



# 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

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February 1998

## Cambridge and the 1930s Part II

by Mark Nye

The material in this article was taken from the pages of "CHINA, GLASS & LAMPS" and "CROCKERY & GLASS JOURNAL" and first appeared in this format in the 1995 Convention Souvenir Booklet. This article continues from where last month's article stopped. Illustrations are provided for some of the items covered. The interested reader will find illustrations of the others in the 1930-1934 Cambridge catalog reprint. Where needed, clarifying words and/or comments have been added and enclosed in <>.

September 1931 - Mount Vernon. This Early American pattern is a brilliant Crystal line by Cambridge. Inspired by worthy tradition and executed with true craftsmanship, it lends itself very naturally to the Early American dining room ensemble.

September 1931 - Above is some Cambridge glass dinnerware, their No. 3400 line, combined with which is the No. 3035 stemware shape. Both feature the Gloria

pattern. While Crystal is shown in the illustration, this may be had in the full range of Cambridge colors, outstanding among which is their brand new Forest Green.

October 1931 - Cambridge Announces the No. 3011 Figure Stem Line. It's a Sure Hit! Just the line for a holiday leader. Comes in various color combinations with foot in crystal. Patent has been applied for on this outstanding and beautiful line. Get particulars now.

November 1931 - Speaking of heatherbloom, the factory <Cambridge> has a short line of dinnerware, stemware and a few odd pieces in this new color, which is so exactly the shade of the heatherbell. And it may be had either plain or decorated with the Apple Blossom or the Gloria etchings.

November 1931 - And certainly not to be overlooked are the stemware and the line of fancy pieces with the "figure" stems. These graceful feminine figures in pure crystal, holding on their uplifted hands the bowl of the stemware item or the fancy piece, represent something out of the ordinary and possess both beauty and distinction.

December 1931 - DIANE continues the Cambridge leadership in etchings. Dainty and artistic, it is emphasized on the new and patented 3122 stemware shape. <See Page 12.>

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## 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.

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National Cambridge Collectors Inc. owns and operates the **Museum of Cambridge Glass** at 9931 East 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.

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

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**Please notify us immediately of any address change.**

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## President's Message



# Fair Warning, All Bids In?

In the nearly three years of writing this column I have found that the articles tend to group around a few central themes:

- 1) Communication: Trying to keep the membership informed about key activities of the national organization from membership to our financial position, to policies and procedures.
- 2) Promotion: Soliciting support for the club whether it is convention attendance, endowment fund, building our volunteer network, new book product, whatever.
- 3) Celebration: Appreciating the joy of collecting and the fellowship of membership.

Of these, I've had the most fun writing columns on collecting Cambridge Glass. The antique shop tour of Ohio and surrounding states during convention week remains the favorite of all time.

Finding Cambridge is becoming increasingly more difficult and with any commodity in high demand with a shrinking supply, prices tend to be on the rise. This is good news regarding the value of collections but it does make the challenge of finding new items a tad more difficult. It takes even more "road work" to be successful.

Early next month, there is an event that makes acquiring Cambridge much easier than at most times of the year. It is the All-Cambridge Glass Auction at the Pritchard Laughlin Civic Center in Cambridge on March 7. Over 350 lots of glass have been assembled by Lynn Welker from consignors all over the country.

For those who have never been to the Auction or submitted a mail bid, let me review a couple of things. In September, consignors are asked to submit a list of items to offer at auction. Lynn reviews these lists and selects items he believes represent a good cross-section of Cambridge and would have appeal to a wide range of collectors.

The consignors are then asked to ship the selected items to Cambridge. Lynn, with the able assistance of Charlie Upton, reviews the condition of the items. Sometimes the pieces are in less mint condition than expected. Lynn highly encourages mint consignments but given the turnaround time, it doesn't always work out this way. Any imperfections are noted on his auction

preview in January's issue.

Friday night the 6th, there is a preview of the items for auction so that collectors can review condition and make their own decisions. We also hold a quarterly club meeting that night and Lynn offers a preview of some of the more exciting pieces for sale the next day.

We know it's winter and that many members live quite a distance from Cambridge, so mail bidding is offered. The process is easy and very fair. People often ask if mail bidders have just as good a shot at pieces as those persons present in the room. The answer is unequivocally, yes.

If multiple mail bids are received on a piece, the bid is opened at the lowest of the two bids. Then the mail bid must compete with those in the room. Many mail bidders are victorious and you can still get a bargain versus a price you were willing to pay.

The advantage of being in the room is to watch what pieces may be going for a value price. You can then jump into the bidding and get a real score. If you're not in the room, you wouldn't know this. Thus, we encourage you to try to make the trip to Cambridge for the Auction. It is a showcase event.

Another upcoming event to think about is being held April 24 through 26. It is the Harrisburg, PA, Glass Show. Through the efforts of Pam Earussi and John Corl of our Elegant Glass Collectors Study Group, NCC has been invited to have a booth to display Cambridge, sell books, and promote membership. The study group is creating a Cambridge Glass display and welcomes volunteers to help staff our booth. Please contact John Corl at Roy Blue21@aol.com on the Internet or via the club P.O. box if you're willing to help or just want to meet members at the show and study group meeting.

As I write this in mid-January, our January issue is out and I want to thank all the volunteers who've said they will help with our website and to write about repros for the Crystal Ball. We appreciate your support and look forward to your contributions.

