmen isn't as dark as the ruby glass that was made by most glass companies and is "warmer" in color. Often, items made in Carmen lean toward yellow in some areas such as the bent leg of the Carmen flying lady bowl or the neck of the 3" type 2 swans. Carmen certainly is a bright and vibrant color of ruby, and it tends to be very similar to the ruby gemstone in color. Throughout its production, Carmen items sold for 50% to 100% more in cost than the same items made in other Cambridge colors. Some have suggested this was because the formula for Carmen included gold; however, there is no truth to that rumor. Gold wasn't the red coloring agent in the formula for Carmen but, rather, the primary coloring agent was selenium. Selenium ruby glass (such as Carmen) needed to be "re-fired" (returned to the furnace) after items came out of the mold to bring out the ruby color.

Why were items made in Carmen so expensive compared to other Cambridge colors of the same era? Almost certainly because of the high rejection rate of individual Carmen items, because the color of individual items wasn't correct after the re-firing process. Some of the company formulas for Carmen contained more than



#3400/136, 6" Four-Toed Bowl



Sea Shell #42, 8" Flower Center



Statuesque #3011/40, 10" Flying Lady Bowl

50% cullet, which is rejected glass that is crushed and reused to make glass of the same color. Despite the higher cost to the buying public during a trying period in U.S. history, Carmen was obviously a popular seller due to the frequency with which it appears today.

During its original production period (1931 to 1943), Carmen was produced in many Cambridge lines including: Cut Wild Rose (that awesome punch bowl!), 3400, Centennial (the same thing as Victorian, Martha Washington, and Heirloom), Everglade, Statuesque (3011 nude stems), Mount Vernon, Aurora (1066), Tally Ho (1402), Gadroon (3500), Nautilus (3450), Pressed Rose Point, Sea Shell, and Twisted Optic.

Carmen was reintroduced by Cambridge in 1950. However, the list of items produced in Carmen in 1950 was brief: swans in three sizes; the nude stem cocktail; Aurora ivy ball, blown comport, and covered candy box; Georgian tumbler; Pristine crimped vase; 6004 vase; 1237 keyhole vase; 3400 32 oz. ball decanter and 13" 4-footed crimped bowl; 3103 (smooth ball in stem) stemware; and Tuxedo and Game Set drinking vessels. By the time of the March 1952 and January 1953 company price lists, the only items that Cambridge continued to make in Carmen were the Tuxedo drinking vessels. Production of Carmen ceased once again in 1953, which was prior to the original closing of the Cambridge Glass Company in 1954.

During the reorganized (re-opened) period from 1955 to 1958, Cambridge once again produced items in Carmen. The March 1956 company price list indicated Carmen was produced in only two lines: Georgian (5 oz. and 9 oz. tumblers, candy box with cover, sherbet, and oblong handled basket) and the Lady Figure Line, which was the new name for the nude stems (table goblet, saucer champagne, cocktail, ivy ball, comport with the middle-sized stem, and ash tray).

The 1958 company price list included items being made in Carmen in addition to those from the 1956 price list (although the nude ash tray was no longer being made) including: the "bowling pin" vase; 1321 decanter; Sonata console bowl and candlesticks; Pristine crimped flower bowl, crimped flower vase, candy box with cover; and, notably, Cambridge Square (#26 cake plate, #48 oval bowl, #78 vase, and #81 shallow bowl).

Carmen - a Precious Ruby-Colored Glass - continued

That should be the end of the story about Carmen, because the Cambridge Glass Company closed for the final time in 1958. However, the Imperial Glass Corporation produced items from the original Cambridge molds in a color essentially identical to Cambridge's Carmen during 1962 and 1963. These were marketed as "Cambridge by Imperial" and were labeled as such with a foil label. Imperial produced ruby-colored items in only two of Cambridge's lines – Caprice and Cambridge Square. The two Caprice items made by Imperial in their ruby color were the #136 stemmed comport and the #165 candy box with cover. Cambridge didn't produce either of these items in Carmen, so the two ruby ("Carmen") items in the Caprice pattern are easily attributed to Imperial.

However, Imperial produced nine items in ruby ("Carmen") from Cambridge Square molds. Eight of these nine items are not believed to have been produced by Cambridge in Carmen, so attribution is once again easy. Those eight items are: #27 individual salad bowl, #28 flat plate, #54 comport, #57 large salad bowl, #67 cupped candlesticks, #150 ash tray, #165 bowl, and #165 (same number as bowl) covered candy box. The only item that may cause confusion for collectors is the #48 10" oval bowl that was made in Carmen by Cambridge and also by Imperial in their ruby color that is essentially identical to Carmen.



Collectors prize Carmen items that are etched and gold encrusted or have the Japonica enamel decoration. These decorated Carmen items are indeed beautiful; however, they represent a tiny fraction of the items made in Carmen by Cambridge. Evidence suggests items that are etched and gold encrusted might have been limited to production during 1936, and items with the Japonica enamel decoration might have been limited to production during 1937. However, items made by Cambridge in Carmen don't require adornment with gold or enamel to be incredibly beautiful and collectible.

#1233 -- 9.5" footed vase etched Rose Point and gold encrusted that is one of a pair donated to the NCC museum by Elizabeth Moe, Faribault, MN, who passed away earlier this year

We would like to thank Bill and JoAnne Lyle for allowing us the use of Carmen items from their collection for the educational program and this article.



Mt. Vernon #9, 8" Covered Urn



Martha Washington #41, 9.5" Covered Urn



Nautilus #3450, 40 oz. Decanter



#1043, 8.5" Type 3 Swan

A Cambridge Amber Buddha Flower Frog and the Barrel-Making Shop at the Cambridge Glass Company

By Ken Nicol

On February 28 of this year I was on the Angela Bowey Glass e-Message Board, which primarily (95%) involves the European glass community. Viewing the topic of the day (discussions, ID requests, etc.), I noticed someone had posted a new response about a large Cambridge Buddha that I had identified on May of 2012. It is unusual for a new post on a topic that has been “closed” for nine months, so I clicked on the topic and intrigued by the following post from a John Conrath that follows:

“Hi, I just wanted to share my “large” Cambridge Glass Buddha in amber with everyone. It is about 10” high and weighs about 6.5 pounds and has a pewter screw base. My father, grandfather, and great grandfather all worked at the Cambridge glass factory in the cooper [barrel-making] shop. From what my dad told me, they used to go through the glass scrap pile after working. They picked

this out of the scrap pile ... it never went into production in this color from what I can tell. And it was used as a doorstop for 40 years in my grandmother’s house! Now it sits proudly in my house, but not as a doorstop!”

Needless to say, I immediately responded on the message board, and John Conrath retrieved my email address in my membership profile, so we could correspond by email. Subsequently, John called me, and we talked for quite a while, because (for those who know me) I am talkative! Our conversation centered on the piece of glass in the photo accompanying this article – a large Cambridge Amber Buddha figural mounted on the Ivory base that is normally part of a “geisha” flower frog.

