

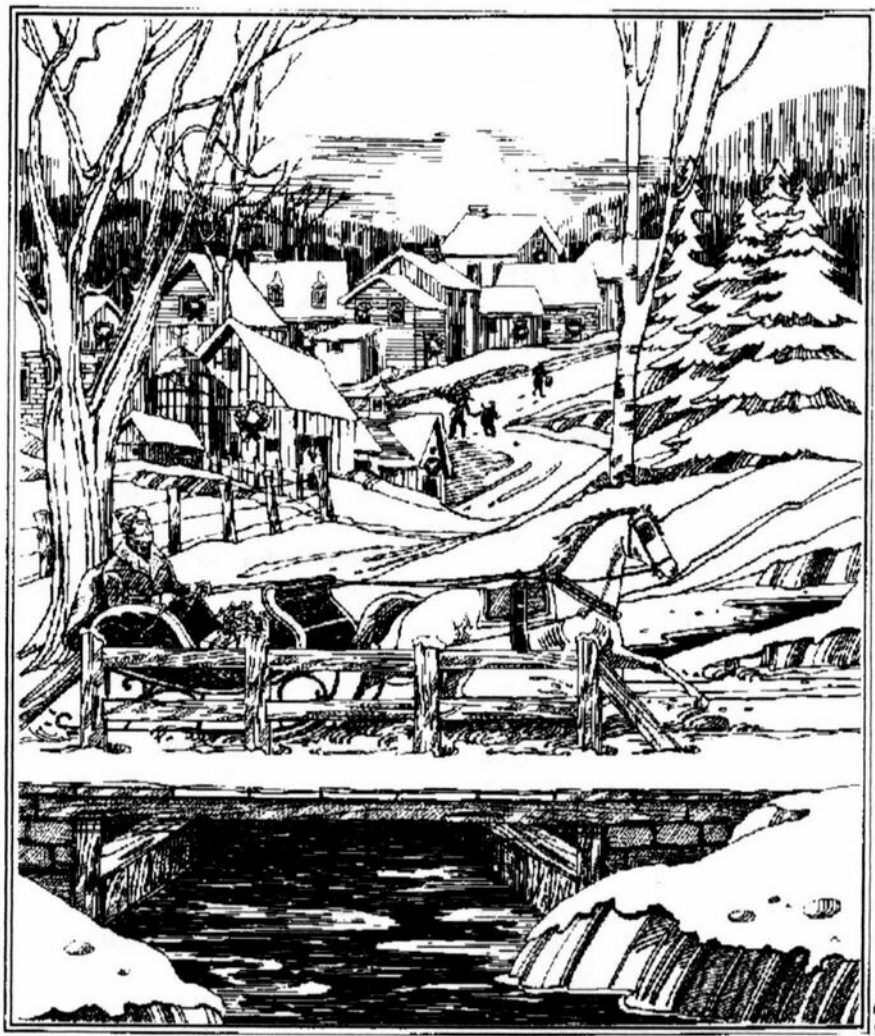


Cambridge Crystal Ball

Published monthly by National Cambridge Collectors, Inc.
to encourage and report the discovery of the elegant and boundless product of the
Cambridge Glass Company of Cambridge, Ohio

Issue No. 272

December 1995



*Warmest Wishes
for the Holiday Season
from
Your Officers, Board Members
and CRYSTAL BALL Staff!*

Cambridge CRYSTAL BALL

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Membership is available for individual members at \$17.00 per year and an additional \$3.00 for associate members (12 years of age and older, residing in the same household). Of the master member dues, \$12.00 is credited to a one-year subscription to The Crystal Ball. All members have voting rights, but only one Crystal Ball per household. **Effective 1/1/96, multi-year memberships are available: 2 years for \$33.00, 3 years for \$49.00.** Back issues of the CRYSTAL BALL are available for \$1.00 each or 12 issues for \$10.00. Complete sets for \$79.00

1995-1996

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National Cambridge Collectors, Inc. owns and operates the **Museum of Cambridge Glass** at 9931 E. Pike Road Cambridge, Ohio. Open April through October 9AM-4PM Wednesday through Saturday and Noon-4pm on Sunday. March open Friday-Sunday. Closed November-February, Easter, July 4th.

ADVERTISING RATES

Display Rates (camera ready ads preferred)

Unit	Members	Non-Members
Full Page	\$45.00	\$60.00
3/4 page	\$35.00	\$50.00
1/2 page	\$25.00	\$35.00
1/4 page	\$15.00	\$25.00
1/8 page	\$10.00	\$15.00

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10 cents a word \$2.00 minimum

Abbreviations and initials count as words. Type sizes cannot be mixed in classified ads. **Payment in full must accompany all ad copy.** Contact Editor for copy assistance

Dealer Directory

Six Line Maximum \$24.00 for 12 month contract

Cambridge CRYSTAL BALL assumes no responsibility for items advertised and will not be responsible for errors in price, description, or other information.

Advertising copy, letters, articles, must be received by the 5th of preceding month to be considered for publication in the next issue.

Please address all correspondence (include SASE) to:

**National Cambridge Collectors, Inc.
P.O. Box 416, Cambridge, Ohio, 43725-0416**

President Rick Jones:	914-631-1656
Vice President Mark Nye:	517-592-6200
Secretary Bud Walker:	609-965-2413
NCC Museum, Phone and Fax:	614-432-4245

Please notify us immediately of any address change.

Opinions or information stated in any signed article or letter printed in the CRYSTAL BALL are those of the author and may not agree with National Cambridge Collectors, Inc. The Editor reserves the right to refuse and to edit any material submitted for publication to conform to the editorial style of the CRYSTAL BALL. Members are encouraged to write to NCC and the Crystal Ball sharing their knowledge and questions!

Every Thing Came up Roses at Cambridge Country Club

By Cindy Arent

The November quarterly meeting was held November 4th at the Cambridge Country Club. Forty two members enjoyed a delicious buffet dinner and dessert.

Following dinner, N.C.C. president, Rick Jones called the meeting to order and asked for committee reports.

Membership chairman, Jeff Ross, reported that we currently have 1,408 members. He will be writing an article for the Crystal Ball to explain the new multi-year memberships that are now available. Jeff also encouraged members to mail in their renewals early, which would save NCC money in postage.

Museum Facilities co-chairman, Carl Beynon, stated that he has the tow motor running again. He will be working on installing insulation in the ceiling of the new paper preservation room.