*Bill*

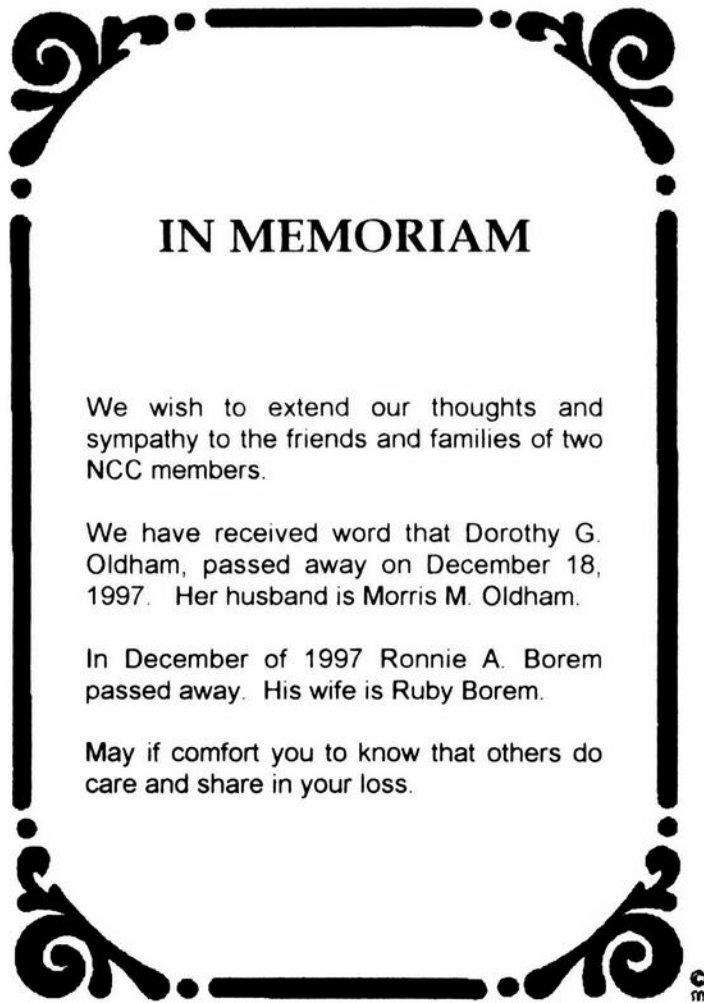
## NOTES & COMMENTS

Have you tried sending e-mail to Rick or Cindy Jones, and not received an answer? Seems there is a very similar e-mail address out there that has been receiving mail at a "wrong address." The correct e-mail address is **Caprice0@aol.com** (that is a "zero" following the word Caprice).

Note also that you can reach the *Crystal Ball* and/or editor of the *Crystal Ball* by e-mail as well. The address is: 76161.3164@compuserve.com.

### **DID YOU SEE???**

NCC member Les Hansen's Cambridge glass collection is being featured on the "Collectible Treasures" television show on the HGTV (Home & Garden Television) channel. It airs at 7:30 CST (8:30 EST) on Monday, February 2. (Les says the the early Monday show is always the new show each week — all other shows during the week are reruns of previous shows. So if you have missed it, maybe you can find it at a later time or maybe we will be lucky enough to have a member tape the show).



## **1998 Calendar Planning**

Mark your calendars now with these important events during **NCC's 25th Anniversary Year**.

### **March 6**

March Quarterly Meeting  
Pritchard Laughlin Civic Center  
Cambridge, Ohio

### **March 7**

All Cambridge Glass Auction  
Pritchard Laughlin Civic Center

### **June 24-28**

Silver Anniversary Cambridge Convention  
Pritchard Laughlin Civic Center

### **June 26-28**

NCC Glass Show and Sale  
Pritchard Laughlin Civic Center

### **June 27**

"Flea Market" (name change pending)  
Beech Grove Family Development Center  
Cambridge, Ohio

### **June 28**

NCC Annual Meeting  
Pritchard Laughlin Civic Center

### **August 22**

August Quarterly Meeting and Work Session  
NCC Museum  
Cambridge, Ohio

### **November 7**

November Quarterly Meeting and  
Education Program  
Cambridge Country Club (tentative)





## Triangle-C Finds

# The Glad and Sad Parts of Collecting

## Part II: Radioactive Cambridge Glass

by Joseph A.A. Bourque Sr.

Dear Reader,

During the turn of this century some glass manufacturers used radioactive materials in order to obtain certain colors for their glass products. The Cambridge Glass Company of Ohio was no exception to this practice.

December 1997's issue of the *Crystal Ball* carried my article about a most striking three-piece table center set in the not too common Cobalt-1 color. Its production was quite limited. These three pieces were made circa 1925, and are radioactive, though they are emitting weak signals (0.05 to 0.11 mR/hr) which, according to U.S. Department of Health standards, does not pose a hazard.

In the early or mid-1970s, I teamed up with a chemist whose name was Sam. He worked out of a Boston office for the U.S. Health, Education and Welfare Department. Together we conducted a general glass survey regarding radioactive glass, which took us about two years. At that time my wife, Ann, had a pretty large antique and collectibles shop in Salem, New Hampshire.

I first met Sam when he entered Ann's shop, picked up a Cambridge green sandwich server with center handle, looked at me and stated, "Do you know that this piece of glass is radioactive?" I was somewhat taken aback by the abruptness of the matter, but managed to smile back as I said something like, "I think you may be right." He retorted, "I'm serious!" "And so am I," said I. This was the beginning of a good friendship that lasted two years until Sam got into an accident which caused him to return to his native Texas.

Sam thought he was revealing a secret to me, but what he did not know was that in the shop I had set up one large oaken/glass case counter that was 10 feet long and one yard deep with hundreds of pieces of Akro Agate glassware and toy marbles by the boxful. I was an avid collector of Akro. Every single item in that cabinet was fully or partly radioactive Akro glass. As I stood behind this cabinet I beckoned Sam to come on over, which he did, standing directly in front of this panorama of varicolored marbled Depression glass. "I'm going to put the lights out for a minute or so to show you something," I informed Sam. The headlights went out, and I quickly lit up six secreted large ultraviolet hanging lights within the cabinet. The radioactive Akroware

erupted in bright fluorescing radiations of many bright colors! Sam, who least expected this phenomena to happen, took one large step backwards, and very slowly and quietly kept uttering one word, "Awesome." And even I had to admit, it was!

We introduced ourselves and right there and then we cemented a friendship. Sam placed the green Cambridge sandwich server with center handle, which he had held in his hands, close to the UV lights. It fluoresced a fiery-green. I brought Sam a Geiger counter, and he tested it to see if it was radioactive. It was, and I still have it somewhere in storage. Thus began a two-year survey of radioactive glass.

If you do not have a good UV light, I recommend you do. It will make you a better student of glass. I purchased my first UV light after reading an article in the *Antique Magazine* about using UV rays to discover repairs on glass. Some glues fluoresced. I started UV-ing everything I could lay my hands on. It wasn't too long before I started to notice that some glasses, Akro, Cambridge, especially toy marble companies, and several other manufacturers of green and so-called canary glass, made glass that fluoresced very brightly.