Approximately three years ago, a similar combination of figural and base appeared on eBay, but both the figural and the “geisha” base were Light Emerald in color. I received about a half dozen inquiries from flower frog collectors wondering if this was, in fact, a Cambridge flower frog. At the time, I was more than a bit skeptical this combination of figural and flower frog base was a routine production item. My reply was that, in all probability, the combination of figural and base was a clever marriage, because the two pieces could be joined together without difficulty. I didn’t seriously consider the combination an experimental piece, because the large Buddha figural has substantial weight and screwing it onto a much lighter-weight “geisha” flower frog base would be a recipe for disaster – if the combination wasn’t carefully handled, a cracked or broken base could result. Besides this, the large diameter of the Buddha figural effectively blocks half of the holes in the “geisha” flower frog base, so the combination doesn’t really have a functional or aesthetically-attractive design.

John Conrath offered to contact his father (Jim Conrath), because he was aware his father had written information about the Cambridge factory as part of family history. Quickly, father Jim sent son John the



*A Cambridge Amber Buddha Flower Frog
and the Barrel-Making Shop at the Cambridge Glass Company - continued*

following information:

“Hey John: This is the history I promised you years ago about the Conraths in Cambridge. I’m including the story about the Cambridge Amber Buddha.

We were all born and raised at 1313 Chestnut Street, which was the last house on the left at the bottom of the hill overlooking Sunset Trail in the Leatherwoods. All seven of us played in the meadows, woods, and fields on either side of Chestnut Street that turned into a gravel and ashes road right in front of our house. It was an easy walk down the road to 11th Street where we could see the sprawling Cambridge Glass Plant where grandpa and my dad, Carl Walter Conrath, worked back in the huge section known as the Cooper (barrel-making) Shop.

Grandpa Walter Carl (Dutch) Conrath was the manager of the Cambridge Glass Cooper Shop. My father, Carl Walter Conrath, was the foreman. Carl assumed his father’s position when Dutch died. Dutch Conrath came from a long line of Coopers (“barrel makers”) and German beermeisters. He was one of 13 children. When his father and uncles emigrated from Langenbach bei Kusel, Germany, to Marietta, Ohio, back in the late 1800s, they took up saloon keeping. Dutch took his trade to [the] Cambridge Glass Company. Members of the Conrath family still reside in Langenbach bei Kusel. A few years back, my brother Jack and your cousin Jeff visited the Conraths in that town. There, they found the history of the Conraths in Langenbach, Germany, where they still practice the barrel-making trade to this day.

The three oldest brothers in our Conrath

family were Carl, Richard, and Jim (me). Jack was the youngest. Under Carl’s (the adventurer’s) supervision, we cut logs and hauled them up out of the woods to build a log cabin (the envy of the neighborhood) complete with a roof, windows, and a door. We needed a clubhouse, a place to set up an altar to hold daily Mass and practice Latin for our Altar Boy prayers. We wrote ghost stories (all Dick’s idea) and planned excursions into the Leatherwoods to spy on the neighborhood KKK and the loggers who were cutting down big trees. Aside from that, the main plan was how to keep the girls out (Jim’s idea). We created a field for baseball games with the neighborhood, flew the gas-driven airplanes that Carl built (Carl built ‘em - we wrecked ‘em), made bows and arrows, practiced archery, made fishing poles, and fished in Leatherwood Creek. We walked the gas line suspended 30 feet over Sunset Trail Canyon and took the trip down Chestnut Road with our wagon filled with collected papers, which we sold to the glass company for a penny a pound. Cambridge Glass used the paper to pack glass in the barrels for shipment all over the world.

Carl and Dick went to work in the Cambridge Glass Cooper Shop on weekends as soon as they reached 8 years of age. It was the early spring of 1947 that I turned 8 years old, and it was my turn to join my brothers in the work force. I was shown to the “Hot End”, where the monstrous furnaces reached to the sky and up through the roof. Each furnace had an opening at the bottom with a raging inferno inside. The roar of the furnaces was deafening. A man stood far back from the “Glory Hole”, extended a long pole inside the inferno, turned it, and pulled

*A Cambridge Amber Buddha Flower Frog
and the Barrel-Making Shop at the Cambridge Glass Company - continued*

out a “gob” of fire [molten glass]. He quickly began to work with the gob on the pole, twisting and swinging it until it began to take form. He returned it to the fire again, pulled it out, and worked it with hand tools as it cooled. After it cooled, another man came over, picked it up, dipped it in wax, did some quick hand carving on it and then dipped it in acid. A final bath removed the wax and left my name, “JAMES”, inscribed in Old English on the surface of the long stemmed goblet. Next, another man picked it up and turned on a fast revolving cutting wheel. He held the goblet against it, and with quick motions, he cut in the final artwork.

When that was done, Mr. Boyd, the Vice President, Paul and Walter O’Malley, and Al Turnbaugh, the Foreman of the Glass House, along with the glass house workers, stood around in a circle, as Grandpa Dutch and Dad presented me with the goblet and said, “Jimmy, you’re now part of the glass family.” It matched the goblets Carl and Dick had; I was very proud.

Grandpa and dad then took me back to the Cooper Shop. It was mammoth, with huge machinery of every type, and also very loud. There were also “canyons” of vats, casks, barrels, and kegs of every size and description. They introduced me to the fellows who worked there – Bill and Roy. Gramps introduced me to the machine I’d be working on. It was a large iron affair with a circular frame attached and foot pedals that clamped down over a wooden hoop for the casks. I took long strips of very pliable wood, bent [them] tightly over the round circular frame, pushed down the foot pedal that clamped the hoop, [and] then drove three heavy tacks into the overlapped

part which acted like a rivet. Then, I unlocked the hoop and ring and tossed it over a long vertical pipe. We all loaded trucks with newly made barrels and unloaded the supplies when they came in. We worked Saturday during the school year, and all summer long. Oh - I made twenty five cents per hour.

The story of the glass Buddha [follows]. Since we had no car, Gramps would come by and pick up dad and the three of us in his car. We’d all climb in for the drive down Chestnut Road to 11th [Street], [and] turn left to the gates of the glass plant that loomed darkly ahead. It was early morning. When we drove in the front gates and around the massive plant, past the scrap (cullet) pile, dad was always on the lookout for a unique piece of glass that might have been tossed out and still [be] in decent condition. The year was either 1947 or 1948. Dad spied a large ... orange and white figurine sticking out of the pile that looked very solid. It was a large Cambridge “Amber” glass Buddha with a wrapped head and a molded glass screw base -- which was all part of the Amber mold. The Amber glass base of the Buddha screwed into a pewter (or lead) sleeve that was then screwed in a Cambridge “Ivory” base, for a total of three separate pieces. Dad pulled it out of the pile and threw it on the floorboard in the back seat.