Non-glass items chairman, Tarzan Deel, announced that the original 1951 and 1952 Cambridge Glass Co. turn cards are being sent to the Corning Museum to be placed on micro-film. This will make it easier for members to study, as some of the cards are badly deteriorated.

Mark Nye, publications chairman, reported that the Rose Point book is being reprinted and should be available in late December. He also asked for help in revising the 1949-53 and 1930-34 price guides. *Any member willing to help should contact Mark. Member assistance would be greatly appreciated.*

Auction chairman, Lynn Welker, stated that the 1996 Auction consignment letters have been sent out and that there was a tremendous response this year. Lynn is looking forward to an outstanding auction which will be held March 2nd at the Pritchard Laughlin Civic Center.

The 1996 NCC Flea Market will be held at the same location as last year. Chairman Mike Arent will be

sending out contracts in early 1996. If you have not received your contract by February 1, please call Mike at 614-439-4582.

Following the meeting Lynn Welker conducted the program which consisted of a combination of show and tell items and explanations about each piece.

The theme of the program was the very popular Rose Point etching which was introduced in 1934 and continued until the final plant closing. As part of the program, Rick Jones read a history of the Rose Point etching. Discussion followed the presentation.

If you were unable to attend the quarterly meeting, following is partial list of the items brought for display (also see pictures on page 15):

Rose Point - Crystal:

- 3500 Salad Bowl
- Pristine Candlestick (late 30's to 40's)
- Sanitary Syrup with Chrome Lid
- 7801 Cone Shaped Cocktail
- Side Salad Dish
- 3500 Rams Head Candlesticks
- 3500 Rams Head Bowl

- 3400 32 oz. Ball Pitcher / Gold Encrusted
- 278 11 inch Vase
- 3900 Corinth Butter Dish & Cover
- Tumble-up Pitcher
- Doulton Pitcher

- Roundware Cheese Comport w/ Wallace Silver Rim
- 3121 5 oz. Cafe Parfait
- 3121 1 oz. High Stem Cordial
- Salt Cup
- 1 oz. Shot Glass w/heavy sham bottom
- 2 1/2 oz. Whiskey
- Blown Apple Candy w/carmen stem

(Continued on next page)

MUSEUM MOMENTS

CONSTRUCTION TAKES TOLL ON ATTENDANCE

By J. D. Hanes

The museum is now closed for the winter. It will reopen in March of 1996. It seems weird to type that date already. I think that sometimes I'm still writing 1994 on my checks!

For the year the museum had 890 visitors. This number does not include visitors during the auction or the week of convention. This is down about twenty-five percent from 1994 when we had 1269 visitors. Most of this decrease can be attributed to the detour of Interstate 70 onto U.S. Route 40. This hopefully will not occur in 1996 and we can have many more visitors to the museum.

Remember, that even though the museum is closed the answering machine and fax machine are still on. If you need to talk to someone, we do check the machine periodically and will respond to you as soon as possible. I am not in the museum as often as I used to be as I now am working part time for my uncle, who owns three pizza shops. So, that cuts into my time spent at the museum.

I am sorry that I missed the November quarterly meeting. I did have to work at the pizza shop that night. I think that is the first quarterly meeting that I have missed since August of 1986. From all that I have heard from those who did attend, it was great. Cindy Jones is to be commended for the fine job she did in planning the site and the meal. On page 3 you can read Cindy Arent's article and see some of the great photographs that she took on page 15.

As I am running to beat the deadline to get this to Lorraine, who I need to welcome as our new editor, I will keep this short. Please read Rick's introduction of Lorraine on page 6. May all of you have the most joyous and peaceful of holidays. Enjoy your families and friends.

Until 1996, Happy Cambridge Hunting!

NOVEMBER MTG. (from previous page)

Rose Point - Crown Tuscan - gold encrusted:

- 6004 Vase
- 3400 Globe Vase w/ large paper label
- Funeral Vase with brass holder
- Unlisted Blown Vase
- 3011 Nude Candlesticks

Rose Point - Ebony - gold encrusted:

- 3500 / 45 Bowl
- 647 2 Light Candlesticks
- Pristine Bowl
- Urn Lamp

Rose Point - Amber

- Cream & Sugar

Prior to the Rose Point program, Lynn Welker led a general Show & Tell session. The following items were brought by various members, and not etched Rose Point:

- Ebony Vase with white gold Dancing Ladies Etch
- Near Cut Jug
- Azurite Bowl with Black finish on back
- Light Emerald Pinch Decanter etched 695
- Crown Tuscan Candy with Cover, Gold Encrusted Wildflower
- Crown Tuscan Georgian Sundae
- Caprice Items in late Mulberry
- Jade Cordial made from atomizer
- Rock Crystal Cut Keyhole Stem Bowl

The next Quarterly meeting of National Cambridge Collectors, Inc. will be held the Friday evening prior to the Annual Auction of Cambridge Glass, the first weekend in March.

President's Message

Some Thanks are in Order!

As I write this, Thanksgiving is approaching. It's put me in a mood, as the Holiday Season is upon us, where I want to spend a few minutes thanking people for all their help during 1995.

First off, I want to thank Lynn Welker for the phenomenal job he did at our recent November quarterly meeting. We had a loosely structured session on Rose Point that Lynn made come alive. Many members brought some outstanding examples of Rose Point pieces. Unlike most Show and Tell sessions, Lynn took extra time to give some history on the pieces and pattern and share stories of how he came to acquire some of *his* pieces. The stories were entrancing and his knowledge base almost overwhelming.

Lynn is a real treasure for this Club. Not only does he give his intellect, insights and humor, but he gives considerable personal time. The effort required to stage our annual Auction each March is enormous and Lynn devotes hours and hours to it. The reason that it seems to come off without a hitch, is due to the high level of organization. Thanks, Lynn.

Last month, I wrote "be careful what you wish for". Well, guess what, another wish came true. I wished for help for our Treasurer Charles Upton, and member Dennis Snyder volunteered. Thanks, Dennis. And by the way, we'll take *even more* volunteers.

We can't close out this year without again thanking Joy McFadden for her fine years as President of this club. She helped bring order to things and set a number of important initiatives in motion. Joy will be co-Show Chairperson for this year's Glass Show. She will also head our Nominating Committee for the 3 available seats in 1996 for our Board.