I retired from the military in 1965. My training in the military taught me a few things about radioactivity. Sometime in 1966-67 I theorized that these bright colors I was seeing with the UV light could be "hot" (radioactive). I purchased my first Geiger counter in 1967. I recalled having read that a tableware called Fiesta-red was radioactive, and a sure way of testing for radioactive material was to use a Geiger counter.

After we finished our survey, Sam parted the New England area with his notes (for HEW). I still have my notes. A few years later, I think about the mid-1970s, I wrote an article about radioactive glass for the late Nora Koch, owner and editor of the *Daze*. She was one of the two pioneers of collecting and marketing Depression Era Glass (DEG); the other being the late Hazel Marie Weatherman, author of various DEG books. Mrs. Weatherman was able to witness my cabinet of radioactive Akro glass at my wife's shop. She was impressed with this phenomena, and I gave her some shards I had dug up at the Akro site in 1971. My article on radioactive glass to Mrs. Koch was written circa 1974.

(Continued on page 7)

**(GLAD AND SAD PARTS - Continued from page 6)**

I will not attempt to write down everything Sam and I did at this stage, but will make a general statement that several glass houses made radioactive glass during the 1920s and 1930s, and as previously stated, Cambridge was not excluded.

I should like to point out a quote from the *Colors In Cambridge* glass book by our own National Cambridge Collectors Inc., Page 38: "Cobalt Blue 1 is a medium blue. It is the lightest of the two cobalts of the 1920s and can usually be distinguished from the other with the naked eye ... Under black light, Cobalt Blue 1 is highly fluorescent whereas the other cobalt shows little or no fluorescence."

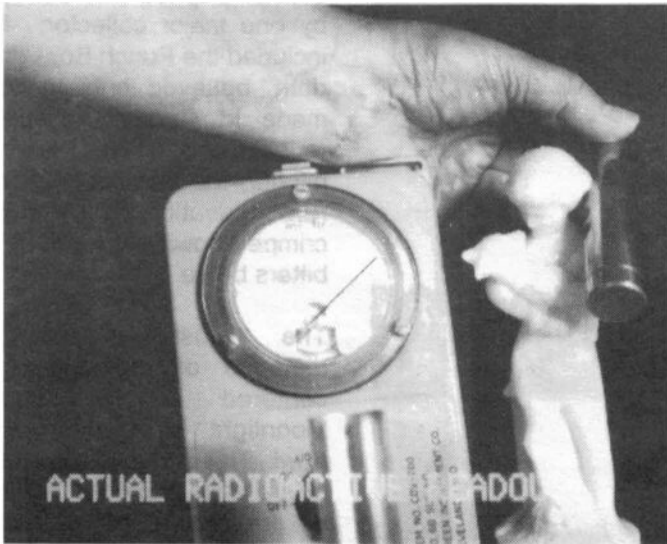


FIGURE 1

Some Cambridge glass emits more radioactive rays than others. I photographed a Two-Kid flower holder in Ivory in the darkness less the unseen rays of a UV light, and one in full light while being measured with a Geiger counter. (See Figures 1 and 2.)

TO BE CONTINUED

'Til next time,  
Joe

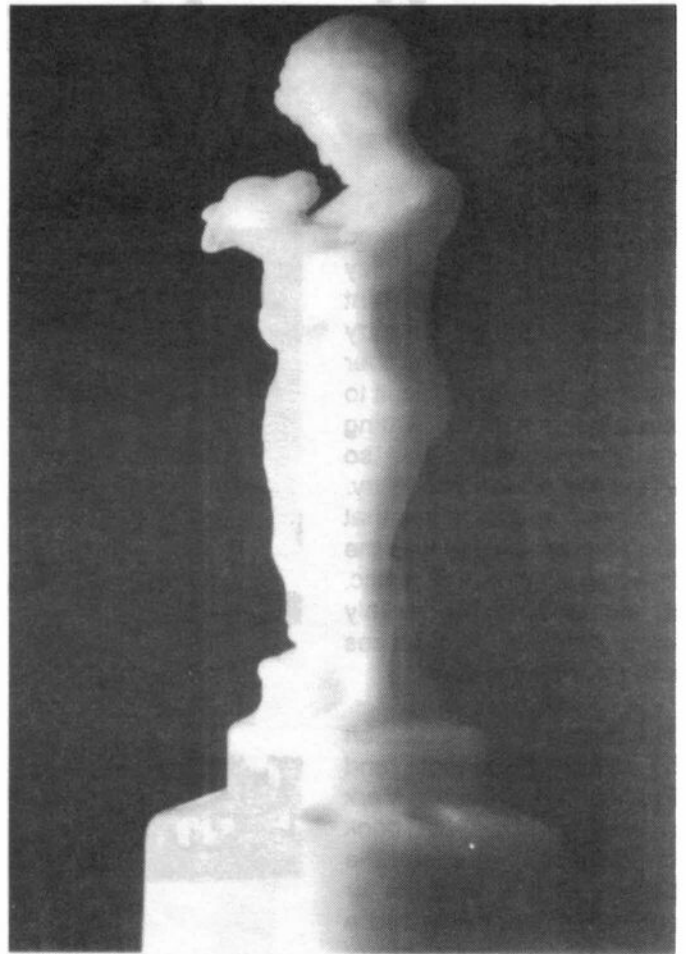


FIGURE 2



*The hills have definite bearing  
On the roads we mortals tread.  
And creeks and valleys also,  
As the trails animals have lead.  
High roads follow the ridges  
Till the low roads intercept,  
Too bad that modern methods  
Change the paths that nature kept.  
Now we ignore ancestral moral,  
Rules that kept us safe  
Though there were early others  
Who found that all rules chafe.  
Look to the hills in spirit -  
Find safety beside the stream,  
Wherever fortune places you  
Praise God, and keep your dream.*

- Paul E. White

# Rare Caprice Display

by Rick Jones

Many members have asked me to try to recap the display of Caprice that was present at the Cambridge Country Club at our November meeting. It is very difficult to describe in writing something that is so inherently visual, but I'll try. It is not a stretch to say that this Caprice display was the finest ever shown in public. It included an incredibly wide array of rare pieces and Caprice in colors.