That week, dad spoke with some of the guys in the warehouse about the Buddha, asking where it might have come from. They told him that they thought there were eight Amber Buddhas produced as experimental pieces back in the early 1920s, and that they had been sitting on a shelf ever since. The company decided not to go into production with them because

*A Cambridge Amber Buddha Flower Frog
and the Barrel-Making Shop at the Cambridge Glass Company - continued*

of either size or flaws. So, in the late 1940s, in cleaning out the warehouse they discarded them. The workers speculated that the rest of the Buddhas were just re-melted or possibly picked up.

We took [the] Buddha home with us, and mom commandeered it as a doorstop, until the 1960s, when dad passed away. Dad and mom had an old oak china cabinet where they proudly displayed their Cambridge glass collection. It consisted of the annual company Christmas gift[s]. All Cambridge Glass employees were allowed to pick a Christmas gift of their choice each year. All of the pieces, except for the Buddha, were parceled out to my siblings upon dad's death. I helped mother make her first move, and since I always admired the piece, she gave the Buddha to me.

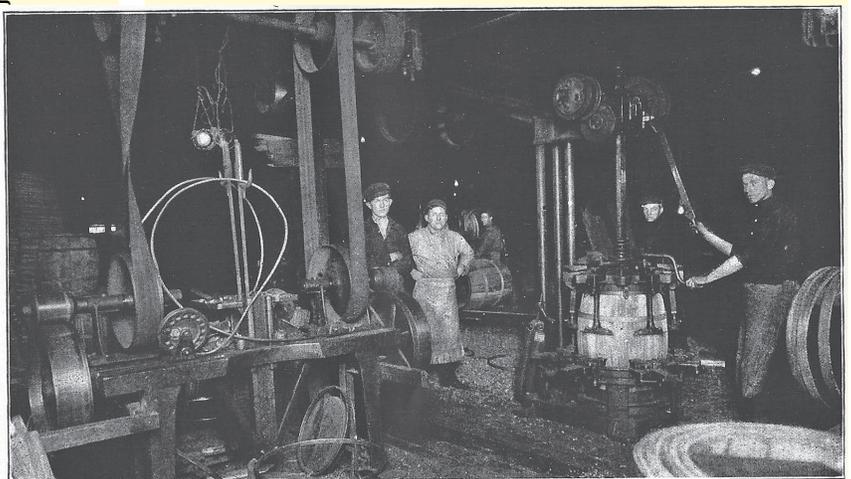
In about the summer of 1975, we attended the annual Cambridge Glass Show as we were trying to find out if anyone knew anything about the Buddha. You were just a baby in a stroller at the time. When we entered the convention hall, your mother pulled the Buddha out of a shopping bag by the head, held it up, and said, "Does anyone here know anything about this?" People came running from all directions to view the piece. They set it up on a velvet pedestal to take pictures and told us that there would be an article about it in the next newsletter. It was an exciting event. We didn't hear back about the newsletter article. One man told us that if we ever decided to sell it, let him know first, and he would pay us more. We explained that it was a family piece, and that we wouldn't consider selling it. It went back into

our China cabinet until we turned it over to you a few years ago.

Attached is a picture of the Cambridge Glass Cooper Shop. Walter (Dutch) Conrath, who is in the middle, is your great grandfather. I don't remember the last names of Roy and Bill, the other two men in the picture. There's another unidentified person, just barely visible, in the picture, who may have been my father, Carl Walter Conrath. This picture was hanging on the wall of Bennett's Cambridge Glass Museum in Cambridge, Ohio, back in the 1970s. I haven't been to the current Cambridge Glass Museum. That's on our to-do list."

James (Jim) H. Conrath, Newark, OH,
February 2013

This odd combination of mating the Buddha lamp figural to a "geisha" flower frog base could possibly have been a method to store a Buddha with the screw base in an upright position. We probably will never know why this mating of a figural and flower frog base occurred, but it certainly is an undocumented, unexplained, and odd flower frog configuration. Sincere appreciation goes to the Conrath family for their contribution to Cambridge Glass history.



BARREL MAKING DEPARTMENT
Cooperage used by this Company is produced by machinery and must be of the highest quality.

NOVEMBER QUARTERLY MEETING & EDUCATIONAL PROGRAM

You have finally found the perfect spot in your display cabinet for that last piece of glass that you bought during Convention week, but already the November Quarterly Meeting & Educational Program are not far off.

The November Quarterly Meeting & Educational Program will be held on Saturday, November 2, at Theo's Restaurant, 632 Wheeling Avenue in downtown Cambridge, Ohio, just a few blocks from the NCC Museum. Cocktail hour begins at 5:00 PM followed by a buffet dinner at 6:15 PM. If you are bringing glass for the program or show and tell, plan to arrive at Theo's no later than 5:15 - 5:30. The menu for this year's buffet includes: carved honey baked ham, chicken cordon bleu, vegetable lasagna, sour cream & cheese mashed potatoes, California blend vegetables, steamed broccoli with cheese sauce, salad, bread, assorted desserts and beverage. The cost of the dinner is \$19.50 per person. The Quarterly Meeting and Program will follow dinner as well as the Bring and Brag presentation hosted by Lynn Welker. The registration form is included on page **16** of this Crystal Ball and the **deadline for receiving reservations is Saturday, October 19, 2013.**

Azurite . . . Carrara . . . Jade . . . Pomona Green . . . Ivory
. . . Helio . . . Ebony . . . Primrose Yellow

This year's November Program involves a wonderful time of product evolution and vibrant color in the history of the Cambridge Glass Company – the *ROARING TWENTIES*. The specific focus of the program will be on the wonderful OPAQUES produced during this time period. Friends of Cambridge will hear all about them from Lynn Welker - who has a great amount of enthusiasm for the colors brought out during this era – and several other Friends who share his enthusiasm. If you are amazed by some of the wonderful enamel decorations utilized by Cambridge to decorate their opaque items, this promises to be a Program for you. Lynn would like for you to bring any unusual or unique items that would add to the Program display. Contact Lynn on 740/826-7414 if you have any questions about items that would be helpful in displaying the extent of this diverse color line-up.

For those Friends of Cambridge arriving to Cambridge early, there is plenty to do. Several quality antique shops and malls are located within an hour of Cambridge. The Dickens Victorian Village performers and scenery will be waiting to delight you. Also this year, there are "Downton Abbey" activities being planned at the NCC Museum

and other locations during the weekend of the Program, possibly including a Royal visit. Could it involve any Windsor family members from the Gilded Age?