At last month's meeting I also appointed Neil Unger, Brian Roberts, Anna Walker and Rich Bennett to the Nominating Committee. I thank them in advance and we're looking forward to an excellent slate. If you'd like to run, please get in the election spirit and throw your name into the ring.

This club has worked hard to avoid politics that hurt other clubs and to serve the benefit of the entire membership. My thanks to our whole Board of Directors for their tireless efforts.

Mark Nye's continued commitment to provide monthly educational articles for the Crystal Ball deserves our thanks. I learn immensely from them and hope you do too!

Finally, I'd like to thank all members who have provided donations to the club, either in glass and paper, or in cash to our Operating, Museum, and Building Funds. Our continued growth depends on your support.

As you approach year-end and start to sweat over taxes, remember NCC is a 501 C3 non-profit. We make a great deduction. A dedicated Building Fund was established this year and you may specify a donation to go directly to Museum Expansion and Relocation. Or, make a general donation to help us meet operating expenses and defer dues increases.

Also, please consider a glass donation. Our goal is to have all the glass in the Museum club owned. At present, much of it is on loan. If you donate glass, we'll send you a letter for your tax files indicating the value of the deduction. You may also donate equipment or supplies. The Museum needs a lot of basics, copy paper, outdoor tools, paper towels, you name it. Member Kelvin Moore donated a computer this year. Thanks again, Kel.

If you have not yet ordered your Mint Julep prism sign, you should do so now. The order is almost sold out. The reaction to the new sign was very positive at our quarterly meeting and word-of-mouth is good!

As we approach the new year, if you have any resolutions for the new year, either in terms of what this club should be doing or what kind of glass you want to find in the new year, drop me a note c/o the Crystal Ball. We want 1996 to be our best year ever.

Happy Holidays!



MEET LORRAINE WEINMAN, NEW CRYSTAL BALL EDITOR

A new editor has been appointed for the Crystal Ball. NCC member Lorraine Weinman has been easing into this position and hopes to continue the tradition of the Crystal Ball as an informative source for members.

Lorraine is a native of the Pittsburgh, Pa. area. She received her B.S. degree in Spanish from Edinboro University, Edinboro, Pa. And her M.Ed./Reading Specialist from California University, California, Pa. While doing her graduate work, Lorraine worked full time for a public relations and entertainment agency involved in doing advertising and promotion for malls and several preliminary Miss USA state pageants. She taught middle school reading and later taught high school Spanish in the East Guernsey Schools.

She is now a freelance proofreader, working for several court reporters and an advertising agency. Lorraine is a member of the board of AFAN (Athens Friends and Newcomers) and is editor of their newsletter, FANFARE. She is a member of the Cordials Study Group and has been a member of NCC since 1988.

Lorraine found that moving to Cambridge, Ohio was the easy way to discover Cambridge Glass. Exposure to friends' collections and their searches for new acquisitions led to a personal interest in this wonderful glass and then to collecting it herself. Caprice first caught her attention, but quickly other items became favorites: bridge hounds, swans, Wildflower. Other than glass collecting and the search for Cambridge glass, Lorraine's interests include: counted cross-stitch, learning about computers and the Internet, bridge, euchre, photography, travel, and learning about new things in general.

Currently Lorraine lives in Athens, Ohio with her husband, Kevin, and her very active 4-year-old son, Chase, who incidentally already thinks Cambridge glass is really pretty and favors pencil dogs.

Editor's Note (RDJ): Picture of Lorraine at right was taken at November 1995 Quarterly Meeting, Cambridge Country Club by Cindy Arent.



POETRY by Paul White

The time has come to laugh a bit.
The serious vein is overdone.
Life needs a lot of laughter
Though some things need attention.
Smile when the weather falters.
The kids all welcome the snow -
We sweep a single pathway
And let the driveway go.
Dig out those frozen dinners
Or boil a potato or two.
Use a can of sardines on crackers
And save the beef for a stew.
Of course the house is lonely -
Imagine yourself a friend
And call some other singles
And just remember when.

MUSEUM SPECIAL SALE MART



The Museum Interior Committee, at the direction of the Board of Directors, offers these great values to you, our faithful members. The following items are on special sale. The sale price listed is 50% off the regular price. Due to limited numbers of some of these items, we cannot guarantee that you will get all the items that you have ordered. If you order an item and it is sold out, we will refund your money.

Shipping charges are \$3.00 on the first item and 50 cents for each additional item. This applies only to glass items. Shipping is included in the booklets, leaflets and pamphlets. Ohio residents must include 6 1/2% sales tax.

ALL PRICES ARE EACH UNLESS OTHERWISE NOTED.

CONVENTION FAVORS

Year	Description	Regular Price	Sale Price
1980	Paperweight, Windsor Blue, NCC Logo	\$4.00	\$2.00
1982	Paperweight, Gold Krystol, Factory	\$4.00	\$2.00
1983	3 oz. Georgian, Cobalt Blue NCC 10th Anniv.	\$4.00	\$2.00
1984	3 oz. Georgian, Pink	\$4.00	\$2.00
1985	3 oz. Georgian, Amber	\$4.00	\$2.00
1986	3 oz. Georgian, Gold Krystol	\$4.00	\$2.00
1987	Marjorie Punch Cup, Moonlight Blue	\$4.00	\$2.00
1988	Square Cigarette Holder, Cobalt Blue	\$4.00	\$2.00
1989	Mt. Vernon Cordial, Teal	\$4.00	\$2.00
1990	Mt. Vernon Cordial, Pink	\$4.00	\$2.00
1991	Mt. Vernon Cordial, Cobalt Blue	\$4.00	\$2.00
1992	Mt. Vernon Cordial, Black Amethyst	\$4.00	\$2.00

CUP PLATES

These were made by Pairpoint Glass for NCC. The cup plates feature a bulldog, similar to the Bridge Hound, in the center, and "National Cambridge Collectors" on the outer edge.

	Regular	Sale
Crystal Cup Plate	\$4.00	\$2.00
Teal Cup Plate	\$4.00	\$2.00
Amethyst Cup Plate	\$4.00	\$2.00

BOOKLETS, PAMPHLETS AND LEAFLET REPRINTS

These are reprints of the original Cambridge advertising.