The program was kicked off by Vice President and Publications Director Mark Nye, author of the NCC book on Caprice. Without the benefit of any prompts or cue cards, Mark provided a brief, but excellent recap of the history of the pattern. What then ensued was an in-depth Show and Tell where I joined Mark to review the pieces on display (with additional help from Lynn Welker). The dialogue was spirited.

Among the dozens and dozens of pieces on display were all three known pieces in the rare 400 Line (the water, iced tea, and tall sherbet). It is believed to be the first time all three were together in public display at one time. Also, there were the only two pieces known in the 310 Line in the LaRosa color. Other colored stemware included Pistachio waters, pressed goblets in Amethyst and Amber, several rare stems in LaRosa Alpine, and a side by side comparison of water goblets in Amber and Mocha. The subtle color difference was clear and confirmed by coaster plates that were there in both of the colors.

Perhaps the most beautiful set, to this biased eye, was a set of #69 shell cupped candlesticks and a #202 cracker jar, all in Moonlight with the Alpine treatment. Competing



Just a glimpse of the excellent display of Caprice

for attention was a Farber comport insert in Carmen. This is the only one known. The Bennett Museum has the same piece in Royal Blue.

A fabulous set of rare Crystal Caprice was set up by one major collector. It included the Punch Bowl (to date, believed only to be made in Crystal), candle reflectors, a #178 Doulton pitcher, the banana boat (a rare derivation of the #66 crimped bowl), and a # 186 bitters bottle.

The most interesting dialogue of the evening centered on a small Moonlight crimped salad bowl. This is one of a series of six unique pieces (such as the double gravy) that have long been a subject of debate. They evolve from the candy base in the Seashell line and have almost exclusively been seen in Crystal. Mark has regarded these as Seashell and not Caprice. Many advanced Caprice collectors have always felt there were two styles of the #165 candy and cover and regarded this Seashell

derivative as part of their Caprice collection. Lynn Welker said that this Moonlight piece was part of the Caprice line and had come from a worker's home. This discussion was spirited and a great part of why it's fun to be a Cambridge club member.

Also on display were different styles of the Caprice spittoon (an unnumbered item). One was in Crystal and the other was a very small Moonlight spittoon. What was most interesting is that one had three feet and the other had four feet. The spittoon was believed to be a very limited production item (perhaps a premium or incentive), so it is unusual to find it bridge both foot styles.



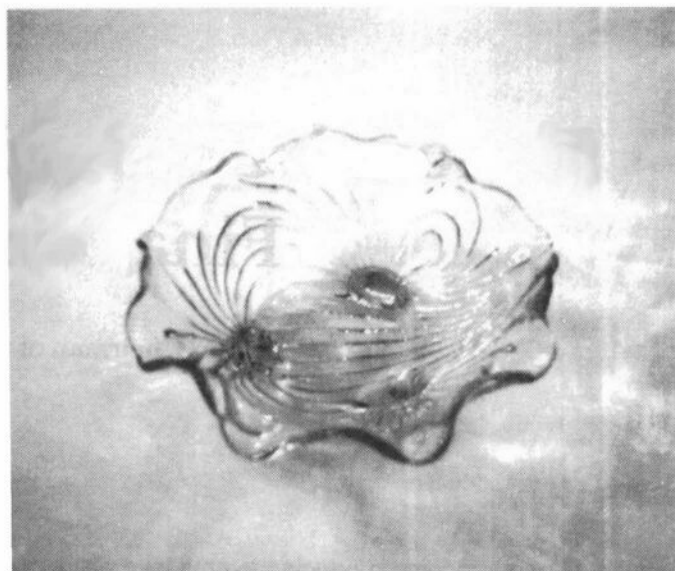
Cambridge changed the Caprice bowl molds from four feet to three feet about halfway through its production life, believing it would enhance stability of the bowls.

During the re-opened period from 1956-59, it was believed that Caprice was only made in Crystal. From this period at this display was the butter dish in Crystal. (Members were cautioned to watch for reproductions of this item in other colors like Cobalt Blue. They are not the real thing!) However, also on display was a *Moonlight* #125 relish that dates to this period. Two of these items have been found and the color is true and the feel is right. These particular ones are not reproductions, but a discriminating collector must still be on the watch because it is being reproduced.

There were interesting items in Mulberry (both late and early) and perhaps Heatherbloom. The colors were definitely different and the items did not appear to be sun-colored. Members were cautioned to watch for items promoted as Mulberry because they could really be Crystal pieces left in the sun too long. They discolor to a purplish hue ... thus the phrase "sun-colored."

There were many illustrations of how the same catalog number was used for different items (notably the #69 and #72 candlesticks). There was an unusual #130 Crystal tall comport with a blue "wash" treatment; it was definitely not Aligned. Very unusual. Also unusual was a Crystal #300 iced tea with a pour spout. It's been called a cocktail shaker and came to us from the collection of John and Lenora McNabb who were so instrumental in building Cindy and my passion for Caprice.

And finally, as I try to do the display its justice, there were other rare Caprice pieces featured in the Caprice book including the Caprice basket (found only in Crystal with



Seashell or Caprice?  
Center of discussion ...

silver overlay), the apple-shaped marmalade (made from the #147 mold), the cheese stand, and a pair of ball shakers with what appears to be an experimental base done with a Caprice pattern (these shakers are most often found with a clear, square bottom).

To those collectors whose pieces I didn't describe here, my apologies and my thanks for bringing such marvelous items to help build our membership's knowledge. To those members who were not among the 50 or so members at the meeting, I encourage you to do a little advance planning and try to join us for next year's November meeting. These educational programs keep getting better and better and the fellowship of collectors is worth the trip.

## Recent Finds

We really appreciate hearing about and seeing what other people are finding and what they are doing. Please let us know about your recent finds. It's always great to hear from you and see pictures of your finds as well!



10" Ebony Swan with Six 3" Ebony Swans  
All with Rockwell Silver Overlay  
(Supposedly originally from the Mansion of Hersheys of chocolate fame)

# National Cambridge Collectors, Inc.

## Financial Update

by Dennis Snyder, Chairman of the Budget and Finance Committee

Because all of our income producing events take place during the first three quarters of the calendar year, the fourth quarter is classically our poorest in terms of financial performance. Also, because of the sharp downward adjustment of the financial markets on October 27, our investment performance was sharply reduced as of 10/31/97, but significantly recovered in November.