Another activity offered during this weekend is a "Downton Abbey Era" Glass Sale (formerly the Glass Swap). This year, there is an exciting change to the format of this great opportunity to buy or sell Cambridge and other elegant glass! The new venue is the 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 2. Admission for buyers at this event is free. Larry Everett will be coordinating this activity and those wishing to reserve their spot to sell during the Sale should contact Larry by email heartlamps@sbcglobal.net or phone 740 606-1367. Larry would like to know if you wish to reserve selling space at this event prior to October 11. More information will be provided in the Crystal Ball. Tables will be provided.

We hope to see you in November!

Announcing November Glass Swap Changes

I hope you are making plans to attend the November quarterly meeting. We have made a major change in the location and procedures for the glass swap. As you know, we have held this event at the NCC museum since its inception. We have outgrown this space and beginning this year I am pleased to announce that we will move to St. Benedict's gym which is located at the corner of 7th St. and Steubenville Ave. Swap hours will be Saturday November 2nd from 2 – 3:30 p.m.

The change of venue will allow easier parking and shopping and our ability to provide the sellers more space. Each seller will be charged \$20 for each 6' table. Sellers may select one or two tables and may bring a separate small table for wrapping if they wish. We will have a total of 32 tables available. Admission is free and open to the public. If you are interested in selling please contact Larry Everett at heartlamps@sbcglobal.net or 740-606-1367. Please let Larry know as soon as possible, but before October 11th if you are interested in selling so you can receive a contract.

This change will allow Cindy and her museum staff to participate in the weekend Downton Abby events which is a part of the expanded Dickens extravaganza. Please join us as a buyer or as a seller at the new Downton Abby Era Glass Sale.

Registration Form for the November Quarterly Meeting and Program



Register Now for the November Meeting

Make check payable to: NCC

Mail to: NCC, PO Box 416, Cambridge, OH, 43725

Registration Deadline: Saturday October 19, 2013

The November Quarterly Meeting and Educational Program will be held on Saturday, November 2, 2013, upstairs at Theo's Restaurant, 632 Wheeling Avenue, Cambridge, Ohio. This year's program, given by Lynn Welker, will be on 1920's Opaques. 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).

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 _____



A look through my eyes at how NCC has evolved since we became members by Lynn Swearingen

About two years ago in a weak moment, I promised Helen Klemko that I would write her an article for the Crystal Ball. Well, I didn't get it done and I tried to avoid her at the Convention last year (which is very hard to do with Helen!).

So I decided to quit procrastinating and write an article.

When Martha and I joined NCC back in the mid 90's, the first year they took us out to the Museum and we went in this little building with a couple of small windows and saw a lot of very nice glass inside. But it was hard to see when there were several other members in such a small building. We enjoyed our first Convention a lot – meeting members and making friends and learning a great deal about Cambridge glass which we knew very little about at that time. There was some talk about how we could try to get new members and also plans for the next Convention and a fun auction with Willard and the glued together nude. Seemed like everyone was enjoying a fun Convention.

Two years later at the Convention, we had a lot of rain on Sunday morning when we left to go back to Iowa. We tried for over an hour to find a road that went west that didn't have water over it and couldn't. Finally we went north to the lakes and took I-80 back to Iowa. It was about a week before we found out that the museum had been flooded. I think everyone felt that we had really lost something important. And, by the way, we want to thank all those members who risked their lives that afternoon to save a lot of our glass from being lost forever. As time passed I started hearing talk of renting a building and maybe buying land to construct a new building. Some of the members felt that we should not go into debt. Some thought we should go ahead. It seemed that the club was in turmoil, but the land was bought so now the club had some direction. Then the power building became available, so there were decisions to be made. After the land was sold (at a profit) and the power company building was purchased, NCC really started coming together. Today look what we have – a state of the art museum – a museum that is paid in full – a very good sized endowment fund that is growing – a club that has direction and new members joining every year – and a slag jewelry business that has generated the club a lot of income every year.

Looking back I think the flood was a disaster, but I actually think it gave NCC direction and brought us together and

made us a much stronger NCC.

But it takes everyone's help. Martha and I were asked to put host an educational program on Cambridge Candlelight at the Convention. We talked about it and decided to do it. We have been collecting Candlelight for over 17 years and maybe we know some facts that other members don't know and that is how everyone learns more about Cambridge glass. So down the road if you are asked to do a program, please say "yes". You will find that you know more information about what you collect than you realize and it will be interesting to a lot of other members.



The 1402 Tally Ho Lid

by Jack Thompson

Not too long ago we saw a #1402 Tally Ho piece at a glass show. It was etched Elaine, gold encrusted and had a lid. As we (Elaine, David Ray and myself) examined it, we knew it looked different. We were not quite sure what we were looking at. It had a Tally Ho lid etched Elaine, and that in itself prompted us to buy it. After we got home and started to research it, we came up with more questions than answers. So we had to dig a little deeper.

There are two known lids in the Tally Ho line. The smaller is 4 ½", and the larger is 5 ¾" in diameter. Other than the diameter, they are exactly the same shape and design.

The smaller lid shows up on two different pieces. The first piece is the #1402/87, and it first appears on Page 33-3 of the 1930-34' Catalog. Cambridge put this lid on the ice bucket, and labeled it a Cookie Jar. Later on page 33-B-11 of the same catalog under "Beer and Bar Glassware", the exact same piece and number appears, but now it is called a Covered Pretzel Jar. In all reference material from then on, it is called a Covered Pretzel Jar. Who knows why, but since it was first called the Cookie Jar, I'll use that term here. I've got nothing against pretzels, but I just like cookies better. Colors known to exist are Carmen, Royal Blue, Amber and crystal. It was also advertised available in Forest Green and Amethyst. All lidded Tally Ho pieces are very difficult to find. In the 2013 auction both Royal Blue and Carmen pieces prompted a lot of bidding. One example is known in crystal, etched Elaine. In this case the lid is also etched. I wouldn't be surprised if another one is found etched or Rock Crystal Engraved.

The second piece the smaller lid appears on, the #1402/93, is also on Page 33-B-11 of the 1930-34' Catalog. It also is called a Covered Pretzel Jar. This was created by putting the small lid on the #3400/103 – 6" Globe Vase. It should be noted that the fit is not as exact as in many other lidded pieces, so don't be put off by this. This is known in Royal Blue, Carmen, Amber and crystal with an Enameled Bar Scene. In addition, it was advertised as available in Forest Green and Amethyst. In the examples for this article, the crystal one is optic, and the color ones are not. I imagine it could be either way though.

The larger lid is known on 2 different pieces. To find out what these were, I consulted a number of resources including the MVSG web site, the 1930-34' and 1940 Catalogs. I then checked the 1937 Salesman's Catalog and the Mold Record Book. There was not a mention of either of these pieces or anything remotely like them. For the sake of this article we will use the term "Candy Box and Cover". Cambridge very often used that term for pieces such as these. One is non-footed, and the other is footed.

The non-footed version was apparently created by taking the #1402/95 – Twin Salad Dressing Bowl, removing the divider, and adding the lid. It is known in Royal Blue, Carmen and Amber. It is purported, but not confirmed, in Forest Green.