	Regular	Sale
Cambridge Arms Booklet	\$1.00	\$.50
Rose Point Pamphlet	\$.50	\$.25
Regency Stem Pamphlet	\$.50	\$.25
Blossom Time Pamphlet	\$.50	\$.25
Star Cut Leaflet	\$.20	\$.10
Rondo Cut Leaflet	\$.20	\$.10
Roxbury Cut Leaflet	\$.20	\$.10
Laurel Wreath Cut Leaflet	\$.20	\$.10
Lynbrook Cut Leaflet	\$.20	\$.10

SEND ORDERS TO:

National Cambridge Collectors Inc.
Attn: Museum Mart
PO Box 416
Cambridge, Ohio 43725-0416

Orders MUST BE RECEIVED BY DECEMBER 5TH to ensure delivery in time for the holidays. Please include a street address for all glass item orders as these are shipped UPS and cannot be delivered to a post office box.

MUSEUM MART

THESE ITEMS ARE NOT ON SPECIAL SALE. Many of these items are of a limited number also, and may be sold out by the time we receive your order. The same rule applies on refunding your money if we are out of an item. The same shipping applies of \$3.00 for the first item and 50 cents for each additional item on glass items. Ohio residents must include 6 1/2% sales tax on the price of the items. ALL PRICES ARE EACH UNLESS OTHERWISE NOTED.

CONVENTION FAVORS

1994 Cascade Goblet in Irridized Crystal	\$5.00
1995 Cascade Goblet in Cranberry Ice	\$5.00

MUSEUM REISSUE

Eagle Bookend in Cobalt Blue, dated 1986 with "N.C.C." and the Mosser Glass Company Logo on the base. \$30.00 each

CONVENTION SOUVENIR BOOKLETS

These were produced for the last two conventions. They contain information on Cambridge, OH; the glass industry today in Cambridge; articles on the topic of the convention; and other information. Price includes shipping.

1994 Convention Souvenir Booklet (1920s Theme)	\$5.00
1995 Convention Souvenir Booklet (1930s Theme)	\$5.00

OTHER GIFT GIVING IDEAS

Membership in the National Cambridge Collectors is a wonderful gift. You can give it as a new membership or renew the membership of a current member. The cost is only \$17.00.

The Back Issues of the Crystal Ball are a great gift also. The price is only \$79.00 for current members and only \$49.00 for new members. (New members are those who have joined since November 1, 1994) Please indicate what issue we should stop with on these orders, as we know you do not want duplicates of issues. Please include \$15.00 shipping for these orders.

CHANTILLY: Delicacy and Refinement

By Mark A. Nye

This is the third in a series of articles that will revisit some of the topics covered in previous columns, some of which were published a number of years ago. Versions of this article on Chantilly have previously appeared in the Crystal Ball, The DAZE, and the now defunct Glass Review.

A new Cambridge catalog went into effect on January 1, 1940 and it included eight plate etchings. These are Blossom Time, (the subject of the first article in this series), Candlelight, Chantilly, Diane, Elaine, Portia, Rose Point (second in the series) and Wildflower. Only three of these etchings were continued by the new owners of the Cambridge Glass Co. when the factory resumed operations in 1955 following the 1954 shutdown and sale, these being Rose Point, Wildflower and Chantilly.

The February 1939 issue of "Crockery & Glass Journal" contained a small photograph that showed three pieces of glass with this caption: "Two new etchings are illustrated on the Martha shape from Cambridge Glass Co. Goblet and mayonnaise set show the Chantilly etching, designed to match the popular silverware pattern, and the plate carries Blossom Time, a charming flower treatment..." During the fall of 1939 Chantilly was also featured in Cambridge advertising placed in consumer magazines such as "House and Garden." The text of one such advertisement read: "The distinctive Chantilly, a design of exceptional delicacy and refinement. Both Chantilly and Blossom Time are exceptionally light in weight and appearance, and harmonize perfectly with any type of decoration. Available in over 150 PCs, at unusually modest prices."

Exactly when Chantilly was shown to the trade and then introduced to the public is not known. There is evidence, in the form of etching plates, that indicates the design was created as early as 1936. Thus its introduction could have been as early as 1936 or perhaps not until January 1939. Cambridge was quite free in their use of the work "new." For example, Chantilly was still being promoted as "new" in the summer of 1940, a year and a half after its first known appearance in a trade publication.

Chantilly was well received and, as a result, became a major etching line. During its twenty plus year history, six different stemware lines were etched Chantilly as were two lines of dinnerware. While some of the stemware lines were available concurrently, the two dinnerware lines, Martha (3600) and Corinth (3900) were produced during different time periods. Complementing the dinnerware lines was a large selection of decorative and accessory pieces.

At the time of its introduction, Chantilly was available on two stemware lines, Nos. 3600 and 3625. In addition to being available plain, Chantilly etched No. 3625 stemware was produced with a gold band or gold encrusted. It was probably around 1942 when Chantilly was first used to decorate No. 3775 stemware. Later, in late 1949 or early 1950, No. 3779 stemware began to be etched Chantilly. All four stemware lines continued to be available etched Chantilly until the summer of 1954 and the initial factory shutdown. After the sale, reorganization and reopening, Chantilly as an open stock pattern was offered only on Nos. 3600 and 3625 stemware. For a time after the reopening, there was a special order service through which Chantilly on Nos. 3775 and 3779 blanks could be obtained.

The fifth stemware line on which Chantilly is found, No. 3138, is more elusive since it has not been found in Cambridge advertising or catalogs. Known through actual examples, it is identifiable by its molded "lady leg stem." The stemware line was in production by the summer of 1937 and is pictured in a Cambridge Rock Crystal catalog published in May, 1940. Production of No. 3138 stemware etched Chantilly could have occurred anytime between the date the etching was introduced and 1941-42. Little of this combination is seen and hence it can be concluded there was a short production run and or few sales. It is possible Chantilly on No. 3138 stemware was done as a promotional item, perhaps for Gorham Silver Company, the maker of Chantilly sterling or for some retailer of silver, china and crystal.

(Continued on next page)

CHANTILLY (Continued from previous page)

Hardest to find of all Chantilly stemware is the sixth line, No. 3080. Its existence was not known until etching plates for the saucer champagne and cocktail were found in the material obtained during the Imperial Glass Co. liquidation. Since that time, these pieces have been found as has No. 3080 goblets etched Chantilly.

Since the etching plates are dated 1936 production of No. 3080 stemware etched Chantilly could date to that year. Indications are the stemware line was probably out of production by 1938.