The following is a summary of 1997 financial performance through 10/31/97 vs. the same period of 1996.

1. TOTAL INCOME:	Increased by \$ 8,509	or	21.03%
2. OPERATING EXPENSES:	Decreased by \$ 3,348	or	( 9.91%)
	-----		-----
3. NET OPERATING INCOME:	Increased by \$ 11,857	or	680.21%
4. NET INVEST INCOME:	Decreased by \$ 212	or	( 3.14%)
	-----		-----
5. NET INCOME:	Increased by \$ 11,645	or	137.08%
6. WORKING CAPITAL:	Increased by \$ 27,726		
7. TANGIBLE FUND EQUITY:	Increased by \$ 27,726	or	23.48%
8. OTHER FUND EQUITY:	Decreased by \$ 2,426	or	( 2.26%)
	-----		-----
9. TOTAL FUND EQUITY:	Increased by \$ 25,300	or	11.32%

The first set of numbers (1-5) are self-explanatory. Item #6 requires some explanation. Working capital, sometimes referred to as liquidity, probably are the most important numbers on any financial statements. Working capital is the actual measurement of a company's capacity to pay obligations as they become due over the next twelve months of operations. An analogy is often made that "working capital is to a small business (which we really are!) as water is to a desert." The implication is that "it is hard to find and almost impossible to retain." It is generally measured in two important ways. The first is the actual working capital balances themselves; i.e. the amount or "water in the reservoir." NCC presently has working capital reserves of \$143,986 compared with \$116,260 at this time last year. This difference of \$27,726 is the second measurement which represents the amount of the "additional water added to the reservoir" during the months of the respective years. The literal definition of the elements of working capital is "all of the assets that would normally be converted to cash within a one-year period LESS all of the liabilities for which this cash would be used to liquidate."

(Continued on page 11)

(FINANCIAL UPDATE - Continued from page 10)

During a recent conversation that I had with J.D. Hanes, he commented that a concern that he has had over a long period of time is that when the fund equity balances were reported to the membership, in the past he sensed that there was a universal implication and perception that ALL of these funds were available to be spent, which we know is not the case. Because I felt strongly that his point was very well taken, I decided to use this article to not only discuss the generic concepts of working capital but to address J.D.'s point as well. The correlation is quite simple. Our respective fund equity balances are really a composite of two individual sets of balances: tangible equity and intangible equity. The tangible equity is synonymous with the working capital as I have discussed above and is measured in Item #7 above. The other or intangible equity shown in Item 48 is the equity primarily represented by our museum property and equipment including the actual museum contents. Obviously, these assets, as J.D. emphasized, are not very liquid on an operational scope. In summary, when items #7 and #8 are combined, the total fund equities (as classically presented) are created.

I hope that this article illuminates both the meaning and the importance of the concepts of working capital as it relates to financial operations and financial planning. In my next article, we will examine the structure of our investment portfolio as it appears on 12/31/97. Again, I will be happy to answer any questions or explore any of the above in detail with you. Please call me at (850) 939-9223 or E-Mail to LiveOak@Gulf.Net. We are looking forward to a very strong and productive year of 1998.

# 1954

## *Why the Plant Closed*

by Bud Walker

As a long-time collector of Cambridge Glass, I have been interested in the history of the company and who made the glass that I collect. To me, the big mystery was why the factory suddenly closed in June of 1954.

I know that the glass industry was finding increased competition from overseas, and many of the smaller glass companies were unable to compete.

This did not appear to be the deciding factor as to why the Cambridge factory closed its doors. In looking through Willard Kolb's archives, and studying the Dunn and Bradstreet reports that he has on the Cambridge Glass Company, one reaches the conclusion that though times were rough, there was nothing to indicate that the factory was in financial trouble and that a shutdown was imminent.

What then was responsible for the sudden closure that caused untold hardships on the workers of the Cambridge Glass Company. Another theory that has been put forth is that W.L. Orme, the man who married

the wealthiest girl in town, had a complex. W.L.'s family owned the local hardware store, and he had married into the wealthiest family in town. From that time on, he was deathly afraid of being seen as a failure. This insecurity led to much indecisiveness on his part and a reluctance to take chances as his father-in-law had.

It would seem that his insecurity was directly responsible for W.L. panicking when the glass industry fell on hard times. Rather than run the risk of being a failure, he elected to shut the plant down.

Much of this article is conjecture on my part, but all the information that I have been able to obtain leads one to conclude that this is the most logical explanation for the sudden closing of the plant in the spring of 1954. As the financial condition of the company, at that time, did not warrant the drastic action that was taken. The plant could have been down-sized and remained in business until conditions improved, as many other companies did.

(CAMBRIDGE AND THE 1930s - Continued from page 1)



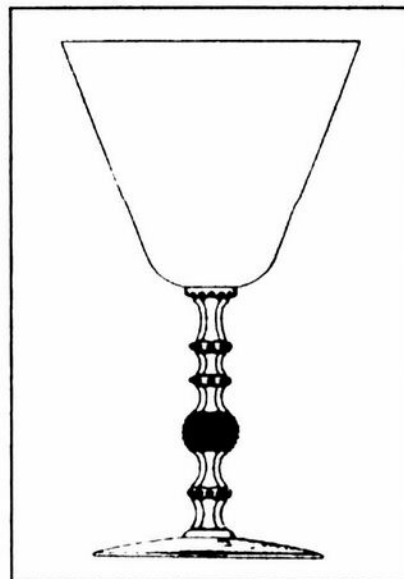
DIANE

December 1931 - Brand new for 1932 is the No. 3400 ball shape line ... Other pieces in this line include jugs, decanters, ivy balls, puff boxes, tumblers, oil and perfume sets. The colors in which the line is made are crystal, amber, peach, forest green, emerald, royal blue, amethyst, ebony, gold krystol, heatherbloom and willow blue.