The footed version was apparently created in the same manner. It used the #1402/96 – Ftd. Twin Salad Dressing Bowl, removed the divider and added the lid. It is known in Forest Green and the crystal Gold Encrusted Elaine example we just purchased. It is thought to have also been seen in crystal with a cutting.

How did Cambridge take the divider out of the #1402/95 and #1402/96 pieces to make these different blanks? It was explained to me by one of the infamous "Moldy Brothers" that to add or remove the divider, all the worker had to do was to change the plunger. They did not have a different mold for each one. But we still did not discover any numbers for these pieces yet. We had to dig deeper again.

Thanks to Dave Rankin, by cross-referencing bits of information from a Cambridge *Move & Cost Book* along with a 1940s *Junked Molds* listing, numbers were finally arrived at for both of these pieces. The Non-footed Candy Box & Cover is the #1402/107, and the Footed Candy Box & Cover is the #1402/109. One person has seen the 1402/96 with a lid (divider not removed) in a couple of colors. This may have been a marriage, or it may be possible Cambridge sold them both ways. We may never know.

Needless to say, any Tally Ho piece with a lid on it is a very difficult and treasured find. Please let me know what pieces you have that aren't shown in the following table, so we can share it with the rest of NCC.

The 1402 Tally Ho Lid - continued

Below is a table summarizing all the known and purported pieces with the Tally Ho lid. The two "possibly" are thought to have been seen, but are not confirmed. Advertised refers to Cambridge Company documents.

Small Lid (4 1/2")

	Known
#1402/87 Cookie or Covered Pretzel Jar	Royal Blue, Carmen, Carmen D/1007-8 Gold Overlay, Amber, Crystal Etched Elaine. Also advertised available in Amethyst, Forest Green.
#1402/93 Covered Pretzel Jar	Royal Blue, Royal Blue w/Pewter Overlay, Carmen, Amber, Crystal w/Enameled Bar Scenes. Also advertised available in Amethyst, Forest Green.

Large Lid (5 3/4")

	Known
#1402/107 – 6" Candy Box & Cover (#1402/95 wo/divider, add lid)	Royal Blue, Carmen, Amber, Possibly Forest Green
#1402/109 – 6" Ftd. Candy Box & Cover (#1402/96 wo/divider, add lid)	Crystal Gold Encrusted Elaine, Forest Green, Possibly Crystal R.C.E.

Acknowledgements Thanks to the following people for their help with this article:

Glass: Mike & Lisa Strebler, David Ray, Steve & Helen Klemko, Jack & Elaine Thompson National Museum of Cambridge Glass

Information & Research: Les Hansen, Rick Jones, Freeman Moore, Mark Nye, Dave Rankin, David Ray, Mike Strebler, Lynn Welker, Frank Wollenhaupt.



1402-87 Cookie Jar Carmen, D1007-8
Gold Overlay

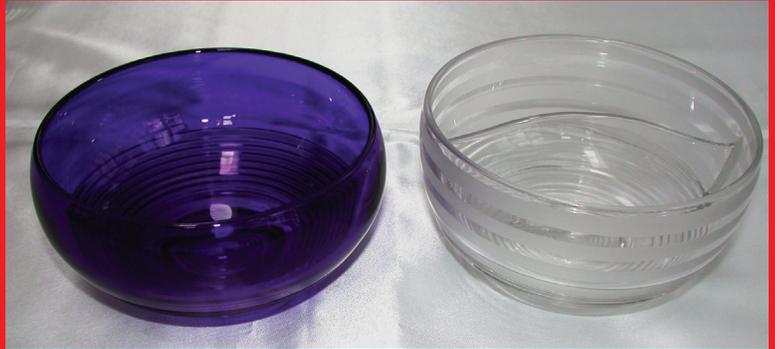


1402-93 Pretzel Jar Crystal, Enameled
Bar Scene

The 1402 Tally Ho Lid - continued



1402-107 - 6 in. Candy Box Cover Royal Blue



1402-107 1402-95 Comparison



1402-109 1402-96 Comparison



Small & Large Lid Comparison



1402-93 Pretzel Jar Royal Blue
Pewter Overlay

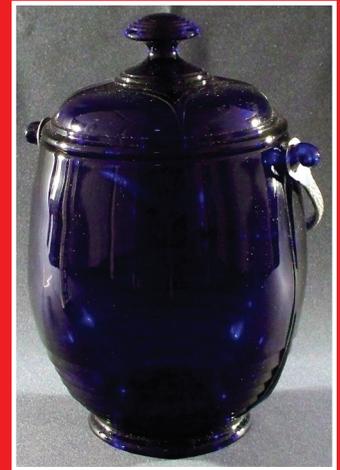
The 1402 Tally Ho Lid - continued



1402-87 Cookie Jar Crystal
Etched Elaine



1402-87 Cookie Jar Carmen



1402-87 Cookie Jar Royal Blue



1402-107 - 6 in. Candy Box Cover
Amber



1402-107 - 6 in. Candy Box Cover
Carmen



1402-93 Pretzel Jar Amber



1402-109 - 6 in. Ftd. Candy Box Crystal GE
Elaine 2



1402-93 Pretzel Jar Royal Blue

Rubina/Sunset Program by Jack Thompson

What wonderful programs we had at this year's convention. Being a Rubina and Sunset (for brevity, hereinafter referred to as just "Rubina") collector, I took particular interest in the program presented by Frank Wollenhaupt, Dave Rankin and Larry Everett. Rubina is a color that inspires appreciation from collectors and non-collectors alike. The spectrum can vary widely from one piece to the next. It also elicits many opinions regarding the topics of 1) what color variations are the most appealing, and 2) why it did not remain in Cambridge's production for very long. Because of its short run and the fact its production time period was in between the '20 and the '27-29 catalogs, there are many unanswered questions. One of the questions the program answered for me was what color first came out of the mold. Over the years, I had heard stories and speculation that it came out a muddy brown or gray, among others. We were informed that it actually emerged the beautiful light blue color that is seen in many pieces. The re-firing brought out the additional colors from red to orange to yellow to green, depending on the amount of heat the glass was subjected to. Red was the hottest, and blue the coolest. Another interesting part of the presentation addressed the two different ways in which the re-firing was done. I was aware of the method where the piece was grasped with the snap tool and put back in the glory hole subjecting it to additional firing. However, unknown to me was the method in which multiple pieces were placed on a rotating glazier. Stationary flame jets would then strike the pieces as they passed by. Workers would adjust the location of the flame and duration the piece was subjected to it to produce the desired effect. Now I look at a piece of Rubina and think about this process and its effect on the color

During the program a beautiful array of Rubina pieces was displayed across the front tables. They were utilized during the presentation and were available to inspect afterwards. The different chemicals used in Rubina's formula were discussed, particularly which chemical produced which color. Also of interest and on display were copies of the patent pages of the #500 Block Optic line. Collectors commonly refer to Block Optic as the "Honeycomb Treatment", but to the best of our knowledge this was not a Cambridge term. Cambridge used the Block Optic on many Rubina bowls, comports, vases, covered candies and the #500/122 jug. The jug shows up in the '27-29 catalog, but that is pretty much the extent of the line's catalog exposure. The patent pages were put together as part of a project that Mark Nye completed, assembling every one of the design patents from 1901- 1954. What a great read and

highly recommended for all Cambridge aficionados.