Complementing the complete stemware lines were additional drinking vessels such as the No. 7801 12 oz. footed ice tea, the No. 7801 5 oz. footed tumbler, the No. 7811 cocktail, (a.k.a. 7801 cocktail) and the No. 7966 2 oz. sherry.

The Martha or No. 3600 line was the first of the two dinnerware lines to be etched Chantilly and it was introduced circa 1938. The Martha shape remained in the Cambridge line until the mid to late 1940s when it and many of the other 1930s lines were discontinued. Its replacement, as well as that of the Nos. 3400 and 3500 lines, was the No. 3900 or Corinth line. The first catalog to show Chantilly on Corinth blanks was issued in June 1949. As before, there was full dinnerware line including a 10-1/2 inch service or dinner plate.

Rounding out the Chantilly line was a number of items from other major Cambridge patterns, Nos. 3400, Gadroon and Pristine. Items from the No. 3400 line etched Chantilly consist primarily of jugs, decanters, and tumblers. Chantilly etched pieces from the other two lines consist mainly of bonbons, bowls and relishes.

Pitcher collectors should take note of the fact that eight different Cambridge jugs were etched Chantilly during its lifetime. From the early to middle period of its production you will find Nos. 1561, 119, 3400/38 (ball jug) and the 3400/52 Doulton jug. During the late years, four jugs from the Corinth line were etched Chantilly, these being Nos. 115, 116, 117 and 118.

Included in the Martha line were two blown and stemmed candy boxes with lids, Nos. 3600/3 and

3600/4. These differ only in height with the latter being the low version. These were discontinued during the 1940s but during the early 1950s the No. 1066 blown candy box and cover was available etched Chantilly.

Probably the most spectacular pieces of etched Chantilly are the Martha line ten quart punch bowl and eighteen inch under plate. It is doubtful many of these were sold since Martha punch bowls, plain or etched, are seldom seen today.

During the years Chantilly was in the Cambridge line the number of available items varied. Early advertisements claimed it was available in over 150 pieces. The 1940 price list contained 182 listings for plain Chantilly and 83 each for pieces with a gold band or gold encrusted. The June 1949 price list had 113 entries for plain Chantilly and 30 for Chantilly with a gold band. By September 1950, 23 additional items had been added to the Chantilly line, none of which were offered with gold decoration. Gold decorated Chantilly had been dropped from the Cambridge line by the fall of 1953.

1956 saw 106 pieces of Chantilly available, including twenty-one pieces of stemware from the Nos. 3600 and 3625 lines. The final Cambridge price list, dated 1958, contained only 76 entries for Chantilly, nineteen of which were stemware. Included in the listing was a dinnerware line complete with the 10-1/2 inch Corinth service or dinner plate.

Except for a few pieces of gold encrusted Chantilly on Ebony, it is unlikely Chantilly was etched onto colored blanks. The Ebony pieces date to the early years of the etching's production.

A specialized collection could be made of Chantilly etched pieces in Farberware holders. Farber Brothers purchased a number of items, stock, modified stock and custom mold pieces from Cambridge. Included were decanters, sugars and creamers, mustards, marmalades, salts, bowls for stemware, tumblers and more.

Those with questions on Chantilly are encouraged to write the Crystal Ball.

Next month, another feature on a notable Cambridge etching will come your way. See pg. 12 of this issue for a history of etched glass in the United States.



Chantilly



3900/54
10 in. 4 Ftd. Bowl, flared



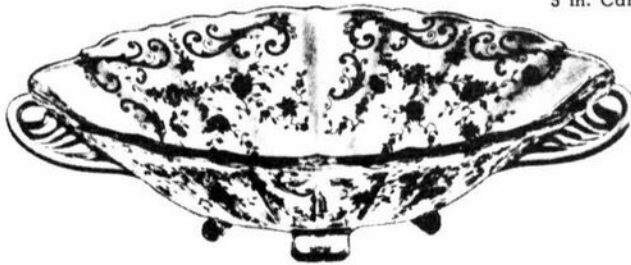
3900/62
12 in. Ftd. Bowl, flared



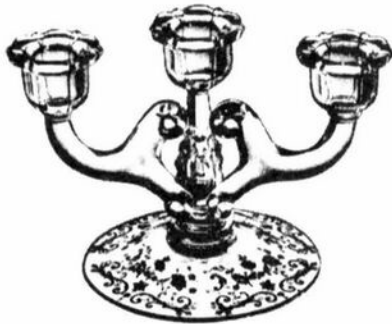
3900/67
5 in. Candlestick



3900/72
6 in. 2 lite Candlestick



3900/65
12 in. 4 Ftd. Oval Bowl



3900/74
6 in. 3 lite Candlestick



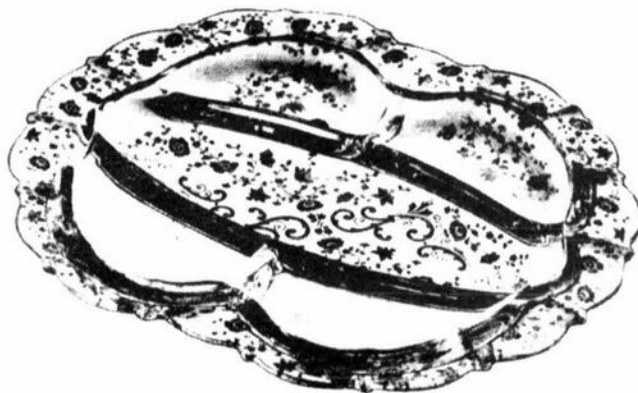
3900/111
4 pc. Mayonnaise Set



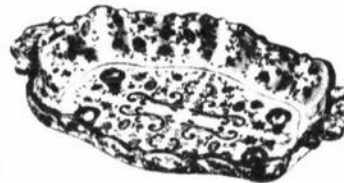
3900/100
6 oz. Oil, g. s.