January 1932 - The Cambridge Glass Co. has its Pittsburgh sales room in the Koppers Building, midway between the Fort Pitt and William Penn Hotels and made their own display rooms a part of the <Pittsburgh> show. Among the outstanding features was an array of "Chintz" <etched - See Page 13.> vases, bowls, plates and compotes in deep blue glass <royal blue> encrusted with small figures in either gold or silver. There were all sorts of decorative pieces in etched crystal, too, with edge lines of green, blue, black or red, and for the Bicentennial there was a line of smoking items with stripes of red, white and blue. The "Alhambra" was another unusual line of smokers' items. They were in ebony and decorated with a Scotch plaid effect in red, green, and orange on the rim. <E758 is one of the etchings done on Royal Blue and gold/silver encrusted.>

June 1932 - Martha Washington Glassware. In Cambridge reproductions of authentic Early American patterns. A full and complete line obtainable in sparkling crystal, the antique colors of amber, royal blue, forest green, and ruby and in the modern colorings, Heatherbloom and Gold Krystol.

September 1932 - The Chicago showrooms of the Cambridge Glass Co. are displaying the "Crown Tuscan" line which has been received with much interest since its recent announcement. This opaque glass with its rich cream-like color is offered in a wide choice of fancy and table pieces including vases, bowls, side-dishes, ball jugs, etc. This Cambridge line carries a hall-mark on the



3122 GOBLET

bottom of each piece after the manner of dinnerware. This hall-mark consists of a crown with the name "Tuscan." <This came from a "news" column and not a Cambridge advertisement. The description of the Crown Tuscan color is rather misleading and the statement about each piece being signed with the "Crown" mark is in error. Perhaps all early pieces carried the "Crown" mark but certainly later production was not signed in this manner.>

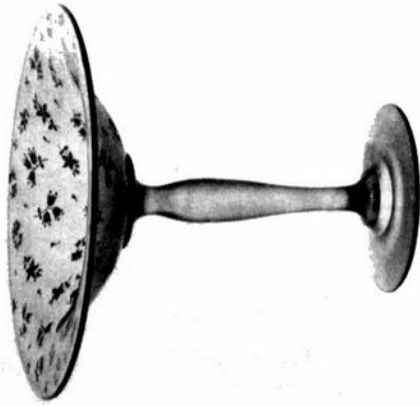
October 1932 - Sweet Potato Vases. Beautiful rich green foliage in the home may be had by the ordinary sweet potato, practical, inexpensive. Instructions for growing sweet potato vine. Cut sweet potato at one end to fit top rim of vase. <The sweet potato was to lie horizontally in top of vase. - See Page 15.> Fill vase with water covering half of the potato and keep at this height. Put near window so potato will get plenty of sunlight or daylight. In two or three weeks you will grow a sweet potato vine that will last for months. These beautiful vines are more desirable than ivy, as the foliage is equally attractive and grows in much less time and is much less expensive. Vases furnished in Forest Green, Ruby, Amethyst, Royal Blue. October 1932 - The Imperial Hunt etching by the Cambridge Glass Co. on their new Tally Ho patented line is pictured above. it is made in a complete pressed stemware line ranging from the 18-oz. goblet to a 1-oz. cordial and also in fancy tableware and novelty pieces in a range of the Cambridge colors as well as crystal.

April 1933 - Valencia continues Cambridge leadership in etching. <See Page 15.> The beautiful lattice work is set off with a bowknot effect. This etching is particularly striking on the new No. 3500 Gadroon patented shape. In stemware and accessory pieces. <Also introduced in 1933 was Minerva but little mention of it was made in the trade journals. - See Page 15.>

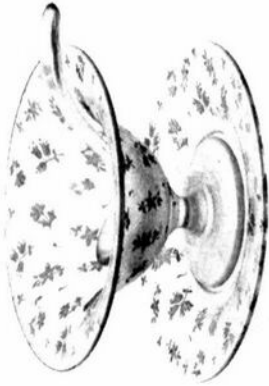
(Continued on page 15)



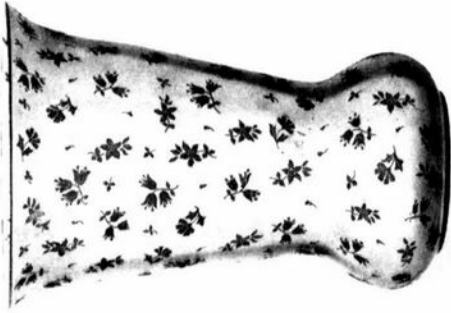
Ten Piece Assortment E/758



531  
7¼" Tall Compot



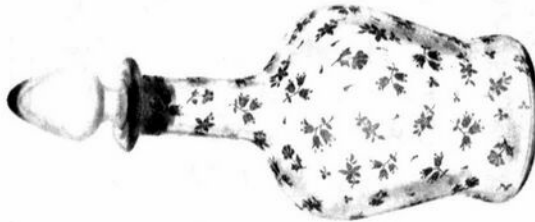
533  
3 Pc. Mayonnaise Set



782  
8" Vase



168  
10½" Hdl. Sandwich Tray



315  
28 oz. Decanter



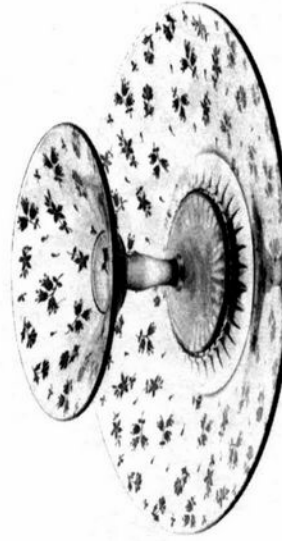
138  
Cream



138  
Sugar



628  
3½" Candlestick



135-10½"  
Cheese and Cracker



676  
11½" Bowl



988  
11½" Bowl



# SWEET POTATO VASES

## PRICE LIST

(Glass Vase Only)

	Amber	Amethyst	Royal Blue	Forest Green	Carmen
	Per Doz.		Per Doz.		
Gross Lots	4.40		8.40		
6 doz. lots	4.90		9.40		
1 doz. lots	5.40		10.40		

No package charge,  
F. O. B. Cambridge, Ohio

BEAUTIFUL RICH  
GREEN FOLIAGE  
in the Home may be  
had by the ordinary  
SWEET POTATO

... PRACTICAL ...  
... INEXPENSIVE ...