The end of the program was highlighted by a surprise visit from Mr. Bernard Boyd of Boyd's Crystal Art Glass in Cambridge, OH, and he delighted all in attendance. He is the 3rd of 4 generations of the Boyd glass-making family. His grandfather and father both worked at the Cambridge Glass factory. Mr. Boyd has first-hand knowledge of Rubina production, as he made it for years in his own shop until he no longer could acquire the necessary raw materials. He spoke about the process used to make Rubina and passed around a number of his own examples. The audience had a good chuckle when he said the good examples were probably made by his father, and the others by him.

This program was extremely fascinating to me. The additional knowledge gained adds to my appreciation of this beautiful color. Many thanks to Frank, Dave and Larry and to all the presenters at this year's convention.



ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt (fewvic303@sbcglobal.net)

My wife and I started on a project that we hate to do but must and that is washing our glass. We have a lot of it displayed in a small bedroom that I have built shelves around the walls. Once a year we try to wash it all but that sometimes doesn't happen. We started this past week and it has been slow going but I guess that's the price for having it out on display.

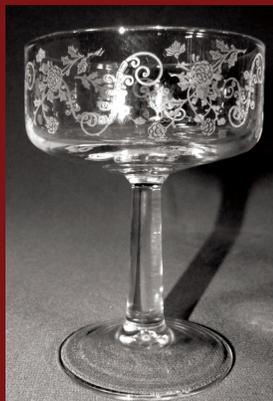
As we were washing a group of stems, we found something that was forgotten about. It was a pair of stems that we bought over 30 years ago. What makes them interesting is that they have the Elaine etch on them but they aren't a Cambridge blank.

When you look at them closely, you can see that they are a machine made stem. It was made in one piece. The bowl, stem and foot are one item and I can see no mold marks. The rim is also a safety rim.

I showed them to Lynn and to everyone else at that time but no-one had a clue as to what they were. To date, I haven't seen any others.

So my question to you is.....does anyone have a similar item? Has anyone ever seen this before with Elaine or any other etch on it? Does anyone know of a company that might have made this stem?

With that said, I have done my job.....given you something to think about! Till next time



CONVENTION WINNERS ANNOUNCED

By Diane Gary

At this year's convention, there was a new item in the convention packet, a convention evaluation form. Each person submitting a completed evaluation was entered into a drawing for "free" convention next year. This included registration and all provided meals. The second prize was a Cambridge Glass T-shirt.

The grand prize winner was Van Watson of Amory, MS, who was a first time attendee at convention this year. The winner of the Cambridge Glass T-shirt was Paula MacKenzie of Fowlerville, MI. Congratulations to both of our winners and we look forward to seeing you next year.

Also from convention, there are a limited number of champagne flutes left for sale. These flutes were used to toast our 40th anniversary celebration, and would be a nice commemorative for anyone desiring one. A photo of the flute is attached.

The cost is \$4.00 each, with a shipping fee of \$5.00 for one or two flutes, and a shipping fee of \$8.00 for three or four flutes. Of course, if you are in Cambridge, they can be picked up at the museum. Please send your order to:

**NCC - Flute
PO Box 415
Cambridge, OH 43725**



You Made Our Day! - by Bev and Will Acord



Beverly and I had an enjoyable time leading the “Flower Frogs” small group discussion at this June’s NCC Convention. It was a Saturday afternoon event starting at 1:00 p.m. Our group was at the far end of the Pritchard Laughlin Galleria by the big windows. The sun was at just the right angle and really lit up the display.

Between what we could bring and what we were able to round up from other NCC members, we had over 30 figurals plus the various sized #2899 domed flower blocks and the #1504 flower circles. The ladies were there: Charlotte, Draped, Rose, Mandolin and a rare Geisha on the matching screw-in flower base as well as the boys: Melon Boy and the Two Kids. The animals were there including the Herons, the Sea Gull, the Blue Jay, the “Bird on the Stump”, and another rare ebony #70 domed Turtle Flower Block.

So which do you like best? I like the later acid treated colors on the figurals such as Cinnamon (frosted Amber) or Rose du Barry (frosted Peach-blo) as I think these colors bring out the features best. Bev believes the transparent colors (Amber, Light Emerald, etc) bring out the features better. She would not trade her Peach-blo Mellon Boy for anything.

We are estimating about 25 of you attended our group. There was some discussion concerning the reproductions and we did have a hand-out to help identify them. We learned the “Flower Frogs” are a Cambridge Line unto themselves. We had examples of mixing just about any bowl from any line with any figural. There are no mistakes in this area. If you like it, it works. The interaction between the more seasoned collectors and those of you just beginning your collection was just what the doctor ordered. It worked so well.

NCC at NDGA 2013

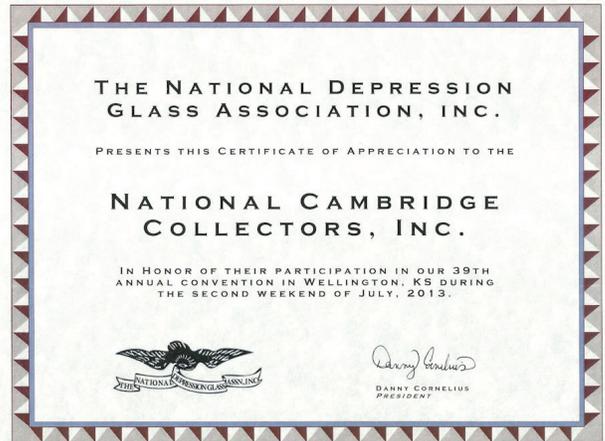
By Freeman Moore

The National Depression Glass Association (NDGA) convention was held July 13-14, 2013 in Wellington, Kansas, which is just south of Wichita. Wellington is home of the NDGA National Glass Museum which opened September 14, 2012. The NDGA convention was occurring the same weekend as the Wheat Festival in Wellington, which provided other activities for people to attend. Conventioneers came from across the United States to spend the weekend in Wellington; looking for that special piece of glass, learning at seminars, being awed at the displays, and in general, having a great time. As usual, there was an outstanding set of displays at the convention. Cambridge glass was well represented displays of Ebony and Ivory, Blue Apple Blossom, and another called Keepers – Hard to Find Items.