3900/115
13 oz. Tumbler



3900/120
12 in. 5 part Celery & Relish



3900/123
7 in. Relish or Pickle



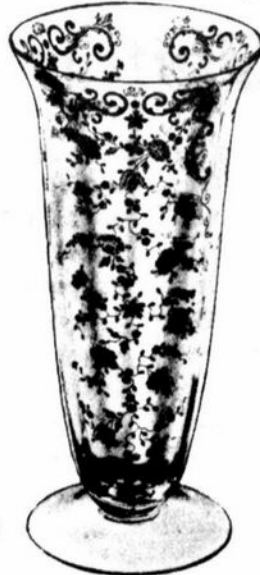
3900/124
7 in. 2 part Relish



Chantilly



274
10 in. Bud Flower Holder



278
11 in. Ftd. Flower Holder



279
13 in. Ftd. Flower Holder



1237
9 in. Ftd. Flower Holder



1238
12 in. Ftd. Flower Holder



1309
5 in. Globe Flower Holder



1299
11 in. Ftd. Flower Holder



1603
Hurricane Lamp



1617
Hurricane Lamp



6004
8 in. Ftd. Flower Holder



6004
6 in. Ftd. Flower Holder

Development of Etched Glass in the United States

On Friday, July 14, 1905, the twenty-ninth annual meeting of the Association of Flint and Lime Glass Manufacturers was held at Haddon Hall, Atlantic City, NJ. From an account of that meeting published in the July 20, 1905 edition of "CHINA, GLASS AND LAMPS" it appears that the Cambridge Glass Co. was not represented. Listed among the attendees was W. A. B. Dalzell from Fostoria and A. H. Heisey from Heisey. Following the usual routine business and election of officers and board members, at least two papers were presented. One of these was presented by M. W. Gleason of the Gleason-Tiebout Co. and was titled "Etching of Glass and Its Development in the United States."

While not directly related to operations at the Cambridge Glass Co., it does give insight into the history of etching and the processes used by most, if not all, glass companies during the last years of the 19th century and the beginning of the 20th century. As space permits this paper will be reprinted in its entirety. The first portion follows and as you read, do not forget this was written ninety years ago.

- Mark Nye

Etching of Glass and Its Development in the United States

"In dealing with this subject it is not my purpose to refer at length to the achievements of the art in the Old World, but to follow the progress and improvements that have been made in our own country in the last quarter of a century, and more particular in glass for illuminating purposes.

Etching glass by placing it over a bath of fluorspar and sulphuric acid as known in Nuremberg in 1670. Panes of glass are in existence dating from that year showing writing and ornamentation raised, the background being etched away. The earliest method of applying the design was undoubtedly painting it by hand. Improvements on this method date back to the middle of last century, when hydrofluoric acid began to be manufactured as a commercial article; the

composition of substances resisting its action was studied, and methods of applying them were developed in many ways. The chief use of hydrofluoric acid until 1853 was for etching off ground laying in glass painting or in removing the ruby or yellow coating of flashed glass. owing to the harmful action of the acid on the skin, Berzelius, the Swedish chemist, recommended the use of ammonium fluoride (modern white acid) as a harmless substitute. A mixture of was and turpentine or gutta percha was used to protect the surface not to be etched.

The printing process in etching was not known till the middle of last century. In 1853 C. Breese, of London, patented a process of printing a negative on paper with printing ink and transferring this to the glass surface to be etched. Specimens of this work were exhibited at the Paris Exposition in 1855. In 1857, a patent was granted to Benjamin Richardson, of the Wordsley Flint Glass Works, near Stourbridge, England "for the invention of improvements in manufacturing and improving of flints articles of flint glass." His process consisted in coating the articles to be etched with a composition of gutta percha or india rubber dissolved in turpentine, and to this solution was added beeswax and tallow. The articles were then dipped into a bath composed of fluoric and sulphuric acids.

The first printing in the Stourbridge district was done by Henry G. Richardson, the son of Benjamin Richardson, in the year 1855., The pattern was etched on sheet glass, the glass cemented on to stone and the prints taken from the pattern on the glass. Soon after this it was found that lithographers' stones and copper and steel plates were more suitable.

The St. Louis Glass Co., of France, were undoubtedly the first to develop the commercial side of this art. They were engaged in etching in 1850, and in 1870 employed a considerable force making etched goods for the home and foreign markets. The plates used were first made on stone, but these were eventually replaced by those of copper and steel.

The methods employed were crude and slow. From two to three weeks were required to make a plate, and from twenty-four to forty eight hours to etch it. Patterns etched on clear glass remained in the acid bath from three to four hours; those etched on ground glass about half an hour.

The well known Baccarat Glass Company of France in the early 1870s exported etched globes to country in considerable numbers. The shapes were on simple lines, limited principally to the round globe, shallow bowl and the deep scalloped cut top tulip, all having 2-1/2 inch holders for gas, and the "Moehring" globe, with two inch opening tope and bottom, for oil lamps. The etched designs were remarkable for their excellence, consisting of Roman and Greek allegorical figures, examples of Renaissance, and realistic landscape designs of such artistic merit that many of them were later reproduced by the American manufacturers, and a few are still popular in the trade. The style of work was what we term deep or bright etched, the figures in clear on a roughed background.

The method was to etch the pattern deep on the clear glass, afterwards grinding or roughing with sand on a lathe with a wire brush or flat, hard metal. In this way the sharpness of the etched lines was reduced, giving a roundness to the figures, which stood out in bold relief. Many of the patterns were rendered more pronounce by being in colors, the figures in some instances being filled in with an amber enamel and in others raised , as the blue, green and pink flash had been etched away, leaving the colored figures in relief.

Up to 1870 or 1871 no etching had been attempted in this country, but about this time one Wm. George Webb., of Wordsley, England, assigned to Wm. Landon Libbey, of New Bedford, Mass., a patent for a new and useful improvement in the mode of ornamenting and etching glass. Mr. Libbey in turn assigned the patent to the Mt. Washington Glass Co., that company subsequently disposing of its rights to Samuel R. Bowie, also of New Bedford.

In 1876 James Corbett, who had been in the employ of the Mt. Washington Glass Co., interested the E. P. Gleason Mfg. Co. in the etching of glass, and together with the writer of this article <M.W. Gleason> established an etching department in the company's brass factory at Mercer and Houston

Streets, New York City. Mr. Corbett remained with the company for only a short period but Mr. E. P. Gleason, foreseeing great possibilities in the business, decided to continue it.

The company started with steel plates, reproducing many of the Baccarat patterns. it attempted to follow the Baccarat method of etching the pattern on clear glass, but finding the process slow and expensive decided to rough the glass first and then etch through the ground surface.

The business rapidly increased and Mr. Bowie, on account of the competition, threatened suit for infringement of the Webb patent. The writer is frequently reminded of the argument advanced by Mr. Bowie, that two concerns could not exist, as the trade could not use more globes than this factory alone could produce, which was about fifty dozen per week. The E. P. Gleason Mfg. Co. eventually purchased the patent and business from Bowie and for a few years enjoyed a monopoly of the product.