### INSTRUCTIONS FOR GROWING SWEET POTATO VINE

Cut Sweet Potato at one end to fit top rim of Vase. Fill vase with water, covering half of the potato and keep at this height. Put near window so potato will get plenty of sunlight or daylight, in two or three weeks you will grow a Sweet Potato Vine like the illustration, that will last for months.

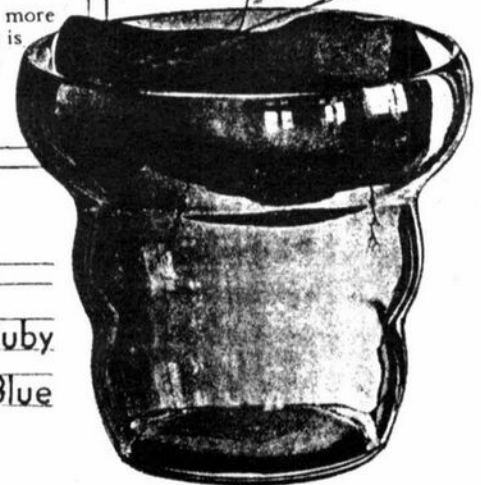
These beautiful vines are more desirable than ivy, as the foliage is equally attractive and grows in much less time, and is much less expensive.



FURNISHED IN

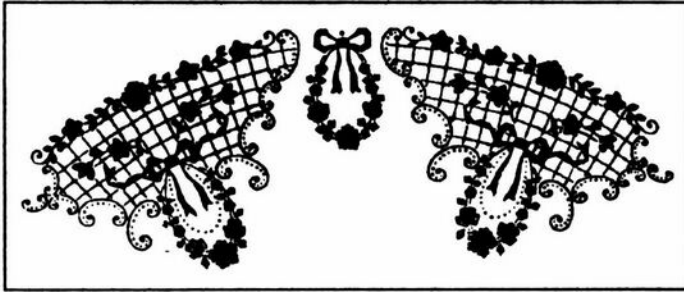
Forest Green . . . Ruby

Amethyst . . . Royal Blue

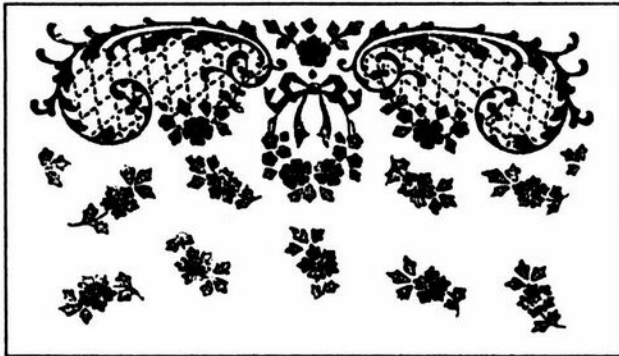


A Display Card in Colors, a duplicate of this circular, but without prices, is furnished for counter display, and a duplicate of this circular without prices, which gives instructions for growing,

(CAMBRIDGE AND THE 1930s - Continued from page 12)



VALENCIA



MINERVA

October 1933 - One of the new lines to be brought out this fall by the Cambridge Glass Co. is their Everglades. It is to be had in colors of Crystal, Eleanor Blue, Forest Green, and Amber with a few pieces in Carmen. <Eleanor Blue is another name for Willow Blue.>

To be continued

### **A Winner's Creed**

If you think you are beaten, you are;  
 If you think you dare not, you don't;  
 If you like to win, but think you can't;  
     it's almost a cinch you won't.  
 If you think you'll lose, you're lost;  
 For out in the world we find success  
     begins with a person's faith;  
 It's all in the state of mind.  
 Life's battles don't always go to  
     the stronger or faster hand;  
 They go to the one who trusts  
     and always thinks

**"I CAN"**



(STUDY GROUPS -Continued from page 16)

visit from "Santa" Rich!! Decking the halls with Rolls of TP each member was able to "Dream of a White Christmas" with a gift from Rich. (See the photo to the left.) Hoping everyone had a wonderful holiday and a great New Year to come!

(PICTURED: Front: (l. to r.) "Santa" Rich Bennett, Cindy Arent, Sharon Miller, J.D. Hanes, Lisa and Mike Neilson. Back: (l. to r.) Joe Miller, Carl Beynon, Mike Arent, Sarah Carpenter, Shirley Beynon, Jeff Ross, Cathy Chester, Mary Welker, Lynn Welker, Judy Momirov, and Lorraine Weinman.

# NATIONAL STUDY GROUP REPORTS

## **Study Group #13 The Miami Valley (Ohio) Study Group**

November 11, 1997 - The meeting was called to order by President George Stamper at the Springfield Art Museum. Nineteen members were present.

During our business meeting, we discussed the recently held NCC Quarterly Meeting and our plans for future meetings. Our annual Christmas party will be held at Phyllis Smith's in Springfield. Among many traditions of that meeting is a gift exchange. Each family brings a wrapped gift which is a piece of Cambridge glass that they have purchased for less than \$15, but that is worth more than that. We have lots of fun determining who gets what gift.

For our program, we were treated to a demonstration of glass blowing techniques by the craftspeople who have been working in the glass studio housed in the Springfield Art Museum. After that, we reexamined the exhibit of Cambridge Glass that our study group helped produce at the Springfield Art Museum. <Editor's Note: See the December 1997 issue of the *Crystal Ball*, Page 8.>

- Submitted by Judy Rhoads, Secretary

## **Study Group #16 Elegant Glass Collectors**

November 11, 1997 and November 12, 1997 - Fourteen members and two guests met at the Eastern National Antiques Show & Sale in Harrisburg, PA, and at the home of John Corl.

We toured the show, half of us on Friday, and the rest on Saturday. The Leasures had a lovely display of Cambridge, the Elfords had a lovely of Cambridge. Also seen were Lynn Welker and Falira Lisak.

Our group is planning to have a table on which to sell books, and two showcases to feature the Colors of Cambridge at the show on April 24, 25, and 26. The hours are Friday 11-8, Saturday 11-8, and Sunday 11-5. We would like to have at least two people manning the

booth to sell books, and to talk about Cambridge for the entire show time. If anyone would like to volunteer, please call John Corl at (717) 545-4032.

On display at the show was Crystal Caprice footed punch bowl, at \$2,800. We all marveled at the price.