Jeannie and Freeman Moore staffed the NCC Book and Information table. We were easy to find in the center area, co-located with representatives from other glass collecting clubs. In addition to having books for sale, we had an educational display with 16 different sherbets which caught the attention of passers-by. We provided several people with details about glass they had brought in for information. We enjoyed visiting with several local NCC members who stopped by our information table.

NDGA selects a different location for its annual convention and show held in July. Last year was Kokomo, Indiana; and next year will be Wellington, Kansas. NCC has had an information table at prior shows, and we are planning to participate again next year in Kansas. Our efforts were recognized with a certificate of participation from NDGA.

As usual, our thanks to NDGA for providing space for our table and supporting the sharing of information among the various glass organizations.



Front row - Jeannie and Freeman Moore “manning” the Cambridge table at NDGA. Back row - Rick Jones and Gwenell & Scott Pierce



Take a gander at this Cambridge display by Rick and Cindy Jones at the 2013 NDGA Convention in Wellington, Kansas. In the forefront are Owl Lamps in both Ebony and Ivory. There are many decorated Ivory items, as well as Ebony gold encrusted pieces including the only known ball pitcher gold encrusted Lorna. If you look carefully enough, you'll see an Ebony Frog Vase and an Ebony Cigar Humidor with the Red Dragon etc.

National Museum of Cambridge Glass

Summer Intern ~Jessica King~

By Cindy Arent

This summer we have been very fortunate to have a summer intern from Muskingum University at the museum. Jessica King is a sophomore majoring in history and international affairs. As her spring semester drew to an end, Jessica decided she needed some experience working in a museum and contacted the National Cambridge Collectors, Inc. through the website to express her interest. We met with Jessica and gave her several books about Cambridge Glass to study before she began her internship because she had no prior knowledge of the glass or the history of the Cambridge Glass Company.

During the summer, Jessica worked on an archival project for NCC archivist, Mark Nye. An excel program was developed to allow her to input information from original Cambridge Glass Company turn cards. This information will soon be available on www.cambridgeglass.org.

In addition to the archival project, Jessica quickly learned about Cambridge Glass and the history of the company. She led visitors on tours throughout the museum, as well as making several sales from the gift shop. Her eagerness to learn and share information was evident as museum visitors followed her through all areas of the museum. They were all very complimentary about her tour and the knowledge she had shared with them.

During her internship, Jessica chose her favorite etchings, and one of them was Blossomtime. Over the summer, she purchased a few pieces of Blossomtime from the museum gift shop and started checking for

more pieces each day when she arrived. However, since she enjoys studying Asian history at Muskingum University, she also developed an appreciation for Japonica and pieces with the Dragon etching.

We sincerely appreciate all that Jessica has done to assist at the museum this summer and wish her well in her studies. Her professionalism and willingness to learn about Cambridge Glass and museum operations will be missed by both staff and volunteers. Hopefully, she will return to the museum in the future.



Jessica King, summer intern at the museum from Muskingum University, learns more about the Light Emerald glassware in the display area from the Museum Tour Booklet.

Correction

It has been brought to my attention that in my article on Tally Ho, published in the April 2013 issue of the Cambridge Crystal Ball two of the illustrations were switched. Involved was the 1402/80 candlestick, illustrated on pg 10. Illustration 1 is in fact the revised version, not the original and Illustration 2 is the original version as it appeared in the 1933 catalog supplement. Our apologies for any confusion this may have caused our readers.

Mark Nye
Summer 2013

From The NCC Website

The following message to NCC was received on our website. I thought our members would be interested in reading it.

“Hello - Just to say that I whilst visiting a friend in the USA, I saw this glassware and taken with it. I’m now contemplating purchasing some rose point glasses. And it has been your information that has been invaluable in framing my decision to go ahead with any purchase. Thank you for having it on the web.

Patricia
AUSTRALIA”



Glass included in the 2013 Museum Forever Raffle.

MUSEUM FOREVER RAFFLE
All proceeds will go to the
 National Museum of Cambridge Glass Endowment Fund
 Prize: LARGE LOT OF QUALITY CAMBRIDGE GLASS
 for pictures go to CambridgeGlass.org
 Drawing: JUNE 27th 2014
at the Friday Convention Reception
Winner need not be present
 Ticket sales limited to 500

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\$50.00 Donation

Tickets can be purchased at the Museum or by sending a check made payable to National Cambridge Collectors Inc. to PO Box 416, Cambridge, Ohio 43725-0416. Indicate on your envelope "Museum Forever Raffle". Please include a stamped, self addressed envelope with your name & return address and the ticket stub will be mailed back to you. Thank you for your support.

Friends of Cambridge, we need your help. For those of you that didn't attend the 40th anniversary bash this year, you might not have heard that our editor is stepping down after 6 years of service to the club. Helen would like a bit more time to enjoy retirement with her husband Steve.

Helen would like to have a new editor in place by the end of the year. She has very graciously offered to make sure that her successor is comfortable with all aspects of the job.

We are looking for an individual that would like to become the editor of the Crystal Ball. If you have printing or publishing experience and know your way around the computer, this could be your opportunity. If this is something that you would be interested in or would like additional information about this position, please send me an email or a letter and we will discuss it further.

I would hate to see the Crystal Ball go away but without an editor, that is a possibility.

Carmen glass on display at the Pritchard Center during Convention.



NCC welcomes the following new members

- | | |
|--------------------|---------|
| David Edds & Tracy | |
| Hirate-Edds | Kansas |
| Janet Wasson | Indiana |
| Jeff Clemmons | Georgia |

2014 NCC AUCTION CONSIGNMENT PROCEDURES

It is once again time to submit your list of Cambridge Glass to the Auction Committee to be considered for inclusion in the annual NCC Benefit Auction. The auction will be held on Saturday, March 1st, 2014. Let's help make the 2014 version as exciting and successful as the 2013 auction.

Anyone may consign glass to the auction. There is no limit to the number of items that can be considered for the auction, but normally the maximum accepted from any one consignor is 20-25. **Please inspect the glass carefully for any and all damage, and only submit quality, undamaged glass.** If a piece of glass does have an issue, please include a detailed description with your list. This is a benefit auction for your favorite club, and we want to realize as much profit as possible. On all consignments, NCC retains 20% of the purchase price, the consignor receives 80%. This auction does not allow for reserves or minimum prices. There are no buyer's premiums charged.

Donations are welcomed and ENCOURAGED as well, and 100% of the purchase price goes to NCC. Some lower-value donated pieces may be sold in the museum's gift shop rather than be included in the auction, if the committee feels that will yield a better price.