About this time a change took place in the size of globe holders, the regulation 2-1/2 inch being superseded by the 4 inch and 5 inch. This change gave a great impetus to the shade and globe business. The large gas fixture houses were then located in New York and Philadelphia. All their new fixtures were designed to take the large holders, and the etched globe, being the most popular on the market, was in great demand. What is known as the "squat"shape was introduced, also the "pan" or "bowl" and the "cone."

Just prior to the purchase of the Bowie concern by the Gleason Company, Mr. Bowie designed what is known as the "crown" globe, which was a radical departure from and an improvement on all previous shapes. In this connection I will ask the indulgence of the members by referring to an early pattern of etched design on the crown shape which was conceived and produced by the narrator in 1881 and patented by him. It was the popular basket pattern which had a large sale in this company and was copied by France.

**M.W. Gleason
Gleason-Tiebout Company**

We will publish more of this article in future issues as space permits. M. Nye

NATIONAL STUDY GROUP REPORTS

The Elegant Glass Collectors Study Group #16

The Elegant Glass Collectors met at the home of Windsor and Laura Tracy on October 21, 1995. There were six members present.

Windsor showed his recent purchases, which he and Laura had made since the last meeting at their house two years ago. They have a Doulton style Portia pitcher, and several vases in Portia, including two large footed cornucopia vases. In August, at the Westchester Show, they purchased cups and saucers and finger bowls in Portia.

Show and Tell was interesting. Bud and Anna Walker brought the Jade cordial they had purchased.

A bowl which appeared to be Azurite was discussed as to whether it was Cambridge. A small, hand painted, Ebony basket was compared with a Helio basket to see if they were alike.

The meeting was adjourned to a light supper of soup, homemade bread and pumpkin pie. The next meeting will be Sunday November 9, 1995 at the Harrisburg show.

- Pam Earussi

IN MEMORIAM Rose Andrecjak

Word was received that Rose, mother of NCC Board of Director Joe Andrecjak, passed away of pneumonia and heart failure on Saturday November 4, 1995. Mrs. Andrecjak was 81, and had been in a nursing home since July.

We express our deepest sympathy to Joe, Karen, and the entire family. May it comfort you to know that others do care.

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NOVEMBER QUARTERLY MEETING

(All photos by Cindy Arent, Publicity Chairman)



Left to right, Barb Wyrick, Rose MacConkey, Shirley Reitz, and William Reitz enjoy conversation prior to the program.



Projects Chairman Tarzan Deel gives Membership Chairman Jeff Ross his Mint Julep Prism Sign order at the Quarterly Meeting.



Lynn Welker holds a rare Ebony, gold encrusted Rose Point bowl during the program on Rose Point.

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~ GLASS MARKETPLACE ~

Classifieds

WANTED: #1573 Arm for Candelabrum, Crystal; #628 3 1/2" candlestick, Crystal; #1211 Everglades candelabra in Dianthus Pink. **Anne S. Kinsell, 2000 Indian Trail Dr., West Lafayette, In 47906. 317-463-9724**

FOR SALE: Caprice #184 LaRosa Tumbler 12 oz. \$60.00. Postage Extra. **Mary Jane's Antiques, 2653 Burgener Dr., Decatur IL 62521. 217-422-5453**

WANTED: #1327 Favor Vase in Carmen, Gold Krystal, Crystal (no etch). REALLY NEED #1711 2 1/4" x 3 1/2" rectangular Ebony ashtray. **Call Dawn Castle after 6:00 PM Eastern, Monday through Friday at 810-294-7190.**

FOR SALE: Crystal Apple Blossom: #3120 Water (6), Ice Tea (6) \$16.00 each; #3130 Goblets (8) \$15.00 each; 8 1/2" plates (4) \$12.00 each. Caprice Crystal 12" 4 ftd. bowl with Silver overlay \$45.00. **Dana Stephens, 45 Windsor Dr., Belleville, IL 62223. 618-398-5926**

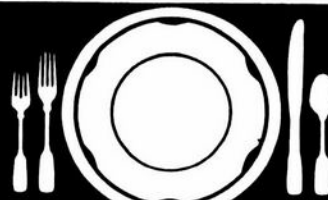
WANTED: Crystal Apple Blossom #3400 three keyhole candlesticks, #3400/18 and #3400/77 salt shakers, single or pair. Glass lids for #3400/77 shakers. **Dana Stephens, 45 Windsor Dr., Belleville IL 62223.**

WANTED: Hard to find Rose Point, Rose Point #3106 stems, Nude stems, and novelty items. Write price and description. **Nancy and Jim Finley, 711 West Broadway, Sedalia, MO 65301. Phone 816-826-5032 or 827-0101.**

WANTED: Cambridge Arms, Epergnes plus Accessory Pieces. Vases #2355 any size and bobeches #327. Looking for a 10" or 12" Everglades Bowl and Candlesticks to buy. **Jody Stacken, 3022 Quail Creek Dr, Topeka KS 66614. (913) 272-7118**

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#37 6" oval tray	30
#207 Cigarette box and cover	35
#180 5 oz. Tumblers (3)	38
#41 Large sugar and creamer (pr)	38

CAPRICE, Crystal:

#300 Cocktails (4)	15
#300 Cordials (5)	30
#300 Wines (9)	25
#17 cups and saucers (8)	10
#70 candlesticks w/ prisms (pr)	45
#96 salt and pepper (pr)	16
#136 7" tall comport	28
#24 9 1/2" dinner plates (4)	30

More Crystal Caprice, Call

CHANTILLY:

#3400/100 76 oz. Pitcher, ss/ft.	175
Two part salad dress, bowl, ss/ft.	40
#3900 salt and pepper (pr)	30

CUTTINGS:

Achilles #3900 8" plates (8)	14
Adonis #3500 7" plates (4)	12
Adonis #3500 cocktails (8)	22
Lexington #7966 cordials (8)	30
Lily of Valley #3790 goblets (9)	15
Maryland #3139 tall sherberts (7)	12
Minton Wreath #487 12 oz tumblers (12)	12
Tempo #3700 12 oz iced teas (8)	15
Tempo #3700 tall sherberts (7)	12

PORTIA:

#3400/67 12" 5 pt. celery/relish	50
Tally-Ho div. salad dress. Liner	55
#3130 3 oz. cocktails (4)	18

ROSE POINT:

#3121 tall sherberts (12)	20
#3500 wines (8)	47
Martha punch cups (6)	40

More Rose Point, call

FIGURALS:

Dog bottle, small. Topaz	60
Cat bottle, large, Crystal	50
Pouter Pigeons (pr)	135
Dolphin candle, lt emerald (1)	60
Dolphin candles, Peachblo (pr)	140
Dog intaglio cig. Box, Ebony	125

Dresden figure, Milkglass 90

FLOWER FROGS:

#1115 11" Bashful Charlotte	100
#518 8 1/2" Draped Lady, Crystal	45
#513 13" Draped Lady, Lt. Emerald	185
#513 13" Draped Lady, Champagne	300
#518 8 1/2" Draped Lady, Amber	135

NUDE #3011 STEMWARE:

Brandies: Amber, Emerald	80
Gold (optic)	85
Royal Blue, Pistachio	130
Cigarette box, Crystal	200
Wines: Crystal	150
Forest Green	190
Mint dish, Amber	325

SWANS:

Ebony, Style I, 4 1/2", signed	90
Lt. Emerald, Style I, 4 1/2"	60
Ebony, Style I, 3", signed	60
C. Tuscan, Style III, 3", gold trim	50
Lt. Emerald, Style I, 6 1/2", signed	100
Crystal, Style III, 6 1/2"	35

MISCELLANEOUS CAMBRIDGE:

Primrose #45 9 1/2" Comport	45
Rubina 7 1/2" candlesticks (pr)	150
Factory paperweight, satin	125
Emerald #119 tall basket, crystal handle	75
C. Tuscan #1236 ivy ball	45
Royal Blue #3104 cocktail, very rare	60
Cleo Peachblo #3077 goblets (4)	35
Avocado #134 ftd sugar & creamer	100
Blue Everglades #1 large bowl	125
Appleblossom etch #3400 nutcup	35
Moonlight Blue 4" star candlesticks	30
Crystal 2 1/2" star candlesticks (pr)	12
C. Tuscan 8" oval shell bowl	30
Camb. Square #3797 sherberts (8)	14
Nearcut Peacock tumbler	40
Carmen #1 muddlers, each	20
Helio #69 7 1/2" candlesticks (pr)	75
Emerald #3900 GyroOptic pitcher	50
Moonlight #577 Horn of Plenty 8"	60
Amethyst Stradivarius cordial	40
F. Green Mt. Vernon #29 mustard	45
Peachblo Appleblossom #1309 vase	75
Carmen #3500 tall cig. holder	60
Ebony #925 after dinner cup/s	30
Camb. Arms #1536 peg nappies (ea)	8
#628 candlebases (ea)	14
#1562/1563 arms (ea)	15
#1596 6 1/2" candlebase	40
#1596 8" candlebase	45
#1468 7 1/2" 3 lite candelabra with bobeches and prisms (each)	150

QUICK SNIPS TO READ...

BY-LAWS REVISION PASSED

At the November Quarterly meeting, the membership passed a by-laws revision regarding Study Groups. The by-law now reads that Study Groups are *encouraged* to hold eight meetings per year instead of required to. This revision recognized that many groups due to geographic distance cannot physically meet that often.

New study groups are being encouraged by the Board. Those interested in forming a new official group are asked to contact MaryBelle Moorehead care of the Museum post office box (see page 2).

MULTI-YEAR MEMBERS

Congratulations to our first members to take advantage of the new multi-year membership opportunity ... Bud and Anna Walker of New Jersey. They are now signed up through the year 1999!

This new cost saving program is effective January 1st. See page 2 for details.

AUCTION CATALOG NEXT MONTH

Committee chairperson Lynn Welker reports that the consignments for the 1996 Auction of Cambridge Glass are about the best ever. Nearly 1000 lots were offered to the club. Only 375 make the auction so Lynn's picked the best of the best. Watch your January Crystal Ball for a complete listing of the lots for the March 2nd Auction.

1996 CALENDAR PLANNING

The following are tentative dates for major club activities during 1996:

March 1	Quarterly meeting/auction preview
March 2	All Cambridge Glass Auction
May	Board of Director elections
June 20-23	1996 Convention
August 3	Quarterly meeting/picnic
November 2	Quarterly meeting/program

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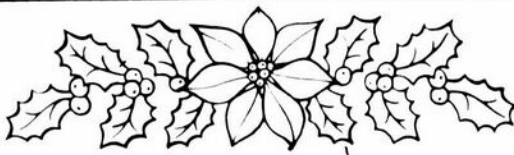
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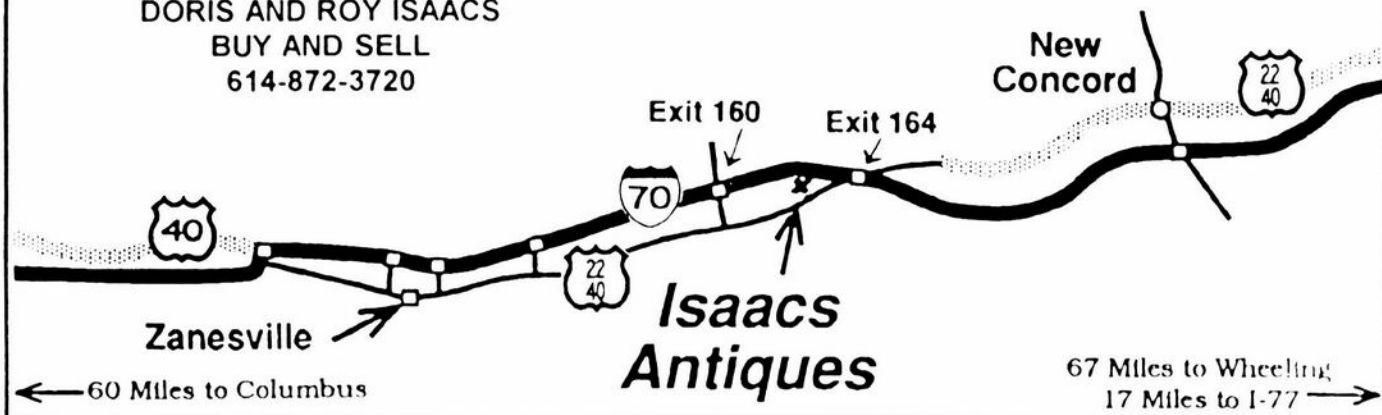
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