Our next meeting will take place over the first weekend in February, weather permitting, at the Wheaton Village Museum of Glass and Antique Show in Millville, NJ. We will probably meet in a nearby restaurant for our meeting and dinner. If anyone would like to join us, please call Bud Walker at (609) 965-2413.

- Submitted by Pam Earussi

## **Study Group #14 The Cambridge Cordials**

December 20, 1997 - Seventeen members met at the home of Jeff Ross for the annual Christmas meeting, party, and gift exchange. During the business portion of the meeting, Rich Bennett and Mike Neilson reported on their visit to Summit Glass. It was a very interesting program. The group then proceeded to enjoy a wonderful meal of great variety. After everyone had appreciated the repast, we continued with a remarkable gift exchange. Wonderful treasures found new homes. And, if that wasn't enough of a treat, this was followed by a splendid Show & Tell session. Among the glass examined: Crystal Nude cigarette holder w/ Rock Crystal engraving; Royal Blue Keyhole Vase with Rockwell silver overlay, signed; Ivory perfume bottle w/ gold sponge treatment; cast iron pencil dog from the 1933 World's Fair (Cambridge copied this dog); Tangerine Opaline Bennett pencil dog; Mardi Gras sherbet; Carmen globe vase, gold encrusted Portia; Ivory vase, gold encrusted Classic; Jade vase, gold encrusted Classic; Carmen Nude bud vase; Pink Cleo sugar shaker w/ glass top; Topaz sauterne Nude stem; Crown Tuscan swan w/ gold decoration; Gold Krystal Wildflower compote and Keyhole candlestick in gold filigree holders; and even more!!!

To complete the evening, we had a totally unexpected

(Continued on page 15)



## CAMBRIDGE GLASS BOOKS FOR SALE

By National Cambridge Collectors, Inc.

### Colors in Cambridge Glass

128 pages, 60 color plates, fully indexed. Hardbound w/value guide ... 19.95

### 1910 Nearcut

108-page reprint of original 1910 catalog. PB w/value guide..... 14.95

### 1930-1934 Cambridge Glass Co. Catalog Reprint

250-page reprint of original catalog. PB w/value guide..... 14.95

### 1949-1953 Cambridge Glass Co. Catalog Reprint

300-page B&W reprint of original catalog. B&W paperback with value guide..... 14.95

### 1956-1958 Cambridge Glass Co. Catalog Reprint

160-page reprint of original catalog. B&W paperback. No value gd... 14.95

### Cambridge Caprice

200-page book illustrating one of the most popular lines of Cambridge Glass. Lists color, decorations, reproductions and rare pieces. Paperback with value guide..... 19.95

### 1940's Cambridge Glass Co. Catalog Reprint

250-page reprint of original catalog and all well known supplemental pages.

Drilled, ready for placement in your own three-ring binder.

Due to its size, the reprint does not include a value guide. B&W..... 34.95

### Cambridge Rose Point by Mark Nye

94-page book listing of Rose Point from several sources: catalogs, trade journals, price lists, etching plates, and other surviving company records. One of the most popular lines of The Cambridge Glass Company, showing the many blanks on which Rose Point might be found along with the history and production life of the line. B&W paperback with value guide..... 14.95

### Etchings by Cambridge, Vol. 1 By the Miami Valley Study Group

84-page book showing samples of plate etchings applied by The Cambridge Glass Company. B&W paperback. Due to the style of publication this book does not have a value guide..... 14.95

### The Home of "Near-Cut" Factory Post Card

B&W picture of The Cambridge Glass Company post card..... 50

### Crystal Lady Video

Approximate 25 minute video copy of old Cambridge Glass Co film showing the making of a goblet in the Cambridge factory..... 15.00

### Rose Point Value Guide

Updated value guide, includes postage..... 5.00

For N. C. C. Members, the above publications at a 10% discount

### Cambridge Glass 1927-1929 by Bill and Phyllis Smith

66-page reprint of original catalog. B&W paperback with updated value guide..... 7.95

### Cambridge Stemware by Mark A. Nye

167 page book showing as many known Cambridge stems known at the time of publication. B&W paperback. No value guide..... 19.95

### Cambridge Glass Company by Mary, Lyle and Lynn Welker

120 pages of reprints from eight old catalogs. B&W paperback. No value guide..... 10.00

### Cambridge, Ohio Glass in Color II by Mary, Lyle and Lynn Welker

15 Color plates showing choice pieces from their collection. Spiralbound. No value guide..... 5.95

### Cambridge Glass Company 1903 by Harold & Judy Bennett

106-page reprint of original catalog. B&W paperback. No value guide. 7.50

### Reflections by the Degenhart Paperweight & Glass Museum

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Chantilly.....	25
Laurel Wreath.....	10
Lynbrook.....	10
Martha.....	25
Regency.....	25
Rock Crystal.....	10
Rose Point.....	50
Roxbury.....	10
Star.....	10

Please include SASE for above brochures

Cup Plates showing Cambridge Pencil dog in bottom. Made by Pairpoint in Crystal, Teal Green & Amethyst. (individually boxed) ea..... 2.00

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1988 Cobalt, Cambridge Square Cigarette Holder.....	2 00
1989 Teal Green, Mt. Vernon Cordial.....	2 00
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1996 Carnival, Cascade Goblet.....	5 00
1997 Green, Opal Edge, Cascade Goblet.....	5 00
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Prism with "Cambridge" on one side. Fund raiser, Mint Julep.....	15 00

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### Books by Gene Florence

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Salt & Pepper tops, Polycarbon plastic, will fit most regular sized Cambridge shakers such as Rose Point fld and flat bottomed shakers. Also fit Heisey Rose, Saturn, Plantation, Crystalite and some Orchid. Fit some Anchor Hocking and Candlewick. made from the same material used to make taillight lenses for autos.

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Fit some Anchor Hocking and Candlewick.  
(CAUTION - do not force on as they will crack)  
Made of polycarbon, the same material used to make taillight lenses for autos.

Price: 1 to 9 pairs @ \$6 per pair  
10 or more @ \$5 per pair

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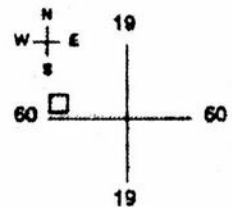
Sat. 10 AM - 5 PM  
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