During the months of August and September the committee will accept lists of proposed lots to be considered for the auction. Please try your best to identify your pieces as accurately as possible. Pictures are encouraged. All lists should be emailed to Beverly Acord at beverlyacord@gmail.com. Please indicate "NCC Auction" on the subject line and include a mailing address and phone number. Lists can also be mailed to **Beverly Acord, 6789 Liberty Farms Ct., Hamilton Oh 45011**. Please include your phone number. **All lists must be received by the Auction Committee on or before September 30th.** The committee would like to communicate via email as much as possible to save time and postage. If you have email, please utilize it with us.

After the committee reviews all lists, we will select approximately 400 lots. Consignors will be notified (usually by mid-October) by email or regular mail, as the case may be, which pieces have been selected. If you question why certain pieces are not chosen, it does not mean that they are undesirable, and we encourage you to submit them again another year. It can mean different things: we already have chosen a similar piece from another consignor, or we can only accept a certain number of pieces from each consignor to be fair to all.

All glass accepted, whether shipped or brought to Cambridge in person, must be received by the November Quarterly Meeting, on Saturday, November 2, 2013. The ship-to address is also provided along with the notification. For those consignors able to bring their glass with them while attending the November Quarterly Meeting, you save on shipping charges, avoid potential breakage in transit, and, best of all, you get to attend a great NCC function. An excellent dinner and program accompany the meeting. In the event that we accept an item based on the consignment list, and it is determined not to be Cambridge glass, we will hold it for pickup by the consignor or have it mailed once they send us the return shipping charge.

The committee needs to strictly adhere to all dates mentioned as we only have a few short weeks to properly inspect, identify, and have a completed auction catalog sent to the Crystal Ball editor, so that it can be included in the January issue and posted on the NCC web site. We would like to thank all consignors in advance for their timeliness in each step of the procedures.

We encourage you to consider consigning and donating some good quality pieces of Cambridge glass. If you have any questions, please feel free to email at beverlyacord@gmail.com. And for complete auction info, don't forget to check out our Auction web site at www.cambridgeglass.org and click on the Auction tab. We are excited to see what you have in store for us this year!



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:

An elegant 1491 - 5½" twin salad dressing bowl with Wallace sterling edge and foot sold for \$99.99. A rarely seen complete 3500/124/125/126/127/128 - 5-piece ash tray set ended at \$280. A rare Carmen GE 3500 champagne toasted its new owner at \$675.

Statuesque:

A Forest Green with frosted crystal stem 3011/9 3 oz. cocktail sold for \$76. An Amethyst with frosted crystal stem cocktail also ended at \$76. A hard to find 3011 - Gold Krystol cigarette box and cover (tall stem) realized \$374.63.

Other Etchings:

I don't believe I have included Ebon in this report before. Ebon is not a color, but rather a treatment. An Ebon 3797/48 - 10" oval dish with D/1 Birds décor sold for \$28. Also in Ebon a 3797/91 - 5½" belled vase, D/1 Birds ended at \$46. A nice Ebony No. 842 - 12½" Bowl with GE Imperial Hunt went for \$60. A stunning pair of Ebony No. 636 - 9½" candlesticks also GE Imperial Hunt jumped to \$530.

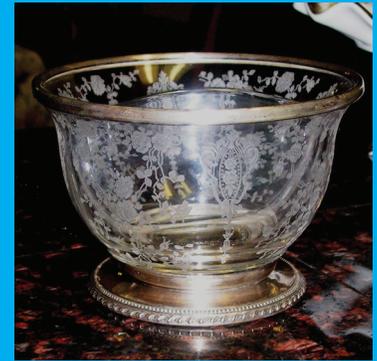
Miscellaneous:

Here's something I've never seen before. A set of 5 - 2807 - caster cups or stove rests brought \$11. A Jade No. 135 - 10" Cheese and Cracker sold for \$41. A nice Moonlight No. 513 - 13" draped lady large figure flower holder ended at \$354.89. An unusual complete Amber No. 680 - Compact with Ormolu metal cover and original compact, lipstick and rouge sold for \$99. A highly desirable Crystal No. 851 - ice pail decorated with enamel D/Here's Lookin' At You sold for \$305.10. A spectacular pair of Carmen Seashell 50 - 8" Dolphin Candlesticks found a new home for \$537.59.

Happy Hunting!



Amethyst with frosted crystal stem 3011/9 3 oz. cocktail



1491 - 5½" twin salad dressing bowl with Wallace sterling edge and foot



Ebon 3797/48 - 10" oval dish with D/1 Birds décor



Ebon 3797/91 - 5½" belled vase, D/1 Birds



Carmen Seashell 50 - 8" Dolphin Candlesticks



No. 513 - 13" draped lady large figure flower holder



Ebony No. 636 - 9½" candlesticks GE Imperial Hunt



Amber No. 680 - Compact with Ormolu metal cover and original compact, lipstick and rouge



Crystal No. 851 - ice pail decorated with enamel D/Here's Lookin' At You

NCC Events
**November Quarterly Meeting &
 Educational Program**
November 2, 2013

2014 NCC Auction
Saturday March 1, 2014

2014 Convention
June 26-29, 2014

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Glass Shows

September 28-29, 2013
 Garden State Depression Glass Club's
 35th Semi-Annual Show & Sale
 Edison, New Jersey
 609-240-3765

October 4-5, 2013
 Heart of America DG & Pottery Show
 Independence, MO
 816-308-7495
 Email: hoagc@juno.com
www.hoagc.org

October 5-6, 2013
 Southwestern PA Glass, Pottery & China Show & Sale
 Washington, Pennsylvania
 412-217-2083

October 19-20, 2013
 Depression Era Glass Society of Wisconsin
 37th Annual Depression Era Glass Show & Sale
 Milwaukee, Wisconsin
 262-376-9874

October 19-20, 2013
 Collectors of Depression Glass
 40th Annual Antique Glass & DG Show & Sale
 Jacksonville, Florida
 904-268-5550
 904-655-8445
 904-612-2398

October 19-20, 2013
 Wichita Glass Gazers
 27th Annual Depression Era Glass Show & Sale
 Wichita, Kansas
 316-524-1553
aglassgazer@netscape.net

November 2-3, 2013
 Michigan Depression Glass Society
 41st Annual Show & Sale
 Dearborn, Michigan
www.michigandepressionglass.com

November 9-10
 Tulsa Antique Glass & Pottery Show & Sale
 Tulsa, Oklahoma
 918-747-4164

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:

ncccrystalball@charter.net

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

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theglasschalet@sbcglobal.net

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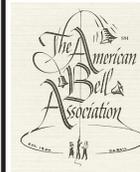
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email: David@OurHouseAntiques.com

National Cambridge Collectors, Inc.
PO Box 416
Cambridge OH 43725

website: www.cambridgeglass.org
e-mail: ncccrystalball@gmail.com

Friends of Cambridge – Annual Fund

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

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

Wed-Sat 9 a.m. - 4 p.m.

Sunday Noon - 4 p.m.

General Admission \$5

Seniors & AAA members \$4

NCC Members and children under 12

FREE

